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# BEAT INSTRUMENTAL AND INTERNATIONAL RECORDING STUDIO

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# YOUR LETTERS

## ANCIENT GROUPIES

Last month's Quiz certainly proved we've got a lot more 'Ancient Groupies' than we thought. What surprised us was that our 'mystery group', the Downliners Sect, were so well known to people all over the country in spite of their being a London based band.

Many thanks to everyone who wrote in. Unfortunately we didn't have enough room to print all the letters, but here are extracts from some of them. Congratulations to our LP winner, Ray Liffen, of Wallington, Surrey.

Apart from one reader who gives us some information about Terry Gibson, no-one seems very clear as to the present whereabouts of the various Sect members. As far as we know, in 1967 the band, which had gone back to its original line-up, split, with Crane and Grant forming a new version of the band which concentrated on soul material. By then, R & B had largely fallen by the wayside, to be replaced with soul and Tamla in the clubs.

When blues became more popular, the band then changed their name to the Downliners Sect Blues Band which, we

think, was the final version. Watch out for another memory-probing quiz soon.

Dear Sirs,

The group in your 'Quiz For Ancient Groupies' (B.I. Nov.) is the Downliners Sect who were formed in 1963 and played R & B on the London and South Coast circuit. (I first saw them in the Odd-fellows Hall, Portsmouth.) The picture shows, from left to right, Terry Gibson (real name Terry Cleminson)—lead guitar (Gibson: A.C.30); Don Crane (real name Mick O'Donnell), rhythm guitar/vocals (Gibson amplified acoustic, Fender Bassman); Ray Sone, Harmonic/vocals, who joined the band about a year after they started; Keith Grant, bass guitar/vocals (Gibson bass, Vox T.60); and Johnny Sutton, drums.

Their first (and best) record was a live recording made at the Studio 51 in Great Newport Street by Fred Judd, for Contrast Sound productions. It was on a very limited circulation. An E.P., it had four tracks, *Beautiful Delilah*, *Shame Shame Shame*, *Green Onions* and *Nursery Rhymes*. The first and third tracks featured some of the fastest lead guitar work I have ever heard before or since.

Their next record would

have been a studio E.P. again, recorded by Fred Judd, with *Brite Lights-Big City*, *I Need You Baby (Mona)*, *Do The Dog* and *Rock'N Roll Music*, but I guess EMI bought out the contract and they then produced several singles for Columbia, including *Baby What's Wrong* and *Find Out What's Happening*.

Various L.P.'s followed: *The Sect*, a country album and a rock album plus an incredible E.P. called *The Sect Sing Sick Songs*. (Do I have the only copy sold of the appalling record?)

(No! My collection also contains a copy of this memorable disc!—D.R.)

A feature of their 'B' sides was a Sect-style song with a punning title such as *Sect Appeal*, *Insecticide* and *Be A Sect Maniac*.

Like Graham Bond and many other bands at that time they suffered under the 'three hours to record an L.P.' policy and their first E.P. is the best reminder of their stage act.

My own favourite memory of the band is when I was living in Cardiff in '64 and I made the trip back to London with a Cardiff R & B outfit called The Sons Of Adam (they played in the Victoria Ballroom along with a band fronted by Dave Edmonds).

After the Saturday night gig at the Vic we piled into the van and travelled overnight to see the Sect for the Sunday afternoon session at the Studio 51. The Sons Of Adam had brought their guitars and I persuaded Joyce O'Donnell (Mick's mum, she managed the band) to ask the Sect to lend us their amps and drums so that the Sons could play during the break. They went down really well and were offered some gigs on the spot but never took up the options and broke up soon after.

As far as I know, the Downliners Sect broke up in '66 or '67 and I have not heard of any of the members since.

Yours faithfully,  
Ray Liffen,  
Wallington,  
Surrey.

Dear Sirs,

The group in your quiz is the Downliners Sect and they played the London clubs from 1964 to about 1966.

Their record company was Columbia except for one E.P. which was private, called *Night At Gt. Newport St.*, where they had a residency.

Their singles were (in order); *Baby What's Wrong* c/w *Be A Sect Maniac* (1964. DR 7300), *Little Egypt* c/w *Sect Appeal* (1964. DB 7347), *Find Out*



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# AND QUERIES

*What's Happening* c/w *Insecticide* (1964. DB 7415), *Wreck of the Old 97* c/w *Leader of the Sect* (1965. DB 7509), *All Night Worker* c/w *He Was a Square* (1966 DB 7817), *Glendora* c/w *I'll Find Out* (1966. DB 7939).

E.P.'s: *Night At Great Newport St.* (1963) and *Sect Sing Sick Songs*.

Albums; *The Sect* (1964), *The Country Sect* (1965) by which time Ray Sone had been replaced by Pip Harvey (the band on this album were assisted by John Paul Jones on piano and Mike Sutton (John's brother) on washboard. Their third album was *Rock Sects In* (1966), which was just the four original band members, Pip Harvey having left.

The made, as far as I know, one TV appearance on *Ready Steady Go*, to promote *Find Out What's Happening*.

Yours truly,  
J. Brotchie,  
Inverness,  
Scotland.

Dear Sirs,

Left to right on the photo of the Downliners Sect are Terry Gibson (Gibson 335 and later Firebird through a Vox AC50), Don Crane (Gibson J45 through Fender Tremelux), Ray Sone (harp), Keith Grant (Gibson EB3 bass through a Vox T 60) and Johnny Sutton (Premier drum kit.)

The PA system was unrecognisable and I would like to know what it was myself.

The line-up in the picture stayed together until the *Country Sect* album which had Pip Harvey on harp. Ray Sone subsequently joined a guy called Emmett to form Ray & Emmett. On the album, *The Rock Sects In*, they went back to the original four piece line-up.

The only member that I know is still playing is Terry Gibson, who is with a popular rock band called Hellraisers.

Yours faithfully,  
Peter Ottley (bass player with Burglar Bill),  
Walthamstow,  
London, E.17.

## TWIN-NECK

Dear Sir,

May I draw your attention to your reply to a reader who was seeking information on twin neck guitars.

You mention only Gibson which, while extremely good instruments, are sometimes difficult to obtain, being subject to availability, to say nothing of their price.

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tions in two qualities, ranging from £196, including case. Perhaps your reader may find one of these very good instruments more suitable to his pocket and easier to come by.

Yours faithfully,  
John M. Bentley,  
Music Buyer,  
Vallances,  
Bradford.

## SPARES

Dear B.I.,

Can you tell me where I can get spares for my Micro Frets Swinger guitar from?

Yours sincerely,  
G. Brotton,  
Middlesbrough,  
Cleveland.

We suggest you contact the UK distributors of this guitar, who are B. L. Page & Son, 10-18 Wood Street, Doncaster, Yorks.

## GYPSY BLUES

Dear Editor,

For a long time now I have been trying to find information on a particular style of music that I very much want to learn. Recently I've been taking classical guitar lessons once a week and can now under-

stand music but before that I played by ear. However, classical guitar is not really the kind of stuff I want to learn.

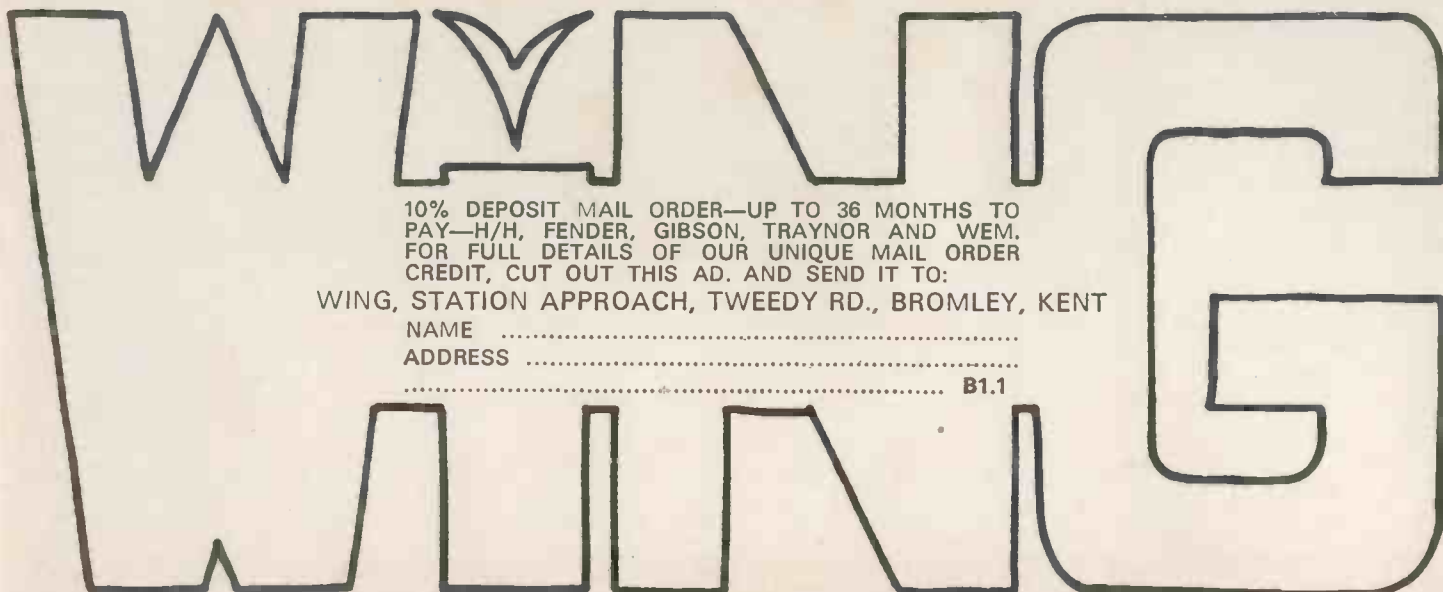
I would like to learn the type of music that you hear Spanish or Mexican guitarists playing in a bar or restaurant. I don't mean flamenco guitar, but something that someone told me was called 'Gypsy Blues'.

Please could you tell me where I could listen to it or get in touch with somebody who could help me.

Yours faithfully,  
Phillip Davies,  
Cwmbran,  
Gwent.

It's a bit difficult to pinpoint just what sort of style you have in mind. The greatest of all gypsy guitarists was, of course, Django Rheinhardt. Although he ended up playing in more of a jazz vein, some of his early recordings are more in the blues style.

If you come across someone playing the kind of music you're interested in in a restaurant or club, why not be bold and just go up and tell them you admire their style and ask them if they could give you some lessons, or recommend someone who can. They'll probably be very flattered that you wish to learn to play like them.



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# ELTON'S SONGWRITING SECRETS!

**T**HOUGH Elton John has sometimes found it difficult to persuade critics whether he is clown or creative artist, he's convinced the whole world that he writes beautiful, lasting and original melodies.

Yet he has rarely found the inspiration to write the words to go with the notes. If it wasn't for his songwriting partner, Bernie Taupin, Elton admits: "I'd probably end up writing the same song over and over again in terms of lyric ideas. Probably it'd be *Your Song* . . ."

The notes, however, come easy to Elton. His Saturday scholarship training at the Royal Academy of Music provided the sort of experience that helps. So does the background he had with various bands, backing the likes of Major Lance, the Drifters, Billy Stewart—and on the UK side, Long John Baldry.

## FINISHED

The writing came later. "My first song was called *Scarecrow*. I was knocked out at the fact that after a helluva lot of attempts I'd actually finished a song. I did my own demo, played it over to the band I was with and they said it was bloody awful."

The much-told story of how Elton teamed up with Bernie Taupin will bear just one brief further telling. An advertisement in a music paper put in by Liberty Records . . . "Songwriters, arrangers, talent wanted". Elton turned up, armed with his melodies.

They told him he needed a lyric-writer. Showed him some lyrics sent in by Bernie, who obviously needed a melody-writer. It all fell into place, though the early exchanges of ideas were strictly by post. Later they shared a flat. And some triumphant hits which earned awards right round the world. . . .

Dick James, the man who

published the Beatles hits through Northern Songs, an ex-singer himself who went on to found a big publishing-recording empire, gave the break to Elton and Bernie. He says: "I knew they had something special to offer, and a couple of people on my staff were sure they were about to come up with something great one day. It seemed worth a gamble. So I agreed to subsidise the duo to the tune of £15 a week."

## GAMBLE

"Publishing IS a gamble. You hear a song you like, and it's rather the thin edge of the wedge, because you sign up the writer, give him money to live on, keep him going. And there could be nothing left in his creative streak."

Dick James was determined to get Elton and Bernie onto a straight commercial creative streak. Even when Elton's records were big round the world, James insisted: "He's not reached peak. He's widening his own public. He'll change and mature with his public. And, like Lennon and McCartney, he'll find his music stretching well beyond the turn of the century."

Yet Elton at first assumed Dick James to be a bit TOO strong on his commercial requirements. "He kept talking about us coming up with a song for Matt Munro — that kind of thing. And we were doing our early stuff, songs like *Dandelion Dies In The Wind*, or that *Scarecrow*, or *Regimental Sergeant Zippo* . . . lots of them; we were prolific. Most of those'll never see the light of day."

"But we learned. Learned how to stall, really, over delivering the goods. A guy named Steve Brown joined the plugging staff at Dick James and he realised we were being pushed in the wrong direction.

That we were best in a contemporary style of songwriting."

Dick James was persuaded to release an album, which did well enough to persuade him again to spend more money on the next.

Once the royalties started coming in, the subsidy was forgotten and the John-Taupin team became big, big money. Elton says: "There's always somebody getting at us about our songs. We are, some say, too commercial. But hell, it's not just that. I don't believe we're ever dishonest. We just work, separately, and Bernie sends me the lyrics, and I get to the piano and write out the melody, and we work from there."

"Some stuff is commercial, pure and simple. Some—well, we've had our psychedelic moments and so on."

"But if I knew exactly what was going to be commercial, I'd sit down at the piano and never get up again . . . just go on churning out material. In fact, we do work very well when we're against the clock, and Bernie has a non-stop stream of great lyric ideas."

## PRESSURES

Of course, Bernie doesn't have the same pressures as Elton. He doesn't have to tour the world every so often. But their contract with Dick James was a tough one . . . the usual number of singles, roughly every three months, but two albums a year. Elton didn't mind the pace.

And he's very self-critical. He's talked of a track called *Hymn 2000*, on the debut *Empty Sky* album, and he regards it as being a perfect example to hold up to the world as how NOT to write a song.

He works fast. He's said: "I doubt if I've ever spent more than half an hour on a song."







Bernie, I think, takes time over the lyrics, but he can sit down and write every day — I can't. I can't force myself to write. I'll go a spell with nothing happening, then sit down and three will come out at once. My mood determines whether there's music inside me or not."

The Elton John album really did test Dick James' faith in the writing duo. They took on a sizeable orchestra, plus Paul Buckmaster to arrange things, and let Gus Dudgeon in on the production. On this one, Buckmaster wrote everything down . . . the first time that Elton had worked specifically to a written score.

## SCARE

Elton doesn't scare easily, but his fear showed when he got to working on the soundtrack album, *Friends*. By the time he got round to doing the job, he'd tasted big fame in the States, in 1970, for the first time, and there were three or four weeks put aside to do the *Friends* score.

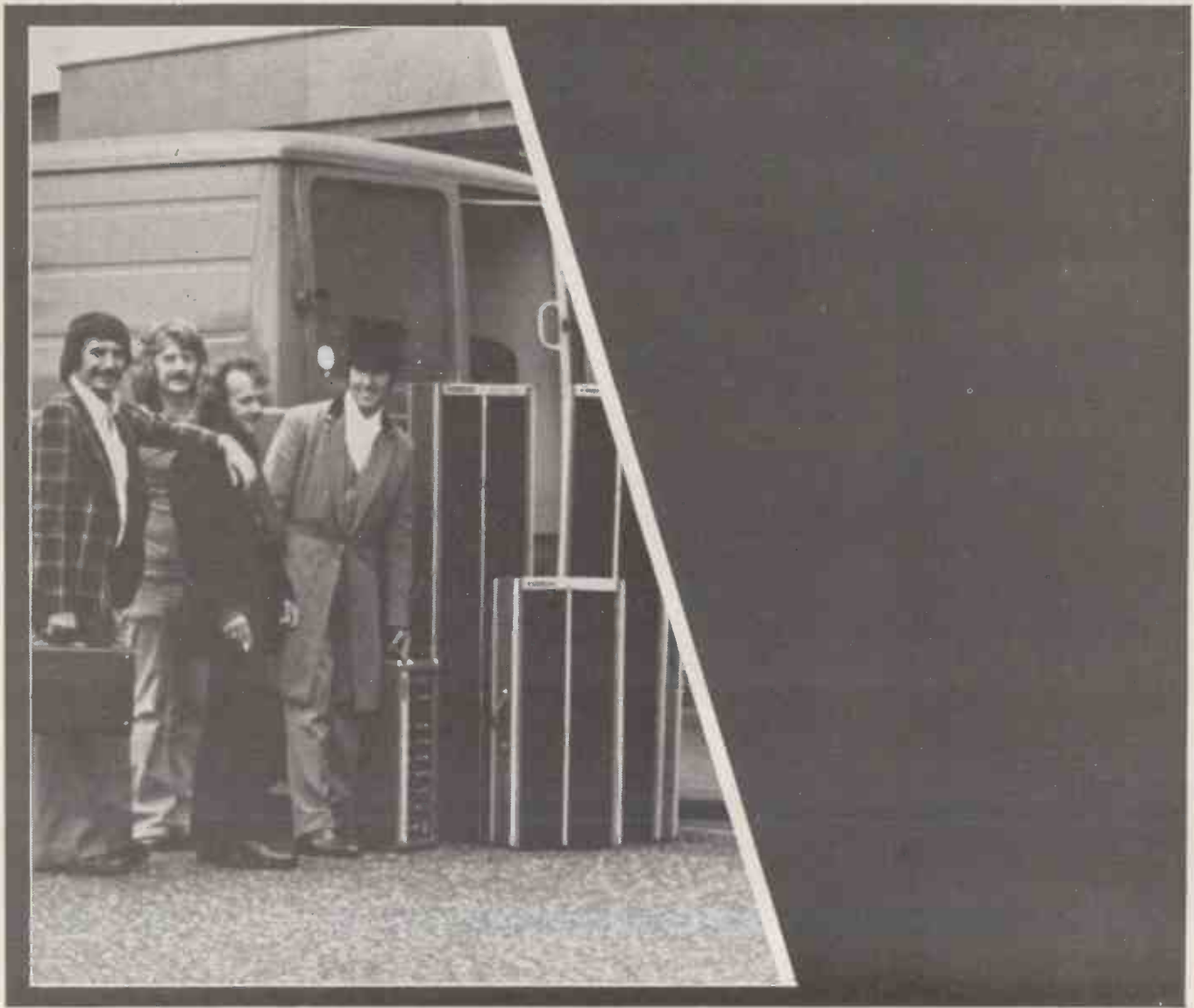
They started with just one song, *Michelle's Song*, which he says: "We wrote from the script itself — we'd not even had time to see the movie. That was one helluva challenge, writing that score so fast. And it had to be recorded twice . . . once for the film and once for the album."

Elton believes that his songs, certainly the earlier ones, were slanted more towards success in America. That fact, he says, helped the astonishingly fast breakthrough he had in the US.

All the way through, since the late 1960's, Elton has insisted that he can only write what he feels. He doesn't spend his time listening to the old-time

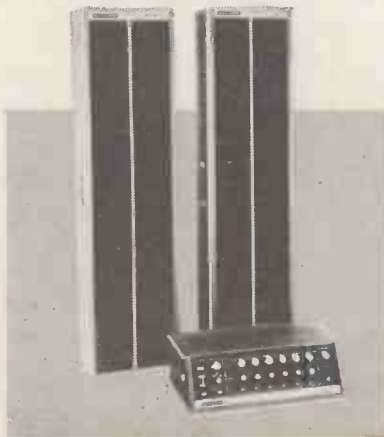
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Continued on P.9



Kenny Ball with arm on shoulder of soundman Pickstock outside London Hilton.

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## ELTON'S SONGWRITING SECRETS!

evergreens, the works of Cole Porter or Rodgers and Hammerstein, because that kind of "night-club" music doesn't much appeal to him. But he's a tremendously loyal fan of Paul Simon. He feels that he is the chief spokesman of today's music, and has reached a position where his contemporary musical ideas are accepted by all age groups and sections of the community.

He definitely sees himself first as a writer, second as a performer. Though he's slightly modifying that to give each "equal billing", and no longer thinks of himself as somebody who is pressed into appearing on stage to just perform his own songs.

### CONSISTENT

Certainly the Elton John albums show a consistent kind of progress in terms of the writing he and Bernie produce. *Tumbleweed Connection*, *Madman Across The Water*, 17-11-70, *Honky Chateau*, *Don't Shoot The Piano Player*, *Goodbye Yellow Brick Road* and so on.

That he's kept going at all as a composer is no thanks to some of the critics. For some reason, their main barbs were directed at the obvious Elton John commerciality . . . the songs and the performances. They looked for any flaw in the songwriting standards, for any signs of ebbing imagination.



And they refused to hand out any excuses or praise for that quite exhausting recording schedule Elton had to face.

Consider the months and months certain bands were spending in the studios to finish just one album, and then ponder the live-show travels of

Elton. He says: "I was pretty near to chucking in the towel when it came to meeting the requirements of the *Madman* album. It just seemed like I was on a treadmill.

"People accuse artists like me of copping out and so on, and they really have no idea

that there are things you HAVE to do; that you don't have complete freedom to do what you will."

The songwriting continues as one great big beautiful part-

*Continued on page 10*



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# ELTON'S SONGWRITING SECRETS!

nership. Bernie doesn't mind being regarded as the man in the shadows; and Elton has learned to live with being permanently in the spotlight.

For a while they shared a flat as well as their ideas. Though Elton now lives in a kind of splendid isolation in his Virginia Water, Surrey, mansion, with the tennis court between his back "patch" and the house he bought for his parents, Bernie has also done very well in terms of royalties.

Says Elton: "I don't suppose many partnerships would have lasted as we have, not with

our way of working. The lyrics invariably come first, and Bernie sends them over to me. It's so seldom these days, what with my touring that we can actually sit down, physically together, and see how things should be. It can be months between times when we even see each other.

## FAITH

"But, you see, I have this complete faith in Bernie's ability to turn up lyrics when they are most needed. I know he'll not run out of ideas, and that assuming I'm in an imaginative mood we'll be able to meet our own deadlines.

"The fact is that I'm not much of a one for rehearsing, either. So if I'm not actually working it could be days be-

fore I sit at the piano and try something out. There have been many times when I've gone into the studio without having finished the actual music on a song . . . actually written it there and then. We have that kind of freedom now. We can afford that kind of luxury, whereas before having every word and every note written down was simply an insurance against us wasting studio time or money."

There are writing teams who virtually live in each others pockets, building up a kind of telepathy. Others, including Lennon & McCartney, could drum up good songs together or apart.

But the remote control with which Elton John combines with Bernie Taupin is clearly something rather special.



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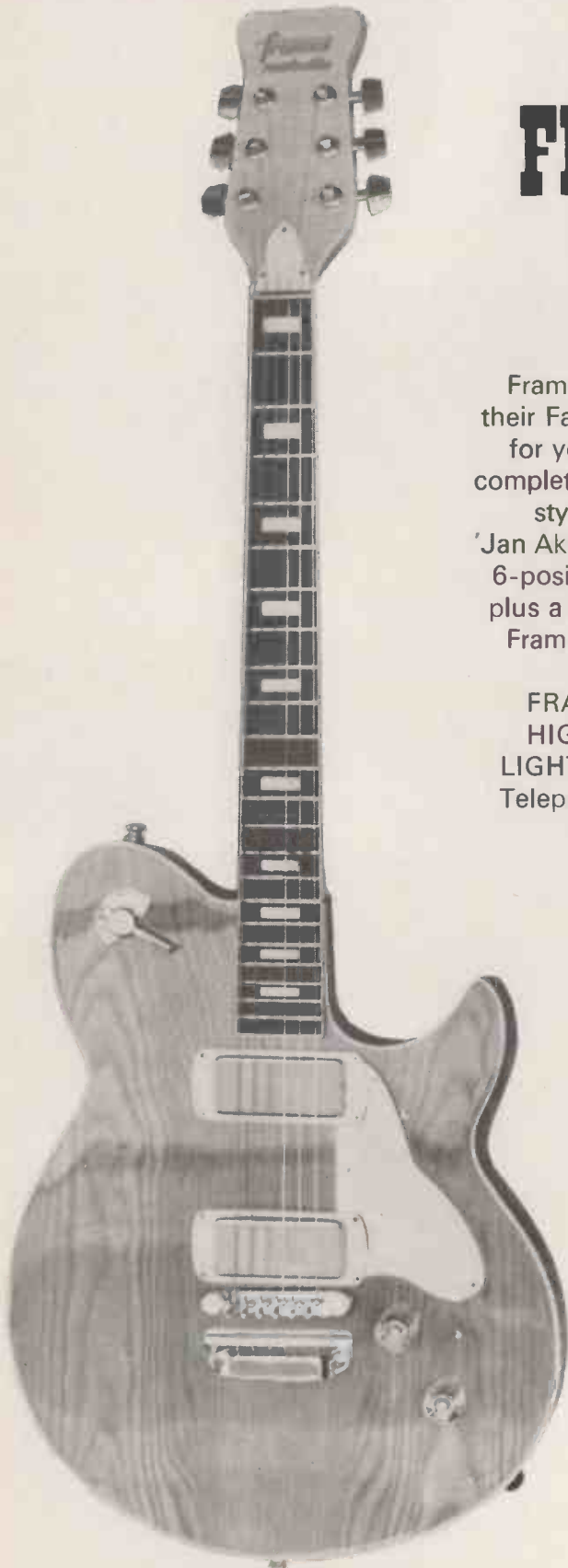
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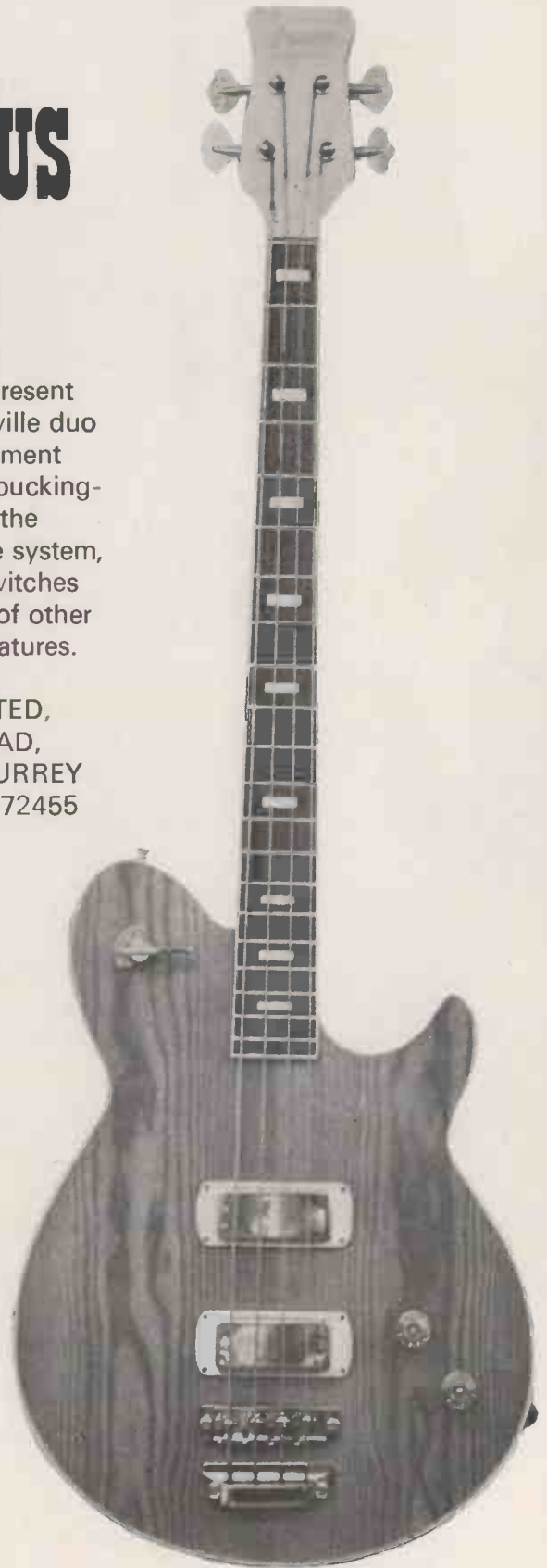
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# EMOTIONAL BRIDGET



**T**HE contemporary music scene is about immediate success. Artists are expected to sell records, as soon as their first album hits the shops. There is room for development only if there is an extension of recording time due to good showing of that initial release.

Admittedly, an artist may well sign a contract for three albums but within the complex world of a large recording company the second and third albums will be made only to fulfil contractual obligations, rather than with any thought of records being sold. The disc is issued and soon deleted.

This lengthy introduction to artists and their records is made because like all Latin rules there are always exceptions, sometimes, just as well.

Bridget St. John is a case in point. She emerged on to the record scene via Dandelion Records, the joint venture of Clive Selwood and John Peel. The label died before its children reached maturity, not the fault of its owners but the impatience of larger record concerns.

The artists were not selling well enough but since, hits have come from Clifford T. Ward, Medicine Head, Kevin Ayres and Bridget?

I doubt whether the word 'hit' appeals to her but if it means people listening to her musical efforts, then she is likely to give one of her delicious smiles. The fact about Bridget is the need for time. She is constantly improving, a statement which brings her pleasure.

'I feel I'm growing as an artist. Some people give themselves a time-limit but not me.'

She has been able to obtain this time and now records for Chrysalis records, the label on which her most recent album, *Jumble-queen*, has been issued.

About herself now, she continues, 'More important to me is a growing ability to express myself and do so in better fashion, the same, hopefully, applies to my playing. I have found financial peace, which is a help. When I first started playing it was for £5 to £10 a month. I think my parents were rather suspicious of the whole thing.

'They stuck with me and now they are very happy. John Peel, he and Clive have been marvellous, helped me to get work and of course, at one time I used to sing during his disco show.

'Now I can support myself. I suppose my music is still very introverted, I'm someone

*Continued on page 14*



Continued from page 13

who hates labels and find them too constricting. Music to me is my life, it's something I could not live without.'

Bridget's introversion is perhaps something which halts her public progress. When she sings on stage it becomes a very intimate affair, it could be a cosy farm-house room with Bridget in the corner strumming her guitar and revealing her thoughts in song.

The difficulty here is the reliance on an audience to feel sympathetic toward a girl with obviously so much to give and this understanding is not always present. Bridget says herself that audiences seem to want an experience.

'I think, though it can be sought in three ways, sometimes in a sound, sometimes something visual and other moments, words. I see myself closer to the third, what I do has to be listened to. I think some of my difficulties have come from bad billing. I mean, take this for an example, sharing the bill with Groundhogs.'

So, perhaps, in part, Bridget could get over this suggested problem preventing her career furthering by ensuring she appears at the right venue. At least, she can quote, 'I did some gigs with Roy Harper and there I found people had come to listen and they did not stay out until half-time! They were people, because of their relationship to Roy,

who were willing to give and lend their ears.

'I don't think though, that I am satisfied with the way I sometimes come over. I know, in the end, it has to be a two-way thing.'

Yet, at the same time, Bridget's introversion is a positive factor, a facet which stamps upon her a definite personality. It means, for one thing, a definite authenticity, a dimension of honesty. She is not, at present anyway, a super cool chick jetting amongst the rock fraternity, fetted and dined. What she sings about stems and is about the life-experience felt by most people.

This is clear from *Jumblequeen*, to me, a rather sad album, expressive of the lady's constant search for perhaps, in the end, an elusive security wrapped round the word, 'love', a word itself, capable of so many different shades of meaning.

Bridget in *Curious And Woolly* says, '*Curious and woolly when your wine goes to my head/Could you want me for your woman is that really what you said?*' or '*I can be a gypsy forever, in head/you can be a sailor forever in head/if I be your gypsy will you be my wing/and carry me carry me carry me from Long, Long Time.*

Asked, whether she is pessimistic, Bridget, does another delicious smile which opens out her face and gives expression to the eyes, and says, 'I'm an optimist, really, usually the top side of the middle. I find it easy to explore good moments but it's true my songs seem to have this element of sadness. Maybe, people want to feel sad, sometimes.'



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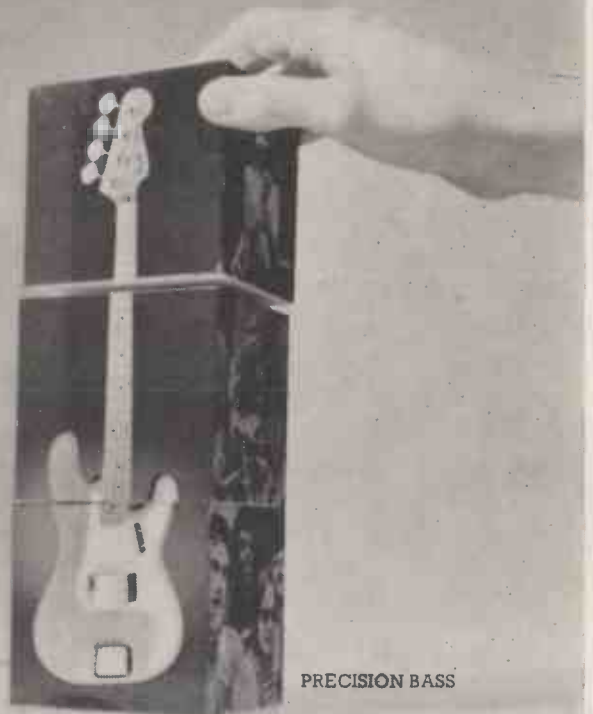
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# album reviews

## ALBUM OF THE MONTH

**Maria Muldaur**

**Waitress in a Doughnut Shop  
K 54025**

This is probably the best album of 1974 as far as I'm concerned. Maria Muldaur first poked her nose into the musical consciousness of the British public early last summer, with her single *Midnight At The Oasis*. It was fresh, exceedingly musical for a single, and Maria's vocal range sent delicious chills down the spines of enough people to propel *Midnight* into the top ten.

*Waitress In A Doughnut Shop* provides an enormous variety of music, all brilliantly conceived and executed with astonishing skill and feeling. The songs include *Squeeze Me*, originally made famous by Fats Waller. Maria Muldaur sounds like Billie Holliday in *Squeeze Me*, like the early Joan Baez in *Gringo in Mexico* — but always 'like', for she is no mean imitator. The style is familiar, but the feeling and presentation is sheer originality.

Other tracks include *Cool River*, which is rather like a spiritual, *I'm A Woman*, which is a raunchy, rocking celebration of the virtues of American working class womanhood.

It's all here. *Brickyard Blues* (written by Alan Toussaint) and *Honey Babe Blues*, with their joyous and yet bluesy arrangements are nicely complemented by *It Ain't The Meat It's The*



*Motion*, which is funny and clever and damn good as well.

The singer is great, the songs are well chosen and show a good deal of variety, and the men and women who play on the sessions are superb. Paul Butterfield, Red Callender, Plas Johnson, Amos Garrett, Spooner Oldham, Linda Ronstadt, Harry 'Sweets' Edison and Alvin Bishop are just a few of the outstanding musicians who queued up to support Miss Muldaur. The biggest names in jazz and blues are supporting Maria on *Waitress In A Doughnut Shop*, and the whole thing has an air of a giant jam session, an enormous festive musical party.

I expect it's just that, a festive musical party. There are a few albums around which have that kind of air surrounding them, but there is finally one more thing that separates this album from most of them. For a change, as you listen to *Waitress In A Doughnut Shop*, you feel like you're at the party, and not listening to it on the stereo. D.R.

**Alvin Lee**

**In Flight  
Chrysalis CTY1069**

As much as we may yearn for success from the outside, it can have its drawbacks. The success of *Ten Years After* brought Alvin Lee fame, fortune, and recognition as one of the world's fastest (and best) guitarists. Unfortunately, that success also locked him into a formula which was exceedingly difficult to break out of — he needed to escape the spectre of *Goin' Home*, and the whole frantic, manic speed trip that was almost synonymous with the name Alvin Lee.

With *In Flight*, Alvin seems to have managed handsomely. His own contributions are a sensitively subdued and masterful guitar, and a mature, authoritative singing voice which is

a pleasant surprise. The people behind him are equally superb; Mel Collins on sax and flute; Tim Hinkly on keyboards; Ian Wallace on drums; and Alan Spenner on bass. Best of all, there is no destructive competition, but the simple and priceless co-operation amongst acknowledged masters which leads to real quality.

*In flight* is a double album, recorded live at the Rainbow, and the recording is unusually excellent. The material is a mixture of Lee's own compositions and songs by other men of genius, Alan Toussaint to name but one. On tracks like *Every Blues You've Ever Heard* and *All Life's Trials*, Lee demonstrates his new found capacity for controlled eloquence. L.R.

**Starry Eyed and Laughing**

**Starry Eyed and Laughing  
CBS 80450**

SE&L are a young English band comprising Tony Poole (vocals and 12 string guitar), Ross McGeeney (vocals, lead guitar), Iain Whitmore (vocals, bass) and drummer Mike Wackford. They've managed to capture some of that happy, free, sunshine-y 1968 California sound and apply it to 12 original compositions, resulting in a fresh and original sound.

Although the use of a 12 string and their style of harmonising invites comparisons to The Byrds, they play in an altogether different way, a tighter rock feel than the loose, easy sound of the American band. Between the three writers amongst them, they manage to come up with a lot of variety in their material. Tony Poole writes the wittiest lyrics, Ross McGeeney the more poetic, whilst Iain Whitmore writes short, compressed statements that move in very rhythmic ways.

The songs are the central thing, with the instrumental work woven around them. McGeeney plays very fluid guitar with a lovely, rounded, creamy

tone, the perfect foil for Poole's chunky 12 string work. Whitmore is a very jazzy bass player and Wackford's tight, powerful drumming pulls it all together.

One of the high spots on the album is the blending together of the last two numbers, *In The Madness* and *Everybody*, by Ross McGeeney.

Very good melodic songs with unpretentious, meaningful lyrics and good instrumental work make this an excellent, thoroughly enjoyable first album. L.R.

**Chilli Willi & The Red Hot**

**Peppers**

**Bongoes over Balham  
Crest 21**

— or 'Thrilling' Chilli Willi etc. In *Bongoes Over Balham* as it says on the film-poster-type sleeve which shows a formally attired couple drifting down a sewer in a dustbin coming face to face with an oriental gentleman in a cat suit. "Kamikaze you yellow fiend" says the caption. Don't ask me why but it's hilarious.

Why *Bongoes Over Balham*? The answer I suspect is 'why not?' Bearing in mind the large West Indian community now situated in the South London suburb of that name one might reasonably expect this LP to be a collection of blue beat, ska, or reggae material. However, contained in the grooves is a most entertaining, highly acceptable compromise between a blues band and a country rock outfit, with some early fifties type nostalgia thrown-in.

The Peppers (Chilli Willi seems to be a fictitious member who was perhaps frozen out, if you see what I mean), otherwise known as The Willies, sound like a logical extension of a sixties club band that's moved with the times without going over to hard rock, if you can imagine such a thing. Indeed was not guitarist Martin Stone a one-time member of the original Savoy Brown Blues Band?

Admittedly the lead vocals are weak in places, but if it's 'Snakefingers' Lithman who's singing, he's excused as far as I'm concerned on account of his songwriting and instrumental talent (most of the numbers come from his pen).

The band, augmented here by other musicians, are very together, with some good sax work from Bob Andrews (from the Brinsleys), pedal steel — 'Red' O. J. Rhodes, and Will Stallibrass. D.R.





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Once they had all given us their lists, we put them altogether so that we ended up with A LIST OF ALL THE FAMOUS INSTRUMENTS LISTED BELOW IN A CERTAIN ORDER.

All we want you to do is to study the ten instruments we have listed and try and come up with the same order as our top guitarists did. So, if you are quite certain that the Original Les Paul ended up as No. 1 on their lists and the Gibson Flying "V" No. 2, then put these answers on the reply card in this issue (don't forget the stamp) and post it back to us as soon as possible.

The competition will be judged by a panel of top guitarists and their decision will be final and binding.

- |   |  |
|---|--|
| (A) Original Les Paul (1950's)            | (F) Wayne Perkins Tonebender             |
| (B) Dan Armstrong Perspex                 | (G) Martin Acoustic (any model pre 1962) |
| (C) Gibson Flying Vee                     | (H) Gibson Double Neck                   |
| (D) Maple Neck Fender Telecaster (1950's) | (I) Original Steel Dobro                 |
| (E) Rickenbacker Solid 12-String          | (J) Zemaitis Custom                      |

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1. Once you have decided upon your order of preference for all the guitars listed above then insert your answers—using the appropriate letter (i.e. C for Gibson Flying Vee, G for Martin Acoustic)—on the reply card inserted in this issue, alongside the figures 1 to 10.
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3. Give the titles of the features or items you liked most in this issue of Beat.
4. Insert your name and address in BLOCK CAPITALS at the bottom of the card in the appropriate space and, if you play an instrument or belong to a group, tell us about it.
5. Stick a 3½p stamp on the front of the card and post it off to us as soon as possible to arrive before January 30th, 1975.
6. The result will be announced in the March issue of Beat Instrumental. The judges' decision is final and no correspondence can be entered into concerning this competition.

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# Triumphant Tull

**I**NSCRIBED on the inner cover of Jethro Tull's first album *This Was*, circa 1968, is the legend, "This was how we were playing then—but things change. Don't they?"

Some things haven't changed at all, such as Ian Anderson's on-stage energy and personality, his trade-marks like playing the flute standing on one leg, his jack-in-the-box springs. But on the whole throughout the last six years the band's progress has been not a series of changes but a gradual building up into what they are today.

At one of the Rainbow gigs on Tull's recent tours, Ian Anderson executed one of his enormous leaps with every bit of his usual agility, clutched his striped lurex codpiece and was heard to remark, "Ooh, none of us is getting any younger!" Well, six years may have added a little stiffness to his joints but it has also added a lot of speed and new techniques to his flute playing. He has obviously been working on it during the last few months and, although the technique of slinging into the flute as you play is by no means new, as anyone who has heard Roland Kirk will know, no-one else can pull out of the instrument such clusters of strange sounds and nuances that he achieves.

The band as a whole are much more musically advanced than they were five or six years ago. *War Child*, their eighth and newest album, sees them playing so tight it almost hurts, with the perfect timing and togetherness only found in mature musicians who have been developing their music together for a number of years. In fact, Anderson and John Evan can date their musical relationship back to pre-Tull days, when they were participants in the John Evan Blues Band, whilst Martin Barre has been with him since Mick Abrahams left in 1968.

Every one of their albums, bar the new one which has only just been released at the time of going to press, has gone gold both here and in America and total sales of their albums exceed 10 million.

Their live gigs have never failed to give the audience a spectacular show along with the music, a show which, it seemed, the participants enjoyed as much as the audience.

Yet, just over a year ago, Jethro Tull announced that they were quitting the concert stage indefinitely, worn out with the



pressure of work and fed up with the slugging the critics had given the *Passion Play* album and performance.

They vanished for a year, some part of which was spent in America rehearsing new material. Fans just couldn't believe it and even the press were somewhat taken aback that their criticisms should have been taken so seriously. Were they really justified? And what brought the group out of their collective shell to bound triumphantly back with a totally new collection of material and a brand new stage show?

Like the agricultural revolutionary whose name the band bears, Jethro Tull, under the leadership of Ian Anderson, have always been very inventive. Although their first three albums, *This Was*, *Stand Up* and *Benefit*, were all collections of songs rather than concepts, it was during this period 1968 to 1970 that Ian Anderson developed his highly original on-stage image, the famed filthy, reeking overcoat and the Long John Silver one-legged hop.

## BEST ALBUMS

In 1971 came the first experiment, their album *Aqualung* which is still the best seller of all the band's albums. It was their first attempt at a concept album and contained themes which have since become familiar to Tull followers, the questioning of life's purpose, of religion and of the way people mess up and waste their lives.

In 1972, *Thick As A Brick* continued this theme, exploring even more minutely the kind of people who are cast out by society. This album also marked two 'firsts' for the band, the first time they had gone in for extended tracks on an album as opposed to short, separate songs and the first time their stage presentation branched into the world of theatre.

Their next album, *Living In The Past* was a kind of resumé their career to date, a compilation of songs off previous albums. This was a marking-time period for the band. The present line-up of Jeffrey Hammond-Hammond on bass, Martin Barre on guitar, Barriemore Barlow on drums and percussion and, of course, Ian Anderson providing vocals, flute, acoustic guitar and sax plus





most of the composing, had just been established and they were hard at work on what was to prove to be Jethro Tull's most controversial piece of work to date, the multi-faceted concept of concepts, *A Passion Play*, album, film and theatrical presentation.

This time Anderson's creativity had gone beyond the world of music and, in some people's opinion, Anderson had overreached himself. The story of *A Passion Play*, if it could be said to have one, was woven around life after death, the experience of a girl who had died and who is confronted with several situations she has to choose between. Naturally, this being a complete fantasy situation, Anderson was able to give full rein to his fertile imagination including his fondness for nursery-rhyme creatures.

In spite of the panning by the music press, the album still climbed to number one in the American album charts. But Anderson found himself in a similar situation to that of the Beatles when their *Magical Mystery Tour* failed to reap the praise they felt it deserved. He'd taxed his imagination to the utmost on a great multi-media work of art and needed a creative convalescence.

The result of this rest-cure is *War Child*, which, although reviving the themes of the human bungling upon the "Good Ship Earth" is much more in the vein of *This As A Brick* in that it is, once more, a collection of shorter songs, each of which adds something more to the theme. Anderson describes the idea behind *War Child* as an examination of the spirits of aggression and competition which distinguish men from monkeys. It includes frequent flashbacks and references to *A Passion Play* almost as if in defiance. This album has one big advantage over its predecessors in that the group were able to spend a lot of time on the arrangement and recording.

Their stage show on their recent tour shows that Jethro Tull in no way intend to lie down and die. One of the most outstanding things about it was the amazing resurgence of their sense of humour which seemed somewhat lacking in *A Passion Play*.

Reference to the whole of Jethro Tull's musical history were there plus most of the material from the new album. Anderson

kept on pulling the surprises out of the bag, like the amusing interludes with a dog named Brian, the sudden introduction of a string quartet consisting of four black-clad ladies in ghostly silver afro wigs. He underlined various points in the lyrics in a witty manner, through the use of props. In *Sealion*, for instance, whenever he came to the words, "balance the world on the tip of your nose," in came a pretty, hot-panted dolly, making a pleasant change from the normal hairy, sweaty roadie, and handed him a huge white balloon which he balanced on his beard, singing all the while.

## SELF-INDULGENCE

Clever staging held the interest all the time. Not a moment was wasted in purposeless self-indulgence and it was obvious that the band were enjoying the show as much as the audience. Everything had come together, the music, their experience of timing and staging theatrics, their ebullient sense of humour, to make this the most outstanding Tull show in their career.

It was obvious that the band were thoroughly enjoying themselves throughout the show. I think it's safe to say that their return to the stage was partly prompted by the fact that they do get a lot out of it which a sterile situation in a recording studio could not provide. They have returned from their 'retirement' not only musically rejuvenated but also all the wiser for the experiences surrounding *A Passion Play*.

What it has taught them is the value of moderation. Give an audience a well-balanced diet of theatre and rock and they will be happy, healthy and yelling lustily for more. Give them an excess of everything your imagination has to offer, all at one sitting, and they will be satiated to the point of indigestion and rejection, their overstuffed senses incapable of taking it all in.

It seems now that Jethro Tull are returning to their usual pattern of regular gigging. Doubtless Anderson still has quite a few musical surprises left up his sleeve. Tull music is made for the stage but there's no telling whether or not Anderson's experiments with multi-media presentations are over after one much disputed effort.

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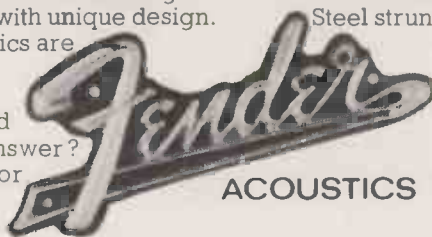
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## STUDIO PLAYBACK

### 'Joseph' Cast Recording At Trend

**T**HE Irish cast of Joseph and the Amazing Technicolour Dreamcoat were at Trend Studios in Dublin recently recording an album of the songs from the show. The studios have also been working on albums for Stage Two, The Sands, Sonny Knowles and Dermot O'Brien who recorded an album for Release Records.

R.T.E. television have been in recording music for various pro-

grammes. Ex-member of the Dubliners Ronnie Drew has just completed a new single and Larry Hogan recorded an album of gospel music.

The Brannigans, Joe Cuddy and The Memories completed work on their singles and Brendan Balf and Jamie Scott have just finished off their latest albums. Other visitors to Trend recently included Louder Whis- per and Leo Kelly.

### Dynamite At Sarm

**M**ICK Simper, ex- Deep Purple, has been recording a single in Sarm Studios with his present band, Mick Simper's Dynamite, for the Stallion label. New EMI band, Giggles, have been recording a single produced by Mutt Lange, and another new group, called Mothers Pride, have also been recording a single in Sarm, produced by John Pantry.

Noel D'Abo, Mike D'Abo's

brother, has branched out into the recording field. He has been working on a single for Bell Records, produced by Sue Manning. Most of December was taken up by a new band called Jet who were in Sarm to work on an album. They write their own material, and the record is being produced by Roy Baker, who produced Queen. Gary Lyons was the engineer on the sessions.

### Blue, Moon. Laine in DJM Studios

**S**INCE DJM Studios were completed, the staff have been completely inundated with work as dozens of artists decided to try out this brand new studio. In recently was Denny Laine, recording some additional material for his material. Hot on his heels came the Robert Stigwood Organisation with Blue, who are working on new material with producer Pat Fairley.

Moon Williams was in, rehearsing for his appearance on the New Faces TV programme and Dennis King was in recording material written by lyricist Don Black for the Eurovision Song Contest. Dennis Lope, who is issuing a new single very soon, has been working on the final mixes for it and Gino Washington — remember the Ram Jam Band

— has also been putting down some tracks.

Kaplan Kaye has been producing the soundtrack album for the film, Three For All, starring Adrienne Posta and her husband Graham Bonnet. He has just been in the studio finishing off mixing the score.

DJM are pleased to announce that engineer Nik Condron has joined them as a full-time member of their studio staff. He used to work for CBS and brings to DJM with him a Moog C 3, one of the biggest in the country, which he owns and plays.

Ammo James Music were also in the studio with artist Henry Buckle, produced by David Martin, recording material for the Eurovision Song Contest.

### Spud And Bananas For Eamonn

**I**RISH traditional group Clannad were in Eamonn Andrews Studios, Dublin, recently, recording their new album. The session was produced by Donal Lunny. Two other traditional groups who have also been doing some work there are Spud and De Danann.

Pluto, Bananas, Stampede and The Nevada Showband have all been doing some mix-

ing work. Colm Lynch has been recording a lot of demos of his own material. Johnny McEvoy, The Freshman and The Everglades have been in working on new albums. Amongst the people who recorded singles at the studios recently were Des Smith, Kelly & The Flint, The Wolftones, The Plainsmen and John O'Hearn, and Family Pride have also been in to put down some tracks.

### Expanding Pye

**T**HOSE recent chart visitors Sweet Sensation have just been hard at work in Pye Studios putting down some new numbers. The session was produced by Des Parton and the engineer was Terry Evennett.

Twinkle, the young blonde lady who has just made a come-back after several years' absence on the music scene, has also been in Pye demoing some new songs engineered by Larry Bartlett and produced by Paul Bessell. Maxwell's Silver Hammer have been recording some numbers, produced by Tony Hatch, the Buttndown Brass were in, their session being produced by Tony Palmer and amongst

other recent visitors were the Washington Flyers, Joe Dolan and Pet Clark.

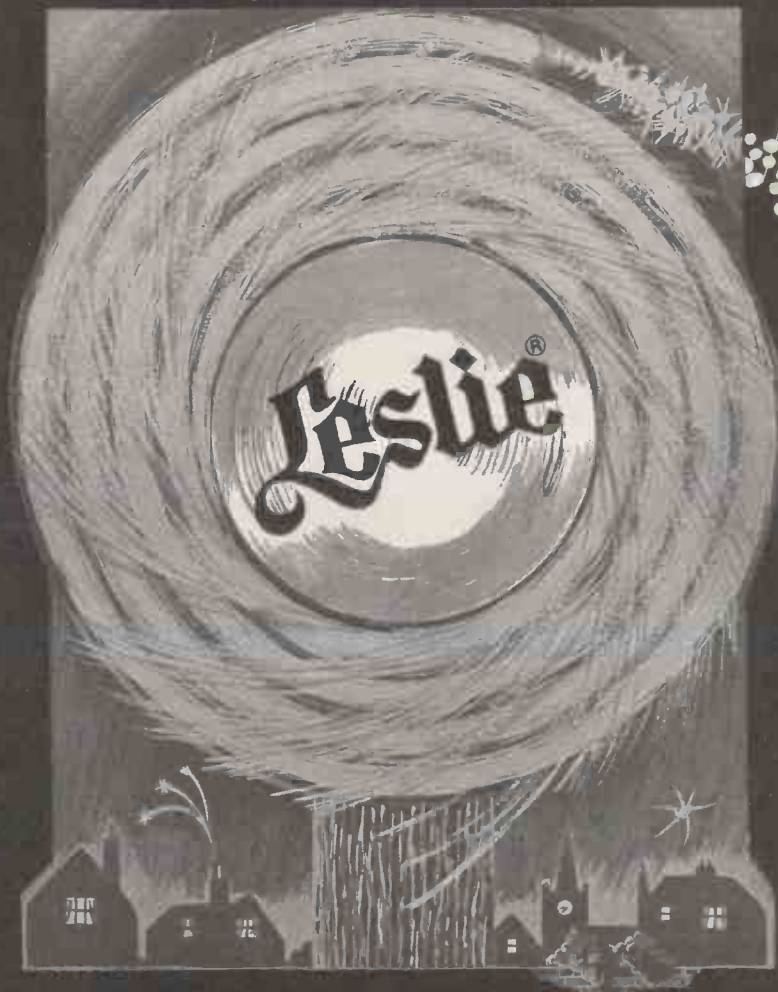
Plenty of work is being carried out on studio improvements at the moment and quite a bit of new equipment has been installed. Pye will soon have three disc cutting rooms and have just installed a new Neumann disc cutting lathe.

Various new pieces of machinery have been added to the copying room including some new Studer B62's. Parametric equalisers have just been installed and they are probably getting a new master room echo device soon.

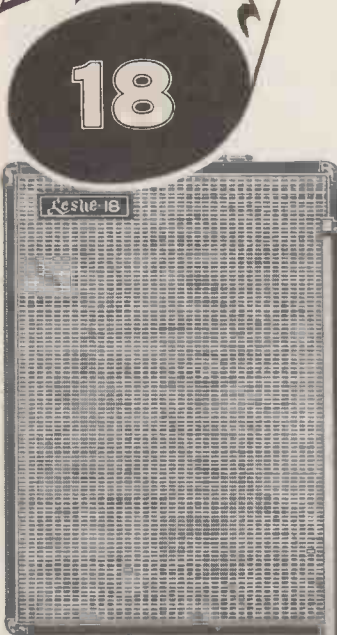




*Spinning,  
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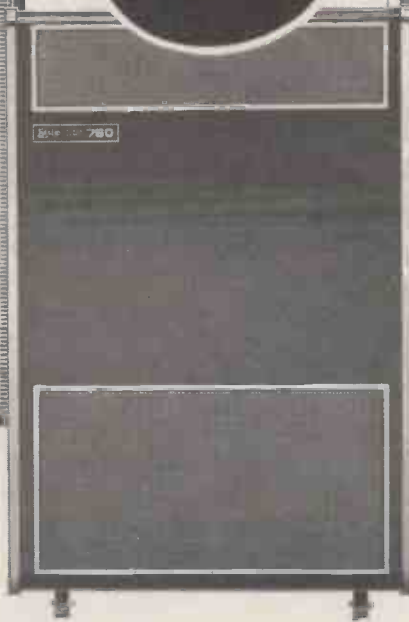


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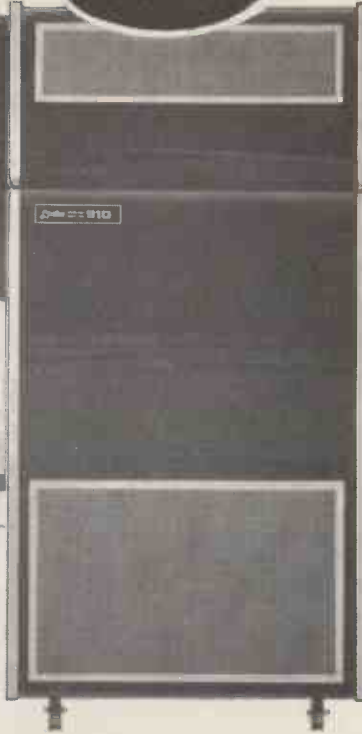
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 Amplifiers 90 watts RMS from 2 separate channels of amplification  
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 Width 25in  
 Depth 18½in  
 Speakers 12in extended range  
 Rotors One foam rotor  
 Amplifier 70 watts RMS  
 Weight 87lbs. approx.



### Model 910

Total Height 54½in  
 Width 28½in  
 Depth 20½in  
 Speakers 15in heavy duty bass, two 6 x 9in, one treble driver  
 Rotors Two (horn and wood bass rotors)  
 Amplifiers 100 watts RMS from 3 separate channels of amplification  
 Weight Upper module 60lbs. approx., lower module 106lbs. approx.

### No. 9370 Pre-Amp II

(For use with Leslie models 825,760)

Rotor Speeds Fast, slow, off  
 Input/Output 2 inputs, single channel output  
 Foot controls Two buttons (fast, slow and off)  
 Power switch On/off



### No. 9420 De-Luxe Pre-Amp

(For use with Leslie models 910,950)

Rotor Speeds Fast, slow, off  
 Input/Output 2 inputs, double channel output  
 Foot controls Four buttons. First pair control rotor (fast, slow, off). Second pair provide full or medium reverb, or "off"  
 Power switch On/off

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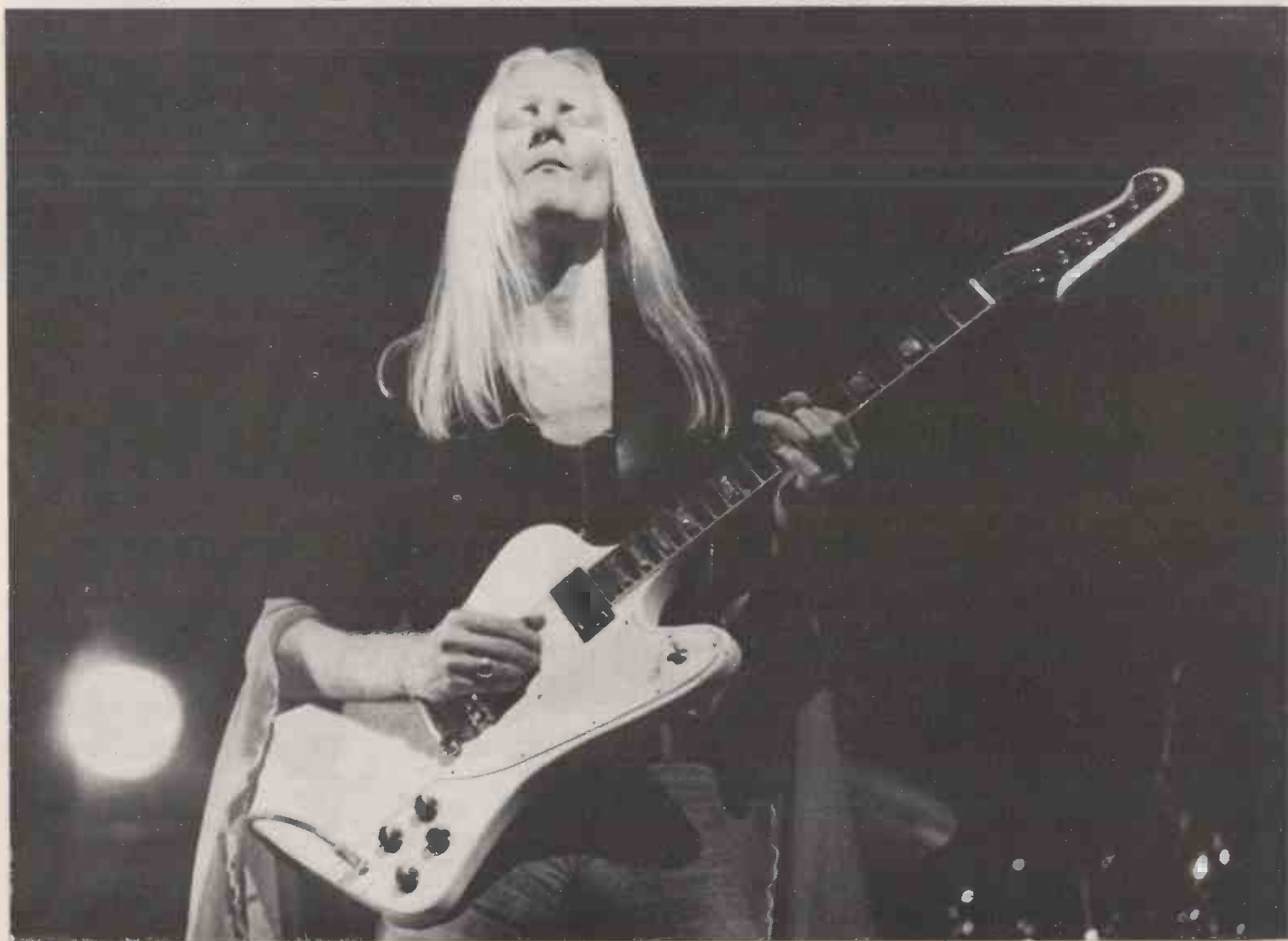
\*For Model 950 speaker, the second pair of foot buttons control lighting circuits (Full/Strobe/Off).

*J*OHNNY Winter occupies a rather peculiar place in the music world—the top. Virtually no one else in this country or America can match his virtuosity in blues and rock and roll. No one can match his accomplishments, either, in the annals of musical fame.

From the moment he was first 'discovered' in an article in *Rolling Stone*, Winter has been a legend. His first band was called Johnny Winter and, appropriately enough because, as he says, "I'm a dominant type of person if people want to play in my band, they're gonna have to play the way I want them to".

Fair enough, Johnny has been quite alone at the top ever since

*Talking to the*  
**WINTER  
WONDERMAN**





the death of Jimi Hendrix. It hasn't been easy, the pain and fatigue led him gradually to heroin addiction, but a basic equanimity and belief in himself has led him out of that dark valley. Today he is healthy, affable, and in a unique position to survey his particular kingdom.

Britain has always been a pleasant place for Johnny to play. In the sixties, before he had made it, he very nearly transferred the whole band to these shores. He was playing blues at the time, and no one in the States was listening very carefully.

The only thing that stopped him was the idea of being away from the country that he loves for any length of time. "I like to go other places, and see how other people live, and I even conduct my own little sociological surveys over here," he smiled. "But after three or four weeks, I just get a bit homesick."

Touring in general is something that he likes—within reason. "I try to limit myself to a maximum of four weeks on the road now. For a while, I was touring constantly, and I felt like screaming, 'damn it, I'm a person not a juke box.' It upsets my sense of time and place if I keep moving for too long."

## Touring Trap

Touring became a trap for Johnny about three years ago. His crew is pretty large, and consists of a road manager, two roadies, a semi-articulated lorry and driver, two men to operate the sound equipment, one to mix the sound, and two more to operate and maintain the lighting system. "The problem was that I couldn't afford to retain the people I wanted to work for me unless I was

working. So I ended up touring constantly and suffering." The solution to this was perfect. "When Edgar got his group together, as soon as I finished a tour, he would start and he uses the same people now that I do, so everyone is happy."

## Complaints

Regardless of any complaints, Johnny Winter loves to play live. "I just love the feedback you get from the audience. I can be playing and I can see that people are digging it, and I always think, 'that's cool, I'm just gonna give you even more!'"

Still, that kind of adulation can be a trap. When Johnny decided to make the change from blues to rock and roll a few years ago, his audiences were disappointed. They expected to hear his standards, and even songs like *Jumping Jack Flash* got a lukewarm reception. It hurt, and Johnny won't be making the same mistake again. "I want to expand my music, I'd like to do a few ballads and maybe some old blues numbers, but everytime I come on stage, people are yellin' 'ROCK AND ROLL!!' So I guess that what I'll have to do is to add a couple of numbers, and still keep quite a few of the old standards like *Johnny Be Good*."

"I guess as much as most performers would like to do what they want to all the time, if you're going to do that you might as well sit in your bedroom and do it. People come to see you, and you've got to give them what they want, and also give them a little of what you like as well."

When Johnny decides to expand himself a bit more, this is exactly what he will do. His plans for widening his musical horizons are under-pinned by his tremendous feeling for his audience, and a belief that he can teach them to enjoy most of what he likes. It's a two-part faith, because it also requires a lot of faith in himself. With a reputation like Johnny Winter's, however, the faith is safely on this side of conceit.

Still, there is the spectre of failure. It's not a pleasant dilemma, having to choose between acceptance and doing what you like. Johnny saw it eating away at Jimi Hendrix towards the end. "I remember seeing Jimi play at the (Viet Nam War) Moratorium in 1969. He played about two-and-a-half songs and then just walked off, so sick and depressed. He wasn't playing bad or sloppy, he was just playing without feeling. That was the important thing for him and I guess it is for me too."

A man with a lot of feeling, Johnny Winter is a bit sad about the state of music today. "I would definitely say music is in a valley today. But it's not the first one."

"When I first started buying records, songs like *The Shrimp Boats Are A'Coming* and *Sixteen Tons*, things that were slow and then, bang, Elvis, Carl Perkins, just everybody that made rock and roll seemed to break through at the same time.

"Nobody had ever heard anything like Elvis before. And then after awhile, managers got into it and you got people like Fabian and Bobby Vee, and a lot of slick productions and stock song-writers came into the picture.

"But then the Beatles came along, and it got exciting again, and the psychedelic scene followed that. Now we seem to be back to the valley again. There's nobody around much that's very interesting, and all the managers and so forth are in on it. Producers and engineers and PR people are running things."

## Dog Food

"You have to have people like that to produce your music, but I know sometimes I begin to feel like a can of dog food. 'Get your new, improved Johnny Winter, fortified with rock and roll, the secret ingredient.' Shit!" Humour is never very far from Johnny's conversation. His life is pretty good now, he's kicked the dope habit and he is pleased with his manager Steve Paul, who is also a good friend.

From the very beginning, with his first serious contract, Johnny has demanded complete artistic freedom. He got it from Paul, and Paul in turn got it from the record company. As he says, "management ought to try and do what you want them to do, they ought to help you. But there's a difference between helping and shoving'.

All this is part of his happiness. He has all it takes to stay at the top: enormous talent, good management, imagination, intelligence, and at last, a healthy personality.



**H**ERBIE Hancock has for years been a highly respected keyboard player in jazz circles, but it wasn't until this year that his album *Headhunters* brought him a wider audience, by chalking up more sales than all his other album releases put together.

His musical experience is certainly extremely wide. He took up piano at the age of seven and at eleven was called upon to perform the Mozart D Major Piano Concerto with the Chicago Symphony Orchestra and was being acclaimed as a child prodigy.

Later he switched to jazz, working with such legendary greats as Miles Davis, Wes Montgomery and Coleman Hawkins. Now his combined knowledge of both classical and jazz techniques has led to the development of a form of music that is entirely his own, a kind of funky jazz rock, full of strange, evocative percussive effects, paintings in sound which illustrate their titles.

He's a fascinating man, lively, extrovert, deep-thinking, and the kind of things he has to say about keyboard playing have a lot of relevance for any keyboard player in a band, particularly the sort of person who started, like he did, by learning classical piano and then had to make the difficult readjustment to a totally different style of playing.

## STYLE

Even someone of Hancock's musical talents didn't find this easy to accomplish. The method he used, which he heartily recommends as a way for any musician to get into and understand any style of music, was to listen to an exponent of that style and take down note for note exactly what that musician is playing. It's laborious but you certainly know what you are doing after you've gone through a few months of teaching yourself this way.

In Herbie's case, it was the jazz style of piano playing he wished to master first. "You should have heard me when I first started trying to play jazz. The music was so elusive to me because I didn't know what the musicians were doing yet somehow it all sounded together.

"I began with a tune I was already familiar with and started taking down what the pianist played, note by note. It took so long that I started trying to figure out shortcuts and by doing this I learned about musical theory. I'd realise he was playing a certain chord followed

by another and I'd go over to the piano and think, 'I wonder if he reached the second chord this way,' and try it out. By this kind of analysis I learned about harmony."

This was a matter of breaking things down to their component parts and building them up again. He uses the same kind of method for composing his complicated pieces of music, starting with a very simple bass line and rhythm and building up the instrumental parts layer by layer. "It's a case of listening to spaces and finding out any other melody that might be inherent in the structure."

It was quite a while before he moved from piano to electric keyboards and from jazz to the unclassifiable sort of music he is producing now. The first elec-

players to improve their technique. "The reason why some of them aren't as good as they could be is that they haven't had the experience of listening to a wide variety of keyboard music, or else they haven't got to the point where they are able to hear a great variety of music in terms of their own music and are able to expand their own through this experience."

He has always had a great interest in experimenting with percussion. On his album, *Sextant*, he used percussive effects to suggest life in modern times, computer noises, jet whines, rocket explosions. Since then, he seems to be reverting back to nature. *Headhunters* sees percussionist Bill Summers employing a variety of instruments

Paul Jackson on bass and percussionist Bill Summers. It seems to be a winning team.

With American sales figures shooting way past the gold record bracket, it seems it wasn't just the pure jazz fans who bought *Headhunters*. One reason for the very wide appeal of Hancock's music is that in a way it bridges the intellectual gap between jazz and rock. Jazz fans may argue, but it is true that modern jazz does tend to go over the heads of a lot of listeners. There's nothing to grasp hold of, just that 'elusive' quality that Hancock noticed when he first attempted to get into jazz.

The funky element makes Hancock's music more instantly understandable and easier to follow for an audience who don't happen to be jazz freaks, but the intricate soloing and exciting improvisation that goes into the making of a great jazz number is still there.

On stage Hancock doesn't grab the limelight but works as an integral part of the whole effect, sitting amidst his keyboard collection which comprises a Fender Rhodes piano, Hohner clavinet and three Arp synthesisers, an Odyssey, a String Ensemble and a Prosoloist. Those keyboard players who go in for flashy right-handed stuff — and there are many of them around in rock bands at the moment — should listen to the way Hancock employs his left hand for fill-in chords and individual runs. It makes the whole thing sound so much fuller and richer.

## TALENTS

In spite of Hancock's talents for composing and playing, he finds the process of creating a piece of music, "like going through Hades." He finds it takes a lot of time to put down on paper what he originally heard in his head and he tends to be super-critical of his own work. "The only way I can write is to a deadline, because it's only very rarely that I get an idea through inspiration."

Two which did spring from pure inspiration were *Watermelon Man* and *Maiden Voyage*. He also finds it difficult to come by, but here's where his Buddhist faith helps him.

"When I need titles I chant for them. I came up with both *Thrust* and *Headhunters* in this way. When we chant, we chant for concrete things like, when it comes to an album, imagination, ideas, the speed to make the deadline."

# HEADLINING HANCOCK



tric instrument he tried was the one he found came the closest to an acoustic keyboard. "It was a Fender Rhodes piano — when you come to electric keyboards, that seems to be the staple instrument in most line-ups, unless you play organ, which I don't. I like it because it is touch sensitive like the piano. So is the clavinet. Most electric keyboards aren't and I have trouble with those.

"Take the synthesiser for instance. It took me months and months to get used to it because it isn't touch sensitive, but in working on it I discovered all kinds of little tricks that I can use too for certain effects, like, for instance, sounding like I'm accenting a note when I'm not. You can't accent a note on a synthesiser, only give an impression of doing it."

Hancock thinks that there's room for many rock keyboard

which are frequently wood based rather than metal, to suggest sounds of nature rather than the clamour of town.

*Thrust* follows this theme and for his next album he is planning to use more acoustic instruments. 'Synthesisers can't provide the combination of nuances that human beings on acoustic instruments can, so why not use the acoustic instruments in the first place? Did you hear about that guy who made a record called *Switched On Bach*? It took him a year to make, all on synthesisers and it ended up sounding exactly like the instruments that were being emulated in the first place. What a waste of time!"

Hancock's present band consists of Bernie Maupin, whose versatility on flute, piccolo, bass clarinet and tenor sax was very much in evidence on *Headhunters*, Mike Clark on drums,





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# Carlsbro Climax

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Mansfield is surrounded by mining towns and villages and the gritty gold offers it's young the chance to do something better than to scabble at the coal face. The rock and roll business thrives here and Carlsbro have been leading the revolution by manufacturing and supplying the equipment essential for stardom.

## EXPANDED

From a tiny shop in Station Street, Carlsbro have expanded to giant new showrooms in Chesterfield Road North and now offer — in addition to the complete Carlsbro range — almost every type of amplifica-



Shop frontage

**Cliff Cooper**  
&  
**ORANGE**  
wish their buddies at  
**CARLSBRO**  
all the best on the  
opening of their new store

tion available. There's a massive selection of guitars, drums and extras (like DJ units) too and the shop offers the room to try all these out to their full extent.

In charge of the operation is Keith Woodcock. He was a pro drummer in a local band until a couple of years ago when his career with Carlsbro got too demanding. Now he's a director of the firm and he oversees the entire retail operation.

"I'd like to get back to playing, I really miss it. Perhaps when we've settled down after this move, I'll get the time. At the moment it's complete chaos but we're slowly getting it together."

The new centre opened on November 26 and since then the service department has also moved over to the basement of the new premises. The best thing about the new shop is the access.

## MILES

"We're just a couple of miles from the M1 so we're hoping that in addition to the local bands coming in, we'll pull the bands off the motorway who need a repair or something like that. There's parking space in front of the shop and you can

just drive round the back to the service department. It'll be a drive-in repair shop. I think that the repairs are all important because if you can turn something round in a hurry people remember and think about you when they're buying."

## VAST

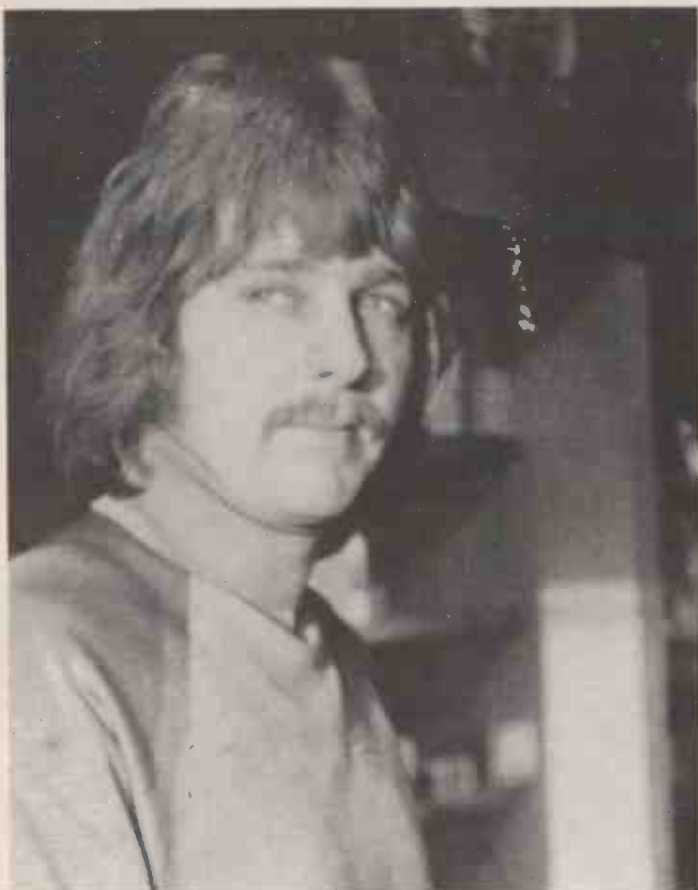
The new showroom is a vast stocks of Fender and Gibson products. They've pinched some of Fender's best ideas — like scaffolding shelving — and the showroom is lit with spots that make it look extremely impressive.

There are two walls lined with new and secondhand guitars. In the window there's over £1,000 worth of Rickenbackers, and the main wall sports everything from old Les Paul's to copies.

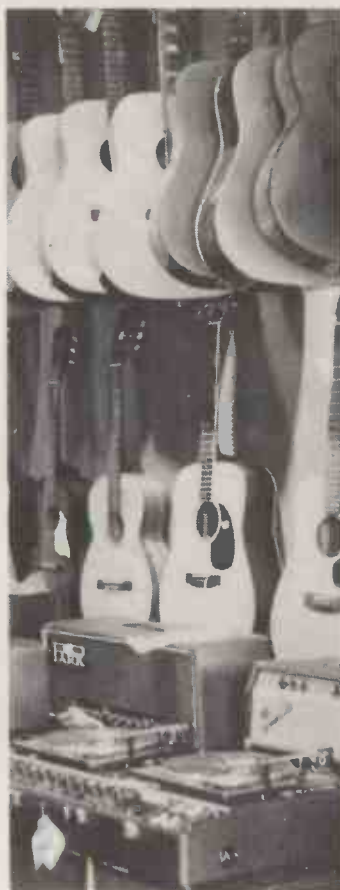
"We do an equal amount of new and secondhand business in guitars," said Keith, "and we don't have too much trouble getting our secondhand stock, there are a lot of trade ins."

Many retailers have found this winter to be rather slow

Continued on page 32



Keith Woodcock



Acoustics . . . and electrics



Just part of Carlsbro's stock

Continued from page 31

because of credit facilities restrictions and general economic depression. Carlsbro aren't suffering too much.

"I've made a point of getting to know the manager of the credit house we use. I think that sometimes that sort of relationship can swing the balance on a borderline case. I take him to lunch a couple of times a year and I think that helps.

"We haven't really noticed a shortage of money around. In fact people seem to be spending more money now than they were this time last year."

## DRUMMER

As an ex-drummer (or, more accurately a temporarily retired one) Keith is acutely conscious of drummers' needs. Carlsbro are main Premier agents and most other names are carried including Hayman, Slingerland, Ludwig, Pearl and Neverley. While many retailers are complaining about supply, Carlsbro carry an impressive stock and

claim to "usually be able to overcome any problems."

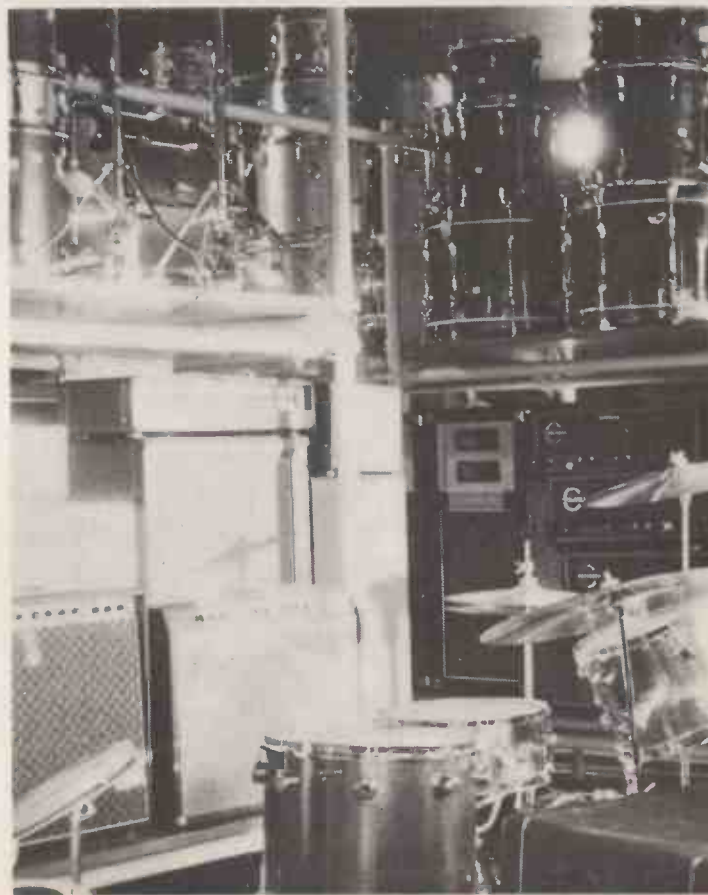
## MANAGER

Manager of the shop is Malcolm Jennings and he's assisted by Rob Bradley who's also a guitar wizard, Steve Humphrie (bass) and Dave Ward (drums).

"I should think that about 40 per cent of our business is in amps," estimated Keith, "Then about 30 per cent guitars and the rest is split more or less equally."

Because Carlsbro are now in a position of supplying big orders for bodies like education authorities, they have also adopted an air of respectability that they believed was previously lacking.

"When we were in the little shop officials would come to see us and we always felt they might be a little put off by long haired kids behind the counter of a scruffy shop. At least it's now obvious that we mean business."





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After ten years together, they have gradually sifted to the top — into the rich milk, if not the cream, of the world's bands.

Their story is one of good sense, talent, faith in themselves and not a little hard work.

Just before Earring began their recent tour, I spoke to

Rinus Gerritsen, their bass player extraordinaire. He's been with the band, as have all the members, from the very beginning, and his most recent personal success has been an inclusion among the bass candidates in the Playboy Jazz and Rock Poll.

Things, however, haven't always been so rosy for the band; 'We began playing in Amsterdam in the early sixties. At that time, although we were playing rock and roll, the scene was completely different. We would

turn up at 7.30, set up our equipment and tune up for 8.00. Then we went on. Nobody would be in the hall but the workers, and the manager.

'So we played for an hour. By 9.00, we have finished our set. A few people have turned up, mostly drinking in the bar, and we start our second set. At 10.00, a few people are around, and we go again. By 11.00, we are ready to start our fourth set, there is a good crowd, and we begin to warm up, to feed off the response of the audience.

'About 11.45, the manager is pointing at his watch. He would come up and say "Look, your contract says you finish at 12.00. People are listening to you and not drinking, and I'm losing money." At 12.00 he pulls the plugs, and we finish.'

This was the Earring scene, night after bloody night for the first few years. Gradually, the word spread, and the time came to make a record.

'We had good audiences for our live gigs,' Rinus continued with a wry grin. 'But we had

# HEARING EARRING



by **Carroll Moore**

▶  
L-R GEORGE KOOYMANS,  
BARRY HAY, CESAR ZUIDERWIJK,  
RINUS GERRITSEN.



so little money that we couldn't afford the studio time to produce a decent record.

'Who could blame our fans — the record was lousy. But we couldn't afford to do a better one, and it went nowhere.' This is, one gathers after talking to Golden Earring, a chronic problem with Dutch bands even now. Ten years ago, it wasn't a problem, just an accepted fact.

## STATUS

A fact which Golden Earring changed. They wanted more than their status as one of Holland's great live bands. They had fame at home, modest success, and guaranteed audiences.

'We decided that to make good records, we would have to break into the German market.' Which is exactly what they did.

It took a long year and a half of working the same tedious scene of playing four sets and finishing just as people warmed to their music and stage presence. In the end, they

had enough money together to make a decent record. It went in high in the home charts, and in Germany as well. More important, it got them their first American tour.

That first American tour in 1969 changed the band forever. And, as Rinus, points out, it also changed the Dutch music scene forever.

'We were amazed when we went to the States. This was 1969, before Holland caught up. We had never seen professional P.A. systems before, or places like the Fillmore, where people came just to watch us and listen to our music. They had mixing boards, with people hired to do just the mixing. The stages were perfect, and there were even stage managers to see that things went smoothly. 'Music and performing was like an event. In Holland, it was like, almost an afterthought.

'It really was a revelation for us. We worked hard on that tour, we had so much to learn — more than ever before. 'We worked on our stage act, and we got together a set of one

and a half or two hours.' Rinus grinned, 'Just one act.'

Golden Earring decided that if the Dutch scene wasn't going to change on its own, they would change it. 'We were the first Dutch band to do a real show. We put on two hours of music and entertainment, like we had seen in the States.'

Rinus reckons that Earring revolutionised the music scene in Holland. It was certainly to their advantage. By now they had the backing of Polydor (Holland), who began to bring the band over here to record. I.B.C. studio is still a favourite of theirs, and they use it occasionally, although now Dutch studios have nearly caught up. After a tour with The Who, Track Records have handled them in the U.K.

By 1971, Holland was a whole different scene, musically, and Golden Earring were on top of it. They had a big hit with *Holy Holy Life*, and followed it up with another, *Buddy Joe* early in 1972.

Any internal problems the band had were solved with the

classical Dutch approach of reason and stubbornness. Both George Kooymans, the lead guitarist, and Barry Hay, the principal vocalist have recorded their own albums. It seems to have served as a pressure release, and whatever destructive energy there was in the band disappeared into two personal albums.

Since then, they've been as close a working unit as possible. On the road, they've got a cassette recorder handy. 'On the last American tour,' Rinus told me, 'we had 11 songs written before we went. We brought the tape with us, but we are always so much closer on tour that when we heard the tapes, we knew that the job had just begun!'

In the past, Rinus has been pressed into double and sometimes treble-duty. He also plays keyboards and harmonica, and previous tours have seen Rinus whizzing around the stage, from one instrument to the other. For the present, however, this is a thing of the past.

'For the American tour and now for Britain and Europe, we have added Robert-James Stips on keyboards. It's better, because when I was running around before, I couldn't always think properly.

'Whether or not he stays, I don't know. He has things he would like to do, so who can say?'

This is characteristic of the whole relaxed, easy going approach to their job that Golden Earring have maintained in their rise to world-wide fame. They are remarkably stable, together blokes. Even the thought of breaking up is not a source of worry for Rinus.

'We may break up some day. Every band gets to the point where they have done everything that they can. Too many are finished before they know it, and hang around. 'But for the moment, I think that the best is yet to come from us. There is still much more to do. There is much to be said for a band so electric on stage and exciting on record, and yet so imperturbable and very, very sane in their personal lives. Through all their problems, they've managed to keep a clear head well above water.

Do you still think you've got problems?





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**H**E may be a star now, under the sign of Leo, but in Brighton, he was just plain Jerry Sayer.

As young man, Jerry Sayer had artistic ambitions. He had talent as well, but the first thing people at Graphic Art Services in Brighton noticed was his ambition.

I was told by Mr. Alf Hopkins, the studio manager at Graphic Art Services that Jerry Sayer first came to his firm by way of Machinery Publishing in Brighton, as a very junior member of the packing department.

Hopkins told me that he 'thought Jerry must have had some knowledge of our studio. He was awfully keen to get on, and eventually he did.'

He continued, 'Jerry worked his way up in the packing department, and when he heard of a vacancy in the studio, he applied for the position.'

Shrewdness paid off for Jerry—he got the job. But it was more than shrewdness.

There was also quite a lot of very evident talent. 'There was no doubt about it, Jerry had the talent.'

'He certainly had artistic leanings. We produce quite a few 'halo signs', for use on ladies and gents' rooms, and things like that. Jerry certainly knew that we did them, because he showed me quite a few samples of the same kind of thing we regularly did!

'But his portfolio was certainly evidence of talent. He had his own style, and it was really very good.' So Jerry Sayer got his job. He started at the lowest level of the art world—as a junior, or studio boy as they're known at Graphic.

Frank Blackmore at Graphic Art Services also remembers Jerry Sayer. He recalls that Jerry was 'A very conscientious boy. He was always working to improve himself. He was very keen, and he developed himself as an artist while he was with us.'

Everyone who worked with Jerry remembers him as a pleasant, easy going young man. They also remember him as being a bit shy!

'I don't think any of us had any idea about his musical aspirations then,' Blackmore told me. 'In fact, I found out about his music quite by accident. I heard that a Leo Sayer was going to appear on "Top Of The Pops".'

'So I turned on the telly, and even underneath all the clown's make-up, I could see it was definitely Jerry.'

Hopkins knew of Jerry's

musical leanings, but only vaguely. 'Jerry used to play in some of the pubs here in Brighton. I remember a couple of times, he brought his guitar to work. He got it out at lunch time, and he would play a few tunes.'

'But he was so shy and retiring that none of us thought that he had any plans for the future.'

'Eventually he left us, and went on to another art job elsewhere.' I asked Mr. Hopkins if there had ever been a chance for Jerry to move up into a senior position at Graphic. He told me, 'If there had been a vacancy, we certainly would have considered Jerry for it. But there just wasn't an opportunity.'

'Jerry progressed to a point where we knew that he would be leaving. Both his line and figure work was very good.' The last time that either Hopkins or Blackmore heard from Jerry was when he wrote in for a reference. Not surprisingly, he got a very good one from both gentlemen. Since those early days in Brighton (this was about four years ago), Jerry and now Leo Sayer have come a long way.

# SAYER

## born under a star sign





# PLAYER OF THE MONTH

## RUSS BALLARD

**W**HEN someone leaves a band to follow a solo career he has to pass through what is probably the biggest testing time of his whole career. He will be watched like a hawk by both critics and public alike to see if his first venture as a solo artist measures up to expectations or sinks him into instant oblivion. You have to be pretty cool, confident or philosophical to come through it smiling.

Russ Ballard fits into the philosophical category. "If people don't like my music they can lump it. I don't want to sell out by becoming poppy just because it sells, or too esoteric or arty-tarty. I want to reach the age of 60 or so and look back and feel satisfied that I did exactly what I wanted to do."

Having sat around and bitten his fingernails for a few days until the first reviews of his solo album came out, Russ was pleasantly surprised to find that quite a few people liked it. In fact, within the first eight days after its release it sold 5,000 copies, not enough to send it rocketing to the top of the album charts but certainly sufficient to show that there are quite a few faithful Russ Ballard fans amongst Argent followers.

### Songs

The songs on the album aren't vastly different to the kind of material Russ wrote for Argent, but most of them are in a lighter, more melodic vein. "I was still too close to the band to produce anything extremely different, but there were a lot of things I had to get out of me."

Russ doesn't believe in acting on impulse. It took him two years to make the decision to leave Argent, a band who had promised to make him a millionaire over the next two. Now he may have less cash in his pocket but he is happy doing the sort of things he wouldn't have been able to do had he

stayed with the band. Like producing Roger Daltrey's new album, for instance.

"Argent thought I was mad to leave, giving up a steady income and following, but one of the main reasons why I left is that there are so many sides of me that people haven't heard, like my keyboard playing, for instance. Rod is such a fine keyboard player that there was no room for me to do any within the band. Then there were all the songs I wrote that weren't really suitable for them."

### Reaction

Mind you, he did misjudge their reaction to one song in particular. "When I wrote *I Don't Believe In Miracles* I played it to Colin Blunstone first and never thought of playing it to Argent because I just didn't think it would suit them. When they heard it they went mad and said, 'why didn't you let us have that one?'"

"I look back on my years with Argent with nothing but fond memories, but I do feel more satisfied now. I've been in bands professionally since I was 16 and it wasn't long before I realised that no matter what band you're in, you always have to compromise. Now, everything I do, right or wrong, is my responsibility. This is the first time I've ever been in command, as it were."

"This is also the first time I've ever produced an album, so I'm learning all the time, even after 11 years."

In the same way that he feels people have not yet heard all sides of his own talents, he is tackling Daltrey's album with the intention of doing a production and writing job which will bring out different aspects of Daltrey's vocals. Although he hasn't produced an album before, Daltrey was sufficiently impressed with the instrumental work Russ did on his first album to ask him to produce his second. In his cautious way, he is determined to do the best

job he can, even if it takes time.

"I'm employing a kind of weeding out process to make sure that only the best stuff goes on the album. Out of 15 songs we'd thought of including, we've ended up with five. I've written two of them, after studying Roger's vocal style. He can do an amazing number of different things with his voice and I hope my songs will show some things people haven't heard him do before. But above all, we want to wait. Rather than bringing out a great album, we'd prefer to wait an extra month and bring out an incredible one."

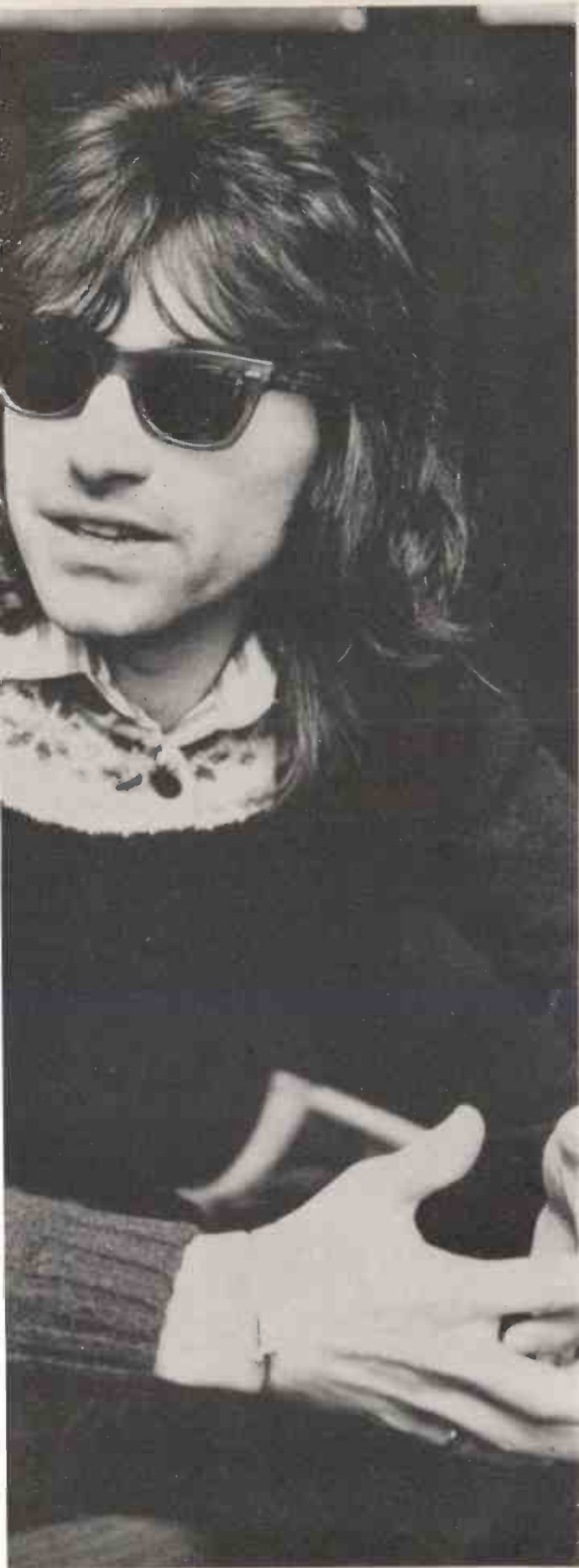
His careful, thorough approach to everything naturally extends to his own solo career, too. He's highly self-critical and has written only 12 songs since leaving Argent last May, 10 for his solo album and two for Daltrey. One of those 10, *You Can Do Voodoo*, he was very dubious about including on the album, feeling that since it was written in some spare moments in the studio around a quickly assembled tape of the chords, bass and drums, it had been manufactured rather than inspired.

### Plans

Although sorely missing gigging, he cancelled his plans to give a performance at the Theatre Royal, Drury Lane with Curly, a band with whom he'd worked out quite a bit of material, preferring to wait for the moment of maximum impact, after his album had been released. This has caused him one or two problems in the long run, in that Curly are no longer free to back him, as they have just landed a recording contract, so now he has to find another group of musicians and rehearse again from scratch. He did play one gig with them, however, at the CBS convention in Eastbourne, which, he says, went down very well.







In the meantime, in between recording sessions for Roger Daltrey's album, Russ is putting in a lot of practice on keyboards and is also experimenting with his latest purchase, an electric sitar.

## Time

"It's nice to have some time to sit down at the guitar or piano and create something. During the last couple of years I've tended to write from the piano more, although the tunky, rocky stuff is usually done from the guitar.

"I suppose I'm lucky in that I learned the piano when I was a child of eight. I think that if you try and take up an instrument when you're 25 or 30, no matter how much you practice you can never grasp it as well as people who learned it when they were young.

"I went to piano lessons till I was 13, you know, *Swedish Rhapsody*, *Für Elise*, all that kind of stuff, and then I wanted a guitar. I wrote my first number, an instrumental, on the guitar when I was 14 and sent it off to the Shadows.

## Publishers

I didn't hear any more for five years. By that time I was backing Adam Faith and touring and the publishers sent a telegram to my Mum's, asking me to come into the office. There they told me that the Shadows had recorded my tune but I had to change the name. I'd called it *Atlantis* but they'd already done one by that name so I had to change mine to *Lost City*."

Most people wouldn't have that kind of luck. Their little tape would be far more likely to have fallen down the back of a shelf in five years. "I think I am a lucky person, actually," Russ remarked. "I'm lucky to be in the position I am now, which is so much better than any unknown person starting off on their own.

"I can't plan out the future as far as the kind of things I'm going to write are concerned. I can't stand being in one particular sort of environment, musically speaking. There are so many bands around who become popular with a certain sound so they don't dare do anything else and all their albums are totally predictable. I like to surprise people. I think that makes it more interesting.

## Melodies

"I don't reckon there are many really good songwriters around at the moment. There are some people who can write good melodies and fall down on the lyrics, and some who write great lyrics and boring melodies. There aren't many bands or artists around who can do both equally well. The Beatles managed it, Dylan did it, but there is nobody around now who gives me the sort of excitement that I got when I was a kid and heard Presley for the first time.

"I'm not saying I've written a great song yet, nothing to compare with Joe South's *Games People Play*, for instance, but I'm getting closer. Writing, recording and playing are the three greatest things for me. At the moment I'm doing the first two and missing the third. I want to get a band together soon to play places like Manchester and Glasgow, just six or seven really good gigs and then maybe see whether there is any interest in the album in America.

## Age

"Writing is something which improves with age. You have to experience a thing in a variety of different ways before you can write about it in depth. But I want to do as many gigs as I can now because you can't really do gigs once you're over 40."

# FAIR WEATHER AHEAD



**A**NDY Fairweather Low is, as says, a very happy man. Anyone who has followed his career in recent months would not be surprised at his happiness, but they might be puzzled at the completeness of his joy.

For an understanding of that, you have to know something about where Andy's been.

In the mid sixties, a bunch of kids came up from Cardiff. They were called Amen Corner. They had just left school, and they worked on a stage act and rehearsed a few Otis Redding numbers. They were funky, rhythm and blues orientated, and they got themselves a manager, rooms in the Madison Hotel, and a single which was plugged pretty hard by the pirate radio stations. There was a rumour around that the publishing rights to the 'B' side of that first hit were given to one pirate station or another in exchange for plugging the 'A' side.

That band, with its lead

singer and songwriter Andy Fairweather Low was young and hungry and very eager to make it. They wanted success and the good things that came with it, and, in short, they were a manager's dream.

## REFUSED

'We would do anything at first. We never refused to do anything suggested, interviews, publicity gimmicks, personal appearances—if someone rang up and said "Go to such and such a place and dress up in evening gowns," we'd be there early.'

Amen Corner did what any band would do if someone approached them and said, 'Right, sign with me and you've got three months work guaranteed.' They wanted work and they took it.

'I don't think we were stupid or anything', Fair (as he's called) told me. 'It's just that we were so completely in-

experienced; I mean, we just didn't even have any opinions.

'We used to go into the office on our way to some gig, and we had about 20 minutes. So we just listened, nodded and that was that.'

Fair is unusually candid about his rather tenuous position in those early days. As he says, 'We knew that there were a lot of bands around then, and if we said no, all we could expect from our managers was a shrug of the shoulders. They'd have another band signed instead.'

These were the facts in the boom days of pop. Work, work, and more work. Fair and the band were willing to go along with this until half of their management disappeared — to either New Zealand or Australia. It went on, though, the hustling and constant touring.

It wouldn't be fair to suggest that anyone really hated working so hard. 'We were making hit records and instead of

enjoying being at the top we were trying to figure out how we could get through the next few months or hassles'.

It ended up, unfortunately, with Amen Corner at a sort of pinnacle, almost a public property, and yet a very deep £10,000 in debt.

## SURPRISE

I will come as no surprise to anyone that Amen Corner then disbanded and reformed with virtually the same line-up. There were two reasons for this. First of all, Amen Corner had been signed as a group, not as individuals. Thus they could split, alter the line-up barely but perceptibly, and reform free of any previous legal commitments.

That was the main reason, but there was also a bit of friction within the band. Fair didn't feel he had the right to chuck the dissidents out, but he did feel sure enough to

disband Amen Corner.

It may have been a step in the right direction, but all the hassles, delays and bother drained Fair. The new band, Fairweather, produced a number one single at the first crack, *Natural Sinner*, but that might just as easily have been titled 'Swan Song'. It finished the bands best efforts, and in less than a year they were finished.

## FAITH

Fair retreated to Cardiff. He had lost faith in nearly everything but himself and his music. This was the beginning of the dark ages for Fair — from 1971 until the end of last year, he was a very quiet and unknown quantity, strumming away in the Cardiff suburbs.

As recent events can testify, it was not time badly spent. 'A lot of my friends, people I really respected told me that I'd blown it.

'I wasn't completely idle. I spent a lot of time listening to old blues records, people like Blind Blake, Robert Johnson, and the Crusaders, and I really tried to listen and absorb that old kind of blues. I also listened to Ry Cooder, and I did quite a lot of writing as well'.

It would not take an especially tender-hearted soul to wish that some good fortune would come Andy's way. In fact it did, but only by the kind of inverted irony that warms the coldest cynic.

'I was really depressed', Fair told me, 'but I was writing material that is basically blues anyway. I found that I would feel a dose of the blues coming, and that it ended up as a song. And I didn't carry it with me afterwards.'

Fair started writing about what brought him down. He began, as he says, 'With no more than a vague feeling and a couple of riffs. I'd get maybe two or three riffs together and try to marry them up. Then I'd work on them and try to come up with a melody line by literally just mumbling into a tape recorder.

'I'd work out the guitar pieces, and finally, after about three verses, I could start on the lyrics. 'Lyrics have always hard for me, I guess because the feelings are so strong that they just don't come out too easily.'

Fair, in short, used his melancholia to create, as blues men have always done. Rather than

over produce the songs on *Spider Jiving*, Fair kept them on tape and took the tapes to the studio. 'I'm a musician, and even though I think about producing, I prefer to leave a lot of that to the engineers — I don't want to work the board, I want to keep the freshness. Ninety per cent of *Spider Jiving* was recorded virtually live. It only took 12 days'.

A three year lay-off had put Fair in the mood to do a bit of studio work, and he was rarin' to go when he landed in San Francisco. Elliott Mazer produced the album at His Master's Wheel's Studio. It was originally built by the Greatful Dead, and it seems to have earned Fair's seal of approval. So now, like I said, Andy Fairweather Low is a happy man. His success is part of this, both cause and effect, but more than anything, I suppose that it's the happiness of a man who's in control of his life. 'Looking back on the whole Amen Corner period, I don't know what we could have done differently. We had some hard luck with our management, but at least they got us the contracts and the records.

'I suppose we could have been lucky and found someone who was a bit straighter. But that would have been luck too.'

Hindsight may or may not be better than foresight, but it is better than nothing. This time around, Fair has a manager, Chris Williams, who was a friend first and a manager only after a good human relationship had developed.

Fair also has complete artistic freedom, a record company (A&M) who offer, as he says, 'the best promotional effort of all, and definite plans for the future.

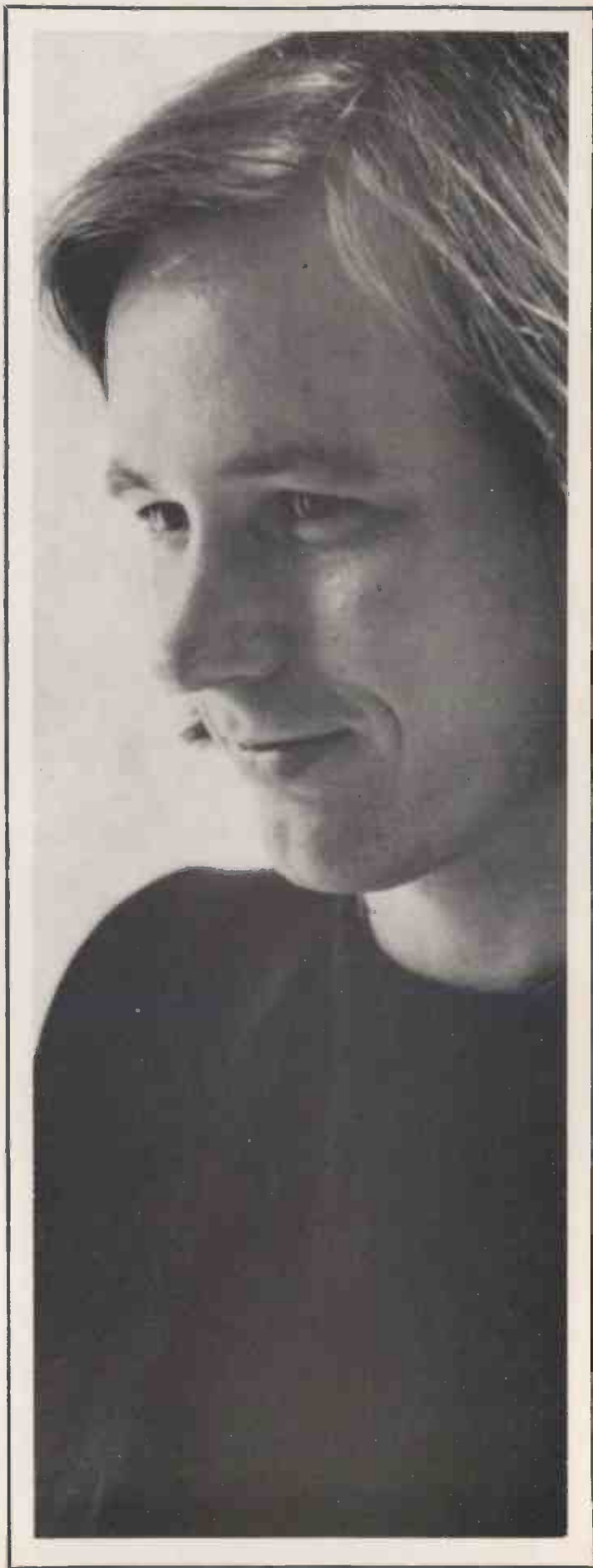
'My music is really simple, and I guess because of that it's more singles oriented. But I can't really see anything wrong with that — I like it and so do a lot of other people.'

## ROAD

There'll be another album to come, especially, one suspects, for those who liked the first album, and Fair will be hitting the road — hopefully the club circuit — sometime early this year.

His band at the time I spoke to him consisted of Fair himself on acoustic guitar, John Williams on bass, and Pick Withers on drums.

One more guitarist would just about complete the greatest happiness that Andy Fairweather Low has ever had.





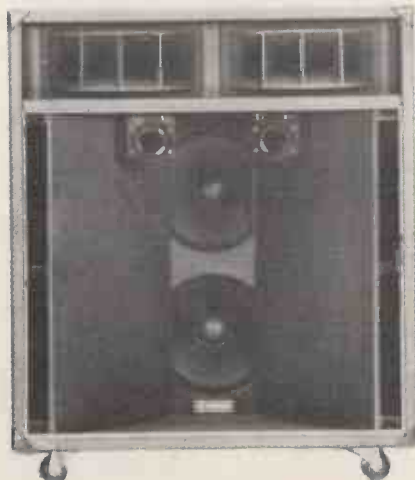
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# STUDIO SPOTLIGHT

## TPA STUDIOS

**T**IN Pan Alley Studios — or TPA as it's usually called — is in the old style of recording studios. It's tucked away beneath Denmark Street — the once famous Alley — and offers services in line with the best tradition of the street.

The occasional customer turns out to be seeking something entirely different from 16-track masters when they descend to the depths of TPA. Until four years ago the basement was well known as one of the few surviving opium dens in London and there's more than a few disappointed customers still turning up looking for different thrills to those offered by TPA.

TPA's the child of Ralph and Avril Ellman. Ralph's been in the business for more years than he cares to remember starting originally as a violinist

and entering the recording industry shortly after the war.

"I remember that I made a broadcast and after it went out I was invited to listen to a recording from the air, in those days everything was live and it was recorded from the air. I made a few criticisms of the recording and the outcome was that I went into business with that BBC producer. We started in premises in Hammersmith taking on any sort of recording that we could get but after a year I realised that we just weren't in the right area. I was also convinced that my partner wasn't quite right so I went out on my own and got premises in Denmark Street — where Regent Sound is today. I started the studio there and I built it up for many years until I had to give up because I became seriously ill. During

that period I used the first tape recorder in this country — I remember that was a Philips — and the business went very well indeed."

## LOVE

After he recovered from his illness Ralph felt the need to return to his old love, the recording industry. Today TPA offers super-sophisticated facilities with a friendly atmosphere all for rates that Ralph Ellman describes as "competitive".

Now the day-to-day running of TPA revolves around the brothers Robert and Colin Freeman. Rob is a balance engineer and Colin looks after balance engineering and technical maintenance.

The basement that houses the TPA complex is large

enough to enable two studios to exist and operate completely independently. Studio One is the 16 track studio which sports a magnificent Midas desk offering 24 channels in and (naturally) 16 out. There's full Dolby facilities here ("necessary" says Rob) and monitoring is by Altec. The 16 track is a 3M machine ("it was expensive but well worth it" says Ralph) which replaced an Ampex and that reduced down onto a two trace Otari.

The Midas desk was built to the brothers' Freeman design and incorporates unusual features such as roller group selection and PPM metering. The main studio can hold up to 25 musicians and there's a booth

3M 16-track—Studio 1 ►

▼ Helios mixer—Studio 2



*Continued on page 47*

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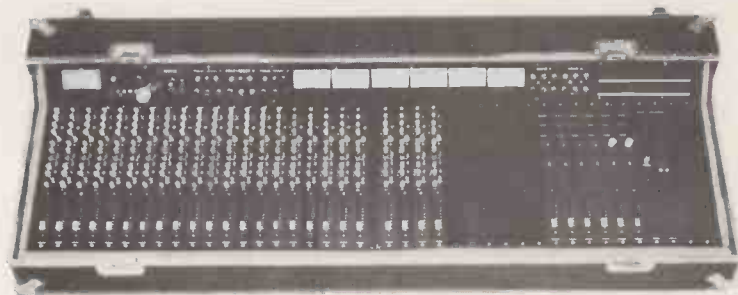
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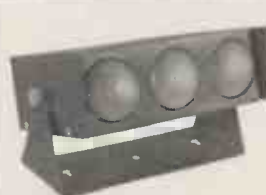
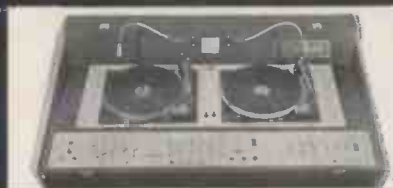
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## STUDIO SPOTLIGHT

*Continued from page 43*

for vocal overdubs. The studio and control room has easily governable lighting and the atmosphere is thus easily adjustable.

Studio Two is large enough for 18 musicians, and it boasts a Helios desk and records with an eight track 3M machine. Like

Studio One, there's a grand piano in here and booth for vocals, etc.

## GROUPS

"Most of the work we do in Studio One is for groups," said Rob. "We've just done an album for Slack Alice and although we say it ourselves we do get an extremely heavy sound."

Between the brothers the



▲ One section of the Midas mixer in Studio 1

◀ Just part of Studio 1

studios offers a 24 hour service and they've been able to maintain an excellent record of operation because of the reliability of their equipment.

"The Midas desk has been particularly good. We've had it for eight months now and we haven't once had to look at it. I think that's very important for a studio, you get judged by the smoothness of your sessions."

Rob's background is firmly fixed in the group scene. Before

he joined TPA he played professionally with various bands so he has considerable understanding of group needs.

Colin entered the electronics industry after leaving school and it's on this training that he has based his understanding of recording technology.

Situated in the old heart of the business, TPA clings to the traditions of the recording business. But it allies that with a very up-to-date approach.

*Ralph and Avril Ellman*

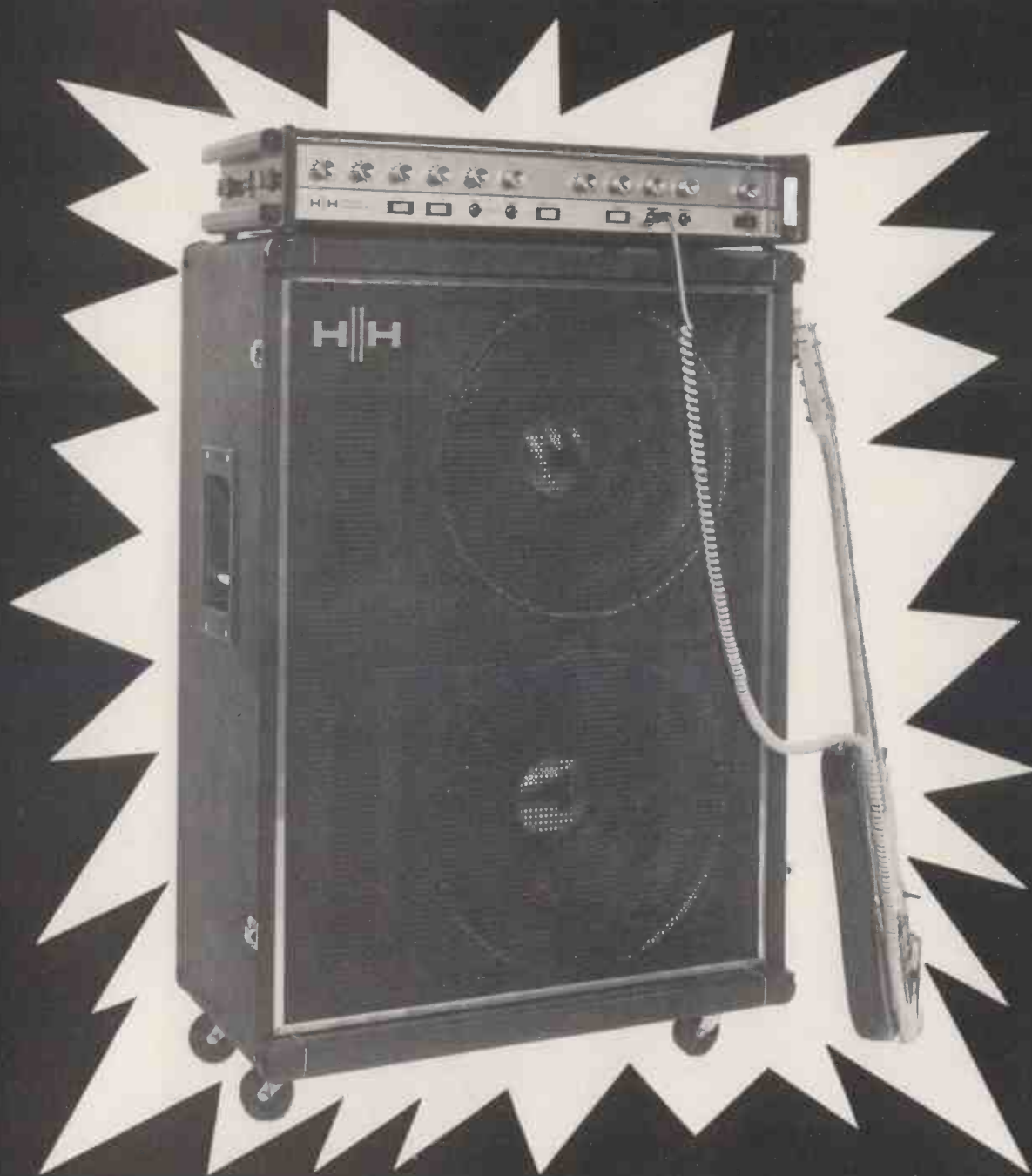


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. . . There is a rehearsal room for that . . . which incidently you can hire for as cheap as 30 bob an hour. Any time of the day, 7 days a week. It is acoustically treated and you can really blast your head off if you want to. Not to mention it is 800 sq. ft. surface, and the problem of space is quite in hand.

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. . . You can also get Eric (froggy Wagner) and Claude to come to sort out your sound problems and get rid of your feed-back, loss of power or other acoustical drags. Room equalisation they call it; and you'll be amazed what it can do for you. Well worth the few quid it will cost you if you are about to do a major gig.

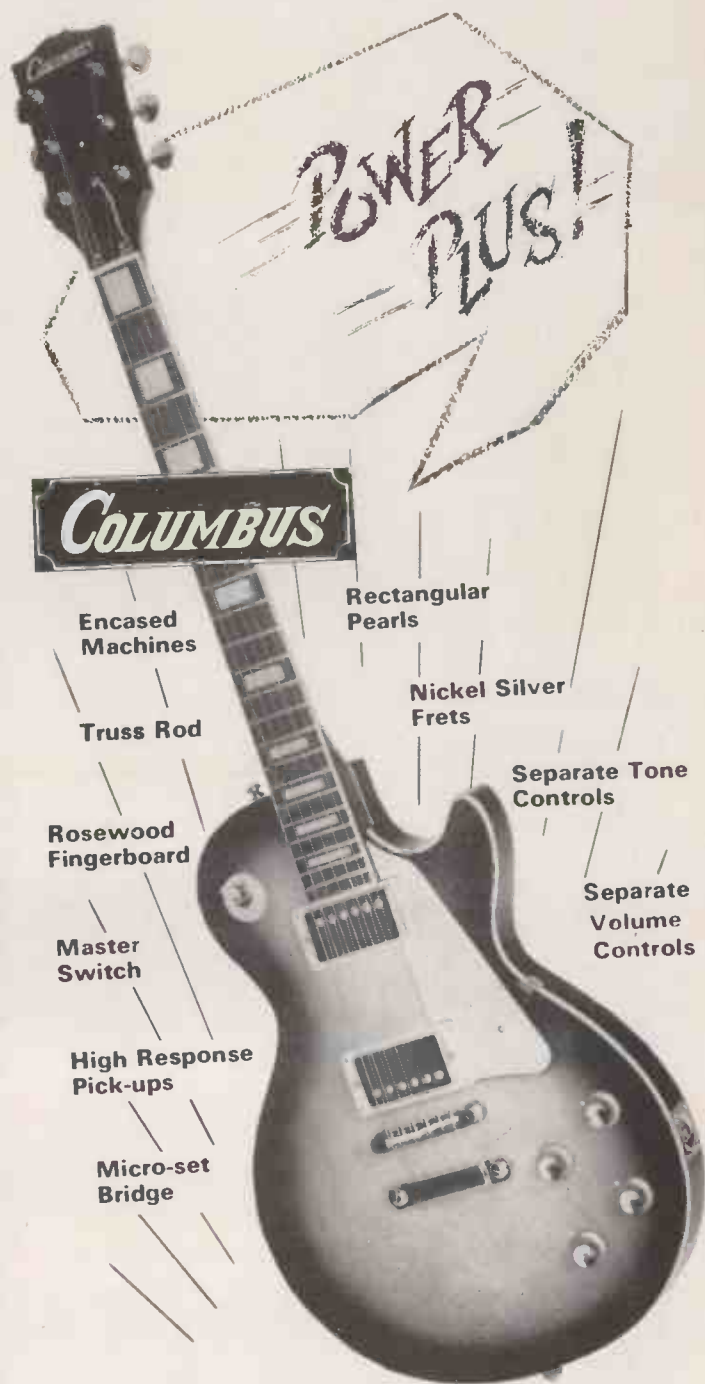
. . . And if you want to get trained in acoustics, you can join the Synergetic Audio Concepts sound system class. That's quite incredible, you ought to inquire about that!

. . . Lastly, Claude distributes all MI gear in this country, and, if you never heard it and your local dealer hasn't got it, you better rush to try it in Watford 'cause you'll be quite knocked out, buddy!

. . . So come to

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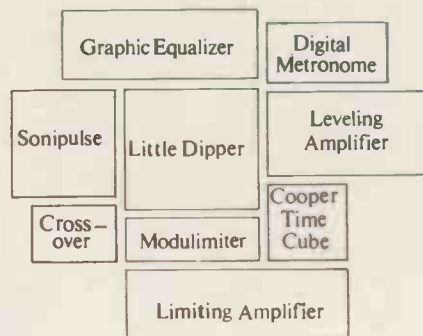
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## Beat looks at the

# SECONDHAND AMP SCENE

**S**OME people can't resist a bargain and a lot of musicians seem to be compulsive secondhand buyers.

Part of this attraction no doubt stems from an interest in playing and collecting guitars and other musical instruments, often ones which have been discontinued by the makers. With certain exceptions, the secondhand amp market is different in so much as an amp is usually bought as a strictly functional item and as a cheaper alternative to brand new equipment.

The most important thing about secondhand amplification is that it should above all work efficiently and continue to do so for a reasonable period of time, in relation to the money spent. However even the musician with only a few pounds to spend wants to be sure that he isn't buying a pile of junk (unless he's an electronics wizard in which case he'd probably build his own gear anyway) and there are some basic facts that anybody, technically minded or not can keep in mind when choosing a secondhand amp.

The first is that although a great amount of equipment is sold privately, often for less than one would pay at a dealers, the risks to the purchaser can be greater.

### DAFT

Nobody would be daft enough to pretend that all dealers are angels, but the more reputable firms will check and overhaul all the equipment they sell and in some cases offer a limited guarantee as well. Naturally you have to pay for this. A few years ago the shop was also the place to go if you wanted to buy your secondhand gear on the never-never, but nowadays it's a lot easier, and sometimes cheaper,

for the individual to arrange his own credit, directly with a finance company, or by other means such as a bank loan.

If you do go to buy an amp privately, don't accept remarks such as "I daren't turn it up full because of the next-door-neighbours" as an excuse for not hearing it at full power—the speakers will probably be duff. Although they may sound O.K. at low volume when they're only handling a few watts, when you get it home and try it out properly you could be in for a nasty shock.

Let's imagine you've seen an ad., maybe in Beat's Used Equipment Mart, for an amp that you're interested in and you've gone to try it out. First impressions can often be right—if the cabinet's in good condition the chances are that the previous owner hasn't maltreated the works, though you can't assume that at this stage.

One of the first things to check is the earthing as the amp could be a potential killer if it isn't earthed properly. Ask the vendor to show the earthing point on the amp—he may have to take the back off to do this. If he doesn't know what it is, look for a wire strap from the chassis to the cabinet. At the same time you can check for any signs of rust on the chassis, which could cause a bad earth, and for signs of amateur soldering repairs.

Having found everything in order there, you can switch on and plug in. If you notice any buzzing from the amp this can indicate bad earthing, although the fault could be in the guitar, lead, or even the mains plug, as well as the amp itself. Turn the volume control right up and play—remember to try each input and channel in turn to make sure they're all working O.K. A certain amount of distortion is nothing to worry about and can be expected with many amps, but listen

closely for any signs of slapping or rumbling which might indicate shot speakers.

Next return all the controls to zero, and turn up the volume gradually—the response should be even. Any sudden jerk or change in level may indicate a worn potentiometer.

Check out the ancillary controls in turn: bass, treble, tremelo, reverb, echo etc.

If possible, take someone with some knowledge of amps or electronics with you.

In the upper price bracket, amps generally don't hold their prices as well as guitars, although it's still the more expensive American equipment such as Acoustic and Fender that have the highest re-sale prices, generally about 60 per cent of the 'new' price tag. For example, you can expect to pay about £170 for a Fender Vibrolux amp in good condition and about two years old and about £200 for a Fender Twin Reverb. Fender amps also have a reputation for hard wear, especially the cabinets and covering.

### DEMAND

Of the British-made amps, HH seems to be the most in demand on the secondhand scene, but because HH gear is relatively new, used examples are harder to find than many of the older-established makes. This again has resulted in a higher secondhand price of about 60 per cent of the price brand new.

Marshall and Hiwatt gear can be a good secondhand buy—immaculate rigs can be picked up for about half the price of new at the present time.

Sound City is another well known brand that can be bought relatively cheaply now, with 4 x 12 cabinets going for about £50 and 100W amp top for about £60.

Still going strong and very much in demand is the old Vox AC30 amp, favourite of many of the top groups of the mid sixties, and a great status symbol for semi-pro outfits at that time.

This amp has become popular all over again, particularly with bands working clubs and pubs, the result being that you can expect to pay about £65 to £80 for a good example, though tatty ones can be found for about the £45 mark. One word of warning though: the AC30 underwent a few changes during its first production run. When first made and during its heyday, the valve AC30 used a special type of Celestion 12" speaker (a pair in each amp) made exclusively for Vox and producing the distinctive sound that contributed to the amp's popularity. Later models were initially partly and later fully transistorised and used standard Celestions. The earlier speakers had dark blue backs and can also be identified by their Vox labels.

The Vox AC30 is now being made again, although having been re-introduced only recently not many of these will have found their way onto the secondhand market. We haven't actually tried one of these, but have heard good reports of them.

Prices of all this equipment will always vary of course and the best way to make sure you're not paying over the odds is not to jump at the first thing that catches your eye but spend some time looking around the shops and scanning for sale columns—you'll soon begin to get a good idea of a fair price for the amp you want and you may be able to haggle the price down—the amount that something secondhand is actually sold for is often a few pounds less than the asking price.

# INSTRUMENTAL NEWS

## SERVICE IN SHEFFIELD



LES JOHNSON knows the business. Ask any group member in Sheffield. He's been selling group gear for eight years in the City and he's built up a reputation the envy of many dealers.

He started out as an electrical dealer and branched into records. From that base he expanded into instruments and eight years ago switched over to nearly 100 per cent group gear. Four years ago the business had expanded so much that he was forced to move his shop from the Berkley Precinct to an imposing corner position in London Road, Sheffield, just three quarters of a mile from the Town Hall.

"I think our success is based on service," says Les, "We can turn most repairs round in a day and we make sure that people get good service on everything they buy from us."

The showroom is spread over two floors and there's plenty of space to try gear out." There's a special disco section

which offers a wide variety of decks, amps and lights and there's also a thriving second hand section on all lines.

Main brand names carried are Fender, Gibson, HH, etc. although virtually every type of instrument and amp can be obtained by the shop.

Manager is Phil Jackson. He's been with the firm more than long enough to have a total understanding of the business and he manages to run quite a large staff very efficiently.

"There's a lot of cash about still, and bands seem to be spending at the moment. We offer attractive cash discounts, of course, and I think that helps."

Johnson's also does a decent trade in installing sound and light systems. Two large clubs in Sheffield have recently been the recipient of system supplied by Johnsons and the firm are looking forward to a healthy future in this, and all other sections of their business.

## Rose-Morris wish the Carlsbro Sound Centre every success

Rose-Morris & Co, Ltd. Distributors of

**EKO CONN SHAFTESBURY**

**Marshall GEM SUZUKI**

32-34 Gordon House Road, London NW5 1NE



## COMPUTER MIXER FOR SARM

SARM STUDIOS have recently acquired the first Allison computer mixer in the UK. Although there are a number of computer mixers in use in the United States and Europe, the price — over £10,000 — has until recently been prohibitive.

Gary Lyons, part owner of Sarm and one of the studio's three resident engineers, told Beat that there are two basic ways to use the Allison mixer

"The simplest way is to do a normal mix, and then record the cues on the computer. Then all you have to do is play the tape back, and the computer inserts the cues in the proper places. It certainly saves a lot of confusion and rushing around, and allows the producer to concentrate on the sound.

"The big advantage of the system is that you can use the computer's memory bank to build up a programme of cues, and then add to or subtract from them as you hear the result."

The computer mixer requires two of Sarm's 24 tracks, and has had plenty of use since it's installation. Mike D'Abo and Barry Blue have both praised the system, and Roy Baker will use it while mixing the new Jet album, currently being recorded at Sarm.

"A lot of people knock the idea of a computer mixer, and generally criticise the increasing amount of "gimmicky hardware" that appears to be creeping into the recording business," Gary continued. "But if people don't want to use it, that's fair enough.

"However I feel far from replacing the producer, it frees him from a lot of unnecessary busy work, and allows him to concentrate and use his imagination to produce the perfect mix."

The mixer, manufactured jointly by Allison and Automated Processes, is a series E/D 128. It was installed by Triad (UK), who will also maintain the system.

# GUITAR REVIEW

## FRAMUS NASHVILLE BASS

I WOULD describe this as a "chunky" bass. It's got a really solid, heavy feel and you just know when you strap it on that it's a heavy weight contender.

It's designed like the Nashville 6-string solid and it offers the unique (on a bass) facility of a four position tone selector operating over two pick-ups.

The finish overall is excellent with the metal parts heavily chromed. There's a finely adjustable bridge and massive machine heads which are so low geared they're a joy to use.

There are two rotary controls (tone and volume) and combined with the selector

switch the guitar offers a surprisingly wide choice of tones.

Don't be fooled by the country sounding name. Although the guitar can easily produce the soft melodic sounds of country music, it's equally capable of delivering a harsh snarling bass sound in that delightful "click" sound that characterises a good bass.

It's a heavy guitar to wear (the body's solid wood) but it's comfortable and well balanced and after a short time it feels like part of you. I found the pick ups perfectly positioned and you don't hit them with pick or fingers.

As a matter of personal taste I'm not crazy about the

design of the body, but I'm sure others would rave about it. Mother of pearl markers indicate positions on the long-scale rosewood fingerboard and the frets are well fitted and smooth to use.

The action is surprisingly good for such a heavy bass and each string is easily adjusted by the bridge support which offers fine individual adjustments. I felt that the plastic inserts on the back of the body looked a little cheap, perhaps a piece of wood could have been used, but this guitar is certainly a top contender among the best breed of bass guitars. Retail price is £223.80p. (inc. VAT.).

## MAURICE WOOLF RETIRES

THE END of 1974 saw the retirement of Rose-Morris director Maurice Woolf, after 38 years service with the company.

Maurice joined Rose-Morris in 1936, representing the company in Scotland. During the war he served in the RAF, returning safely to aid in the post-war reconstruction of the Company and the industry. With his brother, Willie, (who retired in 1973). Maurice was appointed a director in 1950 and during 1969-70 served as President of the Association of Musical Industries. In recent years he has been closely connected with the promotion and sale of Marshall amplification.

*continued on page 55*

# JOHNSONS ELECTRICS

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## A BIT OF THE OTHER!!

What do you think of when you visit a music shop? Perhaps nothing else but that nice new Strat., or that new hypersensitive, Solid State Super Power Amp. That, of course, is the first consideration, but we reckon you should think about 'the other!'

**SERVICE** that is. It could mean the difference between being left out on a limb in silence if something happened to your new amp, or being able to borrow something and still make your gig.

**SERVICE** is the thing we aim to give along with a friendly atmosphere. So we don't just make sales, we make customers who become mates and perhaps come along again to see us as well as our gear.

If you've ever been out on a limb think about 'the other', then come along and talk to us. We're beginning to throw some light on the music scene.

see you

Tony & Terry

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# chingford group gear

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## GIBSON

|                                       | PRICE | DEPOSIT |
|---------------------------------------|-------|---------|
| SG1 CHERRY                            | £115  | £25.20  |
| SG2 WALNUT                            | £140  | £31.20  |
| SG3 CHERRY SUNBURST                   | £145  | £31.60  |
| LES PAUL 1955 SPECIAL LIMITED EDITION | £277  | £60.50  |
| LES PAUL CUSTOM EBONY                 | £319  | £69.52  |
| LES PAUL DELUXE SUNBURST              | £277  | £60.22  |
| LES PAUL DELUXE GOLD                  | £270  | £58.60  |
| SG STANDARD TREM CHERRY               | £228  | £50.24  |
| SG STANDARD CHERRY                    | £220  | £47.60  |
| SG SPECIAL TREM CHERRY                | £232  | £50.56  |
| SG SPECIAL CHERRY                     | £196  | £43.68  |
| EB 4L CHERRY (1 only)                 | £193  | £42.44  |
| LES PAUL CUSTOM OUTFIT (WHITE)        |       |         |
| LIMITED EDITION (1 only)              | £412  | £89.00  |
| ES 175D NATURAL                       | £325  | £71.00  |

## FENDER

|                                    |      |        |
|------------------------------------|------|--------|
| TELE BLOND                         | £175 | £39.00 |
| TELE M/N BLOND                     | £183 | £39.64 |
| TELE CUSTOM BLACK                  | £209 | £45.72 |
| TELE CUSTOM DELUXE M/N WALNUT      | £254 | £55.32 |
| TELE L/HAND M/N BLOND              | £200 | £44.00 |
| STRAT NO TREM SUNBURST             | £210 | £45.80 |
| STRAT W/TREM SUNBURST              | £242 | £52.36 |
| STRAT W/TREM M/N SUNBURST          | £253 | £55.24 |
| STRAT W/TREM SUNBURST L/HAND       | £268 | £58.44 |
| STRAT W/TREM M/N NATURAL           | £265 | £58.20 |
| STRAT M/N WHITE                    | £241 | £52.28 |
| PRECISION BASS SUNBURST            | £189 | £41.12 |
| JAZZ BASS SUNBURST                 | £227 | £49.16 |
| TELE DELUXE WALNUT SLIGHTLY MARKED | £220 | £47.60 |

## YAHAMA

|   |      |                |
|---|------|----------------|
| SG 85 WALNUT  | £145 | £31.32         |
| SG 45 WALNUT  | £100 | £22.00         |
| SG 30 WALNUT  | £70  | On application |
| SA 50 SUNBURST  | £105 | £23.40         |
| SA 30 SUNBURST  | £78  | On application |
| ACOUSTIC GUITARS FROM £23                             |      |                |
| 100W BASS STACK IMMACULATE                            | £170 | £64.60         |
| L/H ACOUSTIC & ELECTRIC GUITARS NOW IN STOCK FROM £45 |      |                |

## KEYBOARDS

|                                       |      |         |
|---------------------------------------|------|---------|
| FENDER RHODES 73 STAGE PIANO (1 only) | £514 | £111.12 |
| FENDER RHODES 73 SUITCASE PIANO       | £850 | £188.00 |
| HOHNER CLAVINET D6                    | £292 | £63.36  |
| HOHNER PIANET COMBO                   | £139 | £30.12  |
| ELKA RHAPSODY 610                     | £355 | £77.40  |
| ELKA RHAPSODY 490                     | £223 | £48.84  |
| MELLOTRON 400                         | £841 | £182.28 |
| MOOG SONIC SIX                        | £730 | £158.40 |
| MINI MOOG                             | £750 | £162.00 |
| WURLITZER 200E PIANO                  | £377 | £81.43  |
| HAVEN TRAVELLER                       | £750 | £162.00 |
| ELKA ELECTRONIC PIANO WITH STAND      | £138 | £30.00  |
| CAPRI DUO WITH PEDALS S/H             | £325 | £70.00  |
| DIAMOND 800 DUO WITH PEDALS S/H       | £365 | £79.00  |
| VOX CONTINENTAL 300 WITH PEDALS S/H   | £365 | £79.00  |
| YAMAHA YC45D WITH PEDALS IMMACULATE   | £875 | £189.00 |

## MARSHALL

|                             |      |                |
|-----------------------------|------|----------------|
| 50W TREMOLO AMP             | £99  | £35.92         |
| 100W LEAD OR BASS AMP       | £140 | £43.68         |
| 4 x 12 LEAD OR BASS CABINET | £121 | £43.68         |
| 100W 6 CHAN P.A. AMP        | £154 | £56.32         |
| 50 WATT ARTIST REVERB COMBO | £177 | £64.16         |
| 1993 2-DECK DISCO UNIT      | £146 | £52.68         |
| 1917 20 WATT P.A. SYSTEM    | £110 | £39.80         |
| 2071 6 CHANNEL MIXER        | £57  | On application |
| 1994 100 WATT SLAVE AMP     | £81  | On application |

## FENDER

|   |      |                |
|---|------|----------------|
| S/H BASSMAN 10 (50 WATT)                  | £170 | £61.60         |
| PRO REVERB                                | £256 | £92.48         |
| BANDMASTER REVERB AND CAB (1 only)        | £287 | £103.96        |
| TWIN REVERB                               | £321 | £116.68        |
| BASSMAN 100 AND CABINET (1 only)          | £303 | £109.24        |
| WATKINS COPICAT                           | £64  | On application |
| SIMMS-WATTS 100W VOCAL BLENDER MK II      | £141 | £50.76         |
| HAYMAN BIG SOUND (WITH STANDS) ...        | £234 | £50.72         |
| S/H SIMMS-WATTS P.A. AMP IMMACULATE       | £88  | On application |
| S/H SIMMS-WATTS 4 x 12 CABINET IMMACULATE | £70  | On application |
| SIMMS-WATTS 100W TRI SOUND AMP            | £93  | £34.44         |
| SIMMS-WATTS 100W P.A. COLUMNS (1 pair)    | £138 | £50.04         |

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## INSTRUMENT REVIEW

## MARTIN D-28



**A**SK any serious guitarist who plays an acoustic what the best guitar is and the chances are he'll say a Martin. Beat readers will probably remember our two-part 'Martin Story' in the March and April, 1974 issues, which traced the development of these sought-after instruments.

We selected for review what has probably been Martin's most

popular model over the years, the D-28.

Introduced in its original form as early as 1917, the D-28 has been the inspiration for countless numbers of Japanese-made copies and until the introduction of the D-35 in the sixties, was the most expensive model in the Martin range (excluding the pearl-inlaid Martins).

The classic Dreadnought shape dates from the thirties when Martin started curving the top bout in more sharply to meet the fingerboard at the 14th fret instead of the 12th on the earlier 'D' models.

On handling the D-28 one is immediately impressed by the lightness of it—not a guarantee, but a good indication nevertheless of the tone one can expect. Play it and the sound that has made Martin the 'Rolls-Royce' of guitars sings out loud and clear—deep resonant bass, clear treble, rich full tone and responsiveness throughout the range.

All good quality guitars improve with age as the wood continues to mature and the top-bracing settles down to follow the pattern of the sound-board, and not two guitars, even of the

same model, sound identical. One guitar can also sound better than another when new although it may or may not improve tonally at the same rate as its counterpart. Choosing one is therefore very much a matter of individual comparison between two or more examples, of the same model.

The D-28 sustains beautifully and has plenty of power, which makes it popular with the musician who wants a loud guitar without resorting to a pickup or transducer mike. It's a man's guitar though, and despite the low action, the string tension demands effort on the part of the player—worthwhile considering the superior volume and tone of the instrument. Fitting lighter gauge strings than the ones supplied (American medium gauge strings tend to be heavier than their British counterparts) makes a difference, and although there is some decrease in the volume, this is a loud guitar in any circumstance.

The sides and two-piece back are made of rosewood, the back having a centre strip inlaid with a geometric design. The East Indian rosewood currently used on Martins is darker than the

reddish Brazilian rosewood used until the sixties, when supplies of the latter became difficult to obtain. There's a lot of snobbery talked about 'Brazilian' Martins being 'better' but the truth of the matter is probably that the tone of them has simply improved with age.

The fingerboard and bridge are made of ebony—a luxury that seems to be increasingly rare on guitars today, and the nut and bridge saddle are of genuine ivory. The mahogany neck is slim and comfortable and pearl is used for the fingerboard inlays. The sealed and permanently lubricated Grover tuning machines have the improved larger keys and are precise and friction free in operation.

This is a thoroughbred guitar for the experienced player—its clarity of tone and piercing volume will show up a bad guitarist as well as a good one.

It costs more to buy in Britain than the USA—£274, including VAT (case extra). It is also almost certain to appreciate with age if looked after and as such can be regarded as an investment as well.

D.R.

*continued from page 53*

## RENT AN ORGAN

OWING TO increased demand on their hire department the managers of Chingford Organ Studios, Russ Cook and John Ellis have recently formed a new firm Chingford Organ Hire, at 242 Chingford Mount Road, London E4.

"We've always operated a hire service," says Russ, "but we felt that the right time had arrived to expand that side of the business. We're hiring all types of keyboard at the moment, and we shall be extending the service to include most instruments."

Chingford Organ Hire will hire instruments to groups,

individual musicians and studios on a daily basis and also with reduced rates for periods of a week or more. A Hammond C3 organ for example costs £20 per day, £10 per day for a week or more and about £6 per day for a month, £3 per day for a year. Contract hire is a speciality—Butlins are among Chingford Organ Hire's contract customers.

Staff engineers are on hand to service the equipment, which includes Fender Rhodes and Wurlitzer electronic pianos, Mini-Moog synthesisers and "virtually any Hammond drawbar model." A collection/delivery service is also available.

## DISCOTHEQUE SLAVE

A NEW slave amp for use in discotheque systems has recently been introduced by SIS Recording Studios Ltd. Available in 100w RMS mono (AP100) or 100w plus 100w RMS stereo (AP200) versions, the amp has a built-in fault indicator with a re-set button. Should the amp be overloaded or short circuited it will cut out automatically and the indicator will illuminate.

Designed, say SIS, "for reliability and simplicity", the amp is also fitted with on/off switch, mains indication lamp, a fuse holder mounted on the front panel, volume control, jack input and slave output, and an 8 ohms output on the back.

The front panel is made of anodised aluminium and the unit is housed in a steel case patriotically finished in RAF blue! Carrying handles are also fitted and the feet are adjustable for tilting and height.

## STOP THIEF!

THE FOLLOWING guitars were recently stolen from Claude Venet's American Music Centre at 64 Queens Road, Watford, Herts. One Gibson Les Paul Standard, circa 1956, cherry red, two humbucking pickups, palm-arm tremolo, double cutaway, SG shape serial no 50132. Fender Stratocaster, sunburst, new, maple neck, tremolo, marked on back cutaway and head. Serial no either 522961, or 525856, or 522513. £100 cash reward offered with no questions asked. Contact Claude Venet at Watford 41383.



# PA Equipment

**P**ROBABLY the single most-expensive outlay on equipment a band can expect to have to make these days is on PA. In recent years there has developed among groups an increasing awareness of the importance of a good PA system, especially now that so many bands are choosing to amplify their instruments by miking up comparatively small instrument amps through a large PA system.

This is one of the reasons for the growth in number of smaller firms catering for specific needs by building large tailor-made PA's to order, often with mixing desks of near-studio specification. These systems, particularly the speaker cabinets, bins and amps, often use well-tryed and proven components built by large well-known companies such as JBL, Electrovoice Macinnes Laboratories etc. These and other units are usually fitted into cabinets of the PA specialist's own design. These firms can sometimes provide a complete service to the extent of recommending and supplying such items as microphones, stands, stage boxes, and cables.

Large custom-built PA's are of course beyond the income of the majority of bands, but even in the middle and lower price ranges there is now a much wider selection of more sophisticated equipment available, as this survey will show.

We've also looked at a selection of products made by some of the leading manufacturers of microphones.

We've included a list of addresses of all manufacturers and distributors mentioned so that you can write for further information on any items in which you're particularly interested.

**A**KG microphones are used throughout the music industry in sound recording, broadcasting, for PA and by musicians. A very large range of models is available including dynamic, condenser and electret mikes.

Top model for PA use in AKG's medium price range is the D190 dynamic cardioid mike which is fitted with robust sintered bronze grille designed to avoid loss of sensitivity and wind and pop shield.

The AKG D160, is a versatile omni-directional studio mike, with a wire mesh windshield which not only acts as a wind and pop shield but provides added presence of 4-5 db between 3000-12,000 Hz.

The C505 is the first of a new series of AKG electret condenser microphones and features a detachable capsule incorporated in the windshield.

When used with a battery fitted into the basic unit no external power supply is needed.

Recommended for stage work, the D12 dynamic cardioid mike, claim AKG, "is the most widely used musicians microphone in the world." The D12 has a sharp directional characteristic to give maximum protection from acoustic feedback, smooth frequency response and elastic steel suspension to guard the acoustical system from vibration and shock.

The D2000 dynamic cardioid microphone is described by AKG as "a top class model for the professional entertainer".

Beyer Dynamic (GB) Ltd. are the distributors of Calrec microphones and accessories.

The Calrec CM655 mike, one of their 600 series of solid state capacitor mikes incorporates an amplifier in the mike body design which gets extra punch and

clarity back to the amp without distortion or loss.

It is powered from Calrec's own series of power units which are used in conjunction with the PA amp. The Calrec power units are adjustable to match the mike to any make or type of amp. The cardioid capsule keeps feedback to an absolute minimum and gives live performance the power of a studio recording. The CM655 has a strong mesh head with built-in wind gag and is designed to resist dents and dropping. Calrec have just introduced a new model, the CM656.

Calrec also make a range of studio transistor capacitor microphones. The CB1000 microphone pre-amplifier can be fitted with various capsules such as the Studio Cardioid Capsule CC 1050, the Studio Cardioid Capsule CC1051 with reduced bass response, or the CM1001 Studio Omni-directional capsule.

Boosey & Hawkes (Sales) Ltd. handle Laney amplification and the Laney range includes PA systems from 35W to 100W.

Designed for clubs and entertainers who don't need large and powerful set-ups, the Cabaret PA features a 35W three channel, six input amp and two 1 x 12" speaker cabinets. The amp and speakers which are covered in a maroon leather-cloth, clip together to form one easily transportable unit.

Two more powerful Laney PA amps are the 60W L60pa which has four channels with independent volume controls, overall presence, bass, middle and treble controls, and the L100pa super. The latter has six channels each with independent volume, bass and treble controls, overall master volume and presence, and echo input. A 100W power slave is also available, the LS100 which is fitted with a presence and volume control.

The Laney LV11 reverberation unit uses Hammond reverb, and can, say Laney, "be used with any amplifier". It has facilities for mixing four microphones with independent volume control for each. The unit can be operated manually or by a footswitch.

Matching speaker columns are available for use with both the 60 and 100W PA amps, including the L215hpa cabinets which incorporate 2 x 15 speakers and two mid-frequency horns.

CBS/Arbiter, handle Altec speakers and systems, which can be seen and tried at the Fender Soundhouse.

Altec's Voice Of The Theatre system is used by many professional bands, which isn't surprising as the speakers are made to be used hard and deliver high output, loud but undistorted and with projection that allows every frequency to come through, especially the critical highs.

Each of the Voice of the

Jennings PA100 Amp.





Theatre systems now use an 'H' series loudspeaker, allowing them to be covered by Altec's lifetime warranty (except for the high frequency driver diaphragm). Included in the Voice of the Theatre range are bass reflex, multi-port bass reflex, and horn-loaded bass reflex cabinets.

Altec also manufacture musical instrument loudspeakers, microphones, control consoles, column speakers, bi-amplified power speaker systems, a folded horn system, portable multicell, power amplifier, audio control console, and various accessories for PA.

Carlsbro's new range of solid state amplification includes a 130W RMS PA amp, the Marlin, which features four channels with two high impedance inputs per channel, volume, treble, bass, reverb and effects send push button on each channel, master volume, presence, reverb, and reverb tone controls, Hammond reverb unit, overriding footswitch for reverb on/off, and send and return sockets for other effects such as echo (these can be selected for any channel). The Marlin can be linked up to Carlsbro's Slave 1000 130W amp and can also be linked to produce eight channel mixing (16 inputs).

Matching the amps are Carlsbro's Audience Penetrator cabinets: the high frequency RCF horn unit, and a folded horn bass bin which is available with a 15" Eminence or 15" Electrovoice speaker.

Carlsbro also make 100W, 200W and 60W valve PA amps, with 100W and 200W slave units, together with a range of PA speaker units. These include 2 x 12 80W and 120W columns, 4 x 12 160W and 240W columns, 1 x 15 twin horn 100W cabinets, 80W and 120W 2 x 12 with horn 80W and 120W cabinets, and three separate horn units.

Designed for PA or lead instruments and to accent treble, the Carlsbro SS11 JBL D130 FTH speaker unit has a single JBL 15" speaker which delivers "a minimum 100W continuous power output, "with safe peak handling "in excess of 200 KW." It also incorporates two high efficiency horn units.

Cetec manufacture Gauss speakers, supplied to many PA firms including Electrosonic, Zoot Horn, Turner, SAI and ESE. Three series of Gauss speakers are especially suited to band use, the '40' bass, '41' lead, and the '42' for horn-loaded applications.

All speakers feature the Gauss eight spoke cast alumi-



*Macinnes PA at Cambridge Folk Festival*

nium frame and their double spider system with a specially designed surround to maintain alignment of the copper voice coil under all transient power conditions. A black anodized aluminium voice coil support and an integral heat-sink pot structure conduct and dissipate heat. The flexible voice coil leads, terminated on the voice frame, have been designed to virtually eliminate potential breakage of the lead wire. Claim Cetec, "these speakers reliably handle up to 200 watts of continuous sine-wave power."

Series 40 and 41 speakers are designed for use in ported enclosures, although they are also suitable for horn loaded, open back or infinite-baffle enclosures. Although series 42 speakers are designed for use in horn loaded enclosures, they are also suitable for open back or infinite baffle enclosures.

Cleartone Musical Instruments have recently introduced some new CMI solid state amps, including 50W and 100W PA units and 100 and 250W slaves.

The 50W amp has two channels, both with identical sensitivity and two inputs and one volume control each. Bass, middle, treble, brightness and master volume controls are also provided.

Six channels are built into the 100W PA amp, each having one input with one channel, volume, bass and treble con-

trols, master brilliance and volume controls and echo send and return sockets. Both amps incorporate an auto-transformer giving a variety of impedances to operate at four, eight or 16 ohms for matching up to different cabinets.

CMI's eight channel solid state mixer has independent slider volume and rotary bass and treble controls on each channel, together with echo send and foldback controls. This means that any combination of channels can have echo added to them or be listened to on a foldback system. All input and output sockets are on the back of the mixer and include eight inputs, echo send and return sockets, output socket, fold back socket and mains connection. The mixer is supplied as standard in low impedance but any or all of the inputs can be changed to high impedance if required.

Matching the amps and mixer are a range of speaker columns and a horn cabinet with three Celestion H/F horns with crossover network.

Custom Sound amplification specialise in large PA equipment and manufacture folded horn cabinets in 100W and 200W capacities. One of the most interesting PA bins we've heard of recently is Custom Sound's front and rear loaded acoustically focussed cabinet, which is made in 100W and 200W capacities, designed to

focus the sound 70-80 ft. into the audience. Barry Phillips of Custom Sound explained "this means as you get further away from the unit, which is naturally loud in the first place, it actually gets louder, up to a distance of about 100 ft."

These bins are available as 15" bass and 12" mid range enclosures, with Vitavox and Electrovoice horns, as required.

Custom Sound will shortly be introducing a new amp range which will include a 150W into four ohms slave, which is fully short and open circuit protected and fully thermally protected. Only four and a half inches high, this amp, say Custom Sound "is extremely sensitive and can be driven by 200 millivolts, making them ideal for use with quality mixing desks." Like all Custom Sound amps, this is a solid state unit.

Also new from Custom Sound is a five channel 150W PA mixer amp, which has independent volume, treble, bass, presence, reverb and depth controls on each channel, which can also be switched independently to reverb and auxiliary.

Designed for strength and ruggedness, the amp also has master reverb, depth and volume controls, and can be supplied (at extra cost) with built-in VU meters for monitoring each channel. Tape out, line out, slave out and head-

*Continued on page 58*

# PA Equipment

Continued from page 57

phone sockets are also provided.

Davoli Amplification (U.K.) Ltd. offer a wide range of PA mixers, amps and speaker cabinets. We described the mixers in detail in our November issue, but basically these are the Clubman 50 and 6 mixer-amps, the 12 channel Stereo Mixer F, and the 12 channel Mixer 12/5. A review of the Mixer 6, which incorporates a versatile tape echo, appeared in last month's Beat.

Two solid state Davoli slaves are available in 100W and 200W capacities.

Davoli's DK90 PA speaker cabinet has a handling capacity of 90 watts and incorporates two 12" speakers and two tweeters. The DK120 120W

cabinet has a 15" speaker and two horn tweeters, the DK180 180W cabinet has four 12" speakers and four tweeters and the DK200 incorporates two 15" woofers, two mid-range horns and two horn tweeters and handles 200W.

Davoli also make two types of bass bin, the Titan 100 and Exponential. Both are bass reflex type with exponential horn, designed for use by groups or discotheques.

The Titan 100 is a 100W unit with a frequency response from 32 to 3,800 Hz and can be used in a PA system together with a separate exponential horn tweeter.

The 100W Exponential bass bin combines two 12" full range speakers with an exponential horn. Frequency response of this unit is 35-16,000 Hz.

A comprehensive PA hire service is provided by E.S. Electronics of Maidstone, who build their own systems using Gauss and JBL speakers and horns, JBL crossovers, Amcron/Crown amps and Soundcraft and Turner mixing desks.

Both bin systems and

columns are available, the latter for clubs and cinemas where an all-round distribution of sound is required.

E.S.E. also build the same PA's for sale and offer four standard types of bin: front and rear loaded horn cabinets with either single or twin 200W 15" drivers. The rear loaded cabinets are recommended for discotheque work.

For the band wanting a more basic set-up, E.S.E. design and build their own five channel solid state mixer-amp, with built-in reverb and either high or low impedance inputs, as specified by the customer. Each channel has separate bass, treble and volume controls and adjustable echo. Slaving facilities are provided, for use with E.S.E.'s 200W slave amp, and E.S.E. say "all amps are guaranteed for life." Matching speaker columns are also available, which are fitted with Celestion speakers.

Electrovoice, handled in Britain by Gulton Europe Limited have long been established as one of the leading names in loudspeakers, speaker systems and microphones.

Their Eliminator 1 (three-way system) and Eliminator 2 (two-way system) cabinets are the result of intensive research and testing Electrovoice found that the high volume levels required by rock musicians demanded not only a really good speaker, but also, if the speaker was to last, a well-designed enclosure.

Electrovoice found that the ideal combination was produced by installing their SRO/15 speaker in a folded horn enclosure, giving "high power handling capacity, low distortion and extended bass". For upper range sounds Electrovoiced added their proven 1829 treble driver and 8HD horn, or as an option, a T25A treble driver and a pair of T35 super tweeters.

Eliminator cabinets are suitable for both vocal or instrumental use.

The Sentry IVA is a three-way all horn loaded system, which say Electrovoice "offers absolute minimum distortion through all frequencies while providing efficiency and uniformity over the entire frequency range." With high power handling capacity, uniform and wide dispersion and linear frequency response, the Sentry IVA offers versatility for applications in not only studio monitoring, but in high level sound reinforcement, high level playback systems etc.

Feldon Audio Ltd. handle JBL loudspeakers and electronics in the U.K. and the JBL range includes monitor systems, low frequency horns, special duty, composite, and extended range loudspeakers, low frequency transducers, high frequency horns-lens accessories and compression drivers, frequency radial horns, multicellular horns, high frequency horns-lens accessories and compression drivers, frequency dividing networks, power amplifiers, mixer pre-amplifiers, and a pre-amplifier, special purpose electronics and amplifier accessories.

A JBL system ideally suited for use in a medium sized auditorium would consist of two 2470 high power, high frequency compression drivers, a 2327/2328 adaptor or horn throat, a 2350 90 degree horizontal high frequency radial horn, a 3150 high power frequency dividing network, one 6010 100W power amplifier, one 5600-2 six channel expandable mixer-preamplifier, one 2220B 15" high efficiency low frequency loudspeaker and one 4560 front loading single driver low frequency horn.

Feldon Audio also handle Schoeps microphones and accessories Schoeps CMT series condenser microphones are available for all requirements of recording technique and prices range from £149 for the omnidirectional CMT 32u to £398 for the CMTS301u stereo switchable omni/Cardioid/figure eight model.

The distinctively styled Lem amplification is handled by General Electro Music (UK) Ltd., and Lem PA equipment includes mixers, amps, horn cabinets and speaker columns.

The Pro Lem six channel mixer features treble, bass, echo and volume controls on each channel, master treble, bass and volume controls, a built-in echo unit with four heads, echo repeat and volume controls. The mixer is mounted onto the amp rack by two thumb screws, and can be linked up with Lem 100W or 180W slaves, a maximum of four 180W's giving 720W RMS undistorted power.

Lem's Baby Lem is a combined 150W mixer amp with similar features.

The Studio Lem mixer, reviewed in Beat last August has eight stereo channels each with treble, bass, echo and slider volume controls, and low/high impedance switch. The Studio Lem also incorporates a graphic equaliser (six slider controls),

Selmer PA100 and PA60H





VU meter lights dimmer and eight 16 ohms headphone monitor volume control, echo motor and run switches, three echo effect buttons, echo, volume, repeat and tone controls, echo footswitch socket, continuous loop tape cartridge with one replacement, echo level recording meter and output level meter.

Lem cabinets include the LG300 front loaded unit which contains two 15" RCF speakers and one h/f horn and a six way crossover unit; LP60 columns containing two 12" dual cone R.C.F. speakers and two high frequency tweeters; and the LG100 columns each with four 12" dual cone RCF speakers and four h/f tweeters (power handling capacity 120W RMS). Telescopic mounting stands in black and chrome are available for the LP60 and LG100.

HH's modular Unit PA system, introduced at last year's AMII trade fair has been designed for use with their MA100, MA100-S and S130 PA amplifiers.

Their high frequency radial horn claim HH is "the first all-fibreglass horn to be designed and produced in the U.K.", producing "a natural and smooth sound with a high degree of realism, yet possessing tremendous penetrating power and projection".

The rear of the cabinet, has outlets to connect either one or two HH 115 PA bass cabinets. The horn features 500 Hz cut-off, pressure driver with frequency response up to 12.5 KHz and built-in crossover network at 500 Hz.

The 115 PA bass bin has a loudspeaker designed to handle bass and lower middle frequencies, and bass reflex action for very low frequency response. The large port reflex design enables two cabinets to be stacked with ports arranged together in complement for better low bass efficiency.

The front mounted 15" high power driver is capable of handling 100 watts without break-up.

The unit is fitted with a steel socket to enable the cabinet to be placed on HH's Unit 3 stand and also has rubber feet top and bottom so that the bin can also be used singly, upside down or underneath and linked to another one (two jack sockets are fitted for linking-up. Impedance is 16 ohms).

Using these units in conjunction with HH amps, a variety of systems suitable for different applications can be built-up. For example, a 200W system suit-

able for group, cabaret artist, or high-power disco would consist of two radial horns, two 115PA bass bins, one MA100 or MA100S mixer amplifier and one S130 slave amp. This can be enlarged by adding another two bass bins.

A 400W system ideal for a high level rock band would use four horns, eight 115PA bins, two MA100 or MA100S mixer amps, and two S130 slave amps. A chrome plated amp rack is also available which will hold up to four HH amps.

Hill PA Systems of Tonbridge specialise in building mixing desks and power amps for PA and studios and will supply a custom built PA to order complete with bins, horns and all accessories down to multicores and leads Hill use Martin bins, and make their own monitor systems.

Hill's stock range of mixing desks starts with their reasonably priced ten channel stereo desk, specification of which includes foldback and slider faders.

More channels are available in the A series, with twelve and twenty channel desks made as stock items. The B, C, and D series of modular desks are custom-built around any number of modules.

The B series desks feature VU meters on each channel, input sensitivity, four-way equalisation system with each control having cut and boost for 20 dB, two foldbacks and echo send, PFL and slider faders on each channel, and pan control giving 6½ dB boost. Cost of a Hill 20 channel B series desk is under £800.

Modules are based on aluminium angle with glass fibre printed circuit board underneath. All integrated circuits are used.

A six channel general purpose 100W PA amplifier with built-in reverb on all channels is manufactured by Jennings Electronic Industries Limited of Dartford. This is the JEI PA100 which features individual rotary controls on each channel for volume, bass and treble, and master controls for reverb and volume. Each channel has a reverb on/off switch and the master control gives reverb time from 0 to about four seconds.

Matching the amp are JEI's own speaker cabinets which have a power handling capacity of 60 watts each and feature two 12" heavy duty speakers and one 16½" x 13½" horn driver per cabinet. They can be supplied without the horn if re-



Sennheiser MD413H

quired. The cabinets are constructed of ¾" material throughout and have solid backs, the speakers being front-mounted.

Kemble Piano Group Ltd., are U.K. distributors for Yamaha, who manufacture one of the largest ranges of PA equipment available. Says Kemble's Ben Mullet "Yamaha systems are extremely versatile, we can supply anything from a 30W system up to a 20 Kilowatts one, and from six to 32 channels without having to build 'one-offs'. It's easy to build up a Yamaha system if the group wants to expand, with the minimum of equipment changes involved. For PA we have seven mixers and ten basic cabinets which provide a minimum of eighteen different systems, all costing under £1,600."

Yamaha also offer an extremely wide choice of disco systems as well, with no less than fourteen choices of system from 200-800W.

The Yamaha YPA-800 PA system features the PM-400 mixer, a versatile and sophisticated unit -with eight input channels and two separate stereo output systems. Full tone and volume controls are provided for each channel (plus master) for regular left/right output and a stereo echo output with separate channel and master volume controls. When an echo unit is hooked up, the output can be mixed with the straight signals and fed back through any channel. Stereo outputs can be switched at any

time.

The PM400 is matched with Yamaha's PS400 speaker bins. These incorporate dual 30 cm., free edge cone woofers and high projection multi-cellular horn type squawkers to provide powerful distortion-free response and sound projection for crucial mid-range tones. A -3dB, 0, +3dB attenuator is built-in. Treble response is taken care of by dual tweeter units which feature Yamaha's high efficiency 'zone-melted' magnet, and again, a three way attenuator is included.

MBC Music and Illuminations of Ealing handle August amplification and the August range includes a 100W RMS PA system costing less than £200.

The amplifier features four microphone inputs with individual volume controls plus master bass, middle and treble controls and an overriding master volume control. The unit can be used to drive a second PA100 in the standard 'slave' mode, giving either a four or eight input 200W system. The medium-high impedance makes the amp suitable for most high impedance microphones and discotheque equipment. It is also suitable for guitar.

August also make an inexpensive PA/bass bin which has a 100W Crescendo speaker and a "very slimline" 4 x 12". Designed to save space without losing the power handling, it has the speakers mounted at an

Continued on page 61



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# PA Equipment

Continued from page 59

angle into the corners of the cabinet.

August equipment can be seen and tried at MBC's shop (address at the end of the feature), where a good selection of secondhand equipment is also stocked, with "all the well-known makes including Marshall and Sound City." Says Manager Jim St. Pier, "we usually have a good stock of 100 and 200W PA systems ideal for the working semi-pro band. We also have an engineer on the premises so we can offer a fast repair service to musicians and groups."

Macinnes Laboratories Limited are the U.K. distributors for Amcron power amplifiers, which are used and recommended by many manufacturers of professional sound systems, such as Zoot Horn who explain their own reasons for using Amcron elsewhere in this feature.

Probably the most popular Amcron unit for PA work is the DC300A, an improved version of its famous predecessor, the Amcron DC300. The DC300A is widely used in vibration and shaking applications as well as those which require high current pulses or complex waveforms. Its power band width extending down to DC makes it very versatile for low frequency applications and it can be used to drive totally reactive loads such as motors, transformers, and even electromagnets. Power output per channel (it is a two channel amp) is 100W into one ohm, 500W into 2.5 ohms, and 200W into eight ohms. (All RMS ratings). Recent customers for DC300A's include Morgan Studios, Polydor, and Alvin Lee's studios at Bray.

The D150 power amp is a lower powered model than the DC300A, and has a power band-width extending down to 5 Hz. It has however the same low distortion and ability to drive into any load, however reactive. Power output per channel is 180W RMS into four ohms and 100W RMS into eight ohms.

The Amcron D160 amplifier will provide up to 60W from each channel and is of the same high quality as the D150.

As a mono amp it will give over 100W. Power output per channel is 60W RMS into four ohms and 40W RMS into eight ohms.

The Amcron VFX-2 dual channel crossover/filter provides continuously variable filters which can be used to perform either crossover or band pass functions. The dual channel unit employs two filters per channel, each continuously variable from 20 Hz to 20 kHz.

Macinnes also handle Maclab and Klipsch loudspeaker systems and wide stage stereo.

Maclab high power speakers are widely used for PA, providing a good quality speaker at a reasonable price. Particularly recommended for PA work are the M12A 12" 50W model and the M15E 15" 100W bass driver. Maclabs new 25" RTR speaker, which has an air free resonance of 12 Hz and handles several hundred watts is also creating a lot of interest.

Designed for theatre use, the Klipsch La Scala loudspeaker bin has wide range and is adaptable for custom installation, combined with a moderate size and weight which makes it popular as a portable unit for professional musicians and touring bands. It has a particularly compact full three-way horn system yet maintains flat output down to 45 Hz.

One of the largest ranges of amplification and PA equipment is Marshall, distributed by Rose, Morris & Co. Ltd.

Marshall's 100 watt Master PA is a six channel unit with separate volume, treble and bass controls for each channel with master volume and presence controls, echo send and return inputs on/off switch and stand-by switch.

A recent addition to the Marshall range is their six channel solid state Mini-Mixer. This is a mono unit with separate treble, bass and volume controls and high impedance output on each channel, master output and foldback output, both with volume control and VU output level meter.

The 2050 PA mixer in Marshall's Professional PA series is another solid state mono unit and is available in nine to 15 channel versions. It is a semi-conductor mixer of modular construction using integrated circuits. Each channel is individually replaceable, allowing easy servicing, and the mixer is complete with master, reverb, monitor supply boards.

Marshall also manufacture a stereo mixer—the 12 channel Series 2, which we fully described in last month's Beat.

The Professional PA series, say Marshall, "is designed to meet the demand for larger PA systems, and is a fully portable combination of slave amplifiers, cabinets and horns, which when used with Marshall mixer units creates near studio facilities at the gig."

Marshall's 2056 Professional cabinet contains 2 x 15" Powercel speakers with a power handling capability of 250 watts and incorporates a rear-loaded horn enclosure to emphasize the bass frequencies. Designed for use with the 2056 cabinet, the 2057 single flare horn unit contains a flare horn speaker "which aids and produces an even and wide distribution of middle and high frequency sounds."

For the performer looking for the smaller set up, Marshall have two smaller PA set-ups; their 50W PA system consists of the Marshall 1985 amp and a pair of 2047 columns which are front loaded horn units each containing 1 x 10" and 1 x 12" speakers with an output capacity of 50W each; the 100W system matches the Master PA unit with a pair of 2043 columns. The latter are also front loaded horn units, and each of these contains 2 x 10" and 2 x 12" speakers with an output capacity of 100W per cabinet.

Martin Audio Limited are

primarily loudspeaker manufacturers and in conjunction with Midas provide a complete service to people who require professional PA systems.

The original Martin bass bin design was developed to meet a demand for a high performance bass horn enclosure of comparatively modest dimensions. The result, claim Martin, was a cabinet of "reduced weight and improved middle frequency and transient performance."

Two and a half years ago Martin were introduced to Midas Amplification who at that time were making complete PA systems. The two companies agreed to combine to produce an integrated PA system. Close co-operation and exchange of technical information has been used in the production of the presently available Martin-Midas systems, with Midas providing the transistor electronics and Martin providing the means to move large amounts of air with precision at audio frequencies.

Midas Amplification supply sound mixing consoles, modular power amplifiers, multicore cables and multicore stage termination boxes. They also manufacture some specialist equipment such as separate

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## August PA system





# PA Equipment

Continued from page 61

electronic crossovers and limiters and will undertake the design and construction of mixing consoles to any size and specification.

The German-made Neumann microphones, distributed in Britain by F.W.O. Bauch Limited, are used in many recording studios throughout the world.

Neumann's QM69 quadrophonic microphone uses four condenser cardioid capsules arranged in pairs above each other. Each capsule has its own amplifier and the upper capsule pair is rotatable against the lower pair in either direction. The result is a directional diagram with four cardioid characteristics in the four main sound pickup directions (clover leaf). This arrangement provides four channel information without any arrival time differences. By contrast to the use of four discrete microphones, the QM69 produces quadrophonic recordings whose original spatial distribution is maintained even when additional discrete mikes are added during the recording process. It is a cardioid microphone with a frequency range of 40 . . . 16,000 Hz and an impedance of about 150 Ohm, balanced.

The Neumann fet 80 condenser microphones are designed for 48V phantom powering—a power supply system in which the current flows from the positive supply terminal via the electrical centre of the two modulation leads to the microphone. This is accomplished by connecting it through two

equal resistors to the modulation terminals. The return is through the cable shield. Any interference in the microphone output caused by noise superimposed on the powering voltage is thereby reduced by the common mode rejection which, for Neumann microphones exceeds 80 dB.

Orange PA equipment includes 120W, 150W and 200W amps, a 200W slave amp and a professional six to 16 channel mixer with plug-in module units.

On the mixer the number of actual channels incorporated depends on the customer, extra channels (up to 16) can be fitted when the 'white blanks' are removed. A listen-in circuit allows any microphone or all mikes together to be heard through headphones and a metering system measures the output from the mixer so that the slave units are not overloaded and to feed a correct undistorted signal.

An optional Hammond reverb module is available.

High or low impedance mikes can be used with Orange's six channel 200W PA amp which has dual impedance switching on each channel and can be linked up to a slave amp to produce 400 watts output. Heavy duty transformers are used and echo send and return sockets are included on the front panel should separate echo be required. A 'midlift' circuit is employed using six miniature transformers to give an add-on midlift sound to the existing full range sound. A tape output socket is incorporated.

PA columns are available with four 12" heavy duty speakers, open or closed back and optional horn unit; 4 x 12 stack cabinets, monitor projector columns, and bass cabinets.

RSD, who have recently moved into their new premises

at Notting Hill Gate specialise in the manufacture, sale and hire of large PA systems. Speaker units include a 300W folded hyperbolic bass horn, 150W folded conical horn, mid-frequency longthrow horns (direct horns), high frequency tweeter units and stage monitors.

RSD have recently introduced a new range of mixer consoles, for use in studios and PA applications and one of these desks has been supplied to Argent as part of a quadrophonic system. Each of the 30 mike channels features multi-band equalisation with two fold-back and four effects sends. Either stereo or quad operation can be selected and the main signals are routed via illuminated push buttons, one into four quadrophonic groups. The four quadrophonic pan pots are routable from any of the mike modules which are individually screened and supported on an aluminium extrusion and steel chassis, finished in walnut.

Master outputs have the same equalisation as the input modules which consist of ten separate tone controls, each one either cutting or boosting one octave of the audio band. Live recording can be made from the outputs fitted for operation into 16-track machines.

SAI are currently producing their range of Professional cabinets and Eliminator monitor cabinets.

The Professional range includes 15" horn cabinet with single 15" speaker mounted in a front loaded horn cabinet with large bass port on the bottom; a Vitavox high frequency horn with driver rated at 70W RMS and housed in a bow fronted cabinet; a stage monitor cabinet with 12" speaker rated at 25-50W depending on speaker specified; and a sectoral budget horn containing one horn rated at 50 or 100W with crossover.

The SAI 5 EV horn Eliminator bin incorporates a 15" speaker coupled to a 55Hz folded horn which is front loaded with rear of the speaker coupled to a sealed cavity "to provide less distortion and better frequency response." An Electrovoice mid range horn and driver are provided to give smooth frequency response up to 10,000 cycles with variable attenuator.

The Eliminator bass bin contains a single 15" folded horn and two mid range horns. The speaker is coupled to a 55Hz folded exponential horn for maximum efficiency. The folded horn is front loaded with the rear of the speaker coupled to a sealed cavity to provide less distortion and better frequency response. The two mid range horns with attenuator, and bass speaker, give a smooth response up to 10,000 Hz rated at 100W RMS.

SAI stock Phase Linear and Amcron amps, HH Professional power slaves, and are the northern agents for Canary mixers. SAI's associate company, Standish Light and Sound have a 1500-2000W PA system available for hire in the north-west, complete with road crew and transport. This an SAI/JBL rig with Canary mixer, Vitavox multicell horns, Amcron amps, and four way stereo crossover. Lighting is also available for hire.

A wide selection of PA equipment is available from Henri Selmer & Co. Ltd., including SG systems by Gibson. Gibson's SG812 PA system consists of a 100W RMS solid state amp and four half columns, each with two 12" whizzer cone PA speakers. The amp has six channels including high (phone inputs) and low cannon (inputs) impedance. Each channel has volume, treble, bass and variable reverb controls, and

Continued on page 64

## Amcron dual channel electronic filter crossover





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# PA Equipment

*Continued from page 62*

there are master controls for volume, reverb and monitor. This unit also features polarity on/off switch, circuit breaker and a.c. accessory outlet, foot-switch for reverb, monitor and reverb footswitch sockets, in and out sockets suitable for Maestro Echoplex unit, two pre-amp out sockets, two speaker out sockets and four poles of equalisation for anti-feedback.

Available from Selmer early this year is their new solid state ten channel professional PA mixer. Each of the ten inputs has separate bass, treble, reverb and slider volume controls. There is also a master volume control and input and output for an echo unit. The mixer can be linked up to Selmer's new Power 100 power amp.

Two valve PA amps from Selmer are the PA 100/6 reverb six channel unit and the PA 100/4 SV four channel model. Selmer recommend their PA

60H and TV-35PA speaker columns for use with these amps. The former is a vented cabinet containing three 12" heavy duty speakers and a horn coupled via an electronic filter and the TV-35 columns contain three heavy duty 10" speakers and one 13 x 8" elliptical speaker.

Without any special sales promotion, Sennheiser found some years ago that their high fidelity microphones (distributed in the U.K. by Hayden Laboratories Ltd), were being used by professional singers and bands. They are also used on television. Following research they undertook, Sennheiser introduced the electrodynamic microphones in the present range.

The MD 409 super cardioid mike has a rectangular shape and is suitable for both musicians and vocalists, an advantage for the latter being that this mike has no low frequency resonance. It has a built-in noiseless switch and a wide frequency range.

Sennheiser have designed the M413 mike specifically for the vocalist so that close speaking effect may be used without risking over-emphasis of the low tones. Say Sennheiser:

"even at the shortest speaking distance the voice sounds completely natural." This mike has an extended frequency range with a lift in the middle and high frequencies, and has a built-in pop protector.

Sennheiser produce three microphones for use in the studio: the directional MD421 with a frequency range of 30 to 17,000 Hz, the MD441 (40 to 20,000 Hz) and the omnidirectional MD 211 (40 to 20,000 Hz). A radio microphone system is also available featuring a transmitter, the SK 1008, which can be used with either of the two plug-in microphones, the MD 1008 (omnidirectional) and the MD 4008 (super cardioid).

Shure microphones are the choice of many professionals, and besides a wide range of mikes, Shure also produce two microphone mixer units and a PA system, the Vocal Master.

Two of the best-known names where mikes are concerned are their Unisphere and Unidyne ranges, the former having the spherical mesh-grill type of head.

Shure's Unisphere I model PE56D is a compact, lightweight mike designed "for use in the highest quality systems."

The spherical filter assembly together with an effective cardioid pickup pattern ensures versatility in use.

The Unidyne III B545 mike is one of the most popular Unidyne models. Its cardioid pickup pattern is designed to give completely uniform pickup about the axis at all frequencies, helping to eliminate feedback and 'boominess'.

Shure's M68FC-E microphone mixer has high or low impedance outputs for connection to PA system amps or tape recorders, and a high level, high impedance output. The four microphone inputs are switchable from high to low impedance and each channel has its own independent volume control. A master volume control adjust the volume of all channels simultaneously. A stereo mike mixer, the M688-E is also available.

The Vocal Master PA system consists of a six channel control console and 100W RMS amplifier, and two matching speaker columns. A six position voltage selector switch guards against accidental switching and permits operation of the system at 100, 120, 140, 200 and 220

*continued on page 66*

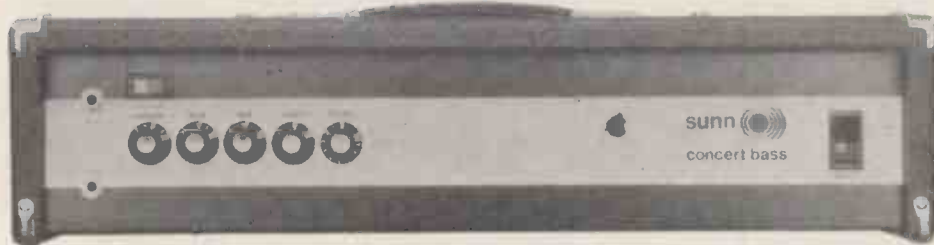


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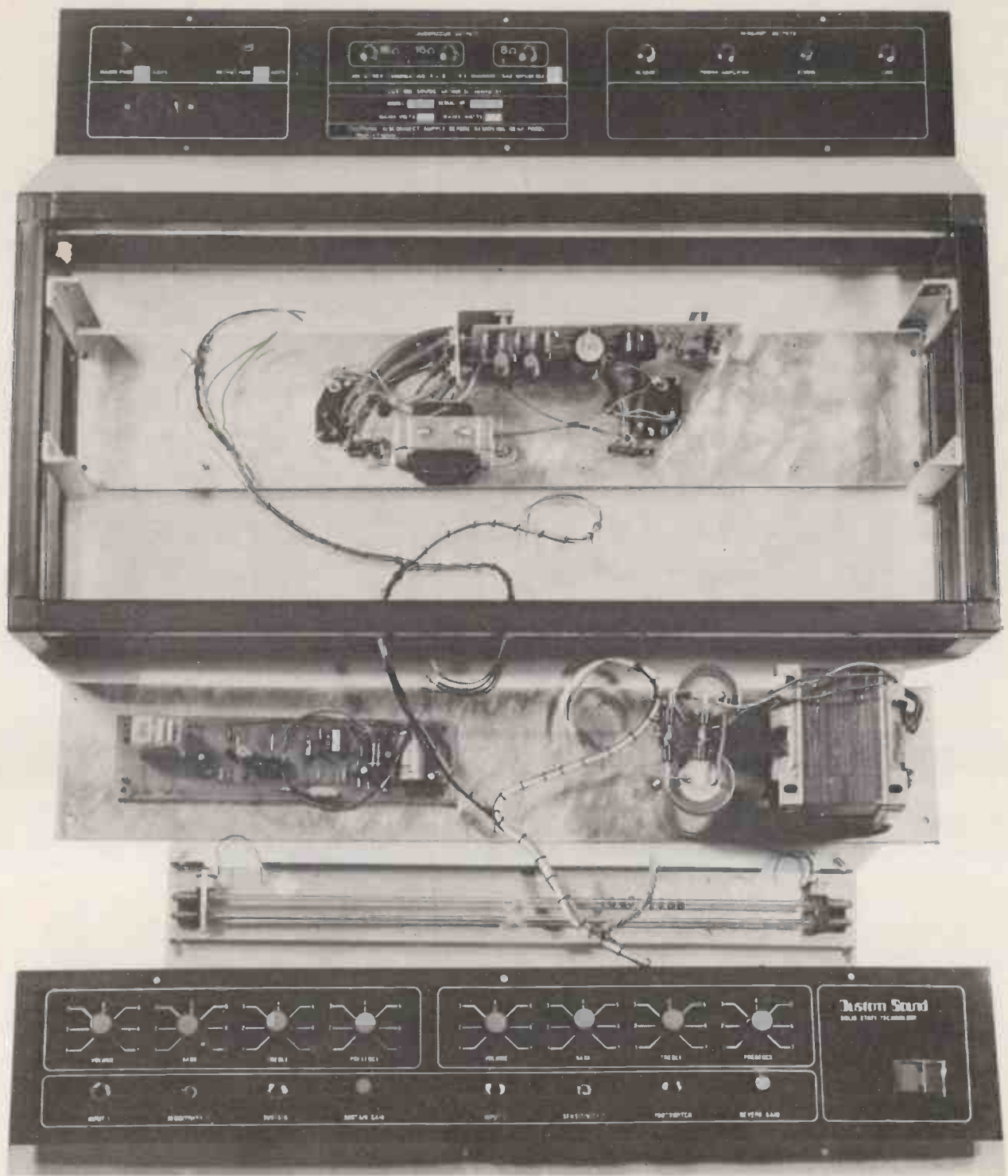


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Impedance: 200 chms  
Cardioid pattern

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# PA Equipment

*Continued from page 64*

volts AC, 50-60 Hz and assures optimum operation in differing locations.

A choice of solid state or valve PA amps is offered by **Simms-Watts** (division of Rosetti Ltd.) together with a range of matching bins, columns and horns.

Simms-Watts' 200 watt valve amp, the PA 200 has six twin input channels with individual treble, bass and volume controls and master volume and presence controls. Echo sockets are also fitted.

The Vocalblender is the appropriate name of Simms-Watts' solid state 100 watt six channel PA mixer amplifier, which is suitable for both on and off-stage working. The unit has six channels each with individual slide volume control,

rotary bass, treble and presence controls and reverb/echo control for mixing of external effects units. Each channel is individually switchable for high and low impedance mikes and any combination of impedances can be mixed simultaneously.

A master slide volume control is fitted which will simultaneously operate any number of connected TSL slave amps. (socket provided). Other facilities are master echo/reverb control, separate monitor volume and tone controls which operate independently of the master volume control and working volume of the mixer, recording output socket for direct feed to a tape recorder, and echo in-out sockets. A special stand and fibre case are also available.

A reasonably priced six channel solid state PA amp is available from **Sola Sound Ltd.**, with matching 2 x 12 and 4 x 12 speaker columns.

The amp has separate volume, bass and treble controls and switchable reverb on each channel, with master controls for volume and reverb.

Each of the speakers used in

*Continued on page 68*

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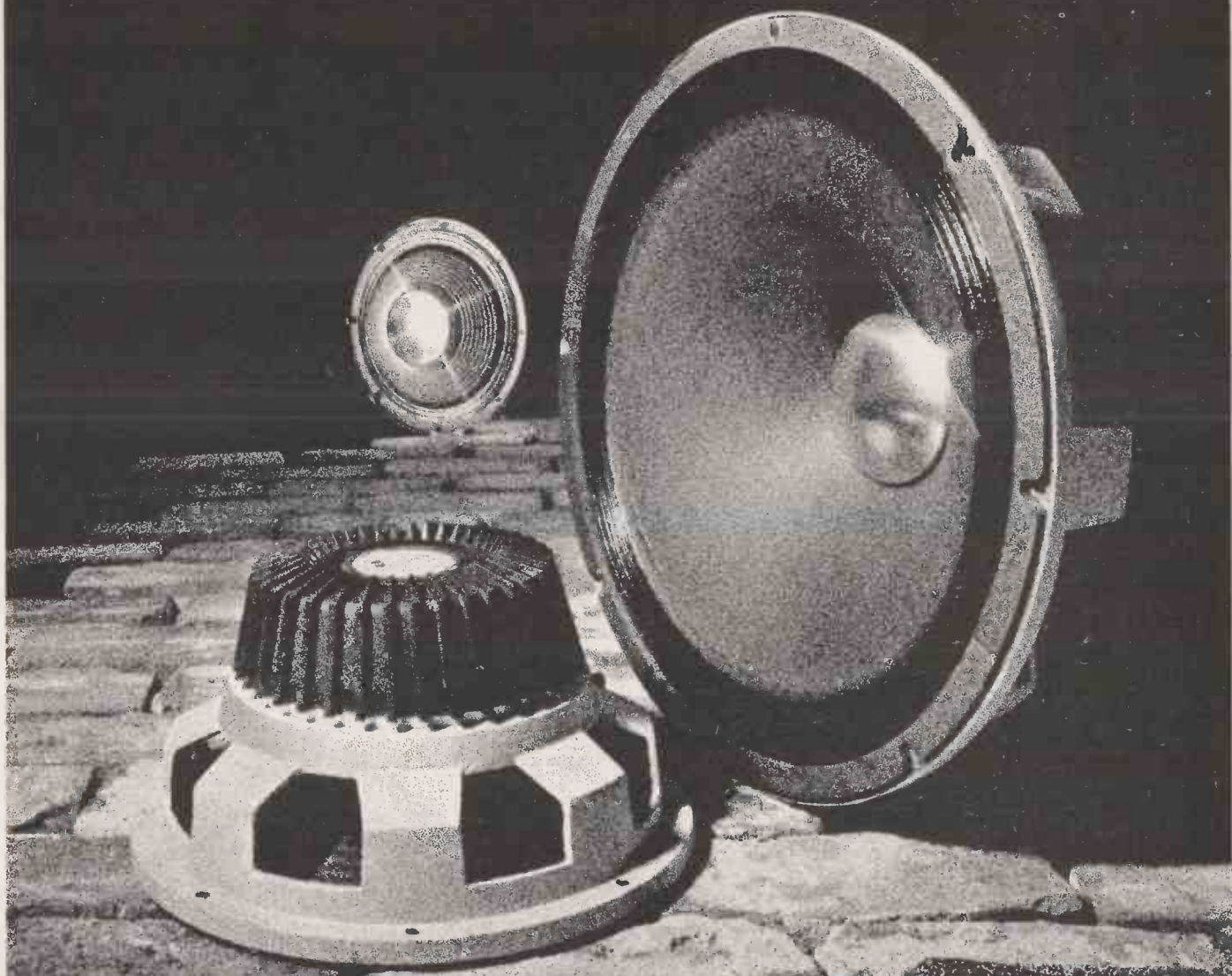
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# PA. Equipment

Continued from page 66

the column is rated at 50W, giving 100W out of four speakers and 200W from the two 4 x 12 columns.

Specialised Acoustics, as the name suggests, specialise in all aspects of sound reproduction. Drawing from past experience in the hiring field, they have developed a new compact, high powered PA system.

The speaker cabinets each contain two 15" Gauss bass drivers, Vitavox S3 pressure driver coupled to an S.A.A.S. cast alloy horn with a removable 20" acoustic lens, are all

covered in hard-wearing nylon carpet to give protection for both the equipment and transporters. A complete 1200W stereo system with all cabinets, amps, 15/2 mixer and all necessary ancillary equipment will say S.A.A.S., "fit comfortably into an 18 cwt. van and need only a two-man road crew and a maximum of thirty minutes to set up once positioned."

S.A.A.S. recommend the Canary 15/2 B series mixer with the modification of electronic crossovers to feed signal to the Amcron power amps which are used to drive the system.

The complete system consists of four main cabinets, two long-throw horns, amp rack, transit case, cables, multicore and stage box, stereo mixer and four foldback cabinets, all carpet covered.

A complete range of acoustically designed cabinets for special requirements is also

made.

S.A.A.S. plan to move to larger premises in the new year (both present and new addresses at the end of this feature) where they will also manufacture their own light and sound mixing controls.

The American-built Sunn amplification range, has been recently introduced into the U.K. by B. Page & Son (Sound Equipment) Ltd., Sunn's Studio PA and Concert Controller 1 offer professional equipment in self-contained packages with both preamp mixers and power amps in the same unit. Sunn's Concert Controller 2 and the

Audio Controller are both eight channel mixers with complete main-monitor systems and provision for external effects patching. The C.C.2 is available with or without power and the Audio Controller is available as preamp only. Both these units are usually used in conjunction with external power amps to run speaker systems in auditorium and concert hall situations. A matching range of columns, enclosures, horns and accessories is available.

A recommended PA combination using the 150W RMS

Continued on page 70

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|------|-------|-----|-------|-----------|-------|-----------|
| M12A | ..... | 12" | ..... | 50 Watts  | ..... | 8Ω or 16Ω |
| M15C | ..... | 15" | ..... | 100 Watts | ..... | 8Ω or 16Ω |
| M15E | ..... | 15" | ..... | 100 Watts | ..... | 8Ω or 16Ω |



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# PA Equipment

Continued from page 68

Concert Controller mixer amp is two 412SR 4 x 12", either with or without two Sunn Concert High Frequency horns.

B. Page also distribute Dynacord amplification in Britain. Dynacord's new Eminent 100 solid state PA amplifier is an 80W RMS mixer amp which can be matched to Dynacords S86, S46, S60, and D310 speaker cabinets. The six separately mixable inputs each have volume, bass, treble and reverb controls and 'high-low' level switches. Master controls are provided for volume, bass and treble. The built-in multi-head echo/reverb unit has controls for echo tone and duration and echo reverb.

Turner Electronic Industries, who design and manufacture professional PA systems have just introduced a new power amp, the Turner A300. This is a stereo amp for use in the recording studio as well as PA. A separate power amp is used for each frequency and the inputs to the power amplifiers are supplied with separate frequencies by Turner's own design of electronic crossover. This is usually built into the mixer.

Turner's front loaded horn bins are fitted with Gauss speakers and include a reflex rear chamber to handle fre-

quencies below 100 Hz For bass frequencies Turner manufacture a bass bin fitted with a 15" Gauss speaker and also a 2 x 15 bin. For high powered low frequency systems where a higher level of low frequency bass is required a 1 x 18 bin is available, and for mid range 1 x 12 and 2 x 12 front horn loaded speaker columns using Gauss 12" driver units.

A 1 x 10 front loaded horn-loaded speaker using a JBL 10" driver handles the upper-mids, and for top frequencies Turner make a radial horn cabinet which can be supplied with either JBL or Electrovoice unit.

Turner's 15-cell multicell horn is designed for use when emphasis is required on the vocals for wide dispersion and

maximum coverage. In a theatre for example, and for the very top ultra-high frequencies JBL 075 tweeters are used. A300's drive this system.

In addition to their modular mixers (described in last November's Beat), Turner are now introducing a mixer already built into a flight case, which they say "features all the advantages of the modular mixers."

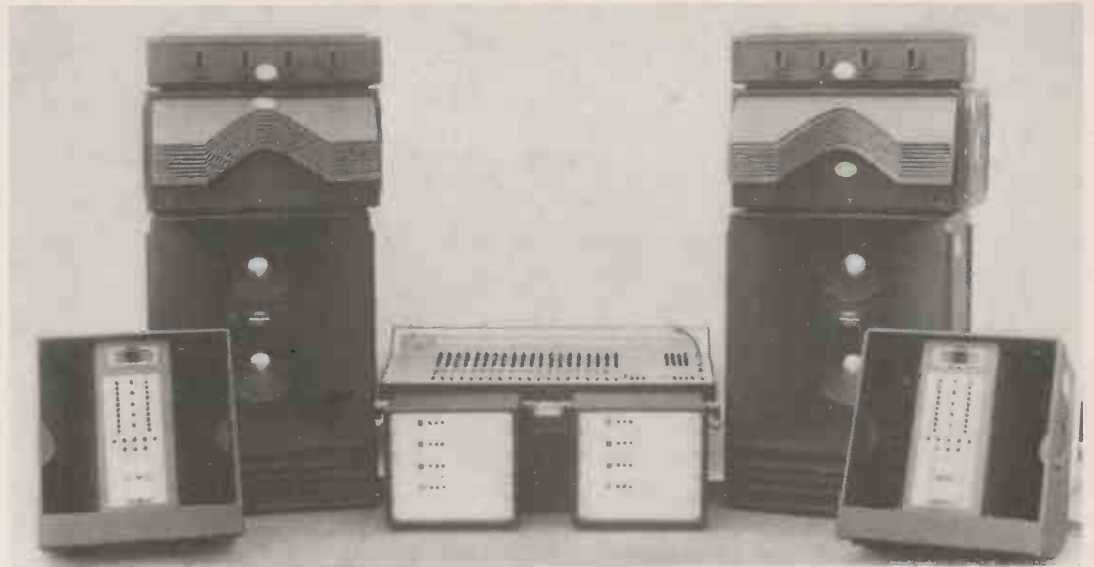
This is built on a level base and any number of channels up to 24 can be provided. The most popular choice is expected to be the 16/2 unit. These mixers are equipped with full intercom facilities and use Penny and Giles faders.

The new Turner Hire Company's PA system, which has

already been used by Mott The Hoople and Mick Ronson has just been in action on the David Essex tour.

Claude Venet Enterprises, formerly at the California Ballroom, Dunstable, are now firmly established at their new American Music Centre at Watford. Here there is a retail shop specialising in new and second-hand American equipment, and a rehearsal room where musicians can try out amplification at high volume. This is also available for hire on a daily and weekly basis.

Claude Venet offers a sound consultancy service which many top bands and musicians have taken advantage of. Recent



Massive Claude Venet System

Continued on page 72



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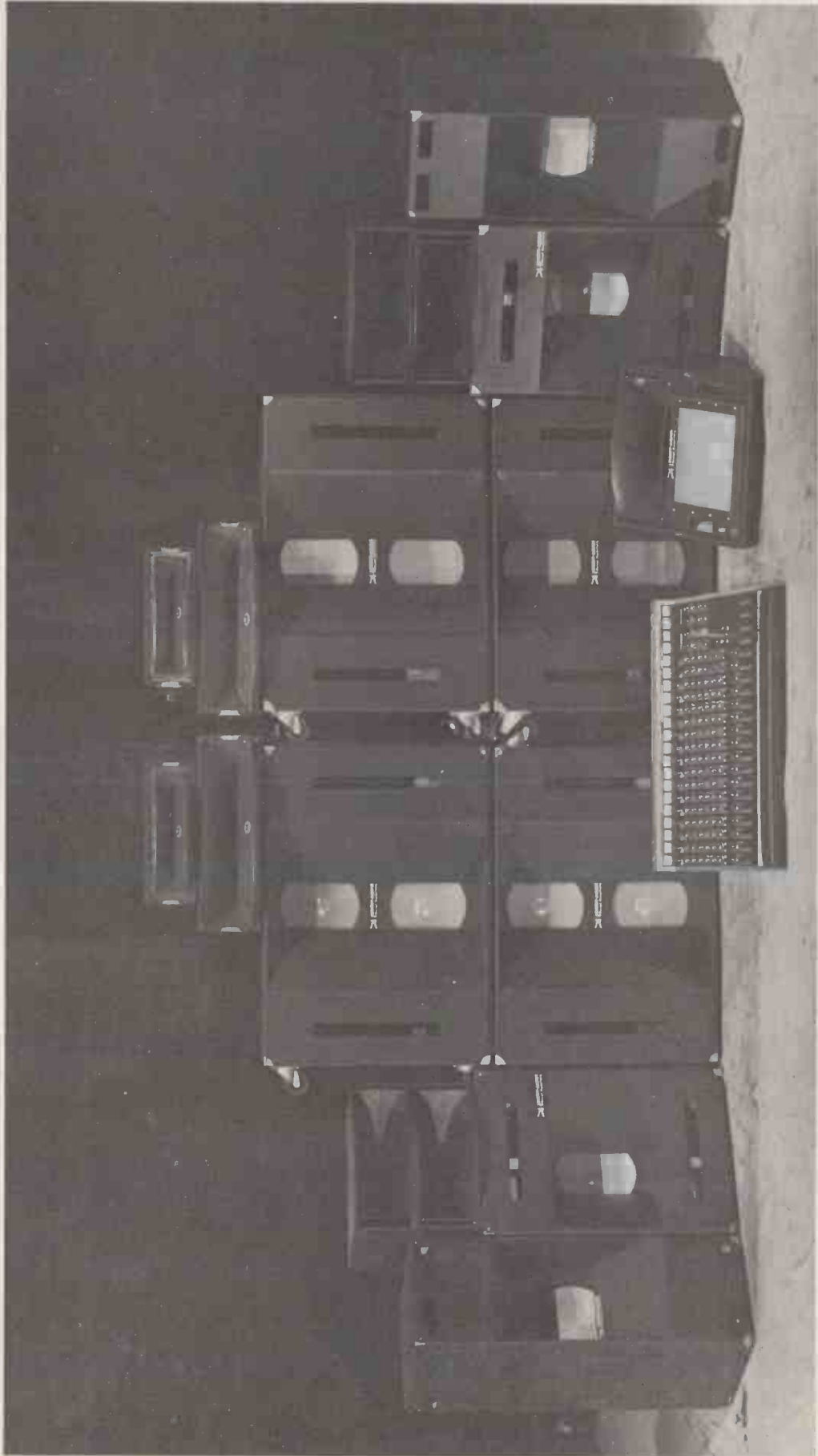
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# PA. Equipment

Continued from page 70

customers for Claude Venet tailor-made sound systems have included Gong and Magma, and at time of going to press Claude Venet is quoting Country Joe McDonald for a "very sophisticated" sound system which "is also very likely to be used by Larry Coryell."

Also in the pipeline from Claude is a 12-16,000W quadrophonic sound system which will be available for hire with a crew which will include qualified acousticians and is intended for use by top bands. The system will include a 32 channel mixer console with eight sub-groups, four master outputs, four three-way electronic crossovers from the outputs and complete equalisation; real time spectrum analyser, four 27-band  $\frac{1}{3}$  of an octave filter sets, random noise generator, and time delay cube with reverberation and echo device.

Claude told us "from a market survey we've carried out, this system will be one of the most sophisticated in the world. It will cost about £50,000 to manufacture. The main reproduction units will have unexcelled reproducing qualities in efficiency and will be designed to minimise transport and roading problems, and also for maximum versatility. We have therefore made the cabinets to

a highly advanced design using high quality components such as JBL, Gauss, Vitavox, Electrovoice and Amcron."

The foldback system will be "completely versatile" and will include eight monitors and each one will have its own mixer and equalisation filter set so they can be individually set on stage for maximum power without feedback.

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"Four top British bands and one famous American artist have already expressed an interest in using solely this system on tour," said Claude, "and it's ideal for open air gigs."

White Amplification's new PA amp is available in both 120W (valve) and 220W (solid state versions). Facilities are the same for both amps: separate bass, treble, echo and volume

controls for each channel.

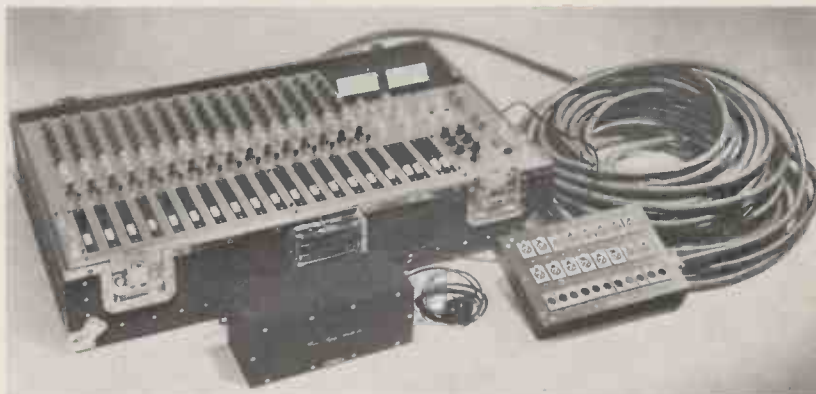
White manufacture a wide range of speaker cabinets and bins. 1 x 12, 2 x 12, and 4 x 12 cabinets are made, fitted with White Custom 50W speakers. Bass bins and folded horn bins incorporate Gauss speakers, and all cabinets are ported.

A choice of speakers, includ-

Continued on page 74

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5 μ V/5 μ Tesla (50 Hz). Polar Pattern:  
Hypercardioid. Output Impedance:  
200 Ω. Load Impedance: > 1000 Ω.  
Connections: M 201 N (C) = Cannon  
XLR-3-50 T or Switchcraft: 2+3 =  
200 Ω, 1 = ground. M 201 N = 3-pin  
DIN plug T 3262: 1+3 = 200 Ω.  
2 = ground. M 201 N (6) = 6 pin  
Tuchel.  
Dimensions: length 6", shaft Ø 0,95".  
Weight: 8,60 oz.



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# PA Equipment

Continued from page 72

ing Gauss, Maclab or Grescendo, is offered with White's new 1 x 15 ported front loaded PA cabinet.

Six and twelve channel mixers are also available from White, both fitted with bass, presence, treble, volume and echo controls and Input sensitivity on each channel. They also have master controls for volume bass and treble and can be ordered in high or low impedance versions. Designed to be used in conjunction with the mixers are two White slave amps: 12W (valve) and 250W

(solid state). These units can also be used to slave up the mixer-amps described earlier.

A large PA set-up can be hired from White, powered by Amcron DC300A amps and using a White 16-channel mixer.

Rather than deal in 'bits and pieces' of equipment Zoot Horn build systems to customer specification so that they can be expanded at a later date, without scrapping any of the original components if possible.

When Zoot Horn supply a mixer for use with other equipment which the customer already has, they will convert the mixer as necessary to ensure that it matches completely. There is currently a range of fully modular mixing consoles available in three chassis sizes: 32" for up to ten inputs and four outputs; 42" for up to 15 inputs; and 58" for up to 23 inputs. A customer can buy a larger chassis consisting of a

small number of inputs with a view to adding at a later stage. "This," say Zoot Horn, "saves the customer money as our price structure is geared accordingly."

The 'on stage' part of the company deals with bass bins, horn units, foldback systems, power requirements, crossover details, multicores and other smaller necessities. Three bins are currently available, all fitted with either Gauss, JBL, or Maclab drive units.

JBL, Vitavox, and the shortly available Gauss horn drivers are used for mid and high range needs in Zoot Horns HU1, HU2, HU3, and HU4 horn units. Zoot Horn recommend and supply AKG mikes and stands.

For powering, Zoot Horn specify the Amcron DC300A. They told us "we recommend the finest quality amps available, i.e. Amcron. We give way to the fact that it has so far been impossible to produce a

power amplifier that is better all round than the Amcron DC300A. This particular amplifier has so far never let us down (nor is it likely to) and meets the highest possible demands for AP. The D150 and D160 series Amcron amps are also favourites with us. We appreciate that these items are expensive, but when you think that you should never have to change the amp again, the initial outlay becomes worthwhile."

The third side of the company deals with the stage equipment details including instrument cabinets and stage monitor cabinets.

We do not believe PA equipment should be 'hard sold'" say Zoot, "as it is far too specialised. We attached great importance to giving our customers a service rather than just selling them an article and

Continued on page 77

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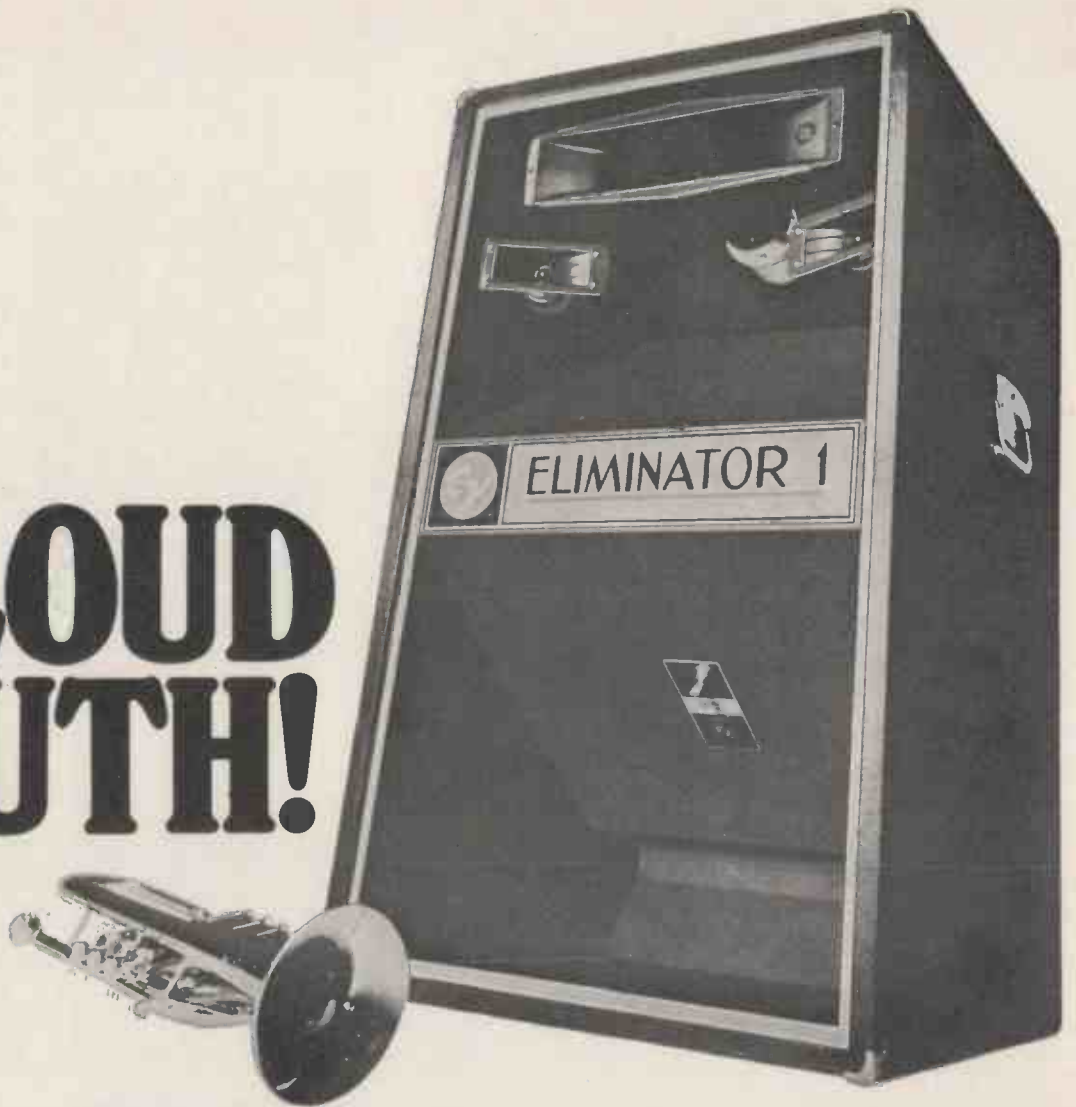
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## The E-V Eliminator...

**E-V** The first Eliminator was built to prove a point. Because young musicians, in a search for more volume, were literally driving the guts out of some very good speakers mounted in some very poor enclosures.

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

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

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

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

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# PA. Equipment

Continued from page 75

forgetting about them. A lot of time is spent to ensure that the right type of equipment is recommended for the particular application. Only when we are satisfied that the roadies and the band themselves understand the workings of our systems will we hand over the PA. This can mean anything from accompanying them on four or five gigs to flying to the continent if troubles occur."

Where to write for further information on the products mentioned:

**AKG** — AKG Equipment Ltd.,  
182/4 Campden Hill Rd.,  
London W8 7AS.

**Beyer Dynamic (GB) Ltd.**, 1  
Clair Road, Haywards Heath,  
Sussex.

**Boosey & Hawkes (Sales) Ltd.**,  
118 Colindale Ave, The Hyde,  
London NW9 5HB.

**CBS/Arbiter Ltd.**, 213-215 Tot-  
tenham Ct. Rd., London W1.

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

**Cetec U.K.**, Sapphire House, 16  
Uxbridge Rd., Ealing, London  
W5 2BP.

**Cleartone Musical Instruments  
Ltd.**, Legge Lane, Birmingham  
B1 3LD.

**Custom Sound**, Custom House,  
Arthur St., Oswestry, Salop.

**Davoli Amplification (U.K.)  
Ltd.**, 859 Coronation Rd.,  
London NW10.

**E. S. Electronics**, 2 Upper Fant  
Rd., Maidstone, Kent.

**Electrovoice** — Gulton Europe  
Ltd., The Hyde, Brighton  
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*Macinnes Amcron D150 Amp*

**Feldon Audio Ltd.**, 126 Gt.  
Portland St., London W1N  
5PH.

**HH Electronic**, Industrial Site,  
Cambridge Rd., Milton, Cam-  
bridge CB4 4AZ.

**Lem** — General Electro Music  
(U.K.) Ltd., Viscount House,  
Ashville Estate, Royston Rd.,  
Baldock, Herts.

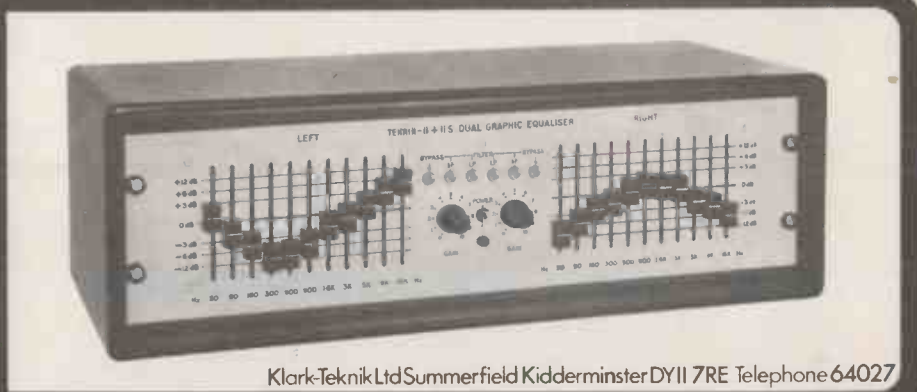
**Hill P.A. Systems, E.R.C.**, Castle  
Hill Farm, Tonbridge, Kent.

Continued on page 78

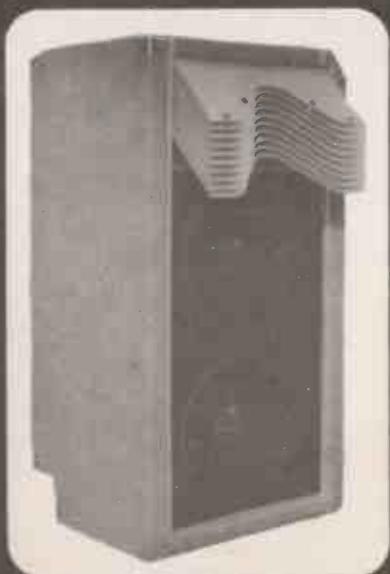
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# PA Equipment

Continued from page 77

Jennings Electronic Industries Ltd., 119 Dartford Rd., Dartford, DA1 3EN.

Kemble Piano Group Ltd., Mount Avenue, Bletchley, Milton Keynes, MK1 1JE.

MBC Music & Illuminations, 118 South Ealing Rd., Ealing, London W5.

Macinnes Laboratories Ltd., Macinnes House, Carlton Park Industrial Estate, Saxmundham, Suffolk IP17 2NL.

Marshall-Rose, Morris & Co. Ltd., 32/34 Gordon House Rd., London NW5.

Martin-Midas — Martin Audio Ltd., Jubilee Studios, Covent Garden Market Square, London WC2.

Neumann — F.W.O. Bauch Ltd., 49 Theobald St., Boreham Wood, Herts.

Orange Musical Industries, 3-4 New Compton St., London WC2.

RSD, 186-188 Kensington Church St., London W8.

SAI, Regent St. Warehouse, Regent St., Coppull, nr. Chorley, Lancs.

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

Sennheiser — Hayden Laboratories Ltd., Hayden House, 17 Chesham Rd., Amersham, Bucks, HP6 5AG.

Shure Electronics Ltd., Eccleston Rd., Maidstone ME15 6AU.

Simms-Watts — Rosetti & Co. Ltd., 138-140 Old St, London EC1V 9BL.

Sola Sound Ltd., 102 Charing Cross Rd., London WC2H 0JG.

Specialised Acoustics, Claydons Lane, Rayleigh, Essex SS6 7UP.

Sunn — B. Page & Son (Sound Equipment) Ltd., 10 Wood St., Doncaster, Yorks, DN1 3LH.

Turner Electronic Industries, 175 Uxbridge Rd., London W7.

Claude Venet Enterprises, 64 Queens Road, Watford, Herts.

White Amplification, 3 Albion Place, Sunderland, Co. Durham.

Zoot Horn Sound Equipment, 31 Station Rd., London SE25 5AH.

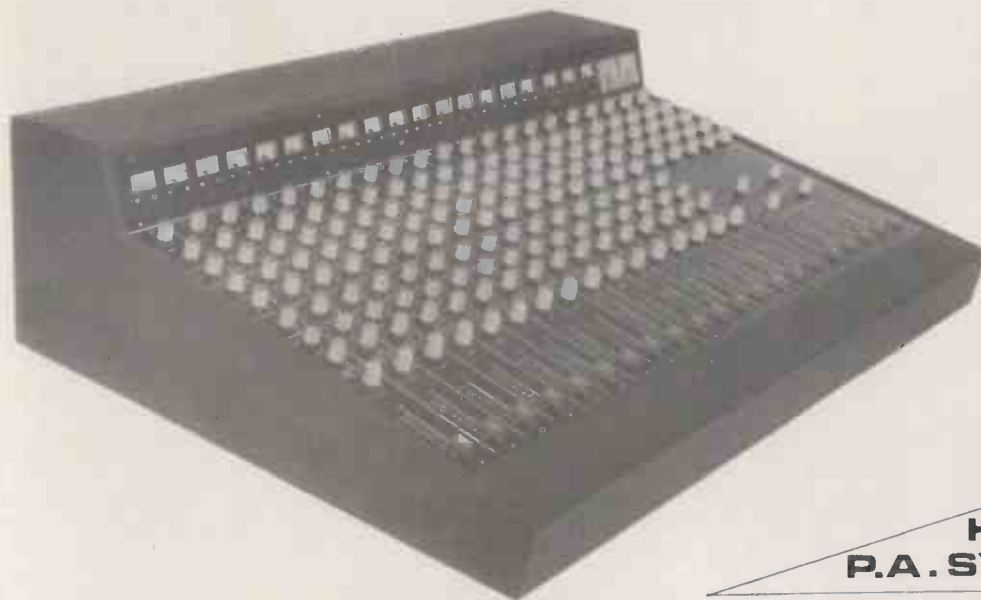
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## GUITARS

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| 2842 Full-size Classic    | 14-66   |
| 2851 Full-size Classic    | 18-40   |
| 2860 Folk                 | 27-43   |
| 2861 Jumbo                | 29-37   |
| 2862 12-string            | 33-30   |
| 2873 Solid elec red       | 55-90   |
| 2874 Solid elec oak       | 70-63   |
| <b>LANDOLA</b>            |         |
| SL23 Classic              | 16-66   |
| V66 Jumbo                 | 31-13   |
| V71 Western               | 34-32   |
| V72 Jumbo                 | 30-77   |
| V73 12-string             | 44-69   |
| <b>LA MANCHA</b>          |         |
| 2887 Estudiante           | 26-45   |
| 2888 Festival             | 28-45   |
| 2890 Artista              | 38-12   |
| 2891 Solista              | 49-05   |
| 2892 Gran Maestro         | 72-57   |
| 2893 Granada              | 78-49   |
| <b>DI GIORGIO</b>         |         |
| No. 16 Signorina          | 35-31   |
| No. 18 Estudiante         | 35-31   |
| No. 28 Classico           | 43-18   |
| No. 36 Bel Son            | 64-75   |
| No. 30 Amazon             | 49-00   |
| No. 6 Folk                | 56-70   |
| No. 12, 12-string         | 70-65   |
| <b>VITTORO</b>            |         |
| 569 Small size            | 12-72   |
| 570 Small-size Classic    | 13-45   |
| <b>HARMONY</b>            |         |
| 6600 Flat Top             | 95-40   |
| 6560 Jumbo                | 88-72   |
| 6382 Folk                 | 77-00   |
| 1269 12-string            | 105-45  |
| <b>KYOTO</b>              |         |
| 9765 Small-size Classic   | 15-22   |
| 9766 Full-size Classic    | 20-68   |
| 9767 Full-size Classic    | 26-00   |
| 9768 Jumbo 'Humming Bird' | 30-45   |
| <b>PEREZ</b>              |         |
| 605 Full-size Classic     | 14-66   |
| <b>TAKEHARU</b>           |         |
| GT85 Full-size Classic    | 28-42   |
| GT120 Full-size Classic   | 35-20   |
| GT180 Full-size Classic   | 44-17   |
| WT100 Jumbo               | 31-89   |
| WT200 Jumbo               | 51-00   |
| <b>CBS/ARBITER</b>        |         |
| <b>FENDER</b>             |         |
| Electrics:                |         |
| Jazzmaster Sunburst       | 370-44  |
| Jaguar Sunburst           | 401-76  |
| Stratocaster S/bst.       | 275-40  |
| Ditto, tremelo            | 318-60  |
| Telecaster d/l            | 334-80  |
| Ditto, tremelo            | 358-56  |
| Telecaster Ctm.           | 262-44  |
| Ditto, tremelo            | 316-44  |
| Telecaster Std.           | 230-04  |
| Ditto, tremelo            | 284-12  |
| Bronco, red               | 150-12  |
| Musicmaster               | 138-24  |
| Mustang                   | 213-84  |
| Telecaster Thinline       | 340-20  |
| Ditto, tremelo            | 376-92  |
| Precision bass            | 249-48  |
| Ditto, narrow neck        | 265-68  |
| Precision bass, fretless  | 249-48  |
| Jazz bass                 | 299-16  |
| Telecaster bass           | 263-52  |
| Mustang bass              | 235-44  |
| Bass VI                   | 370-44  |
| Musicmaster bass          | 119-88  |
| Pedal steel 2000          | 1140-48 |
| Pedal steel 1000          | 948-24  |
| Pedal steel 800           | 719-28  |
| Pedal steel 400           | 513-00  |
| Springmaster steel        | 306-72  |
| Dual Six steel            | 221-40  |
| De luxe Six steel         | 135-00  |

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| De luxe Eight steel    | 150-02 |
| Studio d/l steel       | 113-40 |
| Champ. steel           | 87-48  |
| <b>Acoustics:</b>      |        |
| FC-10 Classic          | 29-43  |
| FC-10 Classic          | 32-56  |
| FC-20                  | 39-85  |
| FC-30                  | 51-08  |
| FC-40                  | 58-21  |
| F-15                   | 38-23  |
| F-25                   | 44-50  |
| F-35                   | 48-87  |
| F-45                   | 49-90  |
| F-55-12                | 60-75  |
| F-65                   | 60-86  |
| F-75                   | 77-76  |
| F-85                   | 103-14 |
| F-95                   | 132-19 |
| Elec. Violin           | 241-92 |
| Elec. Mandolin         | 159-84 |
| <b>ARBITER</b>         |        |
| Acoustic:              |        |
| C-10 Classic           | 22-68  |
| C-15 Classic           | 34-56  |
| C-20 Classic           | 48-82  |
| J-110 Jumbo            | 31-30  |
| J-115 Jumbo            | 39-42  |
| J-120 Jumbo            | 42-66  |
| J-125 Jumbo            | 45-36  |
| J-130 Jumbo            | 78-86  |
| Electric:              |        |
| E-250 1 p/u solid      | 24-30  |
| E-255 2 p/u solid      | 27-54  |
| E-260 bass             | 37-26  |
| Elects. (w/cs.)        |        |
| E-210 L.P. S/B         | 81-00  |
| E-215 L.P. S/B         | 90-72  |
| E-220 S.G.             | 112-32 |
| E-225 Flying 'V'       | 104-76 |
| E-230 S.G.             | 93-96  |
| E-235 MM copy (no cs.) | 97-20  |
| <b>CLEARTONE</b>       |        |
| <b>MELODY</b>          |        |
| I200 12/s Folk         | 34-86  |
| I250 12/s Folk Elec.   | 43-72  |
| 500 Lute               | 30-81  |
| 525 Folk Elec.         | 38-10  |
| 325 Folk               | 13-00  |
| 460 Classic            | 29-95  |
| 450                    | 21-82  |
| 350                    | 15-34  |
| 600                    | 34-48  |
| 1300                   | 39-38  |
| <b>MIAMI</b>           |        |
| FT1 Elec               | 25-36  |
| FT2 Elec               | 29-93  |
| FT1 Bass               | 32-64  |
| <b>TANTARRA</b>        |        |
| 4195 Classic           | 18-28  |
| <b>GYATONE</b>         |        |
| HG91 Steel             | 20-66  |
| HG306 Steel            | 55-52  |
| HG188C Steel           | 85-72  |
| <b>KLIRA</b>           |        |
| Westbury Jumbo         | 64-79  |
| 310 Electric           | 64-79  |
| 360 Bass               | 68-20  |
| Blue Hill 6            | 58-78  |
| Blue Hill 12           | 62-17  |
| 5M8 Solid              | 80-13  |
| SM9 Solid              | 90-58  |
| Westside               | 113-81 |
| SM19 Bass              | 97-18  |
| 355 Bass               | 75-87  |
| 149 Classic            | 27-62  |
| <b>C.M.I.</b>          |        |
| CMI Custom VI          | 109-96 |
| CMI Custom IV          | 122-76 |
| CMI Salisbury          | 109-96 |
| SG25                   | 42-72  |
| SG10B                  | 41-64  |
| ST300                  | 64-42  |
| <b>HASHIMOTO</b>       |        |
| G100                   | 38-73  |
| G130                   | 44-18  |
| G160                   | 51-42  |
| G200                   | 57-79  |
| G250                   | 68-68  |

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| 2375L Sunburst 1/h            | 97-00  |
| 2375N Rocketman Natural       | 105-00 |
| 2375 Ash                      | 128-50 |
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| 757/Gt Wstrn std                   | 63-00  |
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| 3030 Solid 2 p/u                   | 138-94 |
| 1010H Humbucking p/u's             | 143-96 |
| 2020H Humbucking p/u's             | 175-77 |
| 3030H Humbucking p/u's             | 145-64 |
| 4040 Solid bs.                     | 167-40 |
| 5050 Semi-Acstc bs.                | 184-14 |
| <b>GIANNINI</b>                    |        |
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| AWN30 Classic                      | 21-76  |
| AWN60 Classic                      | 30-13  |
| AWN85 Classic                      | 43-52  |
| GS460 Jumbo                        | 40-18  |
| GS570                              | 48-55  |
| CRA65 Craviola                     | 53-57  |
| CRA6N Craviola                     | 50-22  |
| CRA12S 12-str Craviola             | 59-43  |
| <b>TORRE AND CLASSICAL GUITARS</b> |        |
| 4424 Torre Student                 | 15-07  |
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| 4418 Torre Granada                 | 35-49  |
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| 5035A Korean 3/4 szl str.          | 8-37   |
| Georgian 4/4 sz.                   | 10-04  |
| 4435 Cossack 3/4 sz.               | 8-37   |
| 1672 3/4 sz.                       | 11-72  |
| 4427 Martin Coletti 3/4            | 8-37   |
| <b>JEDSON ELECTRIC GUITARS</b>     |        |
| 4455 1 p/u solid                   | 26-78  |
| 4456 2 p/u solid trem              | 31-81  |
| 4457 2 p/u solid bs.               | 40-18  |
| 4458 2 p/u Semi-Ac.                | 31-81  |

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| 4445 Jet bs outfit                    | 75-33  |
| 4454 Scimitar bs                      | 49-05  |
| 4459 Hawaiian outfit                  | 50-22  |
| 4449 Super Jet                        | 83-70  |
| 4448 Interceptor                      | 60-26  |
| 4450 Sabre bs.                        | 78-68  |
| 4460 Strato Copy                      | 87-05  |
| <b>JEDSON JUMBO GUITARS</b>           |        |
| 4464 Dallas VI                        | 33-48  |
| 4465 Dallas XII                       | 36-83  |
| 4494 Artist                           | 40-18  |
| 4495 Artist 12 str.                   | 43-52  |
| 4497 Supreme                          | 93-74  |
| K1349 Hummingbird Santos              | 33-48  |
| 4489 Western Red                      | 16-77  |
| <b>DAN ARMSTRONG</b>                  |        |
| 6-str gtr w/cs.                       | 194-40 |
| 6-str bs. 30" sc. w/cs.               | 210-60 |
| 4-str bs. 30" sc. w/cs.               | 202-50 |
| 4-str bs. 34" sc. w/cs.               | 202-50 |
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| <b>GHERSON</b>                        |        |
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| L/2 F.R., gold, 1/h                   | 113-40 |
| L/2 F.R., walnut                      | 105-40 |
| L/2 sunburst                          | 88-56  |
| L/2 walnut                            | 88-56  |
| L/2 mahogany                          | 88-56  |
| G/2 Bass, natural                     | 91-80  |
| G/2 Bass, cherry                      | 89-64  |
| G/2 walnut                            | 84-24  |
| G/2 ivory                             | 79-92  |
| G/3 Tremolo, ivory                    | 89-64  |
| L/2 Bass, sunburst                    | 89-64  |
| L/2 Bass, black                       | 87-48  |
| Jazz Bass, cherry/sun.                | 88-56  |
| Jazz Bass, natural                    | 91-80  |
| Jazz Bass, 1/h                        | 102-60 |
| L/2 F.R., 1/h mahogany                | 113-40 |
| L/2 mahog. (chrome)                   | 86-40  |
| L/2 black                             | 88-56  |
| G/2 Tremolo, walnut                   | 88-56  |
| G/2 Tremolo, ivory                    | 86-40  |
| G/2 Tremolo, cherry                   | 88-56  |
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| N108 Classical                        | 49-85  |
| N74 Classical w/cs.                   | 70-00  |
| N75 Classical w/cs.                   | 82-30  |
| N76 Classical w/cs.                   | 94-60  |
| N30 Folk                              | 29-95  |
| N71 Jumbo                             | 36-25  |
| N72 12 st                             | 38-50  |
| N73 Jumbo                             | 47-50  |
| N107 12 st                            | 49-75  |
| N109 Jumbo                            | 51-95  |
| N95 Custom C&W w/cs.                  | 94-65  |
| N96 Custom C&W w/cs.                  | 94-65  |
| N114 solid elec blk w/cs.             | 89-95  |
| N115 solid gold w/cs.                 | 89-95  |
| N116 solid sun w/cs.                  | 89-95  |

|                        |       |
|------------------------|-------|
| N117 solid nat w/cs.   | 89-95 |
| N118 solid mahog w/cs. | 78-95 |
| N119 solid sun w/cs.   | 98-40 |
| N120 solid white w/cs. | 98-40 |



|                       |      |
|-----------------------|------|
| 77 lt. gauge, elec.   | 2-00 |
| P750 med. gauge, elec | 2-25 |
| 735L Bass, round wnd  | 5-43 |
| 735M Bass, rnd. wnd.  | 4-90 |
| 736L Bass, nylon wnd  | 5-43 |
| 736M Bass, nylon wnd  | 5-43 |
| 738L Bass, flat wnd.  | 5-43 |
| 738M Bass, flat wnd.  | 4-90 |
| 727 'Gold', Folk      | 2-23 |
| P727 'Gold', C&W      | 2-23 |
| P12 'Gold', 12-string | 3-67 |
| 76 'Gold', Classic.   | 1-78 |

### HOHNER ★

|                     |        |
|---------------------|--------|
| <b>HOHNER ELEC</b>  |        |
| 52G Solid           | 36-90  |
| SG2000 Custom Solid | 56-35  |
| SG220V Solid        | 46-45  |
| SG1B Bass           | 42-20  |
| LP200G Solid        | 52-00  |
| TF200 Solid         | 39-30  |
| SE2B Bass           | 40-50  |
| SE2T Solid          | 28-65  |
| FB1W Bass           | 47-40  |
| SP1 Solid           | 20-05  |
| TF21 Solid          | 27-00  |
| AT2T Solid          | 26-45  |
| MB200B Bass         | 37-00  |
| PM1302 Semi-ac      | 45-35  |
| PM1302B             | 46-95  |
| LG23R Solid         | 76-45  |
| Model XK250/251/252 | 172-90 |
| JB200               | 65-80  |
| LE200               | 65-45  |
| SA200 Semi-ac       | 44-45  |

### MORIDAIRA

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

### MUSIMA

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

### TAKEHARU

|             |       |
|-------------|-------|
| G85 Classic | 27-20 |
| I20 Classic | 32-65 |
| I80 Classic | 43-55 |

### 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 Dungen 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 | 62-67  |
| 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      | 94-54  |
| T.813 12/s Western | 106-97 |
| KSG.2 Electric     | 115-51 |
| KSG.2T Electric    | 119-96 |
| KLG.2 Electric     | 126-20 |
| KLG.2G Electric    | 128-42 |
| KJB.2 Bass         | 137-70 |
| KCG.3 Electric     | 139-51 |
| KLG.2S Electric    | 135-83 |

### PALMA

|             |      |
|-------------|------|
| M5309 Folk  | 6-67 |
| MG.101 Folk | 8-40 |
| 500 Folk    | 8-62 |

|                |       |
|----------------|-------|
| MG.010 Folk    | 10-99 |
| SI612 Folk     | 14-68 |
| NI612 Folk     | 15-02 |
| N1612 Classic  | 15-22 |
| C103N Classic  | 17-57 |
| IC.6005 Folk   | 21-60 |
| SG1 Classic    | 16-59 |
| C.104N Classic | 27-98 |
| WF.5 Western   | 22-49 |

### 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    | 30-39  |
| 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 | 108-49 |
| EB.2 Bass        | 46-04  |

### GUYATONE

|                 |       |
|-----------------|-------|
| HG.91 Hawaiian  | 27-91 |
| HG.106 Hawaiian | 63-48 |

### IVOR MAIRANTS

|               |                   |
|---------------|-------------------|
| <b>MARTIN</b> |                   |
| D.41          | Prices on request |
| D.35          | "                 |
| D.38          | "                 |
| D.12.28       | "                 |
| 000.28        | "                 |
| 000.18        | "                 |
| 00.21         | "                 |
| 016.NY        | "                 |

### SAKURA

|                       |       |
|-----------------------|-------|
| Elec Les Paul Copies: |       |
| L.S.2. S/B inc. case  | 49-00 |
| L.S.2.B. inc case     | 54-00 |
| L.S.2.GDS inc case    | 59-00 |
| Flat Top:             |       |
| TF.120                | 35-00 |
| F.339R                | 42-50 |
| F.300                 | 21-00 |

|            |       |
|------------|-------|
| Classical: |       |
| C.1365     | 70-00 |
| C.1325     | 45-00 |
| TG.30      | 26-00 |
| TG.20      | 23-00 |
| TG.10      | 20-00 |
| C.114B     | 19-00 |
| C.113A     | 17-00 |

### ASTURIAS

|             |        |
|-------------|--------|
| Classical:  |        |
| C.1405 w/cs | 100-00 |

### MITSUMA

|                         |       |
|-------------------------|-------|
| JF201 Folk, steel st'ng | 19-00 |
| JF202 Folk, steel st'ng | 22-50 |
| JF203 Folk, steel st'ng | 27-50 |
| Cases for above         | 13-00 |

|                           |        |
|---------------------------|--------|
| JW303 Jumbo, steel strung | 30-00  |
| JW304 Jumbo               | 35-00  |
| JW305 Jumbo               | 45-00  |
| JW303/12 Jumbo            | 35-00  |
| JW304/12 Jumbo            | 40-00  |
| JW305/12 Jumbo            | 45-00  |
| JG101 Classical           | 20-00  |
| JG102 Classical           | 25-00  |
| JG103 Classical           | 30-00  |
| JC42 Classical            | 35-00  |
| JC45 Classical w/case     | 100-00 |
| JC46 Classical w/case     | 120-00 |

### JOHN BIRCH

|                        |        |
|------------------------|--------|
| SCSL Elec              | 237-60 |
| SCDL Elec              | 216-00 |
| Twin-neck              | 378-00 |
| Strat copy             | 248-40 |
| 'Rickenbircher' bs frm | 237-60 |
| SVL (Flying V)         | 216-00 |
| Custom gtrs to order.  |        |

### KEMBLE

|               |       |
|---------------|-------|
| <b>YAMAHA</b> |       |
| Classics:     |       |
| G55           | 32-80 |
| G60           | 28-47 |
| G65           | 36-53 |
| G85           | 29-95 |
| G90           | 39-96 |
| G120          | 44-78 |
| G150          | 50-07 |

|                   |        |
|-------------------|--------|
| G180              | 60-33  |
| G220              | 73-45  |
| G280              | 90-30  |
| GC3 handmade      | 108-00 |
| GC6 handmade      | 156-10 |
| GC10 handmade     | 212-07 |
| S50A Steel Str.   | 26-82  |
| Folk:             |        |
| FG75              | 38-59  |
| FG110N            | 42-67  |
| FG150             | 45-99  |
| FG160 jumbo       | 52-96  |
| FG170             | 54-17  |
| FG200 jumbo       | 54-67  |
| FG200N jumbo      | 66-00  |
| FG260 jbo 12-str. | 76-69  |
| FG280 jumbo       | 77-98  |
| FG300N jumbo      | 103-46 |
| FG360 jumbo       | 110-00 |
| FG580 jumbo       | 133-70 |
| FG630 jbo 12-str. | 172-08 |
| FG1500 handmade   | 343-63 |
| FG2000 handmade   | 391-75 |

|                       |        |
|-----------------------|--------|
| Folk w/p.u.:          |        |
| FG110E                | 53-02  |
| FG160E                | 64-80  |
| Semi-Acoustic:        |        |
| SA30                  | 84-43  |
| SA60                  | 189-65 |
| SA90                  | 238-91 |
| SA75 Bass             | 198-55 |
| Solids:               |        |
| SG30                  | 83-45  |
| SG35                  | 101-13 |
| SG40                  | 112-90 |
| SG45                  | 117-83 |
| SG85                  | 173-76 |
| SB35 Bass             | 101-13 |
| SBL55 Bass            | 147-28 |
| SBL75 Bass            | 171-82 |
| Acoustic - Electrics: |        |
| AE11                  | 147-27 |
| AE12                  | 216-36 |
| AE18                  | 284-06 |

### ORANGE ★

|                      |        |
|----------------------|--------|
| Orange custom guitar | 275-00 |
| Case                 | 27-50  |

### B. L. PAGE ★

|                    |        |
|--------------------|--------|
| <b>MICRO-FRETS</b> |        |
| 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 |
| Spacetone          | 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

|                           |        |
|---------------------------|--------|
| <b>ELECTRICS</b>          |        |
| <b>SHAFESBURY</b>         |        |
| Ned Callan Cody           |        |
| w/bg                      | 152-15 |
| Ned Callan Cody Bs        |        |
| w/bg                      | 157-10 |
| Ned Callan Hombre         |        |
| w/bg                      | 115-50 |
| Ned Callan Hombre Bs w/bg | 125-50 |
| 3413                      | 78-54  |
| 3414 6-str                | 96-22  |
| as above w/cs             | 114-62 |
| 3415 Bs                   | 83-45  |
| as above w/cs             | 105-05 |
| 3417                      | 73-62  |

|                   |        |
|-------------------|--------|
| <b>OYATION</b>    |        |
| Breadwinner       | 225-82 |
| Deacon            | 284-58 |
| <b>TOP TWENTY</b> |        |
| 1976 6-str        | 28-88  |
| 1971 bs           | 43-55  |

|                           |       |
|---------------------------|-------|
| <b>AVON</b>               |       |
| 3403A 2p/u                | 49-05 |
| 3403B 2p/u w/bg           | 52-85 |
| 3403C 2p/u w/cs           | 60-45 |
| 3404A 2p/u                | 41-18 |
| 3404B 2p/u w/bg           | 43-39 |
| 3404C 2p/u w/cs           | 55-44 |
| 3405A 1p/u bs             | 38-90 |
| 3405B 1p/u bs w/bg        | 41-60 |
| 3405C 1p/u bs w/cs        | 53-03 |
| 3407A 2p/u                | 55-91 |
| 3407B 2p/u w/bg           | 59-76 |
| <b>GUYATONE</b>           |       |
| 3426 steel w/cs and stand | 42-27 |

### ACOUSTICS

#### OYATION

|                           |        |
|---------------------------|--------|
| Balladeer 6-str w/bg      | 176-72 |
| Balladeer 12-str w/bg     | 245-46 |
| Glen Campbell 6-str w/bg  | 225-82 |
| Glen Campbell 12-str w/bg | 274-90 |
| Folklore w/bg             | 225-82 |
| Classic Balladeer         | 176-73 |
| Artist Elec Ac            | 255-27 |
| 3274 Country Elec Ac      | 255-27 |

#### SHAFESBURY WESTERNS

|                 |        |
|-----------------|--------|
| 1910 Jbo w/cs   | 105-04 |
| 1911 Jbo w/cs   | 123-74 |
| 1912 Jbo w/cs   | 140-43 |
| 1913 Jbo w/cs   | 159-08 |
| 1914 Jbo w/cs   | 176-76 |
| 3167 6-str Jbo  | 31-80  |
| 3168 12-str Jbo | 39-77  |

#### SIGMA

|                        |       |
|------------------------|-------|
| 3170 Dreadnought       | 55-50 |
| 3171 Grand Concert Flk | 46-15 |
| 3172 Grand Concert Flk | 60-87 |
| 3173 Dreadnought       | 73-66 |
| 3041 Classic           | 75-33 |
| 3042 Classic           | 67-75 |

#### EKO

|                              |       |
|------------------------------|-------|
| 3131 Rio Bravo               | 57-00 |
| 3132 Rio Bravo 12-str        | 63-00 |
| 1780 Ranger                  | 39-95 |
| 1894 Ranger elec.            | 47-74 |
| 1793 Ranger 12-str.          | 46-65 |
| 1893 Ranger 12-str elec      | 52-18 |
| 1781 Ranger flk              | 29-20 |
| 3135 Colorado flk            | 16-71 |
| 3137 Studio L flk            | 16-40 |
| 3140 Navajo                  | 28-95 |
| 3141 Navajo 12-str           | 33-95 |
| 3151 Sombrero-6              | 47-12 |
| 3152 Sombrero-12             | 54-40 |
| 3153 El Dorado-6             | 79-35 |
| 3154 El Dorado-12            | 88-64 |
| 3143 El Paso                 | 67-71 |
| 3142 El Gaucho               | 89-14 |
| 3138 Studio R-M              | 22-10 |
| Left-hand to order 15% extra |       |

#### ARIA

|                    |       |
|--------------------|-------|
| 3301 Resonator Gtr | 22-95 |
|--------------------|-------|

#### ACOUSTIC GUITARS

|                    |      |
|--------------------|------|
| 1512 Kansas 6-str. | 8-54 |
| 1511 15-11 6-str.  | 7-27 |

#### CLASSIC GUITARS

|   |        |
|---|--------|
| ES.175D, sunburst                         | 380-95 |
| ES.175D, natural                          | 390-76 |
| ES.150 DC, natural                        | 336-76 |
| ES.150 DC, walnut                         | 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, sunburst                 | 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                       | 391-75 |
| SG Standard, cherry                       | 264-11 |
| SG Standard, walnut                       | 270-00 |
| SG Standard Satln, walnut                 | 270-00 |
| SG Standard, w/Bigsby, cherry             | 273-93 |
| SG Standard, w/Bigsby, walnut             | 279-82 |
| SG Standard, w/Bigsby, Satin walnut       | 279-82 |
| SG Standard, w/Bigsby, Palm Pedal         | 283-75 |
| SG Standard, w/Bigsby, Palm Pedal, walnut | 289-64 |

#### ALHAMBRA (Spanish)

|      |       |
|------|-------|
| 3087 | 18-58 |
| 3088 | 23-54 |
| 3089 | 32-89 |
| 3090 | 78-49 |

#### STUDENT

|                |       |
|----------------|-------|
| 3057 Dulcet    | 13-60 |
| 3058 Constanta | 8-95  |

#### ROSETTI

|             |       |
|-------------|-------|
| FT145E Folk | 49-25 |
| FT105E Folk | 63-75 |



|                                   |       |                                  |        |
|-----------------------------------|-------|----------------------------------|--------|
| 822 Jbo, 12-str.                  | 39-76 | D50                              | 150-00 |
| 823 Jbo                           | 40-75 | D60                              | 170-00 |
| 824 Jbo                           | 55-47 | *D80                             | 220-00 |
| 825 Jbo                           | 60-38 | <b>IBANEZ WESTERN &amp; FOLK</b> |        |
| 830 Solid                         | 63-82 | 60                               | 36-00  |
| 831 Solid                         | 61-36 | 610                              | 42-00  |
| <b>SELMER GUITARS</b>             |       |                                  |        |
| Rancher, 6-str, C & W             | 24-30 | 65                               | 40-00  |
| Rancher, 12-str, C & W            | 31-91 | 615                              | 45-00  |
| <b>VIVA GUITARS</b>               |       |                                  |        |
| Viva 1                            | 7-73  | 615/12                           | 52-00  |
| Viva 2                            | 8-27  | 620                              | 50-00  |
|                                   |       | 647                              | 50-00  |
|                                   |       | 647/12                           | 55-00  |
|                                   |       | 755                              | 50-00  |
|                                   |       | 755/12                           | 55-00  |
|                                   |       | *754                             | 90-00  |
|                                   |       | *754M                            | 100-00 |
|                                   |       | JJ200                            | 65-00  |
|                                   |       | LH615/12                         | 56-00  |
|                                   |       | LH620                            | 52-00  |
|                                   |       | LH615                            | 50-00  |
|                                   |       | 355/12                           | 36-00  |
| <b>CSL FOLK/JAZZ ACOUSTICS</b>    |       |                                  |        |
| MAC. 1                            |       |                                  | 90-00  |
| MAC. 2                            |       |                                  | 90-00  |
| MAC. 3                            |       |                                  | 110-00 |
| <b>CSL &amp; IBANEZ ELECTRIC</b>  |       |                                  |        |
| 2020                              |       |                                  | 52-00  |
| 2030                              |       |                                  | 56-00  |
| *2350                             |       |                                  | 92-00  |
| *LH2350 (l/handed)                |       |                                  | 95-00  |
| *LH FG3605 (l/hnd'd)              |       |                                  | 95-00  |
| *FG3605                           |       |                                  | 95-00  |
| *2355                             |       |                                  | 115-00 |
| *2355M                            |       |                                  | 130-00 |
| *2364                             |       |                                  | 120-00 |
| *2364B                            |       |                                  | 135-00 |
| *2372                             |       |                                  | 135-00 |
| *2372L (l/handed)                 |       |                                  | 150-00 |
| *2372DX                           |       |                                  | 180-00 |
| *2373                             |       |                                  | 150-00 |
| *2380                             |       |                                  | 180-00 |
| *2380L (l/handed)                 |       |                                  | 195-00 |
| *2381                             |       |                                  | 195-00 |
| *2368F                            |       |                                  | 86-00  |
| *2387                             |       |                                  | 150-00 |
| *2387B                            |       |                                  | 160-00 |
| *2388B                            |       |                                  | 150-00 |
| 2388BDX                           |       |                                  | 185-00 |
| 2351                              |       |                                  | 118-00 |
| 2352C                             |       |                                  | 90-00  |
| 2352DX                            |       |                                  | 100-00 |
| 2402                              |       |                                  | 200-00 |
| 2402DX                            |       |                                  | 220-00 |
| 2403                              |       |                                  | 200-00 |
| LH2352C                           |       |                                  | 98-00  |
| LH2352DX                          |       |                                  | 110-00 |
| <b>R. MATSUOKA H/MADE CONCERT</b> |       |                                  |        |
| *P700                             |       |                                  | 210-00 |
| *P800                             |       |                                  | 250-00 |
| *P1000                            |       |                                  | 310-00 |
| *P1200                            |       |                                  | 375-00 |
| *P1500                            |       |                                  | 450-00 |
| *P2000                            |       |                                  | 600-00 |
| *10P1200 (10 string)              |       |                                  | 375-00 |
| *10P3000 (10 string)              |       |                                  | 850-00 |
| <b>R. MATSUOKA D/NOUGHTS</b>      |       |                                  |        |
| D40                               |       |                                  | 130-00 |

|                        |        |
|------------------------|--------|
| LP2G                   | 68-00  |
| LPGC                   | 70-00  |
| LPSCG                  | 62-00  |
| TF200                  | 60-00  |
| JB200                  | 80-00  |
| SC3                    | 65-00  |
| SG6M                   | 56-00  |
| SG6T                   | 58-99  |
| SG63T                  | 75-00  |
| SG42M                  | 60-00  |
| M2                     | 50-00  |
| FBI                    | 160-00 |
| <b>STUDENT GUITARS</b> |        |
| P.S.I                  | 9-99   |
| P.S.I/A                | 10-50  |
| P.S.2                  | 7-50   |
| P.S.2A                 | 7-50   |
| E.G.I                  | 9-50   |
| K.P.1                  | 9-99   |
| K.P.2                  | 7-99   |

|                                 |       |
|---------------------------------|-------|
| <b>HAWAIIAN GUITARS</b>         |       |
| *2391                           | 72-00 |
| 2390                            | 25-00 |
| HG308                           | 69-99 |
| *Price includes hard shell case |       |

### TOP GEAR

|                           |        |
|---------------------------|--------|
| <b>HARMONY</b>            |        |
| Opus V Dreadnought        | 150-66 |
| Opus X Jumbo              | 150-66 |
| Regal d/l Dreadnought     | 95-41  |
| Sovereign Jumbo           | 88-72  |
| D/l Grand Concert         | 82-02  |
| Dreadnought H6690         | 53-56  |
| Grand Concert Flk - Mahog | 53-56  |
| *2372L (l/handed)         | 150-00 |
| *2372DX                   | 180-00 |
| *2373                     | 150-00 |
| *2380                     | 180-00 |
| *2380L (l/handed)         | 195-00 |
| *2381                     | 195-00 |
| *2368F                    | 86-00  |
| *2387                     | 150-00 |
| *2387B                    | 160-00 |
| *2388B                    | 150-00 |
| 2388BDX                   | 185-00 |
| 2351                      | 118-00 |
| 2352C                     | 90-00  |
| 2352DX                    | 100-00 |
| 2402                      | 200-00 |
| 2402DX                    | 220-00 |
| 2403                      | 200-00 |
| LH2352C                   | 98-00  |
| LH2352DX                  | 110-00 |
| <b>SUMBRO ELECTRIC</b>    |        |
| DS1                       | 22-99  |

|                         |        |
|-------------------------|--------|
| Baroque elec Man-       | 68-00  |
| polin & cs.             | 70-00  |
| Opus 15 Grand Con-      | 62-00  |
| cert.                   | 60-00  |
| Opus 20 ex large jbo.   | 80-00  |
| Grand Concert Nat.      | 65-00  |
| H6340                   | 56-00  |
| Grand Concert Shad-     | 58-99  |
| ed H6341                | 75-00  |
| Dreadnought H6659       | 60-00  |
| Grand Concert Flk       | 50-00  |
| H6362                   | 160-00 |
| Sovereign G/C H6303     |        |
| D/l G/C H6382           |        |
| Classical H6290         |        |
| <b>HARPONE</b>          |        |
| Eagle Dreadnought       | 179-71 |
| Eagle Dreadnought       | 205-63 |
| (maple)                 | 193-53 |
| Eagle 12-str            | 216-00 |
| Eagle 12-str (maple)    | 216-00 |
| Lark Jumbo              | 216-00 |
| Lark Jumbo (maple)      | 233-28 |
| Lark 12-str             | 224-64 |
| Lark 12-str (maple)     | 241-92 |
| 4-str flk bs, Ac, w/cs. | 302-40 |

|                              |        |
|------------------------------|--------|
| <b>RICKENBACKER</b>          |        |
| Solid Elec 1 p/u             | 172-80 |
| Solid Elec 2 p/u             | 224-64 |
| Solid Elec 2 p/u 12-str      | 259-20 |
| Solid (4000 series shape)    | 241-92 |
| Solid w/Humbucking p/u's     | 302-40 |
| S/AC 6-str                   | 302-40 |
| S/AC 12-str                  | 388-80 |
| S/AC 12-str d/l stereo       | 414-72 |
| S/AC d/l stereo              | 362-88 |
| S/AC d/l stereo, 6-str 2 p/u | 362-88 |
| S/AC d/l stereo, 6-str 3 p/u | 388-80 |
| Solid bs 1 p/u               | 285-12 |
| Solid stereo bs 2 p/u        | 319-68 |
| S/AC bs                      | 406-08 |

|                                 |        |
|---------------------------------|--------|
| <b>GUILD</b>                    |        |
| B'grass Dreadnought (mahog)     | 172-80 |
| B'grass Dreadnought (mahog) l/h | 190-08 |
| B'grass Dreadnought (Nat)       | 207-36 |
| B'grass Dreadnought (Sunbst)    | 207-36 |
| B'grass Dreadnought (Nat) l/h   | 228-09 |
| B'grass Jubilee Dreadnought     | 250-56 |
| B'grass Jubilee Dreadnought l/h | 275-61 |
| Swell back Dreadnought (maple)  | 250-56 |

|   |        |
|---|--------|
| B'grass Jubilee (maple)                     | 293-76 |
| Giant Dreadnought                           | 293-76 |
| B'grass Special Dreadnought                 | 319-68 |
| TV Custom Dreadnought                       | 388-80 |
| Dreadnought 12-str                          | 293-76 |
| D/l Dreadnought 12-str                      | 362-88 |
| 362-88                                      | 362-88 |
| Troubadour Folk                             | 146-88 |
| Troubadour Folk l/h                         | 161-02 |
| 179-71                                      | 181-44 |
| Aragon Fk (Nat)                             | 181-44 |
| Aragon Fk (Sunbst)                          | 181-44 |
| Aragon Fk l/h (Nat)                         | 199-04 |
| B'grass Fk (maple)                          | 293-76 |
| B'grass Fk                                  | 293-76 |
| Navarre Jbo.                                | 328-32 |
| Navarre Jbo (blonde)                        | 371-52 |
| Navarre Jbo (rosewd)                        | 457-92 |
| Standard 12-str                             | 216-00 |
| Folk 12-str                                 | 293-76 |
| Combo 12-str                                | 328-32 |
| Ctm 12-str (maple)                          | 440-64 |
| D/l ctm 12-str (maple)                      | 501-12 |
| Solid Elec 1 HB p/u                         | 129-60 |
| Solid Elec 2 HB p/u                         | 172-80 |
| Solid Elec 2 HB p/u l/h                     | 216-00 |
| S100 Stereo Wired                           | 237-60 |
| S100 Stereo Wired - hand carved body design | 231-55 |
| Elec Solid 1 cutaway 2 p/u                  | 262-65 |
| Solid Bs 1 p/u                              | 285-12 |
| Solid Bs 2 p/u                              | 190-08 |
| Solid Bs Stereo Wired                       | 231-55 |
| Starfire II                                 | 250-56 |
| Starfire IV                                 | 311-04 |
| S/AC Bs 2 p/u                               | 302-40 |
| S/AC Capri                                  | 388-80 |
| S/AC l/c way                                | 518-40 |
| Artist Award                                | 656-64 |

### W.M.I.

|                        |       |
|------------------------|-------|
| K.75 3/4 size flk      | 7-50  |
| G.101 Student flk      | 8-95  |
| K.200 Intermediate flk | 10-95 |
| K.230 Mini wstrn       | 13-95 |
| K.116 Intermediate flk | 11-95 |
| K.320 Concert flk      | 13-95 |
| K.135 Concert flk      | 13-95 |
| K.145 Concert flk      | 14-95 |
| K.155 Concert flk      | 14-95 |
| K.440 Auditorium flk   | 17-95 |

|                          |       |
|--------------------------|-------|
| K.240 Auditorium flk     | 17-95 |
| K.450 Auditorium flk     | 23-50 |
| 2 scratch plates         | 18-95 |
| KD28 Jbo wstrn           | 23-50 |
| K.520 Jbo wstrn          | 27-50 |
| K.520-12 Jbo 12 str      | 32-50 |
| K.530 Jbo wstrn          | 28-50 |
| KDG.77 D/l jbo w/cs      | 58-95 |
| KDG.70 D/l jbo w/cs      | 34-50 |
| KDG.88 D/l jbo w/cs      | 66-00 |
| KDG. 812 D/l 12 str w/cs | 69-95 |
| <b>Classic:</b>          |       |
| KC.265 Student           | 10-95 |
| K.112 Student            | 11-95 |
| KC.233 Concert           | 14-95 |
| KC.366 Concert           | 16-95 |
| KDG.60 D/l w/cs          | 47-50 |
| <b>Electric:</b>         |       |
| KEB.130 Bs long scale    | 24-95 |
| K.2B D/l bs long scale   | 44-50 |
| K.27 D/l lead            | 34-50 |
| KE.100 Single p/u        | 18-50 |
| KET.200 Twin p/u w/trem  | 23-50 |
| <b>Banjo:</b>            |       |
| K.99 30 brckt w/res w/cs | 58-95 |
| 30 brckt w/res           | 45-00 |
| B.20 Promotional         | 29-95 |

### Z.B.

|               |        |
|---------------|--------|
| <b>EMMONS</b> |        |
| Pro. D10      | 843-38 |
| Pro. S10      | 594-00 |
| Pro. 512      | 692-18 |
| S58           | 243-49 |
| SS10          | 392-72 |
| ES8           | 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 |
| 6138 Maverick     | 258-46 |
| <b>ZB GUITARS</b> |        |
| 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

|                              |         |
|------------------------------|---------|
| <b>ASS</b>                   |         |
| 1 x 12 60W wedge mt          | 48-60   |
| 2 x 12 120W wedge mt         | 97-20   |
| 2 x 12 120W l'd bs.          | 92-34   |
| 2 x 12 120W flare            | 103-68  |
| 2 x 12 120W flare plus 2 hns | 162-00  |
| 4 x 12 240W l'd bs.          | 139-32  |
| 1 x 18 100W bs reflex        | 129-60  |
| 1 x 18 100W fl'd hn.         | 178-20  |
| 2 x 12 200W Crecedo Tractrix | 194-40  |
| 2 x 15 200W Crecedo Tractrix | 220-32  |
| 1 x 18 150W Crecedo Reflex   | 149-04  |
| 1 x 18 150W Crecedo fl'd hn. | 197-64  |
| 1 x 15 200W Gauss Tractrix   | 194-80  |
| 2 x 15 400W Gauss Tractrix   | 324-00  |
| 1 x 18 200W Gauss Reflex     | 186-30  |
| 1 x 18 200W Gauss fl'd hn    | 259-20  |
| Twin Horn Cab plus X/O       | on app. |
| Ass Gauss P.A.               | "       |
| Ass Crecedo P.A.             | "       |

|                                 |        |
|---------------------------------|--------|
| <b>BOOSEY &amp; HAWKES</b>      |        |
| <b>LANEY</b>                    |        |
| L.60, l/b/o amp                 | 117-18 |
| L.100, l/b/o amp                | 132-25 |
| LS.100, 100W multi-p. slave amp | 115-50 |
| L.412 B100 cab                  | 147-30 |
| L.412 S120, l/b/o cab           | 165-72 |
| L.60 PA, P/A amp                | 117-18 |

|                            |         |
|----------------------------|---------|
| L.100 PA, P/A amp          | 155-68  |
| L.212 PA50, cols pr        | 180-79  |
| L.412 PA100, cols (pr)     | 294-62  |
| L.215 HPA, P/A cols (pr)   | on app. |
| C.30 PA Ensemble           | 150-56  |
| LV11 Reverb unit           | 58-59   |
| <b>HAWK</b>                |         |
| 9860, 5W                   | 24-30   |
| 9865, 15W                  | 38-77   |
| 9866, 25W                  | 51-55   |
| 9867, 50W                  | 65-28   |
| <b>AMPEG</b>               |         |
| VT40, 60W valve            | 289-65  |
| VT22, 100W valve           | 368-20  |
| G212, 120W s/fstate        | 343-65  |
| G410, 120W s/fstate        | 387-80  |
| G412, 120W s/fstate        | 427-00  |
| B115, 120W s/fs, bs        | 289-65  |
| B410, 120W s/fs, bs        | 358-40  |
| B-155, 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/fs          | 290-62  |
| <b>Speaker Enclosures:</b> |         |
| 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  |
| <b>CALREC</b>              |         |
| Cardioid Condenser mics.   | 45-20   |

|  |        |
|--|--------|
| CM654D                                 | 45-20  |
| CM655D                                 | 49-70  |
| CM656D                                 | 49-70  |
| <b>CARLSBRO</b>                        |        |
| <b>LEAD, BASS, ORGAN AMPLIFIERS</b>    |        |
| 60 TC                                  | 97-43  |
| 100 TC                                 | 135-43 |
| 200 TC                                 | 197-53 |
| 60 TC Combo                            | 139-00 |
| 60 TCR Combo                           | 160-76 |
| <b>SOLID STATE</b>                     |        |
| 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  |
| <b>PUBLIC ADDRESS:</b>                 |        |
| 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  |
| <b>LEAD, BASS, ORGAN SPEAKER UNITS</b> |        |
| 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 |

|                                   |        |
|-----------------------------------|--------|
| <b>PUBLIC ADDRESS</b>             |        |
| 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 |
| Mini-Bin 1 x 15 twin hn, 6s or PA | 117-18 |
| 4 x 10 PA 150W, Pr                | 113-40 |

### C.B.S. ARBITER

|                                   |          |
|-----------------------------------|----------|
| <b>FENDER</b>                     |          |
| Dual Showman, 2 x D 130F speakers | 601-56   |
| Dual Showman, 2 x D 140F speakers | 621-00   |
| Dual Showman, top                 | 351-00   |
| Quad Reverb, 4 x 12-inch speakers | 451-44   |
| Quad Reverb, 4 x D 120F speakers  | 648-00</ |



|  |        |
|--|--------|
| 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.

**CLEARSTONE**

|                                 |        |
|---------------------------------|--------|
| <b>CM1</b>                      |        |
| 1037, 50W L&B.                  | 119-23 |
| 1038, 100W L&B.                 | 138-70 |
| 1039, 2 x 15 cab., 120W, id.    | 122-21 |
| 1040, 2 x 15 cab., 120W, bass   | 118-62 |
| 1050, 2 x 12 cab., 50W, id.     | 97-50  |
| 1062, 4 x 18 cab., 100W, bass   | 98-81  |
| 1063, 4 x 12 cab., 100W, id.    | 129-00 |
| 1064, 4 x 12 cab., 100W, bass   | 129-00 |
| <b>CM1</b>                      |        |
| 1047, 2 x 10 cols, 60W, pr.     | 110-11 |
| 1048, 4 x 10 cols, 120W, pr.    | 142-26 |
| 1065, horn cabs., 100W, pr.     | 81-57  |
| 1066, 2 x 12 cols, 100W, pr.    | 158-57 |
| 1067, 6 x 10 cols, 300W, pr.    | 127-87 |
| 1068, 250W slave                | 191-60 |
| 1069, 8-ch. mixer               | 257-41 |
| Solid State amps:               |        |
| 1071 50W, L & B.                | 118-84 |
| 1072 100W L & B.                | 127-57 |
| 1073 50W PA.                    | 118-84 |
| 1074 100W PA.                   | 153-50 |
| 1075 100W Slave                 | 111-36 |
| <b>CM1</b>                      |        |
| 1070, 50W combo                 | 173-05 |
| <b>CM1</b>                      |        |
| 1060, sound/light control       | 43-47  |
| 1061, lighting cabs., set 3.    | 50-60  |
| 1049, fuzz sound                | 10-36  |
| 1041, minireverb mixer, 6 chan. | 66-50  |
| 1041F, footswitch               | 2-88   |
| Celestion spkrs.:               |        |
| 1051, G12M, 25w.                | 15-33  |
| 1052, G12H, 30w.                | 18-28  |
| 1053, G15M, 50w.                | 22-98  |
| 1055, G18C, 100w.               | 41-23  |
| 1056, S10, 15w.                 | 5-49   |

**J. T. COPPOCK**

|                     |        |
|---------------------|--------|
| <b>ELGEN</b>        |        |
| 100W Lead           | 124-50 |
| 100W Bass           | 124-50 |
| 100W Stereo         | 137-50 |
| 100W Stereo Slave   | 113-00 |
| 100W, 4 channel PA. | 129-50 |
| 100W PA Slave       | 86-50  |
| 50W G/P             | 86-50  |
| 50W combo, w/reverb | 172-00 |
| 50W Bass combo      | 148-00 |
| Fid Hn cab FH150A.  | 210-00 |
| Fid Hn cab FH100A.  | 179-00 |
| 1 x 15 cab 150W     | 181-50 |
| 1 x 15 cab 100W     | 158-00 |
| 4 x 12 cab.         | 124-00 |
| 4 x 12 cols. (pair) | 191-50 |
| 2 x 12 cols. (pair) | 122-50 |

**CUSTOM SOUND**

|                      |        |
|----------------------|--------|
| <b>Amps:</b>         |        |
| 60W, 2-ch bs         | 97-20  |
| 60W, 2-ch bs         | 103-68 |
| 100W, 6-ch PA        | 123-12 |
| 100W, 2-ch gr        | 106-92 |
| 100W, 2-ch bs        | 113-40 |
| 150W, 2-ch gr        | 129-60 |
| <b>150W, 2-ch bs</b> |        |
| 136-08               |        |
| 136-08               |        |
| 152-28               |        |
| 113-40               |        |
| 137-16               |        |
| 84-24                |        |
| 84-24                |        |
| 93-96                |        |
| 64-80                |        |
| 132-84               |        |
| 139-32               |        |
| 48-60                |        |
| 73-44                |        |
| 81-00                |        |
| 12-96                |        |
| 103-88               |        |
| 142-14               |        |
| 226-80               |        |
| 127-44               |        |
| 172-80               |        |
| 254-88               |        |
| 57-32                |        |
| 95-04                |        |
| 162-00               |        |
| 31-32                |        |
| 36-18                |        |
| 64-80                |        |
| 71-28                |        |
| 124-20               |        |
| 133-38               |        |
| 139-32               |        |
| 211-68               |        |
| 91-80                |        |
| 164-16               |        |
| 281-32               |        |
| 453-60               |        |
| 124-20               |        |
| 1179-36              |        |
| 43-24                |        |
| 54-00                |        |
| 57-86                |        |
| 95-04                |        |
| 112-86               |        |
| 159-84               |        |
| 183-60               |        |
| 170-64               |        |
| 152-12               |        |
| 219-04               |        |
| 131-76               |        |
| 12-96                |        |
| 59-44                |        |
| 166-32               |        |
| 311-04               |        |
| 140-40               |        |
| 1790-00              |        |
| 214-92               |        |
| 268-92               |        |
| 214-92               |        |
| 93-96                |        |
| 83-16                |        |
| 74-84                |        |
| 94-44                |        |
| 129-60               |        |
| 64-15                |        |
| 98-01                |        |
| 61-29                |        |
| 210-60               |        |
| 332-64               |        |
| 126-80               |        |
| 47-52                |        |
| 82-08                |        |
| 106-92               |        |
| 194-40               |        |
| T.B.A.               |        |
| 588-60               |        |
| 340-20               |        |
| 513-00               |        |
| 232-20               |        |
| 237-60               |        |
| T.B.A.               |        |
| 588-60               |        |
| 340-20               |        |
| 513-00               |        |
| 232-20               |        |
| 237-60               |        |
| T.B.A.               |        |
| 588-60               |        |
| 340-20               |        |
| 513-00               |        |
| 232-20               |        |
| 237-60               |        |

|                                     |        |
|-------------------------------------|--------|
| 150W, 2-ch bs                       | 136-08 |
| 100W, 6-ch PA                       | 136-08 |
| 150W, 6-ch PA                       | 152-28 |
| <b>Combo Amps:</b>                  |        |
| 40W, 2-ch, 2 x 12.                  | 113-40 |
| 75/110W, 2-ch, 2 x 12               | 137-16 |
| <b>Slave Amps:</b>                  |        |
| Mk. 4, 100W                         | 84-24  |
| Mk. 4, 150W                         | 93-96  |
| <b>Reverb Unit (18-in. spring):</b> |        |
| Reverb built-in                     | 22-68  |
| <b>Speaker Systems:</b>             |        |
| 2 x 12 col, 100W                    | 64-80  |
| 4 x 12 cab, 200W                    | 129-60 |
| 1 x 15 GBL, 100W                    | 81-00  |
| 2 x 15, 200W GBL                    | 129-60 |
| 2 x 12, plus 2 horns                | 162-00 |
| 2 x 12, plus one horn               | 81-00  |
| Folded horn 8 in, 100W              | 120-96 |
| Folded horn, 8 in., 200W            | 162-00 |
| Mid-range horn, 1 in., 100W         | 105-66 |
| Mid-range horn, 1 in., 200W         | 140-40 |

**DAVOLI**

|  |         |
|--|---------|
| <b>DAVOLI</b>                          |         |
| Lied organ bs, 50W.                    | 103-88  |
| Lied organ bs, 100W.                   | 142-14  |
| Lied organ bs, 200W.                   | 226-80  |
| Lied Super effects/R, 50W              | 127-44  |
| 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   |
| <b>Combo-amp., Tempest 25</b>          | 64-80   |
| Tempest 25 Tremolo                     | 71-28   |
| Tempest 50                             | 124-20  |
| Tempest 50 Tremolo                     | 133-38  |
| <b>Combo-amp., Super Studio SS500</b>  | 139-32  |
| <b>Combo-amp., Super Studio SS1000</b> | 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   |
| DK45 spkr cab                          | 54-00   |
| DK75 spkr cab                          | 57-86   |
| DK90 spkr cab                          | 95-04   |
| DK120 spkr cab                         | 112-86  |
| DK180 spkr cab                         | 159-84  |
| Titan bs bin                           | 183-60  |
| Exponential bs bin                     | 170-64  |
| Disco Junior, 50W                      | 152-12  |
| Phonodoppler, 65W                      | 219-04  |
| Transistor slave 200W                  | 131-76  |
| Sky stand                              | 12-96   |
| Sky stand, de luxe.                    | 59-44   |
| Echo unit, tape                        | 166-32  |
| Echo unit, disc                        | 311-04  |
| Stereo slave 100 x 100                 | 140-40  |
| K205 Organ                             | 1790-00 |
| Davalisint                             | 214-92  |

**DALLAS**

|                                |        |
|--------------------------------|--------|
| <b>ACOUSTIC</b>                |        |
| 134, gtr. amp.                 | 326-79 |
| 135, gtr. amp.                 | 311-90 |
| 137, gtr. amp.                 | 350-50 |
| 155, gtr. rig                  | 445-32 |
| 271, gtr. rig                  | 830-35 |
| 274, gtr. rig, 2 cabs.         | 862-50 |
| 150, gtr. amp.                 | 235-11 |
| 270, gtr. amp.                 | 458-33 |
| 105, gtr. cab.                 | 210-72 |
| 201, gtr. cab.                 | 372-02 |
| 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 |
| 136, gtr./bs. cab.             | 235-11 |
| 106, 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 |
| 855, mixer amp.                | 502-97 |
| 803, P.A. col.                 | 163-69 |
| 804, P.A. col.                 | 148-81 |
| <b>SOUND CITY</b>              |        |
| <b>Amplifiers:</b>             |        |
| Studio 20                      | 35-15  |
| 50+                            | 82-86  |
| 50+ Reverb                     | 98-77  |
| PA 50                          | 104-63 |
| PA 50+ Reverb                  | 132-25 |
| 120+                           | 114-67 |
| 120+ Reverb                    | 133-92 |
| PA 120                         | 128-09 |
| PA 120+ Reverb                 | 156-52 |
| SMF (Tours)                    | 179-12 |
| Bass 150                       | 140-62 |
| Lead 150                       | 140-62 |
| Slave 120                      | 88-72  |
| PA 200                         | 174-10 |
| PA 200+ Reverb                 | 209-25 |
| <b>Combination Amplifiers:</b> |        |
| Elem.                          | 50-22  |
| Pro-Artiste 30                 | 82-03  |
| Pro-Artiste w/tr/rev.          | 98-77  |
| Pro-Artiste bass 115.          | 98-77  |
| Standard Concord.              | 159-03 |
| <b>Speaker Cabinets:</b>       |        |
| L60 Lead cab                   | 78-09  |
| B60 Bass cab                   | 78-09  |
| PA60 Col (pairs)               | 132-25 |
| LI10 Lead cab                  | 110-48 |
| BI10 Bass cab                  | 110-48 |
| PA110 Col (pairs)              | 175-77 |
| LI40 Lead cab                  | 127-22 |
| BI40 Bass cab                  | 127-22 |
| PA140 Col (pairs)              | 236-50 |
| M.S. 30 Mt.                    | 37-93  |
| M.S. 100 Mt.                   | 69-92  |
| <b>Vox:</b>                    |        |
| AC30 Comb Amp.                 | 170-75 |
| AC50 Amp.                      | T.B.A. |
| Microphone                     | 30-13  |
| Mic stand                      | 8-37   |
| Boom stand                     | 13-39  |
| Wah Wah.                       | 14-95  |
| Tone Bender                    | 11-70  |
| Distortion booster             | 8-19   |
| Treb bs booster                | 8-79   |
| Percussion unit                | 8-79   |

|                              |        |
|------------------------------|--------|
| <b>J. B. LANSING</b>         |        |
| DI20F, 80w speaker, 12 inch  | 77-07  |
| DI30F, 80w speaker, 12 inch  | 85-92  |
| DI40F, 100w speaker, 15 inch | 88-38  |
| SB110, 50w Enclosure on app. |        |
| SB120, 80w Enclosure         | 141-84 |
| SB130, 80w Enclosure         | 159-94 |
| SB230, 160w Encl.            | 288-10 |
| BB140, 80w Enclosure         | 165-59 |
| BB240, 160w Encl.            | 307-97 |
| PA130, 80w Enclosure         | 279-99 |
| PA230, 160w Encl.            | 395-17 |
| PAL, 80w Horn cab.           | 203-54 |
| PAL, 160w Horn cab.          | 356-40 |
| PA075, Tweeter               | 76-03  |

**DAVOLI**

|  |         |
|--|---------|
| <b>DAVOLI</b>                          |         |
| Lied organ bs, 50W.                    | 103-88  |
| Lied organ bs, 100W.                   | 142-14  |
| Lied organ bs, 200W.                   | 226-80  |
| Lied Super effects/R, 50W              | 127-44  |
| 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   |
| <b>Combo-amp., Tempest 25</b>          | 64-80   |
| Tempest 25 Tremolo                     | 71-28   |
| Tempest 50                             | 124-20  |
| Tempest 50 Tremolo                     | 133-38  |
| <b>Combo-amp., Super Studio SS500</b>  | 139-32  |
| <b>Combo-amp., Super Studio SS1000</b> | 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   |
| DK45 spkr cab                          | 54-00   |
| DK75 spkr cab                          | 57-86   |
| DK90 spkr cab                          | 95-04   |
| DK120 spkr cab                         | 112-86  |
| DK180 spkr cab                         | 159-84  |
| Titan bs bin                           | 183-60  |
| Exponential bs bin                     | 170-64  |
| Disco Junior, 50W                      | 152-12  |
| Phonodoppler, 65W                      | 219-04  |
| Transistor slave 200W                  | 131-76  |
| Sky stand                              | 12-96   |
| Sky stand, de luxe.                    | 59-44   |
| Echo unit, tape                        | 166-32  |
| Echo unit, disc                        | 311-04  |
| Stereo slave 100 x 100                 | 140-40  |
| K205 Organ                             | 1790-00 |
| Davalisint                             | 214-92  |

**DISCO GLITTER SYSTEMS**

|                         |        |
|-------------------------|--------|
| <b>Consoles:</b>        |        |
| Studio 100 glitter flk. | 268-92 |
| Mini 100S std, plain.   | 214-92 |
| <b>Speaker Systems:</b> |        |
| 2 x 12 120w glit, flk.  | 93-96  |
| 2 x 12 120w std, pln.   | 83-16  |

**DJ ELECTRONICS**

|                              |        |
|------------------------------|--------|
| <b>DJ Powermaster 100.</b>   | 74-84  |
| <b>DJ Powermaster 150.</b>   | 94-44  |
| <b>DJ Stereo-amp. 200.</b>   | 129-60 |
| <b>DI 100, 100W slave.</b>   | 64-15  |
| <b>DJ Disco-amp., 100W</b>   | 98-01  |
| <b>DJ Starlight</b>          | 61-29  |
| <b>Disco Standard, 150W</b>  | 210-60 |
| <b>Disci Disco-Vox, 100W</b> | 332-64 |
| <b>Stereo Mini</b>           | 126-80 |
| <b>Prince, 50W cab.</b>      | 47-52  |
| <b>Consort, 100W cab.</b>    | 82-08  |
| <b>Sovereign, 100W cab.</b>  | 106-92 |
| <b>Royale, 100W cab.</b>     | 194-40 |

**ELECTRO SOUND**

|  |  |
|--|--|
| <b>Custom-built, prices on application</b> |  |
|--|--|

**ELECTRO-VOICE**

|                          |       |
|--------------------------|-------|
| <b>FC100 horn</b>        | 37-48 |
| <b>1823, 110W driver</b> | 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 |
| EM12L speaker    | 66-42  |
| EM15B speaker    | 74-52  |
| EM15L speaker    | 74-52  |
| EM18B 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 SID            | 165-78 |
| 1023 120 disco cab. | 279-72 |
| 1024 Unit 63 disco. | 180-3  |



|                        |        |                       |        |
|------------------------|--------|-----------------------|--------|
| EM90A                  | 179-67 | 2 x 12, 100w G shaped |        |
| ES90A                  | 98-18  | cab.                  |        |
| YES100                 | 277-85 | 1 x 18, 100w G Bass   |        |
| EM130                  | 235-33 | cab.                  |        |
| ES130                  | 117-82 | 2 x 15 Bass reflector |        |
| YES130                 | 353-15 | Horn systems          |        |
| Mic. boom stands       |        | 4 x Middax horn cab.  | 129-39 |
| Base stand, 15in. rad. | 12-42  | 2 x 12 shaped cab.    |        |
| Long Boom 4lin.        | 8-58   | two Middax horns,     |        |
| Extra L/boom 52in.     | 9-08   | 150w                  | 143-40 |
| Curved Boom 49in.      | 9-58   |                       |        |
| BS plus LB.            | 21-00  |                       |        |
| BS plus XLB.           | 21-50  |                       |        |
| BS plus CB.            | 22-00  |                       |        |

## ORANGE ★

|                         |        |  |  |
|-------------------------|--------|--|--|
| <b>CABS</b>             |        |  |  |
| 114 Bass 60w, 1 x 15"   |        |  |  |
| inv. horn               | 154-88 |  |  |
| 114/110 Bass, 100w,     |        |  |  |
| 1 x 15" inv. horn       | 217-80 |  |  |
| 113 Reflex Bass, 2 x    |        |  |  |
| 15", 120w               | 217-80 |  |  |
| 113/200 Reflex Bass,    |        |  |  |
| 2 x 15" 200w            | 290-40 |  |  |
| 109, 4 x 12" 120w       | 143-99 |  |  |
| 107, 2 x 12" Monitor,   |        |  |  |
| 60w                     | 90-75  |  |  |
| 114/4H, 1 x 15" inv.    |        |  |  |
| horn, 4 horns and       |        |  |  |
| cross                   | 254-10 |  |  |
| 106, 4 x 12" anti-feed- |        |  |  |
| back col.               | 143-99 |  |  |

|                      |        |  |  |
|----------------------|--------|--|--|
| <b>HORNS</b>         |        |  |  |
| 106/HO Horn units    |        |  |  |
| for col. (pr.)       | 169-40 |  |  |
| 108 Horn unit, 100w, |        |  |  |
| 108/V Horn unit de-  |        |  |  |
| luxe, 100w inc,      | 163-35 |  |  |
| Vitavox 53           | 217-80 |  |  |

|                       |        |  |  |
|-----------------------|--------|--|--|
| <b>AMPS</b>           |        |  |  |
| IQ48-6 chann., 120w,  |        |  |  |
| PA                    | 239-58 |  |  |
| IQ5, 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 re-      |        |  |  |
| verb                  | 239-58 |  |  |
| 115/120, 120w, combo  | 254-10 |  |  |
| 115/120R, 120w, com.  | 294-03 |  |  |

|                       |        |  |  |
|-----------------------|--------|--|--|
| <b>L.S.E.</b>         |        |  |  |
| 101 Power Amp.        | 87-00  |  |  |
| 102 2-ch. mix and PA. | 135-00 |  |  |
| 105 5-ch. mix and PA. | 145-00 |  |  |
| 4000/M 8-ch. mixer.   | 372-00 |  |  |
| 8000/M 8-ch. mixer.   | 493-00 |  |  |
| 8000/MP mixer         | P.O.A. |  |  |
| 5112 Spkr. Cab.       | 94-00  |  |  |
| 5210 Spkr. Cab.       | 96-00  |  |  |
| 412 Spkr. Cab.        | 101-50 |  |  |
| 110 Spkr. Cab.        | 30-25  |  |  |
| Custom Built Sound.   | P.O.A. |  |  |
| Custom Built Lighting | P.O.A. |  |  |

## MACINNES

|                         |         |  |  |
|-------------------------|---------|--|--|
| <b>CROWN INT/AMCRON</b> |         |  |  |
| 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.       | 19-36   |  |  |
| M15C, 100W driver.      | 32-07   |  |  |
| M15E, 100W driver.      | 32-07   |  |  |
| M18A, 200W driver.      | 86-90   |  |  |

## MAURICE PLAQUET ★

|                    |        |  |  |
|--------------------|--------|--|--|
| <b>AMPEG</b>       |        |  |  |
| Ampeg V4 stack     | 565-00 |  |  |
| Ampeg V4 B system. | 575-00 |  |  |
| Ampeg B 15N porta- |        |  |  |
| bass               | 315-00 |  |  |
| Ampeg V2 system.   | 395-00 |  |  |
| <b>ACOUSTIC:</b>   |        |  |  |
| 371 system         | 630-00 |  |  |
| 271 system         | 675-00 |  |  |

## N.B. ★

|                       |        |  |  |
|-----------------------|--------|--|--|
| <b>FLAME</b>          |        |  |  |
| MP 50                 | 62-50  |  |  |
| MP 50, 2 x 12 cab.    | 62-50  |  |  |
| MP 50, 2 x 12 combo.  | 108-50 |  |  |
| MP 50, 1 x 15 combo.  | 93-00  |  |  |
| Session Master reverb | 225-00 |  |  |

## NICHOLLS ★

|                           |        |  |  |
|---------------------------|--------|--|--|
| <b>Item Amplification</b> |        |  |  |
| 120w SL                   | 130-08 |  |  |
| 200w SL                   | 175-76 |  |  |
| 6-channel, 120w PA.       | 187-00 |  |  |
| 120w Slave                | 124-33 |  |  |
| 200w Slave                | 165-66 |  |  |
| 6-channel Mixer.          | 164-88 |  |  |
| <b>Speaker systems</b>    |        |  |  |
| 4 x 12, 100w C cab.       | 115-19 |  |  |
| 4 x 12, 200w G cab.       | 144-97 |  |  |
| 4 x 12, 200w C cols.      |        |  |  |
| per pair.                 | 228-10 |  |  |
| 4 x 12, 400w G cols.      |        |  |  |
| per pair.                 | 255-92 |  |  |
| 2 x 12, 100w C cab.       | 88-83  |  |  |

|                         |         |  |  |
|-------------------------|---------|--|--|
| 2041 Artist Reverb.     | 259-65  |  |  |
| 2059 100w Artist.       | 327-43  |  |  |
| 2048 Artist Rvb Amp     |         |  |  |
| only                    | 136-60  |  |  |
| 2049 2 x 12 Cab.        | 123-06  |  |  |
| 2068 Artist Rvb Amp.    |         |  |  |
| only                    | 177-58  |  |  |
| 2069 4 x 12 Cab.        | 149-86  |  |  |
| 2046 Specialist Rvb.    | 111-15  |  |  |
| 2077 Transistor Bs.     | 243-13  |  |  |
| 2078 Transistor Ld.     | 243-13  |  |  |
| PA Amplifiers:          |         |  |  |
| 2003 100w 6 i/p.        | 185-35  |  |  |
| 1917 20w Set-up         | T.B.A.  |  |  |
| 2071 6-ch Mixer         | 68-30   |  |  |
| 1994 Transistor Slave   | 97-98   |  |  |
| 2050 9-ch Mixer         | 331-75  |  |  |
| Extra channels.         | 31-22   |  |  |
| 2070 12-ch Stereo       |         |  |  |
| Mixer                   | 1070-00 |  |  |
| 2051 Transistor Slave   | 183-64  |  |  |
| PA Speaker Cabinets:    |         |  |  |
| 2043 2 x 12, 2 x 10 pr. | 254-28  |  |  |
| 2047 1 x 12, 1 x 10.    | 167-45  |  |  |
| 2056 2 x 15 Powercel.   | 341-71  |  |  |
| 2057 Single H/F Hn.     | 159-67  |  |  |
| Accessories:            |         |  |  |
| 2066 Distribution Box   | 73-66   |  |  |
| Disco Units:            |         |  |  |
| 2053 Disco-Deck Disco.  | 175-54  |  |  |
| 1994 Slave Amp.         | 97-98   |  |  |
| 1995 1 x 12 Spkr Cab    | 67-96   |  |  |

## ROSETTI

|                          |        |  |  |
|--------------------------|--------|--|--|
| <b>LEO PORTABLE AMPS</b> |        |  |  |
| 9641 w/tremelo.          | 25-95  |  |  |
| 9642 Leoten.             | 37-75  |  |  |
| <b>SHURE</b>             |        |  |  |
| VA3005 Speaker Col-      |        |  |  |
| umn.                     | 138-60 |  |  |
| VA 3015 Monitor          | 99-00  |  |  |
| VA302E-C Control         |        |  |  |
| Console                  | 396-00 |  |  |
| 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     | 267-30 |  |  |
| DSI 100 i/vs Pro     | 189-00 |  |  |
| Disco IV/s Standard. | 174-96 |  |  |
| Disco IV             | 55-52  |  |  |
| Amplifiers:          |        |  |  |
| SA2805 stereo slv.   | 162-00 |  |  |
| SA1505 slv.          | 123-72 |  |  |
| SA605 slv.           | 72-90  |  |  |
| SA507 T+B            | 81-00  |  |  |
| Cabinets:            |        |  |  |
| MP1010               | 178-20 |  |  |
| MP1000               | 155-52 |  |  |
| MP1011               | 124-20 |  |  |
| MP1012               | 210-60 |  |  |
| MP1013               | 178-20 |  |  |
| MP1004               | 124-20 |  |  |
| MP1003               | 194-40 |  |  |
| MP1005               | 97-20  |  |  |
| MP1009               | 97-20  |  |  |
| MA501 pr.            | 200-88 |  |  |
| MA500 pr.            | 137-70 |  |  |
| MA503 pr.            | 102-60 |  |  |
| MA505 pr.            | 91-80  |  |  |
| MA506 pr.            | 74-52  |  |  |
| MA1006               | 42-12  |  |  |

## SELMER

|                       |        |  |  |
|-----------------------|--------|--|--|
| <b>SOLID STATE</b>    |        |  |  |
| Lead 100              | 97-20  |  |  |
| Bass 100              | 83-45  |  |  |
| Power 100             | 58-42  |  |  |
| 15 55                 | 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 |  |  |
| <b>VALVE</b>          |        |  |  |
| Treble 'N' bs, 100 SV | 92-05  |  |  |
| Treble 'N' bs, 50 SV  | 78-45  |  |  |
| Treble 'N' bs, 50 SV  |        |  |  |
| 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 Re-    |        |  |  |
| verb                  | 146-78 |  |  |
| <b>Speakers:</b>      |        |  |  |
| 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  |  |  |
| <b>GIBSON</b>            |        |  |  |
| G-10                     | 78-05  |  |  |
| G-20                     | 122-73 |  |  |
| G-30                     | 133-53 |  |  |
| G-40                     | 165-93 |  |  |
| G-50                     | 195-38 |  |  |
| G-70                     | 279-82 |  |  |
| G-80                     | 293-56 |  |  |
| Thor bass amp            | 195-38 |  |  |
| Super Thor bass amp.     | 303-38 |  |  |
| <b>GIBSON SG SYSTEMS</b> |        |  |  |
| SG212 amp                | 436-91 |  |  |
| SG212A amp with Al-      |        |  |  |
| tec 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

|                            |        |  |  |
|----------------------------|--------|--|--|
| <b>ORGAN SPEAKER CABS.</b> |        |  |  |
| 500                        | 120-19 |  |  |
| 500 Professional           | 158-78 |  |  |
| 500 de luxe                | 174-15 |  |  |
| Sharmette                  | 231-21 |  |  |
| 2000 Traditional, d/l.     | 306-18 |  |  |
| 2000 Professional.         | 302-94 |  |  |
| 5000                       | 392-30 |  |  |
| 5200, de luxe              | 556-41 |  |  |
| 5300, de luxe              | 654-92 |  |  |
| Combo Pre-amp              | 33-21  |  |  |
| 2200                       | 266-43 |  |  |
| 2100, de luxe              | 404-70 |  |  |
| 2300, de luxe              | 424-14 |  |  |
| 5300, de luxe              | 654-92 |  |  |
| Combo Pre-amp d/l.         | 36-86  |  |  |
| Reverb                     | 48-41  |  |  |

|                         |        |  |  |
|-------------------------|--------|--|--|
| <b>SIEMENS</b>          |        |  |  |
| 12051 Vocal Blender.    | 169-90 |  |  |
| 12058 Hammond Rvb       |        |  |  |
| mrx                     | 77-75  |  |  |
| 12052 100 TSL slave     | 92-25  |  |  |
| 12068 PA Bin            | 169-90 |  |  |
| 12062 H.100 PA cols.    | 215-00 |  |  |
| 12069 4 x 8 PA cols, pr | 144-00 |  |  |
| 12054 2 x 12 PA cols,   |        |  |  |
| tw in, hn, pr.          | 165-75 |  |  |
| 12003 1 x 12 PA cob,    |        |  |  |
| pr                      | 97-25  |  |  |
| 12063 1 x 12 PA cob,    |        |  |  |
| hn, pr                  | 128-75 |  |  |
| 12059 RCF hn unit       |        |  |  |
| 100w                    | 121-50 |  |  |
| 12028 Add-on hns.       | 46-00  |  |  |
| 12050 API100 Tri-       |        |  |  |
| sound amp               | 112-00 |  |  |
| 12067 50 amp.           | 89-95  |  |  |
| 12011 API100 amp.       | 123-75 |  |  |
| 12013 Super AP200       |        |  |  |
| amp                     | 186-75 |  |  |
| 12014 Super 200 PA.     | 212-00 |  |  |
| 12016 GE100 amp.        | 157-75 |  |  |
| 12055 2 x 12 cab.       | 80-00  |  |  |
| 12062 2 x 12 cab, hn.   | 95-00  |  |  |
| 12066 1 x 15 cab, hn.   | 84-95  |  |  |
| 12065 1 x 15 BS cab.    | 72-80  |  |  |
| 12057 Tri-Tone cab.     | 131-00 |  |  |
| 12064 2 x 15 cab.       | 145-65 |  |  |
| 12056 4 x 12 cab.       | 126-50 |  |  |
| 12075 60/100 Pro-       |        |  |  |
| combo amp               | 182-00 |  |  |
| 12008 Disco Dex         |        |  |  |
| MkIIIA                  | 209-25 |  |  |
| 12010 Disco Dex         |        |  |  |
| MkIII                   | 125-00 |  |  |
| 12009 Disco Dex Pro.    | 205-00 |  |  |
| 11001 Echo Dek.         | 79-50  |  |  |
| 12019 Guyatone Rev.     | 27-25  |  |  |

## SIMMS-WATTS

|                         |        |  |  |
|-------------------------|--------|--|--|
| 12051 Vocal Blender.    | 169-90 |  |  |
| 12058 Hammond Rvb       |        |  |  |
| mrx                     | 77-75  |  |  |
| 12052 100 TSL slave     | 92-25  |  |  |
| 12068 PA Bin            | 169-90 |  |  |
| 12062 H.100 PA cols.    | 215-00 |  |  |
| 12069 4 x 8 PA cols, pr | 144-00 |  |  |
| 12054 2 x 12 PA cols,   |        |  |  |
| tw in, hn, pr.          | 165-75 |  |  |
| 12003 1 x 12 PA cob,    |        |  |  |
| pr                      | 97-25  |  |  |
| 12063 1 x 12 PA cob,    |        |  |  |
| hn, pr                  | 128-75 |  |  |
| 12059 RCF hn unit       |        |  |  |
| 100w                    | 121-50 |  |  |
| 12028 Add-on hns.       | 46-00  |  |  |
| 12050 API100 Tri-       |        |  |  |
| sound amp               | 112-00 |  |  |
| 12067 50 amp.           | 89-95  |  |  |
| 12011 API100 amp.       | 123-75 |  |  |
| 12013 Super AP200       |        |  |  |
| amp                     | 186-75 |  |  |
| 12014 Super 200 PA.     | 212-00 |  |  |
| 12016 GE100 amp.        | 157-75 |  |  |
| 12055 2 x 12 cab.       | 80-00  |  |  |
| 12062 2 x 12 cab, hn.   | 95-00  |  |  |
| 12066 1 x               |        |  |  |



|                          |        |                      |        |                       |         |                       |        |                        |        |
|--------------------------|--------|----------------------|--------|-----------------------|---------|-----------------------|--------|------------------------|--------|
| F800B 410w, 4 x 15...    | 696-60 | Slave 100 Amp...     | 116-64 | J/212 F cab...        | 56-78   | Clubman 6w, 12" spkr  | 44-20  | PA.200, 6-channel full | 139-32 |
| F800B 410w, 2 x 18...    | 801-90 | Slave 200 Amp...     | 187-92 | J/212 G cab...        | 71-28   | Clubman 6w, 10" spkr  | 36-80  | mix amp. (200w         | 103-68 |
| Amplifier Heads only:    |        | Ld 50w 4 x 12 cab... | 124-74 | J/50 SSSL cab...      | 138-97  | Westminster 10w       | 50-10  | RMS).....              | 149-04 |
| Century 60w              | 153-90 | Ld 100w/bs 50w 4 x   | 140-94 |                       |         | amp, 12" spkr...      | 56-00  | SL.100 Slave amp.      | 272-16 |
| Standard 130w            | 178-20 | 12 cab.              | 155-52 | <b>TURNER</b>         |         |                       |        |                        |        |
| Bass 210w                | 226-80 | Ld 150w/bs 75w 4 x   | 194-40 | 1 x 15 Bs Hn          | 194-40  | Westminster 10w       | 56-00  | (100w RMS).....        | 128-70 |
| Musician 210w            | 243-00 | 12 cab.              | 194-40 | 2 x 15 Bs Hn          | 345-60  | Westminster 10w       | 50-10  | MGV.6, 6-channel       | 185-90 |
| Festival 110w            | 226-80 | AP 2 x 15 Hn Bin,    | 194-40 | 1 x 12 Mid Rng. Hn.   | 162-00  | Accordian amp, 12"    | 50-10  | Mixer (full mix)...    | 440-00 |
| F800G 410w               | 405-00 | 100w                 | 194-40 | 2 x 12 Mid Rng. Hn.   | 270-00  | Westminster 10w       | 42-20  | MGV.12, 12-channel     | 166-10 |
| F800B 410w               | 356-40 | AP 4 x 12 Hn Bin,    | 194-40 | 1 x 10 Mid Rng. Hn.   | 145-80  | amp, 10" spkr...      | 42-20  | Mixer (full mix)...    | 174-90 |
| Roadmaster 200w          | 307-80 | 100w                 | 194-40 | HF Rad: Hn. + VHF     |         | Dominator MkIII       | 81-00  | L.W. 100 C, 4 x 12,    | 74-52  |
| Speaker Enclosures:      |        | 200w 4 x 15 Bs Ref.  | 162-00 | Tweets                | 297-00  | Pow Musette MkII      | 69-50  | 160w RMS, Guitar/      | 136-08 |
| 212, 2 x 12              | 178-20 | cab.                 | 252-72 | Wedge Mts. pr.        | 280-80  | Dominator Bass Mkl.   | 81-00  | Bass Enclosure....     | 213-84 |
| 412, 4 x 12              | 226-80 | 4 x 12 PA col., 50w  | 142-56 | Hexagonal Mt.         | 226-80  | Pow Musette MkII      | 69-50  | MW.150, 1 x 15, 150w   | 97-20  |
| 215H, 2 x 15 + hn.       | 259-20 | 4 x 12 PA col., 100w | 160-38 | B200 Pro. Power amp.  | 162-00  | Halle Cat             | 245-50 | RMS. Folded Horn       | T.B.A. |
| Bass Speaker Enclosures: |        | 2 x 12 PA/Mt. cab.   | 72-90  | B300 Pro. Power amp.  | 216-00  | P.A.400               | 98-25  | Bass Enclosure....     | 171-72 |
| 115, 1 x 15              | 178-20 | 25w                  | 90-72  | A300 Pro. Power amp.  | 283-50  | S.L.100               | 98-25  | JW.151, 1 x 18, 150w   | 97-20  |
| 215, 2 x 15              | 210-60 | 2 x 12 PA/Mt. Cab.,  | 90-72  | A500 Pro. Power amp.  | 432-00  | Bandmaster 100 MkII.  | 140-00 | RMS. Folded Horn       | T.B.A. |
| 118S, 1 x 18             | 267-30 | 50w                  | 90-72  | TPS 24/2 mixer        | 1620-00 | Reverbmaster          | 192-50 | PA.160, 4 x 12,        | 51-84  |
| PA:                      |        | Twin-Turntable Disco | 262-44 | TPS 24/2 mixer        | 2268-00 | Audiomaster Mixer     | 292-70 | 160w RMS, P.A.         | 269-50 |
| 800 Mixer                | 259-20 | Type B 8-ch. mixer.  | 495-72 | TPM 16/2 mixer        | 2154-60 | Super Dual 12"        | 72-15  | Enclosure (pairs)...   | 166-10 |
| PA120 System             | 267-30 | 50w 2 x 12 Comb.     | 171-72 | TPM 24/2 mixer        | 2964-60 | Starfinder 100 Bass.  | 86-90  | Horn Bin. Folded       | 166-10 |
| Monitor System           | 340-20 | amp. Ld              | 171-72 | TPM 24/8/2/5 Ultimate | 4781-16 | Starfinder 100 Twin   | 105-55 | H.100A Altec Horn/     | 171-60 |
| Std. PA, 2 cols., 2 x 12 | 364-50 | amp., Bs             | 221-94 |                       |         | 15                    | 120-30 | Driver/Crossover...    | 115-80 |
| ea.                      | 421-20 |                      |        | 5 Way Crossover       | 162-00  | Starfinder Super 80.  | 120-30 | H.101V Vitavox Horn    |        |
| Std. PA, 2 cols., 2 x 12 | 429-30 |                      |        | Belden Multiway       |         | Starfinder Super 200. | 137-15 | /Driver/Crossover      |        |
| + hn., ea.               | 429-30 |                      |        | Cables                | P.O.A.  | Twin 15 Reflex Bass.  | 174-80 |                        |        |
| PA400, 2 cols., 2 x 12   | 413-10 |                      |        | Cannon Plgs - Stg.    | P.O.A.  | 1 x 12"               | 42-20  | PAR.152, 1 x 15,       |        |
| ea.                      | 469-80 |                      |        | Boxes                 | P.O.A.  | 4 x 12" w/vol control | 50-10  | 150w RMS. Folded       |        |
| PA 400, 2 cols., 4 x 12  | 469-80 |                      |        | Gauss Spkrs.          | P.O.A.  | 4 x 10" Column        | 56-45  | Horn Bin. Folded       |        |
| PA400, 2 cols., 4 x 12   | 526-50 |                      |        | J.B.L. Spkrs.         | P.O.A.  | 6 x 10" Column        | 97-20  | H.100A Altec Horn/     |        |
| + hn., ea.               | 664-20 |                      |        |                       |         | Club System           | 71-15  | Driver/Crossover...    |        |
| PA 400, 2 cols., 2 x 15  | 664-20 |                      |        | <b>VITAVOX</b>        |         |                       |        |                        |        |
| + hn., ea.               | 664-20 |                      |        | Bass Bin CN308        | 433-35  | Club 2 x 12"          | 55-50  | H.101V Vitavox Horn    |        |
| PA 600, 2 cols., 4 x 12  | 648-00 |                      |        | 6200 Bitone Repro.    | 311-70  | Band System           | 86-40  | /Driver/Crossover      |        |
| ea.                      | 648-00 |                      |        | Major Bitone CN343.   | 383-20  | Band 2 x 12"          | 74-60  |                        |        |
| PA 600, 2 cols., 2 x 15  | 704-70 |                      |        | 15 in. Loudspeaker    | 70-00   | Foot Monitor 2 x 12"  | 98-30  |                        |        |
| + hn., ea.               | 825-20 |                      |        | S.3 Pressure unit.    | 80-00   | + Horn                | 137-45 |                        |        |
| PA 600, 4 cols., 2 x 12  | 825-20 |                      |        | H.F. Horn CN157       | 43-35   | Vendetta              | 96-20  |                        |        |
| + hn., ea.               | 826-20 |                      |        | 500 Dividing Ntwrk.   | 25-00   | 4 x 12" A Super       | 96-20  |                        |        |
| PA amplifier heads:      |        |                      |        | 2205/531 Multicell Hn | 363-85  | 4 x 12" B Column      | 130-60 |                        |        |
| Std. PA 130w             | 194-40 |                      |        | CN129                 |         | 4 x 12" C Column      | 125-55 |                        |        |
| PA400 210w               | 243-00 |                      |        |                       |         | X.32 Horn Column      | 84-55  |                        |        |
| PA600 210w               | 429-30 |                      |        |                       |         | X.29 Stack complete.  | 298-00 |                        |        |
| 130w Booster             | 153-90 |                      |        |                       |         | Horn Box from X.29.   | 87-00  |                        |        |
| 400w Booster             | 275-40 |                      |        |                       |         | Festival Stack comp.  | 569-15 |                        |        |
| PA Speaker Enclosures:   |        |                      |        |                       |         | New Columns           | 44-15  |                        |        |
| 212 col., 2 x 12         | 129-60 |                      |        |                       |         | 2 x 10" (40w pair)    | 55-00  |                        |        |
| 212H col., 2 x 12 + hn.  | 145-80 |                      |        |                       |         | 2 x 10" plus horn.    | 55-00  |                        |        |
| 412 col., 4 x 12         | 153-90 |                      |        |                       |         |                       |        |                        |        |
| 412H, 4 x 12 + hn.       | 186-30 |                      |        |                       |         |                       |        |                        |        |
| 215H col., 2 x 15 + hn.  | 259-20 |                      |        |                       |         |                       |        |                        |        |
| <b>HIWATT</b>            |        |                      |        |                       |         |                       |        |                        |        |
| AP50 Amp                 | 116-64 |                      |        |                       |         |                       |        |                        |        |
| AP100 Amp                | 152-28 |                      |        |                       |         |                       |        |                        |        |
| AP200 Amp                | 207-36 |                      |        |                       |         |                       |        |                        |        |
| AP50/6 Amp               | 134-46 |                      |        |                       |         |                       |        |                        |        |
| PA100/6 Amp              | 155-52 |                      |        |                       |         |                       |        |                        |        |
| PA200/6 Amp              | 233-28 |                      |        |                       |         |                       |        |                        |        |

**TRIUMPH ★**

**JOHNSON**

**VOX ★**

**WALLACE ★**

**W.E.M.**

**WHITE ★**

**WING**

**TRAYNOR**

**W.M.I. ★**

**Amplifiers:**

**ZOOT-HORN**

**PERCUSSION INSTRUMENTS**

**D. H. BALDWIN**

**GRETSCH**

Outfits:

4027 Rock 'n Roll... TBA

4029 Avant Garde ..

4028 Black Hawk ..

4015 Name Band ..

4025 Progressive Jazz ..

4002 One Nighter ..

Plus ..

4007 One Nighter ..

Plus ..

**Snares:**

4160C, 14 x 5 ..

4160, 14 x 5 ..

4157, 14 x 5 1/2 ..

4153, 14 x 6 ..

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, 25 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 .. 1190-83

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" .. 27-33

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

7396PB .. 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 .. 1022-76

Compact X .. 852-12

Studio VII .. 638-28

Londoner V .. 588-60

Londoner VI .. 648-00

Ultrapower VII .. 891-00

Ultrapower IX .. 1058-40

Starlighter IV .. 529-20

Londoner Super 10 .. 523-91

Starlighter Super 10 .. 464-51

**Drums:**

Dynasonic snare .. 118-80

Superten snare .. 88-50

Skinny snare .. 55-08

Powertone, 14 x 20 bs .. 138-24

Powertone, 14 x 22 bs .. 144-72

Powertone, 14 x 24 bs .. 153-36

Powertone, 8 x 12 t.t. .. 69-12

Powertone, 9 x 13 t.t. .. 72-36

Powertone, 10 x 14 t.t. .. 86-40

Powertone, 12 x 15 t.t. .. 95-04

Powertone, 16 x 16 t.t. .. 104-76

Powertone, 16 x 18 t.t. .. 124-20

Powertone, 18 x 20 t.t. .. 153-36

Powertone bongos .. 59-40

Powertone timbales brass .. 116-64

Powertone timbales copper .. 127-44

Accusonic timpani 20 inch .. 281-81

Accusonic timpani 23 inch .. 304-56

Accusonic timpani 26 inch .. 359-64

Accusonic timpani 29 inch .. 377-78

Drum/Cymbal stands:

Giant .. 20-52

Supreme I .. 20-52

Samson I .. 21-60

Supreme II .. 18-36

Supreme III, floor std .. 18-36

**Hi-Hats:**

Swivomatic Hi-Hat, hinged heel .. 32-40

Swivomatic Hi-Hat, adjust. footboard .. 32-40

Supreme .. 47-52

**Pedals/Beaters:**

Swivomatic, hinged heel .. 35-64

Swivomatic, adjust. footboard .. 35-64

Rocket .. 24-84

**Thrones:**

Samson .. 33-48

Accessory .. 48-60

**Paiste Cymbals & Gongs:**

2002:

14" Hi-Hat Sound Edge .. 72-90

15" Hi-Hat Sound Edge .. 77-44

14" Hi-Hat .. 47-52

15" Hi-Hat .. 53-19

16" Crash, Med/Ride .. 30-46

18" Crash, Med/Ride .. 36-61

20" Crash, Med/Ride .. 45-36

22" Crash, Med/Ride .. 58-10

24" Crash, Med/Ride .. 69-93

18" China type .. 48-33

20" China type .. 61-38

Formula 602:

13" Hi-Hat Sound Edge .. 66-80

14" Hi-Hat Sound Edge .. 72-90

15" Hi-Hat Sound Edge .. 77-44

13" Hi-Hat .. 52-27

14" Hi-Hat .. 55-73

15" Hi-Hat .. 60-21

16" Thin .. 35-64

17" Thin .. 40-12

18" Thin .. 42-88

19" Thin .. 49-03

20" Thin .. 53-46

22" Thin .. 68-47

24" Thin .. 82-33

18" Flat Ride Med .. 48-38

20" Flat Ride Med .. 61-45

18" China type .. 48-38

20" China type .. 61-45

No. 1 Seven Snd. set .. 20-95

No. 2 Seven Snd. set .. 24-84

No. 3 Seven Snd. set .. 42-50

No. 4 Seven Snd. set .. 48-38

No. 5 Seven Snd. set .. 48-38

No. 6 Seven Snd. set .. 48-38

No. 7 Seven Snd. set .. 61-45

14" Joe Morello Hi-Hat .. 72-90

17" Joe Morello .. 42-44

18" Joe Morello .. 48-38

20" Joe Morello .. 61-45

2" Finger Cymbals .. 4-75

**Gongs:**

7" Symphonic .. 8-96

Stand .. 2-38

10" Symphonic .. 13-50

Stand .. 2-92

13" Symphonic .. 18-58

Stand .. 3-40

16" Symphonic .. 29-48

Stand .. 12-10

20" Symphonic .. 48-17

Stand .. 14-47

22" Symphonic .. 75-17

Stand .. 28-94

24" Symphonic .. 96-34

Stand .. 28-94

26" Symphonic .. 121-93

Stand .. 28-94

At time of going to press, firms marked ★ had not yet advised us of their revised prices with V.A.T. at the new rate of 8 per cent. Price revisions will be printed as we receive them - until then, deduct £2.00 per £100.







|                      |        |
|----------------------|--------|
| 102 Snare Drum       | 26-00  |
| 133 Cymbal, floor    | 29-20  |
| 134 Cymbal, floor    | 33-90  |
| Pedals & Cowbells:   |        |
| 222 Bass Drum        | 42-75  |
| 923 Cowbell          | 2-95   |
| 924 Cowbell          | 3-75   |
| 926 Cowbell          | 4-60   |
| 927 Cowbell          | 4-20   |
| Conga & Bongo Drums: |        |
| 903/906 Tumbador     | 97-25  |
| 904/56 Twin Congas   |        |
| on stand             | 166-50 |
| 905/906 Quinto       | 83-45  |
| 230 Pedal            | 13-75  |
| 900 Bongos           | 57-90  |
| K. Zildjian Cymbals: |        |
| 11049, 10" Crash     | 14-65  |
| 11055, 12" Crash     | 20-00  |
| 11056, 13" Hi-Hat    | 22-25  |

|                       |       |
|-----------------------|-------|
| 11050, 14" Hi-Hat     | 25-00 |
| 11057, 15" Crash/Ride | 27-50 |
| 11051, 16" Hi-Hat     | 29-20 |
| 11058, 17" Crash/Ride | 30-85 |
| 11052, 18" Crash/Ride | 34-15 |
| 11059, 19" Crash/Ride | 36-55 |
| 11053, 20" Crash/Ride | 39-00 |
| 11054, 22" Crash/Ride | 48-80 |

### SUMMERFIELD ★

### IMPERIAL & ROYAL STAR

|               |        |
|---------------|--------|
| TDS 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             | 38-00  |
| 2216, 16" tom tom      | 30-00  |
| 2213, 13" tom tom      | 25-00  |
| 2212                   | 22-50  |
| 2222, 22" bass         | 60-00  |
| 86225, 22" bass        | 90-00  |
| 86205, 20" bass        | 80-00  |
| 86125, 12" tom tom     | 36-50  |
| 86135, 13" tom tom     | 38-50  |
| 86165, 16" tom tom     | 60-00  |
| 8622, 22" bass         | 80-00  |

|                        |        |
|------------------------|--------|
| 8620, 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 Bongos             | 12-99  |
| 109 Bongos             | 13-99  |
| 885 Hi Hat stand       | 18-50  |
| 825D Hi Hat stand      | 18-50  |

|                                  |       |
|----------------------------------|-------|
| 850 Snare drum stand             | 5-99  |
| 880 Snare drum stand             | 13-50 |
| 882 Cymbal stand                 | 11-75 |
| 886 Tom Tom stand                | 30-00 |
| 86 Snare stand                   | 11-50 |
| 872 Cymbal stand                 | 8-99  |
| 875D Hi Hat                      | 13-99 |
| 76 Oriental temple blocks        | 40-00 |
| 1106 Oriental temple stand       | 13-99 |
| 602 Finger cymbals               | 1-30  |
| 780 Rail console/ Tom Tom holder | 7-35  |
| 783 Twin Tom Tom holder          | 13-50 |
| 263 Cow Bell, 3"                 | 2-50  |
| 264 Cow Bell, 4"                 | 3-00  |
| 265 Cow Bell, 5"                 | 3-25  |
| 266 Cow Bell, 6"                 | 3-75  |

|                        |      |
|------------------------|------|
| DRUM HEADS BY STAR     |      |
| 1514, 14" snare        | 2-00 |
| 1014, 14" snare/batter | 2-65 |
| 1012, 12" Batter       | 2-00 |
| 1013, 13" Batter       | 2-40 |
| 1016, 16" Batter       | 2-75 |
| 1020, 20" Bass         | 4-20 |
| 1022, 22" Bass         | 4-40 |
| 900 Cymbal sizzler     | 1-10 |

### W.M.I. ★

|                                      |       |
|--------------------------------------|-------|
| D-3 3p.c. kit (bass, tom-tom, snare) | 49-50 |
|--------------------------------------|-------|

# KEYBOARDS

### BALDWIN

|              |     |
|--------------|-----|
| Models:      | TBA |
| 124A         | ..  |
| E10          | ..  |
| 124B         | ..  |
| 124BC        | ..  |
| E10R         | ..  |
| E10L         | ..  |
| E10LR        | ..  |
| 125A         | ..  |
| E10LB        | ..  |
| E10LB        | ..  |
| 130A         | ..  |
| 130AC        | ..  |
| 126          | ..  |
| 130D         | ..  |
| 130DC        | ..  |
| 56A          | ..  |
| 56D          | ..  |
| 711          | ..  |
| CT100A       | ..  |
| CT100D       | ..  |
| C630         | ..  |
| 4E           | ..  |
| 210D         | ..  |
| PR200A       | ..  |
| C620         | ..  |
| E110 (Piano) | ..  |
| E105 (Piano) | ..  |
| Cabinets:    | ..  |
| 3ET          | ..  |
| 3S           | ..  |
| 3PR          | ..  |
| 3ETE         | ..  |

|  |        |
|--|--------|
| 610R, Portable with Rhythm                               | 270-00 |
| 249, Portable  | 273-00 |
| 249R, Portable with Rhythm                               | 310-00 |
| 2049C Console  | 165-00 |
| Oxford Console   | 334-00 |
| Oxford RL Console with Rhythm and "Space Sound" speakers | 467-00 |
| Elec. Piano  | 255-00 |
| 13-note Pedalboard for Portables                         | 39-00  |
| Match 7C   | 50-00  |
| Mini Pops Junior   | 54-00  |
| 237 Console  | 324-00 |
| 237C w/recdr   | 390-00 |
| 244 Console  | 481-00 |
| 244C w/recdr   | 545-00 |

### DALLAS ★

|                            |        |
|----------------------------|--------|
| Mini Moog Synthesiser      | 868-32 |
| Moog Sonic Six Synthesiser | 844-02 |
| Mellotron 400              | 961-88 |
| 5691 Concord org.          | 93-96  |
| 5695 Rocky Mount pno.      | 790-56 |

### ELKA ORLA ★

|                                       |        |
|---------------------------------------|--------|
| Electric organs:                      |        |
| 5001 Tornado IV                       | 188-67 |
| 5002 T.L.49                           | 188-67 |
| 5003 Capri Junior                     | 208-46 |
| 5004 Capri Junior w/ reverb           | 223-74 |
| 5005 Panther 2150                     | 342-91 |
| 5006 Panther 2200                     | 294-77 |
| 5007 Panther 2250                     | 404-36 |
| 5008 Capri Duo                        | 476-25 |
| 5010 Concord Junior                   | 314-51 |
| 5011 Concorde P120                    | 531-97 |
| 5012 Concorde Pro 200                 | 769-19 |
| 5013 International 200P               | 924-67 |
| Home organs:                          |        |
| 5101 Consolette                       | 251-59 |
| 5102 Ancona 501                       | 564-30 |
| 5105 Ancona 501CRA                    | 564-30 |
| 5107 Ancona 501 CREA                  | 639-80 |
| 5108 Ancona 701 CRA (w/piano effect)  | 661-35 |
| 5109 Ancona 701 CREA (w/piano effect) | 735-04 |
| 5110 Hereford 990                     | 605-43 |
| 5111 Hereford 990C                    | 622-54 |
| 5112 Hereford 990CR                   | 658-44 |
| 5113 Hereford 990 CRA                 | 685-81 |
| 5114 Hereford 990 CRE                 | 726-86 |
| 5115 Hereford 990 CREA                | 832-08 |
| Electronic Piano:                     |        |
| 5117 Minuette 99                      | 287-53 |
| 5118 Minuette 99C                     | 307-31 |
| 5119 Minuette 99CR                    | 350-44 |
| 5120 Minuette 99CR/A                  | 381-02 |
| 5121 Capriccio II                     | 404-36 |
| 5122 Capriccio II/R                   | 458-26 |
| 5123 Capriccio II/OL                  | 673-95 |
| 5125 Capriccio 22                     | 535-55 |
| 5126 Capriccio 22R                    | 589-49 |
| 5127 Capriccio 22/O                   | 697-30 |
| 5128 Capriccio 22/OL                  | 805-15 |
| 5129 Capriccio 33                     | 607-43 |
| 5130 Capriccio 33R                    | 661-35 |
| 5131 Capriccio 33/O                   | 769-20 |
| 5132 Capriccio 33/OL                  | 877-01 |
| 5133 Nocturno 44                      | 593-08 |
| 5134 Nocturno 44R                     | 646-99 |
| 5135 Nocturno 44/O                    | 754-82 |
| 5136 Nocturno 44/OL                   | 862-64 |
| 5137 Nocturno 55                      | 726-04 |

|                           |         |
|---------------------------|---------|
| 5138 Nocturno SSR         | 779-99  |
| 5139 Nocturno 55/O        | 887-80  |
| 5140 Nocturno 55/L        | 995-64  |
| 5141 Nocturno 66          | 781-77  |
| 5142 Nocturno 66R         | 835-69  |
| 5143 Nocturno 66/O        | 943-50  |
| 5144 Nocturno 66/OL       | 1051-36 |
| 5201 Elkapiano            | 210-29  |
| 5204 E.p. 88/Amp Consol.  | 368-42  |
| 5205 Elkarhapsody, 490V   | 239-04  |
| 5206 Elkarhapsody, 610V   | 186-51  |
| 5207 E.r. 610/Amp Consol. | 603-83  |
| Accordions:               |         |
| Elkavox 60                | 745-83  |
| Elkavox 60 (chromatic)    | 839-28  |
| S/S Amps:                 |         |
| Universal 50              | 198-94  |
| Universal 100             | 230-38  |
| Universal 200             | 377-41  |
| Reverb III                | 90-89   |
| 6105 Tx20                 | 104-80  |
| 6106 Tx Bass 20           | 120-05  |
| 6107 TRX 20               | 113-23  |
| 6108 TRZ 20               | 135-87  |
| Organ cabs:               |         |
| Elkatone 305P             | 294-73  |
| 315PS                     | 467-26  |
| 315PSR                    | 499-61  |
| 330PSR                    | 682-94  |
| Rhythm boxes:             |         |
| Drummer One               | 146-48  |
| Drummer One plus amp      | 218-89  |
| Orla:                     |         |
| Dixie 27/8                | 19-42   |
| 1150 Dixie 27/8           | 19-42   |
| 1150A Dixie Legs 27/8     | 24-81   |
| 1151 Pinto 37             | 29-65   |
| 1253 Venice d/I 49        | 120-05  |
| 1256 California 49        | 89-85   |
| 1350 Chicago 37/12        | 88-97   |
| 1351 Chicago 37/18        | 92-53   |
| 1353 Equipe d/I           | 115-02  |
| 1354 37/18 Consul         | 165-52  |
| 1355 Venice Consul d/I    | 177-01  |
| 1356 Venice Chord d/I     | 179-72  |
| 1357 OPR 61 d/I           | 278-58  |

|                        |         |
|------------------------|---------|
| Super Iv accordion     | 486-00  |
| Super IV 4/5 accordion | 626-40  |
| Syntorchestra          | 475-20  |
| Cordovox A-210         | 847-80  |
| Cordovox A-250         | 2138-40 |

|   |        |
|---|--------|
| Galanti                                     |        |
| X300 Basic                                  | 199-10 |
| X100 Chilton                                | 289-30 |
| X300R6                                      | 299-20 |
| X360R6                                      | 369-60 |
| Cosmaxov F1                                 | 379-50 |
| Cosmaxov F2                                 | 459-80 |
| Cosmaxov F3                                 | 599-50 |
| Cosmaxov F5                                 | 799-70 |
| Insta-string +legs/cs                       | 349-80 |
| Insta-string +legs/cs/ sustain pdl, G20 amp | 249-70 |
| Insta-piano +legs/cs/ sustain pdl, and amp  | 229-90 |
| Insta-combo org.                            | 229-90 |

### GALANTI

|                   |        |
|-------------------|--------|
| Mahler Pianos:    |        |
| Topic, Mahog.     | 400-21 |
| Topic, Teak       | 408-87 |
| Festival, Mahog.  | 415-80 |
| Festival, Teak    | 424-46 |
| Festival, Schools | 440-92 |

### HAMMOND

|                     |         |
|---------------------|---------|
| VS 350              | 486-00  |
| VS 450              | 535-00  |
| F 3000              | 673-00  |
| N 100               | 772-00  |
| Phoenix             | 1105-00 |
| T 500               | 1468-00 |
| R 122               | 1863-00 |
| C 3                 | 1816-00 |
| Regent              | 2941-00 |
| Concorde            | 3922-00 |
| 5200                | 957-00  |
| 7100                | 1129-00 |
| TR 33               | 96-00   |
| TR 330              | 96-00   |
| TR 55               | 100-00  |
| TR 77               | 169-00  |
| Piano EP.10         | 260-00  |
| Synthesizer SH3     | 417-00  |
| Synthesizer SH.1000 | 378-00  |
| Piper 3227          | 584-00  |

### Hohner ★

|                           |        |
|---------------------------|--------|
| Pianet 'N'                | 243-95 |
| De luxe Pianet case       | 56-25  |
| CP amp                    | 96-85  |
| Elpiano                   | 314-40 |
| Sustain pedal             | 21-10  |
| Collapsible legs          | 30-55  |
| Clavinet D6               | 351-95 |
| Bass Z                    | 142-65 |
| Bass Z stand              | 166-05 |
| Electra Piano             | 591-20 |
| Organet 41                | 224-60 |
| Organet 240               | 378-35 |
| Organet 240RA             | 468-70 |
| Contessa Electronic       | 350-00 |
| Hohner rhythm player      | 257-90 |
| Contessa Mini-Pop Junior  | 57-35  |
| Contessa Mk 30M           | 97-20  |
| Contessa Mini-Pop 3       | 113-05 |
| Contessa Mini-Pop 7       | 127-20 |
| Atlantic IV Musette       | 699-10 |
| Atlantic IV de luxe       | 753-20 |
| Electravox A piano        | 678-65 |
| Electravox C Button piano | 796-30 |
| Electravox de luxe piano  | 850-15 |
| Sonovox piano             | 744-65 |
| Sonovox button            | 852-65 |
| Organetta N w/bench       | 25-50  |
| Organa 12                 | 113-50 |
| Organa 249                | 203-20 |
| Organa 354                | 283-90 |

### HORNBY-SKEWES

|                             |         |
|-----------------------------|---------|
| EKO Electronic Organs       |         |
| Tiger                       | 229-00  |
| Tiger Mate                  | 288-00  |
| Tiger 61                    | 288-00  |
| Tiger 61R                   | 332-00  |
| Tiger Duo                   | 350-00  |
| Tiger Duo R                 | 399-00  |
| Tiger Duo A                 | 440-00  |
| Tiger Junior                | 106-00  |
| Tivoli                      | 110-00  |
| Cantorium 44                | 325-00  |
| Cantorium 44R               | 366-00  |
| Cantorium 44A               | 392-00  |
| Cantorium LD-R Discontinued |         |
| Corale LT                   | 842-00  |
| Majestic RCT. Discontinued  |         |
| Majestic Auto TC            | 1277-00 |
| Eko Domus 37A               | 425-00  |
| Crumar Electronic Pianos    |         |
| CEP.1 (with legs)           | 221-00  |
| CEP.2 (without legs)        | 202-00  |
| Synthesisers                |         |
| Hillwood Blue Comet         | 490-00  |

### JENNINGS

|                      |        |
|----------------------|--------|
| J70, portable        | 578-88 |
| J71, portable        | 699-84 |
| J72, console         | on app |
| J73, console         | on app |
| TS11, hn pulsator    | 302-40 |
| PB13, pedal brd w/cs | 54-00  |
| VCI, ft vol control  | 12-96  |

### KEMBLE

|                       |         |
|-----------------------|---------|
| YAMAHA                |         |
| YC 25D, port. org     | 578-34  |
| YC 45D, port org      | 1054-62 |
| BP.1, port org        | 72-90   |
| RA 50, port org       | 251-10  |
| RA 100, port org      | 437-55  |
| RA 200, port org      | 666-79  |
| SY1, Solo Synthesiser | 475-00  |

### LEM ★

|                      |        |
|----------------------|--------|
| Audio electric piano | 385-00 |
| Insta-Piano G20 amp  | 229-90 |

### LIVINGSTON

|  |         |
|--|---------|
| Chorister 1/61 (Melodic Bass)                | 583-00  |
| Abbey Chapel (Melodic Bass)                  | 648-00  |
| Chorale (Melodic Bass)                       | 793-80  |
| Chorale with 29-note pedalboard              | 965-52  |
| Chorister 2-69(B)                            | 1289-52 |
| Chorister 2-72 with 32 (RCO) note pedalboard | 1402-92 |
| Chorister 3-73 with 32 (RCO) note pedalboard | 1723-68 |
| Custom-built Instruments on app.             |         |
| Magnus:                                      |         |
| 350 reed                                     | 18-66   |
| 401 reed                                     | 26-11   |
| 411 reed                                     | 36-58   |
| 421 reed                                     | 39-31   |
| 468 reed                                     | 42-94   |

### MACARI ★

|                       |        |
|-----------------------|--------|
| EMS Synthi AKS        | 870-00 |
| EMS V.C.S.3           | 748-00 |
| EMS D.K.2 Keybrd      | 220-00 |
| Sola Compact elec pno | 199-65 |
| Crumar Group 49 org   | 225-00 |

### ROSE-MORRIS

|                             |        |
|-----------------------------|--------|
| GEM                         |        |
| 297, Inter-continental org. | 695-00 |
| 291, Caravan                | 124-20 |
| 290, Europa                 | 92-95  |
| 282, Jbo Gem                | 155-13 |
| 293, Jbo 61                 | 196-28 |
| 298, Jbo 61, w/rhythm       | 265-03 |
| 299, Combo pno              | 219-00 |
| LORENZO ORGANS              |        |
| 296, 12 bs electronic       | 84-27  |
| SYNTHESISERS                |        |
| 280, Mini-Korg              | 292-09 |
| 281, Mini-Korg              | 377-95 |

### ROSETTI

|               |        |
|---------------|--------|
| Jen Pianotone | 195-00 |
|---------------|--------|

### SELMER

|        |    |
|--------|----|
| LOWREY | </ |
|--------|----|

### 2070 Series 2 12 Channel Stereo Mixer

A solid state mixer offering full stereo facilities. The control panel, finished in durable black stove enamel is angled towards the operator for easy use and a writing surface is provided. The unit is of strong construction and covered in hard wearing vinyl. A 50 metre length of multicore cable from mixer to stage box is available with every unit as an optional extra.

#### Channel Specifications

##### Input

600 ohm balanced. Floating or earthed (as ordered)

##### Controls

Attenuator 0-40 db Treble  $\pm 15$  db

Presence +10 db Bass  $\pm 15$  db

All infinitely variable controls.

#### Routing

Headphone. Three way toggle switch: PreFade listen, Off, PostFade listen.

Foldback. Three way toggle switch: PreFade, Off, PostFade.

There is also a foldback volume control.

Echo and Reverb. Three way toggle switch.

Reverb, Off, Echo. Both echo and reverb are post fade sends. There is also a send volume control.

#### Channel Output

Controlled by slider volume control and pan pot.

Individual V.U. meter on each channel for

prefade monitoring.

All input sockets are Cannon type XLR-3-31.

Fitted with internal reverb unit and provision for external echo.

# MARSHALL SERIES 2 12 CHANNEL STEREO MIXER



#### The Unit comprises:

Headphone monitor module.

Echo and Reverb module with echo send and return volume controls.

Foldback output module (for stage monitor amps) with presence control.

Stereo output module with presence control.

Panning facilities + master V.U. meters.

All outputs are 600 ohm balanced.

Outputs are located on rear panel of mixer type XLR-3-32.

Power Supply. Separate unit is used in conjunction with the mixer.

#### General Specifications

Size 30" x 30" x 15"

Power Consumption 40 watts

Power supply 110/250 volts. 50/60 Hzs.

Power supply output  $\pm 15$ v regulated

1.2 amps max.

Input impedance 600 ohm Balanced

Output impedance 600 ohm Balanced

Input level -40 dbm

Output level (meter setting) 0 dbm

Output max level +10 dbm

Headphone output 1 watt 2.8 ohms

Equalization

Treble  $\pm 15$  db

Bass  $\pm 15$  db

Presence +10 db

Signal to noise -80 dbm

Total harmonic distortion Better than 0.5%

In addition there is a 75 way socket at rear of

mixer for a multicore cable connection to stage box.

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You'll enjoy the wonderful extra variety of grand music Selmer offers you. And whichever model you choose from our outstanding range, you'll know you're getting the greatest possible value for money in electronic pianos.

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Selmer Electronic Piano range.

I enclose 5p to cover post and packing.

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Address \_\_\_\_\_  
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