

MUSIC WORLD &

MAR '74 25p

# BEAT INSTRUMENTAL

& INTERNATIONAL  
RECORDING STUDIO

PRICES OF OVER  
2500 NEW GUITARS,  
AMPS, SPEAKERS,  
KEYBOARDS & DRUMS

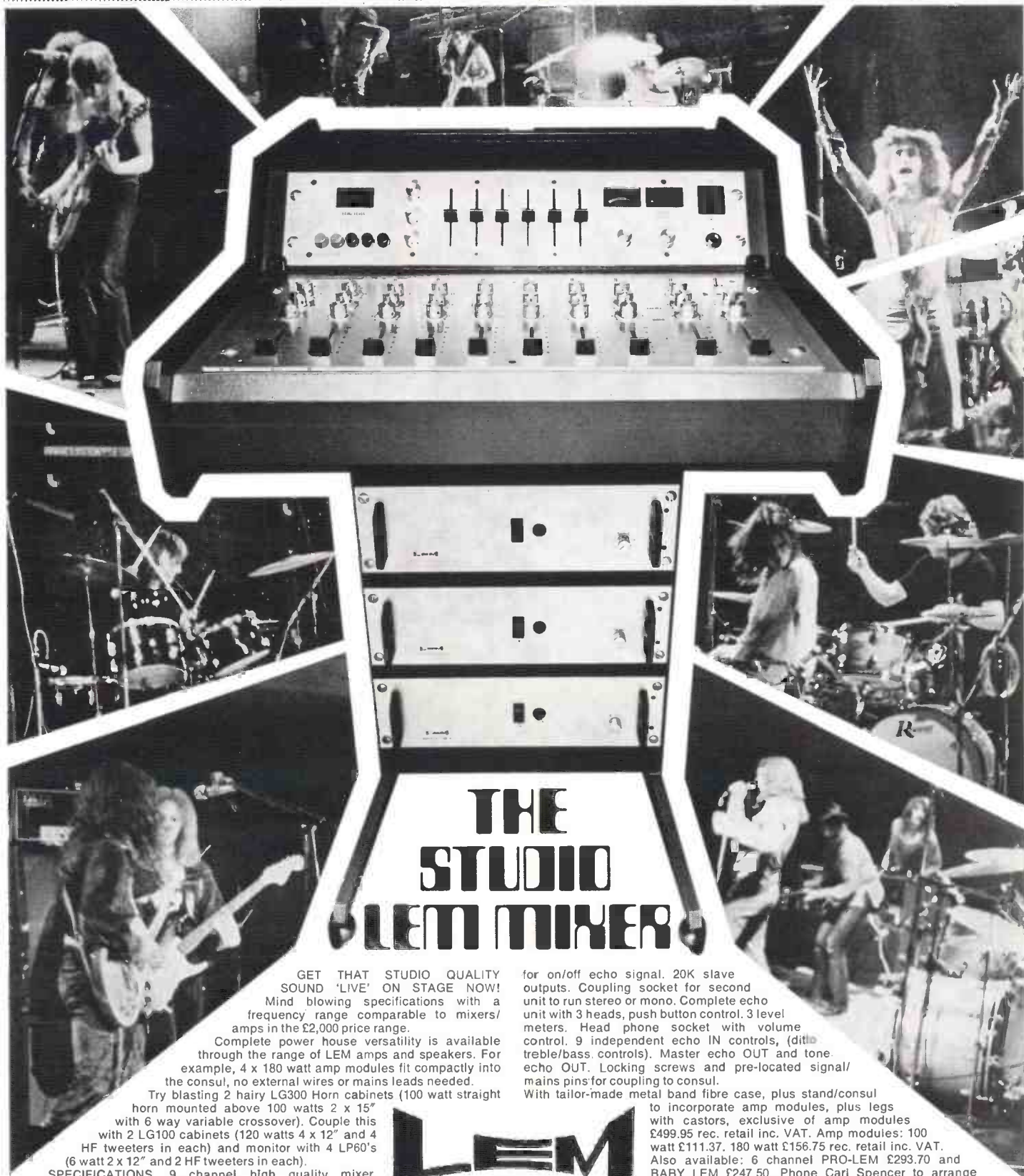
**CAN GIRLS  
REALLY  
PLAY  
ROCK?**

will paul  
ever  
re-join john?

how to make a single



# BALDOCK



## THE STUDIO LEM MIXER

GET THAT STUDIO QUALITY SOUND 'LIVE' ON STAGE NOW! Mind blowing specifications with a frequency range comparable to mixers/amps in the £2,000 price range.

Complete power house versatility is available through the range of LEM amps and speakers. For example, 4 x 180 watt amp modules fit compactly into the consul, no external wires or mains leads needed.

Try blasting 2 hairy LG300 Horn cabinets (100 watt straight horn mounted above 100 watts 2 x 15" with 6 way variable crossover). Couple this with 2 LG100 cabinets (120 watts 4 x 12" and 4 HF tweeters in each) and monitor with 4 LP60's (6 watt 2 x 12" and 2 HF tweeters in each).

**SPECIFICATIONS.** 9 channel high quality mixer, high/low switch on each channel. Foot control socket

for on/off echo signal. 20K slave outputs. Coupling socket for second unit to run stereo or mono. Complete echo unit with 3 heads, push button control. 3 level meters. Head phone socket with volume control. 9 independent echo IN controls, (dittle treble/bass controls). Master echo OUT and tone echo OUT. Locking screws and pre-located signal/mains pins for coupling to consul.

With tailor-made metal band fibre case, plus stand/consul to incorporate amp modules, plus legs with castors, exclusive of amp modules £499.95 rec. retail inc. VAT. Amp modules: 100 watt £111.37. 180 watt £156.75 rec. retail inc. VAT. Also available: 6 channel PRO-LEM £293.70 and BABY LEM £247.50. Phone Carl Spencer to arrange demo and further details: BALDOCK 2411/2.

# LEM

AMPLIFICATION

General Electro Music (UK) Ltd., Viscount House, Ashville Estate, Royston Road, Baldock, Herts. Tel: Baldock 2411/2.

# BEAT INSTRUMENTAL AND INTERNATIONAL RECORDING STUDIO

No. 130

March 1974

## Editorial and Advertisement Offices

58 Parker Street, London WC2B 5QB  
Telephone 01- 242 1961

Publisher:  
SEAN O'MAHONY

Advertisement Director:  
CHARLES WOODS

Editor:  
ROB BARTLETT

Assistant Editors:  
JOHN DALTON  
DEL ROBINSON

Art Editor:  
MIKE RAXWORTHY

Group Advertisement Manager:  
RICK DESMOND

Circulation Manager:  
JAMES HAWKINS

Copyright © 1974 by Beat Publications  
All Rights Reserved

Printed by  
Graphic Art Services (Brighton) Ltd.  
Burgess Hill, Sussex RH15 9EH  
Distributors: SurrIDGE, Dawson & Co. Ltd.  
136-142 New Kent Road, London S.E.1  
Telephone: 01-703 5480

# CONTENTS

Front Cover Picture – Lynsey de Paul	
P.F.M. – The Best in Italian Rock	5
Paul and John – Will They Ever Rejoin?	6
Lyndsay Kemp – The Man Who Taught Bowie Mime	8
Kiki Dee – Moving With Confidence	10
Jeff Lynne – On The Third E.L.O's Third Day	12
Making A Single – Amazing Blondel Show You How	14
Letters and Queries	16
Can Girls Really Rock? – A Collective Look At The Girls Who Do	18
On Tour With – The Jackson Five	22
Snafu – Heading For The Top	24
Cozy Powell – Drumming With The Devil	26
Buckeye Politicians – New To Britain	28
Greg Lake – And The Band Who Struck Gold	30
Clifford T. Ward – From Blackboards To Mantle Pieces	32
The Martin Story Pt. 1 – A Slice Of American History	34
Brinsley Schwartz – From Bad Joke To Happy Ending?	36
Rod Argent – What's Nexus?	38
Across The Mersey – A Look At Today's Liverpool Scene	39
Ange – And La Business Musique de France	41
Studio Spotlight – Scorpio Sound	42
Sweet – Their New Ingredients	46
Instrument Review – Fender Stratocaster	48
Album Reviews	50
Instrumental News	52
Studio Playback	56
Frankfurt Trade Show – A Preview Of New Instruments And Equipment	60
Listings – All The Latest Prices	80
Advertisement Index	87

Michael Jackson



Paul McCartney



**new from Davoli**

**solid state transistor  
slave 200 watts**

**bin and horn  
systems**

**mixers for  
stage and  
studio**

**come and see us at  
FRANKFURT FAIR  
stand no. 50455  
50457**

**DAVOLI**  
amplification

# TUNE IN TO P.F.M.

The good vibes reached us before the group did. For a couple of months people kept on mentioning this really good, Italian group, whose name was something connected with fornicating radios. However, being the hardened rock journalists we are, we said: 'Oh, really? Believe it when we see it!'

So one day one of our *B.I.* writers was travelling in a car, somewhere between Marble Arch and Victoria, when a number called *Celebration* came on the radio. It was off the last album by *Premiata Forneria Marconi* which, incidentally, is the name of a Patisserie in Brescia, Northern Italy.

*Four-fifths of P.F.M. (minus bassist Yan Djivas)*

The result of this was that the very next day our office acquired a copy of their album, *Photos Of Ghosts*. We all thought it was excellent till we heard the band live. Then we decided that the sound on the album was nowhere near up to the sound of the group live. The energy and high standard of playing and performing put out by these five musicians just wasn't completely captured on the record.

*P.F.M.* have been together for nearly three years, although four members of the band were widely known as a band called *Quelli*, prior to this. All of them have studied their instruments intensively

for a number of years and reached the standard where they completely monopolised Italy's session musician scene and, for four years, played on nearly 90 per cent of all Italian pop records.

## FIENDISH

The line-up is Flavio Premoli (Moog synthesiser, Hammond organ, mellotron, Clarinet, grand piano and lead vocals). Flavio studied classical piano for eight years at Italy's foremost Conservatory and gained diplomas in, amongst other things, Orchestration and composition. His playing now is a mixture of fiendishly difficult classical techniques, richly textured jazz chords and progressions and rock rhythms.

Franco Mussida is the guitar virtuoso, playing classical guitar, 12 string, Les Paul lead guitar, mandolin and vocals. Yan Patrick Dji-

vas plays bass and is the newest member of the band.

Mauro Pagani plays violin, flute and piccolo, swapping instruments with amazing speed, and drummer Franz Di Ciocci, when he comes out from behind his kit for his solo singing and dancing spot, is a star in his own right.

Of course, being an Italian-speaking band, whose English ranges from the fluent to the non-existent, means that they actually produce *two* versions of their albums, one in Italian for the Continental market and one in English.

They collaborate with Pete Sinfield on the English lyrics and are currently working with him on a new album, both versions of which are being recorded at Advision.

Music-wise, their melange of different schools of music leads to comparisons with Yes and E.L.P., yet *P.F.M.* have a sound that is all their own. What's more, their high-energy stage act enables their audiences to really get off at their gigs.



## DNA ELECTRONIC



### DNA MX2010 CS STEREO GROUP MIXER

Up to 10 input channels with bass, treble, echo/reverb level, P.F.L. sensitivity and pan controls. Echo, reverb and channel output switching.

Two output channels with VU meter. Echo send and return. Headphone o/p on P.F.L. Foldback output. Built-in reverb with bass, treble and master level control.

Price of 10-channel stereo mixer **£425**  
**MIXER MODULES**

Input modules	£28
Mixer/line amp module with VU and master volume	£30
Reverb module with bass, treble and master control	£30
Monitor amp module	£25



**WORLDS END, SOWERBY, THIRSK, YORKS**  
Tel. 0845 22575

Authorised **ElectroVoice** Distributor  
and Service Agency

# WILL JOHN AND PAUL REJOIN?

Personally, I don't see any reason why we should try to put the Beatles together again. Paul has a new band, I have a new band and no doubt George and Ringo will form new bands. People keep talking about the split as if it's the end of the earth. It's only a rock group that has split up, it's nothing more important. You have all the old records there if you want to reminisce.'

Those were the words of John Lennon at the time when the Beatles had decided to call it a day. It was unfortunate that the way in which the group did eventually disband was carried out in a court of law, but the entire Beatles adventure had ballooned out of all proportion and this, unfortunately, seemed the only way out.

It was Paul who filed a court suit which demanded the dissolution of the Beatles, and just after he filed it he said, 'For me, I

want to get out of the contract, I think the group is finished. We have split and everything that we have ever earned, or that we were ever in, should now be divided equally. But the others don't agree. They think it should continue exactly as it was. If the three of them wanted to, they could sit down today and write on a little piece of paper and I would be released. That is all I want.'

Unfortunately they didn't write on that piece of paper and after a costly court hearing the Beatles were no more. It was a sad and unhappy ending to the group that changed the face of pop music: as we now know it.

Many questions were being asked at this time as to what the boys were going to do. Would John, George and Ringo find a replacement for Paul and keep the band going or would they really go about their own ways and make

music separately? The latter seemed the most likely answer because for some time, even when the Beatles were together, if only in name, they had been recording independently of each other. Much of the initial 'split-up' problem came from the fact that Paul had made a solo album which he wanted released at the same time as *Let It Be*. The administrative king at Apple, namely Alan Klein, was worried that this solo effort from McCartney would offset the sales of *Let It Be*, a venture in which Mr. Klein had a possible large financial return.

McCartney was released and that was the crunch. Furthermore, the sales were very promising, but a question which must have loomed over Paul's head was, could he go on making albums with he alone singing, harmonising, drumming, guitaring, producing and whatever else he did on the album? Linda Eastman was around. She could assist with the harmonies.

However, from this album came some fine songs, notably, *Maybe I'm Amazed* and it became apparent that Paul was trying to prove that he no more needed the other three than the other three needed him. The critics, however, didn't entirely agree with Paul and many of them said 'it wasn't what we expected from him'. But what did they expect? It was a better than average pop album.

When confronted by reporters some months later,



Paul was asked what his plans for the future were. He simply replied: 'We have just finished an album and we are already onto the next one before this one is to be released, so we are working hard. But as far as the performances go, once you have played to audiences of 56,000 you can't really surpass that, so we don't have too many performing ambitions left. The ambitions are all in the music as far as I'm concerned. The ambitions are to make music that pleases us and other people.'

## CHARTS

But who was Paul trying to kid? He had openly confessed during the Beatles' dying hours that he did miss playing to audiences and it didn't take too long before we all had some faint inkling that a band was imminent.

On the 19th February 1971, Paul and Linda released a single, the first Paul had appeared on since *Let It Be* was released on the 6th March 1970. *Another Day* was a commercial single obviously aimed at the charts but it gave us no idea of what Paul had up his sleeve. On the 8th March 1971, the record had reached the number two position in the British charts, but still the critics were continuing to put him down. It was as if there was a giant conspiracy against Paul and Linda.



▲ John, Paul, George and Ringo in the 'good old days'



In mid-May, Paul and Linda, who were by now man and wife, released their second album, *Ram*. A competent album, it naturally enough got into the charts, although the single which came from it, *Back Seat Of My Car*, failed miserably to make an impression among the best selling singles. Paul wasn't disillusioned and was at this time arranging his next plan of attack on the music world.

In November 1971, Paul and Linda held a launching party for Wings - that was the title of the five musicians - at the Empire, Leicester Square, London.

## WINGS

*Wild Life*, just like the previous album, sold well, although there was a noticeable lack of what we had come to recognise as pure McCartney on it. The flavour was becoming raucous rock with a slight essence of bubble-gum and, all-in-all, very few people could make out exactly what the band was trying to achieve. Paul, however, knew what the band was trying to do and this first Wings album was the embryo of what was to follow.

In July 1972, Paul launched Wings over Europe (they had up to this point played a couple of un-announced university gigs, but one couldn't really judge their performance from these), a tour in

which the band did 26 concerts travelling not in a regular group van but instead in an open topped double-decker bus. Of course the British press were there, no doubt trying to pick holes in Wings' performance, and they asked Paul why he decided to start his gigging in Europe.

'It's a very new band and if you go and play to Britain or America with a very new band you're really on the spot. You have got to be red hot and it takes a little time to get a new band red hot. It's like living together for a little while, the purpose of it is because you want to get to know each other a little better, which is exactly what we intend to find out on this tour, at the expense of the Europeans if you like.'

At the beginning of 1973 Wings were preparing to take the show on the road in England and Scotland, and everybody, it seemed, was waiting to see them. Everyone had their own special reason for doing so, some to confirm how bad they were supposed to be, some just to see Paul McCartney and others just to see Wings play their music.

Whatever the public's motives were for wishing to witness this five-piece rock outfit they must all have received a pleasant surprise, for at the Odeon, Hammersmith, where the 9,000 tickets for three performances were sold out in a matter of hours, Wings gave one of the best performances witnessed from any rock band for a very long time. They had the audience up on their feet and begging for more. They were polished, tight, funky and McCartney's voice had never sounded better. Even the notorious press had to admit defeat.

## FANS

Much of their repertoire was from their latest album, *Red Rose Speedway*, and it was these

songs that had the auditorium buzzing. When the band had played their last song, quite naturally an encore was required and when Paul and the band returned to their positions at the microphones, Paul, armed with bass in hand, let out with 'going to tell Aunt Mary 'bout Uncle John . . . ' and the rest of the song became inaudible. It was like the Beatles all over again, *Long Tall Sally* was the coup de grace.

Just before this live performance at Hammersmith, Thames television programmed a one hour spectacular entitled James Paul McCartney which was basically a television showing of the band's live performance, with added flowery visuals. But no doubt the Chevrolet show whetted the appetite of young pop fans all over the country.

Just before Wings were due to leave London for Lagos, where they were to record their new album, Henry McCullough and Denny Seiwell announced their departure from Wings, putting it down to the fact that their artistic talents were being stifled. Paul contradicted this reason but nonetheless they took off and Wings, the band that had gone through such rigorous training to become a band to be reckoned with, were now down to a trio.

No immediate plans were made to replace Seiwell and McCullough and Paul thought that whatever function they played in the group he could fulfil equally well . . . and so he did!

During the months preceding the making of *Band On The Run*, the whole Wings story took a strange turn. Firstly John Lennon, who was getting musically frustrated (despite the brilliant *Imagine* album) started speaking with Paul once again and all the niggly things that they said about each other, in and out of their songs, became a thing of the past.

Their transatlantic telephone conversations became more frequent and then, for reasons unknown to Paul or his associates, the Home Office lifted the ruling regarding Paul's drug offence and he was at last free to see his old pal.

The release of *Band On The Run* confirmed to all that Wings were becoming Britain's top band. It was an album that must be a strong contender for the album of the year award. Paul's drumming and guitar playing were more than adequate replacements for the two ex-members and the songs were becoming 'pure McCartney'.

Paul arrived back in London from Lagos to a barrage of pressmen who wanted to congratulate him rather than put him down and he in turn gave them a press reception at Heathrow. He said that he considered that Wings were now finding their feet. Surely the understatement of the year! The press asked him who were going to be the new members, but he said, with all honesty, that he didn't know.

He then flew off to New York for a rest and was again in touch with John Lennon. They discussed the possibilities of playing together again and for the first time since 1969 rumours started circulating that either the Beatles would get back together or John just may join Wings. Neither denied either of these rumours and everyone just sat tight and hoped.

1973 was an exceptionally good year for Wings with records, live performances and television in abundance. 1974 may not be so active, although Paul is producing his brother Mike McGear and his wife Linda, but my guess is that it will bring forth far more excitement and a very likely re-union of the four musicians who vowed that they would never stand on the same stage again.

# BOWIE ~ AND FOLLO



Outside the Bush Theatre, Shepherds Bush, where (at the time of our interview) Lindsay Kemp's mime show *Flowers* was being performed, spread across a poster were these words by David Bowie: 'There's been a lot of talk about Rock Theatre. Well, here's the man who started it all, with whom I spent two fantastic years working and learning — the incredible Lindsay Kemp.'

Elsewhere, Bowie has credited Lindsay with being the greatest visual influence on rock music, and when *Beat* visited him in his theatre dressing room, he was keen to tell how his involvement with rock, and David's with mime, first came about.

## VISUAL

He remembers the first time he heard Bowie vividly, even though it's now more than six years ago. But the conversation was dominated by the art he has spent years perfecting — silent expression — which made the interview far more a visual

than an auditory experience.

'I was listening to the radio whilst having breakfast at a friend's place, feeling very jolly indeed, and this very beautiful song was played — I remember the very instant. In fact, I was eating apricot jam. I felt very enchanted by the voice, but at that time nobody had heard of David Bowie.'

## SINGING

'I went around record shops galore asking if they had the song about Pierrot catching butterflies and the little bombardier, which Bowie had been singing. Of course, they'd never heard of it, and kept trying to flog me records by David Garrick.'

'Then I heard him again, and every time I heard him I became more and more aware that the things he was singing about were the same things I was singing about. But he was singing about them with his beautiful voice . . . and I was singing about them with my beautiful body.'

Soon afterwards Lindsay

joined the NEMS agency, who knew all about David Bowie, and made arrangements for them to meet.

'He came around one evening. I told myself to expect something completely horrific, because so often the possessors of beautiful voices have absolutely horrific faces. (I'm very into beautiful faces and voices, but I don't much care for one without the other.) I opened the door, and there to my amazement, of course, stood this blond swain. . . .

'He'd already seen me lots of times in the theatre, and was already influenced by me. He was also very involved in the French and Italian theatre, and Marcel Marceau — he'd seen them and loved them, and seen lots of my performances. I adored him—and his sounds—and from there on we began to collaborate.'



The collaboration took the form of an opera they wrote, called *Pierrot in Turquoise*. It had a cast of three — Lindsay, David, and the Incredible Orlando, and opened at the Mercury Theatre, Notting Hill Gate. It ran for several weeks, but each were only

paid £4 a week. From there it went to Palmers Green, and a first performance attended by only five people. The critics, though, said it was a very brilliant work, and attendances grew rapidly in number. After a season there the show went on the road, touring the north of England.

'At the same time we were writing the opera, I began giving him lessons in mime. After the Mercury, David began to move away from music and nearer to mime, and I began to move from mime more towards music — which is extraordinary. I began to use much more of the spoken word on stage.

'We met again a few years later at the Rainbow concert, where he balanced his mime — I thought very fabulously — with his singing, and the production of my own mime group.'

*Do you think Bowie has been the first to blend mime and rock successfully?*

'He's the only rock artist I know who's done it successfully, anyway. I don't know whether he's the first — he probably is, but that doesn't matter. Since then a lot of other people have been influenced — some of them fabulously and some horrifically. Jagger, who's the greatest of 'em all, has also been influenced, but a lot of people in this business think that if you are heavily influenced by someone, you're nicking their ideas, which is rather sad.'

## SILENCE

'A lot of people describe my own work as being very "rock and roll" — especially American singers who come



# DAVID BOWIE'S THEATRE KEMP WER?

and see it – "Oh God . . . it's so rock an' roll!" (in his campest American accent) What they mean is that I'm doing what I always did, but rock and roll is now reflecting so much of my own visual theatre. So they're seeing the original rock and roll, without the music. If you can imagine such a thing!



'What was so wonderful about David was the way he used silence to emphasise the beauty of the words. He surrounds his songs with silence – that marvellous stillness of his when he sang, or wasn't singing. Mime really isn't the art of moving – it's the art of keeping still. We consider movement as being the incredible gesture, the incredible journey to the altitude – which is ecstasy. . . .'

*Are you and David planning any future collaboration?*

'Yes, we're planning to do quite a lot together. He's going to produce television

versions of all my repertoire for one thing, for the States, and we're also planning some future theatre extravaganzas. But we're certainly going to do loads.'

*Will you be involved with his theatre production of '1984'?*

'I won't be able to, because I'm going to the States for six months. But by all accounts it's going to be one of the most amazing things ever, just by what I've heard whispered at his house. I find it very difficult to say what I'm going to do next, because I never know until I'm actually in the theatre with the actors, and I think it's the same with David. He's so busy working on the realisation of the project he has no time to discuss it.'

*Where do you think the merging of rock and mime will lead?*

## FLOWERS

'It's already led to a much more exciting entertainment. Rock music doesn't need fancy lights or fabulous gestures – or beautiful bodies – but if it does have all those things it becomes so much more exciting for so many more people. It broadens the public for rock and other theatre forms. Rock has already influenced much of what's happening in theatre anyway. I think Jagger and Bowie are the ones who do it fabulously – the rest are a bit tatty.



'There's an awful number of rock and roll singers dressed up in clowns' hats, with white gym-shoe stuff on their faces. That's rather horrible – worse than me suddenly bursting into song with a 12-string guitar! No, they're much worse than that,' he added, 'I could probably carry that off – definitely do *something* with it to keep the audience

happy.'

*Flowers*, which Lindsay wrote and produced, is expected to be showing in a West End theatre at this time, and judging by the number of phone calls for tickets which interrupted our interview, is well worth seeing.

'Oh yes, the phone never stops ringing. Even when the show's been up half-an-hour and I'm up here' (in the dressing room) 'putting on a few finishing touches they ask: "Couldn't you just squeeze me and my aunt in?" We get vast crowds of the most extraordinary people. I do appeal to a very similar public to David's, but I have noticed my audience becoming wider recently – young people, raincoats and briefcases – all types really.

'Oh!' he added sweetly, 'and harlots galore.'



**WORCESTER** RADIO WORCESTER PRODUCTIONS  
**MUSIC CENTRE**  
RUSSELL & DORRELL  
HIGH STREET  
WORCESTER  
Tel: 20279 – 24 hr. Answering  
21112

**5 STAR  
PROFESSIONAL  
SERVICE**

- ★ 4-TRACK RECORDING STUDIO
- ★ OPEN – 24 HRS. PER DAY – 7 DAYS PER WEEK
- ★ MOOG – ORGAN – PIANO – ELECTRIC PIANO
- ★ £8 PER HOUR – BLOCK BOOKINGS BY ARRANGEMENT
- ★ SESSION MUSICIANS AVAILABLE

# KIKI DEE ... GETTING MORE CONFIDENT!



The strains of *Amour-  
euse* soar across the  
Hammersmith Odeon, and  
there on stage is Kiki Dee  
singing. The song seems to  
take on an added dimen-  
sion in her live perform-  
ance, with the gentleman  
on pedal steel guitar adding  
glistening melodic fills to  
enhance her subtle vocals.

It's good to see Kiki Dee  
coming through with a fine  
band, including within its  
ranks the aforementioned  
pedal-steel player who is  
none other than the famous  
session man B. J. Cole, and  
it's also nice to see her  
singing some good old  
fashioned funky rock —  
with a modicum of soul  
thrown in for good mea-  
sure. Those of us who  
simply expected a few bal-  
lads must have been sur-  
prised when Kiki began her  
act with Free's *Travelling In  
Style*, and then following  
that up with the old road-  
band favourite, *Six Days On  
The Road*.

## GENUINE

'I never really had any  
musical roots as such,' Kiki  
explained when we met  
over a cup of tea and a  
tape recorder at Rocket  
Records' friendly offices in  
London's Wardour Street.  
'This is the first time that  
I've felt that this is ME and  
not just a superficial thing.'

Kiki Dee has been with  
us for a long time but up  
until now she feels she has  
never found any genuine  
fulfilment in her music. For  
too long she has been lost  
in the jungle of cabaret,  
hiding her undoubted  
talents from the rock scene.  
Now, suddenly, with a fine  
hit record under her belt,  
she enters 1974 with a  
new-found enthusiasm and  
a considerable amount of  
hope for the future.

'It's amazing how  
quickly you develop,' re-  
marked Kiki. 'The new  
album is the beginning of  
something different for me  
because I've always been  
into the cabaret thing be-  
fore and I've come a long  
way since then.' A long  
way indeed!

She is happy to talk

about her band, and her  
enthusiasm for the music-  
ians involved is infectious.  
'I was very lucky because  
it was Rocket who started  
it all after we made the  
album. B. J. Cole had been  
working on the album and  
I was really pleased when  
he agreed to join. We then  
tried a few people out and  
eventually came up with  
the line-up which did the  
Elton tour with me.'

Her guitarist is Joe Part-  
ridge, a fine young player,  
who is the brother-in-law of  
Elton's guitarist Davy  
Johnstone. Joe played for  
a time with Joan Armatrad-  
ing and is an interesting  
player with a tidy, unclut-  
tered style.

Touring with Elton John  
was a great opportunity for  
the band to work itself into  
good shape and Kiki be-  
lieves that just watching  
the Elton John group in  
action has proved to be a  
very valuable experience.  
She is noticeably modest  
about her own talents, but  
this stems more from a  
lack of confidence in her-  
self, as she readily admits.

She remarks that the  
two girls singing with her  
on the tour fitted in very  
nicely, adding an edge to  
the choruses without over-  
powering her own vocals:  
'Any heavy girl singers at  
the back would probably  
drown me out.'

She would like to be a  
little bit funkier, she adds,  
and thinks that perhaps her  
voice is still a little too  
clean. 'I suppose it's quite  
a mellow voice. I think I'm  
getting more confident and  
as we get tighter as a  
group on stage I think I'll  
develop more and more. I  
still tend to concentrate on  
stage, to think about what  
I'm doing. People tell me  
that I look fairly relaxed but  
I haven't completely settled  
down as I maybe should.  
Perhaps this is something  
that will come in time.'

Kiki doesn't consider  
herself an instrumentalist  
as such, but she does write  
her songs on an acoustic  
guitar and she would like  
to play guitar on stage.  
Rocket were buying her a

guitar - 'a brand new guitar' she announced proudly - and she was really looking forward to getting down to practicing with it. She also plays a smattering of piano, just enough to get her by for writing purposes if the need should arise.

'I regret not having used my spare time in the days when I wasn't really doing anything. I think that I wasn't too happy deep down and it was just one of those times one goes through, a period of inactivity. I'm not saying that those days were bad, because I enjoyed working, but as far as writing or learning to play went, well.

She's an amusing talker, throwing in little laughs here and there as something funny comes to mind. The past is forgotten, now she is getting into something really constructive, but she's not averse to talking about old times.

'I started out in a dance club when I was a kid. I then moved on to singing rock 'n roll in local groups in and around Bradford, Yorkshire. When I was 15 I left school and joined up with a dance band and then when I was 17 I was offered a recording contract with Phillips.

## BALANCE

'At that time all the girls were doing the pop thing, so naturally enough I joined the ranks.'

I mentioned the re-release of *Excuse Me*, a single cut while Kiki was with Phillips. Kiki was brought down by this re-release but accepted it philosophically. However, her new Rocket single, *Hard Luck Story*, should do a lot to dwarf its doubtful competitor, as it is vastly different to *Amoureuse* and sounds like the perfect follow up.

Recently Kiki has been writing more and more. Is this something she would like to develop? 'Very much so. Everything I've written so far has been totally different. All my

songs have their own personality. I don't think I've found a perfect balance yet, but it will come.'

Four of her songs are on her album, *Loving And Free*, including the title track, and, judging from these, this side of her career is coming along nicely.

Girls in the rock business often develop a hard exterior but Kiki doesn't seem to be affected by it. She leads her own life. On the road she becomes, as she puts it, 'one of the lads', though this doesn't mean she's going to be kicking up a storm everywhere she goes.

Kiki is a professional singer pure and simple. At one time she was signed to Tamla Motown, and went to Detroit to record, but nothing much came from that and she returned to England. She did a number of sessions (Everlasting Love by the Love Affair) and in the early days she worked on some of the Dusty Springfield sessions alongside Madeline Bell and Lesley Duncan.

What of the future then? 'I think I've gone through all that thing of wanting to be a big star. Now I want to keep developing as an individual. I'd like to be happy, to get my personal life sorted out. It's difficult to have a proper private life when you're on the road, but it's something I must work at.'

Work-wise there's a tour of America coming up and she is very much looking forward to that. After that tour Kiki plans to get the second album under way.

All-in-all it looks like being a very good year for Miss Dee as long as she can keep all the energy flowing and keep the band rocking. She is going to surprise everyone with some of the things she's capable of. It's about time we had a girl who we can put forward into the American league, and with Kiki Dee we might have just found the answer.

**SENNHEISER**

## Microphones for Musicians



**MD 416**

## Microphone for Soloists

### FEATURES

- ★ Special anti-pop filter
  - ★ Isolation against handling noise and mechanical shock
  - ★ Smooth frequency response
  - ★ Pleasing appearance and handling properties
- Supplied complete with a quick release clamp and wind-shield

### TECHNICAL DATA

Frequency response: 50-15,000 Hz  
 Impedance: 200 ohms  
 Cardioid pattern

Special cables incorporating a suitable transformer in a jack plug for high impedance operation also available.

This microphone is just one of a family of microphones designed by Sennheiser with the musician in mind.

Please apply for our brochure 'Microphones for Musicians'

### BLOCK CAPITALS PLEASE

BI/3/74

Please send me my free copy of  
 MICROPHONES FOR MUSICIANS

Name .....

Address .....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

**HAYDEN**

Hayden Laboratories Ltd.,  
 Hayden House,  
 17 Chesham Road, Amersham,  
 Buckinghamshire. Telephone: 02403 5511

Ask ELO leader Jeff Lynne how to write an article about the new group, The Electric Light Orchestra, and he'll smile and say: 'I don't know, you can try to make it up, try to put some good things in, but JUST DON'T MENTION THE MOVE AND THE OLD ELO OR ROY WOOD OR ANYBODY LIKE THAT. Just write about this group as it is at the moment, that's all we want. *On The Third Day* is the best album we've ever done, so let's just talk about that one and start from there, just pretend it's the first one we ever made.'

History is all right, but you've heard it all before, so this is just about the Electric Light Orchestra Mark III, the latest and finest in a line of ELOs which have all strived for a difficult (but as the new band proves, attainable) goal.

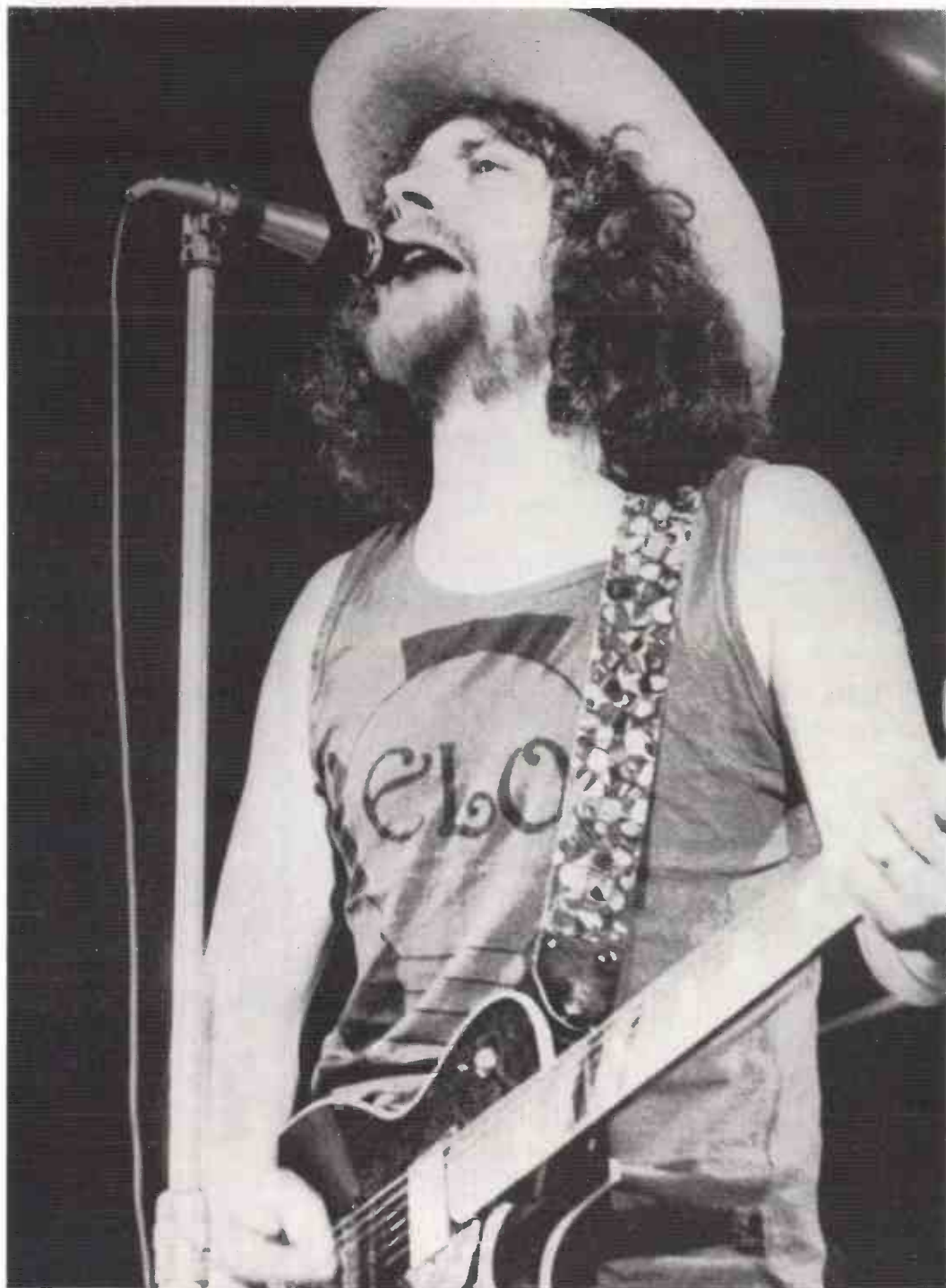
This is not to say that Jeff was displeased with the last album. 'It was just a step forward from the one before that. But this one is what I want to do, this sort of more melodic stuff. And the next one will be even more melodic, I should think, I've already got half of it in my head at the moment.'

## INCREDIBLE

The third ELO album is, indeed, an incredible work, occasionally reminiscent of side two of *Abbey Road* in terms of form, but musically speaking close to a *Revolver* (Jeff's favourite Beatles' LP) sound. Side one is a continuous chain of songs, very complicated with many instruments running in and out. Yet the work was not recorded in sections, as it would seem at first listening, but all at once (first with the basic rock section and the strings and additional instruments added later).

Side two is an application of the ELO's newly-adopted musical policy, which Jeff terms as 'short songs, more songs, and just more variation'. The album is entertaining to listen to, to be sure, and a very exciting and varied work with a mixture of heavy guitar and cellos going over as smoothly as one would put together a cymbal and bass drum.

# JEFF LYNNE ON THE THIRD E.L.O.



▲ Jeff Lynne - 'It's the best album we've ever done'

The new album features a slight change in personnel. Wilf Gibson has been replaced by Mik Kaminski and Colin Walker has stepped out and his shoes have been filled by Hugh McDowell. Jeffrey elaborates: 'We sacked Wilf, and Colin left to get married and his wife wouldn't let him play anymore in the group because she wanted him home all the time.

'Mik's really great, we tried about 30 people out and he was the only one any good. They were growing progressively worse throughout the day we were listening to them. It was getting terrible and really silly; there were people who couldn't play and things like that, old blokes of 40 coming up in evening suits, tuxedos and all that, just scraping away.

## RONDO

'Suddenly, like a breath of fresh air, Mik came in and went into a fantastic rondo. I gave him a few things to play, some of the things we did, and he played them just like that. It's a good thing, he really enjoys the music we do, he really enjoyed playing the new album things and he's a great bloke as well.

'Hugh had left Wizzard about three months ago and hadn't got a job. We tried about four cello players who were all either mentally retarded or they couldn't play very well. Then we got Hugh, and he's very good. We had about two days' rehearsal with the new material, and then recorded the album like a group would play on stage for the long medley side.

'I'm really pleased with that side, actually. It needs a bit of listening to, probably, but I think you'll find it a lot better than the last one. I've decided that I like writing good tunes, anyway, so that's where I'm at now. I want to write really nice tunes again. I'll probably do a solo album next year, with loads of 'em on it.'

Perhaps the hottest news that's hit the world of oldies-but-goodies fans since Richard Nader is the recent association between Jeff Lynne and Del Shannon. 'We did three tracks and Del's got

the tapes now, in Los Angeles. I should be finishing those up when I go to L.A. We co-wrote two of them and co-produced the session, just me and him really put it together. We all played on the backup, Richard Tandy, Bev Bevan, Mike D'Albuquerque, and myself.

## VOICE

'Originally he was on tour in England playing the nightclubs. He came to one in Birmingham called Barbarella's, and he's always been my idol, you know that. I sort of forced myself to go speak to him, and then suddenly we were best of pals in five minutes, all having a drink and a laugh together.

'He said he was going to be in Newcastle next week and to come and see him, and I did. He came to my house up in Worcestershire and my farm and we wrote these songs together, we just got to be good friends and it worked out great. I'm really proud to do stuff with him because I still think he's got a marvellous voice, his voice now better than it ever was, and his songwriting is really good, too. The record won't definitely be on UA, it'll be on whoever pays the most money.'

Yes, the Electric Light Orchestra has finally got to the point where they can hold their heads up and proudly claim that they can do exactly what they want musically. Now it's only a question of whether they can make the commercial impact that they do deserve.

## BETTER

Jeff sums it up nicely when he explains that: 'After all the bother and aggravation with starting up with the Electric Light Orchestra and all the problems, it's gradually becoming nice to work. We went through a funny sort of period which obviously constricted my songwriting, but I think now it's just getting better and better. I've got millions of ideas all the time now and I really enjoy it, it's a pleasure to work, really. And that's what we all want now, isn't it?'

# FOR BIG NAME HUNTERS ONLY!

Show your claws and make that big leap for the top



UK TRADE DISTRIBUTORS:  
**hornby skewes**

TO:- John Hornby Skewes & Co. Ltd.,  
Salem House, Main Street, Garforth, nr. Leeds.  
I enclose 5p (in stamps) for colour EKO leaflets  
Name .....  
Address .....

## WHAT'S THAT?

### SAVILLE ROW IN MANCHESTER?

The atmosphere of the London Music Shop comes to Manchester, tailored to suit YOU, and it's a cut above the rest. With a completely informal and friendly service from two guys who really know what it's about, and who really try, so that YOU get what YOU want.

Exclusively for Manchester we have KUSTOM, TRAYNOR, STRAMP, THOR, MOSRITE, S.A.I. Professional series. We also stock ACOUSTIC, FENDER, CARLSBRO, HIWATT, H.H., SOUND CITY, TOP GEAR, SIMMS-WATTS and KELLY amplification, and a wide range of guitars by FENDER, GIBSON, GUILD, RICKENBACKER, HAYMAN, MOSRITE, KASUGA, TERADA, YAMAHA, IBANEZ, C.S.L., JEDSON, STATUS, ZENON, ZENTA, TATRA, KAY, ANTORIA and SUMBRO. Drums by GRETSCH, HAYMAN, STAR. Discos by: S.A.I. and CARLSBRO. Also plenty of accessories, strings, bits and pieces, effects, tambourines, pedals, etc., etc.

That's a fairly wide range for starters, and YOU could make it even wider, all we need is your support and we can give you the best service and backing you could wish for. Give us a call or a bell, we're here to help — See You,

TONY and TERRY

## THE TONY SAVILLE MUSIC CENTRE

PETER HOUSE, LOWER MOSLEY STREET, MANCHESTER 2  
(adjacent Midland Hotel) Telephone: 061 236 4012

- THE ONE STOP MUSIC SHOP -

In last month's *Beat* we explained some of the dos and don'ts for your first visit to a recording studio, together with what to expect in the way of equipment and facilities, as well as how to use it to the best advantage.

This month we decided to watch and listen to a band with plenty of studio experience making a single - Amazing Blondel, who record for Island Records.

Recording a single is really no different from recording an album track, because although singles are sometimes tailor-made for commercial appeal, the recording and mixing procedures are much the same.

## DAYS

The time taken to record and mix depends very much on the experience of the musicians, producer and engineer, but economical use of time is important both musically and financially. A production which utilises an orchestra will obviously take longer than one man with a guitar. A hit single could be recorded and mixed in one hour or one month - many now take several days - Amazing Blondel finished theirs within three days. Cases like the Beach Boys' classic single *Good Vibrations*, which took nine months of intermittent recording, are very unusual.

Blondel, which consists of Terry Wincott and Eddie Baird, are also involved in making an album, and booked successive days at Island's 16-track Studio No. 1 in which to record. Having successive days means that equipment and mikes, which must be carefully positioned before each session, can be left intact, and this saves a lot of time.

The track they recorded for the single is called *Light Your Light*, and was written by Eddie. It will be released this month, together with the album, on Island. The song is a verse/chorus type, with every part played by Eddie and Terry, except for a drum track by Willy

# MAKING A



▲ Island Studios, and Eddie getting ready for the lead break

Murray, who works with Sandy Denny. Final production was handled by the band and their manager, Johnny Glover, and the engineering was done by Phil Brown.

Blondel have four albums and a number of singles behind them, and are easy and relaxed when recording. Each plays a large number of instruments - Eddie handling most guitars, and Terry playing keyboards and woodwind - so a lot of overdubbing was necessary to get a really full sound.

Eddie was first in the studio, playing the song through on a 12-string acoustic guitar, featured throughout the song. After that track had been listened to and checked in the control room, Eddie went out again into the studio and, listening to the 12-string through headphones, added bass guitar.

After these two tracks had been balanced against each other Terry went into the studio and (again with headphones relaying the first two tracks) added first piano, and then harmonium.

These four tracks were balanced, and Eddie then made four or five overdubs with snare drum, for a percussive effect (the drums were added much later).

The lead guitar tracks were then added, with Eddie using a Fender Stratocaster for dual tracked harmony parts to emphasise the choruses.

## OVERDUB

After these were checked and balanced, he went out and sang the lead vocal tracks for the verses and choruses. After this they decided to call it a day, and continue the following morning.

In the morning, back at

Island, after everyone had recuperated over coffee, Terry ventured into the studio to sing the harmonies. At no time during the work on *Light Your Light* were Eddie and Terry in the studio recording together, and Terry explained that listening to the other vocal track through headphones, when adding harmonies, ensures perfect harmony.

'When we sing together we tend to listen to the other person rather than to ourselves, so using headphones the other can say immediately, from the control room, if there are any mistakes. And that saves time,' he said.

Another reason for recording one track at a time is to avoid leakage, so that if a track has to be pulled out or changed, 'spill' will not be heard on other tracks. If something has to be pulled

# SINGLE

## AMAZING BLONDEL SHOW YOU HOW



▲ Terry at the piano



▲ Practising the guitar part



▲ Terry working out the piano part



▲ Singing the harmonies



▲ Eddie tuning the 12-string, ready for the first take

out and there's a lot of leakage, it could mean re-recording everything.

At this stage they decided to add some additional vocal lines to the middle of the song – simple 'Aaahhh' type sounds – which were made to sound strange by dual tracking them in falsetto voices. 'Maybe people'll think we're girls,' joked Eddie.

Then Willy Murray arrived to lay down the drum track and after mikes had been carefully positioned around the kit and a few sound checks taken, he donned headphones and started playing – and got it right first time.

Willy had played on the off-beat and Phil Brown then suggested putting the snare drum sound on the on-beat, on a separate track and with a little echo effect added. This created a phasing effect across the

monitors.

At this stage Eddie decided to re-record the lead vocal, because it had been recorded rapidly late at night, and he reckoned he could do better now he was fresh. He went into the studio again, sang it through for a test, and then recorded it.

Eddie and Terry then discussed Eddie's lead guitar parts which they felt were not 'hard' enough in tone, but instead of having to play them again, Phil was able to change the tone on the desk, and everyone was happy.

### MIXING

Everyone retired to the control room to listen to the song a few times, making sure that it was ready for mixing.

From here we went down to Studio 2, where the mixing was done by Eddie,

Terry, Phil and John. Eddie explained the critical points in stereo mixing: 'One has to be able to hear everything, and let every track come through. There also has to be a good balance across the speakers. But when you've listened to the same track maybe 20 or 30 times, you get bogged down, and if you're concentrating on the 12-string to start with, it gets very hard to hear the bass for instance, when you come to that. It gets quite hypnotic.

'I'm terrible at it anyway, so I'm glad it's a joint production with John and Phil – they do a great job.'

Terry added that they hoped to get the single cut in the States, but that hasn't been decided yet. After that the pressings will be made, with *Light Your Light* appearing – vinyl crisis permitting – during the middle of this month, to-

gether with the new album.

The B side hadn't been decided at the time of our visits, but may be another track from their album. 'Anyway,' Eddie added, 'we treat all the numbers the same, and take the same care with each. It's a shame the charts are such a commercial racket.'

Eddie and Terry are able, because of their experience, to record rapidly.

With a larger line-up, say two guitars, bass and drums, they could all record together, with just the vocals to be added afterwards. Additional overdubs can always be recorded.

This then was how *Light Your Light* was recorded, and when it's released make sure you get a copy, and hear the results of Amazing Blondel's session in the studio. Just think, people could be buying your single one day!

# YOUR LETTERS

## PRODUCER

Dear Sir,

I would like to take up record producing as a career and I would be grateful if you could assist me by advising the procedure for obtaining this type of career, and the qualifications required.

Yours sincerely,

**I. Gorst,  
Newton Abbot,  
Devon.**

**Unfortunately there is no 'hard and fast' way to become a record producer, and most of today's well-known producers started in a variety of ways. Recently, though, the University of Surrey began courses which train people in various aspects of studio work, and we suggest you write to John Borwick, The Department of Music, University of Surrey, Guildford, for details.**

**If you have no success there, look in the music papers, where there are occasional ads. for studio engineers and staff, and**

**try and gain experience that way.**

**If you know of any local studios, go along and introduce yourself, and they may be able to help you.**

## FACES

Dear B.J.,

Seeing that you have featured Rod Stewart and various members of The Faces several times over the past year or so, I thought you may be able to help me with the following question.

Recently I saw the band Hookfoot and thought they were very good. As I have long been an admirer of Rod Stewart, I was surprised when a friend told me that, in fact, Hookfoot and Rod used to play in the same band together.

Is this true, or was my mate just having me on?

Yours sincerely,

**Neil Cooper,  
Reading, Berks.**

**Your mate was right, or at any rate, partly right! Hookfoot drummer Roger Pope and guitar player and vocalist Ian**

**Duck were originally members of a blues-based band called The Soul Agents, of which Rod was also a member for about a year. Later Freddy Gandy replaced the original bass player and they met up with Caleb Quayle, who joined them to complete the present line-up.**

## TREMOLO

Dear Sir,

I am thinking of obtaining a tremolo arm for my Fender Telecaster. Could you please tell me where I can obtain one and how much it would cost?

Could you also tell me where I could get some books on jazz guitar chords?

Thanking you,

**Liam King,  
Co. Derry, N. Ireland.**

**Telecasters can be fitted with Bigsby tremolo units, which can be screwed straight on to the body. An alternative is the Stratocaster tremolo unit, but extensive body modification is required to fit one. Cassmusic at 32 Grove**

**Road, Eastbourne, Sussex, who have a vast stock of Fender and Gibson spares, offer Stratocaster tremolo arms at £3.75, and a number of other assemblies, including Bigsby-type units at £7.50.**

**Other firms worth contacting are Top Gear at 22 Denmark Street, London, who carry guitar spares and tutors, and CBS/Arbiter (who distribute and handle Fender) at the Fender Soundhouse, Tottenham Court Road, London, who should be able to help you.**

## PINK FLOYD

Dear Sir,

Could you tell me what equipment is used by Dave Gilmore of 'Pink Floyd'?

Thanks,

Yours faithfully,

**William Lee,  
Heidenoblendorf,  
West Germany.**

**Beat spoke to Dave who told us that he uses two HiWatt 100-watt amps., with four WEM**

## top gear MUSICAL WHOLESALE Co. 5 DENMARK STREET, LONDON WC2H 8LP

A FINE RANGE  
OF ELECTRONIC  
EFFECTS UNITS

MADE IN  
ENGLAND

SEND S.A.E.  
FOR CATALOGUE



- ★ WAH-WAH PEDALS
- ★ FUZZ BOXES
- ★ MIXERS
- ★ TREBLE & BASS BOOSTS
- ★ REVERB UNITS and the famous 'SOUND ROTATOR'

Available from all Good  
Music Shops!



# AND QUERIES

speaker cabinets, each incorporating 4 by 12 inch Fane speakers. He also has an EMS Synthi AKS synthesiser and a Synthi Hi-Fli guitar synthesiser.

Dave's pedal board was custom built for him by International Entertainment Services of North London and has a built-in mains transformer and a pre-amp, giving volume boost when required. The board incorporates various standard effects pedals such as volume and tone, fuzz, wah-wah, and Univibe, which is designed to simulate a Leslie tone cabinet-type of sound.

Dave's 'axe' is a standard Fender Stratocaster.

## TRUSS ROD

Dear Sir,

I own an acoustic jumbo guitar which is fitted with a steel truss-rod. I want to adjust the rod to lower the action but have been told that this can damage the in-

strument. Could you tell me if this would, in fact, present any problems?

Yours sincerely,

**P. J. Harrison,**  
Sevenoaks, Kent.

The purpose of the truss-rod is to reinforce the neck, not to provide for adjustment. It is set to the correct degree of tension by the manufacturers and any attempt to alter the setting may result in permanent damage such as warping of the neck or lifting of the fingerboard.

It may be possible to improve the action by lowering the bridge, which necessitates removal, or by fitting a new one, but we could not vouch for this or advise such action. We suggest that you obtain professional advice from an instrument specialist such as Clifford Essex Music Co. Ltd., 20 Earlam Street, London W.C.2; or J. Alvey Turner Ltd., 68 New Oxford Street, London W.C.1.

## DISC

Dear Sir,

Some friends and I have recorded some of our efforts on a cassette tape recorder. Is there a studio that would transfer these recordings on to a disc?

As this is purely for our own amusement, I do not expect a top-quality reproduction, and would be quite content if the disc sounded hairy but recognisable.

I will be obliged for any information you can provide.

Yours faithfully,

**L. MacIvor,**  
Argyll.

Most studios will do this for you if they're equipped with a disc-cutter, but not from a cassette tape. The music would have to be transferred on to studio tape. The problem with an acetate disc is rapid loss of quality with repeated playing, so for home listening - or for sending to companies - tape reproduction will give better quality, longer playing, and cost less.

Many of the studios featured in *Beat* and other music papers will do what you want, so we suggest you write to them.

## DRUMS

Dear B.I.,

I've just bought a second-hand Trixon kit with Avedis Zildjian and Paiste cymbals and Hayman stands.

The kit has a perfect tone and really hits back at the bank of Marshalls used by the rest of my band, Matrix. Can you give me the address of the manufacturers, or their agents in this country, of this German-made kit?

**Gavin A. R. Drummond,**  
Guardbridge, Fife.

Difficult one, Gavin. We contacted Drum City in Shaftesbury Avenue and they informed us that this kit hasn't been manufactured for the past seven or eight years. Their comment was that you were extremely lucky to get hold of the kit you've got, because they are very few and far between.

# OUR ORGANISATION

Will be pleased to.

Show you the largest selection of new and used Hammond organs in the UK.

Add an 8ft pedal sustain unit to your existing Hammond draw bar organ.

Split any make of organ for ease of transportation.

Hire Hammond and Leslie speakers for studio, function, session, etc.

Deliver anywhere in the UK free of

charge, service your equipment with all possible speed. Offer unbeatable HP facilities.

For further information do not hesitate to call at or ring our main showroom, or one of its branches listed below.



**Chingford Organ  
Studios Limited**

230 Chingford Mount Road  
Chingford E4 8JL Tel: 01-524 1446/7

Branches at Finchley London N3 Tel: 01-346 8948 Eastbourne, Sussex Tel: Eastbourne 36831 Rainham, Essex Tel: Rainham 57221

Look at the lovely face adorning this month's cover of *B.I.* It's Lynsey de Paul, probably the most successful British girl chart-topper to appear within the past 12 months or so. A success she's earned not by her looks and voice alone but by her song-writing abilities and her talent as a pianist.

It wasn't so long ago that public opinion was firmly decided that girls couldn't sing rock. Mind you, apart from Brenda Lee a decade or so ago, they didn't even try. Girl singers were supposed to be sex-symbols who provided a pretty voice and something good to look at and left the hard work of playing instruments to the boys in the band.

It was the late-lamented Janis Joplin who proved beyond shadow of a doubt that girls could sing with just as much guts, or, to use a popularly misplaced expression, balls, as guys!

Suzi Quatro, Carole King, Joni Mitchell, Chi Coltrane, Laura Nyro, Fanny, Linda Lewis, Sandy Denny — most of these ladies are American but one thing they all have in common is that they not only sing and write rock but play it as well.

Before Janis, the only alternative to the glossy girl

# CAN GIRLS REALLY PLAY ROCK?

## *B.I. LOOKS AT THE MUSICIANSHIP BEHIND THE PRETTY FACES!*

'pop' singers were folk-artists such as Joan Baez and Judy Collins. They certainly could play their guitars pretty niftily, but they could never be described as being 'heavy' in their playing. No, rock, the music that required a certain amount of aggression and physical strength, was still a job for the boys.

As usual, it was the American underground where things first stirred. In the aftermath of 1967 a

new class of female artists was thrown up, the singer/songwriters who played their own accompaniments, such as Melanie, Joni and Carole.

The BBC 2 'In Concert' series brought home to a lot more people just how many girls there were who were no longer content with strumming a few simple chords to back their songs but were intent on

*Continued on p.20*



▲ Suzi Quatro



▲ The original Fanny line-up, who went a long way in proving that some girls really can rock



▲ Linda Lewis

# FAL

An ever-increasing range of amplification from 8 to 120w R.M.S.

Complementary speaker systems, Slaves and Discos.

Tried and tested circuitry allied to a quality of finish normally associated with a much higher price bracket.

A back-up service to dealer and user to inspire product confidence at all times.



SUPER 100 – £79.75 inc. VAT



50 Watts  
to  
200 Watts  
SPEAKER  
SYSTEMS



£29.70 inc. VAT

£86.90 inc. VAT

## DISCOS WITH OR WITHOUT POWER



£82.99 –  
£123.75  
inc. VAT

## FUTURISTIC AIDS LTD

Henconner Lane, Leeds LS13 4LQ



## NEUMANN

*F.W.O. Bauch Limited  
49 Theobald Street  
Boreham Wood Herts.  
Tel: 01-953 0091*

# CAN GIRLS REALLY PLAY ROCK ?

Continued from p.18



▲ Carole King



▲ Sandy Denny

mastering their instrument and playing it just as well as any guy.

Lynsey de Paul, while she's not exactly in the 'heavy' rock genre, has got years of classical piano training behind her and she is now putting this technique to its best possible use. Ann Odell, petite pianist with Blue Mink, spent years studying both jazz and classical music and claims she can now play any keyboard instrument under the sun. She is always in demand as a session keyboard player, when she can spare the time from her highly successful solo and group careers.

Perhaps the best-known examples of girl instrumentalists in the rock sphere are bass-player Suzi Quatro and that pioneer all-girl group, Fanny. Suzi's younger sister has recently joined the Fanny line-up but Suzi says she knows very few good female musicians who aren't already in groups. Perhaps it's marriage and motherhood that robs the rock scene of a good number of potentially good girl instrumentalists.

Getting married and giving up is one thing Suzi has no intention of doing. As far as her music is concerned, no guy could accuse her of not knowing

what she's talking or playing about. She has tried out practically every make of bass guitar since her father gave her her very first, way back in 1956.

## PHYSICAL

She now finds she prefers two, which she always brings on stage with her, an old Gibson EB2 and a Les Paul Professional. She does admit, however, that she finds the Professional a little heavy to play, which brings us to another problem, that of whether or not women have the necessary strength to really put the necessary attack into a heavy number.

Jaki Whitren, who many people think is the best girl guitarist on the British scene at the moment, thinks women are at a definite disadvantage when it comes to playing rock. 'It's a physical strength problem,' she explained. 'Women just haven't got the strength in their fingers that men have.' No sign of weakness detracts from either her playing or Suzi Quatro's, however, and neither does it from Fanny's.

The line-up of this, the most famous, all-girl group, on their last British tour, was the match of any professional male rock band. Lead guitarist June Milling-

ton favoured a Les Paul, her sister Jean had both a Fender bass and a Precision, drummer Alice de Buhr had a drumkit compiled from a selection of Gretsch and Ludwig gear and Nickey Barclay played a Hammond organ.

Don't think that off-stage Fanny resorted to any of what used to be called typically 'female' techniques either. No drooping round looking pretty for them. During their years on the road they didn't use their charms to get their equipment carried for them. They humped it all around themselves and had to put up with exactly the same hassles and conditions that any guy in a band has to face. No tears and running home to mummy for them. They faced all their problems, exhausting travelling, bad hotels, no food and money, with just as much toughness and fortitude as a man.

This isn't meant as an argument for Women's Lib., but to show that girls have changed their image in the world of rock just as much as in every other walk of life. Of course girls can play rock. There may not be as many of them around at the moment as there are men, which is why they've been looked on as something of a curiosity, but it's a safe bet that this situation is going to change - fast!

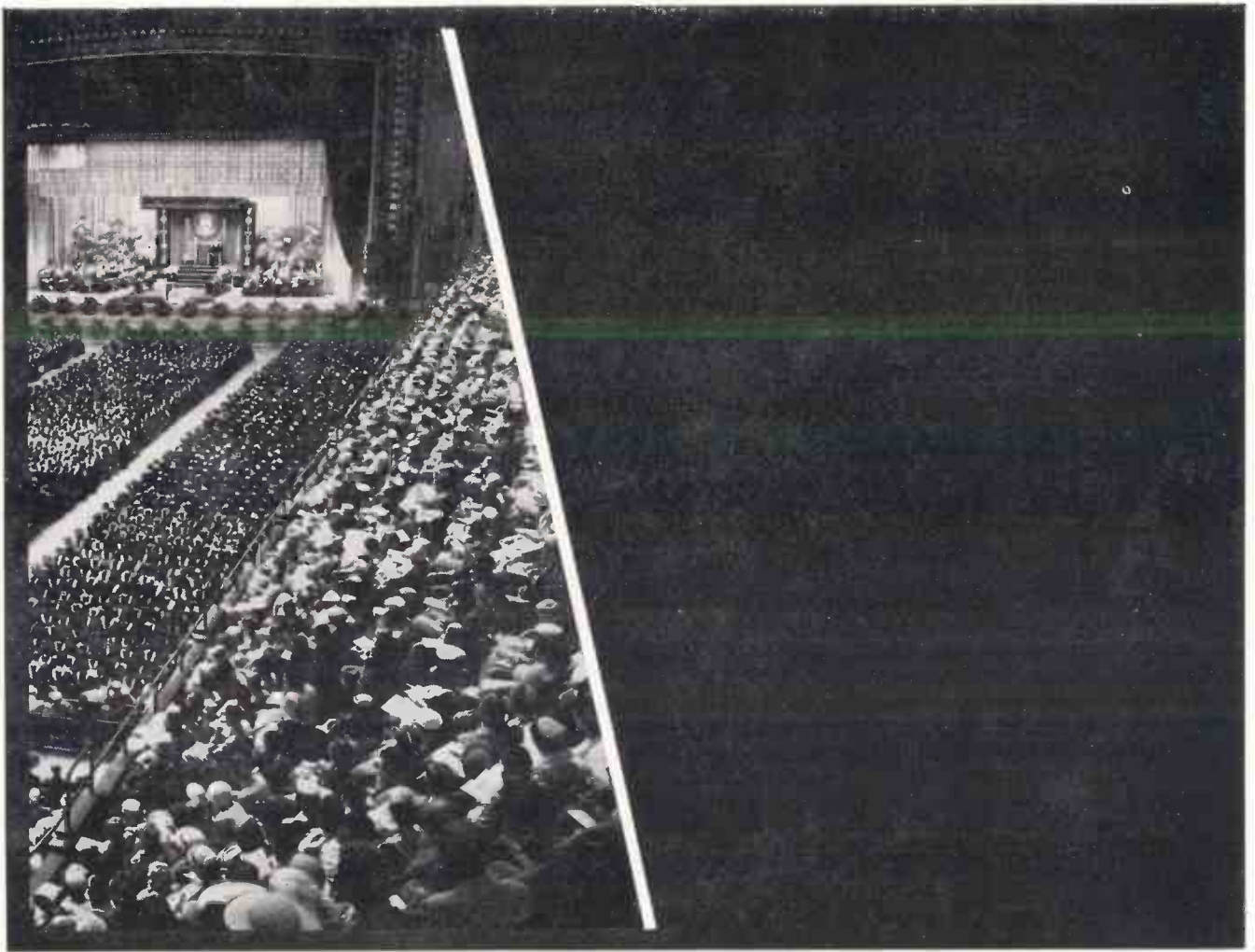
NO DEPOSIT MAIL ORDER—UP TO 36 MONTHS TO PAY—H/H, FENDER, GIBSON, TRAYNOR AND WEM. FOR FULL DETAILS OF OUR UNIQUE MAIL ORDER CREDIT, CUT OUT THIS AD. AND SEND IT TO:

WING, STATION APPROACH, TWEEDY RD., BROMLEY, KENT

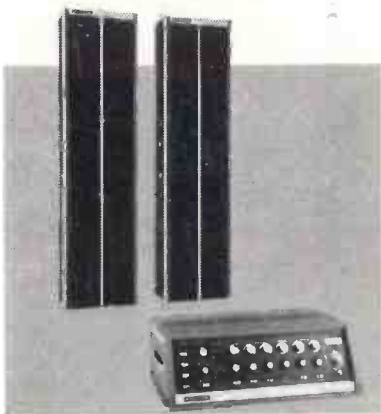
NAME .....

ADDRESS .....

BI.3



## Vocal Master of Ceremonies



There are precious few ceremonies, functions, meetings or entertainment events that *Shure Vocal Master Sound Systems* can't cover — regardless of room size or apparent acoustic difficulties. The Vocal Master is designed to project the voice with intelligibility and authority to the rear of large areas without overwhelming the listeners up front. It's versatile, easy to operate, and totally reliable. It's the system that earned its reputation for superb sound amplification by meeting the standards of professional entertainers — and is now used in hotels, churches, schools, executive meeting rooms and entertainment facilities from Land's End to John O'Groats in preference to built-in "custom" systems costing *many* times more.

Shure Electronics Limited  
Eccleston Road,  
Maidstone ME15 6AU





## ON THE ROAD

# THE JACKSON FIVE

**C**ongratulations, dear reader, you have just won a free trip to go on tour with The Jackson Five. It doesn't matter where they are going, just pack a pair of track shoes, a bottle of vitamin E pills, a camera and leave your appetite at home, for it is sure to be sorely neglected.

Regardless of what you think of their music now, at the end of this trip you are going to be in awe of this fast-moving funky family of entertainers, and in your secret dreams you are going to want to change places with 15-year-old Michael Jackson.

If anyone had told me that when I embarked on tour with The Jackson Five, I probably would have laughed in their face. The first thing any journalist learns is that the artist you love on record and in concert is usually a completely different person on the road. 'Natural' performers are usually neurotics backstage. Superstars act one

way with the Press, and another with their roadies. If you want to end up hating anyone whose music or stage presence you love, just spend some time on the road with them.

The Jackson Five are indeed an unusual phenomenon. Their British success does them no credit because you can't see the greatest effect they have had on the record-buying market by chart positions alone. To say that The Jackson Five have done for black youth what the Beatles did for everyone a decade ago would be close to accurate. They are amazing. Just like the all-in-one veg-o-matic machines you see on T.V.

They can take any audience, from the Queen Mother in England to 15,000 ghetto kids in the United States, and turn the place upside down with effortless grace. They make it look so simple that after the shows quintets of kids dance their way home singing *A.B.C.* in attempted

co-ordinated style. Even Fred Astaire dances along with them on *Soul Train* in the States.

Put the veg-o-matic machine on the road and you find a family that can deal with anything. When the maid didn't show up in their suite prior to a Press conference, they gave each other a look, shrugged shoulders and all set to work making the beds, folding up breakfast trays and stashing dirty ashtrays and clothes away. When the barman left to spend a penny, Michael began taking orders for drinks from journalists while answering their questions.

## SUCCESS

They are not herded around in a group with head counts, everyone does what they want. Eleven-year-old Randy, who plays congas and percussion for the group on stage, walked himself to the hotel coffee shop in one city, called over a waitress and ordered a three-course meal without even seeing the menu. He has also been known to order a case of beer by brand name for one of his older brothers when they're not looking. He likes coke, himself.

'What you have to understand,' 19-year-old Jermaine explained to me, 'is we weren't always successful. People forget that. They think we must hate being cooped up in hotel rooms all over the world. But not so long ago places like London and Tokyo were just places we read about in geography books.'

'We would work on weekends. Dad would have our equipment set up in the living room, so we could practice everyday after school and Friday afternoons we'd all rush home, jump in the van and drive to wherever we were playing. We set up our own equipment, tested it, arranged our own songs, and tried to get people interested in us. By comparison, we're pretty pampered now.'

The Jackson's entourage includes the six performing brothers, their cousins Ronnie Rancifer and Johnnie Jackson, who play organ and

drums, their father Joseph Jackson, their manager Ronnie Wiggins and a security man named Bill, their tutor and welfare officer the distinguished Mrs. Rose Fine, costume, lighting and sound people plus the backing group and local Motown people.

Take that plus visiting journalists, photographers, etc., and you have between 40 and 50 people. On overseas trips the boys' mother, Katherine Jackson, or one of the staff's wives may pop up. But usually Mrs. Fine is the only woman to be seen.

A typical day starts at 7 a.m. when Mrs. Fine tutors the younger boys for their required three hours a day session. By 9 a.m. everyone else is up and packing their toothbrushes. Breakfast is usually grabbed while boarding the bus or string of cars, and by the time the tutorial session is finished it's travelling time.

While the adults travelling together spend each available second sleeping or mumbling or planning ahead, the Jackson car or bus is having fun. Journalists get hooked into card games they inevitably lose. Michael will appear with a bag full of streamers, masks and noisemakers. He's a sucker for hats. During their U.K. tour he spent much of his time backstage trying to swindle an authentic policeman's helmet. He didn't succeed, but managed a pilot's cap instead.

## FANS

The older Jacksons read the music papers and study the charts with the intensity of a medical student taking his final exams. New records, or ones they haven't heard, are quickly jotted down for hearing later, during trips to local record shops.

Lunch is served whenever the entourage arrives at the next destination, which can take hours. And at 3 p.m. stomachs and dispositions are in desperate need of refuelling. In large cities police escorts are mandatory, and fans appear from nowhere, trying to take the bus apart for souvenirs. Two girls almost made off with the tailpipe.

Everyone is panicking, except the Jacksons who are waving and trying to slip autographed photos through the tightly-sealed windows.

Once inside the hotel the group head for their rooms and begin finding whose room has the best view for waving to fans from. They alternate washing up and waving and eventually make their way to the coffee shop, where orders for hamburgers take top preference.

There have been many occasions of arriving in a hotel and being met by hoards of anxious reporters and photographers who want to do an impromptu Press session before lunch. The group had often done it, posing several times over to the beat of rumbling stomachs. But nobody in the tour party races for the kitchen. Either we all eat or nobody eats. The courtesy and equality the Jacksons extend to all members of the tour party is unique indeed.

By mid-afternoon the sound and light people have already made their way to the theatre for the night to set up the sound system and the

group is catching up on local radio and T.V. The backing group is bussed to the venue and frequently the Jacksons don't leave the hotel until the first part of their concert show has begun. Now security becomes the name of the game, and it's a tough one to play. Fans have resorted to pulling out hair, turning over cars, assaulting security people and stampeding stage doors. It's the one time of the trip it's relieving to be part of the tour party, not the group.

## SOUL

The fans rate an article themselves. They look almost like the group. They wear tipped caps like Michael, colour co-ordinated outfits, with hand-stitched 'J5s' on everything. They know more about each brother off the tops of their heads than most of the record company people do. The Jacksons have given black youth something realistic to reach out and touch.

Diana Ross is unobtainable glamour that fantasies are made of and most of the other soul groups are old enough to be their parents, but the Jacksons are old

enough to be their boy-friends. 'You work for Tamla Motown?' squeals one girl to the record company rep. 'Oooh, can I have your autograph.'

The stage show is something in itself. Colour co-ordinated costumes which don't look dated, dance routines that come off as smooth as cornish ice cream. The Jacksons on stage are as cool as their cartoon characters. They move as if they were one, without losing the punch that gave them their reputation in the first place. The fans don't care what they do, but it's the cynics and reporters whose faces are worth watching. It's like watching an atheist discover God.

## RIOTS

After the show, while thousands of fans fight it out with an equal number of policemen, the Jacksons, in full stage dress, jump on to the coach and change. Sometimes they are asked by the city not to stay the night or there will be riots, so they travel to the next stop, often arriving at three or four in the morning.

If they stay in the city a scout may provide the name of a disco to go to. But usually it's dinner at 1 a.m., and a pillow fight for the boys. For the older members of the staff, trying to go to sleep next door to a pillow fight is often enough incentive to try and bed down early. And at 7 a.m. the following morning it all starts again.

The crazy thing is that youth is not only on their side, it is what makes the whole organisation tick. Kids are curious, and the Jacksons are kids. They are intelligent, perceptive and serious when it's called for. But most important, they are enthusiastic. They don't really belong with the managers, promoters and record company executives, but should be outside with the fans.

'I think I was the biggest Temptations fan in the world,' said Jackie who at 22 is the senior member of the group. 'I wanted to do everything that they did. I used to watch

how they moved, what they wore, what they did to be different from anyone else who was out at that time. We understand how the kids feel, because we had a dream too, and ours came true.

'We are a live group. We were that before we were recording artists. As long as we can perform we will be dealing with our audiences directly. It's easy enough to be just a recording group, but I think you lose something when you only make your music for an engineer and each other.'

Jermaine, more than any of the others, was aware of how a teenybop label was limiting the group's potential audience. 'All of us can play at least two instruments, but you don't see that in our stage act. I just hope we don't get put in a position where we can't sing anything but *A.B.C.* for the rest of our concerts. People keep saying how similar we are to the Osmonds. But we're a soul group. If anything, I'd like to see us following behind the Temptations or War.'

## LAWYERS

In the meantime, the Jackson family's moving road show carries on moving around the world, giving an awful lot of people something to get excited about. Music and basketball are the two things they like doing best, with making records in third place. Their attitude towards themselves is as healthy as that of any championship basketball team.

Perhaps nothing better summed up The Jackson Five's attitude toward their lifestyle than a survey taken by *NME's* Julie Webb. She asked each of the teeny idols whether or not they felt they were being exploited for what they did. Donny Osmond said he didn't understand what exploited meant. David Cassidy informed Miss Webb of his age and the fact that he wasn't born yesterday. Then she asked Michael Jackson if he felt that he was being exploited. He looked her straight in the eyes and said: 'Don't worry, we have lawyers to take care of that kind of thing.'

▼ Michael Jackson and a few of the fans



# SNAFU NEED A LOT OF HELP FROM YOU

Clothed in one of those timelessly beautiful Roger Dean sleeves, an album came into our office, entitled simply, *Snafu*. At this point the name didn't mean much to us.

'Oh, they're a country band,' somebody remarked, as the record was revolving voluptuously on the turntable. 'Is that a new Gamble-Huff sound?' inquired somebody else, while yet another person came up the stairs to ask who the great rock band was.

Snafu are all these musical elements put together and funkied up by one of the tightest, blackest sounding rhythm sections of any white band. Nobody would guess that their album was recorded after they had only been together a month.

It was with the intention of forming a really funky band that ex-Procul Harum drummer Bobby Harrison and ex-Juicy Lucy guitarist Micky Moody started looking round for similarly inclined musicians. Harrison was working on a solo album at the time and, through various friends, he collected together keyboard player and violinist Peter Solley, formerly with Terry Reid and Paladin, and drummer Terry Popple, who has had very wide experience having worked in various set-ups all over the world, not only in the jazz and rock field, but in cabaret and a striptease band as well! Nothing like a few bumps and grinds to bring out the funky side of a drummer.

Half a dozen bass players were auditioned before Tom Duffy of Lindisfarne introduced them to Colin Gibson.

'I'd played in Skip Bifferty,' Colin explained, 'and then I joined Griffin, who had Alan White as their drummer. After that I joined Ginger Baker's Airforce for



*Snafu – the exciting new band with the happy vibes.*

the latter seven months of its existence and I've also been in the States, playing with Charlie Mingus's ex-drummer, so I can honestly say I've played with some of the best drummers in the world.'

His experience with afro-flavoured music was just what was needed to inspire the kind of rhythm section Bobby Harrison had in mind. 'I've always loved jazz,' he informed us, 'but I never reckoned that I was a funky drummer. I'm straighter in style.' As a singer, though, the jazz influence really shows. Bobby has a truly versatile voice which can swing easily from a soul number to full-blooded rock.

## CHEMISTRY

Yet, surprisingly, he only decided he could sing fairly recently. 'I never wanted to be a solo singer. I need a band, I'm happiest with a band and I reckon that vocally I'm learning things all the time. I think that it's only rare people like Stevie Wonder who are complete in themselves, without a band,' said Bobby.

It's obvious that there's very good chemistry at work in the band. 'It's the best vibes of any band I've been with,' admitted Bobby and Colin agreed. 'We all dig each other, there's no egos at work.'

As soon as they return from their forthcoming tour

of the States, which will be around mid-May, they intend to start recording their second album, which they reckon will be a lot more finished than the first.

Instrumentally, as well as directionally, Snafu are very diverse. Peter and Micky are multi instrumentalists, Peter concentrating on ARP synthesiser, electric piano,

clavinet, Hammond organ and violin, while Micky plays mandolin, various Gibson guitars, slide and bottleneck guitars, harmonica and banjo.

Colin favours a Fender Mustang bass and he and Bobby add a variety of percussion instruments to the overall sound, while Terry uses a Ludwig drumkit.

'You'd never think I originally intended to be a pro football player,' remarked Bobby. 'My father was one, so I suppose it's in my blood. I still play for fun. We played Yes United the other day and we also got very beaten by Ronnie Scott's team, all those huge jazz musicians against us small, weak little rock players – the final score was 14 – nil!'

Watch out for Snafu, on stage as well as on the field. There's an exciting atmosphere surrounding the band, a feeling that things are definitely going to happen and once you've heard their music, you'll be left in no doubt about it.



... plucking with Picato sounds perfect

# picato

## ★ CUSTOMATIC ★

Gauged String Selector.

Suitable for all fretted instruments.

Plain strings. Finest music wire in increments of .001" from .007" (0.18 mm) to .022" (0.56 mm) 15p each

Covered strings. Electromatic wire wound in increments of .002" (0.41 mm) to .060" (1.524 mm)

Price: .016" to .030" 32p each

.032" to .042" 46p each

.044" to .060" 54p each

available at your dealer now

General Music Strings Treforest Glamorgan





# Where in the world can you find equipment like this?

**DJ**

**YOUR NEAREST RETAIL SHOWROOM IS...**

**Discosound**  
90-98 Shaftesbury Avenue,  
London W.1. (01) 437 5832.

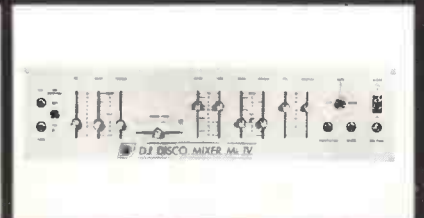
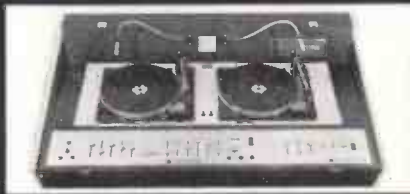
**Discosound**  
122 Balls Pond Road, London N.1.  
(01) 254 5779.

**Discoscene**  
536 Sutton Road, Southend, Essex.  
(0702) 611577.

**Henry's Disco**  
309 Edgware Road, London W.2.  
(01) 723 6963.

**TRADE & EXPORT  
ENQUIRIES...**

**D.J. Electronics (Hackney) Ltd.**  
Europa House, 56 Queens Road,  
Southend-on-Sea.  
Tel: (0702) 40818 & 40948.



DJ Electronics make the best Discotheque equipment. Quality products that are simple to use. Giving superbly exciting visual effects and sound quality. Send for our new catalogue and price lists.

# COSY HITS IT HARD!

**D**ance With The Devil is climbing right up there on Top of the Pops. But who is Cozy Powell? He's done 17 tours of the States, had a band with Jeff Beck which he considers was nipped in the bud (called Rough 'n Ready) and now mans the drum kit for Bedlam. Not bad for a lad of 26. He also does sessions.

Mr. Powell would like to clear up a few points on that hit single right now. His mate, producer Mickie Most, asked him that, as he had worked out a drum solo and there hasn't been a drum hit since Sandy Nelson and *Let There Be Drums*, would he lark about for half an hour and have a bit of fun? 'Of course,' he replied, 'but just as an experiment, mind.'

The reason that the other Bedlamites (Dave Ball, ex-Procul guitarist; Frank Aiello, vocals; Dennis Ball, bass) weren't on it was that they weren't at the session. Since then they've got together and turned the number into a live scorcher and Cozy improvises like mad. 'I do like to show I can play other rhythms', he remarked, with a laugh.

So Most and Powell took over the studio for an experiment. They miked up the drums through the PA, then miked the PA rather than the typical studio trick of taping mikes on each drum. Thus they got a truly live sound, entirely different from the usual session drum sound.

'Then,' says Cozy, with a certain degree of exasperation, 'it took off and now all I get is, "Yah, ya made a commercial single!" The fact that it sold wasn't my fault!'

He then discoursed on how the charts were all rigged, anyway, and he thinks it's a good single, it deserves to be in the charts. 'It's streets better than most of the stuff in there anyway.' But do his drumming colleagues ring him up and razz him about what, let's face it, is essentially a pretty simple



▲ Cozy Powell and his double-bass kit.

drum track? Apparently not.

'Professional drummers know me and my work and what I can do. Certainly *Dance* is easy to play. I can, and I did, double-track it, play the same track exactly. Well, that's not *that* easy, but any session drummer can do it,' he admitted.

Needless to say, Cozy can read music and although self-taught he plans to take proper lessons from a professional tutor. He can also play to commercial time requirements.

## JAM

'When I play with Bedlam,' he explained, 'I play *my* way, when I play sessions, I can play as soft as anyone wants, I play what they want.' But he insists *Dance* stands on its merits as fun, and even as a draw for Bedlam.

'Yes, we *do* get the kids we didn't get before, who are expecting *The Sweet*, but they find they like us. They expect a poppy gig and find they get into us. Of course I'll do a follow-up. I'll churn 'em out as long as people will buy 'em,' he laughed comfortably.

Bedlam is a very interesting band indeed. It's a jam band, reputedly going down very well. 'We're playing the music a lot of people want to do but aren't. We want to prove heavy music isn't dead!' It is very loud music. 'I know exactly where and what I'm hitting,' says Cozy. 'I just hit it *hard*.'

The band has existed in previous incarnations, notably as Big Bertha. All members have been keen to play with each other, to play the sort of music they choose. In fact, they've done so much session work together they feel they know individual styles and intricacies well enough not to rehearse much. Sometimes that makes for staleness, sometimes not. 'Some evenings we play a blinder,' Cozy admits. 'Sometimes it's rubbish.'

'I tend to work something out live,' he says. 'I never practice at home. Not even a pair of sticks. If it works live, the *feel's* there, it's great; if not, you soon know.'

Vocalist Frank Aiello was recruited from session work and *Hair* and allegedly snatched from under the

eagle eye of Deep Purple. He excels at singing dirty songs. Dennis Ball, bassist, is brother to Dave Ball, guitar ace and ex-Procul Harum. It bothers neither Cozy nor Dave that 'up to a point' they are still identified with Beck and Procul. Anything to get Bedlam known and off the ground.

The kids recognize the names and 'they must figure if you played with Beck, you can't be that bad'. Both feel the work they did at the time was good as well. But Bedlam is going to finally be all their own. 'People have no idea,' says Dave Ball, 'how stubborn we're going to be about this.'

Cozy's not so sure. In his opinion, you can be stubborn up to a point. In no way is super-stardom going to affect his family life or his musical taste. There are things he won't do. No long U.S. tours, for example. 'I just enjoy playing, it helps my musical career, but I'm damned if I'm going to slog myself to superstar death just for some geezer to make money.'

## HEART

'You can be stubborn up to a point... I'd rather break this band up than go commercial, even if that meant making the money so I could do exactly what I want. I won't prostitute it, it won't change for some businessman's whim.'

Cozy is a unique drummer in his style, which he describes as 'heart', feel rather than technique. 'I've got no technique at all, none at all. Barry Morgan, Pete York, the technical drummers, would make me look silly. I'm just a gutter drummer.'

Cozy calls Bedlam's cues. He knows when Ball or Aiello are due for solos, they nod when they've had enough. He's the heartbeat, he listens only to himself, his monitors are trained on him. He admits it could be hard but it's easy for him because he's always done it like that

and it's easier if the drummer calls the tune because he's pushing the rhythm. He confesses an exceptionally good memory for cues.

Most important, he believes a gig is a show, an entertainment. Firstly, the drummer should drive the band, shove them. Secondly, he should be visual and straight from the gut. 'I hit hard because I think it's how it should be, power, from the heart, *feel*. Pete Townshend hammers his guitar till his fingers bleed so I hit hard and heavy to get it across to people. Not like, say, Jon Hiseman. He's a brilliant technician, but he doesn't play from the heart.'

### SPEED

He wishes Dave Ball would move around the stage more and become another visual focus. Technically, he tapes his fingers because they blister and wears those black, studded wristbands for support. He desperately needs to keep his wrists tight. His style and speed are all in his wrists. He even holds his left stick sideways for the speed. (Try it. It works if you have a normal kit set up), and he rarely uses his arms unless he's being flashy, rolling around the kit.

He loves those shiny studs because they catch the light and sparkle. Hidden behind his drums, he hopes, 'at least they can see me 'ands'. To this end, he's perfected a stick-toss. 'All part of the show.'

Powell says he learnt by watching and listening to everything he could. He started on John Bonham, worked his way up to Bernard Purley and Billy Cobham. He feels you can learn something from anyone and then adapt it to the eventual style you have to figure out for yourself. 'If you take lessons, you end up copying your tutor.'

He listens to everything, African rhythms, classical, lots of jazz, but while he can play funky if required, some rhythms 'you're born with, and if you're not black, you ain't born with it. Oh, I can play funky, but if it were me or Bernard Purley, you can tell who's black . . . kind of

oozes out.'

He definitely does not believe in practising 18 paradiddles a day and working up. Powell cheerfully admits: 'I'm the exception to the rule. I'm the one drummer who doesn't believe in practice.'

His advice to aspirants who like hitting things is to develop the natural ability that's there then create one's own style. 'Be yourself. The best way to discover is on stage.' For a start. O.K., do the paradiddles. Then listen to, say Bonham or Ginger Baker, to learn how to lay down a rhythm, lay down a foundation, push the band. Flash comes later.

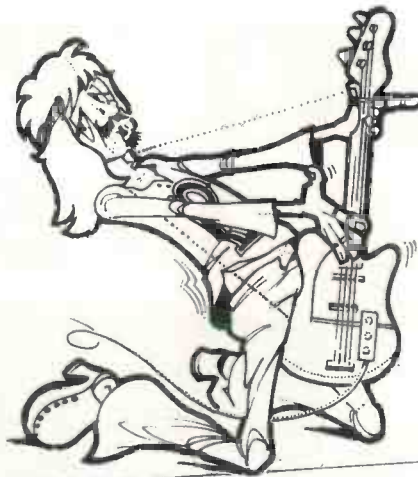
Then branch out to your tastes, but listen to jazz and all sorts of rhythms. Decide what sort of drummer you want to be, technical, funky, whatever, but listen to, and learn a little bit of, everything and never forget the band is relying on you. Even if they throw pints when you miss a beat.

As for Bedlam, catch them before they become monstrous in America. Cozy and the boys like their scene, but somehow he's not as optimistic as their fine gigs here would warrant.

### BITTER

'I think we may get stifled,' he says. 'I just suss we're not gonna get the breaks.' He's got the scene taped, and one feels the band will keep reforming until a break comes along. But he's bitter. 'English audiences are so blasé. Groups come back big from the States and everyone thinks "Where'd you come from?" Then the bands take this "To hell with you" attitude, "We were playing tight two years ago and you didn't want to know". It's not very professional, but bands are human.'

It would indeed be a shame if the States latched on to our boys before we did. Catch them quick or all you may be left with is one treasured copy of a drum solo once done by a fellow named Cozy Powell - a drum solo done for a bit of a giggle, you know.



Plucking good  
Plucking hard

## picato electromatic wire wound for electrics

Set No. ES77 'Swinger' (Red)	£ 1.70 inc. VAT
Set No. UL77 Rock & Roll Gauge (Green)	£ 1.84 inc. VAT
Set No. 77 Light Gauge (Blue)	£ 1.84 inc. VAT
Set No. P750 Medium Gauge (Amber)	£ 1.98 inc. VAT

## picato gold range for acoustic and classical

Set No. 727 Folk Acoustic	£ 1.98 inc. VAT
Set No. P727 Country and Western	£ 1.98 inc. VAT
Set No. 76 Nylon	£ 1.61 inc. VAT
Set No. P12 12 String	£ 3.20 inc. VAT

## new picato bass guitar strings

Medium Scale	Round wound and flat wound	£ 4.36 inc. VAT
Long Scale	Round wound and flat wound	£ 4.82 inc. VAT
Black Nylon Covered	Medium and Long Scale	£ 4.82 inc. VAT

# picato

STRINGS SOUND PERFECT

GENERAL MUSIC STRINGS Treforest, Glamorgan



# BUCKEYE POLITICIANS IN BRITAIN!

For a long time British groups have been going to the States to record, sometimes achieving success over there before ever finding fame in Britain. But now the process is being reversed.

Bloodstone, for instance, have yet to achieve a real U.K. hit record, yet here's a black American band who have made a great impact on the U.S. charts with records which were actually recorded in England, and in sleepy Chipping Norton of all places.

Buckeye Politicians are following the same route. After four-and-a-half-years steady but unspectacular progress, as a bar group back home, they've arrived in Britain with the real hopes of using this country as a springboard for success in their own country.

Already they've been rewarded with an EMI recording contract which covers Europe and the rest of the world but leaves America open for subsequent negotiation once they make the grade.

First of all they spent 'seven glorious weeks' working in a club at the French Riviera resort of St. Tropez.

'We came to Europe with the express intention of finding ourselves a recording deal,' explained manager John Peters: 'We got various record company executives down to the club to hear us and one from EMI came up with a good offer. We know the company's name carries a lot of weight and merely being with EMI here will mean something when we start looking for a deal back home.'

Now based in New York, 'because that's where the music business really happens' - Buckeye Politicians originated in Columbus, Ohio as the Soul Partners.



*Soul, rock and classical mannerisms in the Buckeye Politicians.*

The current line-up has been stable for more than two-and-a-half-years which says a lot for a six-piece multi-racial outfit.

The base of the group is three brothers, Larry 'La' Almon plays lead guitar, Billy 'Rosco' Almon is on rhythm and John 'Ja' Almon on bass, and they all sing lead vocals, along with black drummer Ronnie Griffin.

## BRILLIANT

Bobby Marsillio, on trumpet and flugelhorn, and Ron Farthing on trumpet and trombone, make up the horn section and they both double on keyboards - 'and we add sound effects with our voices!' added Ron.

The Almon brothers write the material along with Ron Farthing and, like the Allman Brothers, the Almon Brothers are rooted strongly in rhythm and blues but they hate to have their music tagged in any way.

'For nearly three years,

since I joined the band, people have been asking us what kind of music we play,' said Bobby Marsillio, 'Well, I really can't say, it's just our music, it's just the way we feel things.'

On hearing a rough mix tape they took time out to play me, I'd agree with their feelings. They aren't really like anyone else. Sure there's a strong soul feel and some rock mannerisms, but how do you explain the almost classical horn style on Take My Hand, an absolutely brilliant ballad builder which will make it a classic extended album track.

The tape had been cut at EMI's famed Abbey Road studios: 'It's a very big, spacious room which just says that big sounds, big songs, big music has gotta come out of the place,' expounded Larry Almon. 'It gives you confidence, you feel you're not working for some nickel-and-dime outfit but working in an area where the biggest group of all time made their records.'

'Quite apart from the recording deal, it's done us a lot of good coming over here. It's taken us away from a whole lot of bad things which are going down in the States.

Now, though, the Buckeye Politicians want to learn studio techniques through the same kind of practical appearance, so that they can capture the presence of their live performances. We're trying to get dynamics into it, to make it really sound interesting, to get to the people and give them a good feeling.

Where did the name come from? 'Well, we searched round a long time. You see, Soul Partners was starting to sound dated,' explained Ron Farthing, 'Anyway, buckeye politicians was a phrase being bandied around a lot at the time and a comedian friend suggested it to us and we liked the idea. Now we get people calling us simply the Buckeyes or the Politicians.'

DAN ARMSTRONG  
LONDON

**HEAD COVER**  
Anodised aluminum,  
burn resistant.

**TUNING MACHINES**  
Schaller.

**ALUMINUM NUT  
and ZERO FRET**  
For best first fret  
tuning and correct  
string height.

**TRUSS ROD COVER**  
New Design

**POSITION MARKERS**  
Aluminum for long wear  
and maximum visibility.

**NECK AND FINGERBOARD**  
Rosewood on mahogany, 22 frets  
on lead, short scale, 24 frets  
long scale, 19 frets.

**STRINGS**  
All guitars fitted with  
Dan Armstrong Super strings.

**DEEP DOUBLE CUTAWAY**

**BODY**  
Natural mahogany with  
epoxy resin finish.

**PICKUP PLACEMENT**  
Anywhere between neck  
and bridge.

**PICK GUARD**  
Anodised aluminum, removes  
easily for simplicity of servicing.

**PICKUP**  
Double coil high power  
humbucking design.

**PICKUP RAMP**  
Adjusts automatically  
with bridge.

**BRIDGE**  
Cast aluminum for maximum  
sustain. Fully adjustable.

**CONTROL SYSTEM**  
Extremely simple. Smooth taper  
volume and double action tone.

**STRAP PEGS**  
Positioned for greater stability.





# e.l.p.-good

It's a safe bet that when Greg Lake received his first guitar as a present from his mum, when he was 11 years old, he never dreamt that one day he'd be receiving a gold disc from no less a person than the Minister for the Arts!

In a roomful of straight-looking journalists, Mr. Norman St. John-Stevas, M.P., presented the awards for sales of *Brain Salad Surgery* to a soberly-dressed Emerson, Lake and Palmer. When Greg later commandeered the microphone to deliver his 'thank-you' speech and observed that 'it takes a brave member of Government to step into a group of people from the world of rock music,' everybody glanced at the well-tailored person next to them and chuckled.

But it was a solemn occasion, a great honour for E.L.P., and Greg took full advantage of it by asking the Ministry to consider proposals for the development and encouragement of rock music.

E.L.P. as crusaders for the cause of rock being accepted by the Establishment? Rock musicians hustling for seats in Parliament? Just what kind of ideas have been brewing in the minds of these three guys who have spent the past three months gigging abroad and refusing interviews with the Press?

Back at home, nestling comfortably in a space age leather and suede armchair, Greg, spokesman for the band, was expansive on the subject of E.L.P. versus the British Press. He is disarmingly friendly, but behind that blue-eyed smile the mind of a politician is at

work, putting over the points firmly and clearly and telling you just as much as he wants you to know.

'We've decided that now's the time to come back in,' he explained, when asked why the band had suddenly started granting interviews again after all this time.

'There are negotiations for us to play in this country and it's certainly something we want to do, but it's been difficult because the Press have been down on us for some reason. I don't know why, for we've been working as hard as we could.'

## HERITAGE

'We didn't want to play before we'd released the album because we wanted our audiences to be familiar with it. But generally it's true to say that we've felt a bit out in the cold. There have been some cutting remarks made about us by Press people and by other bands.'

Has there, in fact, been any foundation for these 'remarks'? 'Well,' answered Greg, 'I think it's a natural phenomenon that when a band makes it the next thing

to do is to try and knock them off.'

'The Press in this country originally gave us a very hard time when we first came out. You see, what they saw was the instant supergroup kind of thing, but what the people knew was that we'd all had a long, long heritage in various bands and had worked hard up and down the country for what we'd got.'

He added that they all hoped it was now over. *Brain Salad Surgery*, although slagged by a lot of reviewers, had, by achieving gold disc status, proved that the record-buying public don't always believe what the Press say.

Having made his point, Greg relaxed and changed the subject by mentioning that both he and Keith Emerson were to start work on solo albums after their next tour of the States.

Why have E.L.P., too, joined the trend for members of groups to record both solo and group albums? Is it because they feel that the limitations of being in a band prevent them from doing their own thing? On this sub-

ject, too, Greg had very decided views.

## PERSONAL

'It is a widespread trend at the moment,' he agreed. 'I think in many cases, though, the motive for making a solo album is wrong. A lot of people do it for reasons other than that of just wanting to express something you are unable to express in the group.'

'That should be the only reason, when you think about it, but I think a lot of artists do it to establish themselves. They feel insecure in a band in case it breaks up, so they establish a solo identity. That's not the way we do it!'

Greg Lake's remark that E.L.P. are a hardworking band is certainly true. Between the writing, gigging and recording, their own company, Manticore, is busy recording artists such as Pete Sinfield, Stray Dog and the exciting Italian band, P.F.M.

'As far as production goes, I haven't any time to do anything at the moment, but I hope to get into some soon. I'd like to find some new acts for Manticore this year



(l.-r.) Carl Palmer, Greg Lake, Norman St. John-Stevas, M.P., Keith Emerson

# as gold

but I haven't particularly got my eye on anyone at the moment.'

Surprisingly, although they have such a flourishing record company, E.L.P. have no plans for setting up a studio of their own but are content to use other studios, Advision in particular, for recording themselves and their protégés.

'We have toyed with the idea of getting our own studio,' Greg explained, 'but it would cost such a vast amount of money and the maintenance responsibilities would be so tremendous that, for us, I think it's maybe not more profitable but definitely easier to go into a studio that's already existing and professionally maintained.'

'Otherwise we're going to have to start worrying about who's looking after the studio and is he doing it properly and we would now be facing things like the power shortage. As far as Manticore goes, we only want to be involved with personal artist relationships, with the music. We don't want to start reaching out into studios like Island did.'

'When you live in London you've got studios everywhere anyway. It would be nice to have your own to go downstairs and play around in, but for all practical purposes you might as well have a little tape recorder to put down your ideas on before you go into a proper studio.' He added that this is how the band normally works.

Gregg tends to work out songs from the guitar, put them down on tape and play around with the ideas. He's also experimented with new bass guitar sound effects.

## BACKBONE

'I've done something with amplification of the bass that's never been done before,' he explained. 'You'd have to hear it live before it

would mean anything to you. You know when you feel the resonance from a bass? It's deep and guttural and hits you in the chest. Well, I've found out how to get it even deeper, really hitting low so that you feel it right through your body.'

'It's done by reproducing very low frequencies. If you've ever been in a church and heard a deep, deep organ note, that's like what I've got going. You could amplify any instrument that goes down as low as 20 or 21 cycles.'

'I worked with an electronics company to devise a system whereby certain frequencies were reproduced by certain types of speakers, so instead of all the sound going through one type of speaker it's split, so that very high frequencies go through tiny speakers and very low ones through enormous ones.'

'It's got an air-pressurised cabinet - it's quite clever. There's no distortion attached to it at all, it's a true 1,000 watts. On stage my back vibrates with the sound when I'm playing. It's very heavy.'

He did a quick humorous impression of a bass player with a vibrating backbone. It looked most dangerous!

E.L.P.'s new sounds aren't confined to Greg alone. Carl Palmer has a new synthesised drum sound and Keith Emerson has recently acquired a polyphonic Moog which set Rod Argent drooling with envy.

'We're into some really heavy sound things, you know and it'll be a pleasure to play here and have everybody hear them.'

When Greg concluded our interview by saying some nice things about *Beat*, we had to admit that, as well as being a great musician and an articulate spokesman for this award-scooping band, he is also a first-class diplomat!



## Sharma Model 5000 Professional

### The Decibel King

The ultimate in Sharma Sound having dual power I/C amplifier electronic crossover. Two bass speakers and two treble horn speakers literally two cabinets in one. Concealed handles and castors for portability. 3 speed motor giving all effects imaginable.

No brochure can do this model justice. A demonstration is all that is necessary.

Available in black vinyl finish only.



# SHARMA®

MANUFACTURED BY  
SHARMA MANUFACTURING CO. DIVISION OF  
KEITH HITCHCOCK & CO.  
1379 LINCOLN ROAD,  
PETERBOROUGH, ENGLAND.  
Tel: 71913 Cables HITCHCOCK PETERBOROUGH.



## AMEX 8 stockport rd altrincham cheshire

TEL 061-928-8688

### electronic crossovers

- MAINS POWERED STEREO THREE WAY
- SWITCHED CROSSOVER FREQUENCIES
- XLR TYPE CONNECTORS

£115 +VAT

THREE AND FOUR WAY BATTERY POWERED MONO  
VERSIONS ALSO AVAILABLE



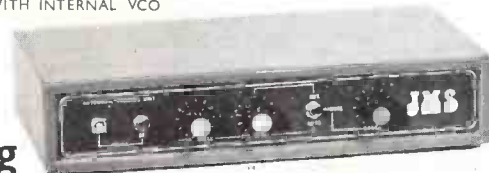
### phasing

AUTOMATIC WITH INTERNAL VCO

£57 +VAT

### mixing desks

DESKS MAY BE ASSEMBLED TO CUSTOMERS INDIVIDUAL REQUIREMENTS FROM STANDARD MODULES  
QUADRAPHONIC OUTPUTS ARE AVAILABLE



Trade Enquiries Welcome

Contact: Nick Franks or Graham Langley

# CLIFFORD T. WARD

## HANGING ON THE 'MANTLE PIECES' FOR ANOTHER HIT

At the beginning of January every year, millions of people all over the world make their New Year resolutions. Most hope that the year ahead will bring them good health, fame and prosperity. Clifford T. Ward must have wished for all these things at the beginning of 1973 without really believing that all of them would happen in the abundance with which they eventually did.

We sat together in the office of Charisma boss Tony Stratton Smith and Clifford told me what he was doing about a year ago. 'Well last January, that would have been 1973, I was teaching school and producing a school play called *The Caucasian Chalk Circle* by Berthold Brecht, at the same time as finishing off my *Home Thoughts* album. Mind you, it was one hell of a hectic rush. It meant dashing down from Kidderminster to Sound Techniques in Chelsea every evening and then driving back home when the session was finished.'

So working as a school master as well as being a

part-time potential pop-star couldn't have been an easy combination. Clifford didn't have to wait too long before he began encountering problems from a section of the older members of the teaching staff.

'It eventually became an impossible situation. I was having to take so much time off to record and do promotional things that the headmaster, quite rightly, got fed up with me and issued me with an ultimatum.'

### PRIMARY

From the *Home Thoughts* album came a very easily memorable song entitled *Gaye* which, as we all know, was released as a single and eventually became a top-ten hit.

While Clifford smoked at a phenomenal rate, I asked him whether he was surprised at the record's popularity.

'Surprised would be an understatement. To tell you the truth, I had given it up. It was getting air-play but not the right sort of air-play. I

mean, it was Johnnie Walker's record of the week but at that time Johnnie's programme didn't pull as much weight as it later did. You see I believe, rightly or wrongly, that unless your record is played to the breakfast show audience it stands very little chance of becoming a hit record.'

The fact that *Gaye* became a hit record convinced Clifford beyond any doubt that teaching wasn't really his forte. He considered teaching as a form of security but he did genuinely like working with children, although in his heart music played a primary role, one which he had hoped to fulfil every since he himself had been at school.

Inevitably, with a hit record under his belt and with his new album dubbed by many as the album of the year, people are now anxious to see him play live. He laughed when I suggested this to him.

'Would you believe it if I told you that I haven't appeared before an audience since 1967? Well it's true. Stratton Smith keeps urging

me to get a stage act together, but if it was left to me I would hang on and hang on. However, I do respect the audience's demands and I realise that if I don't play live then the sales of my records will be curtailed.'

As well as writing for his album, he had a major hand in the arranging of the string parts. He stresses that his inspirations are George Gershwin and Jerome Kern as well as modern-day writers such as Randy Newman and Joni Mitchell and he considers that, contrary to belief, songwriting is an art that has to be learned.

Because the music business has such fickle tastes it is difficult to predict whether or not Clifford will be a headlining name throughout 1974. He really hasn't quite got over his success of '73 and he wouldn't dare commit himself to any rash statements as to his future. But one can't help feeling that if he keeps up the standards that he has set himself through his single *Gaye* and even more so through his latest album *Mantle Pieces*, Clifford T. Ward is going to fill many an auditorium in the months ahead.

Furthermore I have a feeling, having listened to this album, that many artists looking for strong new material will be turning towards the pen of this Kidderminster ex-schoolteacher.

## CASSMUSIC...the specialists

38 Monarch Parade, London Road, Mitcham CR4 3HA  
32 Grove Road, Eastbourne, Sussex BN21 4TR

H/H AREA MAIN DEALER ★ FENDER SOUNDHOUSE ★ GIBSON STOCKISTS ★ GUILD STOCKISTS ★ DAVOLI MAIN DEALER

We buy all instruments; part exchanges welcome; HP and paybonds arranged.

If you are thinking of buying a guitar, amplification, or accessories (with or without trade-in) read on . . . and let us do you a good DEAL. . . . We now offer you our efficient mail order service on all goods big and small, with only 25p carriage per order . . . all guitars will be checked over carefully by J.C. at Eastbourne or Supersimon at Mitcham - pedals and amps will have been tested out in our own studios prior to despatch . . . and our reputation with suppliers and manufacturers being 'finicky bastards' when it comes to finding faults, will work to your advantage in ensuring you get a really good buy. . . .

SUMBRO Les Paul copy, Silver front £52 (case £16)

CSL Les Paul Standard copy, Maple front, white pickup surrounds complete with case £82 (left-handed £92)

IBANEZ Les Paul recording copy, special pickups phase switch, etc., complete with case £120 (left-handed £136.50)

KASUGA SG Standard copy. This is the only one on the market which has the neck joining the body at the last fret - just like the real thing: complete with case £85 (with Bigsby-type tremolo £95)

KASUGA Strat copy, Maple neck and tremolo complete with case £105

SUMBRO Strat copy, good value complete with case £60

HOYER Flying V copy beautifully made, certainly up to Gibson's own standard. Fitted Schaller heads £185

CSL Custom Telecaster copy, Maple neck, latest model, complete with case £88

GHERSSON Jazz bass copy (as used by Sweet). Handsome instrument with exceptional tone. Complete with case Sunburst £85 (left-handed £105). Natural £88

SUMBRO Jazz Bass copy, extremely cheap at £53 (case 18)

30-watt 'DAN ARMSTRONG' valve combo amp with 8-way Graphic equaliser plus sensitivity control. Has to be heard to be believed. Special offer at £90

DAVOLI Tempest combo. Can be used for bass as well as lead. Very reliable, featuring a rotary sensitivity control which can so accurately match your guitar to produce an ultra-clean sound or deliberately mis-match to give any degree of distortion at any volume.

25 watt transistorised £66 (with tremolo £74)

50-watt valve with tremolo £138.50 (RCF speaker)

EFFECTS IN STOCK include Coloursound Fuzz Phaser £25, Octivider £20, Sustain £19, Ring Modulator £36.50, Wah Fuzz £16, Wah Wah £12.50, Super Tone Bender £15

For any further information on the above or any other gear, telephone either 01-640 1870 or (0323) 37273

All prices include V.A.T.

Phone now  
01-640 1870 or  
(0323) 37273

★ LARGEST STOCKS OF GIBSON & FENDER SPARES IN THE U.K.



# WHO'S WHO IN SOUND

## RUPERT NEVE

Anyone who is anyone in sound knows, if professional audio control and distribution equipment is to do its job, only the best is good enough. They know what they want. The highest standards of quality and reliability and technical performance as near the theoretical limits as possible. Plus the fact that Neve equipment is custom built to individual requirements and tailored to fit neatly into limited studio space. Naturally it all goes to produce a very impressive list of Neve customers.

### Here's a list of some of their 1973 customers:

Radio and TV: RTV Romania; Link Electronics; B.B.C.; Marconi; Granada Television; Radio Luxembourg; Tyne Tees Television; Damascus Radio; HTV Ltd.; Radio Telefis Eireann; Greater Manchester Radio; Gospel Radio Fellowship; HSV7, ATN7, ATVO, Australia; R.T.V. Singapore; Yorkshire Television; Capital Radio; Ampex; Rediffusion; London Weekend Television; I.B.A.; Radio Sofia; Nigerian Broadcasting; United Evangelistic Church; WGBH; WRMF; Encounter Ministries; KBYU; KHOF TV; WSM; WBZ; CBC.  
Theatres: Royal Opera House; Congress Hall, Bucharest.  
Communications: Pye Business Comms.; Fernseh GmbH.  
Film: Shepperton Studios; Felix Acaso; Pinewood Studios; Consolidated Film Industries; Imperial War Museum; Zaar Films.  
Recording: J. Albert; Metronome Records; Preview Sound; R.C.A.;

Radio Triunfo; C.T.S. De Lane Lea; Federal Records; CBS-Sony, Japan; Cockatoo Sound; R.G. Jones; Music for Pleasure; Pye Records; Weir Sound; Polydor; West of England Studios; Maritime Studios; EMI; Festival Records; Bavaria Atelier; Arne Bendiksen; Gallo; Belter Records; Carbo; Elliot Mazer; CBS Records; Decca;

lyanda Records, Nigeria; Multi-Media; Creative House; Caribou Ranch; Eastman Kodak; Harcourt Brace; His Masters Wheels; PAC Inc.; Sound City; Track Recorders; Whitney Recording; Griffith Gibson; Les Productions Paul Baillargeon; Marc Productions; Mercey Brothers; Jeff Smith Interchange; Linkage Sound; Studio Marko; Studio 3; Intervideo; Mahogany Rush; Sound Toronto; Chatham Square; Neil Young; Belafonte Enterprises.

Universities and schools: Syracuse University; University of Surrey; Plymouth Polytechnic; Yale School of Music.



**Neve** internationally sound people

Rupert Neve, Cambridge House, Melbourn, Royston, Herts. Telephone: Royston (0763) 60776. Or Cambridge (0223) 53454. Telex 81381.  
Cables Neve Cambridge. 2719 Rena Road, Malton, Ontario L4T 3K1, Canada. Telephone: 416 677 6611. Telex 0696 8753.  
Berkshire Industrial Park, Bethel, Connecticut 06801, U.S.A. Telephone: (203) 7446230. Telex 969638. Hollywood Office: Telephone: (213) 465 4822.

# THE

Often imitated but never equalled' could well be the slogan of C. F. Martin & Co. of Nazareth, Pennsylvania, whose guitars are some of the most sought-after acoustics made. So much so, in fact, that today production cannot match demand and supplies are, therefore, rationed in many parts of the world.

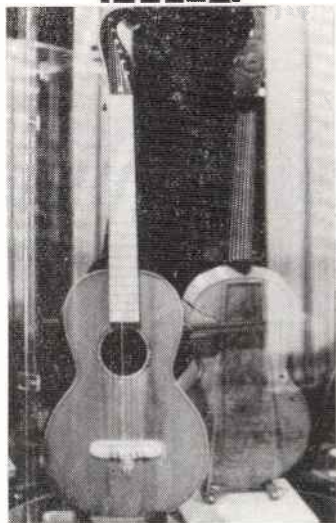
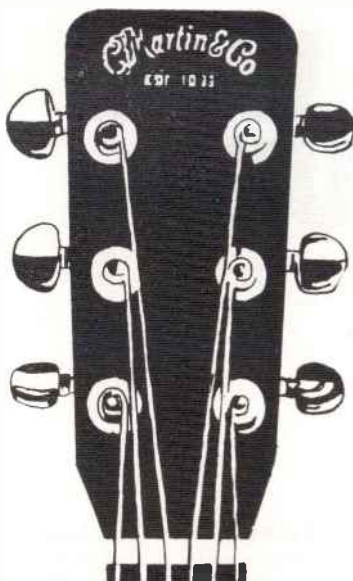
Old Martins, the tone of which improves with age, are revered by their aficionados in the way that art lovers feel for a Rubens or a Van Gogh. The current Martin catalogue, itself a collector's item and priced at \$1, illustrates their two finest 'Dreadnought' models, the pearl-inlaid D41 and D45 Dreadnoughts, displayed against the background of a Rolls-Royce – a blatant but most appropriate analogy.

For many professionals, particularly in the fields of folk and country music, it is the only guitar which will produce the necessary combination of volume, tone, and rich but sharply-defined individual response from each string.

The Martin Organisation must be unique in that it has never given away a guitar for promotional purposes or sponsored artists to publicise its products. Instead, its files contain testimonials and letters of praise from numerous satisfied customers, including many famous names. It is even recorded that the famous aeronautical pioneers, Orville and Wilbur Wright, were customers of Martin.

The story of the Martin guitar is a part of American history. From the early 19th century, as Americans moved west, so the guitars of C. F. Martin went with them, along the settlers' routes and down the rivers to New Orleans.

This story commenced in Markneukirchen, Saxony, where Christian Frederick Martin was born in 1796. C. F. Martin learned his trade



1836 Martins with single-sided machine heads (Pic. by Ivor Mairants)

in both Markneukirchen and Vienna. In 1833 he emigrated to America where he started his own guitar- and violin-making business in New York. The legend 'Est. 1833' appears on the head of most of the Martin stringed instruments currently available.

In those days C. F. Martin had a shop in Broadway, and the workshops were in Hudson Street. This seems to have caused some confusion as to the wording of the original labels. It's on record that they read 'C. Frederick Martin, Guitar and Violin Manufacturer, Importer of Musical Instruments, Hudson Street, New York'. but workers at the Martin factory have claimed that the wording was '... Broadway, New York'.

Successive generations

# MARTIN STORY

PART ONE

have worked at Martins, which is still very much a family concern. In 1839, C. F. Martin moved his business to Nazareth, Pennsylvania, where it continues to flourish. However, from 1839 until 1867, the labels read 'C. F. Martin, New York'. After 1867, when C. F. Martin, Jnr. was made a partner, it was 'C. F. Martin & Son, New York', until 1915 when the factory was really established.

The early Martin guitars were not serial-numbered, but sometimes the names of the makers were inscribed inside the body, under the sound-hole on the treble side. On the very early examples, the first C. F. Martin's signature can sometimes be found and occasionally there are others, usually on very fine guitars which were often made by apprentices.

## VINTAGE

Numbering commenced in 1898, at the figure of 8,000, which was an estimate of the number of guitars that had already been made. The *Denver Folklore Catalogue* which was published in 1966 but is now out of print, contains a list showing the date of manufacture appertaining to all serial numbers from 1898 until 1964.

The oldest Martin that has, so far, been found is a guitar which was discovered in a New York attic bearing the inscription '1834'. It has a very Germanic appearance and is made in birds-eye maple, with a three-piece neck and single-sided head not unlike that on a present-day Fender.

Two similar specimens of 1836 vintage are preserved at Nazareth. Ivor Mairants, U.K. dealer in Martin guitars, who recently visited the factory, immediately recognised the distinctive head as being the

speciality of Viennese guitar maker John George Stauffer, for whom C. F. Martin I worked as foreman. This style dates back even earlier, to the streich-zither maker Pitzmayer of Munich. Another unusual guitar which Mr. Mairants noticed was an 1840 model with sloping shoulders.

It is interesting to note that the pin bridge, another typically German feature, was in evidence right from the beginning. Steel strings, however, are a more recent development, though it is not clear when they were first introduced. Prior to (and after) their arrival, gut and silk were used, and latterly nylon.

The sound of a guitar is greatly affected by the design of the bracing under the table, and among the museum pieces at Martins is a top made by Frank H. Martin in 1909, which shows the strutting to be virtually the same as that used today. This design, which was developed to withstand the extra string tension on a larger surface, is attributed to C. F. Martin II.

Over the years changes have, of course, been made in the type of finish. Shellac was used from 1833 to 1909, and varnish from 1909 until 1933, when lacquer was introduced. A pre-1933 guitar can usually be identified by the 'crazing' effect that occurs to the varnish.

The designation of model numbers is a combination reference to both the size of the body and the style specification to which the guitar is made. This is complicated by the fact that over the years both numbers and letters have been used to denote size, and style has generally been referred to in numerical form.

Two examples from the

current Martin catalogue are the D-18, and 5-18 models. In both cases the style is the same, but 'D' and '5' refer to body shape and size.

The early guitars were called A, B, C, D, etc., and the use of numbers to denote different styles was introduced later. The earliest known numbered model style was the '13' which was made prior to 1898, but the specification remains a mystery.

Style 15 was made after 1915 and had mahogany top, back and sides, ebony bridge and fingerboard, and rosewood binding on the top. Style 17, which like the '13', was also made before 1898, originally had a three-piece neck, stained black, as in traditional European practice, and was made with spruce top, mahogany back and sides, and rosewood binding back and top. After 1916, though, construction was all mahogany, including the tables.

## HERRINGBONE

The '18' was first made with spruce top and rosewood back and sides, but again after 1916, the body was mahogany. At the same time a thin strip of ebony, inlaid down the back of the neck, was introduced, a feature subsequently discontinued. The '21' also had spruce top and rosewood back and sides. The soundhole on this model was inlaid in a herringbone style, a feature not perpetuated in the only current '21' guitar, the 00-21. There was also an inlaid back strip, and a tortoiseshell end-piece.

The binding was rosewood or tortoiseshell, depending on when individual guitars were made. Specifications changed frequently in the early days because the business was only a small one,

and if a particular wood or material was out of stock, another might be substituted. Quite often old Martins cannot be positively identified owing to this reason.

'28' models have rosewood back and sides, and spruce tops. As on all current models, from the 28 upwards, the fingerboard and bridge is of ebony. Early D-28s had herringbone binding all round the face and ivory was inlaid around the soundhole. Ivory was also used for the end-piece and binding, top and back. Later white ivory plastic was substituted. The difference can easily be recognised, as the ivory plastic can be curved to any desired length, but ivory has to be inlaid in small individual pieces.

The 35 style, which features a very attractive three-piece rosewood back with black and white inlay, came into existence with the introduction of the D-35 model at the end of 1966. About this time it was proving difficult to obtain supplies of Brazilian rosewood, which may have accounted for this design, which does not depend upon the larger cuts required for the two-piece back guitars.

In fact, since about 1969/70 all rosewood used has been of the Indonesian variety, which has a different grain pattern and a somewhat bluish hue, as opposed to the more red Brazilian rosewood. Other features of the 35 style are the ivory plastic trim on the edge of the fret board, and the extra white and black body trim and inlay.

Next month we shall be looking more closely at the famous 'Dreadnought' range and the most prized and expensive Martins — the pearl inlaid models.



A Martin craftsman carefully shapes the all-important top bracing  
(Pic. by Ivor Mairants)

# REW Audio ★ VISUAL CO

Today's leading musicians  
and engineers come to R.E.W.  
for their mic's., amplification  
and recording equipment

SHURE MICS—LOWEST PRICES!

	List Price	NEW Price
515 SA Unidyne B with switch	£16.80	£14.25
588 SA Unisphere B with switch	£24.00	£19.95
545 Unidyne III Dual impedance	£33.00	£27.95
565 Unisphere I Dual impedance	£37.80	£31.95
548 Unidyne IV Dual impedance	£39.00	£32.95

Add VAT to all prices.



## 4 TRACK RECORDERS TEAC A3340

Standard Model 7½ + 15 ips. Full sel-sync facilities. £400 + VAT  
Industrial/Professional Converted Model. Signal/noise ratio 64dB.  
Frequency response 35Hz-22KHz-22Hz ± 1½dB at 15 ips. £445 + VAT.

## MIC STANDS—

The largest range in London!

As London distributors for Keith Monk mic stands we carry vast stocks of every type of stand.

## RESLO RADIO MICS

The fabulous cabaret system including the microphone with built-in transmitter and attache case housing the receiver, £235 + VAT.

## AMCRON (Crown International)

R.E.W. are London Distributors of the ultimate in P.A. amplification.  
D60 60 + 60 watts RMS at ohms £112 + VAT.  
D150 140 + 140 watts RMS at 4 ohms £216 + VAT.  
DC300A 500 + 500 watts RMS at 2½ ohms £376 + VAT.

R.E.W. Audio Visual Co.  
London WC2.

146 Charing Cross Road  
Tel: 01-836 3365

Also at: Centrepoint, 21 St. Giles High Street, London WC2.  
Tel: 01-836 9183/9025.

**B**rinsley Schwartz have just been gigging with Wings. Group member Nicky Lowe says, 'It was touch and go whether we would be touring with them. It happened and man, Wings are fantastic. It was a great experience and McCartney is so good. He has this incredible presence to make people hang around both him and his music. And I really think Linda is good in her own way. I know everyone has a go at her but she knows her limitations and within that she knows what to do. I wouldn't complain about her.'

'We learned a lot from Wings. I mean, for one, I admire the bass guitar technique of McCartney very much. As a group we picked up on presentation. They have this way with an audience, a kind of patter which goes down so well. They even made us think how we look, re-examine the visual side of things.'

Brinsley, however, aren't

# BRINSLEY SCHWARTZ— CAN A GOOD ALBUM END A BAD JOKE?

exactly newcomers to the scene. They have a large following of their own. What has eluded them to date has been a national following, the kind which puts albums and even singles into the chart with consequent air-play and television.

## HYPE

Nicky Lowe is the bass player, but then he's also into banjo, vocals and seems to write most of the songs for the group. He looks a little like someone from the real rock n' roll era. The guy oozes musical enthusiasm and when he talks it's his scene. He's been with the group from the beginning, from those days when 'we were choked by hype, when money seemed unlimited, stacks of heavy equipment, too many big amps and we



were not ourselves'.

That early Brinsley did not make it, but the current one could. 'We got back in the end to what we wanted to be and threw away all the loud sound. We moved out of the situation where people just ignored us be-

cause it wasn't right to say you liked the group. Now people are ready to listen and of course a lot of people don't realise what happened a few years back.

'Funny to think we've now done five albums. Our

## THE NEW "HOME DISCO" BY ROXBURGH

INTRODUCED FOR USE IN THE HOME OR CLUB THIS UNIQUE COMPACT DISCO 'SET-UP' OFFERS:



- ★ Twin Macdonald MP60 turntables fitted with double stylus cartridges.
- ★ The output of the pre-amplifier is fed via a master volume and tone control set-up to a built-in power amplifier that has an output in excess of 30 watts.
- ★ The power amplifier will handle speaker loads of 4-16 ohms, and is protected against accidental s/c's and o/c's. A slave output socket is fitted to enable an external amplifier/loudspeaker system to be used.
- ★ Separate level controls are provided for each deck and a music to microphone crossfade control is mounted on the pre-amplifier panel.
- ★ Monitoring facilities with level control via headphones is switchable between decks.
- ★ Fitted as standard is a Eensei I uni-directional, moving coil microphone which clips into its own mounting on the top panel.
- ★ Complete with omnidirectional loudspeaker containing 2 x 10" heavy-duty loudspeakers.

All this complete for £168.00 plus VAT

**ROXBURGH SOUND CO.,**

22 WINCHELSEA ROAD,

RYE, SUSSEX

Telephone: RYE 3777/9

musical spectrum has been enlarging. We're doing a lot of R&B and soul these days and there's some reggae sounds on the album, which is called *Please Don't Ever Change*.

## PUBS

The Wings tour has undoubtedly brought them before a new audience and added many, many fans. 'Obviously we weren't stupid to believe that, as a second billed group, we were going to play the main one off stage. In our tour's case that would be stupid. We did keep people with us and we had some marvellous times. On the last gig at Newcastle we jammed on Wing's last number, *Long Tall Sally*.'

Another lift for them has been the association with the pub scene, a scene which has brought to the fore groups like Bees Make Honey, Cockney Rebel and Kilburn and the High Roads.

'We didn't begin it. We were I suppose, the first name band to be involved with it. We used to live in Kentish Town, near the Tally Ho. There was an American set-up called Eggs Over Easy. They had asked the manager if they could play three or four nights a week. At first few people came to hear them and then numbers grew and for a time people didn't come to pose, they came to hear some good, unpretentious music, music which often grew on the spot, of which people were part. The other band had to go and so we stepped in.

Yet does that mean that the band are dissatisfied with Britain? 'Not at all, other than what I said about the constant travelling and consequent wear and tear. We have a marvellous set of fans and what's been pleasing us is to see many of the old fans still with us and some coming back and, of course, plenty of new voices.

'To the new fans, our old stuff is foreign. They know

us now and of course that's the us before the hype time.'

As Brinsley are moving toward the big break, what are their immediate future plans? 'There's a new album coming out called our *Golden Greats*,' explained Nicky. 'It's a compilation of the most requested material from our albums. Some tracks have been re-mixed with, for instance, addition of some bass on *Fallen Angel*. It will sell for a penny short of the pound and will come in a limited edition of 15,000 copies. The album is meant for our fans.

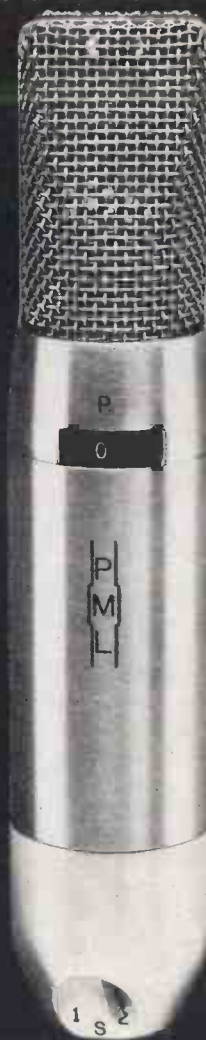
'Early this year we've been in the process of getting down some new material and things went very well. We've been using the Who's studio in Battersea, all 16 tracks. Our recordings before this have been in eight. There's a much fuller sound to us now. I have written most of the numbers but Bob and Ian have put some stuff down as well. Sometimes I join up with Bob or Ian, it's all very much a together thing.

'We've been turning our minds to a good single. I know there's a big demand from Holland for one. The thing is, we've got our own sound, our own feel. We can take the odd riff, couple of chords from somewhere and no-one knows because it gets wrapped up in our own style.

'Gear-wise, no one is throwing equipment at us. It would be nice for it to happen! Brinsley makes some of our stuff, like building the bass cabinet. We also got one of those "pignose" amps - the volume control is shaped like a pig's nose! It operates on batteries and has no tone, just volume control.'

So that's Brinsley Schwartz, a group now well on the way to big things. 'We're hoping for a good '74,' said Nicky. It should be more than a 'hope,' for Brinsley have been laying a firm path toward big stuff.

## AB Pearl Mikrofon- laboratorium.



DC63.

48 volt, variable pattern.

Also available as  
cardioid only DC96.

For further information on the complete range of Pearl microphones, contact:

### Allotrope Limited

90 Wardour Street,  
London W1V 3LE.  
Telephone: 01-437 1892.  
Telex: 21624.

U.K. Representatives for:

**HES Electronics - Brussels**, TSV series telephone balancing units, and studio equipment.

**Roland Zeissler Werk Für Elektro Mechanik - Cologne**, Racks and instrument housings.

**AB Pearl Mikrofonlaboratorium - Sweden**, Microphones & accessories.



(l.-r.) Bob Henrit, Rod Argent, Russ Ballard and Jim Rodford

# ARGENT~what's nexus?

The chart situation hasn't changed for Argent since *B.I.* last spoke to Rod in August. They haven't released a single since then their recently scheduled European tour had to be called off due to the petrol situation. Their January tour of Britain was organised at such short notice that most of the larger venues were already booked, meaning that Argent were able to get back into the University circuit again.

One thing they have achieved, however, is the completion of the album which, in Rod's reckoning, is the band's best yet.

'We cut the master yesterday at Apple,' he told us, 'and the album should be out by the end of February.' The title, *Nexus*, was the name that Rod originally proposed for the band, until majority opinion favoured Argent. 'Most people think it's a Latin word,' he elaborated, 'but it's English and means link or connection, people working together.' How can you tell Rod studied for a degree in English!

Although he feels that their last album, *In Deep*, was a failure in Britain

sales-wise, it is true that there's a lot of people around who really liked it and still listen to it quite regularly. How does *Nexus* compare?

'It's got a much stronger sense of direction for a start,' commented Rod. 'Russ and I usually move in completely different writing directions but this time we found we were working towards the same ends a lot more than usual.'

## MIXED

'This album is different from anything we've done before in that it's more musically involved and complex. In the past we've been working both in the straight-ahead direction, where our singles lie, and in the complex one at the same time. But this album is unified, so maybe there is no number on it suitable for release as a single. Some of the people who prefer our straight-ahead stuff mightn't like it.'

Does this mean that Argent are moving away from the chart singles area, where they have scored several notable successes, and concentrating more on the heavier side of their music in future?



▲ Rod Argent

'There's certainly mixed feelings in the band regarding getting our next single out,' replied Rod. 'Apart from actually choosing a suitable number, there's the fact that I definitely want to get the album out first and have the promotional emphasis placed on that, whereas record companies always prefer to put the promotional accent on singles.'

Last summer Rod predicted that he would soon have incorporated eight keyboard instruments into his stage act. So far, however, things haven't gone completely to plan.

'I still haven't got all the instruments I want. Let's see - at the moment I've got a Hammond organ, a Hohner electric piano, Mini Moog, Mellotron, Wurlitzer electric piano, clavinet and grand piano. That makes seven.'

'I also hope to get a Fender stereo electric piano, another Moog and another Mellotron. That will make ten altogether.' He added that he'd need a choreographer soon, or a time and motion expert, in order to be able to race round them all at the right time.

'I saw Keith's Moog when it had just arrived as a prototype from the Moog factory. We were rehearsing at the Manticore cinema when it arrived but it wasn't connected up or anything so I didn't have a chance to try it.'

'I was amazed at how reasonably priced it was. It would be ideal for me because at present when I want chords on a Moog for recording purposes, I have to multi-track. I would love to use one on stage.'

Rod only keeps two keyboard instruments at home. One is a seven-foot Bechstein grand piano and the other a huge Hammond.

'The organ weighs a quarter of a ton. I used to keep it in the flat I had before I moved into my house and I was always terrified that it would go through the floor and squash the person living downstairs! Luckily he has enough space now to keep it on the ground floor in the room designated as the games room.'

Argent's plans for this year, apart from the British and American tours, are a bit vague at present. They will probably carry out their European obligations later in the year. 'Most of all we want to keep constantly recording,' stated Rod. 'That way we'll always have something in the bag for the next album.'

The pop scene has never been so strongly focused on one particular British city as it was on Liverpool at the height of the Beatles' fame. For several years every band

coming out of the shadow of the Liver Birds had it made. They were gold dust, to be snapped up by the highest bidders in the pop business.

For a while, all the top

Liverpool talent was drawn down to London, but now the local music scene is alive and well and firmly ensconced in those focal points of Northern entertainment, the clubs.

Scouse-land is clubland. Clubs are a way of life and nowhere are they more lavishly decorated or heavily atmospheric. Some of the small, late-night rock clubs are so tough that anyone looking remotely like a fairy wouldn't be allowed past the door.

The audiences in the plush cabaret clubs range from young couples dining out, to large family parties, mums, dads, uncles and aunts who are all thoroughly and unreservedly enjoying themselves – none of the London-style posing, dressing up just to see who notices you.

## CLUBS

Beer and boozy laughter flow free and entertainment is first rate. Northern audiences are noted for not putting up with anything that's even slightly below standard. If you can be a success in a Northern club, you're ready for anything the Odeon Hammersmith has to offer.

Just take a look at the entertainments page of the local evening paper, *The Echo*. The Shakespeare Club offers internationally-famous acts such as Blue Mink and the Four Seasons. The She Club features local cabaret acts, duos, trios and solo singers. The country and western scene flourishes, with several clubs devoted solely to this type of music. Folk clubs abound and in the

# ACROSS THE MERSEY

## B.I. LOOKS AT THE LIVERPOOL SCENE.



▲ *The Big Three pose for photos and autographs. Although part of the original Liverpool scene, Shane Fenton (in the middle), has now reappeared as Alvin Stardust*

## DISCOS!

WE CAN SUPPLY ALMOST ANY MAKE  
FROM £80 to £800

SAI - CARLSBRO - CIRCLE SOUND  
SOUND ELECTRONICS, ETC.  
SPEAKERS, LIGHTS, SPARES



★ EASY TERMS      ★  
PAYBONDS      — BARCLAYCARD  
ACCESS      — PERSONAL LOANS



## Music Equipment Ltd.

55 Camberwell Church Street, London S.E.5  
Telephone: 01-701 2270

\* drop us a line, or ring TODAY!

# ACROSS THE MERSEY

Continued from p. 39

discos, the 'Philly' sound predominates.

Peter Trollope, pop music correspondent for the *Liverpool Daily Post* and *Echo*, gave us his impressions of trends in Liverpool music at the moment. 'It's hard to say what kind of music is the most popular, because there is such a lot going on.

## BRASS

'One of the most popular groups at present is a band called Strife who are resident at the new Cavern.' The new club is an attempt to recreate the atmosphere of the original, which is now a heap of rubble. 'It's about 10 yards across the street from the old one and draws much the same sort of crowd, the 17 to 20 age group. It's still a focal point for music here, but it was very surprising that not one person stepped in to try to save the old club.' Not

even the Beatles themselves!

Mr. Trollope also mentioned that the pub rock scene is thriving at the moment. One of the top bands in this sphere is Supercharge, who include a brass section in their line-up and are resident at The Sportsman, in the new St. John's Precinct.

Venue-wise the Stadium is the largest and draws the biggest rock bands and shows, while the Liverpool Empire regularly features chart-topping stars such as Slade and Elton John.

Some Liverpool-born and based stars like Alvin Stardust, have still had to come down to London to hit the big time. However, recently several local recording studios have sprung up who, by starting up their own record labels, are attempting to put an end to this migration.

One of these companies is Liverpool Sound Enterprises,

which was started by two ex-Kirkby (scene of 'Z-Cars') detectives, Harry Collins and Eddie Hunt. 'Since the Mersey boom Liverpool has lost a lot of its aura,' explained Mr. Collins. 'We are trying to put it back on the map.

'There are hundreds of songwriters in Liverpool and some of them have to thumb down the M.1 to take their tapes to London. We are trying to introduce a more business-like approach.'

## FAITH

Already Gordon Mills of the MAM agency, the man who put Gilbert O'Sullivan in the charts, is showing interest in one band who have recorded for L.S.E., called Godfather, and another band they have a great deal of faith in is Sunshine.

Managing Director Des Williams told us: 'We are issuing albums on our own label at the rate of one per fortnight. One artist we are very excited about is an eight-year-old girl called Melandra, who will have a single

out soon, a real tear-jerker called *Orphan*, written by one of The Swinging Blue Jeans.'

Another flourishing record company specialises in recording club acts. They are The Stag Record Company who are connected to the She Club, and are currently advertising in the local Press for groups and acts to audition for them.

A spokesman for the company informed us that they are signing the cream of the club talent they have discovered and are reaping great successes by selling the records actually on the spot, in the club where their artist is appearing.

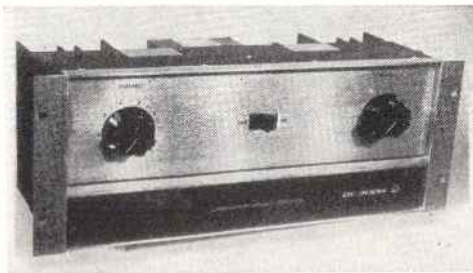
Leap on that ferry across the Mersey and you'll find it's all happening. There's always been an exciting, creative atmosphere around the Liverpool music scene and although the spotlight is currently picking out the Newcastle and Birmingham areas, it looks as if it won't be long before records with a Liverpool accent are once more top of the charts.

# AMCRON AMPLIFIERS



### 0.60 the 100 watt amplifier

Two channel extra-compact power amp. In stereo — 40 watts per channel at clip point into 8 ohms; 62 into 4 ohms; in mono, 100 watts into 8 ohms. At 30 watts per channel into 8 ohms power response is  $\pm 1$  dB from 5 to 30,000 Hz, THD is below 0.05% and hum and noise 106 dB below. Built-in protection against misuse. Input sensitivity 0.75V into 25 K ohms. Size 17in x 8 $\frac{1}{2}$ in x 1 $\frac{1}{2}$ in high.



### DC.300A the 1,000 watt amplifier

Power at clip point (per channel) 200 watts into 8 ohms; 350 watts into 4 ohms; 500 watts into 2.5 ohms. Used mono — greater than 650 watts into 8 or 4 ohms. This new unit will operate into loads as low as 1 ohm and no longer requires protection fuses as did its predecessor the DC 300. Power response  $\pm 1$  dB from zero to 20,000 Hz at 150 watts per channel into 8 ohms. Total harmonic distortion 0.02% at 300 watts per channel into 4 ohms. Hum and noise below 110 dB at 150 watts per channel into 8 ohms. IM distortion 0.05% from 0.01 watt to 150 watts per channel into 8 ohms. Input sensitivity 1.75V for 150 watts out per channel into 8 ohms. Size, with front panel, 19in x 7in x 9 $\frac{1}{2}$ in (suitable for standard rack mounting).

*Amcron amplifiers carry a three years' warranty on materials and labour. Full descriptive leaflets gladly sent on application.*



**MACINNES LABORATORIES LTD.**

**MACINNES HOUSE, CARLTON PARK INDUSTRIAL ESTATE,  
SAXMUNDHAM, SUFFOLK IP17 2NL  
TEL: (0728) 2262 2615**



# THE TROUBLE WITH FRENCH ROCK.....



Front row, l-r: Christian Decamps, Jean Brezovar, Francis Decamps. Back row, l-r: Gerard Gelsch, Daniel Haas

The French music business is several years behind Britain's – no French company gives their bands any Press promotion, they just distribute the records. It means that albums can only be sold as a result of gigs and airplays. On top of that, bands have to buy all their own gear and transport and finance their own recording and tours – and income tax for artists and musicians is 50 per cent!

Worrying words, and it seems like La Businessse Musicale de France needs another Revolution. Christian Decamps, vocalist and organist with the French five-piece band, Ange, was explaining why success and recognition for the band in this country is so important.

They were over here recently for Reading Festival and a series of club and concert dates. *Beat* spoke to Christian – who is not the leader but who can 'parlais bon anglais' – just before their return.

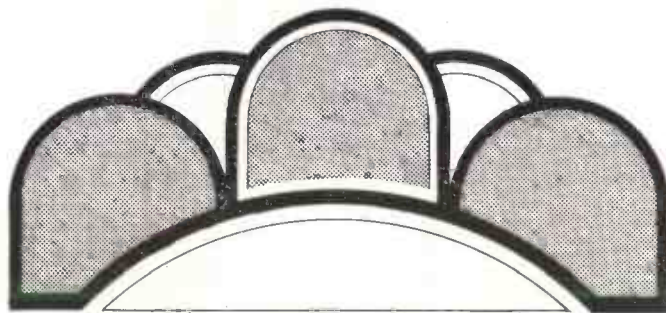
'You know Maurice Chevalier?' he asked, 'we want to be like him, completely international. Although we

are doing well in France and can fill out halls anywhere, we find that rock music is not accepted to the same degree as it is here.

'We'll always sing in French I think, but the stage act, which we hope to expand, does help clarify the songs. I want to learn other languages so that I can explain to foreign audiences what the songs are about, but if we sang in another language the meaning would be lost.

'It's very difficult to stay here and we're still involved in getting contract problems sorted out. Besides that, the tour is being financed by us and the English management, and we're only earning a tenth of what we can do in France.'

Apart from Christian, the band are Francis Decamps (keyboards/vocals), Gerrard Jelsch (drums), Jean Michelle Brezovar (guitar/flute/vocals), and Daniel Haas (bass). The present stage act consists of each musician playing a different character in a horrifying life and death cycle – so catch 'em if you can!



# YAMAHA

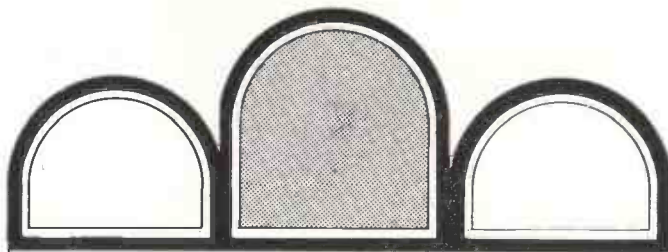
## THE GREAT SOUND



We have the P.A. – you have the sounds – together we can really make music! Get more power for your money at a level of clarity achieved only by Yamaha. From the vast range of portable equipment, going from a 6-channel, 2-group mixer with 30 watt split monitor amps at under £120.00 (including VAT) to the 800 watt system at under £1,600.00 (including VAT), you can be sure of a P.A. to suit your purpose.

The Yamaha modular slave-in-cabinet principal makes easy splitting, for both stereo and quad and makes up into systems from 30 watts to 3000 watts or more. All this with the legendary Yamaha reliability too.

The Kemble Piano Group, Mount Avenue, Bletchley, Buckinghamshire. Telephone: Bletchley 71771



# STUDIO SPOTLIGHT

## SCORPIO SOUND

Recording studios generally require a fair time to build up a reputation among musicians and producers for quality recording and an easy atmosphere, but one which has achieved this remarkably quickly is Scorpio Sound, based in Euston Centre, London.

The studio opened for business at the end of October, and since then visitors have included Mick Jagger and Billy Preston, who were rehearsing for their Rainbow concert, John Entwistle's Rigor Mortis, who were overdubbing and mixing their latest album, Tony Jo White, who recorded eight songs, and The Average White Band, McGuinness Flint, Doris Troy and Prelude. They've also done a lot of work for London Weekend Television and the I.B.C. and Trident recording studios.

Externally, the building is immediately recognisable, with giant white scorpion silhouettes on a black background on the outside walls. Inside, the decor is soft-lit white, with plenty of low-slung couches and thick pile carpeting. It's air-conditioned, too, with 15 changes an hour in the main studio, and up to 25 in the control room – a bonus on long sessions.

The whole complex – studio, control room, reception area and offices – is all on ground-floor level, and with the studio doors only a few feet from the building's main entrance, equipment can be wheeled in with the minimum of difficulty.

In addition to the areas already mentioned, a reduction suite geared for quad and disc cutting facilities will now be added, again on the ground floor, as Phases 2 and 3 of the studio's development programme.

The main studio was de-

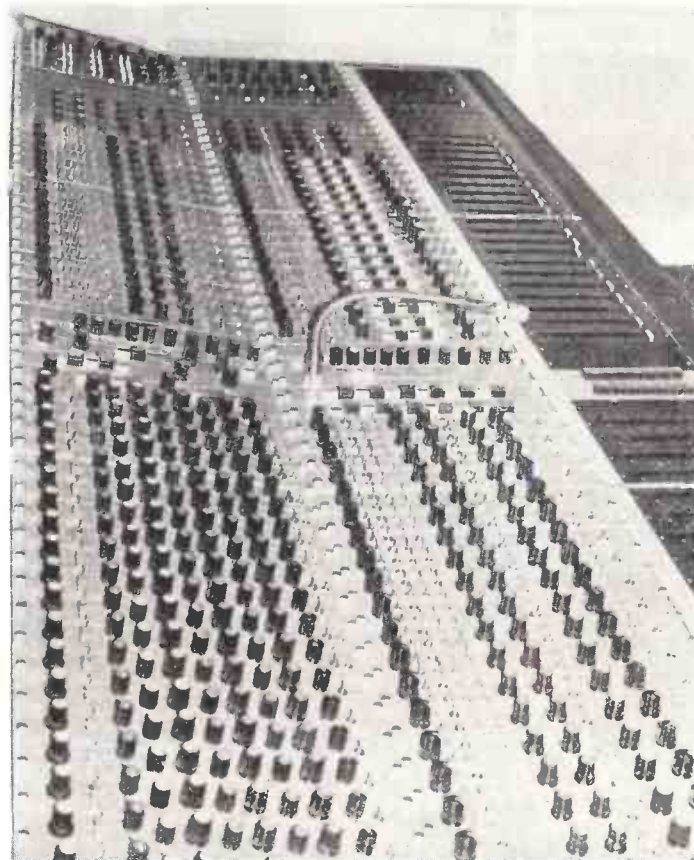


▲ Scorpio's distinctive exterior

signed by Messrs. Broadcasting and Sound Consultants, with freelance technical consultant Sean Davies dealing with the equipment details and installation.

Paul Dallas is Studio Manager, and when *Beat* visited the complex, he explained how they had attempted to

take everything, acoustics, equipment, atmosphere, decor, layout and lighting into consideration, to make the place as relaxing and efficient as possible. It seems to have worked, too, and is perhaps one of the reasons for Scorpio's early success in such a competitive field.



▲ Close-up of the control desk

Attention to these details has made Scorpio one of the most advanced studios in London, especially when one considers the equipment complement, and the studio's relaxing 'feel', which musicians with studio experience are very aware of.

The control room contains an Ampex MM1100, a Studer B62, and two twin-track Ampex AG440s. At present it's a 16-track studio, but conversion to 24 tracks will be a simple operation. The MM1100 also has the option for interlocking a video tape, and though this means the loss of one track for interlocking, the producer still has 15 to mix.

### RADIO

The Studer machine has been installed because it's switchable to the CCIR IBA specified tape standard for commercial radio, the other standard being NAB. Paul added that they hope to do a lot of work for commercial radio, and with this in mind an extra pair of monitor speakers, built to BBC specifications – IBA standard – have been installed. These mean that anyone doing work for commercial radio will know exactly how the product will sound.

The other pair of monitors, custom built by Cadac, are in front of the desk and seats below the desk allow friends and session visitors to listen without getting in the way of the producer and engineers.

The desk is a 24-inch Cadac which has a number of new features, for instance, instantaneous switching from record to remix without plugging makes the production of jingles much quicker. Scorpio are doing a lot of jingles, which are made by building up track on to track with a syn-

thesiser. If plugging is necessary after each take, more time will be spent doing this than actually recording. A switch on the Cadac desk means the engineer can go straight into remix, then isolate the next channel and carry on recording.

Another feature is their use of only one transformer at the input of each channel, the mike or line transformer. The signal then goes through the desk unbalanced, and many technicians, producers and engineers feel this gives an extra cleanliness to the sound, particularly on multi-track remixes.

The studio itself has been designed with a 'neutral' sound or acoustic, which means it's suitable for practically any line-up or sound. Ideally, every session should have a different studio acoustic, but no classic design could cope with an orchestra on the one hand and a hard driving rock group on the other. So studios of a modern design, like Scorpio, go for good mike separation, and no

colouring of the sound, and that 'neutral' acoustic. Microphones available at Scorpio include AKG and Neumann models.

Dolby noise reduction is an important feature in most studios, and Scorpio are equipped with their latest M16 system, a very compact unit, with common power supply and control buttons. Its function is to compress the signals' dynamic range when recording and expand it on playback, thus cutting tape noise and distortion.

### PHANTOM

The studio is completely phantom powered, too, which keeps it clear of leads, and both dynamic and condenser mikes can be plugged straight into wall points.

The studio engineers are Pête Hoskins, Ray Hendrikson and Claude Harper, and the receptionist is Judy Richard, who also organises studio bookings.

Scorpio Sound is at 19/20 Euston Centre, London NW1 3JH. Tel.: 01-388 0263.



▲ Drum-booth corner of the main studio

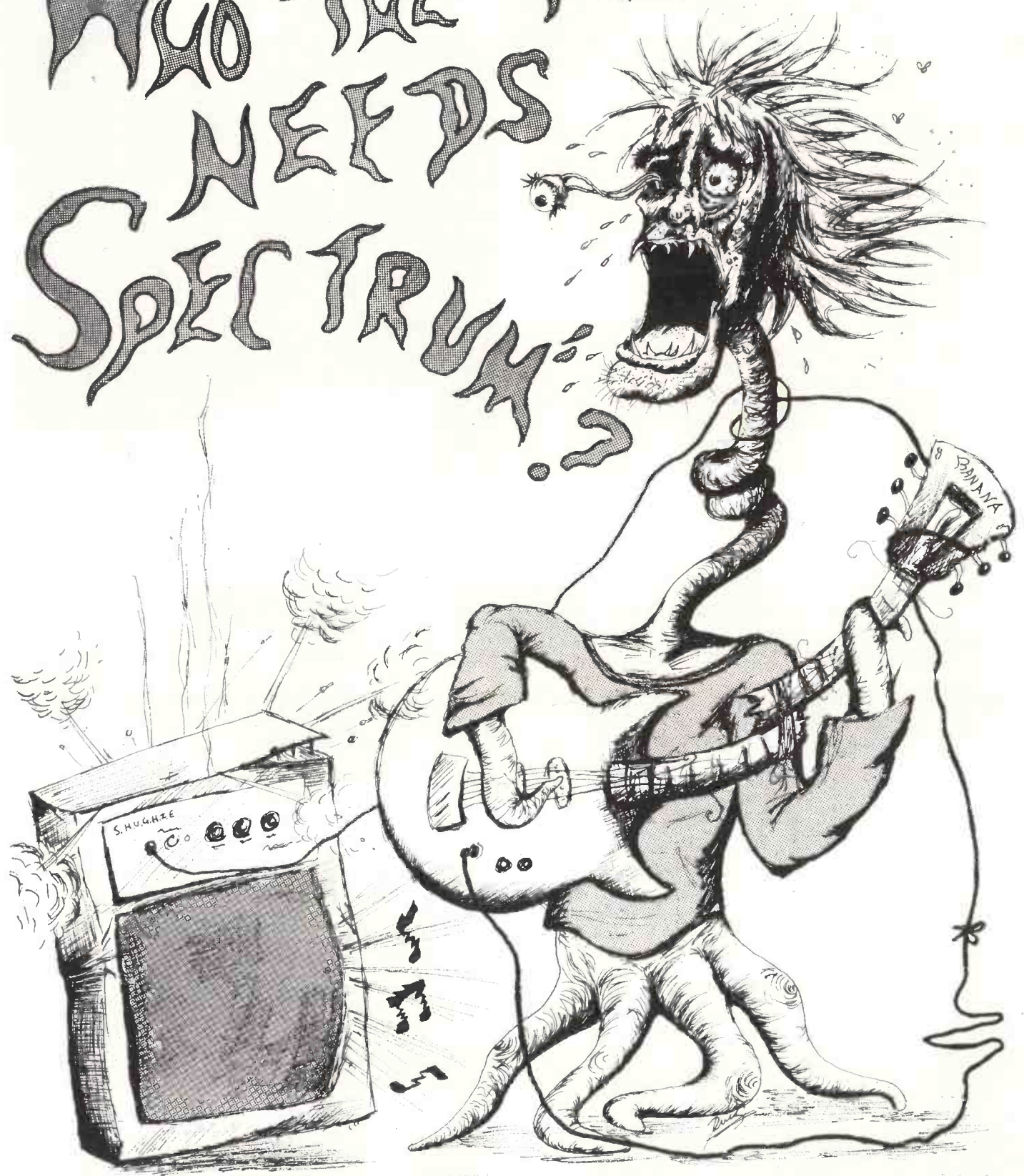
# a great sign for recording this year



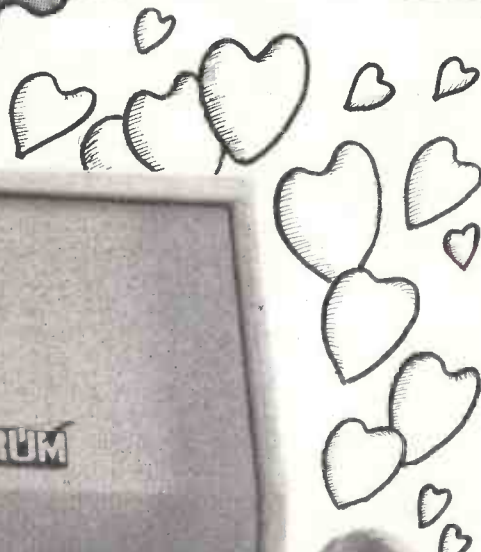
## scorpio sound

19/20 Euston Centre  
London NW1 3JH  
Telephone: 01-388 0263

"WHO THE HELL  
NEEDS  
SPECTRUM?"



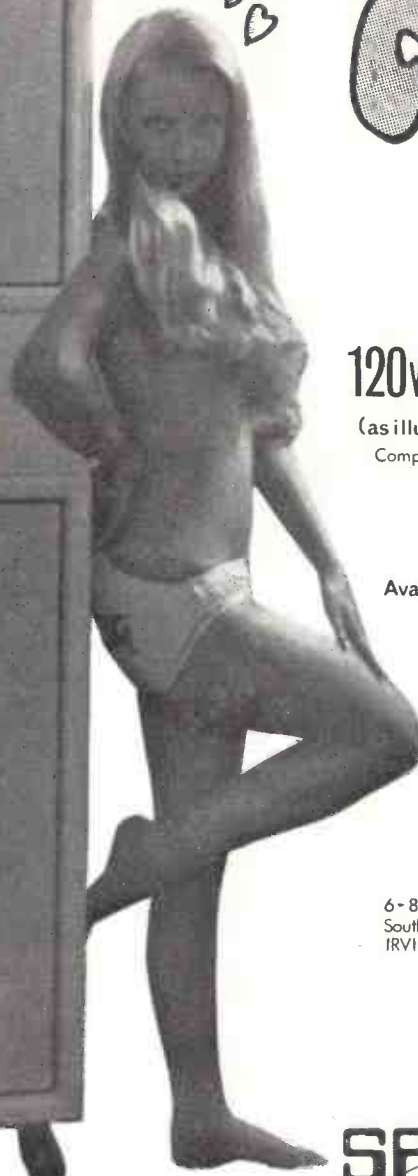
"DARLING



DON'T

WE

ALL?"



## 120watt Stack

(as illustrated)

Comprising of S412Z, S412ZS & 120SMS:

**£381.00**

(excluding Linda)

Available in Super Deluxe form.

6-8, MacAdam Place,  
South Newmoor Industrial Estate,  
IRVINE, Ayrshire, Scotland, KA11 4HU.

**SPECTRUM**

# Sweet ingredients

## Andy Scott spills the beans

The Sweet, Mike Chapman, Nicky Chinn, Phil Wainman – if you took any one of these away, you wouldn't end up with the same hit records we've been putting out,' observed Andy Scott.

The question is, if the Sweet dispense altogether with the songwriting services of talented team Nicky Chinn and Mike Chapman, who, after all, formed the band in the first place to be a vehicle for certain of their songs, will they have any hit singles at all?

The brainchild has grown up now and is ready to lead a life of its own, but even so, Andy seems to have one or two reservations about the wisdom of going

straight out and making a clean break.

What they seem to be aiming for right now is a compromise. Their new album, due for release in March to coincide with their British tour, contains, amongst the Sweet's own material, three numbers specially written for the album by Chinn and Chapman. Yet only last Autumn Brian Connelly told *B.I.* that he believed that this album would dispel once and for all the idea that the band could not stand up in the rock music world on its own merit.

The power crisis, coupled with the shortage of plastic means that getting this important album out for the appointed date is going to

be nothing short of a miracle. So much so that Andy remarked, 'To get it out for March, after all these difficulties we've been having, means that it won't end up being THE album that everybody is expecting.'

## ENERGY

They haven't been able to get into their favourite studio to finish it off, owing to the three day week, and just haven't had as much time to spend on polishing it as they would have liked.

Yet when you consider that in a relatively short time the Sweet have passed from being a manufactured teeny-bopper band who didn't even play on their first four singles, to drawing enormous crowds everywhere by way of their own, originally conceived, high energy stage show, Andy's pessimism hardly seems called for.

This album will be, after all, a realistic portrayal of what they have been successfully doing on stage for some time now, that is, mostly their own material. 'The only Chinn and Chapman singles we perform on stage nowadays are *Blockbuster*, *Hellraiser* and the new one (*Teenage Rampage*)' Andy informed us.

It seems that the Sweet's true problem lies in getting rid of the dual image that they have been working with for so long. It must have been very difficult for four musicians who had gigged for years up and down the country in various bands to suddenly find themselves part of an unnatural situation, in which they were promoted as a band but, in fact, only entered the studio to sing over pre-recorded backing tracks.

They let the scene ride in the beginning because, al-

though they were a bit unsure as to the future of it all, they were, after all, pulling out the hits. Andy's original audition for the band seems more like a TV comedy than an audition for a chart-topping band.

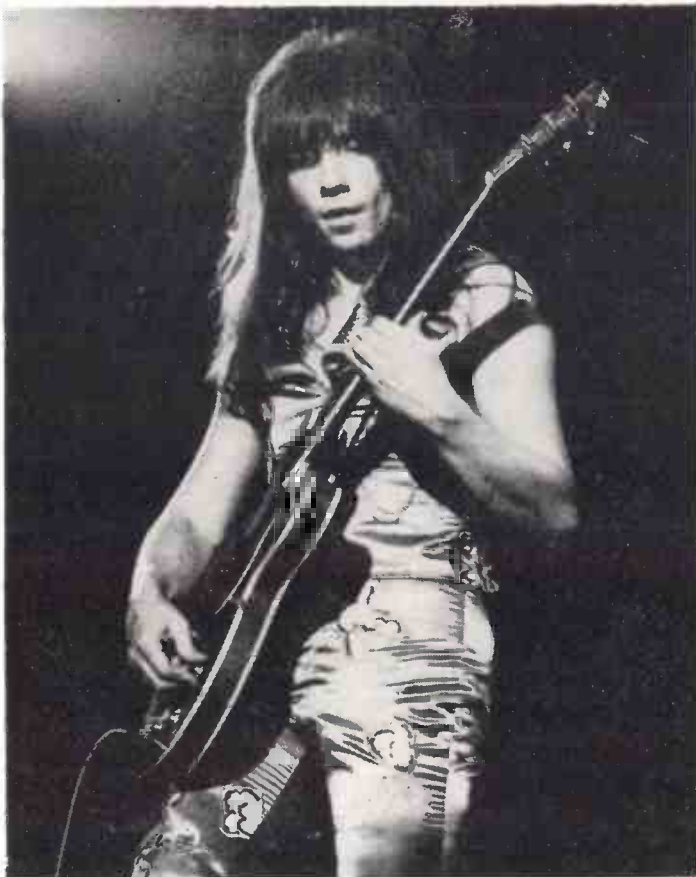
'My girl friend then, who is now my wife, rang me up and said there was an interesting ad. in *Melody Maker*,' he recalled. 'I phoned up the number and went along and Mick later said that I stood out among the other guitarists straight away, but Steve said that after listening to the tenth guy he didn't even know if I were black or white. Everybody looked and sounded the same by then.'

## ULTIMATUM

'Brian wasn't even there, he was at the pub! I went away thinking, 'well, I don't know what all that was about, 'and the next thing was, I had a phone call to say I'd got the job.'

Chinn and Chapman played the song, *Funny Funny* over to them, as the backing tracks were already recorded, and they added the vocals. The record was a huge hit and so was the follow-up, *Co-Co*. However, the third record, *Alexander Graham Bell*, wasn't the predicted chart monster and for a while they thought it was all over.

Then things came to a head over the fourth single, *Poppa Joe*. 'On that session you wouldn't believe the atmosphere,' confided Andy. 'We were in the studio for an hour, we put the voices down and split. We didn't even say hello or goodbye, we just walked in with our pieces of paper with the words written on them, sang away and walked out. We issued an ultimatum – either we'd got to play on the next record



▲ Andy: 'Sweet have got it together live'

or they didn't get the band.'

They got their way and proved they could be successful performers, but the hangover from those days still clings. 'We were puppets. I used to be hurt by the press but they don't bother us any more now that we know we've got something. We can see now where all the hurt was coming from. Those first singles brought us into the public eye and I'd probably go along now with everything the press said about us in the early days.'

It takes a lot of confidence to break a successful formula. As Andy said at the beginning of our conversation, the combination of people who have been working on their singles is like the ingredients in a cake. Omit one and you end up with a completely different product.

'Everybody's got their own ideas,' expanded Andy, 'and when all the ideas come together, they work. If one thing was

missing, even if it's only the aftershave that someone's wearing on that day, it wouldn't work and that's why we're frightened to break it up.

'I think one day, obviously, we're going to come up with our own singles but let's get the album off the ground first. This is what we're into now, we just want a few good albums out. This one, as I said to you, won't break any records. It'll be a good album though, it'll get good press, but if we're satisfied with it then we might as well stop. It's when we're not satisfied that we'll keep striving ahead.'

So now everybody's waiting to hear the album that will prove that the puppets have escaped from their strings. The next album after this one will really be something,' Andy prophesied. 'Spread the word that the Sweet have got it together live. That's what it's all about!'

## NEXT MONTH:

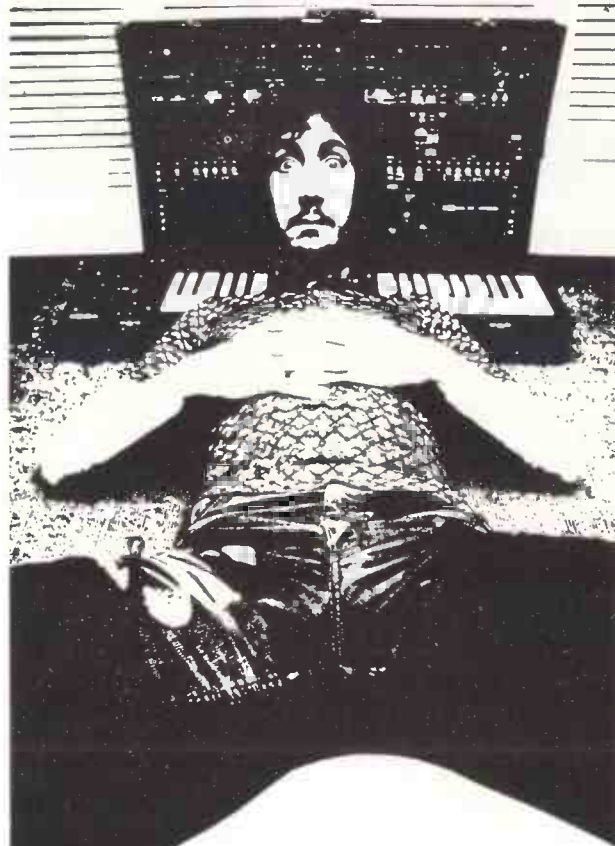
### Bowie's Equipment Secrets.

### Touring Stateside with 'Yes'—Exclusive!

### Martin Story—Part 2

and

Eno.



# Who's Arp?

That's Pete Townshend's Arp. Pete Townshend of the Who. That's Who! Pete uses our Arp 2600-P because he knows what this Arp Synthesizer can do with the sounds you've heard before... and sounds like your wildest dreams!

The Arp 2600 is electric. With the speed and power you need plus all the versatility of big studio synthesizers... at your kind of price.

Arp Synthesizers are designed for composers or performers like you... and like Pete Townshend. Pete already knows Arp's a sound bargain.

Now it's your turn to see who's next.

Boosey & Hawkes (Sales) Ltd  
Electronics Division,  
118 Colindale Ave.,  
The Hyde, London NW9 5HB  
Tel: 01-205 8826

Arp 2600

Arp Odyssey.



For full details of ARP,  
the world's No 1 synthesizers  
send the coupon.

Name

Address

Arp Pro  
Soloist

B.I.

# B.I. INSTRUMENT REVIEW

## FENDER STRATOCASTER

Like its fellow the Telecaster, the Fender Stratocaster has undergone little change over the years, and is still very popular with all types of rock and country musicians.

For our test we borrowed a natural finish model, complete with tremolo arm, from **CBS/Arbiter Ltd.**, at the Fender Soundhouse in London's Tottenham Court Road.

The external appearance and workmanship leave nothing to be desired, and although the body itself is made from six pieces of wood bonded together, it's been done so that the grain on top is practically perfect in alignment and style.

The rosewood fingerboard and frets were well finished, although a slimmer neck would have made some difference to the overall feel. (Strat. necks are available in three styles - A, B and C, and a slimmer type in maple is available.) Apart from a truss rod, adjustable at the head, the angle of the neck to the

body can be altered via the neck backplate, which is another useful feature.

The bridge allows complete individual adjustment of string height and lengths, and the tremolo itself is variable via the removal of a plastic plate directly underneath.

As far as tone quality and sound goes, little has changed, and the sound you know from the many Hendrix, Shadows and country records, which have served to show the instrument's capabilities in the right hands, is still there: all the way from a mellow 'tubular' tone to a thin-cutting treble.

The two-tone controls affect the middle and neck pick-ups only, with the volume control covering all three, and control tapers are very smooth. The famous out-of-phase 'split' tone is there, too, found by slipping the selector switch between the pick-up positions.

One of the Strat's unique features, and one which is



*The natural finish Fender Stratocaster, complete with tremolo arm.*

immediately attractive, is the contour cut-out at the back of the body. This angles the instrument upwards when playing and is very comfortable - one of the points, perhaps, which has made the

Stratocaster such a popular guitar.

The model we tested retails for £277.99 (inc. VAT), and a fitted and padded Fender case is available for an additional £45.

# RSD PLUS • STAGE EQUIPMENT

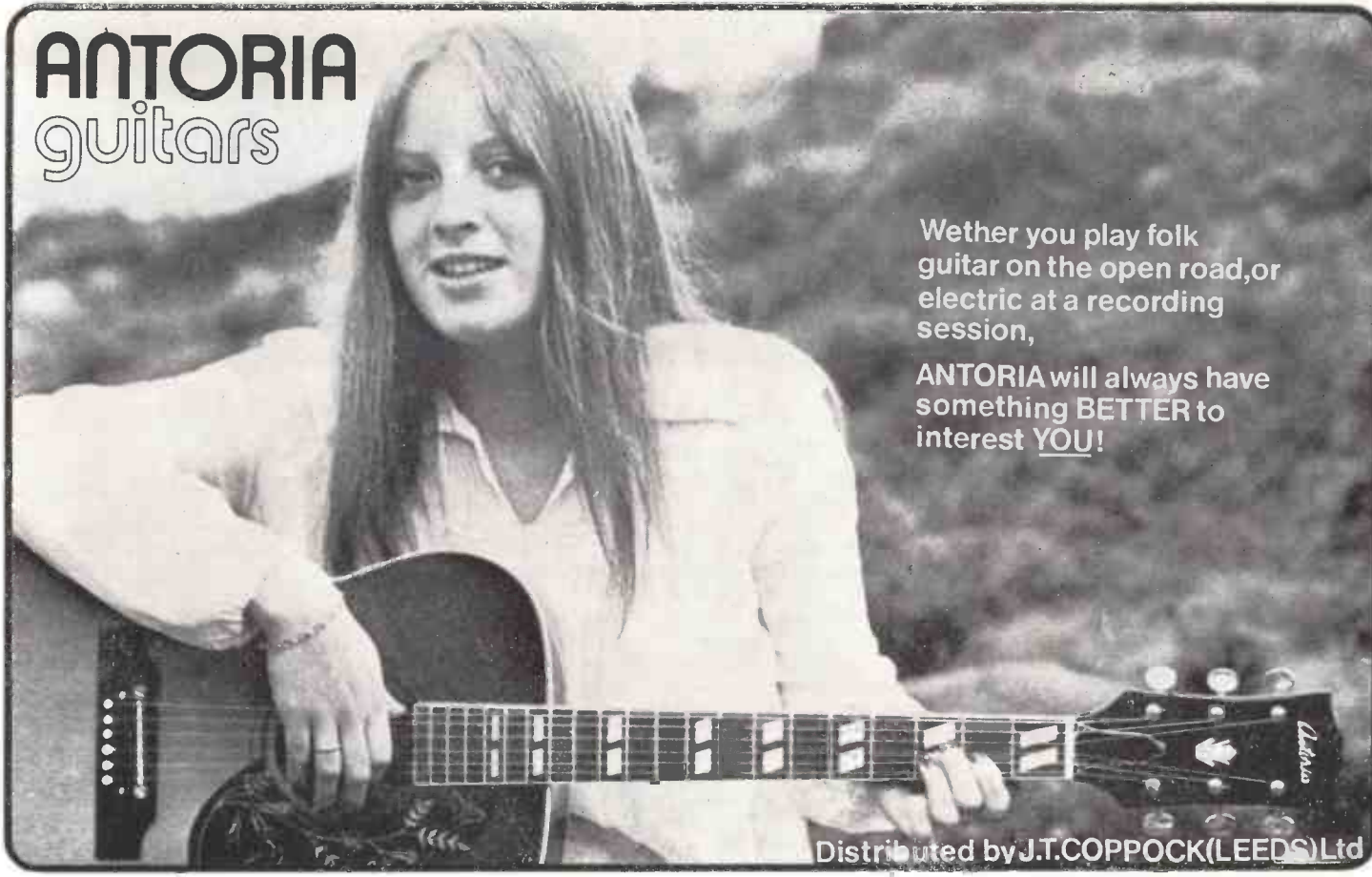
## a natural sound PA

58, TURNERS HILL, CHESHUNT, HERTS

GENESIS • ARGENT • GEORDIE  
WIZZARD • BABE RUTH • WOLF  
GENTLE GIANT • MUNGO JERRY  
ELLIS • STRAY • KINKS • BADFINGER  
COCKNEY REBEL • • • •



# ANTORIA guitars



Whether you play folk guitar on the open road, or electric at a recording session,

ANTORIA will always have something **BETTER** to interest YOU!

Distributed by J.T. COPPOCK (LEEDS) Ltd

# The Sound of Wood

*Levin*

A.B. HERMAN  
CARLSON LEVIN  
THE C.F. MARTIN  
ORGANISATION



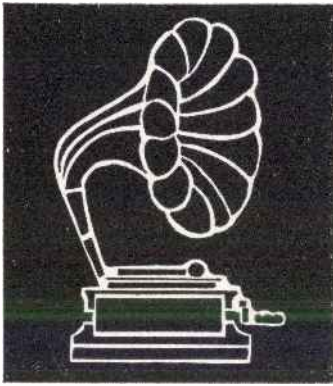
A Levin guitar is pure all the way—precious wood all through. Take the guitar top, for instance. It's made of alpine spruce. From trees three hundred to six hundred years old. They grow extremely slowly. Imagine what that means. Wood with closegrain texture. Precious wood. Levin guitars cost a bit more than plywood ones, but far, far less than the ones made by the artisan working all on his own. And still you get the sound of wood.  
**THE SPECIAL SOUND OF LEVIN**

AVAILABLE FROM LEADING MUSIC SHOPS THROUGHOUT GREAT BRITAIN

# CSL

# SUMMERFIELD BROTHERS

SALTMEADOWS ROAD, GATESHEAD, NE 8 3AJ



# album reviews

## ALBUM OF THE MONTH

### SNAFU

### SNAFU

### WWA 003

An excellent debut album from the most versatile new band we've heard for a long time. Meaty rock riffs, soaring soul vocals and a cheery chunk of country violin speed along a wide selection of songs that, with one exception, are all ear-catching Snafu compositions.

Who are Snafu? Think of Procol Harum, Juicy Lucy, Alan White, Paladin and Ginger Baker – these are just a few of the people whom this band of five multi-instrumentalists have worked for.

It's not an album one tires of easily, either. Although some of the tracks aren't as tight as the band is now (they had only been together one month when it was recorded), the album tingles with enthusiasm and energy, revealing that this is a happy band who enjoy working together. Definitely an album to make one feel happy – and there's never too many of those around!

**Tracks: Side One – Long Gone; Said He The Judge; Monday Morning; Drowning In The Sea Of Love.**

**Side Two – Country Nest; Funky Friend; Goodbye U.S.A.; That's The Song.**



### DONOVAN

### ESSENCE TO ESSENCE

### EPIC EPC 69050

Donovan quavers, la-la-las and gurgles his way through this irritating sea of twee which Peter Frampton, Steve Marriott and Carole King somehow managed to get mixed up in. Believe it or not, this disc was produced by the man who discovered the Rolling Stones.

Does Donovan really have to imitate Peter Sellers imitating a Pakistani, to sound mystic on *Yellow Star*? Is the repetition of the line 'Rising falling form' intended as a piece of erotica or a slice of adolescent giggle-fodder? The clichéd *Lazy Daze*, a re-worked version of *Louisiana Man*, completed by banal 'Bay-ou' utterances, sounds suspiciously like a TV commercial for Women's Lib. But who can really argue with such profoundly philosophic lines as 'There have been so many words and just as many turds'?

Don's message on the sleeve-liner reads: 'Humble appreciation to all my brothers in music who played on these songs.' Fair enough, but they also, it says, appear 'with love' from their various record companies. How nice – why don't they give a few plastic flowers away as well?

**Tracks: Side One – Operating Manual For Spaceship Earth; Lazy Daze; Life Goes On; There Is An Ocean; Dignity Of Man.**

**Side Two – Yellow Star; Divine Daze Of Deathless Delight; Boy For Every Girl; Saint Valentine's Angel; Life Is A Merry-Go-Round; Sailing Homeward.**



### EDDIE HARRIS

### EXCOURSIONS

### ATLANTIC SD 2-311 0698

This double album set, featuring a unique sax player, is a joy to listen to. Jazz/rock blends are often missed by followers of both types of music, but these tracks borrow from both and turn them into something completely new. Harris (featured in December's *Beat*) has been playing long enough to know all the chops (as they say), and when, as he does here, use an array of electronic effects on his sax, the result is incredible. On *Drunk Man* he sings through the sax, and on *Turbulence* he uses an Echoplex and a reed trumpet, which he helped develop. This latter track (16.38) is a journey into space and funk, and also features Ronald Muldow on guitorgan – a very strange instrument. The numbers vary considerably in style, but Eddie's sax, sounding different every time, and the accompanying musicians (who vary for different numbers) have created an electrifying excursion.

**Tracks: Side One – Drunk Man; Renovated Rhythm; Inapplicable Concord; Listen Here Goes Funky.**

**Side Two – Turbulence; Of Age.**

**Side Three – Fragmentary Apparitions; Hey Wado; Aleph The Fool.**

**Side Four – Recess; I'm Lonely; Oleo.**

# DO YOU NEED A BETTER SOUND ?

- YES - Then come to us.
- NO - You gotta be kidding!



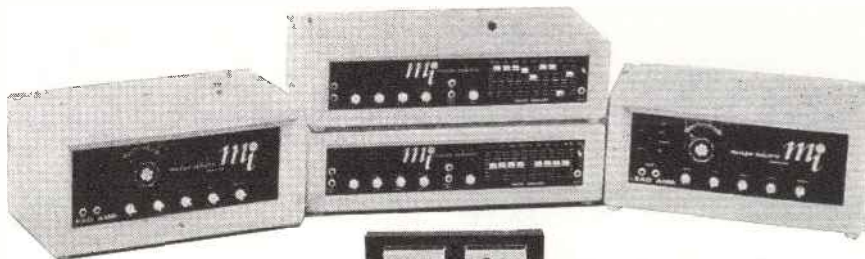
**PROFESSIONAL AMPLIFICATION** – We could boast for ages about it . . . but what for? Everyone who tried it has got one now.

**BASS AMP**, 100 Wrms, with compressor-limiter emphasising the attack on bass notes, produces unusual tones throughout the entire range.

**TRAFFIC AMP**, features two channels, one with graphic equaliser, permitting full control over the tonal response. Available as pre-amplifier, 150 or 300 Wrms.

**LEAD AMP**, 60 Wrms, features a power attenuator allowing feed-back and saturation at any volume or an undistorted clarity.

**ASK  
YOUR LOCAL  
DEALER**



**TRADE  
INQUIRIES  
WELCOME**

**1008 SA MIXER**, with eight channels, two outputs, Hammond reverb, tape/playback extension, headphones output, removable VU meter, is a typical example of MI craftsmanship. Available in 150W version.



MI also manufacture many other products for professional amplification. Mixers (8 to 20 channels) amplifiers (60 to 300 Wrms) and rack mounted kits. Ask for our catalogue.

**NEW** – The **MINIX** is a mini practice amp (10' x 6½' x 4½') giving 10 Watts of amazing features; mains and battery use, volume-saturation and tone on one unique control, slave extension socket, headphone socket and . . . you get the sound of those big stacks for less than £50! Try it.

## AND WE NOT ONLY DO THAT . . .

**SKIPPER CLAUDE SOUND PRODUCTS** – Where do you think those top people get their incredible amps and cabinets made from? Well . . . we custom-build anything. ONE-OFF productions mean advanced design technics (computerised calculations) careful selection of component's performances and compatibility, tight controls and tests, and the guarantee of a made-to-measure product. Our technic converts your ideas into sound facts. What's more; you don't pay more than for an approaching standard design. Ring us and see for yourself.

**SYNERGETIC-AUDIO-CONCEPTS SEMINARS** – is a non-product, all technical organisation – training audio professionals and enthusiasts to properly evaluate, design and utilise to-day's audio equipment. Mastered by Don Davis (claimed by many as the world's top sound expert) the class lasts four days and involves training on £70,000 worth of sound equipment. Write to us for more details on this year's class (only a few adhesions left).

**CLAUDE VENET ENTERPRISES**  
California Ballroom, Dunstable, Beds.  
Tel: (0582) 604102 and 37111 ext. 225

- ★ UK Distributors of MI professional amplification
- ★ European Representative for SYN-AUD-CON Seminars
- ★ Manufacturers of Skipper Claude Sound Products
- ★ Sound Consultants and Audio Experts

# INSTRUMENTAL NEWS

## NEW MIGHTY ATOM COMBO AMPS

One of the finest combination amplifiers we've seen for a long time is Custom Sound Equipment's new **Mighty Atom**, a 25-watt unit at a very reasonable price.

The Mighty Atom is available either as a guitar or bass amplifier, the difference being a heavier duty speaker in the latter. They're mains operated units with a solid-state amp-

lifier giving a full 25 watts output. Each has twin inputs, master volume control, bass and treble tone controls and a single 12-inch speaker. The control panel, which is satin-finish aluminium, also has a red 'on' light and fuse replacement holder.

The cabinet measures 15½ in. by 9½ in. by 19½ in. and is made of ¾-inch chipboard – solid enough to take most

knocks. It's covered in hard-wearing black material.

Custom Sound Director Barry Philips told *Beat* that the amplifiers, introduced about two months ago, are already selling faster than the firm can produce them.

'They're particularly useful for bands when tuning-up in the dressing room, and there's even a local vicar using one in the bottom of his pulpit to amplify his sermons', he said.

The volume output means the Mighty Atom is loud enough for small halls, as well as jamming with friends and for home practise. But another feature which makes this model stand out is its almost complete absence of hum and hiss – making it ideal for recording purposes.

Recommended retail price is £37.40 for the guitar model, and £38.90 for the bass version. If they're not available at your local dealers yet, details and other information can be obtained from **Custom Sound Equipment at Unit D2, Rosehill Industrial Estate, Tern Hill, Market Drayton, Salop (Tel.: 063083.) (Tern Hill 405.)**



▲ Close-up of the Mighty Atom

## NEW VAN FOR WINGS



Paul McCartney has recently taken delivery of a brand new vehicle – a Mercedes Benz 408 van, with long wheel-base and side-loading door. He originally purchased the vehicle some months ago, but has had extensive modifications done. These consist of moving the bulkhead back, having extra seats fitted, special locks and alarms put in and eight-track stereo and speakers installed.

The finishing touch was £200 worth of paint – a Rolls-Royce black, coach-built finish, with silver coach lines. The cost of McCartney's heaven-on-wheels? Somewhere around three-and-a-half thousand pounds, plus the cost of the spray and the stereo!

# Custom Sound

DESTROYS  
THE  
VALVE  
MYTH

PA/Stack  
Price on application

MODULAR  
CONSTRUCTION

SPECIALISTS IN CUSTOM-BUILT  
P.A. SYSTEMS  
ALSO FULL RANGE OF GROUP/DISCO  
EQUIPMENT

Leading stockists:

Woodroffe's, 119 John Bright St., Birmingham  
Music & Allied Supplies, 15 Hope St., Hanley, Stoke on Trent  
The Stafford Music Centre, 12 Mill St., Stafford  
Salop Electronics, 23 Wyle Cop, Shrewsbury, Salop  
Walton's Music Depot, 50 Mill Bank, Wellington, Telford, Salop  
Music & Electrical Supplies, Station Rd., Ilkeston, Derbyshire  
Grimsby Music Centre, 160 Cleethorpes Rd., Grimsby, Lincs.  
Bill Greenhalgh Music, Fore St., Exeter, Devon  
N. E. Read & Sons, 24 Church St., Oswestry, Salop



100 w. stack

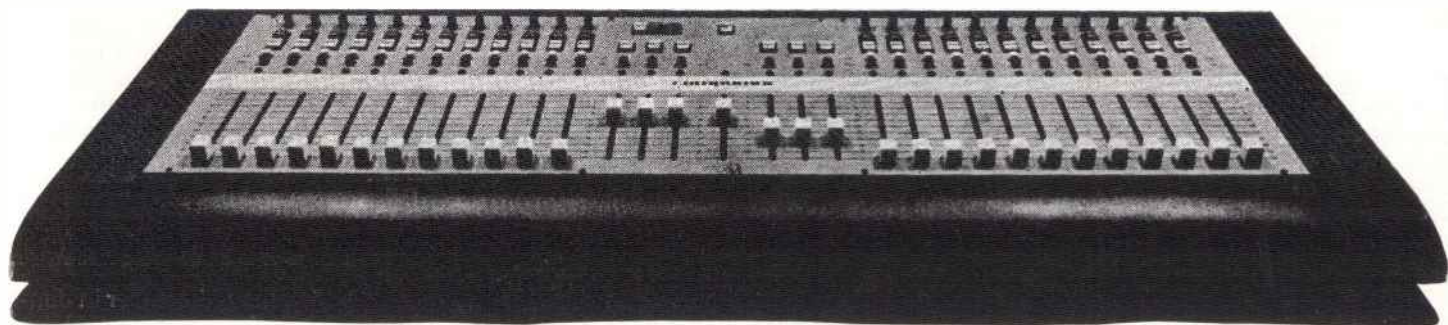


100 w. combo



Custom Sound Equipment, Unit D2, Rosehill Industrial Estate, Tern Hill, Market Drayton, Salop  
Please send for details of the complete range of Equipment.  
Phone 063083/405.

# WE HAVE IT, IT WORKS.



**COMPUMIX**

IF YOU ARE PRODUCER OR A MUSICIAN WHAT CAN IT DO FOR YOU?

COMPUMIX will enable you and the Balance Engineer to produce a better mix in less time.

COMPUMIX allows you to spend your time creating better mixes. It's ready for all progressive thinkers to become doers.

COMPUMIX memorises all sub-mix grouping, switching and level changes. You don't have to remember when to push up faders half way through a mix - it remembers for you.

COMPUMIX will not let you forget good mixes. Little things make a big difference and it remembers little things. Big things make a bigger difference and it remembers bigger things.

COMPUMIX will save you time and money. That makes sense!

THE NEXT TIME YOU ARE IN A STUDIO WHY NOT ASK FOR COMPUMIX TO DO YOUR MIX FOR YOU?

 **quad/eight  
electronics**

*Exclusive distributor for Great Britain :*

## FELDON AUDIO LTD.

126 GREAT PORTLAND STREET, LONDON, W1N 5PH

TELEPHONE 01-580 4314

TELEX 28668

# INSTRUMENTAL NEWS

## PA 74

**Eagle International's** new PA74 brochure shows one of the largest PA equipment ranges we've seen with gear for practically every imaginable application.

Their 24-page brochure shows all the possible applications, and ends with a catalogue of the necessary equipment which includes a vast range of amplifiers, microphones, stands, brackets, horns, column speakers, megaphones, multi-channel mixers, a sound-level meter, and mounting accessories – all compatible with each other.

To describe the range in full would be impossible, but full details and prices on any part of the range are available from **Eagle International** at **Heather Park Drive, Wembley HA0 1SU (tel.: 01-903 0144)**.

## THE YES GUITAR SHOP



▲ Steve Howe

Yes-men Alan White and Steve Howe are adding another string to the bow of

Howe-White enterprises. The two band members already run a health-food shop in Hampstead and now Steve Howe is to indulge his specialised knowledge by opening a guitar shop above it.

One thing's for sure – the shop will certainly be run 'by musicians for musicians'. 'The accent will be on quality', announced Howe, adding that he may even put a few of his own personal guitars on sale.

The stock will carry a wide selection of old, quality electric guitars and as many unusual or 'personality' guitars as Steve can obtain. There will also be a comprehensive stock of guitar spares and maybe some drum kits as well.

One of the main features of the shop will be the guitar

repair service undertaken by well-known repair man Sam Li, who has been a friend of Steve's for many years. In time the shop hopes to offer a specialist amp. repair service as well.

The intended day of opening is 8th April – Steve's birthday – and the shop will be situated on the second floor at **36 Rosslyn Hill, Hampstead, London N.W.3.**

## ACOUSTIC CRUNCH

You may remember in January's Instrumental News we featured a new amplifier/speaker system for Acoustic, the 475 Guitar/Bass amp. The price we quoted ('wait for the crunch') was £1,095 – in fact the unit retails for 1,095 dollars in the States and **£651.79** in Britain – a far lesser crunch for a very high-quality amp. and cab.

Ask your local dealer for more details of these top named guitars, not to forget our range of Meazzi Drums, Microphones, Echo Units, etc., of which we are also sole UK distributors.

HAGSTROM



DYNELECTRON



PEARL



Distributed exclusively by **ARC MUSICAL INSTRUMENTS,** an AHED company

23a High Street, CAMBERLEY,  
SURREY GU15 3RB Tel: Camberley 29060

# THOR AMPLIFICATION



**THE NEW NAME  
IN SOUND GEAR  
WITH THE  
THUNDER AND  
LIGHTNING  
SOUND**

Three 100-watt amplifiers are available (147 watt RMS) – the standard model (4 inputs), a push-button version with very wide tone range and a slave unit with volume and attenuation controls with a slowing power that can be boosted to 10,000 watts. There is also a small solid state slave unit rated at 85 watts (8 ohms) or 100 watts (4 ohms) which altogether weighs only 30 lbs. A 2 x 15" Altec loaded folded horn cabinet for Bass use rated at 300 watts (and a lead version) are available as well.

*For further details contact: Dave Roberts*

**THOR AMPLIFICATION  
THOR WORKS, TAVISTOCK STREET,  
BLETCHLEY, MILTON KEYNES, BUCKS.**



# STUDIO PLAYBACK

## MOTT WHAT?

**M**ott The Hoople's last album was called, simply, *Mott*. Their new one will, hopefully be released at the end of March and it's called - guess what? - *The Hoople!* Wonder why they didn't call it by the cryptic title, *The?*

It was recorded at Advision and the producer was Mott's own Ian Hunter. The engineers on this album were Mike Dunne and Alan Harris, while Bob Price did the mixing.

Gentle Giant have also spent a lot of time in Advision lately, hard at work on their new album which they, like Mott, have produced themselves. The engineer on



*Ian Hunter*

that session was Gary Martin.

Jeff Wayne has been in and out of the studios with great frequency and Italian band P.F.M. have just been over to add the finishing touches to their latest album, for which Pete Sinfield has provided his usual poetic helping hand with regard to the English lyrics.

## RECORD- BREAKING SESSION!

**A**nybody who thinks it's difficult to get a group of children organised inside a recording studio would have been swiftly disillusioned if they had popped into The Music Centre, Wembley, last month.

There, the choir from The National Children's Home, Harpenden, consisting of no fewer than 25 children, took only *one day* to record two singles and two albums!

## MARQUEE

It has come to the notice of Marquee Studios that the wording of their December newsletter may have been misconstrued and they have been told that it may have given the impression that David Baker had joined their studio staff. This is, of course, not the case and they apologise for any inconvenience that may have arisen if any misunderstanding had taken place.

4-TRACK RECORDING  
£6 AN HOUR  
MULTICORD STUDIOS

46 FREDERICK STREET,  
SUNDERLAND  
(0783) 58950

Contact Ken McKenzie

# sarm studios

# 24 TRACKS 24 HOURS

SARM STUDIOS OSBORN HOUSE 9-13 OSBORN ST. LONDON E16TD. (01-247-1311) 24 HOURS





# STEVIE WONDER

has used

## ORANGE

for almost 3 years

and still does.

*Need we say more?*

Pictured: Stevie with his new 120 watt Graphic all valve amplifiers – the same as you can buy from your local dealer.

Contact your nearest dealer or write to:  
**ORANGE MUSICAL INDUSTRIES**  
 3-4 NEW COMPTON STREET,  
 LONDON WC2

*(Editorial continued from page 56)*

## JEFF BECK'S GREAT ESCAPE!

It's the great escape for Beck, Bogart and Appice all right. They've been waiting around for ages, with Bogart and Appice having been specially brought over from the States, for Escape

Studios to have some time free for them.

They got in finally after a month's delay and have, so we're informed, recorded a really fine album. The reason why Escape is so busy is that

being an oasthouse it's naturally buried deep in the Kent hopfields, which means groups tend to reside there for three or four weeks at a time. After all, even in winter you can skate on the pond!

Marmalade have recently recorded a new album there, and so have Roy Young, Jonesy and Horslips. Coming soon are East of Eden – there's no escaping the fact that it's a really good studio!

## Altec Sound Equipment by Theatre Projects



9846B Bi-amplifier Studio Monitor Speaker System



For further information on the Altec range of sound equipment please fill in the coupon below and return to:

**Theatre Projects/Sole UK Agents**  
 10 Long Acre London WC2E 9LN  
 Telephone 01-240 5411

Please send me further information on the Altec range  
 Name: \_\_\_\_\_

Address: \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

Telephone Number: \_\_\_\_\_

I am particularly interested in: \_\_\_\_\_  
 \_\_\_\_\_



# STUDIO PLAYBACK

## INDEPENDENCE

**S**arm Studios have recently installed an independent generator at Osborn House which enables them to continue their seven day a week, 24-hour service unaffected by the power crisis.

Said Director John Sinclair, 'We decided to buy a generator because even if the present crisis is short-



Marty Kristian

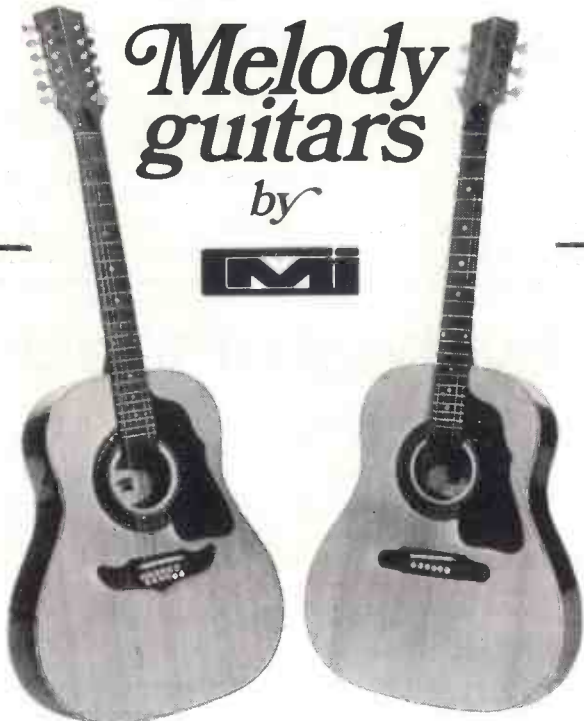
lived, power supplies in this country during the winter have become more and more unreliable. We are now totally independent of outside services.'

Taking advantage of Sarm's seven-day week this month have been The New Seekers, who have been finishing off prospective singles produced by Tony Macaulay and Tommy Oliver. Bill Oddie of The Goodies has also been down at Sarm, as have Roger Greenaway, Don Reedman and Jonathan King. Hal Carter, producer of Alvin Stardust's recent hit, has also been in the studio.

Sarm have been recording jingles for Sue Manning Music and their 24-hour copying service was kept very busy.

## Melody guitars

by



To: Cleartone Musical  
Instruments Ltd.  
27 Legge Lane  
Birmingham B1 3LD

Please send me details of  
Melody Guitars

Name .....

Address .....

.....

.....

# Laney Klipp Amps

Crystal clear C & W or funky hard rock. Controlled sustain from one watt upwards just by leaning on the strings.

Klipp gives you the lot.  
In 100 watt or 60 watt Laney amps.  
No wonder your favourite group uses Laney Klipp.

**Groundhogs**  
**Roy Wood's Wizzard**  
**Argent**  
**Colin Blunstone**  
**Electric Light Orchestra**  
**Black Sabbath**  
**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

Flick that Sustain Switch and any  
pawnshop 'special of the week  
guitar' sounds like a  
Les Paul Fire eater!



 Please visit us  
on Stand 50248  
(British Section)

Transcendental Bliss Machines from   
100 amplifier 2x15 BL Speaker

**B.I. looks at the instruments and equipment being exhibited by manufacturers from over the world at Europe's leading exhibition!!!**

# FRANKFURT '74

**T**he International Frankfurt Fair is acknowledged as being the foremost market for musical instruments in the world. This year's show, which will last from 3rd to 7th March will have a total of 345 exhibitors with no fewer than 196 coming from outside Germany.

The continued demand for better amplification and PA equipment is reflected by the fact that several firms are unveiling new lines in this field, including Carlsbro, Davoli, Simms-Watts and Dallas, whose re-introduction of the Vox AC30 and AC50 amps. will please many musicians who have been trying to track down good secondhand specimens to get the sound they want. And the revolutionary fibreglass cabinets from CBS/Arbiter are another exhibit that is sure to attract plenty of attention. Among the instruments which will be on show for the first time are the Shaftesbury Ned Callan guitar range and a completely new drum kit from Hayman.

There are also bound to be surprises from quite a number of companies - GEM and Farfisa are just two of the firms who are bound to be coming up with new items on the 3rd March.

One of the most significant trends in the music business over the past year has been the increasing popularity of keyboards. Pioneered by musicians such as Georgie Fame and Graham Bond who emerged from the thriving club scenes in the 60s and intensified by the creativity of musicians such as Rick Wakeman of Yes and Keith Emerson of E.L.P., the potential contained in keyboard instruments has become apparent to a whole new wave of bands.

P.F.M., Greenslade and Camel, are just a few of the groups who have recently come to the fore by exploring some of the possibilities of the keyboard.

Continuing development in the electronics field has ensured the production of many sophisticated features. These are especially prominent in the synthesiser,

which can incorporate such complex technical innovations as two-voice polyphonic keyboards with pitch-bends and ring modulation for controlled distortion and feedback-type effects.

*Beat* will be keeping a close eye on developments in this department and the many other aspects of the music trade represented at Frankfurt, which in 1974 has been aptly dubbed 'The World Market For The Nice Things In Life'.

Although it would be impossible for us to describe the products of all the firms that will be exhibiting, our preview, as in previous years, looks in particular at what the U.K. firms will be exhibiting to help musicians make better music in 1974/5.

**Altec International(U.K.) Limited, 17 Park Place, Stevenage, Hertfordshire SG11DU** will be participating at Frankfurt by inviting selected dealers to visit them at their Hospitality Suite at the Frankfurter Hof Hotel, which will be open for the duration of the Fair. Director of Sales, Bob Rufkahr, and European General Manager, Ben Hogan, will be there, and they are particularly interested in meeting people from the retail trade in Europe who would like to become Altec agents.

Some examples of Altec's wide range of equipment will be shown in the suite in the form of a demonstration PA system. This will include a 1214A control console, which is a seven-channel mixer with built-in 100-watt power amp. and a pair of column speakers - probably 1217As. These units incorporate 6 x 8-inch Altec 403A speakers, H600 horn, T50 driver and have a power rating of 75 watts. A special feature of the 1214A console is the new low-impedance transformer balanced

Cannon-type connectors. These are mounted on the rear panel and allow the use of low-impedance microphones, thus eliminating much of the annoying hums, buzzes and high frequency losses that can often accompany high-impedance mikes.

**Colin Barratt, Exports In Sound, 8 Highfield Road, Cheadle Hulme, Cheshire**, represents several British and foreign musical instrument manufacturers and will be based on the Carlsbro and Sola Sound stands at Frankfurt.

As well as the now firmly-established Colorsound effects units and Carlsbro Sound Equipment Products, he will be introducing new phasing units, a new line of maple Promuco drum sticks, and the EMS Synthi Hi-Fli synthesiser which has been used by such famous names as Stevie Wonder, Johnny Winter, The Who and Sly and The Family Stone.

Colin told *Beat* that the Synthi Hi-Fli will be demonstrated by kind permission of Carlsbro Sound Equipment on their stand.

**Boosey & Hawkes (Sales) Ltd., 118 Colindale, NW9**, will be represented at Frankfurt by Sales Director Dennis Gillard and Export Director Sam Norton.

On the main B&H stand the world-famous ranges of Besson brass and woodwind will be fully



*Laney K.15 Comb. amp.*

displayed, highlighted this year by the new Sovereign euphonium.

Boosey and Hawkes will also be showing Denis Wick mouthpieces and mutes, now international favourites, Aranjuez strings, Dolmetsch recorders, Beverley drums, and assorted brass and woodwind accessories.

The B&H stand in the British section will display Laney amps. and PA systems featuring the new improved Laney K.15 and K.30 combinations. The K.30 incorporates new circuitry and a new type reverb unit and is ideal for a wide variety of instruments. Also on the B&H stand will be Beverley drums and the Executive range of

*Continued on p. 62*

# LEM

AMPLIFICATION

## THE P.A. WITH HI-FI QUALITY

General Electro Music (UK) Ltd Viscount House,  
Ashville Estate, Royston Road, Baldock Hertfordshire.  
Telephone: Baldock 2411/2

# So you think you know all about synthesizers ?

There is still a lot of magic attached to the thought of using a synthesizer. It is also thought that synthesizers can only be used by keyboard musicians. The truth is – there is no magic, and whatever instrument you play, there is a synthesizer for you. Have you tried the HI-FLI – The guitar synthesizer?



## HI-FLI

Built for the guitarist, this synthesizer creates some of the most incredible sound you'll ever hear, including phazing effects.

Dave Gilmour uses a HI-FLI, adding an extra dimension to Pink Floyd's sound on stage. The only way to find out how the HI-FLI can extend your range, is to bring in your

guitar and try it. And that's what you can do at MACARI'S. Every type of synthesizer imaginable, for you to try. Drop into MACARI'S in Denmark Street and see for yourself.

# macari's

ELECTRONIC KEYBOARDS

20 DENMARK STREET, LONDON W.C.2. Tel:01-836 2856

# FRANKFURT '74

drum hardware. Andrew Terry, Boosey & Hawkes Electronics Division Sales Manager, will be pleased to help with any inquiries.

**CBS/Arbiter Limited, 213/215 Tottenham Court Road, London W1**, will be participating at Frankfurt for the first time, as a newly-formed company, although the executives on their stand, Ivor Arbiter, Reg Clark and Andrew Wallace, are very well known in the instrument world.

The CBS/Arbiter display will centre around a selected range of Arbiter guitars, consisting of three classical models, four flat-top jumbo models and eight solid electrics. Alongside these will be a small but versatile range of Arbiter solid-state amplification which has been designed to produce a valve tonal spectrum. The two smaller units are a 25-watt amp. with a 50-watt, 12-inch Jensen loudspeaker, and a 60-watt reverb amp. with 2 x 12s. Both amps. can be built up to make stacks of 50 and 100 watts respectively, by the addition of separate speaker cabinets. Two 120-watt amps. will also be shown, and one of these will be incorporated in a stack of modern design, produced in fibreglass. CBS/Arbiter told *Beat*: 'Just a few of the advantages are that as the cabinets are moulded, there are no joints, which makes them virtually unbreakable. They are completely scuff and dirt resistant as there is no reline to rip or wear away. If they are scratched, this is not apparent as colouring goes through from the surface to the base. They are half the weight of normally-accepted 4 x 12 cabinets and have similar, if not greater, sustain characteristics. We anticipate that the price of these stacks will be no more than those currently available on the market.'

Percussion is also featured in the shape of fibreglass conga drums with fitted chrome stands, 12 types of rock maple drum sticks, and a complete range of fibreglass drum cases.

**Carlsbro Sound Equipment, Cross Drive, Lowmoor Road Industrial Estate, Kirkby-in-Ashfield, Notts.**

Carlsbro will be exhibiting several amps., including two new twin-channel combo models: the 75TCR which is a 75-watt reverb amp. with 2 x 12-inch Celestion speakers, and the 60TC. The latter is a 60-watt amp. with two inputs per channel, and each channel has separate volume, treble and bass controls. One channel is for use with bass guitar, and the other, which has response control, for lead. 'This response control,' say Carlsbro, 'will alter the crossover frequency to change the characteristics of the tone circuit, and has to be heard to be appreciated.'

Carlsbro also manufacture the popular, and relatively inexpensive, Top amplification, and the two new single-channel, 50- and 100-watt Top amps. will be on show at the fair. Both feature two inputs, stand-by switch and volume, treble and bass controls. The 100-watt unit also has adjustable mains voltage input and speaker output impedance.

One big attraction should be the Carlsbro Disco Unit, which incorporates twin BSR McDonald decks with treble, bass and individual volume controls. A third volume control is provided for the tape input, which mixes into the same tone circuit as the two decks. The unit also has headphones for monitoring and pre-fade listening, and a push-button switch for overriding the discs with the mike.

Continued on p. 64



The Carlsbro Disco Unit

# The Great Sound of Vitavox

Nothing succeeds like success.

You met the new Vitavox power range last year. Its success was instantaneous, and has been growing ever since.

Good – but not good enough for us. We have been, and are, continuously improving our units. We want to give you the best value and performance – so now we offer you, improved on 1973, the latest . . .

- S3 Pressure Unit
- AK 156 Loudspeaker
- H.F. Horn
- Dividing Network

*The matchless range now better than ever... Giving You...*

**S**  
*Sensitivity*  
**P**  
*Power*  
**E**  
*Efficiency*  
**C**  
*Craftsmanship*



**VITAVOX**

Limited

Westmoreland Road,  
London NW9 9RJ

Telephone : 01-204 4234

Please send me further information on your product range

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

**The sensation  
at the Frankfurt Fair:  
The new  
"FRAMUS of Nashville" Line**

# FRAMUS

INTERNATIONAL



Your  
moneymaker:

FRAMUS of Nashville/USA

FRAMUS Niagara Falls/Canada

FRAMUS INTERNATIONAL/W. Germany

U.K. Agents :

CROYDON MUSIC STUDIOS,

40 Station Road, CROYDON, SURREY CR0 2RD

Tel : 01-688 0628

# FRANKFURT '74

The Carlsbro stand will also be graced by a mystery demonstrator. They aren't letting on who it will be yet, but we're told that it's a well-known artist.

**J. T. Coppock (Leeds) Ltd., Royds Lane, Leeds 12,** are world distributors for Elgen amplification, which is used by many working bands and the complete range will be on show. This will include a 100-watt PA amp., 100-watt lead and bass amp., and a 100-watt stereo guitar amplifier. The latter is a particularly interesting unit, and has been specifically designed for use with stereo guitars. It has twin outputs: one for the treble pick-up and one for the bass.

J. T. Coppock also offer three 50-watt amps., the G/P 50 which is a transistorised unit popular with cabaret artists and for work in small clubs, and reverb and bass combo amps.

On the Coppock stand will be Mr. Lawson, Sales Director; Mr. Saunders, Southern Area Representative; Mr. Lomas, Managing Director; and Mr. Robinson, Director of Elgen.

**Dallas Ltd., Dallas House, Clifton Street, London EC2P 2JR,** will be exhibiting their wide variety of products on the stand of Dallas Musik GmbH, their German company, and on the Department of Trade and Industry stand.

In the amplification field, there will be some new amps. from Sound City, including the S.M.F. and Bass 150 units, designed in the U.S.A. with the working musician

in mind. Sound City's Pro Artist combo guitar and bass amps. will also be shown which, say Dallas, 'have been built to professional standards at a realistic price'.

Vox Products are the latest members of the Dallas group, and will be showing on their own stand their legendary AC30 and AC50 amps., which were used by most of the top groups in the 60s, including the Shadows and the Beatles. Now, owing to demand, these fine amps. have been reintroduced. Other items on the Vox stand will include effects pedals, mikes, and stands.

To keep pace with expanding international business, production of Hayman percussion is being moved to a newly-built factory. New to the show this year will be a set of four concert tom-toms, and the introduction of a brand new drum kit. The Hayman name is also well known to guitarists, and the Hayman 3030H solid, which features two humbucking pick-ups and vibrasonic tone chamber has proved to be a very successful model. The popular Hayman bass guitars will also be on show.

Other Dallas products to be displayed include the Mellotron 400, the Bach 1001 series brass and woodwind instruments, and on their own stand, the range of strings made by British Musical and Tennis Strings.

**Davoli Sound Equipment Ltd., Davoli House, 859 Coronation Road, London NW10,** will be exhibiting their new K205 organ which has both upper and lower

*Continued on p. 66*

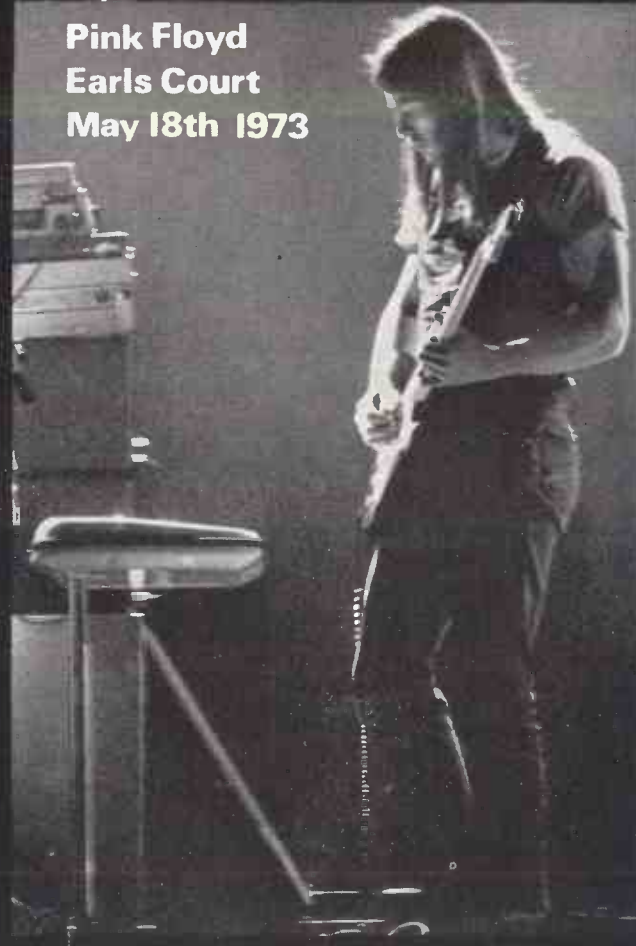


*A Hayman kit from Dallas*

# new from EMS

## THE SYNTHI HI-FLI

**Pink Floyd  
Earls Court  
May 18th 1973**



"But pride of place goes to the newest toy, a special synthesizer made by EMS (who make the VCS3) . . . . Gilmour plugs in the Strat and this device, rather like a plastic pulpit with pedals mounted underneath, gives off some of the most incredible sounds we've ever heard. And that includes every Pink Floyd album.

There's a fader that lowers the note an octave, a whining fuzz device which couples into that, and, most uncanny of all, a phase "Itchycoo Park" — type effect that resembles a Phantom doing a ground strike somewhere in South East Asia.

Believers, you're in for some hair-raising sounds when Gilmour gets this weapon on the road, as he says he intends to."

Tony Tyler, NME

The Synthesizer Range by **EMS**

Electronic Music Studios (London) Limited,  
277 Putney Bridge Road London SW15 2PT  
Telephone 01-788 3491/2 Telex 92 83 72



# Don't let our smiling faces fool you.



It's easy to smile when you're the best in your field. And at Altec, we know we make the best sound systems in the world. The only complete family of sound equipment designed and built specifically for professional performers by performance professionals. Like us.

But don't let our smiling faces fool you. We're not about to sit around on our rosy laurels, complacently satisfied with being the best today. Because tomorrow is another day, and we know there's only one way that we can keep on smiling.

Be better.

That's why we don't make electric pianos or guitars or phono cartridges or a whole lot of other things. Just sound systems. We all

work together to put every bit of expertise we have into making every

sound system component that bears the Altec name. Speakers. Power amps. Consoles. Horns and drivers.

Come and visit us at our Hospitality Suite in the Frankfurter Hof Hotel during the International Spring Fair. Talk to us about stocking our products, and we'll soon put a smile on your face. Or send your name and address to us at our European office for full trade details.

## ALTEC

### We make sound systems.

1515 S. Manchester Avenue, Anaheim, California 92803

Altec Sound Products, Ltd. 17, Park Place, Stevenage,  
Hertfordshire SG1 1DU, England Telephone: 0438-3241. Telex 825495

# FRANKFURT '74

keyboards, electronic tremelo with delay line, and adjustable reverb, percussion and square wave effects with 61 modulators. It features two 61-note manual keyboards with five pre-sets on each, and a 13-note pedal keyboard. Twenty-five- and 37-note pedal board models can be supplied to order.

Currently attracting plenty of attention is Davoli's 12-channel mixer which has built-in tape echo and two banks of six channels with separate outputs for each bank, a useful feature for splitting the PA for vocals and instruments. Each input has separate volume, treble, bass and sensitivity controls.

Also to be found on the Davoli stand is their eagerly-awaited bin and horn system, which consists of a 15-inch bass unit, 15-inch twin cone mid-range bin, and an Altec multi-cell horn unit. All the bins are available separately.

**Farfisa U.K. Limited, Corringham Road, Gainsborough, Lincolnshire**, whose electronic keyboard instruments are the choice of many top professionals, will be represented on their Italian parent-company's stand by Managing Director Dick Wrenn.

A recent addition to the Farfisa range which will be on show is their 256RK model, which is a horseshoe-styled console organ. Another interesting development from Farfisa, which they will be exhibiting, is their Transivox Electric Accordion which incorporates reeds.

Several other goodies are promised from Farfisa, and although

they were unable to give us advance information, these will all be ready in time for the Fair.

**General Electro Music (U.K.) Ltd., Viscount House, Ashville Estate, Royston Road, Baldock, Herts.**, are a division of Gallanti International of Italy, manufacturers of the famous LEM amplification.

There should be some big surprises in store on the GEM stand. When *Beat* spoke to GEM details were unavailable owing to security veiling last-minute developments, but it's rumoured that there's a giant bass cabinet with four 18-inch speakers, and a new amp. in the pipeline.

Galanti produce about 100,000 organs a year, and it is expected that the prototypes of the new Galanti Super range will be ready for Frankfurt. These advanced organs will incorporate a variety of pre-sets which will provide a very interesting combination of sounds, and have high-quality, American-type cabinets. Galanti have also come up with a remarkable rhythm unit which has built-in arpeggio devices and will play complex bass accompaniments.

Also to be found on the GEM stand are the new Mahler pianos, which are named after the well-known composer and are already being well received.

Sales and Marketing Manager, Carl Spencer, will be present on the GEM stand. Carl told *Beat* that he would be pleased to hear from any name groups who would like to take advantage of the custom-

building service GEM are offering for LEM amplification.

**General Music Strings Ltd., Treforest Industrial Estate, Pontypridd, S. Wales**, whose Picato guitar strings are in demand all over Europe, and especially in France, will be showing their top-quality range on their Frankfurt stand. 'Sales seem to be going up and up,' said Mr. B. A. Jeffery, Sales Director, when *Beat* spoke to him before the show. G.M.S. are, of course, manufacturers of several famous brands of strings, including Monopole, Ambassador, and Red Dragon, all of which will be on show.

G.M.S. are sharing their stand with their associate company Peter and Nicholas Engineering Co. Ltd., whose high-grade mike stands have become very popular, especially with groups. Constructed of solid steel and highly chrome plated, they are both attractive and functional, and various models are available, including table-top stands. Another big advantage is that all the units are interchangeable.

**HH Electronic, Cambridge Road, Milton, Cambs.**, will be exhibiting their professional range of amplification including their 200-watt, 2 x 15 lead/bass speaker cabinet, which is shown at Frankfurt for the first time. This model, which was launched at the A.M.I.I. trade show last August, is proving to be a fast seller for HH.

Two other exhibits which HH tell us 'are selling extremely well - especially in Scandinavia and Germany' are their MA100 120-watt, five-channel PA amp., and their IC100 twin-channel amp. The MA100 has ten inputs, master presence and volume controls and individual volume, treble, bass, and reverb control on each channel. The IC100 features two inputs per channel and each channel has reverb with tremelo and sustain on one channel. It is also available as a combo amp. with 2 x 12-inch Celestion heavy-duty speakers. An interesting feature of the IC100 is the electro-luminescent effect lighting which illuminates the control panel.

HH will be represented by partners Malcolm Green and Michael Harrison, Gisela Burg - Director of Expotus Ltd. - and Roma Robbins, Export Secretary.

**M. Hohner Ltd., 39/45 Coldharbour Lane, London SE5 9NR.**

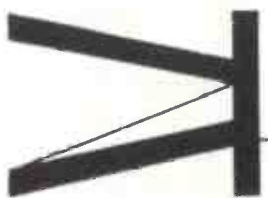
Sales Director Dirk Commer and Sales Manager Laurie Westell will be visiting the Frankfurt stand of their German parent company where some interesting new products will be on display.

A new harmonica which will instantly appeal to beginners is the Hohner Student model. One of the greatest difficulties the would-be 'harpist' can encounter is the selection of individual notes and to overcome this problem, Hohner

*Continued on p. 69*



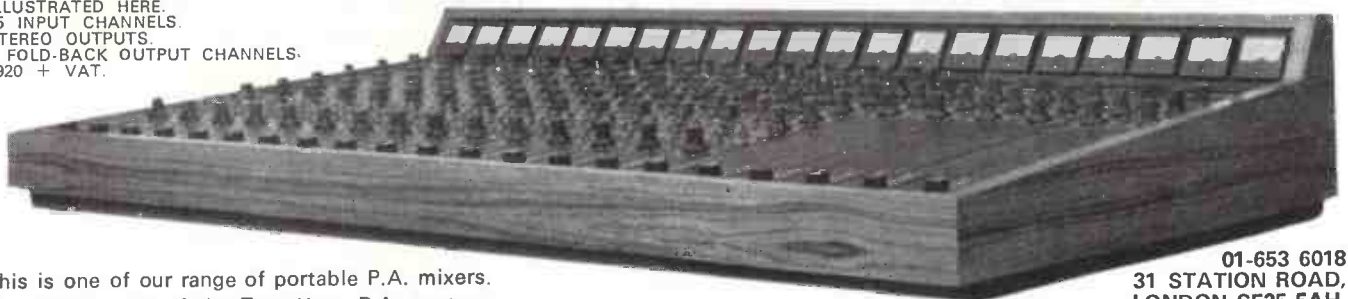
*The new Student harp from Hohner*



## ZOOT-HORN Sound Equipment

MIXING DESK from £600 + VAT  
ILLUSTRATED HERE.  
15 INPUT CHANNELS.  
STEREO OUTPUTS.  
4 FOLD-BACK OUTPUT CHANNELS.  
£920 + VAT.

Bins - Horns - Mixers - Multicores - Crossovers - Amps - Stage Cabinets & Foldback Systems.



This is one of our range of portable P.A. mixers.  
An integral part of the Zoot-Horn P.A. system.

01-653 6018  
31 STATION ROAD,  
LONDON SE25 5AH.

# JANNE SCHAFFER

Making his international debut this summer with his first solo album Janne is top Swedish session guitarist Janne Schaffer. Janne's career as a musician started in the mid-sixties and since then he has recorded with many well-known bands and artists such as Rabbitt, Johnny Nash, Rebop Kwaku Bah (now in Traffic), Gabor Szabo and Johnny Gustafsson. Even Free have offered him work!

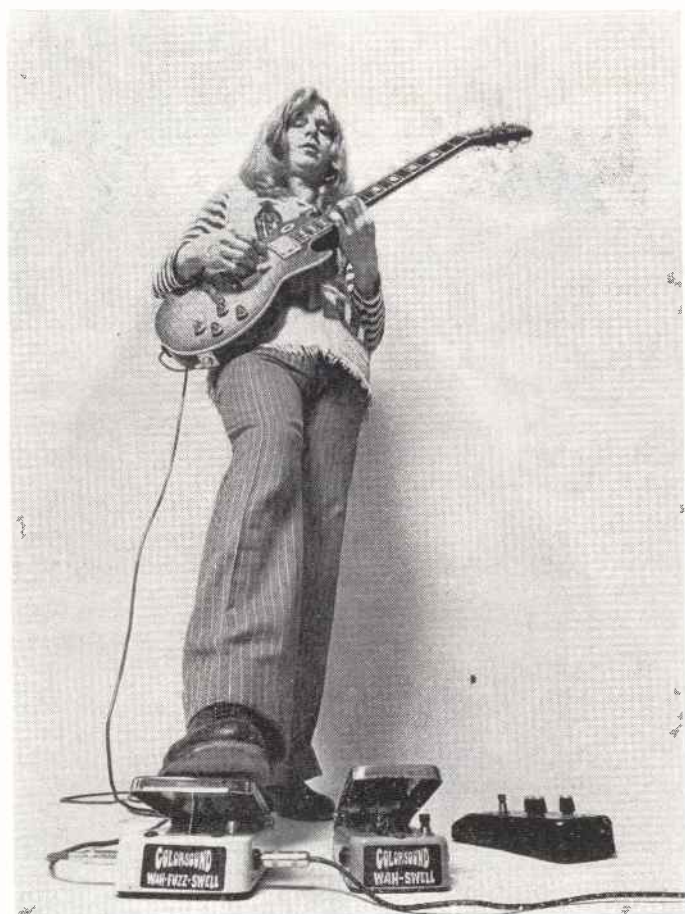
The album will contain eight instrumental tracks composed by Janne and also his interpretation of B. B. King's Did You Ever Love A Woman. 'The music on this album is mostly inspired by John McLaughlin and Larry Coryell,' says Janne, but he admits that some of the other guitar celebrities he has worked with have influenced him a lot, too.

From the many excellent studio musicians in Sweden, Janne has chosen his best

friends to record his album with, and eventually they will play together in a group to be called 'Earfood'. The ingredients of 'Earfood' will contain the considerable talents of flautist/arranger Björn J:son Lindh, who left the Royal Academy Of Music in Sweden as one of the best pupils ever examined – no mean achievement!

'Earfood' could, perhaps, be compared musically to the the Dutch group 'Focus' with their music being something of a mixture of jazz and pop. But Janne certainly has his priorities. 'Categorising ain't important, it's the music that counts,' he says.

Janne Schaffer's 'axe' is a Gibson Les Paul, amplified by Ampeg equipment. He also uses Solasound's 'Color-sound' effects pedals and the Synthi Hi-Fli unit by E.M.S., both of which are distributed in Sweden by Brinks Musik-import Ab, Sedra Brogatan 16 Eskilstuna 631-04, Sweden.



## COLIN BARRATT

MANUFACTURERS' AGENT - 'EXPORTS IN SOUND'



Member of  
Int. Union of Com.  
Agents and Brokers

FRANKFURT  
FAIR  
HALL 5  
STAND  
50149

CARLSBRO SOUND EQUIPMENT ★ S.A.I. DISCOS  
★ COLOURSOUND EFFECTS UNITS ★ MUSONIC U.S.A.  
(EMS) SYNTHI HI-FLI ★ PREMIER EVERYPLAY DRUM  
HEADS ★ SOLA SOUND ★ BOOSEY & HAWKES ★ LEW  
CHASE STRINGS ★ PROMUCO DRUMWARE ★  
VALENCIANA GUITARS ★ TOYKO TRADING - JAPANESE  
CLASSIC AND ELECTRIC GUITARS ★ C.M.S. STRINGS ★  
BUCCANEER STRAPS ★

FRANKFURT  
FAIR  
HALL 5  
STAND  
50151

OVERSEAS INQUIRIES WELCOMED BY DISTRIBUTORS LOOKING FOR NEW PRODUCTS TO:

**8 HIGHFIELD ROAD, CHEADLE HULME, CHESHIRE, ENGLAND**

**061-485 1007**

# Dallas- Sound Superior

Every Dallas instrument has built-in reliability, Construction, materials, sound reproduction – if it's from Dallas, you know it's top of its class! All instruments carry the AMII seal of approval.

BACH, HAYMAN,  
JEDSON, LUDWIG,  
MELLOTRON,  
MOOG,  
SOUND CITY.



**DALLAS**  
MUSICAL LIMITED

10-18 CLIFTON STREET,  
LONDON EC2P 2JR  
Tel: 01-247 9981

I'm interested in.....  
Please send me full information.

Name.....

Address.....



# FRANKFURT '74

have designed the Student with a raised mouthpiece above each note.

Another interesting development from Hohner which will be featured at Frankfurt is a new version of their popular Pianet N model, the Combo-Pianet. This battery-powered unit is designed for use with an organ and amplifier and has the same specification as the Pianet N, with 61 keys, five octaves and foot control. It weighs approximately 32 lb. and, although it is made with a flat base for placing on top of an organ, telescopic legs with individual adjustment are available as an optional extra.

Also featured will be the Hohner Clavinet D6, as used by Stevie Wonder which, say Hohner, is 'one of the best-selling electronic keyboards in both Britain and the U.S.A.'

**John Hornby Skewes and Co. Ltd., Salem House, Main Street, Garforth, Leeds, Yorkshire LS25 1PX.**

Hornby Skewes will be strongly represented at the fair, as well as having a large range of equipment on show.

Seen for the first time will be the Hornby range of school glockenspiels, British-made instruments featuring heavy chrome-plate steel bars mounted on polished wood cabinets. Five models are available, being 8-, 12- and 13-note diatonic models, and two 21-note chromatic models. The 13-note diatonic model, and one of the chromatic models are fitted with dampers.

In amplification they'll be showing the well-known Miles Platting range, which includes guitar, organ and PA amplifiers and speaker units, with outputs of either 50 or 100 watts. All amplifiers are valve units, and Celestion speakers, well known for their clarity and reliability, are fitted as standard. Amplification add-on units will be another big feature on this stand, along with Zonk and Shatterbox effect units, Zenta reverb and mixer units, and treble and bass boosters.

Completing the display will be a comprehensive range of amplifier and musical instrument accessories: microphones, drum sticks and brushes, leads, loudspeakers,

*Continued on p. 72*



## Sensitive, Reliable and Unattached

Sounds too good to be true.

That's what you get when you fall in love with RESLO radio microphones. RESLO radio microphones leave you free to move around, free to engage your audience properly, without restriction of movement. Yet the same RESLO quality sound is there to back you up.

Reliability is all part of the purchase too.

If the thing ever goes wrong you know where to find us - at Romford, near London, with a service department that's second to none.

We could name-drop a lot of big-timers who rely on RESLO radio mikes to keep in touch with their audiences, but you'd probably prefer to prove it yourself.

So if you want to be heard loud and clear, or sweet and soft, take a good look at the range of RESLO radio mikes before your next gig.

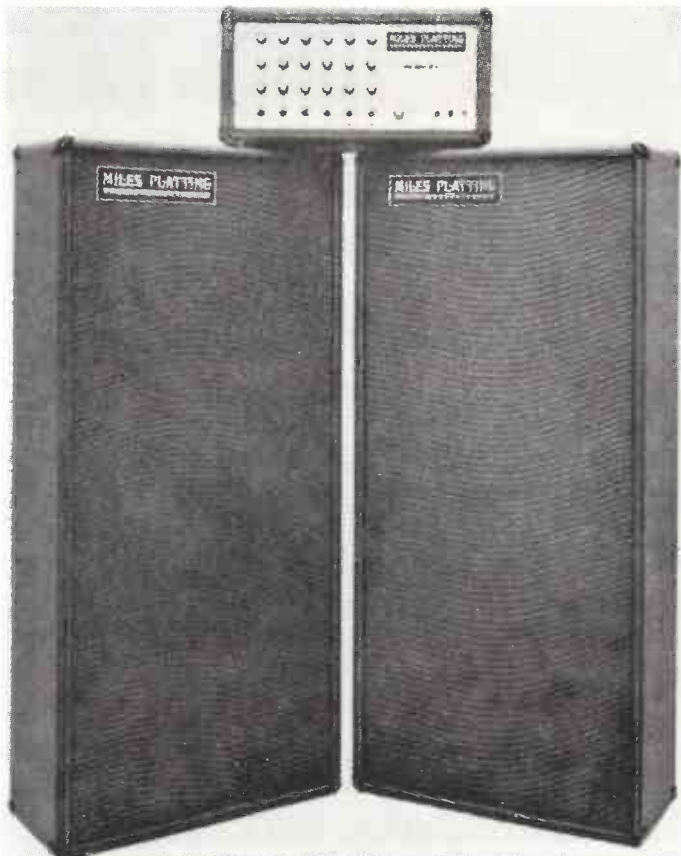
Better still clip the coupon attached below and we'll send you a brochure right now.

### RESLO

Spring Gardens,  
London Road,  
ROMFORD, RM7 9LJ.  
Tel: Romford 61926

It all sounds too good to be true.  
I'd like to find out about RESLO radio mikes  I want to see the rest of the RESLO range also

Name.....  
Address.....

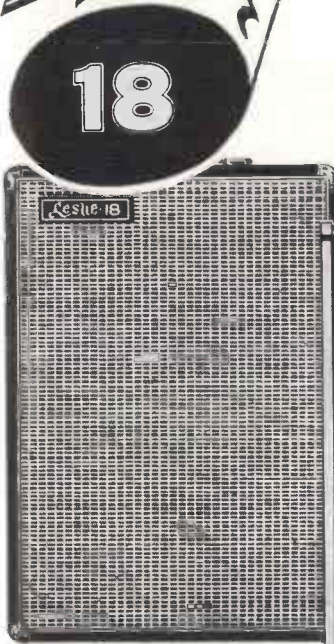


*The Miles Platting 100-watt PA set-up by Hornby Skewes*

*Spinning,  
Sparkling  
Leslie.*

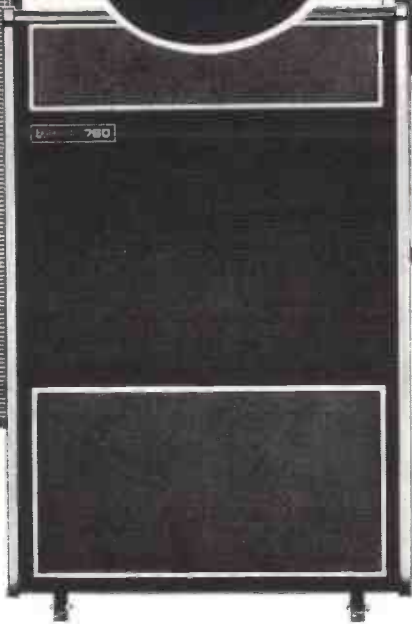


*The choice of professionals  
the world over.*



**Model 18**

Total Height 29in  
 Width 21 1/2in  
 Depth 15in  
 Speakers 12in extended range  
 Rotors One foam rotor  
 Amplifier None (uses amplifier of combo instrument)  
 Weight 70lbs. approx.



**Model 760**

Total Height 45 1/2in  
 Width 28 1/2in  
 Depth 20 1/2in  
 Speakers 15in Bass Speaker, Treble driver  
 Rotors Two (horn and wood bass rotors)  
 Amplifiers 90 watts RMS from 2 separate channels of amplification  
 Weight 148lbs. approx.



**Model 825**

Total Height 31 1/2in  
 Width 25in  
 Depth 18 1/2in  
 Speakers 12in extended range  
 Rotors One foam rotor  
 Amplifier 70 watts RMS  
 Weight 87lbs. approx.



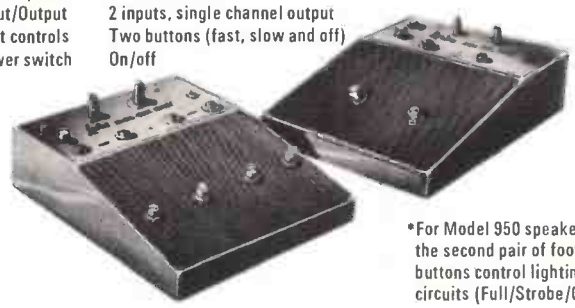
**Model 910**

Total Height 54 1/2in  
 Width 28 1/2in  
 Depth 20 1/2in  
 Speakers 15in heavy duty bass, two 6 x 9in, one treble driver  
 Rotors Two (horn and wood bass rotors)  
 Amplifiers 100 watts RMS from 3 separate channels of amplification  
 Weight Upper module 60lbs. approx., lower module 106lbs. approx.

**No. 9370 Pre-Amp II**

(For use with Leslie models 825,760)

Rotor Speeds Fast, slow, off  
 Input/Output 2 inputs, single channel output  
 Foot controls Two buttons (fast, slow and off)  
 Power switch On/off



**No. 9420 De-Luxe Pre-Amp**

(For use with Leslie models 910,950)

Rotor Speeds Fast, slow, off  
 Input/Output 2 inputs, double channel output  
 Foot controls Four buttons. First pair control rotor (fast, slow, off). Second pair provide full or medium reverb, or "off"\*  
 Power switch On/off

\*For Model 950 speaker, the second pair of foot buttons control lighting circuits (Full/Strobe/Off).

**Leslie**  
 registered trade mark of CBS Inc.

**Leslie Speaker Division,**  
 Hammond Organ (UK) Ltd.,  
 Deansbrook Road, Edgware, Middlesex HA8 9BB  
 Sales office and general enquiries Tel: 01-205 4743

Please send me further details and the name and address of my local Leslie stockist.

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

B1.3

Leslie Speaker Division, Hammond Organ (UK) Ltd.,  
 Deansbrook Road, Edgware, Middlesex HA8 9BB

# FRANKFURT '74

Mister Bassman organ pedal-boards, conducting batons, guitar and recorder cases, Hornby guitar straps, Von Orff clarinet and sax reeds, and kazoos – quite a collection!

The firm already export a large percentage of their products around the world, and attending the show to meet old and new contacts will be Mr. J. H. Skewes (Managing Director), Mr. M. H. Baggott (Sales Office Director), Mr. J. Parker (Sales Director), Mr. E. R. Fleetwood (Advertising Manager), Mr. D. Barnett (Overseas Sales Manager), and Mr. D. O'Reilly (Export Office Manager).

**Kemble Pianos, Mount Avenue, Bletchley, Milton Keynes,** have justifiably earned an excellent reputation among pianists, and are bound to create a lot of interest at the show. There is a great variety of styles and finishes available to suit all tastes, from the neat six-octave Rutland model, to the supremely elegant period-design Miniature Grand.

A popular model with bands is

the Elite seven-octave, full-scale overstrung piano which has an all-metal frame incorporating the back structure. It has slimline casework available in veneered mahogany, walnut, teak, satin or polyester finishes, and a third pedal or modulator can be fitted if desired.

Another one of today's best-selling pianos is fine, full and free tone. It has similar features to the Elite, and the casework is veneered in mahogany, walnut, teak or oak, or alternatively satin and polyester finishes are available.

**Orange Musical Industries, 3-4 New Compton Street, London WC2,** are a firm that are constantly looking at ways of developing their equipment even further. They have several goodies lined up this year. For example, their 120-watt Graphic amp. now incorporates a newly-designed pre-amp. with frequency analysing control and built-in E.Q. The unit has two inputs, one high-level input for stage use, and one studio input for recording work.

Continued on p. 74



The 'Kenny Clare' outfit from Premier



The new Graphic 120-watt amp. from Orange



*The Big Name in Big Electronics*

**See our Stand at the Frankfurt Spring Fair**

JOHNSON TRIUMPH HOUSE, 122 BRIGHTON ROAD, PURLEY, SURREY CR2 4DB

Telephone : 01-660 2327

# Marshall

55 BROADWAY, EALING, LONDON, W5 5JN Tel: 01-567 0792

Where it's all at.

## SYNTHESISERS

EMS Synthi A, Aks, Pitch to Voltage, 8 Octave Filter Bank, DK2 Keyboard.

ARP Odyssey, 2600, Soloist.

MOOG Mini, Satellite, Sonic 6.

## ELECTRIC PIANOS

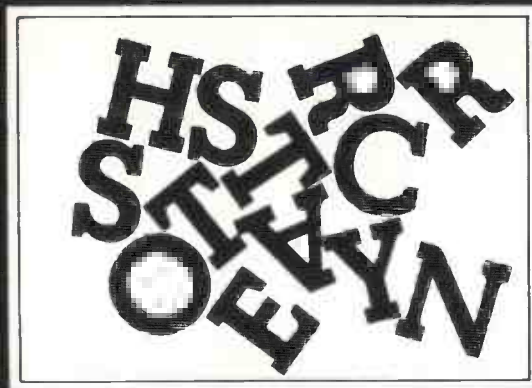
FENDER RHODES – FENDER STAGE – R.M.I. – WURLITZER – HOHNER – PIANET N – HOHNER CLAVINET & BASS 2 – DAVOLI – WELSON – FARFISA PROFESSIONAL

All of this equipment is obtainable from our Ealing branch and is always on show ready for demonstration or comparison.

**J & T MARSHALL Musical Instruments LTD.**



**Farfisa  
gave you Bravo~  
What have they  
done now!**



Watch for details of the latest  
"better than the best" keyboard instrument.



**farfisa UK LIMITED**

Corringham Road, Gainsborough, Lincolnshire.

Makers of Electronic Organs, Electronic Pianos, and  
ancillary equipment for the home and the professional.

# FRANKFURT '74

Another item is the Orange Multitrack Studio machine with new logic which Orange say is 'foolproof'.

Orange have produced a new stereo discotheque, which has two turntables and can be built as a quadrophonic unit to special order. Orange also build quadrophonic PA systems as well, and supplied one of these for the Sergio Mendez concert in Brazil last September.

Managing Director Cliff Cooper and Recording Equipment Technical Expert Roger Jeffrey, will both be present on Orange's Frankfurt stand.

**The Premier Drum Company Limited, Pullman Road, Wigston, Leicester LE8 2DF**, have an entirely new exhibit at Frankfurt this year, which will feature some impressive new products, including their four new, up-to-the-minute finishes: Natural and three with a special metal-like sheen - Red, Purple and Gold.

Premier's 'Kenny Clare' drum outfit which has already been very well received is another of the items to be featured on their stand. It has, say Premier, 'an exceptionally loud sound,' and has been specifically designed to help the many drummers who have to compete against high-powered amplification, or big, loud bands.

New developments in drum hardware are also featured in the shape of Premier's new Lokfast single and double tom-tom holders, designed for strength, good looks, and easy adjustment to

virtually any conceivable position.

Premier Plus professional drumheads, including the new 'Plus 75' 14-inch super sensitive snare drum head, will be fitted on all the Premier drum outfits on display.

**Rose, Morris & Co. Ltd., 32-34 Gordon House Road, London NW5 1NE**, will again be showing many lines at Frankfurt this year, including the famous Marshall amplification, which they distribute world-wide. The new Marshall Disco Unit, 100-watt transistorised Combo, six-channel Mini-Mixer and Powercel cabinets, which were first introduced at the British Musical Trade Fair in August 1973, will also be at Frankfurt.

Featured for the first time are the Shaftesbury Ned Callan guitars, which are handmade in Britain and designed for the professional guitarist. This high-quality range includes the distinctive Cody 6 and Cody Bass models.

Percussion is represented on the Rose-Morris stand by Powerdrive stands and Shaftesbury drums, including the eye-catching See Through Acrylic outfit.

**Henri Selmer & Company Limited, Woolpack Lane, Braintree, Essex**, will be exhibiting a wide variety of musical instruments including their latest ranges of amplification, brass and Latin percussion.

The L&B 100 is a 100W RMS solid-state amp. developed with working groups and road managers in mind. Its circuitry in-

corporates full electronic protection, and used with a Lead 100 speaker cabinet, it produces a wide spectrum of tonal variations.

Selmer have also produced a new Bass 100 speaker cabinet, developed from their well-known Goliath 100. Already making their mark in the PA field, are the Selmer PA 100 amp. and PA 60H column speakers, each of which includes 3 x 12-inch heavy-duty speakers, together with a special horn coupled through an electronic filter. Ideal for the small or medium hall purposes are the Compact 30SS and 15SS combined amp./speaker units which are rated at 30 and 15 watts respectively, and feature solid-state circuitry.

Brass is represented by Selmer's Melody Maker and Swallow instruments, and the Melody Maker Student Trumpet Outfit has, they say, 'Everything that the serious beginner or student needs - good tone, ease of playing, and a very low price.'

Also on show will be conga drums, bongos, and a guiro, from the Sellond range of latin percussion equipment.

**Simms-Watts (Division of Rosetti & Co. Ltd.)**, have taken their largest stand ever at Frankfurt to do justice to their successful new range of amplification, which has already received an enthusiastic reception from U.K. dealers.

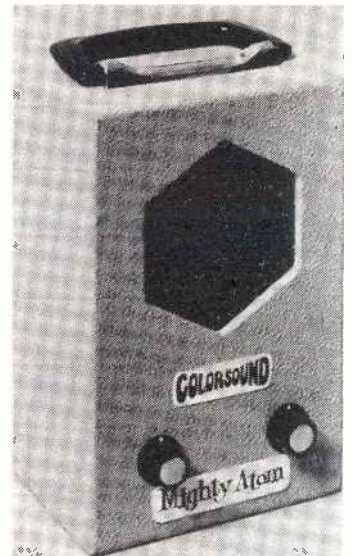
Especially interesting is the Tri Sound amplifier which can be programmed for lead guitar, bass, or PA. The demand for small, but powerful speaker cabinets, is met by a very compact 2 x 12-inch unit which can be used in pairs with 100-watt amps., either in stack form or spread around the stage. Other items to be seen on this stand are the rack-mounted Slave units providing up to 1,000

watts of power, the new Disco Dek units, compact PA columns fitted with horns and American speakers and, of course, the Vocal Blender. This six-channel mixer amplifier has, say Simms-Watts, 'shattered all previous sales records in the history of the company'.

Simms-Watts products are distributed world wide by Rosetti & Co. Ltd., and among those who will be present on the stand are Dave Simms, Pete Tulett, and interpreter Renate Barrett.

**Sola Sound Ltd., 102 & 122 Charing Cross Road, London WC2H 0JG.**

A range of new combo amps. will be introduced on the stand of



The Colorsound Mighty Atom from Solar Sound

this forward-looking firm, and will include their Mighty Atom tune-up/practise amp., which has been featured on TV in the U.K. and is

Continued on p. 76

SWEET MIXERS · MONSTER BINS · NASTY LOUD GUITAR AMPS · HORNS THAT CUT YOUR HEAD OFF · HE HE HE



# MEET THE GANG

WHITE means QUALITY

3 Albion Place,  
Sunderland, Co. Durham.  
Tel: 78058

# ARBITER gear...



**it's all hear...  
at Stand 51329, Hall 5**

We will be pleased to discuss  
sole distribution arrangements in all countries  
for these fine Arbiter products.

CBS/Arbiter London, England  
CBS/Arbiter Marburg, W. Germany

Continued from p. 74

# FRANKFURT '74

already proving to be a best seller. Battery powered and weighing only 2 kilograms, its great portability makes it ideal for use in many places where a more conventional amp. would be impracticable.

Other amps. which will be featured are the SS15-watt model with tremelo and 12-inch speakers; SS30 and SS60-watt units which have tremelo, reverb and twin 10-inch and 12-inch speakers respectively; and the SS bass amp.

Also showing will be the popular Colorsound range of effects pedals, a new phaser unit, organ tremelo, and accelerator pedal, and Colorsound mikes and stands.

Synthesisers are represented by the well-known A.K.S. and Hi-Fli models. The latter, which is used by many top professionals including the Rolling Stones, Led Zepelin and Stevie Wonder, is now available with a special 'bug' for use with saxophone.

**Spectrum Sound Equipment,  
6-8 Macadam Place, South  
Newmoor Industrial Estate,**

**Irvine, Ayrshire, Scotland,** will be showing items from their large range of amplification, including their 1812 4 x 12-inch speaker columns, which are available with Goodmans or Altec speakers, and horn cabinets.

Spectrum have also produced three combo amp. units with 15-, 25- and 50-watt power ratings.

Among the many bands who

are satisfied customers of Spectrum, are Middle Of The Road and it is expected that the group will be on the stand during the course of the show, to talk to people about Spectrum gear.

Both Managing Director Mr. Walker and Mr. Gilchrist, Sales Director, will also be there to welcome old and new friends.

**Vitavox Limited, Westmoreland Road, London NW9 9RJ,** will be showing their new Power Loudspeaker range which was first introduced at Frankfurt in 1973. 'It gives,' say Vitavox, 'exceptionally high quality of sound reproduction, combining robust-



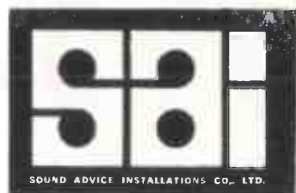
*Vitavox's high-frequency horn*

ness with sensitivity.'

The system, which has a 100-watt handling capacity, is comprised of four units: a high-power, high-frequency pressure unit designed to meet the growing demand for considerably-increased power handling capacity without sacrificing either efficiency or frequency response; a high-frequency dispersive horn, which is designed for use with the pressure unit to accurately match its output characteristics and performance; a Power Range filter which can be used in both high- and low-power systems and which ensures that the frequency spectrum is correctly allocated between the high-frequency and low-frequency units and, finally, a Power Range 100-watt loudspeaker which, claim Vitavox, 'is an advance on all previous Vitavox units'.



*The Melody Maker trumpet from Selmer*



## SOUND ADVICE INSTALLATIONS CO. LTD.

358 PRESTON ROAD,  
STANDISH, WIGAN

Tel: Standish 422372/421603

*Lancashire's leading amplification, discotheque  
and lighting organisation*

Retail sales: Mondays - Saturdays, 9 a.m. - 6 p.m.

Late nights: Mondays and Wednesdays up till 9 p.m.

**ALL THE LATEST IN GUITARS, AMPLIFIERS, DISCOTHEQUE AND  
LIGHTING EQUIPMENT**

New and second-hand sales. Credit arranged

CREDIT FACILITIES . . . Provident, Practical, Access and Personal Loans. Professional repair service. And don't forget to book your party or gig early this season.

Ring Standish Light and Sound Hire — Standish 422372 (S.L.A.S.H.). Off M6 Junction 27.  
Off M62 Junction 8 (Chorley).

## CARLSBRO'S CONTINUAL RESEARCH AND DEVELOPMENT POLICY HAVE BROUGHT TO YOU THE NEW RANGE OF EQUIPMENT

CARLSBRO SOUND EQUIPMENT, THE BIG NAME IN AMPLIFICATION FOR OVER TEN YEARS AND EXPORTER TO OVER 16 COUNTRIES, PROUDLY PRESENT AT THE INTERNATIONAL FRANKFURT TRADE FAIR THEIR WIDE RANGE OF QUALITY SOUND EQUIPMENT.

Included on the Stand will be the new Carlsbro **Twin Deck 101**



### Star features include:

- ★ 2 BSR Macdonald decks.
- ★ headphone monitoring with pre-fade listen on the 2 decks and the tape input.
- ★ tape input.
- ★ separate mike input with volume, treble and bass controls.
- ★ master output level control enabling use with any professional amplifier.
- ★ press-button mike override switch.
- ★ all integrated circuitry.

### THE 60 T.C. COMBO

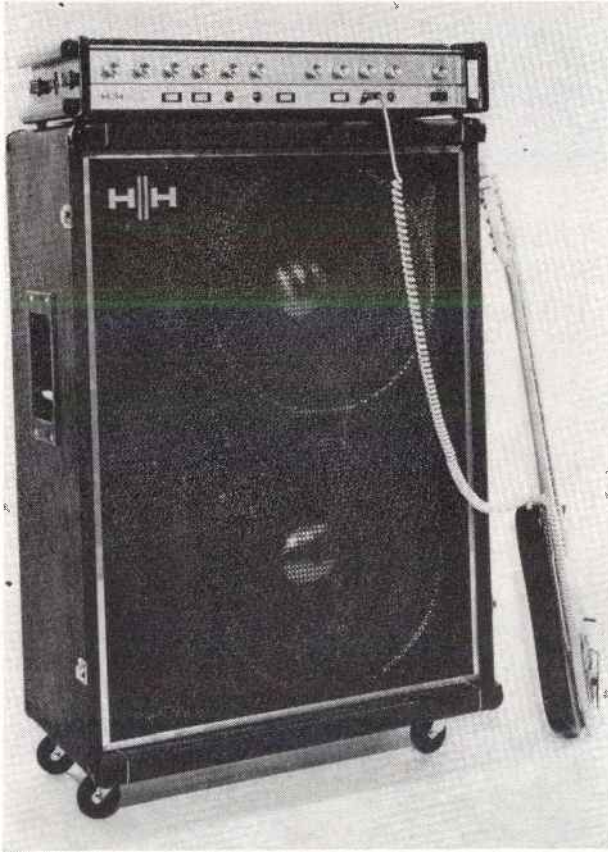
A development of the 60 T.C. power amp. This model features twin channels limiter and response controls and single extra powerful 12-inch speaker.

**PLEASE VISIT US AT FRANKFURT: OUR EXPORT AGENT, COLIN BARRETT, WILL BE PLEASED TO MEET YOU.**



For further details contact:

Carlsbro Sound Equipment, Cross Drive, Lowmoor Road Industrial Estate, KIRKBY-IN-ASHFIELD, Notts, England. Tel : Kirkby-in-Ashfield 3902



# B.I.'s JANUARY COMPETITION RESULTS!

THE number of replies to *Beat's January Competition* for the £280 worth of H/H amplification far exceeded those to any previous one, with replies from as far afield as the Continent, the U.S.A. and Canada.

The judges, a panel of professional musicians, spent a long time deciding the importance of eight features to consider when buying gear, but finally chose to look at them from the viewpoint of the aver-

age road-band. With practical aspects very much in mind they chose point G – *effective guarantee and after-sales service* – as the single most important factor.

From there on they chose the winning order of G, I, C, D, H, J, E, B, and the winner himself: **Adrian Jordan, of 11 Gladstone Street, Brynmawr Breccs, South Wales.** He plays guitar and harmonica in his group *Gripper*.

◀The £280 prize – a 100-watt twin reverb amplifier, and a 2 x 15in. BL speaker cabinet – professional standard equipment

## E.S.E. WILDLIFE



200 w. Bass amp.

200 watt Bass reflex cab with Gauss 18" speaker.



60 watt Monitor cab with angled back.



100 watt Combo now with reverb.



150 watt slave unit



150 or 200 watt 5 channel P.A. amp with reverb + 2 x 60 watt speaker columns.



200 w. Lead or Bass amp.

These are the only known photos of E.S.E. custom built equipment ever to have been taken. They were taken with great courage by our photographer in the wilds of Kent (their natural habitat) and it has now been ascertained that this variegated and highly effective species of amplification can be viewed in captivity and complete safety at the following places, free of charge:

FENDER SOUNDHOUSE SAFARI PARK – LONDON  
 M.A.K. GAME RESERVE – LINCOLN  
 SOUND CITY WILDLIFE TRUST – LONDON  
 MATTHEWS FREE RANGE TURKEY FARM – MAIDSTONE  
 THERE IS ONE THING FOR CERTAIN – THESE 'WILD ANIMALS' WON'T P . . S ON YOUR WINDSCREEN.

10 watt 2 Channel practice amp.



150 w. Lead amp.

2 x 120 watt Speaker cabs.



For more details write to:  
**E.S. ELECTRONICS**  
 2 UPPER FANT ROAD  
 MAIDSTONE  
 KENT  
 Tel: Maidstone 55470

# TODAY! NEW FROM **simms-watts**

## 'VOCAL BLENDER' THE UNIQUE 6-SHOT MIXER

'Studio Balance' at live performance is now an absolute, and here is the balanced answer, suitable for both on-stage and off-stage working. Each unit provides 6 channels, each with individual slide volume control, rotary Bass, Treble and Presence controls and Reverb/Echo Control for mixing in external effects units.

Each channel is individually switched for hi and



to impedance microphones and any combination of impedances can be mixed simultaneously. Master slide Volume Control provides multi-operational control over the built-in 100 watt amplifier, plus automatic and simultaneous control over any number of connected TSL 100 slave amps.

There is also a Master Echo/Reverb control and a Monitor, with separate volume and tone controls operating in total independence of the master volume control and working volume of mixer. More? Lots! Like the complete open and short circuit protection - your safeguard on a versatile and very valuable piece of equipment, remarkably priced at... **£147.00 (incl. VAT)**  
Fibre case with space for mics... **£12.75 (incl. VAT)**

## NEW AMPLIFIERS & NEW HORN SPEAKERS

**AP 100 'TRI-SOUND' (SOLID STATE)**  
Really all-purpose. Full 100 watts RMS output: 4 separate, individually-controlled, channels (one with sustained Dynamic Fuzz): instant switching for Bass, lead guitar or PA programmes: short-circuit protection: many other features, and... **£99.00 (incl. VAT)**



AP 100 'TRI-SOUND'

**HAMMOND REVERB MIXER** 4-Channel Unit with separate volume control for each channel. For use with any instrument, either pre-amp or by IN-OUT at rear, to blend reverb into full mix facility of main amp. **£63.25 (incl. VAT)**



HAMMOND REVERB MIXER

**TSL 100 POWER SLAVE** Plus power to the Tri-sound or the Vocal Blender with automatic powermatch. Full 100 watts output: can be used direct from Simms-Watts Disco-Dex Mark II or Professional. Short-circuit protection. **£85.25 (incl. VAT)**



TSL 100 POWER SLAVE

**2 x 12" Twin-horned PA Columns** Each column has 2 x 12" speakers, each rated at 30 watts, plus 2 compact wide dispersion horn units. Capacitive X-over separates the frequencies, delivers a particularly clear and beautiful sound. Great for both PA and Disco work (15 ohms). **£168.75 per pair (incl. VAT)**



**RCF 100 Watt Add-on-horn Unit** Ever since Simms-Watts obtained the exclusive agency for RCF products and started using their famous 100 watt horn, there has been a growing demand for an all purpose add-on unit containing this incredible piece of equipment. So here it is, a single Sectoral Horn with 100 watts RMS driver, fitted with a balanced X-over and suitable for Guitar, Organ or PA work. A unit that will really deliver the "highs" loud and clear. **£123.60 (incl. VAT)**

**GET YOURSELF A  
BROCHURE. SEND  
THE COUPON!**

To Simms-Watts Division, Rosetti  
138 Old Street, London EC1V 9BL.  
Please reserve me a copy of your catalogue  
(and send it as soon as possible)

Name .....

Address .....

B13/74

# 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

<b>ANGELICA</b>	
2841 Classic	10-95
2842 Full-size Classic	12-25
2843 Full-size Classic	14-99
2860 Folk	28-93
2861 Jumbo	32-45
2862 12 String	37-40
2873 Solid elec red.	68-20
2874 Solid elec oak.	85-25
<b>LANDOLA</b>	
SL23 Classic	15-95
V66 Jumbo	29-92
V71 Western	32-39
V72 Jumbo	39-98
V73 12-string	50-99

### LA MANCHA

2887 Estudante	29-81
2888 Festival	31-90
2890 Artista	44-33
2891 Solista	54-56
2892 Gran Maestro	84-37
2893 Granada	89-87
No. 6 Folk	55-93
No. 12 12-string	66-90

### DI GIORGIO

No. 16 Signorina	34-49
No. 18 Estudante	34-49
No. 28 Classic	41-99
No. 36 Bel Som	63-03
No. 30 Amazon	49-50

### VITTORO

569 Small size	11-50
570 Small size Classic	10-98

### YARSHY

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

### HARMONY

6600/O Flat Top	81-84
6560/O Jumbo	78-43
6382/O Folk	78-43
1269/O 12 String	88-66
6390 Grand Concert	35-80
6395 Grand Concert	83-55
6690 Dreadnought	49-45

### CBS/ARBITER

<b>FENDER</b>	
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
Freeless Bass	216-62
800, 10/s, p/steel	620-33
2000, 10/s, p/steel	1055-53
400, p/steel	454-91

### CLEARTONE

<b>MELODY</b>	
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
<b>MIAMI</b>	
FT1 Elec	19-78
FT2 Elec	23-90
FT1 Bass	27-46
<b>TANTARRA</b>	
4195 Classic	16-02
4197 Classic	23-89
2010 Classic	22-39
1307 Folk	17-92
1324 Folk	22-86
1325 Folk	25-55

<b>GUYATONE</b>	
HG91 Steel	20-66
HG306 Steel	55-52
HG188C Steel	85-72
<b>KLIRA</b>	
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
<b>C.M.I.</b>	
CMI Custom VI	105-20
CMI Custom IV	118-67
CMI Salisbury	105-20
Melody 350	15-30

### J. T. COPPOCK

<b>ANTORIA</b>	
2355M Big John S.Ac	79-00
2357 Violin Bass	51-50
2350G Memphis ctm	69-00
2350 Memphis std	60-00
2351 Memphis d/l	72-00
2351M Memphis Original	74-00
2350B Memphis Bass	69-00
2354 Woodstock	66-00
2354S Woodstock std	69-00
2377 Woodstock pro	89-00
2832 Woodstock d/l	90-00
2383 Woodstock ctm	102-00
2354B Woodstock bs	70-00
2354LB Woodstock long bs	72-00
2352 Clipper	49-00
2352M Clipper d/l	55-00
2368 Clipper Fireball	64-00
2353 Clipper bs	52-00
2353L Clipper long bs	57-00
2365 Dixie Master	63-00
2365B Dixie bs	75-00
2366B Marksman	74-00
2366FLB Freeless bs	74-00
2375 Rocket Man	85-00
2376 Dixie F/ball bs	100-00
2358R Rosewd Finish	59-00
2358M Maple Finish	59-00
2386 Memphis ctm, d/l	116-00
2386L Memphis CDL, l/h	123-00
2384 Clipper d/l ll.	100-00
2385 Clipper Talboy, bs	104-00
1912 Twincaster Lead	40-00
1917 Twincaster bs	45-00
1755 Soundmaster ll.	53-00
1752/4 S/mster bs.	53-00
698E Gt/Western elec	87-00
684E Super Nashville elec	61-00
698 Great Western jbo	64-00
698M Great Western jbo	75-00
693 Gentleman Jim d/l	56-00
684/12 Super Nashville jbo.	61-50
683 Super Nashville fk	43-00
684/6 Super Nashville jbo.	54-00
628/12 Californian jbo	51-40
628 Californian jbo	45-00
79 Californian fk	33-00
627/12 Bronco jbo	45-95
627 Bronco jbo	38-75
62 Bronco fk	25-00
212 Nashville jbo	34-00
78 Rustler	34-00
758 Great Western Artiste jbo	122-00
756 Herals	82-00
757 Great Western std.	64-00

<b>YAMAKI</b>	
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

<b>TAMA</b>	
3558S Jumbo	145-00
3550P Grand Concert	97-00
3550S Grand Concert	109-00
<b>ANTORIA CONCERT</b>	
F2871 Flamenco	104-00
2858 Solo Grand Concert	
2855	104-00
2855	59-00
2851	54-00
2850	44-00
<b>ANTORIA CLASSICAL</b>	
RA2 Replica of Old English guitar	34-00
369	29-00
366	27-00
365	25-00
356	22-00
309	17-90

### DALLAS

<b>DALLAS</b>	
Dallas Jumbo	30-26
Dallas 12 string	30-69
<b>GIANNINI</b>	
AWN20 Classic	17-05
AWN30 Classic	18-76
AWN60 Classic	23-87
AWN70	27-28
AWN85 Classic	38-36
GS460 jbo.	30-69
GS570 jbo.	37-51
GS460 jbo.	32-40
GS570 jbo.	39-22
CRA65 Craviola	42-63
CRA6N Craviola	47-74
CRA12S Craviola	47-74
<b>HAYMAN</b>	
1010 Elec.	140-15
2020 Elec.	166-75
2020H Elec.	175-08
3030 Elec.	134-18
3030H Elec.	140-99
4040 Bass	147-31
5050 Bass	179-03

<b>JEDSON</b>	
1 p/up Solid	23-87
2 p/up Solid	28-99
2 p/up Bass	32-40
Semi Acoustic	32-40
Jet Guitar	68-20
Strato copy	88-66
Dallas Jumbo VI	34-10
Dallas Jumbo XII	37-51
Supreme	95-48
Hummingbird	34-10
Santos jbo	17-08
Western Red jbo	17-67
Jet Bass	76-73
Scimitar Bass	44-96
Hawaiian	51-16
Interceptor	61-38
Super Jet	85-25
Sabre Bass	80-14
Performer Jumbo	18-53
Artist Folk	37-51
Artist jbo	40-92
Artist 12 string	44-33
Cossack	6-65
<b>TORRE</b>	
Student	15-35
Chica	15-35
Classic	18-76
Supremo	18-76
Spagnola	23-02
Granada	36-15
Korean Classic	10-23
Korean 3/4 size	8-52
Georgian	8-86

### 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

### 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 J296L 12/s	54-00
06311 5/297 12/s	108-00
10040 1155 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 Actilla Zoller Semi-Acc.	271-41
12490 1375 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

### Hohner

<b>Hohner Elec</b>	
52G Solid	36-90
SG2000 Custom Solid	56-35
SG220V Solid	46-45
SG1B Bass	42-20
LP200G Solid	52-00
TF200 Solid	39-30
SE2B Bass	40-50
SET2 Solid	28-65
FBIW Bass	47-40
SP1 Solid	20-05
FT2T Solid	27-00
AT2T Solid	26-45
MB200B Bass	37-00
PM302 Semi-ac	45-35
PG302B	46-95
LG23R Solid.	76-45
Model XK250/251/252	172-90
JB200	65-80
LE200	65-45
SA200 Semi-ac.	44-45

<b>MORIDARA</b>	
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

<b>MUSIMA</b>	
1612N Acoustic	12-00
1612S Acoustic	12-00
1600 Acoustic	14-75
730 Classic	16-50
731 Classic	18-00
732 Classic	22-50

<b>TAKEHARU</b>	
G85 Classic	27-20
120 Classic	32-65
180 Classic	43-55

<b>MORIDARA BANJOS</b>	
FB1R 4-string	36-55
FB2R 5-string	37-95
GB1 6-string	39-30

<b>HONDO</b>	
H305 Acoustic	10-25
H315 Classic	15-00
H310 Classic	16-95
H320 Classic	22-00
H130 Folk	18-55
H155 Jumbo	22-50

### HORNBY-SKEWES

Neutschmann H/made	
Baroque	42-04
417 Lute	138-58
Dietrich DG15 H/made Classic	156-95
Thesdor Dungor 15 TD H/made Classic	148-98
<b>KASUGA</b>	
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
KL.G.2 Electric.	104-04
KL.G.2G Electric	107-57
KJB.2 Bass	108-96
KCG.3 Electric	111-07
KL.G.2S Electric.	121-58

<b>PALMA</b>	
M5309 Folk.	5-83
MUS.1522 Folk	7-68
MG.101 Folk	8-56
500 Folk	8-78
MG.010 Folk	11-20
30.N Classic	9-68
60N Classic	12-90
WJ127 Western	19-89
S1612 Folk	12-89
ST1612 Folk	13-30
N1612 Classic	13-35
C103N Classic	17-71

<b>TERADA</b>	
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

<b>ZENTA</b>	
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
LE.200 Electric	80-80
LE.200B Electric	88-45
P.1 Electric	17-67
EB.2 Bass	39-00

<b>GUYATONE</b>	
HG.91 Hawaiian	22-78
HG.106 Hawaiian	64-36

### IVOR MAIRANTS

<b>MARTIN</b>	
0021..... Prices on request	
0018.....	"
D18.....	"
D28.....	"
D35.....	"
D41.....	"
D12-35.....	"
D45	



Ranger 6 Electric	47-74	<b>ROSETTI</b>	
Ranger 12 Electric	53-14	Raver Elec.	33-25
Ranger Folk	29-75	Raver Bass	33-25
Colorado Folk	17-00	Rudi Classic	8-25
Ranchero	20-38	<b>TATRA</b>	
Ranchero 12/s Folk	30-83	9198 Classic	16-95
Navajo 6	33-00	9225 Classic	18-95
Navajo 12	39-00	Hi-Spot Nylon	10-99
Studio L Folk	15-50	Hi-Spot Steel	10-48

<b>SIGMA</b>	
3173 Dreadnought 6/s	75-00
3174 Dreadnought 12/s	77-00
3171 Grand Concert Folk	47-00
3172 Grand Concert Folk	62-00
3041 Classic Guitar	45-00
3042 Classic Guitar	69-00

<b>OVATION</b>	
Standard Balladeer 6/string	149-36
Standard Balladeer 12/string	223-33
Glen Campbell Artist 6/s	204-60
Glen Campbell Artist 12/s	248-95
Folklore	194-20
Classic Balladeer	161-04
Breadwinner Electric	195-00
Deacon Electric	249-00
Artist Electric Acoustic	208-00
Country Electric Acoustic	208-00

<b>SHAFTELSBURY</b>	
00 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 Resonator	41-67
Resonator Jumbo	45-47

<b>AVON</b>	
3404A Electric Guitar	49-95
3405A Electric Bass	39-65
3406A Electric Guitar	34-25
3407A Electric Bass	45-15
3403A Electric	49-95

<b>SUZUKI</b>	
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
Constanza 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	86-25
ET270E Elec.	56-45

<b>EROS</b>	
9578 Elec.	84-25
9579 Elec.	76-50
9585 Bass	93-95
9586 Bass	82-25
9353 Folk	36-95
9353E Folk Elec.	45-00
9356 12/s Folk	45-00
9356E 12/s Folk Elec.	53-00

<b>GEISHA</b>	
9645 Classic	10-45
9646 Classic	12-50
9644 Classic	16-60
9648 Folk	18-95

<b>KISO-SUZUKI</b>	
9502 Classic	31-50
9503 Classic	34-50
9583 H/made Classic	69-95
9651 Folk	36-25
9582 Folk	35-50
9653 12/s Folk	45-95
9507 Folk	44-00

L9-S, Cherry	289-00
L9-S, Natural Maple	275-00
EB-2D, Cherry	297-00
J-250R, Sunburst	437-00
J-200 Artist, Sunburst	406-00
J-200 Artist, Natural	417-00
Dove Custom, Cherry	345-00
Dove Custom, Natural Top	349-00
Gospel, Natural Top	289-00
Heritage Custom, Natural Top/Rosewood Back	289-00
Hummingbird Custom, Cherry Sunburst	259-00
Hummingbird Custom, Natural	269-00
Blue Ridge Custom, Natural Top	244-00
SJ De Luxe, Natural	228-00
SJ De Luxe, Sunburst	209-00
J-50 De Luxe, Natural Top	193-50
J-45 De Luxe, Sunburst	192-00
J-40, Natural Top	175-00
J-55, Natural Top	229-00
J-160E Custom, Natural Top	245-00
B-25 De Luxe, Sunburst	172-00
B-25 De Luxe, Natural	178-00
B-20, Natural Top	160-00
Blue Ridge 12 Custom, Natural Top	284-00
B-45-12N De Luxe, Natural Top	239-00
B-25-12N De Luxe, Natural Top	209-00
Citation, Sunburst	1428-90
Citation, Natural	1429-90

<b>HOFNER</b>	
HS-4580 Electro-Acoustic, Double Cutaway Acoustic	99-00
Congress Acoustic	49-50
Hawaiian Artist	56-50
Hawaiian Standard	44-00
HS-173V Solid	99-00
HS-174 Solid	154-00
HS-175 Solid	112-75
HS-164V Solid	74-00
HS-4579 Solid	144-00
Galaxie Solid	117-00
HS-185 Artist Solid Bass	89-10
HS-186 Solid Bass	107-00
HS-189 Solid Bass	123-00
HS-182 Solid Bass	80-00
Violin Bass	99-00
Professional Solid Bass	69-10
Western Jumbo 6/s	69-10
Western Jumbo 12/s	79-00
Western Jumbo Electro-Acoustic	90-50
Arizona Jumbo Flat-top, 6/s	55-00
Arizona Jumbo Flat-top, 12/s	64-00

<b>SAXON</b>	
813 Classic	24-50
814 Classic	27-00
815 Classic	36-25
816 Classic	50-00
812 Folk	24-75
817 Folk	26-95
818 Folk	32-50
819 Jumbo	59-00
820 Jumbo	34-40
821 Jumbo	36-05
822, 12/s Jumbo	33-00
823 Jumbo	36-00
824 Jumbo	39-90
825 Jumbo	47-50

<b>SELMER</b>	
Rancher, 6/s, C & W	24-75
Rancher, 12/s, C & W	32-50
<b>VIVA</b>	
Viva I	7-87
Viva 2	8-42

<b>YAMAHA</b>	
550A Folk	24-00
FG 75N Flattop	36-50
FG 110N Flattop	40-83
FG 140 Jumbo Flattop	43-44
FG 170 Flattop	50-00
FG 200 Jumbo Flattop	55-68
FG260, 12/s, Jumbo Flattop	68-20
FG 300N Jumbo, Flattop	101-96
FG 580 Jumbo Flattop	136-18
FG 530 Jumbo Flattop	156-00
G50A Classic	30-00
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

<b>IBANEZ WESTERN &amp; FOLK</b>	
60	29-99
610	34-99
65	32-99
615	38-99
615/12	43-99
627	42-99
640	42-00
647/12	44-99
753	89-99
755	46-00
755/12	50-00
*754	82-00
*754M	92-00
J200	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 (l/handed)	92-00
*LH FG360S (l/handed)	92-00
*FG360S	82-00
*2355M	97-99
*2355	108-00
*2364	108-00
*2364B	115-00
*2372	115-00
*2372L (l/handed)	130-00
*2372DX	150-00
*2373	127-50

GC-10 Hand-made Classic	216-00
<b>MSA PEDA STEEL</b>	
CS-10 Pedal Steel	
CS-10 Pedal Steel (Rosewood) w/case	759-00
Side Kick Pedal Steel (Black) w/case	349-00

<b>SIMMS-WATTS</b>	
<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

<b>SUMMERFIELD</b>	
<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

<b>TAMURA HAND-MADE CONCERT</b>	
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

<b>MITSURU TAMURA H/MADE CONCERT</b>	
*P700	210-00
*P800	250-00
*P1000	310-00
*P1200	375-00
*P1500	450-00
*P2000	600-00
*10P1200 (10 string)	375-00
*10P3000 (10 string)	850-00

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

<b>R. MATSUOKA D/NOUGHTS</b>	
D40	115-00
D50	140-00
D60	165-00
*D80	220-00

<b>IBANEZ WESTERN &amp; FOLK</b>	
60	29-99
610	34-99
65	32-99
615	38-99
615/12	43-99
627	42-99
640	42-00
647/12	44-99
753	89-99
755	46-00
755/12	50-00
*754	82-00
*754M	92-00
J200	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 (l/handed)	92-00
*LH FG360S (l/handed)	92-00
*FG360S	82-00
*2355M	97-99
*2355	108-00
*2364	108-00
*2364B	115-00
*2372	115-00
*2372L (l/handed)	130-00
*2372DX	150-00
*2373	127-50

*2380	165-00
*2380L (l/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.S1/A	8-99
P.S2	7-50
P.S2A	7-50
E.G.I	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

<b>TOP GEAR</b>	
<b>HARPTONE</b>	
E-6N 'Eagle' D'nought	167-20
E-6NC 'Eagle' D'nought	184-80
E-12N 'Eagle' 12/s	176-00
E-12NC 'Eagle' 12/s	193-60
L-6N 'Lark' Jumbo	193-60
L-6NC 'Lark' Jumbo	211-20
L-12N 'Lark' 12/s	202-40
L-12NC 'Lark' 12/s	220-00
S-6NC 'Sultan'	202-40
F-6NC 'Folkmaster'	220-20
Z-6N 'Zodiac'	228-80
RS-6NC Custom 'Bangladesh' model	255-20
B-4/O F Acoustic 4/s Folk Bass	272-80

<b>RICKENBACKER</b>	
420 Solid	140-80
450 Solid	193-60
450/12 Solid 12/s	211-20
480 Solid	211-20
330/12 S/A 12/s	334-40
360 Stereo	299-20
360/12 Stereo 12/s	404-80
370 Stereo	334-40
4000 Bass	264-00
4001 Stereo Bass	299-20
4005 S/A Bass	343-20

<b>EARTHWOOD</b>	
Discontinued pending new models	
<b>GUIDE</b>	
D-25-M D'nought	147-84
D-35-NT D'nought	181-28
D-40-NT Jubilee	207-68
G-37-M D'nought	207-68
D-44-M Jubilee	249-70
D-50-NT Special	273-90
D-55-NT T.V. D'nought	329-12
F-20-NT Troubadour	132-00
F-30-NT Aragon	162-80
F-40-M Folk	240-90
F-47-NT Folk	240-90
F-48-NT Navarre	273-90
F-50-BLD Navarre	350-24
F-50-R Navarre	379-50
F-112-NT 12/s	188-32
F-212-NT 12/s	240-90
F-212-XL 12/s	274-56
S-50-HB Solid	128-48
S-90 Solid	167-20
S-100 Solid	200-20
S-100-S Stereo	214-72
S-100-SC Stereo	235-84
JS-1 Solid Bass	181-28
JS-1 Solid Bass	223-30
JS-1S Stereo Bass	237-60
T-100-D 'Slim Jim' Elec.	193-60
SF-11 'Starfire' Elec.	218-24
CE-100-D S/A 'Capri' Elec.	381-60
SF-1V 'Starfire' S/A Bass	294-80

<b>WESTERN ORGAN STUDIOS</b>	
<b>MOSRITE</b>	
VI Standard w/case	232-00
VI Bass w/case	232-00

<b>W.M.I.</b>	
Electric Guitars:	
K-1 Single pick-up	

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
ES8	198-00
ES10	210-00
GS10	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>ALTEC</b>	
I214 AX console with 100w amp.	445-50
771 BX amp. (60w bass, 30w treble).	227-70
9477B amp. 130w	243-10
I211A Monitor 50w	114-40
I207B Column 75w	130-90
I217A Column 75w	201-30
I218A Voice of the Theatre system	308-00
I215A Folded bass horn 150w	297-00
I225A Portable HF horn, 100w	401-50

<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	"
SV/L	"

## BOOSEY & HAWKES

<b>LANEY</b>	
L60 l/b/o amp.	109-12
L100 l/b/o or o amp.	115-95
LS, 100 100w multi-p.	
Slave amp.	107-38
L412 L100 lead cab.	119-35
L412 L100 lead cab.	119-35
L412 B100 cab.	138-05
L412 S120 l/b/o cab.	153-45
L60 PA P/A amp.	97-18
L100 PA P/A amp.	146-63
L212 PA50 cols (pair)	146-63
L412 PA100 cols (pr)	276-21
L215 HPA P/A cols (pair)	375-10
C30 PA Ensemble	146-63
K.15, Pan' 15w combo K.30, 'O din' 30w combo.	131-23
LV11 Reverb unit	56-20

## BURMAN

GPA/LA100 mixer plus amp	138-60
MPA/SLA100 mixer plus amp	150-41
MAP/R/SL100 mixer plus amp	165-82
M2000 mixer	327-96
GPA module	36-30
MPA module	52-80
MPA/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

## CARLSBRO

<b>LEAD, BASS, ORGAN AMPLIFIERS</b>	
60 TC	99-20
100 TC	137-90
200 TC	180-30
60 TR	123-40
100 TR	150-00
60 TC twin	159-70
60 TR twin	192-40
60 TC Combo	141-60
60 TCR combo	163-70
<b>PUBLIC ADDRESS:</b>	
60/5 PA	163-00
60 PA reverb	122-20
100 PA reverb	142-80
100/7 PA	156-10
200/7 PA	192-40
100 PA slave	119-80
200 PA slave	154-90
<b>LEAD, BASS, ORGAN SPEAKER UNITS:</b>	
4 x 12 small, 80w	106-50
4 x 12 small, 120w	134-30
4 x 12 large, 80w	111-30
4 x 12 large, 120w	140-40
1 x 18, 100w	99-20

1 x 15 twin horn, 50w	116-20
2 x 12 60w	101-60
<b>PUBLIC ADDRESS</b>	
2 x 12 PA, 80w pair	115-00
2 x 12 PA, 120w pair	139-20
4 x 12 PA, 160w pair	199-60
4 x 12 PA, 240w pair	262-60
1 x 15 twin horn, 100w pair	232-40
2 x 12 horn 80w pair	151-30
2 x 12 one horn, 120w pair	175-50
Horn Unit (2), 120w pair	102-90
<b>SS II RANGE</b>	
1 x 15 (JLB 130F)	154-80
1 x 15 twin horn (JBL 130F)	171-00
1 x 15 (JBL 140F)	162-80
1 x 15 twin horn (JBL 140F)	177-50

## C.B.S. ARBITER

<b>FENDER</b>	
Dual Showman, 100w	662-99
Bandmaster, 45w	329-15
Twin Reverb, 100w	338-53
Twin Reverb with J.B.L.'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
Vibrochamp, 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

## CIRCLE SOUND

AP, 100w amp	64-90
Mixers per channel	7-70
LBI, 4 x 12, 100w cab	64-90
PAI, 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
PAI, 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
HCI, 2 horns 50w cab	42-90
PAI-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

## CLEARSTONE

<b>PARK</b>	
1001, 75w amps	97-74
1002, 150w lead and Bass amp	162-31
1003, 150w PA amp	169-47
1005, 100w lead and Bass amp	132-45
1006, 250w slave	202-89
1007, 8 channel mixer	214-83
1008, 4 x 12 lead cab	116-04
1009, 4 x 12 bass cab	116-04
1010, 2 x 15 cab	105-02
1011, 1 x 18 cab	85-93
1012, 4 x 12 HF. cab.	180-45
1014, Horn cab.	71-61
1016, 4 x 12 cols	219-60
1017, 2 x 12 cols	124-12
1018, 24w combo amp	102-64
1019, 50w combo amp	164-70
1025, Minimax mains Mixer	36-31
1021, Minireverb Mixer	62-06
<b>CMI</b>	
1037, CMI 50w	78-82
1038, CMI 100w	105-02
1039, CMI lead cab	94-28
1040, CMI bass cab	90-75
1041, CMI 10w	29-97
1050 CMI 2 x 12 cab.	76-81
1046, CMI 100w PA	136-05
1047, CMI 50w PA cols	69-22
1048, CMI 100w PA cols	109-80

## J. T. COPPOCK

<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

## CUSTOM SOUND

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

## DALLAS

<b>ACOUSTIC</b>	
134 amp	302-58
135 amp	288-80
137 amp	359-32
155 rig	412-80
271 rig	768-85
274 rig	798-61
150 amp	217-69
270 amp	424-38
105 cab	195-10
201 cab	344-47
204 cab	187-11
454 rig	482-25
455 rig	520-83
456 rig	493-28
474 rig	564-92
475 rig	603-51
476 rig	575-94
477 rig	275-57
470 amp	358-25
404 cab	206-68
405 cab	245-26
406 cab	217-69
136 bass amp	275-03
146 bass amp	399-58
371 bass rig	688-38
140 bass amp	187-39
370 bass amp	347-22
106 bass cab	212-20
301 bass cab	369-20
853 PA system	768-85
854 PA system	741-29
300 Power amp	218-80
850 Mixer amp	465-71
803 PA col	151-57
804 PA col	137-78

## SOUND CITY

50 Plus l/b amp	95-48
50-R l/b reverb amp	114-24
PA50 amp	121-06
PA50R reverb amp	141-52
120 Plus l/b amp	124-46
120-R l/b reverb amp	143-22
PA 120 amp.	150-04
PA 120-R reverb amp.	170-50
Slave 120 amp.	102-30
SFM gtr amp.	182-44
Bass 150/b gtr amp.	151-75
Concord 50w combo	168-80
JBL Concord 50w com	170-50
Bass Concord 50w com.	143-34
Slider 14w combo	34-10
Pro-Artist 30V combo	68-20
Echomaster I combo	320-54
Echomaster II combo.	361-46
L60 lead cab.	79-54
B60 bass cab.	79-54
PA60 col.	58-99
L110 lead cab.	112-50
B110 bass cab.	112-50
PA 110 cols. (pr)	192-89
L140 lead cab.	129-55
B140 bass cab.	129-55
PA140 cols. (pr)	240-88
MS300 monitor	38-64
MS100 monitor	71-22

<b>J. B. LANSING</b>	
D120F, 80w speaker, 12"	71-37
D130F, 80w speaker, 12"	79-55
D140F, 100w speaker, 15"	81-84
SB110, 50w Enclosure on app.	131-34
SB120, 80w Enclosure	148-08
SB130, 80w Enclosure	266-20
SB230, 160w Encl.	153-33
BB140, 80w Enclosure	285-16
BB240, 160w Encl.	259-25
PA130, 80w Encl.	369-60
PA230, 160w Encl.	187-70
PAL, 80w Horn cab.	330-00
PAL, 160w Horn cab.	70-40
PA075, Tweeter	

<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

## DAVOLI

<b>DAVOLI</b>	
Lied organ bass, 50w	107-80
Lied organ bass, 100w	143-00
Lied organ bass, 200w	TBA
Lied wuper effects/R 50w	129-80
Lied super effects/R 100w	176-00
Lied super effects/R 200w	TBA
50w/N cab	59-40
B80 cab	96-80
B150 cab	165-00
Combo-amp, tempest 25	66-00
Tempest 25 tremelo.	72-60
Tempest 50	126-50
Tempest 50 tremelo.	135-85
Combo-amp, Super studio S5500	141-90
Combo-amp, super studio S51000	215-60
8092 Mix/amp 50w	93-50
Clyburn mix/amp 50w	167-20
Echo mixer 6, 100w.	306-90
Compact mixer 6	126-50
Mixer 12/5 stereo	1201-20
VP25 spkr cab.	44-55
VP40 spkr cab.	55-00
DK45 spkr cab.	59-95
DK75 spkr cab.	96-80
DK90 spkr cab.	114-95
DK120 spkr cab.	162-80
DK180 spkr cab.	187-00
Titan bass bin	173-80
Exponential b/bin	154-00

## DJ ELECTRONICS

<b>DJ Group 300, 150w amp.</b>	132-00
<b>DJ Group 300, 150w slave amp.</b>	121-00
DJ 100, 100w slave.	54-45
DJ 105, 30w p.a. amp	49-61
DJ 705, 70w p.a. amp	69-30
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

## ELECTROSONIC

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

SMP, 101, stereo mixer pre-amp	108-68
MMP 202, mono-mixer pre-amp	83-60
P 50, power amp	44-00

## JENNINGS

V15, 15-watt Valve Combo	55-00
V30, 30-watt Valve Combo	159-50
A.P.50, 50-watt Solid-state Combo	165-00
V100, 100-watt Valve amp	148-33
A.P. 100, 100-watt 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
B3, 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

## KEMBLE

<b>YAMAHA</b>	
YA25 combo	109-00
YA45 combo	189-00
YA95 combo	249-00
YBA65 bs combo	236-00
PE200 Pre-amp	133-00
TS100 sprk/amp	199-00
YA110 stack	332-00
TS110 sprk/amp	245-00
YA110 stack	378-00
TS200 sprk/amp	340-00
YA200 stack	473-00
BE200 bs pre-amp	112-00
BS100 bs sprk/amp	272-00
YBA 100 stack	384-00
YHS100 horn	169-00
EM60 30w mixer/amp	118-00
ES60 sprk (pr)	70-00
EM90 30w mixer/amp	183-00
ES90 sprk (pr)	100-00
PM200 PA mixer	215-00
PS75 PA sprk/amp (pr)	350-00
PS100 sprk/amp (pr)	477-00

## 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
M2000, 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 PLAQUET

<b>AMPEG</b>	
Ampeg V4 stack	565-00
Ampeg V4 B system	575-00
Ampeg B 15N portable bass	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.

### INSTRUMENT CABINETS

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

### AMPLIFIERS

SR80, 80 Wrms. combo, Hammond rev. 2 x 12 Mi custom spkrs.	335-00
Lead, 60 Wrms. Valve Power Attenuator	174-00
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

### P.A. MIXER CONSOLES

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

### PA CABINE

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 spkts.	174-00
RCL 1200, Same, with 150 Wrms. Fitted power module	239-00
RCL 150, 250 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 combo.	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 G 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 G 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.	143-40

Beat instrumental is the only magazine which gives complete and up-to-date price lists of all leading musical instruments and equipment available in Britain today.

## ORANGE

### CABS

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 horn col.	143-99

### HORNS

106/HO Horn units for col. (pr)	169-40
108 Horn unit, 100w	163-35
108/V Horn unit de luxe, 100w inc. Vitavox S3	217-80

### AMPS

104B, 6 chann., 120w, PA	239-58
105, 6 chann., 200w, custom PA (prof.)	471-90
102, 120w, graphic PA	142-78
102/80, 80w, graphic PA	135-52
104/TX150, 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, combo	294-03

## B. L. PAGE

### DYNACORD

Twen 17w combo	85-80
Perfect combo	273-90
Basking T Bass amp.	125-40
Imperator Bass amp.	165-00
B.1001 b/o amp.	273-90
HiFi Favorit II	204-60
G.2002	303-60
Eminent I	174-90
Eminent II	204-60
Gigant	396-00
A.1000	254-10
D.310 H, 80w cab	201-30
D.350, 80w cab	194-70
D.3000, 160w cab	290-40
D.520, 80w Bass cab	194-70
D.580, 80w Bass cab	198-00
D.380, 80w cab	277-20
S.46 Vocal cols.	108-90
S.60 Vocal cols.	115-50
S.101 Vocal cols.	171-60

### ECHOLETTE

Stentor amp.	310-20
ET.5005 combo	561-00
ET.1005 combo	445-50
LE.55/H combo	201-30
A.150 Slave amp.	151-80
M.150 PA amp.	227-70
M.120 PA amp.	224-40
M.70 PA amp.	201-30
LE.4 PA col.	171-60
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
CS.50 PA amp.	115-50
Mustang amp.	244-20
B.200 amp.	158-40
Prof 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

### MARSHALL L/B/O AMPS:

1959, 100w lead	148-70
1987, 50w lead	102-60
1987T, 50w lead trem	213-10
2062, 250w bass	disc.
1978, 200w bass	148-70
1992, 100w bass	148-70
1986, 50w bass	148-70
1989, 50w organ	102-60

### L/B/O CABS:

1990, 8 x 10, 100w	132-30
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

### SET-UPS L/B/O

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 8, 50w organ	181-50
Unit 9, 100w lead	296-00
Unit 11, 100w lead	401-30
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

### OTHERS:

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
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
Unit 25, 50w P.A. amp 2 col.	244-80
Unit 26, 100w P.A. amp 2 col.	296-90
2080, 30w P.A.	137-90

2050, P.A. mixer, 9 channel	315-80
2051, 250w P.A. slave amp	223-60
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

## ROSETTI

### LEO PORTABLE AMPS

9640	29-33
9641 w/tremelo	32-20

### SHURE

VA300S Speaker Column	138-60
VA301S Monitor Speaker	99-00
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
A3IPC-S Monitor cov.	8-36
P300R rack mount kit	6-60

## RSE

RSE 200-watt P.A.	1067-00
RSE 600-watt P.A.	3053-00
RSE 50-watt Wedge Monitor	262-00
RSE 100-watt Upright Monitor	534-00
RSE 10-channel Mixer	1623-00
RSE 15-channel Mixer	2063-00
RSE 20-channel Mixer	2420-00
RSE Extension Cables from	250-00

## S.A.I.

Disco IV/s Professional	173-80
Disco IV/s Standard	151-80
Disco IV	136-40
Disco IV Chassis only	57-20

## P.A./STAGE

Eliminator 100w, Type M	147-40
Eliminator Type C	132-00
Mini Bass Bin	99-00
Front Loaded, 15" 18" Folded Horn, 100w, Type C	151-80
18" Folded Horn, 200w, Type G	198-00
4 x 15 Slope or Std., 100w	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+ 1 H	117-37
4 x 12 Columns	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

## AMPS.

'50' Combo	169-13
'50' Top (Twin channel)	74-25
60 Slave	66-00
100 Slave	103-07
100 PA (6 channel)	130-02

## SELMER

L+B 100	179-50
SL 100 Slave	132-00
PA 100	188-00
Compact ISSS	45-80
Compact 30SS	87-00
Zodiac 100 S.V.	116-50
Compact 30 S.V.	106-00
Compact 50R S.V. Reverb	149-50
P.A.100/6 S.V. Reverb	149-50
P.A.	

**SOLA SOUND**

100w amp.....	100-00
50w amp.....	70-00
100w PA amp.....	120-00
Coloursound practice amp.....	25-00
Slave unit.....	65-00
4 x 12 lead cab.....	85-00
4 x 12 bass cab.....	110-00
2 x 12 general cab.....	60-00
4 x 12 PA cols (pair).....	190-00
2 x 12 PA cols (pair).....	120-00

**SPECTRUM**

120w a.p. amp top.....	TBA
S/212P (pair).....	120-00
S/412P (pair).....	225-50
S/410P (pair).....	134-64
D/212P (pair).....	148-10
D/412P (pair).....	280-34
L/212P.....	price on applic.
L/412P.....	price on applic.
DH/212P.....	176-44
DH/212P.....	206-38
DH/215P.....	218-76
DH/215P.....	247-56
S/412Z.....	116-35
S/412ZS.....	127-67
S/415Z.....	191-05
D/412Z.....	147-38
D/412ZS.....	163-15
D/415Z.....	239-77
L/412Z.....	price on applic.
L/412ZS.....	price on applic.
L/215Z.....	price on applic.
L/415Z.....	price on applic.
S/218Z.....	180-19
1812/S.....	161-86
D/218Z.....	215-60
1812/D.....	189-49
RS/118.....	180-59
RD/118.....	185-68
OD/50.....	Prices on
OD/50A.....	on
OD/100A.....	application
OD/200A.....	on

**STRAMP**

2100-A, 100w amp. top.....	213-60
2120-A, 120w amp. top.....	199-30
3120-A, 120w, 4-chan. amp. top.....	192-30
SL100, 120w slave amp.....	127-90
SL200, 240w slave amp.....	177-90
MP10, 10-chan. mixer.....	577-15
MP-16, 16-chan. mixer.....	1427-90
EX-2 cross-over.....	113-60
K-85 Power Baby combo.....	256-45
K-95 Bass Baby combo.....	285-00
2050-BB, 100w cab.....	163-60
2100-GB, 200w cab.....	206-60
2100-BB, 100w bass cab.....	213-60
370-B, 70w horn p.a. cab.....	142-15
3140-BH, 140w horn p.a. cab.....	186-45
3140-B, 140w p.a. cab.....	156-45
3200-B, 120w bass horn cab.....	427-90
H-50, 70w tweeter horn.....	156-45
H-100, 120w tweeter horn.....	227-15

**THOR**

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

**TOP GEAR**

<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

<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
J4SM.....	25-11
J4SB.....	25-11
J4SMT.....	26-73
J4SBT.....	26-73
Reverbmaster.....	*19-10
Mixer.....	*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 SSSL cab.....	138-97

<b>TURNER</b>	
TA 150 st power amp.....	165-00
LPH 1501, bass horn cab.....	165-00
MRH 1001 mid range cab.....	137-00
HRF 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>PEAVEY U.S.A.</b>	
P-C212 Classic, 50w Comb. Amp., 2 x 12" speakers.....	TBA
P-C410 Ditto, with 4 x 10" speakers.....	T.B.A.
P-V212 Vintage, 110w Comb. Amp., 2 x 12" speakers.....	"
P-V410 Ditto, with 4 x 10" speakers.....	"
P-SA Standard, 130w amp.....	"
P-BA Bass, 210w amp.....	"
P-MA Musician, 210w amp.....	"
P-BA215 Bass System, 210w, Bass amp with 2 x 15" speakers.....	"

<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. Monitor reverb amp, top.....	154-00
E.R.100.....	88-00
P.A.100.....	88-00
S.L.100.....	74-80
Band Mixer 100, Mk. 2.....	115-50
Audiomaster Mixer.....	264-00
Reverb Master 100.....	159-50
Super Dual 12.....	62-70
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

**TRIUMPH**

<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
J4SM.....	25-11
J4SB.....	25-11
J4SMT.....	26-73
J4SBT.....	26-73
Reverbmaster.....	*19-10
Mixer.....	*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 SSSL cab.....	138-97

**TURNER**

TA 150 st power amp.....	165-00
LPH 1501, bass horn cab.....	165-00
MRH 1001 mid range cab.....	137-00
HRF 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

**VITAVOX**

Bass bin 2 x 15.....	434-00
Bitone 6200 6-cell h.f. unit.....	283-00
Major Bitone.....	349-00
100w Power Range Kit.....	132-00

**WALLACE**

AC.3500XT, Mk. IV,	
--------------------	--

40w amp.....	115-50
AC.6085XT, 80w amp.....	148-50

**W.E.M.**

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. Monitor reverb amp, top.....	154-00
E.R.100.....	88-00
P.A.100.....	88-00
S.L.100.....	74-80
Band Mixer 100, Mk. 2.....	115-50
Audiomaster Mixer.....	264-00
Reverb Master 100.....	159-50
Super Dual 12.....	62-70
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

**WESTERN ORGAN STUDIOS**

<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>	
IG + IH-1 (complete).....	357-66
IG + IH-2.....	393-96
IG + 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 + IH-1.....	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>250 BASS SYSTEMS:</b>	
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.....	287-00
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 theatresystem, 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

**WHITE**

<b>WHITE</b>	
LW.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. (100w RMS).....	128-70
MGW.6, 6-channel Mixer (full mix).....	185-90
MGW.12, 12-channel Mixer (full mix).....	440-00
L.W.100 C, 4 x 12, 160w RMS, Guitar/Bass Enclosure.....	130-90
MW.150, 1 x 15, 150w RMS, Folded Horn Bass Enclosure.....	166-10
JW.151, 1 x 18, 150w RMS, Folded Horn Guitar/Bass Enclosure.....	174-90
M.40, 1 x 12, 40w RMS, Angled Monitor Enclosure.....	42-90
PAW.80, 2 x 12, 80w RMS, P.A. Enclosure (pairs).....	151-80
PAW.160, 4 x 12, 160w RMS, P.A. Enclosure (pairs).....	269-50
PAR.152, 1 x 15, 150w RMS, Folded Horn Bin.....	166-10
H.100A Altec Horn/Driver/Crossover.....	171-60
H.101V Vitavox Horn/Driver/Crossover.....	115-80

**W.M.I.**

<b>Amplifiers:</b>	
CM-8, 6" speaker.....	11-99
CM-66, 8" speaker w/ tremolo/horn vent.....	23-10
K-850 Bass, 12" speaker.....	26-95
K-66 De Luxe Junior.....	26-95

**ZOOT-HORN**

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.1/2	

**CBS ARBITER**

**ROGERS**

- 43-0100 Celebrity TBA
- 43-0700 Citadel
- 43-1300 Constellation
- 43-1900 Headliner
- 43-2500 Londoner
- 43-3100 Starlighter
- 43-4300 Twin Bass
- 43-4900 Ultra-Power

**Bass Drums:**

- 44-0100 Powertone 14 x 18
- 44-0400 Powertone 14 x 20
- 44-0700 Powertone 14 x 22
- 44-1000 Powertone 14 x 24

**Mounted Tom Toms:**

- 45-2081 Powertone 12 x 8
- 45-2381 Powertone 13 x 9
- 42-2681 Powertone 14 x 10
- Floor Tom Toms:
- 45-3283 Powertone 14 x 14
- 45-3503 Powertone 16 x 16
- 45-3884 Powertone 18 x 18

**Snare Drums:**

- 45-8285 Skinny (Satellite) 2 1/2 x 13
- 45-8485 Dyna-Sonic Metal (Wire) 5 x 14
- 45-8885 Powertone Metal (Wire) 5 x 14

**Timpani:**

- 47-9502 Accu-Sonic 26 and 29" (pair)
- 47-9503 Accu-Sonic 23 - 26 - 29" (per set of 3)
- 47-9504 Accu-Sonic 20 - 23 - 26 - 29" (per set of 4)
- 47-9520 Accu-Sonic 20"
- 47-9523 Accu-Sonic 23"
- 47-9526 Accu-Sonic 26"
- 47-9529 Accu-Sonic 29"

**DALLAS**

**HAYMAN**

**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" Transparent) 368-96

**Outfits - with stands:**

- 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

**Drums:**

- 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 34-40
- 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

**Cymbals:**

- 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

**Heads by Remo:**

- 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

**LUDWIG**

**Outfits:**

- Super Classic 391-99
- Super Classic with 24" Bass drum 401-36
- Hollywood 450-13
- Big Beat 472-63

**Snare Drums:**

- 400 Supra Phonic, 14 x 5 1/2 82-52
- 402 Supra Phonic, 14 x 6 1/2 88-15
- 404 Acrolite, 14 x 5 1/2 61-89
- 410 Super Sensitive, 14 x 5 1/2 124-35
- 411 Super Sensitive, 14 x 6 1/2 127-53

**Pearl Drums and Accessories:**

- 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 6-27
- 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

**Hohner**

**Sonor**

- Outfits:
- K120 163-40
- K130 225-40
- K132 274-95
- K162 360-60

**Snare Drums:**

- D421 77-85
- D426 (metal) 97-60
- D431 46-95
- D444 (metal) 77-85
- D454 (metal) 46-95

**Tom Toms:**

- T628 41-35
- T629 41-35
- T630 41-35
- T631 48-85
- T632 48-85
- T648 69-50
- T649 69-50
- T650 69-50
- T651 82-60
- T652 84-50
- T652 (air tuned) 107-05

**Bass Drums:**

- G230 80-75
- G231 80-71
- G240 133-35
- G241 133-35

**Bongos:**

- L823 88-25
- L824 80-75
- L841 32-65

**Hi-Hats:**

- Z5451 16-90
- Z5452 35-70

**Zyn (standard):**

- 272 3-25
- 274 4-50
- 275 5-20
- 276 6-40
- 278 8-45
- 2685 8-55
- 280 10-55
- 2695 10-75
- 282 13-15

**Hornby-Skewes**

**Beverley**

- Outfits:
- Galaxy 18 183-70
- Galaxy 21 197-12
- Galaxy 24 200-97
- Panorama 21 223-85
- Panorama 22 303-05
- Panorama 24 364-66

**Hoshino**

- Outfits:
- HM1000 135-84
- HK600M 25-15
- HM2000 158-19

**Kemble**

**Yamaha-Outfits**

- YD680 314-00
- YD665 334-52
- YD660 299-23

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

- YD260 153-65
- metal snare: SD6500M 47-70

**ORANGE**

- Single drum kit 528-00
- Double drum kit 748-00

**Premier**

**Snares: Metal Shells:**

- 2000, 14 x 5 1/2 46-75
- 2003, 14 x 6 1/2 48-62
- 2006, 14 x 12" 52-47
- 2011, 14" x 14" 45-54
- 37 Hi Fi, 14 x 5 1/2 36-63
- 38 Hi Fi, 14 x 6 1/2 38-72

**Wood Shells:**

- 2001, 14 x 5 1/2 44-55
- 2010, 14 x 4" 44-55
- 31, 14 x 5 1/2 34-76

**Outfits:**

- 203 Kenny Clare + cym 395-89
- 707 20" b.ds 480-26
- B707, 22" b.ds 484-44
- 303, 20" b.ds 352-55
- 202, 20" b.ds 354-64
- B202, 22" b.ds 306-70
- 111, 20" b.ds 218-57
- B111, 22" b.ds 220-66

**Bass Drums:**

- 127, 18 x 15" 45-87
- 129, 20 x 15" 47-96
- 130, 20 x 17" 49-28
- 131, 22 x 15" 50-49
- 132, 22 x 17" 51-37
- 121, 24 x 15" 54-23
- 125, 24 x 17" 57-64

**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" 4-07
- 274, 14" 4-79
- 274P, 14" 9-57
- 275, 15" 5-45
- 275P, 15" 10-89
- 276, 16" 6-71
- 278, 18" 8-86
- 2685, 18" 8-97
- 280, 20" 11-11
- 2695, 20" 11-22
- 282, 22" 13-86

**Heavy Pairs Super-Zyn:**

- 374, 14" 33-55
- 375, 15" 37-51
- 376, 16" 41-47

**Zyn:**

- 232, 12" 8-97
- 233, 13" 10-51
- 234, 14" 12-43
- 235, 15" 13-97
- 236, 16" 15-40

**Tom-Toms:**

- 442, 12 x 8" 25-41
- 433, 13 x 9" 27-94
- 444, 14 x 8" 29-81
- 440, 14 x 10" 33-22

- 5248FT, 18" flat top 30-35
- 5248S, 18" sizzle 30-35
- 5248T, 18" trio 30-35
- 5248MC, 18" mini-cup 30-35
- , 19" 32-85
- 5220, 20" 35-45
- 5220P, 20" pang 35-45
- 5220S, 20" sizzle 35-45
- 5220MC, 20" mini-cup 35-45
- 5261, 21" 36-60
- 5221, 22" 39-00

**AVEDIS ZILDJIAN BRILLIANT**

- 5333, 10" 14-10
- 5334, 13" 21-70
- 5335, 14" 24-30
- 5336, 15" 26-80
- 5337, 16" 29-20
- 5338, 17" 31-90
- 5339, 18" 34-50
- 5340, 20" 39-45
- 5341, 22" 44-40

**Kenny Clarke Pairs**

- 5215, 13"-14" High Hat 37-95
- 5216, 14"-15" High Hat 43-10

**High Hat Matched Pairs**

- 5243/2, 13" 35-30
- 5244/2, 14" 40-68
- 5245/2, 15" 45-60
- 5246/2, 16" 50-50

**Simms-Watts**

**ASBA**

**Wood Shell Series:**

- 613, 22 x 14 b.d. 130-50
- 633, 20 x 14 b.d. 127-95
- 505C, 16 x 16 Tom 127-95
- 502C, 14 x 14 Tom 111-00
- 511C, 13 x 9 Tom 75-50
- 509C, 12 x 8 Tom 69-75
- 743W, 14 x 5 Snare 127-95

**Metal Shell Asbasteel Series:**

- 615M, 24 x 14 b.d. 149-50
- 613M, 22 x 14 b.d. 149-50
- 633M, 20 x 14 b.d. 149-50
- 505M, 16 x 16 Tom 142-95
- 501M, 14 x 9 Tom 80-00
- 511M, 13 x 9 Tom 80-00
- 743M, 14 x 5 Snare 127-95

**Fibreglass Series:**

- 614, 22 x 14 b.d. 120-00
- 512C, 13 x 9 Tom 62-95
- 507C, 16 x 16 Tom 117-50
- Congas:
- 904/57 Twin congas on stand 159-50
- 900 Bongoes (pair) 55-50

**K. ZILDJIAN**

**Cymbals:**

- 11050 14" Hi-Hat (pr) 39-95
- 11051 16" Hi-Hat (pr) 48-50
- 11052 18" ride 28-95
- 11053 20" ride 33-95
- 11054 22" ride 38-95

**Summerfield**

**Imperial & Royal Star**

- 5245, Outfit 200-00
- 5820, Outfit 258-00
- 5255, Outfit 225-00
- 8588 Metal Shell Snare 60-00
- 8588S Snare 70-00
- 8258 Metal Shell Snare 26-50
- 3386 Snare 22-00
- 2216, 16" tom tom 30-00
- 2213, 13" tom tom 20-00
- 2222, 22" bass 50-00
- 8622S, 22" bass 75-00
- 8620S, 20" bass 68-00
- 8612S, 12" tom tom 32-00
- 8613S, 13" tom tom 33-50
- 8611S, 16" tom tom 50-00
- 8622, 22" bass 68-00
- 8620, 20" bass 61-00
- 8612, 12" tom tom 29-50

- 8613, 13" tom tom 30-50
- 8616, 16" tom tom 45-00
- 1045 Cocktail outfit 62-00
- 348 Bass Anchor 1-30
- 725 Bass Pedal 11-99
- 720 Bass Pedal 10-99
- 800 Bass Pedal 30-00
- 71 Bass Beater 0-90
- 73 Bass Beater 1-40
- 1263 Conga set 80-00
- 1301 Fibre glass conga 78-00
- 1302 Fibre glass conga 82-00
- 1303 Profes. conga 75-00
- 1304 Profes. conga 80-00
- 5000 Timbales 43-99
- 108 Bongoes 10-99
- 109 Bongoes 12-99
- 885 Hi Hat stand 16-50
- 885D Hi Hat stand 16-50
- 850 Snare drum stand 5-50
- 880 Snare drum stand 11-99
- 882 Cymbal stand 10-99
- 886 Tom Tom stand 23-99
- 86 Snare stand 10-00
- 872 Cymbal stand 7-50
- 875D Hi Hat 11-50
- 76 Oriental temple blocks 39-99
- 1106 Oriental temple stand 11-99
- 602 Finger cymbals 1-10
- 780 Rail console/Tom Tom holder 5-99
- 783 Twin Tom Tom holder 12-99
- 263 Cow Bell 3" 1-25
- 264 Cow Bell 4" 1-50
- 265 Cow Bell 5" 1-75
- 266 Cow Bell 6" 1-85

**DRUM HEADS BY STAR**

- 1514, 14" snare 1-95
- 1014, 14" snare/batter 2-20
- 1012, 12" Batter 1-85
- 1013, 13" Batter 2-35
- 1016, 16" batter 2-75
- 1020, 20" bass 4-20
- 1022, 22" bass 4-40
- 900 Cymbal sizzler 0-90

**Western Organ Studios**

**CAMCO**

- Astro 22 Kit 374-68
- Triple Tom Tom 453-95
- Double Tom Tom 521-68
- Big Band 601-85
- Snare Drums:
- No. 99 Super 77-25
- No. 701-M 66-16
- No. 450 61-96
- Tom Toms:
- 1412, 8 x 12 49-19
- 1413, 9 x 13 55-27
- 1410, 10 x 14 58-78
- 1415, 12 x 15 61-21
- 1414, 14 x 14 66-78
- 1416, 16 x 16 74-48
- 1418, 16 x 18 87-12
- 1420, 18 x 20 102-51
- Bass Drums:
- 1118, 14 x 18 92-72
- 1120, 14 x 20 97-35
- 1122, 14 x 22 102-80
- 1124, 14 x 24 104-39
- Bass pedal 16-83
- High Hat 18-45
- Buck Rodgers snare stand 14-00
- Cymbal stand (high) 15-32
- Cymbal arm 6-87
- Spurs 6-87
- Tom Tom holder, single 12-95
- Tom Tom holder, double 19-26
- Tom Tom holder, triple 28-21
- Tom Tom holder, stand, double 34-58

**Tom Toms:**

- 728, 30" on app
- 730, 30" on app
- 727, Stand 14-85

**Zickos**

**Original see-through kit TBA**

**W.M.I.**

- D-3 3p.c. kit (bass, tom-tom, snare) 49-50

# KEYBOARDS

## BALDWIN

<b>Models:</b>	TBA
E10	259-60
E10B	203-50
E10C	187-00
E10D	682-00
E10E	682-00
E10F	1650-00
E10G	
E10H	
E10I	
E10J	
E10K	
E10L	
E10M	
E10N	
E10O	
E10P	
E10Q	
E10R	
E10S	
E10T	
E10U	
E10V	
E10W	
E10X	
E10Y	
E10Z	
E110	
E120	
E130	
E140	
E150	
E160	
E170	
E180	
E190	
E200	
E210	
E220	
E230	
E240	
E250	
E260	
E270	
E280	
E290	
E300	
E310	
E320	
E330	
E340	
E350	
E360	
E370	
E380	
E390	
E400	
E410	
E420	
E430	
E440	
E450	
E460	
E470	
E480	
E490	
E500	
E510	
E520	
E530	
E540	
E550	
E560	
E570	
E580	
E590	
E600	
E610	
E620	
E630	
E640	
E650	
E660	
E670	
E680	
E690	
E700	
E710	
E720	
E730	
E740	
E750	
E760	
E770	
E780	
E790	
E800	
E810	
E820	
E830	
E840	
E850	
E860	
E870	
E880	
E890	
E900	
E910	
E920	
E930	
E940	
E950	
E960	
E970	
E980	
E990	
E1000	

9829 Diamond 700 double manual w/ out rhythm unit	259-60
9850 Diamond X-100, 50w	203-50
9851 Diamond X-80, 20w	187-00
<b>ARP Synthesizers</b>	
2701 Pro-soloist	682-00
2800 Odyssey	682-00
2600 '2600'	1650-00

## CBS ARBITER

R.M.I. electronic piano	724-62
Fender Rhodes stage piano	618-92
Fender Rhodes suitcase piano	881-49

## J. T. COPPOCK

<b>ELGAM</b>	
1037, Portable	79-00
1049, Portable	114-00
2049, Portable	145-00
3049, Portable	187-00
610, Portable	224-00
610R, Portable with Rhythm	275-00
249, Portable	278-00
249R, Portable with Rhythm	316-00
2049C, Console	168-00
Oxford C Console	362-00
Oxford RL Console with Rhythm and 'Space Sound' speakers	458-00
Elgam Piano 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

## DAVOLI

Davolisint	212-46
------------	--------

## 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 0match	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 Console/ette	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 G20 amp	229-90

## HAMMOND

VS 150	TBA
VS 350	TBA
F 2000	TBA
N 100	TBA
N 300	TBA
Phoenix	TBA
T 500	TBA
Piper	TBA
A 100	TBA
R 100	TBA
C 3	TBA
Regent	TBA
Concorde	TBA
D 10	TBA
P 15	TBA
TR 33	TBA
TR 77	TBA

## Hohner

Pianet 'N'	243-95
De luxe Pianet case	56-25
CP amp	96-85
Elpiano	314-40
Sustain pedal	21-10
Collapsible legs	30-55
Clavinet D6	351-95
Bass Z	142-65
Bass Z stand	166-05
Electra Piano	591-20
Organet 41	224-60
Organet 240	378-35
Organet 240RA	468-70
Contessa Electronic	350-00
Hohner rhythm player	257-90
Contessa Mini-Pop Junior	57-35
Contessa Mk 30M	97-20
Contessa Mini-Pop 3	113-05
Contessa Mini-Pop 7	127-20
Atlantic IV Musette	699-10
Atlantic IV de luxe	753-20
Electravox A piano	678-65
Electravox C Button	796-30
Electravox de luxe piano	850-15
Sonovox piano	744-65
Sonovox button	852-65
Organetta N w/bench	25-50
Organa 12	113-50
Organa 249	203-20
Organa 354	283-90

## HORNBY-SKEWES

<b>Dewtron</b>	
DGS.I Gipsy Synthesiser	468-29
<b>EKO Electronic Organs</b>	
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 44R	326-59
Cantorum 44A	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

<b>Crumar Electronic Pianos</b>	
CEP.1 (with legs)	215-55
CEP.2 (without legs)	199-65
<b>Synthesizers</b>	
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 pedalboard and case	40-70
VCI Foot volume control	11-00

## KENTUCKY

Challenger Organ & Bench	608-30
ditto, w/rhythm unit	679-25
ditto, w/tape recorder	657-44
ditto, w/rhythm unit and tape recorder	728-39
Explorer	TBA
Adventurer Organ	1023-99
ditto, w/rhythm unit	1094-94
ditto, w/tape recorder	1073-13
ditto, w/rhythm unit and tape recorder	1144-08

## 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.
<b>Magnus:</b>	
350 reed	19-80
401 reed	28-60
411 reed	35-20
421 reed	40-70
468 reed	48-40
535 reed	63-80
570 reed	63-80
<b>Magnus Electronic</b>	
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.1 keyboard	154-00

## ROSE, MORRIS

<b>GEM</b>	
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

<b>LOWREY</b>	
Neptune	499-00
I.C. 44 K-I Walnut	739-00
I.C. Genie Walnut	599-00
I.C.-G.	599-00
LC88 SG.I Super Genie with Leslie	859-00
LC-98K Walnut	995-00
LC-98-KSG Walnut	1149-00
GAK Citation	1421-00
Citation Console GAK25	1649-00
HR-98-I Theatre Spinnet	1475-00
GAK-H-I Theatre Organ	1999-00
GAK25H-I Theatre Organ	2589-00
TLOKSA Holiday De Luxe	1299-00

<b>ELECTRATONE CABINETS</b>	
CH2-50 Stereo	438-90
CHI-30	257-40
CHI-50	383-90
CHI-50P Portable	383-90
CHO-30	193-60
CHO-30 Portable	193-60
Pre-amplifier unit	30-25

<b>SELMER ORGANS</b>	
Paritta	370-00
Paritta d/l	424-00

Elec Piano	219-50
Woburn	110-10

## VISCOUNT

<b>Napoli Series:</b>	
Napoli Single	151-80
Napoli Single	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
<b>Grande Classe Series:</b>	
C100	328-90
C110, inc. Leslie	456-50
C120, inc. Leslie	544-50
C130, inc. Leslie	632-50
C150, inc. Leslie	852-50

<b>Viscount (X) Series:</b>	
X125	715-00
X150	852-50

<b>Spectravox Series:</b>	
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

<b>Electronic Piano Series:</b>	
Insta-Piano	118-80

## WESTERN ORGAN STUDIOS

<b>DART</b>	
XTOS, split mode	944-00
XTOL, built-in Leslie	986-00

## 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
4570 mahogany/wint	1555-40
4572 (Church) walnut	1555-40
4573 walnut	1824-90
4700 walnut	2802-80

<b>Pianos</b>	
Chatsworth 3' 3", mahogany/teak	484-00
Woburn 3' 6", mahogany/teak	514-80
<b>Electronic Piano,</b>	
Black/Beige	343-20
<b>Leslie Tone Cabinets</b>	
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

# 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:

**Beat Instrumental**  
**58 Parker Street**  
**London WC2B 5QB**

Please send ..... binders at £1 each to:

Mr./Mrs./Miss .....

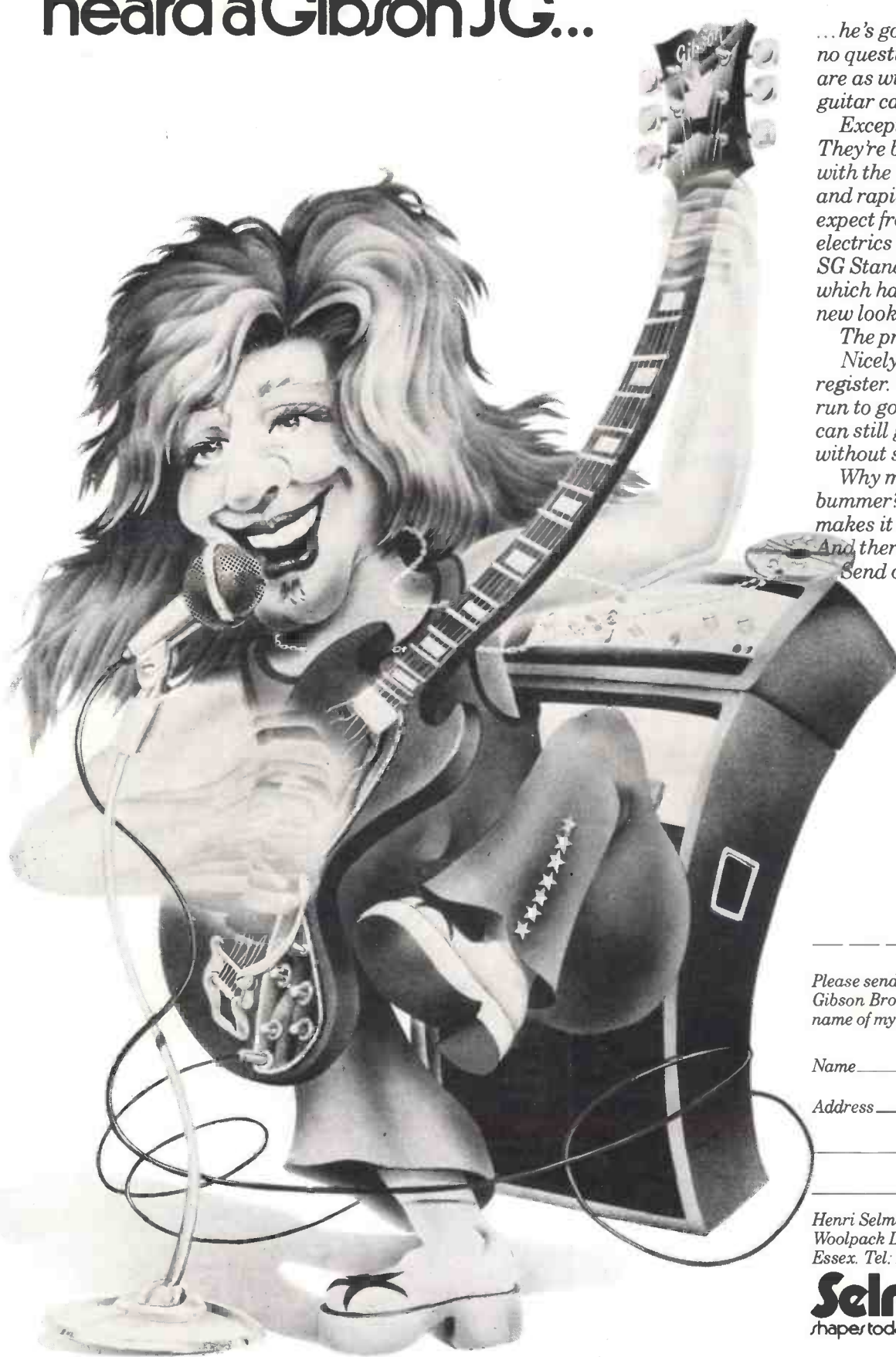
at .....

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

## Index to Advertisers

Altec International ... ..	65	LEM & GEM ... ..	Inside Front Cover, 60
Arc Musical Instruments ... ..	54	Leslie Speakers ... ..	...70, 71
Armstrong, Dan ... ..	29	Macaris (Sola Sound) ... ..	61
Amek ... ..	31	Macinnes Laboratories ... ..	40
Bauch, F. W. ... ..	19	Marshall, J. & T. ... ..	72
Boosey & Hawkes ... ..	...47, 58	Multicord ... ..	56
Brecker Grossmith ... ..	86	Music Equipment ... ..	39
Carlsbro ... ..	77	Neve, Rupert ... ..	33
Cassmusic ... ..	32	Orange ... ..	57
CBS Arbiter ... ..	75	Reslosound ... ..	69
Chingford Organ Studios ... ..	17	REW ... ..	35
Cleartone ... ..	58	Roxburgh Sound ... ..	36
Commercial Radio ... ..	86	RSD ... ..	48
Coppock, J. T. ... ..	49	SAI ... ..	76
Custom Sound... ..	52	Sarm Studios ... ..	56
Dallas ... ..	68	Saville, Tony, Music Centre ... ..	13
Davoli ... ..	4	Selmer ... ..	Outside Back Cover
D.J. Electronics ... ..	25	Scorpio ... ..	43
DNA Electronic ... ..	5	Shure Electronics ... ..	21
EMS ... ..	64	Simms-Watts ... ..	79
E.S. Electronics ... ..	78	Spectrum ... ..	...44, 45
Exports in Sound ... ..	67	Summerfield Bros. ... ..	49
Farfisa (UK) ... ..	73	Theatre Projects ... ..	57
Feldon ... ..	53	Thor Amplification ... ..	55
Framus ... ..	63	Top Gear ... ..	16
Future Film Developments ... ..	37	Venet, Claude ... ..	51
Futuristic Aids... ..	19	Vitavox... ..	62
GMS ... ..	...24, 27	White Amps ... ..	74
Hayden Labs ... ..	11	Wing Music ... ..	20
HH Electronics ... ..	59	Worcester Music Centre ... ..	9
Hitchcock, Keith ... ..	31	ZB Guitars ... ..	86
Hornby Skewes ... ..	13	Zoot Horn ... ..	66
Johnson Amps... ..	72		
Kemble Pianos... ..	41		

# 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.

The prices are right, too. Nicely there in the lower register. So if your pocket won't run to gold-plated pick-ups you can still get real Gibson quality without straining yourself.

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

B1/3/74

**Selmer**  
shaper today's music