WAREHOUSE SOUND Co.

PROFESSIONAL PRODUCTS GROUP



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REFERENCES

Bank of America — Mr. Brian Curran, or Mr. Bill Kinnaird, Officers, University Square Branch; 972 Foothill Blvd., San Luis Obispo, California 93401
Rolling Stone, October 25, 1973, page 36.
Mart Magazine, January 15, 1974, page 47.

"We participate in arbitration for Business and Customers through the Better Business Bureau of Tri-Counties."

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We're always ready to throw a bash at the drop of a high hat. It didn't take much to get us cookin' when our friend, Dave Riordan, said he was stopping by to try out some new equipment to get ready to hit the road for Capitol. So we set up this system (a small version of the one featured on page 22) and let the word out. When the San Luis rockers, boppers, strollers and streakers heard about the free beer and music (with peanuts, apples and other feel-goodies on the side) the Warehouse Sound Parking Lot Party was going at full-tilt boogie. It was a great way for Dave to check out some new stuff, with Wayne running the board, Rick keeping the tapes rolling for posterity, and Bob taking care of all the details (in between pumping the beer kegs). Even though it's hard work, laying back after such a fine day makes it all worthwhile.

DAVID RIORDAN



Testing Testing One...Two...Three

We've been involved with music since the days when wah-wah was done with a twang bar, and P.A.'s were mikes plugged into a spare jack on the guitar amp. For recording your own group, someone dragged along an old Webcor and set a couple mikes out on the basement or garage floor that served as the practice room – usually lined with egg cartons for "soundproofing".

But sound reproduction grew up, as we all did, and these days quality sound is a necessity and new technologies have made it possible for more people to have sophisticated equipment. That's the good part – the bad part is that with so many products on the market (and new ones coming out every week) it's harder than ever to figure out what's best for *your* needs. It seemed like most folks learned about equipment by trial and error – which is both expensive and not much fun. There just had to be more intelligent ways of finding out which products were good and which ones weren't. Providing the best equipment, at good prices, with the knowledge and honest information to back it up is what the Professional Products Group of Warehouse Sound Co. is all about.

What Do We Offer Besides Good Prices?

It's true that our prices are much better than those of a retail outlet, but there's more to us than just that. First of all, we realize that most of our customers are working musicians, engineers, and soundmen whose livelihoods depend heavily on the performance of their equipment – so we make damn sure that what we recommend not only sounds good, but also has the guts to hold up under continued use. And we *can* reccomend the best from all that's available because we carry all the top brands. Everything from guitar amps, sound reinforcement systems, mixers, mikes, recorders, synthesizers and accessories.

Not only do we handle all this equipment, but we do thorough testing of everything with state-of-the-art test instruments that include THD and IM distortion analyzers, sound pressure level meter, real time analyzer, etc., to determine the relative performance of every unit.

But test instruments alone can't tell the whole story. There are several aspects of a product or system that can only be discovered by going out and actually using the equipment. That's how we find out whether it has been designed well, with the proper functions, controls, layout, and long term reliability.

Checking Things Out

To do it right we built a sound stage here in our building to check out guitar amps and sound reinforcement systems. The room is acoustically designed to recreate the effects of many different kinds and sizes of performance environments. In addition, we've done sound for big concerts and for small to large clubs . . . so we know what works on the road as well as for fixed installations. Then there's the complete 8-track studio next to the sound stage that started as an evaluation center for pro and semi-pro recording gear. That it has become a full-blown demo studio, is a credit to the sweat, patience and imagination of our engineer, Rick Sutton.

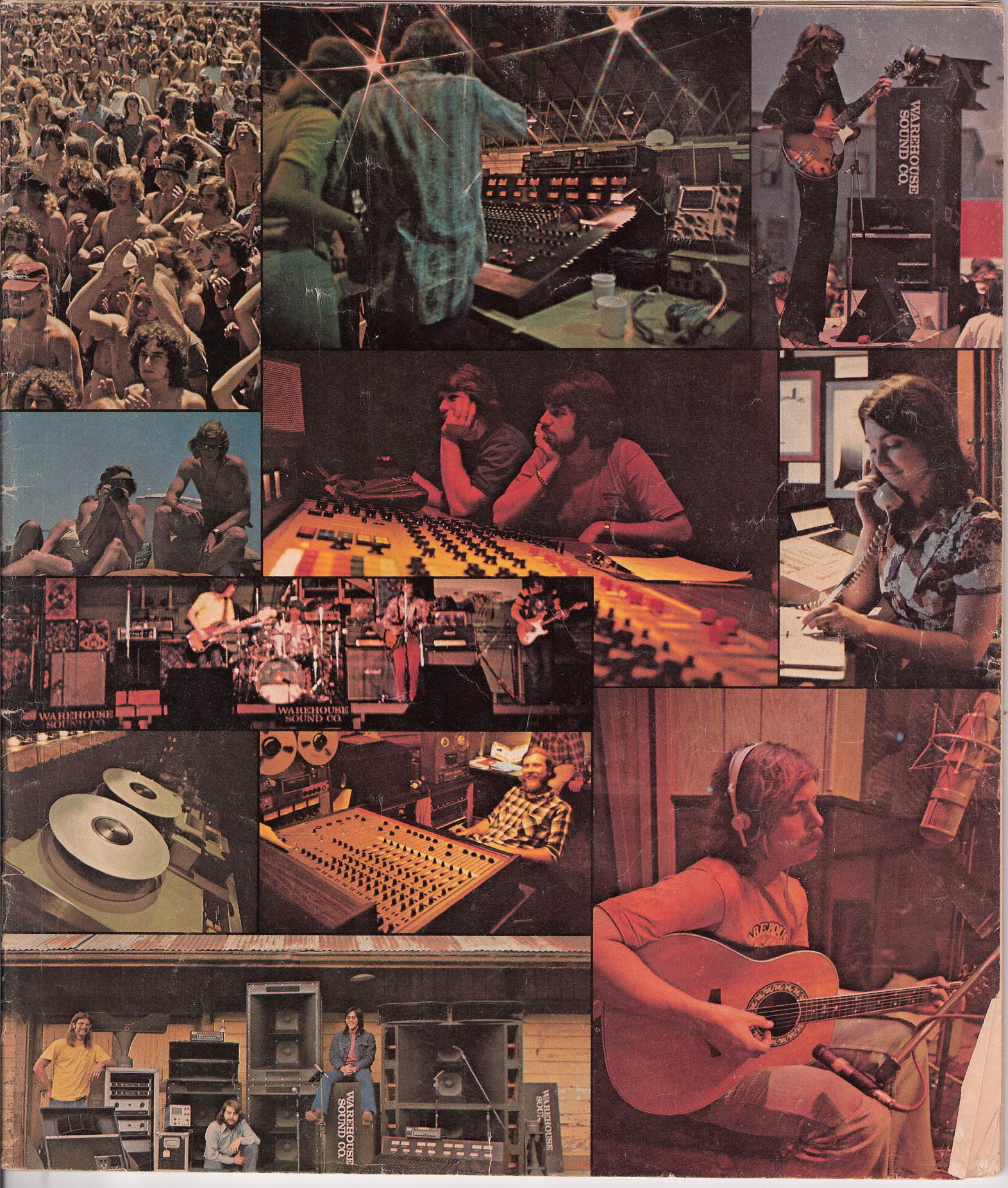
This experience, plus our close association with other top professionals like Northwest Sound Co. (who handle sound for Joni Mitchell, Eagles, and Crosby, Stills, Nash and Young), and George Augsberger (who is responsible for designing and "tuning" some of the best sounding studios and performance halls in the country) enables us to pass along the latest tricks and techniques of professional sound.

As far as we're concerned, this is the only way to provide what our customers need . . . which is not only the best equipment at good prices, but useful information as well. With so much happening today, reliable and honest advice is more important than ever. So we have tried to gather the equipment, as well as the information that you need, all in one place.

Using The Catalog

Consider this catalog a guide to filling your needs, what to expect from different equipment, what use each unit or system is best suited for, and their relative price ranges. If, however, you don't find what will do the trick for you in the following pages, then write or, even better, call Wayne, Bob or Rick at 805/544-9020.

Hope you enjoy reading the catalog.


WAREHOUSE
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Sound Reinforce

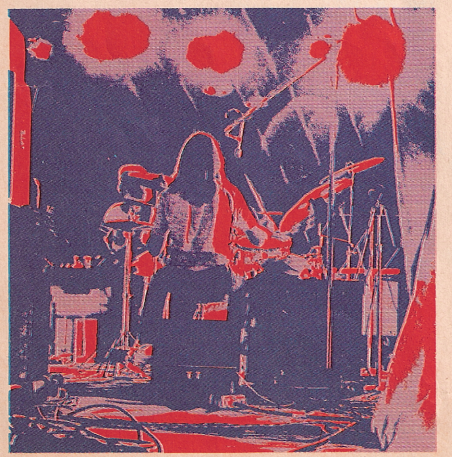


To us sound reinforcement is much more than just making music loud. It should substantially add to the total impact of the performance. A good system can create sensations that are beyond normal experiences . . . bass that is felt as well as heard, highs that sizzle and snap, clarity comparable to a good hi-fi system, and all this with enough volume capability to rattle heads and get people rockin' and stompin', if you want it.

What it takes.

Putting together a good system, however, is a lot more than plugging together just any components and turning a few dials. It requires a thorough understanding of everything that's involved: the selection of the right equipment, the knowledge of how to use it, plus an idea of how it will be moved from one place to another or its proper installation if it's to be a fixed system.

Which brings us to the point of why should you, maybe 300 or 3000 miles away, buy a system from us rather than your local dealer. Sure, we're cheaper, but more importantly, we offer superior equipment. Stuff that works better, sounds better and will last longer than what you can buy from most music stores. We know this is so because we've spent the last two years evaluating nearly every piece of sound reinforcement gear made. From running response curves on our real time analyzer, to measuring noise and distortion with highly accurate laboratory test equipment, to spending hours listening, and finally, actually going out and using the stuff for live gigs.



Good equipment.

Since we have nearly every brand available — from music store lines all the way to full professional gear — our selection is greater and we can make recommendations based on what's best for each customer rather than on what equipment lines we carry. Most music stores, on the other hand, carry one or two brands of sound reinforcement equipment which they have to push, regardless.

The other thing we got going for us, is the considerable experience gained over the last several years by doing everything from very large cost-no-object club systems (like the North Forty in Ontario, CA), to smaller situations where the budget was limited but not the desire for quality; from concert sound for thousands, down to small freebie outdoor gigs. This experience is yours for the asking.

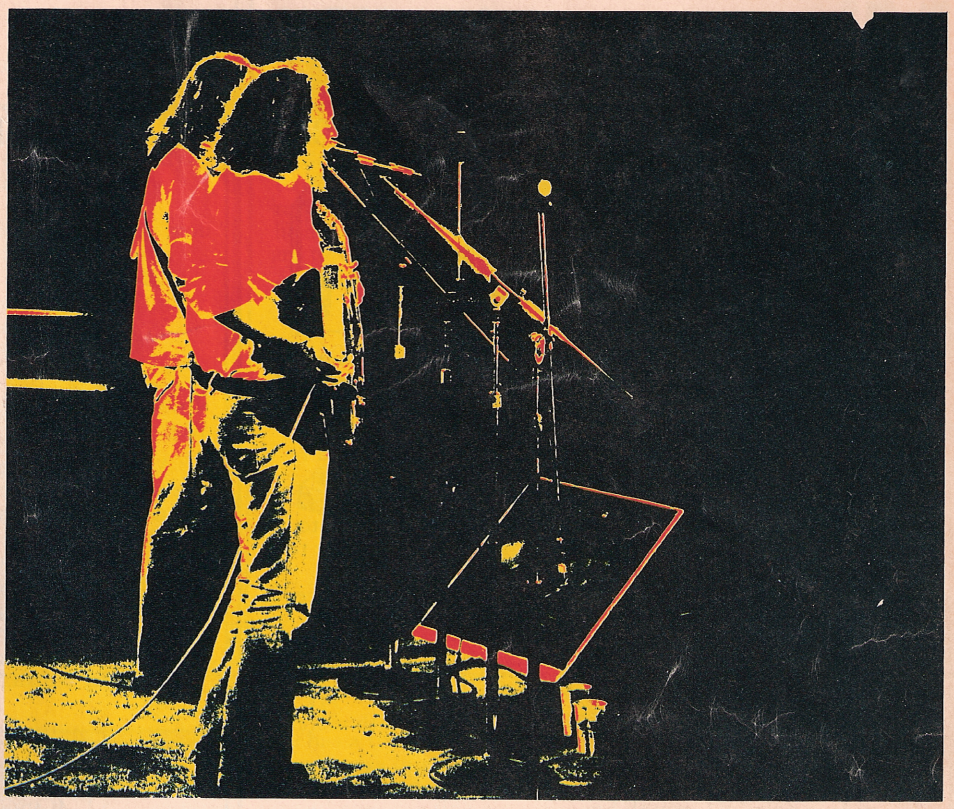
Do it right.

What we have learned is that you've just got to get all the details right . . . no matter what size the system. Which is why we place so much importance on making sure everything is right in every system we deliver.. From little things like using components that interface well, with impedances and voltages that match, to providing hum shielding and making sure there are no ground loops, and including cables to tie it all together. Plus safeguards for the unexpected . . . screens over the speakers, heavy duty cases for amps and mixers, and DC protection for the high frequency drivers. Checking the most important things like: will it work for its intended application, is there enough sound pressure level capability, is the dispersion and coverage adequate, do the amps have enough power *and* headroom, are there enough channels and functions on the mixers, do the monitors have enough gain, and finally, will it withstand getting the shit beaten out of it and still keep performing night after night? Only by taking care of these and 1,001 other details will the end product be a really good working, good sounding, reliable system.

Which is the way the systems on the following pages (plus any of our custom designed systems) are built; totally capable, reliable, mobile and planned for easy future expansion.

PHOTOS — above a speaker test session in our sound room. right — Heil sound system at Ozark Music Festival, 120,000 people.

ment



Bi-amping

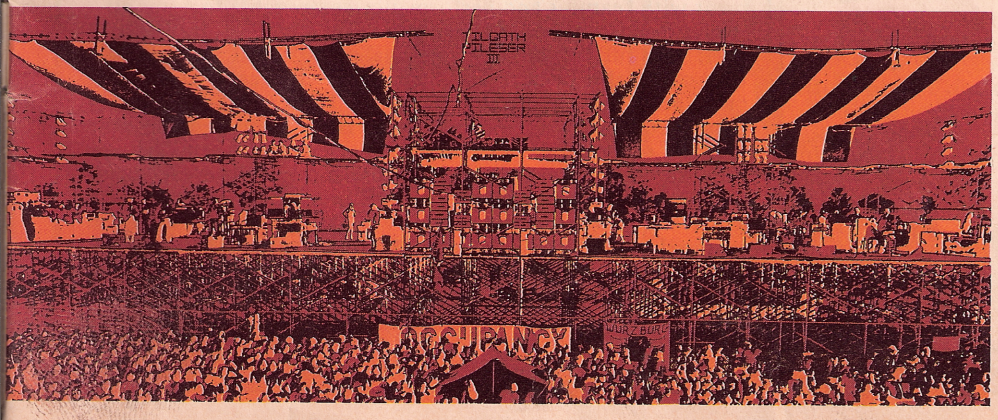
Bi-amping and equalization are two areas which deserve special mention, because they offer such substantial improvements in sound. With bi-amping there're two separate amplifiers, one for the high and one for the low frequencies, producing an increase in clarity at high volumes which is truly phenomenal. Isolated by an electronic crossover ahead of the power stages, the two amps operate independently; thus the bass, which takes more power, can't steal power from the highs . . . which is the cause of much gross distortion and muddiness in conventionally amped systems. A bi-amped system stays far cleaner and doesn't crap out if you crank it up (even when everything is miked). Secondly, since each amp is more closely coupled to its speaker, there is an increase in effective efficiency of nearly double (a 100 watt bi-amp system is equal to a 200 watt full range amp using passive crossovers). Doubling the efficiency (which produces 3dB more sound) can make or break a big system, because of the extreme loudness demanded by many performance situations. That's why every major sound company uses bi-amped systems, even in smaller places. Until recently, however, bi-amping was too complicated for most small to medium systems, but with the introduction of new hardware (Altec 1219, GMT 800, Heil HXO – pages 10 and 13) this is no longer true. And every system we offer above $1600.00 is bi-amped, making it far superior to comparable conventional systems.

Equalization

Equalization has been used extensively in recent years for the highest quality playback systems in recording studios and in large sound reinforcement monitor systems. The major advantage is the ability to achieve smoother response without peaks – which allows 6 to 20 db more gain before feedback. In a sound reinforcement stage monitor, it can make the difference between not hearing anything at all or hearing yourself adequately. Since speaker systems are in variably peaky and respond differently in various environments, EQ will let you shape the speaker's response to achieve a startling improvement in the fullness and impact of the sound. Where equalization really saves your ass is in making a system sound acceptable in a horrible room or making a good system sound great in a normal room. Graphic equalizers are tools that no sound system should be without – which is why we highly recommend one with all of our sound systems (see page 15).

For fixed installations we offer the services of George Augsberger, who's probably the most respected acoustical consultant there is when it comes to room equalizations. George's list of studio and auditorium credits is as long as a mike snake; he's responsible for some of the best sounding rooms in the country. And he can do the same for you.

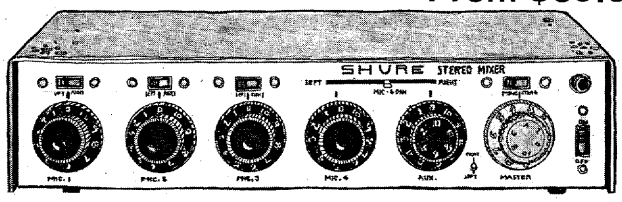
The following pages represent our choice of the best possible components and system combinations, the hottest mixers, amps, equalizers and speakers that deliver the most performance for the dollars. But there's no way to cover everything we have available, so if you have special needs write or call Wayne, Bob or Rick . . . they'll help you out.



LEASE IT! See page 35 for information on equipment leasing.

Mixers

SHURE — From $69.00



The Shures are the only inexpensive mixers we've found to be worth a damn. They offer professional quality at amazingly reasonable prices. The M68 series has 5 channels in (4 mikes, 1 aux) with mono out. May be cascaded to get 8, 12, 16, or more channels, yet retain one master level control. If you're on a tight budget, these are definitely the way to go.

M68P. ¼" phone plug inputs for high impedance mikes. Outputs are mike level, high or low impedanced (to go into the mike input of another mixer); or line level out (direct to amp). Reg. $128. OUR PRICE $69.50

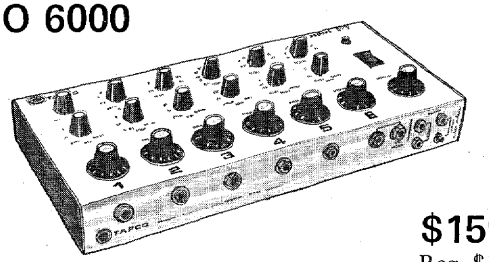
M68FC. Same as above, but with high or low impedance, balanced line mike inputs with female cannon connector. Reg. $168. OUR PRICE $87.

M688. (shown) Same as M68FC except stereo output, with channel assign and pan pot. Reg. $213. OUR PRICE $114.

M67. Professional version of M68FC, quieter, with meter, Reg. $302.00. OUR PRICE $158.00.

M68S. Stacking kit includes brackets and cable to interconnect 2 units. $5.00.

TAPCO 6000



$159.00
Reg. $188.00

Our choice as the best inexpensive rock mixer . . . and for good reasons:

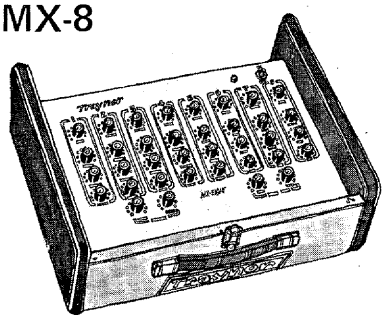
1. It's next to impossible to overload the inputs because the Tapco utilizes a variable gain amplifier in the preamp stage (the only mixer anywhere near this price to use this type of sophisticated design which sounds audibly better).

2. The Tapco is very quiet with low distortion.

3. It has separate bass and treble controls for each of the 6 channels (which accept low or high impedance mike — unbalanced), plus an overall master volume control. To top it off, there is an adjustable monitor send plus input and output jacks to allow cascading of two or more units for 12 or 18 channels. It's even available with a reverb unit (including an "echo send" control for mixing internal reverb with external devices), such as Echoplex, for really fine effects. Highly recommended.

	Regular	OUR PRICE
Tapco 6000 w/¼" phone jacks	$188.00	$159.00
Tapco 6000CF w/cannons	$219.00	$195.00
Tapco 6000R w/reverb & ¼" phone jacks	$298.00	$259.00
Tapco 6000CFR w/ reverb & cannons	$326.00	$289.00

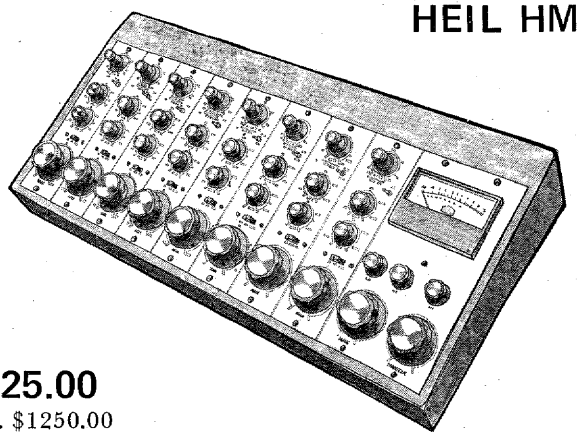
TRAYNOR MX-8



$338.00
Reg. $425.00

Another favorite, the MX-8, is an 8-channel board that we use all the time. We've delivered lots of them and the response from customers has been really positive. Not surprising, considering the features and performance that the Traynor offers for the price. It's quiet, dependable, has 8 channels in (high impedance), mono out, and each channel has bass, treble, reverb, and gain controls. Master controls include: volume, monitor level out, reverb level and reverb tone. The built-in travel case with cover makes this Traynor a tough and roadworthy package.

HEIL HM 88

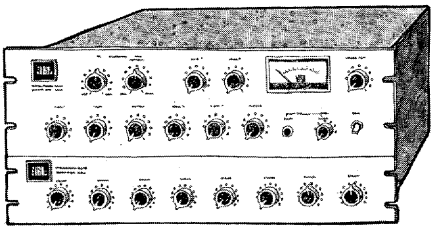


$825.00
Reg. $1250.00

Bob Heil's been around — he's been the sound man for the Who, James Gang, Humble Pie, Blood, Sweat & Tears , and Joe Walsh. He knows his stuff and now he's building sound equipment with features and performance comparable to competitive units costing 2 to 3 times more. The HM 88 is no exception; it's a full-function professional grade board at a better than reasonable price. It has 8 channels with really useful equalization (bass and treble EQ give + 12dB at 80 and 2.5 Hz). Other professional goodies include: -10 & -20dB pads, separate monitor sends for each channel, pre or post echo send (which can also be used as pre/post monitor sends), built-in electronic crossover (800Hz, 12dB per octave), heavy duty travel case and a nice big meter to let you know what's happening. There's an optional 4-in input module for $75, making the HM 88 a 11-channel board — big enough for most groups that want to mike everything. A best buy for sure!

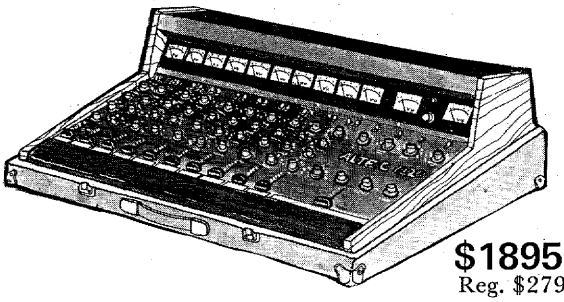
JBL

There are more expensive mixers with more functions, but none has better sound quality than the JBL 5306. Essentially it's a recording studio quality 6-channel mixer/preamp that's designed for sound reinforcement. The controls are elegantly simple: in the master output section there are monitor and house gain controls. Each microphone input has an LED overload indicator that will flash on before there's any audible distortion. Add the 8-channel 5308 Expander and you get a total of 14 channels (add two 5308's and get 22). It's a beautifully engineered unit . . . the name JBL says it all: top professional quality in every detail. Regular price is shown, call for package price. 5306 — Regular Price . . . . $825.00. 5308 — Regular Price . . . $600.00. Anvil road case . . . . $200.00.



ALTEC 1220

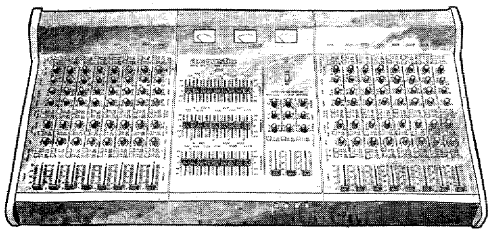
This 10-channel board is another winner from Altec. It features a meter for each channel as well as a main output meter, built-in compressor that's a must for bigger sound reinforcement systems, an electronic crossover that's selectable at 500 or 800 Hz, and there's even two separate monitoring channels to allow you to place precisely what you need to hear. The reverb in the Altec is about the best self-contained unit we've heard, and overall construction, durability and performance are tops. For an all-in-one medium sized pro mixer, this Altec is the hot set-up.



$1895.00
Reg. $2798.00

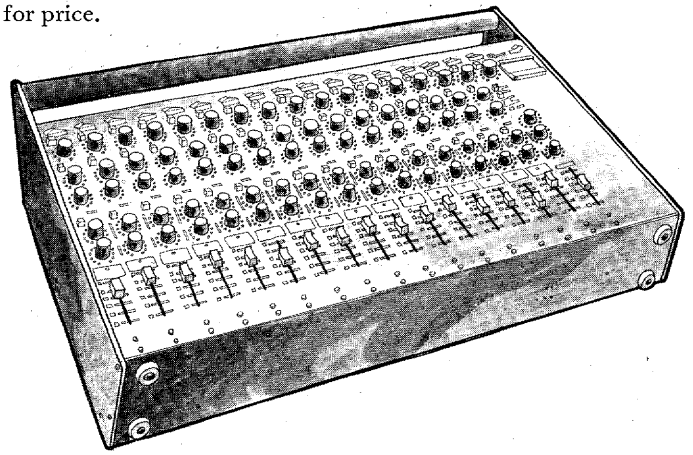
ACOUSTIC 890

We're particularly excited about this new 16-channel board from Acoustic. We've worked closely with Acoustic's engineers during its development (you can spot us on page 2 hunched over the prototype 890). And the final result was really worth the effort. You can record through the 890 at the same time you're controlling the house mix, because it's a stereo board. It comes complete with three graphic EQ's, remote stage box, and professional umbilicals of 5' or 100' length (one of those things most stores forget to include). The 890 will be available in November for about $4,500 retail; it deserves a much better description than we have room for here, so please write or call for the full scoop.



GATLEY 16 $2470.00

Never before has a truly professional quality 16 channel board been available anywhere near this price. We've used it on big gigs, little gigs, and inbetween gigs . . . and we love it. Even Clem our head technician, flipped over the fine circuitry and design. Utilizing plug-in IC's, slide-in PC boards, and minimal hand wiring, Gately has increased performance and reliability to a high level while lowering costs in the same stroke. The Gately is modular so you can start with any number of channels and add more as you need them. Each input module has a -20 db pad, Radford fader*, bass and treble EQ, bass roll-off switch, independent monitor send and echo send controls, plus a mute switch and even a solo button for headphone monitoring of each input individually (a necessity for critical mixing). The master module contains a headphone amp and selectable VU meter, as well as aux input level, monitor output, master echo and house output control. Specs are good with 70db signal-to-noise at less than 0.5% THD.
Mainframe: $550.00 mono, $600.00 stereo.
Input Modules: $120.00 mono, $132.00 stereo.
Just buy what you need.
* Also available with Duncan faders, call for price.



For custom mixers, Louis Stevenson of Interface Electronics makes some of the best. Available as complete boards or you can buy the separate modules and build the rest yourself. There's 15 different Stevenson modules and an equal number of complete boards from 8 to 24 channels. Whatever you need, they've got it. Specs and reliability are excellent and the prices are damned reasonable. See page 39.

Heads & Amps

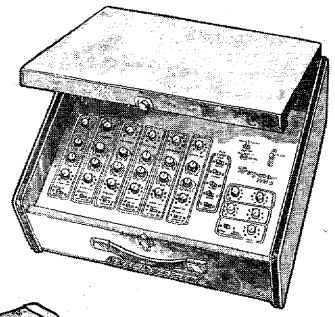
TRAYNOR YVM-6

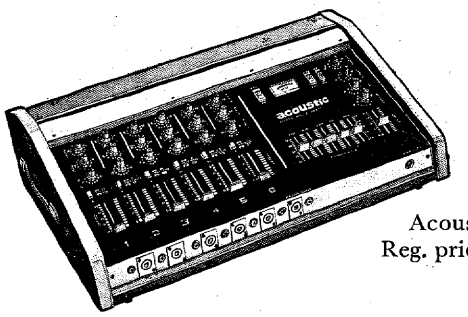
This head is the best we've ever seen or heard in this range. Frankly, we don't know how Traynor can offer so much for so little, but those clever Canadians always come through. Everything we've ever sold made by Traynor has given good service, regardless of price. In the YVM-6 each channel has separate bass, treble and echo send to the internal reverb or to an external echo (see page 42) or both. Other nice features include: 5 anti-feedback notch filters, monitor send control, a strong 87 watts RMS into 4 ohms, and the amp is circuit-breaker-protected for hassle-free performance. It's far more than you'd expect for the price. As for speakers, our favorites with the YVM-6 are the Altec 1211's and Mitchell PA 500's, but it'll work with any other speakers as well.

ACOUSTIC 870

Acoustic's new head incorporates many of the sophisticated design features they utilize in their expensive 890 board (shown on page 9), putting the 870 a big jump above its nearest competitors. These features include LED input overload indicators; built-in 5-band graphic equalizer; 6 channels of high and low impedance mike inputs, each with bass, treble and reverb controls; plus an output level meter — all helping your control for the best sound. Other bonus items include: master volume, bass, mid, and treble controls, master reverb with tone control and a strong 175 watts RMS into 4 ohms. After using the 870 for several months, our only bitch is the lack of a front panel monitor gain control. This, however, can be overcome by using a monitor amp with its own gain controls. In any case, the 870 is the best integrated mixer-amp head available, and if you get it with speakers the package price is less.

Traynor YVM-6
Reg. $550.
$395

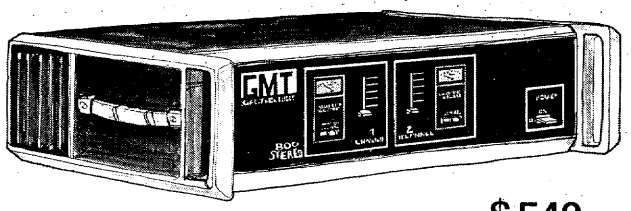




Acoustic 870
Reg. price $799.
$619

GMT 800

A four star rating for this power pusher — 180 watts RMS per channel into 4 ohms, both channels driven at less than 0.8% watts distortion (THD) with 80 db signal-to-noise ratio. And here's the trick part: the GMT has a built-in electronic crossover so you can bi-amp speakers in a flash (see page 7 for more on bi-amping), and it's the only amp to offer this. The crossover is switchable at 500, 800, or 1,000 Hz (or out) plus there are two VU meters, separate gain controls, fan cooling and two high freq and two low freq output jacks for driving other amps. All wrapped up in GMT's super sturdy case with cast aluminum sides that make it virtually crash proof. After trying this bi-amp, you'll wonder how you ever got along without it. That's no jive.



$549
Regular Price $749.00

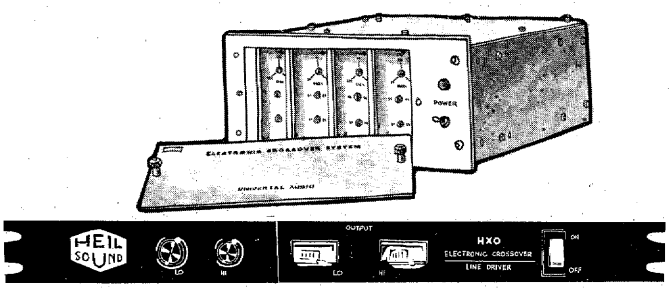
ELECTRONIC CROSSOVER

HEIL HXO — $159

The best inexpensive 2-way electronic crossover we've found. There's separate gain controls for the Hi and Lo send, two output meters, and the filters are active with a 12 db per octave slope at 800 Hz. Has unity gain and is rack mountable, with enough juice to drive a full rack of amps. Regularly $230.

THE UREI A professional standard crossover with continuously variable frequencies: 200Hz to 2,000Hz in the 521-L; 1,000Hz to 10,000Hz in the 521-H. Filter characteristic is 2 pole Butterworth, with 12 db per octave or 40 db per decade attenuation rate with essentially perfect frequency flatness within the passband. For large bi- or tri-amped systems this UREI is the answer. Write or call for full details.

Model 521-P — mainframe (has internal power supply and holds four cards and is rack mountable) — $140.00.
Model 521-L — (200Hz to 2kHz crossover card) — $115.00.
Model 521-H — (1kHz to 12kHz crossover card) — $115.00.



CROWN AMPS

Crowns are legendary for their awesome performance, tank-like toughness and screwup-proof reliability. They'll take short circuits, open circuits, capacitive loads, reactive loads . . . name your poison, Crowns can take it. We've been using them for years and a Crown has yet to blow a gig. We like that fact and so will you.

From the top, the Crown D 60 delivers 45 watts RMS per channel into 4 ohms and is perfect for powering hi-frequency compression drivers such as: JBL, Altec or Electro-Voice. By using a D 60 you get a much warmer sound than provided by a bigger amp. Plus, you virtually eliminate the chance of smoking delicate and expensive hi-frequency diaphrams with too much juice. Just $269.00 for 2 channels.

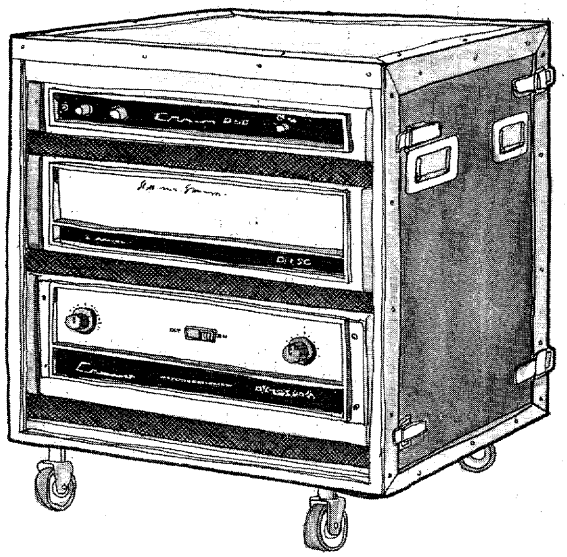
Next, the D 150, which has the super specs of the DC 300A (less than 0.02% IM and THD), but is a medium power amp (150 watts RMS per channel – 4 ohms). Which is big enough to drive monitor systems or the bass end of a medium sized sound reinforcement system. An incredible buy when you compare specs vs. power vs. money. $429.00

And the big daddy, Crown's DC 300A, the professional standard that combines tremendous power (325 RMS per channel into 4 ohms, 190 watts per channel into 8 ohms) and virtually undetectable distortion . . . all with dead straight reliability. It has 110dB signal/noise ratio, electronic protection against shorts, open circuits, etc. and is the amp most often found in big sound reinforcement systems and recording studios. $729.*

The Crowns are shown in a custom amp case made for us by Anvil. The cases meet ATA specs for air shipment and are available in many sizes and designs depending on your specific needs. Included are fans, casters, rear amp termination panels with cannon connectors for inputs (2) and outputs (4) . . . plus, an isolation transformer. A good way to protect you power from road hazards while making it easy to handle, and setup. Costs range from $150 to $650, complete as shown.

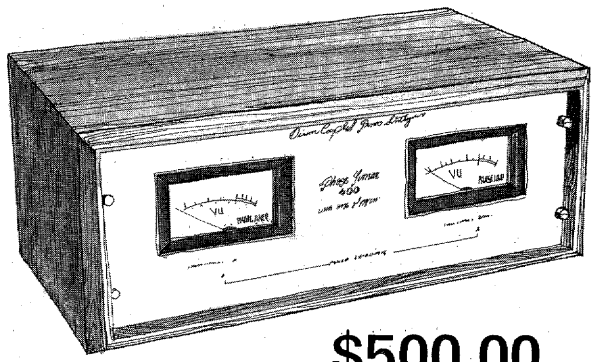
*Crown prices shown are list, call for our package prices.

D 60
D 150
DC 300A



PHASE LINEAR 400

The sound is hi-fidelity and the power-for-the-bucks ratio is amazing. Which probably explains why Phase Linears are beginning to be so popular. Specs: 200 watts RMS per channel into 8 ohms (more like 240 watts) with less than 0.2% THD and typically less than 0.05%. To make the Phase 400 really durable, however, you must add fan cooling and proper mounting. Definitely the solution when big power is needed, but funds are limited. Amp is available separately ($499) or completely set up with fans, and case for $550.



$500.00

BGW 750

A beast – it's the biggest and best amp available and has more than enough suds to drive any speaker system. Crank it on and watch house lights dim as 450 watts RMS per channel (into 2 ohms) starts rattling heads. All that power, next to unmeasurable distortion, switchable mono or stereo, fan cooled . . . in other words, the perfect PA amp. IM and THD are less than 0.3% at any power level, signal-to-noise is 105db, frequency response is 5 Hz to 50 KHz. With BGW's sound, power and install-and-forget reliability, its designer, Brian Wachner, deserves a standing ovation. What more can we say, except regular price is shown – call or write for our package price which is less.



$899.00

House & Monitor Speakers

MITCHELL MONITOR. A great little monitor. You'd have to spend considerably more to get better sound, more loudness or as good feedback suspression. Tom Mitchell, the designer, utilized a 12" bass driver in a ported cabinet with the amazing little Altec horn (also used in the 1211 system). The fiberglass coated cabinet is nearly indestructible and the speakers are protected by a heavy metal screen. We measured a clean 100 dB average program SPL at 5' and our real time analyzer showed that the horn pad allowed adjustment for either flat, rolled-off or boosted high frequency response. 50 watts maximum, 16 ohms, 88 dB SPL*. Highly recommended for anything but *extremely* loud rock and roll. Reg. Price $239.00 OUR PRICE $148.00

ALTEC 1211. This is the finest column speaker we've ever heard, heads and shoulders above anything else in its range. The 1211 uses three 8" woofers and the super fine Altec horn. The smooth sound and dispersion is perfect for monitoring or for small club systems.
Reg. $240.00 OUR PRICE $175.00

HEIL TROFF. Bob Heil (see page 8) does it again! These are the cabinets used by the Who for midrange in their giant system. And for smaller to medium-sized systems they're great full range cabinets, using two 12" woofers and a high frequency horn to deliver a powerful, punchy sound. The TROFF's are very efficient, so they really crank with modest power, yet they'll take 150 watts. They're made to professional standards with heavy duty cabinets, casters and molded fiberglass horn flare to reduce weight. If the TROFF's can survive a Who tour, they can do anything. See page 18 for system with Heil TROFF's 94dB SPL*. Reg. $450.00 OUR PRICE $295.00

BOSE 800. A completely new approach. Bose utilized eight full range 4" speakers in an angled array controlled by an active equalizer to flatten and extend the frequency response down to 40 Hz. It all works very well. The Bose system has an incredibly wide response and tremendous power handling capacity, so they're great for synthesizers, critical vocals and acoustic instruments. 300 watts RMS maximum, 8 ohms, complete with travel case (see page 18).
Reg. $650.00 Call for our price.
800 pair without equalizer Reg. $570.00

COMMUNITY NC-12. For loud rock and roll monitoring, these are hot. They'll play as loud as you can stand; we measured them still clean at an average program level of 110dB SPL. The NC-12 uses the same Electro-Voice compression driver as in the Sentry IV, plus a 12" E-VM bass driver . . .all loaded into Community's well designed and rugged fiberglass cabinet which can be dropped off a stage or truck and still hang together. The advantage of these over the Mitchells, is that they'll play louder and still sound good. As with all monitors, we recommend using an equalizer—see page 15. Sensitivity: 92 dB*, maximum RMS power 150 watts, 8 ohms. Reg. $350.00
OUR PRICE $248.00

MITCHELL PA 500. If you're on a column speaker budget, but columns can't handle your band—the PA 500 is what you need. It utilizes a 12" bass driver in a folded horn enclosure (just like the Acoustic 371 and Cerwin-Vega B-48, page 59, topped by a fiberglass radial horn and compression driver. They sound fuller than columns and, because of the efficent speaker and cabinet design, the PA 500 will play louder than most columns with the same amount of power . . . critical if you don't have a super powerful amp. Maximum power 75 watts RMS, 8 ohms impedance, 92dB SPL*. Reg. $339.00
OUR PRICE $225.00

E-V SENTRY IV. This has the widest and flattest frequency response of any speaker on this page (we've measured them all). The Sentry IV is basically a huge studio monitor system that's suitable for sound reinforcement because of its high efficiency and power handling ability. Reproduces shirt shaking bass and crystal clear highs that have to be heard to be believed. It utilizes two 12" speakers in a folded horn enclosure handling everything up to 400 Hz, where the midrange driver takes over up to 4,500 Hz with extremely flat response and wide dispersion. From 4,500 to 17,000 Hz the little super tweeter really sizzles. If you're after hi-fidelity sound for medium to medium-big systems, the Sentry IV is the way to go. Maximum power is 150 watts into 8 ohms, 92dB SPL*, and it's bi-ampable.
Reg. $573.00 OUR PRICE $459.00

ALTEC 1219. Our favorite medium-sized sound reinforcement speaker system. The 1219 combines compactness, legendary Altec sound and bi-amped power for sparkling clear sound at very high levels. It uses the 771C bi-amp (with 30 watts for the top and 60 watts for the bass, with an 800 Hz crossover) that's built-in to the cabinet. Speakers include: Altec 811B sectional horn, 807 compression driver, and 418 15" bass driver in a reflex enclosure. They're all top quality speakers, but it's the bi-amping that really makes this Altec cook. Because the hi-frequency power isn't sucked up by the lows, it stays clean even when you really jump on it. Also available as the 1218 which has the identical components, plus a passive crossover, but no power amp, and is used with regular full range amplifiers. See page 19 for systems featuring Altecs.
1219-Reg. $948.00 OUR PRICE $648.00
1218-Reg. $648.00 OUR PRICE $439.00

JBL. We call this combination the "mini-killer", because it's basically a half-sized version of the big Northwest Sound system, and a pair of these will tear up a medium sized club or small concert hall. Using the JBL 2220 15" bass driver (the most popular driver in pro sound) enclosed in a factory hornloaded cabinet (model 4560) and a high frequency compression driver (model 2470) that can handle 50 watts . . . the system has that fine, crisp JBL sound. For medium throw we recommend the Northwest radial horn; for a shorter, wider throw we suggest the 2395 acoustic lens. See page *20* for system using these JBL's. We suggest this system be bi-amped (GMT-800, pg. 10, works great), for achieving its full potential. However, a 800 Hz passive crossover is available for $84 additional. The 2395 lens instead of horn, add $50.00. Reg. $570.00 OUR PRICE $598.00

NORTHWEST SOUND CO. The best sounding, most practical touring speaker system we've ever come across. Developed by Bob Sterne and crew from years of providing on the road sound for CSNY, Eagles, Joni Mitchell and others. These cabinets incorporate all the best ideas in pro sound today. They utilize two JBL 2220 15" bass drivers in a hornloaded reflex enclosure. This uses a fiberglass horn flair that's stronger than wood and makes the cabinet 40 lbs. lighter. The hi-frequency horn is fiberglass with a 90 x 60 degree pattern. It's all ready to go with 2440 2" compression driver, JBL's most efficient driver. Complete with wheels and handles. See pages 21 and 22 for more info. These cabinets are simply *the best.*
Reg. $1100.00 OUR PRICE $895.00

ALTEC 1221A. This is the best commercially available floor stage monitor made. The Altec sound is clean, crisp and full due to the 12" 417-8H woofer, ported reflex cabinet, with a 32A horn and 808 driver for high-end clarity and punch. And the 1221A's will play LOUD—at maximum power input (100 watts) they produce over 120 dB at 4 ft. (that's almost as loud as a 747 going over your head). Also, you can hear the Altec from almost anywhere on the stage because of its 100 degree wide dispersion. The 1221A is wrapped up in a tough cabinet with a variable attenuator the high frequency driver. Reg. $495.00
OUR PRICE $375.00

*Measured 10' on axis with 1 watt input of pink noise. This SPL rating gives a relative idea of speaker efficiency, the higher the SPL (sound pressure level, ie., loudness) the more efficient the speaker.


Mitchell PA 500
Altec 1211
Heil Troff
MITCHELL
BOSE
ALTEC 1211A
Bose 800
Community NC-12
Mitchell Monitor


Northwest Sound Co.
E-V Sentry IV
JBL
ALTEC 1219A
ALTEC
Altec 1219
Altec 1221A

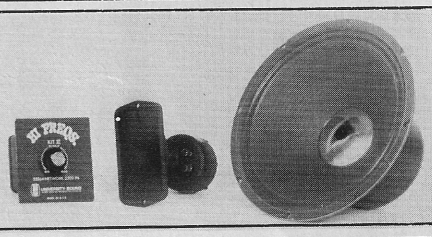
Speaker Kits

If you're on a tight budget or just want the satisfaction of building your own speakers, these kits are the hot setup. Each has been thoroughly engineered and provides outstanding performance equal-to or better than comparable name brand "factory built" speakers, but at a fraction of the cost.

All kits are complete with everything needed except the cabinet which can be built with the help of the easy-to-follow plans that are included. Send for our supplementary catalog with a complete listing of speaker components . . . it's free!

SYSTEM 1 — $95.00

A great little system, with essentially the same components as in the Mitchell monitor (see page 12). Can be used as a floor monitor, main PA speaker or even in a hi fi system, because the plans include both monitor and conventional cabinet designs. 50 watts max. power. Components: 1 CTS 12" bass, 1 Altec 33449 horn and H'F' driver, with 33365 crossover.



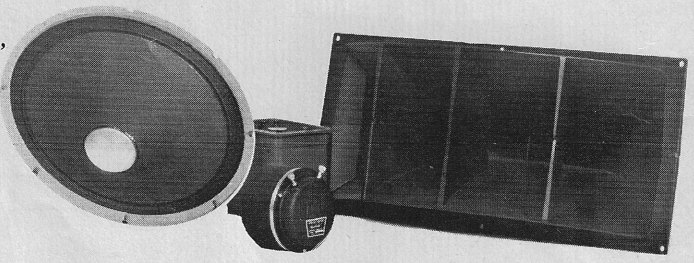


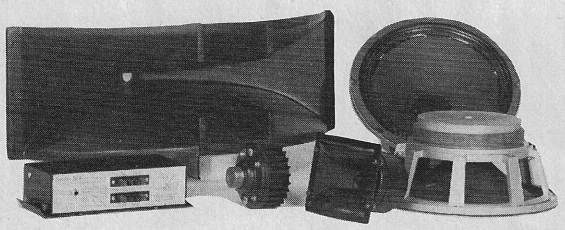
SYSTEM 2 — $165.00

With its bigger power handling ability and increased efficiency this system will play considerably louder than kit No. 1. Works very well as main speaker system in stackable modules or as a high level stage monitor. Plans are included for both types of cabinets. System No. 2 is roughly equivalent to the Community NC-12 and Mitchell PA 500 (see page 12). 75 watts max. power. Components: 1 Electro-Voice EVM 12L 12" bass driver, 1 Altec 33450-1 horn and H.F. driver and 1 Altec 33364 crossover with pad. *Very nice!*
Regular Price $205.00

SYSTEM 3 — $295.00

Big and bad No. 3 is all the components from the professional version (model 1208) of Altec's famous A-7. We couldn't improve upon it and nothing else comes close in performance vs. price. Highly efficient, with the great Altec sound, and they work well as the main speakers for a medium sized system. These components are slightly more efficient (so they play louder) than the Altec 1218's and with the optional Altec bi-amp, (771-C $292.00 each) or GMT 800 ($549.00, see page 10), they would be a match for the Altec 1219's (see page 12). Altec factory plans included. 100 watts max. power. Components: 1 Altec 421-8H 15" bass, 1 808-8A H'F' driver with 511 horn and 809-8A crossover.
Regular Price $434.00





SYSTEM 4 — $348.00

Another spinoff from a great sounding factory speaker, this kit has the identical components of the Sentry IV (page 12), with the exception of two EVM 12L bass drivers that are more efficient than the bass units in the Sentry IV. This gives an extra 3db of bass when loaded in the Sentry folded horn cabinet or the same bass when used in the easier to build bass reflex box. Fantastic sound, everything we said about the Sentry applies here. *Highly recommended!*
Regular Price $475.00

Complete selection of Altec, Electro-Voice, JBL components in stock. Call for our low prices.

Equalizers

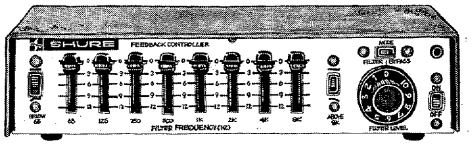
As mentioned in the introduction, equalizers are an invaluable tool for any sound reinforcement or studio playback system. *When used properly,* they can make a dramatic improvement in the sound quality. The difference in sound control between an EQ'd and a non EQ'd system is comparable to a black and white vs. color photo. Spectacular! Besides a quality improvement in sound reinforcement, an equalizer will allow a noticeable increase in the gain before feedback. And that can be a lifesaver in all kinds of critical situations, from small, hard-walled clubs to high level concert stage monitors.

When we set up systems for a gig, no matter what size, we always include equalization — it's just as important as any other component in a good sound system.

SHURE 610 $115.00

The greatest thing since mom and apple pie, the new M610 is the first inexpensive feedback controller that really works. It consists of 8 adjustable dip filters allowing up to 12db of cut centered around 63, 125, 250, 500, 1000, 2000, 4000, and 8000Hz. In addition, it has low (63Hz) and high frequency (8,000Hz) rolloff switches, and a volume control. Since the major problem with almost all systems is feedback, at this price no one should be without this Shure.

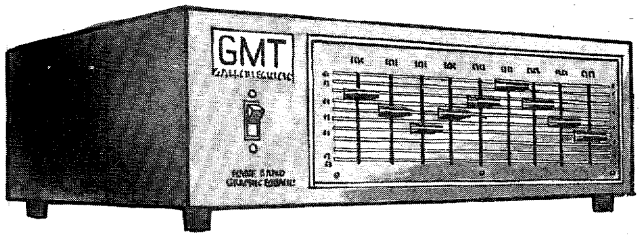
Regular Price $209.00



GMT $165.00

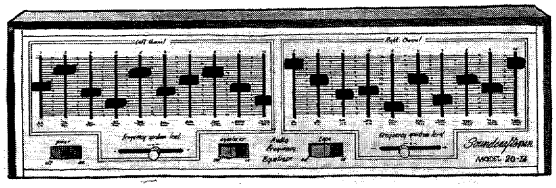
A nine-band graphic equalizer, the GMT is the best moderately priced active equalizer available. 12 db boost or cut is available at 60, 120, 250, 500, 1000, 2000, 4000, 8000, and 16,000 Hz, allowing precise frequency response shaping. Suitable for any amplified instrument or sound system . . . it's quiet -75 db and low distortion, less than 0.2% THD. High impedance ¼" phone inputs and outputs.

Regular Price $224.00



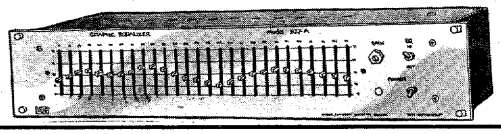
SOUNDCRAFTSMAN $299.00

The Soundcraftsman 20-12 is an active two channel equalizer with 10 bands of boost or cut (± 12db) centered around the frequencies of 30, 60, 120, 240, 480, 960, 1920, 3640, 7680, 15360Hz. Distortion is very low, typically 0.1%IM and THD, and the signal-to-noise ratio is a credible 85db. It works just about as good as the SAE and if budget is a major consideration, this Soundcraftsman is the way to do it. Also available is the model 20-12/600, a low impedance (600 ohm) version, for $50.00 more. Regular price listed, call for our package price.



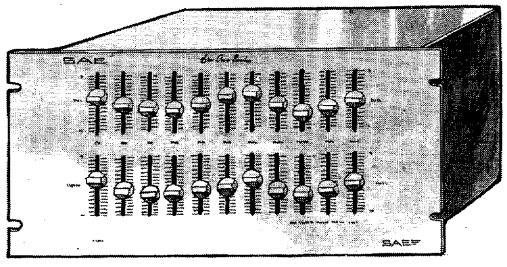
UREI $630.00

This narrow band equalizer is for the most critical sound reinforcement or studio monitor applications. Features one channel with 27, 1/3 octave equalizers that give boost or attenuation up to 10db, The Urei has super low distortion and low noise with zero insertion loss or up to a 10db voltage gain. It's also available with optional security cover to protect EQ settings in fixed installations. The Urei is the best performing, most flexible professional equalizer made, and works extremely well when used in conjunction with a real time analyzer.



SAE 2700 $599.00

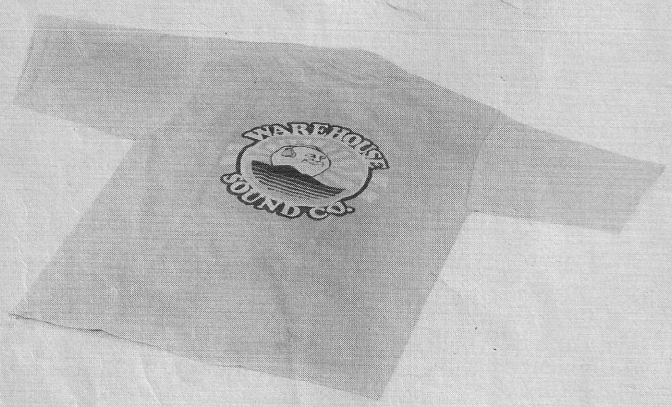
This is the smoothie — with eleven controls (40, 80, 160, 320, 640, 1280, 2,500, 5,000, 10,000, 15,000 and 20Hz) for each channel, you can EQ the house speakers separately from the monitors plus use the 2700 for stereo tape mastering. The sliders are silky smooth and the specs are all pro at less than .01% distortion, with more than 90db signal-to-noise. The control range is switchable, ±8 or ±16 db and the SAE will drive professional 600 ohms unbalanced lines. It has EQ "in/out" test switching and is one of the most versatile and easy to use equalizers we've ever lived with. Very fine.



Misc. Stuff

T SHIRT

Warehouse Sound Co. T-shirts in brilliant colors. High quality Munsingwear model with low distortion. An artful Warehouse Sound Co. insignia on front and back will dazzle friends and lovers. Only $4.00 (cheap). Indicate size on order form: Small, Medium, Large, or Extra Large.



HIGHLY RECOMMENDED

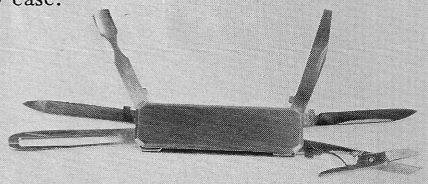
Guitar Player. The best music oriented magazine we've ever read. Although it's aimed at guitar players, the interviews with personalities and articles on products, music and the music scene are so well done that even a non-guitarist will get off on them. We've been reading it for years now and it just keeps getting better. Stuffed with tasty information, sheet music and how-to articles by some of the best pickers in the land. The good people at GP will send a free sample issue if you mention us . . . or just rip and lick the card in the front of the catalog. Subscriptions are $8.00 per year — write to Box 615, Saratoga, CA 95070.

db, The Sound Engineering Magazine. A very informative magazine that deals with professional audio and video. Good articles on professional techniques, new developments and even the advertisements are good reading. Upcoming articles include: recording studio acoustics, amplifying an orchestra, and synthesizer design. Subscriptions are $6.00 per year — write: 1120 Old Country Rd., Plainview, NY, 11803.

Recording Engineer/Producer. Another valuable resource magazine that has the best articles about recording and sound reinforcement that we've ever read. Emphasis is on how things were done and, for example, recent articles have covered how Dylan's "Planet Waves" was recorded, how Tycobrahe Sound Co. did the California Jam, and how George Augsberger set up and equalized the Village Recorder's Studio B. Fascinating reading coming to you every other month (it almost takes two months to soak it all up). Subscriptions are $5.00 per year — write: 6430 Sunset Blvd, Hollywood, CA, 90028.

ROADIE TOOL

Given what a roadie has to go through, this All-In-One Roadie Pocket Tool is made to order. We used it so much on the road (and even at home), that we bought a bunch of them, put our name on one side, and offer them to every roadie whose found himself short of the right tool at one crazy time or another. Only $5.00 (our cost and postage) and it includes the snazzy case.

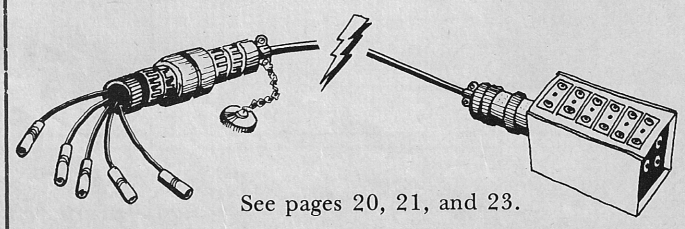


CABLE SYSTEMS

Any sound system needs some sort of cable package to connect the various components and allow the mixer to be placed in the audience. Usually if you wanted a good cable package, you had to build it yourself. The commercially available ones were always Mickey Mouse and would screw up at the worst times — right when you're ready to play is usually when parts break or you discover open circuits, shorts, ground loops, etc. That no longer needs to be the case since we now offer quick delivery on the best cable systems we've ever seen. They are intelligently designed, complete, and made from top grade materials (Belden cable and military spec connectors) for a long, hassle-free life of rough service.

Mike snakes are available in two versions, standard or heavy duty (the stage box isn't detachable from the standard version cable). Shown are the 15 and 19 pair mike snakes (a pair = 3 conductors) which are used with 12 and 16-channel mixers respectively, leaving 3 pairs open for high and low frequency and monitor send. Since a large portion of the cost is in assembly labor (342 connections in a 19 pair snake) you can buy just the raw materials and we'll supply the instructions so you can do it yourself and save. Many other parts and custom cable systems are available, so call or write for full information.

100' Mike Snakes	price complete with stage box	materials only complete	assembly time
15 pair-standard	$405.00	$295.00	12 hours
19 pair-standard	$600.00	$470.00	15 hours
15 pair-heavy duty	$520.00	$372.00	18 hours
19 pair-heavy duty	$795.00	$617.00	25 hours
extra cable —	15 pair add $60.00 per 50'		
	19 pair add $75.00 per 50'		

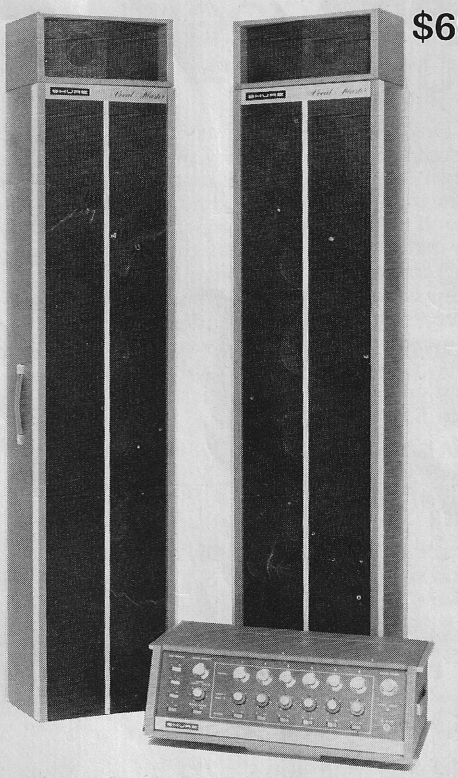


See pages 20, 21, and 23.

Lounge Systems

OLD RELIABLE SHURE VOCAL MASTER

$695.00 *



The Shure Vocal Master has been around so long, it's rumored that Noah used one to call the animals to the Ark . . . well, not quite, but the Vocal Master was and still is the finest medium-small P.A. on the market, and after years of refinement, it has practically become a legend.

The head has 100 watts RMS and six channels, each with mike or line input, volume, treble, bass and a reverb in/out switch. There is a master volume control, master reverb intensity and four anti-feedback switches that allow more gain (volume) before feeding back.

Also available are two different speaker sets: the model 300S, which is the standard column pair, with two 10" and four 8" speakers in each. Or, for weird shaped rooms that are hard to get good sound coverage in, you can use the model 301-S mini-column, with one 10" and two 8" speakers and built-in volume controls (usually four mini-columns are used in a system, aimed in all directions, or they make good monitors).

We recommend this system for acoustic or medium-loud electric groups, covering approximately 50-150 people, and when used as Shure intended, it delivers good sound and will last for years.

SYSTEM BREAKDOWN

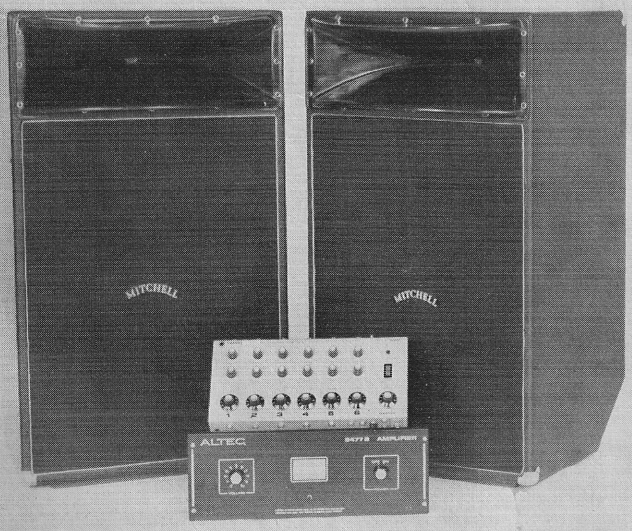
Shure VA 300C	$ 550.00
Shure VA 300S (pair).....	$ 524.00
Total Regular Price	$1074.00

OPTIONS

1. VA-302C head, identical to 300C except it has low impedance mike inputs (cannon connectors) and a meter to monitor output power . . . add $125.00
2. Four 301-S mini columns instead of 300S . . . add $200.00

* 3. Two VA-305-HF high frequency units (as shown) add $179.00.

COMPONENT SOUND FOR $987.00



For the price of a whimpy pre-packaged PA elsewhere, you can get a component sound reinforcement system from us. Ours include the Altec 9477B power amp that pumps out an honest 130 watts RMS into 4, 8 or 16 ohms, with less than 0.5% THD. This is truly a professional amp, and is often found in big systems costing as much as $5,000 to $10,000. The Altec is practically bullet proof and features gain control, output meter and output autoformer.

The Tapco 6000 is a choice mixer (see page 8) and is far superior to the mixer sections in most PA heads. Tapco also has available a reverb model which, if you need it, is a good way to upgrade your system from the start.

The Mitchell PA 500's (see page 12) complete the system, which is suitable for lounges and small clubs (50 to 200 people) for any type of music up to, but not including, really loud rock. And best yet, the system is expandable, and can grow as you do.

SYSTEM BREAKDOWN

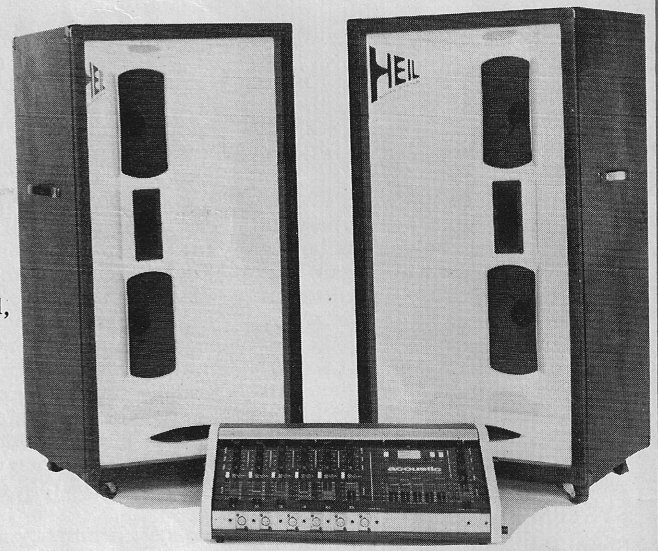
Tapco 6000	$188.00
Altec 9477	$460.00
Mitchell 500's	$678.00
Total Regular Price	$1326.00

OPTIONS

1. Reverb mixer 6000R . . . add $100.00
2. Amp case, 1177A . . . add $60.00
3. 2 Heil TROFF's instead of PA 500's . . . add $140.00

Club Systems

GOOD BOOGIE ACOUSTIC – HEIL



The Heil TROFF and Acoustic 870 . . . each an outstanding performer, and combined they produce the ballsiest sounding system we've ever heard in this price range. This system will play substantially louder than the $987 one, and is therefore recommended if you're doing loud rock and want to cover 200 people (even more if it's quieter material). More about the TROFF's on page 12.

The Acoustic 870's (see page 10) graphic equalizer and tone controls complement the TROFF's sound characteristics particularly well, and since the speakers will handle more power than the Acoustic puts out, you can't blow them. To expand, add an Acoustic 870M non-powered mixer or more Heil cabinets with Crown D 150's for even higher volumes.

SYSTEM BREAKDOWN

Acoustic 870	$800.00
Heil TROFF's	$900.00
Total Regular Price	$1700.00

OPTIONS

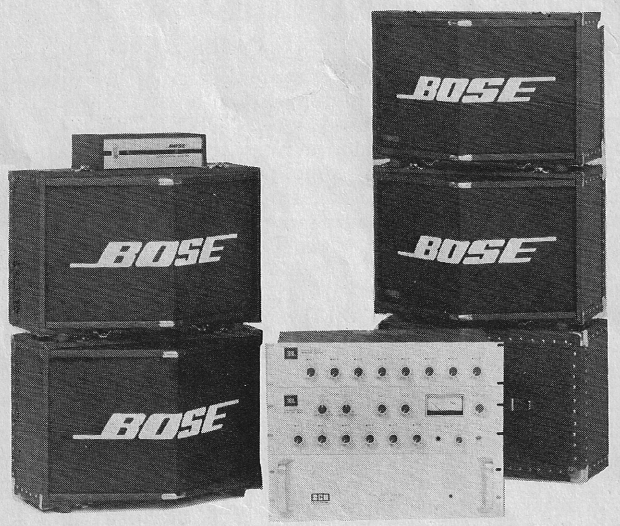
1. Acoustic 870M . . . add $545, reg. $700.00
2. Second pair Heil TROFF's . . . add $590.00, reg. $900.00
3. Monitors – see page 19.

$1187.00

Regular Price $1700.00

$2598.00

Reg Price $2944.00



SOMETHING DIFFERENT BOSE – BGW – JBL

If you want a pure sound, this Bose, BGW and JBL combination will do it. It's comprised of state-of-the-art components to provide the highest quality sound with flat, wide frequency response, and it doesn't add any coloration.

It uses the beautifully engineered JBL mixer and high powered, ultra ultar clean BGW 750, 800 watt amplifier (details on pages 9 and 11), and Dr. Bose's amazing little speakers (see page 12). We recommend it for someone who's extremely critical about vocal and instrument sound, but doesn't need blow-down-the-walls loudness capability. The sound is so well defined that you almost forget that the system is there. A pair of Bose 800's will handle small clubs or lounges and two pairs will cover up to 200-250 people, for medium loud stuff. And it's the most compact of any of our sound systems, so it's *very* portable.

SYSTEM BREAKDOWN

4 Bose 800	$1220.00
1 BGW 750	$ 899.00
1 JBL 5306	$ 825.00
Total Regular Price	$2944.00

OPTIONS

1. Add or delete 1 pair Bose 800's price change $498.00
2. JBL 5308 expander module, adds 8 channels, as shown . . . add $600.00
3. Anvil case for JBL mixer and expander . . . add $150.00
4. Anvil case for BGW 750 . . . add $120.00

OUR CHOICE
ALTEC – TRAYNOR

The Altec 1219 bi-amped speakers and the 8-channel Traynor MX-8 mixer makes this system the best buy in our catalog (a best buy anywhere, for that matter). Its performance-to-cost ratio is phenomenal, it's extremely practical, easy to set up and use, and it sounds damned good . . . even at maximum sound pressure levels.

The Altec 1219's are what really make it happen. They're bi-amped, which is why they can play at louder levels and still retain that crisp, clear sound. The difference between bi-amping and conventional amplification is so startling, that once you hear it you'll never want to use conventional amping again.

Built-in to each 1219 is a bi-amp package which has an 800 Hz electronic crossover with a 30 watt amp for the horn and a separate 60 watt amp for the bass driver. This separates the highs from the lows, and keeps the bass driver from stealing power away from the horns . . . which causes gross distortion and muddy sound. It also eliminates the power eating passive crossover, so 90 watts of combined bi-amp power is equal to 175 watts of conventional amp power. And that's why all big sound reinforcement systems are bi-amped. A pair of 1219's will cover 200 - 400 people for loud rock or up to 700 for quieter stuff. Coverage can be doubled by simply adding another 1219 pair – just plug in the AC and signal feed lines. We installed a pair of 1219's in a local club (400 people) that have worked great for everybody from Cold Blood to Tim Weisberg.

To complete the package, we've chosen the Traynor MX-8 mixer (see page 8), because it's good sounding, very reliable, and it seems to fill the needs of folks who have been using 1219's. However, if you have another board that you prefer, write or call us and we'll work out a deal.

SYSTEM BREAKDOWN

Altec 1219's	$1896.00
Traynor MX-8	$ 425.00
Total Regular Price	$2321.00

OPTIONS

More Volume–

1. Second Pair of 1219's (4 total) . . . add $1296.00, reg. $1896.00

Monitors –

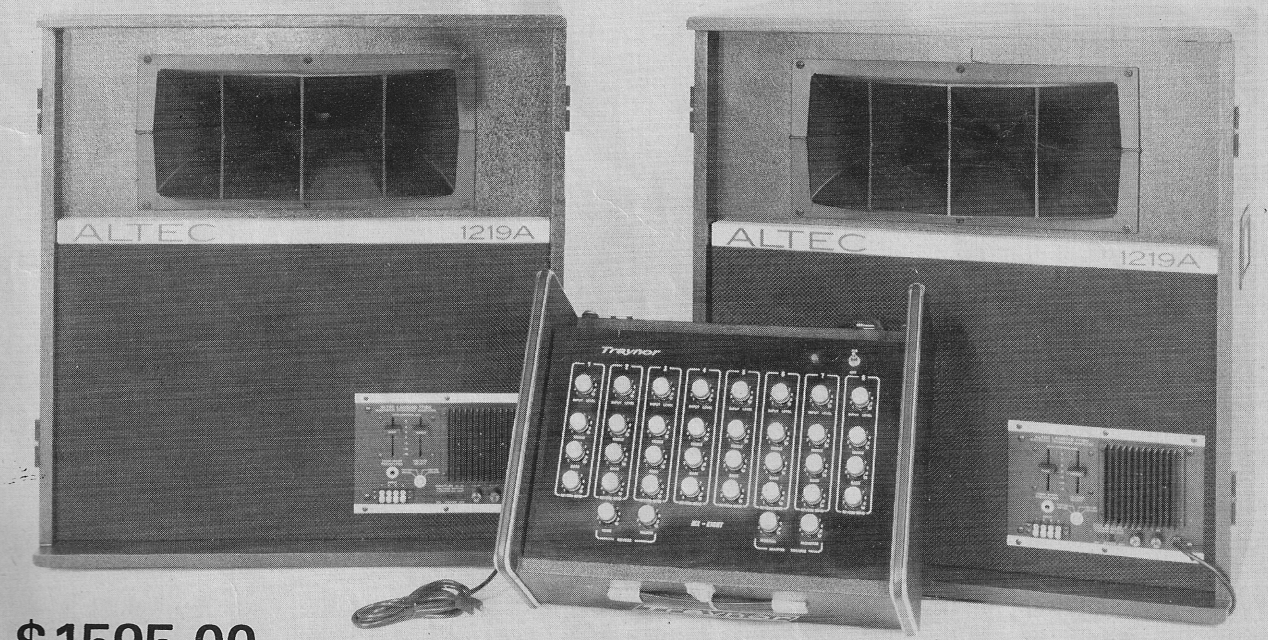
1. Mitchell monitors (2) . . . add $296.00, reg. $478.00
2. Community NC-12 (2) . . . add $498.00, reg. $698.00
3. Monitor amp, Traynor YPM-1, 100 watts, self contained with gain control, will drive up to 4 Mitchell's or 2 NC-12's, . . . add $188.00, reg. $250.00

Equalizers –

1. Shure 610 feedback controller, good. . . .add $115.00, reg. $209.00
2. GMT EQ, 9 band active, better . . . add $165.00, reg. $224.00
3. Soundcraftsman 20-10, stereo EQ . . . add $248, reg. $300.00

Transformers –

1. Adaptors for low impedance balanced mike inputs. Shure A-95FP (see page 26) $16.50 each, reg. $29.00



$1595.00

Reg Price $2321.00

Concert Systems

TOTAL PROFESSIONAL CROWN – JBL – HEIL

This is a professional system in every sense of the word. It's basically a smaller version of our $6,000 system (page 21), which in turn, is a smaller version of our $40,000 system. Thus, while we have louder systems, we don't have any better sounding.

It's bi-amped, as any system claiming to be professional quality should be, and it comes complete with *everything* needed to hook it up.

The Heil HM-88 is a very much underpriced 8-channel mixer with built-in electronic crossover and there's an optional expander module ($75) to make it 11 channels. It does things you'd expect only from expensive 16-channel mixers and you'll find the details on page 8.

The power for this system is pure Crown, in bi-amp configuration, using a D 60 to drive the tops, and a D 150 for bass (which is enough power to drive double the speakers shown). Like all Crowns (see page 11), the specs are primo and they last forever. Hooked up to the JBL 4560 (see page 19) with the JBL 2220B 15" bass driver (the most efficient and available in pro sound), JBL 2470 compression driver, and the Northwest fiberglass horn – the sound is the best in the business.

This system will cover up to 400 people for intensified rock and roll, or up to 800 if the program material is somewhat quieter. Reccomended for the band that moves fast and plans to be adding equipment steadily in the future, as the basics are here.

The system comes complete with professional cable package, including: 100' mike snake, stage box, feed to the power amps, speaker cables and heavy duty Anvil amp case – set up with fans and termination panels to house the Crowns (not shown). Call for custom system information and prices. This is only an example of the systems we can provide. LEASE IT. See page 35.

OPTIONS

More Volume –

1. Second pair of speakers as shown . . . add $1190, reg. $1480
2. 2 Northwest systems complete instead of 2 speakers shown, doubles capability . . . add $600.00, reg; 720.00

Monitors –

1. Mitchell Monitors (2) . . . add $296.00, reg. $478.00
2. Community NC-12 (2) . . . add $498, reg. $698.00
3. Altec 1221 (2) . . . add $690.00, reg. $1000.00
4. Monitor amp. Crown D 150 . . . add $350.00, reg. 410.00
5. Monitor amp. 1 Crown DC-300A instead of D 150, 1 channel each for bass and Monitors . . . add $300

Equalizers –

1. GMT EQ, 9 band active, . . . add $165.00, reg. $224.00
2. Soundcraftsman 20-10, stereo EQ . . . add $248.00, reg. 300.0
3. SAE 2700, stereo, EQ house and monitors . . . add $550.00, reg. $600.00

SYSTEM BREAKDOWN

2 JBL 4560	$ 354.00
2 JBL 2220B	$ 240.00
2 JBL 2470	$ 360.00
2 Northwest Horns	$ 310.00
1 Heil HM 88	$1250.00
1 Crown D-150	$ 429.00
1 Crown D-60	$ 269.00
1 100' mike snake package complete	$ 600.00
Amp case	$ 300.00
Misc Hardware	$ 300.00
Total Regular Price	$4412.00



$3895.00

OUR LITTLE BIG SYSTEM

Sneak a peek at the next page and you'll get where this system is coming from . . . it's just a smaller version for use in smaller places. What's important, is that it's all professional gear made to the most critical standards in the business. So it sounds as good, works as well, and will last as long as our big systems on the next page.

Since we custom assemble systems to match your exact needs, the system is shown only as an example of what we can do in this general price range. What is shown (2 cabinets) makes an ideal touring system for a band playing medium sized clubs or small concerts (600-1000 people), and with two more cabinets it will handle the largest clubs or concerts of up to 2000 stompin', shoutin' rockers.

As with all our systems, this one's built on a modular basis so it can be easily adapted to meet whatever demands arise. For instance, if you need more coverage or volume, two more complete speaker systems can be added without any changes in the amps or cabling. We deliberately overpowered this beast because most of our customers eventually use their systems for larger places. And if you need to go bigger still, the amp rack will hold double the amps and become 4 times the system that's shown. We found the Gately mixer to be the perfect match — it's a highly portable, 16-channel board with full professional specs and capabilities. The Gately's been getting rave reviews from all who've used it (including us — see page 9) and there is not another unit that even comes close for the price.

For the bass speakers it's JBL 2220's again (four of them) in Northwest cabinets (page 12). Mids and highs (from 800 Hz) are handled by two JBL 2440 compression drivers, which are matched to Northwest's radial fiberglass horn units. We chose these components for the same obvious reasons they're used in the big monster: they sound *the best* and are the most practical big system equipment available . . . at any price. And the same applies to the amps — they're all Crown; a DC 300A for the bass (with one channel left open for monitors) and a D 60 for the horns (see page 11). These are all mounted in a rugged, roadworthy Anvil custom case, completely set up with fans, termination panels, casters, patch cables, etc. To tie it all together we include our highest quality 100-foot mike snake package with stage box, speaker cables, amp feeds, and AC cord for the mixer (see page 16). All of our professional systems come with everything you need for set up, so you don't have to go scrounging around for the right cord or connector at the last minute.

Recommended as options are the Altec 1221 floor monitors, or Altec 1219's for side stage monitors (see page 12). LEASE IT. (see page 33).

SYSTEM BREAKDOWN

2 Northwest bass	$ 700.00
4 JBL 2220B	$ 480.00
2 JBL 2440	$ 552.00
2 Northwest horns	$ 310.00
1 Crown DC-300A	$ 729.00
1 Crown D-60	$ 269.00
1 Gately mixer	$2767.00
1 amp rack complete	$ 700.00
1 100' mike snake and cable package	$1200.00
misc hardware	$ 300.00

OPTIONS

1. Anvil case for Gately mixer . . . add $200.00

More Volume —

1. Second pair of Northwest systems complete . . . add $1790.00, reg. $2200.00

Monitors —

1. Community NC-12's (2) add $498.00, reg. $698.00
2. Altec 1221 (2) . . . add $690.00, reg. $1000.00
3. Altec 1219's (2) for side stage . . . add $1296.00, reg. $1896.00
4. Monitor amp. Crown D-150 with termination panel, drives 4 monitors . . . add $400.00, reg. 470.00

Equalizers —

1. Soundcraftsman 20-12, stereo EQ . . . add $248.00, reg $300.00
2. SAE 2700, stereo, EQ house and monitors . . . add $550.00, reg. $600.00
3. UREI 627A 27 band . . . add $630.00

$7,950.00



Concert Sound Recipe....

Our big systems speak for themselves . . . developed by Northwest Sound Company in over three years of on-the-road use. They've proven themselves the most rugged and consistent sounding systems available and become the choice of critical artists. They were designed with traveling in mind, so they're light and portable, without sacrificing durability or ease of set-up. Our fixed installations share the same exceptional sound quality, dependability, and functionality.

OWN YOUR OWN

This equipment has always been a tremendous value, especially relative to performance. Now, with a lease-purchase package, it's even more advantageous for a group who normally contracts out their sound to get their own system instead. Not only can you save money, but you assure yourself of consistently top quality sound with total system control. A typical monthly lease for a 5,000 person system might cost $1,100. Contrast that to a nightly rental fee of $500.00 to $750.00 and you've saved a lot, even after all expenses. Best of all, the money you put into the system builds up equity towards eventual ownership (see page 35 for details).

We can supply you with a complete system — no set-up hassle — so all you have to do is load it onto your truck. And we mean *complete,* down to the last cable and Anvil case, fully tested. Or if you prefer to assemble it yourself, we'll provide just part of a system, or components.

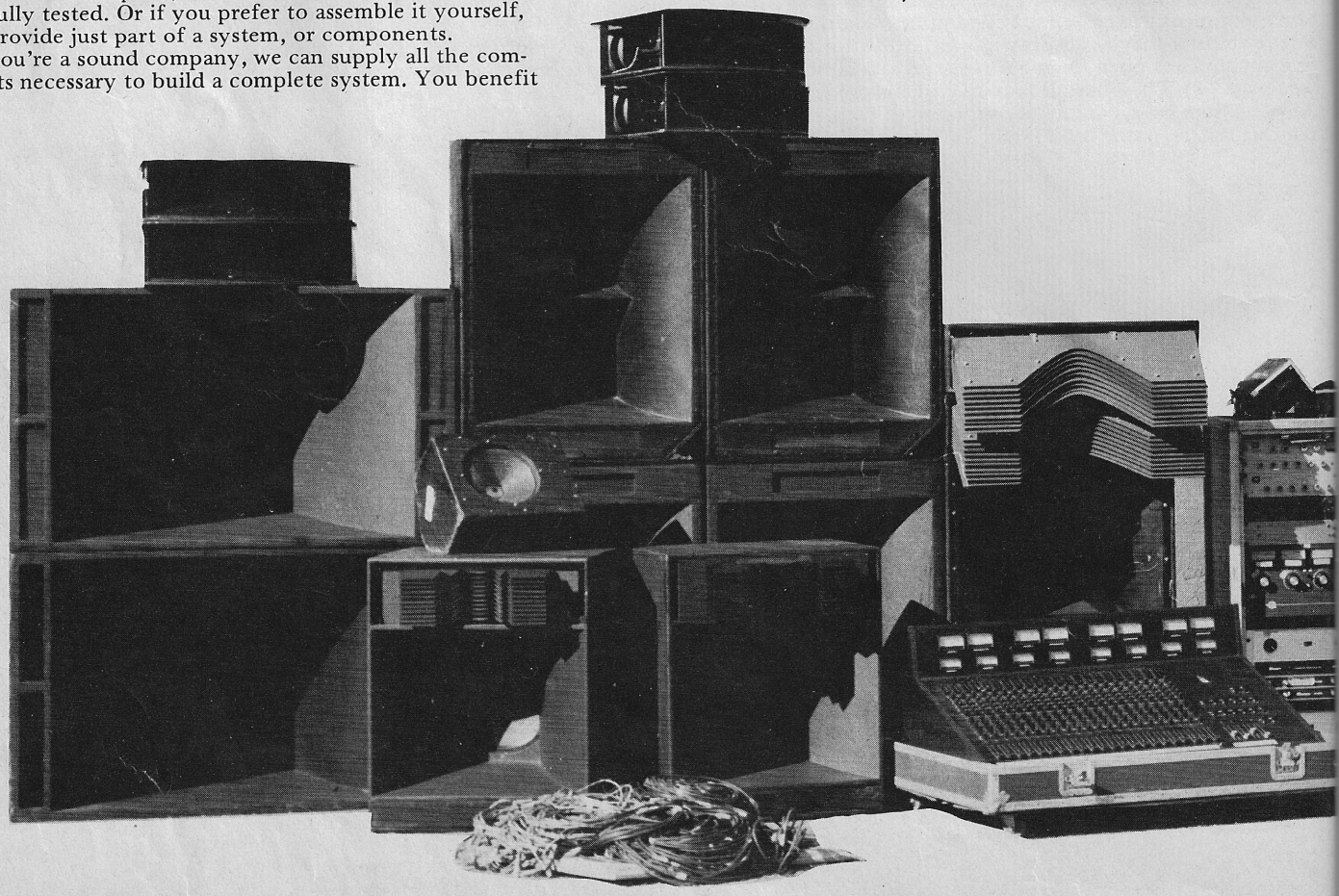
If you're a sound company, we can supply all the components necessary to build a complete system. You benefit by working with one source, getting consistently low prices, fast delivery, and backup service. Plus, we offer some exclusive products with significant advantages over other stuff available.

For more information, please call Wayne Inouye, Bob Jonte or Tom Spalding and we'll be happy to send additional brochures plus a price quote for your application.

EXAMPLES

Here are examples of systems we'd recommend for three different concert sizes. We've made the following assumptions: it's to be a touring system; the group performs reasonably loud; at least 16 channels are needed; the monitors are to be mixed separately from the house; and only the best house *and* monitor sound will be acceptable. The basic components and quality are the same for each system, with more drivers and power added for larger audiences. Though reasonably accurate, costs shown are estimates only. Your cost will depend on what special equipment you require.

3,000 people — $22,500 — Lease cost about $870.00 per month for 36 months. This size is suitable for converted theaters, armory halls, gyms, etc. It has 6 Northwest bass boxes, 4 Northwest radial horn packages, 2 JBL lens assemblies . . . plus the mixer, amps, and drivers described on page 21. And a monitor system similar to the one pictured below.



Serves 3,000 to 15,000

5,000 people — $28,000 — About $1,100 per month for 36 months. This is the size needed for most college gyms, indoor-outdoor bowls or civic auditoriums. It uses 12 bass cabinets, 8 radial horn packages, 2 lens assemblies, and 2 long-throw horns. The rest is similar to the system above, with additional power amps.

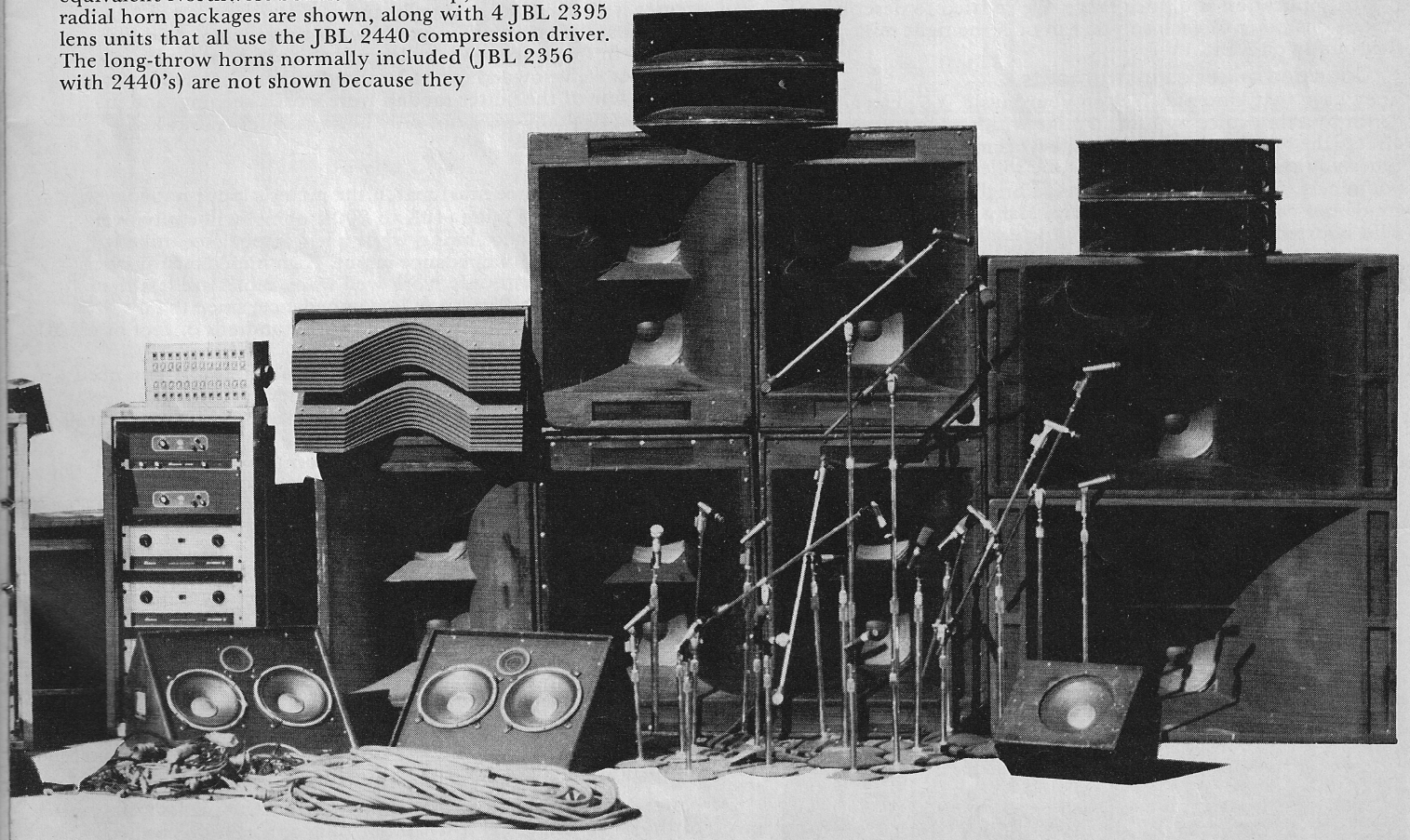
15,000 people — $60,000 — $2,300 monthly lease for 36 months. For the loudest groups playing in large indoor arenas and outdoor stadiums (a similar system was used by the Grand Funk). Components include: 24 bass cabinets, 12 radial horn packages, 8 long-throw horns, 4 lens assemblies — plus more versatile mixer, monitors, and accessories.

THIS SYSTEM

This Northwest Sound system is one of several currently touring the country. Its sound and roadworthiness are the result of years of hard-earned experience. The components in the photograph have been traveling for one to two years, and have thousands of miles on them.

We use a similar system for 5,000 to 10,000 people, depending on the loudness and the room. For bass, there are 4 JBL 4550 cabinets and 10 Northwest cabinets all loaded with JBL 2220B's. We use the larger JBL cabinets because the long-throw horns won't fit on the smaller, yet acoustically equivalent Northwest boxes. For the top, 8 Northwest radial horn packages are shown, along with 4 JBL 2395 lens units that all use the JBL 2440 compression driver. The long-throw horns normally included (JBL 2356 with 2440's) are not shown because they were out with CSN&Y when this picture was taken. The racks hold all the Crown and Altec amps for the bi-amped monitor and house systems. The monitor rack on the left also holds the on-stage monitor mixers, JBL 5306 and 5308, custom electronic crossovers, a real-time analyzers (not shown), and 1/3 octave equalizer. Monitor speakers are JBL 2420 and 2130's in the floor boxes, and 2440 and 2220's in the side stage units. The custom 21 channel board is not currently available, so we recommend either Stevenson, JBL, or Gately. The microphones are Shure's SM-56, 57, 58 series on top of Atlas stands with quick release adaptors that'll save five minutes on each set-up.

What you can't appreciate from this picture are the details that make the difference between a system like this that's good to work with and one that's a pain in the ass. It's designed for quick set-up (only 90 minutes with two people from loaded truck to sound check), and is easy to patch and change for different gigs. Even non-slip paint is used so the horns won't vibrate off the bass cabinets when everything is cranked loud, and the stage is bouncing. And the roadie's prayer is answered, because everything is as compact and light as possible. If you'd like to know more about this system, or information on booking it for a tour, give us a call.



Microphones

The proper mike is absolutely essential – it can make or break your sound. But choosing the right mike can be very frustrating. The range of quality among the hundreds of mikes available is mind-bending, particularly with cheaper models. And what's worse, specifications just don't tell the whole story. Proper selection demands critical listening and applying personal taste and use requirements.

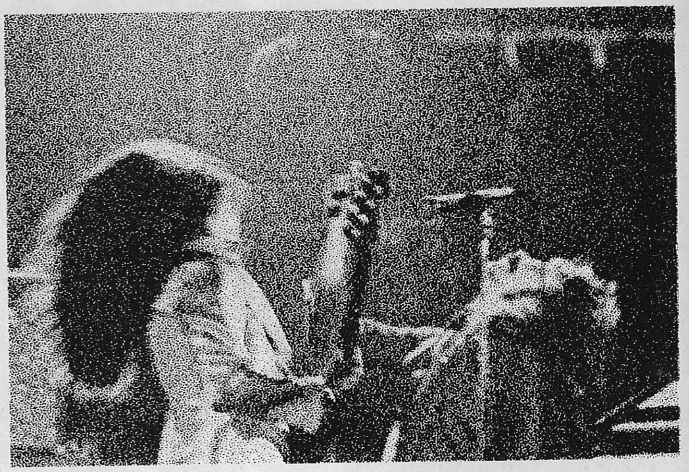
To help you make your choice, we've tested truckloads of mikes, using them in gigs and sessions, rapping with other pro sound people, researching, listening, and relistening. We run one-on-one comparison tests with all kinds of music and instruments (vocals, strings, brass, woodwinds, percussion, etc.) to learn each mike's response and best applications. The mikes we've selected are our choice for the best performance relative to application and price range. We've tried to describe the unique character of each so you can pick the right mike for the sound you want.

Consider mikes as instruments. . .

They have that kind of effect on your music. You can add depth to a thin voice by using a mike with strong proximity effect (the bass boost you get while working close). But sometimes you may find that bass must be rolled off to prevent boominess. For cymbals and snares, a bright mike such as a condenser can add sparkle and snap. Many singers want a mike with boosted midrange for more punch and projection.

Also consider where you'll use the mike. Sound reinforcement of heavy rock demands high volume capability without overloading, a tight pickup pattern to reduce feedback, and





the ability to work close. While recording requires some of these traits, it demands far more critical frequency response, since pro recording equipment and the studio environment make it far easier to hear any difference in timbre. And here, omnidirectional mikes (equal response in all directions) can be useful for recording large groups, or where instruments are isolated from each other.

Think ahead.

There's always a temptation, particularly with a short budget, to pick off-brand bargain specials. If you do, you'll probably regret it. A cheap mike usually causes dissatisfaction so fast, you'll hardly use it before you'll want to trade up. And lose money in the process. We've learned this the hard way – altogether we've owned over a hundred mikes personally, yet only a few of the better models were worth keeping, and in the long run they were not only better sounding, but less expensive.

Impedance

A mike's impedance must match the mixer's input impedance. A high impedance mike (40K to 200K ohms) will easily overload a low impedance input, while a low impedance mike will barely drive a high impedance imput. High impedance systems are inexpensive, but only work well when cables are less than 20'. Professionals always use low impedance, since there's little volume loss and hum pickup, even with hundreds of feet of cable.

So a low impedance system is your best choice. If you need to add mikes to an existing high impedance system, we suggest you buy low impedance mikes and use adaptors (such as Shure's A 95FP, see page 27) to match impedance with your system. That way, you get low impedance performance now, and you won't have to can your mikes when you grow into a low impedance system.

Call us.

While we're hot on the fifteen mikes listed, we have over 300 other mikes available from such manufacturers as Altec, AKG, Beyer, Electro-Voice, Scheops, Sennheiser, Shure, and Sony. Your best bet is to call us, so we can hear about what *you* want to hear from your mike.

Free Information

Those fine Electro-Voice people publish a microphone newsletter that's filled with helpful information about miking techniques and technology. Drop them a line (Electro-Voice, Dept. 1, Buchanan, Michigan 49701) and they'll be happy to put you on their mailing list.

Note: All mikes listed have a cannon connector on the mike end of the cable and either a ¼" phone plug or a cannon connector supplied for the other end. Please specify your choice with order.

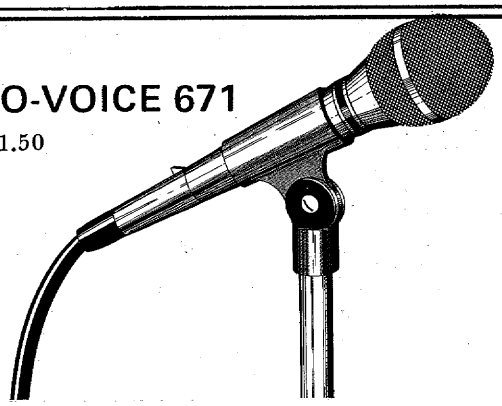


SHURE 588
$42.00
Reg $72.75

The 588 is the best sound reinforcement mike we've seen for under $50. It features an effective pop filter/windscreen (the distinctive ball), a cardioid pickup pattern, and a 15' cable. Its midrange presence rise provides clear articulation, while substantial proximity effect gives a husky-bassy vocal sound. Suitable for both vocal and instrument pickup. High impedance (588SA) or low impedance (588SB) models available. Optional windscreen model A 61 W ($5.00).

The EV 671 is a noticeable step up from the 588. Flatter extended response up to 15 kHz reduces feedback problems, and gives the highs more snap. The clever folk at EV have delibrately cut its output 6dB so it won't overload a mixer's input — one of the biggest problems with inexpensive mixers. The 671 is perfect for the singer who eats the mike because it was designed for just that kind of close-up use. Switchable for high or low impedance, includes 20' cable.

ELECTRO-VOICE 671
$54.00
Reg $91.50



SHURE 545 SD
$62.00
Reg $114.00

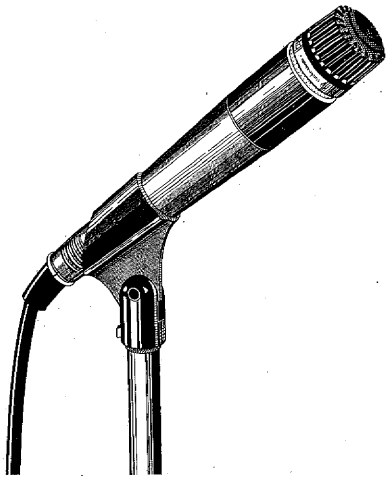
A dynamic duo at an amazing price. Except for the pop filter built into the 565, they're identical. Smooth extended frequency response results in a more natural sound than any of the preceding mikes. A tighter cardioid pattern gives you more gain before feedback. So they'll nearly match the best mikes for sound reinforcement. And they're the first mikes shown that we'd recommend for recording.

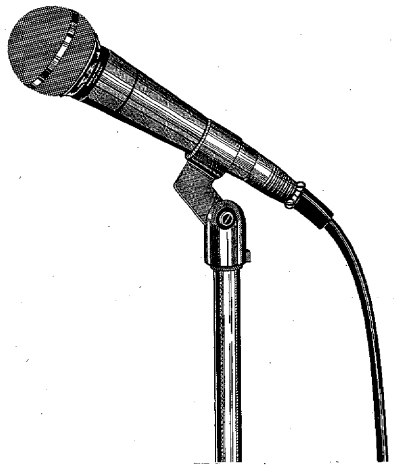
The 565 is Shure's most popular ball mike — excellent for vocals. You can work it close, or far, and still get a clear pickup.

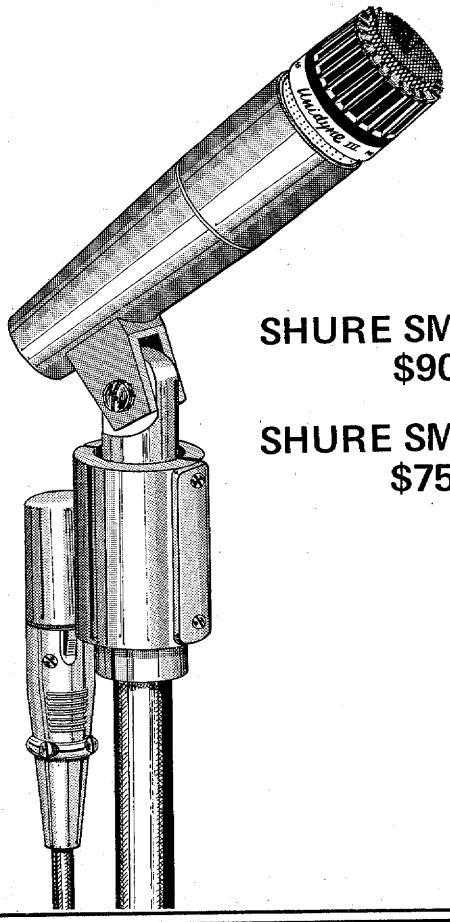
For high quality instrument pickup, we recommend the 545. Add the optional foam windscreen (A 2WS - $5) and the 545 will handle vocals as well as the 565. So for maximum versatility, we recommend the 545 with its optional windscreen.

Both mikes are switchable for high or low impedance, have an on-off switch, and are well isolated against handling noise. These are the finest do-everything mikes for anywhere near their modest price.

SHURE 565 SD
$68.00
Reg $126.00







SHURE SM-56
$90.00

SHURE SM-57
$75.00

PROFESSIONALS' CHOICE

If you've been to a concert lately, or seen a TV rock show, then you've probably heard SM-56's (or 57's or 58's). Their super sound and virtual indestructability have made them *the* standard of the professional sound reinforcement business. We've used them extensively for the past couple years. And even though we've tried many others, we still come back to the 56 because nothing sounds better and causes less feedback troubles. When Bob Sterne of Northwest Sound was getting ready for the latest Crosby, Stills, Nash and Young tour, we sent him a number of mikes to try during rehearsals. We might have known — they ended up using the 56's again (scan them in the August *Rolling Stone*).

A smooth, extended frequency response and a very tight cardioid pattern gives the SM-56 the least susceptibility to feedback of any mike shown. Super shock isolation minimizes stage noise. Put simply, it has a very popular sound that stays consistent. It'll do damn near anything — vocals (with A 2WS windscreen), amplified instruments, drums, acoustic instruments — and do it well. It's even popular in studios for amplified guitar.

The SM-57 is virtually identical to the SM-56, lacking only the stand mounted shock isolation can, which allows you to hand hold it. At $15 less than the SM-56, it's definitely a best buy. The professional sound starts here. Low impedance only with a 20' cable.

SM-56 Regular Price	$107.00
SM-57 Regular Price	$ 84.00
A2WS windscreen	$ 5.00

SHURE SM-58

Close cousin to the SM-56 and 57, the SM-58 has a permanent pop filter (giving it the same ball appearance as the 565) that makes it ideal for high volume rock vocals. Though it lacks the 56's shock mount, Shure's excellent internal isolation makes this mike one of the best choices for hand held vocals. It has a nice proximity effect, giving a gutsy deep vocal sound when used up close. And it easily handles a full-tilt screamer without overloading.

Regular Price $107.00

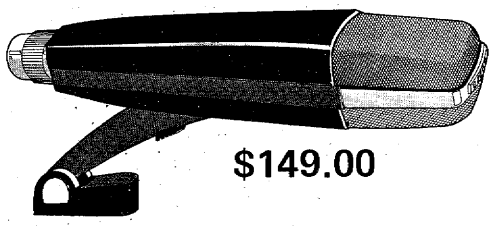


$90.00

SENNHEISER 421U

This German microphone has been used in European studios for years, but has only recently gained wide acceptance by American recording studios and sound crews. 421's were used extensively during the recent Dylan tour. This fine dynamic has a cardioid pickup pattern and flat, extended frequency response that you can check out yourself with response curve prepared for each mike. The 421 sounds warm and full, without sacrificing the top end, making it a good choice for high quality recording and sound reinforcement. Good on vocals and acoustic instruments, it's unsurpassed in its price range for miking bass, kick drum and organ. Usually, we try it first for these instruments, and most of the time it stays there. A five position bass roll-off allows exact tailoring for a punchy but not too boomy bass sound. Available in balanced low impedance only. (Windscreen - MZW 421 $11.50)

Reg. $176.00



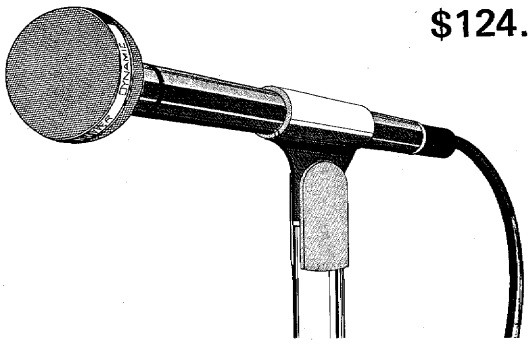
$149.00

BEYER M-500

Beyer has taken the inherently warmer sounding ribbon microphone and applied their technical wizardry to make a super sound reinforcement vocal mike, the M-500. They've boosted the top end to create a more condenser-like sound, while maintaining the ruggedness of a dynamic. Since it's a specialty mike, don't count on using it to mike everything in the band. But for voice — it's excellent.

It has a tight cardioid pickup pattern, an effective wind screen for pop suppression, and solid mechanical isolation for minimal handling noise. The M-500 is the mike we turn to when vocals are the star of the show. Available in low impedance only, with 20' cable. Reg . . . $140.00

$124.00

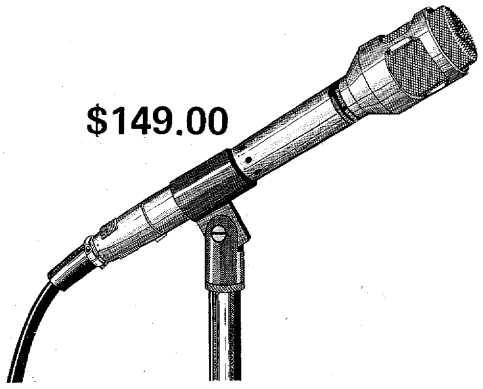


SHURE SM-54

The SM-54 is another fine recording mike, featuring extremely wide, smooth frequency response, and a tight cardioid pattern. It has an amazingly true sound even when used close up. Since it has no proximity effect, it's especially effective for close miking acoustic guitar, vocal, or horns. If you play a guitar with strong bass (like a Martin) you probably already know the boominess that mikes with strong proximity effect create. The 54 will solve that problem. Though used primarily for recording, its tight cardioid pattern makes it useful for high quality P.A. work. The SM-53 is the same mike without the built-in windscreen.

		OUR PRICE
SM-53 Regular Price	$171.00	$145.00
SM-54 Regular Price	$181.00	$149.00

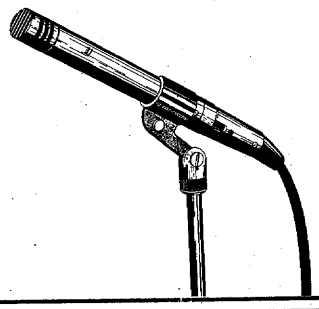
$149.00



STANDS & ACCESORIES

		Regular Price	OUR PRICE
Atlas MS-12C	Standard stand, 34" - 62", black base	$20.75	$10.75
Atlas MS-20	Heavy duty stand 37" - 66", black base	$32.10	$18.25
Atlas MS-25	Heavy duty stand 37"- 66", extra stable triangular base	$55.25	$29.00
Atlas DS-7	Adjustable short stand 8" - 13", perfect for guitar amps	$10.55	$ 5.75
Atlas BS-36W	Professional studio boom stand, with casters	$146.65	$77.00
Beyer SCH-211	The best boom arm we have used, 28" long, use with MS 12C, 20, 25	$14.00	$14.00
Atlas LO-2	Push button mike release adaptor, speeds set-up	$ 6.65	$ 4.00
Shure A-95FP	Low impedance - balance line (cannon) to high impedance (¼" phone plug)	$29.25	$16.50
Shure A-15A	-15db in-line attenuator	$28.00	$16.00
Ses Com 25'	25' heavy duty cannon to cannon mike cable	$26.50	$19.00
Ses Com 50'	50' heavy duty cannon to cannon mike cable	$39.20	$25.00

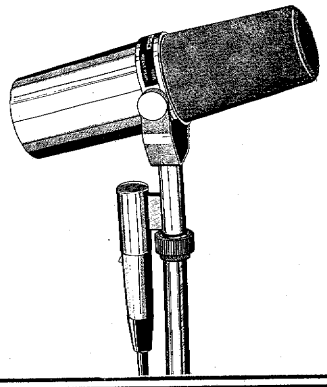
AKG C-451E $195.00



The 451 has such flat extended response we like to call it a poor man's Neumann. It would rate mention if it were only a top grade condenser. But it's more. The 451 is a modular microphone, with a whole selection of mike capsules (all with gold-vapor ceramic electrodes and fixed metallic diaphragm) for different applications. Possible combinations include cardioid with high frequency boost, omni, cardioid with integral windscreen, variable pattern, and a super cardioid (shotgun).

Plus a choice of powering techniques for use with AC or battery power or the 451 can even be powered off of your mixing board. Price shown is with flat response cardioid capsule. Write for details on others.

Regular Price $205.00
B 46E battery power supply $ 55.00
N6E AC power supply $165.00



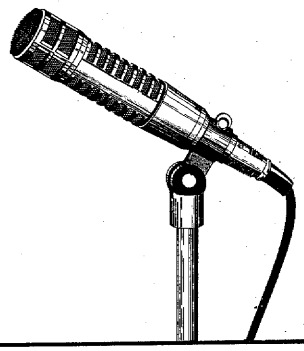
SHURE SM-7 $210.00

The SM-7 has a very open, almost airy sound. Combine that with clarity and an uncanny ability to detect vocal subtleties and you have the reasons why the SM-7 is a favorite of ours.

It works well on the difficult instruments, such as cymbals, snare or piano. We especially like it for close-up vocal recording and overhead drum miking, since it gives just the right balance between drums and cymbals. The SM-7 has extended flat frequency response that can be shaped with a built-in equalizer to independently boost or cut the bass, or treble ranges. Highly recommended for recording. Windscreen included, low impedance only, no cable supplied.

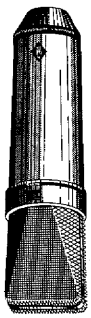
Regular Price $257.00

ELECTRO–VOICE RE-20 $269.00



We consider this to be the ultimate dynamic cardioid microphone. It combines the wide range and transient response of a condenser with a dynamic's ruggedness and ability to handle outrageous sound levels. It has that clear condenser sound without the hassle of condenser power supplies. For recording, the RE-20 is our choice for the vocalist with a leather larynx and blacksmith's bellows for lungs. It's also excellent for drums, brass, and bass. Comes complete with built-in pop filter, bass roll-off, cable and clamp.

Regular Price $300.00

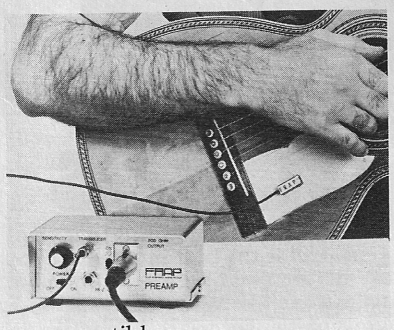


NEUMANN U-87 $540.00

The state of the art. This is the best-sounding, most versatile microphone you can add to your studio's collection. Known throughout the world as the standard against which other mikes are compared, this German-made condenser is used on more big sessions than any other single mike. The U-87 has a three pattern pickup – cardioid, omni, figure 8 – and solid state electronics that can be powered either by a phantom supply or by its own built in battery. Works beautifully for any recording assignment. The U-87 uses a dual membrane capsule of evaporated gold on polyester film, and has pattern selector, roll-off switch, and sensitivity control.

Contact Pick-ups

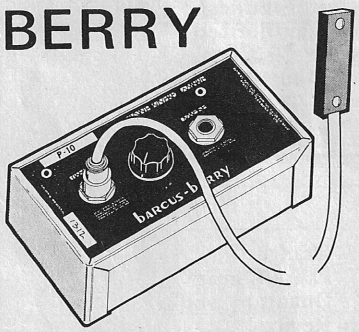
Contact pickups are a successful, and often essential, alternative to conventional microphones. Since they respond to instrument rather than acoustic vibration, they eliminate all of the problems associated with bad room acoustics, feedback, and acoustic leakage between microphones. A properly used contact pickup can eliminate the need for controlled studio acoustics or allow the simultaneous use of acoustic and electric instruments. One can be used together with a microphone to create a fuller sound than either alone could provide.



Barcus-Berry. Barcus Berry introduced the first system of contact pickups, and currently has models suitable for nearly every instrument. They're all reasonably priced, durable, and are especially suited to amplifying for live performances. For best results, particularly in bass response, you must use one of their handy preamps, which are compatible with any amp or sound reinforcement system. Specify instrument when ordering. Models available for:

Guitar — Regular Price $69.95, OUR PRICE $49.00
Flute — Regular Price $89.95, OUR PRICE $69.00
Violin, Banjo, Brass, Woodwinds, String Bass — Regular Price $69.00, OUR PRICE $49.00
Standard Preamp — Regular Price $35.00, OUR PRICE $29.00
Low impedance preamp — Regular Price $60.00, OUR PRICE $49.00

BARCUS-BERRY



FRAP. The professional pickup, the FRAP has a unique solid state pickup which provides flat frequency response from 5 to 100,000 Hz and amazing transient response.

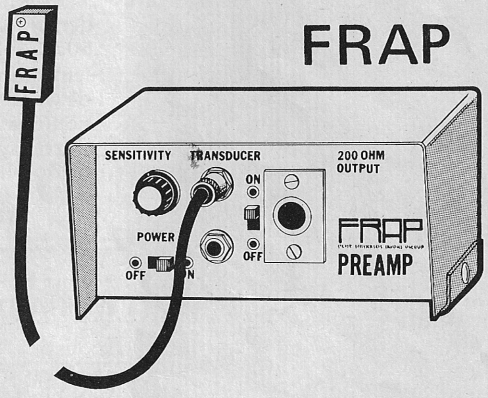
The standard pickup is used for all instruments, and attaches either with a special adhesive wax, or with elastic strips. Since a permanent mounting is avoided, the pickup may easily be moved about on the instrument to adjust sound or compensate for instrument change or be removed completely and attached to another instrument. Placed carefully, the FRAP sounds as good as the best condenser mikes, plus it has no acoustic leakage.

The FRAP comes with a very quiet preamp, used strictly to boost gain, not for altering frequency response. But FRAP does have an accessory low frequency roll-off to eliminate valve noise with brass instruments and low frequency body resonances with strings. ($20.00).

FRAP's are the best choice if you want your instrument to sound like *your* instrument. *Highly recommended.*

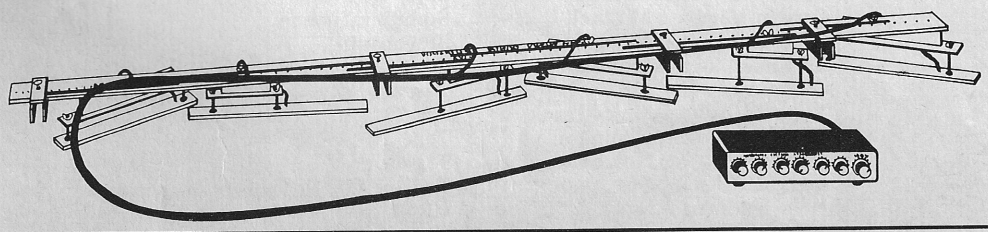
Standard FRAP, F-100, pickup and preamp $180.00
Studio FRAP, F-200, low impedance balanced line preamp $250.00
Write for free information.

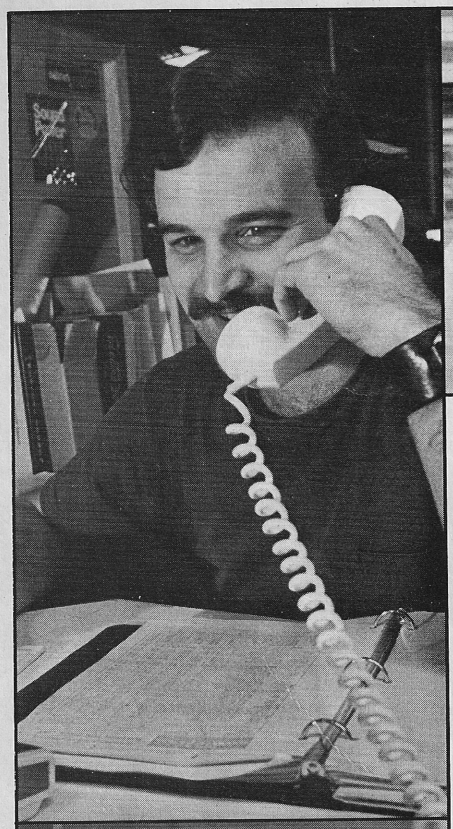
FRAP

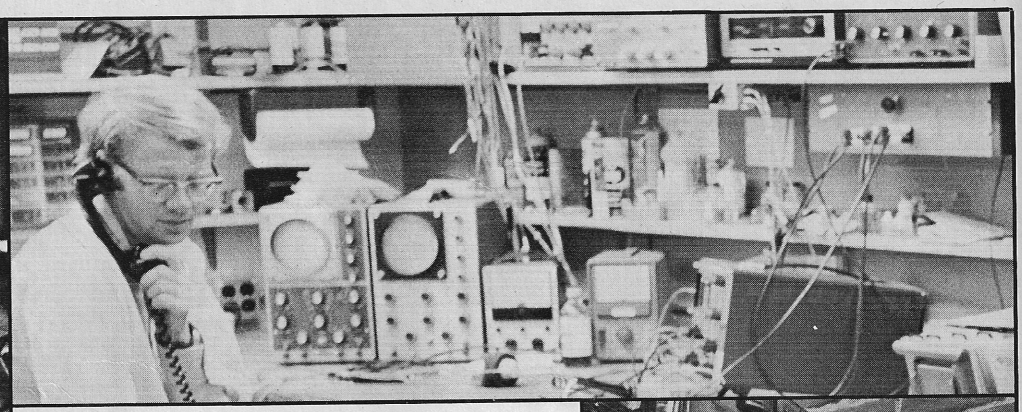


HELPINSTILL PIANO PICKUP $775.00

The Helpinstill piano pickup is the best system we've heard for electrifying grand pianos. It uses six electromagnetic pickups which are suspended over the strings (similar to electric guitars), and a 6-channel matching mixer that allows the balance to be fine tuned to a performer's taste. It's a trick system that delivers high volume and clarity without feedback and the hassles traditional with miking pianos. Easily removed and set-up. Highly recommended.



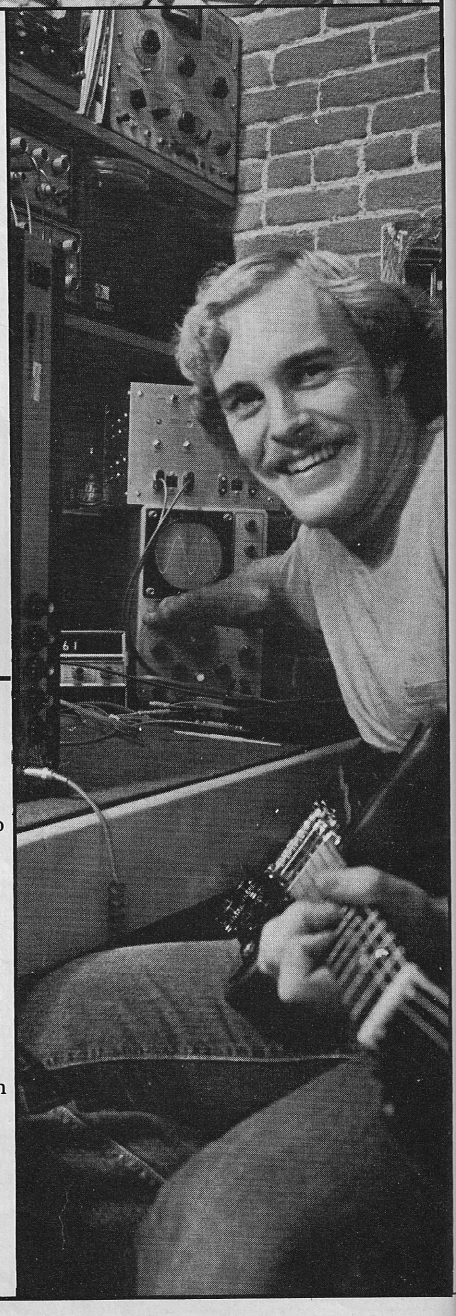


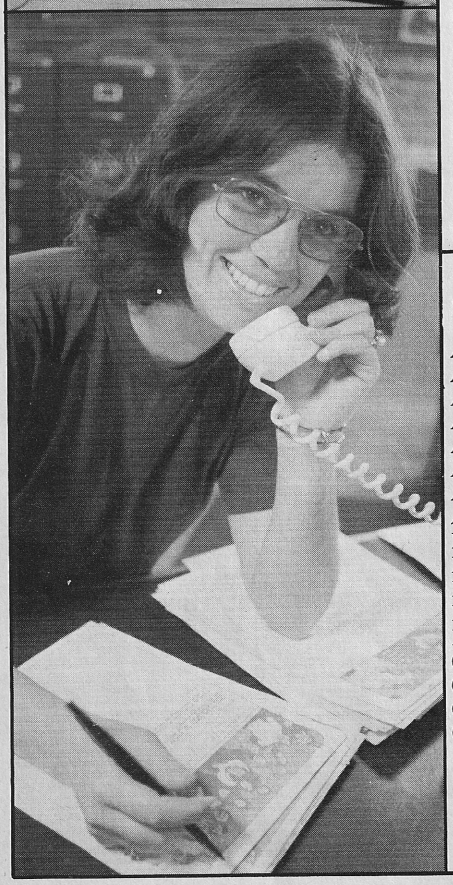


Call Us

A phone call is the best investment you can make before you buy new equipment. It's like satisfaction insurance. The more we know about your particular needs, the better we can help. Bob, Wayne, Rick, or Tom will gladly answer any questions regarding the selection and operation of almost every piece of professional gear available, including price quotes. We'll be happy to deduct the cost of any reasonable phone calls from your total purchase. Our number is 805/544-9020.

If you have a question regarding your order, shipping, or delivery, call Bonnie or Al at 805/544-9700. We'll also help if ever a problem should arise later. Only a small percentage of what we sell ever screws up, but if it does, you're still covered, since we're an authorized warranty station for everything we sell. Clem or Bob handle service and their hotline is 805/544-7440.





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Crown
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Dokoder
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EMT
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FRAP
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Gauss
GMT
Heil
Hiwatt
JBL
Maestro
Marshall
Micmix
Mitchell
Moog
Morley
MRL
Multi-Track
Neumann
Northwest Sound
Oberheim
Orange
Phase Linear
Quantum Audio
Revox
Roland
SAE
Schoeps
Scotch
Sennheiser
Sescom
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Shure SR
Sony
Soundcraftsman
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Traynor
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WAREHOUSE SOUND Co.

PROFESSIONAL PRODUCTS GROUP

Warehouse Sound Co., Railroad Square, Box S, San Luis Obispo, CA 93405 805/544-9020

Please don't write in shaded areas—we need them.

Please print clearly.

Name

Street Address

city

State Zip

Phone

Ship to another address?

Name

Street Address

city

State

Zip

	Quantity	Item Description—List Each Separately	Amount			

		SUB-TOTAL				
		6% SALES TAX (Calif. Res. Only)				
		SHIPPING				
[ ] PPD	VIA	Payment Enclosed [ ] Cashier's Check [ ] Money Order				
[ ] COL		TOTAL $				
Packed By						

BANKAMERICARD we accept

master charge check one

Name

Address

City

State Zip

Account Number

Inter-Bank Number Expires

Signature

A few quickie questions . . . . Thanks.

I. Where did you hear about us ? [ ] publication, [ ] friend, [ ] mail, [ ] other

II. Is this your first order from us ? [ ] yes [ ] no.

III. What percentage of your income comes from music ? [ ] none, [ ] around 20% [ ] around 50% [ ] all.

IV. Did you call us ? [ ] no [ ] yes and talked to_____

V. What is the name of your group ?

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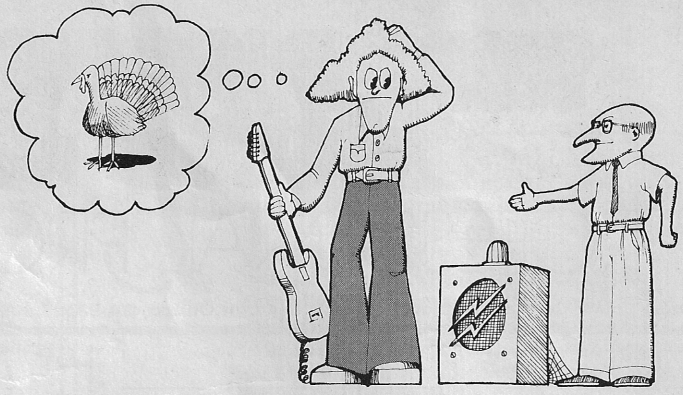
–All Prices are F.O.B. San Luis Obispo, unless otherwise quoted by our salesmen.

–This order subject to acceptance at our home office.

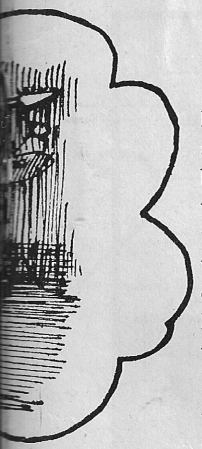
Got those retail

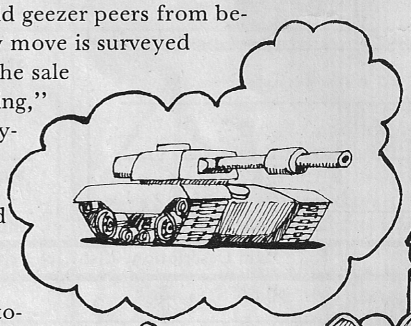


blues?

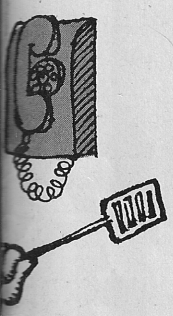


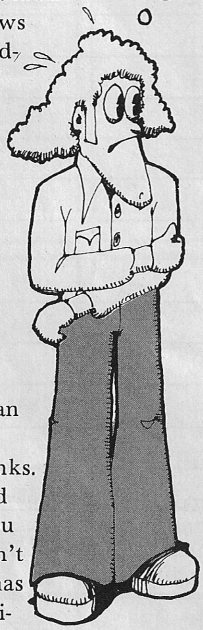
. . . As you wander in the front door, some old geezer peers from behind the counter with skeptical eyes. Your every move is surveyed as you look over the merchandise . . . and then the sale begins: "What can I do for ya, son?" "Just looking," you mumble, wishing he'd leave you alone. "Anything in particular?" he persists. You tell him you're in the market for a new amp, but haven't decided exactly what you need. (Actually, you'd like to plug in, and try some of the stuff, but you know better than to ask.)

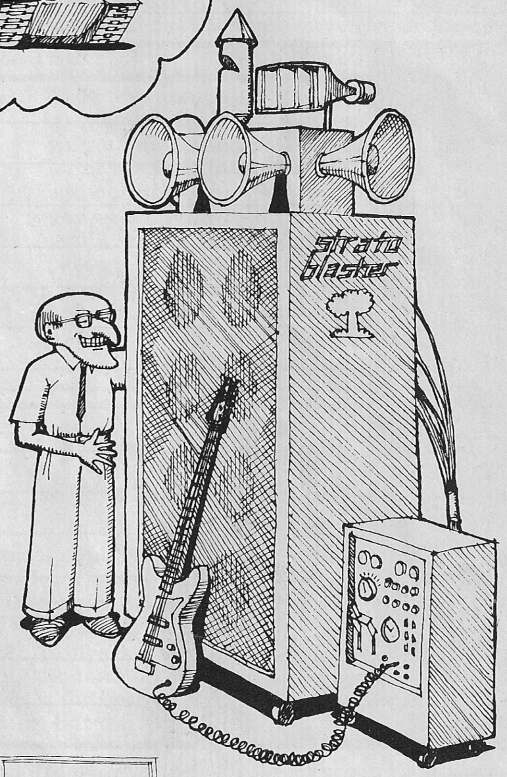




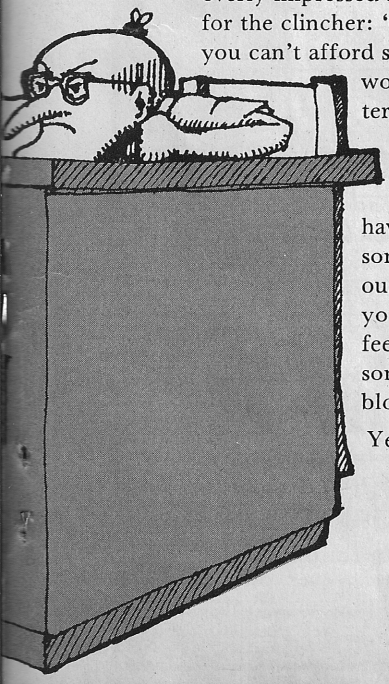
"Well, now," he forces a smile, and motions toward the back of the store." "Just come take a look at these sweethearts." Leading you past the rows of sheet music, baton displays, and school-band-rental-counter, he points to a couple of dusty guitar amps you hadn't seen before. "Here's a couple of dandies," he wheezes, "the Superstratoblaster MK II and III. These little honeys feature 8-way controls, fuzzomatic, sustainomatic, and 500 watts! . . . Not two, but *four* heavy-sound speakers," he emphasizes, "Enough to make anyone a star."







The look on your face tells him you're not overly impressed and so he quickly moves in for the clincher: "You're probably thinking you can't afford such equipment . . . but we can work out a special price, even terms, at least 10% off." He winks. "Maybe even 15% . . . and so it goes. By the time you have convinced him he doesn't have what you need, his smile has somehow transformed into obvious irritation. "Come back when you've made up your mind," he snaps, and you feel bad vibes grow worse. You leave wishing someone would open a decent music store and blow the old fart out of the town . . .



Yeah, we know: We've been there too.



AA

WAREHOUSE SOUND Co.

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Please print clearly.

Name

Street Address

city

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Ship to another address?

Name

Street Address

city

State

Zip

	Quantity	Item Description—List Each Separately	Amount			

		SUB-TOTAL				
		6% SALES TAX (Calif. Res. Only)				
		SHIPPING				
[ ] PPD	VIA	Payment Enclosed [ ] Cashier's Check [ ] Money Order				
[ ] COL		TOTAL $				
Packed By						

BANKAMERICARD we accept

master charge THE INTERBANK CARD check one

Name

Address

City

State Zip

Account Number

Inter-Bank Number Expires

Signature

A few quickie questions . . . . Thanks.

I. Where did you hear about us ? [ ] publication, [ ] friend, [ ] mail, [ ] other

II. Is this your first order from us ? [ ] yes [ ] no.

III. What percentage of your income comes from music ? [ ] none, [ ] around 20% [ ] around 50% [ ] all.

IV. Did you call us ? [ ] no [ ] yes and talked to_____

V. What is the name of your group ?

PLEASE SEND US THIS WHOLE PAGE

—Prices are subject to change without notice

—All Prices are F.O.B. San Luis Obispo, unless otherwise quoted by our salesmen.

—This order subject to acceptance at our home office.

How to order the stuff

1

The good old order form: Please fill it in neatly. Print: your name, street address, zip code, and telephone number. If you are charging your purchase to a credit card, make sure to sign the order in the space provided. WE CANNOT SHIP TO A POST OFFICE BOX NUMBER, so if that's all you have for the "address," call and we'll make special arrangments. List the exact names of all the equipment, and the total price.

2

How to pay us: Please send cashier's checks or postal money orders for the exact amount of the purchase, plus tax if any, *made payable to Warehouse Sound Co.*. Note: Any shipment picked up or delivered in California is subject to the 6% sales tax. If it is delivered out of state — you don't pay us any tax. If for some reason you can't send a postal money order or cashier's check, we will accept a personal check, but there may be up to a three-week delay, because out-of-state checks take a long time to clear. Credit? We accept both Bankamericard and Master Charge. If you want extended monthly payments, both of these companies now have special new financing programs set up where you can use your credit card to pay us the full amount (even if it's over your limit) and then make payments. Check with your local bank for details. Because of our low profit margin we cannot offer credit terms through the Warehouse Sound Co.

3

The Warranty: Every piece of equipment comes with full manufacturer's warranty — the same warranty you would get if you bought your equipment in a retail store. If you should ever have trouble, you can send it back to us (we are an authorized warranty station for everything we sell) or you can take it to any authorized station in your area. A regional list of warranty stations is included with your equipment and you can check the yellow pages of your local phone book for stations in your area.

4

And then we deliver: Shipments are made directly from our Warehouse to your door, freight collect, unless otherwise stated. All shipments are fully insured via the best carrier for your area. It usually takes about five or six shipping days for anywhere in California, and about 15 days for anywhere else in the continental United States. Your order will be processed immediately upon receipt, and if there is going to be any unusual delay, we will notify you by phone or mail. We'll send you a notice the day we get your order. Please do not call until your letter has had five full days in the mail to us, and our notice has had five full days back to you. Also, prior to receiving your shipment, you'll receive a letter telling you when to expect your order, via what freight line, and what the shipping charges will be. Shipments to other countries take extra arrangements — please call or write for necessary details.

Rush Orders

If you're in an extra big rush (needed it yesterday) there are several ways that'll get the stuff to you even faster than normal speediness:

1. Telephone the order in and then wire (Western Union) the payment. Four hour service — save two to four mail days.
2. Use air freight to a city close by served by major airlines and you pick up shipment at the airport. Saves five to ten days over land freight.

Thus, if necessary, we can get most anything, most anywhere within five to seven working days.

Call us

805/544-9020

Leasing

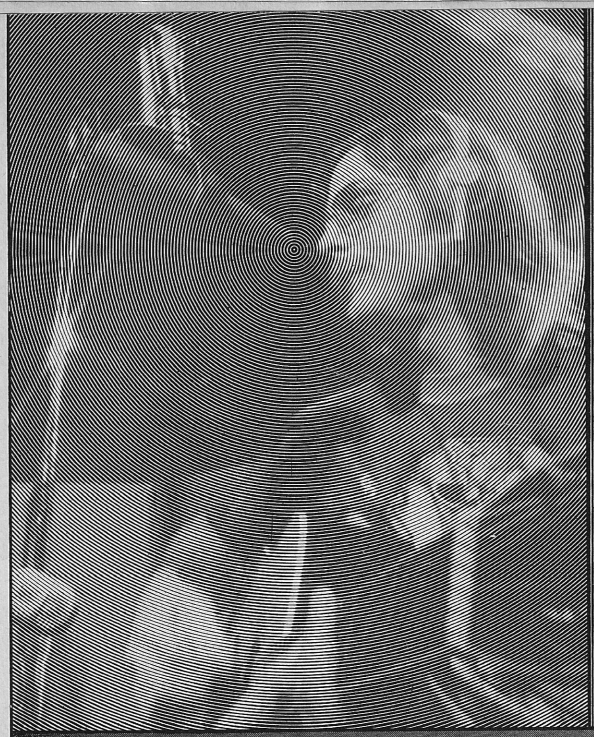
We've had a number of people ask us about leasing equipment. The advantages of leasing include: less initial investment, the choice of returning or keeping the equipment at the end of the lease period, and a good tax break, besides. Another handy feature is that you can lease additional gear at any point during the term of the lease.

Calling us is the best way to determine what will fit your specific needs, but the following describes how it basically works.

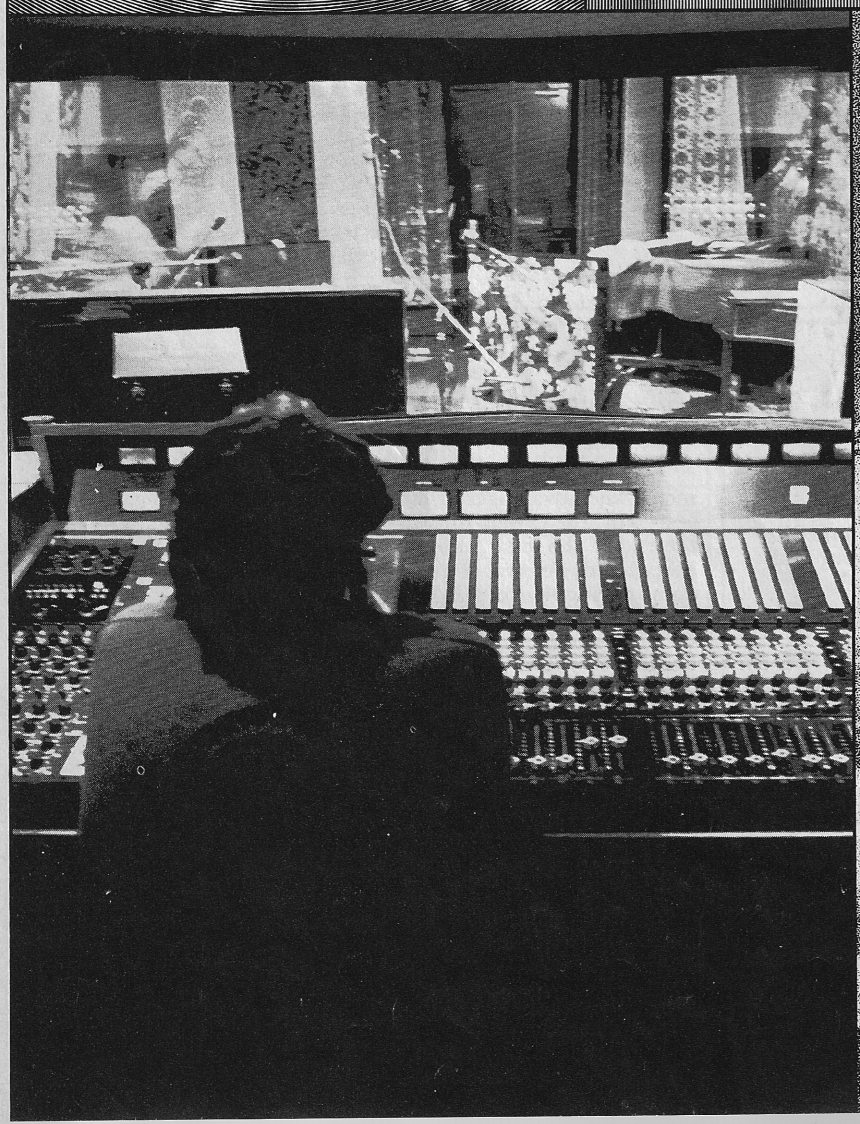
Anything from a two to five year lease can be arranged on any sale over $2,000, for which a first and last month's payment and 10% deposit are required. You can apply the deposit toward the purchase of the equipment at the end of the lease or get your 10% back if you decide to return the gear.

Typical monthly costs seem to run about $3.10 per $100.00 worth of equipment per month for a 48 month lease, or $3.90 per $100.00 for a 36 month lease. For example, a $4,000.00 system would be $124.00 per month for 48 months with an intial $658.00 investment. Considering that the same equipment usually costs somewhere around $200.00 to rent for a single day, need we say more?

Write or call us for the whole story. 805/544-9020.









RECORDING

The recording business is in the midst of an incredible explosion in the sophistication and quality of its equipment. Top grade professional gear has become increasingly exotic and effective. And the big gap that existed between pro stuff and the best amateur equipment has been bridged with some of the cleverest, best engineered designs we've seen. Technology that was state of the art only a few years ago is now available to the semi-pro and serious amateur at amazingly modest prices. For the first time, the individual who wants to lay down some good tracks, but lacks the resources of a Howard Hughes can do it without selling his soul or robbing a bank. The proof is the large number of semi-pro and personal studios that are springing up. For quality recordings, it isn't absolutely necessary any more to trek to a high powered studio, where each minute can cost well over a dollar. More and more musicians, producers, and writers have chosen to put together modest, pro-quality studios in their homes or workshops, where creativity can florish in familiar surroundings.

Multi-track

The most exciting recent advances concern high quality multi-track recording. Four-track recording is now far more accessible, complete with techniques that were once the sole domain of the large professional studio: synchronous overdubbing, electronic edits (with facilities for punching in the recorded signal), and quad playback. For a moderate investment, you can even have a full control mixing board to process your incoming signal with equalization, reverb, multiple channel inputs, monitor, pan pots (even in quad), and noise reduction.

Choosing

We cover just such a spectrum of equipment in this catalog. Everything from basic pro-quality recorders to the whole range of accessories for enhancing your recorded sound. From all you need for a home studio to all you need for a medium sized professional studio. We've also considered what musicians need – those who want to record themselves in practice and performance, or those who want to perfect their studio techniques before going into a commercial studio. Since space is limited, we only show what we think combines the best performance with the most reasonable price. But we have lots more stuff, so if you need something you don't see here, give us a call. We'll be glad to help.

Fair Trade

Unlike other products in this catalog, most of the recording gear shown is listed at its regular fair traded price. These manufacturers have obtained permission from the state to establish a uniform price. By law, then, we are not supposed to discount fair traded items. However, if you select a complete system, or simply purchase other non-fair traded goods (mikes, tapes, headphones, amps, speakers, etc.) together with a fair traded unit, we can arrange a package price at considerable savings.

Experience

Besides the cash savings possible when buying a complete system, you also cash in on our experience in studio design and thorough working knowledge of all we sell. So when *your* time comes to put it all together, we'll be there to help.

Our Studio

One place we use to check out new equipment is our own eight-track studio here at the Warehouse. It's chock full of the latest stuff from Tascam, Ampex, Crown, Revox, SAE, dbx, and JBL. Rick Sutton keeps the tape rolling smooth and friendly and is the man to call (805/544-9020) if you want to get your licks down. He'll be happy to send you a brochure and rate card. Also, since he's our engineer (and mighty good, we think), he's your best contact for information about recording gear and techniques.

Books

Regardless of whether you have a studio now, or it's still just a gleam in your eye, we've found two books that are a must for your library. *Modern Recording Techniques* by Robert Runstein is a giant leap ahead of any other available book on studio recording techniques and equipment. *Acoustic Techniques for Home and Studio* by H. Alton Everest covers everything you'll need to know about acoustics in a practical, commonsense way. You can order both from us – only $9.98 postpaid for Runstein, and $7.95 for Alton's title.

Mixers

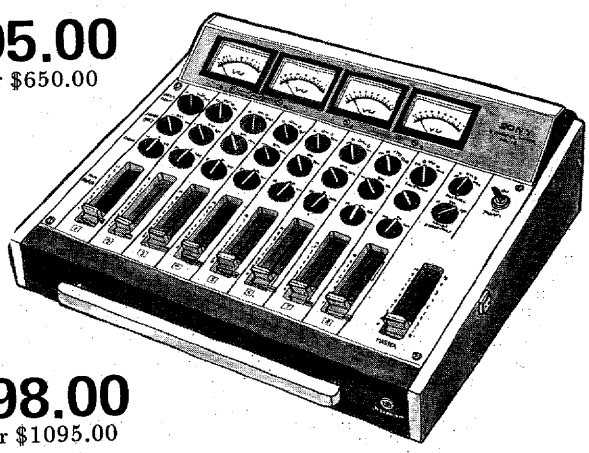
SONY MX 16 & MX 20

Sony's newest mixers have proven themselves as exceptional units. Their introduction last year filled a large gap in the market for a reasonably priced four-channel mixer. Since then, they've been widely accepted as dependable, quiet production boards. They've proven particularly effective when paired with the Teac 3340 for quad recording. The MX 20 is 8 in, 4 out with each channel having straight line faders, mike attenuators (0, -15, -30, or -45 db), output channel assign, five position EQ for channels 1-6 with pan pots on channels 7 and 8 (no EQ). It also has 4 lighted output VU meters, master level control, auxiliary inputs and outputs for cascading additional mixer, reverb, or EQ units, headphone monitor with separate volume control, and high or low impedance balanced line inputs and outputs. The MX 16 is almost identical, but with unbalanced low impedance inputs, and lacking EQ. Impossible to beat for a budget quad board. Both run on AC or battery and come with sturdy travel case.

MX 16

$595.00

Regular $650.00



MX 20

$998.00

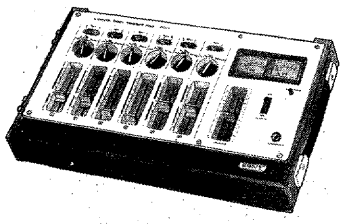
Regular $1095.00

SONY MX-14

An extremely versatile, inexpensive recording mixer. Six channels in, stereo or mono out, line or low impedance mike inputs, straight line faders with adjustable reference tabs, channel assign switches, two output level meters, master volume control, headphone jack. It's battery operated (eight C cells) and comes with travel case and cover. This Sony is a fine basic recording mixer.

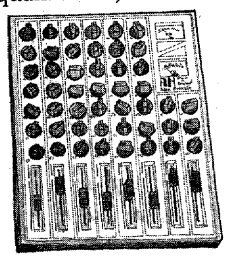
$198.00

Regular $229.95



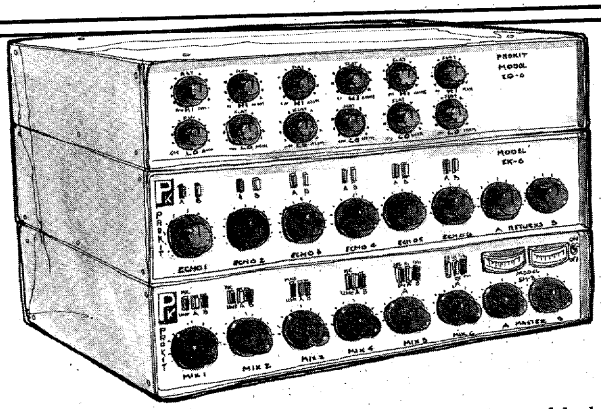
ALLEN & HEATH $585.00

Allen and Heath have taken all the capabilities of a big pro-board, shrunk them down to half size, and fit them into an amazingly small package — the model 142. And they've done it without sacrificing fine, quiet performance. This little gem has six in - two out, bass, mid and treble equalization, cue send, echo send and return, and pan pots on all channels. It can easily be cascaded for twelve inputs, and even with two boards together, it's smaller than you might imagine. We include low impedance balanced input transformers and external AC power supply. A vest pocket board with studio flexibility — perfect for location recording, or wherever space and budget are more limited than your skills.



GATLEY PRO KITS

Whether factory preassembled, or built from a kit, Gately mixers are the state of the art in sound quality. By combining top quality components such as Allen Bradley pots and Beyer input transformers, and the experience of making some of the biggest and best custom boards in the country, Gately has created these inexpensive units whose lack of noise and low distortion are only matched by mixers costing tens of thousands of dollars. There are three separate units: the mixer, the reverb, and a panel for equalization. You can add these components together till you have a six in - two out mixer complete with six channels of bass and treble equalization, and spring reverb. Or you can just use the mixer section alone (note that EQ and reverb require the mixer's power supply). Inputs are selectable for both mike or line, switchable for high or low impedance inputs, and have adjustable gain. While not as flexible as boards like Tascam's model 10, each Gately has a fine pro sound at an amazingly low price. Recommended for really finicky ears.



	Kit	Assembled
SM-6A Mixer	$339.00	$539.00
EK-6 Reverb	$179.00	$325.00
EQ-6 Equalizer	$149.00	$299.00

TASCAM

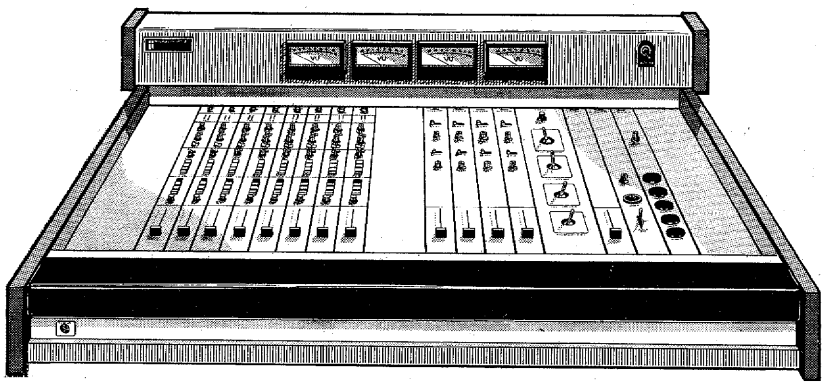
In a class by itself, the Tascam mixing console offers professional quality and capability at about half the cost of any comparable unit. You can easily start with their least expensive basic board and expand and adapt later with optional modules to handle almost any recording application.

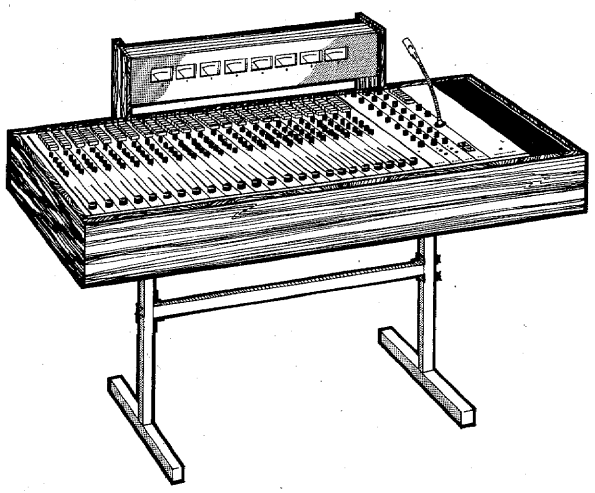
The basic Model 10 console consists of 8 input modules, four submaster modules and one master module, plus four VU meters with LED peak indicators, and the main chassis. Each input module consists of a straight line fader, channel assign and pan pot, pre or post echo send control assignable to any submaster, bass, midrange, and treble equalization (+ 10 db) hinged at 10 kHz, 5 kHz or 3 kHz and 200 Hz, or 90 Hz, plus high (40 or 100 Hz and above) and low (5 or 10 kHz and below) pass filters, and mike attenuators (0, -20, -40 db) with trim. Each module can be switched to a line level input for remixing back through the board, with full use of equalization, and echo send. Each submaster has controls for gain, monitor output, echo receive plus a switched meter for reading line out or echo, and source or tape monitoring. The assembled board is quite handsome, well constructed, and even has padded arm rests you'll appreciate during those endless late night sessions.

Optional modules include: additional input modules (four more in main chassis, 12 more in an expander chassis) $190.00 each; talk back with slate, $260.00 remote control, $130.00 quad panner $265; headphone monitor with amp, $150.00; and balanced low impedance mike or line transformers, $17.00 each.

The Model 10 has proven to be reliable in studios all over the country, earning high praise and rave reviews from engineers. It's so versatile that the brief description here can't do justice to its flexibility and outstanding performance. So write or call for full information and package prices. We have both free literature and the comprehensive owners manual for $5.00 (refundable with order) that's highly recommended if you want to get to know the Model 10 before buying.

From $2350.00 8 IN – 4 OUT





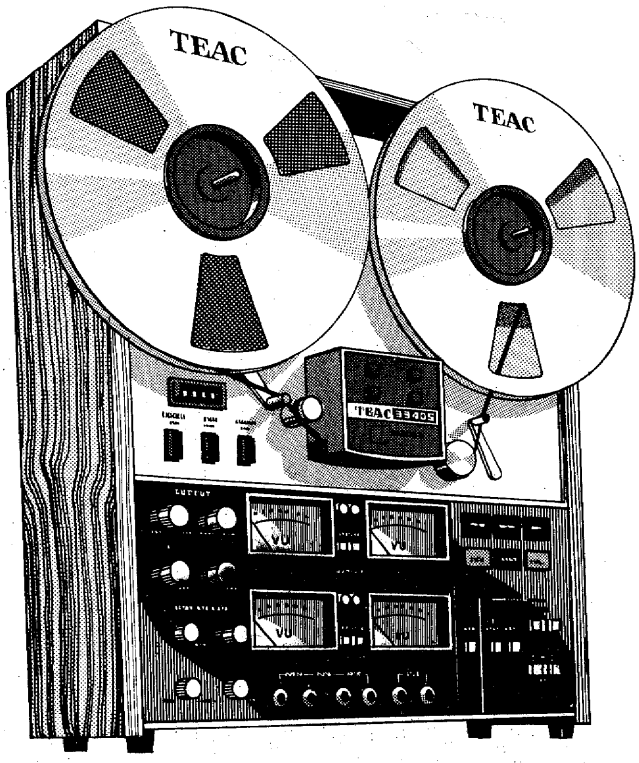
STEVENSON

The Interface line of mixers and modules from Louis Stevenson are ideal for those who want top pro quality at a reasonable price, or who want to build their own board. Possible sizes range from a modest eight in-four out all the way up to substantial 24 in - 24 out. They are extremely rugged, high quality, low noise, low distortion units with models suitable for both recording and sound reinforcement. Three different recording modules are available, with such features as full equalization, balanced low impedance inputs, echo, cue and monitor send, as well as studio talk back. Prices for complete boards start at $2100.00 for 8 in - 4 out, $6670.00 for 16 in - 8 out, and beyond for 24 channels. Module prices start at $190.00. Write or call for complete details.

FROM $6670.00 16-in – 8-out

Recorders

MUSICIANS' CHOICE



*** TEAC 3340 S $1149.50**
TEAC 2340 S $739.50

Teac's 3340S is the most popular and widely used four-channel recorder among musicians and serious audiophiles. You can even find it in pro studios. Why? Because the 3340S lets you use the same techiniques you have with top professional recorders costing much, much more. Powerful techniques like overdubbing, where you record four channels of basic rhythm, then mix these down to stereo on another machine. Dub back to the 3340S, and you can record two more tracks in sync – vocals and lead guitar. Repeat the process and add still more vocal or instrumental harmonies. In no time, you've taken a simple trio and made it sound like a full-fledged production. And you've done it without the hassle and expense of going to the studio. If most of a take is just fine, but the lead vocal is weak in parts, Teac's electronic edit will let you punch in a second try with the tape rolling. So you've got the best of both takes. Since you're in the comfort of your own home or workshop, creative juices are free to flow. If the vibes are right at 2 a.m., or if it takes an extra day to get that perfect sound, your studio is always waiting. You'll start to feel like the rest of us, and really look forward to recording sessions. And your music will sound better for it.

In typical Teac manner, the 3340 is a joy to run. The three-motor drive handles tape effortlessly and quickly, and the full-logic solenoid controls prevent spilling or breaking of tapes. Other controls include simultaneous mike-line mixing, regular or low noise tape select switch, large accurate VU meters, headphone monitoring, and either 7½ or 15 ips operation. There's less than 0.06% wow and flutter, 30-20,000 Hz ±3db frequency response at 15 ips, with better than 58 db signal to noise ratio. We've used these decks for over two years for everything from guitar amp tests to classical music festivals, where it has proven its complete reliability. Indispensable for the serious musician. See page 45.

Our best recording bargain.

We could hardly believe it when Teac lowered the price of the 2340. It is virtually identical to the 3340 – complete with simul-sync, punch in record, full metering and logic controls. Only the 10" reels and 15 ips tape speed (3¾ and 7½ ips only) are missing. Which makes the 2340 a super buy. Very highly recommended.

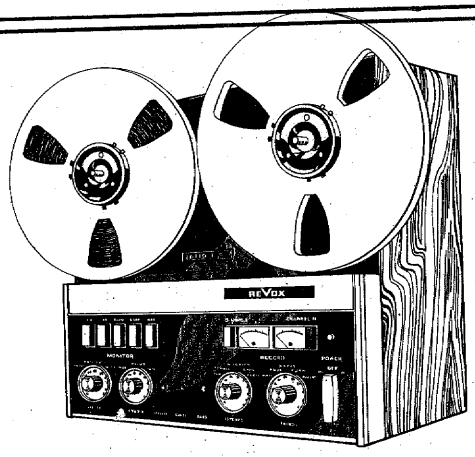
*Regular Price shown. Call for package price (see page 43).

Available is a very good LP record that demonstrates what the 3340S can do. Highly recommended. $2.00 postpaid.

REVOX A-77 III

The A-77 is a rugged professional machine you can find in studios throughout the world. It's very quiet, with 61 db signal/noise at 7½ ips, 6 db better with Dolby. Frequency responses is 30-20,000 Hz +2db at 7½ ips. Transport is three motor for ¼" tape, with servo control capstan, quarter or half track configurations available, and two mike (hi or low impedance) and 2 line inputs. Choice of 7½ ips and either 3¾ ips or 15 ips. Lifetime warranty on everything except heads, capstan, and pinch roller. Options include sync recording, variable speed, remote control, built-in amp and speaker, rack mount, and carrying case. Recommended where top performance is a must, but your budget is limited.

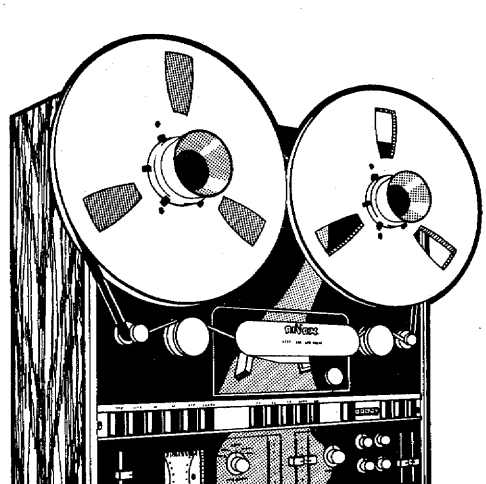
A-77 MK III – $959.00
A-77 with B-Dolby – $1172.00

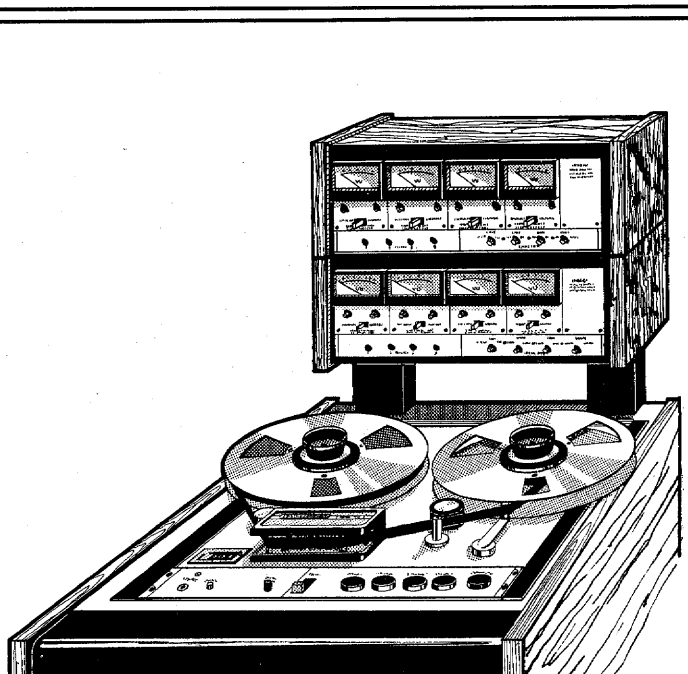


REVOX A-700 $1800

Revox has just introduced a recorder whose quality and sophistication is years ahead of any other machine available anywhere near its price. It admirably fills the gap between top semi-pro gear, and full-bore studio monster machines. It's super quiet (e.g., 66 db signal/noise at 7½ ips) at all three of its servo controlled tape speeds, 33/4, 7½, 15 ips. Full logic transport controls with solid state tension sensors, and tape break safety mechanism make tape handling fast and totally worry free. It also has versatile pause and repeat modes, and a soft attack bias oscillator for click-free starts and extremely low distortion across an extended frequency range. Finally, it has the most versatile input mixing section of any recorder available (just like a built-in board.) We could go on, but you'll get it better on the phone, so give us a call to get the whole scoop. We predict the A-700 will be a pro standard for years to come.

Write or call for full information or package prices.





TASCAM

As with their mixing conxoles, Tascam's four- and eight-track recorders offer professional quality and flexibility at extremely low prices. They handle tape smoothly and effortlessly with spill-proof logic transport controls. In months of steady use in our studio, we've never damaged a tape on the Tascam. Two different electronic packages adapt these recorders either to mixing boards such as Tascam's Model 10,(Model 701 electronics) or for direct mike input, (model 501 electronics).

Their new eight-track recorder is undoubtedly our professional bargain of the catalog, since it's half the price of any other eight-track system. It provides complete flexibility with simul-sync, cue and edit capability. And Tascam has improved their recording heads, so that even with narrower tracks (necessary because this unit uses ½" tape) there's an improved signal-to-noise ratio over the old four-track.

People who've had these Tascam recorders in regular service report they hold up well under steady studio use (and occasional abuse), which has made them the preference of many engineers. They're certainly a favorite of ours. (See page 46). Write or call for full information.

4-track ½", with 701 electronics – $2750.00
8-track ½", with 701 electronics – $4600.00
Consoles available at extra cost.

4 TRACK – $2750

8 TRACK – $4600

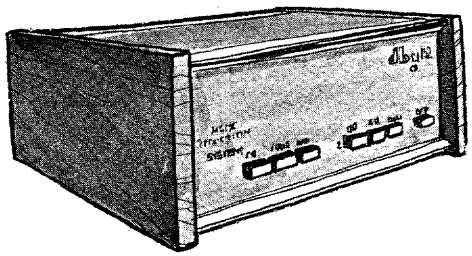
Miscellany

dbx NOISE REDUCTION

The most phenomenal NOISE REDUCTION system available, dbx virtually eliminates tape noise by providing a 30 dB improvement in the signal to noise ration of your recordings. There is simply *no* tape hiss. Until you've heard it, it's hard to believe that anything could work this well. For example, when used with dbx the new Tascam eight-track will deliver an amazing signal/noise ratio of 80 dB (compared to the 72 dB of an Ampex + Dolby A combination)!

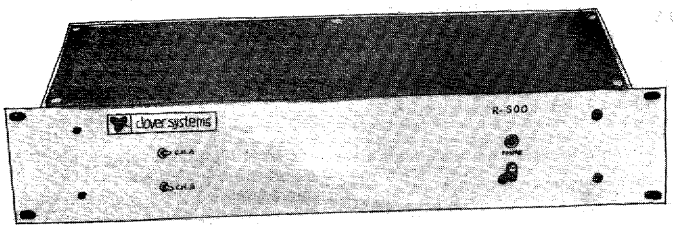
dbx also has the easiest set-up and operation of any noise reduction system, requiring no level matching for accurate code-decode tracking. Plus, it'll add 10 dB more headroom, to help prevent tape over-saturation. Line level inputs. Highly recommended

Model 152 - 2 channel code or decode — $410.00
Model 157 - 2 channel simultaneous code-decode — $567.00
Model 154 - 4 channel code or decode — $646.00
Model BM-150 - rack mount — $20.00



CLOVER REVERB $500.00

Clover has just come out with a new dual channel reverberation unit that meets professional performance requirements while keeping cost low. It's a good match for Tascam-caliber systems in both quality and price. The R-500 features both high and low impedance inputs and outputs, along with four specially designed springs per channel to minimize twang resonances. The Clover will get you into natural sounding reverberation without making your checks bounce.

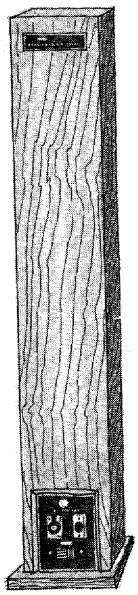


SOUND EFFECTS

Fantastic collection of sounds from the library of Hanna Barbara (the cartoon people). Gurgles, geeps, swooshes — you name it, they've done it and it's all cataloged extremely well. We've found these records helpful in production as they can add a nice "taste" of an effect that would otherwise have been impractical to get. 7 records — $39.00. Send for complete information.

MICMIX ECHO

There is no substitute for natural sounding reverberation to make a recording come alive. Unfortunately, the best artificial ways of creating reverb are often bulky and very expensive. And until now, medium priced units have suffered from a twangy, unnatural sound. But Micmix has introduced three new models which are the equivalent of 4,000, 200,000, and 750,000 cubic foot rooms, retaining the rich complex sound quality of a natural reverberant chamber. Yet each Master-Room is quite small and modestly priced. Each one also has a brilliance control for a subtle fine tuning of the sound, and two different outputs to create stereo effect. Model MRII, with the shortest decay, is the most flexible, suited for both voice and music, while models MRIII and IV provide fuller, warmer instrumental sounds as well as special vocal effects. Write for free demo record. Short of a $4,000.00 plate unit, we haven't heard anything better.



$985 MR II

$1050 MR III

$1175 MR IV

TAPE MAINTENANCE KITS

These items are absolutely essential to keep your recorder at peak performance. Each kit is the best of its kind, available separately, or all together for $29.00. They're worth every cent, especially at our $9.50 savings.

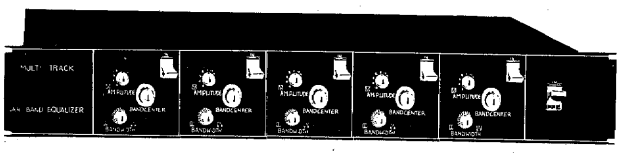
BIB kit. Includes head cleaning fluid, guide cleaner, swabs, and case. $10.00.
Teac E-1 head demagnetizer. Very effective and sturdy. $15.00.
Elpha tape splicing kit with aluminum splicing block, razor and splice tape. ¼" size - $13.50. Half inch size - $30.00. Add $15.00 for combination.

TEST TAPES

Recorder alignment and calibration are an essential prelude to any recording session in order to obtain maximum performance from your equipment. Magnetic Reference Laboratories makes the finest selection of test tapes we've found. They come in all tape sizes to match a variety of format standards, including NAB and IEC equalization, as well as azimuth adjustment. Write for details.

MULTI TRACK VARI-BAND EQ

Until you've had the chance to try Multi-track's new equalizer, you won't full appreciate how powerful a tool equalization can be. Even the most sophisticated fixed band equalizers are limited by comparison. It gives you unmatched control to shape your recording's frequency spectrum. With it, you have complete flexibility to select not only any amplitude you wish, but any band center and bandwidth as well. The Multi-track features five sections, which can be independently switched in or out of the circuit. Choose from a gentle curve across the entire spectrum, through pronounced roll-offs, to specially tuned sharp peaks to emphasize specific instruments and timbres. You can tune cymbals, or make a particular voice stand out with amazing ease. Curve slope can be varied from a subtle 2 db per octave to a precipitous 16 db per octave. Besides incredible flexibility, we were also impressed with its solid construction, design, stability, low noise, and low distortion. Available as a plug-in module, or rack mounted. Requires external power source. An essential tool for the engineer who demands complete control for the sound he wants.
$450.00 per channel in rack mount. Power supply $80.00.



HEADPHONES

	Reg. Price	OUR PRICE
Sennheiser 414		
Open air, very good	$49.95	$32.50
Sennheiser 424		
Best open air	$69.95	$49.00
Koss Pro-4AA		
Sealed-dynamic	$60.00	$39.90
Superex Pro-B-V		
Sealed-dynamic, best buy	$50.00	$29.95
Beyer DT 480		
Best sealed-dynamic	$90.00	$72.00

dbx COMPRESSER-LIMITER

We predict dbx's new compressor/limiter is going to be a winner. There's simply nothing else that touches its performance or flexibility near the price. Available October, the 160 features a variable compression ratio that extends from 1 (no compression) to infinity (complete limiting). So it can be used for gently compressing a program to absolutely limiting the signal to a preset maximum or anything in between. Threshold level before limiting is selectable by means of a six position switch and there are two LED's that indicate if the program is above or below the threshold. The output level is adjustable from -20 dbm to +20dbm and there is a meter that's selectable to monitor input, output level or gain reduction. Two versions are available, the basic 160 series and the 161 series that is identical but with extra circuitry to eliminate any pops ar clicks if the limiter is switched in or out rapidly. RM version is with two channels and rack mounted.

dbx 160 $250.00
dbx 160RM $550.00
dbx 161 $300.00
dbx 161RM $600.00

$250.00



Studio Monitors

Monitor systems have just one job – absolutely faithful reproduction of recorded sound. We offer complete systems or components that will do just that. Using units you can find throughout the catalog – equalizers (page 15), power amps (page 11), crossovers (page 10), and monitor speakers (below) – we'll assemble exactly the system you need. Call us for package prices.

We also offer the services of the very talented George Augsberger for consultation on studio design (see page 7).

Speakers

Monitor speakers are called on to provide low distortion reproduction at incredibly loud volumes for hours on end – without inducing listener fatigue. Because they do this uncommonly well, JBL speakers are chosen for most new studios. Whether in a finished system or separate components, "JBL" spells state-of-the-art.

JBL 4311WX — $297

The JBL 4311 monitor is a three-way ported system that is the proud father of the popular L-100 hi-fi speaker. It was the first monitor with the perfect combination of performance, size, and price for the small to medium sized studio. And it's still in a class of its own. It has a powerful, long excursion 12" bass driver, a smooth response 5" midrange, and a wide dispersion 1.4" high frequency radiator. JBL's cone damping formula optimizes bass response, while an unusually large tweeter voice coil results in exceptional transient response. Wide dispersion insures that both the producer and engineer hear the same thing – without having to trade positions. With the 4311, you'll trust your ears when making those critical mixes.

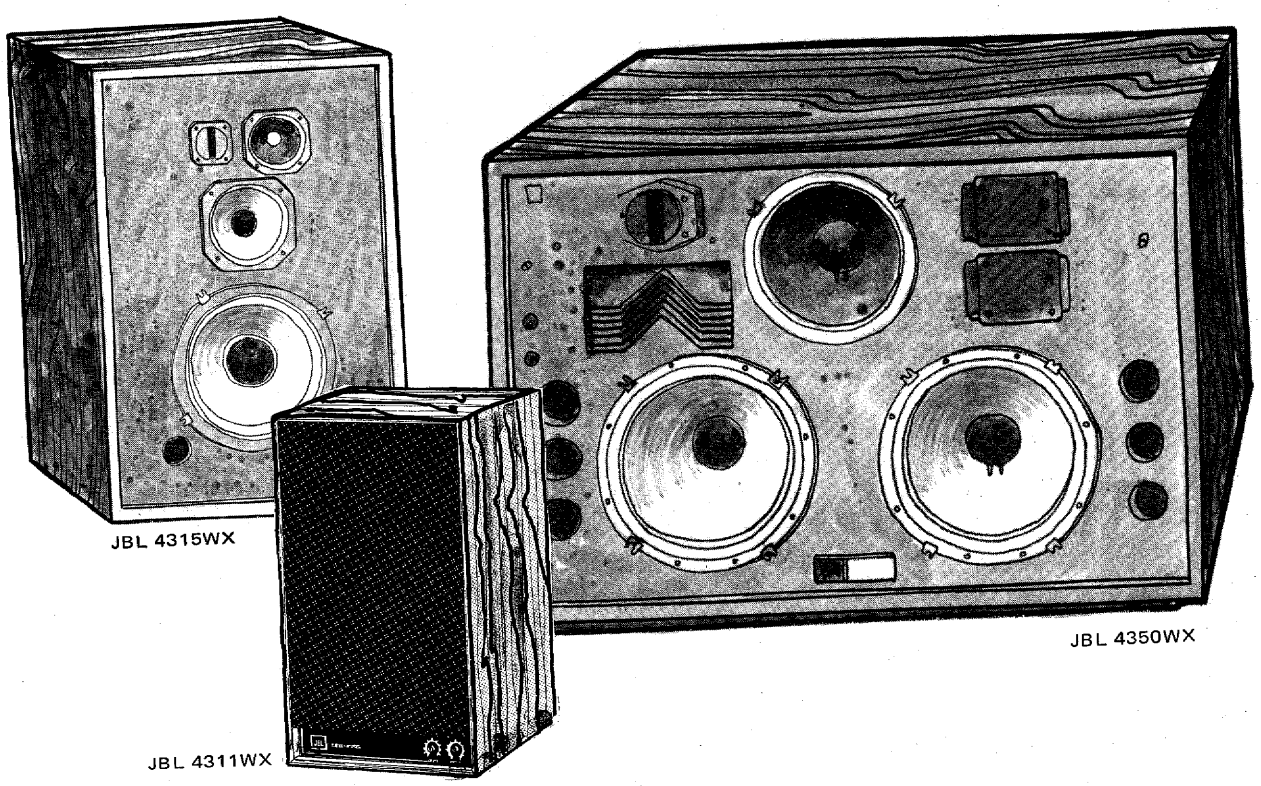
JBL 4315WX — $726

The 4315 is the newest compact monitor from JBL. It delivers the flat response and high sound pressure levels characteristic of much larger monitors. It's a four-way ported system using a 12" woofer mounted in a carefully tuned acoustical chamber, an 8" midrange with special compliant ring for extended travel, also placed in an isolated chamber. A 5" high frequency cone (also isolated), and an ultra high frequency driver with ring diaphragm and integral diffraction horn complete the system. All of which adds up to accurate smooth response from 35 to 20,000 Hz ±3 db, remarkable in a speaker capable of such high volume. The common midrange peak is completely absent. Even for a monitor, that's amazing accuracy.

JBL 4350WX — $1464

The JBL 4350 is a monster monitor best used where both extreme accuracy and high acoustic output are required. Though it can really rock, delivering an unbelievably clean 125 db at 10 feet (half rated input power), it has the wide dynamic range and controlled dispersion to handle the softest, most subtle passages with stunning accuracy. The 4350 is a five way, bi-amped system with twin 15" woofers, a 12" midrange, a 4" high frequency driver with a special horn/lens assembly, and the same high frequency driver as in the 4315. Bi-amplification (using the accessory 5232 electronic crossover) dramatically reduces peak level distortion, by keeping critical highs independent of power hungry bass speakers. The ultimate in accuracy and high power capability.

Regular prices shown, call for package prices.



JBL 4315WX

JBL 4350WX

JBL 4311WX

Everything you'll need...

Here's all the essentials together in a remarkable mini-studio with functions you'd expect to find only in a pro studio. Everything you'll need for quality four-track recording at a price that's hardly more than the cost of a recorder alone. This combination of cost and capability makes it an invaluable tool for any serious musician, and a delight for any recording freak.

The Teac 3340S four-track makes the whole show go. Its pro-type features and slick operation (see page 40), make it the perfect tool to prepare for big studio sessions. And performances, too. With Teac's simul-sync, you can record three tracks, mix them down to one, then layer on three more tracks, and so on till you have exactly the sound you want. Just as you would in a large studio. Except that with our version, you'll be at home or in your workshop, with the time and freedom to experiment. Feel free to change vocal and instrumental arrangements, rhythms, and lyrics. Try out your wildest ideas without the hassle of holding up other people, and emptying your wallet in the process. Best of all, with your own studio, you'll be able to polish both your music and your studio skills (such as overdubbing), before you start renting outside studio time. You may even be so pleased with the sound you can get, that you'll want to make your own demo tapes.

Even when you're not doing studio work, you can still be putting all this gear to a multitude of good uses. Since it's easily portable, it's great for recording live performances. The Teac alone makes a super hi-fi tape deck for general listening, while both mixer and microphones are superb for sound reinforcement. So they'll do double duty both in the studio and on stage — making them a solid investment for your band.

This fine system comes complete with Shure's M-68 mixer (see page 8), Shure's model 545 microphones — an excellent all-around music mike — with stands and windscreens, Beyer's excellent booms, Teac's solid mixdown panel, and the super-comfortable Sennheiser monitor headphones. This is all you need to get started, but don't hesitate to add any special gear you want. Write or call for happy recording.

SYSTEM BREAKDOWN

Teac 3340S	$1,149.50
Shure M-688	$ 213.00
4 Shure 545SD	$ 456.00
4 Shure A-2WS	$ 33.00
4 Atlas MS-12C	$ 79.00
2 Beyer SCH-211	$ 28.00
1 Teac AX-20	$ 30.00
2 Senn HD-414	$ 91.90
Total Regular Price . . .	$2,081.00

Same as above but with Teac 2340S instead of 3340S . . $1,249.00

OPTIONS

CS 434 Travel case with cover
$ 90.00

Tape maintenance kit (see page 43)
$ 29.00



$1,549.00

Regular Price $2081.00

A Complete System for the 8-track mind.... only $13,950

Since we first became involved with recording, there's been a remarkable increase in the number of individuals and small groups that have become active participants in the recording business. Their interests include not only exciting equipment and the resulting good sounds, but also recording as a livelihood. While their means may be limited, their commitment and skill are not.

This system is designed for just such people. Its source is not data sheets and product literature – but our own commercial studio where we've assembled, from all the equipment that passes through here for evaluation, a system that's worked well for us in daily sessions of demo recording. Since our studio evolved slowly but surely, the system you get is one that's tried and true, without you having to try it out yourself. When we say it works, it's because it has worked for us.

Only a year ago, this system and its price would have been impossible to imagine. It's a complete, versatile pro quality eight-track studio, yet it costs only about one half of any other comparable system. Before now, you could have put together four tracks with adequate quality, but not eight. And those four extra tracks make all the difference. With them, you can use overdubbing, with enough tracks for creating just the right sound, and textures. Flexibility that's unmatched for the dollar.

What counts when we're picking equipment? First, it has to work. Sounds funny, right? But you'd be amazed at the number of promising designs that just can't take the daily strain of studio use. And should service be required (a fact of life no matter what you buy), it has to be easy to do. Downtime is a downer. Second, it has to sound good. The most durable tape transport in the world is useless if the heads and preamp don't make it.

It also has to be easy to operate. All studios are more or less complicated (usually more). But being complicated, and being a hassle to run are two different things. When we're recording, we don't want anything interfering with our concentration on the *only* important thing – what's going down on the tape. Basic operating controls should be convenient and functional, to eliminate wasted motions. Switching should be quick and easy.

The system must be adaptable for future expansion. Like most other people, our plans are usually bigger than our resources, and the studio has to pay for itself. So it's very important that our system grow with us, or at least have high enough resale value so we can move comfortably.

Finally, it should provide maximum value for each dollar invested. While larger more elaborate systems with higher quality and sophistication can be assembled(and we'll be glad to help,if that's what you want), there is a point above which the improvement in quality is much, much smaller for each additional dollar spent. If resources are limited, it's wisest to stay below this threshold.

This system meets all of our requirements. The new Tascam is the heart of the system, delivering eight clean tracks for far less money than any comparable recorder (see page 41 for more details). The obvious mixer match is Tascam's own Model 10 board. No other board can match the Tascam's quality and flexibility at such a reasonable price. And you can always expand its capabilities later (see page 39). We've selected the microphones that we pull from the box for nearly every session in our own studio, in a combination that should cover most recording situations (see page 24). And they come with a full complement of stands and booms for unlimited miking flexibility. For monitoring none other than the durable Crown amps (page 11); Sennheiser phones – providing maximum comfort during long sessions; and JBL monitors (see page 44), so you can be confident that when your recording *sounds* right, it *is* right.

Though this system was designed for recording music, with enough quality to make commercial masters, it's also become something of a star performer for radio production. This equipment, in various versions is a delight for radio producers, since it has the flexibility to handle the most complex spot, without the budget-busting overhead that usually prevents big multi-track mixes.

This unanticipated use has taught us to expect the unexpected. Although the potential uses are limitless, most studios have their own unique requirements. We'll be happy to tailor a system to match your needs and way of doing things. Just give us a call.

NOTE: In addition, our friends at The Recording Plant, Rick Block and Steve Chandler, will be glad to give you expert advice on studio design, construction, wiring and financing. And together, we can provide a complete, turnkey studio.

This system consists of the following:

Tascam Series 70 8-track –701 Elect, Tascam Model 10 (12 X 4 Board), Tascam Model 109 transformers, Tascam Model 104, JBL-4311WX, Tascam Monitor Mix, Crown D-150, Crown D-60, Shure M-68P, DBX-157, Shure SM-7, AKG-224E, Sennheiser 421U, Shure SM-57, Ses Com MEC-25, Atlas MS-20, Atlas BB-1, Atlas TS-8, Atlas PS-7, Sennheiser HD-414, Headphone Ext., Mic. Mix Mark III. Regular Price $15780.00.



Synthesizers

Synthesizers are already heard on everything: rock, movie scores, TV commercials and complex electronic compositions. The instrument of the future has arrived and continues to grow. What surprises a lot of people, is how relatively easy it is to learn how to play a synthesizer. But, after all, a synthesizer is not just a complicated mass of wires and lights, it's an instrument designed for musicians — not for electronic wizards. Everybody from Stevie Wonder (Stevie and his ARP 2600 are practically a whole band together), Edgar Winter, Emerson, Lake and Palmer, Billy Preston, Walter Carlos and Peter Townesend, to lesser known artists working in every part of the country use the most versatile instrument ever invented by man — the electronic synthesizer.

Basically, a synthesizer combines the voices of traditional musical instruments, sounds of nature (wind and ocean, for example), dissonances of our uptempo, mechanized city life, and new harmonics that are beyond anything ever created. In short, the musician can now produce *any* sound that precisely expresses his feelings, emotions, moods or perceptions.

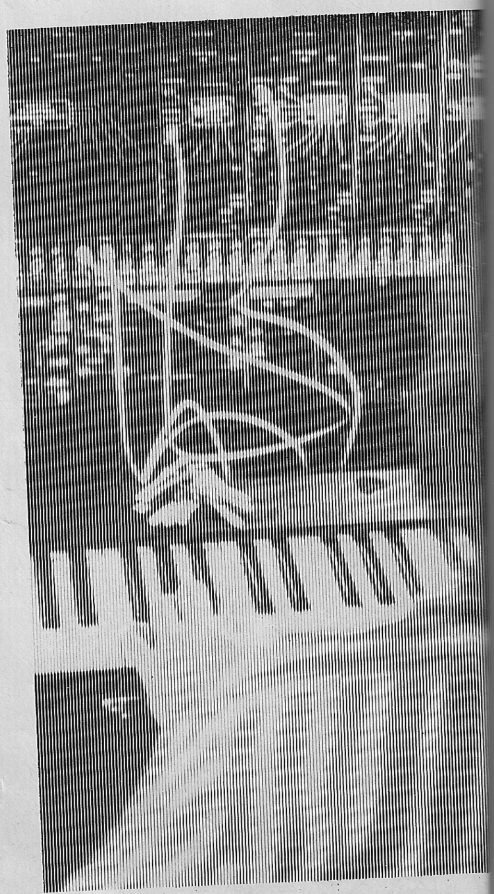
When a person spends his first hours alone with a synthesizer, amazing things seem to happen: time speeds up — 5 or 6 hours can zip by in what seemed to be only an hour or two, because new discoveries are constantly made when you explore sound and music with a synthesizer . . . it's like going out into a wilderness where everything is new and you can't wait to see what's around the next patch of high weeds (or patch cords). After the synthesizer experience, you never hear things quite the same again. It opens up your ears to possibilities you could never have imagined. Because when someone learns to play a synthesizer, they also learn about sound in its basic forms: the shapes, behavior characteristics, timbres, waveforms . . . and with this knowledge sound can then be synthesized to create whatever ideas are heard within the mind of the musician.

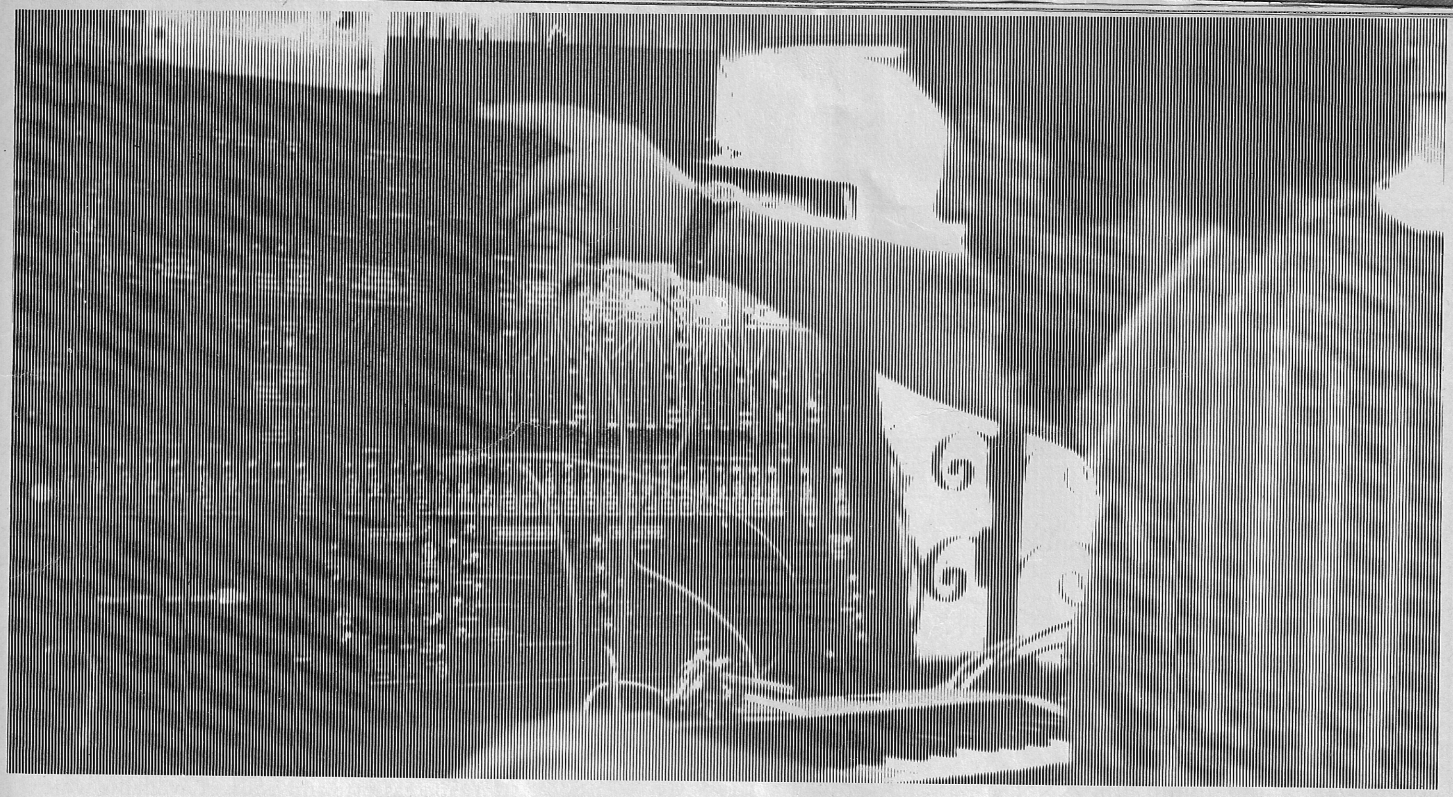
For good reason, then, more people are turning on to synthesizers these days, and whether you're into live performance, studio composition, or a little of both, there's a synthesizer designed with your mind in mind. For somebody who's been playing keyboards and wants to add a whole new range of instrument voices and sounds, there's the ARP Pro Soloist and String Ensemble which both use pre-set voices (instead of patch cords or a pin matrix) and can be changed very quickly from one sound to another during performance.

The ARP String Ensemble is a new entry in the field, designed primarily to produce full string orchestration for both studio record production and live performances (shown below). Its faithful reproduction of strings is startling.

But these types of synthesizers aren't nearly as versatile as the ARP Odessey or 2600. The 2600 is used in performance, but has also become the studio standard, because it's programmable as well as patchable — which is why the 2600 has become the single most popular synthesizer made. Recent developments include







hybrids with "the best of both worlds" features, like the amazing new Roland SH 1000. The Roland has both presets and preset modifiers, allowing patch cord-like versatility with the ease of preset operation. What makes the Roland doubly amazing, is the super low price (see page 48).

Things get really interesting, when you add any of the increasing number of "magic boxes" to a synthesizer. Nifty little gadgets like the Oberheim Digital Sequencer and Synthesizer Expander Module (created by Tom Oberheim, a former computer designer who got turned on to electronic music and has never been the same since), or the Frequency Follower and Frequency Shifter from Bob Easton's 360 Systems, Inc. It's devices like these (see page 51) that warp space and move synthesizer sounds into the 5th and 6th dimension, plus letting a musician who plays a traditional single note instrument such as saxophone, for example, play through the electronics in a way that the sax becomes the synthesizer's keyboard. It really does seem like magic when you hear your trumpet, guitar, bass, flute or sax sounding like nothing you've ever experienced.

As we said before, in learning a synthesizer you also learn about sound and how to shape and modify it. Since a synthesizer is electronic in nature, the things that control the sound are electrical devices. In a traditional instrument, such as an acoustic guitar, the sound produced depends on the length, type and tension of the strings, picking technique, kind of wood used, fretting, etc., whereas a synthesizer's sound is a function of voltage control oscillators that generate the selected pitch with a fixed timbre (waveform). The timbre can then be modified by changing the waveform with the filters. A ring modulator simply combines two tones (or waveforms) to produce a single, more complex and richer tone. While pink and white noise generators create wind, ocean and other special effects; control oscillators produce trills, tremolo, vibrato and other repeating sounds. Envelope generators are what actually do the fine "sculpting" of the sound, and a highly sophisticated envelope generator controls the 4 stages of sound: attack, sustain, decay and release; while smaller synthesizers will control just 2 or 3 of these stages. But basically, a synthesizer has three groups of functions: *source* (the oscillators), *modifiers* (filters or any other device that changes the overtones or volume of the oscillator's fixed timbre and volume), and *controllers* (which determine exactly *how*, along with your head and hands, the pitch, timbre and volume will vary.

What we're saying is that you don't have to be a mad scientist to understand synthesizers, you just need a little imagination, some musical soul, and a few helpers. We know that synthesizer teachers can't usually be found in the Yellow Pages, so we've put together a collection of the best and easiest to understand books about playing and using a synthesizer. But if you need instant synthesizer information give us a call at 805/544-9020.

BOOKS

1. Electronic Music Production $3.95
by Alan Douglas
Explains what creates the different instrument sounds, and how electronics can synthesize them (including a number of circuit diagrams). And discusses experiments and methods for electronic composers.

2. The New World of Electronic Music $4.95
by Walter Sear
A really good book that clearly explains sound, acoustics, electricity, magnetism, recording techniques and synthesizer terminology. A fine synthesizer primer.

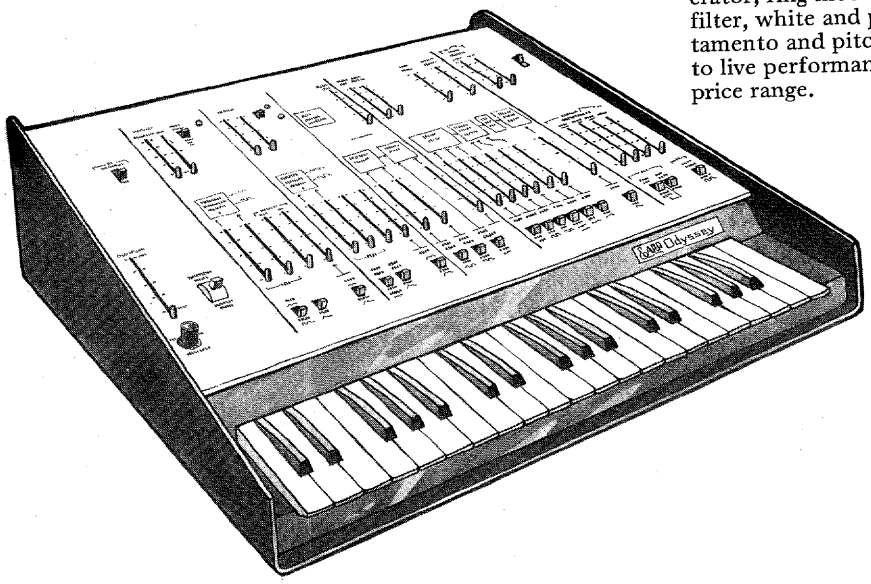
3. Learning Music With Synthesizers $7.50
by David Friend, Alan R. Pearlman, Thomas D. Piggott
A very complete book on synthesizer music put together by ARP (the experimental sections of the book are based on the ARP Odyssey). Covers theory, learning the instrument, and applying it to traditional musical concepts.

4. How to Choose a Synthesizer $2.00
by the Boston School of Electronic Music
Jim Michmerhuizen, who is on the BSEM staff, wrote this really helpful manual (Jim also wrote that great ARP 2600 manual which has become one of the standard synthesizer reference guides). This book is an easy to read guide that'll help you decide what synthesizer will complement your needs and imagination.

ARP ODYSSEY

$1248

Regular Price $1495.00



The Odyssey has become extremely popular, because it's a full-function synthesizer with more features and flexibility than any other unit in its class. All patches are made with slide switches that are grouped in logical order, spaced nicely, color coded, and when set, give a visual picture of what sound you'll be producing. This is especially important in a live performance where things are busier than an octopus's garden.

Functionally, the Odyssey has two oscillators (or voices), is polyphonic, and gives six different waveforms (square, sawtooth, sine, pulse, modulated pulse, and phase sync sawtooth), with the last two being dynamic (an ARP exclusive in this class), so they can produce complex and full, rich tones. Other good features include: sample and hold, four-function envelope generator, ring modulator, control oscillator, voltage controlled filter, white and pink noise generator, and footpedals for pertamento and pitch blending (which adds those nice tasty touches to live performance). The Odyssey is simply untouchable in its price range.

We ship with every Odyssey cut-out overlays that fit on the control panel of the Odyssey to indicate where to set the slides for various effects. There's even a tape cassette and booklet available which we highly recommend if you'd like to hear and see what an Odyssey will do before you invest in one. And finally, we have a 7" 331/3 RPM record with an information rap plus lots of unbelievable synthesizer sounds, and it's free! Just call and we'll send whatever you need.

ARP Odyssey	$1495.00
Odyssey Patch Charts . . .	$ 10.00
Total Regular Price	$1505.00

OPTIONS

Cassette and booklet . . . postpaid	$10.00
Hard case (regularly $65.00)	$50.00

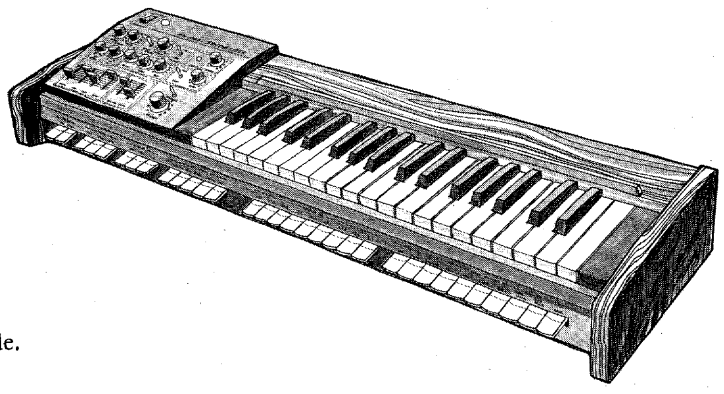
ROLAND SH-1000

$695

Regular Price $795.00

This hybrid synthesizer is the best of both worlds, at half the price of either! The Roland is like having the best features of the Odyssey and the Pro Soloist combined in one compact unit. A lot of the features are things you just don't see on synthesizers costing less than $1,500.00 . . . like the white and pink noise generator, noise generator volume control and random note switch. Then there's the 10 presets for: tuba, flute, trumpet, oboe, violin, bass guitar, harpsicord, saxaphone, clarinet and piano. It has one VCO that's modified with any combination of 3 selectable waveforms, three modulation switches, vibrato depth control, pitch control, glide switch (which can also be operated with a foot switch), portamento with on/off and variable time control, plus a transposing switch (up or down an octave from middle position). The VCF (voltage control filter) assembly has three spectrum switches, three sensibility controls and two slide volume controls. The VCA (voltage control amplifier) has 5 envelope switches to modify the 4-stage envelope generator, 2 modulation switches and tremolo depth control.

Besides having all the goodies, the Roland is well designed, easy to operate, has a fine solid feel, and is really sturdily made. In fact, the Roland SH-1000 is the only inexpensive synthesizer we would recommend.



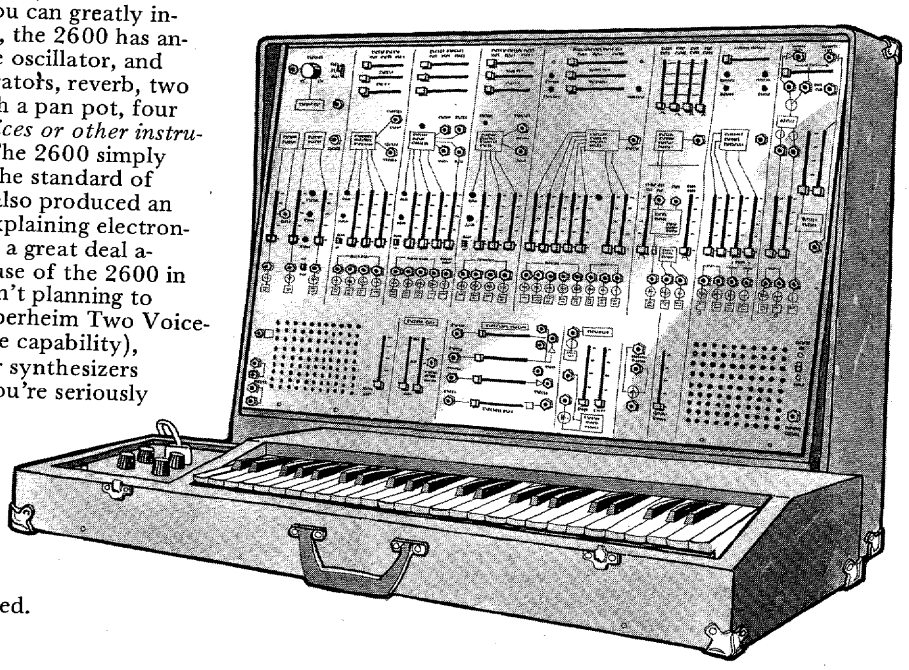
ARP 2600

$2,478

Regular Price – $2995.00

This is the best portable professional synthesizer made. Like the Odyssey, the 2600 is designed for live performance, but it has also become the recording studio standard and the favorite of the adventuresome performing musician. The control panel layout is the best we've seen – everything is in logical order, clearly marked and patch "patterns" are readable at a glance. It can be played without patch cords (because it's programmable), but by using patch cords you can greatly increase flexibility. Compared to the Odyssey, the 2600 has another full octave on the keyboard, one more oscillator, and more sophisticated filter and envelope generators, reverb, two built-in monitor speakers, stereo output with a pan pot, four voltage processors, and the *ability to run voices or other instruments through the synthesizer electronics.* The 2600 simply does much more, and has virtually become the standard of the music and recording industry. ARP has also produced an instruction manual that's a masterpiece in explaining electronic music in straight forward language. It tells a great deal about the music in general and describes the use of the 2600 in particular. We recommend it even if you aren't planning to get a 2600 immediately. We also have the Oberheim Two Voice-Kit that'll make the 2600 polyphonic (2-note capability), as well as a number of other nifty devices for synthesizers featured on this and the following page. If you're seriously considering a 2600, it's likely that you'll be interested in some optional units, so give us a call and we'll give you the package prices on whatever combinations will match your imagination.

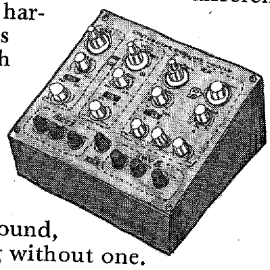
If you'd like more info on the 2600 alone, write us for the freebie record of sounds and literature. But for really detailed information, the ARP manual can't be matched.



ARP manual – $5.00
Two Voice-Kit – $50.00 for parts kit, $75.00 installed in your new machine.

EXPANDER MODULE $495

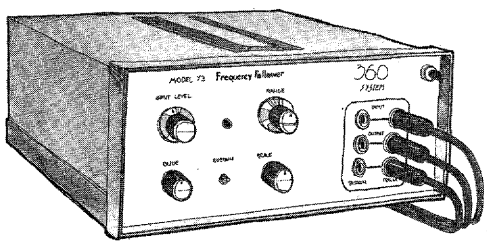
Add this to your existing synthesizer and get some very tasty "new" sounds, plus dramatically increase the fullness of any Arp Odyssey, 2600, or Mini Moog. Made by Tom Oberheim, a very respected designer amongst hip synthesizer players. This expander module is basically a full synthesizer in itself (with about 2/3 the functions of an Odyssey) without a keyboard. When utilized with another synthesizer, you gain two VCO's (voltage control oscillators) which produces a much richer sound. In the case of a 2600 you'll have a 5 instead of 3 voice potential – and the difference is startling, (like 3 versus 5 part harmony). The Expander also has two VCF's, one with low, high and band pass plus a notch filter for great phasing and other types of sounds that no other synthesizer had up to now. Besides all that, it still does a lot more, and once you hear what it adds to the sound, you won't be able to get along without one. Write or call for full info.



FREQUENCY FOLLOWER $595

360 Systems' Frequency Follower can free you from the synthesizer's keyboard. Any single-note-at-a-time instrument will control a synthesizer's pitch, timbre, and trigger when run through the Frequency Follower. It's an amazing device (and the only thing like it available), and it can be used with reeds, brass, human voice, other synthesizer tracks, and stringed instruments.

The Frequency Follower is not recommended, however, for use with percussion, or when more than one note will be played at once. And please let us know the make and model of your synthesizer when ordering. Write for package prices.



ARP STRING

When we first heard ARP's new String Ensemble, we couldn't believe the sound. The String Ensemble can recreate an entire string section which, with the proper recording techniques, is virtually indistinguishable from real strings. All we can say is Mellotron watch out! The String Ensemble synthesizer requires a lot less maintenance and is much more versatile (sustain of a voice is not determined by tape length, as in a Mellotron). It's simple and it's an orchestra in a box. We expect that this will be showing up in almost every recording studio in the country. The unit is polyphonic so cellos and contrabass are played on the lowest octave and a half on the keyboard while violin can be played with the right hand. A separate volume control for the bass section permits perfect balancing of the sound. Presets include: violins, violas, cellos, contrabass, trumpets and horns. Also there are crescendo, sustain, bass and cello volume, and master volume controls as well.

We don't usually suggest synthesizers in pairs, but when you combine ARP's old faithful, the Pro Soloist, with the String Ensemble you can reproduce complete orchestrations. Since the Pro Soloist has 30 voices (listed below), you can have a complete symphony at your fingertips with these two ARP's.

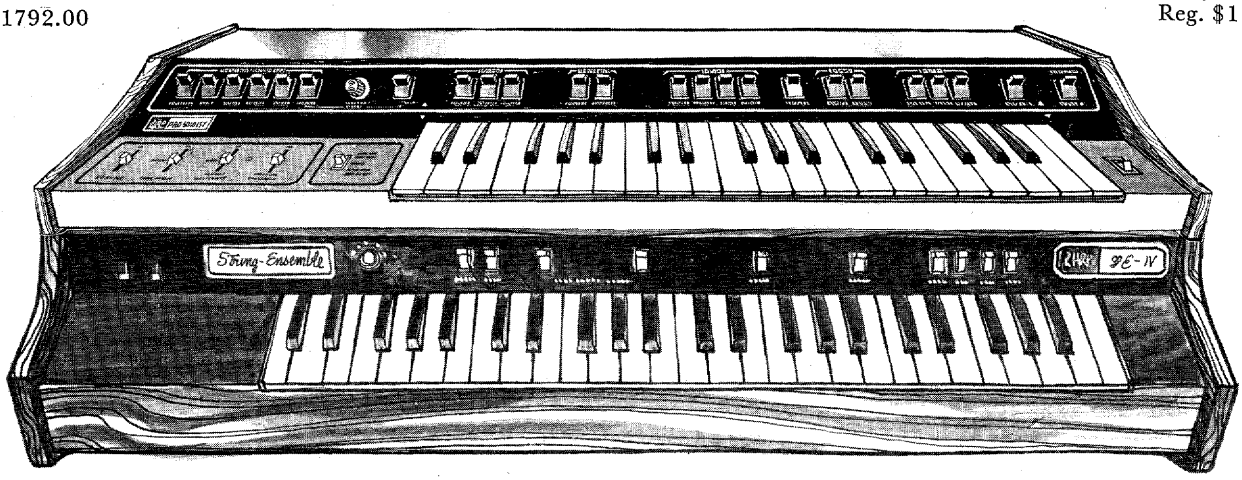
The Pro Solist also has a touch sensitive keyboard so when you press a key you get the note; press harder and you can increase brightness, add vibrato, bend the pitch, add growl or wow or any combination of these . . . and, of course, it has portamento (ability to slide from one note to another). In short, the old Pro is a hot unit.

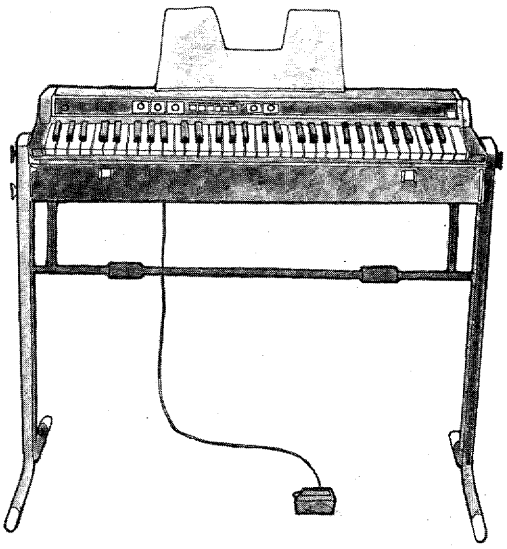
The 30 voices are:

- Bassoon
- Steel Guitar
- Violin
- Space Reed
- Clarinet
- Steel Drum
- Banjo
- Noze
- Pulsar
- Trumpet
- Buzz Bassoon
- English Horn
- Harpsichord
- Bass
- Telstar
- Flute
- Country Guitar
- Fuzz Guitar I
- Fuzz Guitar II
- Mute Trumpet
- Cello
- Sax
- Oboe
- Space Bass
- Piano
- Song Whistle
- Tuba
- Trombone
- French Horn
- Cosmic Wow

$1595
Reg. $1792.00

$995
Reg. $1195.00





ROLAND PIANO

Roland has finally done what people have waited years for . . . they've produced an electric piano that has the dynamic *touch of an acoustic piano!* You can actually play the Roland like a traditional piano and the sound produced is directly related to *how* you use the keyboard. It has 61 keys (F1-F6) and tone selectors that include two piano modes, (regular and honky tonk), two harpsichord modes (the best we've heard), a bass mode with separate volume control for the lower octave and a third, and a vibrato mode with both variable rate and depth controls, plus the variable pitch control. The Roland also has a damper pedal for cutoff/sustain, a headphone monitor jack and a self contained carrying case. Like the Roland synthesizer, the piano is extremely well made and has a really solid feel. Reg. $995.00

$750.00

SYNTHESIZER SYSTEM

$1048.00
Regular Price $1450

Synthesizers are the most difficult instruments to amplify because of their super wide frequency range (it goes from sub to ultra sonic).

So we experimented with different component combinations to find a sound system that could handle the ultra-wide range of a synthesizer. And we came up with a great sounding solution: this Bose pair, powered by Phase Linear.

The Bose 800's (see page 18) can take incredible amounts of power and they have an amazingly wide and smooth frequency response. You can't blow them up and they make synthesizers sound fantastic, even at high volumes.

The Phase 400 is one of our favorite amps and a perfect match for the Bose . . . with 240 watts per channel and super low distortion (less than 0.2% IM and THD), two output meters, and gain controls for each channel. We package the Phase in a rugged Anvil case with a fan to make the amp suitable for heavy duty use (see page 11). The whole thing is extremely compact and easily portable.

This synthesizer system sounds so much better than any guitar amp, and it lets the synthesizer realize its full potential. Although a pair of Bose will be plenty for most loud bands, if more volume is needed you can add another pair.

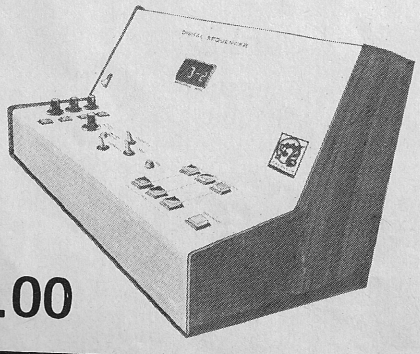
SYSTEM BREAKDOWN

2 Bose 800's	$650.00
1 Phase Linear 400	$500.00
Anvil Case with fan	$300.00
Total Regular Price	$1450.00



DIGITAL SEQUENCER

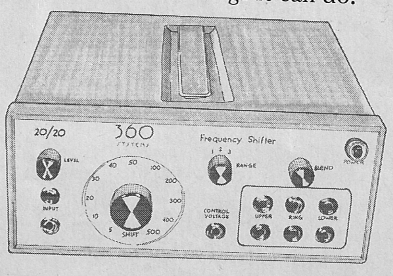
A really trick item, Oberheim's new sequencer allows you to record 1 to 3 synthesizer passages and then play them back automatically with full control over speed, octave, start, stop and sequence. Use it for elaborate bass or rhythm lines (up to 72 notes total, or in three 24 note sequences) as it's possible to play something you couldn't play live or it frees you to play other parts. It works perfectly and the flexibility it gives is worth every cent of its $990.00 tab. Write or call for full info. The owners manual is complete and highly recommended for learning everything this goodie can do. Costs $5.00, but it's refundable with any order.



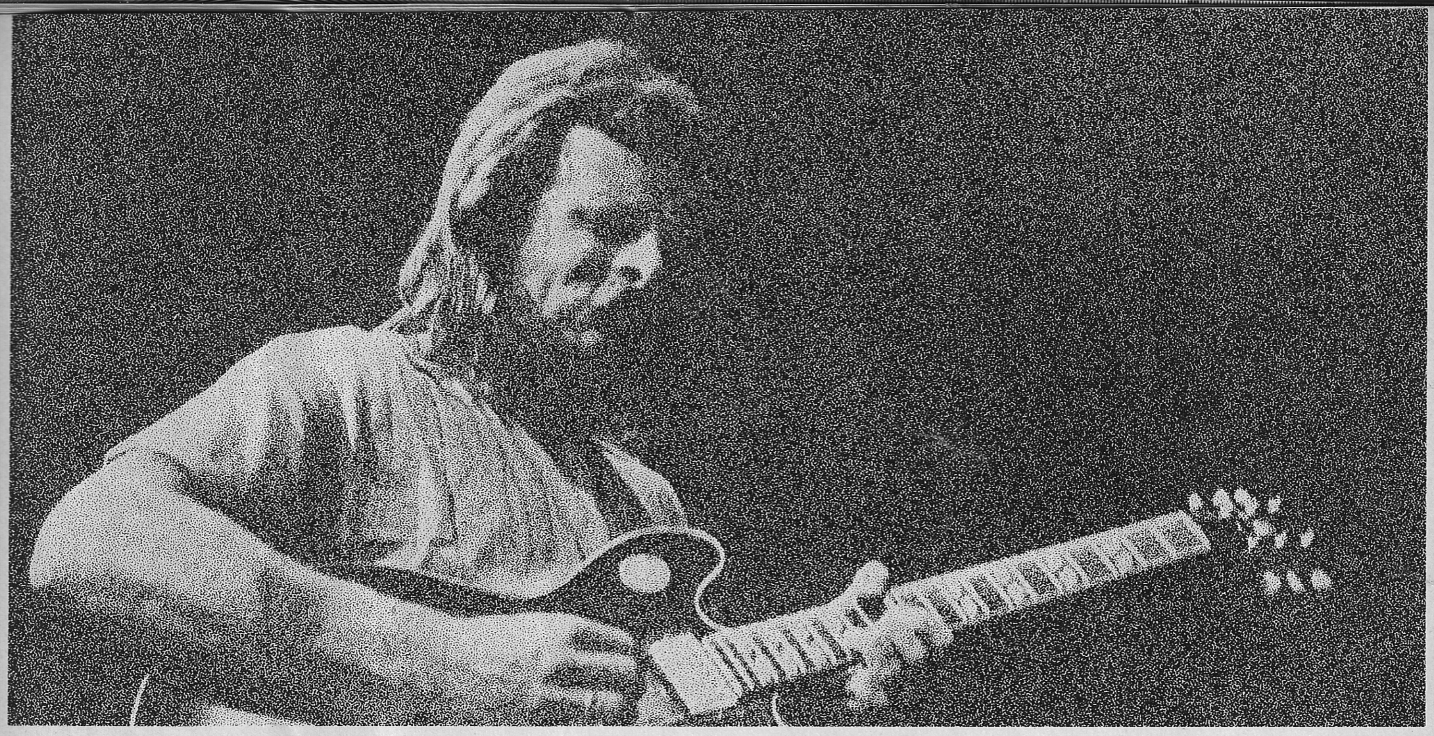
$990.00

FREQUENCY SHIFTER

This is 360's latest magic box. The Shifter can turn tom-toms into tympanis, or high E strings into bass strings, and change your voice from a falsetto to a rumble or vice versa by shifting frequencies by a ½-cycle or the entire 5,000 cycle range. It also produces low-noise, studio quality phasing, vibrato, tremolo, ring modulation, and synthesized stereo for any instrument. A good trick unit for synthesizers or electric guitar because it will run off a foot pedal or control voltage. A super designed and well made sound warping device . . . nothing else like it available. You really have to hear it to appreciate the weird and wonderful things it can do.



$495.00



Instrument Amps

Most musicians have a clear idea of what they want for a guitar, bass, or keyboard amp. We think that's only natural. So we carry every worthwhile amp at the best prices . . . so many we couldn't possibly fit them all in this space. What we can show you here are some especially good units that we've found to be the top performers in their class, based on months of evaluating and on-the-job use. That way, you can see where we're at. And if you need to know more, we're always just a phone call away.

The amps we've selected for the catalog, as well as those we recommend when you call, reflect our assumption that you're either a professional, or want to move up to a pro sound.

What makes a pro amp?

Obviously it has to sound right. Sound is probably the toughest thing to rate. Even here at the Warehouse, where we work and live with the stuff, it's sometimes hard to agree on a single choice among several top amps, since such selection depends largely on personal taste and style. So be assured that what we recommend has satisfied critical, professional musicians.

A pro amp should also be able to handle all kinds of gigs. Power enough to handle the really big rooms, yet controls and sound that will fit a smaller audience. As you grow, you'll play an incredible variety of rooms and auditoriums, so versatility is essential.

Likewise, a pro amp should be well built. On this point alone, we weed out a lot of trash. Apart from the rock-hard indestructability that's essential for any pro gear, it's the little stuff — casters, handles, circuit protection devices, shock mounts — that can make the difference between hassle-free playing or a bundle of trouble when you can least afford it.

The amp should also be ready to cook in stock condition. There are some amps that cut it only after new speakers are installed or some other modification is made. If that's your trip, we'll be glad to help. But if you want to avoid home-builts, we have some choice stuff that'll work for you straight off the shelf.

Performance

Amp performance, like sound quality, is impossible to predict from published descriptions. That's why we include a healthy dose of on-stage evaluation. Lab tests are fine when they're consistent — but usually they're not. Most lab tests ignore many variables — what and how do you play? Where do you expect to appear? What kind of sound do you want? We've tried to realistically assess performance in these terms, so that you'll have all the power and sound you need.

We deal only with manufacturers whose products have proven themselves. While new companies may have flashy stuff to show off (and many do), we're just as interested in how well they respond to the musicians that use their gear. The catalog shows just the cream of the crop. There are plenty more good manufacturers, and even more good amps — all of which we sell at outrageously low prices. So call or write, and we'll set you up with what you want.

We Carry

Acoustic
Alembic
Altec
Ampeg
Cerwin-Vega
Electro-Voice
Gauss
GMT
Heil
HiWatt
JBL
Marshall
Mitchell
Orange
Pignose
SG
Sunn
Traynor
Univox



Guitar Amps



$395
Regular Price $540

TRAYNOR TWIN

Here's a self-contained, open back amp with dual twelves that'll blow the fenders off any comparably priced amp. It'll even outperform that famous twin — *the* classic standard. We've always liked it a lot, and since we recommended it in our last catalog, it's become a big favorite with our customers, too. We ship more Traynors than any other amp. Its well built, reliable 100-watt tube amp has just the right harmonics to put out a warm, fat tone.

The Traynor features a practical dual volume controls so you can overdrive the preamp for a fine, raging tubey sound, while keeping the master volume turned down to suit the size of the audience. Or you can drop the preamp gain and play clean. All of which makes the Traynor super-versatile for small clubs and recording. And, if the situation calls for it, you can crank the master volume up, and it'll play louder than any comparable twin. It also has two independent channels, each with bass, mid, and treble controls, a treble boost switch, and channel two includes reverb and tremolo. Optional soft cover $15.00

The Traynor Twin — a real cooker. We like it, and you will too.

AMPEG V-4 STACK

$795
Regular Price $1150

We think the Ampeg V-4 is the finest American tube amp available today. It has both a normal and a bright channel — each with separate volume control. Plus, there's a full complement of tone controls for bass, mid-range, and treble. The mid control is especially sharp. You can select from three of the most useful ranges (300, 1,000, or 3,000 Hz) for a boost or cut of up to 12 dB. The V-4 also features reverb, preamp output for driving slave amps, hum balance control, and a speaker impedance selector that's essential if you're going to hook up other speakers.

The Ampeg combines this versatility with super-toughness. Eight husky twelve-inch speakers are mounted in the two cabinets, each of which is built like a brick shit-house. The amp's heavy gauge steel chassis is attached with rubber shock mounts to a cabinet built of ¾" plywood. Back your van over it, and it'll still keep on truckin'. Even the reverb tank has a special bar to protect the delicate springs.

Surprisingly, the Ampeg is underrated — the specifications show 100 watts, but our tests revealed a full 110, very rare for an American amp.

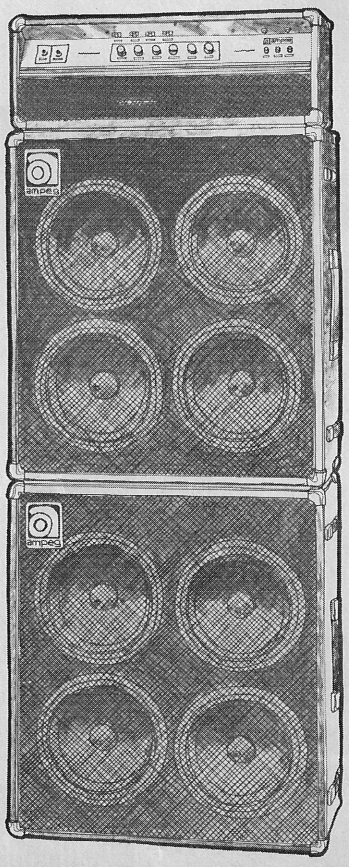
Regardless of whether you use it in a full or half stack, the Ampeg is our choice as one of the best all-around amps.

FULL STACK

1 HDV-4 Head, 2 EX-V4 Bottoms Reg. $1150 Our Price $795

HALF STACK

1 HDV-4 Head, 1 EX-V4 Bottom Reg. $825 Our Price $595



CONCERT CLASS

ORANGE



Yes, it really is orange! And filled with a sound that's ripe and juicy no matter what volume you're pumping, from a cooking concert sound all the way down to a small club simmer. When we first saw it, we thought maybe it was a joke — with a little cartoon fist used to graphically label the midrange control. But then we listened and — no joke — the midrange knocked us out! And the control that so amused us turned out to be flat-out functional. Don't just take our word for it. Other folks have been using the Orange a lot in concert: Led Zepplin, Stevie Wonder, Steve Miller, Seals and Croft, Ike Turner, Wishbone Ash. It sounds that good.

This is a first appearance for the Orange in our catalog. Though it's considered one of the top amps in Europe, it's still not too well-known here. But when we checked it out, we were astounded. Compared with the more expensive Marshall of Hiwatt, the Orange was thumbs-up winner. One of those rare moments when the best costs less.

On top, there's a hot 120-watt valve amp (British for tube amp). Inside — we've been plenty impressed with the Orange. The circuits are made of high quality components and mounted solidly in a heavy steel chassis. And Orange quality control has been noticeably better than most, making it extremely reliable.

Best of all, it's definitely not a one-tone amp. You can make it scream and wail, or crank it down, and it'll duplicate the sound of the most popular amps from this side of the Atlantic — very clean and Fenderish. The graphic tone controls are exceptionally practical. While the high and low controls are effective, the mid-range frequency notch (marked by the wavy graphic symbol) is superb. It has six positions for precise control through the most important sound range. Even the volume control is unusual. The Orange has a linear tapered pot, which means that the amp gets louder much more slowly than most other amps (like Marshalls). So you can control your level at lower volumes more easily. There's also a preamp output that makes adding extra amps a breeze. Plus an auxiliary input and output, after the preamp so you can add echo and wah-wah without changing the basic tone quality. The head also comes complete with a switchable matching transformer, for use with other speakers.

Down below, the Orange bunch have taken four massive Celestion 12-inch speakers, and mounted them in a cabinet of finished birch marine plywood with super sturdy dovetail joints, all coated with a tough bright Vynide. So you can kick the shit out of it, and it'll still stay together.

FULL STACK

1-112/120 Head, 2-109 Bottoms

$1195.00

Regular Price $1595

Bass Amps

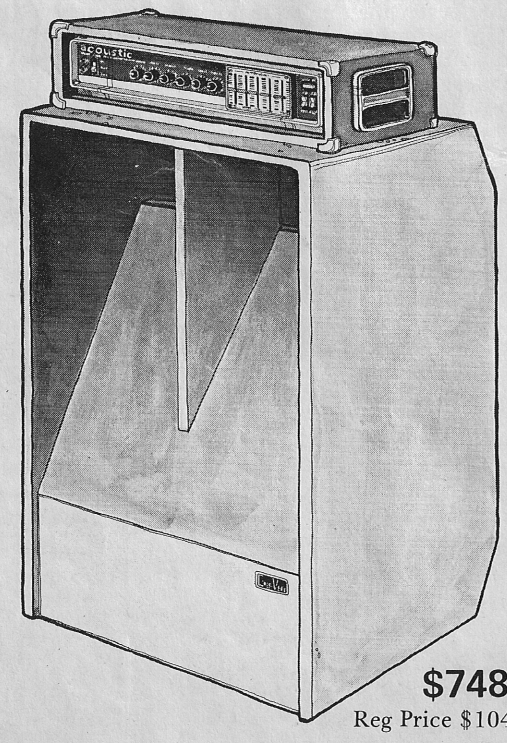
ACOUSTIC 136



BASSIC BASS

The Acoustic 136 is a bass amp that can be heard from the funkiest dives to the most sophisticated nightclubs. And no wonder. It has all the essentials. Dual channels with high and low gain inputs, effective bass and treble controls, bright and soft switches, and a clean, reliable 125 watt amp. The 15" speaker is mounted in a horn loaded, ducted cabinet that combines the clear distinct, punchy sound of a front loaded design, with the better bass response of a ported cabinet. The combination of Acoustic's consistently good workmanship and their lifetime warranty makes an amp you'll use for years of hassle free gigs. We can't think of a better amp anywhere near this price. The little Acoustic with the big sound.

$429.00
Regular Price $549.00



$748.00
Reg Price $1048.00

POWER PUNCH

While amp-speaker systems from one manufacturer can be good, mixed combinations often surpass them. So we're always testing various pairs. The Cerwin-Vega/Acoustic combination beats anything near its price for both sound quality and flexibility. It's great for both club and concert use. Very important if you're playing a few concerts but don't have the bread for both a concert killer and a small club amp, too.

The bottom is the remarkable Vega B-36. We've used it everywhere from clubs to huge auditoriums, and it always earns much praise. It has a tight ballsy low end, with plenty of punch to carry the band. Vega's 18" speaker is mounted in a tough fiberglass coated, rear loaded folded horn that's super roadworthy. It'll work well with heads from 80 to 300 watts because the Vega horn is very efficient, yet the speaker can handle incredible amounts of power. On 80 watts it sounds louder than many cabinets with twice the power.

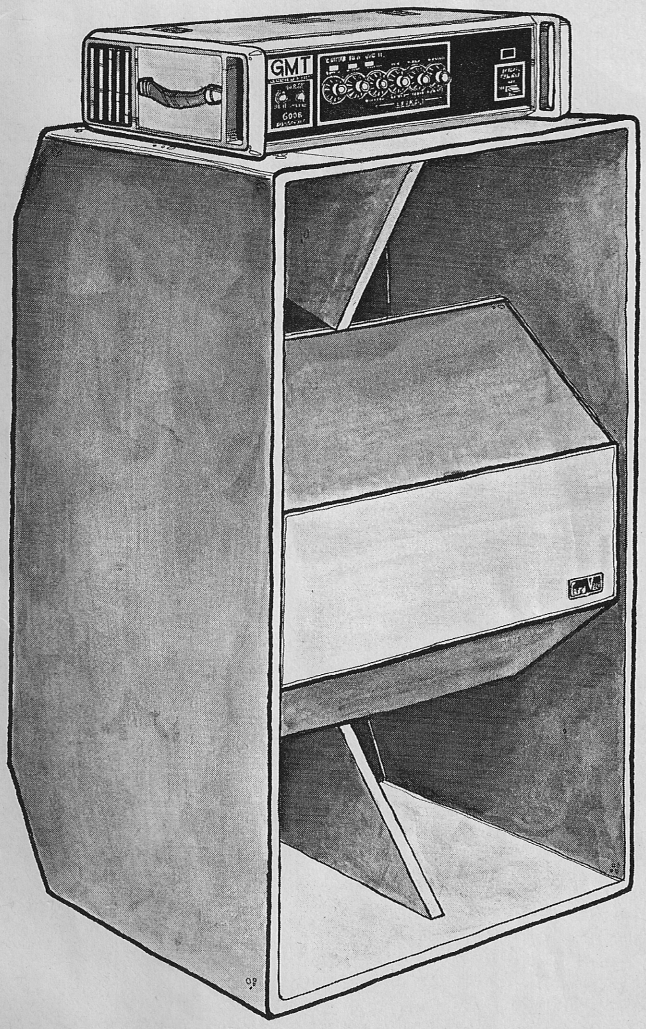
Since the Vega sounds good under nearly any top, it was tough to pick a head from the good selection available. Best overall was the Acoustic 450, one of their superior new 450-470 series. The 450 pumps out a clean 170 watts RMS, and features high and low inputs, bright switch, volume, treble, midrange, bass controls, and a lead/bass switch which lets you use it for guitar also. What really makes it go, though, is its functional five-section graphic equalizer, which gives you *total* sound control. For solid pro quality *and* flexibile sound the Acoustic 450 is a winner.

SYSTEM BREAKDOWN

Acoustic 450	$ 550.00
Cerwin Vega BF36.....	$ 499.00
Total Regular Price	$1049.00

GMT— CERWIN VEGA

WHAT YOU SEE IS WHAT YOU GET



A real ass-kicker, the ultimate in bass volume and projection for concert stage use. For this particular application, Cerwin Vega has two equally good yet slightly different sounding bottoms. One is the B-48FB, which is basically a double horn B-36 (see page 58) using a single massive 18" speaker. We found this system to be best suited to the power type of bass player who likes a gut-shaking low end sound to carry the major portion of the band's rhythm. Its projection is unreal — it will rattle the back wall of a good size auditorium. However, because of the focusing and projection principles it won't start to sound really loud until 20 feet away.

The other Cerwin Vega bottom is the B-48MF (MF for motherfucker, really). It's identical to the one above except it has an additional heavy duty 12" midrange with a cross-over network that puts power to the 12" from 300 Hz on up. This gives a much better midrange sound (more definition, clarity, crispness) and increases the power handling and hence volume capability considerably. Compared to the single 18", the two-way system is for a more precise midrangey type of bass. In use, we've found the 12" to make a very noticeable improvement on stage sound. This is because the same projection principle as mentioned above (getting loud after 20 feet) doesn't affect the 12". If you find yourself feeling much better when you can really hear what you're playing, get the B-48MF.

For an amp, we've chosen a GMT 600B. If you haven't heard of them, you soon will. Gallien—Krueger (GMT) is a relatively new company (3 years old) run by a couple of young electronic wizard-type musicians. They have taken a fresh approach to designing amps and many of their circuits and packaging concepts are unique and superior to many more established manufacturer's products. We found their big bass amp to be the most powerful and quietest we've heard. The 600B puts out 350 honest RMS watts into a 2 ohm load. It has four effective tone controls, giving ample flexibility over the low bass, mid-bass, mid-range and treble. For subtle adjustments in tone, the amp has a two-position switch, changing the overall equalization of the amp and a three-way power limiting control that reduces the power from 350 to 175 to 100 watts. This adds an extra bit of tube-like roundness if you push it hard when it's in the 175 or 100-watt position and allows you to use this amp with a smaller bottom for club work.

GMT's are built incredibly strong, using a cast aluminum frame, and all reports we've heard match our experience that they never seem to break or blow up. Three Dog Night used a 600B on their last tour and upon returning ordered GMT's, so did Eric Clapton and Frank Zappa. Not a bad endorsement.

SYSTEM BREAKDOWN

GMT-600B	$ 748.00
Cerwin Vega B-48FB.....	$ 700.00
Total Regular Price	$1448.00

OPTIONS

1. B48MF . . . add $100.00

$1095.00

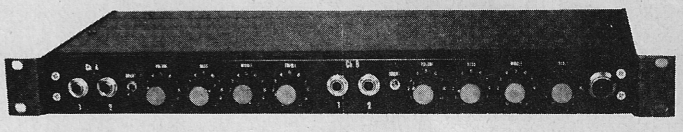
Regular Price $1448.00

Pedals & Effects

It seems like there are more pedal and effect units available than there are musicians to use them. With the help of good friends who passed the word along on units they liked particularly well, and considerable testing on our own, we've picked a select group of the best. We think will be invaluable to the musician who wants to broaden the scope of his sound. Choosing effects is pretty much a subjective matter, but we've tried to feature stuff to cover almost any taste. And of course, we've only shown some of what we have available from such manufacturers as Univox, Maestro, Foxx, and EMS. So give us a call for your special effect.

ALEMBIC PREAMP $295.00

The only instrument preamp we know of. It frees you from standard guitar amps and allows the use of high powered low distortion amplifiers such as Altec, Phase Linear, McIntosh and BGW. Features two channels with tube circuitry that's similar to Fender's but of much higher quality. Each channel has volume, bass, mid, and treble controls with either separate (stereo) or combined (mono) outputs. The range of sounds possible is tremendous. Ruggedly built, used by the Dead and lots of other good people. Regularly $350.00



MORLEY

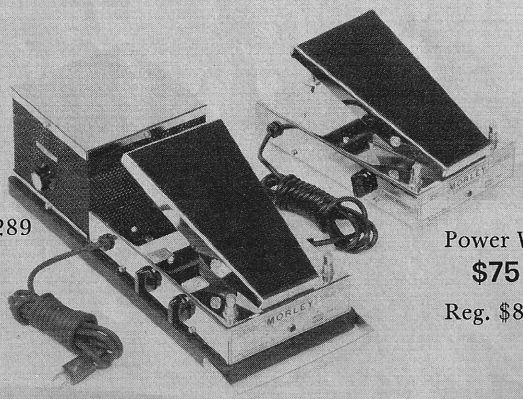
Morley pedals are *the* professional standard. No other units sound as good or work as well. High quality, all steel construction make them rock and roll (and stomp) proof. They are especially quiet and smooth, since Morley avoids the noise and rapid deterioration of mechanical pots by using a photo-electric system. All pedals are AC powered to eliminate battery hassles. Two of our favorites:

Power/Wah/Boost – especially quiet and effective from 40 to 4,000 Hz (which means bass and organ can be used, too). The sound seems to favor the higher frequencies, which we liked.

Echo/Power – undoubtedly the best echo available outside the studio (or the Grand Canyon). Pedal controls the number of echoes (maximum at full depression can be preset on master control). Range extends from no repeats to flying saucer oscillations. Volume can also be preset. Speed and echo on-off are footswitch controlled.

When echo is off, the Morley makes a fine volume pedal (60dB maximum cut). Signal-to-noise ratio is impressive, and the unit eliminates tape delay hassles since Morley uses a patented disc system that we found both interesting (nice engineering) and effective (great sound!).

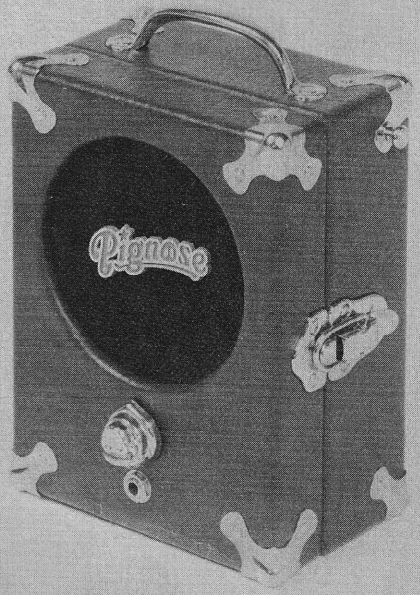
Echo
$215
Reg. $289



Power Wah
$75
Reg. $89

PIGNOSE $76.00

You may have thought Pignose was merely a little guitar amp. But what an effect! An amp that's only a foot high, with the same sound and sustain as a huge stack of Marshall's. The sturdy Pignose excels for warmup and recording, and is also great to blow harp through. It is *the* personal guitar amp for everyone from power rockers to studio session men. Other instruments work just fine, too. It has a 5" speaker and runs on four penlight batteries so you can play anytime (and anywhere) the urge strikes you. Indoors, it'll plug into any AC outlet. Amp power is a ripping 0.56 watts, but that's plenty for this little porker. Besides, its output jack will let you plug it into bigger amps for more volume, while keeping its funky sound. The Pignose will really bring home the bacon for you.
Regularly $89.00



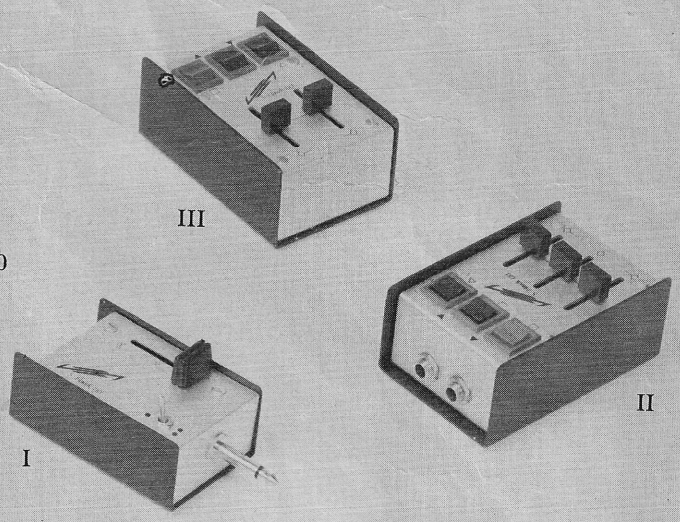
S.HAWK

Flying with Hawks can be fun, but we think you'll be happier plugging them into your guitar. Hawk's compact preamps, which are used with your existing instrument amp, add high quality tonal versatility to guitar, bass guitar, and piano. They are perfect for the player who wants to make his instrument complete with finger-tip controls for sound and expression. All Hawks will drive regular stereo headphones directly — very handy for practice.

HAWK I. The basic miniature preamp with volume control, fuzz, sustain, and headphone output. Even this simplest Hawk substantially improves treble response, attack and natural sustain. It boosts your guitar's output with minimum distortion, and lets you use long cables with little signal loss. **$39.** Reg $54.50

HAWK II. This preamp offers graphic equalization, treble boost, bass boost, tone control, and headphone output. It takes the basic Hawk preamp and replaces Hawk I's fuzz with complete controls for tone contour, so you can select exactly the sound you want, regardless of room acoustics. It's also helpful for updating older guitars to new sounds. Slide the pots, and make your Telecaster sound like a Les Paul. A favorite for studio or stage. **$69** Reg $94.50

HAWK III. This is a bass range expander that comes complete with two equalizers for high and low bass sounds. In the bass boost mode, it'll noticeably improve the low bass output of most guitars at any volume level. And, as with the Hawk II, a simple adjustment will change the tone character of your instrument to match nearly any sound you want. **$67** Reg $89.50



MUSICTRONIC PHASER

Musictronics makes adding a rotating speaker sound a cinch. They make the best sounding phase units available at any price. Yet their phasers are less expensive than many competitive units. Each one has a six-stage phase circuit with continuously variable speed and a 3 position intensity control. *Highly recommended.*



$97.00
Reg $129.00

HEIL TALK BOX

At last. Heil has produced a heavy duty version of the famous "bag" using a monstrous driver inside a steel case. Simply connect your amp to the talk box, and when you press the foot switch, the amplified sound comes out the case and up the plastic tube. By sticking the tube in your mouth you create an acoustic chamber easily changed by moving your mouth. Creates an effect popular with Jeff Beck, Joe Walsh, Eric Clapton. Super sturdy. Perfect for mouthing off.
(Microphone not included)

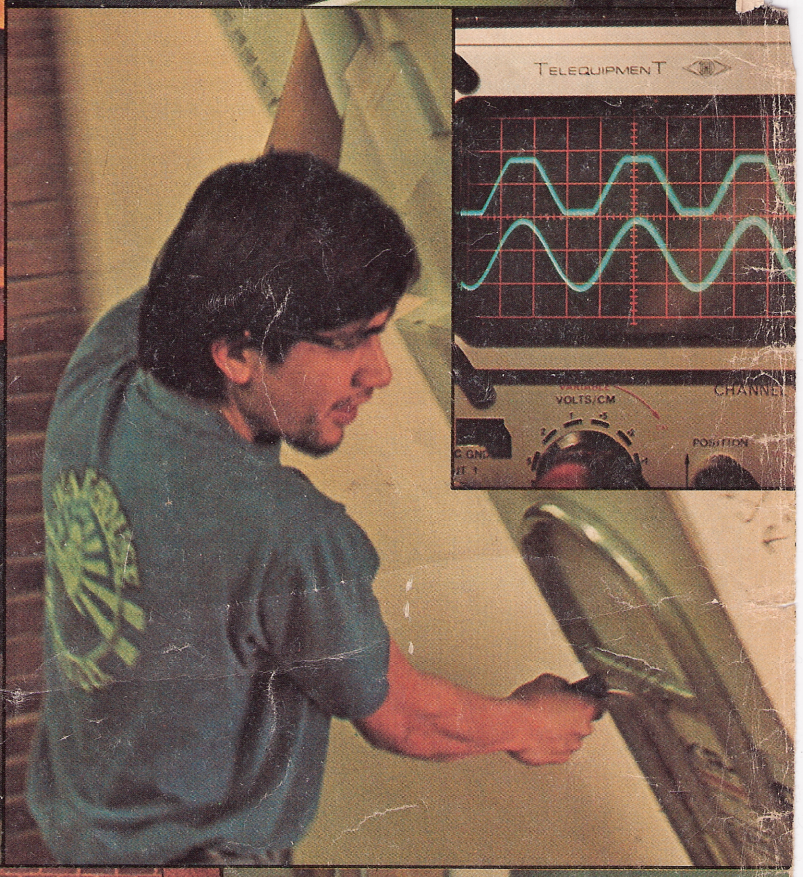


$115.00
Reg $150


$399






TELEQUIPMENT
VOLTS/CM
CHANNEL
POSITION


Either way you'll get the shaft. HELD
RECORDER

