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# BEAT INSTRUMENTAL AND INTERNATIONAL RECORDING STUDIO

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# FACES IN '74



**Drummer Kenny Jones says 'we'll be a helluva lot better!'**

After a year of being consistently in the charts and playing sell-out gigs all over the world, some bands might be tempted to rest on their laurels for a while.

1973 was, by Kenny Jones' admission, the best year yet for the Faces as far as chart success is concerned. Behind the scenes, however, the band has been passing through some pretty stormy times.

The first thing that springs to mind is, of course, the departure of Ronnie Lane, followed by the saga of Tetsu and the Musicians' Union, which has already been dealt with at length by the musical Press.

Kenny still has strong feelings about what he feels was a complete lack of understanding on the part of the M.U. committee.

'What they didn't understand when they said they weren't going to give Tetsu a work permit because he'd be doing a British bass player out of a job, is that we did try out various English bass players. They don't realise we tried.

'It's very hard to find someone to fit in with a top band and then Tetsu came along. I don't care whether he's Japanese or Irish, he fitted in perfectly. We did our best but the Union didn't really look at that side of it.'

What would have happened if Tetsu hadn't been allowed a permit? 'We wouldn't have played,' was Kenny's instant reply. 'But there would have been ways round it.' He wasn't prepared to go into those 'ways' however.

'We would have made a protest,' he added, 'like, if we don't play here the kids aren't going to see us, so they're going to start steaming into the M.U. and the Union doesn't want to be unpopular.'

As we know, that problem worked out happily and Tetsu's joining has had certain good effects on the band.

'It's not altered the sound of our music so much as the feel,' explained Kenny. 'It's much tighter now, especially for me and Tetsu because we've both had to change to

each other. We're really together now and that's made the rest of the band a lot tighter.

'It didn't happen immediately - you don't expect a bass player to take Ronnie Lane's place and jump into the band and just play straight away. It was only halfway through our last American tour that he started to get into it.'

Kenny quite confidently predicts that the next studio album from the band, as opposed to their recent live album, is going to be 'very tasty, better than any of the others'.

Reason? 'The band's playing a helluva lot better than it was. And it's nothing to do with Ronnie Lane leaving, it's because we've just got up off our backsides and started to work.'

## DEPRESSED

Now that's funny. Work is one thing we'd always imagined Faces did plenty of. For the past year they've seldom been out of either the singles or the album charts and if they weren't gigging in this country, we assumed they were on yet another tour of the States or Europe. In reality, however, life for the Faces was a completely different story, until recently.

'You see, we never used to work a lot. We got quite lazy,' Kenny admitted. 'I got really depressed for about six or seven months because we weren't working. I was just sitting at home bored stiff, arguing with the Missus and things. You get like that, you know.'

'If you have at least two gigs a week, then you've done something, but when you're just sitting around you feel like you're wasting away!'

From a glance at their schedule for 1974, it doesn't look like Kenny will have any need to complain about not working. The Faces have decided to give the States a rest for a year or so, as they feel they've been overdoing that particular circuit. So they've started the year with gigs in Australia, New Zealand and Japan, followed by an extensive tour of Europe,



with as many British gigs as they can manage in between.

Apart from gigs, there are plans for a new group album and solo ones from both Rod and Kenny. Kenny is also involved in a lot of session work, including tracks for Mick Jagger's solo album.

None of the Faces will be involved with Rod's record. 'If we were to play on it, it wouldn't be Rod's album, it would be a Faces' album,' Kenny justly remarked.

His own solo project was very much in its early stages when we spoke to him. He is recording it in his own free time, using Ronnie Lane's mobile 16-track studio.

'He lets me use it for nothing (the going rates are at least £250 per day), and it's so much better than going into an ordinary studio, where I'd feel uncomfortable if I hadn't really planned out what I was going to do,' Kenny told us.

It seems that drummers realised only quite recently that they could make albums featuring percussion which would be valid both musically and commercially. Stomu Yamashta made his mark with what can only be called sound sketches and Alan White of Yes has a solo album planned for a percussion orchestra.

Kenny wasn't sure how his own album was going to develop, but says it will probably be funky rock based on the sound of people like Booker T. and the M.G.s. 'I might do it with someone,' he mused, 'or use various guests, but there won't be any singing on it because I can't sing to save my life!'

'I suppose all it will be good for is club music, but I'm sure it will be good. I'll get a few friends round and take it from there.'

There seems to be a current fashion for musicians to make both group and solo albums. It's hard to imagine what Jagger will sound like without that Stones' wall of sound behind him. Ronnie Wood, as well as Kenny Jones, is working with Mick and what frequently happens is that Ken gets a midnight telephone summons just as he's stepping into bed and

ends up spending the night putting down tracks at 'Woody's' studio at his home in Richmond.

When it comes to playing sessions like this, Kenny has a total of eight drum kits to choose from.

'Woody's got one, Mac's got one, I've got some in storage and I keep two on the road when I'm with the band,' he explained.

He conducted us into his music room, which is a converted garage, completely soundproofed from floor to ceiling. There was hardly room to move between the kits, which all looked like brand-new Ludwigs.

Pinned to the wall were photos of different eras of Kenny's musical career. 'See that one?' he asked, pointing to a collection of extremely short-haired boys grinning painfully at the camera, 'that's me with my first group, about 12 years ago!'

The impression we gained of all the kits being Ludwigs wasn't far wrong. 'I've got one Premier kit as well,' he announced. 'I'm trying to break it in at the moment. I've always wanted a Gretsch but I haven't got round to buying one yet.'

'I don't keep all these kits because I'm selfish,' he hastened to add. 'Every one I've got has been specially built or hand-picked and each has its own particular sound. When I do a session, and I really like doing sessions, I think - if I'm doing that session I'll use this particular kit.'

As well as the outbreak of group artists doing their own thing, the past few months have witnessed another kind of outbreak, that of drummers being struck down on stage by various kinds of disasters.

## OUTBREAK

There was Don Powell of Slade who suffered from exhaustion, Keith Moon who had his pre-gig drink spiked by some unknown joker and Kenny himself suffered from two incidents last year.

Kenny reckons that the Press made 'a complete farce' out of the circumstances of his own 'collapses' by grossly exaggerating their import-



▲ Rod Stewart in action



▲ 'New face' Tetsu



▲ Ian McClagen

ance.

The first time was at the Sundown, Edmonton, where he was suffering from 'flu and had been sustained during the three previous gigs by anti-'flu shots. Unfortunately, the fourth failed to work. 'I didn't collapse on stage,' he impressed on us, 'I just slowed down towards the end of the gig.'

The second occasion was at the Manchester Hard-Rock hall, where he was taken to hospital suffering from heat exhaustion and needed two bottles of oxygen to revive him. Rod was the only one who didn't suffer at that particular gig, where the conditions were so hot and stuffy that the band were dripping wet before they even started playing.

He's still hung up about the reaction of various people to these two occasions. 'Other drummer friends of mine say they've collapsed two, or four, times and it's the first time it's happened to me in years and years of drum-

ming, yet everybody's going crazy about it.

'I see people in the dressing room before a gig and they say, "all right Ken? You're not going to collapse tonight, are you?"'

## DIET

Both he and Rod Stewart determinedly keep fit for gigs. Both of them diet, Kenny cutting down to one small meal a day, not just to keep his weight down but because he feels that the nervous energy created by not eating gives him a lift and enables him to play better. Rod has his football for exercise and Kenny goes horse-riding.

But no amount of keeping fit could prevent him from catching chicken-pox and missing the mix of the Faces' last album. 'I've been getting an amazing amount of bad luck recently,' he said sadly. 'Somebody give me some good luck! There should be a

continued on page 6

# FACES IN '74

continued from page 5

place where you can go and buy good luck, because they've got shops for everything else!

This year, according to Kenny, will be hard graft for the band. An enormous amount of time will be spent on the road, and Kenny regrets having to spend so long away from his wife and kids.

'It would be great if every gig was in London,' he said. 'I get depressed when I'm on the road and you get yourself into bad situations because you want to do what everyone else is doing, out of sheer boredom.'

## FAMILY

Could it be that acquiring a nice home plus family responsibilities creates a need for a more stable kind of life in musicians who are over the first flush of youthful success? After all, the Beatles

retired when they'd got wives and kids and were approaching the age of 30. Could the same scene be creeping up on various members of the Faces and eventually lead to their disbanding?

'No,' answered Kenny, emphatically. 'I don't think we'll ever retire. If this band goes on long enough and I think it will, it'll probably get like the Stones, in the way in which they have retired in a sense, but haven't stopped working.'

'Not like the Beatles. They retired and went off the road completely, which I think was their big mistake because they broke the contact they had with their audiences. They should have kept going.'

The Faces have certainly kept going throughout the ups and downs of the past 12 months. Now they are facing squarely up to the future — and it's looking good.



▲ Kenny Jones at one of his many drum kits

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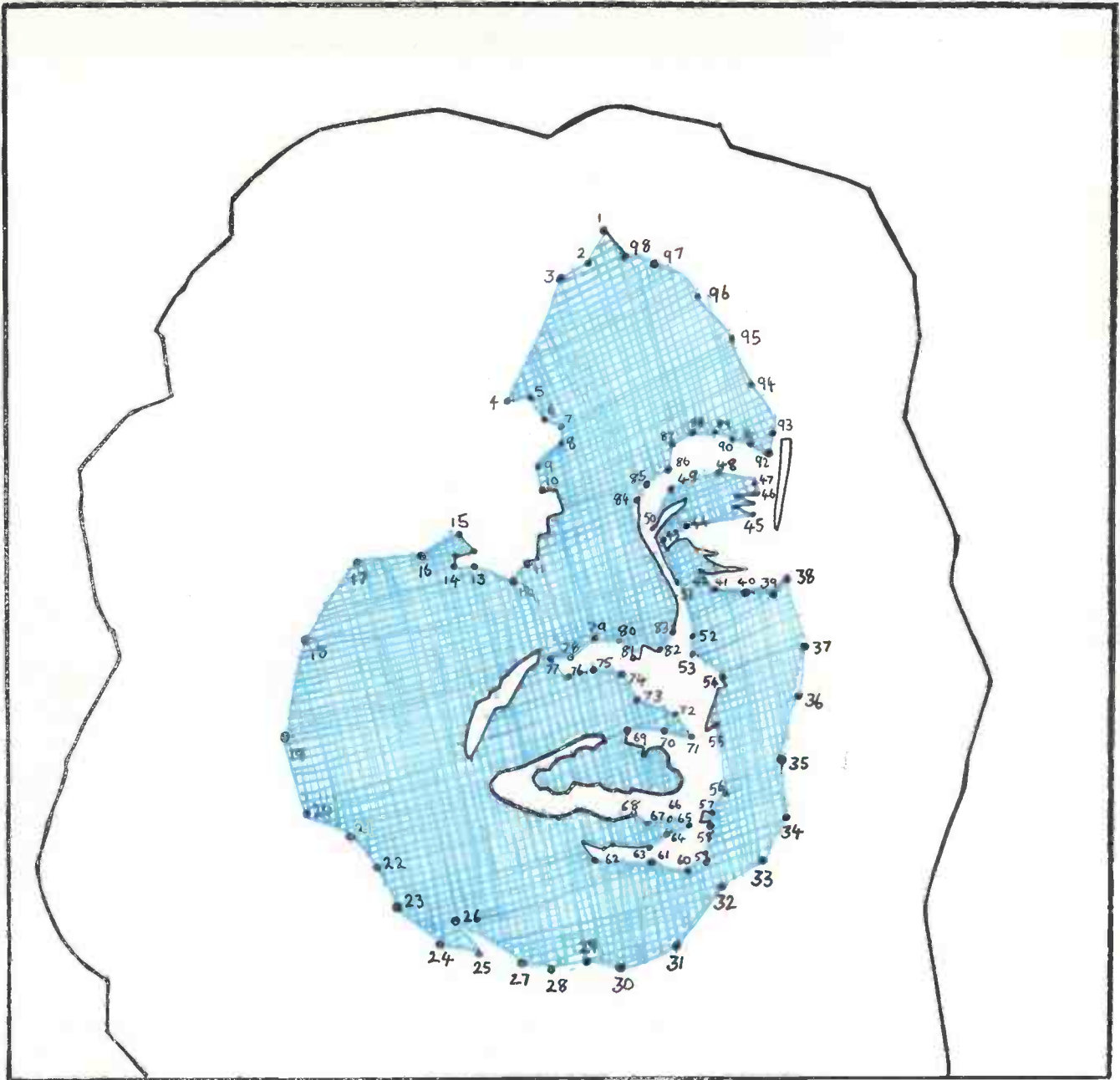
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Today B. B. King is unquestionably accepted in the widest of circles as the true king of the blues and yet, despite his public acclaim, despite the endorsements of his talents by such superstars as Eric Clapton, John Mayall and others, the man still has to go out on the road and work more than 300 days a year to keep his band together.

'Things are a whole lot better for a bluesman today than they were a decade ago, but our earning power still lags behind that of even second-string rock groups,' King explained to me during his recent whistlestop European tour.

'Unfortunately, what a promoter pays you isn't tied strictly to your crowd-pulling power, it depends rather on how little he can get away with. What you can command is tied largely to what other performers of the same type are prepared to accept and, sadly, bluesmen have always been short changed.

'It's beginning to change now, though, especially since people like my namesakes Albert and Freddie King and myself have started to reach wider audiences.'

Better management has played a part, too, King himself being handled by Sidney Seidenberg, one of New York's most dynamic managers who has a whole stable of artists including Gladys Knight and the Pips and Stories.

B. B. King has, of course, consciously sought to expand his audience and his earning power over the past half decade, being one of the first bluesmen to adopt rock stylings into his work. This may have annoyed the purists, losing him some support in that quarter, but they are numbered in a mere few thousands. On the other hand, by employing rock musicians like Leon Russell, Carole King, Stevie Winwood and Stevie Wonder on his albums and recording established rock standards like Russell's *Hummingbird* and the Lovin' Spoonful's *Summer In The City*, he has carried his music to many thousands more who other-

# B.B. - THE KING OF

wise would probably never have given it a listen.

There's always been something of a strange idea among blues fanatics that the purveyors of their music are simply in it for the art. The truth, naturally, is that like every musician who is honest enough to admit it, they are out to earn a living too. Through diligent hard work - including a dedication to his profession which has cost him a couple of broken marriages - B. B. King has succeeded in this direction.

But then, right from his earliest days, King has been a true professional in every sense of the word, starting back in his days as a radio disc jockey in Memphis (contemporary in that role with Howlin' Wolf and Rufus Thomas).

## SHOWMAN

More than just a great musician, King is a consummate showman, his face twisting into incredible contortions as he rings the blue notes from his famous guitar, Lucille.

Actually, he's now on his third or fourth Lucille, the others having been worn out, damaged or lost en-route, down the years but it's a continuing love affair.

Hand on hip in swaggering self-assuredness, handkerchief in hand Satchmo style, King belts his way through *Sweet Little Angel*, *Three O' Clock Blues*, *Rock Me Baby* or one of his other classics, but oddly the man never plays and sings at the same time. He'll sing a verse in that rich, emotive voice, play a





# THE BLUES

guitar part then return to the vocal, his highly-polished band filling in the gaps behind him.

King explained to me: 'Yeh, it's funny, I can play solos, no trouble, but I've never been able to just chord, I can't play rhythm!' – quite an admission for a man generally acknowledged as one of the world's guitar greats – 'Whether I'm singing or playing, I've got to put all my energies into that one thing, I just can't concentrate on both things at once.'

More surprises: 'My favourite listening music? Well, I really like lush orchestras playing that easy-listening stuff and then I'm also well into country music.'

## COUNTRY

'You know those Nashville guys come up with some really great songs. It's like the blues really, country music tells about life as it really is, it doesn't romanticise, it relates to everyone. Yeh, I suppose country is the white folks way of singing the blues, that's why I can enjoy it so much.'

Jazz has also played a large part in his listening habits, as is evidenced by his own playing style with its crisp, clean notes in among all the twisting, whining, screaming blue ones.

Charlie Christian was an early influence, so especially was Texas-born, West Coast stalwart T. Bone Walker who has spent much of his career singing the blues with jazz bands. In contrast, King was also influenced by his own cousin Bukka White, the legendary Mississippi country bluesman, while it was the late, great Sonny Boy Williamson II (Rice Miller), who gave him his first big break.

'Sonny Boy had a radio show down in Helena, Arkansas,' recalled King. 'It was

called "King Biscuit Time", used as a promotion for flour, and Sonny Boy gave me my own 10-minute spot which led me into my spell as a disc jockey on WDIA in Memphis.'

WDIA was one of the first and certainly most influential black radio stations in the U.S.A. and allowed King to rapidly spread his renown.

He then formed his own band which also featured Roscoe Gordon, the late Johnny Ace (who died playing Russian roulette when at the peak of his career as a black heart throb) and Bobby Blue Bland. Bland, incidentally, is just leaping back into prominence Stateside with his first album in four years skating up the charts, a justifiable if late recognition for the man rated, by so many artists, as the finest pop/soul/blues singer of them all.

'When I scored a big hit with *Three O'Clock Blues* I had to go out on the road touring. It was too expensive carrying my own band with me so I'd use pick-up groups. Ace took over my band and he, Gordon and Bland dubbed themselves the Three Aces,' King told me.

Today King does take his own band everywhere with him: 'But it's damn expensive. I used to carry 13 pieces at one time. Now it's down to nine but what with air fares, hotels and so on it makes a big dent in my budget,' he confided.

Did he use them on records, too? 'Well, sometimes but not a lot. I have to fit in my recording work with the touring schedule. I don't mind the pressure, but it would be a bit hard on the boys to have them working in the studio all day then on stage at night.'

King records quickly, though. 'Well, in the old days

we'd knock out 12 album tracks in a day, sometimes going for the first take. It's a longer process today, but only because I have to fit in an hour of recording here, and an hour there.

'Take the current album. We used studios in Memphis, Philadelphia, New York and Los Angeles on that one.'

The album includes King's version of Stevie Wonder's *To Know You Is To Love You*, on which the blind, soul-man played as one of BB's back-up men.

'Well, I hear things I like on radio and when I set my mind to recording them I try to get whoever wrote them to play on my session. That way I feel I can get out of the songs just what they tried to write into them.'

Was he gradually sliding away from the blues? 'No, not at all. You see, the blues are the base of all rock music so it's natural that I should find interest in that idiom but I'll always go back to the real solid blues because, for me, that's the true music.'

'It's like when I put strings on *The Thrill Is Gone* purists accused me of selling out but it was a worthwhile idea, something a bit different. It worked and it served to introduce a lot of new listeners to the blues so what's wrong with that?'



▲ B. B. King and Lucille – an ES 345 TD Gibson Custom Stereo

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# WHY HAS BOLAN FLOPPED IN THE STATES?

Marc Bolan and his T.Rex machine went rolling on to the American continent again recently in the hopes of capturing the heart of State-side youths, but again made a shambles of themselves.

It seemed that T.Rex couldn't fail this time — their third attempt at making a splash in the States. They were touring with Three Dog Night, a group that plays to more people per year than The Rolling Stones and Alice Cooper and whose audience is comprised largely of youngsters. The new T.Rex backing group was supposed to be super-tight, as they'd practiced until they didn't hit a single bum note. The P.A. system they took on tour was huge and powerful, the light

show was loaned by Pink Floyd, and they were to play to crowds no smaller than 10,000 — and still T.Rex died a dismal death.

## NOISY GARBAGE

Still, impossible as it seemed, T.Rex were indeed worse musically than I'd ever seen them. Bolan, decked out in a green satin cape, played abominable guitar, sounding like a kid whose parents gave him his first guitar, along with a fuzztone. Every solo was sheer noisy garbage; even the feedback was limp, and every single song sounded exactly alike, not that he played that many of them — each song lasted a good ten minutes, dragged out so that the last inch of subtlety was blown

**Our man in America reviews a recent T. REX gig and provides much food for thought !!!**

up like a cancer growth on a full-size screen. Bolan jumped around a bit, but looked like he was thinking to himself, 'This is what Pete Townshend would do . . . this is what Hendrix would have done.' — Originality isn't one of Marc's strong points.

As for the band itself, they sounded nothing better than dreadful. There wasn't an ounce of tightness to them; the arrangements continuously read something like: loud guitar, heavy on the tambourines, minimal drumming except for bongos, simple bass lines, and everybody make as much noise as possible.

## NERVE

It took a lot of nerve to put a show that bad on a rock stage and the results were obvious immediately. I'm willing to bet that if a count were taken, it would show that there was more food sold at the refreshment stands during T.Rex's set than during the intermission.

At one point in the set, Bolan slung his guitar on the ground and started whipping it, but it looked so unconvincing that I expected the guitar to stand up and spit in Marc's face. Or better yet, take the whip out of Bolan's hands and start flagellating the lad himself. After all, with a show as bad as it was, he was the one who deserved the whipping!

T.Rex's set was taken with so little seriousness by the crowd that Three Dog Night had occasion to make fun of Marc at several points during their set, and the audience responded with a great deal

of laughter and enthusiasm. Born to Boogie indeed!

I was much more impressed with T.Rex on their two previous American tours, and the audience reaction then wasn't much to talk about. On the first American tour, the group was relatively solid and Marc looked slightly human. He had his composure, and the band was together; his solos were kept short, and they played plenty of songs. Although the group didn't have a hell of a lot to work with in the way of songs, I found them somewhat enjoyable — at least they were entertaining.

The second time they hit the States they were much less of an act to be taken with even a dash of seriousness. They were preceded by Argent, who were excellent, and who made T.Rex look even more phony. Bolan came on stage knee-deep in glitter, with two large, cardboard images of himself, flashing with lights on either side of the stage, and was far too loud for the relatively small halls they were playing. The band wasn't nearly as good as the previous time, sounding more tired and mediocre than anything else. They were offensive, sure, but not overwhelmingly so.

But this time was the last straw. T.Rex are through in America, all washed up both artistically and commercially. Bolan hasn't the charm of Stewart, the sense of humour of Dave Hill, the brains of Bowie, or the music of Genesis. As far as America is concerned, Marc Bolan means nothing, and I've got a feeling that that's the way things will stay. He should stick to Britain, and make his killing while he can — Bolan's days are numbered.

*Marc: A lot of nerve to put on a show that bad?*





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# HEAVY METAL ROCKS ON

It's raw, it's brash, it's aggressive and it's gutsy — but most of all it's **LOUD**. Usually it's so loud it verges on the painful — and that's what heavy metal music is all about.

The main ingredients are a fierce, pounding drum sound coupled with a driving bass riff which drag you along by the guts rather than lure you into the music — you either love or hate heavy metal bands.

One of the first bands to succeed in the Heavy Metal League was Black Sabbath. The Birmingham group burst on to the scene around 1969 with an aura of the supernatural. It was their black magic image that the critics latched on to, ignoring the magic of their music.

They overlooked the solid foundation supplied by drummer Bill Ward and bassist Beezer Butler; the sheer power of lead guitarist Tony Iommi and the raunchy vocals of Ozzie Osbourne buried deep amongst the overall sound.

To the critics, Sabbath may not have been god-like idols, but to their devoted followers they were worshipped and became almost a cult.

Basically, Sabbath are just a rock and roll band. They're entertainers and give the people who pay their money what they want and expect from the band.

Success came swiftly for them with album sales. Their second album *Paranoid*, from which came the hit single of the same name, established them as a world-wide force.

*Master of Reality* and *Black Sabbath Volume Four* both struck gold while their latest offering, *Sabbath Bloody Sabbath*, looks to be heading the same way.

On their fifth album, Sabbath have added a new characteristic — sophistication — without straying from the time-tested formula which has put them amongst the leaders of the heavy metal brigade.

Despite the addition of a certain subtlety, Sabbath's popularity has not waned. Record advance orders of 38,000 for the new album will testify to that.

Uriah Heep emerged almost simultaneously with Black Sabbath and they, too, came under fire from the music Press. Not because of their mystical beliefs, but due to their musical ability and direction, which were regularly questioned.

Their first album, suitably titled *Very 'eavy, Very 'umble*, brought them success in Germany, but Britain was slower to catch on and didn't really do so until after album number three *Look at Yourself*.

It seems that the nucleus of the band, guitarist Mick Box; keyboards man Ken Hensley and vocalist David Byron, did look at themselves — and re-developed the band after that album.

## FANS

There had been a fluctuating rhythm section but the addition of drummer Lee Kerlake and bassist Gary Thain, both greatly concerned about their musical skills, gave Heep a new and steady dimension.

*Demons and Wizards* and *Magician's Birthday*, released last year, both earned gold discs, while *Uriah Heep Live* dispelled most of the critics' doubts about Heep's un-



David Byron — Uriah Heep ▲

doubted talent.

Like Sabbath, Heep put their fans first. On their last tour they included old material they knew the fans would want to hear — including *Gypsy* from the first album — as well as acquainting everyone with tracks from their latest masterpiece *Sweet Freedom*.

Status Quo turned professional in 1966 but they did not become heavy metal exponents immediately. In their early days they were a fairly successful singles band with hits like *Pictures Of Matchstick Men* and *Ice In The Sun*, putting them almost in the 'bubblegum' mould.

Eventually came a change in musical policy which led to appeal to heavy rock fans as well as continued popularity with the teenybop element.

This change of status also brought album successes for Quo. Their first four albums achieved comparatively little compared with their last two which were on a different label.

*Piledriver* and *Hello* proved to be breathtaking, energy-packed rockers which are the trademarks of the new, fortified Quo.

The adaptation to the heavy metal field occurred without changes in the lineup, which has stayed the same for over ten years. Francis Rossi, Rick Parfitt, Alan Lancaster and John Coughlan have seen the band develop from an ordinary pop outfit into a loud, trailblazing, heavy-metal force that plays rock and roll at breakneck pace.

There are doubts though, about Quo's ability to stay amongst the giants in their present category. Basically, their music is 12-bar blue, adapted for rock-orientated audiences who may soon get tired of the staid, basic rhythm of Status Quo mark two.

Another band whose career suffered troubles early on is Nazareth. They are the newest additions to the heavy metal clique and, like Quo,



▲ Ozzie Osbourne — Black Sabbath

have a teenybop faction behind them due to singles successes.

But there was little joy for Nazareth before last summer. Two years' professional gigging built up their reputation as a strong rock act but their live feel was never captured on record.

Just as a change of record company established Quo, the same can be said of Naz. Their first two albums did nothing but then came the single *Broken Down Angel* — more suited to football-ground terraces than concert halls — and it zoomed up the charts.


Nazareth could hardly fail after that, especially since they had former Deep Purple bassist Roger Glover producing their next album, *Razamanaz*, and it sold tremendously well.

Another track from the album, *Bad Bad Boy*, was the follow-up single and conjured up even more interest in the band. Their appeal lies largely in vocalist Dan McCafferty, who signs as though he has a cheese grater for an Adam's apple, and guitarist Manny Charlton of Spanish ancestry, whose arrival coincided with the change of name to Nazareth.

Add the backing of bassist Pete Agnew and drummer Darrell Sweet and you can see why Nazareth look as though they are going to be around for a long time.

And what's more, Nazareth are still improving. Their latest offering, *Loud 'N' Proud*, again produced by Glover, shows a natural progression, especially in Charlton's slide guitar work.



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# INSTRUMENTAL NEWS

## Budget Fenders!

A new Fender guitar for less than £30? It does sound hard to believe, but the new Fender 'F' Series of classic and flat top guitars are all budget priced, with 14 models ranging in price from £25.85 to £112.20.

The cheapest model is the FC-10 $\frac{1}{2}$ , a classic guitar with clear finish spruce top and back and sides of rose finish Nato wood. The neck is mahogany with rosewood fingerboard, as on the FC-10 and FC-20 models. The FC-30 and FC-40 models, at £48.40 and £53.90 respectively have ebony fingerboards on mahogany necks. The FC-30 is a concert size classic, and like the FC-40 (grand concert size) has an American cedar top. Both have rosewood sides and backs.

The nine flat tops commence with the F-15, which at £32.45

has natural finish spruce top, Nato wood back and sides, mahogany neck, rosewood fingerboard, and adjustable truss rod. The bridge is also fully adjustable.

A mid-range model is the Dreadnought size F-65, at £53.90. It has spruce top, rosewood sides and back and mahogany and rosewood neck and fingerboard. All models except the F-15 have pin-type bridges.

The F-55-12 is a twelve-string Dreadnought size guitar, with Bubinga sides and back and spruce top, and a very fine finish. Price is £53.35.

The most expensive in the range is the F-95, with three-piece back and sides of natural finish Jacaranda wood. Top is seasoned spruce with ten-piece white binding. The bridge is ebony with removable saddle,

and the instrument is supplied with a spare saddle for altering string height.

The first deliveries of these instruments took place just before Christmas, and when we contacted the Fender Soundhouse in Tottenham Court Road, they told us the instruments were already selling well.

The first guitar demonstrations were held at the Soundhouse just before Christmas too, when Peter Dyke, a well-known jazz guitarist, gave a solo concert on some of the Fender solids. Before an audience of musicians and visitors he played Stratocaster and Telecaster models with Fender amplification, and very nicely too!

The demonstration was held in the Soundhouse auditorium, on the first floor adjacent to the keyboards department, and more are planned for this year — get along and have a listen.



Fender's most expensive new model—the F.95 at £112.20.

## GEM'S NEW SUPER-CAB

The 'Ear-Bleeder' is a rather strong way to describe a speaker cabinet, but that's the name the directors of General Electro Music (UK) Ltd., have coined for one of their new products — a massive four by 18"

bass cabinet!

This, along with other LEM Italian-built amplification, will soon be available throughout the country, as General Electro Music, based at Viscount House, Ashville Estate, Roy-

ston Road, Baldock, Herts (tel: Baldock 2441/2 or Letchworth 72514) have now expanded their representative force to more than 20, and are launching a large national advertising campaign.

LEM amplification has long been a major brand on the Continent, and with this new influx on the English market a good number of semi-pro and professional bands are trying and buying the equipment.

One recently introduced unit which is already selling well is their Studio-LEM nine-channel mixer, which has equalisers, slider volume controls, in/out level meters, high/low inputs, a built-in echo unit, and three heads. It's also available as an eight-channel stereo unit.

In amplification General Electro Music are offering the LG 300 200 watt 2 x 15"

cabinet, which also contains a high-frequency horn and six-way variable crossover. Another unit is the LG 100, a 4 x 12" cabinet with four high-frequency tweeters. For guitars the 912S set-up is very popular, consisting of a twin channel/four-in amplifier, with 150 watt output and foot-pedal for instant channel change, coupled to a 4 x 12" speaker cabinet.

Other equipment offered includes amplification for bass, keyboards and PA, and other mixer units. GEM recommend Calrec microphones for all applications with their PA — models CM 654 and CM 655.

The company's representatives will all carry equipment samples, so as soon as some is available near you, go along and play — after all, 'Wizzout LEM what would liddle boyz do?'



Close-up of the LEM mixer console.

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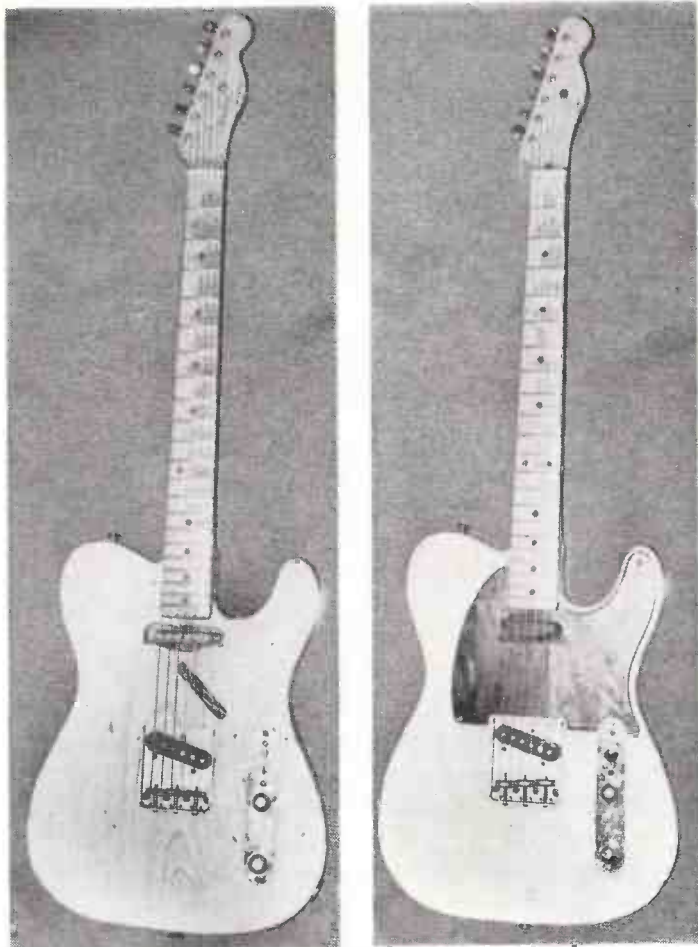
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▲ Seymour Duncan with the Esquire at Fender Soundhouse (note the one on the right)

# THE TELECASTER.. DADDY OF 'EM ALL!

In 1949 Leo Fender put a guitar on the market which was a little bit different. It had two electric pick-ups, it was a solid guitar and it had a neck made from a single piece of maple wood. It was called 'The Broadcaster'. Before long Fender ran into copyright troubles over the name, so he changed it: the Broadcaster became the Telecaster, and so was born the biggest-selling electric guitar of them all.

Old Telecasters are hard to come by, but it can be done. Seymour Duncan, who has recently come over from the States to work for Ron Roka in the Fender Soundhouse premises in London's Tottenham Court Road, has a very old Fender which he picked up from an old-timer out West somewhere. The guitar, an Esquire model, which is really the Telecaster with one pick-up instead of two, is in perfect shape, with a beautiful action, and a sound which defies description. Its proud owner worked hard to rejuvenate the battered old wreck he bought for 40 dollars ('he said he would have taken less!'), and now he shows the instrument off as a perfect example of the original Fenders. The guitar dates from 1951.

## FIXING

While we were talking to Seymour, he was engaged in fixing up some instruments for several well-known mu-

sicians, among them Pete Townsend. He spoke animatedly of Jeff Beck who also has an early Esquire guitar, which he used to feature with The Yardbirds.

## ORIGINALS

We asked Seymour about the history of the Telecaster and he was able to tell us some interesting facts about the instrument. The first models had a slightly different appearance: they had a squarer shape, with a solid maple neck rather than a laminated one. There was a brass bridge and the controls were brass also and rounded off. The pick-guard was black and made of bakelite.

The pick-ups too were slightly different, using flatter magnets, and also the wiring was different. All these details may seem pretty unimportant, but taken together they make up quite a sizable difference... so if somebody tries to sell you an 'original', take a good look at it first. The most obvious thing to look at is the head, where the name is set; the older models had a very different transfer on them.

## SIMPLE

What is it about the Telecaster that makes it so popular? Simplicity is probably the answer. It operates from three controls, a simple volume and tone, and a three-way switch. The tone can very quickly be changed from a



smooth bassy sound to a piercing treble, and this speed is essential for live work.

Again the Telecaster is a very adaptable guitar. It is equally at home in the jazzy, swing style of Cornell Dupree, for example, as it is in the hands of Albert Lee, arguably the finest country guitarist this side of the Atlantic.

Both players use the Fender extensively, in fact Albert is rarely seen without his old, battered, black Tele. His *Country Boy* solo which became a stage favourite with Heads Hands And Feet was a showcase for what can be done with a Telecaster and a nimble set of fingers.

### CLEAN

Jerry Donaghue, another fine player now with Fairport Convention, favours the Telecaster for its clean, clear sound. Jerry can coax some amazing sounds from his guitar with the use of a volume pedal.

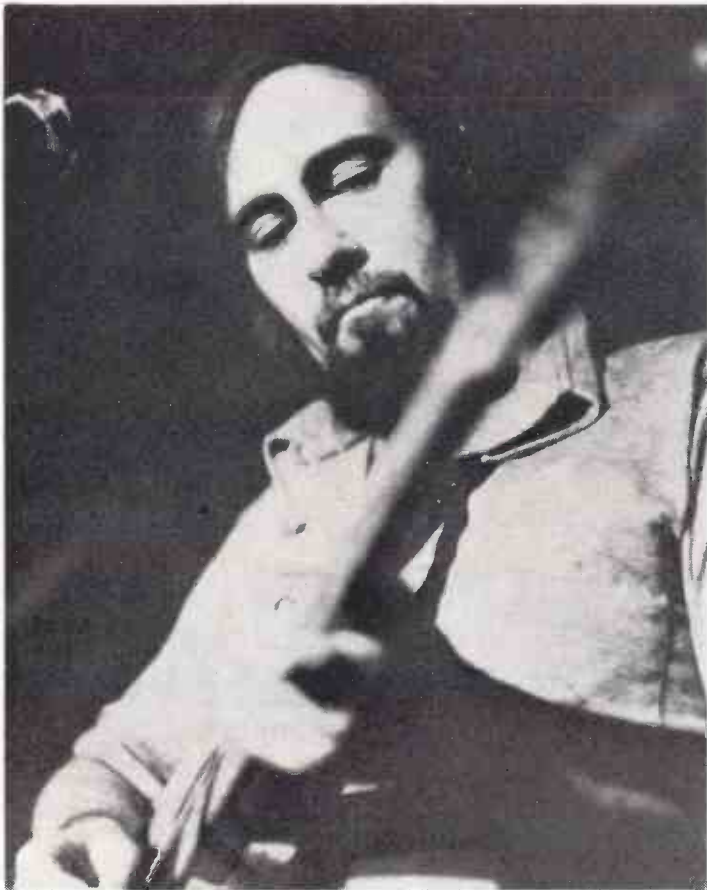
Cornell Dupree (see March '73 *Beat Instrumental*) is a very versatile session musician, having played with

people like B. B. King, Aretha Franklin, Herbie Mann, Champion Jack Dupree, Roberta Flack, and many others. Cornell favours a lighter, swinging technique, with a distinctive melodic feel, and he reckons the Telecaster suits him just fine.

### SLIDE

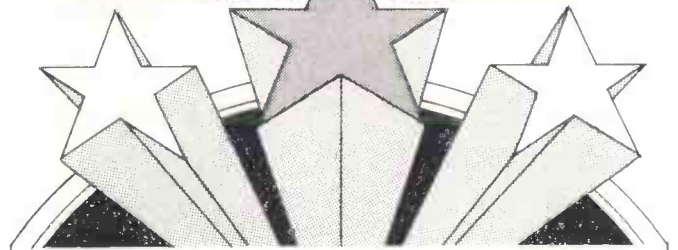
Another famous guitarist who can be seen regularly with a Telecaster slung around his neck is Rory Gallagher, who uses one for slide playing. Rory gets a good slide sound, clean, with a lot of attack and bite. The simple volume control is very useful for someone like Rory, whom you will see bringing the volume down nice and easy, and then slam into a hard-hitting solo with a flick at the control to bring the sound up.

Maybe that's the essence of the Telecaster: soft and gentle one minute, wild and free the next, but always clean and tidy. A guitar of great character, and one which will always hold a revered place for musicians all over the world.



▲ Roy Buchanan, a Telecaster virtuoso

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# STUDIO SPOTLIGHT

## PYE STUDIOS RE-EQUIPPED FOR MORE YEARS OF MUSIC

Pye is, undoubtedly, one of the longest-established names in the music industry and with an organisation which covers records, recording, electrical equipment and television work, it's a name with a good many years of experience behind it.

Pye's recording studios complex is situated in the basement area at ATV House, Marble Arch, London, and with a recent expenditure of £120,000 is now one of the most advanced and best-equipped studios in Europe.

The beginnings were in 1961, however, and it was in April of that year that recording work started – primarily the production of Pye's own sponsored programmes for Radio Luxembourg.

These were followed by a series of spoken word records, but with the general expansion of the record industry at that time Pye were soon branching into other fields and projects.

The technical developments haven't been slow in coming either. Pye started out as a small, three-track studio, and has now developed into a relaxing and efficient complex containing 16-track studios, a reduction suite, two disc-cutting rooms, a large reception area and offices, plus the operating of Pye's mobile studio.

A large number of hit records have been recorded at Pye, including those by Mungo Jerry, Status Quo, and more 'middle of the road' stars like Max Bygraves, Nashville Teens, Sammy Davis and Bruce Forsyth. Fruup, the new Irish band, recorded their first album there.

The interior design is spacious and relaxing, and air conditioning keeps even the longest sessions fresh. The reception area is particularly large, and before the recent redesign – was, in fact, four offices!

Studio manager is Pat



▲ Engineer Tony Brett, who joined Pye in 1969

Godwin and although he's been at Pye since 1966 he's lost none of the enthusiasm so essential in his position. His office is at the centre of the complex, and this way he's accessible to visitors, musicians and staff alike. He really enjoys his work, and there can be no doubt that his feelings have spread to

the other engineers and managers with whom he works – Ray Prickett (Technical manager), Noel Jesuadian (Chief Technical Engineer), Tony Brett (Engineer), Larry Bartlett (Balance Engineer), Terry Evennett (Balance Engineer), and Jose Loeches (Engineer).

Studio One's control room

is in two parts. The smaller area containing the main tape machine – a Studer A80 16-track – a four-track half-inch Ampex machine, a stereo quarter-inch Ampex machine and a mono, quarter-inch Ampex machine.

Wiring is already installed for converting the Studer to 24-track operation, the four-track to eight-track, and the mono to stereo. Equipment racks in this area contain Neumann phantom power supplies, four H/H power amplifiers, Neve console power supplies and one ancillary Quad 303 stereo power amp.

### PATCHING

Sixteen A361 Dolby units are contained in a larger rack, remote controlled to the console. Four further A361s have outputs and inputs at the jackfield, which provides a comprehensive patching facility in addition to that of the console.

The Neve console, situated in the larger of the two areas, is a 26-in, 16-out unit with facility for use with a 24-track recorder. Each of the 26 channels has mike/line selection, pre-fade listen, channel cut, four foldbacks, four echo sends select – both pre- and post-fade – comprehensive equalisation, high-pass filters, panning facilities between odd and even groups, and 16-group selection.

An unusual feature on the console is six Quadrophonic pan-pots with joy-stick control, and another feature is 24-track monitoring, with quad speaker selection marked LR, LF, RF and RR.

The upper part of the console contains a digital clock (designed by Pye), 16 VU meters and an auxiliary, phase-correlation meter, remote control Studer tape-timer, line-up oscillator, and two console speakers.

The control room has a suspended ceiling, wood acoustic panels on the walls,

# STUDIO SPOTLIGHT

and glass-fibre packing in the interspace, and the studio, too, has a new suspended ceiling, installed at a height of 15 feet and similar to that in the control room.

The studio is large, measuring some 30 by 40 feet, and in order to eliminate long microphone cables the 26 console inputs are distributed on panels around the walls. All microphone inputs are phantom powered.

Studio Two's control room contains a Neve 16-in, 16-out desk, complete with 4-TK monitoring and two fold-back systems. The recording machine is an Ampex MM/1100 16-track, which can be converted to eight-track operation. This has only recently been installed, along with a new Dolby M16. Other Ampex machines are a 4-TK, a 2-TK with two A361 Dolbys, and a mono recorder. There's also a Sansui encoder/decoder, which enables mix-downs to be done for QS regular matrix Quad records. The studio itself is smaller than Studio One, and measuring about 15 by 17 feet, is ideal for recording small line-ups.

## MOBILE

Although rarely seen in the vicinity of ATV House, Pye's mobile studio is often found at festival sites and concert halls all over the world.

The list of recordings made with the mobile is almost endless, but among the best-known musicians who have used it are the Who, who used it for their *Live At Leeds* album, Hawkwind, with their *Space Ritual*, and others being Roxy Music, King Crimson, Humble Pie and Chuck Berry, who recorded his notorious *Ding-A-Ling* with it. It was also used at the last Isle of Wight festival, and has been abroad on numerous occasions: travelling to Amsterdam to record Canned Heat, and as far as Rumania, Poland and Yugoslavia to record Blood, Sweat and Tears.

Back at the studio the new reduction suite is attracting a lot of interest. It contains the

Neve desk which was originally in Studio One, and is a 24-input console with eight group outputs. The 24 inputs make it ideal for mixdowns.

The recorder used is a 16-track Ampex MM 1000 which, along with 16 A301 Dolby units, was originally in Studio Two. Other machines in the suite are an eight-track Scully and two Ampex machines, one mono and the other stereo.

For quadrophonic mix-downs, four Lockwood Major enclosures and H/H power amplifiers have been fitted, the same as those used in Studio One's control room. The suspended ceiling, decor and lighting arrangements are similar, too.

Very comprehensive jack-fields provide the reduction suite's insertion points, along with 30 lines to the echo rooms for stereo and mono returns to Studio One, this area and Studio Two.

One part of the studio

which shouldn't be forgotten is the place where Pye's music first leaves tape and goes on to disc — the two cutting rooms.

In charge of the two rooms is Disc Cutting Supervisor Derek Sticklen who finds that a good ear and the right technical ability are what matters in getting the job done.

## CUTTING

The most up to date of the two cutting rooms contains Neumann mono/stereo cutting equipment, coupled to a Neumann MT70 tape relay unit which has a Telefunken M10 deck. Speeds of 7.5 and 15 ips are available, together with facilities for either NAB and/or CCIR playback curves.

In operation the music signal is fed from the tape deck to a VG66S amplifier rack, and from there to the cutting lathe and the acetate. The lathe is a Neumann VMS70, which operates at speeds of 16 $\frac{2}{3}$ , 22 $\frac{1}{2}$ , 33 $\frac{1}{3}$  and 45 rpm. Monitors used are Tannoy Red drivers in Lock-

wood cabinets, as are used throughout Pye's studios.

The other cutting room has an Ampex playback deck, completed with electronics designed and developed by Pye. From this deck the signal is routed to another amplifier rack which contains two Dolby de-processing units, Neve compressor/limiters, high and low frequency filters and Pultec equalisers.

Throughout the studio complex one is struck by the very informal but professional atmosphere. Over the years Pye has developed in all ways and the equipment contained today is in many ways the best available. In the future there can be no doubt that more developments will follow.

## RATES

Studio rates are as follows (per hour, inclusive of VAT):

*Studio One, recording:*

16-track	£37.40
8-track	£33.00
4- and 2-track	£27.50

*Studio Two:*

16-track	£33.00
8-track	£27.50
4- and 2-track	£22.00

*Reduction:*

16-, 8-, 4- and 2-track	£17.60
Quad red.	£22.00

Multitrack copying (St. 1) 16-, 4-track	£22.00
(St. 2) 16-, 4-track	£27.50

*Copying:* (exclusive of tape charges) £8.80. (Minimum time 15 minutes.)

*Disc cutting:*

Production masters per side:	
12-inch LP	£14.85
7-inch EP	£11.00
7-inch single	£9.90

Double-side playback:

12-inch LP	£15.40
7-inch EP	£9.90
7-inch single	£3.30

Reference acetate single-side:

12-inch LP	£9.62
7-inch EP	£6.05
7-inch single	£2.20

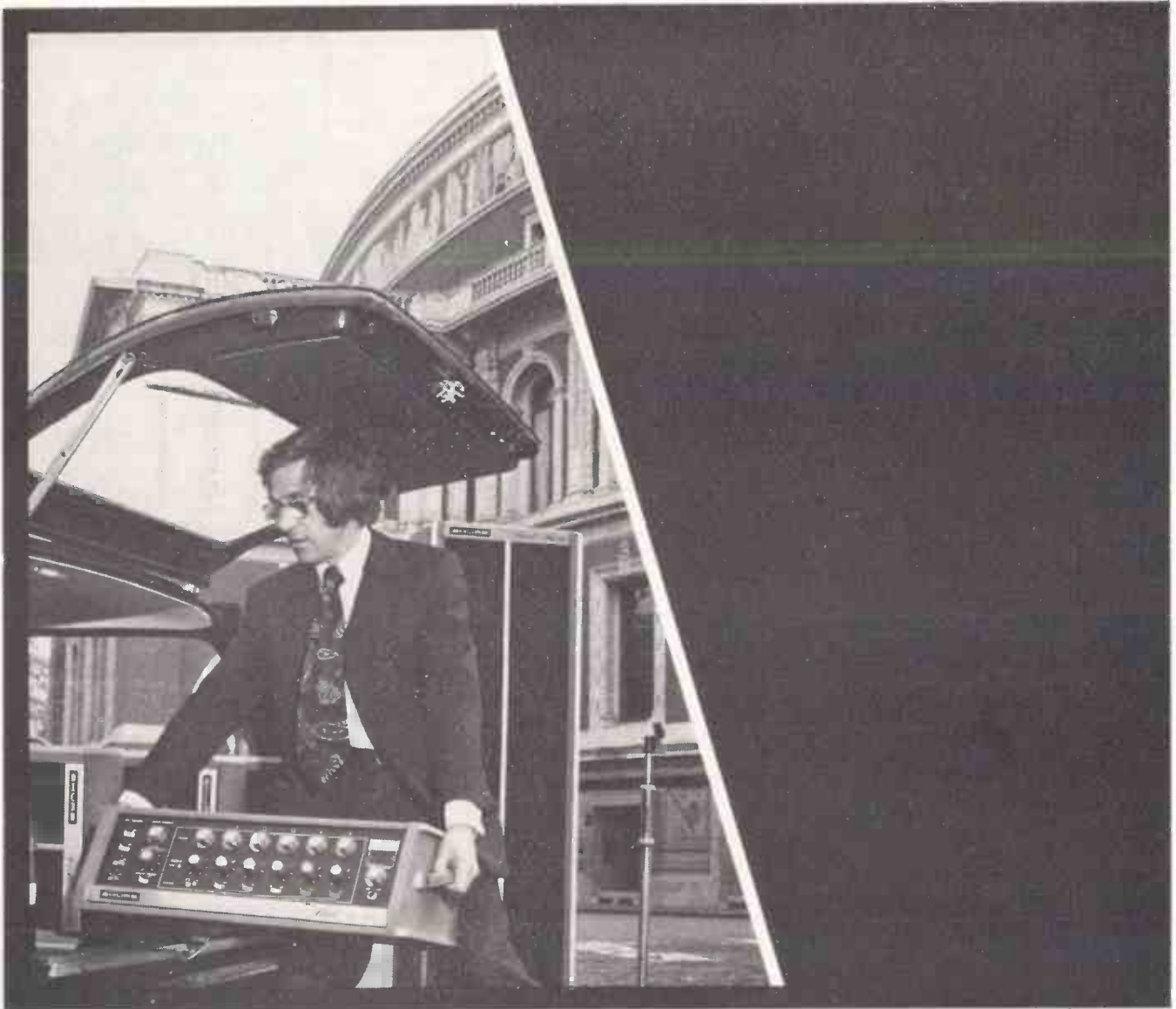
(Singles in excess of 5 mins. run time charges as EPs)

**Pye Recording Studios are at ATV House, 17 Great Cumberland Place, London W1A 1AG, tel.: 01-262 5502.**



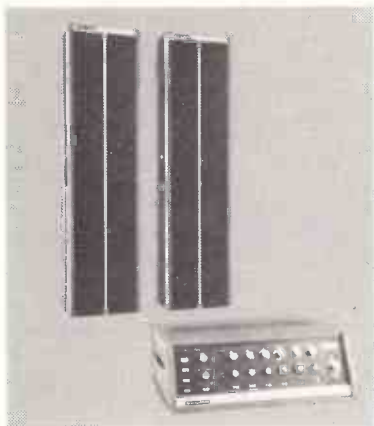
▲ Two of the studio 'regulars' — Max Bygraves and Cyril Stapleton





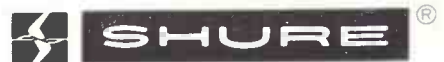
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# album reviews

## ALBUM OF THE MONTH

PAUL McCARTNEY & WINGS

BAND ON THE RUN

EMI PAS 10007



The secret's out at last. Now we know why Paul and Wings chose Africa to record this album. By doing so they've captured a mood and sound that's refreshingly different to all the Carribean-influenced music we've been hearing from artists like Cat Stevens and Paul Simon, who have been recording in a certain fashionable studio in the West Indies!

The album is steeped in afro rhythms, in locally-inspired subject matter, but McCartney's come up with some of the best songs he's written for a long time. Paul, Linda and Denny don't overcomplicate the music, which is economical and uncluttered, centred round some good, solid drumming – by McCartney himself – sweet, sympathetic synthesiser riffs and Paul's perfectly-placed guitar breaks.

Although all the songs are on different subjects, a pleasant feeling of unity is created by cross-references between and within the songs and at the very end of the album you can hear the distant strains of the first number.

Wings have come in for a lot of slugging practically ever since they formed, but with *Helen Wheels* having established them in the singles' charts, this album should convert the remaining Philistines.

**Tracks: Side One – Band On The Run; Jet; Bluebird; Mrs. Vandebilt; Let Me Roll It.  
Side Two – Mamunia; No Words; Picasso's Last Words (Drink To Me); Nineteen Hundred And Eighty Five.**

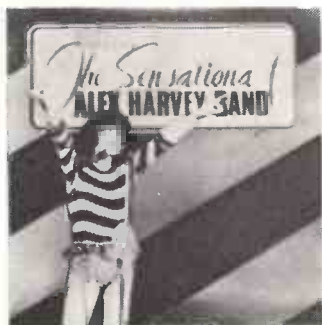
MIKE SILVER

TROUBADOUR

MCA 348

At the time of going to Press, Mike Silver's first album is scheduled for a February release on Elton John's Rocket label – after sitting on the shelf for more than six months! *Troubadour* ranks with *Astral Weeks* and *Sweet Baby James* in the singer/songwriter album stakes and, in this writer's opinion, should have been on the market the day it was finished. O.K., so it's been a long time coming, but listen to tracks like *Pioneer's Return* (Mike's tribute to Bob Dylan) and *Lady Be Glad* and you'll see why people have been waiting for it. It's already been released in the States and has met with a lot of success. Silver's writing has power, both lyrically and musically and his performance, under the tasteful production of Del Newman, leaves little to be required – except the recognition his home-grown talent so richly deserves.

**Tracks: Side One – About You; The Jester; Pioneer's Return; The Old Lady; Lady Be Glad.  
Side Two – Riverside; Life On The Old Scenic Railway; The Ballad Of Jonas Bell; I Thought Of Her Today.**



THE SENSATIONAL ALEX HARVEY BAND NEXT VERTIGO 6360 103 DE LUXE

This second album from the Sensational Alex Harvey Band is even better than their first one, *Framed*, although both are indispensable in my record collection. Its rockin' qualities are not to be ignored at a party but to hear the album without listening closely to the lyrics does neither the disc nor the listener justice. The humour, pathos and dry cynicism of numbers like *Next*, *Last Of The Teenage Idols* and the callously infectious *Gang Bang* (which has nothing whatsoever to do with Boy Scout shows), are given the full treatment by Alex's mockingly-expressive vocals and the band's sensitive, but powerful instrumental interpretation. Another example is the *Faith Healer* which features a suitably-mesmeric sounding introduction. *Swampsnake*, complete with mean, itchy harp, is R&B '70s style, and *Giddy Up A Ding Dong*, which is also the band's current single, rocks like the clappers. The Sensational Alex Harvey Band are a rock band that take up where music-hall left off. If you've seen them and dig them, this album is a must. If you haven't, buy it anyway – you will want to.

**Tracks: Side One – Swampsnake; Gang Bang; The Faith Healer.  
Side Two – Giddy Up A Ding Dong; Next; Vambo Marble Eye; The Last Of The Teenage Idols, Parts 1, 2, 3.**



# GOLDEN 'WELL' EARRING

If there's one band that could make it on the strength of good looks alone, then it's Golden Earring — four young Dutchmen who had their first taste of success in Britain with a single called *Radar Love*.

They're all so cosmetically pretty that some notice had to be taken of them before they'd even played a note. At the '73 Crystal Palace Garden Party, for example, their tent in the artistes' enclosure was the collecting point for a bevy of 'young ladies' all eager for a taste of something more tangible than just radar love.

Singer Barry Hay is well aware of this situation — and obviously thankful for it — but his main concern these days is getting the music, as well as the image, accepted.

Earring aren't newcomers to the rock scene either. In their native Holland they've been playing and recording for the past eight years, notching up 16 hit singles and eight successful albums in the process.

On various European tours they've supported rock giants like the Who, Led Zeppelin and Joe Cocker, and they've also been voted Holland's top band over no less a group than Focus. But it's the States that has taught them a key lesson.

Guitarist, vocalist and songwriter George Kooymans explained: 'As beginners, our influences were very wide but we listened mostly to English and American groups. We soon realised that English is the Inter-

national language of rock and proceeded to write all our songs in it.

'When we played the States for the first time we'd go on and do a medley of other people's stuff plus our own, but afterwards members of the audience would come up and say "just do your own thing, don't try to copy".'

'They're prepared to listen to anything over there and we encountered no musical snobbishness because we were Dutch — rather than British or American.

'They can dig groups like Focus so, looking back, it's not hard to see why they wanted to dig us too. It was a valuable lesson for the band.'

'Right,' agreed bass and keyboard player Rinus Gerritsen, 'but what we want more than anything now is to be recognised in this country.'

They've already started on their campaign with Whistle Test and Top Of The Pops appearances, plus the issue of two albums — *Golden Earring* in the summer of last year and *Moontan* around Christmas.

Why the desire to succeed in this country? George Kooymans explained: 'It seems that so much that is worthwhile in rock is triggered by the U.K. If we can win acceptance in England — where the audiences have seen and heard the very best — then we can take on the World!'

They're nothing if not ambitious these lads!

Earring's line-up is com-

pleted by the only flying drummer in the business, Cesar Zuiderwijk.

It's the highlight of an Earring gig when Cesar springs, as if by magic, from behind his kit and clears the bass drums, cymbals and all in one fell swoop.

On being asked how he achieves this incredible leap, Cesar replied by giving a practical demonstration — from the top of a television set in the band's west London flat. Result: Two shattered television legs and a big grin from Cesar.

At that point we felt it prudent to ask a few more down-to-earth questions about the type of drums he uses.

The looning stopped instantly as Cesar told us that his kit is entirely custom built by 'a funny little man' in Holland.

Apparently the guy is about 70 years old and makes drums purely as a hobby. He won't do it for just anybody and isn't in the

slightest bit interested in making money, either.

'They're really beautiful drums,' said Cesar, 'and the guy is so crazy that he even enjoys fixing them if they get smashed up at all. He seems to live for the thrill of being associated with a couple of rock groups.'

Bass player Rinus has a rather special line in gear too. On stage he plays a very old Danelectro bass — a line that has been out of production for ages — and at home he's got an amazing collection of eight more.

'I'm a guitar freak,' he admitted and added: 'one of the best articles I've ever seen was that one in *Beat Instrumental*, some months ago, showing the complete lineup of Steve Howe's guitars.'

We promised to photograph his collection when the band returns to Holland, around Easter. It's not, however, the only thing to look out for as far as Golden Earring are concerned!



'In flight' at the Crystal Palace



# ERASMUS CHORUM - ENGLISH SOUL

Perhaps the main factor which has stopped black, British bands from making much impression in the past has been their general lack of originality.

O.K., so they've competently trotted out note-for-note versions of American soul or Jamaican reggae classics, but few have ever managed to develop an identity of their own.

That accusation cannot be levelled at Erasmus Chorum, though. Even their name is somewhat odd for a black band - sounds more like a brand of shaving soap, doesn't it?

Musically, they've sure as hell got black roots, but there's a welter of rock influences in there too. They term their sound 'funk-rock' but 'soul Slade' would be an equally accurate definition for the Wolverhampton stompers are the group they get closest to in appeal.

Like Slade, this is a 'get up and let go' band, there for the promulgation of good times. You don't sit and listen, you get off your butt and stomp!

Let's not take the Slade comparison too far, though, for the band really does have its own thing going. Keyboard player and character extraordinaire George Anthony camps about, looking

confusingly like a woman - more like Diana Ross than, say, Isaac Hayes one could say.

Lead singer Allan Russell looks like a demented version of Little Richard - and that's saying something - his blond back-combed wig bouncing around with the beat.

The band's a six piece, completed by Veldon Taylor, guitarist, and who, with George, is the longest-serving member; and recent additions Tony Campbelle, guitarist; Earl Robinson, bass; and Milton Maynard, drums. All hail originally from the various islands of the West Indies - Barbados, Antigua, St. Vincent, Jamaica - except Tony who's from Antigua.

## FOUND

Discovered in their North London base land by top producer John Schroeder - who was responsible for the big hits of Helen Shapiro, Sounds Orchestral and Status Quo among others - they've got a lot of experience, including a stint in Egypt, behind them. Schroeder signed them to his infant Alaska label and together they worked hard on a new stage act with great visual impact as well as a bunch of new material, much of it original.

Incredible stage outfits,



*Erasmus Chorum in a gay mood*

ranging from George's Miss Ross-styled white trouser suit complete with fringe, to Tony's silk Union Jack coat and cap, ensure attention and they've the musical talent to back it up. Debut single,

released on Alaska in November, was *The Jungle*, a record which is right in there competing with the Slade's, Status Quos and Geordie stompers.

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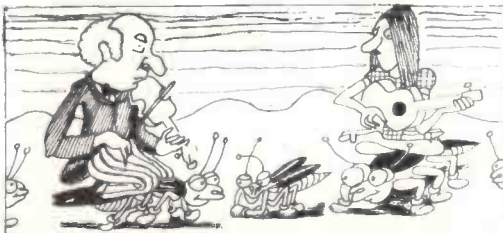
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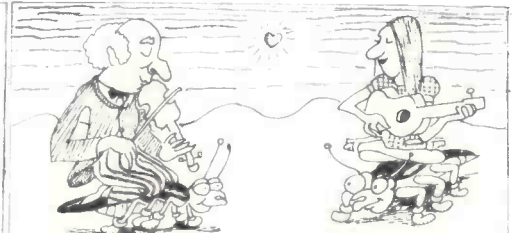
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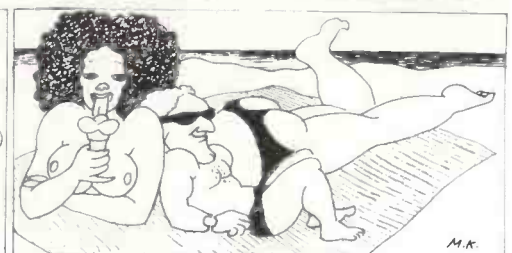


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# ON THE ROAD

## WITH THIN LIZZY

Of the bands we've been on tour with over the past few months, Thin Lizzy are probably the most typical of working British groups.

They've had one hit single to date, *Whisky In The Jar*, three albums out on the Decca label (the latest being *Vagabonds Of The Western*

*World*) and are primarily engaged in touring all kinds of venues.

They're successful, it's true, but they've yet to reach the dizzy heights at which they dictate absolutely what, and where, they'll play.

As such they represent not only a fine investment for

their record company and management, but they also represent a good investment of any rock fan's hard-earned money.

You won't pay exorbitant prices to see Lizzy play, and if you catch them at this stage of their career you'll get the full measure of a young band at its energetic and exciting best.

As bass-player, vocalist and writer Phil Lynott said: 'We're tighter now than we've ever been and there's a great feeling among us. We're writing and playing better and our appetite for work is increasing, too.'

We picked up on a Thin Lizzy tour one cold, winter's evening when the petrol crisis and the weather combined were enough to keep most people home – or so we thought.

Driving to the gig with Lizzy in their automatic Ford Granada (one of the perks afforded through the success of *Whisky*) we speculate on the fuel crisis, what it means to the band – who transport their gear in a three-ton, diesel truck – and the numbers of people who would now go out to watch live music.

We needn't have worried!

There was Lizzy's truck parked outside the Greyhound in Fulham Palace Road and inside the place

was packed. It was their night before they'd even taken to the stage as a sea of faces turned to say 'hi' and wish them luck while they struggled through to the equally crowded dressing-room (if that's what you can call the damp, stark boiler room tucked deep in the Greyhound's subterranean depths. We have it on good authority that no daylight has ever entered this 'hallowed' place, and judging by the graffiti etched on the walls by passing bands, precious little 'daylight' ever gets out either!)

### LUCKY

Seriously though, it's something of a disgrace that this old boiler room is the best that the promoters can offer the artistes.

As far as Lizzy were concerned, however, it was just another 'dressing-room' – they've changed in worse places we're told! – and as soon as they arrived it was on with the stage gear and out with the guitars for a tune-up.

Until recently, Phil Lynott played a Dan Armstrong clear Perspex bass then, a month or so ago, he was lucky enough to find a second-hand Rickenbacker Stereo at Orange Music in New Compton Street.

He explained whilst tun-



▲ L. to r. Eric Bell, Phil Lynott and Brian Downey



ing: 'I still have the Armstrong, it's a lovely instrument, but I've been after a Rickenbacker for some time now in order to vary my bass sound.

'I use an Acoustic 371 bass amp and reflex cabinet, and now that I've got these two guitars, I'm well pleased with the sounds I can make.' Phil also uses a Wah-Wah pedal on stage.

Guitarist Eric Bell uses a sunburst Stratocaster — which probably has something to do with the fact that he admires the work of both Jimi Hendrix and Jeff Beck (both of whom are great exponents of the Fender Stratocaster).

'I've tried lots of other guitars,' he said, 'but I can only get on with a Strat. I use a WEM echo unit and a treble boost for certain effects, and I get the rest by my style of playing and use of the Fender's tremelo arm.'

While Eric and Phil were busy tuning, Brian opened a case full of drum sticks and proceeded to 'attack' them with a pair of pliers, grinding the wood at the thick end of the stick to remove the shiny finish.

Why? we asked him.

'So I can get a better grip,' he replied with a grin. 'I use standard C sticks, Premier or Ludwig, it doesn't really matter, and because I sweat a lot

when I play, the sticks get slippery in my hands and often go flying off into the audience. Some drummers do that just for effect, but I prefer to keep hold of mine.'

He needs to, as well. A three-piece outfit such as Lizzy depends for much of its effect on a very busy bass and drum sound — a missed beat or dropped note can ruin the flow or intensity 'cause there's only a guitarist left to 'cover up'.

This was brought home to the lads when they played on a Slade tour about a year ago.

'We learned that in order to graduate from the pub to concert circuit, we had to do more than just stand up and play. Audiences nowadays demand a show, too, and in order to give that, you've got to get the music full and right in the first place,' said Phil.

## PRAISE

They've achieved that fullness now, not only in the way they play — which is at times as intense as any early Yardbirds or Jeff Beck session at the Marquee — but also through the use of an excellent PA, which is the responsibility of head roadie and sound engineer Pete Eustace.

He's been with Lizzy almost from the beginning and his expertise at the mix-



*Thin Lizzy rockin' at the Marquee.*

ing desk makes him a virtual fourth member of the group.

All the instruments are miked up through the 600-watt RSE PA, and it's Pete's responsibility to balance the sound through a 15-channel RSE mixer.

He's got nothing but praise for the gear he operates and says that the best thing about it is the fact that it can be built up as and when needed with no problems.

Electro-Voice mikes are used for vocals and equipment, and on Brian's kit, there are two AKGs and a Shure mike as well. Pete also uses an Echoplex on the PA system to give some really fine effects on vocals and drums. The entire set-up cost about £8,000 and is considered by the lads to be a very worthwhile investment.

Every member of the audience that night would, doubtless, agree with them because, in spite of the Greyhound's bad acoustic properties, every word and note could be heard.

Lizzy kicked off with a selection of new numbers, some from the *Vagabonds* album and others which will, doubtless, go on to Lizzy's

next one — which they plan to record very soon.

They followed that with a series of 'rockers' that left the audience screaming for more and ended up by bringing Gary Moore, guitarist and leader of his own band, on stage for a jam.

He and Eric proceeded to trade phrases, shoot riffs and spark off on each other's playing to the delight of the audience. It was getting near closing time and outside the last buses were passing their stops, but hardly a soul left as Gary and Eric — backed by Brian and Phil's bump and grind—went higher and higher.

It's not often that you'll see Eric Bell laugh and bob about on stage — he's the archetypal moody guitarist — but he sure was bopping that night. When it was all over he sat in the dressing room with sweat pouring off him and a happy grin creasing his face. All around him people swirled and shouted, laughing faces all eager to share in the glow that Lizzy had created.

'When you write about this,' he asked quietly, 'tell 'em that Phil and Brian played a storm.'



*Phil looking mean with his Perspex bass.*

# BILL WITHERS

THE SOUL-MAN  
TIME NEARLY PASSED BY

It took Bill Withers 33 years to find overnight success and even after *Ain't No Sunshine* made him soul music's top songwriter and his own recordings of *Lean On Me* and *Use Me* won him international chart status, things haven't exactly gone smoothly for this highly exciting star.

For the past year or so Withers has dropped very much out of sight, returning only recently for a British tour in November which won him many new friends.

The interim, between the big breakthrough and the resurgence, was filled with trauma — the death of his mother, to whom he was very close, and the need to reappraise his musical direction — countered with joy, for Withers married beautiful TV and movie star

Continued on Page 30

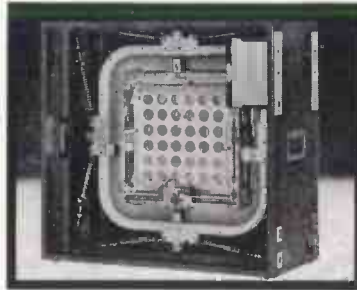
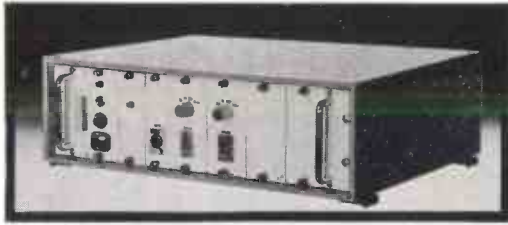


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Denise Nicholas and spent much of his temporary retirement settling into their new home in Los Angeles.

When we met up at his London hotel, Bill was pleased, however, to be right back in the swing of things. An easy going, friendly man with a nicely balanced philosophy on life he was just winding up a rather heated debate with a young black reporter when I entered the room.

Withers is forthright about his stance: "Look, man, it's no use black people just demanding respect. They've got to give it to earn it.

## SHY

"As far as I'm concerned, people are people. There are good and bad of all kinds. I've set out and proved my worth through my music and my treatment of others and I've been paid back with kindness and consideration which shows it works — and I've earned a very comfortable living too."

Withers knows what it's like being at the bottom looking up.

It isn't easy when you're a poor black who has been born down in the deep South at Slab Fork, West Virginia. Withers made his first move at escaping from the environment when he signed up for nine years in the US Navy which showed him a lot of the world and brought in influences which still emerge in his music.

Besides any handicap his colour might bring, Withers also happened to be very shy and to suffer from a serious speech impediment and he thanks the Navy for having helped him beat that one.

It was perhaps this which prevented him from even trying to sing or play guitar until he was in his late twenties. Anyhow, he finally left the service and worked first as a milkman, then with IBM before a lengthy stint at an aircraft factory — installing toilets in Boeing Jumbo jets — which overlapped his first success as a recording artist.

"I'd made the rounds of the clubs and figured I could make it as a singer but that I'd do better if I had my own material so I started writing," he remembers. Instead of making the usual

rounds of the record companies begging for a chance, Bill decided to do it on his own: "I just saved my money and read the backs of album covers to see who the good musicians were. Then I got a licence from the Musicians' Union so I could hire a few of them."

The ploy worked and Clarence Avant, head of the small but aggressive Sussex Records, heard the result and liked it.

Calling in Booker T. Jones (of MG's fame), Avant financed an album which rapidly took off and contained the million-selling original of *Ain't No Sunshine* (though it was the Michael Jackson cover version which hit the charts in Britain).

It really was a rapid rags-to-riches jump for even while recording, Withers had needed to fit his schedule round the job at the aircraft factory, indeed the pictures for the album sleeve were taken during his lunch break, hence the work clothes and lunch-box!

## DEATH

Within a couple of months, Withers was the hottest name in soul music, not just for his own performances but for other artists' interpretations of his sensitive, perceptive songs with their insidiously laid-back rhythms and strong melodies.

Hitting the headlines didn't turn Withers' head but it did give him a new-found self-assurance. The man who once stood on the edge of a crowd, afraid to speak lest he started to stutter, is now a fascinating conversationalist as three hours spent in his company during the man's recent British visit gave ample evidence.

But Withers still speaks more through his songs more than anything else and there's no doubting that the appeal of numbers like *Grandma's Hands*, *Ain't No Sunshine* and his massive UK hit *Lean On Me* lies largely in the strength of their lyrics and the immediate identification listeners feel with them.

Speaking of his mother's death and his subsequent period of musical inactivity Withers told me: "It was very traumatic for me and I felt I needed a rest; besides, I wanted to spend more time with Denise. Now I'm easing myself

back into a working situation."

Had all his fame and fortune changed him?: "Well, I like to think I'm still much the same person as I was when I was unknown. In fact, life hasn't changed that much — I still have bills to pay and so on, it's just that they and everything else are on a bigger scale!

"What my success has given me, and it means more than the new, high living standard, is an assurance in my own worth as a human being.

"You know, a lot of black people feel the world is against them and only them, so they give up. You can't do that; success has to be earned and I like to think that's what I've done.

## BLACK

"I'm not into all that black against white crap, it's all irrelevant. The real struggle, as it has always been, is between those who have and those who have not. Look, rich white guys rip off poor whites just as much as they rip off poor blacks and the same goes for black people with power and money. It's just that there's a greater percentage of poor people among blacks.

"People need to pull together, rich and poor, black and white, for everyone's good. The wealthy ones should stop thinking that poor people are only out to take what they've got, they should start helping others to reach their level, it won't pull them down, it'll probably help them move even further forward — it's the same with the rich nations aiding the developing countries, it's in the best interests of both parties."

Musically, Bill Withers is one of those soul artists who, like Stevie Wonder, Marvin Gaye, Billy Preston and Bobby Womack, has transcended the usual limitations of the music and expanded his appeal far beyond to a wider rock audience which encompasses people of all races and nationalities.

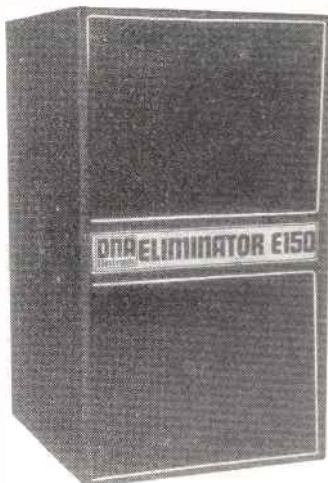
"My music comes from a black experience, because I am black, but I feel deeply that it should relate to all peoples if it is to mean anything," he said.



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# BLUE - The world's nicest band!

Offstage, the quartet known as Blue could be the bunch of lads who appeared in a movie known as *A Hard Day's Night*, looning about like a bunch of drunken Scotsmen (which they are). But when the potent team of Hugh Nicholson (lead vocals and guitar), Bob "Smiggy" Smith (vocals and guitar), Ian MacMillan (bass and vocals) and Timmy Donald (drums and vocals) hits the stage, Blue carries with its music a good-natured seriousness.

When you're being compared at every shot with The Beatles and Buffalo Springfield, you have to be in a position to live up to such analogies.

Born and bred in Scotland, one might remember the vocal sound of that Scottish, Beatles-ish group, Marmalade when one hears Blue's *Red Light Song* and no wonder . . . that's where Blue's personnel stems from.

Smiggy, the latest addition to the band, is a European who's been living in Canada for the past few years, trying (with little success) to get a group to-

gether. Blue started out as a trio, but that was only for as long as the group was merely a recording band and not a live concert unit.

"When you're cutting an album, you can obviously lay down as many guitar tracks as you want," Hugh clarifies, "but when you've got to get on the road, it's very difficult to reproduce our sound as a three-piece band. For this reason, we added guitarist Jimmy McCullough."

## PLACID

"But we just didn't get on," continues Mr. Nicholson, "we never really hit it off well as people. We didn't do any recording with him, but we laid a guitar solo of his over one of the tracks that we'd already cut and put it out as a single. We did a few things with him, but he just had to be sacked.

Funny, because Blue's members are about the most easy-going guys around in rock 'n' roll today. Ian plays a modern day Stan Laurel (as well as Jack Bruce's bass, which a West-



## ▲ Hugh Nicholson

Bruce & Laing roadie sold him very cheaply) to Hugh's Charlie Chaplinesque antics, while Timmy chuckles in the background and Smiggy makes cracks about the size of the dressing room, etc.

They've got enough style on their own (not to mention talent) so that Blue's music could be a firm ground for other groups to start modelling themselves on

after this team. When they roar into *Little Jody* on a good night, their audiences know that something's cooking onstage, and numbers like *Sitting on a Fence* and Ian's *Look Around* confirm the fact that Blue isn't just another rock 'n' roll quartet.

"We haven't begun work on our new album yet," confides Mr. MacMillan, but our manager has been tossing around all sorts of names as possible producers. Richard Nixon, Princess Anne . . ." joked Hughie. "Well, you know how the saying goes, 'The Sun Never Sets on the British Empire, that's because the Lord doesn't trust 'em with the lights off!'"

And that's Blue, a nice and easy rock group that doesn't play the blues. Bright, talented, energetic, and witty . . . it seems inevitable that this group will make a sizeable impression on the world of music within the next few years. They don't make very many bands this believable any more, but Blue are solid and honest from head to toe.

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It started an intensive investigation into the failure of speakers (ours and the competition) used by guitars and organs. The testing was very rugged. For instance, we took miles of high-speed motion pictures while test speakers destroyed themselves with sound.

We found out a lot about how to improve our speakers. But we also learned that by simply putting our SRO/15 speaker in a folded horn enclosure we created a combination that was unbeatable for efficiency, high power handling capacity, low distortion, and extended bass. It was an important first step.

Of course, this now meant we needed a solid high end. So we added the time-

tested 1829 treble driver and 8HD horn, or (optionally) a T25A treble driver plus a pair of T35 super tweeters. These combinations were a revelation to musicians. They got more sound power per watt than they thought possible. And they could use the Eliminator for both vocals or instruments.

But we weren't quite satisfied. If the Eliminator was good for popular music, what would it do with other kinds of programme material? So we tested it in good rooms and bad rooms. With test instruments and with live audiences.

For example, in one test installation in a difficult domed building, four E-V Eliminator I speakers far out performed an elaborate multicell installation in naturalness of sound for voice and music, in uniform sound pressure level throughout the listening area, and in the ability to reproduce the extremes of loudness of a big, driving jazz band with ease.

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# STUDIO PLAYBACK

## I.B.C. GOES ITALIAN



*Francis Rossi: new album at I.B.C.*

I.B.C. report a complete turn-about in the power cut saga. Instead of English artists being forced to work abroad, the opposite has been happening, because the Italians have been suffering so many cuts of their own that Italian stars have been doing much of their recording over here. Amongst them is continental star Herbert Pagani, who has just recorded an album at I.B.C. for E.M.I. France, with Mike Claydon engineering.

Status Quo have been putting the finishing touches to their new album for Gaff Management, produced by Colin Johnson and engineered by Damon Lyon-Shaw, and another Gaff Management star, lovely Lesley Duncan, has also been finishing her album with producer Jimmy Horowitz and engineer Andy Knight.

The Bee Gees have been recording a new album for the R.S.O. label, produced by Dick Ashby and Pye star Wilma Redding is recording an album produced by Barry Guard and engineered by Andy Knight.

## Crimson, Harum, Medicine Head recording at Air

Air London told us optimistically that they hope the power crisis won't have any effect on the long list of people who are booked in for round about now.

The role call starts with Medicine Head, who were working on a new album with their increased line-up last month, and have since been in to add the finishing touches. Jefferson are booked to record an album for Philips, produced by Jon Miller.

Procul Harum are due to start work on an album which is being produced by Chris Thomas and engineered by John Punter, while Bugatti & Musker and guitarist Robin Trower have also been working on new albums.

Expect to hear some new sounds from King Crimson, The

Peddlers, and also The Sutherland Brothers and Quiver, who are all working on new albums in the Air Studios.



*Robert Fripp of King Crimson.*

Sounds  
great Man!



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# THE ROCK-WORK ORANGE

Orange Studios are busy again – multi-instrumentalist John Miles (shown in our picture), has been down there recording tracks for his new single, which should be out soon.

The other members of the band are Bob Marshall on bass and Barry Black on drums, but with overdubbing brass and string arrangements, his recordings, which are particularly popular with discotheques, have a very full soul feel – something to

make everybody dance.

The latest is his seventh and entitled *To Be Grateful*, was written by two song-writers native to Iceland, where John Miles' band toured recently.

While they were working on the single *Beat went down* to talk to John and he explained that after their last one sold more than 20,000 copies they've even more confidence in *To Be Grateful*. After we heard it, we think it will, too!



## Goodhand-Tait, Queen at Trident

Following on his successes in England and America during 1973, Philip Goodhand-Tait has been in Trident Studios to record a new single of one of his own compositions. Power crisis permitting Queen will also be in Trident around about now, recording their second album on

the E.M.I. label, which is being produced by Roy Baker.

Paul Osborne of the D.J.M. stable has been in recently, as has Eugene Wallace, who is recording an album produced by Robin Cable for Trident's own production company.



# STUDIO PLAYBACK

## LOTS OF AMMO AT SARM

Ammo Productions are doing a fantastic amount of work down at Sarm, Britain's first 24-track studio. They've booked time to record a variety of records for many different artists and work on these is still continuing.

Jonathan King has been in to record and Roger Greenaway, one of Sarm's most frequent visitors, is continuing work on a number of projects.

Folk band Planxty will be in during February, working on a new album which will be produced by Phil Coulter, while Music For Pleasure, who have a children's album, consisting of a compilation of cartoon characters, currently in the charts, have booked time to make some more records in the same series, including one featuring Popeye. Studio staff inform us that they always look forward to these records because they're such good fun in the making!



A recent Sarm visitor, Jonathan King.

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# SOLA SOUND EFFECTS

## AN EXPANDING RANGE

Every musician wants new sounds at his fingertips, and preferably ones which don't cost the earth. One firm helping to make this possible is **Sola Sound Ltd.**, 20 Denmark Street, London WC2, who manufacture and market a wide range of effect units and small amplifiers.

The equipment is all very competitively priced, and distributed throughout the country, and because it's produced in London, the equipment is quite a lot cheaper than equivalent American imports.

The pedal and foot-switch units are all available in coloured metal cases, all with rubber rests, so they don't slip on any surface. A small cover makes battery replacement easy.

The best-known effect units are the fuzz-tone, wah-wah and swell types, and these are all available in the Colorsound range either individually or in various combinations — wah-swell, wah-fuzz — or all together in the Wah-Fuzz-Swell unit.

### NEW

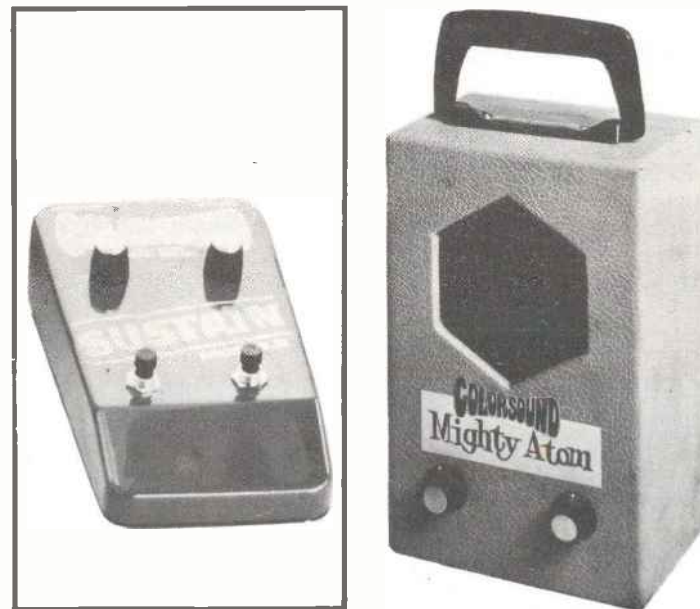
There's also a tremolo unit available, in red case, with foot-switch and speed and tremolo depth controls — suitable for guitar, organ, accordion and electric piano. The Overdriver is a power-boost pre-amp with incorporated treble and bass boost. It has three controls and a switch-in/switch-out foot button, and can also create sustain fuzz sounds.

The Sustain Module is a twin push-button, twin control unit which sustains notes without fuzz distortion. It can also create simulated organ, woodwind and string sounds, and the two control knobs are adjusted for various sustain combinations.

Relatively new to the range is the Octivider, which, with a similar control figuration as the sustain unit, but with different control settings allows a normal guitar to simultaneously produce simulated organ and guitar, bass and guitar, or



*Colorsound's Octivider and Wah-Fuzz-Swell pedals.*



*The sustain pedal and the new Mighty Atom amplifier.*

straight bass guitar sounds.

The Dopplatone pedal unit, simulates a wide range of rotating tone colours suitable for electric organ, guitar, electric piano and synthesizer. It can also be used as a volume, wah-wah or tremolo pedal. The range of sounds available from the Ring Modulator pedal is really strange, and when used properly can create really unusual

synthesizer-type sounds.

Two new models which will soon be available are a Phazer unit (in addition to the one they already produce), which can produce a whole new range of synthesizer-like tones, and which works on a completely electronic principle. In the past studio phasing has been produced by the combination of two tape-recorders, but this

new device will give really effective on-stage phase effects. The other new unit is a Leslie sound effect.

In amplification, Sola Sound concentrate on small compact amplifiers, which are particularly popular with musicians who want to practise quietly, or for bands to tune up with in the dressing room.

### MIGHTY ATOM

The smallest unit in the range is the £25 Mighty Atom, which with a 5½" speaker is powered by a tiny 9-volt battery. Apart from their obvious value in places without power, electricity cuts this winter could make the Mighty Atom a best-seller! Power isn't wasted either, for the unit is switched on and off by the insertion and extraction of the guitar lead.

Next size up is the mains-powered Colorsound 10 watt practise amp, which at £27.50 is fitted with an 8" speaker, two inputs, treble, bass and tremolo controls. This one, like all the amplifiers, is available in either a red, black, blue or yellow finish. Next size larger is the Sola Sound 20 watt unit, which with a 12" speaker retails for £42. The largest unit is the twin 12" 50 watt combo, which retails for £57. Sola Sound also do a 1 x 12" combo specially designed for bass guitar.

### YOUNG

Larry Macari, managing director of Sola Sound, told Beat that there'd been a tremendous lift recently in the market for small amplifiers:

"We're making equipment for the young musicians, who don't really want huge stacks of equipment. Most bands now use small equipment on stage and mike it through their PA system," he said.

As well as the items already mentioned, Sola Sound market a large range of equipment accessories, including curly guitar leads, straight leads, and microphone brackets and stands.



# EMS SYNTHESIZERS

## —The story and the range.

A part from the tremendously rapid technical advances in music recording and amplification over the past few years, developments in actual electronic instruments has not been so fast. Since the electric guitar (reasons for which are in this month's Guitar feature), the only other major development has been the synthesizer.

Noticeable developments in sound modifier/generators have only taken place during the past ten years, but already there is a confusing amount of such equipment available—all the way from small instrument effect units (modifiers) to the large multi-effect instrument modifiers and studio synthesizers, which can both modify and generate sound signals. Other units are designed for either or both stage and studio purposes, and one range which collectively covers all these applications and functions is that offered by **EMS (London) Ltd.**, of **277 Putney Bridge Road, London SW 15 2PT (tel: 01-788 3491/2)**.

Electronic Music Studios are a British firm which first started manufacturing synthesizers more than three years ago. Back to date, turnover has now reached in excess of half a million pounds a year, with more than 4,000 synthesizers sold over the world.

In this country EMS equipment is distributed by **Sola Sound Ltd.**, who at **20 Denmark Street, London WC2**, have an extensive keyboards and synthesizer shop, which features their own and EMS's equipment.

### HI-FLI

The range is distributed throughout the world by other companies, with the Synthi Hi-Fli handled world-wide—barring Britain—by Musonic Inc. of Chicago.

The Hi-Fli is a specialised sound modifier, designed specifically for guitarists and other instrumentalists. Beat readers

will no doubt have seen Pink Floyd's Dave Gilmour using one with his Stratocaster.

The unit looks rather like a small control console, sloped for easy operation, on a stand with pedals and push-buttons at floor level.

Since Pink Floyd's introductory concerts, a number of other respected musicians have bought them, including Deep Purple's lead guitarist Ritchie Blackmore (an incredible guitarist even without a Hi-Fli!), Pete Townshend (Say n'more), Stevie Wonder, Blood, Sweat and Tears, Jethro Tull, Johnny Winter and Soft Machine. Although most of the instrumentalists mentioned are guitarists, Stevie Wonder and the Soft Machine's Mike Ratledge are primarily keyboard players. On Soft Machine Seven Mike's use of the Hi-Fli is very evident—and as we said in last month's review, very strange. The band should be on the road about this time, together with the Hi-Fli and new guitarist Alan Holdsworth, late of Tempest.

### PHASE

On the technical side the Hi-Fli contains no tone generators, but an array of sound processors. It can produce all the usual fuzz, wah-wah and boost effects, but combined with octaves, ring modulation, pitch vibrato and glissandos, and studio quality phase effects.

One of the best-known members of the range is the portable Synthi-AKS, which looks like a small hand-case when closed. When open the 'lid' contains the control facia, patchboard and monitor speakers, and the lower part the touch keyboard and some circuitry. This unit, which as a synthesizer is complete, still costs less than any rival. The keyboard section, complete with sequencer, is available separately as the Synthi-KS, and this can be plugged directly into the VCS3, Mk. II or Synthi-A, Mk. II models.

The VCS3 Mk. II has basically the same spec. as the AKS, but is presented in more spacious panels and fitted with a hardwood cabinet. It has been designed for use on its own—using the internal speakers or stereo headphones—as an electronic studio (if used with a recorder), for live performances—it can accept signals from all electric instruments and mikes, and has amplifier outputs—as a sound effects generator, and as a teaching aid, where it clearly shows how sounds are made and what can be done with them.

### LISTEN

Other units well worth mentioning are the Keyboard DK1 unit, a three octave dynamic keyboard with internal oscillator tuning and level controls; the Eight-Octave Filter Bank, which has eight filter control, and the Two-Voltage Random Genera-

tor, which can be used for 'quasi-melodic' purposes, timbre and parametric changes, randomly varying vibrato and tremelo, or for producing very dense textures of rapidly changing notes.

Perhaps the most important member of the range is the Synthi-100, the most comprehensive synthesizer in the world. Its 'heart' is a digital sequencer—in fact a small computer—which with analog-to-digital and digital-to-analog converters allows the user to load up to six independent tracks of control voltage data, plus attack and switching pulses, and then hear it played back, forward or reverse, at any speed. To describe its complexities and functions in detail would take volumes, but if you're interested the best test is undoubtedly a listen and demonstration—freely available in Denmark Street.



*EMS' restyled Synthi Hi-Fli*

# **Glam Rock/Acid Rock/Fag Rock/Folk Rock Soft Rock/Doom Rock and now.... PARODY ROCK FROM THE**

**W**hat's happening to rock-'n-roll when a band as obviously lacking in musical talent as the New York Dolls makes headlines up and down the country?

Precious few people have seen them play in Britain (apart from their pre-Christmas debacle on the Whistle Test) but our American correspondent, Jon Tiven, thinks that there's more to them than that.

He writes . . . The New York Dolls are, as most people know, the hottest band to be born, raised, and publicized in the New York area. They'd been playing to packed audiences in small rooms (such as the Hotel Diplomat and the Mercer Art Center), and finally made their debut in a large hall, The Felt Forum. There seemed, at first glance, to be a great deal of hysteria inside the concert hall when the Dolls came on, with showers of confetti and delighted screams filling the place.

All of this was not from those uninitiated to the New York Dolls, however, but from their diehard fans who bought out the front rows weeks in advance. The 'Dollsitis' that was supposed to take New York by storm seemed a bit manufactured, and it was doubtful that they made any new converts on this particular night.

## **SEXPOT**

The Dolls were, albeit nervous, very professional. The show opened with a tape of city traffic, lights going up and the players of the band chugging away. Lead singer David Johansen sat in the back on top of an amplifier, legs crossed, looking like some Hollywood sexpot save for an awkward bulge in his seemingly tattooed tights. After a few minutes of this, we were treated to one of their better numbers, *Personality Crisis*, in which the group revealed themselves to be what they truly are: a parody of a rock-'n-roll band.

Yes, you can take the Dolls



## **NEW YORK DOLLS**

seriously and be seriously disappointed when they play every song in the same key; when the Johnny Thunder solos are unimpressive noise; when the distortion gets to a point beyond simple fuzz-toned chaos; when the voices are just so godawful that you can easily believe that the singer only knows two notes.

Or you can see the funny side of the New York Dolls; i.e. a ridiculous band that leaves no stone unturned in its Clockwork Orange caricature of the Rolling Stones. From every wiggle of their buttocks to each individual lock of their absurd hairdoes, The Dolls are brimming with humour. The songs are very similar, save for the lyrics, which are different as different can be. They are the 1973 distortion of a rock 'n roll band, just as the Rolling Stones were, in their own way, a crude 1963 mimicry of old blues.

There are some songs by The Dolls which could be termed realistic efforts, and in fact *Trash* and *Frankenstein* are fine numbers, not exactly classics,

but quite good in their own way. Almost all of their songs are lacking in melodic content, which at first seems slightly strange as the lead singer writes all the stuff, but when one realises that he knows only a few notes it all becomes understandable.

What this world needs is a good *funny* rock 'n' roll band, instead of all of these guys taking themselves seriously.

## **RIOT**

Cat Stevens and James Taylor can only go so far with all their sensitivity, and then they get dull; The New York Dolls may be annoying at times, but they're rarely dull. They're a riot to watch, if you're willing to appreciate them for what they are — a simple rock 'n' roll band with its tongue permanently sown inside its cheek.

Oh, there is some humour in rock, but it's almost exclusively of the snobbish intellectual variety, such as that practised by Ian Anderson and Frank Zappa. Neither of these two artists' humour is anything but a

funny remark here or there, but the hilarity of the Dolls rests on the foundation of the group itself. Anyone can tell a joke onstage, but it takes a certain kind of humour to carry off an entire set of music as an entertaining joke.

Decadent rock needs this humour most of all, as all the David Bowie prototypes fizzle in that they all take themselves seriously. The Dolls dress in birthday costumes to give everybody a bit of a giggle, and not to make any great point about gay show business.

Of course, there is serious question about whether the group can make it outside of New York with their ridiculous stage manner and appearance. Their mass appeal was truly in question at the Felt Forum appearance, and although they didn't win over any bevy of new fans, they showed the potential for doing so. One will only have to wait and see how their first album, produced by Todd Rundgren, fares with the record-buying public at large.



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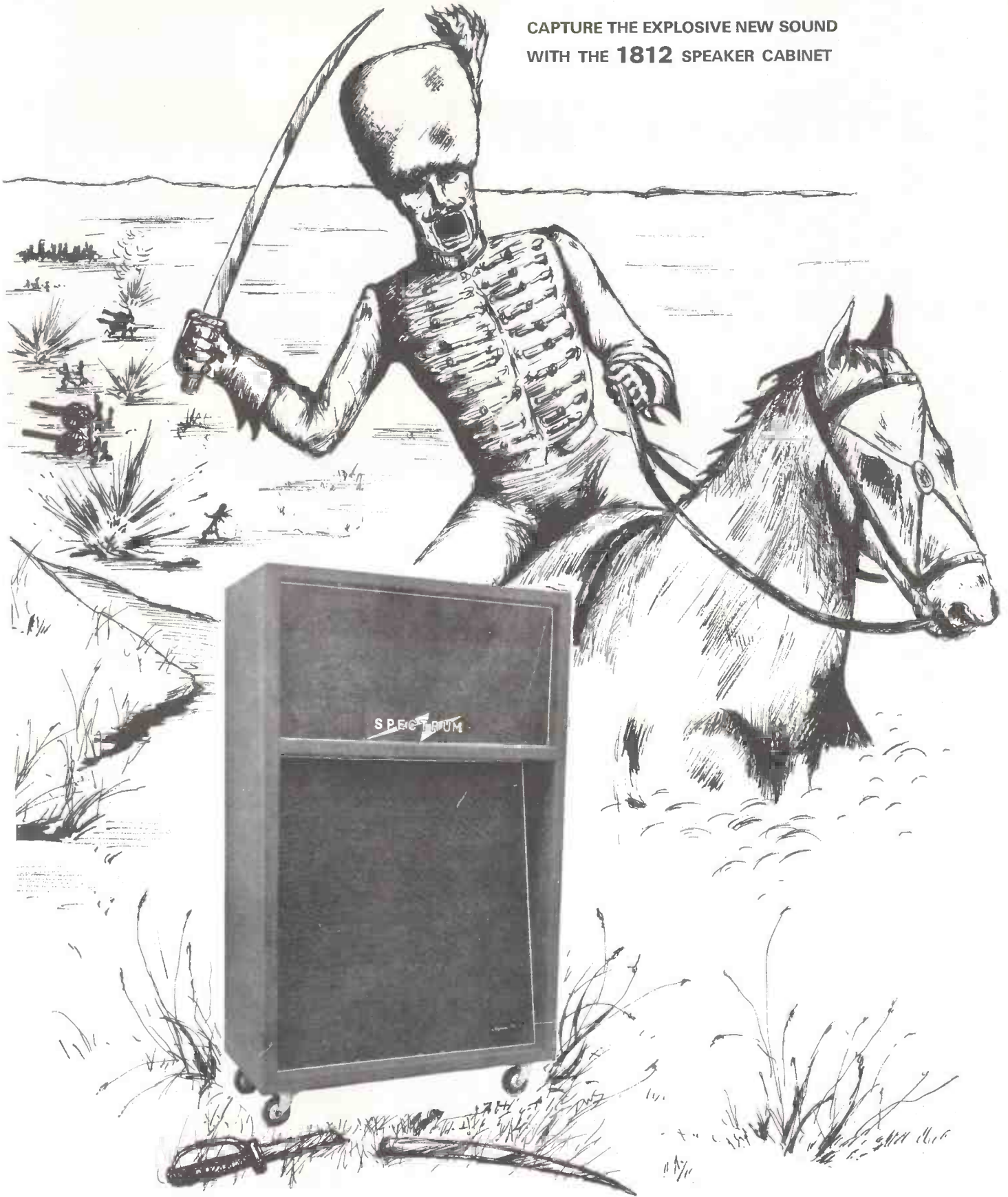
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# COLORSOUND

## EFFECTS PEDALS



**COLORSOUND** are still extending their famous range of effects pedals. Leading British and American musicians have helped to develop and improve these units, which feature exclusive positive pedal action. The most complete range of effects, ever!

**SWELL PEDAL** suitable for organ, accordion or guitar. With this unit it is possible to produce sounds from pp. to ff.

**WAH-SWELL** a very popular unit for guitar and bass guitar giving a wide range of volume control from pp. to ff. A push switch activates the Wah-Wah which is a full frequency circuit together with positive action. A very smooth unit indeed.

**WAH-FUZZ**—Wah-Fuzz uses Colorsound's full frequency Wah-Wah. With the addition of a 'Fuzz' circuit and an extra switch it is possible to obtain Wah-Wah/Fuzz-Wah/and 'Growl'. This is, without doubt, a 'Best-Seller' with its wide range of effects at the touch of a switch.

**WAH-WAH** an original 'Wah-Wah' featuring positive action, Colorsound-exclusive activated drive system. The combination with full frequency Wah-Wah circuit makes this unit a most sought-after effects pedal.

**ORGAN SWELL-WAH** especially designed for

electronic organs not fitted with wah-wah. This unit can also be used with electronic accordion, Hawaiian guitar or electric piano. The pedal is simply used in place of the standard volume pedal giving volume and Wah-Wah effect at the touch of a switch.

**TOPE BENDER** a new version of the original Tonebender, much improved by an additional 'Fuzz' control. This unit was conceived with the help of leading British and American guitarists.

**TREMOLO** adds exciting tremolo sounds to guitar, accordion, organ and electric piano.

With two controls the unit gives a range of speed and depth of vibrato. A foot switch cuts to normal sound.

**OVERDRIVER (POWER BOOST)** a popular unit. Actually a pre-amplifier with a treble boost and a bass boost incorporated.

It is also possible to create overdrive sustain fuzz sounds

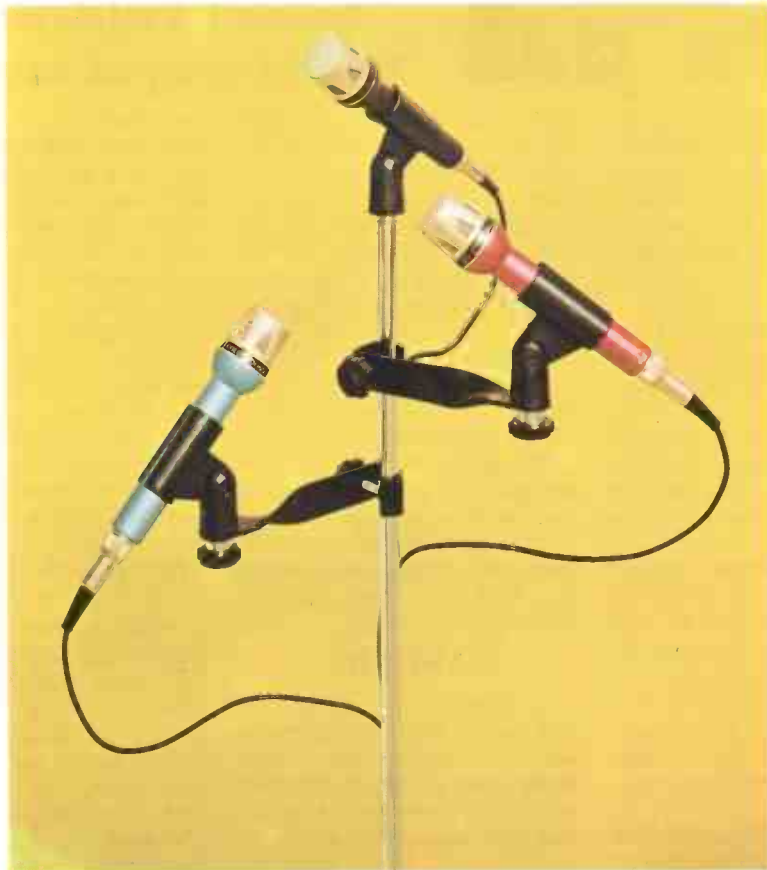
**SUSTAIN MODULE** at last, sustain without 'fuzz'. Organ, woodwind and string sounds are simulated with this unit. Long, legato passages are played with ease. The module has two control knobs for various sustain combinations.

**OCTIVIDER** this "New Sound" unit opens the way to entirely fresh ideas for the lead guitarist. The control settings and switches enable the normal guitar to produce simultaneously the sound of organ



# ALS

# MICROPHONES



and guitar, bass guitar and guitar or bass guitar only—with normal setting for straight guitar provided.

**WAH-FUZZ-SWELL** a 'Jumbo' size combination of Wah-Wah, Fuzz, and Volume. Each effect can be produced separately or in a combination of sounds. One of the new effects is Fuzz-Swell.

**DOPPLATONE** simulates a whole range of rotating tone colours suitable for electric organ, guitar, electric piano or synthesiser. The unit can be used as volume, wah-wah or tremolo pedal.

**RING MODULATOR** creates an exciting new range of sounds simulating synthesiser effects.

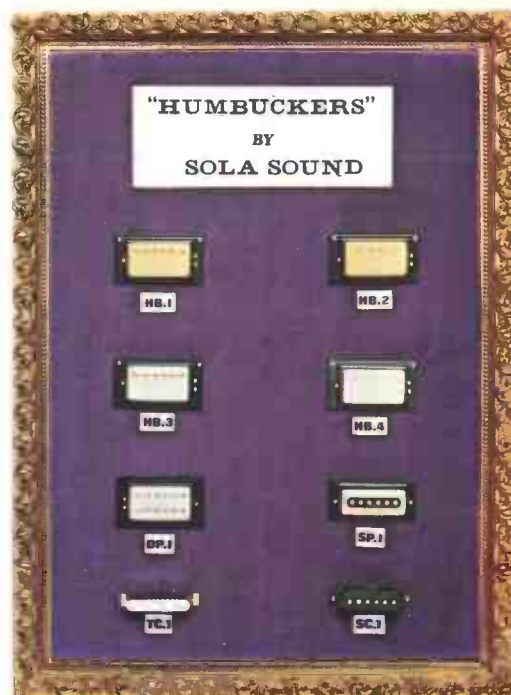
**PHAZER** reproduces "phasing" effects, as used in recording. Usable with any instrument, or even voice.

**COLORSOUND MICROPHONES** a great new microphone from Colorsound. A high impedance dynamic cardioid with high anti feedback qualities—Smart too—in colours Orange, Yellow, Blue, Silver, Gold. comes complete in a natty presentation case.

**COLORSOUND MICROPHONE ACCESSORIES—MICROPHONE CLIP** a super-styled quick release microphone clip finished in black polypropylene, with shim-friction washers.

**ADD-A-MIC. BRACKET** enables you to fit a second microphone to an existing mic. stand. Ideal for guitar or banjo players who play and sing simultaneously.

**COLORSOUND HUMBUCKER PICK-UPS** add a professional touch to your guitar with a humbucker pick-up. Precision-made units of the highest quality.



# Slade in top FORM

**Drummer Don and the band  
talk about touring and recording.**

**S**lade are a band that, quite literally, 'Keep on Rocking'. They probably put in more hours on the road than any band in Britain and at the same time accept triumphs and dismiss calamities as if they were the most natural things in the world.

There's not many bands that would have been able to fulfil their commitments after drummer Don Powell's tragic accident, nor are there many musicians who would have had both the physical and mental strength required to get back to work as soon as Don did.

'Basically I started touring again on my doctor's orders', he told *Beat*. 'He said that the only way I'd really be able to get myself together mentally would be to get back on the road again as soon as possible. I think it's definitely worked in a way. It certainly took my mind off things anyway.'

'The only major upset was that before the tour I had to sit down and learn all the numbers again. For some reason there was a complete mental blank in that respect. However, it didn't take too long and by the time we were ready to leave for the States all was well.'

But how did the tour go? We'd certainly heard a lot of varying reports over here.

'Yeah, I know,' replied Noddy, 'I've read some of them. To tell you the complete truth it went

very well indeed. On this tour we were headlining and on the whole the audiences were fantastic. Even in places where we hadn't had any kind of record success at all, news of our reputation seemed to have preceeded us and we had full houses. On average we were playing the six to eight thousand seaters because I'm sure that the only way to break through is to do it gradually. We'll get round to the twenty thousand seaters a bit later. The thing is that we're no hype property. We don't want to be thrust on the American public too quickly. The next tour should really be the final breakthrough.

## PANNED

'One good thing about this last tour is that the audiences were a lot younger, i.e. in their lower teens as opposed to their early or late twenties. After all, this is the age bracket we reach over here and they're the ones who buy our records. It doesn't mean that anyone older can't enjoy our music though—it's just that that is where I think our major market lies.'

Although their records have received good reviews in the States, their concerts have often been panned by the critics. A lot of the criticism was totally unjustified, Noddy feels.

'In Seattle, for instance, this guy who came to review us wrote that "Slade fail to rouse

the audience".' Now, how he could have written that when we had done six encores and the kids were all dancing in the aisles, I just don't know. In the end, so many kids wrote in to the paper that he printed a complete reversal of his original review the next week. Personally I don't believe he was ever at the concert in the first place!

'That kind of thing really upset us because, naturally enough, only the bad reports get back to England. Nobody mentions the good things.'

How about changes in the act for the American market?

'Well, we obviously had to cut out the football chants because the Americans wouldn't have understood what the hell we were talking about. Actually we cut out a lot of the chat and just concentrated on good solid rocking.'

With all this concentration on the overseas markets one can't help wondering if the band have forgotten about their own fans back home in England. Noddy, however, insists that this just isn't the case.

'No way,' he said firmly. 'We never neglect our fans at home. We may spend four of our five months abroad, but that's usually all. We really haven't changed within ourselves, you know. We're still the same.'

Among the plans for this month is the release of their new album *Old, New, Borrowed, Blue*.

'There's twelve tracks on it all together. All of them written by us except for the old rocker *Just A Little*. We've also got a slow song included called *Everyday* and we've started to include that in the act now.'

'The whole album was mixed at New York's Record Plant which people like John Lennon have made famous. In a way that accounts for the slightly 'cleaner' sound you may just be able to discern. The poor engineers couldn't get together our views on the distorted sound we've employed on all our other records. We mixed the Xmas single there as well and that also sounded much cleaner as well.'

'We also used a friend of ours from Wolverhampton on the album. He really is an incredible musician. He plays virtually everything from sax to guitar to piano.'

## RAGTIME

'He's got his own ragtime band in a pub he runs and we're always nipping down there when we get a chance. Apart from all that he's a great drinker which is obviously another point in his favour!'

Now that we've moved on to the 'lighter' news you may be pleased to know that Dave Hill has, of all things, bought himself a Great Dane!

'He's fantastic!' Dave enthused. 'The only hang up is he eats ten pounds worth of meat a week and he's still not full grown. Also there is the exercise problem. He takes about one step to every five of mine and it's literally a case of him taking me for a walk as opposed to the other way round. I had a party at Xmas with the sole purpose of relieving me of some of the "pooch walking" problem. He wore Noddy out in about three minutes flat!'

And as we all know, it takes a lot to wear Noddy out. Mind you, it takes one hell of a lot to wear ANY of Slade out!





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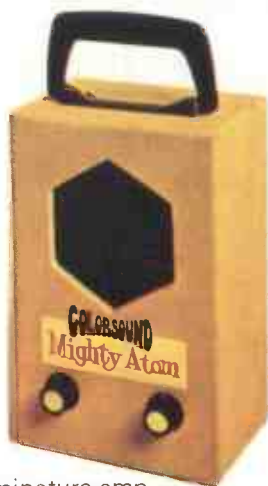
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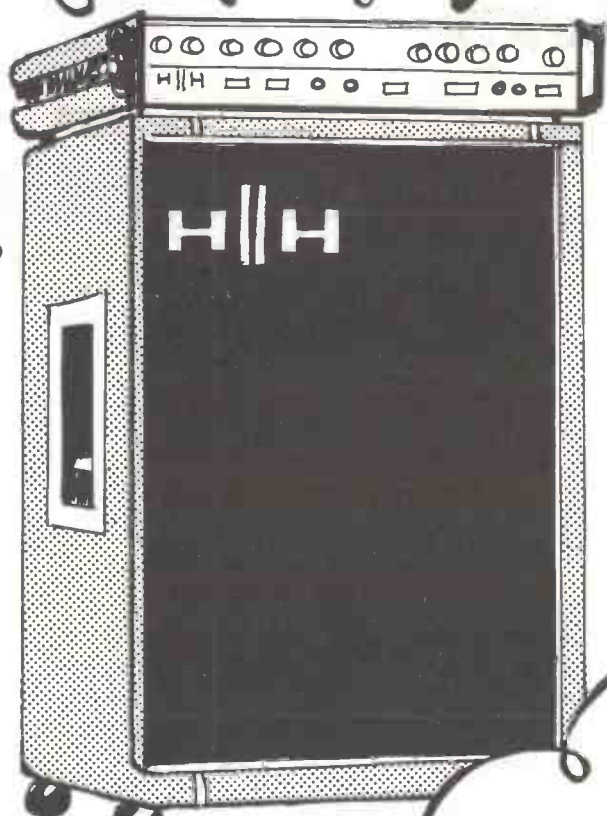
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The volume control, ideally situated for violin and swell effects, has a very smooth taper, too, and it's this precision with even the small

points that makes this guitar stand out.

The neck is beautifully slim, and as our picture shows, easily accessible all the way to the top. There's enough space, too, on either side of the two E strings for effective bending, without slipping over the edge of the finger-board.

### SUPERB

The body is a single piece of mahogany, a full two inches thick, and coupled to the smooth-top bridge gives sustain at any volume. The bridge is adjustable for any desired string action, and the pick-up ramp, on which it slides, adjusts automatically with it, so the pick-up is always the right distance below the strings.

Description over, let's plug it in. The tone range encompasses any other guitar we've tried, as well as offering a few more. It hangs nicely, too, with two strap pegs at the bottom giving a strap choice, and making sure it



The Armstrong guitar complete with its heavily padded travelling case.

doesn't fall over when leant against an amp.

The finish is superb, with aluminium scratch-plate and head cover, and a fine resin finish over the wood. The guitar, complete with the

heavily-padded case shown, costs £181.50, and 'sound for pound' is the best we've tried. It was supplied by Dan Armstrong (London) Ltd., 34 Hillfield Road, London NW6. Tel.: 01-435 9944.

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# The new Lindisfarne, — Tales of woe

**B**eat talked to a very frustrated bunch of musicians recently—namely Lindisfarne, the band with the disappearing album! There they were, very happy with their new line-up, full of plans for the future, but beset on all sides by a number of annoying problems.

By the time our interview was over, these included the surprise departure of the roadie who had been with them since the old band first formed. "I can't understand it," lamented Charlie Harcourt, when someone broke the news. "He's just like one of the family."

Since our meeting, the saga of Lindisfarne's new album has reached ridiculous lengths. "When the first release date was fixed," explained Ray Jackson, "we arranged a British tour to coincide with it. Just before we did the tour, the date was postponed, which meant that all the people who heard

our new material couldn't buy the record."

When we spoke to them, another release date and another tour had been planned, but since then we've heard that the release date has been put back yet again. "We've got so much material for our next album," complained Ray, "but this one's still hanging around."

Lindisfarne have certainly needed all the patience in the world during the last few months. First of all there was the famous split, followed by six or seven months of getting the new line-up working and on the road. "The split was inevitable," Charlie explained. "We just couldn't develop any more as a band the way we were."

## SAD

By the time they found their feet again, lack of publicity had made their name sound like a blast from the past. From being

a band who earned around £1,000 plus for a gig, they have now sunk to an average of £600 for a medium-sized hall. "For some festivals we used to get about £2,500," recollected Tom Duffey, sadly. "We've done our bit but people have been letting us down, particularly on the promotion side."

## DIRECTION

However, their change of management is rapidly improving the situation. "We've wanted to work in the States for some time now and these people have got it all tied up," remarked Charlie. "They're the opposite to us. I mean, we're pretty lax and a bit undisciplined and we do need somebody else to organise things for us."

One of the bugbears of the bad old days was that no one kept an eye on day-to-day expenditure, with the result that the band ran up the most

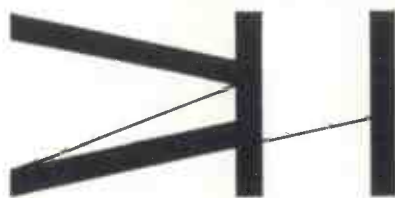
amazing hotel and telephone bills, to the detriment of their personal incomes.

"Our present management are very together," Charlie assured us. "You see, we've not had much direction in the past and you've got to have somebody planning your career to get the best results."

In their opinion, Lindisfarne have got everything going for them now. Musically they feel they have already advanced a lot since recording that elusive album. Perhaps one of the greatest changes has been the introduction of fresh writing talent into the band, whereas formerly it was Alan Hull upon whom all the strain of producing new material inevitably fell.

## PRESSURE

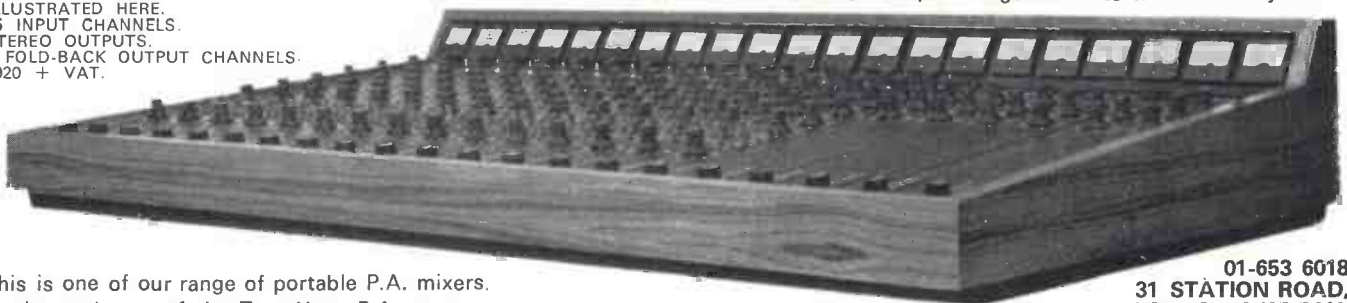
Has this created any difficulties with regard to whose songs are chosen to be performed and recorded? "No,"



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Lindisfarne at work .....



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stated Ray. "Alan welcomes having a bit of the pressure taken off and one of the good things about this band is that whatever song we do, it's always given a Lindisfarne treatment."

"If one of us writes a new song, they play it to the rest of us and we have a discussion about what we all think. A good example of this is Alan's song, *Taking Care Of Business*, off our latest album. We were actually in the studio recording the album when Alan came in and said he'd written a song that morning. He played it and everyone thought it was great, so we recorded it straight off."

All the band feel that the expanded line-up gives Lindisfarne much more musical scope. "We're definitely getting more rock-orientated," said Ray. "Alan's writing a lot more rock

stuff and we do songs from a couple of years back that could never have worked with the old band."

"On the other hand," he added, "one of our new songs sounds just like the old Lindisfarne, so you see we can really cover a wide field now."

### OMEN

Lindisfarne admit to being slightly superstitious and they hope they are now under a good omen. They listed the number of open-air festivals they've played where the weather has magically brightened up as soon as they appeared on stage.

As that list included Wheeley, Reading, Lincoln, White City and Crystal Palace, there must be something pretty strong working for them. With a bit of luck, that album might even be in the shops by the time you read this!

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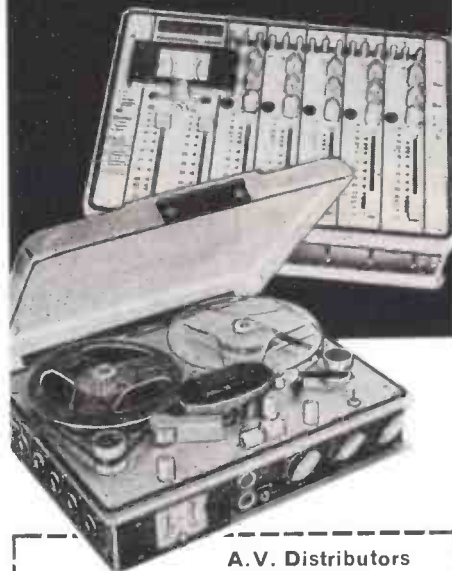
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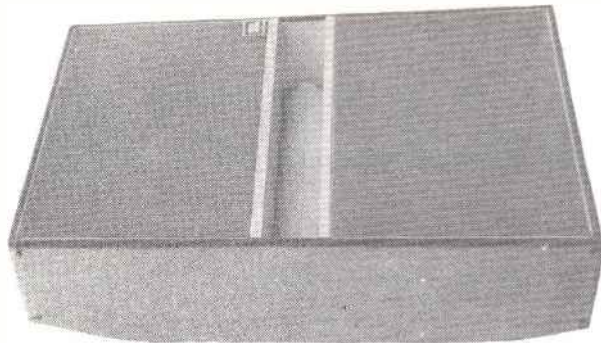
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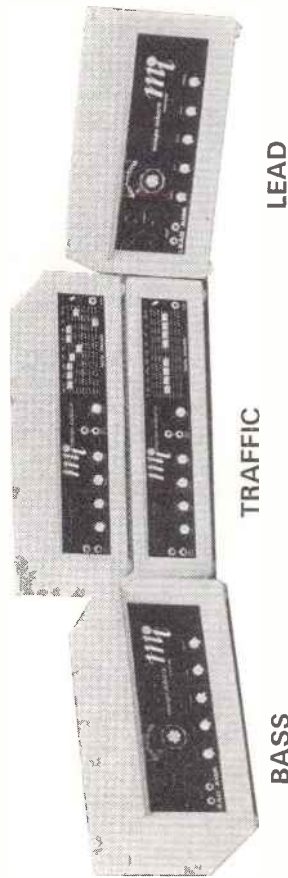
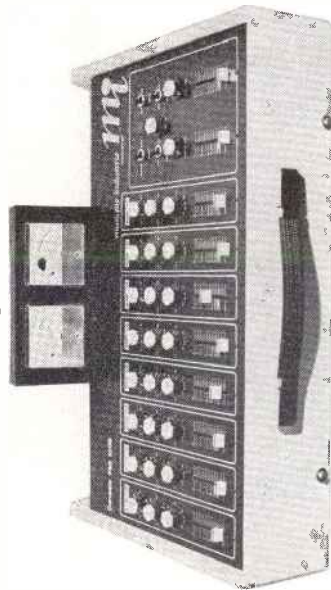
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# ELTON'S '73?

'his year of Rolls Royces & Cadillacs'  
says bassist Dee Murray.

What's it like to be in the same band as a superstar? Dee Murray, Elton John's bass player ought to know. He's known Elton (Reggie to his friends) for years, played on his early sessions, and finally joined his touring band back in 1970.

Is he content to just bask in the reflected glow of Elton's limelight or does Dee, in common with the other members of the band (Davey Johnston and Nigel Olsson) fancy himself as a superstar?

As he talked about touring with the band, including that incredible Hollywood Bowl concert in '73, it became obvious that superstardom hasn't gone to anyone's head — least of all Dee's.

Everyone's aware of what has happened, but they've not really had the time in which to sit back and indulge in it. As Dee explained. . . .

"I guess to the outsider, our success must look really incredible. It's something you maybe dream of all your life, then when it's actually happening, you just don't get the time to digest it all.

## ADULATION

"Afterwards, of course, you wish you could have thought about it because your head is full of the fact that you've 'made it' at last. Most of the time it's very difficult for the band to get it into perspective, the fact that we're so big with the public.

"It's also very hard for us to know that fact because we can only accept it from people outside the band whom we trust. We're told that we're now con-

sidered to be one of the world's top rock acts. I know we're good, I know we're very popular, but . . ."

Dee obviously finds the adulation difficult to believe, and it's probably because he's so very wrapped up in the music. His life revolves around his playing and he now takes all the chauffeured limousine and private jet bit for granted.

"You can't help getting a bit blasé about it," he said. "It gets to be such a regular occurrence that your mind shuts off to it. In Hollywood, for example, Elton was staying at a fairly quiet hotel and we were booked into a looner's place — renowned for having pop groups to stay. In order to get to the gig that night, we had a limousine to take us to Elton's hotel and from there a cavalcade of Rolls-Royces, Cadillacs, etc., to take us to the gig, ridiculous, isn't it?"

"We normally arrive at a gig just as the support band is finishing its set, and then we've got to tune up. Davey has the biggest problem in this respect because he's got more than five instruments to get together. We always have a little practice amp in the dressing-room for the purpose, and on the last Stateside tour we used a cassette recording of the piano at each gig to get in tune with."

You might expect a musician as successful as Dee to use the most expensive and flashy equipment possible. In fact he's got some firm favourites that he rarely changes.

"I've got a lovely old Fender Jazz bass, made about 1961,"



Dee Murray.

he said. "It's a lovely guitar with a really slim neck. I use Wallace amps — they're fabulous — one 30 Watt model which I use in the studio and a 50 Watt model that I use on stage through two 4 x 12 cabinets. The amp and guitar combined give me all the tone I need and volume's no problem because we're all monitored up through an excellent PA system."

The PA system is elaborate, to say the least, and the band place a lot of emphasis on the correct use of on-stage monitors.

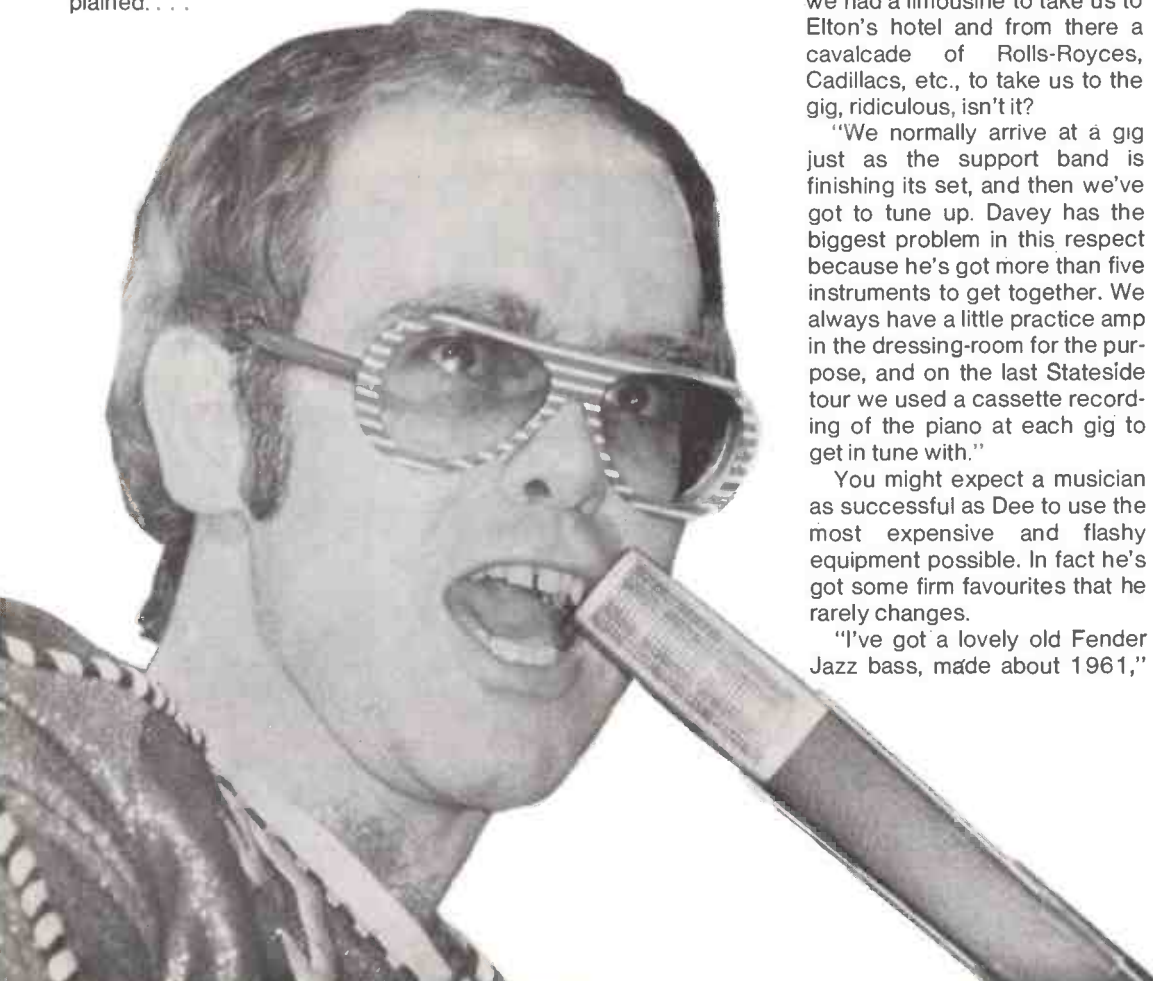
## LOON

"On one side of the stage there's my two cabinets and Davey's gear," explained Dee. "He uses a Marshall cabinet and a Wallace amp at the moment, but there's a Vox AC 30 lurking around somewhere that I think he's going to use.

"Across the stage there's Nigel on drums with Elton slightly behind him. He's a long way away from us so he's got two monitor speakers blasting away next to him, one relaying our sounds and the other relaying his own piano and vocal sounds. He just has the whole band pounding away all round him . . . incredible!"

Incredible indeed, but the worth of these monitors shows in the tightness of the band. Everyone can hear everything that's going on, while Elton has the complete sound — almost like wearing a huge pair of 300 Watt headphones.

We asked Dee how he managed to land a job with this incredibly successful band. "Caleb Quaye (of Hookfoot) and I used to do a lot of session work with Elton playing piano," he replied. "At the time it was really good, ahead of most of the stuff around. I did a couple of gigs with Elton, one at the Marquee which was quite a loon. Then I had a chance to go



to the States with Spencer Davis, which I took. We did three tours of the States, and on the third tour, Nigel joined on drums. We got to know each other in those days. Then there was a short period of out-of-workness and finally we got a call to come over and get together with Elton. We just went into a studio and jammed for a while, and it looked as if it was going to work. We loved the music. It was unusual in those days, the bass, drums and piano line-up, but I think we used to put out quite a bit of noise even then!"

Looking back over those early days in which he and Elton, among others, 'paid their dues' Dee gets a bit uptight about the kind of success that some acts get too easily these days.

He's careful not to put anybody down in particular, but explained that real musical success does not come easily. He finds some of the new crop of pop musicians somewhat difficult to understand.

"Elton wears flashy clothes, and we get a bit silly sometimes, but then that's Elton, and he's always been a showman. He's outrageous, just like Jagger was outrageous years ago. We don't have to dress up with make-up and all that scene; things generally seem to have got a bit weird, maybe it's just the state the country's in."

As far as musicians go, Dee has played with some of the best and he names Klaus Voorman as one of his favourite bass players and Tamla artists

Stevie Wonder and Marvin Gaye as his favourite all-rounders.

"Mind you, I'm not very well up on the pop scene," he admitted, "Elton's the one to ask about that. He buys all the trade papers every week and rings us up in order to reel off all the chart positions. He really lives it all, and has amazing energy."

## FUNKY

How do the songs and arrangements come about? "Obviously they're Bernie's and Elton's songs," he replied, "we don't have much say in the choice of material; but we have a hand in the arrangements. At the Chateau, for instance, Elton might come down to breakfast, and perhaps sit at the piano and start on a new song, then we'll just gather round and work it out. We don't get any credit for it, and it's mostly his stuff . . . but he's open to suggestion, it's never 'you play this and you play that'; we have a lot of freedom.

"It's a strange position for us to be in. We used to be just the backing group, the sidekicks if you like, but now we work as more of a unit. From the audience point of view it's still very much a case of 'there's Elton, and there's his band.' It's only recently, in Britain especially, that I've seen people watching the band as a whole. On the last British tour we had all kinds of audiences, both young and old, and they were all bopping away — great fun."

For those who haven't seen it, the act begins with dry ice on

stage, and the band playing the *Funeral* number from the *Yellow Brick Road* album. There's a set list, Dee explained, but it allows for a bit of chopping and changing if necessary. So what's it like, getting up on stage with one of the biggest acts in the world?

"When I walk out I feel all the excitement and anticipation," said Dee. "After the opening numbers we normally get into something very funky that requires a lot of concentration and I lose contact with the audience. This is me anyway, I don't know about the others.

"I close my eyes and groove away and when I open them the audience seems to be more distinct somehow. I like to communicate, however, so I'll maybe wave at a group of people in the audience and they all wave back . . . it's an exciting and amazing feeling."

Dee Murray obviously enjoys his work and gets great satisfaction from being a top musician in a top band. His spare time, what little there is of it, is normally spent at home. He rarely goes to gigs partly, he says, because there isn't that much around that he would want to go and see, but mostly 'cause he just hasn't got the time.

He has a sound-proofed room in his house where he spends a lot of time just practising and working things out.

"I want to write and ultimately make my own album," he confided. "Only trouble is finding the time. I've just got the band's new itinerary for Japan,



"We get a bit silly sometimes."

Australia, recording sessions and Continental gigs and we're booked up almost to the end of 1974. I can't believe it sometimes."

We wondered if Dee felt trapped by such a system of advance planning. He looked thoughtful, almost as if he'd never considered the question before replying: "Yes, I think I do.

"Everyone likes a bit of time off after all. We can't really complain, however, it's just not fair when you think of all the poor struggling musicians looking for a gig, just any gig — let alone touring the States.

"None of us are taken in by it, though. I think that once you're taken in and start thinking that you're a star then you're finished. I would like to be popular, of course, but more than that I would like to be respected as a musician."

And that, we're sure, goes for Elton John, too.



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# BEAT'S GUITAR

## SUPPLEMENT

# - A SHORT HISTORY AND THE BEST OF TODAY'S RANGES

So many words have been written on the electric guitar, and what it has done for all forms of today's music, that any further enlargement at this stage would seem superfluous, but musicians and listeners alike have all seen the instrument grow in stature, becoming *the* rock instrument.

The guitar was first made electric simply for volume, and early recordings of people like Muddy Waters and Charlie Christian show how heavy-gauge strings were used for added volume. And so the semi-acoustic, still widely used by jazz guitarists, came into being.

Then, at the end of the '40s, Leo Fender designed the first solid electric guitar, the Telecaster, which is largely the founder of all today's solids. Other de-

velopments soon followed, and when Les Paul's humucking pick-ups arrived, new sounds were made available.

The tremolo arm, too, has contributed a lot and although they're not as popular now as when The Shadows and Jimi Hendrix were using them to great effect, they still give an unmistakable sound.

Development in electric guitars has been very rapid and new models are appearing all the time. While Gibson and Fender continue to hold their lead, the vast number of 'copies' being made available are constantly improving in quality, and at their very competitive prices are now among the biggest sellers in the country.

Polydor recently released *The Guitar Album*, a twin album set featuring 16 of the world's greatest

guitarists, and which is a very effective way to recap the instrument's development over recent years. Inside are biographies on the musicians and details on how to begin playing guitar.

This month's feature deals not only with electric guitars, but every type and quality of guitar available today.

The acoustic guitar has been with us for hundreds of years and despite the demand for the electric 'axe', is now more popular than ever before. The growth of the folk movement over the past decade and also the current interest in country sounds has been a major contribution to the popularity of the steel-strung, traditionally-styled 'Jumbo' guitar, and its smaller counterpart, which is usually described as a 'Folk' guitar.

Today, along with such renowned names as Gibson and Martin, there is a tremendous selection of acoustic guitars on the market. It would be impossible for us to compare the individual qualities of various instruments, though as a rough guide it's true to say that as with most things you usually get what you pay for. Choosing a guitar is also very much a matter of personal preferences; for example, the desired action (height of the strings from the fretboard), width of the neck and tone, and this is especially so for the musician who has progressed from the beginner's stage.

Our survey is a guide to what's available and the manufacturers and distributors, whose names and addresses we have included, will

## Guitars For All Styles.....

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## BEAT'S GUITAR SUPPLEMENT - A SHORT HISTORY AND THE BEST OF TODAY'S RANGES

be pleased to supply further information on request.

Hagstrom guitars, featuring the renowned Hagstrom fast-playing neck, have long been famous for their good looks as well as their quality. The current Hagstrom range includes electric solids and semi-acoustics, country and western and classical models.

A particularly fine electric solid is the Swede guitar which features 'humbucking' type pick-ups activated by separate volume and tone controls and two 3-position switches. The body resembles a Les Paul and is finished in cherry red with an inlaid ebony fingerboard. It costs £180.21. There is also a Swede bass to similar specifications, which costs £190.48.

Among the acoustics, the Hagstrom H.45 6-string jumbo guitar has a rich tone which makes it very popular with country and folk artists and it costs £77.83. A 12-string model is available at £83.78.

In the Hagstrom classical guitar range, their large Spanish model, HC-4, is a very attractive instrument which features striped mahogany sides and back, spruce top and a beautifully-fretted sound-hole. This guitar costs £46.55.

Hagstrom guitars are handled in the U.K. by **Arc Musical Instruments, 119 Portsmouth Road, Frimley, Camberley, Surrey GU16 5AA.**

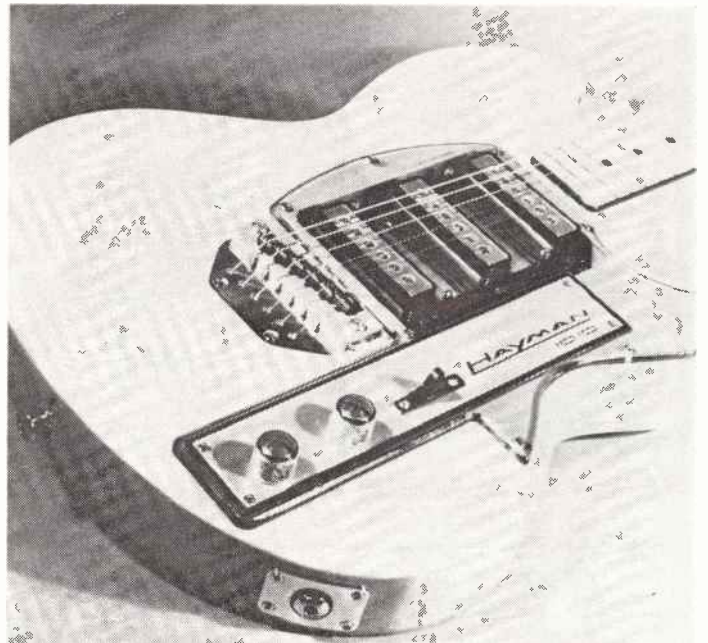
Also available from Arc are the Japanese 'Pearl' acoustics, made to a high standard and priced from £43 to £54, and Dynelectron guitars which are famous for their distinctive shape and sound. There are three models, 6-string, 4-string short scale bass and 4-string fretless bass, all costing £150 each.

Arc also stock the American D'Aquisto and G.H.S. strings in custom gauge and for electric, acoustic and classical guitars.

One 'Guitar-Man' who should be no stranger to *Beat* readers is **Dan Armstrong** who, at **34 Hillfield Road, London NW6 (tel.: 01-435 9944)**, is offering one of the finest and most innovative electric guitar ranges we've come across.

In the May and July issues of *Beat* Dan explained his work with guitars in New York, where he had a shop; how he designed and built the first Perspex guitars, and how he came to settle in London.

His company now produces three guitar models, a 6-string (featured in this month's Instrument Review), and long and short scale bass models, all featuring the unique sliding pick-up arrangement. As well as this innovation, the pick-up is also switchable from single to double-pole (humbucker) operation, giving almost unlimited tone effects. This switching is achieved with a double action tone control, which switches to



▲ A close-up of the Hayman 1010, handled by Dallas



single-pole at the treble end of rotation. The Armstrong pick-ups are also available separately.

All guitar models have solid mahogany bodies and neck, rosewood fingerboard, and Schaller machine-heads fitted as standard, and are supplied in a two-year-guaranteed travel case.

The cases, which have moulded plastic foam inserts to cushion the instrument on all sides, will soon be available for other popular guitars, and are expected to retail for about £30.

Eight new effects units, which can be plugged directly into the guitar, are also available, and which can be stacked if required for composite sound effects.

Guitar and bass strings are ready, too, in four types. Series 200 are round-wound for electric 6-string, available in six sets and ranging from .007 to .056 in gauge. Series 90 is three flat-wound sets for bass, and Series 80 is three round-wound bass sets, both types available in either regular or extra length. Series 300 is three bronze round-wound sets for acoustic guitar.

A wide selection of acoustic guitars are handled by **Boosey and Hawkes Ltd.**, and these can be seen at the **St. Giles Music Centre, 16-18 St. Giles High Street, London WC2.** The Angelica range of Japanese guitars features classic, jumbo and 12-string models representing very good value from about £10-£40. Also available are the La Mancha Spanish guitars which are made with different shades of wood and feature hand carving on the head.

Czechoslovakia and Finland are also represented with the inexpensive Vittorio and Varsity models and the Finnish Landola classical, folk, jumbo and 12-string guitars which cost up to £50.

Two electric guitars have been introduced in the Angelica range which are copies of the Gibson Les Paul Professional and S.G. models costing £66.49 and £52.26 respectively.

The St. Giles Music Centre also stock the Harmony quality American flat-top guitars.

A great variety of strings are manufactured to the highest standards by **Cardiff Music Strings Ltd., Pontygwindy Industrial Estate, Caerphilly, Wales.** There are basically two ranges: the Londoner series, which are super-sensitive strings at a competitive price, and the top quality St. David strings. Both series offer guitar strings for all applications.

Londoner strings include sets for classical, folk, electric and electric bass guitars. Bass guitar strings are available in black nylon tape-wound sets (No. BE605), and flat-wound with fine Swedish steel

core (No. BE60). For the electric guitarist there is the Londoner No. BE606 set which features the same steel core as the BE607, and the BE601 Rock and Roll set.

For the acoustic guitarist, the St. David range includes special brass and silver wire-wound strings which are non-tarnishable, set Nos. SG1 (brass) and SG2 (silver). There are also bronze wire-wound St. David strings: the M1 Folk (light gauge), the M2 medium and the M3 heavy gauge. The M2 and M3 sets are particularly recommended for jumbo guitars.

St. David Rock and Roll strings for electric guitar are made in three gauges: Ultra light (AG10), Light (AG11), and Medium (AG12). St. David bass guitar strings feature pure nickel wire winding for extra power. Sets available are the BG 40, 41 and 50. Another St. David set which is particularly interesting is the SS12. These strings are silver-plated, wire-wound on silk and steel.

Two electric guitars which have had a lot to do with the course of rock music are Fender's Telecaster and Stratocaster models, handled (together with the rest of the range) in this country by **CBS/Arbiter Ltd.**, at **213/215 Tottenham Court Road, London W1, tel.: 01-323 4881.**

Fender Musical Instruments was founded in 1946 by Leo Fender, and acquired by CBS in 1965. Over the years the Telecaster and Stratocaster 6-string models, and the Precision bass guitar, have all been widely accepted as the best available. The list of professional group and session musicians who use the Precision is endless, and Strats have been used by performers as



▲ *The legendary Fender Stratocaster*



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# picato

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# BEAT'S GUITAR SUPPLEMENT - A SHORT HISTORY AND THE BEST OF TODAY'S RANGES

widely differing as Buddy Holly and Jimi Hendrix, with musicians like Dave Mason, Paul Kossoff, Roy Wood, Rory Gallagher, and Steve Miller carrying on the legacy today. The Telecaster, ever since its inception in 1949, has been renowned as perhaps the 'definitive' electric guitar, and the fact that its popularity and design have remained unchanged over the years bears this out. One musician who gets a truly amazing sound from his Telecaster is Roy Buchanan, who records for Polydor.

The Telecaster was also the world's first solid-body guitar, and apart from being the 'Father of the Electric Guitar' is now also the most widely used solid in the world.

New models in this part of the range are the De luxe, Custom and Thinline Telecasters, which all feature the new Fender Humbucking pick-ups. (Additional details on the Telecaster Custom were featured in *Beat's* December Instrument Review.)

Other models well worth trying are the Jazzmaster twin pick-up,

6-string solid model, which has a 'floating' tremolo unit, and (if you're a bass player) the Jazz, Telecaster and Precision bass models. The Bass VI is a 6-string model with three pick-ups, and is tuned exactly an octave below standard 6-string instruments.

There's also an extensive range of steel guitars in the catalogue, all the way from the Professional Series PS 210 pedal to the Champ and Studio De luxe models for student players, and if you're planning on hearing the ringing steel sound, the Fenders are a good place to start.

Fender amplification is popular, too, along with the ranges of accessories, cases, instrument strings, effect units and pick-ups offered. Full details can be obtained from any Fender Soundhouse.

**Cleartone Musical Instruments Ltd., 27 Legge Lane, Birmingham B1 3LD**, who will doubtless be well known to *Beat* readers for their arresting 'dolly-bird' advert, handle four ranges of guitars.

The Melody series of Italian acoustics features classical, folk, and their popular 6- and 12-string guitars. Prices range from £13.91 to £46.61.

Miami is the name of an inexpensive range of electric solids, not from Florida, but Japan. There are three models; single and double pick-up 6-strings, and a single pick-up bass.

Klira quality guitars are made in West Germany, and this range includes both solid and semi-acoustic electrics, costing £88-£115. Klira also make 6- and 12-string folk and jumbo models, priced from £64-£113.

Cleartone also market their own CMI range of British-made solid guitars. There are three models, the Custom VI and Salisbury six strings which are £105.20 each and the Custom IV bass costing £118.67.

Strings available from Cleartone include the popular Picato, Monopole and Red Dragon series.

**J. T. Coppock (Leeds) Ltd., Royds Lane, Leeds 11**, handle the huge and extremely popular Antoria range of acoustic and electric guitars. They have recently introduced several new models, one of which is an ash-body Strat type, No. 2375A, which retails at £99. Another model is a custom L.P. type, No. 2386, which has one-piece neck and body and gold plated fittings. It costs £116 and is also available in a left-hand



▲ The CMI Salisbury solid from Cleartone

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# BEAT'S GUITAR SUPPLEMENT — A SHORT HISTORY AND THE BEST OF TODAY'S RANGES

version, No. 2386L, at £103.

Three other guitars which will shortly be available as left-handed models, are the standard Strat type, No. 2375L at £94, the mahogany finished S.G. type, No. 2354 SL, at £73, and the black finished L.P. type No. 2350L, at £70 each. Shaped cases to fit these guitars are £17 each.

Unfortunately, it isn't possible for us to describe the complete range of Antoria guitars which includes many interesting models, but a glance at our Equipment Price Guide in the back of *Beat* will provide more detailed information.

Five ranges of guitars are marketed by **Dallas Ltd., Dallas House, Clifton Street, London EC2 2JR**: Hayman and Jedson electrics, Torre classics, Dallas and Jedson steel-strung acoustics and Giannini acoustics.

There are three 6-string electrics in the Hayman range; the 3030 and 1010 solids costing £134.18 and £140.15 respectively, and the distinctive 2020 semi-solid at £166.75. The 3030 and 2020 models are also available with 'Humbucking' type pick-ups (3030H and 2020H) at slightly extra cost. There are two Hayman bass guitars; the 4040 long scale solid priced at £147.31, and a short scale semi-solid model, the 5050 which costs £179.

The Jedson range includes copies of Gibson and Fender guitars whose appearance matches the originals very closely, and priced from approximately £50 to £85 they are real value-for-money instruments. The very popular Les Paul style guitar is well represented with two 6-string models, the Jet and Super Jet at £68.20 and £85.25 respectively, and the Jet bass which is priced at £76.73. All are supplied complete with cases.

Dallas and Jedson jumbos and folk guitars are priced from £34.10 for the Dallas Jumbo VI to £95.48 for the handsome Jedson Supreme which has a full 17-inch top table of selected grain spruce and an inlaid fiddle finish back. Jedson also manufacture an attractive 12-string guitar, the Artist XII which costs £44.33.

The Torre range of classic guitars includes models for both the beginner and serious guitarist.

Giannini guitars from Dallas are well made but inexpensive acoustic guitars, and two 6-string jumbos are available priced at £18 and £22. Giannini also make the Craviola 6- and 12-string models, which have

highly distinctive pear-shaped bodies featuring a reverse curve on one side of the instrument.

Guitars from **Davoli, 859 Coronation Road, London NW10**, are hand-made in Italy. The Davoli range includes the popular Gherson guitars which are copies of Gibsons and Fenders, priced from approximately £70-£100. Pick-ups are of the Humbucker type and Gherson guitars are available in a variety of finishes which include natural wood for the S.G. models and the Jazz Bass.

S.G. models are available with two or three pick-ups (Nos. G2 and G3) and there is also a Les Paul copy (L2) and an E.B. bass copy (G2).

**Framus-Werke, Bubenreuth, near Erlangen, West Germany**, manufacture a comprehensive range of electric, classic and Western and folk guitars, which are stocked by many instrument retailers in the U.K. Framus have long been famous for producing fine quality instruments at competitive prices.

Framus electric guitars are made in solid, and 'thin body' semi-acoustic versions. The solid models include the Professional series, based on popular American guitars, and other instruments featuring the distinctive Framus Solid-Body-Line. Bass guitars are also available with solid or semi-acoustic bodies.

A popular 6-string model in the Professional series is the S.G. styled 10740 model, which features various sound pick-ups and costs approximately £179.

Both 6- and 12-string Western and folk guitars are made by Framus in a variety of styles and finishes.

**M. Hohner Ltd., 39-45 Coldharbour Lane, London SE5 9NR**, handle a very wide selection of guitars of all types and many accessories. They have acoustic guitars priced from £8.50 to £99.50. Two popular ranges are the Musima and Musima Resonata guitars from East Germany, which are excellent value for money, and the Moridaira range which are well-made Japanese instruments. Moridaira guitars cost between £23 and £99.50 with models suitable for the beginner, semi-pro, and professional musician. The range includes classics, jumbos, a 12-string jumbo, folk, 'Western' guitars and a jumbo with built-in electric pick-up.

The Takehara Japanese classic



concert guitars have been designed by a classical guitarist and composer with the criterion of quality at a competitive price, and there are three models costing £27.20-£43.55.

A reasonably-priced range of guitars which are ideal for the beginner is the Hondo series which includes three classics, a folk and jumbo model priced from £10.25 to £22.50.

There are many good copies of famous name electric guitars on the market and instead of stocking one particular series, Hohner have looked around for what they consider are the best available. They offer a good selection of models from £27-£80.

The Hohner Fretless Bass is a top-quality instrument which Hohner are able to offer at the very reasonable price of £172.90, owing to their world-wide sales and buying facilities. It has the fret positions marked in and features twin adjustable pick-ups with toggle changeover switch, a removable hip-pad/inspection cover and an adjustable bridge.

Available from **John Hornby Skewes & Co. Ltd., Salem House, Garforth, Leeds LS25 1PX**, the combined ranges of Terada, Kasuga and Zenta guitars include some 45 instruments to cater for the all styles and the varying requirements of individual

guitarists from student to professional.

The Terada range includes five classic and six folk and western models, priced from £32.30 for the G306 classic model to £106.77 for the JW835 western.

Kasuga models include five classics, 12 folk and western and seven electrics. Prices range from £35.83 for the G312 classic to £121.58 for the KLG2S electric model. All Kasuga electric guitars are complete with de luxe carrying cases.

The Zenta electric range contains 10 popular-shaped solid and hollow-bodied models priced from £27.98 to £88.45.

**Macari's Musical Exchange, 100 Charing Cross Road, London WC2**, stock a very comprehensive selection of strings, guitars and accessories. Their range of strings includes D'Arco, New Yorker, Funky, Gibson, La Bella, Raves, Black Diamond, D'Angelico, Augustine and Martin. The popular Rotosound, Picato and Ernie Ball strings are available in custom gauge. Macaris are also stocking the Londoner strings, which have an amazingly low price-tag of from 50p per set. At the other end of the scale they have Savarez strings from France, which are expensive - but very good quality.

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## BEAT'S GUITAR SUPPLEMENT

## - A SHORT HISTORY AND THE BEST OF TODAY'S RANGES

guitars, both new and second-hand, and they can obtain virtually any guitar to order — and at competitive prices. If you have a guitar to sell, try Macaris for a good deal. Their selection covers both the top names in guitars, including Gibson, Fender and Epiphone, and also the more inexpensive models and copies. CSL and Jedson copies are particularly recommended. Folk guitars and jumbos available include Yamaha, Yasuma, Epiphone, Landola, Eko and Eros. A popular jumbo model is the Yamaha FG 200 which costs £55.

Available from **Orange Musical Industries, 3-4 New Compton Street, London WC2**, the Orange guitar has been specifically designed to meet the needs of today's guitarist. It employs original 'Humbuckers', ebony fingerboard with large fret wire, tunomatic bridge, Schaller machines, Honduras mahogany body. Orange told *Beat* that the guitar also features an original Les Paul-type tone circuit. It costs approximately £200 and Orange will custom build the guitar to individual requirements. An Orange bass guitar will also be available shortly.

Orange stock a complete range of Gibson and Fender guitars, including Firebirds, Les Pauls, S.Gs and basses. They also keep the much-in-demand Rickenbacker basses. Secondhand guitars are available, too.

Orange had their super light gauge silk on steel strings tested by no less than 500 guitarists to find the best possible custom combination to make up their sets. Orange strings are used by many top artists in both the U.K. and the States, and are priced at £1.65 per set.

**Picato** is a name which is synonymous with fine-quality guitar strings, and the Picato range includes strings suitable for just about every application, from classical guitar to rock. The electric guitarist has a choice of four gauges; the much-favoured ultra light or rock 'n' roll gauge, No. UL77, the light gauge No. 77, medium No. P750, and the new extra fine gauge No. ES77. All of these strings are round-wound. Picato flat-wound strings in light and medium gauges should be introduced this month.

Also available from Picato are bass guitar strings in long or medium scale lengths, made in round wire or black nylon-covered flat wire.



▲ *The Kasuga KSG-2T from Hornby Skewes*

The Picato Gold range is made specially for acoustic guitars. There are four sets; the classic nylon No. 76, the 12-string No. P12, the folk guitar steel string No. 727, and the P727 set which has heavier gauge strings than the 727, made specially for the country and western artist.

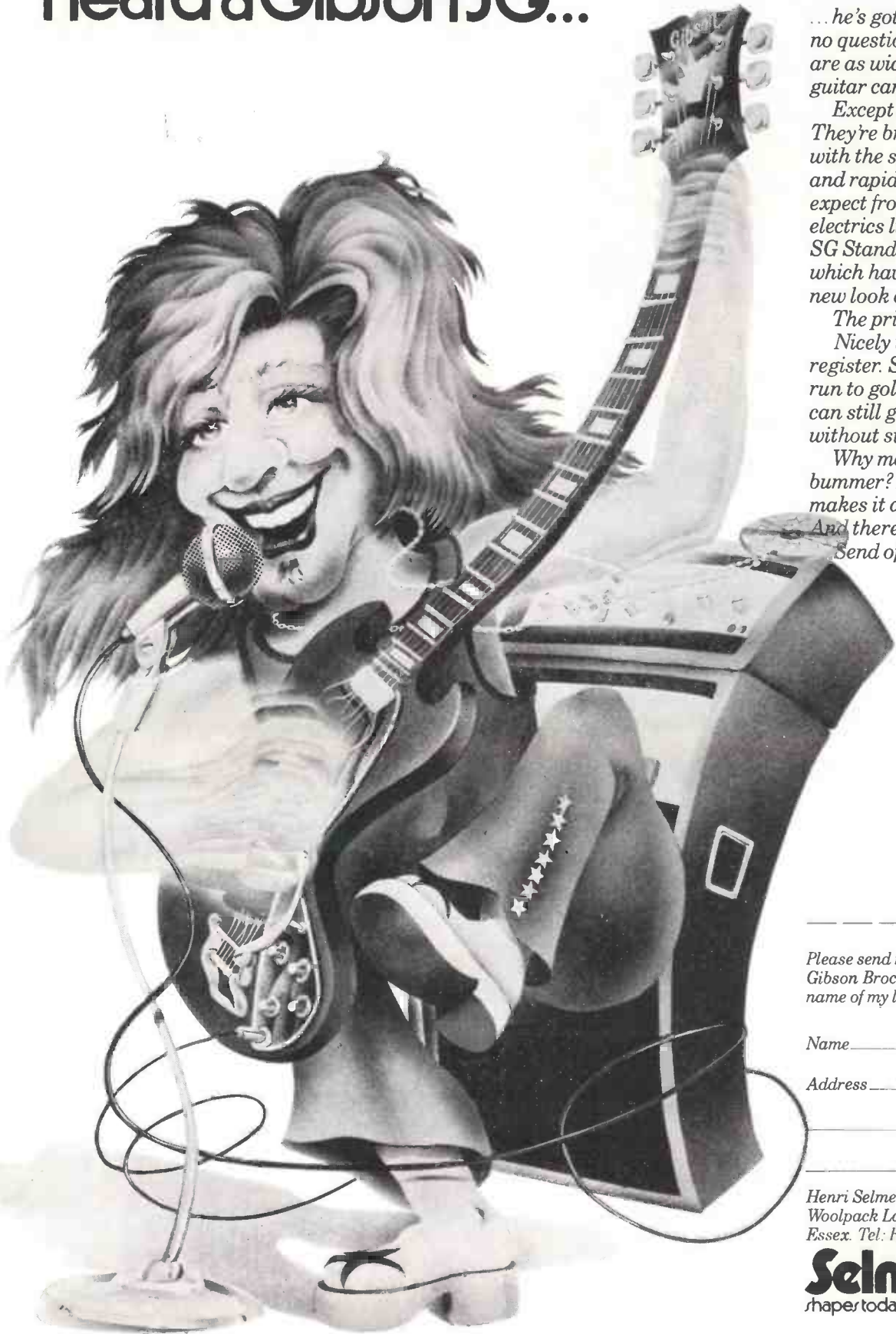
**Picato** strings are manufactured by **General Music Strings Ltd., Treforest, Pontypridd, South Wales.**

Several ranges of different types of guitar are offered by **Rose-Morris & Co. Ltd., 32/34 Gordon House Road, London NW5 1NE.**

Shaftesbury electrics have established a good reputation for finish and craftsmanship and several attractive models are available. The 00 solid is a popular



# Show us a lead guitarist who's never heard a Gibson SG...



... he's got wooden ears, no question. Because Gibson SG's are as widely used as any guitar can get.

Except for the SG1 and SG2. They're brand-new lead guitars with the same long, lean looks and rapid response that you expect from any Gibson solid electrics like the well loved SG Standard and SG Special which have been given a brand-new look and sound.

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Why mess about with a bummer? A genuine Gibson SG makes it all so much easier. And there's plenty to choose from. Send off the coupon now.

## Gibson



S. G. Standard

Please send me a full colour Gibson Brochure and the name of my local dealer.

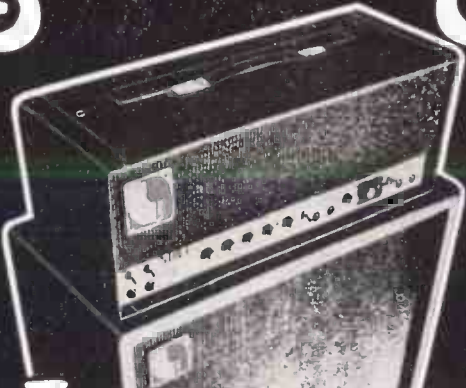
Name \_\_\_\_\_

Address \_\_\_\_\_

Henri Selmer & Co. Ltd.,  
Woolpack Lane, Braintree,  
Essex. Tel. Braintree 2191

B1/2/74

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**Spencer Davis Group**

Write for full details on Klipp Amps to:-  
**Boosey & Hawkes Group,**  
 Electronics Division, 118 Colindale Ave.,  
 London NW9 5HB Tel: 01-205 8826

## BEAT'S GUITAR SUPPLEMENT - A SHORT HISTORY AND THE BEST OF TODAY'S RANGES

example, and is similar in appearance to the Les Paul Custom, with black polyester finish, two pick-ups and gold plated fittings. Complete with double jack lead and luxury plush-lined case, it costs £77.60. Another interesting Shaftesbury model is the See-Thru guitar, model No. 3402, which has a transparent solid body and twin pick-ups.

A really innovative range of acoustic guitars are the Ovation models, which have round-back bowls moulded in Lyrachord, a material of durable yet highly resonant properties.

Ovation guitars are priced from approximately £150 to £250, and there are both 6- and 12-string models in the range.

Other popular guitars from Rose-Morris include the distinctively-shaped Ovation Breadwinner electric, Avon Japanese-made famous design electric copies, Suzuki classics and Eko and John Pearse folk and jumbo acoustics.

A wide range of guitars and accessories, which include straps, capos, cases, leads, pick-ups, and machine heads, is marketed by **Rosetti & Co. Ltd., 138-140 Old Street, London EC1V 9BL.**

A good selection of inexpensive classic guitars are available including instruments by Tatra, Geisha and Kiso-Suzuki. The latter range includes a special hand-made model, No. 9583, which complete with plush-lined case



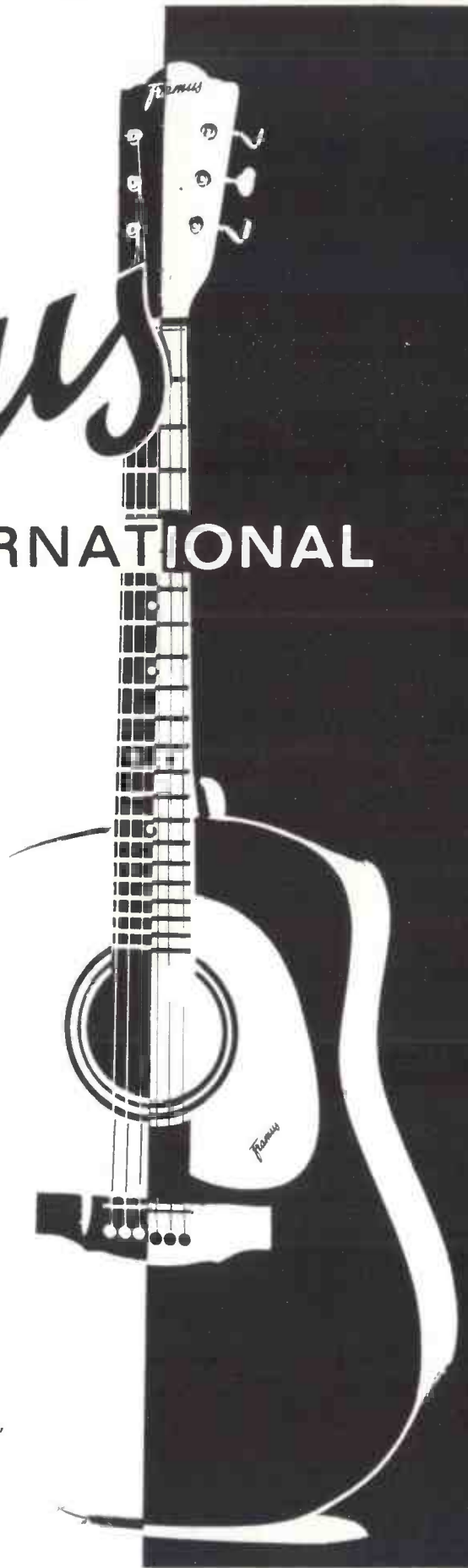
▲ The distinctively-styled Ned Callan 'Cody' bass and six-string electrics



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# BEAT'S GUITAR SUPPLEMENT

## — A SHORT HISTORY AND THE BEST OF TODAY'S RANGES

costs £61.35. Kiso-Suzuki also make steel-strung, flat-top guitars, and there are folk and jumbo models with laminated spruce tops and jumbo and 12-string models in an attractive cherry red sunburst finish.

The name Epiphone should need no introduction, and Rosetti now offer this range of quality guitars with a considerable saving on previous prices. Rosetti told *Beat* that the demand for Epiphone guitars has increased so much over the past 12 months that they have added another seven models. There is a wide choice of both electric and acoustic models.

Exceptional value and workmanship are offered by the Japanese Eros guitars and there are electric models, based on Gibsons and Fenders, and a jumbo and a 12-string, which are also available fitted with electric pick-ups.

Rosetti also handle the Finnish Landola acoustic guitars.

One of the few guitar ranges with an unrivalled reputation for sound quality and workmanship in

all musical fields is **Gibson's**, distributed in this country by **Henri Selmer and Co. Ltd., Woolpack Lane, Braintree, Essex (tel.: Braintree 2191)**.

It's safe to say that every guitarist has played on a Gibson at some time, and been struck by the playing ease and fine sound, and with such a large and extensive range (as a glance at *Beat's* price listings will prove), there's an instrument to suit every playing style and musician.

They're expensive, too, but as any user will say, you get what you pay for. Perhaps the best known and most widely-acclaimed members of the solids range are the Les Pauls — on which there are extensive details in the Les Paul story, in the last issue of *Beat*. Two more recent models worthy of mention are the recording Les Pauls, bass and 6-string models, both fitted with low impedance humbuckers and high/low impedance selector switch.

They also have rosewood fingerboards, mahogany necks, and

Schaller sealed machine-heads, but it's the electrics which set these two apart — the six string has a pick-up selector switch, master volume switch, 11-position De-cade control switch, phase switch, and treble, bass and tone controls — plenty of new sounds there!

To describe the range in detail would take more than the whole of this issue, but guitarists of the calibre of John McLaughlin, Jeff Beck, Eric Clapton, Barney Kessel (after whom a model is named), Albert, Freddie and B. B. King, and Pete Townshend, just a few of the top professionals who use Gibson, adequately describe the standing of the instruments.

Other ranges handled by Selmer are MSA steel guitars, the wide Hofner range of solids and acoustics — which still includes the Paul McCartney Violin Bass! — Yamaha acoustic guitars, Saxon classical and folk guitars, and the inexpensive Viva range. As well as these there's a vast range of guitar accessories available, including everything from cases to strings, effect pedals to pick-ups — including the well-known range of De Armond acoustic pick-ups.

Extensive details on all the ranges and items are available from Selmer.

One firm which handles a large number of guitars is **Summerfield Brothers**, of **Saltmeadows**,



▲ The Gibson Triumph bass guitar

## ELGEN AMPLIFICATION P.A. EQUIPMENT

distributed by:

J. T. Coppock  
(Leeds) Ltd  
Royds Lane,  
Leeds 12







### Mixer 6

Professional mixer with tape (Cassette) echo unit, 6 channels each with separate volume, treble, bass and echo controls. Master volume and presence equaliser with octave filter. 12 inputs and built-in transistor slave and 2 outputs and volume control for further slaves. Available in two versions (100w RMS and 200w RMS). Both supplied with case.

Dimensions 22" x 22" x 6"

Weight 45lb. Price 100w, £303.79; 200w, £394.66 inc. VAT

### Davolisint

Electronic sound generator of reduced dimensions which permits an infinity of effects similar to those of other synthesisers on the market, with the advantage of easy and simple controls. Facilities include 2 oscillators with independent vibrato and a range of 10½ octaves. Complete with case £212.46 inc. VAT. Dimensions 27" x 13" x 6". Weight 18lb.

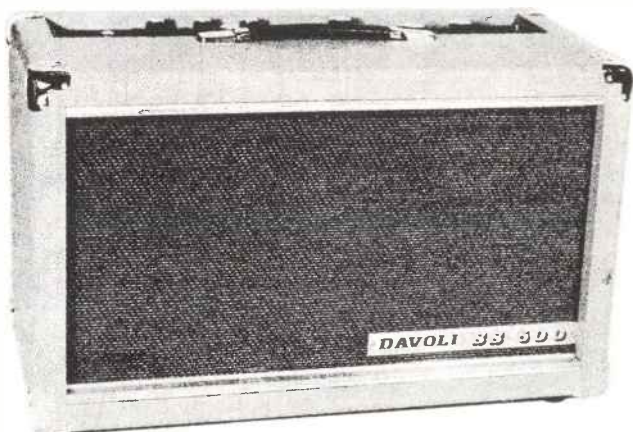


### Super Studio SS 500

Professional guitar amplifier 60w RMS. 2 separate channels, 3 inputs. Each channel with middle, treble, bass and volume controls. Complete with 1 x 12" speaker. Dimensions 24" x 15" x 11". Weight 46lb. £159.53 inc. VAT.

### Super Studio SS 1000

(As SS 500 not illustrated)  
120w RMS 1 x 15" speaker. £227.17 inc. VAT.  
Dimensions 24" x 18" x 14". Weight 64lb.



For further information please contact:

# DAVOLI (U.K.) LTD.

DAVOLI HOUSE  
859 CORONATION ROAD LONDON NW10  
OR — TEL. 965-8646/7

For N. England, Contact John's Music, 142 High Street, Scunthorpe, Lincs.

# BEAT'S GUITAR SUPPLEMENT

## -A SHORT HISTORY AND THE BEST OF TODAY'S RANGES

Gateshead NE8 3AJ (tel.: 0632 70431), who are U.K. distributors of the Ibanez, Tamura, Mitsuru Tamura, R. Matsuoka, CSL, and Sumbro ranges, along with student and hawaiian guitars.

At last year's equipment trade show a lot of interest was centred around the CSL and Ibanez instruments, which combine a very high standard of workmanship and sound quality with very reasonable prices. New electric models are already planned, and a new double-neck model, expected to retail for less than £200, will soon be available.

If you're after an acoustic guitar, there's plenty to choose from, with hand-made concert guitars from Tamura and Mitsuru Tamura, ranging in price from £120 to £850 for a 10-string instrument, and classics from Ibanez, again featuring high quality and low prices.

This range also features 14 western and folk guitars, along with three CSL folk/jazz acoustics. The R. Matsuoka acoustic range consists of nine models, ranging in price from £62 to £220.

In January the firm commenced U.K. distribution of the American-built Levin guitars, designed by Martin craftsmen. These instruments are of a very high quality and demand has already meant that the '74 production schedule is already sold!

All the instruments handled by Summerfield Brothers are distributed nationally, so further de-

tails can be had either direct from the firm or from your local dealer.

**Top Gear Musical Wholesale Co., 5 Denmark Street, London WC2H 8LP**, specialise in guitars and accessories and are U.K. distributors for the following ranges of American strings: Earthwood, Angelico, Guild, Rickenbacker, Harptone, D'Aquisto and the popular Ernie Ball strings in custom gauge or 'slinky' sets.

Top Gear also handle Harmony, Harptone, Rickenbacker and Guild guitars, which are all from the U.S.A. Harmony are best known for their acoustic guitars, including the famous Sovereign and Dreadnought models. Priced at £30-£100 they represent excellent value for money.

Harptone acoustic flat-top guitars, as used by David Bowie and George Harrison, cost between £150 and £300. The star model of the Harptone is the Bangla-Desh guitar which was originally custom built for George Harrison to use at the B.D. concert. George Harrison and John Lennon were the first to really popularise Rickenbacker guitars in the U.K., and the range includes 6- and 12-string guitars, the 4001 stereo bass, solid and semi-acoustic models.

Guild guitars have long been the choice of professionals, and they are presently used by John Denver. The Guild range of 38 different models includes both flat-top acoustic and electric guitars.

Although only two of the American-built **Mosrite** guitars

are available in this country - distributed in the U.K. by **Western Organ Studios Ltd., 19 Union Street, Bristol BS1 2DF (tel.: 027 225897)** - they are already becoming very popular with many semi-pro. and professional musicians.

The two that are available are the VI Standard (6-string), and the VI Bass, both retailing at £232 inclusive of case and VAT. The VI Standard was featured in *Beat's* July Instrument Review, and like the bass model, is finished to a very high standard. The Standard is fitted with two single-pole pickups and a tremelo arm, together with master volume and tone controls and a pick-up selector switch. Both are finished in high gloss sunburst, and complete with balanced and lined travel cases, and are attractive buys.

Western Organ Studios also distribute the well-known Hoyer guitars, which are built in Germany. Both acoustic and electric models are available, which again combine a high standard of craftsmanship with competitive prices.

The pedal-steel guitar, once considered exclusive to country and western bands only, is now making a big impression on the rock scene as well. The all-American **ZB** (pronounced Zee-Bee), is considered by many to be the finest pedal-steel available and bands using ZBs include the Tremelos, Mc.Guinness Flint, Led Zeppelin, Hot Chocolate and Southern Comfort (Gordon Huntley). ZBs are also used by many top names and session men in the States, including Gerry Garcia, John Fogerty, Tom Brumley, Al Perkins and Zane Beck, who is Mr. ZB himself.

One of the most popular ZB models is the Student, which has a 10-string single neck, one knee

lever and three foot pedals. It is ideal for the guitarist who wishes to learn pedal steel and tutor books and records are available which correspond with this model. It should not be regarded merely as a beginner's instrument though, as it is used extensively by working bands. Complete with case and volume pedal, it costs £434.50. There are four other single neck ZB pedal steels, and the U.K. agents, **ZB Guitars U.K., 2 Upper Fant Road, Maidstone, Kent**, can obtain special 11-string models from the U.S.A., usually within about four weeks. The tuning of a pedal steel is up to the individual musician, depending on the chording he prefers, but the usual tuning is to C6 or E9. For the artist who wants two different tunings immediately to hand, ZB manufacture three double-neck models priced from £902 to £1,023.

One of the first combo amps. to be designed specifically for use with pedal steel guitar, is the ZB Gold Panel, which is available with 1 x 15-inch or 2 x 15-inch Altec speakers or 2 x 12-inch Eminence speakers. It is a 100-watt dual-channel amp. with tremelo, reverb and variable contour control.

ZB Guitars U.K. also stock a complete range of strings and accessories.

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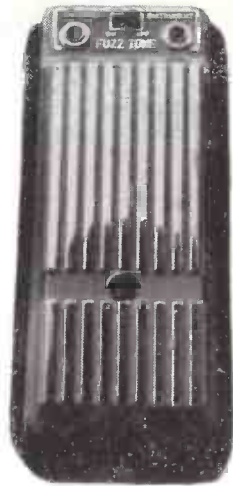
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A solid moulded unit with fast action wah effect. Flexible rubber base for non slip and removable for 2 second battery change. Circuit Board design. On/off switch.

Note Colour 'RED'



**Fuzz unit**

Solid moulded unit. Controlled foot movement of true bass to treble clear fuzz tone. Flexible rubber base for insulation and fast battery change. On/off switch.

Note Colour 'YELLOW'



**Tremelo Pedal**

A truly new idea in tremelo effect. The speed is controlled by the toe-to-heel movement of the foot, thus allowing the player to alter the tremelo speed whilst concentrating on his playing. This pedal can be used also with an electric portable organ to give a type of 'leslie' speaker sound. Same spec as 'wah' and 'Fuzz'.

Note Colour 'BLUE'

For further information write to:

**W.M.I. Ltd., Pontywindy Industrial Estate,  
Caerphilly, Wales. Tel: 0222 883904**

All at £6.95 each (inc. VAT)

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(Reg. 235500) at 87 Regent Street, London.



# YOUR LETTERS

## SOUND PROBLEMS

Dear Sirs,

I own a Gibson Les Paul De Luxe which I bought five months ago, but I am a bit disappointed with it as it does not seem to live up to the famed Gibson sound. It lacks sustain unless high volume is used.

I was recently in a local music shop where a guy was trying out an amp using his two-year-old Les Paul Deluxe, and I was surprised at the difference in sound. I queried this and was told that my guitar was one of the new models with re-designed pick-ups which were not as good as the originals.

If this is so could you please advise me where I could obtain a pair of original pick-ups, and I would welcome any advice you can offer on this problem.

Yours,

**Denis Robinson,  
Heywood, Lancs.**

**Sounds as if someone's having you on, Denis. Beat spoke to Mr. Mancio D'Silva, Product Development Manager of Henri Selmer & Company Limited, who are the U.K. distributors of Gibson guitars.**

**Mr. D'Silva commented that the design of the Les Paul's pick-ups has not changed at all, and suggested that your guitar may be faulty. He said that if you would return the instrument to Selmer, at Woolpack Lane, Braintree, Essex CM7 6BB, either direct or through your dealer, they will replace it free of charge.**

## IMPEDANCES

Dear Sir,

Maybe you can help me with a problem of impedances. I hope to be able to use a variety of speaker cabinets with certain PA amps, but I don't know if they can be matched to use together. Anyway, here are details of my equipment: 2 x 100 Watt 8 ohms cabinets, 2 x 70 Watt 8 ohms cabs, 2 x 50 Watt 16 ohms cabs, 2 x 100 Watt Sound City add-on horn units, two Simms Watts vocal blenders with built-in 100 Watt amps, unspecified number of T.S.L. 100 power slaves.

The problem is, I don't know if the Simms Watts amplification can be matched to this particular speaker system so maybe you could give me some advice

on this point.

I would also appreciate any suggestions as to booklets dealing with impedances, as I am completely baffled by them.

Yours faithfully,

**A. Herbert,  
c/o Sgts. Mess T.C.,  
Sennelager, B.F.P.O.16.**

**We spoke to Rosetti & Co. Ltd., who market Simms-Watts equipment, and they told us that they would first need to know the make of the cabinets you intend using and the size of the speakers they contain.**

**We spoke to R.E.W. Audio Visual Co., 146 Charing Cross Road, London W.C.2, regarding impedances, and they told us that 'Loudspeakers and Loudspeaker Design' by Gilbert Briggs, published by Wharfedale Loudspeakers should provide the gen you require. Copies are obtainable from Home Radio, London Road, Mitcham, Surrey.**

## LES PAUL

Dear Sir,

Could I please have your advice concerning the purchase of

a guitar. I have been interested in and played in groups from 1959 to 1964 and always wanted a Gibson Les Paul. Being now in a position to afford one, I find that the choice is somewhat bewildering. Do you know where I can find a short history of this particular model? I understand that they were originally made in about 1956 and that various re-issues and copies with different features, sounds, etc., have been made since.

The type I would ideally like is one of the older ones, as I have been told that these are better and that Gibson are unable to make them as good these days. I find this hard to believe as surely they are basically only a mass-produced electrical component? Could you advise me of a reputable dealer from whom I can purchase such an instrument. Also which model would be the best long-term investment and approximately how much would I have to pay?

Yours faithfully,

**James E. G. Jenkins,  
High Wycombe, Bucks.**

**Our article 'The Les Paul Story' in January's Beat describes the history of this outstanding guitar.**

# B.I. BINDERS



.....will hold 12 issues of Beat Instrumental to make a very attractive reference book. The binder has a rounded back and is completely covered with leather-grain plastic material.

The price of each binder is £1 plus 25p extra for post and packing and can be obtained by completing the slip below and sending it to:

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I enclose a cheque/P.O. to the value of £.....



# AND QUERIES

As you do not live far from London, we suggest that you visit some of the well-known West End instrument stores such as Top Gear, Guitar Village, Orange, the Fender Soundhouse or Selmer's, all of which stock Les Pauls.

The early Les Pauls are much sought after, so one of these would be the obvious choice for an investment. However, the price of these guitars reflects the demand, and we have heard of up to £1,000 being asked for one. Prices of recent Les Paul's range from about £200—£400, depending on the model and whether new or secondhand.

## FAN CLUBS

Dear Sir,

Could you please send me the addresses of the Status Quo and Hawkwind Fan Clubs.

Yours,

C.Potts,  
Timperley, Cheshire.

Status Quo do not have a fan club as such, but can be contacted through GAF Management, 90 Wardour Street,

London W1. For Hawkwind's fan club write to Hawkwind Management, 15 Great Western Road, London W9.

## ROCK CONTEST

Dear Sir,

Your 'Reaching Out' article on Curly in the December issue calls for a clear statement of the Contest's aims.

The objective of the Contest is to stimulate interest in live music. It provides young musicians with a platform and the chance for their talent to be recognised. It must be remembered here that for very many of the 3000 participants, it was their first opportunity to play in front of others.

In the Contest information, we make the following statement: "It is worth remembering that the Contest is designed to give you exposure, a chance for your talents to be recognised. If you win, or you get close to winning, you are on the first step only. Your future progress will depend on you and on good management. The music field is a highly competitive one, as we all know, and staying power is one of the major assets of an

up-and-coming band."

It should be clear, therefore, to anybody who takes part in the Contest that it is a passport to immediate success, nor do we seek to be star makers.

Whilst writing, I would like to point out that Melody Maker's role in the Contest is solely as sponsors. The event is organised and financed by member firms of the Association of Musical Instrument Industries.

Yours faithfully,

Larry Westland,  
National Organiser,  
National Rock/Folk Contest,  
London W1.

## SONGWRITING

Dear Sir,

I am a songwriter and am thinking of sending some tapes off to various publishing and record companies. The only trouble is, I don't know how one should copyright one's songs so that they can't be stolen or rearranged in any way. Is there anything one can do to protect songs?

Yours sincerely,

John Clemens,  
Dundee.

Once upon a time, so legend has it, there was a room in the British Museum where one could deposit songs for safekeeping. However, things aren't so simple nowadays. There are two things you can do to safeguard your songs, one cheap and one expensive. The cheap way is to write out all the music on manuscript paper, together with a copy of the words and take them to your bank, where they seal them with your signature and date over the sealing wax. The bank will then look after them for you for as long as you wish.

Of course, this means that if you change banks or branches, there's a chance they may get lost! So the second way of incontrovertably copyrighting your songs is to write them out as in method one and then send them to yourself in a registered envelope. The envelope will be sealed and dated, so just keep it in a safe place. Good luck with your songs.

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**R.S.D.**

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MIKE DAVIES

# BEAT INSTRUMENTAL'S EQUIPMENT PRICE GUIDE

Please note: All prices are recommended retail prices and are subject to alteration without notice (Whilst every endeavour is always made to ensure that all prices listed here are correct at the time of going to press; it is always advisable to check with your local dealer.) All prices include VAT

## GUITARS

### BOOSEY & HAWKES

#### ANGELICA

2841 Classic	9-72
2842 Full-size Classic	10-91
2851 Full-size Classic	16-61
2857 Full-size Classic	22-99
2845 Jumbo	15-00
2846 Jumbo	25-57
2847 12 String	28-15
2860 Folk	28-93
2861 Jumbo	32-45
2862 12 String	37-40

#### YASUMA

2863 Folk, Humming Bird model	37-40
2864 Jumbo, Humming Bird model	41-80

### LA MANCHA

2865 'Estudio'	19-95
2866 'Fiesta'	24-72
2867 'Recital'	29-92

### DI GIORGIO

No. 16 Signorina	28-98
No. 18 Estudante	31-10
No. 28 Classic	38-77
No. 34 Tipo Autor	50-27
No. 36 Bel Som	61-60
No. 38 Vibrante	76-70
No. 40 Amazon	35-80

### VITTORO

570 Small size Classic	10-98
------------------------	-------

### VARSITY

513 Metal Strings	8-95
515 Nylon Strings	9-35

### HARMONY

6600/O Flat Top	86-90
6560/O Jumbo	68-20
6382/O Folk	64-79
1269/O 12 String	95-48

### CBS/ARBITER

#### FENDER

Jaguar Elec.	315-08
Jazzmaster Elec.	289-49
Stratocaster, w/trem	248-13
Stratocaster, l/trem	214-66
Telecaster custom s/bst	202-84
Telecaster de luxe	260-93
Telecaster standard blonde	177-23
Telecaster thinline	263-88
Telecaster w/Bigsby tremelo	220-56
Musicmaster guitar	107-41
Jazz Bass	232-37
Precision Bass	194-97
Telecaster Bass	206-78
Bass 6	265-86
Mustang Bass	173-30
Musicmaster Bass	89-51
Fretless Bass	216-62
800, 10/s, p/steel	620-33
2000, 10/s, p/steel	1055-53
400, p/steel	454-91

### CLEARTONE

#### MELODY

1200 12/s Folk	38-15
1250 12/s Folk Elec	46-61
500 Folk	31-99
525 Folk Elec	40-53
325 Folk	13-91
425 Classic	21-31
460 Classic	31-30

#### MIAMI

FTI Elec	TBA
FT2 Elec	"
FT1 Bass	"

#### TANTARRA

4195 Classic	"
4197 Classic	"
2010 Classic	"

#### GUYATONE

HG91 Steel	20-66
HG306 Steel	55-52
HG188C Steel	85-72

#### KLIRA

Westbury Jumbo	82-36
310 Electric	88-27
360 Bass	95-98

Blue Hill 6	63-93
Blue Hill 12	67-51
SMB Solid	104-34
SM9 Solid	115-47
Westside	113-47
SM19 Bass	108-20
35 Bass	87-53
149 Classic	31-31
C.M.I.	
CMI Custom VI	105-20
CMI Custom IV	118-67
CMI Salisbury	105-20
Melody 350	15-30

### J. T. COPPOCK

#### ANTORIA

2355M Big John, semi-acoustic	79-00
2357 Mr. Strad, violin bass	51-50
2350G Memphis Custom	69-00
2350 Memphis Standard	60-00
2351 Memphis, de luxe	72-00
2351M Memphis Original	74-00
2350B Memphis Bass	69-00
2354 Woodstock	69-00
2354S Woodstock Standard	66-00
2377 Woodstock Professional	89-00
2382 Woodstock, de luxe	90-00
2383 Woodstock Custom	102-00
2354B Woodstock Bassman	70-00
2354LB Woodstock Long Bass	72-00
2352 Clipper	49-00
2352M Clipper, de luxe	55-00
2368 Clipper Fireball	64-00
2353 Clipper Bass	52-00
23513 Clipper Long Bass	57-00
2365 Dixie Master	63-00
2365B Dixie Bass	75-00
2366B Marksman	74-00
2366FLB Fretless Bass	74-00
2375 Rocket Man	85-00
2376 Dixie Fireball Bass	100-00
2358R Rosewood Finish	59-00
2358M Maple Finish	59-00
2386 Memphis Custom, de luxe	116-00
2386L Left-hand Model, Memphis CDL	123-00
2384 Clipper, de luxe, II	100-00
2385 Clipper Tallboy, de luxe, Bass	104-00
1912 Twincaster Lead semi-acoustic	40-00
1917 Twincaster Bass semi-acoustic	45-00
1755 Soundmaster II semi-acoustic	53-00
1752/4 Soundmaster Bass semi-acoustic.	43-00
698E Great Western Electric	87-00
684E Super Nashville Electric	61-00
698 Great Western Jumbo	64-00
698M Great Western Jumbo	75-00
696 Gentleman Jim Jumbo	54-00
693 Gentleman Jim, de luxe, Jumbo	56-00
684/12 Super Nashville, 12-string Jumbo	61-50
684/6 Super Nashville 6-string Jumbo	54-00
683 Super Nashville, 6-string Folk	43-00
628/12 Californian 12, 12-string Jumbo	51-40
628 Californian 6, 6-string Jumbo	45-00

79 Californian, 6-string Folk	33-00
627/12 Bronco 12, 12-string Jumbo	45-95
627 Bronco 6, 6-string Jumbo	38-75
62 Bronco, 6-string Folk	25-00
212 Nashville Jumbo	34-00
78 Rustler	17-70
758 Great Western Artist Jumbo	122-00
756 Herals	82-00
757 Great Western Standard	64-00
YAMAKI	
112 6-string Folk	37-00
115 6-string Jumbo	45-90
120 6-string Jumbo	60-75
215 12-string Jumbo	45-90
220 12-string Jumbo	56-60
225 12-string Jumbo	71-10

### TAMA

3558S Jumbo	145-00
3550P Grand Concert	97-00
3550S Grand Concert	109-00

### ANTORIA CONCERT

F2871 Flamenco	104-00
2858 Solo Grand Concert	104-00
2855	59-00
2851	54-00
2850	44-00

### ANTORIA CLASSICAL

RA2 Replica of Old English guitar	34-00
369	29-00
366	27-00
365	25-00
356	22-00
309	17-90

### CROYDON MUSIC STUDIOS

#### FRAMUS

05011 J196L Jumbo	45-00
05311 5/196L Jumbo	57-90
05511 5/197L Jumbo	96-45
05841 FS196R Humming Bird	88-76
06101 5/296B 12/s	68-18
06011 1296L 12/s	54-00
06311 5/297 12/s	108-00
10040 J155 Solid	51-90
10330 FS72BL Solid	75-91
10680 5/360SW Solid	174-93
10870 5/355BG Solid	122-19
10740 5/370 Solid	178-81
12440 5/375R Bass	185-66
12700 5/380 Bass	122-29
12280 5/156 Bass	99-05
03502 AZ10 Attila Zoller Semi-ac.	271-41
12490 J375 Bass	83-57
13120 6/175 Banjo	75-85
13100 6/174 Banjo	72-00
13020 SL75G Banjo	135-00
13130 6/175PS Banjo	79-00

### DALLAS

Dallas Jumbo	30-26
Dallas 12 string	30-69
GIANNINI	
GN60 Classic	17-05
GN70 Classic	20-46
GN80 Classic	23-87
GN90 Classic	27-28
GS460 Folk	30-69
GS570 Folk	37-51
GS680 Folk	42-63
CRA65 Craviola	42-63
CRA6N Craviola	37-51
CRA12S Craviola	47-74
HAYMAN	
1010 Elec	140-15
2020 Elec	166-75
3030 Elec	134-18
4040 Bass	147-31
JEDSON	
1 p/up Solid	18-45
2 p/up Solid	21-99
2 p/up Bass	25-58
Semi Acoustic	27-00
Jet Guitar	63-49

Jet Bass	67-91
Scimitar Bass	44-21
Hawaiian	53-04
Interceptor	54-92
Super Jet	69-60
Sabre Bass	71-71
Performer Jumbo	18-53
Artist Folk	32-29
Artist Jumbo	35-77
Artist 12 string	36-23
Cossack	6-14

### TORRE

Student	10-23
Chica	12-00
Classic	15-35
Supremo	17-63
Spagnola	18-24
Granada	30-24

### DAN ARMSTRONG

Six String Guitar in case	181-50
Six String bass 30" Scale	198-00
Four String bass 30" Scale	189-75
Four String bass 34" Scale	189-75

### HOHNER

#### HOHNER ELEC

SG2 Solid	36-90
SG2 Solid with case	49-40
SG2000 Custom Solid	48-10
SG2000 Custom Solid with case	60-60
SG220V Solid	49-45
SG220V Solid w/case	59-00
SG1B Bass	42-20
SG1B Bass with case	58-30
LP200G Solid	52-00
LP200G Solid w/case	64-60
TF200 Solid	39-30
TF200 Solid w/case	48-25
SE2B Bass	40-50
SE2B Bass w/case	58-55
SE2T Solid	28-65
SE2T Solid w/case	40-85
FBIW Bass	47-40
FBIW Bass w/case	62-75
SPI Solid	20-05
SPI Solid w/case	29-00
FT2T Solid	27-00
FT2T Solid w/case	42-45
AT2T Solid	26-45
AT2T Solid w/case	37-85
MB200B Bass	37-00
MB200B Bass w/case	49-80
SAI48 Semi-ac. Discontinued	
PM302 Semi-ac	45-35
PM302 Semi-ac w/case	57-80
PM320B Bass Semi-ac.	46-95
PM302B Bass Semi-ac. w/case	57-80
911 Semi-ac. Discontinued	
LG23R Solid	76-45
Model XK250/251/252	151-90
JB200	65-80
JB200 w/case	86-20
LE200	65-45
LE200 w/case	84-80

#### MORIDAIRA

841 Classic	22-90
842 Classic	27-35
843 Classic	29-90
844 Classic	33-76
845 Classic	39-90
846 Classic	55-50
847 Jumbo	45-85
848 Jumbo	59-75
849 12 String	59-00
850 Western	99-50
F301 Folk	38-95
F303 Folk	51-25
W613 Western	95-50
WE1030 Jumbo with pick-up	51-65

#### MUSIMA

1612N Acoustic	12-00
1612S Acoustic	12-00
1600 Acoustic	14-75
730 Classic	16-50
731 Classic	18-00
732 Classic	22-50

### TAKEHARU

G85 Classic	27-20
120 Classic	32-65
180 Classic	43-55

### CONTESSA BANJOS

BJ5 5 String	52-85
BJ4 4 String	50-15
BJ6 6 String	55-77
500 Acoustic w/tail-piece	8-50

### HORNBY-SKEWES

Neutschmann H/made Baroque	42-04
417 Lute	138-58
Dietrich DG15 H/made Classic	156-95
Theodor Dugor 15 TD H/made Classic	148-98

### KASUGA

F.200 Folk	50-29
T.20 12/s Western	48-46
T.300 12/s Western	64-67
G.312 Classic	35-83
G.314 Classic	40-07
G.316 Classic	45-73
G.318 Classic	54-87
F.310 Classic	78-71
F.211 Folk	39-39
D.212 Western	43-92
T.213 12/s Western	49-89
F.411 Folk	55-56
D.412 Western	59-80
T.413 12/s Western	66-07
F.611 Folk	66-78
D.612 Western	73-07
T.613 12/s Western	81-53
F.811 Folk	91-33
D.812 Western	96-29
T.813 12/s Western	108-96
KSG.2 Electric	89-25
KSG.2T Electric	96-29
KLG.2 Electric	104-04
KLJ.2 Bass	108-96
KCG.3 Electric	111-07
KLJ.2S Electric	121-58

### PALMA

M5309 Folk	5-83
MUS.1522 Folk	7-68
MG.101 Folk	8-56
500 Folk	8-78
MG.010 Folk	11-20
30N Classic	9-68
40FD Folk	10-33
60N Classic	12-90
WJ127 Western	19-89
S1612 Folk	12-89
ST1612 Folk	13-30
NI612 Classic	13-35
C103N Classic	17-71

### TERADA

G.306 Classic	32-30
G.307 Classic	36-77
G.309 Classic	42-16
G.310 Classic	44-54
G.330 Classic	93-27
F.602 Folk	40-26
FW.613 Western	47-43
W.623 12/s Western	51-93
FW.614 Western	50-78
FW.615 Western	56-18
JW.835 Western	106-77

### ZENTA

FT.1 Electric	27-98
FT.2T Electric	35-22
FT.20B Electric	46-43
GE 1 Electric	30-07
GE 2T Electric	35-87
ME 20TS Electric	38-43
SC.33T Electric	48-95
L.216 Electric	47-86



Breadwinner Electric	195-00
Deacon Electric	249-00
Artist Electric Acoustic	208-00
Country Electric Acoustic	208-00

<b>SHAFTESBURY</b>	
80 Electric	77-60
65 Electric	65-64
66 Electric Bass	67-70
61 Electric	63-03
63 Electric Bass	65-80
Ned Callan Cody	145-00
Ned Callan Cody Bass	155-00
Resonator	41-67
Resonator Jumbo	45-47

<b>AVON</b>	
3404A Electric Guitar	34-90
3404B Electric Guitar w/bag	38-85
3404C Electric Guitar w/case	49-45
3405A Electric Bass	36-75
3405B Electric Bass w/bag	39-50
3405C Electric Bass w/case	51-15
3406A Electric Guitar	34-25
3406B Electric Guitar w/bag	36-45
3406C Electric Guitar w/case	46-20
3407A Electric Bass	45-15
3407B Electric Bass w/bag	46-20
3407C Electric Bass w/case	57-75

<b>SUZUKI</b>	
1663 Classic	21-95
1664 Classic	24-35
3054 Classic	31-75
3055 Classic	65-00
3066 Classic	27-00
3067 Classic	29-50
3068 Classic	39-00
3069 Classic	49-00
3070 Classic	93-00
3071 Classic	153-00

<b>ROSE-MORRIS</b>	
Kansas Folk	7-95
15-11 Folk	5-90
Dulcet Classic	13-60
Constanta Classic	8-95
Top Twenty Electric	29-40
Top Twenty Bass	30-05
Guyatone Steel Guitar w/case & stand	43-05

<b>ROSETTI</b>	
<b>EPIPHONE</b>	
FT145E Folk	62-99
FT147 Folk	69-99
FT150E Folk	75-50
EC22 Classic	56-25
FT165E 12/s Folk	85-10
EC20 Classic	53-20
FT130E Folk	48-33
FT135E Folk	59-25
EA260E Bass	74-35
EA250E Elec.	81-85
ET278 Elec.	86-50
ET280E Elec.	63-40
ET275 Elec.	80-99
ET285 Bass	85-50
ET270E Elec.	56-45

<b>EROS</b>	
9578 Elec.	79-50
9579 Elec.	56-25
9587 Elec.	69-95
9585 Bass	87-50
9586 Bass	76-00
9353 Folk	36-95
9353E Folk Elec.	45-00
9356 12/s Folk	45-00
9356E 12/s Folk Elec.	53-50

<b>GEISHA</b>	
9645 Classic	9-70
9646 Classic	10-90
9644 Classic	16-60
9648 Folk	18-95

<b>KISO-SUZUKI</b>	
9502 Classic	28-75
9503 Classic	33-00
9583 H/made Classic	67-50
9651 Folk	34-70
9582 Folk	35-20
9653 12/s Folk	45-95
9507 Folk	44-00

<b>ROSETTI</b>	
Raver Elec.	27-20
Raver Bass	27-20
Rudi Classic	8-95

<b>SIMMS WATTS</b>	
Custom 6/s	99-99
Custom Bass	99-99

<b>TATRA</b>	
9128 Classic	16-50
9225 Classic	18-50
Hi-Spot Nylon	11-50
Hi-Spot Steel	11-00

9701/71 Folk	32-50
9702/66 Jumbo	29-90
9703/72 Large Booming Tone Jumbo	39-98
9704/73 12/s	44-25

**SELMER**

<b>GIBSON</b>	
Howard Roberts Custom, Sunburst	519-00
Johnny Smith DN, Double Pickups, Natural	769-00
Johnny Smith D, Double Pickups, Sunburst	759-00
Johnny Smith N, Single Pickup, Natural	739-00
Johnny Smith, Single Pickup, Sunburst	729-00
Super 400 CES, Natural	797-00
Super 400 CES, Sunburst	787-00
Byrdland, Natural	609-00
Byrdland, Sunburst	599-00
L-5 CES, Sunburst	677-00
L-5 CES, Natural	688-00
L-5C, Single Cutaway Acoustic, Natural	553-00
L-5C, Single Cutaway Acoustic, Sunburst	543-00
Super 400C Single Cutaway Acoustic, Natural	639-00
Super 400C Single Cutaway Acoustic, Sunburst	629-00
ES 175D, Sunburst	347-50
ES 175D, Natural	358-50
ES 150 DC, Walnut	307-50
ES-150 DC, Natural	307-50
ES-345 TD, Cherry	385-00
ES-345 TD, Sunburst	398-50
ES-345 TD, Walnut	398-50
ES-340 TD, Natural	350-50
ES-340 TD, Walnut	350-50
ES-355 TD-SV, Cherry	569-00
ES-355 TD-SV, Walnut	575-00
ES-335 TD, Cherry	316-50
ES-335 TD, Sunburst	329-00
ES-335 TD, Walnut	316-50
ES-325 TD, Cherry	235-00
ES-325 TD, Walnut	246-00
Les Paul Recording	399-50
Les Paul Triumph Bass	313-50
Les Paul Signature, Gold	349-00
Les Paul Signature, Bass, Gold	319-00
Les Paul Custom, Ebony	379-50
Les Paul Custom, Sunburst	389-50
Les Paul De Luxe, Gold	307-00
Les Paul De Luxe, Sunburst	319-00
SG Custom, Walnut	349-00
L-5-S Cherry Sunburst	519-00
L-6-S, Cherry	289-00
L-6-S Natural, Maple	295-00
SG Standard, Cherry	249-00
SG Standard, Walnut	259-00
SG Special, Cherry	225-00
SG Special, Walnut	235-00
SG-2, Cherry	159-96
SG-2, Walnut	164-50
SG-1, Cherry	136-40
SG-1, Walnut	141-90
SG-3, Cherry Sunburst	173-50
EB-0, Cherry	215-00
EB-0, Walnut	225-00
EB-3, Cherry	252-00
EB-3, Walnut	259-00
EB-3L, long scale, Cherry	249-00
EB-3L, long scale, Walnut	254-00
EB-OL long scale, Cherry	212-00
EB-OL long scale, Walnut	217-00
SB-350, Cherry	169-00
SB-350, Natural	169-00
SB-450, long scale, Natural	169-00
EB-4L, long scale, Cherry	236-50
EB-4L, long scale, Walnut	245-00
L-9-S, Cherry	289-00
L-9-S, Natural Maple	295-00
EB-2D, Sunburst	272-25
EB-2D, Walnut	272-25
J-250R, Sunburst	429-00
J-200 Artist, Sunburst	399-00
J-200 Artist, Natural	409-00

Dove Custom, Cherry	339-00
Dove Custom, Natural Top	349-50
Gospel, Natural Top	289-00
Heritage Custom, Natural Top/Rosewood Back	285-50
Hummingbird Custom, Cherry Sunburst	257-00
Hummingbird Custom, Natural Top	267-00
luBe Ridge Custom, Natural Top	239-00
SJ De Luxe, Natural	223-00
SJ De Luxe, Sunburst	205-50
J-50 De Luxe, Natural Top	193-50
J-45 De Luxe, Sunburst	189-00
J-40, Natural Top	172-00
J-55, Natural Top	223-50
J-160E Custom, Natural Top	239-50
B-25 De Luxe, Sunburst	169-00
B-25 De Luxe, Natural	175-00
B-20, Natural Top	157-00
Blue Ridge 12 Custom, Natural Top	279-00
B-45-12N De Luxe, Natural Top	232-00
B-25-12N De Luxe, Natural Top	205-00
Citation, Sunburst	1428-9C
Citation, Natural	1429-90

<b>HOFNER</b>	
HS-4580 Electro-Acoustic, Double Cutaway	118-25
Congress Acoustic	45-10
Hawaiian Artist	51-70
Hawaiian Standard	40-15
HS-173V Solid	98-18
HS-174 Solid	139-15
HS-175 Solid	112-75
HS-164V Solid	73-15
HS-4579 Solid	141-90
Galaxie Solid	107-80
HS-185 Artist Solid Bass	89-10
HS-186 Solid Bass	106-15
HS-189 Solid Bass	122-10
HS-182 Solid Bass	79-64
Violin Bass	97-35
Professional Solid Bass	67-10
Western Jumbo 6/s	63-25
Western Jumbo 12/s	70-40
Western Jumbo Electro-Acoustic	80-30
Arizona Jumbo Flat-top, 6/s	52-80
Arizona Jumbo Flat-top, 12/s	56-10

<b>SAXON</b>	
811 Classic	19-80
813 Classic	22-39
814 Classic	26-40
815 Classic	35-75
816 Classic	49-50
812 Folk	22-39
817 Folk	26-95
818 Folk	32-89
819 Jumbo	30-25
820 Jumbo	34-65
821 Jumbo	35-75
SG 822, 12/s Jumbo	32-45
823 Jumbo	34-65
824 Jumbo	37-40
825 Jumbo	47-30

<b>SELMER</b>	
Rancher, 6/s, C & W	22-55
Rancher, 12/s, C & W	26-95

<b>VIVA</b>	
Viva 1	7-87
Viva 2	8-42
Viva 3	9-13
Viva 4	11-50
Viva Super 6 Classic	10-50

<b>YAMAHA</b>	
F50A Folk	24-00
SG 75 Flattop	24-31
FG 75N Flattop	36-50
FG 110 Flattop	31-46
FG 110N Flattop	40-83
FG 140 Jumbo Flattop	37-90
FG 150 Flattop	40-26
FG 170 Flattop	50-00
FG 180 Jumbo Flattop	50-68
FG 200 Jumbo Flattop	55-68
FG 230, 12/s, Jumbo Flattop	55-00
FG260, 12/s, Jumbo Flattop	68-20
FG 300 Jumbo Flattop	89-22
FG 300N Jumbo Flattop	101-96
FG 580 Jumbo Flattop	136-18
FG 630 Jumbo Flattop	156-00
G50A Classic	26-00
G60A Classic	29-00

G85A Classic	30-50
G100A Classic	36-00
G130A Classic	40-00
G170A Classic	46-50
GC-3 Hand-made Classic	110-00
GC-5 Hand-made Classic	159-00
GC-10 Hand-made Classic	216-00

<b>MSA PEDAL STEEL</b>	
CS-10 Pedal Steel (Rosewood) w/case	759-00
Side Kick Pedal Steel (Black) w/case	343-20

**ROSE-MORRIS**

<b>NED CALLAN</b>	
Long / Med-length Neck Bass	129-00
Custom Elec.	114-50
Salisbury Elec.	114-50
Cody Special Elec.	150-00
Cody Special Bass	163-50

**SUMMERFIELD**

<b>IBANEZ CLASSIC</b>	
361	24-99
328	26-99
333	28-99
362	29-99
336	32-99
370	34-99
375	39-99
*391	79-99
*392	89-99
*2858	110-00
*2862	220-00
ASN 101	11-50
AP701	13-99

**TAMURA HAND-MADE CONCERT**

P35	120-00
P45	150-00
P55	175-00
P60	190-00
P80	220-00
P100	275-00
P150	400-00
F40	150-00
F150	400-00

**MITSURU TAMURA H/MADE CONCERT**

*P700	210-00
*P800	250-00
*P1000	310-00
*P1200	375-00
*P1500	450-00
*P2000	600-00
*IOP1200 (10 string)	375-00
*IOP3000 (10 string)	850-00

<b>R. MATSUOKA CLASSICS</b>	
M20	62-00
M25	72-00
M30	92-00
M40	118-00
M50	145-00

**R. MATSUOKA D/NOUGHTS**

D40	115-00
D50	140-00
D60	165-00
*D80	220-00

**IBANEZ WESTERN & FOLK**

60	29-99
610	34-99
65	32-99
615	38-99
615/12	43-99
620	42-99
647/12	44-99
753	89-99
755	46-00
755/12	50-00
*754	82-00
*754M	92-00
JJ200	55-00

<b>CSL FOLK/JAZZ ACOUSTICS</b>	
MAC. 1	90-00
MAC. 2	90-00
MAC. 3	110-00

<b>CSL &amp; IBANEZ ELECTRIC</b>	
2020	43-99
2030	45-99
*2350	82-00
*LH2350 (1/handed)	92-00
*LH FG360S (1/hnd'd)	92-00
*FG360S	82-00
*2355	97-99
*2355M	108-00
*2356	108-00
*2364	100-00
*2364B	115-00

*2372	115-00
*2372L (1/handed)	130-00
*2372DX	150-00
*2373	127-50
*2380	165-00
*2380L (1/handed)	180-00
*2381	180-00
2363R	59-99
*2368F	72-99
*2387	150-00
*2387B	160-00
*2388B	150-00

<b>SUMBRO ELECTRIC</b>	
FG11	19-99
DS1	22-99
FG2T	27-99
LP2G	48-00
LPGC	52-00
LPSGC	52-00
TF200	45-99
SG200	51-99
SG200B	55-00
JB200	68-00
SC3	45-00
SG6M	42-99
SG6T	46-99
SG63T	65-00
SG42M	43-99
M2	39-99
FBI	150-00

<b>STUDENT GUITARS</b>	
P.S.I.	8-50
P.S.I/A	8-99
P.S.2	7-50
P.S2A	7-50
E.G.1	8-50
K.P.1	9-50
K.P.2	7-50

<b>HAWAIIAN GUITARS</b>	
2391	72-00
2390	23-99
HG308	69-99

\*Price includes hard shell case

**TOP GEAR**

<b>HARPSTONE</b>	
E-6N 'Eagle' D'-nought	TBA
E-6NC 'Eagle' D'-nought	"
E-12N 'Eagle' 12/s	"
E-12NC 'Eagle' 12/s	"
L-6N 'Lark' Jumbo	"
L-6NC 'Lark' Jumbo	"
L-12N 'Lark' 12/s	"
L-12NC 'Lark' 12/s	"
S-6NC 'Sultan'	"
F-6NC 'Folkmaster'	"
Z-6N 'Zodiac'	"
RS-6NC Custom 'Bangladesh' model	"
B-4-0/F Acoustic 4/s Folk Bass	"

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KCL-110 Intermediate size - spruce top classic	8-91
KCL-112 Wildwood intermediate size - classic	9-99

KCL-265 Concert size - spruce top - classic	10-81
KCL-465 De luxe wildwood concert - classic	12-98

<b>Z.B.</b>	
<b>EMMONS</b>	
Pro. D10	859-00
Pro. S10	605-00

Pro. S12	705-00
SS8	248-00
SS10	400-00
ESB	198-00
ES10	210-00
CS10	395-00

<b>FUZZY</b>	
S10	327-80
<b>ZB GUITARS</b>	
Student S10	434-50
S10	660-00

S11	726-00
S10 on D10 cab.	746-90
S11 on D11 cab.	821-70
D10	902-00
D10-11	968-00
D11	1023-00

# AMPLIFIERS, P.A. SYSTEMS AND SPEAKER CABINETS

<b>BECK</b>	
4 channel, 70w amp.	TBA
4 channel, 100w amp.	
6 channel, 125w amp.	
6 channel, 150w amp.	
6 channel, 200w amp.	
PA/L cab.	
PA/2L	
PA/4L	
DV/L	
3V/L	

<b>BOOSEY &amp; HAWKES</b>	
L.60 l/b/o amp.	95-48
L.100 l/b/o amp.	109-12
LS.100 100w multi-p.	
Slave amp.	102-30
L.412 M60 l/b/o cab	97-18
L.412 L100 lead cab.	119-35
L.412 S120 l/b/o cab	132-98
L.118 B100 bass/organ cab.	119-35
L.60 PA P/A amp.	97-18
L.100 PA P/A amp.	131-28
L.212 PA50 P/A cols (pair)	124-46
L.412 PA60 P/A cols (pair)	196-07
L.412 PA100 P/A cols (pair)	245-52
L.215 HPA P/A cols (pair)	332-47
C.30 PA PA Ensemble	124-46
K.15 'Pan' 15w combo	51-97
K.30 'O'din' 30w combo	112-53
K.60, 60w combo	163-68

<b>LANEY</b>	
L.60 l/b/o amp.	95-48
L.100 l/b/o amp.	109-12
LS.100 100w multi-p.	
Slave amp.	102-30
L.412 M60 l/b/o cab	97-18
L.412 L100 lead cab.	119-35
L.412 S120 l/b/o cab	132-98
L.118 B100 bass/organ cab.	119-35
L.60 PA P/A amp.	97-18
L.100 PA P/A amp.	131-28
L.212 PA50 P/A cols (pair)	124-46
L.412 PA60 P/A cols (pair)	196-07
L.412 PA100 P/A cols (pair)	245-52
L.215 HPA P/A cols (pair)	332-47
C.30 PA PA Ensemble	124-46
K.15 'Pan' 15w combo	51-97
K.30 'O'din' 30w combo	112-53
K.60, 60w combo	163-68

<b>BURMAN</b>	
GPA/SLA100 mixer plus amp	138-60
MFA/SLA100 mixer plus amp	150-41
MFA/R/SL100 mixer plus amp	165-82
M2000 mixer	327-96
GPA module	36-30
MFA module	52-80
MFA/R module	75-90
SL100, 100w slave.	115-50
LS212 100w 2 x 12"	78-10
LS412 200w 4 x 12"	138-60
GBO412 200w 4 x 12"	133-10
GBO215 100w 2 x 15"	TBA

<b>CARLSBRO</b>	
<b>LEAD, BASS, ORGAN AMPLIFIERS</b>	
60 TC	90-20
100 TC	125-40
200 TC	163-90
60 TR	112-20
100 TR	136-40
60 TC twin	145-20
60 TR twin	174-90
60 TC Combo	128-70

<b>PUBLIC ADDRESS:</b>	
60/5 PA	104-50
100 PA	111-10
60 PA reverb	129-80
100/7 PA	141-90
200/7 PA	174-90
100 PA slave	108-90
200 PA slave	140-80

<b>LEAD, BASS, ORGAN SPEAKER UNITS:</b>	
4 x 12 small, 80w	96-80
4 x 12 small, 120w	122-10
4 x 12 large, 80w	101-20
4 x 12 large, 120w	127-60
1 x 18, 100w	90-20
1 x 15 twin horn, 50w	105-60
2 x 12 60w	92-40

<b>PUBLIC ADDRESS:</b>	
2 x 12 PA, 80w pair	104-50
2 x 12 PA, 120w pair	126-50
4 x 12 PA, 160w pair	181-50
4 x 12 PA, 240w pair	238-70
1 x 15 twin horn, 100w pair	211-20

2 x 12 one horn, 120w pair	159-50
Horn Unit (2), 120w pair	93-50
Horn Unit (4), 240 w pair	156-20

<b>SS II RANGE</b>	
Prices available from your local dealer	
1 x 15 (JLB 130F)	..
1 x 15 (JLB 130F)	..
1 x 15 Twin horn (JBL 130F)	..
1 x 15 (JBL 140F)	..
1 x 15 twin horn (JBL 140F)	..

<b>C.B.S. ARBITER</b>	
<b>ALTEC</b>	
1214 AX console with 100w amp.	445-50
771 BX amp. (60w bass, 30w treble)	227-70
9477B amp. 130w	243-10
1211A Monitor 50w	114-40
1207B Column 75w	130-90
1217A Column 75w	201-30
1218A Voice of the Theatre system	308-00
1215A Folded bass horn 150w	297-00
1225A Portable HF horn, 100w	401-50

<b>FENDER</b>	
Dual Showman, 100w Bandmaster, 45w	329-15
Twin Reverb, 100w	338-53
Twin Reverb with J.B.'s, 100w	448-43
Quad Reverb, 100w	427-61
Super 6 Reverb, 100w	401-54
Super Reverb, 45w	298-37
Pro Reverb, 45w	275-69
Vibrolux Reverb, 40w	223-18
De Luxe Reverb, 20w	186-61
Vibrochomp, 6w	61-38
PS400 Bass amp.	821-46
Bassman 100, 100w	426-25
Bassman 50, 50w	329-15
Bassman 10, 50w	265-03
Musicmaster Bass, 12w	93-77

<b>CIRCLE SOUND</b>	
AP, 100w amp.	64-90
Mixers per channel	7-70
LBI, 4 x 12, 100w cab	64-90
PA1, 2 x 12, 50w cab	38-50
PA2, 4 x 12, 100w cab	64-90
Bl, 2 x 15, 150w cab	97-90
LBI, 4 x 12, 200w cab	97-90
PA1, 2 x 12, 100w cab	57-20
PA2, 4 x 12, 200w cab	97-90
FRI, 2 x 12/1 x 18/2 horns 100w cab	174-90
HCL, 2 horns 50w cab	42-90
PA1-H, 2 x 12/2 horns, 100w cab	93-50
PA2-H2, 4 x 12/2 horns, 100w cab	134-20
PA2-H4, 4 x 12/4 horns, 200w cab	170-50

<b>CLEARTONE</b>	
<b>PARK</b>	
1001, 75w amps.	TBA
1002, 150w lead and Bass amp.	..
1003, 150w PA amp.	..
1005, 100w lead and Bass amp.	..
1006, 250w slave	..
1007, 8 channel mixer	..
1008, 4 x 12 lead cab	..
1009, 4 x 12 bass cab	..
1010, 2 x 15 cab	..
1011, 1 x 18 cab	..
1014, 4 x 12 HF cab.	..
1015, Horn cab	..
1016, 4 x 12 cols	..
1017, 2 x 12 cols	..
1018, 24w combo amp	..
1019, 50w combo amp	..
1025, Minimixer mains	..
1041, Minireverb	..
Mixer	..

<b>CM1</b>	
1037, CM1 50w	..
1038, CM1 100w	..
1039, CM1 lead cab	..
1040, CM1 bass cab	..
1044, CM1 100w	..
1050 CM1 2 x 12 cab.	..
1046, CM1 100w PA	..
1047, CM1 50w PA cols	..
1048, CM1 100w PA cols	..

<b>J. T. COPPOCK</b>	
<b>ELGEN</b>	
100w Lead	119-00
100w Bass	119-00
100w Stereo	132-00
100w Stereo Slave	88-00
100w, 4 channel PA	132-00
100w PA Slave	88-00
50w G/P	82-50
50w combo. w/reverb	151-00
50w Bass combo.	151-00
Folded Horn Altec cab.	164-00
1 x 15 Lead/Bass Altec cab.	153-00
1 x 15 Bass cab.	92-50
2 x 15 Bass cab.	126-50
4 x 12 cab.	126-50
2 x 12 cab.	74-00
4 x 12 cols. (pair)	164-00
2 x 12 cols. (pair)	111-00

<b>CUSTOM SOUND</b>	
150w lead amp.	86-25
110w combo	115-50
40w combo	90-75
150w 6 channel PA amp.	121-00
350w PA stack	214-50

<b>DALLAS</b>	
<b>SOUND CITY</b>	
8300, 20w PA	36-66
8301, 50w Lead	71-61
8302, 50w Bass	71-61
8324, 50w Organ	71-61
8303, 50w PA	84-32
8304, 120w Lead	100-81
8305, 120w Bass	100-81
8325, 120w Organ	100-81
8306, 120w PA	120-97
8307, 200w Lead	142-97
8308, 200w Bass	142-97
8326, 200w Organ	142-97
8309, 200w PA	161-29
8319, Lead cab, 60w	74-59
8320, Bass cab, 60w	74-59
8321, Organ cab, 60w	74-59
8312, 2 x 12 PA60 col. pair	117-21
8313, Lead cab, 110w	105-50
8314, Bass cab, 110w	105-50
8322, Organ cab, 110w	105-50
8315, PA, 110w col. pair	189-48
8316, Lead cab, 140w	121-48
8317, Bass cab, 140w	121-48
8323, Organ cab, 140w	121-48
8318, PA, 140w col. pair	225-90
8329, 4 x 25w Horns.	76-73
8331, 3-faced PA 60 cab.	51-15
8332, 3-faced Horn cab.	55-33
8334, 4 x 12 Extension Horn cab	183-29
8333, Monitor cab, 50w	38-37
8333, Monitor cab, 100w	68-20
8327, Concord Reverb	147-70
8328, Combo 60	150-38
8350, Slider amp	43-99
8337, Concord Rev. J.B.L.	196-93
8336, Concord Bass	147-70
8335, Concord GT 80	215-25
8351, Bass Slider	51-15
8340, Mixmaster	286-44
8345, Echomaster 1	300-08
8346, Echomaster 2	345-53

<b>DJ ELECTRONICS</b>	
DJ Group 300, 150w amp.	132-00
DJ Group 300, 150w slave amp	121-00
DJ 100, 100w slave.	54-45
DJ 500, 50w p.a. amp	59-40
DJ 700, 70w p.a. amp	72-60
DJ 1000, 100w p.a. amp.	79-20
Discmaster, 100w slave	72-05
Prince, 50w cab.	44-00
Consort, 100w cab.	66-00
Majestic, 100w cab.	88-00
Sovereign, 100w cab.	99-00

<b>ELECTROSONIC</b>	
Custom-built, prices on application	
<b>ELECTRO-VOICE</b>	
FC100 Compound diffracting horn	31-50
1823, 110w re-entrant driver, 8 ohms	33-50
1829, 60w convertible driver, 16 ohms	33-00
848A CDP speaker, 8 ohms	48-00

D130F, 80w speaker, 12"	79-55
D140F, 100w speaker, 15"	81-84
SB110, 50w Enclosure on app.	131-34
SB120, 80w Enclosure	148-08
SB230, 160w Encl.	266-20
BB140, 80w Enclosure	153-33
BB240, 160w Encl.	285-16
PA130, 80w Encl.	259-25
PA230, 160w Encl.	369-60
PAL, 80w Horn cab.	187-70
PAL, 160w Horn cab.	330-00
PA075, Tweeter	70-40
<b>IMPACT</b>	
1015, 60w amp.	76-73
1017, 120w amp.	100-82
1011, L/O cab	105-50
1016, PA col. pair	189-26
1016A, cab	59-25
1018, Bass cab	85-25

<b>DAVOLI</b>	
Lied organ bass, 50w	111-06
Lied organ bass, 100w	157-50
Lied organ bass, 200w	246-35
Super lied dual, 50w	121-16
Super lied dual, 100w	167-60
Super lied dual, 200w	256-45
Lied super effects/R 50w	127-22
Lied super effects/R 100w	185-77
Lied super effects/R 200w	278-66
B50/N cab	58-56
B75 cab	111-96
B15 cab	160-53
Combo-amp, 15"	29-88
Combo-amp, tempest 25"	66-63
Tempest 25 tremelo	73-16
Tempest 50	130-90
Tempest 50 tremelo	138-69
Combo-amp, Super studio S5500	159-53
Combo-amp, super studio S51000	227-17
Combo-amp, didactic 6"	108-90
8092/K, 50w	105-00
8092/K, 100w	145-39
8092/K, 200w	199-91
Mixer 6, 100w, w/case	303-79
Mixer 6, 200w, w/case	394-66
Mixer 12 + multi-core (20 mt)	1041-95
DK45 cab	57-55
DK90 cab	113-09
DK120 cab	171-64
DK180 cab	197-89
Compact mixer 6	31-26
Transistorised slave 200w	201-93
Microphone K695	34-32
Microphone K700</	



Solid-state amp. . . . .	124-30
FR50, 50-watt Flat Response amp. . . . .	79-20
FR100, 100-watt Flat Response amp. . . . .	102-30
Speaker Cabinets:	
B1, 1 x 18" speaker, 100 watt . . . . .	95-70
B2, 2 x 15" speakers, 100 watt . . . . .	115-50
93, 1 x 15" Speaker, 50 watt . . . . .	77-00
D4, 4 x 12" speakers, 120 watt . . . . .	134-20
T50, 2 x 12" speakers, 60 watt . . . . .	80-30
P.A. Equipment:	
P.A.100 Amplifier . . . . .	123-20
2 x 12" column with horn, 60 watt . . . . .	104-50
2 x 12" column less horn, 60 watt . . . . .	85-80

**JOHN BIRCH**

<b>CABS</b>	
Penetrator 12" . . . . .	88-00
Penetrator 15" . . . . .	130-00
100w Slave built in . . . . .	55-00

**MACINNES**

<b>CROWN INT/AMCRON</b>	
C150, stereo pre-amp . . . . .	140-80
D60 amp, 60w per channel . . . . .	123-20
D150, 140 amp, 140w per channel . . . . .	237-60
DC300 A, 500w per channel . . . . .	418-00
M600, 1000w amp. . . . .	803-00
M200, 2000w amp. . . . .	1606-00
M12A, 50w driver . . . . .	17-60
M12C, 50w driver . . . . .	17-60
M15C, 100w driver . . . . .	29-15
M15E, 100w driver . . . . .	29-15
M18A, 200w driver . . . . .	86-90

**MAURICE LAURET**

<b>AMPEG</b>	
Ampeg V4 stack . . . . .	565-00
Ampeg V4 B system . . . . .	575-00
Ampeg B 15N portable . . . . .	315-00
Ampeg V2 system . . . . .	395-00
<b>ACOUSTIC:</b>	
371 system . . . . .	630-00
271 system . . . . .	675-00
Traynor 100 lead sys. . . . .	245-00
Traynor 100 bass sys. . . . .	310-00

**M.I.**

<b>INSTRUMENT CABINETS</b>	
100G, 100 Wrms. 2 x 12 Mi custom spkrs. Guitar . . . . .	175-00
100B, 100 Wrms. 2 x 15 Mi custom spkrs. Bass . . . . .	186-00
200GB, 200 Wrms. 4 x 12 Mi custom spkrs. Guitar/Bass . . . . .	285-00
315G, 300 Wrms. 2 x 15 J.B. Lansing spkrs. Guitar . . . . .	340-00
315B, 300 Wrms. 2 x 15 J.B. Lansing spkrs. Bass . . . . .	347-00
400H, 400 Wrms. 2 x 15 Gauss spkrs. Guitar/Bass . . . . .	382-00

<b>INSTRUMENT AMPLIFIERS</b>	
SR80, 80 Wrms. combo, Hammond rev. 2 x 12 Mi custom spkrs. . . . .	335-00
Lead, 60 Wrms. Valve Power Attenuator Bass, 100 Wrms. Transistor, Compressor Limiter . . . . .	174-00
T 902, Preamp, Transistor, Graphic Equaliser . . . . .	143-00
T 915, 150 Wrms. Transistor, Graphic Equaliser . . . . .	214-00
T 930, 300 Wrms. Transistor, Graphic Equaliser . . . . .	318-00
<b>PA MIXER CONSOLES</b>	
T 901, Preamplifier, Graphic Equaliser for any Mixer. . . . .	120-00
1008 SA, 8 Ch. 2 o/p	

direct mixing . . . . .	282-00
1008, 8 Ch. 2 o/p 150 Wrms. amplifier . . . . .	345-00
1010 T, 8 Ch. 3 o/p. Gr. Equ. . . . .	593-00
1020, 8 Ch. 3 o/p. Gr. Equ. Stereo, Sig. Generator . . . . .	802-00
1040, 12 Ch. 6 o/p. Gr. Equ. Quadraphonic, etc. . . . .	2185-00

<b>PA CABINE</b>	
RCL 400, 60 Wrms. monitor, 2 x 13 ellip. tilt back . . . . .	96-00
RCL 700, 75 Wrms. 2 x 12 Twin cone Mi custom spkrs. . . . .	120-00
RCL 1200, 150 Wrms. 4 x 12 Twin cone Mi custom spkrs. . . . .	174-00
RCL 1200, Same, with 150 Wrms. Fitted power module . . . . .	239-00
RCL 150, 150 Wrms. 2 x 15" Mi Custom spkrs. and 24" horn . . . . .	318-00

**N. B.**

<b>FLAME</b>	
MP 50 . . . . .	62-50
MP 50, 2 x 12 cab. . . . .	62-50
MP 50, 2 x 12 combo. . . . .	108-50
MP 50, 1 x 15 cabo. . . . .	93-00
Session Master reverb . . . . .	225-00

**NICHOLLS**

<b>Item Amplification</b>	
120w SL . . . . .	130-08
200w SL . . . . .	175-76
6-channel, 120w PA . . . . .	187-00
120w Slave . . . . .	124-33
200w Slave . . . . .	165-66
6-channel Mixer . . . . .	164-88
<b>Speaker systems</b>	
4 x 12, 100w C cab. . . . .	115-19
4 x 12, 200w G cab. . . . .	144-97
4 x 12, 200w C cols. per pair . . . . .	228-10
4 x 12, 400w G cols. per pair . . . . .	255-92
2 x 12, 100w C cab. . . . .	88-33
2 x 12, 100w G shaped cab. . . . .	98-62
1 x 18, 100w G Bass cab. . . . .	99-53
2 x 15 Bass reflector . . . . .	166-60
<b>Horn systems</b>	
4 x Middax horn cab. . . . .	129-39
2 x 12 shaped cab. + two Middax horns. 150w . . . . .	143-40

**ORANGE**

<b>CABS</b>	
114 Bass 60w, 1 x 15" inv. horn . . . . .	154-88
114/110 Bass, 100w, 1 x 15" inv. horn . . . . .	217-80
113 Reflex Bass, 2 x 15" 120w . . . . .	217-80
113/200 Reflex Bass, 2 x 15", 200w . . . . .	290-40
109, 4 x 12", 120w . . . . .	143-99
107, 2 x 12" Monitor, 60w . . . . .	90-75
114/4H, 1 x 15" inv. horn, 4 horns and cross . . . . .	254-10
106, 4 x 12" anti-feed-back col. . . . .	143-99
<b>HORNS</b>	
106/HO Horn units for col. (pair) . . . . .	169-40
108 Horn unit, 100w. . . . .	163-35
108/IV Horn unit de luxe, 100w. inc. Vitavox S3 . . . . .	217-80

<b>AMPS</b>	
104B, 6 chann., 120w, PA . . . . .	239-58
105, 6 chann., 200w, custom PA (prof.) . . . . .	471-90
102, 120w, graphic PA 102/80, 80w, graphic PA . . . . .	135-52
104/IX150, 150w, 6 chann. PA . . . . .	254-10
103, 200w, Slave . . . . .	317-62
111, 120w, graphic Slave . . . . .	130-68
111/80, 80w, graphic Slave . . . . .	121-10
1500w, Slave . . . . .	907-50
110, 200w . . . . .	353-92
112/120, 120w . . . . .	135-52
115, 80w combo . . . . .	199-65
115/R, 80w, combo with Hammond reverb . . . . .	239-58
115/120, 120w, combo . . . . .	254-10
115/120R, 120w, com.	294-03

**B. L. PAGE**

<b>DYNACORD</b>	
Twen 17w combo . . . . .	85-80
Perfect combo . . . . .	273-90
Bassking T Bass amp. . . . .	125-40
Imperator Bass amp. . . . .	165-00
B.1001 b/o amp. . . . .	273-90
Hi-Fi Favorit II . . . . .	204-60
G.2002 . . . . .	303-60
Eminent I . . . . .	174-90
Eminent II . . . . .	204-60
2043, 200w 2 x 12, 2 x 10 pair . . . . .	215-80
2047, 100w 1 x 12, 1 x 10 pair . . . . .	142-20
2070, PA mixer, 12 channel . . . . .	1088-80
2071, PA mixer, 6 channel . . . . .	74-00
2077, 100w combo Bass . . . . .	217-20
2078, 100w combo lead . . . . .	217-20
1983, 100w 2 x 12 pair . . . . .	disc.
Unit 24, 20w P.A. amp. . . . .	disc.
Unit 25, 50w P.A. amp 2 col. . . . .	244-80
Unit 26, 100w P.A. amp 2 col. . . . .	296-90
Unit 27, 100w P.A. amp . . . . .	disc.
2080, 30w P.A. . . . .	137-90

LE.4/H PA col. . . . .	115-50
LE.2/H PA col. . . . .	75-90
LE.60/H PA col. . . . .	201-30
LE.50/H PA col. . . . .	108-90
LE.30/H PA col. . . . .	151-80
LE/HT Tweeter cab . . . . .	95-70
PA 200 amp . . . . .	313-50
C5.50 PA amp. . . . .	115-50
Mustang amp. . . . .	244-20
B.200 amp. . . . .	158-40
Profi amp . . . . .	273-90
Junior amp. . . . .	85-80
GA.200 amp . . . . .	383-80
GA.200 E amp . . . . .	383-80
BA.200 amp . . . . .	264-00
BA.200 E amp . . . . .	264-00
ET.600 cab . . . . .	102-30
ET.500 bass cab . . . . .	102-30
GC.100 A cab . . . . .	102-30
GC.100 B cab . . . . .	102-30
BC.100 bass cab . . . . .	108-90

**ROSE-MORRIS**

<b>MARSHALL</b>	
L/B/O AMPS:	
1967, 200w lead . . . . .	disc.
1959, 100w lead . . . . .	148-70
1987, 50w lead . . . . .	102-60
1959T, 100w lead trem . . . . .	disc.
1987T, 50w lead trem . . . . .	disc.
2062, 250w bass . . . . .	213-10
1978, 200w bass . . . . .	disc.
1992, 100w bass . . . . .	148-70
1986, 50w bass . . . . .	148-70
1989, 50w organ . . . . .	102-60
<b>L/B/O CABS:</b>	
1980, 150w . . . . .	disc.
1990, 8 x 10, 100w . . . . .	132-30
2038, 4 x 10, 60w . . . . .	disc.
2032, 4 x 12, 100w . . . . .	disc.
2033, 4 x 12, 120w . . . . .	disc.
2045, 2 x 12, 60w . . . . .	79-00
1935-1935B, 4 x 12, 100w . . . . .	132-30
1960-1960B, 4 x 12, 100w . . . . .	132-30
1982-1982B, 4 x 12, 200w . . . . .	162-00
1979-1979B, 4 x 15, 200w . . . . .	190-70
2056, 250w . . . . .	302-60
2052, 125w . . . . .	176-30
2064, 1 x 12 cab 100w 126-00	
2065, 1 x 15 cab, 125w 147-40	

<b>SET-UPS L/B/O</b>	
Unit 1, 50w lead . . . . .	181-50
Unit 2, 50w lead . . . . .	288-90
Unit 3, 100w lead . . . . .	413-30
Unit 4, 100w lead . . . . .	325-00
Unit 5, 100w lead . . . . .	296-00
Unit 6, 200w lead amp . . . . .	disc.
Unit 7, 200w lead amp . . . . .	disc.
Unit 8, 50w organ . . . . .	181-50
Unit 9, 100w lead . . . . .	296-00
Unit 10, 100w lead amp . . . . .	disc.
Unit 11, 100w lead . . . . .	401-30
Unit 12, 200w lead amp . . . . .	disc.
Unit 13, 200w lead amp . . . . .	disc.
Unit 14, 50w lead amp . . . . .	disc.
Unit 15, 50w lead . . . . .	234-90
Unit 16, 100w lead . . . . .	275-00
Unit 17, 100w lead . . . . .	310-70
Unit 18, 100w lead . . . . .	325-00
Unit 19, 200w lead . . . . .	592-40
Unit 20, 50w bass . . . . .	181-50
Unit 21, 100w bass . . . . .	300-70
Unit 22, 100w bass . . . . .	413-30
Unit 23, 200w bass amp . . . . .	disc.

<b>OTHERS:</b>	
2040, 50w combo . . . . .	184-20
2041, 50w two piece . . . . .	230-30
2048, 50w reverb amp . . . . .	118-40
2059, 100w two piece reverb. . . . .	317-00
2068, 100w Artist reverb amp . . . . .	164-40
2049, 50w 2 x 12 cab . . . . .	112-00
2069, 100w 4 x 12 cab . . . . .	152-60
2003, 100w P.A. 4 inputs . . . . .	154-80
1968, 100w, 8 inputs . . . . .	disc.
1985, 50w 4 inputs . . . . .	120-60
2043, 200w 2 x 12, 2 x 10 pair . . . . .	215-80
2047, 100w 1 x 12, 1 x 10 pair . . . . .	142-20
2070, PA mixer, 12 channel . . . . .	1088-80
2071, PA mixer, 6 channel . . . . .	74-00
2077, 100w combo Bass . . . . .	217-20
2078, 100w combo lead . . . . .	217-20
1983, 100w 2 x 12 pair . . . . .	disc.
Unit 24, 20w P.A. amp. . . . .	disc.
Unit 25, 50w P.A. amp 2 col. . . . .	244-80
Unit 26, 100w P.A. amp 2 col. . . . .	296-90
Unit 27, 100w P.A. amp . . . . .	disc.
2080, 30w P.A. . . . .	137-90
2050, P.A. mixer, 9 channel . . . . .	315-80
2051, 250w P.A. slave . . . . .	223-6L
2056, 250w P.A. cab . . . . .	302-60
2055, 125w speaker and horn, pair . . . . .	463-20
2057, double flare horn unit . . . . .	157-90
2052, 125w cab bass boost. . . . .	176-30
<b>LINE SOURCE P.A.:</b>	
2009, 100w amp. . . . .	disc.
2010, 50w amp . . . . .	disc.
2011, 20w amp . . . . .	disc.
2008, 6w col. . . . .	disc.
2007, 10w col. . . . .	disc.
2006, 15w col. . . . .	disc.
2005, 18w col. . . . .	disc.
2004, 24w col. . . . .	disc.
2004, 24w col. . . . .	disc.

200w . . . . .	165-00
Slope front monitor cab. . . . .	42-90
Monitor System: 2 cabs., plus slave. . . . .	151-80
Vitavox S3 for electronic crossover . . . . .	126-50
Celestion Budget Horn, 100w . . . . .	82-50
2 x 12 + 2 H Mini . . . . .	204-49
2 x 12 . . . . .	117-37
2 x 12 + 1 H . . . . .	172-70
4 x 12 Columns . . . . .	203-50
4 x 12 Guitar cab. . . . .	117-59
Matching Horns . . . . .	102-30
4 x 10 Columns . . . . .	93-50
3 x 10 Columns . . . . .	72-60
<b>AMPS.</b>	
'50' Combo . . . . .	169-13
'50' Top (Twin channel) . . . . .	74-25
60 Slave . . . . .	66-00
100 Slave . . . . .	103-07
100 PA (6 channel) . . . . .	130-02

<b>SELMER</b>	
L+B 100 . . . . .	174-90
SL 100 Slave . . . . .	127-60
PA 100 . . . . .	184-80
Compact 155S . . . . .	38-50
Compact 305S . . . . .	75-90
Zodiac 100 S.V. . . . .	108-90
Compact 30 S.V. . . . .	91-30
Compact 50R S.V. Reverb . . . . .	141-90
P.A.100/6 S.V. Reverb . . . . .	141-90
P.A.100/4 S.V. . . . .	104-50
Treble 'N' Bass, 100 S.V. . . . .	89-65
Treble 'N' Bass, 50 S.V. . . . .	71-50
Treble 'N' Bass 50 S.V. Reverb . . . . .	82-50
Chieftain 200 Amp. Unit . . . . .	163-90
Chieftain 100 Horn Enclosure unit . . . . .	104-50
Chieftain 100 Bass cabinet . . . . .	108-90
Chieftain Unit, complete . . . . .	361-90
Lead 100 speaker . . . . .	109-45
Bass 100 speaker . . . . .	80-85
P.A. 60H column speaker . . . . .	97-90
Goliath 50, Mk. II . . . . .	68-75
All-purpose 100 speaker . . . . .	108-90
All-purpose 50 speaker . . . . .	74-80
TV-60 P.A. col. speaker . . . . .	80-30
TV-35 P.A. col. speaker . . . . .	48-48
TV-20 P.A. col. speaker . . . . .	60-50

<b>ROSETTI</b>	
9640 Leo Portable amp. . . . .	29-33
9641 Leo Portable amp. with trem. . . . .	32-20
<b>SHURE</b>	
VA300S Speaker Column . . . . .	138-60
VA 301 S Monitor Speaker . . . . .	99-00
VZ302E-C Control Console . . . . .	396-00
VA302E-C Control Console . . . . .	369-60
PM300E Booster amp. . . . .	171-60
A3PC-C Console cov. . . . .	8-36
A3PC set of covs. . . . .	29-48
A3PC-S Speaker cov. . . . .	10-56
A3S-C Console stand . . . . .	26-84
A3S-S Speaker stand. . . . .	10-56
A3PC-S Monitor cov. . . . .	8-36
P300R rack mount kit . . . . .	6-60

<b>RSE</b>	
RSE	

2100-A, 100w amp. top.	213-60	100w Horn Bin ... SE-4124, 4 x 12" P.A. Col, 50w single ... SE-4125, 4 x 12" P.A. Col, 100w single ... SE-4126, 4 x 12" P.A. Col 150w single ... SE-4127, 4 x 12" P.A. Col 200w single ... SE-2123, 2 x 12" P.A. Cab 25w single ... SE-2124, 2 x 12" P.A. Cab 50w single ... SE-2125, 2 x 12" P.A. Cab 100w single ... Mixer, Type 'A' 8 Channel Reverb/Mixer ... SA-212, 50w 2 x 12" Lead combo amp ... SE-412, 50w 4 x 12" Bass combo amp ... SE-2150, 100w 2 x 15" Bass Reflex Cab ... SE-4151, 200w 4 x 15" Bass Reflex Cab ... SE320, 4 x 12 p.a./bass, 100w ... SE260, 2 x 15" bass, 100w ... PEAVEY U.S.A. P-C212 Classic, 50w Comb. Amp., 2 x 12" speakers ... P-C410 Ditto, with 4 x 10" speakers ... P-V212 Vintage, 110w Comb. Amp., 2 x 12" speakers ... P-V410 Ditto, with 4 x 10" speakers ... P-SA Standard, 130w Comb. Amp., 210w amp P-MA Musician, 210w amp P-BA215 Bass System, 210w, Bass amp with 2 x 15" speakers ... P-MA412 Musician System, 210w, Musician amp with 4 x 12" speakers ... P-MS12H Monitor System, 130w, Monitor amp with 2 cabs 1 x 12" plus horn ... P-MS410 Monitor System, as above but with 2 x 10" speakers ... P-PA Standard PA, 130w, 4-channel PA Mixer/Amp. ... P-PA400 PA 400, 210 watt, 6-channel PA Mixer/Amp. ... P-CSP Commercial Sound Projector, bass reflex ported 3-way BIN, 1 x 15" 1 x 12", 90° radial horn ...	198-00 150-60 125-40 140-25 186-45 64-35 79-20 108-90 297-00 151-80 196-35 141-90 217-80 180-00 180-00 TBA T.B.A.	<b>JOHNSON</b> J5, 5w combo ... 28-64 J15V, 15w combo ... 51-33 J30, 30w combo ... 103-19 J50V, 50w combo ... 110-28 J100 UV amp ... 112-66 J100 PV p a amp ... 123-46 J100 PVR p a amp ... 136-65 J100 SV slave amp ... 94-55 J100 SS slave amp ... 62-78 J100 SS, C slave amp ... 56-10 Echomaster ... 72-11 J45M ... 25-11 J45B ... 25-11 J45MT ... 26-73 J45BT ... 26-73 Reverbmaster ... *19-10 Mixmaster ... *19-10 Tonemaster ... 68-72 Soundmaster ... 121-91 J/412 M cab ... 106-57 J/412 H cab ... 123-62 J/412 F cab ... 87-78 J/412 G cab ... 113-48 J/412 SM cab ... 105-55 J/412 SH cab ... 121-50 J/412 SF cab ... 86-79 J/412 SG cab ... 112-00 J/212 M cab ... 66-55 J/212 H cab ... 76-04 J/212 F cab ... 56-78 J/212 G cab ... 71-28 J/50 SSLs cab ... 138-97	Monitor reverb amp. top ... 88-00 E.R.100 ... 98-00 P.A.100 ... 88-00 S.L.100 ... 74-80 Band Mixer 100, Mk. 2 ... 115-50 Audiometer Mixer ... 264-00 Reverb Master 100 ... 159-50 Super Dual 12 ... 62-70 Super 40 ... 67-70 Starfinder 100 Bass ... 77-00 Starfinder 100 Twin 15 ... 93-50 Super Starfinder, 4 x 12", 150w ... 126-50 Super Starfinder, 4 x 12", 80w ... 88-00 X.40 Reflex Bass ... 148-50 1 x 12" PA ... 35-20 4 x 10" column ... 47-50 6 x 10" column ... 77-40 Club system ... 63-80 Club 2 x 12" ... 44-00 Band system ... 76-00 Band, 2 x 12" ... 66-00 Foot Monitor 2 x 12" + Horn ... 80-00 Vendetta ... 126-50 4 x 12", A column ... 83-50 4 x 12", A super col. ... 96-80 4 x 12", B col. ... 121-00 4 x 12", C col. ... 115-50 2 x 12", B cab. ... 66-00 X.32 Horn col. ... 66-00 X.29 Stack ... 253-00 Horn cluster ... 77-00 Festival stack ... 528-00	250 BASS SYSTEMS: 2-15B-1 (complete) ... 428-00 3-15B-1 ... 505-00 2-D140F-1 ... 556-00 3-D140F-1 ... 698-00 1-18B-1 ... 491-00 2-15B cab ... 209-00 3-15B ... 207-00 2-D140F ... 337-00 2-D140F ... 337-00 3-D140F ... 272-00 1-18B ... 272-00 <b>COMBO AMPS:</b> Commander ... 317-00 Charger ... 250-00 Hustler ... 273-00 Sidewinder with J.B.L. ... 273-00 <b>PA SYSTEMS:</b> 150 PA ... 503-00 300 PA ... 738-00 302 PA ... 673-00 303 PA ... 893-00 305 PA ... 1098-00 150 PA cols (pr.) ... 251-00 300 PA cols ... 418-00 303 PA cols ... 573-00 305 PA cols ... 778-00 X2G + IH PA col with power module ... 393-00 X2A + IH ... 470-00 X2L + IH ... 496-00 Monitor module ... 199-00 <b>KASINO PA SYSTEMS:</b> 8 channel mixer, high imp ... 467-00 8 channel mixer, low imp ... 549-00 16 channel mixer, high imp ... 582-00 16 channel mixer, low imp ... 745-00 Lounge/arena single col ... 239-00 Theatre/stadium single col ... 340-00 Monitor module ... 199-00 Complete lounge system high ... 944-00 Complete lounge system, low ... 1026-00 Complete theatre system, high ... 1145-00 Complete theatre system, low ... 1127-00 Complete arena system, high ... 1536-00 Complete arena system, low ... 1700-00 Complete stadium system, high ... 1938-00 Complete stadium system, low ... 2102-00 <b>WHITE</b> LV.100 Guitar/Bass amp. (100w, RMS) ... 140-80 PA.100, 6-channel, full mix amp. (100w RMS) ... 285-45 PA.200, 6-channel full mix amp. (200w RMS) ... 396-00 SL.100 Slave amp. ... 128-70 MGW.6, 6-chan Mixer ... 185-90 MGW.12, 12-channel Mixer (full mix) ... 440-00 LW.100C, 4 x 12. Bass Enclosure ... 130-90 MW.150, 1 x 15. Horn Bass Enclosure ... 166-10 JW.151, 1 x 18, 150w Guitar/Bass Enclosure ... 174-90 M.40, 1 x 12, 40w Enclosure ... 42-90 PAW.80, 2 x 12, 80w RMS, P.A. Enclosure (pairs) ... 151-80 PAW.160, 4 x 12, Enclosure (pairs) ... 269-50 PAR.152, 1 x 15 Horn Bin ... 166-10 H.100A Altec Horn ... 171-60 H.101V Vitavox Horn ... 115-80 <b>W.M.I.</b> Amplifiers: CM-8, 6" speaker ... 11-99 CM-66, 8" speaker w/ tremolo/horn vent ... 23-10 K-85 Bass, 12" speaker ... 26-95 K-66 De Luxe Junior ... 26-95 <b>ZOOT-HORN</b> BB.1, 1 x 15" 150w Bass Bin ... 155-00 BB.2, 2 x 15" 300w Bass Bin ... 285-00 FB.1, 2 x 12" Reflex Wedge Monitor ... 164-00 FB.2, 1 x 12" Reflex Wedge Monitor ... 91-00 HU.1 H/F Horn unit ... 127-00 IC.1/1 Reflex 1 x 15" Standard ... 133-00 IC.1/2 Reflex 2 x 15" Standard ... 186-00 IC.1/1B Reflex 1 x 15" Heavy-Duty Bass ... 135-00 IC.1/2B Reflex 2 x 15" Heavy-Duty Bass ... 190-00 IMC/1, 1 x 12 Reflex Stage Monitor ... 93-00 10-channel Mixer ... 600-00 15-channel Mixer ... 775-00 20-channel Mixer ... 1020-00 25-channel Mixer ... 1195-00 Reeling machine for 17-channel Mixer ... 153-00 Reeling machine for 25-channel Mixer ... 187-00 <b>P.A. complete systems:</b> Two examples given on a P.A. guide sheets G.1 and G.2 500w P.A. system (complete) ... 2574-00 1000w P.A. system (complete) ... 4532-00
<b>THOR</b> 147w, L/B/O amp ... 119-45 147w, push button amp ... 130-20 147w, Slave amp ... 104-65 85w, Slave ... 77-50 300w, Horn folded bass cab ... 262-70 300w, 2 x 15 lead cab ... 187-50	<b>TOP GEAR</b> <b>HIWATT</b> DR-504, A.P. 50 amp. ... 103-95 DR-103, A.P. 100 amp ... 136-95 DR-201, A.P. 200 amp ... 180-45 DR-405, A.P. 400 amp ... 292-00 DR-512, P.A. 50/6 amp ... 120-45 DR-112, P.A. 100/6 amp ... 140-25 DR-203, P.A. 200/6 amp ... 209-55 DR-406, P.A. 400/10 amp ... 432-30 STA-50, Slave 50 amp ... 79-20 STA-100, Slave 100 amp ... 107-25 STA-200, Slave 200 amp ... 168-30 STA-400, Slave 400 amp ... 267-30 SE-4121, Lead 50w 4 x 12" Cab ... 108-90 SE-4123, Lead 100 Bass 50 4 x 12" Cab ... 123-75 SE-4122, Lead 150 Bass 75 4 x 12" Cab ... 136-95 SE-4129, All Purpose 200w 4 x 12" Cab ... 178-15 SE-260, 2 x 15" 100w Horn Bin ... 198-00 SE-320, 4 x 12"	<b>TURNER</b> TA 150st power amp ... 165-00 LFH 150L, bass horn cab ... 165-00 MRH 100L mid range cab ... 137-00 HFR 503 h/f horn array ... 275-00 MON 15 H monitor ... N/A M 24/8/2/6 mixer ... P.O.A. Tri-amplification syst for Tri-amplification ... 2970-00 <b>VITAVOX</b> Bass bin 2 x 15 ... 412-77 Bitone 6200 6-cell h.f. unit ... 296-45 Major Bitone ... 393-14 100w Power Range Kit ... 125-00 <b>WALLACE</b> AC.3500XT, Mk. IV, 40w amp ... 115-50 AC.60R5XT, 80w amp ... 148-50 <b>W.E.M.</b> Copicat Echo ... 64-50 Clubman 6w, valve amp ... 30-80 Westminster 10w, valve amp ... 38-50 Dominator Mk. 3 ... 61-60 Dominator Bass Mk. 1 ... 72-60 Power Musette Mk. 2 ... 61-60 E.R.40 ... 66-00 P.A.40 ... 66-00 S.L.40 ... 56-00 Monitor reverb com. ... 154-00	<b>WESTERN ORGAN STUDIOS</b> <b>AMPS/ENERGIZERS:</b> 150-1 ... 147-00 150-2 ... 186-00 250-1 ... 219-00 250-2 ... 270-00 250-4 ... 322-00 150-PA energizer ... 252-00 300-PA energizer ... 252-00 300-PA energizer ... 321-00 <b>150 GUITAR SYSTEMS:</b> 1G + IH-1 (complete) ... 357-66 1G + IH-2 ... 393-96 1G + IH cab ... 209-00 <b>250 GUITAR SYSTEMS:</b> 4-12G-1 (complete) ... 428-00 4-12G-2 ... 479-00 4-12G-2 ... 479-00 4-12G-4 ... 530-00 2-15G-1 ... 428-00 2-15G-2 ... 479-00 2-15G-4 ... 530-00 2-15L-1 ... 530-00 2-15L-2 ... 522-00 2-15L-4 ... 606-00 2G + IH-1 ... 505-00 2G + IH-2 ... 557-00 2G + IH-4 ... 608-00 2L + IH1 ... 608-00 2L + IH-2 ... 659-00 2L + IH-4 ... 710-00 4-12G cab ... 209-00 2-15G cab ... 209-00 2-15G cab ... 209-00 2-15L cab ... 312-00 2G + IH cab ... 287-00 2L + IH cab ... 389-00			
<b>D. H. BALDWIN</b> 4264, 34 x 16 ... 4265, 36 x 16 ... 4271, 26 x 14 ... 4272, 28 x 14 ... 4273, 30 x 16 ... 4274, 32 x 16 ... 4275, 34 x 16 ... 4276, 36 x 16 ... 4110, 22 x 14 ... 4111, 24 x 14 ... 4115, 26 x 14 ... 4117, 28 x 14 ... 4244, 18 x 14 ... 4249, 20 x 14 ... 4247, 22 x 14 ... 4269, 24 x 14 ... 4271, 26 x 14 ... 4272, 28 x 14 ... Tom Toms: 4415, 12 x 8 ... 4416, 13 x 9 ... 4420, 14 x 10 ... 4421, 15 x 12 ... 4417, 14 x 14 ... 4418, 16 x 16 ... 4422, 16 x 18 ... 4419, 18 x 18 ... 4423, 18 x 18 ... also in walnut Cymbals: K. Zildjian & Ajaha - prices being revised	<b>BOOSEY &amp; HAWKES</b> <b>BEVERLEY</b> Panorama 21 ... 223-85 Panorama 22 ... 303-05 Panorama 24 ... 264-66 Galaxy 18 ... 183-70 Galaxy 21 ... 197-12 Galaxy 24 ... 200-97 <b>AVEDIS ZILDJIAN</b> 7386, 8" ... 8-15 7387, 10" ... 10-10 7389, 12" ... 15-80 7390, 13" ... 17-65 7391, 14" ... 20-30 7392, 15" ... 22-80 7393, 16" ... 25-25 7394, 17" ... 27-75 7395, 18" ... 30-35 7399, 19" ... 32-85 7396, 20" ... 35-45 7400, 21" ... 36-60 7397, 22" ... 39-00 <b>AVEDIS ZILDJIAN BRILLIANT</b> 7387B, 10" ... 14-10 7390B, 13" ... 21-70 7391B, 14" ... 24-30 7392B, 15" ... 26-80	7393B, 16" ... 29-20 7394B, 17" ... 31-90 7395B, 18" ... 34-50 7396B, 20" ... 39-45 7397B, 22" ... 44-40 7395MC, 18" mini-cup cymbal ... 30-35 7396MC, 20" ... 35-45 7390HH, 13" Hi-Hat cymbal ... 35-30 7391HH, 14" ... 40-60 7392HH, 15" ... 45-60 7393HH, 16" ... 50-50 7391NB New Beat Hi-Hat, 14" ... 40-60 7392NB, 15" ... 45-60 7391KC Kenny Clarke Hi-Hat, 14" on 15" ... 43-10 7395R, 18" rivet ... 30-35 7396R, 20" ... 35-45 7395FT, 18" flat-top ... 30-35 7396P, 20" 'Pang' ... 35-45 7396T, 20" 'Triog' ... 35-45 7400R M 21" Rock ... 36-60 7397S, 22" Swish ... 39-00 7398, 28" Gong ... 127-88 2221 Pacemaker ... 204-09 2222 Big Sound ... 211-26 2219 Showman 22" ... 257-81 2219A Showman 24" ... 266-75 2244 Iceberg (Showman 22" Trans-parent) ... 368-96 <b>Outfits - with stands:</b> 2220/S Recording ... 249-79 2221/S Pacemaker ... 253-36 2222/S Big Sound ... 260-52 2219/S Showman 22" ... 312-87 2219A/S Showman 24" ... 321-82 2244/S Iceberg ... 411-93 <b>Drums:</b> 2223 Vibrasonic Snare Drum ... 35-80 2243 Metal Shell Snare Drum ... 50-55 2224, 12 x 8 Tom Tom ... 33-50 2225, 13 x 9 Tom Tom ... 34-44 2226, 14 x 14 Tom Tom (incl. legs) ... 51-15 2227, 16 x 16 Tom Tom (incl. legs) ... 53-19 2228, 18" Bass drum ... 62-32 2229, 20" Bass drum ... 66-24 2230, 22" Bass drum ... 74-34 2235, 24" Bass drum ... 82-54 2242, 26" Bass drum ... 107-41 <b>Cymbals:</b> 14" (per pair) ... 8-32 15" (per pair) ... 9-67 16" (each) ... 5-37 18" (each) ... 6-99 20" (each) ... 9-31 22" (each) ... 12-45 <b>Heads by Remo:</b> 12" Tom Tom ... 3-05 13" Tom Tom ... 3-31 14" Batter ... 3-44 14" Snare ... 3-22 16" Tom Tom ... 3-85 18" Bass drum ... 5-73 20" Bass drum ... 6-40 22" Bass drum ... 6-89 24" Bass drum ... 7-40 <b>LUDWIG</b> <b>Outfits:</b> Super Classic ... 391-99 Super Classic with 24" Bass drum ... 401-36 Hollywood ... 450-13 Big Beat ... 472-63 <b>Snare Drums:</b> 400 Supra Phonic, 14 x 5 ... 82-52 402 Supra Phonic, 14 x 6 1/2 ... 88-15 404 Acrolite, 14 x 5 ... 61-89 410 Super Sensitive, 14 x 5 ... 124-35 411 Super Sensitive, 14 x 6 1/2 ... 127-53				

## PERCUSSION INSTRUMENTS

### D. H. BALDWIN

### GRETSCH

### Outfits:

4027 Rock 'n Roll ...	TBA
4029 Avant Garde ...	"
4028 Black Hawk ...	"
4015 Name Band ...	"
4025 Progressive Jazz	"
4002 One Nighter Plus ...	"
4007 One Nighter Plus ...	"
Snare:	"
4160G, 14 x 5 ...	"
4160, 14 x 5 ...	"
4157, 14 x 5 1/2 ...	"
4153, 14 x 6 1/2 ...	"
4109, 14 x 5 ...	"
4102, 14 x 5 1/2 ...	"
4103, 14 x 5 1/2 ...	"
4190, 14 x 6 1/2 ...	"
4191, 14 x 6 1/2 ...	"
4192, 15 x 8 ...	"
4193, 15 x 8 ...	"
4105, 14 x 5 1/2 ...	"
Bass Drums:	"
4259, 26 x 14 ...	"
4260, 28 x 14 ...	"
4262, 30 x 16 ...	"
4263, 32 x 16 ...	"

4264, 34 x 16 ...	"
4265, 36 x 16 ...	"
4271, 26 x 14 ...	"
4272, 28 x 14 ...	"
4273, 30 x 16 ...	"
4274, 32 x 16 ...	"
4275, 34 x 16 ...	"
4276, 36 x 16 ...	"
4110, 22 x 14 ...	"
4111, 24 x 14 ...	"
4115, 26 x 14 ...	"
4117, 28 x 14 ...	"
4244, 18 x 14 ...	"
4249, 20 x 14 ...	"
4247, 22 x 14 ...	"
4269, 24 x 14 ...	"
4271, 26 x 14 ...	"
4272, 28 x 14 ...	"
Tom Toms:	"
4415, 12 x 8 ...	"
4416, 13 x 9 ...	"
4420, 14 x 10 ...	"
4421, 15 x 12 ...	"
4417, 14 x 14 ...	"
4418, 16 x 16 ...	"
4422, 16 x 18 ...	"
4419, 18 x 18 ...	"
4423, 18 x 18 ...	"
also in walnut	"
Cymbals:	"
K. Zildjian & Ajaha - prices being revised	"

### BOOSEY & HAWKES

### BEVERLEY

Panorama 21 ...	223-85
Panorama 22 ...	303-05
Panorama 24 ...	264-66
Galaxy 18 ...	183-70
Galaxy 21 ...	197-12
Galaxy 24 ...	200-97
<b>AVEDIS ZILDJIAN</b>	
7386, 8" ...	8-15
7387, 10" ...	10-10
7389, 12" ...	15-80
7390, 13" ...	17-65
7391, 14" ...	20-30
7392, 15" ...	22-80
7393, 16" ...	25-25
7394, 17" ...	27-75
7395, 18" ...	30-35
7399, 19" ...	32-85
7396, 20" ...	35-45
7400, 21" ...	36-60
7397, 22" ...	39-00
<b>AVEDIS ZILDJIAN BRILLIANT</b>	
7387B, 10" ...	14-10
7390B, 13" ...	21-70
7391B, 14" ...	24-30
7392B, 15" ...	26-80

7393B, 16" ...	29-20
7394B, 17" ...	31-90
7395B, 18" ...	34-50
7396B, 20" ...	39-45
7397B, 22" ...	44-40
7395MC, 18" mini-cup cymbal ...	30-35
7396MC, 20" ...	35-45
7390HH, 13" Hi-Hat cymbal ...	35-30
7391HH, 14" ...	40-60
7392HH, 15" ...	45-60
7393HH, 16" ...	50-50
7391NB New Beat Hi-Hat, 14" ...	40-60
7392NB, 15" ...	45-60
7391KC Kenny Clarke Hi-Hat, 14" on 15" ...	43-10
7395R, 18" rivet ...	30-35
7396R, 20" ...	35-45
7395FT, 18" flat-top ...	30-35
7396P, 20" 'Pang' ...	35-45
7396T, 20" 'Triog' ...	35-45
7400R M 21" Rock ...	36-60
7397S, 22" Swish ...	39-00
7398, 28" Gong ...	127-88
<b>DALLAS</b>	
<b>HAYMAN</b>	
Outfits - less stands:	
2220 Recording ...	200-51

2221 Pacemaker ...	204-09
2222 Big Sound ...	211-26
2219 Showman 22" ...	257-81
2219A Showman 24" ...	266-75
2244 Iceberg (Showman 22" Trans-parent) ...	368-96
<b>Outfits - with stands:</b>	
2220/S Recording ...	249-79
2221/S Pacemaker ...	253-36
2222/S Big Sound ...	260-52
2219/S Showman 22" ...	312-87
2219A/S Showman 24" ...	321-82
2244/S Iceberg ...	411-93
<b>Drums:</b>	
2223 Vibrasonic Snare Drum ...	35-80
2243 Metal Shell Snare Drum ...	50-55
2224, 12 x 8 Tom Tom ...	33-50
2225, 13 x 9 Tom Tom ...	34-44
2226, 14 x 14 Tom Tom (incl. legs) ...	51-15
2227, 16 x 16 Tom Tom (incl. legs) ...	53-19
2228, 18" Bass drum ...	62-32
2229, 20" Bass drum ...	66-24
2230, 22" Bass drum ...	74-34
2235, 24" Bass drum ...	82-54
2242, 26" Bass drum ...	107-41
<b>Cymbals:</b>	
14" (per pair) ...	8-32
15" (per pair) ...	9-67
16" (each) ...	5-37
18" (each) ...	6-99
20" (each) ...	9-31
22" (each) ...	12-45
<b>Heads by Remo:</b>	
12" Tom Tom ...	3-05
13" Tom Tom ...	3-31
14" Batter ...	3-44
14" Snare ...	3-22
16" Tom Tom ...	3-85
18" Bass drum ...	5-73
20" Bass drum ...	6-40
22" Bass drum ...	6-89
24" Bass drum ...	7-40
<b>LUDWIG</b>	
<b>Outfits:</b>	
Super Classic ...	391-99
Super Classic with 24" Bass drum ...	401-36
Hollywood ...	450-13
Big Beat ...	472



<b>Pear Drums and Accessories:</b>	
70 Big Shot outfit	204-60
67 Thunda-King outfit	144-93
68 Dyna-Max outfit	127-88
4514 Snare drum	18-75
4714 Snare drum	17-05
710 Bass pedal drum	6-77
709 Bass drum pedal	6-27
708 Bass drum pedal	4-77
805 Hi Hat pedal	8-66
700 Hi Hat pedal	5-69
704 Snare drum stand	3-75
706 Snare drum stand	4-16
706 Snare drum stand	5-42
702 Cymbal stand	3-09
703 Cymbal stand	3-50
721 Bass drum anchor	1-31

<b>HOHNER</b>	
<b>SONOR</b>	
Outfits:	
K120	135-40
K130	186-70
K132	227-80
K162	298-80
Snare Drums:	
D421	64-45
D426 (metal)	80-90
D431	38-85
D444 (metal)	64-45
D454 (metal)	38-45
Tom Toms:	
T628	34-25
T629	34-25
T630	34-25
T631	40-50
T632	40-50
T648	57-55
T649	57-55
T650	57-55
T651	68-45
T652	70-10
T652 (air tuned)	88-65
Bass Drums:	
G230	66-90
G231	66-90
G240	110-50
G241	110-50
Bongos:	
B23	73-15
B24	66-90
B41	27-10
Z6205	5-05
Hi-Hats:	
Z5451	14-00
Z5452	29-60
Y90291	1-55
Zyn (standard):	
Z72	3-25
Z73	4-50
Z74	5-20
Z75	6-40
Z76	8-45
Z77	8-55
Z685	10-55
Z80	10-55
Z695	10-75
Z82	13-15

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<b>PREMIER</b>	
Snare: Metal Shells:	
2000, 14 x 5 1/2	41-80
2003, 14 x 5 1/2	43-34
2006, 14 x 12	46-86
2011, 14 x 4	40-59
37 Hi Fi, 14 x 5 1/2	32-78
38 Hi Fi, 14 x 6 1/2	34-65
Wood Shells:	
2001, 14 x 5 1/2	39-71
2010, 14 x 4	39-71
31, 14 x 5 1/2	31-02
Outfits:	
707, 20" b.ds	430-43
B707, 22" b.ds	434-17
303, 20" b.d	323-29
B303, 22" b.d	325-16
202, 20" b.d	277-75
B202, 22" b.d	279-62
111, 20" b.d	197-12
B111, 22" b.d	198-99
Kenny Clare Bass Drums:	
127, 18 x 15"	40-92
129, 20 x 15"	42-79
130, 20 x 17"	44-00
131, 22 x 15"	44-99
132, 22 x 17"	45-87
121, 24 x 15"	48-40
125, 24 x 17"	51-48
Super Zyn Cymbals:	
352, 12"	11-55
353, 13"	13-42
354, 14"	15-40
354P, 14"	30-80
355, 15"	17-27
355P, 15"	34-54
356, 16"	19-25
358, 18"	23-21
358S, 18"	24-09
360, 20"	26-95
360S, 20"	27-94
362, 22"	33-77
Zyn:	
272, 12"	3-41
273, 13" b.ds	4-07
274, 14" b.d	4-79
274P, 14"	9-57
275, 15"	5-45
275P, 15"	10-89
276, 16"	6-71
278, 18"	8-86
268S, 18"	8-97
280, 20"	11-11
269S, 20"	11-22
282, 22"	13-86
Heavy Pairs Super-Zyn:	
374, 14"	33-55
375, 15"	37-51

249, Portable	278-00
249R, Portable with Rhythm	316-00
2049C, Console	168-00
Oxford Console	362-00
Oxford RL Console with Rhythm and Space Sound speakers	458-00
Eigan Piddo with Foot Pedal	260-00
13-note Pedalboard for Portables	39-60

### DALLAS

Mini Moog Synthesiser	742-50
Moog Sonic Six Synthesiser	654-50
Mellotron 400	764-50
Jo'anna electronic piano	192-67
R.M.I. electronic piano	724-62
Fender Rhodes stage piano	618-92
Fender Rhodes suitcase piano	881-49

### DAVOLI

Davolisint	212-46
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### FARFISA

Model 148R	357-50
Model 150R	479-60
Model 152R	654-50
Model 154R	891-00
Church organ CH25	962-50
Professional Duo	1045-00
Bench to match	46-20
5-watt amplifier to match	167-20
VP 600	797-50
13-note pedalboard	93-50
VIP 400 - incorporating Synthesaloom	577-50
13-note pedalboard	93-50
VIP 233	435-60
13-note pedalboard	41-80
VIP 345, incorporating Synthesaloom	451-00
13-note pedalboard	41-80
Matador R	308-00
Matador R Consoleette	308-00

Professional electronic piano	456-50
Super piano	825-00
Cordovox CG6, incorporating Super IV accordion	1600-50
Cordovox CG7, incorporating Super V accordion	1842-50

### GEN. EL. MUSIC

Audio electric piano	385-00
Insta-Piano I G20 amp.	229-90

### HAMMOND

VS 150	345-00
VS 350	425-00
F2000	535-00
N 100	786-00
N 300	931-00
Phoenix	999-00
T 500	1260-00
Piper	515-00
A 100	1695-00
R 100	1889-00
C 3	1625-00
Regent	2450-00
Concorde	3425-00
D 10	304-00
P 15	88-00
TR 33	77-00
TR 77	147-00

### Hohner

Pianet 'N'	202-20
De luxe Pianet case	46-70
CP amp	82-60
Elpiano	260-45
Sustain pedal	17-50
Collapsible legs	25-25
Clavinet D6	291-55
Bass Z	118-15
Bass Z stand	137-60
Electra Piano	489-90
Organet 41	248-00
Organet 240	408-16
Organet 240RA	506-15
Contessa Electronic	
Hohner rhythm player	199-50
Contessa Mini-Pop Junior	54-65
Contessa Mk 30M	92-55

Contessa Mini-Pop 3	107-65
Contessa Mini-Pop 7	121-20
Atlantic IV Musette	574-85
Atlantic IV de luxe	586-40
Electravox A piano	578-75
Electravox C Button	679-00
Electravox de luxe piano	810-15
Sonovox piano	710-30
Sonovox button	722-65
Organetta N w/bench	28-45
Organa 12	96-85
Organa 249	173-35
Organa 249K	173-35
Organa 354	242-15

### HORNBY-SKEWES

Dewtron DGS. I Gipsy Synthesiser	468-29
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### EKO Electronic Organs

Tiger	213-44
Tiger Mate	268-28
Tiger 61	267-06
Tiger 61R	307-48
Tiger Duo	324-21
Tiger Duo R	372-04
Tiger Duo A	407-58
Tiger Junior	94-48
Tivoli	99-99
Cantorum 44	289-23
Cantorum 44A	326-59
Cantorum 44R	361-54
Cantorum LD-R	381-38
Ducal R	513-17
Ducal RCT	630-96
Corale LT	749-96
Majestic R	657-86
Majestic RCT	773-29
Majestic Auto TC	1258-42

### Crumar Electronic Pianos

CEP. I (with legs)	215-55
CEP. 2 (without legs)	199-65

### Synthesisers

DGS. I Dewtron Gipsy	468-29
Hillwood Blue Comet	499-00

### JENNINGS

J70 Two manual portable	495-00
J71 Three manual portable	605-00
J72 Two manual console	792-00

J73 Three manual console	913-00
POI Two-speed pulsation unit	201-30
TS11 Twin speed horn pulsator	247-50
PB13 13-note pedal board and case	40-70
VCI Foot volume control	11-00

### KENTUCKY

Challenger organ with bench, 200	623-51
Challenger organ with bench and rhythm unit, 201	698-02
Explorer organ with bench, 300	821-70
Explorer organ with bench and rhythm unit, 301	896-19
Adventurer organ with bench, 100	1075-18
Adventurer organ with bench and rhythm unit, 101	1149-69
Bell & Howell cassette tape recorder (portable), 294MC	41-45
Bell & Howell cassette tape recorder, 294 MCB	32-97

### LIVINGSTON

Chorister 1/61 (Melodic Bass)	562-65
Chorale (Melodic Bass)	696-96
Chorale with 29-note pedalboard	874-50
Chorale with 32-note pedalboard	928-39
Chorister 2-69 (A)	1072-50
Chorister 2-69 (B)	1122-00
Chorister 2-72 with pedal speaker cabinet	1119-20
Chorister 2/72 with Pedal/manuals	1254-00
Custom-built instruments	on app.
Magnus:	
350 reed	19-80
401 reed	28-60
421 reed	35-20
421 reed	40-70
469 reed	48-40
535 reed	63-80
570 reed	63-80
Magnus Electronic 1550 portable	108-90

### MACARI

Crumar Group 49	195-80
Crumar Mistrale	693-00
Solo Compact Elec. Piano	198-00

E.M.S. Synthi AKS Synthesiser	464-00
E.M.S. VCS.3	385-00
E.M.S. DK.I keyboard	154-00

### ROSE, MORRIS

GEM	
291 Caravan	121-91
290 Europa	79-11
282 Jumbo Gem	157-45
293 Jumbo 61, 5 oct.	181-87
297 Intercontinental	675-00

### SELMER

LOWREY	
Neptune	449-00
I.C. 44 K-I Walnut	728-00
I.C. Genie Walnut	
I.C.-G	599-00
LC88 SG.I Super Genie with Leslie	852-00
LC-98K Walnut	959-00
LC-98-KSG Walnut	1119-00
GAK Citation	1421-00
Citation Console GAK25	1648-90
HR-98-I Theatre Spinnet	1475-00
GAK-H-I Theatre Organ	1999-00
GAK25H-I Theatre Organ	2589-00
TLOKSA Holiday De Luxe	1295-00

### ELECTRATONE CABINETS

CH2-50 Stereo	438-90
CHI-30	257-40
CHI-5C	383-90
CHI-50P Portable	383-90
CHO-30	193-60
CHO-30 Portable	193-60
Pre-amplifier unit	30-25
ELKA	
Minuette 99C	295-90
Minuette 99CR	321-20
Minuette 99CRA	372-90
Minuette 99CRA de luxe	394-90
Ancona 701CRA	715-00
Ancona 701CREA	797-50
Hereford 990CREA	801-90
Consolette	240-90
Electric piano	199-65
Capri Junior portable	218-90
Panther 2200 portable	306-90
Internationale 2000 pro portable	935-00
Bench for above model	55-00
13-note pedal board for portables	31-90
Expression pedal for portables	8-25
ORLA	
Pinto Chord	24-20
Chicago Chord	71-50
California	85-25
Venice Console	143-00
Woburn	111-00
4401R walnut	732-60
4401CR walnut	768-90
4019 Ebony	407-00
4020R walnut	506-00
4020D mahogany	525-00
4023C	616-00
4026 mahogany/wint	823-90
540 mahogany/walnut	840-40
550 mahogany/walnut	1086-80
4080R walnut	1147-30
4370 mahogany/wint	1133-00
4373 mahogany/wint	1412-40
4570 walnut	1555-40
4572 (Church) walnut	1555-40
4573 walnut	1824-90
4700 walnut	2802-80
Pianos	
Chatsworth 3' 3", mahogany/teak	484-00
Woburn 3' 6", mahogany/teak	514-80
Electric Piano, Black/Beige	343-20
Leslie Tone Cabinets	
125 walnut	252-00
225 walnut	270-00
145 walnut	368-00
147 walnut	393-00
212s walnut	565-00
700 walnut	439-00
760 walnut	445-00

### VISICOUNT

Napoli Series:	
Napoli Single	151-80
Napoli Duo	173-80
Galanti Duo (X300)	195-80
Galanti Duo (X300R)	
A+B	261-80
Napoli Duo	261-80
Napoli Duo	327-80
Napoli Duo inc. Leslie	426-80
Grande Classe Series:	
C100	328-90
C110, inc. Leslie	456-50
C120, inc. Leslie	544-50
C130, inc. Leslie	632-50
C150, inc. Leslie	852-50

Viscount (X) Series:	
X125	715-00
X150	852-50

Spectravox Series:	
Model 10, w/tape rec	467-50
Model 20, w/tape rec	544-50
Model 30 w/Leslie and tape rec.	698-50
Model 40 w/Leslie and tape rec.	825-00
Electronic Piano Series:	
Insta-Piano	118-80

### WESTERN ORGAN STUDIOS

PARI	
XTO with Leslie	986-00
XTO Split	944-00

### WURLITZER

4401R walnut	732-60
4401CR walnut	768-90
4019 Ebony	407-00
4020R walnut	506-00
4020D mahogany	525-00
4023C	616-00
4026 mahogany/wint	823-90
540 mahogany/walnut	840-40
550 mahogany/walnut	1086-80
4080R walnut	1147-30
4370 mahogany/wint	1133-00
4373 mahogany/wint	1412-40
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212s walnut	565-00
700 walnut	439-00
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