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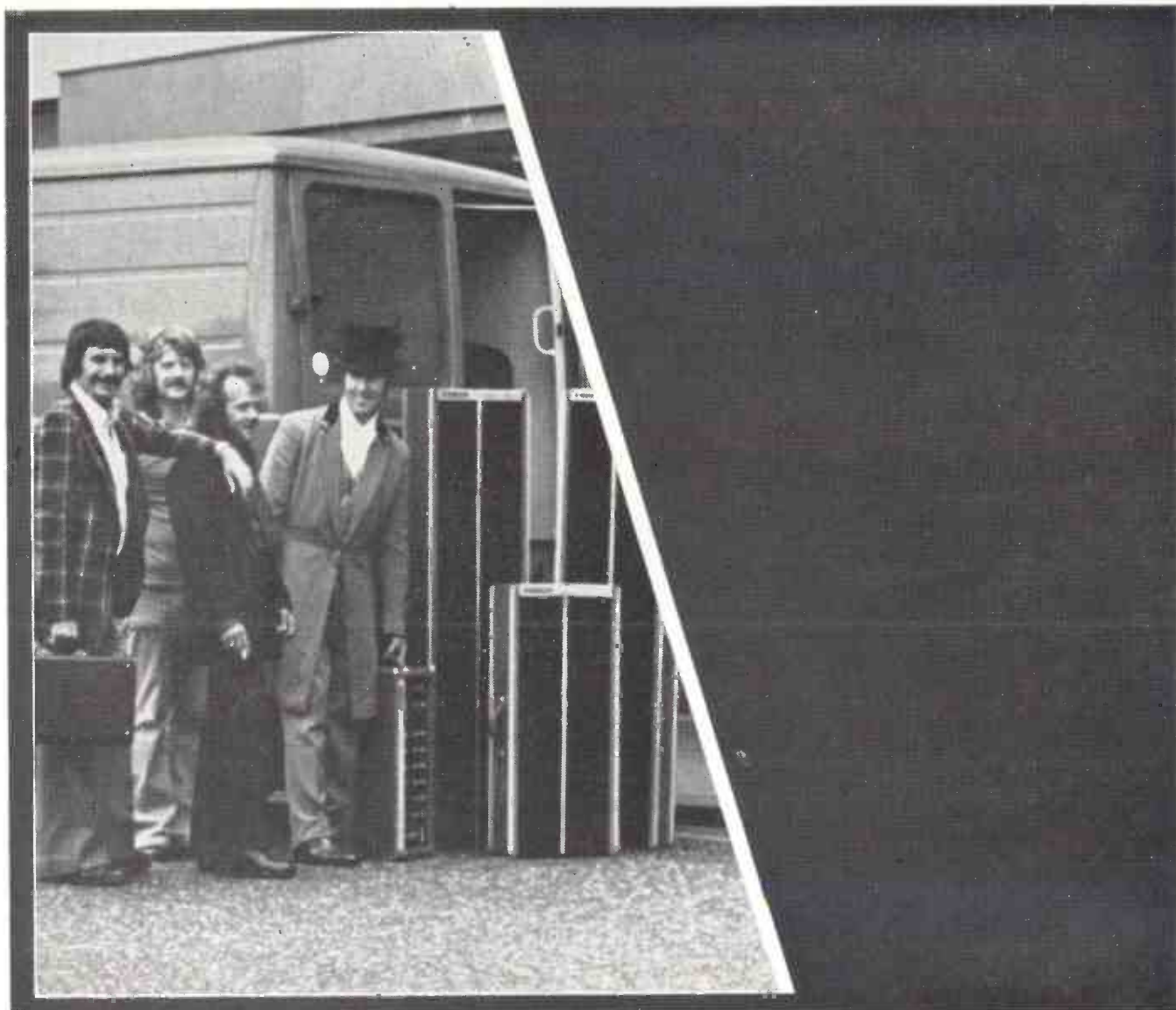
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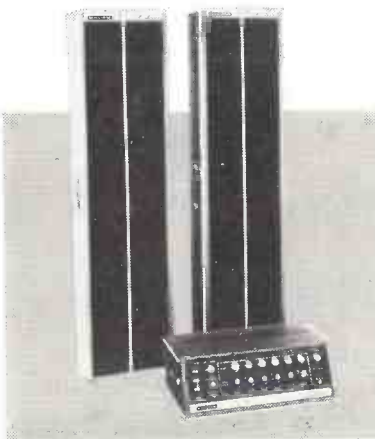
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DEAD~

LONG LIVE
ERIC
CLAPTON

ERIC CLAPTON'S return is like a fairy story in reverse, the vilification and breaking down of an idol rather than the customary building up. For God to return to the stage this destruction of the old image was necessary, the pressure needed to be dispersed like foul gases and an atmosphere created in which the mere mortal could work again.

Trouble is Clapton is still judged on an absurdly high level but at the same time the masses are willing to accept a far lower value from someone with Eric's reputation than they would if it were a second-on-the-bill act.

Now that Clapton's reincarnation is complete, the six-week tour of America behind him, the time's ripe for a summing up of how the return of the decade has fared and just what this album - 461 *Ocean Boulevard* - means in creative terms against the likes of *Layla* and other Clapton memories.

DESTRUCTIVE BEDFELLOW

That Eric Clapton ever got back off his arse and onto the road again is a miracle in itself. Having cured himself of heroin addiction the next marathon was to actually believe in himself enough to get back into the hang of playing in front of people - ideally without a crutch.

But, the crutch on this occasion seems to have been in the shape of a bottle - a far less destructive bedfellow than heroin - and reports back





from the gigs in Europe and the States suggest that Eric was in need of some kind of fortification before he could face the people again.

The album though, proved that Clapton has retained a great deal of his creativity and although he does lean heavily on guitarist George Terry – a little-known but highly-talented session player – there's no denying that 461 *Ocean Boulevard* has the depth and consistency that hasn't been one of Eric's strong points over the years since Cream.

Terry is used cleverly throughout the album as a safety valve so that should Clapton slip there's another guitar there to prop him up. Only once on the album (*I Can't Hold Out*) does Eric venture out without Terry's support, but all in all the album is a very fine combination of style and funk.

BRILLIANT TOM DOWD

The use of a rhythm section of Carl Radle (an old and trusty Clapton associate) on bass and drummer Janie Oldaker is a stroke of pure genius by whoever put the Clapton working unit together and when the album's production was entrusted to the brilliant Tom Dowd the seal was set.

Apart from Terry, the rest of the band consists of keyboard player Dick Sims and Yvonne Elliman on acoustic guitar and vocals and while her presence on both album and tour hasn't drawn many compliments she's hardly got in the way either.

'461' couldn't have had a better opener than *Motherless Children*, the track marked by the incredible power the rhythm section start a'rolling and some fine stinging slide work from Clapton. This and Bob Marley's *I Shot The Sheriff* stand out particularly well with Clapton subdued instrumentally but freely at ease on the vocal parts.

Without going too deeply into the album there's hardly any faulting the workmanship, but the studio's a far cry from the stage. You can go in and work on one track in there but in front of the people it's a very different matter. Eric was aware of this okay and it showed throughout the whole series of dates.

The burden that has been put on him to be up to par all the time has shown and a vital part of the new Clapton psychology it seems, is to break down the 'untouchable' aura. To shatter the idolisers by coming on stage three parts cut and as shabbily dressed as the resident caretaker.

To a degree this worked but to what ends, who knows? On the test runs in Europe Eric was as loony as a guitar carrying Keith Moon and at the Copenhagen K. B. Hallen the man turned up in tatty old velvets and bedecked with bananas, glassless spectacles and an assortment of whistles. All right if you're giving the goods but if you're not . . .

TEAR JERKING

Even the beautiful *Layla* got a below average performance, *Tell The Truth* rating a disappointing 'average' and despite a tear jerking return to the Fifties there was no mistaking an air that everyone was out to have a good time.

European image out of the window the Clapton roadshow hit America and fared very much the same. The opening gig at Yale Stadium – the first time Clapton had been on stage in the States in three years – again saw Eric attacking his image with a hammer and chisel rather than a guitar pick.

This time the wardrobe had changed to plastic pack-a-mac, floppy black hat and an air of drunken high spirits that looked slightly familiar. But more important the music wasn't hitting it again either. This was Clapton at a lot less than full power, but the audience didn't seem to notice.

Despite the haze of booze, stubby chin and funnyman clothes Clapton couldn't hide the fact that he was still having trouble getting the fingers back into action. The destruction of the old Eric seemed more important than the building of the new, a mistake that might just catch up with him later.

Memphis saw the old favourites out on display, *Badge*, *Cross Roads* and *Blues Power* among them, but even though the tour was well into the home straight the set started like a car with sticky points until the resilience and style of Radle and Oldaker began to give the event a little punch.

Continued on P. 9

ERIC CLAPTON

continued from page 7

Clapton had the misfortune to follow Southern band Lynyrd Skynyrd (tough enough anywhere, but in Memphis!) and although the packed audience loved the reggae rhythms of *I Shot The Sheriff* and the laid-back, cool hand Clapton it was tough going for a while. A bit of a scare had brought the best out of the old champ.

On stage, although on the rarest occasions, the fans did see a glimpse of the old Clapton. Eyes closed, face etched with earnest and emotional effort, head thrown back and the clusters of notes coming thick and full. But, like the Dodo, this side of the Clapton picture could be dead for ever.

This million dollar tour was a workout for the man. Granted Clapton no longer leads the field as he did in the past and expecting him to retain the spark and creativity of old is as ridiculous as expecting Muhammed Ali to be as nimble as he was the day he fought Henry Cooper, but we know and he knows that he can do better.

Free from the pull of heroin Clapton can start to build again. Money doesn't appear to be a big problem but facing the people, for the moment at least, does. Only work and more work can get that out of the system, and the knowledge that people still want to hear him play in itself must be a great boost.

But Clapton must be nurtured gently. Not too much must be asked or we could see the real retirement come about. But he too has got to realise that having tried to discard the old image he mustn't hide one disguise or another, for ever.

He's got a responsibility too and as long as both sides remember their own we'll have the pleasure of seeing a darn sight more of Eric than we have in the past.

God is dead, long live Eric Clapton.





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YOUR LETTERS

CLAVINET

Dear Sirs,

I have recently purchased a Hohner Clavinet D6 and have noticed that when I use it with amplification greater than six watts it tends to feed back rather badly.

I realise that this instrument is similar to a semi-acoustic guitar in that the space inside may need filling up with a soft substance. How would you suggest I solve this problem?

Thanking you,

**Richard Cuthbert,
Harpenden, Herts.**

We spoke to the manufacturers who suggested that maybe you are playing the instrument at full volume too close to the amplifier. This would tend to cause feedback, as any stringed instrument with pick-ups is prone to this problem. There is probably nothing wrong with the actual instrument. However, they do recommend that, in order to get the clearest sound, you turn up the amp and keep the instrument volume down.

You should also check that you are using the correct type of lead, which should be a screened lead like a guitar lead and not a speaker lead, because the wrong sort of

lead could cause all kinds of strange noises! Regarding your suggestion of filling up the space inside, this could be done but it would decrease the acoustic value of the instrument.

MARSHALL QUERIES

Dear Sir,

In May 1973 I purchased a Marshall 50 watt amp (1987) and a Marshall 100 watt cabinet (2032). I have since sold the cabinet and, because of their convenient size, use a Fal 100 watt cabinet.

I have a number of queries I would like you to answer. Firstly, although the amp is a 50 watt lead guitar amp, it states on the back '160 watts P.A.'. Which is correct?

Secondly, I would like to put stereo tape backings through the amp but will this result in damage to my equipment?

Thirdly, are Fal cabinets compatible with my amp? If not, can you suggest a small cabinet to match up? I would be obliged if you could answer these problems.

Yours sincerely,

**D. Gordon,
North Shields,
Northumberland.**

Dear B.I.,

I have recently purchased a second-hand Marshall 25 watt combination amp. I think I am right in assuming that it is no longer on the market and I am therefore interested in information regarding its value both now and originally.

Could you also please give me the address of any manufacturer who would overhaul it for me.

Yours faithfully,

Paul Sunderland.

We put these queries to Bob Wilson of Rose-Morris, who handle Marshall amplification equipment. To deal with Paul Sunderland's questions first, you are correct in assuming that this particular Marshall amp has just been discontinued. The original cost of this model was around £93.30. With regard to its current, value it would be impossible to hazard a guess without seeing the condition the amp is in, therefore the only way by which you could find out would be to take it into your local music shop.

As far as overhauling is concerned, Mr. Wilson informs us that this is just about the simplest amp to repair and any music shop should be able to overhaul and repair it

for you.

Regarding D. Gordon's queries, first of all the cabinet you are using must be compatible because otherwise you'd have heard a big bang! Regarding the wattage question, the 160 watts refers to the electrical impedance, the wattage used by the amp, and bears no relation to the volume.

If you put stereo tape backings through the amp, it will not harm your equipment in any way but you would only get a mono sound out of it.

AGE

Dear Sir,

I have recently purchased a twin pick-up, long scale Egmond Bass 9, made in Holland. Although second-hand, the guitar is in fairly good condition. I have never heard of this make before and, whilst I don't think it's a particularly valuable instrument, I would be interested and grateful if you could provide me with further information, especially about the guitar's age.

Yours faithfully,

**C. R. G. Harding,
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AND QUERIES

the beat boom called for competitively priced instruments. As you have guessed, it isn't a very valuable instrument and is probably about twelve years old.

GIBSON

Dear Sir,

I have a 1971 Gibson Les Paul Custom with twin humbuckers and adjustable bridge, the same as the 58 models. A friend of mine who at one time had an original 59 model maintains that his Gibson had an acoustic chamber under the pick-ups, bridge and tailpiece. Is this correct?

Are there any body construction differences in the 71 models as against the original ones?

Yours faithfully,

**D. J. Hayes,
Pembroke Dock.**

Dear Sirs,

I am interested in buying a Gibson SG Custom and am wondering at what extra cost I could get it finished in black and, if possible, have it fitted with one of the long Vibrola model tailpieces as opposed to the Bigsby-tape unit.

Would it be any cheaper to have these modifications carried

out by a customiser or straight from the factory?

Yours faithfully,

**P. Wright,
Chesterfield.**

Dear Sir,

I have purchased an old Gibson Atlas amplifier, serial No. 705403. I would be grateful for any information you could give me about this amp. Also, can you tell me where to find the serial No. on a Gibson Les Paul Custom (ebony).

Yours sincerely,

**James Owen,
Brentford, Middx.**

W put all these questions to Henri Selmer & Co. Ltd., who distribute Gibson guitars and equipment in this country. To deal with D. J. Hayes' questions first, we were told that there is no sound chamber on a Les Paul Custom. It is a solid guitar, with just a tiny channel inside running from the pick-ups to the back to carry the wires. There have been no body changes since this model was brought out in '52/'53, nor have there been any changes in the electronics, although there have perhaps been a few slight alterations in the 'hardware', e.g. the kind of pegs used.

Regarding the fitting of a Vibrola such as P. Wright requested, this really can't be done on the newer Gibsons

because the old style Vibrola, as fitted on the S.G. Standard, will get into the way of the new-style neck. You see, the fret board extends further into the body on the latest SG models which means that the Vibrola would hang over the body.

If you ordered a guitar to be specially made for you, there would be a waiting period of several months. If you had the modification carried out on an existing new model, it would be pretty much a bodged job as there would be holes to fill in where the Bigsby was taken off.

Having it finished in black is no problem. It would be a straight respray job which would cost about £40. However, rather than respray a brand new guitar, they made the suggestion that you would do just as well to buy a good second-hand model which may well have a few marks and scratches on it and get this resprayed. It would certainly save a bit of money!

Tracking down the old amplifier proved a bit of a problem. Selmer's catalogues only go back ten years and as this model was not in any of those, they can only apologise for not having any information on it and assume that it must be more than ten years old.

They suggest you write to Gibson in the States as they will have records going all the way back to the beginning. The address is *Norlin Music Inc. (Gibson Sales), 7373 North Cicero Avenue, Lincolnwood, Illinois 60646, U.S.A.*

The serial number on a Les Paul Custom is on the back of the head, but, especially on the black models, it's sometimes hard to see and it's engraved more deeply on some models than on others. They say it should be visible if you turn the guitar round till you catch the light directly on that spot, when it should be possible to read it.

Dear B.I.

Having played for six years in a local group, sometimes with recording groups in very large halls, I am somewhat amused at the letters in your July issue about the power of PAs and instrument amplifiers.

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Yours faithfully,

**Martin J. McDonald,
Whitehaven,
Cumbria.**

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SAYER: HANDLE WITH CARE

JUST about now, phase two in the careful sculpting of a star is under way. The second stage in the making of Leo Sayer, singer, writer and erstwhile clown, moves confidently off with a new single *Long Tall Glasses*, and an album.

Not that Leo wouldn't have made it without this well-planned guidance, but Sayer and his manager, Adam Faith, are building for the future as well as taking care of today. They see Leo's success in terms of years rather than months and have, therefore, avoided all attempts at overkill, critics that are all too ready to brand Leo as the latest in a long line of superstars, laud him briefly and then file away under 'slightly stage soiled'.

In this rather transient business even the talented fish manage to slip the net after early promise, a situation that wasn't going to happen to Sayer. The story so far is one of one success after another and the future for Leo as a star of today and in the long term looks rosy.

Faith, who is currently making a comeback as a singer himself as well as his film appearances, is certain that the care that's been taken over Leo will pay handsomely in the future, he also feels that his faith in Sayer as a singer has already been rewarded.

In a recent interview with a national daily Adam was quoted as saying that he and his partner had sunk well over £100,000 into Leo's career and that he'd only broken even on two weeks. Takes some belief to stick your neck out to the tune of 100 grand.

DEBUT ALBUM

The fingers started pointing for Leo after the release of his highly-praised debut album *Silverbird*, and the following single success with *The Show Must Go On* (a single covered by American band Three Dog Night, which leapt to No. 1 in the States). From then on it was a case of just *how* big he could become – in the eyes of the Press, that was.

This wasn't what Sayer and Faith had bargained for and when Leo launched into an American tour to 'gain experience' it also exploded into something neither had anticipated. A tour of the U.S. club circuit was a huge success and the over 21s in the bars just loved him.

People stopped him in the middle of numbers to shout out their opinions of his songs and in a bar one guy shouted to Sayer: 'Hey, Leo, you're gonna be big'. Apart from shock of such acceptance, Leo gained a lot of influences from this tour, ones that will no doubt show in the new album.

Dylan had always been his main influence anyway, but being so close to the country of origin, too, deeply affected him. Three Dog Night even came to see Leo perform in Los Angeles one night to pay their respects on the night that *The Show Must Go On* hit the top of the American chart.

As far as *Silverbird* was concerned, it was an album that Sayer himself wasn't particularly pleased with. The album acted as a cleansing agent as much as anything else, an album that Leo describes as a 'get it off my chest affair', a collection of songs that mapped out his life up until





the time he met writing partner Dave Courtney and manager Faith.

The album covered a wide range of feelings but the inescapable one is that of the loser. A theme that Leo felt reflected his past life, lack of achievements if you like, a theme that a great deal of people caught on to and associated with. Leo reckons that his fan club mail is full of people who relate to the 'loser' aspect of his music.

But despite this image and the fact that Leo hasn't quite managed the balance of ego and confidence yet, there's a cool and calculating head on those small shoulders. He's had a good deal of influence on how his career's developed, despite the fact that some articles have suggested complete manipulation from his management, and the apparent shying away from publicity shows a mark of modesty rather than a case of star-struck petulance.

CONTROLLED

Interviews with Leo have been carefully controlled, only 'official' photographer Terry O'Neill is allowed to shoot Sayer and a general aura of Big Time has been built up in the past three or four months. But this, says Leo, is to control the amount of over exposure rather than the opposite.

He feels that the praise that's been heaped upon him hasn't been earned yet. Stars aren't made overnight in Leo's view, they take years to develop and it's only right that he should prove his abilities with more than a handful of dates and one L.P.

On stage Leo works as hard as anyone you'll see and the planning that goes into his shows has paid off. His recent tour of seaside resorts was a 'tour by request', return visits to the places where Sayer's star qualities had been recognised and appreciated before his tour in America.

In the days of the clown outfit Leo spent hours preparing his make-up, now that's gone the time's spent working on a routine (although his act's too spontaneous to follow it to the letter), for Sayer believes that the visual side of rock and roll music is ever important.

Give the audience something to see as well as hear and you've got a captivated crowd before you. They get into the personality of the artist more and, perhaps, that's why Leo has such a great feedback from his album, people see his act live and are prompted to write and spill out their own troubles.

A fact that frightens Leo a little bit because he's aware that to have this power to move people has its own pitfalls. The responsibility's his to present the problem, lay it on the line in simple terms but always come up with an answer, come back laughing.

The Dancer is a favourite with the fans, a song that epitomises the loser streak, one that draws the loudest applause and the most letters and on the new, as yet untitled album, Leo features a number titled *When I Came Home This Morning*, a number very much in the same vein as *The Dancer*.

This album, Leo feels, will be a lot closer to the kind of perfection he's looking for. It will include a lot of the people involved in the making of *Silverbird*, names like drummer Mike Giles, Andrew Powell in the arranger's chair (he did the work on *One Man Band*), Leo's regular road band on some tracks and the whole thing engineered by Martin Birch at Kingsway Studios. Adam Faith will, of course, produce.

CREDENTIALS

This album will also help, Leo feels, at least give people the chance to evaluate his credentials a little more critically and see, now that the ball's completely rolling, why it was essential to take on the Greta Garbo pose for a while. Here they'll have something to get their teeth into and then decide whether he's somewhere near deserving the early acclamation.

But this is indeed early days in the life and career of Leo (Jerry) Sayer, for his plans, when he's come somewhere close to fulfilling his present objectives, lie more in the area of films and acting. But, for the time being, Leo and Faith are content to keep the whole thing moving along at a pace they can control, thus avoiding any unforeseen pitfalls.

Faith's name never fails to come up in interviews, but it's more from a mark of respect rather than fear. Leo says that Adam's one of his biggest fans and that Leo Sayer's got as much to do with the day to day running and development of Leo Sayer as anybody. Faith may hold the reins, but it seems that Leo's a horse with a mind of his own.

CONT ON P15

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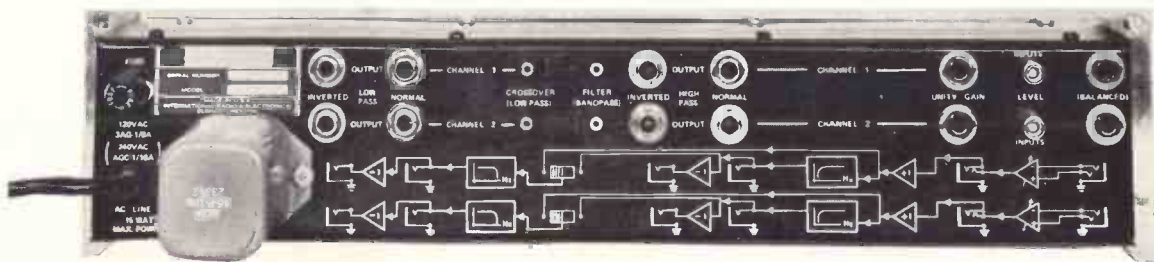


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SAYER

Tracing the exact market for any artist is difficult, but Leo sets a problem in himself. His act is wide ranging enough to appeal to a varied age group but still, at times, fall slightly short of the 'prime' market. Sure the mums and dads buy Sayer records, but does the bulk of his sales come from the over and mid-twenties record buyers?

BIG IMPACT

Nobody's doubting that Leo's already made a mighty big impact – a hit single and album, successful tour of American clubs, good reaction from British gigs, an album of his songs covered by the Who's Roger Daltrey and a No. 1 cover version of *The Show Must Go On* in the States – but this next phase must be the all-important one, does Leo sink or swim with this second push?

Sayer himself is sure that things are going to progress along the present lines, mainly too, because he and Faith have kept a careful check on the speed of his advancement. And Faith, too: 'We've (he and his partner) got the best rock singer since it all began'. And with that kind of confidence, and Leo's natural talent, they look like proving their point.

All too many stars in the bud have been spoiled by the greed and stupidity of managers and record companies, this won't happen to Leo Sayer. The right amount of forethought has gone into the moulding of his career and added to what the man's got on his own account only the climate and the record buyer's changeable whims can get in the way.

By JAMES LYNTON

(ILLUSTRATION: D. RINCON)



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(Womble) Mike Batt

Interview by Lorna Read

UNDERNEATH the fat, furry costume of Orinoco, goofiest of The Wombles, is an earnest faced guy with a headful of tight, Pre-Raphaelite red curls and hit songs.

It's Mike Batt, 24-year-old composer of two best-selling albums and three hit singles for the fantasy creatures, who are now being promoted as a group as well as a TV series. He also does all the arrangements and voices on the records.

He turned out to be very sensitive on the subject of 'Womble knocking' as he is very fond of the 'happy rodents' as he calls them. Certainly he seems to have done quite well out of his connection with them as they have really got his songwriting career underway. We met him in the offices of Batt Enterprises, where he was sitting at the piano in front of a half-written song. The big question is, once the series is over and The Wombles have been relegated to the happy litter bin in the sky, will Mike be able to make it under his own name or will no one ever be able to take him seriously?

BI: When we phoned last Friday to arrange this interview we were told you didn't want to be photographed in Womble gear. Is this because you don't want your writing to be connected with them?

MB: No, I'm not ashamed of The Wombles, but these sort of half and half photos have been done so many times before. Don't forget kids might read the article and see a photo of a Womble with a human head and it might spoil the illusion a bit.

BI: What sort of age-group do you feel Womble music appeals to?

MB: I'm not trying to blow The Wombles trumpet but I think we appeal to a cross-section. That's something that the heavier papers just don't seem to understand.

BI: Why's that?

MB: A lot of them are so immature musically that they can't understand what The Wombles are all about. They tend to think of pop music as something of great importance and if anything's got a heavy fuzz guitar on it or loud drums it's of necessity worth respect. I wish they'd give me a page to say what I think of them.

BI: When did you first start writing songs?

MB: When I was eighteen, after I'd left school. I gave myself a year to get something going in the music business and I used to go up to London every day with my songs and in the evening I worked as an organist in a strip club.

BI: How did you land the job of writing for The Wombles?

MB: I'd been doing a bit of TV work here and there, jingles and things, and I was approached by Filmfair, the company who make the animated films. This was a couple of years ago. They asked me to write a little signature tune and I suggested it should be a song because you can make a song more of a fun thing and The Wombles are a fun thing. Maybe I say that a bit too much.

BI: Was it difficult writing about a fictional creature? How long did it take you to come up with the first album?

MB: I looked on it as a project. I like something I can get my teeth into and the first album took about two weeks from start to finish, to be honest with you.

BI: Aren't you worried about running out of ideas?



MB: No. The thing about The Wombles is that you can do anything musically. I mean, on the new album there's a Beachboys style song, a Mozart song – all the different styles of music I like are reflected in that album. And you don't have to keep up an image. With something like The Wombles you don't have to own up musically.

BI: Do you worry that people are going to connect you with the fun type of image for ever?

MB: Not at all. I'm not ashamed of The Wombles. If I write serious music and they laugh at it, at least they're having a laugh. You see, people don't take pop music lightheartedly enough. Music isn't a serious subject. Pop music isn't for educating people but, on the other hand, you shouldn't inject banality into it because of that. There's no reason why you can't have a song like *Minuetto Allegretto* rubbing shoulders with *Banana Rock*. One is infinitely more musical than the other but the more complicated one doesn't take itself seriously and *Banana Rock* doesn't try and educate anybody. So I'm not afraid people won't take me seriously as a songwriter because I think they will – at least, I hope they will!

BI: Do you think it's very difficult to write songs with an element of humour?

MB: It's the easiest thing in the world to write a very beautiful album. If you gave me an hour – no, a day – and sat me in here with the piano and tape recorder, I could get together a beautiful album with strings and acoustic guitars and people might hail it as a fantastic album, but the most difficult thing in the world is to get hits. I know because I tried for five years and during the time I was A and R man for Liberty/UA I wrote lots of albums and produced lots of artists I was very proud of but you don't sell a copy unless you get a hit song.

BI: It looks like you've managed to find the formula.

MB: I don't think there's a formula, I think there's many. It comes with confidence. When you get one hit you think, oh great, I can do that again.

BI: Did you know *The Wombling Song* was a hit when you wrote it?

MB: Yes. It's the only song I've written that I absolutely knew would be

a success.

BI: Have you done very well financially out of The Wombles?

MB: There's a lot more people involved than just me. Without going into all the details and boring everybody with talking about money, you can make a pretty good living out of this sort of thing. Mind you, The Wombles haven't made me a rich man, but you could say it keeps one comfortable.

BI: What are you doing to promote the other songs you write?

MB: I'm just getting together an album of my own, under my own name. It's got a hundred piece orchestra on it, a rock group composed of people I know, friends, session men. Also UA have re-released a track of mine from five years ago, *Your Mother Should Know*, the Beatles song.

BI: How do you set about writing a song? Do you get the general idea or the lyrics first, or what?

MB: Well, to be honest with you, I generally think of the whole thing together for the first line. The '*Ooh la la la la hey banana*' bit probably came within ten seconds of thinking I was going to write *Banana Rock*.

BI: How much do you think The Wombles have helped you become successful?

MB: Lots of people think that if a song is a good song it'll make it. That's not true. Someone's got to get behind it with drive and the rest is 80% luck. I put my particular success down to 20% talent, 50% luck and . . . how many per cent does that leave me with? . . . 30% hanging on and hammering on doors.

Beat did an article on me five years ago and I've been hammering ever since. I've written a hit song now but talk to me nine months ago and it would have been different. It's all very well for me to sit here pontificating . . . I think I've written much better songs in the five years I've been trying than the Wombling songs, but no-one will listen to them. The Wombles at least gave me a chance to be heard. Something I can't get used to, though, is the knocking. If someone says something nasty about me or The Wombles I get uptight. The knockers don't knock the music, they knock The Wombles because they think it's kids stuff. They just haven't got the maturity to look into it and see it's just a laugh.

WHO'S WHO IN SOUND

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recording managers: what do they look for?

LIKE everything else, it's the law of supply and demand that governs the recording industry. But perhaps there are few industries that know as little about the nature of the demand.

'What do the public want?' has been the most important question of all in all the years that people have been making records and believe that however good you are, there has to be a demand for what you are doing before things really start to happen.

The men who are supposed to know what the public want are the recording managers. Their job is to decide in what artists the recording company should invest, what to release and when and, to some extent, the degrees of promotion that will be given to a particular record release.

So if you meet the demands of the recording manager you are halfway towards meeting the demands of the public.

The recording industry has never been so fluid. Fag rock has been and gone, the complex music of Yes and ELP survives but at the same time the chart abounds with the innocent four-to-the-bar pop song as perpetuated so delightfully by Mud *et al.*

TAPES

So what do the recording managers want to hear on the demo tapes? *Beat* spoke to some of the most influential and successful managers and producers to discover, from the horse's mouth, what your demos should be like.

Mickie Most is one of the most consistent hit makers in this country. He's been enjoying an unparalleled run of success since he first came to this country from his native South Africa in the early 60s, and he's proved that he's been able to move with the times. In the mid-60s he produced hits for artists including Lulu and Herman's Hermits, developed into his 'Hot Chocolate' period and is now producing smash hits like Cozy Powell's recent *Dance With The Devil*. He's on the receiving end of hundreds of demo tapes a week, and the most important message he has for you is: 'Don't stop send-



Mickie Most: 'I listen for the hit song'

ing them, I listen to everything.

'First of all I listen for a hit song, the single is the most important thing. I hate to say it but the quality of the song matters more than the quality of the artist. I think that's probably where I differ from other producers. They're concerned with finding hit acts and I'm concerned with finding hit songs.

'If I received a demo sent in by a weak act but playing a really good song that they had written I would suggest that they might try and concentrate on song writing, after all there's a world shortage of hit songwriters and a world surfeit of good acts.

'Picking the right song is the hardest thing of all. One of the most important aspects of that is timing. I suppose you develop an instinct for that over a period of time.'

Another one of the king hit-makers is Dick Lehey. He was the boss of Bell records until recently, when he stepped out to set up his own record label, GTO. During his time with Bell he played a large part in picking, promoting and producing such acts as Gary Glitter, David Cassidy, and the Bay City Rollers. That's an impressive track record and because of his

success and position, he's on the receiving end of countless tapes and demo acetates.

'I listen for a hit, but I can't tell you exactly what a hit is though,' he admitted to *Beat*. 'There are absolutely no rules that govern what makes a good hit. It might be a really good song, it might be a really good artist, but above all you have to realise that there's no clinical formula.'

Unlike some of his competitors, Dick believes that there are many ways of reaching that happy situation known as the hit single.

'A hit can be made in all sorts of ways. It might be the treatment, it might be the artist. What you listen for is such a personal thing that you can't express it very well in words.

SONG

'If you've got a great song being done by a weak artist, that's no good at all. But if I hear an act that is really good I'll certainly take them and find the right song for them.

'That's what I did with the Bay City Rollers. I've had them three years and in the end I had to get Bill Martin and Phil Coulter to write something especially for them. I believe in doing that, provided the potential is there.'

Deciding whether or not the potential is there is, perhaps, the hardest task of all. Once upon a time recording managers might say: 'What a good guitarist' or, 'He's got a very good voice, I think we might do something'. Things are a lot more competitive now and it takes more than one small talent in a particular field to crack the market. If you're a guitarist it has to be taken for granted that you're good, if you're a singer you have to be able to sing well. Dick Lehey tends to rely on the reactions of others for a guide.

'I believe that an act should bear in mind what an audience wants. When I go to a gig to see a band I'm looking at the audience as much, if not more, than I'm looking at the band. I believe that particular attitude can usefully be extended to recording. You've got to bear in mind the question "Who's going to buy it?", in other words, find an audience before you make the record.'

While Dick's logic may seem very reasonable, it's surprising how few recording managers adopt a similar approach.

But the recording industry has consistently put the cart before the horse. The design department (the producer) comes up with his new product (his record) and then instructs the marketing department to sell it.

'But despite the apparent contradiction I would never ask a group to change their direction specifically to achieve chart success,' says Dick. 'That only leads to failures in the long run. Anything totally manufactured won't last. I'm looking for artists that will have a long, long life so if a band believes in one type of music I would rather tailor them slightly, than change the whole thing.'

'If you want to get some idea of the average success rate of things I'm sent, I would say that one in 100 demos I'm sent interest me sufficiently to go into the studio with the act to see how things shape up. And then, perhaps, one in ten of those efforts is good enough to release. So really it's a 1,000 to one situation. If I get one hit act a year, I'm very happy.'

Multi-Media McGear (O.K, Mike?)

THE first time I saw Mike McGear was around 1963, in the basement of a Liverpool furniture store that had permitted a number of Liverpool poets and musicians to take it over for poetry and jazz nights. There, just on the crest of fame, were Adrian Henri, Roger McGough, John Gorman, Brian Patten and a tall blonde lad. 'That's Paul McCartney's brother,' said someone, pointing.

'Did you see me getting up on stage?' asked Mike, looking back over an eleven year gulf. 'That was my very first time on stage. Did you laugh? There I was, standing with my piece of paper in my hand, shaking, but I found that the people liked the comedy thing I was doing. It was then I realised, "oh, so they're just people then, nothing to be frightened of!"'

That was the beginning of Mike's collaboration with Gorman & Co. in the music/poetry/comedy band, Scaffold, which, riding on the crest of The Beatles' fame, brought Liverpool humour to every corner of Britain—and to some unsuspecting audiences abroad.

It's difficult to think what an American audience could possibly have made of their first enormous hit, penned by Mike, *Thank U Very Much*. It even baffled a lot of Britains, including 'our kid', brother Paul, who didn't believe it stood a chance in the charts.

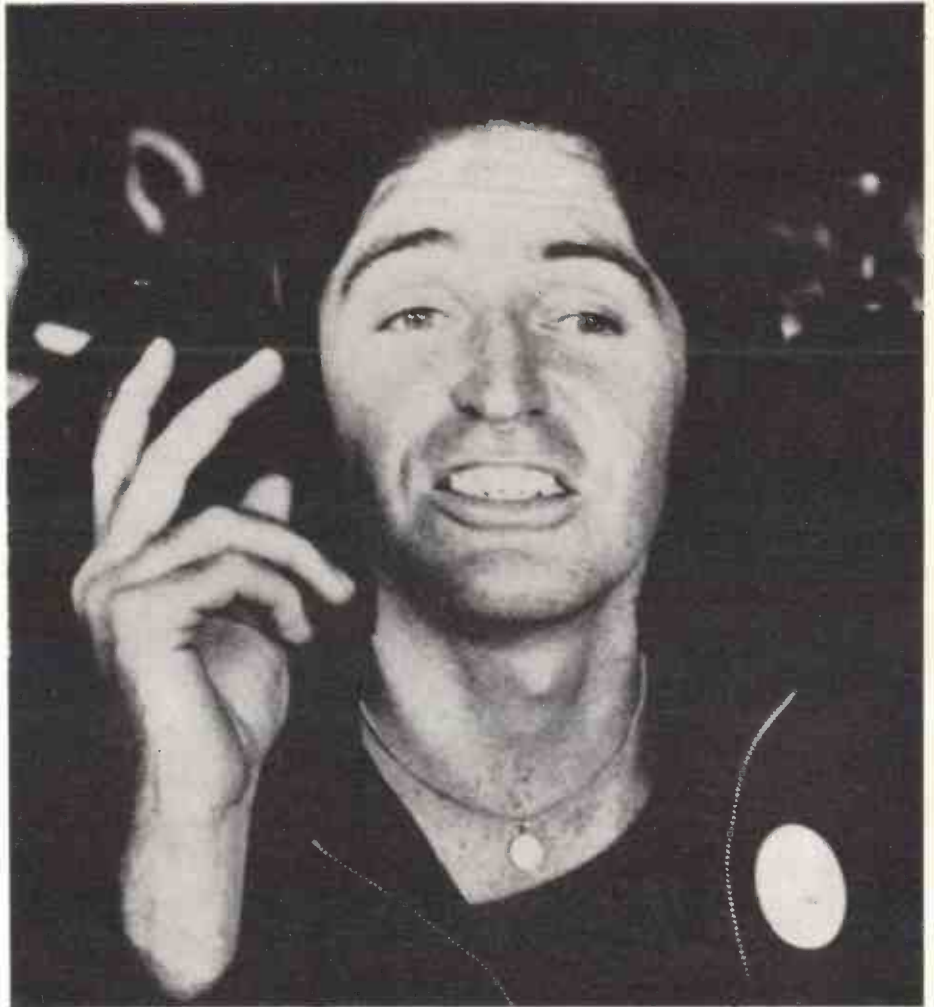
HONEST

'Paul and I have always been brutally honest with each other. He said, "Don't put that out as a single, the public won't get it, they won't understand." And I said, "Well, You've got your opinion, I've got mine. It's going ahead." He replied, "well, I think you're stupid, it's going to be to your detriment."

'As I was determined to carry on with it, he helped in the production, which is why that record's got a bit more in the production than there is normally on our records. He's got a very good head for music. When the record was a hit, all he said was, "all right mate, I was wrong!"'

Of course, there is always a bit of friendly rivalry between brothers, but it must have been terrible having one as famous as Paul. After the initial glow of basking in the shadow of McCartney's fame had died down, it must have been very difficult for McGear to shake off all the tags and be accepted on his own merit, instead of being accused of letting Paul help him along.

'I suppose in the first days of Paul's success I did feel a bit under his shadow,' Mike confessed. 'It's quite a cross to bear, having a famous brother, you get a bit bored with the tags. But then the same sort of thing often



happens in families. Lots of people feel under the shadow of an older brother or sister. You have to say, 'I'm not just Paul's brother, I'm me.''

Was it Paul who inspired Mike to write in the early days? 'No, I never wrote at all when I was a kid. Our kid had all that wrapped up, going round everywhere with his guitar and things.'

Was Mike ever actively jealous of his brother? 'No. Why should I have been? When the Beatles started getting really successful Brian Epstein said to me, "Do you want to be a pop star" and I said, "Brian, my dear, you must be joking."'

When you talk to Mike it's as if you're on stage with him and he's including you in his

comedy act. He talks not so much in a string of words but in a series of scenes. In fact, it's very hard to put down on paper exactly what the man says just because he is so expressive. Everything is accompanied by gestures, movements, changes of accent and intonation. Yet, initially, the words 'show business' were anathema to him. Instead, he wanted to go to art college and ended up, at the point where he joined Scaffold, as an apprentice hairdresser!

'I certainly didn't intend to be a pop singer, no way. But I got interested in the theatre side of it, sketches and things. That was very satisfying and I went off on that tangent while

continued on page 21



McGough, Gorman and McGear—Scaffold

Paul did his music.'

The two brothers seem extremely different in personality. Perhaps that's why McGear's determination to follow up his own ideas and not join with Paul or follow in his footsteps has brought him to the point where he is completely accepted in his own right. Changing his name from the family one to McGear was the first step in this direction.

Yet he and Paul are still very close, with the friendly rivalry and intuitive sensitivity about each other that is only found within families.

He has worked closely with Paul on his new solo album (the title hadn't been decided upon at the time of our interview) and he found that working together wasn't entirely easy going.

'I think it was because we are brothers and, being brothers, we are a darn sight more honest with each other than people are in normal working relationships. But it was very rewarding as well.'

As well as Mike asking Paul's opinions on his music, it turns out that the roles are frequently reversed, with Paul asking Mike's opinion which, as they are so honest with each other, sometimes leads to awkward situations.

'When I know my opinion's not going to be a good one, I just keep quiet and he knows. I mean, it can hit a bit hard when someone's put their whole thing into something and really believes in it and the other person doesn't like it.'

'Like that *Helen Wheels* single. I went down to the studio and there they were, Paul and Wings, all dancing around. Paul was saying "isn't it great" and bopping up and down and I just had to sit down and say nothing because it did absolutely nothing to me. It was a nice little pop tune but not where that man's head's at all. He's a very clever boy, so to waste it on that seemed a shame.'

Has Paul been a lot of help to Mike as far as writing and constructing songs is concerned?

'No,' replied McGear, 'he's always done his songwriting and left me to mine. He's often quite tough, for instance on that "Aintree iron" business I told you about.'

One thing I'd wanted to know for years

was to what this expression actually referred but Mike was giving no secrets away. 'If I was to tell you, I'd have to tell Harold Wilson. I learnt from a very authentic source that he was literally ringing round everyone saying (he adopts a flat Wilsonian accent), "For God's sake, what's the Aintree iron"'

Although Mike has become well known as a humorist, this new album shows very little of the comic side of his nature. 'That's where Paul and I are different, he's always done his things and I've always been basically comedy, but this record is basically serious, serious pop, if pop can be serious.'

ALBUM

He has also been working on the new Scaffold album, which will probably be released later this month or early next, so he certainly hasn't stopped writing humorous material. He is very optimistic about its success.

'We've been working on it in Air London, producing it with a friend of mine, John Meginson. It's THE best album Scaffold have ever done. Already the B side of the new single, which will be out a few weeks before the album, is so good it should be an A side. It's called *Pack Of Cards*, based on that old song, *Deck of Cards*, that Wink Martindale one, and it has Zoot Money doing impressions of W. C. Fields!'

In spite of his current enthusiasm over Scaffold, it was only their sudden hit with *Liverpool Lou* that brought him back to work with them again after a 'rest' period, and filled him with the determination to see them doing the kind of things he thinks they ought to do, such as a Monty Python type of TV show.

Although he may be about to embark on a dazzling solo career, he wants to combine this with Scaffold, although doing it will require careful planning.

'I believe in Scaffold, I always have and, hopefully, I always will. They are a unique thing but the only way I'm going out on the road is when they are solid, secure and things are definite. There's an agent coming to see me tonight about dates and things.'

'Scaffold have been through some bad

times and that's why things in the future have got to be a progression, because before we were regressing and playing to smaller and smaller places.

'This is what led to the situation that night in Manchester last year where I jacked it all in. I said to myself, "forget it, I've had ten years of all this," and I gave it up for eight months.'

So what brought him back after this momentous decision? 'Doing the album with our kid and the Scaffold's single, *Liverpool Lou*. I became involved in all this madness again but it's easier this time, I can see it for its madness and be more objective.'

McGear has also written a book for children about yet another bear, to share the nursery bookshelves with Paddington, Rupert and Winnie the Pooh. 'It's sad really. When the book first came out it was during all that business over Oz and Rupert so my poor little Roger Bear got lost in all the troubles.' All together now—aaah!

The book is now being re-issued to coincide with the release of the album. Mike also did the illustrations. 'Oh, there's no end to this man's talents,' he joked. 'Multi-media McGear—there's your title!'

If the album takes off, as well it might, with the hand of McCartney resting heavily upon it in the form of co-written songs, arrangements, vocal and instrumental backings by Wings plus session people like drummer Gerry Conway, it will still be quite a time before we see the solo McGear take to the road.

'The only time I'll perform in this country, apart from with Scaffold, that is, is when I've got the people I want with me. Gerry Conway, who's just got back from a worldwide tour with Cat Stevens, has already phoned me to ask me what I'm doing.'

'You see, there's certain killer people, amazing musicians who are friends as well, and when I've got them I'll go on the road. I can't tell you their names at the moment, but only when they are available, only when I can pay them the full screw that a top artist can pay to his so-called backing group, will I go on the road. But they won't be a backing group, it'll be like travelling with my friends.'

BACK DOOR SWINGING OPEN

BY LORNA READ



MUSIC has never been so categorised as it is at the moment. There's the commercial singles market, divided into music for the teenties, housewives, etc., progressive rock, contemporary singer/songwriters, folk, jazz and for everything that doesn't fit into a category, someone will try to invent one.

Back Door are one of those elusive tag-dodgers who can't be labelled as pure rock, aren't strictly jazz or blues either, but whose music is a development of elements from all of these fields and more. And, like If, Blood, Sweat & Tears and Soft Machine, they are constantly being placed in a box labelled jazz-rock.

Thanks to the excellence of their playing and the vitality of their on-stage performances, this remarkable trio, consisting of sax/flute/keyboard player Ron Aspery, drummer Tony Hicks and singer/bass player extraordinaire Colin Hodgkinson, have found that they slot equally well into both jazz and rock brackets and are well respected by both audiences.

From playing in a Yorkshire pub by kind permission of the hospitable host to blowing a fine set at the Montreux Jazz Festival is a long step. At first, none of the major record companies were interested in signing a weird line-up like this which was light years away from the pop singles market and it was the landlord of the aforementioned pub who provided the wherewithal for them to record their first album.

It was recorded on an absolute shoestring, but Warner Bros. re-released it on signing the band and, as a complete contrast to their first recording circumstances, they found themselves recording their second album, *8th Street Nites*, at Electric Ladyland in New York.

'It's a funny story,' recalled Colin. 'Larry Yaskiel, Warner Brothers' head, sent out the original yellow label that we'd made ourselves, to New York. He put a blank label over the centre of each side, put it in a plain brown wrapper so there were no credits, nothing, not even our nationality on it, and sent it to Felix Pappalardi with the bare message, "Would you like to produce this band?" He sent a message back saying simply, "Yes". So we went out there for two weeks and recorded at nights from 9 p.m. to 1 a.m. and had most of the days free for sight-seeing'.

LEFT HANDED BASS STYLE

Colin Hodgkinson's unconventional bass style has won him many admirers. Although left-handed, he doesn't bother to have special guitars built but uses a Fender bass which he's had about twelve years, tuned conventionally but using a D string on G for more flexibility.

He's never played string bass, but at times he achieves a tone and a way of bending the strings which sounds remarkably like one. He rocks it, syncopates it, pulls melody lines out of it like a lead guitar. Colin's bass and Ron's sax slip in and out of each other's solos, sometimes meeting on a line, like a blues singer will play the same guitar line as the melody he's singing, sometimes grappling with each other then shooting off at tangents, the whole thing held together by Tony Hicks' powerful, creative drumming.

Recently the line-up has been augmented, albeit not in an official capacity, by the keyboard playing of New Zealander Dave MacRae. It's all so casual that he's not even sure if he'll be contributing anything to Back Door's next album.

Colin explained: 'It's sort of a mutual thing. There's nothing official between us. He's here for as long as he feels happy and we're leaving it

like that but he's not an official member of the band. He's been accompanying us on gigs for the last couple of months.

'I think that working in the big American halls, just three of us and twenty thousand people, we felt another guy would help fill the sound out. We'd known Dave since we started the band and Tony knew him in Australia, so we did a bit of playing together and decided to give it a try. But we want to leave it loose because it's better if you can, none of that contractual stuff and all that'.

Dave played two years with the legendary drummer Buddy Rich, and also did a lot of work with Mike Gibbs and Nucleus. So the possibilities of what he could add to the band are enormous.

Even with the addition of Dave, Ron is continuing to play keyboards on stage as well. 'We play exactly the same as we did before,' he explained. 'In any case the Wurlitzer, which I play, is an entirely different instrument to Dave's Fender. It sounds very much like a guitar, very loud with a pretty twangy sort of sound to it.'

Dave concentrates on one keyboard, which is a Fender piano with 'my own alterations. Most of them are just standard things you can buy and the combinations of them you sort out for yourself. I use phasing effects and wah-wah and things. The piano is stereo but I use two amplifiers and get a kind of odd noise occasionally'. 'I'll drink to that,' put in Ron.

'I'm not particularly versed in the operations of synthesisers,' continued Dave, while everyone was still chuckling. 'I can use them and all that but really I prefer a Steinway grand! When Steinway make an electric piano it's going to be fantastic. But I do like the Fender because it's got feel, it's got a mind of its own'.

Ron Aspery plays a variety of instruments on stage, picking up, putting down and sometimes playing two together after the manner of Roland Kirk. He attempted to list them. 'I've got a King Super 20 alto sax, a Gemeinhardt flute, two curved sopranos the same shape as the alto - one's a Carl Fischer and the other's a Pan American'. Everyone shrieked with laughter at the idea of Ron playing a jet plane on stage!

Does he find it difficult grabbing different instruments in the middle of a number? 'It is difficult, yes.' 'You see,' added Colin, 'he keeps falling over beer crates!'

GETTING THE ELECTRIC BUG

'I tried to go electric once,' Ron continued, as the humour subsided. 'It was on the last American tour. I bought some bugs and everything and I had wires coming down all over the place. I often play two instruments together and sometimes I change hands and play sax with one hand and the Wurlitzer with the other. So naturally the wires got all tangled and bits were coming off all over the place.' He did a spirited imitation of a man tangled in a Spaghetti Bolognaise!

They hint that their new album will be a lot different to the first two.

'We haven't got it all together yet,' said Ron, but Colin and I have been going through the long process of getting together and working out phrases and ideas. Up to now, that is without Dave, we've worked on the principle that someone comes up with an idea, plays it to the others, we all thrash it around, have a fight in the back garden for half-an-hour, throw a few punches - you know what it's like when you think you've got a good phrase and everyone else says, "that's terrible, that is"!'.

'Seriously, though, our biggest policy has been to get rid of anything pretentious. That's what we're mostly afraid of. We tend to play things to Tony and he's probably more objective than us and may suggest we get rid of certain things. We're generally pretty ruthless with each other before we end up with something we think is the best we can do. Nothing has to be new to be good'.

That last remark is perhaps the big clue to where the band's heads and roots are at. 'We don't write any original lyrics at all,' Colin admitted, not in the least apologetic! 'We get ideas from Robert Johnson, Lead-belly, old country blues players . . .'. But nothing on *8th Street Nites* sounds as though it's been ripped off, does it? 'Oh no, they're not, because by the time we do them the way we want them, it's like new stuff!'

BRACKET FOR BACK DOOR

Blues, jazz, rock—must Back Door be placed in a bracket? 'The other week in *Melody Maker* we were in the Blues section,' Ron remarked. 'We'd insisted for years that we were basically a blues band and nobody would ever agree with us.' Was it blues, then, that turned **him** onto music in the first place? 'No, it was jazz, all the good people, Duke Ellington, Charlie Parker.'

Do they reckon they ever have any hope of drawing together the jazz and rock audiences, who seem to be divided by more than just the names, more by the kind of intellectual approach the jazz enthusiasts have towards their subject?

'The Arts Council have subsidised some jazz events for the last two years,' explained Dave. 'This has given a fair number of people a small taste of what jazz is all about. Mike Gibbs, Nucleus, Stan Tracey and people like them have all been using the grant as a means to do concerts but it hasn't really helped the audiences. You see, people who go to pop concerts just don't go to the Arts Council type of events.'

'One of the problems with jazz bands is that a lot of them don't play very often and when they do, they tend to play very much to themselves. I don't think it's intentional, it's just that they don't do it often enough to feel the audience, feel what the people want.'

'Another difficult thing for jazz is that prices are often very high in regular jazz venues and, by the time you've paid for a drink inside, students and people who didn't earn much just couldn't afford it'.



A songwriter called Cole

COLE YOUNGER feels he's pretty lucky. Indeed he is. He's been a songwriter for quite a few years, but it's only in the last year or so that he's been free to pursue his talent properly.

His first single, *Don't Stop*, is a talked disc which combines Bowie style intonation with Ferry style rhythms and stands an excellent chance of becoming a smash hit. The chance for Cole Younger really came when he met his manager. Deciding that Cole was great potential, he provided the salary which enabled Cole to walk the streets of Hampstead in contemplation searching for inspiration.

'Oh, I know how lucky I am to have had the chance to concentrate on my songwriting. Other people I know who write have never had the chance to concentrate on their material.'

Cole was a bass player originally. But he always wrote songs.

'I never saw myself as a singer,' he says, explaining the odd style of the vocal, 'but I really couldn't

imagine anybody else singing my songs now. It seems that the sound of the disc is far more important now than anything else so I hope people will like the vocal style.'

Don't Stop is very much a production piece.

'We mixed and re-mixed that track many times, Phil (Chilton) really has a strong set of production ideas and I'm delighted with his production on the record. I'm going to start my album in the next few weeks, and that's something I'm really looking forward to.'

'I've done quite a lot of recording before, but it's all been demo work, I've never had to get things absolutely perfect for a master. Most of the material for the album is already written and the arrangements are worked out. Some of the tracks on the album are very simple, but others use orchestras and are really quite big productions.'

There is an air of excitement surrounding Cole at this time. He's bubbling with confidence and he gives every impression of being a new star emerging. But what if the record isn't a success?

'One of the nicest things about the set up is that we all know we're going to keep on trying, even if this particular record isn't a hit. My manager has said to me "we're going to make record after record until one does get away" and that's a nice feeling to have.'

Cole has drive, but what is the focal point of his drive, money perhaps?

'Well I want to make money of course, but I principally want to be successful as an artist. If someone offered me the alternative of money or success without money, I'd take the success.'

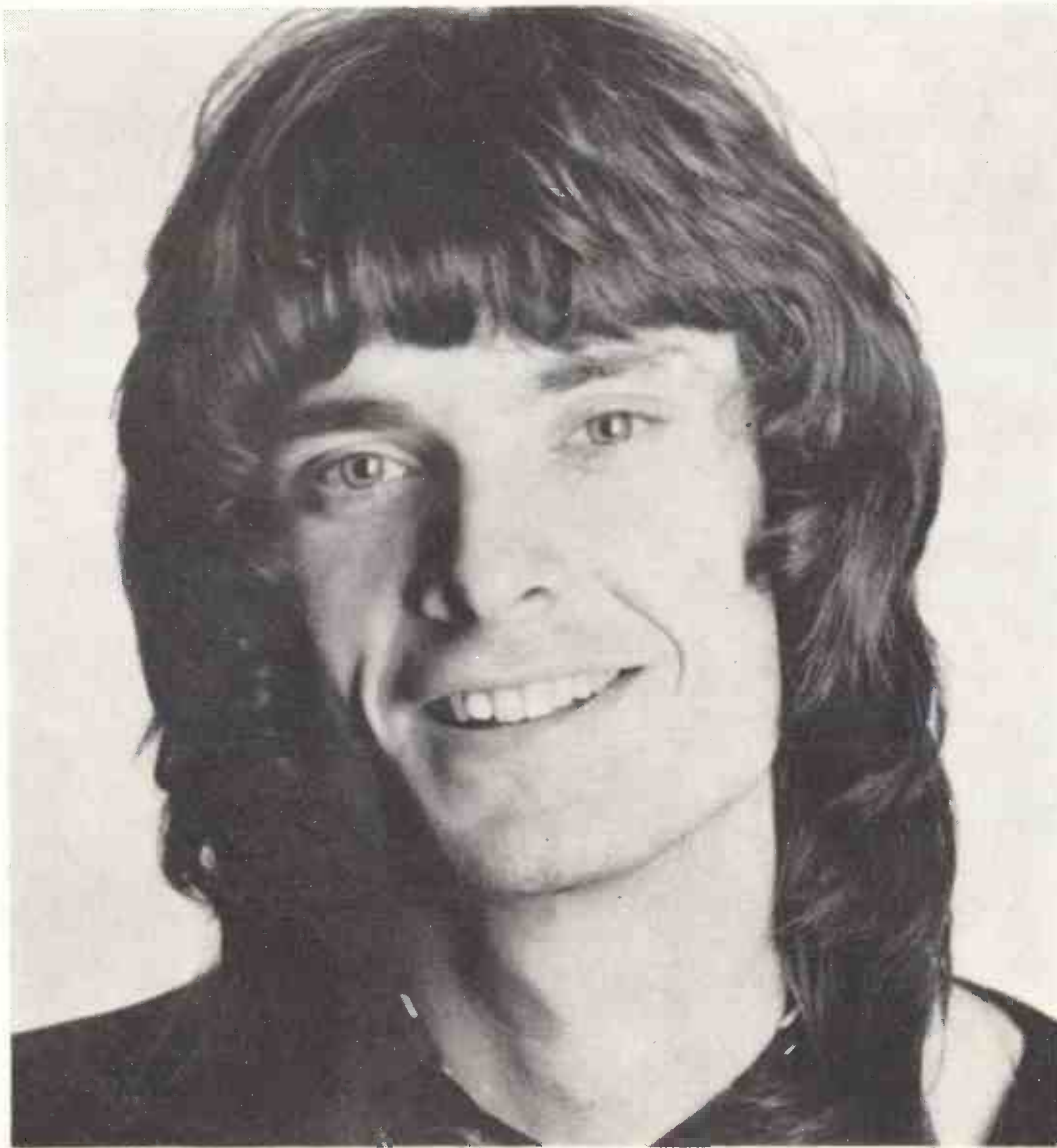
STONE

The organisation behind newly formed Anchor Records (Cole's label) is making sure that no stone is left unturned in their efforts to promote their first signing. Is Cole undertaking any promotional exercise for the disc.

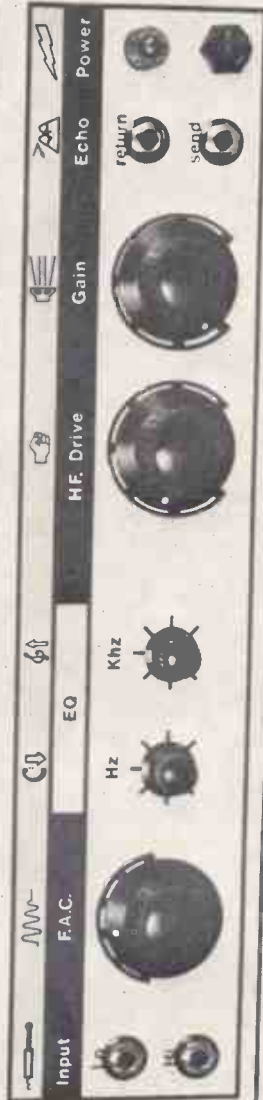
'I'm doing a lot of personal appearances, you know, interviews and that sort of thing, but we've made a decision not to do any gigs until the record's started to move. I've got a band together, and we're recording most of the album with the band, but we've thought about gigging very carefully and we've decided that it would be a waste of time before there was some action on the single.'

But doesn't touring help to break a single?

'I think it may have done at one time, but I don't think it does now. Apart from that, I'm not that happy on stage, I much prefer studio work.'



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album reviews

ALBUM OF THE MONTH



MICHAEL FENNELLY

LANE CHANGER

EPIC EPC 80230

How delightful it is to be able to report favourably upon a singer songwriter's debut album. Reviewers get that sinking feeling confronted by such items, but here's one bursting with life, good songs and good playing and although Michael Fennelly's an American the whole thing was recorded in London.

He's no musical virgin though. He's been with several very experienced US bands (none of whom did anything here) and he obviously decided his talents warrant a solo work. *Lane Changer* is not only the title track it's also an indication as to the slightly schizoid effect on the album achieved by interspersing very heavy, hard tracks with softer ballads. His voice is unique, at times he sounds like Russ Mael, times like Dylan other times like Bobby Plant but he's still himself and will certainly be recognisable with a little familiarity. He's also a bloody fine guitar player and he can pull from his instrument those incredible loose chord sounds that belong to Keith Richard and only a few others. He marries this with a delicacy and understanding of dynamics that makes the album a delight from beginning to end. It's produced by Chris White and most of Argent can be heard in the background.

R.H.

JAMES TAYLOR

WALKING MAN

WARNER BROS, K 56042

As far as I'm concerned, James Taylor has never produced a duff album. Every song has a reason for being – you never feel he's had to work against a deadline to produce twelve songs by three weeks' time.

The superstars are certainly out in force on this album with Paul and Linda McCartney and wife Carly Simon on backing vocals. David Spinozza's production and arrangements have given this one much more of a jazz/soul feel than his previous records and the addition of a horn section gives a lot of funky power to Taylor's songs.

There's really no need for the lyrics to be printed on the back of the sleeve, as Taylor's diction is extremely clear, but his lyrics do make interesting reading, particularly as this set reveal a lot about the writer. We even know he's got a dog called David, because it's mentioned in two different songs! Mind you, whether or not he's got 'a birthmark on my thigh in the shape of Mainland China' is something only his closest friends would know about!

That particular revelation comes from the song, *Me And My Guitar*, an intimate little ditty reminding us that, under the slick arrangements, it's the old James, 'essentially me and my guitar', the James of the Mud Slide Slim days.

Just about the favourite theme of American singers and writers, next to love, is travel, and James is no exception, with *Hello Old Friend*, *The Promised Land* (the Chuck Berry song) and *Fading Away* fitting into the Lonesome Traveller category.

Keyboard player Kenny Ascher plays some outstanding accompaniments, his cool, pearly electric piano notes fitting perfectly with Taylor's understated delivery. The only thing which grates on this album is the use of the organ, which is quite obtrusive at times, particularly at the end of the tender lullaby, *Daddy's Baby*, where the Vox Humana effect is nauseatingly schmaltzy.

The two most outstanding songs are the title song, *Walking Man*, and the haunting *Migration*, which is eerily poetic, with lines like 'Unsung song, how I long to play the changes. Hidden rhythm, haven't I always been your dancer'. However, there is nothing on this album with the instant appeal of *Sweet Baby James* or *Fire And Rain*.

L.R.



BUFFY SAINTE-MARIE

BUFFY

MCA MCG 3517

This is Buffy Sainte-Marie with an image change – cheeky pose, military dress-jacket with nothing underneath and a discreetly displayed boob which even in these liberated times seems to have earned the album more than its fair share of attention.

So much for the cover. Musically there's an odd contrast of songs inside, all but one by Buffy herself. It's the slower meaningful stuff that comes over the best, though there's a tendency towards monotony with the exception of certain tracks: *I've Really Fallen For You*, *Hey Baby Howdja Do Me This Way* and *Generation*.

Buffy provides some contrast by attempting a couple of up-tempo (*Sweet Fast Hooker Blues* and *Sweet Little Vera*) but only succeeds in proving that she ain't no rock and roll singer. The latter is a repetitive dirge, presumably disguised as a rock and roll send-up, with a combination of corny couplets interspersed with a droning 'Havva va-va-va va va' – very profound!

One's left with the conclusion that Buffy's not sure where she's going. Although the smooth string and horn arrangements work occasionally, Buffy's nasal 'folkie' voice seems to be suited to a more ethnic type of backing. Sounds as if she's trying to reach a wider audience but she could wind up losing out at both ends of the market.

D.R.





EARTH WIND AND FIRE

OPEN OUR EYES

CBS 65844

Almost unknown here, Earth Wind & Fire have found massive followings elsewhere and are really a fine band. They blend vocal harmonies on to a tight, funky 'big band' type sound with a very, very percussive feel to it.

The band revolves round lead vocalist/percussionist Maurice White who reacts perfectly with his brother, Verdine, on bass and vocals to bring a lumpy percussiveness to everything they do. Following the U.S. trend of mixing religion into rock, the band have a strong christian flavour – probably a development of their black-gospel childhood days – and although this has made some of their 'messages' slightly suspect, the music is very, very good.

It wouldn't be hard to hear a little of Chicago or Blood, Sweat and Tears in their music, and it would be no dis-service to call them a black version of either. Perhaps the difference is that they don't have one distinctive lead voice, but many less definable, harmony voices. **R.H.**

BADFINGER

BADFINGER

WARNER BROTHERS K.56023

If you feel that you've been totally ignored by Badfinger, I think you've got a little justification. Since their Paul McCartney days, the band have found constant success in the U.S. charts and they sustain themselves in sybaritic ease by the occasional well-planned tour of the States.

They proved how easy our market was to crack, chalking up a couple of remarkable number ones, but then they seem to have shrugged Britain off as hardly worth the trouble of a money-losing tour – or did we shrug them off?

Which ever way it was, the band are still producing exceptionally good music and if you don't expect to see them live, it might be well worth your while listening to this record.

Despite the old complaints about comparisons, the band are very Beatlish. Best track for my money is *Miss You* on side one, but the whole album has a delightful harmony feel to it that breathes understatement rather than traditional overstatement. When the Welsh boys were The Ivies, playing the clubs and pubs around London, they were performing the most beautiful harmonies, but here they've stepped back a little and there's only a glimpse of that. The weakest area on the album is the melodic content. Apart from the track I've already mentioned, little is 'catchy' and you've got to give yourself into the music, it won't leap out at you. **R.H.**



NEIL YOUNG

ON THE BEACH

REPRISE K54014

Neil's on a downer again. There isn't a happy track on this album, which means that there's nothing new! *See The Sky About To Rain* is right back to *After The Goldrush* days in melody and theme and the fact that he employs the talents of David Crosby and Graham Nash on some of the tracks gives a touch of the old CSNY sound.

Of the three 'blues' on the album, *Revolution Blues* is the only one which is really 'blues' in mood, an angry diatribe against glamour, wealth and technology, with some powerful lyrics, for instance:

*'I hear that Laurel Canyon's full of famous stars
I hate them worse than lepers and I'll kill them in their cars.'*

(Here's hoping I heard the lyrics correctly. This must be the only Neil Young album ever to be issued minus a lyric sheet.)

Vampire Blues, although having a bit of fun with the old Dracula idea, still has some miserable things to say, like *'Good times are coming but they're sure coming slow.'* *On The Beach*, the title track, takes up most of the second side. Whether it is about the President, as the newspaper headline clue on the sleeve would have us believe, or whether it is just about a person who feels he is a social outcast, it's a deeply-emotional song accompanied by some beautiful, mournful guitar playing from Neil, wringing tears from his strings.

Overall, though, the album is slightly disappointing in that none of the melodies are strong enough to allow any of the songs to rise to the standard of *Cowgirl In The Sand* or *Old Man*. **L.R.**

JOHNNY BURNETTE

TENTH ANNIVERSARY ALBUM

**UNITED ARTISTS
UA29643**

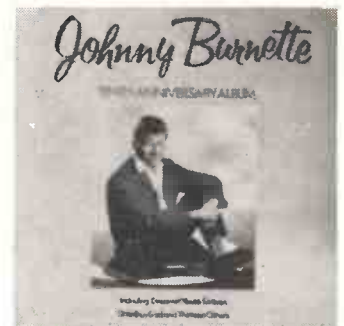
The late Johnny Burnette's biggest claim to fame right now is that he made the original hit version of *You're Sixteen* (1960), which rang the cash registers for Ringo Starr recently. Burnette's hit-making career was a short one and, unlike such contemporaries as Bobby Vee, Paul Anka, and Neil Sedaka, he doesn't leave an epitaph as one of the best remembered-names of the punk rock and roll era.

However, I guess the tenth anniversary of his death in 1964 is a good enough reason to release an album containing, according to John Collis's sleeve notes, 'the best of Johnny Burnette'. 'Of course,' says Collis, 'he did cut some tracks which sound pretty weak today, but none of them are included here,' a statement I have to disagree with having heard the distinctly sub-standard *Me And The Bear*, *Why Don't You Haul Off and Love Me* (chronic), and *Big Big World*. Three bum tracks out of 16 oldies isn't too bad, though, and there's plenty of other stuff here worth hearing again, or even for the first time.

It's easy to see why *You're Sixteen* and *Dreamin'* were Burnette's biggest hits – both are included and stand head and shoulders above the other tracks for commercial appeal. There's also some good bread-and-butter sounds very typical of the '60-'62 pop period here as well, such as *The Fool* (with a lead riff apparently derived from Howlin' Wolf's *Smokestack Lightnin'* of all places), *You're The Reason*, *Cincinnati Fireball* (originally issued as the flip to *Dreamin'*) and *Moody River* – example of a common early sixties songwriting theme – the teen death ballad.

Of the remaining tracks there are one or two oddities, for example, *God Country* and *My Baby*, the movie-epic style arrangement and patriotic sentiments of which sound like a curious anachronism in the context of 1974 pop, and a song penned by P. J. Proby – *Clown Shoes*.

Like so many old rockers, Johnny Burnette had a country-blues-rockabilly background, though it was still a surprise to find material like *Settin' The Woods On Fire* and *Little Bitty Tear* included. Ironically, Johnny displays a considerable talent for C&W, which had he lived, might have got him back to selling records once again. **D.R.**





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A BAND CALLED O

EPIC EPC 80120

O are a new group, in the old sense of the word. They play hard rock competently but without any of the sparkle or relish that is needed to shoulder the opposition aside. The material they write is little better than average and I'm surprised to see that Chris White is the producer, the vocals are all too often lost in a mix which doesn't compensate in any other way.

The lead vocals (I'm not quite sure who handles most vocals) are not interesting or original enough to lead to identification. It's identification that's the current key to success. There's no Bowler hats here, no buck teeth in an Indianesque physiognomy, just a group of average looking guys. The instrumental parts are competently handled and Craig Anders (guitar and slide), Mark Anders (bass and vocals) and Peter Filleul (piano and vocals) all deserve praise for their contributions. Drummer is Derek Ballard . . . Ballard? Wasn't a fellow called Ballard in that Argent group? . . . ah yes, and of course Chris White built his career not a million miles away. Perhaps that explains it.

R.H.



SANTANA

SANTANA'S GREATEST HITS

CBS 6908

There's normally something slightly cringe-making about the *Greatest Hits* album idea. So many semi-famous bands who have had, maybe, two hits put out this kind of record and fill it with a pile of recordings that would normally be gathering dust on a studio shelf.

Happily you can't say that about Santana. If, by 'hit', you mean tracks you hear at every party and wafting out of numerous high street boutiques, then the numbers on this album are hits! *Black Magic Woman*, *Oye Como Va*, *Se A Cabo*, *Persuasion*, all the outstandingly memorable Santana tracks are on this album.

The only trouble is that through compiling the most popular numbers, newcomers to the band aren't given any idea of the sweet, melodic power of Carlos Santana's guitar playing. Only during the opening bars of *Patti* do we hear a snatch of what he's like at his best.

L.R.

ROBERT PALMER

SNEAKIN' SALLY THROUGH THE ALLEY

ISLAND ILPS 9294

An excellent first solo album from the ex-front line vocalist from the late Vinegar Joe. Several of the numbers, which are all Palmer's own compositions bar the title track, were done in just one take and this gives it a certain extra excitement which a lot of 'studio' albums lack.

It was recorded in the States using some top musicians who, unfortunately, are not credited on the sleeve but who include Little Feat's Lowell George on slide guitar. Although strongly influenced by a funky American blues feel, Palmer has, nevertheless, achieved what most people try to attain with a first album - an instant public identification by means of sounding 'different'. It's difficult to pinpoint just how he does it but it's something to do with the arrangements and the way he uses the vocal harmonies of himself and Vicky Brown (Joe Brown's wife), to bring out the best in each number.

The real *tour de force* is Palmer's extended composition, *Through It All There's You*, which takes up half the second side. It's one of those numbers which starts off quietly and gradually creeps up on you and builds up to quite an erotic climax. Palmer said that recording it was one of the biggest buzzes he'd ever had in his life. On the first side *Sailing Shoes* and *Julia* lead beautifully into each other, linked by a drum machine and adding a nice touch of slightly crude humour to a very vital album.

L.R.



BILLY PRESTON

LIVE EUROPEAN TOUR

A&M AMLH 68265

Keeping up with the current vogue of turning uneconomical touring into profitable recording sessions, Bill Preston's got a live album out. In this particular instance, however, there's a very good reason for the release.

Billy is a LIVE performer. I saw him with his fantastic band, the God Squad, a year or so ago and I've yet to be as impressed with anything I've seen since. He's absolutely *riveting* on stage and he must rate as one of the finest live acts in the world, along side The Who, The Stones, etc.

Sadly, he's not quite the superstar everyone thinks he should be and I think the answer to that riddle lies in these tracks. Preston's keyboard playing is superb, but his singing leaves space for improvement. It may be that he's such a dynamic performer on stage that consideration of pitch comes second, but there's several examples of missed notes on this album and understanding that listening to a live album can never be *quite* as exciting as being there, it does tend to spoil the enjoyment.

For all those who've had the pleasure of seeing Billy on stage, this album will instantly recall the vision of that amazing dancer, that amazing keyboard player and, above all, that amazing entertainer and this album certainly captures the real excitement that must have existed on the nights of the Stones' tour, when these recordings were made (Mick Taylor plays lead guitar with the band). It's a suitable tribute to Billy that his act was easily strong enough to push back the feeling from the audience that the Stones were in the wings and make it a Billy Preston concert.

R.H.

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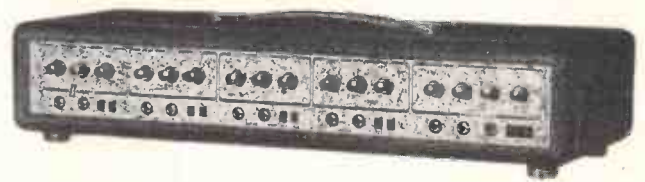
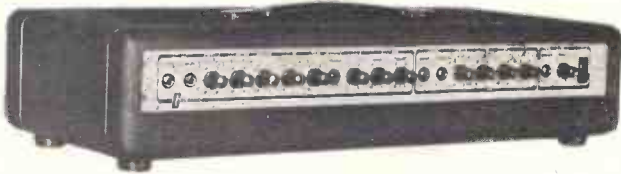
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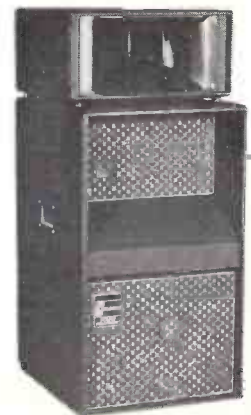
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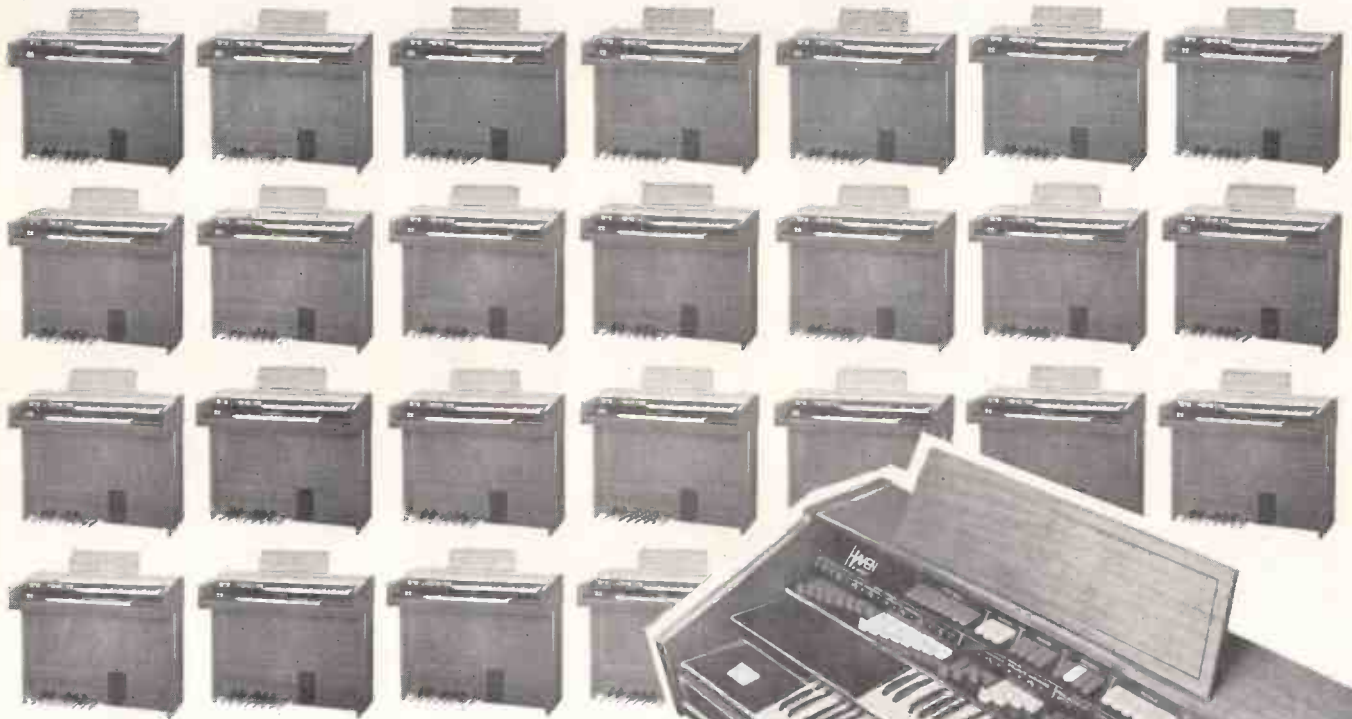
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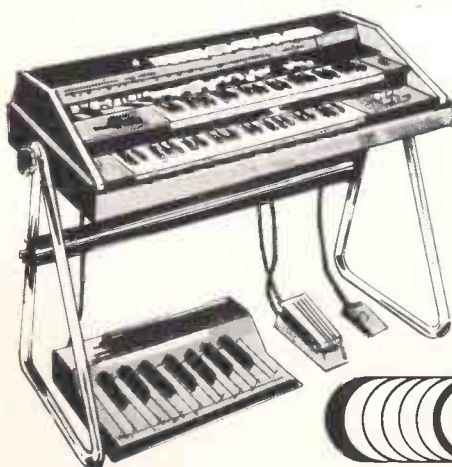
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B.I./10

DAVE COUSINS has weathered the vagaries of the music business so long that the cycles of popularity the Strawbs seemed doomed to suffer no longer seem to affect him – at least not so much.

Dave C. is a happier man now than he's been for a long time. He coyly admits that a certain young lady's more than partly responsible, but he also insists that he's happier with the Strawbs now than he's ever been and he's brimming with confidence that the next winter will see another massive upsurge in Strawb popularity.

To celebrate the recently passed August (and his new found happiness) Dave has bounded into our midst (that's the sort of expression Dave loves to use) bearing a double album of old Strawbs tracks.

Get one thing straight, *Choice*, is not a *Best Of* . . . , but a personal selection of Strawbs tracks that Dave feels represents the music evolution of the band up to date. Gems like *The Man Who Called Himself Jesus* and *Benedictus* (Dave's own favourite track) recall heady days with Wakeman and others and really do indicate the musical influence the band has wielded.

PERSONAL

'I've been wanting to put something like this together for some time. But it is important to realise that it's not a Greatest Hits album, or The Best Of, it's just a very personal view of the way the music and the band has developed over the years.'

A notable omission is *Part Of The Union*.

'Well I feel that really belongs more to John and Hud (Hudson Ford) than the Strawbs although we had a hit with it. They wrote it and sang it so I don't feel it really belongs in the mainstream of our development.'

The Actor, a track from the sadly overlooked Dave Cousins' solo album *Two Weeks Last Summer*, is included on the album and really the collection can be split neatly in acoustic numbers and electric numbers.

The Strawbs have certainly been a developing group if not a breeding ground for talent during their various metamorphoses and some comparison can be drawn between the Strawbs and the John Mayall band. A few years ago the Mayall band was famous only for the musicians it trained, Clapton, Green, Kirwan *et al*, and the Strawbs can be seen as having been eclipsed by ex-

KISSIN' COUSINS



continued on page 35



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kissin' cousins

continued from page 33

members such as Sandy Denny, Rick Wakeman, Hudson-Ford etc. To be fair it must be said that the Strawbs have achieved a prominence that Mayall never did, although their basic fan following originally came from an ethnic audience as did Mayall's. But despite it all Dave's very optimistic.

'I've got past the stage now where I want to make a lot of money out of playing, all I want is a good living. I'm happiest when I'm playing and writing and all that really concerns me is making the music better now'.

Mr. Cousins has always been considered a doom merchant. His early songs spat venom and hate and he rarely smiled at the world in song.

SOUTHALL

'Most of my recent songs have been very happy things, very unlike me. I suppose it's a reflection of how I'm feeling at the moment. There's one song though - I'm putting it on the new album - that's all about the varicosed housewives of Southall, that's very bitter'.

During the past summer most Strawbs have been hiding away in their favourite Devon retreat rehearsing and getting ready to record the follow up to *Hero And Heroine*.

'We're recording at the Manor this time. It's the only place that we can all live together while we're recording. The new album's exciting me quite a lot and I'll be very interested to see how it does'.

The recent Strawbs British tour was only a partial success.

'I was delighted with the way the band played, although we weren't playing to full houses all the time,' admitted Dave. 'We're hoping that the next album will sort that out but in the meantime I hope this record will serve to remind people of our history. I've been thinking of putting an album of this sort together for a couple of years, but we hadn't really done enough. This little flat spot during which we're re-gathering ourselves serves very nicely to release this particular record'.

The lady in Dave's life has been an added spur to his writing in recent months.

'I'm someone who needs to



have new experiences, they feed me and give me material to work on. I love seeing new places, new things. Dave Lambert's not like that, he often says "What do you want to go there for, why don't you stay at home?", but I'm not like that, I want to travel and feel new things'.

RE-BIRTH

Whether or not the Strawbs are re-coiling themselves for another spring into the limelight, or are subsiding after an exhausting and somewhat unsuccessful re-birth, only this autumn will show. Dave

has a natural optimism that's rarely absent - only the death pangs of the Hudson-Ford type Strawbs defeated his spirit for a while - and he certainly seems to believe that Strawbs are going to smash through again this winter. Whether they'll have a distinct image again, as they did in the Winter of '72-'73 only time will show. Perhaps they'll be content once again to rely on the music to cut through.

In the early years the 'music only' approach resulted in the band(s) achieving a limited but totally dedicated following and it was only the assumption of the

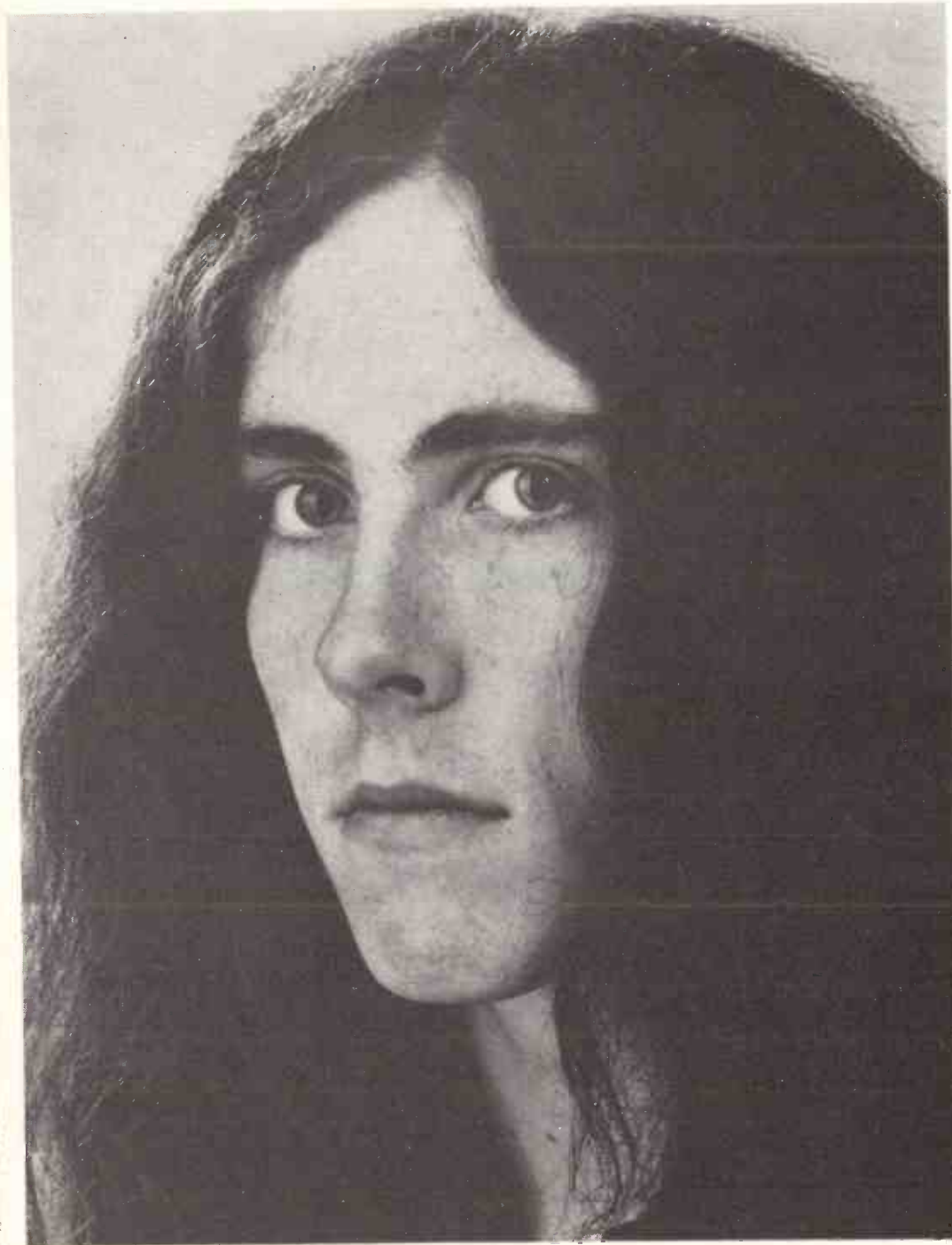
theatrics that woke up the slumbering dull mass of the populace to the talents that lay behind the glam. It was so obviously false - Mr. Cousins camping it up in sequins could be nothing else - but it served its purpose.

APPEAL

If we are to believe what Dave says now, 'the big money' has lost some of its appeal for him. But his record company, managers, etc., to say nothing of the rest of the band, may have other ideas, and we may see a very definite, clear-cut image type Strawbs emerge.

PLAYER OF THE MONTH

JOHN GRIMALDI



BY the middle of August, it was official. 'Argent Sign New Member,' the weekly music papers revealed. Argent had announced the signing of a new member, 19-year-old John Grimaldi of St. Albans. Before you scan your memory for a band called St. Albans, read on. John Grimaldi is from St. Albans. He lives there, and his only former band was a semi-professional, jazz-influenced group called Flux, who have since disbanded.

It is not unheard of for virtual unknowns to step into well established bands. Indeed, it's less than a year since David Coverdale joined Deep Purple, abandoning obscurity for fame and fortune. Not unheard of, mind you, but pretty damn rare, and a sign of at least mild distress.

Consider Argent for a moment. Where have they been for the last year? A brief chronological look at the band's recent history reveals a period of treading water. Their album *Nexus*, released last spring, was recorded before Russ Ballard's decision to leave. Shortly before the album's release, and after Ballard's decision to split, Rod Argent told Beat Instrumental that *Nexus* had 'a much stronger sense of direction for a start... Russ and I usually move in different writing directions but this time we found we were working towards the same ends a lot more than usual.

'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... Some of the people who prefer our straight-ahead stuff mightn't like it.'

BALLARD

Like Russ Ballard, just to name one about five months later?

Rod continued, 'There's certainly mixed feelings in the band regarding getting our next single out.'

Nexus seems to have been the calm before a relatively decisive but amicable storm. The differences were serious enough to warrant a split, but not to damage a relationship—Rod has played sessions on Russ Ballard's new album, and everyone is happy.

Not surprisingly, the happiest of all is Argent's new lead guitarist, John Grimaldi. The story of his entry into the band is a dream come true, with just a few of the practical implications familiar to students of the rock world. For a fairy tale kick-off, John got in touch with Rod Argent by ringing his home telephone number, which was then in the directory. Rod

knew of him vaguely, because John and Flux had played the St. Albans' Civic Hall as the warm-up act at an Argent gig.

But no bells rang yet, apart from those in the telephone. Rod and the remaining members of Argent were going through the tapes of hundreds of aspiring guitarists, and it wasn't until Mrs Argent reminded her husband that John received an audition.

'I went to the audition,' John told me, 'But even afterwards I was psychologically against letting myself think I had a chance.'

There were 150 other guitarists given the same brief audition, and as Rod told me, 'From these we selected a much smaller number for longer, more thorough auditions. We were looking for three basic things—technical skill, of course, was important. But we were also looking for imagination and creativity, and finally, we wanted someone sympathetic with the band and the direction we're taking.'

SKILL

It should astonish no one that a band of Argent's calibre were left with five or six guitarists of considerable technical skill and commendable imagination and creativity. The last hurdle, sympathy, was the one they watched most closely. John and Rod both agree that they have great hopes, now that the band has a 'firmer direction'. They are definitely 'aiming toward a point', but they found it difficult to put into words exactly what they meant by 'firmer direction' and 'mature sounding' their own description of the new sound.

Inevitably, the attempts at more careful definition led the conversation back to Argent before the recent split. 'When you have two writers, working in opposite directions,' Rod began, 'everything turns into a compromise, and the quality of both tends to lessen.'

'Russ is doing an album of three minute songs—it's a pop album and it's fine. But we're looking for something a little fuller, richer perhaps, and allowing for deeper progressions.'

If it's beginning to sound as though the one thing that Argent all agree on is that they don't disagree, that's pretty much the feeling I have at the moment. Admittedly, they must be drifting away from the singles' market, but that's neither news nor what they mean, exactly, although it's understood. Argent are, in short, of a single mind. Indeed, no band can do anything worthwhile unless everyone is working together with heads, hearts and hands to con-

tribute all they can.

Certainly, Rod Argent will be the principal writing influence within the band that carries his name. John told me that he 'would like to write some songs in a while, but first I want to get settled in. I really want to be totally absorbed in Argent before I try to write anything.' So what will John Grimaldi bring to Argent? 'He's one of the fastest guitarists I've ever seen,' Rod told me, 'but he'll be expected to contribute more than speed.'

In my short conversation with him, he seemed intelligent, aware, modest, and extremely poised for a 19 year old yet to make his first appearance with an internationally known band.

'When we first started talking about a new member,' Rod told me, 'I thought, "Wouldn't it be great if we could get someone who was a bit younger?" We're all ten years older than John, and it's always better to pick someone who's younger, even if he's unheard of, than someone who's been around awhile. If you're 25 or 26 and unheard of, even on the grapevine, there's usually a reason.'

In John Grimaldi, Argent have caught a number of qualities. His enthusiasm for the band and the future is obviously great. He agrees completely with their direction, and is looking forward to touring for the first time, especially in America.

But just to be a trifle cynical for a moment, Argent have gained just a few things besides John's youth, enthusiasm, energy and freshness. They also have his innocence, his flexibility and certainly his initial obedience. Just as one example, how the hell can you successfully argue a musical point with someone who was breaking with the Zombies when you were only eight years old? Even if you have the guts, why indeed should he *have* to listen?

BREAK

At the moment, as John told me, joining Argent is 'The ultimate break. At the time I first auditioned, Flux were hoping to get a recording contract. I think that, if I had stayed with them, it would have been a mistake. If I had continued, I would have probably ended up on the jazz circuit.'

At any rate, Flux disbanded shortly after John's second audition with Argent, and, having finished his last year at art school, failing to make it would have meant the dole and retreat to Cornwall, to rehearse and write alone. Not surprisingly, then, does John consider this step 'The ulti-



Rod had to choose from 150 guitarists

mate]break', and for lots of reasons. To begin with, in addition to his Gibson S.G. Pro, he'll soon own a double-necked Hayman, and a 12 string as well, all courtesy of Argent.

Equipment will not be a problem, and Argent will soon supplement their already complex stage sound with another Moog, as well as another Mellotron and a sequencer, and a Hohner electric piano to add a more percussive sound to the existent Fender Rhodes stage piano. An extra bonus is the closeness of Argent's human relationship. 'One of the most shocking things about joining is the togetherness. The members of the band and the roadies, everyone seems to get along really well.' That will be important in the coming months, especially during John's first tour with the band, beginning next month.

Until then, it's a life of rehearsals, recording and adjustment. During the waiting period, John is on retainer. Once the band goes on tour, and once his name is on an album, he'll get his equal share of the band's earnings. Unquestionably, the future is looking pretty rosy at the moment. Everyone is satisfied, and there is an obvious personal respect growing between John and Rod, bass player Jim Rodford and drummer Bob Henri.

John's talent is unimpeachable—the auditions were thorough,

more like examinations than auditions, with their set pieces, improvisations and more than a little of his efforts recorded for consideration after his departure. The kid has what it takes.

So far, so good. It doesn't seem to have occurred to John that Argent could ruin him. Certainly, if it happened it would be unintentional—Rod Argent is a sensitive, humane and considerate man. But sensitive, humane and considerate men have, almost in spite of themselves, sacrificed other men's careers to 'firmer directions' before, and wept bitter, genuine tears afterwards.

LOYAL

John will have to be good, dependable, loyal and strong. If he fails, who'll care? None of the hundreds that will audition for his job. Argent will care, but they'll soldier on.

And John will care—about where and for whom he'll work, and at what level, because it's never as good on the way down, and failures don't last very long at the top. They stink, and it's not the sweet kind of traces that successful bands chase.

What happens to John Grimaldi, the kid from St. Albans, and Argent, the band that picked him, is the property of the future. An album next year and a tour this autumn await our attention.

But, like I said: so far, so good.

BAIBE RUTH...



HAS there ever been a band yet whose career has run smoothly from first gig to gold disc? If such a phenomenon exists, the band would doubtless be in the Guinness Book of Records! Babe Ruth aren't.

The expression 'fits and starts' just about sums up the method in which their career has progressed since the time Alan Shacklock started his four-piece all-male band up to the inclusion of Jenny Haan as lead vocalist and the trials and tribulations that surrounded the making of their last album.

The record was called *Amar Caballero*. It's a strange collection of songs and instrumental work ranging from the classical Spanish inspired title track to jazz influenced numbers and straightforward pop-rock like *Cool Jerk*. In retrospect the band, too, think it was a bit mixed up and lacking in direction.

'When we recorded it,' related Alan, 'we didn't have a drummer or a keyboard player, having lost the drummer due to problems within the band and our pianist to the Divine Light Movement. He was a fantastic player, too - he's the one you can hear on *Cool Jerk* and *Amar Caballero*.

'Chris Holmes replaced him and then we managed to get hold of our new drummer, Ed Spiveck, just as we were getting the album together. He had only had our first album to go on, with regard to our style, and when he came in at the sessions he just didn't know what was happening. But he managed really



...GROWING UP

brilliantly because he's an amazing drummer with lots of black influence and he's worked, with people like Graham Bond and Pete Brown the guy who used to work with Jack Bruce.

'In fact, he's got so many different styles that when he joined, I must admit I freaked out a bit and started writing all these different types of things.

'That's why the album is a bit mixed up. We were all jumbled up in our heads with only three people in the group and every track sounds like a band who could be doing that sort of music but it doesn't form an identity. I think a lot of people were saying that it was a bit flash and clever. What we are trying to do now is to form an identity as Babe Ruth.'

Alan started his musical career messing around on blues guitar when he was about eleven. Then he decided to go to music college 'to learn properly. I went to the Royal Academy for three years and I still work some classical music into our act. When I left there in 1971 I formed my own band called Shacklock and we did roppy gigs in London.

'At the same time Rick Wakeman was trying to get Gryphon off the ground but couldn't get any managers interested. Mind you, they're doing all right now!

'To get back to us, we clubbed around and we knew Roger Dean who does the sleeves for the Yes albums. He put us in touch with E.M.I. and luckily they signed us up. Roger did our first album sleeve for us, a kind of space-age baseball game after our name, Babe Ruth, the legendary baseball player. The record went down very well in the States, but when we went over there for our first tour, people came up to us and said they had bought our record because they were fans of Roger Dean, not us. He's really got a cult following over there!'

Alan had just received the news that *Amar Caballero* was second best seller on the east side of Canada. 'All this sort of news is encouraging at this stage, when the band's not too big,' he remarked. We were waiting for Jenny Haan to arrive and he decided to fill in some of her background.

CONCENTRATE

'She should really be telling you this herself! But what happened was that the guy at E.M.I. suggested that I should concentrate on guitar and get a front man. We never thought of a woman. My idea was to have two lead singers, like Spooky Tooth, for instance. So I placed an ad in the music press and got about seventy replies.

'When you audition, you always get the Paul Rodgers', the Mick Jagers, the Jon Andersons and none of the male singers were all that original. You need to be something that's a little bit different. Jenny rang up and sounded nice on the phone, not like some of the guys who's first question was, 'what's the bread like, man?'

'Although Jenny had sung with a few local bands back home, she'd never been with anyone really big and she came over here when she was about eighteen to try and get into a group. I think she was working as a secretary when we auditioned her!

'She was easily the best. She's got a fantastic range in her voice and she danced about and we all really enjoyed it.'

It was after Jenny joined the band in early

1972 that a buzz started getting around that they were well worth hearing. They went on a big promotional tour and, just as their popularity was gaining momentum, the hassles started which practically knocked them right back to where they started. But, unlike many bands who would have split under the strain, Babe Ruth have had enough faith in themselves to keep going and reform and now, after a highly successful tour of Europe with Uriah Heep, things are slowly getting going for them in Britain again.

I saw them at the Marquee in London recently and they had the place packed. Jenny and Alan were in full control of the audience, alternating rousing them with Jenny's hard, driving tones and then lulling them with a classical guitar break of Alan's or a glimpse of the other side of Jenny's voice, the soft, sexy purr. She never stands still on stage, this chick. If she's not dancing, she's swaying close to the mike, with her head and body wreathed in a hooded dress like some seductive nun out of *The Devils*.

If the BBC won't play your record you've had it

But still, in spite of the fact that the following they had a year ago seems to be rediscovering them, Alan thinks the band will have a lot of problems breaking in Britain.

'Unfortunately, in this country, with a band like us it's very, very hard to break. If the BBC won't play your record, you've had it. It's almost impossible for a band to get off on its own merits. The days of going round Britain doing a tour and slogging away till you make it are all over. You can't create a following here by touring any more, although you still can in the States.'

Round about this point in the conversation Jenny rushed in and exclaimed breathlessly, 'I've managed to get here as it's finished!' However she plunged straight into the topic we were discussing with great vehemence.

'We did some really big dates in Europe and America, about ten thousand people, and people really did get off. I was amazed at the way we went down on the Uriah Heep tour and then you come back to England and you're feeling so buzzy and you really want to go on and play some more and turn some more people on, but it's so one-sided. People here don't get excited about music any more. They go to hear a band to pick holes in them, not to enjoy themselves any more.'

Now who else has been saying that recently? Practically every British band at the moment seems to be feeling the same mood of anti-climax. Alan Shacklock agreed.

'It's just like when I was at music college. You have to give lunchtime recitals to audiences full of guitarists watching for bum notes. That's why England's losing so many bands to the States. It's not the fault of the groups - we

really try!'

Jenny is a very pleasant and extremely forthright lady. She's not out to shock, not into boozing and being butch on stage, not in the slightest bit aggressive or trying to be one of the boys. Nevertheless, she's a bit fed up with the general attitude towards girls in the music business.

'Everybody's always asking me about Women's Lib, and do I wear a bra. I even got asked to pose for a spread in *Mayfair*. I'm not frightened of that, I mean, what's a body anyway? But woman has resorted to that, to cashing in on her looks, for so many years now that we've been laughed at and kept down.

'Men don't - how shall I put it? - prey on their own sexuality the way women do. That's how women have always got their way in the past and I think it's about time they started owning up to themselves.'

And in the music world? 'It's true to say that female rock singers are not respected like the men. You don't hear people saying, "let's go and hear so and so, she's great."'

Yet Alan mentioned earlier that they find they get many more men in their audiences because of Jenny. Does she think they come to ogle her rather than to listen?

'Unfortunately, yes!' was her emphatic reply. 'It's only then, after they do come and listen to the band that they go away thinking, "bloody hell, it's a good band." I could go on for hours...'

But it's not Jenny's voice alone that makes this such a good band. It's the way they all work with each other, embellish each other, underscore each other, that makes it so musically tasteful as well as forceful. At present Alan is writing most of the band's material, but Jenny is working hard to get a collection of songs together, too.

Alan takes his playing so seriously that he tries to get in a few hours' guitar practise every day. He certainly has enough instruments to choose from in his collection.

'I've got a maple neck Fender Stratocaster which I had done up for me specially with three switches on the finger plate so that I can have three different pick ups. A guy up North in Huddersfield did it for me. He put a new neck onto a 1960 body and the action's really nice.

'Then I've got a Gibson 345 which I never take out. I've had it for ten years and it's got great sentimental value. I use it sometimes for recording. I use a black Les Paul Custom on stage and I've got a Japanese acoustic guitar - I don't think it's worthwhile taking a valuable, expensive Spanish guitar on stage, you'd only get it knocked about. I studied lute for a year but I sold it, it wouldn't fit into the group. Even the Spanish thing is taking it a bit too far!'

They'll be starting on their next album soon. Let's hope it won't be dogged by disasters like the last one, when, as well as the personnel problems, the band were involved in a bad car accident right in the middle of recording. 'I think our next album will be more an extension of the first, rather than *Amar Caballero*,' said Jenny. 'That had a stronger direction and is more like what we do live.'

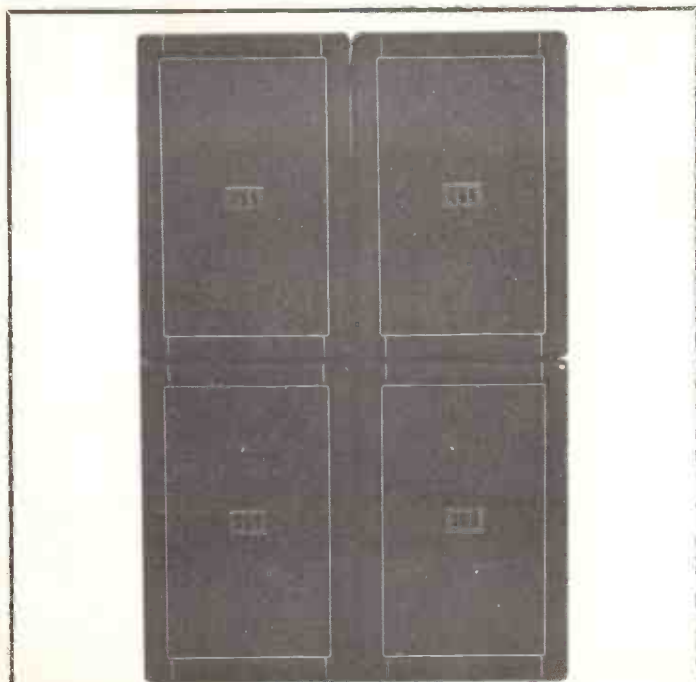
'After all the hassles,' added Alan, 'I think things are just picking up for us again in Britain. But the trouble is that people have so much respect for the old groups who keep on going. They're all hanging onto The Who and Clapton but they're not trying to get anybody new up there.'

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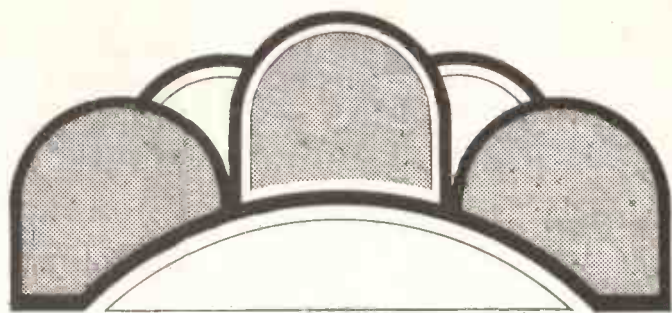
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STUDIO PLAYBACK

BRUCE & BAKER AT SCORPIO

JACK Bruce and Ginger Baker working together again! The reunion of the two ex-Cream geniuses occurred at Scorpio Studios recently where Bruce has been finishing off his new album for Mainman. Also using the studio round about the same time was Mick Ronson, recording an album, and Bruce and Baker got together for overdubs on some of Mick's tracks. It was the first time they'd

played together for over three years, but there's no rumour of any major project between the two of them in the wind.

Supertramp's album which was recorded at Scorpio recently should be in the shops by now and Prelude's latest album will be out later this month. Scorpio hope that their expansion to 24 track will be completed by March next year.



Jack Bruce - recording at Scorpio



Baker's recording with Bruce again

MARQUEE HITS



Medicine Head

MARQUEE Studios have been celebrating quite a few hits lately. Amongst the chart-sensations recorded at Marquee were Barry Blue's *Miss Hit and Run* and Kiki Dee's *I've Got the Music In Me*, engineered by Geoff Calver and Phil Dunne respectively. Kiki's latest album has also just been recorded at Marquee, co-produced by Gus Dudgeon and Oliver Franks.

Medicine Head recorded their new album at The Manor but returned to Marquee to do all the mixing and also recorded their new single there. *Who Do You Do* star Starr (Freddie, we mean!), came in to record his current album and single.

On the technical side, Marquee Studios have just installed some of the scientists' latest 'toys', Kepex units and digital delay units.

BROWN & SARM

IT'S good to see Duncan Browne back in the studio again. After becoming highly rated as a guitarist and songwriter with his single *The Journey*, he disappeared from the limelight but, as he's been spending some time in Sarm Studios lately, putting down some numbers for Andrew Oldham's production company, here's hoping he'll have a new record out soon.

Mike D'Abo's album has now been released and he is back in Sarm recording some new material. Les Reed has been in recording some new material with Ann Odell of Blue Mink fame and Barry Blue has just recorded a new single.

French recording star Renata has been doing some work with Jack Wensley for Pilgrim Records, Terry Noon has been producing

tracks for J. Vincent Edwards, Kenny Young has been in recording some new material for a possible single, and Carl Simmons has just recorded a new single produced by Dave Dee.

There have been quite a few new bands in Sarm recently. These include Humphrey, who have recorded an album for Virgin Records, produced by Steve Lewis and Rocket, who are recording for a new label called Stallion, and are being produced by ex-Warhorse member Nick Simper.

Among the more way-out bands in Sarm recently were the Twentieth Century Steel Band, a 12-piece steel band in which the various drums imitate the sounds of bass, guitars, etc. The result should be unusual, to say the least!



Mike D'Abo



Ann Odell

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ROXY AIRS



Bryan Ferry

ROXY Music are due to release their fourth album round about now to coincide with their current tour. It was recorded at Air London and engineered by John Punter. Air London has seen a lot of famous faces over the last few weeks. Sparks were in, recording their new album due for release next month. It was produced by Muff Winwood, who also produced yet another album which was recorded at Air London recently, the latest from the Sutherland Bros. & Quiver, entitled *The Beat of the Street*, which should be in the shops round

about now.

Ralph McTell was in, putting down tracks for a projected new album and so were Liverpool humourists, Scaffold, choosing their follow-up single to *Liverpool Lou*. Cockney Rebel have been laying down backing tracks and Kiki Dee has been doing some overdubs.

Billy Cobham, Tony Christie and The Drifters have all been doing some mixing work at the studios and expected in shortly after our phone call to the studios were Mott The Hoople, to lay down some album tracks.

PLANXTY WITH EAMONN

PLANXTY member Donal Lunny was in Eamonn Andrews Studios in Dublin recently producing a session for an album by Irish band Spud. Donal himself recorded some traditional music for a film. The Irish Department of Education paid a visit to the Studio to record several school programmes for radio.

Amongst those who have recorded singles there recently were The Dixies, Stage 2, and Big Time. The Swallows finished off recording work on their new album and Johnny McEvoy, The Everglades and The Cottonmill Boys have also been working on albums recently.

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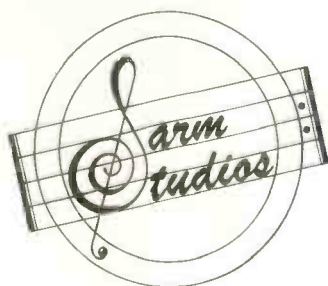
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STUDIO SPOTLIGHT

ROCKFIELD REVISITED

ROCKFIELD is more than just a studio, it's a way of life. Rockfield is, in fact, a village.

Slumbering two and a half miles north west of the delightful Wye Valley town of Monmouth, Rockfield is a little farming community which has sprung to unlooked for prominence in the rock business because of the activities of the brothers Charles and Kingsley

Ward on their farm, 'Camberley'. 'Rockfield was the obvious name for the studio, wasn't it?' grins Charles with the most lyrical of the South Wales accents. 'When we first started people just talked about going down to Rockfield, meaning the place like, and the name sort of stuck.'

The success story of Rockfield Studios bears more relation to a

Hans Andersen fairy tale, than a smoothly oiled business venture. But then perhaps the rock business has more than its fair share of fairy tales.

RECORD

The Brothers Ward were firstly musicians. Whilst Dad worked the farm, the boys played with rock bands in the South Wales area, eventually coming to London to record with the ill fated Joe Meek (remember 'Telstar'?). Despite several releases their efforts brought them nothing but despair and the brothers returned to their Welsh farm—somewhat disillusioned—to return to their age old labour. But did the answer lie in the soil?

'We didn't stop being interested in music and in groups, you know,' said Charles, 'We started helping some local bands out by letting them rehearse in the out-buildings here, and then we thought that we might like to make an amateur recording of what they were doing.'

The 'outbuildings' at Camberley are somewhat extensive. The basic farm's around four or five hundred years old and various bits were added over the centuries. The first recordings were done in an old building that adjoins the main farmhouse, the original function probably being a small barn or store house. More by luck than

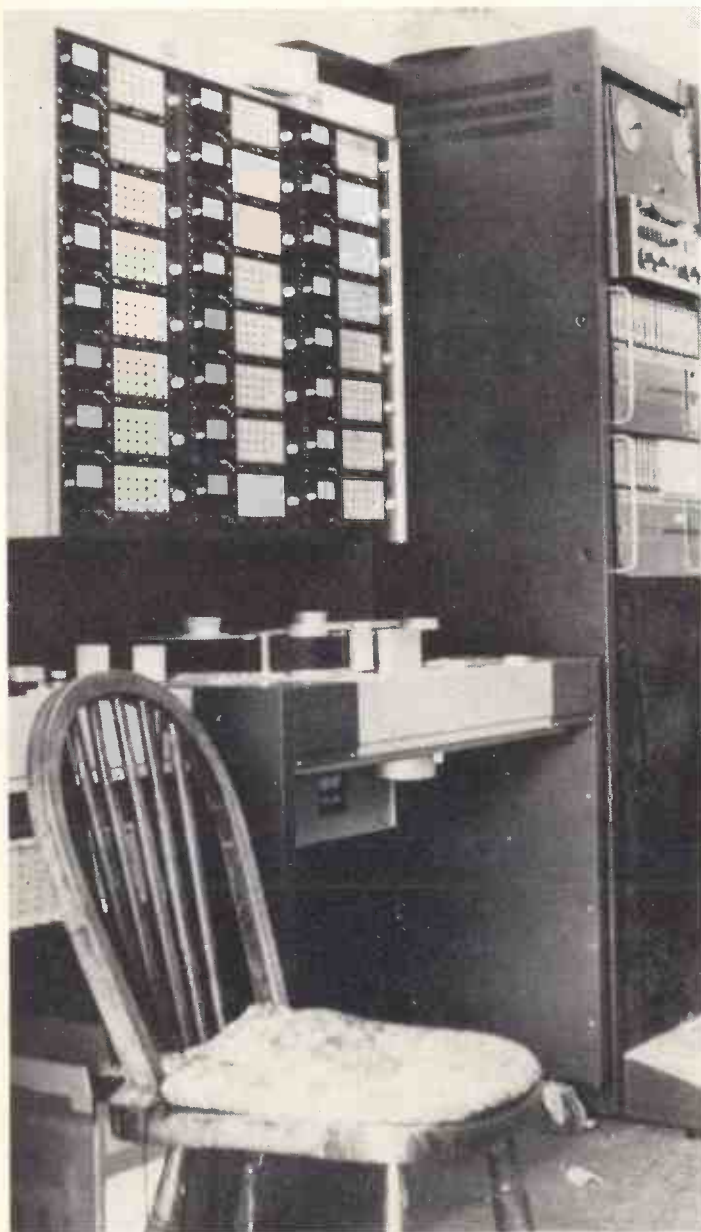
judgment the building had a perfect acoustic. With this incentive the Brothers slowly began expanding their idea and, as might be imagined, the thing mushroomed and quite enough business came in during the latter part of the sixties to keep the centre operating on demo lines more or less as a spare time hobby for the brothers. They were the engineers, the maintenance men and the window-cleaners in the early days. On top of that there were 70 head of cattle, numerous other fowl and beasts and more than a few acres of wheat to be attended to.

The farm's 100 acres, quite modest as farms go, but, even with modern labour saving devices, a gruelling slog from sun up to sun down.

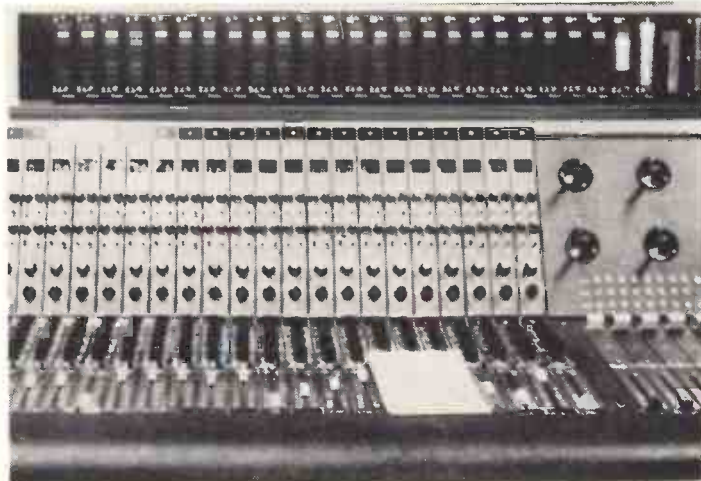
FARMING

'Do I still farm?.' Charles countered my question, 'Who can make a living out of farming?' Perhaps that explains why in 1970 the studio went eight track Studer with decent equipment, then sixteen and now—very recently—24 track.

Yes Rockfield is now 24 track. The giant Studer (there are very few 24 track versions in the country) stands obediently at the back of control room No. 2 (yes there are now two studios) and Rockfield offers the most advanced degree of technical sophistication in a setting that's the opposite.



The new 24-track Studer



Part of the massive Rosser desk in Studio 2



Control Room No. 1 Studio

Technical sophistication and personal sophistication don't go hand in hand. A session at Rockfield is as far away from London (or New York or LA) as its possible to get and within a few hours of arrival the tensions of the motorway drive (M4 or M5) slip away and you're readjusting to the pace of Welsh farm life.

CLOCK

In London you're aware of the clock ticking away (and your money with it) but at peaceful Rockfield only the music and the scenery matters.

Since 1972 there have been dramatic changes at Rockfield. A quadrangle of cottages, horse boxes and stables has become the main centre house studio No. 2, three small self-contained apartment units and a large cottage. All the living accommodation has been fitted out with showers, full



Modern news-type living accommodation

kitchens, central heating, etc. and the whole place looks more like a groovy London mews than the quadrangle of a farm.

Studio 2 is larger than studio one. It's here that the 24 track resides and the studio throbs to life through a 24 in, 16 out Rosser deck. Fully Dolby facilities are installed and main amplification by HH powers two dauntingly large Cadac monitors. Full quad facilities are provided via 12 quad pots on the desk and visual light VU meters are installed. Other machines in the studio are 2 track Studers and a Revox.

ENGINEERS

Engineers at Rockfield are Dave Charles (formerly with Sam Apple Pie and Help Yourself), Vic Smith and Pat Moran and maintenance is looked after by Paul Lindsay. These days Charles and Kingsley concern themselves with the running of the studios rather than engineering and they are proud to mention that recent bands visiting Rockfield have included Queen and Man.

HEAVY

The studio rightly has a reputation for being a 'heavy' studio. Classics that have come out of Rockfield include Dave Edmunds *I Hear You Knocking* (do you remember all the publicity about that track being recorded in a barn in Wales) and various US bands like the Flaming Groovies and Todd Rundgren tend to fly in for an album or two.

Rockfield's success is certainly unusual, but it reflects the eccentricity of the music business faithfully. Perhaps in no other industry would so much have been achieved so pleasantly.

RAY HAMMOND

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Microphone for Soloists

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INSTRUMENTAL NEWS

MACINNES RACING

IF YOU'RE a motor racing enthusiast, you may have spotted a brand new Van Dieman racing car on the circuits. It would be difficult to miss, in fact, because it's painted brilliant orange and purple, the colours of the Macinnes Amcron Racing Team, newly formed by Macinnes Laboratories. The expert they've signed to drive the car is Matthew Argenti, of Formula Ford fame and he has already had an outright win for the firm with his very first race! *Beat's* Assistant Editor Del Robinson was

amongst the guests who assembled at Snetterton Race Circuit to congratulate Argenti.

Since then, Macinnes Amcron Racing have scored up further successes. At the time of going to press, Argenti was lying sixth in the STP National Championship and an Alfa Romeo, driven by Jon Dooley, which they entered in the recent Avon Motor Tour of Britain, finished third in class and fifteenth overall out of over one hundred entries.

Alfa Romeo (Gt. Britain) Ltd.,

marked the occasion by sending out a poster to all their U.K. dealers picturing the Macinnes Amcron Racing Alfa. John Dooley was then sponsored by Macinnes in the National Triplex Championship for Group 1 Production Saloons.

Macinnes welcome all Amcron users, both current and potential, to come and say hello to the drivers in the paddock at any circuits where the team are appearing. A list of entry dates is available from Macinnes Laboratories Ltd., Macinnes House, Carlton Park Industrial Estate, Saxmundham, Suffolk.



SAI DEVELOPMENTS

IMPROVED speaker and horn units have been fitted by SAI to their Eliminator range of monitor cabinets. The standard Eliminator bin features a 15 speaker coupled to a 55 Hz folded horn which is front loaded, with the rear of the speaker coupled to a sealed cavity, providing, say SAI, 'less distortion and better frequency response'. An Electro-Voice mid-range horn and driver are provided giving a frequency response up to 10,000 cycles with variable attenuator. Bass bins are available in three models: MP 1000 - 1 x 15 in. speaker and two horns for disco or PA; MP 1001 - 1 x 15 in. speaker for PA bass guitar; MP 1002 - 1 x 15 in. radial horn for PA disco.

SAI also report increasing sales of their Professional cabinet range, particularly in Eire and on the club scene - SAI units have recently been installed in the Coconut Grove in Liverpool. 'Working

B.I. INSTRUMENT REVIEW

THE OVATION BREAD WINNER

THIS IS one of the most exciting instruments I've had to play in a long while! I wasn't impressed with the body initially, it looked funny and was difficult to stand against the wall (not that you should ever stand a guitar against the wall . . .). All my reservations disappeared as soon as the guitar was plugged in.

Presumably the body design of this solid is Ovation's attempt to illustrate visually just how revolutionary this guitar is. It's a revolution mainly because of the FET pre-amp that's lodged snugly in the body and the fact that this system combines with a guitar that plays really well defeats all purists attempts to point and scream 'gimmick'.

Despite the shape the guitar sits on or balances perfectly against the body and the neck and

action has to be the finest to be found. The amount of treble available is absolutely staggering - certainly a direct result of the pre-amp - but yet the bass is still rich and full (achieved without volume loss).

The Schaller machine heads are smooth and low-g geared and hold a string very precisely. The ebony neck is only slightly convex and I've never felt more instantly at home on a guitar than I did on this instrument. The frets are all easily playable right up to the 24th fret (very rare) and although the action was amazingly low, no string buzz or rattle was evident.

The pick-ups outwardly resemble the old Burns tri-sonic units, although their performance is very 1974. They really are very powerful and it's possible to trim their output via a small internal

potentiometer to give either the neck or bridge pick-up extra volume. The controls are surprisingly simple. There's only a volume, tone selector and mid-range control and they're all in a very convenient place on the front plate.

The bridge is a cast iron unit fixed solidly to the body and the strings pass over nylon bridge heads which are individually microadjustable for individual string height and precision tuning.

Perhaps the most interesting control on the guitar is the mid-range switch which filters the mid-frequency wave band and allows either a boost or reduction in this most important area. For a combination of reasons this is one of the most versatile instruments I've played. The response to individual strings is crisp and clear - even during heavy chord work - and really whether you're playing biting rock or mellow jazz, the Ovation solid must rate as a top contender.

As you would expect the neck is fully adjustable (normal truss rod, Allen key at nut) and the pre-amp requires very little maintenance.

Power for the circuit is provided by two small batteries located behind a metal plate in the back



of the instrument and Ovation claim they'll last a year of average playing. The pre-amp is automatically switched on only when a jack plug is inserted.

When you're buying your next guitar, go out of the way to try an Ovation solid. **R.H.**

bands are now demanding higher quality, professional standard equipment,' comments SAI's Bob Dewhurst, 'And more and more groups are showing an interest in featuring lights in their act. For the band or the D.J., we've produced our Group Lighting unit which has four independent faders, enabling colour control of up to 1,000 watts per channel.' Any or all of the channels can be selected to provide a pulse effect which is variable according to the setting required by adjusting the pulse speed slider. The unit can be used as a pure dimmer control and also by selecting the sequential button, the four channels are switched in sequence at the speed required.

ARGENT GET R.S.D. SYSTEM

WITH their new line-up, plus the enormous new PA system with which they have just been supplied by R.S.D., Argent are all set to make a big impact on the rock scene, when they tour Britain next month.

The band have been using R.S.D. gear for over two years now and their sound man, Don Broughton, described their new set-up.

'It features a 30-channel mixer

with complete quad on every channel, which can be used either mono or stereo. It's basically a studio desk being used on the road and we'll be able to record straight to 24 track on it.'

Don sounded very excited about the prospects such a system offered the band.

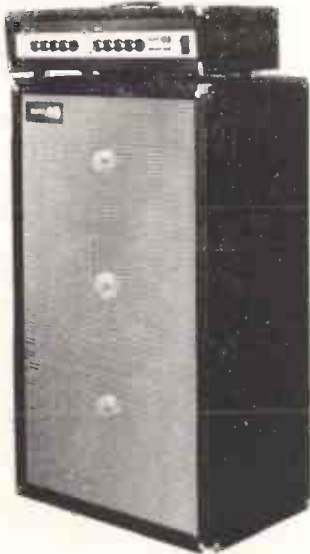
'Quad has so many more advantages as far as effects are concerned. I mean, you can take a guitar note and make it roll around the hall or you can make it sound like the singer is standing on someone's head, right out in the middle of the audience!'

The fact that the desk is 7 ft. 6 in. long, average for studio mixers but mammoth in the setting of the usual venue, has caused

Don some extra work. 'I've spent the past week touring round all the halls to make sure that we can use it. I've talked to all the managers about fire regulations and arrangements for setting it all up and they told me that no one else in England has ever before, gone to the trouble of asking them so far in advance. Apparently if we'd just turned up on the night and said we were going to erect all this gear it would have been impossible.'

The power of the PA is 8-10,000 watts - pretty loud! The band are intending to rehearse for about six weeks before the tour begins to get used to the new system and try out the new range of effects that will be open to them.

PAGE DISTRIBUTE SUNN.



Concert Lead/6105 amp

FOLLOWING a deal made at the Frankfurt Trade Fair, B. Page and Sons Ltd., of Doncaster, have now introduced in Britain the American-made Sunn amplification. Users of Sunn equipment include John Entwistle, Isaac Hayes, Blue, Badfinger, and the late Jimi Hendrix. Ben Page showed us a testimonial from Entwistle saying: 'In the four years I have been using Sunn Coliseum stacks, I have found them completely reliable, both in sound quality and durability.'

The Sunn range is a vast one and includes both valve and transistor amps., combo and 'piggy-back' units, speaker cabinets and bins and mixers and PA systems. Sunn offer a life-time guarantee to the original purchaser against repair or replacement caused by any defects in material, workmanship or components, except valves and meters, which are guaranteed for 90 days from date of purchase.

The most popular units in the range, Ben told us, are the Concert models which include 150W lead,

bass and slave amps., with matching cabinets and horns, and two audio mixers, the six-channel Concert controller 1 and eight-channel Concert controller 2. The smaller mixer is available with low impedance cannon-type mic. inputs (Model 1L) instead of the high impedance phone plugs fitted to the standard model.

Ben confidently predicts that Sunn amplification will soon be as big a success in Britain as it is throughout the world, and at the time of going to press 'a limited number of dealerships' were still available. Further details are obtainable from B. Page & Son (Sound Equipment) Ltd., 10 Wood Street, Doncaster, Yorks.

Have you heard about the new credit discount deal for the trade?

If not, ring Romford 61926 and ask Peter Rowe or Don Underwood for details.

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STUDIOS

RATES & FACILITIES

ONE of the main problems facing producers and artists alike is where to record. Britain has one of the finest reputations for recording in the world – many U.S. artists have reversed the trend by recording here this year – and knowing which of the many top-line studios to pick is almost an impossible task.

Of equal importance is knowing which studios offer competitive rates and facilities for demo and budget recordings. Here *BI and International Recording Studio* lists the rates and facilities of the studios in the U.K. and provides an instant comparison guide to the U.K. recording industry.

ADVISION STUDIOS

Address: 23 Gosfield Street, London W1P 7HB.

Telephone: 01-580 5707.

Studio Director: Roger Cameron.

Engineers: Gary Martin, Martin Rushent, Mike Dunne, Geoff Young, Paul Hardiman.

Bookings: Pauline Stewart, Susan Ott.

Studio Capacity: Studio 1 – 60 musicians; Studio 2 – for small line-ups and over-dubbing. Dubbing theatre for film work.

Instruments available free of charge: Steinway grand piano.

Instruments available on hire: Practically any when notice is given.

Special facilities: Computerised re-mix system (in re-mix room), 2-, 4-, 16- and 8-track recording in both studios. Studio 2 fully quadrophonic. Music to picture in Studio 1. Dolby system throughout.

Rates per hour:

Studio 1, 16- and 24-track recording and recording to picture £38.00.

Studio 2, 16- and 24-track recording £30.00.

Overtime Rates: £7.00 per hour extra after 6 p.m.

Cancellation arrangements: If less than 48 hours' notice is given –

excluding Saturdays and public holidays – 50 per cent of full rate booked will be charged. If less than 24 hours' notice is given, full rate is charged.

AIR RECORDING STUDIOS

Address: 214 Oxford Street, London W1.

Telephone: 01-637 2758.

Studio Manager: David Harries.

Balance Engineers: Bill Price, Geoff Emerick, John Middleton, Denim Bridges, Peter Swettenham, Stephen Nye.

Technical Engineers: David Harries, George Barnett, Danny Wise, Paul Nunn, John Martyn, Mike Blackburn.

Bookings: Pat Nolder.

Studio capacity: 70 musicians (Studio 1); 30 musicians (Studio 2); six musicians (Studio 3); six musicians (Studio 4).

Studios 3 and 4 used for over-dubbing.

Instruments available free of charge: Steinway grand pianos and de-tuned Chappell (pub piano).

Instruments available for hire: Moog synthesiser, Hammond C3 with Leslie, Wurlitzer electric piano, Fender-Rhodes electric piano, and amplification.

Special facilities: 35 and 16 mm projection in Studio 1 (for music scoring to mag or multi track) – up to 24 track. 24 track facilities available in Studios 1, 2 or 4, as required. Studio 4 has projection facilities for preview, post-synchronisation and documentary. Quad facilities in Studios 2 and 4. Air conditioning in all studios.

Air London – technical coordination and special projects: Keith Slaughter. Setting up of studios and technical advisory service.

Rates per hour:

Recording:

	Studios 1 & 2	Studio 3
24 track	£39	—
16 track	£35	£25
8 track	£28	£20

Mixing:

16 & 24 track	£28	—
16 track	—	£25

Any facility in Studio 4 – £25, except 8-track mixing or twin-track recording – £20.

Film facilities: £39 inclusive.

Editing, copying (mono or stereo), film transfer: £10.

Multi-track copying: 16 and 24 track – £35.

Playback: £15.

Preview: £15.

Tape: 2 in. – £25; ½ in. – £5.

Hours: 24 hours per day, 7 days a week.

Overtime: 20 per cent after 6 p.m., and Saturdays, Sundays and public holidays. £4 extra charge payable after 11 p.m., for engineers' cab fare.

Cancellation: Four days and up to 48 hours' notice – 50 per cent. Less than 48 hours' notice – 100 per cent.

APPLE STUDIOS

Address: 3 Savile Row, London W1X 1AF.

Telephone: 01-734 3008/9.

Studio Manager: Malcolm Davis.

Engineers: Phil McDonald, John Smith.

Bookings: Dee.

Studio capacity: 35 musicians approximately.

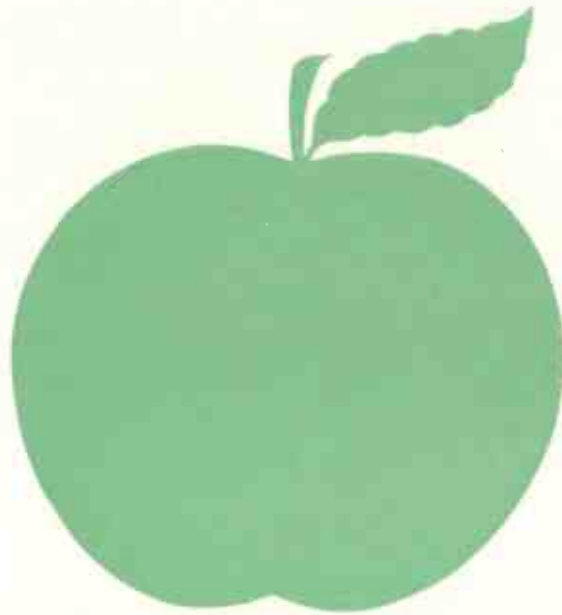
Instruments available: Steinway Grand piano, Fender-Rhodes electric piano, Hammond organ. Others to order.

Special facilities: Tape copying and editing room, cutting room.



Control room at Air Recording Studios

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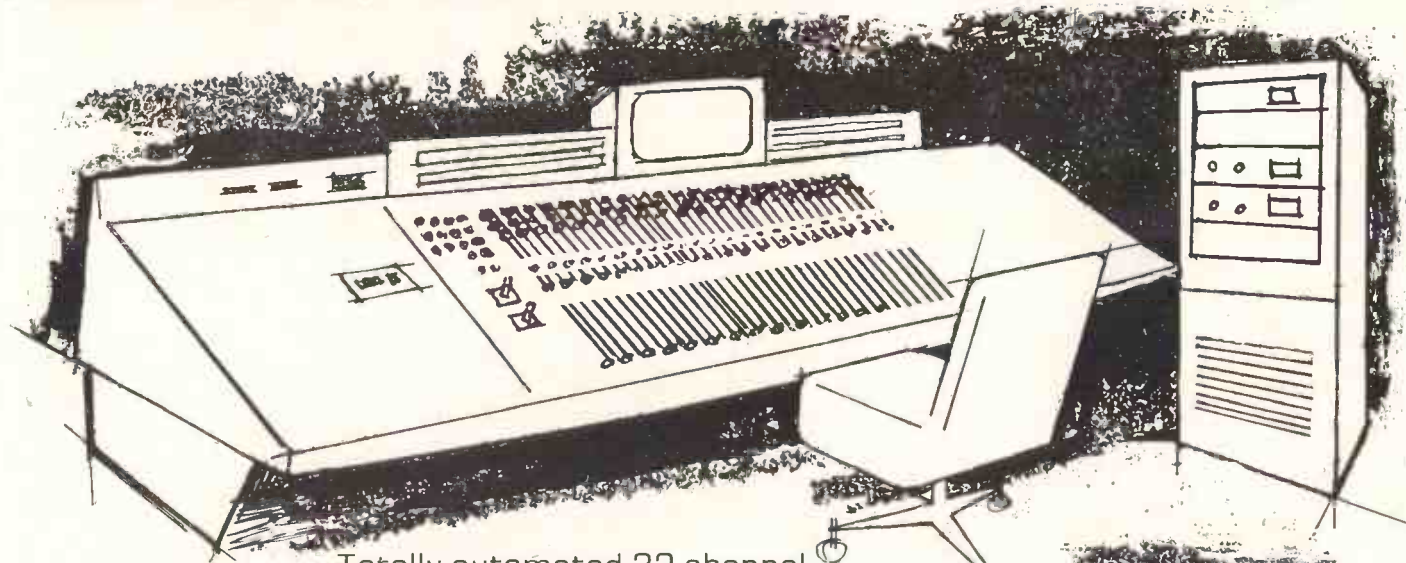


Apple Studios

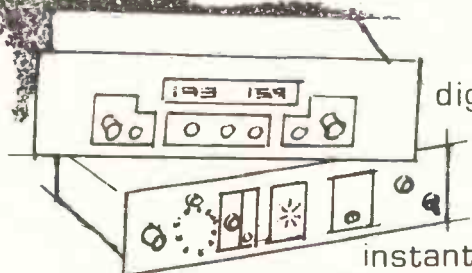
3 SAVILE ROW LONDON W1X 1AF

01-734 3008/9

REDESIGNED ADVISION STUDIO 2



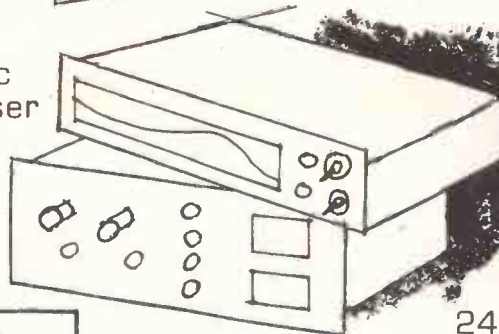
Totally automated 32 channel
quadraphonic mixing console



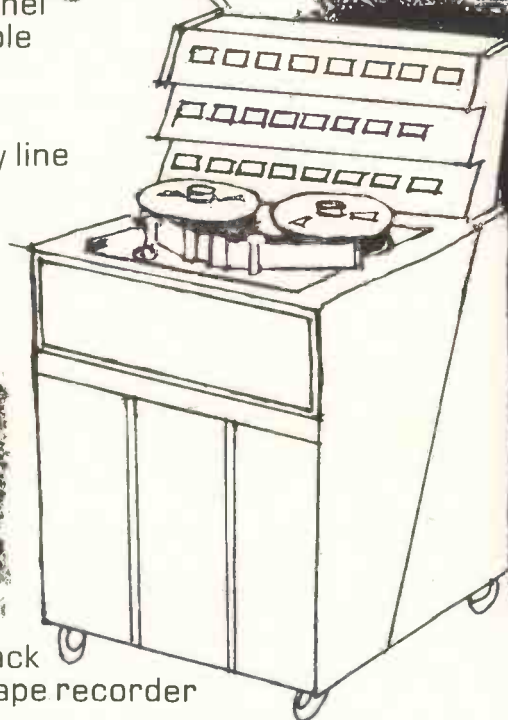
digital delay line

instant phaser

graphic
equaliser



compressors



24 track
MCI tape recorder

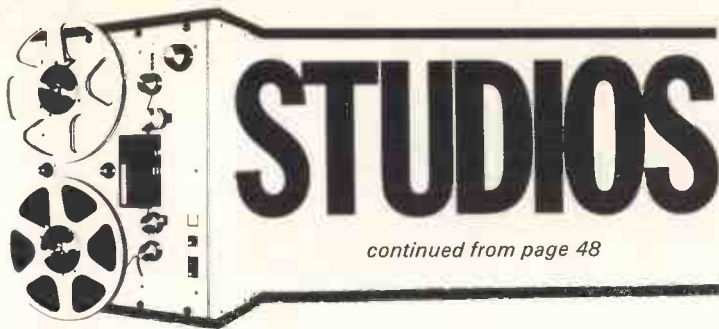
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PROFESSIONALS DEMAND THE BEST.



continued from page 48

Rates per hour:

Recording: 16 track, £37; 8 track, £31; mono/stereo, £25.

Mixing: 16 track, £29; 8 track, £23.

Multi-track copying: £20 plus tape charges.

Mono/stereo copying: £9 plus tape charges.

Overtime: 5.30 p.m. to 9.00 a.m. and weekends, £6 per hour.

Cancellation: Four days' notice required, excluding Saturday and Sunday, otherwise 50 per cent charged. Less than 24 hours' notice, full rate charged.

BIRD RECORDING STUDIO

Address: 10 Sanctus Drive, Stratford-upon-Avon, Warwickshire.

Telephone: Stratford-upon-Avon (0789) 3081.

Studio Manager: Monty Bird.

Engineers: Monty Bird, Bob Young

Bookings: Monty Bird.

Studio capacity: 10 musicians approximately.

Instruments available free of charge: Piano and Fender Telecaster guitar.

Instruments available for hire: Instruments obtainable when prior notice is given.

Special facilities: DBX noise reduction system on 8-track machine, two Audio and Design F760 compressor limiters and expanders.

Rates per hour:

Recording: 8 track, £6; stereo/mono, £6 (reduced rates for block bookings).

Reduction: £5.

Editing, Dubbing and Playback: £3.

Copying: free copy tape provided (7½ in. i.p.s.).

Cassettes: £1-£1.50 each.

Tape cost per reel: ½ in., £3.50 per 7-in. reel (1,800 ft.); 1 in., £16 per

10½-in. reel (1,200 ft.).

Overtime: No overtime charged.

Recording hours: 24 hours a day, 7 days a week (subject to breaks between sessions).

Cancellation arrangements: 48 hours' notice required. Otherwise 50 per cent charged. Less than 24 hours' notice, 100 per cent.

CBS RECORDING STUDIOS

Address: 31-37 Whitfield Street, London W1P 5RE.

Manager: Dave Carey.

Engineers: Mike Ross, Bernie O'Gorman, Steve Taylor, Richard Palmer.

Bookings: Gloria Luck.

Studio capacity: Studio 1, 70 musicians; Studio 2, 20 musicians; Studio 3, 12 musicians.

Rates per hour:

Recording: 16 track: Studio 1, £39; Studio 2, £34; Studio 3, £33. 8 track: Studio 1, £34; Studio 2, £29; Studio 3, £27. 4 track: Studio 1, £32; Studio 2, £27; Studio 3, £26. Mono/Stereo: Studio 1, £30; Studio 2, £25; Studio 3, £23.

Reduction: 16 track: Studio 1, £33; Studio 2, £29; Studio 3, £28. 8 track: Studio 1, £28; Studio 2, £24; Studio 3, £24. 4 track: Studio 1, £26; Studio 2, £24; Studio 3, £24.

Quad on application.

Copying: Multitrack, £22. Mono/Stereo, £12.

Tape cost: 2 in., £27.50; 1 in.,

£17.50; ½ in., £10.50; ¼ in., £5.75. **Masters:** 12 in., £16; 10 in., £13.75; 7 in. E.P., £12; 7 in. single, £11.50. **Acetates:** 12-in. double sided, £14; 12-in. single sided, £9.50; 10-in. double sided, £12.50; 10-in. single sided, £8.50; E.P. double sided, £9; E.P. single sided, £5.50; 7 in. double sided, £5; 7 in. single sided, £4.

Special facilities: Four stereo echo chambers, parametric equalisers, Vari-Speed automatic double tracking.

Overtime: 25 per cent extra between 18.00 and 09.00 hours and at weekends and bank holidays.

Cancellation: Less than 24 hours' notice, 100 per cent. 24-50 hours' notice, 50 per cent.

CENTRAL SOUND RECORDING STUDIO

Address: 9 Denmark Street, London WC2H 8LP.

Telephone: 01-836 6061.

Studio Manager: Matt Geddes.

Engineers: Simaen Skolfield, Freddie Packham.

Studio capacity: 22 musicians. **Instruments available free of charge:** Ascherberg-Perzina Grand piano.

Special facilities: Monitoring on JBL 4326s Videotone domestic speakers for mixing if required. Ampex Varispeed unit. Three stereo machines, all Dolby-ised.

continued on p. 53

midas



An example of a 16 into 4 modular mixing console as supplied to the OZO broadcasting group of Holland.

Incorporating 2 echo & 2 F/B groups, with comprehensive monitoring, equalising & routing facilities.

Standard chassis from 10 into 2, up to 24 into 16, with a specification to studio mastering standards.



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CONTROL ROOM.**

Desk: Helios Electronics - Quadrophonic 32 Channel desk inc. 6 Helios compressors - patch board - 4 x patchable Aengus EQ modules - 4 echo sends - dual concentric quad pots on all channels - Audiotek quad (joystick) pan pots - 3 fold backs and full stereo and quad monitoring with echo.

Recording machines: 3M 24 track, 16 track and 2 track (M79s). Studer 16 track, 8 track, 4 track and 2 track (A80s). All variable speed plus 7½, 15 and 30 I.P.S. Revox 2 track A77 and A700. Teac (cassette) Model 450 prof.

Ancillary equipment: Goldring deck - Quad 33 pre-amp - Eventide digital delay and phasing units - Stereo multitrack, ITI and Acousta-voicette equalisers -

Teletronics levelling amplifiers - Universal audio limiters - Alice noise gates - Full Dolby or DBX in line - Stereo E.M.T. echo plates - AKG BX20 Reverb.

Monitoring equipment: Amplifiers by Ram, S.A.E. and Quad - 12 J.B.L. 4320 and 2 J.B.L. 4310 monitor speaker enclosures.

STUDIO.

For 40 musicians plus separate vocal and piano booths.

Microphones: Neumann, A.K.G., Sony, Shure, Sennheiser.

Speakers: Lockwood Tannoy enclosures.

Headphones: Koss, Beyer

Other facilities and equipment: 110v. - 50 and 60 Hz. ring mains. 250v. - 50 and 60 Hz. ring mains. Bösendorfer piano - Hammond B3 Organ - Ludwig drum kit and timpani - Fender Rhodes Piano - assorted percussion instruments - etc.

Ramport Enterprises Ltd, 115 Thessaly Road, London S.W.8. Telephone: 01-720 5066/7/8.



STUDIOS

continued from page 51

Rates per hour:

Recording: 16 track, £25. Up to and including 8 track, £15.

Editing: £5.

Remixing: 16 track, £20. Up to and including 8 track, £5.

Tape playback: 16 track, £10; 8 track, £5.

Copying: Stereo, £6.50; Mono, £5.

Tape cost: 2 in., £25; 1 in., £12.50; ½ in., £5*.

*Minimum charge 50 per cent reel of ½-inch tape.

Overtime: £3 per hour extra after 6 p.m. and on weekends and public holidays. Engineer's cab fare will be charged after 1 p.m.

Cancellation arrangements: 50 per cent of fee charged for less than 24 hours' notice. (Subject to revision.)

D.T.S. RECORDING

Address: 16 The Broadway, Maidstone, Kent.

Telephone: Maidstone (0622) 670326.

Studio Owner/Engineer: Dave

Tewes.

Studio capacity: 15 musicians.

Instruments available free of charge: Piano, Fender Stratocaster guitar and Telecaster base guitar, amplification.

Instruments available for hire: Anything obtainable with prior notice (including synthesisers).

Special facilities: Emergency power supply (own generator). Next door to E.S. Electronics instrument showroom. Good parking facilities. Only tape actually taken is charged for. Half-hour allowed free of charge for setting up.

Rates:

All facilities: 4-track/stereo/mono: £5 per hour. *£17 for 4 hours. *£32 for 8 hours.

*Reduced rates only applicable 9-6 p.m., Monday to Friday.

Tape Cost: Scotch 207 ½ in., tape approx. £6 per reel (including V.A.T.).

GROSVENOR RECORDING STUDIOS

Address: 16 Grosvenor Road,

Handsworth Wood, Birmingham B20 3NP.

Telephone: 021-356 9636.

Studio Manager: Jean Taylor.

Engineers: John Taylor, Richard Crowe, David Wickes.

Bookings: Audrey Lowe and Jean Taylor.

Studio capacity: Studio 1 - 30 musicians. Studio 2 - 6 musicians.

Instruments available free of charge: Challon Grand piano in Studio 1.

Instruments available for hire: Most instruments obtainable with notice.

Special facilities: Air conditioning, 2 separation booths (Studio 1), film screen (Studio 2), tape dubbing room, film transfer suite, mobile location unit.

Rates per hour:

Recording:	Studio 1	Studio 2
16 track	£22	—
8 track	£18	£16
4 track	£18	£16
Stereo/mono	£12	£10

Reduction:	Studio 1	Studio 2
16 track	£18	—
8 track	£14	£12
4 track	£14	£12
Stereo	£12	£10

16 mm. mixing, rock/roll £16
Viewing £10

Copying: 20p per minute (minimum charge £2); £10 per hour.

Editing: £8 per hour.

Transfer: 16mm. 2p/ft. (minimum charge, £2). 35mm. 3p/ft. (mini-

mum charge, £2).

Location Mobile: By individual quotation of setting-up cost and hourly recording rate, plus expenses.

Cancellation: Less than 48 hours' notice - 50 per cent charged. Less than 24 hours' notice - 100 per cent charged.

I.B.C. SOUND RECORDING STUDIOS

Address: 35 Portland Place, London W1N 3AG.

Telephone: 01-637 2111.

Studio Director: Michael Claydon.

Engineers: Michael Claydon, Damon Lyon-Shaw, Hugh Jones, Andy Miller, Keith Bessey, Gary Shepherd.

Technical Director: Dennis King.

Disc cutting: Melvyn Abrahams.

Bookings: Angela Peberdi, Lesley Warmisham.

Studio capacity: 50 musicians.

Instruments available free of charge: Bechstein ¾ Grand piano, and Challon Multitone piano.

Instruments available on hire: Mellotron and Hammond C3 in Studio. All others can be obtained.

Rates per hour:

Recording: 16 track, £30; 8 track, £24; 4 track, £24; 2 track, £22; mono, £20.

Reduction: 16 track, £24; 8 track, £22.

Editing, etc.: Mono or stereo, £10.

Multitrack: 16 to 16 track copy taping, £22.

continued on p.54

WORCESTER RADIO WORCESTER PRODUCTIONS

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WORCESTER
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The Goodies Ward Swingle

How about you?

Mono/Stereo £12.00 per hour

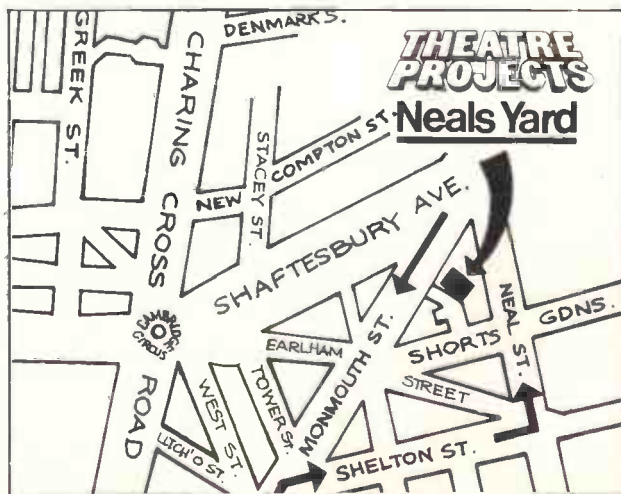
Four Track £14.00 per hour

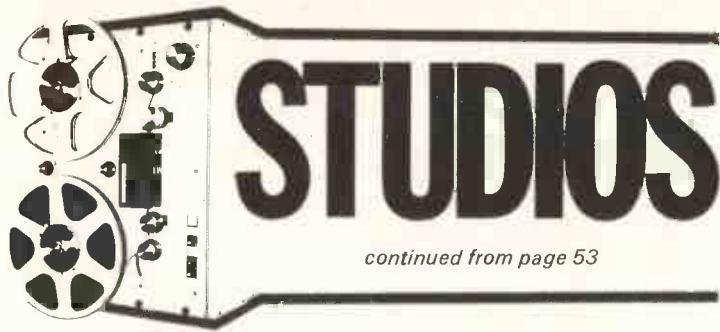
Eight Track £16.50 per hour

Ring Michael Moor, Studio Manager

01-836 1168/6325

11 Neals Yard, Monmouth Street, London WC2H 9DP





continued from page 53

Playback: 16 track, £24; 8 track, £22; all others, £10.
Tape cost: 2-in. reel, £26; 1-in. reel, £17.50; ½-in. reel, £9.50; ¼-in. reel, £5.75.
Tape per minute: 15 i.p.s., 20p; 7½



Indigo Sound Studios

i.p.s., 10p.
Disc cutting: 12-in. L.P. mastering – stereo, £15 per side; mono, £11.50 per side.
 All sizes and types of masters and acetates available – prices on application.
Overtime: 6 p.m.-9 a.m. and weekends, £6.50 per hour. Transport and accommodation expenses are charged for staff working after 11 p.m.
Cancellation arrangements: 48 hours' notice required, otherwise 50 per cent if booked time is charged. If less than 24 hours' notice, all time is charged.

IMPULSE SOUND RECORDING STUDIO

Address: 69/71 High Street East, Wallsend-on-Tyne, Northumberland.
Telephone: 0632-624999/626794
Studio Manager: David Wood.
Engineers: M. Sweeney, Geoff Heslop.
Bookings: David Wood.
Studio capacity: 25 musicians, approximately.
Instruments available free of charge: piano, acoustic guitar, guitar amplification.
Instruments available for hire: Hammond M100 and Leslie. Any other instruments with prior notice.
Special facilities: Session musicians, mobile recording unit, commercial radio jingle recording.
Rates per hour:

Recording: 8 track, £10; stereo/mono, £5.50.
Reduction: 8 track, £10; stereo, £5.50.
Editing, Dubbing, Playback: £5.50.
Acetate cutting, double side:

	Mono	Stereo
7 in. single play	£2.60	£3.50
7 in. E.P.	£2.90	£4.00
12 in. L.P.	£6.20	£9.20

Pressings: Available in quantities of 50+. Prices on application.
Studio hours: 24-hour service.
Overtime rates: 25 per cent extra after 1800 hrs. and on Saturdays, and 50 per cent after midnight and on Sundays.
Cancellation arrangements: No charge if more than 48 hours' notice given; otherwise 50 per cent of time is charged.

INDIGO SOUND STUDIOS

Address: 72 Gartside Street, Manchester M3 3EL.
Telephone: 061-834 7001.
Studio Manager: David Kent-Watson.
Engineers: David Kent-Watson, Robert Auger.
Bookings: Hilary.
Studio capacity: 10 musicians (Studio 1), 25 musicians (Studio 2).
Instruments available free of charge: piano, EMS synthesiser.
Instruments available on hire: Full

continued on p. 57

Kingsway Recorders are

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YEAR
OLD**

on 1st October 1974

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age of recording technology
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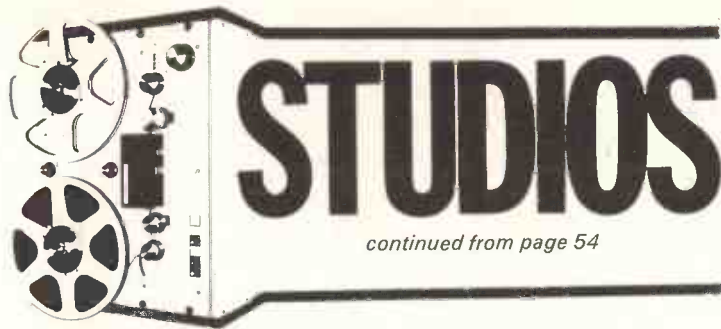
RAIN.

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THE SHADOWS.

SHOWADDYWADDY.

ELECTRIC LIGHT ORCHESTRA.



continued from page 54

range.

Special facilities: Rapid Q stereo cartridge machine for radio commercials or d.j. use for radio programmes. Raid Q mono machine with pulse for making TV slide commercials. Dolby cassette and 8-track copies, stereo Dolby, Dolby mastering. Stereo and 16-track mobile recording unit. ACTT studio recognised for film and broadcasting tracks.

Rates per hour:

Recording: 16 track, £20; Stereo £10; Mono, £8.

Reduction: 16 track, £16.

Tape cost: 2 in., £25 (2,500 ft. NAB reels); 1½ in., £5.20 (2,500 ft. NAB reels).

Cassette copies: C90, £1; C60, 80p; C45, 70p; C30, 60p.

Overtime: £3 per hour after 22.00 hrs.

Recording hours: Normal hours are 09.30 to 22.00 hrs., 7 days a week.

Cancellation arrangements: Full rate charged for less than 24 hours' notice, and 50 per cent charged for less than 48 hours' notice.

KINGSWAY RECORDERS

Address: 129 Kingsway, London W.C.2.

Telephone: 01-242 7245.

Studio Directors: Martin Birch (managing), Louie Austin, Terry Yeardon (technical).

Engineers: Martin Birch, Louie Austin, George Slon.

Bookings: Linda Reeves. Studio can only be booked from 6 p.m. onwards, weekdays. Weekends: no restriction.

Studio capacity: 35 musicians.

Instruments available free of

charge: Steinway Grand piano.

Instruments available for hire: Anything with prior notice.

Special facilities: 24, 16, 4 track and stereo and mono recording. Copying service.

Rates per hour:

Recording: 24 track, £38; 16 track, 4 track, stereo/mono, £34.

Remixing: 24 track, £30; 16 track, £28.

Copying, Editing, Mastering: £10.

Tape cost: 2 in., £25 per reel; 1½ in., £10 per reel; 1 in., £5 per reel.

Overtime: Weekdays - 25 per cent extra after midnight. Weekends - 25 per cent extra after 6 p.m.

Cancellation arrangements: 100 per cent charged for less than 24 hours' notice. 50 per cent charged for less than four days' notice. (Although every effort will be made to re-book the time. If successful, no charge will be made.)

LANSDOWNE RECORDING STUDIOS

Address: Lansdowne House, Lansdowne Road, London W11 3LP.

Telephone: 01-727 0041/3.

Director and General Manager: Adrian Kerridge.

Engineers: John Mackswith, Ashley Howe, Robert Butterworth, Mark Dearnley, Alan Burns.

Bookings: Janet Evennett.

Studio capacity: 30 musicians.

Instruments available free of charge: Steinway Baby Grand piano, Jangle piano.

Instruments available on hire: Virtually anything obtainable at short notice.

Rates per hour:

Recording: (Studio 1): 16

track, £32; 8 track, 4 track, stereo, £28.

All mixing and reductions, £27.

Copying, Editing, Playback: Studio 2), £12.

Tape cost: 2 in., £27 per reel; 1 in., £16.50 per reel; 1½ in., £10 per reel; 1 in., £5.65 per reel.

Overtime rates: Overtime is charged at £5.50 per hour from 18.00 hrs. onwards, irrespective of the booking time at which the session starts (weekdays), and for all weekend working and public holidays. Transport is charged for engineers working after 23.00 hrs. on weekdays, and setting-up time is also charged for weekend work at overtime rates.

Recording hours: 24-hour service weekdays and weekends. Closed on major holidays.

Cancellation arrangements: 50 per cent charged for less than four days' notice. Full rate charged if less than 48 hours' notice.

THE MANOR

Address: The Manor House, Ship-ton-on-Cherwell, Oxfordshire.

Telephones: 08-675 5851/2128.

Studio Manager: Tom Newman.

Engineers: Tom Newman, Simon Heyworth, Mike Glossop.

Bookings: Barbara Jeffries.

Studio capacity: 30 musicians, approximately.

Instruments available free of charge: Davoli electric piano, Lowrey organ, Steinway 9' Grand piano.

Instruments available for hire: Anything with prior notice.

Rates: (inclusive of accommodation, food, engineers' and producer's services) - 16 track, £393 for 24-hour day. Reduced rate on two weeks or more.

Tape cost: 2 in., £32; 1½ in., £7.50.

Special facilities: For the above rates bands can record for as many hours a day as they wish. There are special rates for groups who book for longer periods and for bulk company bookings. 'The Manor offers West End facilities in the relaxing setting of rural countryside, together with boating, swimming, tennis, billiards, table tennis and TV'. 100 acres of parkland, fishing, practise room, sound effects and record library.

Manor Mobile: 24 track, £350 for one day. £300 per day for two days.

P.A. Hire: PA system with 16-channel and Quad Alice mixers, separate stereo foldback mixer, four Amcron DC300A 1200W amps., mikes, speakers, three-man crew - £175 per day. Less one 16-channel desk - £150 per day. PA with half total number of speakers and one desk - £125 per day.

Expenses charged for travel over 100 miles from London: £20 per 100 miles.

Payment terms: 50 per cent in advance and balance before gig.

Recording from P.A. (no connection with Manor Mobile): 16 track, £150 per gig; 8 track, £75 per gig; 4 track, £45 per gig.

Further information: Jacqueline Cambria, c/o Virgin Records, 2 Vernon Yard, 119 Portobello Road, London W.11. Tel.: 01-727 8070.

continued on page 59

4-TRACK RECORDING £6 AN HOUR MULTICORCK STUDIOS

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Chicory Tip - Edison Lighthouse and other name bands use us 'cos we give them the Big 'Ballsy' Sound they want, for only £5 per hour, £17 per 4 hours, £32 per 8 hours we can get it for you.

CONTACT: Dave Tewes, D.T.S. Recording, 16 The Broadway, Maidstone, Kent.
Telephone: 670326

P.S. Large range of equipment always available for hire at very low rates.

NORTH-EAST AREA

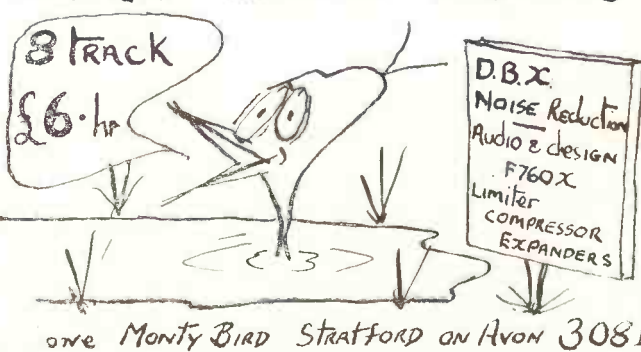
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For hire contact Ed
For installations call John**

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EH3 8HP
Tel: 031-229 9651/2



continued from page 57

MARQUEE STUDIOS

Address: 10 Richmond Mews, Dean Street, London W.1.

Telephone: 01-437 6731.

Managing Director: Gery Collins.

Engineers: Phil Dunne, Will Roper, Geoff Calver.

Technical Engineer: John Davidson.

Bookings: Gery Collins.

Studio capacity: 35 musicians.

Instruments available free of charge: Steinway Grand piano.

Instruments available for hire: Any with prior notice.

Special facilities: Live recording facilities for adjoining Marquee Club. Dolby equipment, digital delay, Keepex. Full air conditioning, TV lounge, free coffee.

Rates per hour:

16 track recording, £28; 16 track reduction, £28; ¼ in. editing and copy, £5.

Tape charges: 2 in, £25; ¼ in. £5.

Overtime: £6 per hour extra after 6 p.m. and all day Saturdays, Sundays and Bank Holidays. Engineers' travelling expenses charged after 10 p.m.

Recording hours: 24 hours, 365 days a year.

Cancellation arrangements: 48 hours' notice - 50 per cent. Less than 24 hours' notice - 100 per cent charged.

Note: 24-track facilities planned for December.

MORGAN RECORDING STUDIOS

Address: 169-171 High Road, Willesden, London N.W.10.

Telephone: 01-459 7244.

Studio Manager: Roger Qusted.

Engineers: Mike Bobak, Robin Black, Roger Qusted, Greg Jackman, Martin Levan, Peter Flanagan.

Chief Maintenance Engineer: Harry Davies.

Bookings: Pat Church.

Studio capacity: 35 (Studio 1); 12 (Studio 2); 35 (Studio 3); 40 (Studio 4).

Instruments available free of charge: Hammond organs, Leslie speaker units, Steinway Grand pianos.

Instruments available for hire: Various guitars and amps., ARP synthesiser, percussion equipment - available in Studio for hire. Others can be obtained.

Special facilities: Fully-licensed

bar and restaurant, air conditioning, all studios have own generator emergency power supply.

Rates per hour: Studios 1 and 2, £29 (including all facilities); Studio 3, £33 (including all facilities); Studio 4, rates on application.

MULTICORD STUDIOS

Address: 46 Frederick Street, Sunderland SR1 1NF.

Telephone: 0783 58950.

Studio Manager/Engineer: Ken McKenzie.

Bookings: Ken McKenzie.

Studio capacity: 10 musicians.

Instruments available free of charge: Warldberg piano, Lowrey organ, Fender Jaguar guitar, amplification.

Instruments available for hire: Virtually anything with prior notice.

Special facilities: Up to one hour allowed free of charge at start of session for setting up, rehearsal, sound balancing, etc. Tape only charged for those takes which are retained.

Rates per hour:

4-track/stereo/mono £6 for recording, mixing and reduction.

Location recording: £8

'Routine' editing free of charge.

Copying/dubbing: If master tape recorded at Multicord, tape only is charged.

Playback: £4 per hour.

Tape cost: £4 for 7 in. reel of ¼ in. tape.

No overtime charged.

Hours: 24-hour service, seven days a week.

THE MUSIC CENTRE (De Lane Lea Music and C.T.S. Studios Ltd.)

Address: Engineer's Way, Wembley, Middlesex.

Telephone: 01-903 4611.

Telex: 923400.

Chief Executive: Louis Elman.

Technical Director: Peter Harris.

Engineers: John Richards (Dir. C.T.S.), Dick Lewzey, Alan Florence, Dave Hunt, Dick Plant, Keith Dickens, Richard Goldblatt.

Bookings: Elaine Dyer.

Studio capacity: 135 musicians (Studio 1); 40 musicians (Studio 2); 20 musicians (Studio 3); 5 musicians (Studio 5)*.

*Used mainly for demos, voice-overs, etc.

Instruments available free of charge: Steinway, Bosendorfer, continued on page 61

MARQUEE STUDIOS

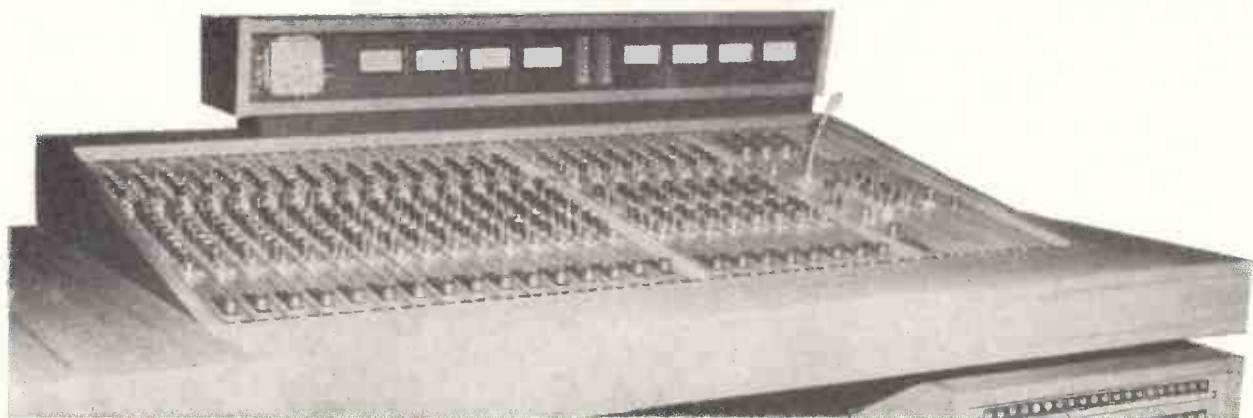
- ★ 16 TRACK. 24 INP. MCI CONSOLE
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- ★ AIR CONDITIONED. OWN GENERATOR
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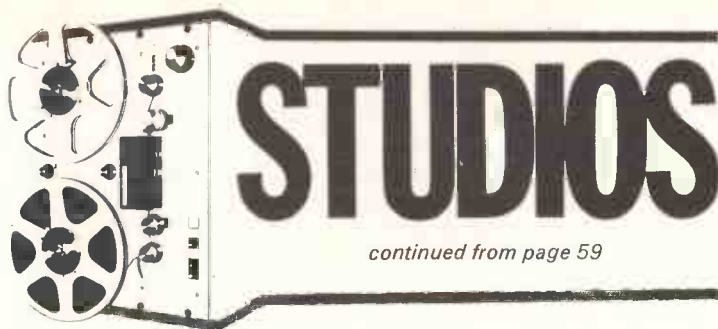
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STUDIOS

continued from page 59

and Bechstein Grand pianos.
Instruments available for hire: Any obtainable. Celeste, Hammond organ, Fender-Rhodes electric piano, Baldwin electric harpsichord, Jangle piano — all available in Studio for hire.
Special facilities: Film projection and telecine, 35mm. and 16mm. recording, disc cutting, remix room, conference room, bar/lounge, easy parking.
Rates: Prices on application — rate cards available.
Cancellation arrangements: Con-

firmed bookings charged, unless time re-booked.

ORANGE RECORDING STUDIO

Address: 3/4 New Compton St., London W.C.2.
Telephones: 01-836 7811, 7812/3; 01-836 2137 (night and day).
Studio Manager: Keith Alan.
Engineers: Steve Churchyard, Roger Jeffrey.
Technical Engineer: Chas Clark.
Bookings: Keith Alan.

Studio capacity: 20/23 musicians.
Instruments available free of charge: Hammond organ with Leslie, Knight piano, William de Blaise harpsichord, amplifiers, variety of percussion instruments.
Instruments available for hire: Virtually anything obtainable either from Orange shops or elsewhere, at 48 hours' notice. ARP Odyssey permanently available in studio for hire.

Special facilities: Video recording facilities planned (links already installed).

Rates per hour:

Recording: 16 track £16; 4 track £12; stereo £12; mono £10.

Reduction: 16 track £12; 4 track £10.

Editing: £5 (¼-in. tape), £8 (½ in., 1 in. and 2 in. tapes).

Copying: £6.

Playback: £10.

Tape cost: 2-in. reel (EMI 816) £25; ½-in. reel (EMI 816) £8.50; ¼-in. reel (EMI 816) £5.

Recording hours: 24-hour service.
Cancellation arrangements: Less than 48 hours' notice — 50 per cent charged, less than 24 hours' notice — full fee charged.

PYE RECORDING STUDIOS

Address: Bryanston Street, London W.1.

Telephone: 01-262 5495.

Studio Manager: Howard Barrow.

Chief Engineer: Ray Prickett.

Engineers: Larry Bartlett, Terry Evenett, Len Foster.

Bookings: Veronica.

Studio capacity: 45 (Studio 1); 12 (Studio 2); Voice and disc jockey studio — Studio 3.

Instruments available free of charge: Bechstein (Studio 1) and Steinway (Studio 2) grand pianos.
Instruments available for hire: Anything obtainable.

Special facilities: Air conditioning, refreshment facilities, mobile recording unit, sound effects library, echo chambers — 9 plate.

Rates per hour:

Recording/Tracking: Studio 1 — 16 track, £34; 8 track, £30; 2 and 4

track, £25. Studio 2 — 16 track, £30; 8 track, £25; 2 and 4 track, £20. Studio 3 — £12.

Mobile: In London, 16 track, first day — £280; Second day at same site — £210; Third and subsequent days — £180. Outside London, 16 track, first day — £385; Second day at same site — £250; Third and subsequent days — £200. Eight-track mobile facilities also available.

Reduction: In reduction room. Quad — £20 per hour. All others — £16 per hour. Tape Copying/Editing/Playback (2 rooms available): £8 per hour, plus tape.

Tape charges: 16 track, £28 per reel; 8 track, £16 per reel; 4 track, £8 per reel; 2 track, £5.60 per reel.
Hours: 24 hours a day, 7 days a week except Christmas.

Overtime: All recording charges subject to 25 per cent increase after 6 p.m. Monday to Friday, and all work on Saturdays, Sundays and Bank Holidays.

Cutting (2 rooms): Production masters per side — 12 inch L.P., £13.50; 7 in. E.P., £10; 7 in. single, £9. Double side playback — 12 in. L.P., £14; 7 in. E.P., £9; 7 in. single, £3. Acetate, single side — 12 in. L.P., £8.75; 7 in. E.P., £5.50; 7 in. single, £2.

Cancellation arrangements: Less than 48 hours' notice — 50 per cent of all time. Less than 24 hours — full rate charged.

RADIO WORCESTER PRODUCTIONS

Address: Worcester Music Centre, Russell & Dorrell, High Street, Worcs.

Telephone: 0905-20279 and 0905-21112 (24-hour service).

Studio Manager: Muff Murfin.

Engineers: Muff Murfin and Lawrence Frayne.

Administration and Bookings: Wal Exall.

Instruments available free of charge: Bentley Piano, Drums (full kit).



'Renaissance' with engineer Dick Plant at The Music Centre

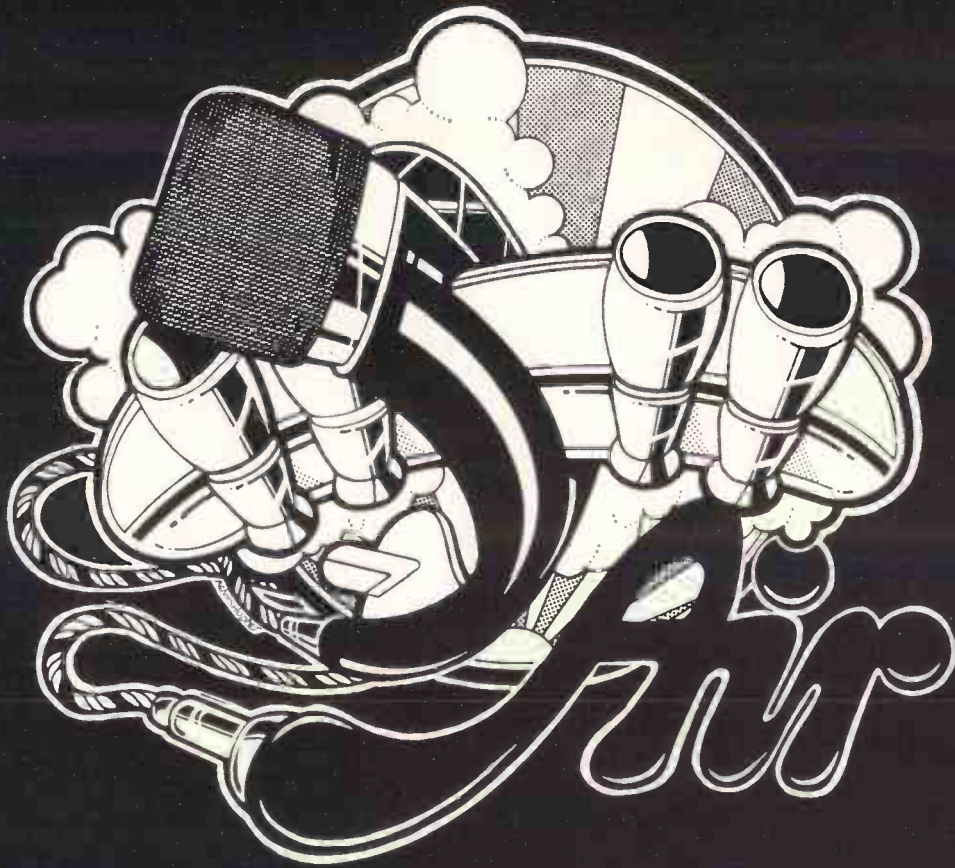
continued on page 63

LANSDOWNE

JUST LOOK AT OUR RECORD

Lansdowne Recording Studios, Lansdowne House, Lansdowne Road, London, West Eleven, Three LP.

Tel. 01-727 0041/2/3.

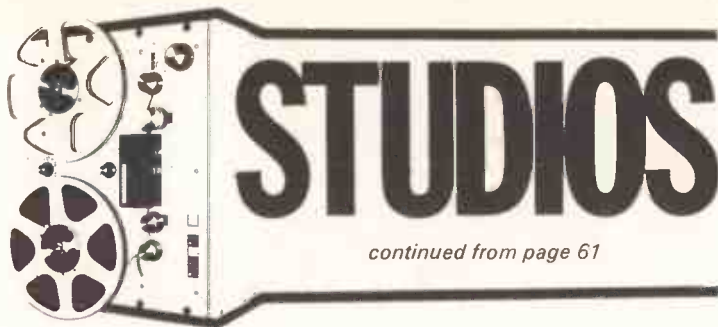


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EMERSON LAKE & PALMER · BRAIN SALAD SURGERY
ROXY MUSIC · STRANDED
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AMERICA · HOLIDAY

AIR STUDIOS OXFORD CIRCUS 214 OXFORD STREET LONDON W1 RING 01-637 2758



STUDIOS

continued from page 61

Instruments available for hire: Moog, Bentley Eminent organ, Electric piano, plus others by arrangement.

Special facilities: Automatic double tracking, full echo and reverb. 24-hour service, 7 days per week. Copying and Editing, voice over, jingles and radio service. Mobile recording unit, record distribution. Session musicians available. NO OVERTIME CHARGE OVER FULL 24 HOURS.

Rates per hour: 8 track, £11; 4 track, £8; Reduction, £6; Tape at usual retail prices.

Cancellation arrangements: 50 per cent, 48 hours; full fee, 24 hours.

RAMPART STUDIOS

Address: 115 Thessaly Road, London S.W.8.

Telephone: 01-720 5066/7/8.

Studio Director/Manager: John Woolf.

Engineers: J. Jensen, Cyrano, Anton Matthews.

Bookings: Penny Gillman.

Studio capacity: 40 musicians.

Instruments available free of charge: Bosendorfer 225 Concert Grand piano, Hammond B3 organ, Leslie tone cabinet.

Instruments available for hire: Fender-Rhodes electric piano, bass/lead amplification, xylophone, large marimba, gongs, full range

of percussion including Ludwig drum kit, glockenspiel.

Hours: 24-hour service.

Special facilities: Power supply stabilisers, separate 110-volt ring main, air conditioning, ample parking, direct loading of equipment from street, free coffee, tea, etc., colour TV, kitchen.

Rates per hour:

Recording/reduction: £30 inclusive (morning); £35 inclusive (12 noon-6 p.m.); £40 after 6 p.m.

Copying and Playback: £10 per hour.

Tape: ½ in., £5 per reel; ½ in., £10 per reel; 1 in., £20 per reel; 2 in., £28 per reel.

Cassettes at cost price.

Cancellation: 'Discouraged'! Studio subject to APRS conditions.

R.E.L. STUDIOS

Address: 7A Atholl Place, Edinburgh EH3 8HP.

Telephone: 031-229 9651.

Studio Manager: Neil Ross.

Engineers: Neil Ross, John Garlich, Colin Mackenzie.

Bookings: Neil Ross.

Studio capacity: 12 musicians.

Instruments available free of charge: Leedy drum kit, Farfisa electric piano.

Instruments available for hire: Studios have own hiring depart-

ment dealing with all band equipment.

Special facilities: Voice-overs and music recording for films. Complete recording service offered includes arranging production, record pressing, labels, sleeves (including artwork), and distribution.

Rates per hour:

Recording: *8 track, £12; 4 track, £10; 2 track, £8.

*8 track not in operation at time of going to press, but R.E.L. plan to introduce this facility in October 1974.

Mixing/reduction/overdubbing: £8 (2, 4 and 8 track).

Tape copying and playback: £4 plus tape.

Hours: Open 24 hours a day. No overtime rates.

Cancellation arrangements: 50 per cent charged for less than 24 hours' notice.

ROCKFIELD STUDIOS

Address: Amberley Court, Rockfield Road, Monmouth.

Telephone: 06003-680.

Studio Owners: Kingsley Ward and Charles Ward.

Engineers: Pat Moran and Dave Charles.

Maintenance Engineer: Paul Lindsay.

Studio capacity: 30 (Studio 1 - 16 track); *40/20 (Studio 2 - 24 track).

*See special facilities.

Instruments available free of charge: Bosendorfer and Yamaha Grand pianos, two Hammond C3 organs and Leslie's, Wurlitzer electric piano, Mellotron, various amps. and guitars.

Instruments available for hire: Anything available with prior notice.

Special facilities: 100 acres of estate land, 2,000 ft. grass landing strip for aircraft. Studio 2 is in fact two separate studios with a central control room, allowing the studios to be used either separately or both at the same time: (a) 44 ft. x 20 ft. - 'completely "dead" giving good separation'; (b) 30 ft. x 20 ft. - 'has variable acoustics allowing both "live" or "dead" effects'.

Separate accommodation provided in self-contained chalets, equipped with showers and kitchens.

Rates: All prices available on application.

SARM STUDIOS

Address: Osborn House, 9-13 Osborn Street, London, E1 6TD.

Telephone: 01-247 1311.

Studio Manager: Ann Ainsworth.

Engineers: Barry Ainsworth, Gary Lyons, Geoff Earley.

Bookings: Ann Ainsworth.

Studio capacity: 25+. Also isolation/drum booth.

Instruments available free of charge: Steinway Grand piano, various percussion instruments

and guitar effects pedals.

Instruments available for hire: Anything with prior notice.

Special facilities: Custom disc cutting, computerised mixing.

Hours: 24 hours a day, seven days a week.

Rates per hour:

Recording: 24 track, £30; 15 track, £26; 8 track, £22.

Reduction: Same fees as recording.

NO OVERTIME CHARGES.

Tape cost: 24 track, £28 per reel; 16 track, £26 per reel; 8 track, £5.50 per reel.

Copying: £8 per hour. 24-hour COLLECTION & DELIVERY SERVICE.

Cancellation arrangements: 50 per cent charged for less than 24 hours' notice.

*Sarm will shortly be taking delivery of one of the country's first computerised mixing machines. In the control room phasing devices, Eventide omnipressor and Digital delay lines have been installed. After just over a year at full capacity, Sarm are finalising plans for expansion and will be moving their copying facilities and introducing a new reduction suite.

SUN RECORDING SERVICES LTD.

Address: 35 Edgecombe Park Drive, Crowthorne, Berks.

Telephone: Reading (0734) 63724

Studio Manager: Martin Maynard.

Engineer: Bob Brearly.

Bookings: Martin Maynard.

Studio capacity: Mobile unit. New 8-track studio planned for October to accommodate 15 musicians. This will be at Crown Street, Reading - telephone no. as above.

Special facilities: Recording service operating anywhere.

Rates (Mobile Unit):

4-track recording £5 per hour, plus travelling expenses.

(When new studio is opened, 8-track facilities will also be available in the Mobile Unit.)

Tape: £5.50 per 3,600 ft. reel.

Cancellation arrangements: Deposit covering travelling expenses and set-up time payable in advance. Balance payable on completion of work. Deposit refunded upon cancellation provided at least 24 hours' notice is given.

THEATRE PROJECTS SOUND

Addresses: 10 Long Acre, London WC2E 9LN (Head Office), and 11-13 Neals Yard, Monmouth Street, London WC2H 9DP.

Telephone: 01-836 1168; 01-240 5411.

Studio Director: David Collison.

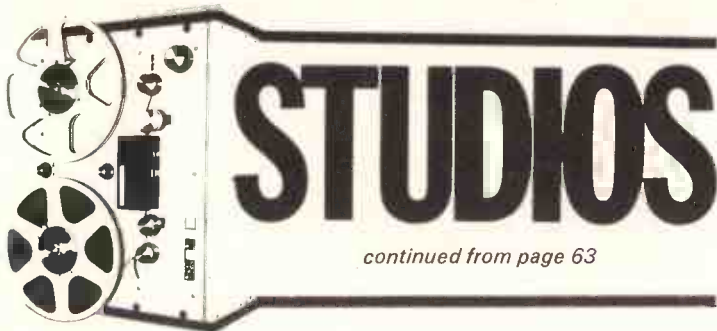
Studio Manager/Chief Engineer: Michael Moor.

Bookings: Diana Palmer (both telephone numbers).



Rampart Studios

continued on page 64



Studio capacity: 12-15 musicians.
Instruments available free of charge: Bechstein Grand piano.
Instruments available for hire: Any, with sufficient notice.
Special facilities: Film projection room, tape to film dubbing theatre and extensive sound effects library. Location recordings (mono/stereo) same rates as studio, transport extra.

Rates per hour:

Recordings: *8 track, £16.50; *4 track, £14; mono/stereo, £12.

*Self-synch., dubbing, editing, reduction – same charge.

Dubbing, mixing, editing: mono/stereo, £5.50.

Tape charges: ½ in., 2,400 ft, £4.50 per reel; ¼ in., 2,400 ft., £8 per reel; 1 in., 2,400 ft., £15 per reel.

Overtime: Surcharge of £2.50 per hour between 6 p.m. and 10 p.m. and weekends and bank holidays.

Sound effects: Available from library at £1 per effect for up to one minute (drama productions, education use, etc.), and £2 per effect for up to one minute for recording or filming (increased charge owing to copyright payment). Dubbing, mixing, editing – £5 per hour.
Cancellation: 24 hours' notice required, otherwise 50 per cent of booking will be charged.

TRIDENT

Address: 17 St. Anne's Court, Wardour Street, London W.1.

Telephone: 01-734 9901 and 01-439 4177.

Telex Tridisc: 27782.

Studio Administrator: Bob Hill.

Studio Manager: W. Hole.

Engineers: Ted Sharpe, Mike Stone, Denis McKay, Peter Kelsey.

Bookings: Christiana Nufer – tel.: 01-734 9900.

Studio capacity: 35 musicians.

Instruments available free of charge: Ludwig drum kit, Bechstein Grand piano.

Instruments available for hire: Hammond C3 and ARP 2500 at studio. Any other instruments available with notice.

Special facilities: Reduction room, remix and dubbing rooms, disc cutting, tape copying, emergency power supply installed.

Rates per hour:

Recording: 16 track, £35.

Reduction: 16 track, £26.

Tape copying: £10 per hour, plus tape.

Multi-track: £35 per hour.

Editing: Stereo, £10 per hour; multi-track, £35 per hour.

Tape cost: ½ in., £5; 2 in., £25.

Acetate cutting: 7 in. single side, £3; 7 in. double side, £4; 12 in. single side, £9; 12 in. double side, £14.

Master cutting: £15 per side (L.P.); £10 per side (single).

Overtime: £7 per hour.

Recording hours: 24-hour service, 365 days a year.

Cancellation arrangements: 4 days' notice – 50 per cent, 2 days' notice – 100 per cent.

WESSEX SOUND STUDIOS

Address: 106 Highbury New Park, London N.5.

Telephone: 01-359 0051.

Cable: Wexound.

Studio Manager: Leo Lyons.

Chief Engineers: Mike Thompson, Geoff Workman.

Studio capacity: 70 (Studio 1); 5 (Studio 2 – Reduction Suite and overdub).

Instruments available free of charge: Bechstein piano, EMS A synthesiser and pitch converter.

Instruments available on hire: Virtually anything obtainable with prior notice.

Special facilities: Sound effects library, echo chambers – 6 EMT, quadra-sonic facilities.

Rates per hour:

Recording: 24 track, £36; 16 track, £34; 8 track, £30; 2 track, £25.

Reduction: 24 track to 4 track, £34; 24 track to 2 track, £32; 16 track to 4 track, £32; 16 track to 2 track, £28; 8 track to 2 track, £24.

Multi-track Playback: £20.

Editing and Assembly: Multi-track, £18; ½ in. tape, £12.

Copying: Multi-track, £25; ¼ in. tape, £12.

Tape: 2 in., £26; 1 in., £18; ½ in., £12; ¼ in., £6.

Overtime: Evenings from 6 p.m. to midnight, £6 per hour; midnight onwards and weekends, £7.

Hours: Monday to Saturday 24 hours. Closed Sundays.

Cancellation arrangements: On application.

Studios will be re-equipped early in 1975, with added facilities.



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106 Highbury New Park, London N5.

Studio Manager: Leo Lyons. Chief Engineer: Mike Thomson.

SNAFU - seeking the hit

YOU'VE GOT to hand it to Bobby Harrison, he's a tryer. He's not that young now ('early thirties is all I'll admit to') and he's been around a very, very long while.

'I remember I was drumming in a band at a holiday camp up North somewhere and I saw this drummer I really rated. He was in a little local group at the time and his name was Ringo Star.'

Were you just starting as a drummer then Bobby?

'No, I'd been professional quite some time.'

Bobby's background is solid London East End.

'I come from the gypsies, you know, all my family are gypsies. I started taking drum lessons when I was a teenager and the two loves of my life were football and drumming. I got signed on to West Ham as a footballer actually—well that's what the biographies say. Actually I was on the groundstaff and they were keeping their eye on me for training.

'It was the usual story though. Music became more important to me than anything else and by the time I was 17 I was a fully professional drummer slogging it up and down the M1—no it would have been the A1 then, wouldn't it? I hate the bloody M1, that's the worst part of the whole business, the travelling. . . .'

SNAFU (A US Militaryism for Situation Normal, All Fxxked Up) are a pinnacle for Bobby. He's been a 'name' musician for some time and can list bands like Procol Harum and Freedom in his chequered past.

SECRET

'I've still got a very strong drive to make it, it's never diminished at all. I think that's the secret of success, knowing what you want and keeping on until you get it. If I gave up now, I'd waste all the years I've spent trying.'

The big hurdle ahead for the band is the States. In this country

the band have been seen nationwide on a couple of top line tours, including the recent Doobie Brothers appearances and final success in the UK is now all down to that hit record.

'I recognise the need for a hit single. It's the only way you can crash through the market and find a big audience. That the end we're working towards although most of our recording is contributing towards the next album.'

Snafu hit the American market around now. How they'll go down is anyone's guess, but it's obviously an area that's been the subject of much thought and planning.

'I suppose we'll have to loose quite a bit of money in the beginning,' Bobby surmised gloomily, 'But then that seems to be the only way of breaking through, doesn't it. We're touring with some good people so maybe that'll help a bit.'

'The people I feel sorry for are the kids just starting in this business, I mean things were hard a

few years ago, but they're just ridiculous now. I mean their are some really excellent musicians about—people like Kokomo—who are honestly finding it so hard to get the breaks. I used a couple of them on some sessions recently and they're really good.

Snafu have a big advantage, they're World Wide Artists. That means they're managed and looked after by one of the most successful management companies around. Other acts on WWA include Black Sabbath, The Groundhogs and Yes. WWA also has its own record label so SNFU finds little complaint with the business end of things.

Bobby is no longer the drummer he started out to be. He now limits himself to the occasional tap on a percussion instrument, but rather concentrates on singing and writing.

'I suppose my writing is very percussive, but then I suppose you would expect it to be wouldn't you.'



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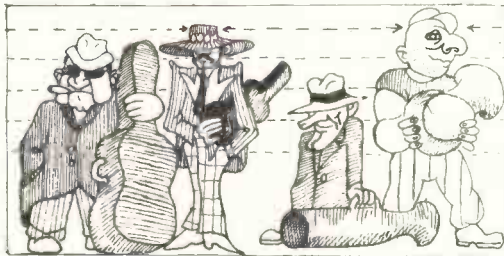
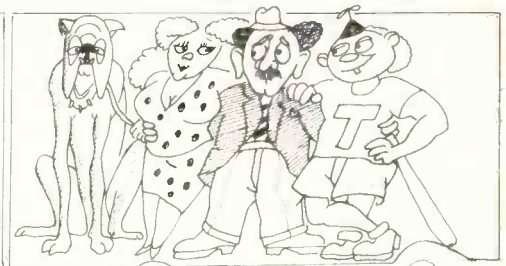
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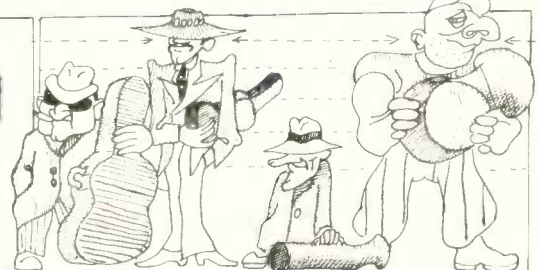
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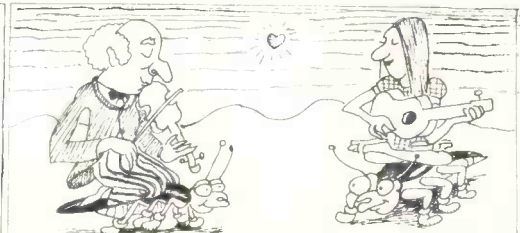
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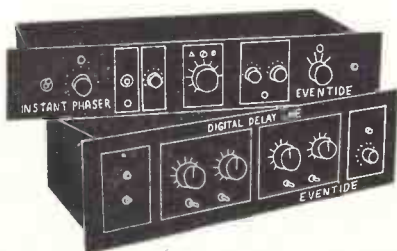


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GITARS



THE MOST COMPREHENSIVE REVIEW EVER PUBLISHED

OF all the instruments featured in Beat's Equipment Surveys it's not surprising that the guitar is easily the most popular, after all most rock bands have more guitarists than other instrumentalists in their line-up.

At the beginning of the fifties who would have thought that the guitar would achieve its present supremacy on the 'pop' music scene? The seeds of the guitar revolution had already been sown however—with artists like Django Reinhardt, Charlie Christian, Wes Montgomery, Chet Atkins, Merle Travis and Les Paul making the guitar recognised as an instrument in its own right outside of folk-based forms of music, instead of a barely audible chord-machine lurking in a band's rhythm section.

Leo Fender designed the first solid electric guitar—the Telecaster at the end of the forties and the Les Paul was first produced on a commercial basis in 1952.

The main impetus given to the guitar was of course due to the biggest single upheaval in pop history—the advent of rock and roll in the mid-fifties. With the exception of certain names such as Chuck Berry whose work has unquestionably been a major influence on many of today's top rock and blues-orientated guitarists, there weren't too many good axe-men around in those days and the guitar more often than not was used as an ornament by 'teen-idol' protégés who were backed up by skilled session or gig men.

In Britain at this time another 'new' style of music—skiffle was well under way, headed by Lonnie Donegan. Skiffle as opposed to novelty songs was probably most accurately described by Donegan himself as 'folk song with a jazz beat'. Furthermore, it was adaptable as a do-it-yourself music and although few, if any, of the thousands of amateur skiffle groups that sprang up overnight had the benefit of a competent jazz-style guitarist to lend their sound the professional polish achieved by Donegan's outfit, guitar sales boomed.

Thousands who might otherwise never have touched a guitar attempted to master those first basic chords, and many stayed with it to progress into the succeeding Shadows-style instrumental days and the beat and R & B booms that followed. The rest is recent pop history with many famous guitarists such as Jimi Hendrix and Eric Clapton achieving recognition and it's largely due to the inspiration of such people that the standard of guitar playing in today's rock music has reached such a high level.

In this survey we have covered a wide selection of all types of guitar available on the market today from the inexpensive 'beginners' instruments to models manufactured to a top professional standard. Further information can be obtained from our comprehensive Equipment Price Guide Listings at the back of the magazine or by writing to the firms mentioned—we've included a list of names and addresses at the back of the feature.

ARC

Arc Musical Instruments of Camberley, Surrey, are U.K. agents for Hagstrom guitars. The current Hagstrom range includes electric solids and semi-acoustics and acoustic jumbo and classical guitars.

The Hagstrom Swede electric has a Les Paul-style body finished in cherry and fitted with two anti-hum sensitive pickups, each with separate volume and tone controls, and two three-position switches which provide a variety of tonal combinations. The Swede has an ebony fingerboard and a bridge which allows individual adjustment of each string—both horizontally or vertically. A twin pickup Swede bass is also available.

The HC series of Hagstrom classic guitars consists of four different models, and another guitar, referred to simply as 'The Classic', described by Hagstrom as 'a large Spanish model in

luxury style' carries an unlimited guarantee for the first owner.

Also handled by Arc are the Japanese 'Pearl' acoustics and the distinctively shaped Dynelectron guitars—a six string model was reviewed in last April's Beat.

DAN ARMSTRONG

Some of the most interesting new guitars to come onto the market in recent years are from Dan Armstrong, and the success of these innovative electrics can be judged by the fact that Dan Armstrongs are now being used by such artists as the Rolling Stones, Steve Winwood and Geoff Baxter.

Dan's standard range comprises three guitars, all featuring the sliding pickup arrangement: six string electric, four string short scale bass and four string long scale bass. Available to special order are long and short scale six-string fretless basses, six string short scale bass, 12 string solid electric guitar, and left handed models. A couple of modifications have been made since the present six string electric model was introduced: to the heel and the body outline, the latter providing easier access to the upper frets. The cases have been improved as well.

Dan told us that all postal inquiries are answered (SAE please) and that he is presently working on a 60W combo amp to complement the guitars, which will be marketed with three different speaker cabinets: 1 x 10", 2 x 10" and 4 x 10".

The pickups and cases are available separately. Other accessories include five effects units, round-wound strings in five gauges for electric and acoustic guitars and four kinds of flat-wound bass strings.

BOOSEY & HAWKES

The Angelica range of guitars, handled by Boosey and Hawkes Ltd. includes folk, classic and jumbo models and two solid electrics, priced to suit all pockets

up to about £85, the electric models being the most expensive.

Several other acoustic guitar lines are available from B & H, such as La Mancha, Landola, Di Giorgio, Vittorio, Varsity, Kyoto, Takeharu and the American Harmony guitars.

La Mancha Spanish guitars feature hand carving on the head and are made in different shades of wood. From Czechoslovakia and Finland, the Vittorio and Varsity instruments are ideal for someone looking for a really inexpensive acoustic, and going up the scale a bit, the Finnish Landola range includes classical, folk, jumbo and 12-string guitars from about £16 to £45.

Boosey and Hawkes certainly have an International selection of instruments—the Di Giorgio guitars



Klira Blue Hill 6

Continued on page 70

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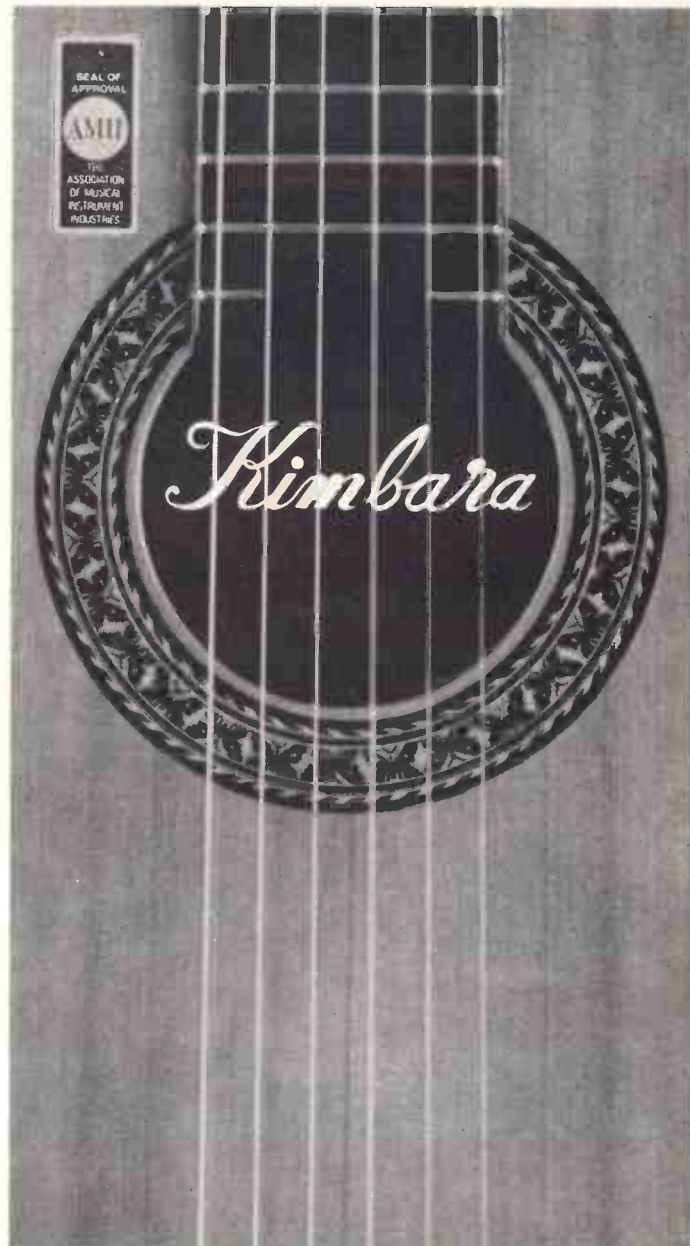


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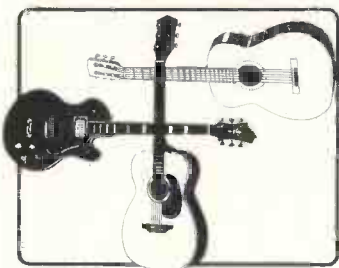
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GUITARS



Continued from page 68

are made in Brazil. Five Di Giorgio classics and folk and 12-string models are available from approximately £35-£70.

Takeharu guitars are the most recent addition to the B & H catalogue and there are three classics and two jumbo models from about £28-£52.

CARDIFF MUSIC STRINGS

Two well-known brand names in guitar strings are manufactured by **Cardiff Music Strings Ltd.**: St. David and Londoner.

The Londoner super-sensitive series are manufactured to C.M.S.'s usual high standard at a competitive price and there are sets designed for many applications

such as electric and electric bass guitars, and folk and acoustic models. Two sets specially designed for the electric guitarists are the BE601 rock and roll set and the BE606 which, like the flat-wound bass guitar strings (Set BE607), has a core of fine Swedish steel. Londoner bass guitar strings are also made with a black nylon tape winding (Set BE605).

For the guitarist who wants a top quality string, C.M.S. produce the St. David series, which includes special silver-plated strings, wire-wound on silk and steel—set SS12. Also manufactured are non-tarnishable wire-wound sets in brass (SG1) and silver (SG2). Three gauges of St. David 'Rock and Roll' strings are available: Ultra Light (AG10), Light (AG11) and Medium (AG12). To ensure that St. David bass guitar strings have extra power, C.M.S. have used a pure nickel winding in them.

Among the St. David strings made for acoustic guitars are the SG1 and SG2 sets previously mentioned, and three sets of bronze wire-wound strings: M1 Folk (light gauge), M2 (medium) and M3 (heavy).

CLEARTONE

Clearitone Musical Instruments of Birmingham handle the British-made CMI electrics. Three models are available, all solids, priced at over £100:—the Custom IV and Salisbury six string guitars and the Custom IV bass.

More inexpensive electrics are available from Clearitone in the Miami range of solids. Again there are three models, the FT1 a single pickup guitar with adjustable steel truss rod, rosewood fingerboard and Luan wood body, a double pickup version, the FT2 which is fitted with a tremelo arm, and the FT1B bass.

Acoustic guitars from Clearitone include the Italian-made Melody range of folk, jumbo, classical and 12-string models. Melody acoustics with fitted pickups are also available.

Moving up the price scale, the Klira range from West Germany includes solid and semi-acoustic electrics as well as jumbo and classic acoustic guitars.

The Tantara 4195 from Clearitone is an inexpensive classic guitar priced around the £20 mark. It is nylon strung and features a yellow spruce top, Oban Call back and sides, rosewood fingerboard and bridge, a steel reinforced neck and wooden mosaic inlay around the soundhole and on the head-piece.

Clearitone have also recently introduced a new range of Hashimoto classical guitars.

J. T. COPPOCK

Tama is the name of a new series of acoustic guitars from **J. T. Coppock (Leeds) Ltd.**, priced from £93 to £144. Existing models are two classical and four western guitars, and further models are expected.

Coppocks also handle the extensive range of Antoria electric and acoustic guitars and have recently introduced a further 19 models. Among these are some new versions of the Rocketman guitar, no. 2375, in white, natural and ash wood finishes and a left-handed model; the 2391 model with clear plastic pickups; and two left-handed jumbos, the 627L (plain top) and the 684/6L (shaded top).

A wide selection of instrument accessories is available from J. T. Coppock, including pickups, control knobs, bridges, tailpieces and machine heads.

DALLAS

One of the most successful British-made guitars is the **Hayman**, manufactured by **Dallas Ltd.** Both semi-solid and solid six-string and bass guitars are available, all models featuring maple necks and fingerboards. The two six string guitars are the 2020

(semi-solid) and the 3030H (solid). Both have twin 'hum-bucking' pickups and Grover machines and the solid model incorporates a 'vibrasonic tone chamber'. The 5050 semi-solid bass is a short scale model and the 4040 solid bass has a long scale neck.

Dallas also manufacture two reasonably priced acoustic guitars: the Dallas Jumbo and Dallas 12-string and handle Giannini acoustics, Torre classic guitars and the Jedson range. A wide selection of Jedson electrics is available, based on popular American guitars and there are Jedson acoustics as well.

The Giannini range of inexpensive acoustics includes the distinctively shaped Craviola guitar, available in six or 12-string versions.

CBS/ARBITER

Fender guitars, handled in Britain by **CBS/Arbiter**, need no introduction and have been the choice of top professionals for many years:—Buddy Holly, Hank Marvin, Jimi Hendrix and Rory Gallagher for example. The present Fender range includes all the established favourites, like the Stratocaster, Jaguar, Jazzmaster and Telecaster. The latter is

Continued on page 72



Fender Acoustic

CARLSBRO SOUND CENTRE wish to announce the opening of their second **SOUND CENTRE** at 13 Berkeley Precinct, Eccles Hall Road, Sheffield, Yorks. Telephone No: 663863, under the management of Nelson King.

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GUITARS



Continued from page 70

claimed to be the most widely used solid in the world, and apart from the standard Telecaster guitar, Fender also manufacture alternative versions of this model, such as the Telecaster Deluxe which has two humbucking pickups, the Telecaster Custom which features a standard 'Tele' lead pickup and a humbucking rhythm pickup, and the Telecaster Thinline, a semi-solid version incorporating two wide-range humbucking p/u's.

Two less expensive models are the Mustang which has two wide-range high-fidelity pickups and two three-position pickup and tone switches, and the Fender Bronco, a single pickup job, which like the Mustang has built-in tremelo. Fender's lowest priced

guitar is the Musicmaster, another single p/u solid available with three-quarter or full length neck.

Fender's range of electric basses are just as well known as their six-string models, and bass guitars now available are the Telecaster Bass, the famous Precision, which is also made in a fretless version, the Mustang and the Musicmaster. Fender also produce a six string solid bass, the Bass VI.

Other instruments bearing the Fender name include pedal and steel guitars and the F series of jumbo, folk and classic guitars.

You can inspect and play Fender guitars at CBS/Arbiter's Fender Soundhouse in London's Tottenham Court Road, or your local appointed 'Fender Soundhouse'.

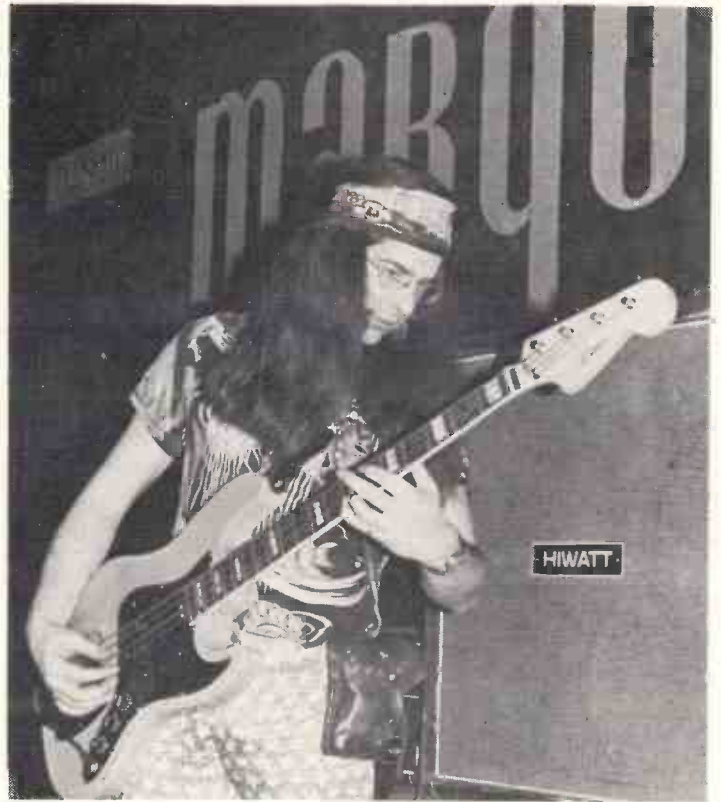
F. C. N.

Kimbara guitars are handled in the U.K. by **Fletcher, Coppock and Newman Ltd.**, and the wide range of Kimbara classical, concert classical and folk and jumbo guitars are firmly established on the British market. Top model of the Kimbara classical models is the N76 concert classic which has rosewood sides, two piece rosewood back with inlay, inlaid front and back edges, selected spruce top with mosaic inlaid soundhole, rosewood bridge with mosaic inlay, mahogany neck with ebony inlaid reinforcing, ebony fingerboard, carved head, engraved gold lacquered machine heads, ivorine rollers, and comes complete in a hard shell, fully shaped, plush lined case.

One of the newest ranges of electric 'copies' to arrive in the U.K. are the Kimbara electrics, which say F.C.N. 'incorporate every new innovation in an effort to achieve perfection'. One of the most interesting Kimbara electrics particularly now 'glitter' is back in vogue again is the N.115 model which has a Les Paul-style dome fronted body with multi-line ivorine binding to back and front edges and gold sparkle finish top. Back, sides and neck are finished in mahogany and the instrument incorporates twin high response hum resistant pickups with selector switch, individual volume and tone controls, microset bridge, laminated scratchplate, bound head, rosewood fingerboard, individual enclosed machines and all parts finished in gold plate.

Other versions are available with sunburst top (N.116), curly maple top and natural back and sides (N.117), and black polyester finish (N.114).

Among the many other musical instruments and lines handled by Fletcher, Coppock and Newman are the relatively inexpensive Columbus electrics, Shelton banjoes, lutes, mandolins, Com-



Glen Cormick (Wild Turkey) plays a Gherson

panion effects pedals, straps and guitar cases.

FRAMUS

A long-established name in guitars is Framus, who offer a comprehensive range of stringed instruments which include classic, western and folk acoustics, solid and semi-solid electrics, bass guitars, an electric 'double' bass, pedal steel and Hawaiian guitars, a lute, mandolins and banjos.

Framus have recently introduced some interesting new electrics—the Nashville solids in clear wood-grain finish and the Jan Akkerman guitar, which was reviewed in last month's *Beat*. All of these models feature twin pickups and a six-position tone selector switch, which used in conjunction with the rotary volume and tone controls provides a great variety of tonal effects. The Jan Akkerman guitar, designed by Akkerman himself, has an ebony fingerboard, golden plated metal parts and some handsome inlay work. The body is an electric-acoustic design with a single cut-away, and the neck runs the whole length of the instrument. This guitar carries a lifetime warranty against any fault caused by material flaws.

GHERSON

Gherson guitars are made in Italy and used by Glen Cormick (ex-Jethro Tull), Steve Priest (Sweet) and Elton John's bass guitarist. There are three basic

Gherson models similar in appearance to Stratocaster, Les Paul and S.G. type guitars, available in a variety of finishes such as mahogany, walnut, sunburst, natural, cherry, black and ivory. The edges of the Les Paul-type have an attractive braided copper wire inlay. There are three models of Gherson bass guitars, including a long-scale jazz band which is also made in a left-handed version. Wood for the natural finish guitars is carefully selected to provide the even grain necessary for a good appearance. All models come complete with strap and case. Gherson guitars are distributed in Britain by Davoli (U.K.) Ltd.

Hohner

Electric, semi-acoustic, western and classic guitars are handled by **M. Hohner Limited** who also distribute Moridaira guitars, mandolins, banjos and autoharps by Oscar Schmidt.

A popular Hohner electric is the LP 200G guitar which has a Les Paul-style body finished in jet black with curved top, rosewood fingerboard with pearl markers and smooth frets. It incorporates two ultra-sensitive pickups with individually adjustable pole pieces, and has two volume and two tone controls with a three-way toggle switch. The LP 200G has an adjustable steel truss rod and for low action, a fully adjustable bridge. Other American-style

Continued on page 74



Kimbara Electric

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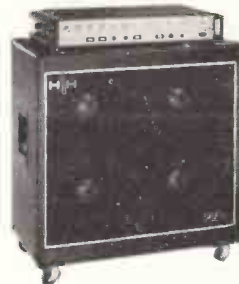
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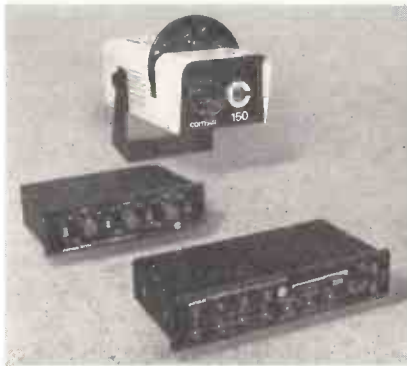
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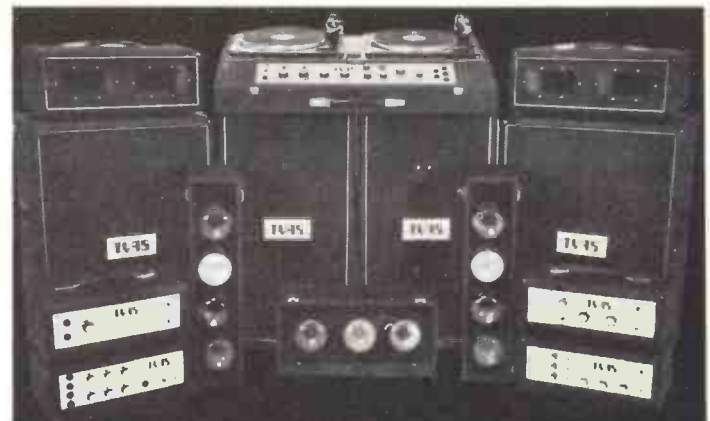
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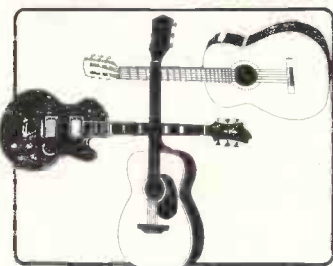
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GUITARS



Continued from page 72

models are available, including bass guitars.

Hohner's Hondo acoustic guitar range includes classic, folk, jumbo and 12-string models. The Hondo H200 'Grand Concert', H210 Dreadnought and H220 12 string Dreadnought models all feature natural spruce tops, Indian rosewood back and sides, rosewood veneer headpiece with individually covered machine heads, rosewood fingerboard and white celluloid binding on the body and the neck.

J. HORNBY SKEWES

Terada, Kasuga, Zenta and Talma guitars are all handled by **John Hornby Skewes & Co. Ltd.** of Leeds, and these ranges offer a wide selection of acoustic and electric models in both the lower and medium price brackets.

There are seven new Talma acoustics from £16 to £45: two western models, two classic, one junior classic, one 12 string

western and a 'plectrum' or folk model.

The Terada range consists of six classic and six folk and western acoustics, the top model being the JW835 western.

A total of 17 Kasuga folk, western and classic acoustics are available, and seven electric guitars, which come complete with deluxe carrying cases. John Hornby Skewes also handle Kasuga banjos.

For someone who wants a relatively inexpensive electric guitar or bass guitar, the Zenta range offers a good selection of models based on popular American prototypes.

MACARIS

If you're thinking of buying a secondhand guitar, or selling an 'axe', **Macari's Ltd.** have a large selection of secondhand guitars at all prices and will buy your own instrument or take it in part exchange.

Macaris also stock many new guitars, including Gibson, Fender, Guild, Epiphone, CSL, Jedson, Hagstrom and Antoria electrics and Epiphone, Kay, Yamaha, Landola and B & M acoustics. 'It's the Fenders and Gibsons that are the most popular,' commented Manager Carl Neilson, 'and also the better copies. We sell a lot of Yamaha acoustics and I'd also recommend the new B & M Maverick 12-string.'

Macaris have a comprehensive stock of guitar accessories and strings. Brands available include D'Arco, New Yorker, Funky, Gibson, La Bella, Raves, Black Diamond, D'Angelico, Augustine and Martin — and Rotosound, Picato and Ernie Ball in custom gauge.

MICRO-FRETS

Micro-Frets American electrics have been used by guitarists working with such names as Johnny Cash, Loretta Lynn, Tom Jones, Grand Funk Railroad and The Grateful Dead, and by Carl Perkins and Big Jim Sullivan. In Britain they are wholesaled by **B. L. Page & Son Ltd.** of Doncaster and Macaris are the London agents.

Described by Ben Page as 'world beaters', Microfrets have also been tagged 'The Personal Guitar' and have an 'exclusive' elliptical-shaped neck designed to give the player 'an immediate feeling of familiarity'. Another exclusive design feature is the patented Micro-Nut built into the nut end of the neck and designed to allow precise tuning.

The Microfrets Swinger is a six string solid with a double cutaway allowing easy access to the top frets and features two pickups,

GUITAR TEST

THE Shaftesbury range of guitars are among the better-known 'copies' available and their Model Three Four Fourteen solid has been based on the Gibson Les Paul Deluxe.

It's certainly a very presentable-looking instrument and our review model was well-finished, with gold top and 'natural' wood-grain back, sides, and neck. It's above the nut that the most obvious difference between the 3414 and its source of inspiration lies, where instead of the 'Les Paul' signature, which obviously wasn't 'on', the words 'Model Three Four Fourteen' have been scripted, surmounted by a 'Shaftesbury' logo tacked onto the head.

The twin pickups are styled on the humbucking type and have individually adjustable pole-pieces. The 3414's a loud guitar—the p/u's chuck out plenty of volume, and the sustaining qualities while not outstanding, are good for such a reasonably priced instrument. The pickups are activated by a three position toggle switch, with individual rotary-type volume and tone controls for each one. One criticism we have of these controls are the sharply-pointed metal position indicators which lie in wait for the unwary thumb, although with care, it shouldn't be difficult to file these down if required. There's a noticeable drop in volume towards the bass end of the tonal range, although to some extent this is inevitable and most purchasers will, we think be more concerned with treble response anyway, and at this end of the scale the 3414 stands up well.

The body is laminated, as is the Les Paul Deluxe, and like the neck, the top edge is bound with ivory plastic.

The rosewood fingerboard is ideal for fast runs and fretting—the frets themselves being smooth and flat, and the action low, although some fret buzz was noticeable on the bottom three strings of our review instrument.

The individual enclosed tuning



machines are smooth in operation, though a lower gearing would facilitate faster tuning. The bridge is adjustable for height and provides individual fine tuning adjustment for each string.

When reviewing a 'copy' comparisons with the 'original'—which in this case costs about three times as much, are inevitable, if somewhat unjust. The important factor to be borne in mind with an instrument of this type is the price, and at £96.22, the Shaftesbury 3414 will appeal to many rock guitarists looking for an impressive but relatively inexpensive electric. A plush lined hard case is available, the inclusive cost for both guitar and case being £114.63. Shaftesbury guitars are handled by Rose, Morris & Co. Ltd., 32-34 Gordon House Road, London NW5 1NE, who supplied the instrument reviewed. D.R.

activated by a three-way toggle switch, single volume and tone controls, and in addition to the Micro-Nut device, individual saddle adjustment at the bridge. It is also fitted with Schaller machine heads and a full-length truss rod.

ORANGE

Orange Musical Industries claim that their Orange guitar

incorporates an original Les Paul type tone circuit, with a sound 'a cross between a Stratocaster and an S.G.'.

The body is constructed of Honduras mahogany, and other features include an ebony fingerboard with large fret wire, tunomatic bridge, humbucking pickups and Schaller machines. Despite



B. L. Page 'Microfret'

Continued on page 77

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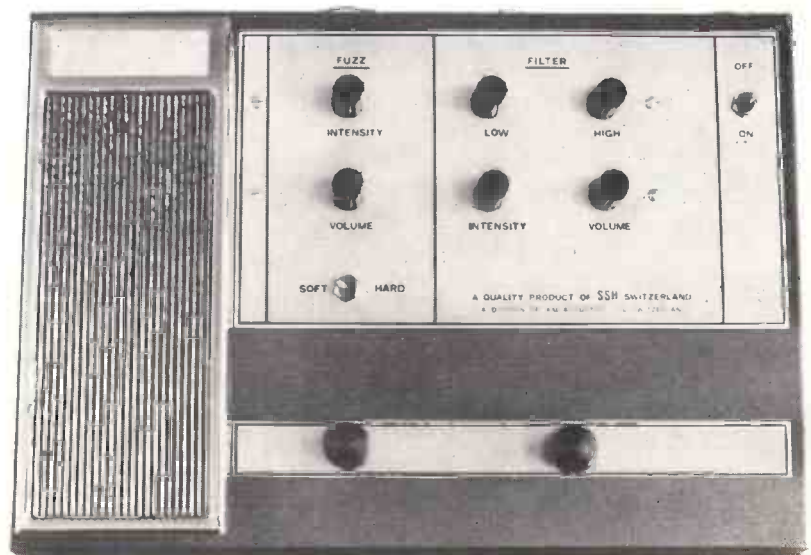
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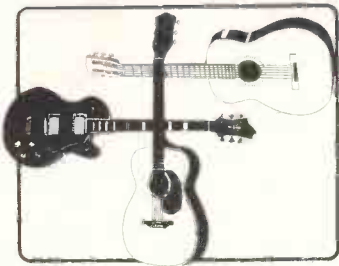
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GUITARS



Continued from page 74

the name, this guitar is finished in black!

Orange strings are also available—their Super Light Gauge silk-on-steel strings were tested say Orange, 'by no less than 500 guitarists to find the best possible combination to make up the set'.

The Orange shop in London's west-end stocks both new and secondhand guitars, including Gibsons, Fenders, and Rickenbackers.

PICATO

Picato is one of the leading names in guitar strings, manufactured by **General Music Strings** of Glamorgan.

Picato sets are easily recognisable by their distinctive packaging—in round plastic screw-top, boxes. The individual strings have colour-coded ball-ends for easy identification.

Four types of round-wound Picato strings are made for electric playing: medium, no. P.750; light gauge, no. 77; ultra light or rock 'n' roll gauge no. UL77; and extra fine gauge, no. ES77.

Bass guitar strings are available round wound (no. 735); flat wound (no. 736). All these sets can be bought in both medium scale (suffixed M) or long scale (suffixed L) lengths.

The four sets of strings that make up the Picato Gold range have been designed especially for the acoustic guitarist. The treble strings of the no. 76 classic nylon set are made of 'ground nylon'—nylon which has literally been ground to ensure a round and equal gauge throughout the whole length of the string. Other Picato Gold sets are the 727 folk guitar steel string; the 12-string no. P.12; and the P.727 'Country and Western'. We hear that Picato Gold strings are designed to retain their volume and tone over a considerable period of use.

ROSE-MORRIS

Rose, Morris & Co. Ltd., handle many well-known guitars, such as Shaftesbury, Ovation, Eko, Suzuki, Sigma, Top Twenty, Avon, Alhambra and Dulcet in their Shaftesbury Avenue shop. They are also stockists for the world famous Martin acoustic guitars, which cost up to just under £1,000 for the most expensive Martin—the pearl-inlaid D-45 model.

The Shaftesbury range includes several close copies of famous American electric guitars, and the distinctively-styled Ned Callan Cody and Cody Bass guitars. A new Shaftesbury model is the 2414, a gold-topped guitar based on the fashionable Les Paul design. Bob Wilson of Rose-Morris comments: 'This is probably the best copy on the market—we've sold dozens in our Shaftesbury Avenue shop.' A range of Shaftesbury hand-finished Western acoustic guitars is also available—these vary in price from £32 to £180.

Rose-Morris also market some relatively inexpensive 'copy' electrics—Top Twenty and Avon guitars.

One of the most innovative guitar lines to emerge in recent years have been the Ovation models. Ovation Acoustics feature

round bowl-backs moulded in Lyrachord and are used by such diverse artists as Glen Campbell, Eric Clapton, Julie Felix, and Charlie Byrd. The Ovation range now includes a nylon-strung electro-acoustic model.

Originality also plays a big part in the design of Ovation's solid electrics: the Breadwinner and Deacon, which feature an unusual body shape and a pre-amplifier built into the circuitry.

Alhambra and Dulcet are both ranges of classic guitars, the former priced from £19 to £80, and in a higher price bracket, Suzuki classics are hand-made by the Suzuki Violin Co. 'in a 100 years old tradition'.

Sigma are among the best value-for-money acoustics presently available and are inspected and approved by the CF Martin Organisation.

Eko 'country and western' should need no introduction and are among the best-selling guitars in the U.K. The Eko range includes six-string folk and jumbo guitars, 12-strings and acoustic-electric models.

ROSETTI

Rosetti & Co. Ltd. are exclusive U.K. distributors of many guitars including Epiphone electrics and acoustics, Tatra and Geisha classics, Eros electrics and acoustics and Kiso-Suzuki acoustics.

Epiphone guitars are designed, quality controlled and fully approved by the makers of Gibson and fitted with Gibson strings. There are 15 Epiphone guitars from folk, jumbo and 12 string acoustics to electric solids, semi-acoustics and basses.

The Epiphone jumbo flat-top guitar no. FT145 features a laminated spruce top, veneered mahogany rims and back, low action three-piece adjustable neck, rosewood fingerboard, pearl dot



FT-145
Epiphone FT145

inlays, multiple body binding, chrome plated machine heads, an adjustable bridge and comes complete with fitted plush-lined case.

In the Epiphone electric range, the ET 278 thin solid body guitar has a fast action, laminated adjustable neck, dual cutaway, twin pickups with individual pole pieces, pickup selector switch with individual volume and tone controls, bound rosewood fingerboard with dot inlays, bound peghead, adjustable precision bridge, vibrola tailpiece and chrome plated parts. Finished in black, the ET 278 has a 21 fret scale, and is also complete with plush lined case.

Rosetti also distribute Epiphone mandolins and banjos, Tatra and Kiso-Suzuki mandolins, and the distinctively styled Dynelectron six-string solid, bass and fretless bass guitars, which are all fitted with twin pickups.

A free twenty-page guitar catalogue is available from Rosetti—address at the end of this feature.

SELMER

The name Gibson is well known to the guitarist and in Britain these famous American guitars are handled by **Henri Selmer & Co. Ltd.** Among the newer Gibson models available is the Les Paul



Orange Guitar

Continued on page 79

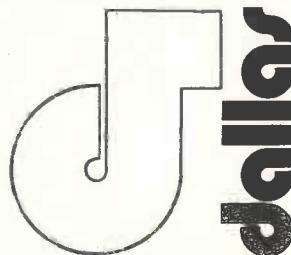


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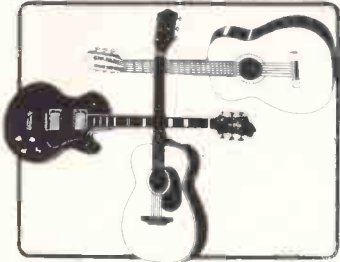
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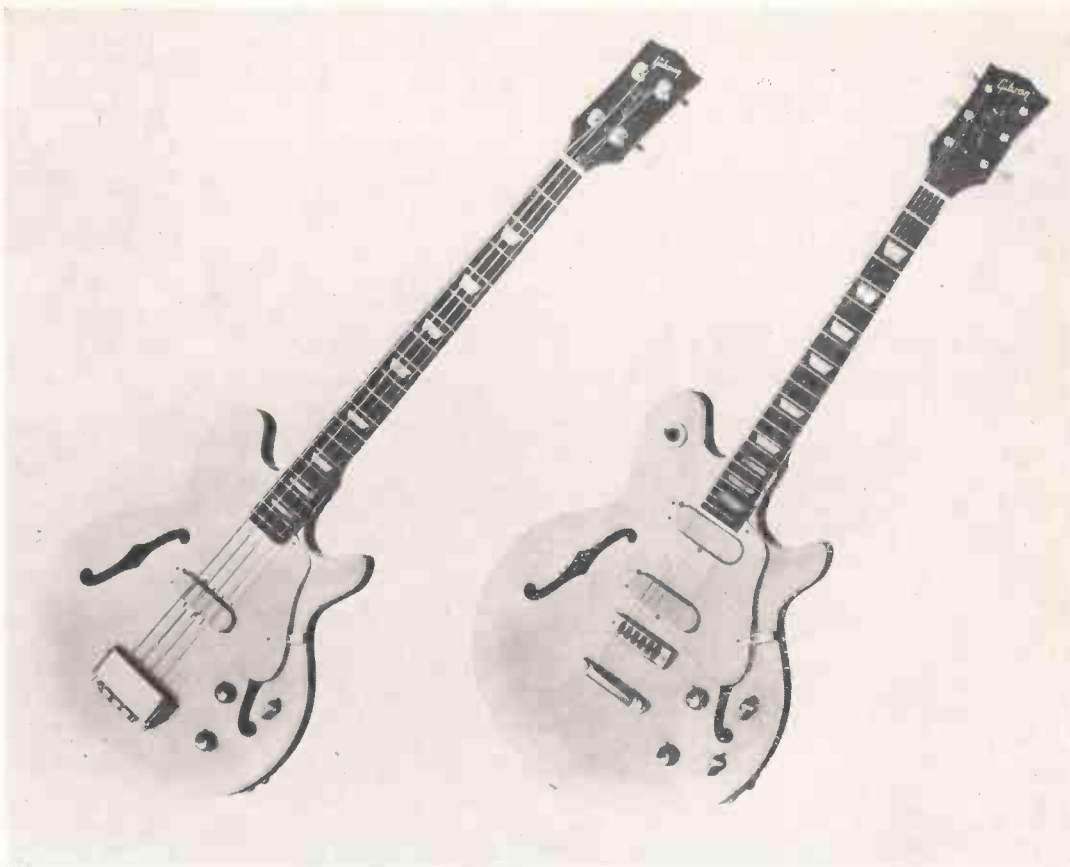
Continued from page 77

Signature which features a new type of low impedance pickup with three point adjustable mounting rings—there are two of these, a phase switch, and a three position tone switch. The thin-line double cutaway body is of maple, with laminated mahogany neck and rosewood fingerboard. A single pickup bass version is also available.

The Gibson L5-S model has two gold plated low impedance pickups with transformer installed in the body, a gold plated wide travel bridge, ebony fingerboard and a single deep cutaway body which offers complete access to all 22 frets. Two rotary volume and tone controls are fitted, with a three position toggle switch to activate front, back or both pickups simultaneously.

Gibson's new L6-S solid features twin pickups of the new 'Super Humbucking' type, a six position pickup selector switch, mid-range control, wide-range Tune-O-Matic bridge and a balanced body and neck of maple.

The pickups of the new Ripper bass, were, say Gibson, 'designed to give the broadest range of adjustment possible' and are



Gibson Les Paul Signatures (6-string and bass)

unique to this particular model. The Ripper features a solid maple body fitted with two pickups, a four position selector switch, mid-range control and a Tune-O-Matic bridge. It is available in both sunburst and natural maple finishes.

Selmer's also handle Gibson acoustics, Hofner and Saxon guitars and a wide range of accessories, all of which, including



Z-B Steel Guitar

Continued on page 81



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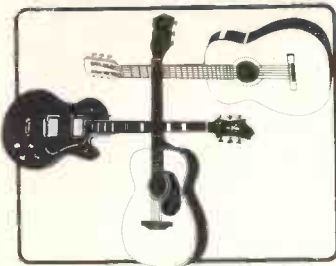
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GUITARS



Continued from page 79

Gibson electrics, are stocked at their retail shop in the Charing Cross Road, London W.C.2.

STENTOR

Stentor Music Co. Ltd. claim to be Britain's largest supplier of fine tonewoods for instrument making and stock a very wide range of accessories and 'bits and pieces' for the guitarist. They also

handle the English-made craftsman built Fylde acoustic guitars, used by such artists as Bert Jansch, Michael Chapman, Nick Jones and Gordon Giltrap. Fylde guitars are built on a limited production basis and therefore remain relatively exclusive making them an attractive proposition for the musician looking for a distinctive acoustic of high quality. There are at present three models available, the Lysander, which has maple back and sides, the Oberon which has back and sides of rosewood, and the Prospero, a 12-string with mahogany back and sides and cutaway, which say Stentor, overcomes the problems often encountered with an orthodox 12-string design, namely 'the reduced strength of a 14-fret neck or the impaired facility of 12 frets'.

All three models have spruce tops, reinforced triple splice mahogany necks (guaranteed for the life of the guitar), and ebony fingerboard and bridge. Schaller machines are used on both the Oberon and Prospero guitars.

SUMMERFIELD BROS.

The wide selection of guitars handled by Summerfield Bros. includes the new range of Levin acoustics designed by C. F. Martin & Co., which features two jumbo

models, one 'ragtime' guitar and a cutaway 12-string. Summerfields tell us that these guitars are made of old well-seasoned wood and predict that they will become 'the biggest selling acoustics this winter'.

The large range of CSL electric guitars, made exclusively for Summerfields is being enlarged to include a total of eighteen left-handed models. Recent introductions from Summerfields have been the CSL twin-neck models, the 6/12 and 6/4 guitars. Twin six string neck models can be made to special order. There are plans to bring out more than 50 new CSL models before the end of the year and many of these, we are told, will be based on 1950s and '60s Gibson guitars. The first of these include replicas of the Black Beauty and Melody Maker guitars, a three pickup Les Paul-style model with gold-plated fittings, and a white Les Paul replica. L6S, Ripper bass and Rickenbacker copies are also in the pipeline.

Summerfields also have a wide selection of acoustic guitars—both jumbo, folk and classic models by such names as Ibanez Tamura, Mitsura Tamura, R. Matsuoka and CSL. Again, the left handed guitarist is well catered for with a total of 12 western and 12-string left-handed models in the Ibanez range.

TOP GEAR

Some of the best-known American makes of guitar, Guild, Rickenbacker, Harmony and Harptone, are distributed in the U.K. by Top Gear Musical Wholesale Co.

Several new Guild models were on show at the AMII Trade Fair at Brighton this year. These include the G41, which is a large Dreadnought-style, flat-top acoustic and two brand new twelve-string guitars, which also feature the Dreadnought body shape—the G212 and G313. They are the equivalents of the six-string models D40 and D50, on which they are based, the difference being that a more choice wood is used on the D50 and G312.

Rickenbacker will shortly have a new model on the market, the 481. This is based on the 480 but has the addition of humbucking pickups.

Harmony have just launched two hand-made models, the Opus 5 and Opus 10. They are made in mahogany and spruce with rosewood fingerboards.

At Top Gear's retail shop in Denmark Street, London, a new showroom has recently been opened downstairs specially for acoustic guitars, to combat the noise difficulty when customers are trying to test acoustic and

Continued on page 83



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GUITARS



Continued on page 81

electric models in the same room! As well as the three or four hundred new models on show, Top Gear also have a considerable number of secondhand guitars. They specialise in the rarer and more valuable old American models, such as Gibsons and Guilds. At their other shop, Guitar Village, in Shaftesbury Avenue, they have a selection of all kinds of secondhand guitars in every price bracket, plus a wide range of accessories.

YAMAHA

Of all the many Japanese-built guitars sold in Britain today, Yamaha, handled by **The Kemble Piano Group Ltd.** were one of

the first makes to become established in their own right. The current Yamaha range includes solid and semi-acoustic electrics, and jumbo, folk and classical guitars.

Two established Yamaha solids are the SG45 and SG85 guitars, the latter used by Mick Abrahams and Terry Walsh. Both have single cutaway bodies, twin humbucking pickups with three position selector switch and two volume and tone controls, 24" scale and are available in natural and mahogany finishes. The SG85 has the additional refinement of gold plated fittings.

Two new electrics from Yamaha are the SG30 and SG35 guitars. Both feature a double cutaway body mahogany neck, rosewood fingerboard, two humbucker pickups and two tone and volume controls. The SG30 body is made of katsura wood and is available in red or natural finishes, and the SG35 in nato wood, in red or mahogany finish. There is also a bass version—the SB35. Other bass guitars recently introduced by Yamaha are two long scale models, the SBL55 and the SBL75, which have maple necks, two pickups and two volume and tone controls. Both are available in natural and sunburst finishes. The SBL55 is made of nato with a rosewood fingerboard, and the SBL75 of matoa wood with fingerboard in ebony.

On the acoustic front, two new jumbo guitars from Yamaha are the FG280, which has rosewood back and sides, a spruce top and rosewood fingerboard, and the FG360 which has the same specification and is similar in appearance to Yamaha's FG300 guitar, but without the adjustable bridge of the latter. Kemble Director Ric Brown told us, 'these guitars, particularly the FG360, are a very good replacement for the sought-after FG500 model which has now been discontinued'.

Going into the £300 plus bracket, Yamaha have also introduced two hand-made acoustics featuring spruce top, jacaranda back and sides, ebony bridge and fingerboard and German-made precision tuning machines. These are the FG1500 which has a heavily-waisted body shape and the FG2000 which has the more conventional jumbo shape.

Z. B.

More and more artists today are using the countrified sounds of a steel guitar, and in Britain one of the leading stockists of these distinctive-sounding instruments are **ZB** (pronounced Zeebee) Guitars (U.K.) of Maidstone.



Yamaha SG45

Continued on page 84

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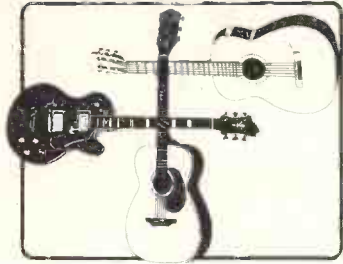
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GUITARS



Continued from page 83

A good selection of ZB pedal steel guitars are stocked as well as a full range of Emmons and Sho-Bud pedal steels, and secondhand models too. In addition ZB Guitars (U.K.) have spares for all types of pedal steel guitars and accessories including records of steel guitarists and instruction courses.

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ZB guitars available from stock include the Student S10 with three pedals, one knee lever and ten strings and S11 Professional five pedal, one knee lever, eleven string single neck models; and

the D10, Professional and D10/11 double neck instruments.

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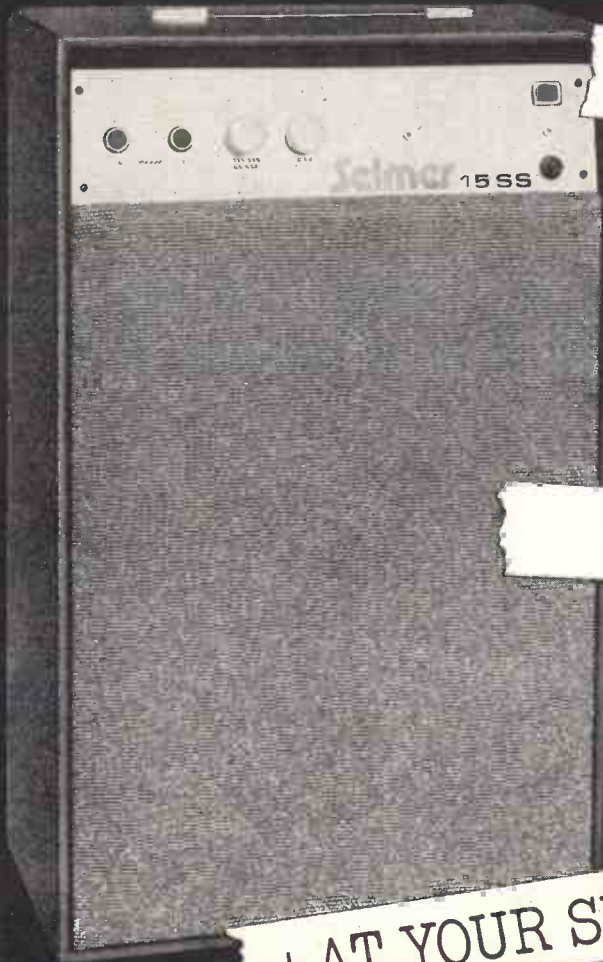
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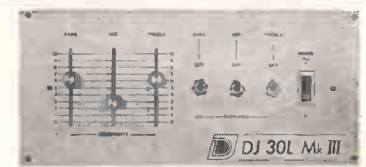
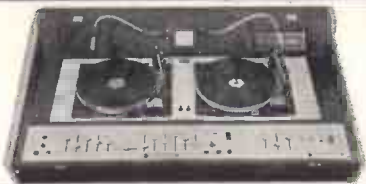
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COLUMBUS	
N78 Jumbo	29-38
N197 C&W Jumbo	39-22
N36 Semi Ac 6 st.	48-40
N113 Solid	47-07
N85 solid blk	54-00
N85S solid sun	54-00
N54 Solid	52-48
N66 solid bass	54-20
N77 solid bass	56-95
N82 solid 3 pu.	58-22
N1129 Elec mandolin	30-97
SHELSTONE	
N5010 Folk banjo	38-58
N5015 Solo bjo w/cs	73-87
N1140 Lute 6 str.	64-72
N1141 Lute 15 str.	212-00
N1100 Balalaika 6 str	14-23
N5009 Uke banjo	9-78
N1124 Mandolin	13-59

FRAMUS ★	
5/19 Classic	51-50
5/23 Classic	68-95
5/32 Classic	101-50
5/196 Texan	67-70
FS/196 Falcon	109-30
5/197 Jbo	114-50
D style	175-60
Cowboy	201-60
5/296 Texan 12.	78-10
FS/296 Falcon	117-10
FS/74 solid	77-80
5/155 solid	110-60
5/360 solid	192-60
solid	223-80
solid w/cs	351-31

solid w/cs	482-00
J/156-2 bs	77-80
J/375 bs.	95-00
5/380 bs	140-50
Std. d/l, bs	223-80
5/120 s/ac	192-60
5/60 gtr.	117-10
AZ/10	333-10
6/41 mandolin	46-35
6/41 elec	58-60
O/4 steel	72-90
SL/800-2 Hawaiian.	301-80
FS/1000 ped	694-75
FS/2000 ped	931-50
6/174 bjo.	80-70
6/175 bjo.	87-20
6/175 bjo.	91-10
6/176 bjo.	85-90
6/178 mandolin	82-00
N-74 jbo	143-10
N-75 jbo	148-30
N-76 jbo	152-25
M/75 jbo	143-80

G.M.S.

PICATO STRINGS (sets)	
ES77 elec	1-88
UL77 Rock & Roll	2-00
77 lt. gauge, elec.	2-00
0750 med. gauge, elec	2-25
735L Bass, round wnd	5-43
735M Bass, roud wnd.	4-90
736L Bass, nylon wnd	5-43
736M Bass, nylon wnd	5-43
738L Bass, flat	

MORIDAIRA BANJOS

FB1R 4-string	36-55
FB2R 5-string	37-95
GB1 6-string	39-30

HONDO

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	48-11
Theodor Dugor 15	
TD H/made Classic	146-28

KASUGA

G.312 Classic	45-11
G.314 Classic	50-32
G.316 Classic	58-38
G.318 Classic	68-73
F.310 Classic	99-82
F.211 Folk	49-39
D.212 Western	55-34
T.213 12/s Western	52-67
F.411 Folk	69-24
D.412 Western	75-36
T.413 12/s Western	82-79
F.611 Folk	70-01
D.612 Western	77-34
T.613 12/s Western	86-28
F.811 Folk	89-67
D.812 Western	95-54
T.813 12/s Western	106-97
KSG.2 Electric	115-51
KSG.2T Electric	119-96
KLK.2 Electric	126-20
KLK.2G Electric	128-42
KJB.2 Bass	137-70
KCG.3 Electric	139-51
KLK.2S Electric	135-83

PALMA

M5309 Folk	6-67
MG.101 Folk	8-40
500 Folk	8-62
MG.010 Folk	10-99
S1612 Folk	14-68
ST1612 Folk	15-02
N1612 Classic	15-22
C103N Classic	17-57
IC.600S Folk	21-60
561 Classic	16-59
C.104N Classic	27-98
WF.5 Western	22-49
FW.301 Western	35-83
FWSO.1 12-string	44-18

TERADA

G.306 Classic	31-71
G.307 Classic	44-18
G.309 Classic	51-99
G.310 Classic	54-57
G.330 Classic	91-57
F.602 Folk	39-53
FW.613 Western	57-14
W.623 12/s Western	61-29
FW.614 Western	49-85
FW.615 Western	55-16
JW.835 Western	104-82

ZENTA

FT.1 Electric	30-68
FT.2T Electric	34-58
FT.20B Electric	45-59
GE.1 Electric	29-53
GE.2T Electric	35-22
ME.20TS Electric	52-63
SC.33T Electric	48-06
LE.200 Electric	97-20
LE.200B Electric	108-44
EB.2 Bass	46-04

GUYATONE

HG.91 Hawaiian	27-91
HG.106 Hawaiian	63-48

IVOR MAIRANTS ★

MARTIN	
0021	Prices on request
D18	
D28	
D35	
D41	
D12-35	
D45, 018, 0018, 00028,	
0045, D12-28, D12-	
20 and D12-45 avail-	
able to order only	

SAKURA

Flat Tops:	
F3605	52-00
F350	33-25
F312	33-00
TF120	35-00
MJ200 Jumbo, w/case	60-00

F339R Jumbo, d/l	42-50
F338D Jumbo	40-00
T.F.350 Jumbo	33-50
T.F.312 (0021)	33-00
TF.100 Folk	21-40
TF.70 Folk	17-10
Nylon Strung:	
CI365	70-00
CG.132S	45-00
TG.30	30-00
TG.20	22-00
TG.10	19-50

Electrics:	
LS2B, black	40-00
LS2S, sunburst	45-00
LS2G, gold	52-50

MITSUMA

JF201 Folk, steel str'ng	19-00
JF202 Folk, steel str'ng	22-50
JF203 Folk, steel str'ng	27-50
JW303 Jumbo, steel	
strung	30-00
JW304 Jumbo	35-00
JW305 Jumbo	45-00
JW303/12 Jumbo 12	
string	32-50
JW304/12 Jumbo, 12	
string	37-50
JW305/12 Jumbo, 12	
string	47-50
JG100 Classical	17-00
JG101 Classical	19-00
JG102 Classical	22-50
JG103 Classical	27-50
JC42 Classical	33-00
JC43 Classical	48-00
JC44 Classical	65-00
JC45 Classical	79-00

JOHN BIRCH ★

SCSL Elec.	220-00
SCDL Elec.	198-00
SCDS Elec.	198-00
SCDP Bass	198-00
SCDJ Elec.	198-00
Twin-neck	330-00

KEMBLE ★

YAMAHA CLASSIC

G50A	26-00
G60A	29-00
G85A	30-50
G100A	36-00
G130A	40-00
G170A	46-30
S50A steel strung	24-00
GC3	110-00
GC6	159-00
GC10	216-00
GC20	360-00

FOLK

FG75N	36-50
FG110	34-50
FG110N	40-83
FG140	43-44
FG150	46-84
FG160	47-53
FG170	50-00
FG180	50-68
FG200	55-68
FG250	68-20
FG300	90-51
FG300N	101-96
FG580	136-18
FG630	156-00

ELECTRIC

FG110E	54-00
FG160E	66-00
SA30	86-00
SA50	116-00
SA60	186-00
SA90	233-00
SA70	118-00
SA75	193-00
AE11	150-00
AE12	214-00
AE18	277-00
SG20	76-00
SG40S	106-00
SG40	115-00
SG60T	144-00
SG80T	204-00
SG45	120-00
SG85	177-00
SB30S	108-00
SB30	116-00
SB50	139-00
SB70	175-00

ORANGE ★

Orange custom guitar	275-50
Case	27-50

B. L. PAGE ★

MICRO-FRETS

Calibra	165-00
Calibra I	184-80
Signature	211-20
Signature Custom	211-20
Swinger	211-20
Stage II	224-40
Swinger Customised	244-20
Spacetime	277-20
Huntington	330-00
Baritone 6/s Bass	198-00
Signature Bass	184-80
Stage II	184-80
Husky	211-20
Thundermaster	264-00

ROSE-MORRIS ★

EKO

Rio Bravo 6	TBA
Rio Bravo 12	
Ranger 6	
Ranger 12	
Ranger 6 Electric	
Ranger 12 Electric	
Ranger Folk	
Colorado Folk	
Ranchero	
Ranchero 12/s Folk	
Navajo 6	
Navajo 12	
Studio L Folk	

SIGMA

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

OVATION

Standard Balladeer 6/	
string	TBA
Standard Balladeer	
12/string	
Glen Campbell Artist	
6/string	
Glen Campbell Artist	
12/string	
Folklore	
Classical Balladeer	
Breadwinner Electric	
Deacon Electric	
Artist Electric Acous-	
tic	
Country Electric	
Acoustic	

SHAFTESBURY

00 Electric	TBA
65 Electric	
66 Electric Bass	
61 Electric	
63 Electric Bass	
Need Callan Cody	
Need Callan Cody Bass	
Resonator	
Resonator Jumbo	

AVON

3404A Electric Guitar	TBA
3405A Electric Bass	
3406A Electric Guitar	
3407A Electric Bass	
3403A electric	

SUZUKI

3054 Classic	TBA
3055 Classic	
3066 Classic	
3067 Classic	
3068 Classic	
3069 Classic	
3070 Classic	
3071 Classic	

ROSE-MORRIS

Kansas Folk	TBA
15-11 Folk	
Dulcet Classic	
Constanza Classic	
Top Twenty Electric	
Top Twenty Bass	
Guyatone Steel Guit-	
tar w/case & stand.	

ROSETTI ★

EPIPHONE

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

EROS

9578 Elec.	84-25
9579 Elec.	56-25
9585 Bass	93-95
9586 Bass	82-25
9587 Bass	36-95
9353 Folk Elec.	45-00
9356 12/s Folk	45-00
9356E 12/s Folk Elec.	53-00

GEISHA

9645 Classic	10-95
9646 Classic	12-50
9644 Classic	14-99
9648 Folk	18-95

KISO-SUZUKI

9502 Classic	31-50
9503 Classic	34-50
9583 H/made Classic	69-95
9581 Folk	36-25
9582 Folk	35-50
9653 12/s Folk	45-95
9507 Folk	44-00

ROSETTI

Raver Elec.	33-25
Raver Bass	33-25
Rudi Classic	8-95

TATRA

9198 Classic	16-95
9225 Classic	18-95
Hi-Spot Nylon	11-50
Hi-Spot Steel	10-95

LANDOLA

9700/23 Classic	15-95
9701/71 Folk	32-50
9702/66 Jumbo	29-90
9703/72 Large Jbo	39-98
9704/73 12/s	44-25

SELMER

GIBSON

Howard Roberts	
Custom, sunburst	574-36
Howard Roberts	
Custom, cherry	574-36
Johnny Smith DN,	
Double Pickups,	
natural	829-64
Johnny Smith D,	
Double Pickups,	
sunburst	829-64
Johnny Smith N,	
Single Pickup,	
natural	800-10
Johnny Smith, Single	
Pickup, sunburst	800-18
Super 400 CES, natu-	
ral	932-73
Super 400 CES, sun-	
burst	932-73
Byrdland, natural	736-36
Byrdland, sunburst	736-36
L-5 CES, sunburst	816-87
L-5 CES, natural	826-69
L-5C, Single Cutaway	
Acoustic, natural	560-76
L-5C, Single Cutaway	
Acoustic, sunburst	660-76
Super 400C, Single	
Cutaway Acoustic,	
natural	760-91
Super 400C, Single	
Cutaway Acoustic,	
sunburst	760-91
ES.175D, sunburst	380-95
ES.175D, natural	390-76
ES.150 DC, walnut	336-76
ES.150 DC, natural	336-76
ES.345 TD, cherry	427-09
ES.345 TD, sunburst	440-84
ES.345 TD, walnut	427-09
ES.355 TD-SV, cherry	623-45
ES.355 TD-SV, walnut	623-45
ES.335 TD, cherry	342-65
ES.335 TD, sunburst	361-31
ES.335 TD, walnut	342-65
ES.325 TD, cherry	255-27
ES.325 TD, walnut	265-09
Les Paul Recording	403-53
Les Paul Triumph, bs.	332-84
Les Paul Signature,	
gold	352-47
Les Paul Signature,	
bs, gold	323-02
Les Paul Signature,	
brown	352-47
Les Paul Signature,	
sunburst	358-36
Les Paul Signature,	
bs, brown	323-02
Les Paul Signature,	
bs, sunburst	328-91
Les Paul Custom,	
ebony	382-42
Les Paul Custom, sun-	
burst	392-24

Les Paul De Luxe,	
gold	323-02
Les Paul De Luxe,	
sunburst	332-84
SG Custom, walnut	381-93
SG Custom, w/Bigsby	
walnut	391-75
SG Standard, cherry	264-11
SG Standard, walnut	270-00
SG Standard Satin,	
walnut	270-00
SG Standard, w/Bigs-	
by, cherry	273-93
SG Standard, w/Bigs-	
by, walnut	279-82
SG Standard, w/Bigs-	
by, Satin walnut	279-82
SG Standard, w/Bigs-	
by, Palm Pedal	283-75
cherry	
SG Standard, w/Bigs-	
by, Palm Pedal,	
walnut	289-64
SG Standard, w/Bigs-	
by, Palm Pedal, Sat-	
in walnut	289-64
SG Special, cherry	234-65
SG Special, walnut	244-47
L5-S outfit	633-27
L6-S, natural maple	303-38
L6-S, black	293-56
L9-S Ripper Bass, sun-	
burst	293-56
L9-S Ripper Bass,	
natural maple	283-75
EB-3, cherry	273-93
EB-3, walnut	283-75
J-200 Artist outfit,</	

*2380	180-00	JB200	80-00
*2380L (1/handed)	195-00	SC3	65-00
*2381	195-00	SG6M	56-00
*2368F	86-00	SG6T	58-99
*2387	150-00	SG63T	75-00
*2387B	160-00	SG42M	60-00
*2388B	150-00	M2	50-00
2388BDX	185-00	FBI	160-00
2351	118-00		
2352C	90-00		
2352DX	100-00		
2402	200-00		
2402DX	220-00		
2403	200-00		
LH2352C	98-00		
LH2352DX	110-00		
SUMBRO ELECTRIC			
DS1	22-99		
LP2G	68-00		
LP3G	70-00		
LP5G	62-00		
TF200	60-00		

W.M.I. ★

Electric Guitars:	
K-1 Single pick-up	19-95
KET-200 Two pick-up w/tremolo	22-95
K-2T Custom two pick-up w/tremolo (SG)	34-50
KEB-110 Single pick-up bass	24-95
K-1B Custom single pick-up bass (SG)	34-50
K-2B De Luxe two pick-up bass (SG)	44-50
Acoustic Guitars:	
Steel String	
G-101 Standard size student, white top	8-95

K-115 Intermediate size, spruce top	10-95
K-116 Wildwood Intermediate size	11-95
K-118 Sunburst intermediate size	11-95
K-135 Concert size, spruce top	13-95
K-145 Sunburst concert size	13-95
K-155 Wildwood concert size	13-95
K-235 Sunburst auditorium size	16-95
K-240 De Luxe auditorium size, wildwood	17-95
Acoustic Guitars - Nylon String	

KCL-110 Intermediate size - spruce top classic	10-95
KCL-112 Wildwood intermediate size - classic	11-95
KCL-265 Concert size - spruce top - classic	10-81
KCL-465 De luxe wildwood concert - classic	12-98
Z.B.	
EMMONS	
Pro. D10	843-38
Pro. S10	594-00
Pro. S12	692-18
SS8	243-49

SS10	392-72
ESS	194-40
ES10	206-18
GS10	387-81
SHO-BUD	
6155 Pro. 11	860-55
6143 Pro. D10	837-44
6150 Lloyd Green	654-90
6148 Pro. S10	552-08
6140 Professional	553-08
6138K Maverick	284-32
6138M Maverick	258-46
ZB GUITARS	
Student S10	314-09
S10	601-85
S11	652-90
S10 on D10 cab	649-96
S11 on D11 cab	697-09
D10	808-09
D10-11	854-17
D11	901-30

AMPLIFIERS, P.A. SYSTEMS AND SPEAKER CABINETS

ASS

100W lead/bs.	121-50
100W, 6-ch PA amp	133-84
1 x 12, 50W monitor	48-60
2 x 12, 100W l/d/bs cab	84-24
2 x 12, 100W flare cab	97-20
4 x 12, 200W l/d/bs cab	129-60
2 x 15, 100W disco cab	105-30
1 x 18, 100W reflex cab	119-88
1 x 18, 100W fld hn cab	145-80
2 x 18, 200W sld cab	163-62
2 x 12, 100W hn cab	129-60

BOOSEY & HAWKES

LANEY	
L60, l/b/o amp	117-18
L100, l/b/o amp	132-25
LS, 100, 100W multi-p. slave amp	115-50
L412 B100 cab	147-30
L412 S120, l/b/o cab	165-72
L60 PA, P/A amp	117-18
L100 PA, P/A amp	155-68
L212 PA50, cols (pr)	180-79
L412 PA100, cols (pr)	294-62
L215 HPA, P/A amp (pr)	on app.
C.30 PA Ensemble	58-59
LV11 Reverb unit	T.B.A.
HAWK	
9860, 5W	24-30
9865, 15W	38-77
9866, 25W	51-55
9867, 50W	65-28

AMPEX	
VT40, 60W valve	289-65
VT22, 100W valve	368-20
G212, 120W s/state	343-65
G410, 120W s/state	387-80
B115, 120W s/s, bs	289-65
B410, 120W s/s, bs	358-40
B-15S, 60W valve	368-20
B-15N, 30W valve	289-65
HDSVT, 300W valve	397-65
HDV4B, 100W valve, bs	257-75
HDB25B, 55W valve, bs	207-90
HDV4, 100W valve	289-60
HDV2, 60W valve	263-15
HDV6B, 240W, s/s	290-62
Speaker Enclosures:	
EXSVT, 240W, 8 x 10	289-60
EXB4B, 240W, 2 x 15 hn	454-10
EXB25B, 120W, 2 x 15	140-60
EXV4, 120W, 4 x 12	191-50
EXV2, 120W, 4 x 12	213-10
EXV6B, 240W, 2 x 15	240-40
SR6, 120W PA, com.	584-00

CARLSBRO

LEAD, BASS, ORGAN AMPLIFIER	
60 TC	97-43
100 TC	135-43
200 TC	197-53
60 TC combo	139-00
60 TCR combo	160-76
SOLID STATE	
Stingray	105-06
Stingray Super	130-58
Stingray combo	175-72
Stingray Super combo	201-27
Wasp, 10W combo	41-83

Hornet, 25W combo	58-61
Marlin 1042	139-40
Marlin slave	90-33
PUBLIC ADDRESS:	
60/5 PA	112-86
60 PA reverb	126-63
100/7 PA	156-10
200/7 PA	214-28
Twin deck	137-42
Reverb unit	58-00

LEAD, BASS, ORGAN SPEAKER UNITS	
2 x 12	99-99
4 x 12, 120W	146-28
4 x 12, 80W	109-27
1 x 18	97-41
1 x 15, Twin hn	114-03
1 x 15, EVM B	142-33
1 x 15, EVM L	142-33
1 x 15, EVM B, Twin hn	172-80
1 x 15, EVM L, Twin hn	172-80
Bs. bin, EVM B	169-93
Bs. bin, EVM L	169-93
Bs. bin, Eminence	115-56
R.C.F. hn unit	140-62

PUBLIC ADDRESS	
2 x 12 PA, 80W, (pr)	112-86
2 x 12 PA, 120W, (pr)	142-33
4 x 12 PA, 160W (pr)	211-10
4 x 12 PA, 240W (pr)	270-00
1 x 15 Twin hn, 100W (pr)	228-05
2 x 12 hn, 80W (pr)	148-52
2 x 12 one hn, 120W (pr)	178-00
Horn unit (2), 120W (pr)	101-00
1 x 15, EVM L	142-33
1 x 15, Twin hn, EVM L	172-80
Bs. bin, EVM L	169-93

C.B.S. ARBITER ★

FENDER	
Dual Showman, 2 x D 130F speakers	556-60
Dual Showman, 2 x D 140F speakers	575-30
Dual Showman, top	324-50
Quad Reverb, 4 x 12-inch speakers	418-00
Quad Reverb, 4 x D 120F speakers	599-50
Super Six, 6 x 10-inch speakers	402-60
Super Six, 6 x D110F speakers	701-80
Vibrosonic Reverb	399-30
Twin Reverb, 2 x 12-inch speakers	357-50
Twin Reverb, 2 x D 120F speakers	445-50
Bandmaster, 2 x 12 in. Bandmaster, 2 x D 120F.	350-90
Bandmaster, top	447-70
Bandmaster, enclosure	226-60
Super Reverb, 4 x 10-inch	309-10
Super Reverb, 4 x D 110F.	262-20
Pro. Reverb, 2 x 12 in. Vibrolux Reverb, 2 x 10 inch	236-50
De Luxe Reverb, 1 x 12 inch	189-20

Princeton Reverb, 1 x 10 inch	141-90
Princeton, 1 x 10 inch Vibro Champ, 1 x 8 in. Champ, 1 x 8 inch	104-50
Bassman 100, 4 x 12 in.	61-60
Bassman 100, top	55-66
Bassman 100, enclosure	370-70
Bassman 50, 2 x 15 in.	210-10
Bassman 50, 2 x D 140F.	198-00
Bassman 50, top	309-10
Bassman 50, enclosure	160-60
Bassman 10, 4 x 10 in.	173-03
Bassman 10, 4 x D 110F.	248-60
Musicmaster bass, 1 x 12 inch	393-30
PA100 PA system	88-00
PA100 top	393-80
PA100 column	261-80
Hi Freq. Horn	169-40
	51-70

CLEARSTONE ★

PARK	
1001, 75w	97-74
1002, 150w lead and bass	162-31
1003, 150w P.A.	169-47
1005, 100w lead and bass	134-86
1006, 250w slave	202-89
1008, 4 x 12 lead cabs.	118-15
1009, 4 x 12 bass cabs.	118-15
101, 2 x 15 cabs.	105-02
1011, 1 x 18 cab.	85-93
1014, 4 x 12 H.F. cabs.	180-45
1015, horn cab.	71-61
1017, 2 x 12 cols.	124-12
1019, 50w combo.	164-70
CEMI	
1037, 50w L&B	89-00
1038, 100w L&B	121-05
1039, 2 x 15 cab.	101-35
1040, 2 x 15 cab.	97-63
1050, 2 x 12 cab.	79-11
1062, 1 x 18 cab.	89-00
1063, 4 x 12 cab.	118-66
1064, 4 x 12 cab.	118-66
CEMI	
1045, 50w P.A.	121-13
1046, 100w P.A.	148-33
1047, 2 x 10 cols, 60w, pr.	71-68
1048, 4 x 10 cols., 120w, pr.	113-71
1065, horn cabs.	79-11
1066, 2 x 12 cols., 100w, pr.	124-46
1067, 6 x 10 cols., 300w, pr.	271-94
1068, 250w slave	238-70
1069, 8-ch. mixer	250-63
CEMI	
1070, 50w combo.	168-11
CEMI	
1060, sound/light control	40-92
1061, lighting cabs., set 3	46-03
1049, fuzz sound	10-03

POWER AMPLIFICATION RANGE	
150G, 150W amp, g/eq.	185-76
801M, 80W amp, 2-ch	145-80
802S, 80W amp, 2-ch stereo	178-20
412G, 100W cab	116-64
118B, 100W cab	162-00
412C, 100W PA col.	116-64
212C, 50W PA col.	74-52
APK150, 150W slave unit	110-16
APK280, 2 x 80W stereo slave	116-64
TPK409, graphic eq.	84-24
MPK602, 6-ch stereo mixer	93-96
MPK603, 2-ch stereo pre-amp	64-80
MPK604, 6-ch stereo mixer	132-84
MPK605, 6-ch stereo mixer, with VUS, headphones mon.	139-32

APK1702, 80W slave modules	48-60
APK1501, 150W slave module	73-44
APK2802, 2 x 80W slave module	81-00
UTAH, 12-in. Ext. range, 40W spkr.	12-96

SKIPPER CLAUDIO SOUND SYSTEMS

Strictly one-off custom built on app.

CEMI

1037, 50w L&B	89-00
1038, 100w L&B	121-05
1039, 2 x 15 cab.	101-35
1040, 2 x 15 cab.	97-63
1050, 2 x 12 cab.	79-11
1062, 1 x 18 cab.	89-00
1063, 4 x 12 cab.	118-66
1064, 4 x 12 cab.	118-66

1045, 50w P.A.	121-13
1046, 100w P.A.	148-33
1047, 2 x 10 cols, 60w, pr.	71-68
1048, 4 x 10 cols., 120w, pr.	113-71
1065, horn cabs.	79-11
1066, 2 x 12 cols., 100w, pr.	124-46
1067, 6 x 10 cols., 300w, pr.	271-94
1068, 250w slave	238-70
1069, 8-ch. mixer	250-63

1070, 50w combo.	168-11
CEMI	
1060, sound/light control	40-92
1061, lighting cabs., set 3	46-03
1049, fuzz sound	10-03
PARK	
1022, fuzz sound	14-21
1023, wah swell	15-97
1025, minimixer	37-08
1041, mini reverb mixer, 6 chan.	64-27
1041F, footswitch	2-77
1042, autowah	13-61
1058, graphic equaliser	32-99
1059, reverb mixer, 4-CHAN.	32-99
1051, G12M, 25w	14-91
1052, G12H, 30w	18-13

1053, G15M, 50w	22-87
1054, G15C, 50w	30-04
1055, G18C, 100w	40-82
1056, S10, 15w	5-31

204, gtr. cab.	202-08
454 gtr./bs. rig	520-83
455, gtr./bs. rig	562-50
456, gtr./bs. rig	532-74
474, gtr./bs. rig	610-11
475, gtr./bs. rig	651-79
476, gtr./bs. rig	622-02
450, gtr./bs. amp	306-86
470, gtr./bs. amp	386-91
404, gtr./bs. cab.	223-22
405, gtr./bs. cab.	264-88
406, gtr./bs. cab.	235-11
136, bs. amp	297-03
146, bs. amp	431-55
371, bs. rig	743-45
140, bs. amp	202-38
370, bs. amp	375-00
106, bs. cab.	229-17
301, bs. cab.	398-80
853, P.A. system	830-35
854, P.A. system	800-60
300, power amp	236-31
850, mixer amp	502-97
803, P.A. col.	163-69
804, P.A. col.	148-81

J. T. COPPOCK ★	
ELGEN	
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

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
PA120 amp	150-04
PA120-R reverb amp	170-50
Slave 120 amp	102-30
SMF gtr amp	182-44
Bass 150 l/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 30W combo	68-20
Echomaster I	320-54
E	

Lied Super effects/R, 100W	172-80
Lied Super effects/R, 200W	254-88
B50 cab	57-32
B80 cab	95-04
B150 cab	162-00
Jolly 5	31-32
Jolly 5, Tremolo	36-18
Combo-amp., Tempest 25	64-80
Tempest 25 Tremolo	71-28
Tempest 50	124-20
Tempest 50 Tremolo	133-38
Combo-amp., Super Studio S5500	139-32
Combo-amp., Super Studio S51000	211-68
8092 Mix/amp., 50W	91-80
Clubman, 50W	164-16
Echo Mixer 6, 100W	281-32
Mixer 12 Echo F	453-60
Compact Mixer 6	124-20
Mixer 12/5 stereo	1179-36
VP25 spkr cab	43-24
VP40 spkr cab	54-00
DK45 spkr cab	57-86
DK75 spkr cab	95-04
DK90 spkr cab	112-86
DK120 spkr cab	159-84
DK180 spkr cab	183-60
Titan bs bin	170-64
Exponential bs bin	152-12
Disco Junior, 50W	149-04
Phonodoppler, 65W	211-68
Transistor slave 200W	131-76
Sky stand	12-96
Sky stand, de luxe	19-44
Echo unit, tape	166-32
Echo unit, disc	311-04
Stereo slave 100 x 100	140-40
K205 Organ	1790-00
Davalisint	214-92

DJ ELECTRONICS

DJ Powermaster 100	74-84
DJ Powermaster 150	94-44
DJ Stereo-amp. 200	129-60
DJ 100, 100W slave	64-15
DJ Disco-amp., 100W	98-01
DJ Starlight	61-29
Disco Standard, 150W	210-60
Disci Disco-Vox, 100W	332-64
Stereo Mini	126-80
Prince, 50W cab	47-52
Consort, 100W cab	82-08
Sovereign, 100W cab	106-92
Royale, 100W cab	194-40

ELECTROSOUND

Custom-built, prices on application

ELECTRO-VOICE

FC100 horn	37-48
1823, 110W driver	36-18
1829, 60W driver	36-83
848A CDP speaker	60-70
Eliminator I	280-80
Eliminator II	237-60
Sentry IV system	448-20
EVMI2L speaker	66-42
EVMI5B speaker	74-52
EVMI5L speaker	74-52
EVMI8B speaker	85-86
SP8B, 8 coaxial	29-70
12TRXB	67-50
T25A driver	43-20
T350, VHF driver	50-22
BHD horn	16-63

E. S. ELECTRONICS

1006 S/L 150	126-90
1007 PA200/R	220-86
1010 PA100T/C	143-64
1011 PA100S, 120W	143-64
1012 PA60TC	92-07
1013 PA60S	92-07
1015 B200	142-78
1016 FH100	169-56
1017 HF100	138-24
1018 FH200	251-10
1019 FH400	367-20
1020 PA3 & 4	167-40
1021 PA60M	100-44
1022 S120	165-78
1023 SID disco cab	279-72
1024 Unit 63 disco	180-36
1002 N/S	211-68
1003 PA100/R	180-36
1004 AP150	165-78
1005 AP200	202-50

FAL

Minstrel 2	19-60
Super Minstrel	24-30
Maestro	43-74
Phase 50	43-96
Super 50	63-72
Phase 100, 2 amp.	73-98
Super 100 amp.	82-94
P100 slave	41-90
PA200 slave	57-94
120, 6 amp	96-98
50, 1 x 12 cab	31-86
100, 2 x 12 cab	56-92
Duo 100, 2 x 12 cab.	97-74
Major, 4 x 12 cab.	87-97
Disco	87-97
Disco pre-amp.	18-50
Power Disco	129-60
PA 200 cols (pr)	146-88

FARFISA ★

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

FELDON AUDIO ★

JBL 4311 Control mt.	175-00
4311WX Control mt.	184-00
4320 Studio mt.	394-00
4320WX Studio mt.	408-00
4330 Studio mt., 2-way	380-00
4330WX Studio mt., 2-way	400-00
4331 Studio mt., 4331WX Studio mt., 2-way	462-00
4332 Studio mt., 3-way	463-00
4332WX Studio mt., 3-way	484-00
4333 Studio mt., 3-way	505-00
4333WX Studio mt., 3-way	526-00
4340 Studio mt., 4-way	652-00
4340WX Studio mt., 4-way	718-00
4341 Studio mt., 4-way	669-00
4341WX Studio mt., 4-way	715-00
4350 Studio mt., 4-way	898-00
4350WX Studio mt., 4-way	991-00
4375 Line Array	174-00
4380 Colinear Array	304-00

G.M.S.

P&N microphone stands:	
GM102F, floor	13-19
GM167, floor	7-78
GM119F, boom stand	20-25
GM139, boom stand	15-54
GM102F + GM115, boom stand	20-71
GM115, boom	7-52
GM120, boom	9-02
GM121, boom	10-00
GM137, boom	6-60
GM109, table top	7-73
GM111, table top	8-89
GM148, low level	9-02
GM149, low level	10-02
Accessories:	
GM150, triple mic bar	5-49
GM127, mixer	1-80
GM166, adjuster/amp. stand	12-50

HAMMOND

Leslie Speakers:	
Model 110	115-00
125	261-00
145	374-00
147	400-00
147RV	462-00
122	400-00
122RV	462-00
251	422-00
610	457-00
700	434-00
710	522-00

18	204-00
60	369-00
825	360-00
760 combo	447-00
760 walnut	457-00
910	623-00
910	1125-00
9420 combo pre-amp.	81-00
9370 combo pre-amp.	75-00
9340 combo pre-amp.	45-00
9875 combo pre-amp.	58-00

HH ELECTRONIC

IC.100, 1/b/o, 100W	143-96
IC.100S, 1/b/o, 100W	113-83
IC.100 combo	194-18
IC.100-S combo	174-10
MA.100, 5-ch PA	137-27
MA.100-S, 5-chan PA	117-18
S.130 slave, 130W	87-05

412 BL, 200W, 4 x 12	147-31
2 x 12, 70W PA, d/c	93-74
215 BL, 200W, 2 x 15	164-05

HOHNER ★

Orgaphon 33 MH	250-95
Orgaphon 55 MH	338-25
Orgaphon 60 N	366-55
Super Reverb 62	432-05
Schaller Solo Uni	67-50
130GB	314-25
OTS 130 skpr	248-75
Leslie B30	789-60

HORNBY-SKEWES

MILES PLATTING	
V.100, 100W amp	108-42
V.50, 50W amp	87-87
PA.50, PA amp	101-84
PA.100, PA amp	120-81
V.50-S, 50W 2 x 12 cab.	70-22
PA.50-S, 2 x 12 cols (pr)	116-46
PA.100-S, 4 x 12 cols (pr)	194-10
C.30, 30W combo	127-68
C.50, 50W combo	149-47

ICELECTRICS ★

PAU 3030, stereo, 30w p.c.	73-26
PAU 6060, stereo, 60w p.c.	84-26
ADM 60/3, 60w p.a	86-66
SMP, 101, stereo mixer pre-amp	108-68
MMP 202, mono-mixer pre-amp	83-60
P 50, power amp	44-00

JENNINGS ★

V30, 30-watt Valve Combo	179-30
A.P.50, 50-watt Solid-state Combo	191-40
V100, 100-watt Valve amp.	159-50
A.P.100, 100-watt Solid-state amp.	126-50
FR50, 50-watt Flat Response amp.	86-90
FR100, 100-watt Flat Response amp.	105-60
Speaker Cabinets:	
Bl. 1 x 18" speaker, 100 watt	104-50
B2, 2 x 15" speakers,	

100 watt	126-50
B3, 1 x 15" speaker, 50 watt	85-80
D4, 4 x 12" speakers, 120 watt	148-50
T50, 2 x 12" speakers, 60 watt	91-30
P.A. Equipment:	
P.A.100 Amplifier	162-80
2 x 12" column with horn, 60 watt	119-90
2 x 12" column less horn, 60 watt	99-00
Ring Modulator	96-80
Phaser Pedal	33-00
Reverb Mains	49-50

JOHN BIRCH ★

CABS	
Penetrator 12"	88-00
Penetrator 15"	130-00
100W Slave built in	55-00

KEMBLE ★

YAMAHA	
YTA25 combo	109-00
YTA45 combo	189-00
YTA95 combo	249-00
YBA65 bs combo	236-00
PE200 Pre-amp	133-00
TS100 spkr/amp	199-00
YTA100 stack	332-00
TS110 spkr/amp	245-00
YTA110 stack	378-00
TS200 spkr/amp	340-00
YTA200 stack	473-00
BE200 bs pre-amp	112-00
BS100 bs spkr/amp	272-00
YBA100 stack	384-00
YHS100 horn	169-00
EM60 30w mixer/amp	118-00
ES60 spkr (pr)	70-00
EM90 30w mixer/amp	183-00
ES90 spkr (pr)	100-00
PM200 PA mixer	215-00
PS75 PA spkr/amp (pr)	350-00
PS100 spkr/amp (pr)	477-00

LEM ★

Baby Lem mixer amp	247-50
Pro Lem mixer	206-25
Studio Lem mixer	412-50
Executive quad mixer	1113-56
100w slave amp	111-37
180w slave amp	156-75
Amp rack	57-75
Lem Echo	187-33
LP60 2 x 12	113-37
LG100 4 x 12	193-87
LG300 2 x 15 100w	
hn	305-25
Venus G20	66-00
Mars B30	90-75
Mars GR30	107-25

MACINNES

CROWN INT/AMCRON	
IC150 stereo pre-amp	210-60
D60 amp	167-40
D150, 140W amp	280-80
DC300 A	453-60
M600, 1000W amp	896-40
M2000, 2000W amp	1792-80
M12A, 50W driver	19-36
M12C, 50W driver	32-07
M15C, 100W driver	32-07
M15E, 100W driver	32-07
M18A, 200W driver	86-90

MAURICE LAUQUET ★

AMPEG	
Ampeg V4 stack	565-00
Ampeg V4 B system	575-00
Ampeg B 15N portable	315-00
Ampeg V2 system	395-00
ACOUSTIC:	
371 system	630-00
271 system	675-00

N.B. ★

FLAME	
MP 50, 2 x 12 cab.	62-50
MP 50, 2 x 12 cab.	62-50
MP 50, 2 x 12 cab.	108-50
MP 50, 1 x 15 combo.	93-00
Session Master reverb	225-00

NICHOLLS ★

Item Amplification	
120w SL	130-08
200w SL	175-00
6-channel, 120w PA	187-00
120w Slave	124-33
200w Slave	165-66
6-channel Mixer	164-88
Speaker systems	
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 C cab.	88-83
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
Horn systems	
4 x Middax horn cab.	129-39
2 x 12 shaped cab, two Middax horns.	143-40

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 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, com.	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

ROSETTI ★

LEO PORTABLE AMPS	
9640	29.30
9641 w/tremelo	32.20
SHURE	
VA300E 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

S.A.I. ★

DSI stereo disco	247.50
Disco IV/s Pro	173.80
Disco IV/s Standard	160.60
Disco IV	138.60
P.A./STAGE	
Eliminator Type M	148.50
Eliminator Type C	132.00
Mini Bass Bin	99.00
4 x 12 grt cab	118.80
18" Folded Horn, Type B	151.80
4 x 15 Slope or Std., 200w	165.00
Slope front monitor cab.	42.90
2 x 12 + 2 H Mini	204.60
2 x 12	140.25
4 x 12 Columns	204.60
Matching Horns	104.50
4 x 10 Columns	93.50
3 x 10 Columns	75.90
AMPS.	
'50' Combo	173.25
'50' Top (Twin channel)	82.50
60 Slave	74.25
100 Slave	112.20
100 PA (6 channel)	145.20
150 Slave	125.40

SELMER

SOLID STATE	
Lead 100	97.20
Bass 100	83.45
Power 100	50.42
15 SS	28.96
Super Reverb 30	87.38
Futurama 3	16.59
L - B 100	176.24
SL 100 slave	129.60
PA 100	184.58
VALVE	
Treble 'N' bs, 100 SV	92.05
Treble 'N' bs, 50 SV	78.45
Reverb	92.19
Zodiac 100 SV	114.38
P.A. 100/6 SV Reverb.	146.78
P.A. 100/4 SV	107.51
Compact 50R SV Reverb.	146.78
Speakers:	
Lead 100	113.49
Bass 100	84.93
P.A. 60H column	97.20
Goliath 50, Mk. II	77.56
All-purpose 100	106.92
All-purpose 50	82.47
TV-35 P.A. co umn	48.99
TV-20 P.A. co umn	68.24

GIBSON

G-10	78.05
G-20	122.73
G-30	133.53
G-40	165.93
G-50	195.38
G-70	294.82
G-80	293.56
Thor bass amp	195.38
Super Thor bass amp.	303.38
GIBSON SG SYSTEMS	
SG212 amp.	436.91
SG212A amp with Altec speakers	519.38
SG115J amp	480.11
SG140 amp	431.02
SG610 amp.	489.93
SG215 bass amp.	345.60
SG812 PA system	686.29
SG812HD PA, head only	348.55
SG812COL, half PA column	86.89

SHARMA

ORGAN SPEAKER CABS.	
Model 500	120.19
Model 500 Professional	158.78
Model 500 de luxe.	174.15
Model Sharmette	231.21
Model 2000 Traditional, de luxe	306.18
Model 2000 Professional	302.94
Model 5000	392.30
Model 5200, de luxe	556.41
Model 5300, de luxe	654.92
Combo Pre-amp	33.21

SIMMS-WATTS ★

AMPS (Valve)	
AP 100 I/b/o	126.00
GE 100 Graphic	160.00
AP 200 I/b/o	190.00
PA 200	217.00
APU 200 Slave (Solid-State)	178.00
12055 AP 100 'Tri-Sound' amp.	99.00
12051 Vocal Blender, 100w P.A. Mixer	147.00
12051/C Fibre Case for Mixer	12.75
12052 TSL, 100w Power Slave	85.25
12058 Hammond Reverb Mixer unit.	63.25
CABINETS	
12003, 1 x 12 RCF, per pair	99.00
12022, 2 x 12 RCF, per pair	182.00
12054, 2 x 12 Twin Horned P.A. Columns, per pair	168.75
12055, 2 x 12 A.P. Instrument Speaker cabinet, each	75.00
12028, Add-on-Horns per pair	76.50
12056, 4 x 12 Lead/Organ Speaker cabinet, each	128.75
12057, 4 x 12 Tri-Tone Bass Speaker cabinet, each	133.50
12026, H.100, per pair	435.00
12029, S.L.H., 4 x 12 Lead, each	264.00
12059, RCF, 100w Add-on-Horn unit.	123.60
DISCO-DEX	
Mk. II, 12010	135.50
12099 Pro	210.00
Echo Dex	78.50

SOLA SOUND ★

Reverb mixer	42.00
Dopplaton	42.00
6-ch mixer	35.00
Graphic equaliser	42.00
Mighty Atom amp.	25.00
Compact 10	33.00
Power Pak 15	48.00
Power Pak 30	85.00
Bass 30	75.00

SOUNDOUT ★

Discotheque Units:	
Series IIIa, mono	205.50
Series III, mono	259.50
Series IIIa, stereo	258.00
Series III, stereo	366.00
Series IVa, mono	171.50
Series IV, mono	219.00
Series Va, mono	171.50
Series V, mono	219.00
Amplifiers:	
SA100, slave	75.00
PA100	90.00
SA200, slave	135.00
PA200	150.00
Loudspeakers:	
HE1c, 1 x 12, 50W	37.50
HE2c, 2 x 12, 100W	75.00
HE4c, 4 x 12, 200W	129.61
DL3, 100W	171.00
DL5, 200W	202.50

SPECTRUM ★

1205Mp. amp. top	125.00
120PA	TBA
120SS	
S/212P (pair)	120.00
S/412P (pair)	225.50
D/212P (pair)	148.10
D/412P (pair)	280.34
DH2/212P	206.38
DH2/215P	247.56
S/412Z	116.35
D/412Z	147.38
D/412ZS	163.15
L/412Z	price on applic.
L/215Z	price on applic.
L/415Z	price on applic.
1812/S	161.86
1812/D	189.49
RS/118	180.59

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. mix.	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

SUNN ★

SELF-CONTAINED UNITS	
Studio lead	240.00
Studio bass	228.00
GUITAR AMPLIFIERS	
190L	330.00
Model T	420.00
Concert lead	330.00
Coliseum lead	570.00
Coliseum 880	597.00
BASS AMPLIFIERS	
190B	276.00
Model T	420.00
Concert bass	276.00
Coliseum bass	570.00
Coliseum 880	597.00
MIXER & MIXER AMPLIFIERS	
Studio PA	228.00
Concert Controller I	438.00
Concert Controller II	747.00
Model 80	897.00
Model 80P	897.00
Model 81P	1047.00
Speaker Enclosures:	
312S	216.00
412S	258.00
610S	216.00
610M	504.00
115S	168.00
115M	186.00
215S	210.00
215M	246.00
215SH	268.00
415M	330.00
118M	318.00
118MH	360.00
212S	150.00
410S	156.00
410M	348.00

CONTROL AUDIO-CONTROLLER OPTIONS

Model 40	1257.00
Model 41	1407.00
Model 42	1557.00
Model 60	1407.00
Model 61	1557.00
Model 62	1707.00
Model 80	1557.00
Model 81	1707.00
Model 82	1857.00

THEATRE PROJECTS

ALTEC

VOICE OF THE THEATRE PROJECTS	
1204B, 50W	356.40
1208B, 50W	353.16
1218A, 50W	370.87
1215A, folded L/F hn, 150W	270.00
1225A, portable H/F hn, 100W	428.87
1205BX power l/spkr	558.14
1209BX power l/spkr	554.90
1219AX power l/spkr	570.71
1207C col. spkr, 75W	189.13
1211A col. spkr, 50W	141.38
1217A col. spkr, 75W	243.00
612C spkr cab.	64.26
828B spkr cab.	91.80
815A L/F hn. cab.	123.12

Studio Monitors:	
9844A, 30W	336.53
9845A, 50W	444.93
9846-A, 100W	468.76
9848A, 200W	804.60
9849A, 60W	270.00
9846BX (powered)	664.63

Amplifiers:	
771BX bi-amp, 60W L/F, 30W H/F.	245.46
9477B, 130W power amp	281.38

Music Speakers and Components:	
417-8H, 12 in, 100W	64.67
418-8H, 15 in, 150W	69.77
421-8H, 15 in, 150W	81.00
425-8H, 10 in, 75W	55.25
601-8D, 12 in, duplex, 20W	81.96
604E, 15 in, duplex, 35W	150.24
511B, Sectoral hn	49.01
808/8A, 30W H/F driver	71.99
N809/8A, crossover/attenuator	43.72

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

TRIUMPH ★

JOHNSON	
J5, 5w combo	32.00
J5, tremelo	36.00
J15V, 15w combo	51.33
J30, 30w combo	103.19
J50V, 50w combo	110.28
J100 LV p a amp	112.66
J100 PVR p a amp	123.46
J100 SV slave amp.	136.65
J100 SS slave amp.	94.55
J100 SS, C slave amp.	62.78
Echomaster	72.11
J45M	25.11
J45B	26.73
J45MT	26.73
J45BT	26.73
Reverbmaster	*19.10
Mixmaster	*19.10
Tonemaster	68.72
Soundmaster	121.91
J/412 M cab.	106.57
J/412 H cab.	123.62
J/412 F cab.	87.78

J/412 G cab.	113.48
J/412 SM cab.	105.55
J/412 SH cab.	121.50
J/412 SF cab.	86.79
J/412 SG cab.	112.00
J/212 M cab.	66.55
J/212 H cab.	76.04
J/212 F cab.	56.78
J/212 G cab.	71.28
J/50 SSLs cab.	138.97

TURNER

B1503 Bass horn cab, prices extnd. rng. on app.	
B1505 Bass horn cab, low frequency	
M1201 Mid Range H/C, low	
M1002 Mid Range H/C, extended	
T302 Radial horn, hi. frequency	
MON15H Hex monitor, 15", rad hn	
A300w Amp.	
A300 ditto, V.U.s	
M 16/8/2/6 mixer	
M 20/8/2/6 mixer	
M 24/8/2/6 mixer	
Multiway 125'	

VITAVOX ★

Bass Bin, 2 x 15	412.77
Bitone 6200 6-cell h.f. unit	296.45
Major Bitone	364.21
Mini Bitone	131.34

VOX ★

AC30	169.00
AC50	TBA

W.E.M. ★

Copcat Echo	71.50
Clubman 6w, valve amp.	35.80
Westminster 10w, valve amp.	42.60
Dominator Mk. 3	80.00
Dominator Bass Mk. 1	68.20
E.R.40	73.30
P.A.40	73.30
S.L.40	62.20
Monitor reverb com.	154.00
Monitor reverb amp., top	88.00

PERCUSSION INSTRUMENTS

D. H. BALDWIN

GRETSCH

4027 Rock 'n Roll	TBA
4029 Avant Garde	"
4028 Black Hawk	"
4015 Name Band	"
4025 Progressive Jazz	"
4002 One Nighter	"
Plus	"
4007 One Nighter	"
Plus	"

Snares:

4160G, 14 x 5	"
4160, 14 x 5	"
4157, 14 x 5 1/2	"
4153, 14 x 6 1/2	"
4109, 14 x 5	"
4102, 14 x 5 1/2	"
4103, 14 x 5 1/2	"
4190, 14 x 6 1/2	"
4191, 14 x 6 1/2	"
4192, 15 x 8	"
4193, 15 x 8	"
4105, 14 x 5 1/2	"

Bass Drums:

4259, 26 x 14	"
4260, 28 x 14	"
4262, 30 x 16	"
4263, 32 x 16	"
4264, 34 x 16	"
4265, 36 x 16	"
4271, 26 x 14	"
4272, 28 x 14	"
4273, 30 x 16	"
4274, 32 x 16	"
4275, 34 x 16	"
4276, 36 x 16	"
4110, 22 x 14	"
4111, 24 x 14	"
4115, 26 x 14	"
4117, 28 x 14	"
4244, 18 x 14	"
4249, 20 x 14	"
4247, 22 x 14	"
4269, 24 x 14	"
4271, 26 x 14	"
4272, 28 x 14	"

Tom Toms:

4415, 12 x 8	"
4416, 13 x 9	"
4420, 14 x 10	"
4421, 15 x 12	"
4417, 14 x 14	"
4418, 16 x 16	"
4422, 16 x 18	"
4419, 18 x 16	"
4423, 18 x 18	"
also in walnut	"

Cymbals:	
K. Zildjian & Ajaha	- prices being revised

BOOSEY & HAWKES

BEVERLEY COMPLETE OUTFITS	
Panorama 21	234-35
Panorama 22	322-59
Panorama 24	276-58
Galaxy 18	190-83
Galaxy 21	204-00
Galaxy 24	206-55

AVEDIS ZILDJIAN

7386, 8"	13-69
7387, 10"	16-00
7389, 12"	24-46
7390, 13"	22-83
7391, 14"	27-37
7392, 15"	29-65
7393, 16"	31-80
7394, 17"	34-16
7395, 18"	38-68
7395S	45-11
7399, 19"	40-98
7396, 20"	45-11
7396S	45-11
7396P	52-32
7400, 21"	50-16
7397, 22"	56-95
7397S	63-80

AVEDIS ZILDJIAN BRILLIANT

7387B, 10"	19-58
7390B, 13"	26-30
7391B, 14"	31-00
7392B, 15"	33-27
7393B, 16"	35-53
7394B, 17"	37-84
7395B, 18"	42-36
7395BS	49-17
7396BS	56-00

7396BP	56-00
7396B, 20"	49-17
7397B, 22"	60-57
7397BS	67-45
7390HH, 13" Hi-Hat	
cymbal	45-66
7391HH, 14"	54-67
7392HH, 15"	59-29
7393HH, 16"	63-61

C.B.S. ARBITER ★

ROGERS Outfits:	
Studio X	947-10
Compact X	788-70
Studio VII	590-70
Londoner V	544-50
Londoner VI	600-60
Ultrapower VIII	825-00
Ultrapower IX	980-10
Starlighter IV	490-05

Drums:	
Dynasonic snare	110-00
Superteen snare	82-50
Skinny snare	50-60
Powertone, 14 x 20 bs	127-60
Powertone, 14 x 22 bs	134-20
Powertone, 14 x 24 bs	141-90
Powertone, 8 x 12 t.t.	63-80
Powertone, 9 x 13 t.t.	67-10
Powertone, 10 x 14 t.t.	80-30
Powertone, 12 x 15 t.t.	88-00
Powertone, 16 x 16 t.t.	96-80
Powertone, 16 x 18 t.t.	115-50
Powertone, 18 x 20 t.t.	141-90
Powertone bongos	55-00
Powertone timbales brass	107-80
Powertone timbales copper	117-70

Accusonic timpani 20 inch	260-70
Accusonic timpani 23 inch	281-60
Accusonic timpani 26 inch	333-30
Accusonic timpani 29 inch	349-80
Drum/Cymbal stands:	
Giant	18-70
Supreme I	18-70
Samson I	19-80
Supreme II	17-05
Supreme II, floor stand	17-05

Hi-Hats:

Swivomatic Hi-Hat, hinged heel	29-70
Swivomatic Hi-Hat, adjust. footboard	29-70
Supreme	44-00
Pedals/Beaters:	
Swivomatic, hinged heel	29-70
Swivomatic, adjust. footboard	29-70
Rocket	23-10
Thrones:	
Samson	30-80
Accessory	45-10

CLEARTONE ★

SLINGERLAND Outfits:	
4N Lacquer 20"	375-82
4N Pearl 20"	405-89
4N Chrome 20"	417-48
4N Lacquer 22"	381-60
4N Pearl 22"	411-70
4N Chrome 22"	423-26
50N Lacquer	460-86
50N Pearl	492-69
50N Chrome	507-15
60N Lacquer	541-54
60N Pearl	587-81
60N Chrome	604-01
60N Lacquer	429-04
58N Pearl	434-84
58N Chrome	449-29
80N Lacquer	506-81
80N Pearl	544-43
80N Chrome	562-24
IN 20" Lacquer	426-16
IN 20" Pearl	455-09
IN 20" Chrome	469-54
IN Lacquer 22"	431-94
IN Pearl 22"	460-87
IN Chrome 22"	475-32

Cymbals:	
14" (per pair)	10-54
15" (per pair)	12-21
16" (each)	6-80
18" (each)	8-83
20" (each)	11-76
22" (each)	15-75

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	466-54
Super Classic with 24" Bass drum	475-87
Hollywood	533-77
Big Beat	568-09

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; scale - sc; case - cs; banjo - bjo; monitor - mt.

57N Lacquer	731-79	Super Classic Blue	
57N Pearl	783-87	Vistalite	503-92
57N Chrome	811-64	Octa Plus	1030-20
2R Lacquer	429-05	Snare Drums:	
2R Pearl	469-54	400 Supra Phonic, 14 x 5	89-12
2R Chrome	484-01	402 Supra Phonic, 14 x 6 1/2	95-20
14N Lacquer	564-36	404 Acrolite, 14 x 5	66-84
14N Pearl	627-98	405 Piccolo, 13" x 3"	81-02
14N Chrome	649-40	410 Super Sensitive, 14 x 5	134-29
9N Lacquer	359-62	411 Super Sensitive, 14 x 6 1/2	137-74
9N Pearl	394-33	Pearl Drums and Accessories:	
9N Chrome	407-07	70 Big Shot outfit	239-79
65N Lacquer	456-23	67 Thunda-King outfit	184-34
65N Pearl	484-01	68 Dyna-Max outfit	161-33
65N Chrome	496-73	Powermate, black	272-80
11N 2 x 24 Lacquer	928-17	Powermate, satin	281-33
11N 2 x 24 Pearl	986-03	4514 Snare drum	24-42
11N 2 x 24 Chrome	1014-94	4714 Snare drum	23-25
		700 Bass pedal drum	8-62
		709 Bass drum pedal	8-42
		708 Bass drum pedal	4-77
		805 Hi Hat pedal	11-36
		700 Hi Hat pedal	7-49
		704 Snare drum stand	4-35
		706 Snare drum stand	7-11
		702 Cymbal stand	4-17
		703 Cymbal stand	4-73
		721 Bass drum anchor	1-48

DALLAS ★

HAYMAN Outfits - less stands:	
2220 Recording	200-51
2221 Pacemaker	224-50
2222 Big Sound	232-37
2219 Showman 22"	283-58
2219A Showman 24"	293-43
2244 Iceberg (Showman 22" Trans-parent)	368-96
Outfits - with stands:	
2220/S Recording	249-79
2221/S Pacemaker	287-70
2222/S Big Sound	286-58
2219/S Showman 22"	344-15
2219A/S Showman 24"	354-01
2244/S Iceberg	411-93

DAVOLI

UFIF CYMBALS

RITMO	
10"	9-50
11"	10-26
12"	11-12
13"	13-82
14"	17-50
15"	18-90
16"	21-06
18"	31-10
20"	37-26
22"	45-90
24"	54-00

RED SOUND

5-40	
8-10	
8-64	
8-80	
12-88	
16-74	
18"	
20"	

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	356, 16"	20-08
T648	69-50	358, 18"	24-08
T649	69-50	358S, 18"	24-94
T650	69-50	360, 20"	27-97
T651	82-60	360S, 20"	29-16
T652	84-50	362, 22"	35-20
T652 (air tuned)	107-05	Zyn:	
		272, 12"	3-51
		273, 13"	4-26
Bass Drums:		273P, 13"	8-53
G230	80-75	274, 14"	4-91
G231	80-71	274P, 14"	9-82
G240	133-35	275, 15"	5-67
G241	133-35	275P, 15"	11-34
Bongos:		276, 16"	7-02
L823	88-25	278, 18"	9-18
L824	80-75	268S, 18"	9-18
L841	32-65	268S, 18"	9-28
Hi-Hats:		280, 20"	11-55
Z5451	16-90	269S, 20"	11-77
Z5452	35-70	282, 22"	14-36
Zyn (standard):		272	3-25
		274	4-50
		275	5-20
		276	6-40
		278	8-45
		268S	8-55
		280	10-55
		269S	10-75
		282	13-15
		235, 15"	14-58
		236, 16"	16-09

HORNBY-SKEWES

BEVERLEY Outfits:	
Galaxy 18	216-59
Galaxy 21	230-00
Galaxy 24	240-99
Panorama 21	261-90
Panorama 22	356-54
Panorama 24	311-04

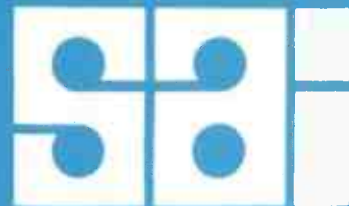
HOSHINO

Outfits:	
HM1000	151-75
HK600M	35-77
HM2000	187-95

KEMBLE ★

YAMAHA-Out

GROUP CABS

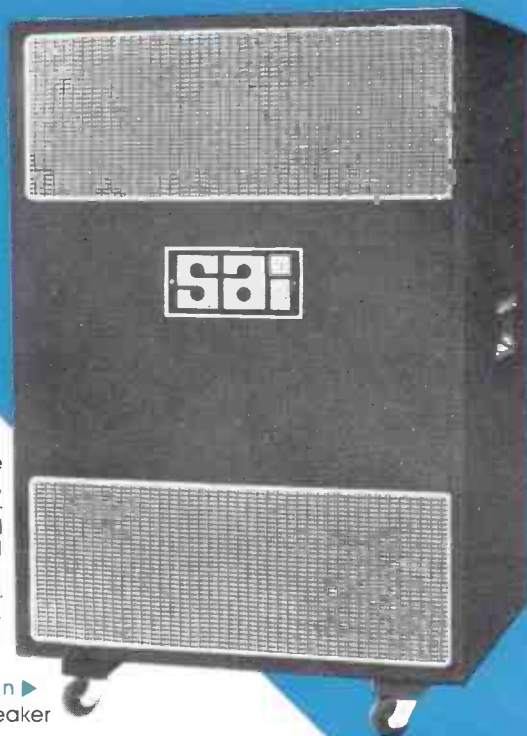


4 x 12
◀ Lead Bass

All-purpose Speaker Cabinets, fitted with 4 Super Heavy-duty speakers, ideal for all makes of amplification. Supplied Standard or slope front.

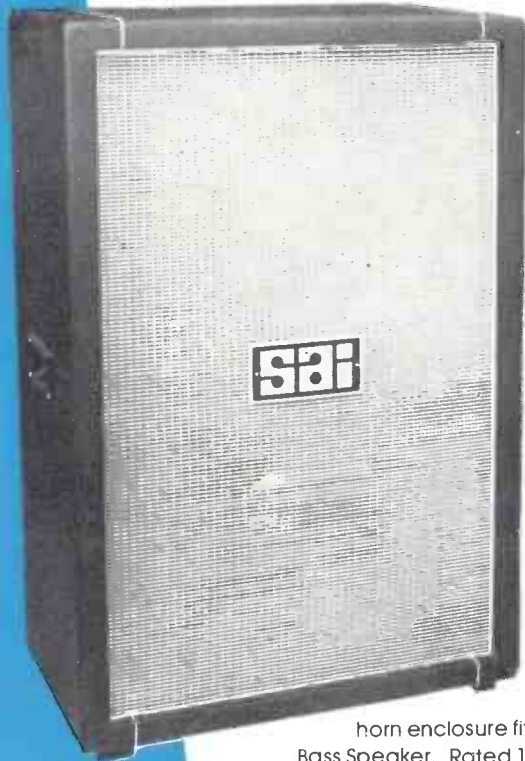
Rated 100 watts R.M.S. M Cab.
120 watts R.M.S. H Cab.

Size 29½" x 29½" x 14". Model Nos. MG 700/MG701



1 x 15" Mini Bass Bin ▶

Single 15" bass bin with rear-facing speaker designed for bass guitar. Size 28" x 28" x 16"



2 x 15"
Lead Cabinet

Specially designed ported cabinet for lead guitar where a really super treble response is required. Fitted with 2 heavy duty 15" speakers with aluminium presence domes by Eminance of U.S.A. Finished in Black vinyl with the S.A.I. blue front cover and fitted with carrying handles and castors.

Size 36" x 24" x 15".
Model No. MG 702

18" Bass Guitar Cabinet

Largest and most powerful of the S.A.I. range.

A double-throated folded horn enclosure fitted with 1 - 18" Heavy Duty Bass Speaker. Rated 100-200 watt, depending on speaker specified. Size 48" x 25" x 18" Model No. MP 1003



SOUND ADVICE INSTALLATIONS CO. LTD.,
Regent Street Warehouse, Regent Street,
COPPULL, nr. Chorley, Lancs. (Tel. 0257 791645)

AVEDIS ZILDJIAN	5339, 18"	38-50	
5241, 8"	12-30	5340, 20"	43-50
5242, 10"	14-85	5341, 22"	53-30
5243, 13"	22-25	KENNY CLARKE PAIRS	
5244, 14"	24-75	5215, 13"-14" High	47-00
5245, 15"	27-00	Hat	51-75
5246, 16"	29-65	HIGH HAT MATCHED PAIRS	
5247, 17"	32-00	5243/2, 13"	44-50
5248, 18"	34-50	5244/2, 14"	49-50
5248WVC, 18" wide cup	34-50	5245/2, 15"	54-00
5248FT, 18" flat top	34-50	5246/2, 16"	59-30
5248S, 18" sizzle	34-50		
5248T, 18" trio	34-50		
5248MC, 18" mini-cup	34-50		
5249, 19"	37-00		
5220, 20"	39-50		
5220P, 20" pang	39-50		
5220S, 20" sizzle	39-50		
5220MC, 20" mini-cup	39-50		
5261, 21"	44-50		
5221, 22"	49-50		

AVEDIS ZILDJIAN BRILLIANT		
5333, 10"	18-65	
5334, 13"	26-25	
5335, 14"	28-65	
5336, 15"	31-00	
5337, 16"	33-65	
5338, 17"	35-95	

5339, 18"	38-50
5340, 20"	43-50
5341, 22"	53-30
KENNY CLARKE PAIRS	
5215, 13"-14" High	47-00
Hat	51-75
HIGH HAT MATCHED PAIRS	
5243/2, 13"	44-50
5244/2, 14"	49-50
5245/2, 15"	54-00
5246/2, 16"	59-30

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-Tom	127-95	
502C, 14 x 14 Tom-Tom	111-00	
511C, 13 x 9 Tom-Tom	75-50	
509C, 12 x 8 Tom-Tom	69-75	
743W, 14 x 5 Snare	127-95	

Metal Shell Asbaste or Altuglass 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-Tom	142-95	
501M, 14 x 9 Tom-Tom	80-00	
511M, 13 x 9 Tom-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-Tom	62-95	
507C, 16 x 16 Tom-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

TD5 DX outfit	350-00
5245, outfit	225-00
5820, outfit	280-00
5255, outfit	260-00
KB125, outfit	300-00
KB125/2T, outfit	350-00
JR77, outfit	225-00
R55, outfit	175-00
3020, outfit	50-00
3010, outfit	60-00
300, Trap Set	16-50
8588ES Snare	75-00
8258 Metal Shell Snare	43-50
3386 Snare	30-00
2216, 16" tom tom	38-00
2213, 13" tom tom	25-00
2212, 12" tom tom	22-50
2222, 22" bass	60-00
8620S, 22" bass	80-00
8620S, 20" bass	80-00
8612S, 12" tom tom	36-50
8613S, 13" tom tom	38-50
8616S, 16" tom tom	60-00
8622, 22" bass	80-00

9620, 20" bass	70-00
8612, 12" tom tom	32-50
8613, 13" tom tom	35-00
8616, 16" tom tom	50-00
1045 Cocktail outfit	72-00
348 Bass Anchor	1-50
725 Bass Pedal	10-99
720 Bass Pedal	10-99
800 Bass Pedal	42-50
71 Bass Beater	1-10
73 Bass Beater	1-60
1263 Conga set	95-00
1301 Fibre glass conga	116-50
1302 Fibre glass conga	125-00
1303 Profes. conga	105-50
1304 Profes. conga	110-00
5000 Timbales	47-50
108 Bongoes	12-99
109 Bongoes	13-99
885 Hi Hat stand	18-50
885D Hi Hat stand	18-50
850 Snare drum stand	5-99
880 Snare drum stand	13-50
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