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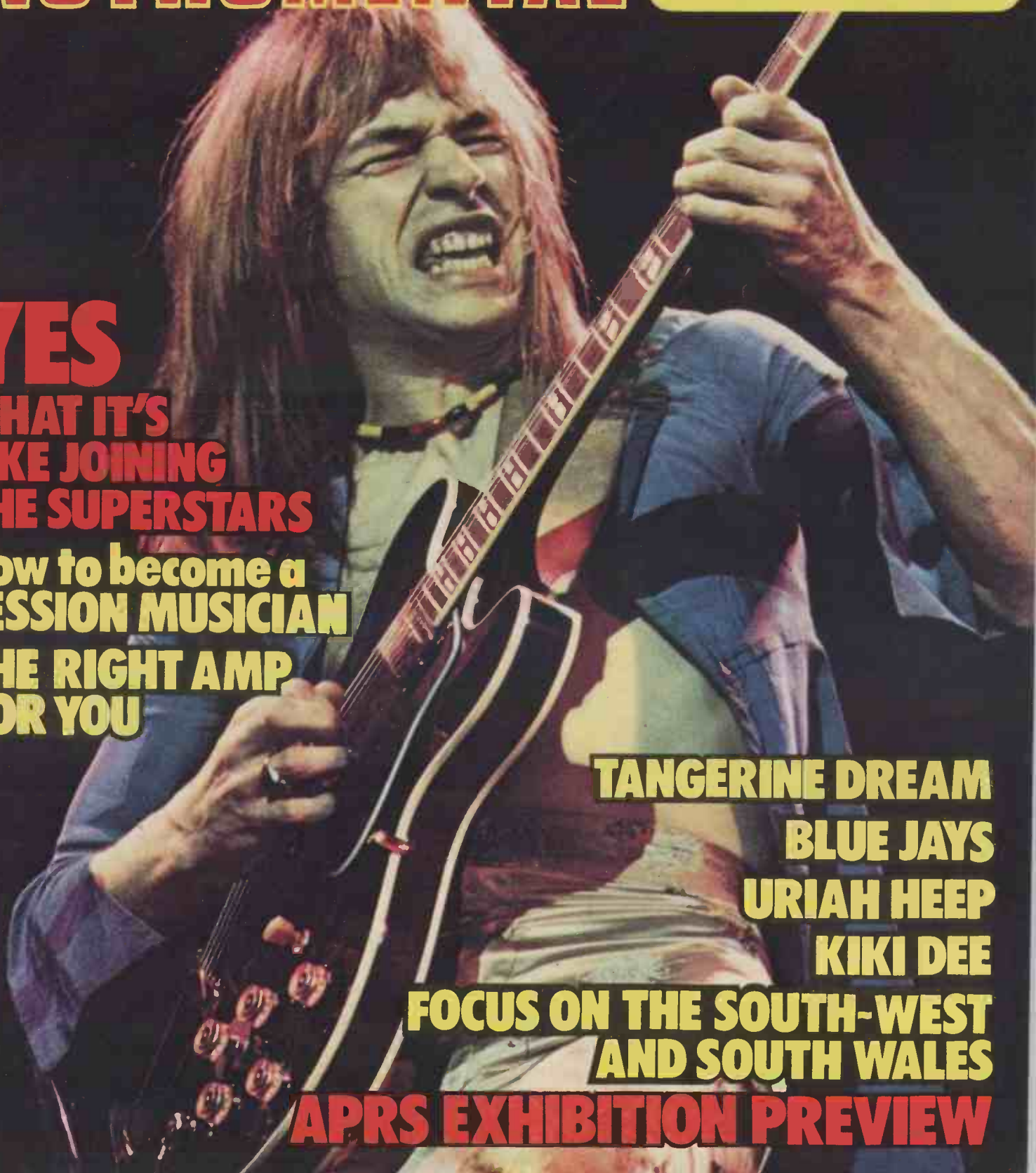
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CONTENTS

| | |
|--|--------|
| Cover — Steve Howe | |
| Patrick Moraz on Yes | 4 |
| Letters and Queries | 6 |
| Player of the Month — Chris Spedding | 8 |
| Arthur Brown | 10 |
| Blue Jays | 12 |
| Rock and Roll Giants — The Everly Brothers | 14 |
| What are the Record Companies Looking For? | 18 |
| How to become a Session Musician | 20 |
| Kiki Dee | 22 |
| The Right Amp for You | 24 |
| No Grave Matter for Headstone | 26 |
| Andy Fraser | 28 |
| Tangerine Dream | 30 |
| Ken Hensley — Heep Big News | 32 |
| Instrument Reviews | 37, 39 |
| Judas Priest | 40 |
| Slade's Roadies | 42 |
| Album Reviews | 44 |
| Focus on the South-West and South Wales | 47 |
| APRS 75 Exhibition Preview | 56 |
| Instrumental News | 69 |
| Studio Playback | 71 |
| Studio Spotlight — Nova | 74 |
| The Producers — Allen Toussaint | 76 |
| Price Listings — Guitars, Amps, Keyboards | 78 |
| Advertisement Index | 87 |



JOINING

Patrick Moraz of Yes d

SLIPPING into the job of keyboard player for Yes is something which, no doubt, many Beat readers dream of. However, the dream could easily turn into a nightmare, when you consider the sheer towering complexity of some of the band's music. Just a few months back a not especially well known Swiss keyboards player, Patrick Moraz, did just that and we interviewed Patrick to find out just how things were going.

Firstly, though, we thought we should ask him about what is, after all, a fairly spectacular rise to the top. It turned out, that like so many other rock keyboard players before him, Patrick had a strong background in both classics and jazz. In fact though, Patrick's classical training was truncated at an early age.

"I stopped because I wasn't so interested by the academic style. When a musician is taught in an academic way, it can sometimes be very harmful and at a certain point I came to the conclusion that it could have been very harmful to me. If you want to compose modern music it's not so much that you need knowledge of academic music because it could kill originality in a composer. I think that's probably why we have so

many brilliant composers in rock."

Patrick's influences are diverse. He claims the modern Russian composers as influences, and has a healthy love of jazz, but, strangely enough, he says that the first band in rock to turn him on was Yes.

Having been strongly influenced by those potent British rock bands of the early-mid sixties, Patrick formed a band in Geneva with some British musicians whom he had recruited over here, then he came back to the U.K. but, as he puts it, "Management-wise it was not very successful."

One of the things which helped Moraz keep body and soul together was work composing film scores (of which he has completed 29).

Two of the films he worked on were "The Invitation", which was shown at Cannes in 1972, and "The Middle of the World", which won the New York Film Festival award last year.

Patrick's first big outfit was Refugee, the band formed by ex-Nice members Lee Jackson and Brian Davison. Having jammed in Switzerland with that other ex-Nice man Keith Emerson, Moraz was at the head of the queue when Jackson was casting round for a

keyboard player for the band. "For eight months", says Patrick, "it did quite well; we did our first gig at the end of November '73 and we broke-up in July '74".

Patrick's move into Yes was a shock. Anyone who has heard the album *Relayer* will know the advanced construction and sheer musical difficulty of the piece—well, Moraz had just two days to learn it before the album was recorded!

For many people, *Relayer* was something of a turning-point in Yes' career. Prior to it, the band had been perhaps justifiably criticised for being technically perfect but weak on feeling. *Relayer* though was passionate in both its lyrics and music—ranging over the two extremes of love and war, in *The Gates of Delirium*, but still holding the technical Yes approach on *Sound Chaser*.

Another break with tradition was the way in which the keyboards were fully integrated into the band and tended not to stand out, as had the earlier work of Rick Wakeman. Did Patrick feel that this blending was deliberate?

"Yes, I think my playing is *a priori* less noticeable than Rick's. Most of the time, except in the solos and the lines which are planned to be featuring keyboards as such, my role is really orchestral".

Shock

One of the greatest problems for someone in Moraz' position is the shock of moving into the company of people whose lifestyles are totally different from his own. Here, Patrick was lucky in that he found the members of the band extremely warm towards him and has therefore been able to integrate well and smoothly into the "family".

"As soon as I started, it was fine. I'm very lucky in a way that they have all asked

me to work on their solo projects; there are no problems and we have a very, very close relationship."

Another jolt was first seeing Yes' amazing stack of gear.

"The first time we rehearsed before the American tour I started trembling when I saw all the gear. I remember saying to Chris, "Man, it's incredible, that amount of equipment!" Naively, he turned to me and said, "Why, didn't you have that much in Refugee?". But, all of that equipment is needed, we're always having things go wrong."

Patrick now has his Mellotrons playing through digital counters watched closely by an assistant who can juggle with the controls when temperature changes begin to force the machines out of tune.

Despite the amount of keyboards he currently uses, he maintains that all of them are necessary, and he can recount cases where keyboards have begun to malfunction in the middle of complex numbers. Having three or four at a time may seem like wearing a belt and braces—but it's better than an awful silence.

Troubles with the inconsistency of some electronic keyboards' tuning systems has led Moraz to experiment with new ideas. One of them, the Orchestron, will be joining his array very soon.

The idea is similar in sound to a Mellotron, but the means of obtaining that sound are very different. A photocell scans a plastic disc to pick-up a pre-recorded sound (not unlike a laser tracking system) and this should ensure less wear on the machine and more reliable tuning.

"In principle, it should stay in tune." Moraz affirms, "What is more, I can hold chords, because you haven't got the eight second delay of a Mellotron."

Most of Patrick's equipment is directly fed into the P.A.

THE SUPERSTARS

discusses the problems of overnight stardom!!

system, just his Hammond being fed through an amp. This calls for a highly efficient set-up as far as monitors are concerned, because he has no back line to listen to. This, coupled with the fact that the size of American stages can place him up to 40 feet away from another member of the band, calls for a superb mixing set-up. Patrick relies on 1,200 watts of monitoring, but finds that it isn't too deafening as it is well balanced by Eddie Offord, who also happens to produce the band's albums. The band now go as far as to use the same desk for stage mixing as their studio work is produced on; which can give you some idea of how seriously Yes take the quality of sound at their gigs.

But, as Patrick will be the first to point out, the band is far more than technique and equipment combined.

"I'm a very emotional person and, although I can be very technically skilled, I prefer to bring the best of my emotion into the music. At this stage technicality isn't everything."

Besides being a superb instrumentalist, Moraz is the antithesis of the traditional image of the 'superstar', he's easy to approach and is filled with a sense of pleasure at what he and the band are doing. It's a very contagious pleasure which he communicates easily.

In fact the whole band is completely removed from the super-hype that surrounds so many bands. A typical example of their attitude is the massive tour lined-up for the band at the moment. Instead of just a few isolated gigs, the band has decided to take to the road (and they're certain not to make a lot of profit from the dates) and give something back to the fans who made them what they are. Moraz, too has that attitude, and it's a refreshing change.



“The first time we rehearsed before the American tour I started trembling when I saw all the gear”

YOUR LETTERS

NORTH WEST

Dear Sir,

Whilst enjoying your article on the North West scene in May's BI, I couldn't help but notice that you had fallen into the trap of most magazines that are based in London, that being the idea that the North West is just Liverpool and Manchester. I will admit that by their sheer size and geography, and shown by past experience, the majority of the music and entertainment business takes place in and around Liverpool and Manchester, but there is more to the North West scene than just these two places.

You did mention Dawsons of Warrington, SAI of Coppull and Woods of Bolton, but just pause and think of Blackpool, Preston, Blackburn, Nelson, Colne, Burnley, Morecambe, Carlisle, Barrow and all the other places from Chester to the Scottish border. Why is it that the Cavern still gets a few paragraphs all to itself but not a word about Blackpool—the greatest entertainment centre in the country outside London? Why is it that the Kop's versions of pop songs warrants a paragraph, while the vast string of working man's and

social clubs along the Ribble and Calder Valleys which are still the lifeblood and training grounds of countless groups never gets a mention?

I myself know very little about the scene in Barrow and Carlisle other than a couple of very good bands but there must be something up there to provide bands like Black Sabbath with a base for their eventual world-wide appeal. No doubt any Scot, Geordie or East Anglian could say something similar about their part of the country, so why not start a series of similar articles, each dealing in greater depth with a smaller area than the "North West". It could even be the basis of a competition for your readers!

Yours faithfully,

L. Fogg (bassist with complex)
Lytham St. Annes,
Lancs.

PHASE PEDALS

Dear Sirs,

I wonder if you can help me with a problem? I wish to buy a phase pedal and just do not know which to choose as, I've tried some which did not impress me for the price. I have been told that there is a very good one by Ibanez for around

£30, but the trouble is nobody has a good range of phase pedals in stock, so I cannot find out which one to buy.

If you could help me with some advice I would be really pleased. Please bear in mind that price is no trouble if the phase is a good one—I really want the best.

Yours faithfully,

F. Manslow,
Childwall, Liverpool.

Ibanez produce two phase units, one of which is the P.T. 900 which costs around £24.00 and has a six-week waiting list of prospective purchasers (this is probably the model you've heard about. The other is the newer P.T.100 a pedal unit by Ibanez at about £34.50. As you're in Liverpool you could well try either Frank Hussy's or Rushworth and Dreaper—both firms, we understand, stock the Ibanez units.

While you're looking around, you might try the Maestro Fuzz-Phaser at around £56 or the De Armond Phaser which costs about £69.75. If you can't find either of those two in your home town, they can be heard at London's Top Gear store in Denmark Street.

All effects are very much a matter of taste and we suggest that you try as many as you can.

FUZZ FAULT

Dears Sirs,

I have a Fender Stratocaster and a Laney 50 watt amplifier which drives a cabinet containing two 12 in. speakers and a high frequency horn. I use Marshall Supafuzz, Shaftesbury wah-wah, surf, siren and tornado effects pedals. When these pedals are used together the fuzz effect diminishes. I would like to know if this is normal or if there is a fault? Secondly, I would like to purchase a sustain unit which would match the above units—which, in your opinion, is the best on the market? Thirdly, I would like your opinion about using a phasing unit with a Hammond C3 to obtain a fast and slow speed as with the standard mechanical Leslie speaker. How comparable would the effect be and which unit do you suggest. My final query is whether it is possible to use the 'Octave Divider/Doubler' pedals with vocals, and if so the diction intelligible? I would be very grateful for your help with these questions.

Yours faithfully,

P. Johnstone,
Barrow-in-Furness,
Cumbria.

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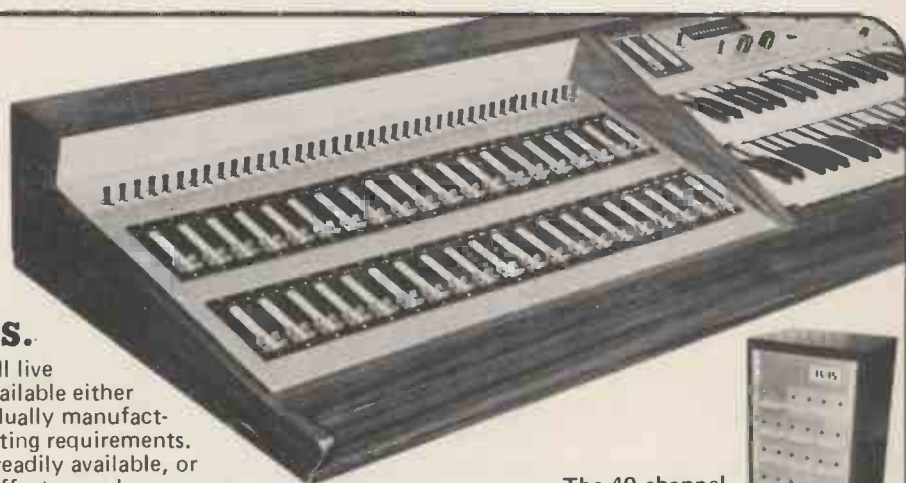
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AND QUERIES

We spoke to Macaris of London who, with their large stock of effects pedals, were able to offer good advice. Despite the large number of pedals that you use, the fuzz effect should not lessen, so check your gear. Secondly, the Color-sound sustain at £20 combines reliability with a reasonable price. Thirdly, using a phasing unit with a Hammond in the way you suggest would seem to be quite practicable, and the Supaphaser at £42 is recommended. Finally, it is not possible to use the 'Octave Divider/Doubler', unless you're after a solid wall of bass noise. (It's fine, though, for instruments.) By the way, an 'effects man' like yourself should be interested in what Chris Spedding has to say on the subject, further on in this issue.

CD-4 QUAD

Dear Sir,

I'm thinking of going quadrophonic and I read your interview with Tim Blake of Gong,

where he raves about CD-4.

This sentiment is shared by Pete Townshend apparently and I was wondering where I could get hold of a list of CD-4 releases before committing myself.

These records are thin on the ground up here and I wouldn't invest in a lot of equipment if there were only a handful of discs to play on it.

Yours sincerely,
Scott Williamson,
 Kirkintilloch,
 Glasgow.

Unfortunately, Glasgow isn't the only place where CD-4 (or any) quad records are difficult to get. We spoke to Simon Draper, Virgin's A & R man, for an independent opinion and he confirmed our worst fears by telling us that the whole market is very undecided as to which of the three major systems will eventually be triumphant.

He also confirms that CD-4 records are difficult to get and usually buys his as American imports from H.M.V.'s shop in Oxford Street. Even there the

selection is very limited. Apparently, with CD-4 you get superb separation, but the records are very prone to damage from the mildest of bad treatment.

Because of the lack of consistency with quad systems, Simon reckons that it would perhaps be worth your while buying one of the 'Hasler' systems made by the Newcastle firm Neal. This is a synthetic quad sound which is regarded as being quite acceptable at a very low cost.

Alternatively, you would probably be safe to buy an amplifier which was capable of handling the three different systems and worry about what cartridge etc, to buy at a later date.

Our own opinion is that you should use your Scots canniness and leave quad alone until things are properly sorted out, otherwise you may end up with a costly system with no records available for it.

Think of it this way; while Gong, Pink Floyd, Hawkwind and Tangerine Dream would sound great in quad, hardly

anybody else is using it and it's a big investment to make in an as yet, confused market.

BASS STRINGS

Dear Sirs,

Upon reading your magazine, it dawned on me that you may be able to help me solve a serious problem. I am in dire need of a set of Dr Thomastick Superflexible strings for acoustic bass (orchestral tuning), and two Pirastro No. 2 bass rosins.

Please be swift, as I can no longer play using a jungle vine for E, a high-tension wire for A, a piano string for D and a wild cat's gut for G.

Bruce Leiter,
 R. Duque Estrada 43,
 Gavea, Rio de Janeiro,
 Brazil.

The address of the company manufacturing the strings you require is Dr. Thomastick & Mitarbeiter, (POB) 206T/1051, Wien (Vienna), Wien v. Diehigasse 27.

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"I play so many different exciting sessions each week that I just can't think of any that stand out in my memory."

An autobiographical quote from Chris Spedding, session guitarist extraordinaire. Although he has produced the licks for many a well-known star, the faceless session player like Chris fails to get the lime-light that so often he deserves. Every session earns you a nominal fee, but however many you play you'll never make a fortune of the proportions that a handful of our superstars can command for one sitting.

Chris went some way towards putting this right some years ago when he joined the Sharks along with ex-Free bassist Andy Fraser. He gave the band a lifespan of two years, and two years it was. At the end of that period his attitude towards his playing had changed a little, for now instead of belonging to the faceless session pool he was the ex-lead guitarist of a bona fide rock group.

Statement

"Let's see—in two years with the Sharks I played maybe thirty numbers, but I can do that much in a week playing sessions. When we began I felt as if I had done everything but join a group, and by so doing I was able to make a definite statement and give people the chance of seeing me. But it's not just making music, it's living with those other guys all the time, with rehearsal after rehearsal to get the music just right. Two years was enough for me." With this status he returned to his former role much more well known to the public, but still enjoying the same respect from his fellow musicians as in the past.

As the interview wore on, a track of music that he was playing or a random comment reminded him of some of his more famous confederates from

the past, and the names started spilling out. Try this for openers . . . this is the guy who TURNED DOWN the chance to jam with the Rolling Stones because he had other commitments!

This state of affairs has understandably sparked off its fair share of scepticism in the weekly music papers. When a post like guitarist for the Stones becomes vacant, names and rumours fly around like confetti—guarded statements from Jagger or Richard are closely examined for the merest hint of a clue. While all this is going on it's a fair guess that more than a few guitarists have thought about the possibilities of instant superstardom. Whichever way you look at it, gigging around the English club circuit and breaking into *Little Queenie* at Madison Square Gardens isn't quite the same scene. So what is this 'Spedding claims he was approached by Mick Jagger' actually all about.

"Jagger phoned me." He stops and looks at my notebook. "I don't want to get misquoted, but this is the way that I see it. You would go to Amsterdam or somewhere for a session. If that went well you would get invited to another session. From there you might contribute to an album, maybe get on the credits. If things were still going smoothly you might get invited to join a tour. That's a year gone by and you're still not a member. Of course I would like to play with them if it was definite."

Well, that's fair enough as far as both parties are concerned. That's the way that a supergroup like the Stones operates, and Chris is too busy to trail anybody for what could be a lengthy period. As if to emphasise the point, the phone rings, and another session date is quickly confirmed.

The fact is that immediately after the interview an expectant music world discovers that the temporary replacement for the Stones is Ronnie Wood of the Faces. Wood (who had pro-



PLAYER OF THE MONTH...

CHRIS SPEDDING

BY CHRIS SIMMONDS



vidently fled the country while the nationals' newsprint was still drying) retains his position with the Faces, and is at present a 'guest' with the Stones for their forthcoming American tour . . .

As far as many people are concerned Chris' career started when he began with the Sharks, and a few more will be aware of his association with Jack Bruce and the 'workshops' that they did together. A few more still will know that he was doing countless sessions before that, but how many know that he actually started on the bass.

"That was over ten years ago, and I just didn't like the fashionable guitar style of that period. People like Alan Price and Dusty Springfield were after a Tamla Motown style bass, and it seemed as if nobody could do it. I was able to do that sort of stuff, and so I got the chance to play with them on television shows and so on. I turned to the guitar when what I was playing was more widely acceptable."

Almost all of his comments are highlighted by some kind of musical demonstration. Dominating his living room is an old Rock-ola juke box in one corner, a reel to reel tape machine, a cassette, deck, and two sizey speakers—and about four guitars under the stairs. It's obvious as he talks that he's going to jump up and complete the sentence with a quick lick on the guitar, or by putting a single on the juke box. "He always knocks me out—listen to this." "This" turns out to be Albert King's *Cold Feet* on the Rock-ola. As it's playing Chris' left hand curls up, and when King reaches the high blues notes, Chris' shoulders jump. "Listen to that, listen. It's like *Born Under a Bad Sign*. *Strange Brew* is a composite of all King's solos. I admire Jack Bruce's work, and in fact playing with him helped to get my name about a bit."

By this time he had also started pulling out his various guitars. His first choice is a



Gibson SG Junior with just one pick up, one volume and one tone control. The neck joins the body at the last fret, which allows him, as he puts it, "to play good, hairy rock." As a spare he also has a Flying V, and he pulled out an electric sitar as well. "I've tuned the bottom string down to D. It sounds amazing." He puts on a section of the David Essex *Stardust* album and waits for the deep twang which sounds as if two pedals are being used at once.

Pedals

"No, no", he says, forestalling the question. "No pedals. I used to use pedals a lot, but I never use them any more. I think effects pedals are a cliché. The main piece of advice I would like to give is to learn to use your amp. If you use it well you can get feedback, sustain and so on without pedals. People often think that I have been using a wah-wah when I haven't. Then he quietly adds, "I use a wah-wah if I'm asked nicely," and it's apparent that he does not care to grant favours of this nature if at all possible.

After a quick glance at his record rack Chris gets up and pulls out a few albums to which he has contributed. Out comes a Lesley Duncan album. Out comes Elton John's *Madman Across the Water*. Out comes a Dick Heckstall-Smith album, which has a picture of Chris biting his nails trying to read a score. "Imagine getting told you've got to play that", he says, showing me a sheet of music which looks like a traffic jam of semi-quavers. Essex's *Stardust* album is already on the turntable.

At present the Spedding diary is pretty full. Late May, Roy Harper kicks off a major British tour, supported by Chris, together with ex-Yes drummer Bill Bruford and ex-Sharks bassist Dave Cochran (who joined the band after the departure of Andy Fraser). These people played on Harper's *HQ* album which should be released to coincide with the start of the tour—the album is a very definite departure towards out and out rock 'n roll; (any Spedding influence there?) Dave Gilmour, John Paul Jones and Steve Broughton also contributed to *HQ*.

Before the Harper tour begins Chris will have completed a tour with John Cale, having contributed to his *Slow Dazzle* album. "Sometimes I get a little confused when all these albums come out. I think, 'is that me again?' But I'm really raring to go."

Chris also has plans for the more distant future. "I have a new producer, and I want to do some old rock 'n roll with him—Gene Vincent and Eddie Cochran stuff. I'm looking forward to that, but I can't say more now as it is not yet finalised."

The floor is by now littered with guitars, cases and albums, and the journey to the front door requires some caution. "Remember to put down my advice about avoiding pedals. Learn to use your amp, O.K.? Bye."

ARTHUR BROWN

How The God of Hell Fire became The Lord of the Dance

LOVERS of one of the greatest voices in British rock can heave a sigh of relief — Arthur Brown is back!

Having spent an artistically satisfactory but financially hard time with the brilliant but doomed Kingdom Come band, Brown is now back with his first album for Gull records titled *Dance*. The title is very much an indication of what Brown is into now, as was shown recently at a press reception when Brown belted out a staggering variety of styles ranging from pure gospel music through fairly standard rock numbers to what can only be described as vintage Brown lunacy, complete with Morris dancers, loonie costumes and all.

Chaos

Arthur sits in Gull's sunny office looking healthier than he's done for many a month. First of all, we asked him, what had led to the break-up of Kingdom Come?

"Really it was a total concept in terms of theatre, music and the business side. We approached it with no big management and no big push. Added to that, the whole concept had lost its drive. We'd explored it to the extent that we didn't want to use it any more."

That concept had been to explore the further reaches of electronic rhythms, Brown's strange mind and a use of theatrical effects which would make Genesis (for one) or Alice Cooper (for another) look pretty tame.

The reasons it failed, as given by Arthur, are probably a little generous to others outside the band (which was musically triumphant in many of its multi-incarnations). The band's record company seemed to lack the will to push the group, and generally affairs were chaotic.

Now, though, Brown has changed. He's looking as if he's had a year at a health farm and, although the interview is



A drive for simplicity — a new album

rendered well-nigh impossible at times due to outbreaks of manic laughter on both sides, he has a far more positive approach to what he wants on a business level. For example, he intends shortly to sign with American management as opposed to forming a liaison with a British company, why?

"To start with I think my reputation in the USA is bigger than it is here. Also Americans seem to have the ability to take a number of different styles in short periods of time, which we don't."

Arthur isn't being at all arro-

gant here, it's just that he realises the value of good management, knowing that any artist's career depends not only on talent, but also on how that talent is sold.

To go with a more together approach on a business front, Arthur has also succeeded in a drive for simplicity. Gone are the complex musical alleyways which often left audiences baffled and in their place we can find a rhythmic approach which gives us the album title *Dance*.

At this moment, he has decided not to form a permanent

band, but he does have a tight nucleus to use on the road. With him on a full-time basis though is Andy Dalby a really excellent guitarist from the Kingdom Come days (indeed he was in many ways the guiding spirit along with Brown in that outfit).

Brown's master plan currently runs roughly as follows, "What I want to do now is to tour England, Europe and America and then in six to eight months when I'm ready to do the next album see where I am."

Quality

Brown is, paradoxically, almost happy with the current hardships in the record industry; "Due to financial and other pressures there's been a very great cut-back in production and this is shown in a lack of inventiveness in music. There will, though, be a move back to it so that's all right. You see what was wrong was that the record companies blew so much money on people who had not bothered to care about the music. One of the good things to come out of all these problems now is that quality is becoming more important as quantity lessens. In some respects cut backs were a good thing because it went too far into over-indulgence; now it's swung back — a sense of balance is needed. I mean, right now it feels like spring in the music business; there really is a lot of energy about."

Interviewing Arthur isn't especially easy. Conversation has a crafty tendency to crawl away from the point and you end up in very weird places, wondering how the hell you got there, but still enjoying the ride. At one stage it got to the point where he was suggesting the questions! Nevertheless, Brown has now got himself well and truly sorted out — so let the air waves and the record players of the world be warned — you're all about to dance!

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BLUE JAYS

by CHRIS SIMMONDS

MOODIES GOING SOLO!



IT was Press day at Threshold Records, fortress of the Moody Blues. This fact-finding quest was prompted by the release of Blue Jays by Justin Hayward and John Lodge, the guitar and bass playing Moodies who have followed in the footsteps of their colleagues who have all embarked on solo projects. When the various members in a band of the stature of the Moodies go solo the stage is obviously set for speculation about the future of the group as a whole, but such speculation is dismissed with the assured ease of people who are well aware that their worldwide sales are massive.

Despite the fact that Justin and John had been talking long-distance to a foreign radio station for some hours, they were relaxed and prepared to talk about their work as a duo. The promotional campaign behind the record was one of the biggest in the history of Decca Records, and included a quadrophonic playback to over 3000 people at New York's Carnegie Hall. Such an affair does sound indulgent and extravagant, but John Lodge put the event into perspective.

"We planned one 'put the boot in' campaign which just escalated. The audience was to have been people from the music industry, plus 1000 members of the New York public, the winners of a competition. We had 35,000 applications for tickets from people as far away as New Hampshire. Obviously we were dead chuffed, but that doesn't make it a planned extravaganza."

The album is in fact a 'first' in several ways. It is the first time Hayward and Lodge have been credited as joint songwriters, which seems rather surprising in view of the fact that Hayward counts *Nights in White Satin* and *Tuesday Afternoon* amongst his compositions, while Lodge has produced *Isn't Life Strange* and *I'm Just A Singer In A Rock & Roll Band*. Here the explanation is quite as simple as the one before.

"Credits to a song can be deceptive. You can have five guys standing around a piano working it out, but there's only room, say, for two guys on the seat and for two pairs of hands. Everyone might contribute, but when you have to put down who wrote it, then you'll probably credit the bloke who was actually playing."

This implies that they had collaborated before, but there is still much more to the venture than marking time while the

others were at work. Justin explained.

"I'm aware that a lot of people are going to put the Blue Jays down as an ego trip, but it's not. When the Moodies finished their world tour in 1974 it was time to change direction for the sake of the band. All the members felt for the time being they had expressed themselves within the framework of the band. At the same time there were still ideas floating around, so solo projects seemed the obvious answer.

However, despite their obvious pleasure with their new creation, there is another factor which must have made the recording prospects even more exciting. As the world tour was coming to an end, so was the completion of their own custom-built studio in Decca's London complex. The Threshold Studio was in fact used for all seven of the Moodies' albums, and when Decca offered them the site for their private use it was the realisation of a dream.

Production

In the summer of '74 the studio was operational and Moodies producer Tony Clarke moved straight in to re-mix tracks from the seven albums to make up the latest *This Is The Moody Blues* album. And when Justin and John recorded *Remember Me, My Friend* for the Blue Jays album it was the first for the studio. It was also the first time that Justin and John had worked with musicians other than the Moodies. They were pianist Kirk Duncan, drummer Graham Deakin and three string players. Bearing in mind that there is a very definite 'Moody' feel about the album, where had they found such competent musicians?

John: "We met Kirk and Graham at some session they were doing in the past, while the string players come from a band called Providence."

While we were on the rest of the team, it seemed the right time to investigate the extent of producer Tony Clarke's influence. Strangely enough, what seemed to be a fairly routine question sent John Lodge into gales of laughter.

"Oh yeah, it's three of us. Tony's part of the team." That didn't seem so funny, but he went on to talk about other members of the team, the roadies, and when he mentioned them Justin was smiling too.

"They do just what they like—they've just decided that a holiday in Spain would be a

good idea. Seriously, they are tremendous, know all the new gadgets. They were voted one of the top three roadies' crews in the States. They are Mickie Keys and Mike North — put them down, because they certainly deserve a mention."

John and Justin look to the future with the same enthusiasm as they have at present.

Justin: "We really never expected such success. We would like to tour Britain and the States, and possibly Europe. We would like to record some more and maybe put out another record. Even though we are pleased with it, it's not 100 per cent perfect. What ever is? On reflection you often think that an album could be a little better, but it must be that way. You must have an impetus for future recordings. Anyway, I only feel that I become myself when I'm playing, be it recording or on stage. It's the same for the rest of the Moodies. That's why we've steered away from light shows—we don't feel that they enhance our music."

This led us to the question of their gear.

John: "I play a Fender Precision which is fifteen years old. I prefer the action to that, say, of the Jazz bass, which for my style has a rather narrow neck. I play through a Hiwatt amp with specially built bass cabinets with 12 in. Celestions.

Justin: "We all use Hiwatt, but for years I was using a Vox AC30 for recording, which was very good. At present I have a Gibson 335 which I use on-stage and for recording, and I have a Martin D28 for acoustic work. I used to have a Telecaster, but I sold it one day before I joined the Moodies. As a matter of interest, one difference between English and American bands seems to be the choice of amps. The Americans prefer transistor amps, but I suppose that could be because of the present difficulty in obtaining valves, especially over there—'toobs' as they call them!"

All of the Moodies seem to be fairly private about their own particular projects, but at the same time they never lose sight of their identity as a group. The Moodies don't make long-term plans, so that obviously the spotlight will fall on the solo projects. Either way Moodies' fans should be happy, and a lot of them will have bought Blue Jays already. If not, they can still take heart from one final statement—"There will always be a Moody Blues."



**BEAT INSTRUMENTAL'S
LEGENDARY GIANTS OF POP...**

THE EVERLY BROTHERS



WORDS like "great", "fantastic", "original", "incredible" are bandied about the pop music scene like so much confetti, and in the end the true meanings of those words are left way behind.

But in July of 1957 a record called *Bye Bye Love* was released, and all the high-flying, blown-up, adjectival words were pulled out on behalf of . . . the Everly Brothers.

Now it's nearly twenty years on, and pop history has taken

a few dozen new directions, but the Everlys — Don and Phil — remain one of the greatest examples of harmonic pop togetherness, even though they are now apart.

When brother falls out with brother, it's a sad spectacle, but not unknown in the ordinary family life of nations the world over. But when Don and Phil Everly fell out, when the placid Phil couldn't take any more the erratic Don . . . then it was a tragedy that hit

millions of pop fans.

Take the record as it is there on records. *Bye Bye Love* was the first big breakthrough single. The next batch fell thick and fast. There was *Wake Up Little Susie*, and *All I Have To Do Is Dream* (coupled with *Claudette*, which is what value-for-money is all about, surely!), and *Bird Dog*, and *Problems*, and *Poor Jenny*, again coupled with a super "second half", *Take A Message To Mary*.

And there was *Till I Kissed*

You, and *Cathy's Clown*, and *When Will I Be Loved* and *So Sad* (another bonus 'B side, this time *Lucille*), and *Like Strangers* which was a failure on the grounds that it didn't make the top ten, reaching only number twelve!

After the "flop" came two number ones; *Walk Right Back* and *Temptation*, and then came *Muskrat* (which only made number 16), and then *Crying In The Rain*, and *How Can I Meet Her*, and *No One Can Make My*



Sunshine Smile, and Price Of Love (a number two smash) and finally Love Is Strange.

It's worth scrubbing out that word "finally" because for sure all Everly Brother fans hope that one day conceivably the two boys will get going as a duo again. But that last hit single was in 1965, after the boys had had eight years of superstardom, when virtually everything they recorded struck gold.

They didn't sing like two



boys from Brownie, Kentucky. They had a modern, up-dated country music sound which was raved about by millions of kids the world over. Dylan came out of the Everly area of music. Dylan knows it to this day—and he included their *Take A Message To Mary* and *Let It Be Me* on the *Self Portrait* album in 1970.

Even Simon and Garfunkel—highly rated certainly by Phil Everly—introduced an Everly tribute via the superb treatment of *Bye Bye Love* on the one early album. Buddy Holly wrote *Not Fade Away* for the brothers. Dylan wrote *The Fugitive* on behalf of his deep-down feelings for what the Everlys had done for his own musical career.

It's all over now. Or at least Phil thinks so. "I don't ever want to see my brother again, or hear his voice", he says in a waspish snappish moment. But it could all come right again, because neither of them are exactly setting the world afire as solo entertainers. The

name "Everly" is fine, but the legend embraced BOTH of them. No half-measure, part-timing scene for the fans.

Vital

The Everlys. Don is the elder, and was born in 1937, and Phil came along two years later. They were raised on country music—the real stuff, not the sickly schmaltzy stuff churned out nowadays. It was vital, alive, lively music the way they handled it. And early on, with Don just eight, they were on local radio shows, on a breakfast programme their parents had started. The boys worked in a family context until Phil had a chance to get through high school.

Then it was the solo game. Based in Nashville, the duo was spotted by Wesley Rose, top music-publisher. He contracted them to Archie Bleyer, on the old Cadence label and Chet Atkins, who had a hand in launching a lad named Elvis

Presley, helped on their record productions.

There was Elvis on one side, and corny old ballads on the other, and the Everly Brothers went right down the middle. It seemed they just couldn't miss. Don had the deeper voice, and Phil came on more sweetly. They dressed in a kind of countryboy-city-slicker way, and every body loved them. They moved to Warner Brothers and the hits continued to pour forth.

By 1962, there were rumblings of discontent, alas. Don arrived in Britain and cracked up, before the very eyes of his brother and Phil did the tour alone. He probably resented being pushed into that kind of limelight, and maybe that resentment helped hurry along a final split.

There were rows. There were also some pretty ordinary singles, certainly by Everly Brothers' standards. Don did the first real solo album, pro-

continued on page 16



THE EVERLY BROTHERS

duced by Lou Adler, who knows just about everything about producing hit records. The album *Roots* was from both boys in 1971, but it was okay without being brilliant.

More a documentary than an orthodox album, with spliced-in excerpts from the old Everly Brothers-and-Family radio shows, it really was an exercise in nostalgia, nothing for the boys to rave over.

But at this stage whatever the Everlys did was okay with the music industry. Everybody wanted, it seemed, to play or sing on an Everly session, simply because you can't do better than work along with the best. The boys toured, and there were arguments here and there, and after all those years (from kindergarten to maturity) they felt it was all too much for them.

They split, suddenly and abruptly, during a series of gigs in America. But who could wonder at that. They'd been living almost in each other's pockets for something like 28 years, hammering away in one of the toughest businesses in the world.

Sympathy

According to Don: "Nobody else on earth could have put up with the pressures we had to go through. I don't beg for sympathy, but a little bit of understanding wouldn't go amiss. We're not spoiled kids. We know, we were the best in our field, and it so happens we hit a situation where we just couldn't go on working together."

And Phil: "I'll go along with the theory that we really did contribute something valid to the pop music scene. But the real story of the rows and arguments between us will never be written. Just let's say that we couldn't work together any more, even if the whole world looked forward to a renewed partnership."





Phil now has a new song-writing partner in Terry Slater, who is general manager of both Feldman and Robbins Music—both part of the EMI Music-Publishing Group. He says: "We write together and in a sense I've become a sort of new brother to Phil. I got to know them when I played guitar in their backing group—in fact, I spent several years in the States before looking for a different job with not so much touring.

"I found the travelling and the hectic schedules very tough to take, so it takes no imagination on my part to realise just how hard it must have been for the Everly Brothers."

And yet there still is room for a revival of the Everly approach to good ole country music. The boys grew up to the sound of grassroots guitar and harmonica. When they introduced their own subtle harmonies, they revolutionised pop music in which harmony

meant not much more than first a high voice, then a deep voice, and then both together.

Boudleaux Bryant wrote their big hit songs. He wrote *Bird Dog* and *All I Have To Do Is Dream*, and if he never writes another note then his value to posterity is guaranteed.

Pressures

Maybe we, the listening and reading public, were something to do with the eventual split of the Everlys. We put them under the sort of pressures that many top-dog figures find hard to take—and we tried to make them a kind of musical-twin act, despite the fact that there was a substantial age difference between them.

Certainly there was pressure from the number of groups who copied the Everly harmonies. Phil says: "It can be kinda flattering to have guys rip off your own vocal sound, but it can be a big drag if

those copyists end up getting the hits while you're out in the cold."

Allan Clarke, Hollies' lead singer: "When Graham Nash and I were kids, we waited outside the Midland Hotel in Manchester, in pouring rain, just to get a glimpse of the Everly Brothers. In the end, after what seemed like eternity, we got their autographs . . . scratched out in ballpoint pens on a soggy old ciggie packet.

"The Everly Brothers were gods to anybody involved in the group vocal scene. You just had to learn something from just listening to them. Years went by and the Everlys asked us Hollies to go to their hotel to play some of our own songs. We went. Like lightning. It was like a royal command to get there fastest—and honestly, we were number one in the charts at the time."

And when the final history of rock and roll music is written, the Everly Brothers will

still cop at least one whole chapter to themselves.

For they started out as country singers and they moved into the rock and roll field, and they blended the best of both worlds into an instantly identifiable sound.

The tragedy is that they are now so many miles apart in terms of personality and musical direction.

It sounds a nasty line of thought, but perhaps the best thing would be for both of them to find only failure in their attempts to reach solo success. They know all about triumphs. A run of disaster might just bring the two brothers back together again.

Don used to read commercials for Deacon's Rat Poison on radio shows, and Phil used to tell jokes on the same family hour. They both have come a long way since then.

Just possible, given luck, there is still a fair way for the two of them to go—together.

WHAT THE A&R MEN WANT

No4. PHONOGRAM

One of the most difficult phases for any new group to go through is that stage when you are just about ready to try for a recording deal.

Advice (much of it bad) seem to flow in from all directions—'send in a demo', 'ask them to come along to a gig', 'go and see them' . . . the list of things to do and not to do is endless. When it boils down to the final phase and the group is on its own you're left with all the decisions to make, without anybody having given you the advice you really need.

Fears

One of most people's greatest fears is that their precious (and often very costly) demo tape is going to appear on the desk of some super-trendy record exec. who'll promptly file it along with the eight thousand others he's received that week.

The impression that this attitude is more prevalent among the larger companies is, quite probably, widespread, so this month we've spoken to Phonogram, one of Europe's largest record companies, to see how far those fears hold true when faced with the facts.

Surprisingly enough, Phonogram, whose headquarters are situated very close to London's Oxford Street, is very much the antithesis of the mighty record giant. Their A&R department comprises three men whose job it is to search out the future 10 c.c.s., Status Quos and Alex Harveys of this world.

Rock

Those three men are Nigel Grange, Chris Peers and Johnny Franz. As Johnny handles the Middle of the Road material, Beat spoke to Chris and Nigel to see what Phonogram were looking for and what parameters they use when hunting out new talent in rock music.



Phonogram A & R man Nigel Grange.

Firstly, we spoke with Nigel Grange. At 28, he has the distinction of having worked his way from the unlikely position of credit control clerk to his current position of A&R man.

"I was working for the Abbey National and I went into every employment agency in Oxford Street looking for a job in a record company." He told us. "After four days in credit control I was sick of it and went to see the personnel officer who told me that there was a vacancy in the sales department. After a while there I did display work then university promotion where I put together the company's disco mailing list." Three years ago, Nigel became label manager for Phonogram's U.S. labels and then, in October of last year, at the age of 28, he became A&R man.

Since October, Nigel has been working on hunting out bands for the company and one of the bands he's signed is paradoxically an established group, Thin Lizzy. The story behind that signing illustrates well the way

in which A&R men rely on contacts.

"I used to go to a record shop in Portobello Road and after a while got talking to the manager who, it turned out, was the co-manager of Thin Lizzy. He mentioned that he was looking for a new record company and played me a demo. I tied in this with a live appearance at the Marquee and they were great so we went ahead".

Relations

Thin Lizzy is one of two well-established bands recently signed by Phonogram. The other was 10 c.c but, having gone through that phase they are now actively looking for smaller bands to sign, bands with whom they can have a close relationship from the start.

Unlike some of the other companies Beat has featured in this series, Phonogram are not releasing hundreds of singles in the hope of at least a few breaking big, as Nigel explains,

A very strong individual company with a bias toward giving each A & R man the right to his own opinion



Ginger Baker . . .

ity not quantity."

Although very strong in the American soul market and the contemporary rock field, Phonogram don't seem to have a great array of teenybopper groups. It's not that there is any musical snobbery involved, just that Phonogram realise the difficulties that go with entry into that market. As Nigel admits, "Let's put it this way, we've done pretty well so far and we'd only get involved in that field if we had total control, if the right band came along we'd sign them."

One of Nigel's particular grouses is about the manager who comes in and immediately tries to categorise his band by making comparisons. "A lot of people will come in and say 'They're in this Average White Band/Kokomo thing'. There are many bands into this white/black music thing, but I think that it's a grave error when a band is compared with another. My immediate reaction to that situation is to say, 'well who needs another?'"

Individual

The decisions by Phonogram are, perhaps unfashionably, made in a committee which is chaired by the company's managing director. Here the details of whom to sign and what to do with the artists once that stage is over are made. Nevertheless, Phonogram are a very individual company with a strong bias toward giving each A&R man the right to hold his own opinions and to form a close relationship with his own



... Alex Harvey ...

signings. Bearing that in mind, it will come as no surprise to find that not all of Nigel's opinions are borne out by Chris Peers, who also wears an A&R hat.

Chris brings to the company a wealth of experience in the music business, having been, amongst other things, a group manager, an agent, a salesman and one of the original partners in Island. Chris is responsible, along with Nigel, for the discovery of new talent, but, perhaps as a sign of the freedom allotted to Phonogram's A&R department, he differs in many of his opinions from what we have heard earlier.

Like many A&R men, Chris feels strongly that a band must have strong management *before* they come after a recording contract.

Management

"I feel that no group can exist these days without having a good management/agent situation behind them. If it were a borderline case of whether I took a band or not, having a good management or agent with them would probably swing me in their favour."

Chris's reasoning here is simple and direct. No matter how hard a record company pushes your records, they are up against massive odds if your affairs are in a mess and you have no gig sheet.

Unlike Nigel, Chris feels that his role is very much to spend time out on the road listening to bands, especially when they don't know he's going to be



... Alan Stivell ...

there! This attitude places great reliance on good contacts who can tell him who is going the rounds and are worth a look.

Indication

Thankfully, though, Chris does not place too much store behind having a superbly recorded demo. "If somebody comes to me with a tape, I can get a fair indication of how good they are even if it's only a fairly bad tape. In fact, probably the better produced the tape, the more suspect you might be of the group's capabilities because I find it easier to do a rough assessment initially from a simple tape."

One example of a band who have very recently been signed by him is the Birmingham outfit City Boy, who have yet to record for Phonogram but who are probably known to Beat's Midland readers. The story behind that signing illustrates Chris's method of working.

"With City Boy I knew the management beforehand and that if they had something then it was worth seeing. First of all I went up to one of their pub-type gigs in Birmingham and I saw that they had packed the place out, which is a very good sign. Then I went to see them again at a college gig where they received three encores and were immediately re-booked. In their case I was also aware of how much they might have expected to have been paid for that re-booking and I knew that the price they had got was very good. These were the indications to me that they

were on the way."

What emerges from talking to Phonogram is that one need not fear at all the size of the organisation. Both A&R men are eminently approachable and are well equipped in terms of enthusiasm and ability to build-up a personal relationship between group and company which is so essential for a good working atmosphere.

One piece of advice worthy of attention from any Beat reader who thinks that he's ready to try for the big time.

"Having said that I would advise any band to get a good manager, I would go further and also say that they should make an assessment of each company they intend to approach. Almost make a list of who is on that company and where they find a hole—go for that company."

Personality

Finally, of course, the million dollar question—what sort of band were Phonogram looking for at present?

"Right now," Chris replied, "I would say that we are on the lookout for personality type rock bands. Bands who are at the grass roots level but who are especially strong on character."

Chris's advice, of course, is excellent, and it would benefit any reader to follow it.

By any standards, Phonogram are a large company, but they are an approachable one, and well worth a try—especially if you fit into that personality group image!



... Status Quo — part of Phonogram's varied roster of artists.

BREAKING INTO THE SESSION FIELD

SSESSION musicians, for long an integral part of the recording industry, have traditionally surrounded themselves in what appears to be a cloak of secrecy when it comes to discussing the exact nature of their work, and—more significantly—how they go about getting it.

First of all, what exactly is a session musician, and why is he so important to the music business?

Because of necessarily high capital investment in recording artists—for every Beatles, Queen or Bay City Rollers, there are a hundred who are a financial liability because they don't catch on with the record buying public—record companies are anxious to keep down costs as much as possible in the recording and production of records, and one way of doing this is by cutting down on time spent in the recording studio.

If one looks at the vast amount of records produced today, and compares it with the list of "name" artists and groups involved in the same work, the latter account for only about 20 per cent of the recorded total, so who is responsible for the remainder? And if one also takes into account "peripheral" musical activities such as commercial jingles, film and television background music and pre-recorded tapes, it's obvious that there is a large musical output produced by people whose names and faces are unknown to the general public.

These are the session musicians, and it is on them that the wheels of the recording industry turn.

Chosen as much for their reliability as for their skill, these players have generally learned their craft the hard way, and can usually be depended on to conform to the wishes of record company, producer and engineer alike, learning their required parts quickly and accurately, thus avoiding unnecessary time in rehearsal and consequently in extra studio time.

Of course the next question must be: How do you become

a session musician?

The first essential of a session player is that you have a good musical background and a thorough knowledge of your instrument. In addition, as most music in this field is written down for orchestration, a sound sight reading ability is a must. Here the classically trained musician may find himself with an advantage, as his studies are always centred around sight reading, and consequently you will find many symphony orchestra members "freelancing" for extra cash.

Secondly, make sure that you're up to date with current popular music developments and have the ability to play in a variety of styles to suit the type of work needed. In other words, don't just concentrate on rock, as you may be required to play country & western, soul, etc.

Keep your ear to the ground as well on the music scene. In this way you get to know as many people as possible in the business, and with luck and perseverance you may one day be introduced to a "fixer". This is usually a musician who is well known around the scene, and he is generally approached by the record company or recording client to set up or "fix" a session at a certain studio with a certain number of musicians. A fixer can have anything above 100 names in his book to choose from, but don't be discouraged. Although his obvious choice will be for the best known and most reputed players, he is not infallible, and he may find a time when all his usual contacts are otherwise engaged or "indisposed".

Instrument

One can further narrow the odds by the type of instrument required. If you are a guitarist or drummer, be prepared for plenty of competition, despite the fact that these are the instruments most used on records today. If, on the other hand, you are a cellist, harpist or Appalachian dulcimer player, you may be one of the few always needed when such a sound is required. But here again this has to be balanced



Big Jim Sullivan—international fame through session work.

against the fact that there may not be very much call for your particular instrument.

Now that you've decided whether or not you want to become a session player, what kind of money can you expect to earn?

The basic rate for studio work is generally around £18 for a standard three-hour session, while "commercial" work for television and films can be as high as £15 an hour. In addition, there are extra fees if you play more than one instrument on a session, so this is another way of increasing your earnings. At the present time, a spokesman for the Musicians' Union told us, new rates for studio time are currently being negotiated.

Most session musicians carry on for years as an anonymous sound on record, but there are many whose names and faces are internationally known through their having had a distinctive style.

Guitarist Big Jim Sullivan, for example, who has often been featured on television as Tom Jones' accompanist and musical director, spent the early years of his career slogging hard in the session pool. Originally a Covent Garden porter, so the story goes, Sullivan started playing on his brother's cast-off guitar and set to work studying and practising until he became the busiest session player in this country and soon a star in his own right. You need only talk to people, like Ritchie Blackmore and Albert Lee to hear what kind of respect he has earned. In fact,

Blackmore reckons that, in the absence of formal tuition, Big Jim was the nearest to a teacher that he had.

Assuming that your perseverance has been rewarded, and you have finally managed to get a session booking, what do you need to do in the way of preparation?

The first thing is to ensure that your instrument (and amplification, if required) is in perfect working order. No producer is going to stand by while you replace strings or reeds, or attempt to repair a broken guitar lead.

Certain makes of instrument—particularly electric guitars—are well known to engineers, and because they know the sound that can be obtained, they save time on balancing, so if you're determined to break in with your Yamahumi Flying 4½, just hope for a sympathetic engineer.

One fairly obvious thing to remember, but so often the cause of needless loss of time, is accessories. Don't hold up a session by finding that you've forgotten to bring your plectrum or drumsticks, and do come prepared for any contingency by bringing along spares, whether they be strings, leads or drumheads. Guitarist Howard Roberts, one of the States' busiest sessioners, has a case containing several guitars and banjo and a couple of amplifiers, and he takes the lot to every session whether he needs them or not.

Respect

During a session, it's best not to get involved in any chat with the other musicians, and—unless you're very experienced—NEVER get involved in arguments or discussion about the quality or content of the music you're asked to play. Remember: "He who pays the piper calls the tune", and no producer is going to listen to the views of someone he neither knows nor whose musical opinion he respects.

In case this sounds like not much fun, remember that not all session musicians are tied to a studio, and many take time off to tour with various groups. Chris Spedding, who is our featured Player of the Month on page 8, plays with touring bands from time to time, but still leaves himself available for session work.

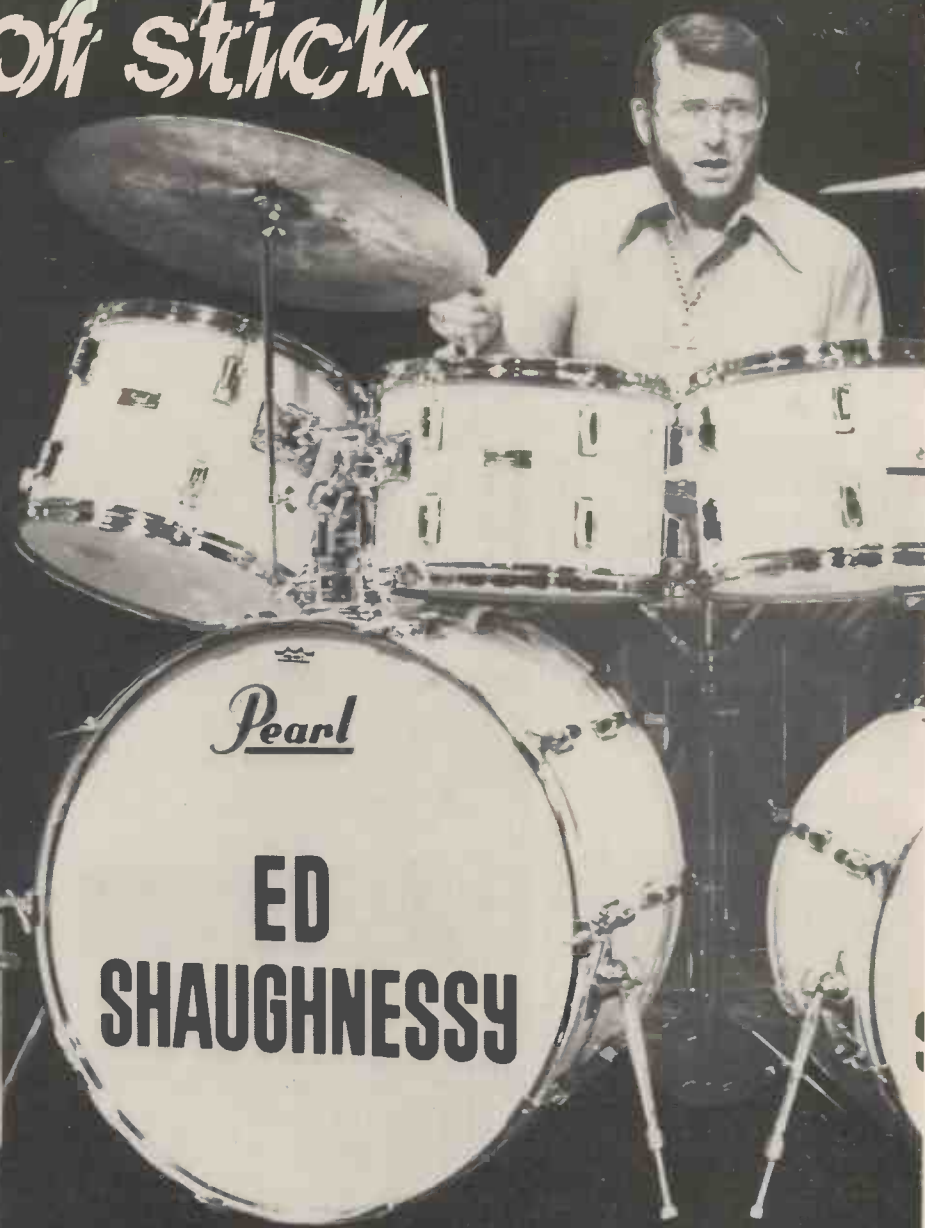
So if you feel like the session world is for you, start practising, and remember—there's always someone willing to take your place . . .

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KIKI DEE: SEQUINNED ROSE TURNED DENIM DERVISH

By Heather Macrae

A COUPLE of years ago, the only way you'd get a glimpse of Kiki Dee would be to turn on the box on Saturday night and hope that she'd be on some guest spot somewhere. If you were lucky, there would be Kiki, sequins 'n' all, treating you to something sweet and gentle like *Amoureuse*. Another English rose joining the ranks of the cabaret artistes, which seemed to be the only field a woman could succeed in at the time.

When I met Kiki recently things were very different. Not only has she spent the last two years doing something she enjoyed, getting her rocks off good 'n' proper in front of her own rock band and looking more like a denim dervish than an English rose, she's on the move again, having just split with her band. So just what has she been up to?

As far as the cabaret scene goes, that was a period in her career which she's glad to leave behind. Those who have followed her since the sixties

probably won't be surprised to hear it. After all, back in '65 she looked like being a pretty powerful rock singer, so what was with the evening gowns?

"I really wanted to be a big star then; that was my main preoccupation", said Kiki. "But I suddenly realised that what I was doing wasn't the real me at all. Everyone was more worried about my make-up than my music, and I wanted to be a musician, not just a pretty face". It was then that she realised that a move was vital.

She stepped out of the

evening gowns and straight into the path of Elton John, who wasted no time in asking her to join Rocket records. "That was definitely the turning point in my career", she said. "What with that Australia tour and the disappointing spell at Motown, I was beginning to feel pretty bad about it all".

Since then, Kiki has come a long way. Last year she and the band had a very successful tour of the States with Elton, which she really loved. "American audiences are very different to English ones; they're

so much more receptive. I think it's because they've had a wider musical influence, but I certainly loved them". As well as that, she's got a hit single for the first time in ages. It hasn't made the Top Ten but has crept into the lower regions of the charts and Kiki is 'really chuffed'.

A hit single, enjoying life, so why the split with the band? "It was my decision. I'm just not enough of a leader yet — not dominant enough I suppose. On the one hand, I had to conform to the wishes of the others, but on the other, I wanted to experiment and find out exactly where I was at. In the end I just decided that I had to make the break if I wanted to get anywhere".

The break was an amicable one, but very indicative of Kiki's attitude to her career and herself as a musician. "I suppose that what I'm really after is personal satisfaction. I don't need to become a big star anymore. That was something which I felt I had to do at the beginning, when I was a kid".

Rocket

Undoubtedly, she feels that her time with Rocket records has been the most enjoyable one in her career to date, and also reckons that it's done more for her music than any spell as a cabaret artiste could ever have done. Despite this, there's still a long way to go. "I've developed fantastically since signing with Rocket, but I'm still not completely happy with what I'm doing, and staying with the band wouldn't have helped me to achieve my full potential".

Powerful

What exactly is she aiming for then? Not an easy question to answer, but I got a fair reply:— "Something more positive. I've always been swept along by the ideas other people have had of me. Now I'm going to do exactly what I want to do. My confidence has been built up over the past couple of years and I really feel that I'm on to something now".

If you look at the people that Kiki claims to have been most influenced by, then you'll get a pretty good indication of what she's got in mind. Early on in her career, soul and Tamla were the order of the day, in fact anything remotely "funky". Now there's the Eagles and Jackson Browne; so whatever it is, it looks like being powerful stuff.

At the moment she's plan-



'I had to make the break if I wanted to get anywhere'

ning to cut a new album, which will almost certainly be recorded in Los Angeles. "I've got some vague ideas for it, but a lot depends on the producer. All I can say is that it will be a lot more positive than anything I've done until now. I've written a couple of songs which may be included too".

Mood

Kiki's got no great ambitions as far as songwriting is concerned, although she enjoys composing the odd number now and again. "It depends on my mood really. I can't just sit down and hammer them out. I'm not a natural, that's all. Of course it helps to play an instrument well, which I can't really claim to do yet".

Kiki and the guitar have a longstanding relationship which hasn't perhaps, developed as quickly as she would have liked — although the reasons for this are good ones. "I'm definitely improving, but I don't get enough time to practise. Once I played on a gig and really enjoyed it. Unfortunately, I only knew that one number so I couldn't go on! I wouldn't want to play all the time though. I'm primarily a vocalist".

Struggle

While she's always enjoyed a strong following, Kiki would be the first person to admit that times have often been hard. While she doesn't entirely agree that this is because she's a woman trying to "make it" in a predominantly male profession, she's prepared to admit that this has had something to do with it.

"I could so easily have been absorbed into the cabaret scene. Even Dusty turned that way in the end, which I think was a shame. But I think that there were other reasons for my slow start, and many of them were personal ones, nothing to do with me being female".

"When you don't really know where you're going, it's easy to be pushed around. That certainly happened to me. But I think that things will change now. I'm more confident, I think I know what I'm after, so I'll be responsible for my own future."

That was good news. There's obviously more music in Kiki than we've heard to date and it looks like being good stuff. Things are on the change for her at last, mainly because she knows what she's after and intends to get it this time round.

THE RIGHT AMP FOR YOU

Choosing that sound machine!

A part from money, the biggest problem facing today's musician when he's selecting gear is the staggeringly wide choice available. It's probably worth mentioning that it wasn't always like this, as those of us who remember early Beatles and Stones tours will recall. The choice in Britain (America was considerably better off at that time) was, to say the least, limited. Most amps were combinations and, if you didn't fancy going for one of the obscure American brands you were limited to one or two models.

However, all this changed in a sudden rush during the early/mid sixties when bands like the Who and the Yardbirds decided that they needed more volume to put over their powerful sounds and to drown out the screamers.

That move towards massive amp set-ups blossomed out into a boom period for many small manufacturers and, since then, the number of these has proliferated, with the result that it is now even more difficult to choose.

The very first thing to consider before parting with your money is exactly what you need your amp for. There's no point buying the latest 2,000 watt Loudnoicessprechen if you're limited to church halls and youth clubs, nor do you want a lead combination outfit if you're looking for a bass guitar amp, unless blown out speakers are your idea of fun.

Combos

For that reason it's always wise to consider which type of amp you need. If you haven't got much in the way of transport, look at one of the really excellent combination amps currently available. If transport is no problem then, quite probably a 50 or 100 watt amp, and one or two 4 x 12 cabs will almost certainly fit the bill. Still, though, you are left with the problem of which brand to choose, and that's where the difficulties start. You can rest assured that no major manufacturer is going to risk either his reputation or his money on producing a sub-standard amp. For that reason you can be certain that any of the brands you see nationally advertised is going to be reliable and acceptable value. With the smaller

manufacturers, who may not be quite as well known, perhaps the best way is to ask people who use that gear what they think of it. Musicians almost always are pleased to talk about their equipment, and in a situation where you are considering buying a make of gear seen only in your locality, look for people who use it and ask them to tell you about it.

From the point of view of suitability, ask any dealer what he recommends. No reputable shop will sell you a lead guitar speaker for bass use, and none are going to be stupid enough to sell you a P.A. speaker for anything other than P.A. use (unless you insist on one, that is!).

But the real problem, however, is one of sheer taste. Perhaps the worst thing in the whole amp market is the fashion aspect which brings one especially good brand to the fore to the exclusion of another which is equally as good. The answer here is, if at all possible, to borrow from a friend the amp you are thinking of buying (or hire it if the shop will play along) and give it a try-out on a gig or rehearsal. Rarely do shops have the freedom to allow you to use an amp at full blast but, particularly if you're playing rock lead guitar, you are going to want that amp running at full blast to get your sound.

Another of the current headaches in the business is whether to move on to the solid state amps currently appearing, or whether to stick with the good old faithful valve amps. Frankly, both types have their advantages, but some of the arguments run as follows. Firstly, valve amps are famous for their sound (you might have heard it referred to as "dirty"),



secondly, it's easy to change valves on stage if necessary and thirdly it's tried and trusted and almost any shop can service them. On the other hand, solid-state transistor amps are reputed to be more reliable and less fragile. Because of the possibilities of electronic jig-gery-pokery they can have more in the way of tonal range and they are quite often lighter and easier to handle. Nevertheless, like most things in life, the final selection must be based on whether or not the sound the amp produces is the one you want with the right volume at the right price, and in the right size.

The worst thing you can do is to buy the first thing you see. Study the field and select *after* a careful assessment of what your amp will have to stand up to in the way of the work you give it to do.

That advice holds equally true in the P.A. field as well. Currently the horn bin is in favour with most bands along with a battery of slave amps which can produce an almost unlimited amount of volume. However, there is no need to be depressed if your band can't afford the complex and expensive mixing desks, slaves and horn units, as there is no reason at all why the old stand-by of a good quality P.A. amp and two 4 x 12 columns shouldn't be sufficient for smaller gigs.

The driving force behind the move towards new types of equipment has been the move for improved quality rather than sheer volume. Certainly a horn unit if correctly matched and chosen will complement your existing P.A. but if you chose your set-up well they aren't exactly obligatory.

The selection of P.A. amps is not really too difficult. If you don't intend to mike-up your instrument amps (a costly and difficult business) simply make sure that you have enough channels for each mike you need and that the tone controls can give you enough range to cover the requirements of your band. Do go for independent volume controls on each channel and use the same quality criteria for the reliability angle as we gave earlier.

Whatever amp you eventually choose, a lot will depend on how you handle the equipment. There's no possible excuse for complaint when you blow-up a valve amp's transformer through leaving it disconnected from the speakers, nor if you overload your 50 watt cab with a 200 watt amp.

Care should also be taken on the safety side. Don't replace fuses with silver paper, always earth an amp, and always change flexes (and get a qualified person to do it) when they become worn. Don't use battered and broken plug boards and check plug leads for secure fitting into the plugs after every gig.

When all is said and done, equipment inevitably boils down to a matter of personal taste and it's your taste that will eventually decide what amp you buy and what sound you get out of it. Don't fall foul of fashions and buy what you need — not what you're told you need.

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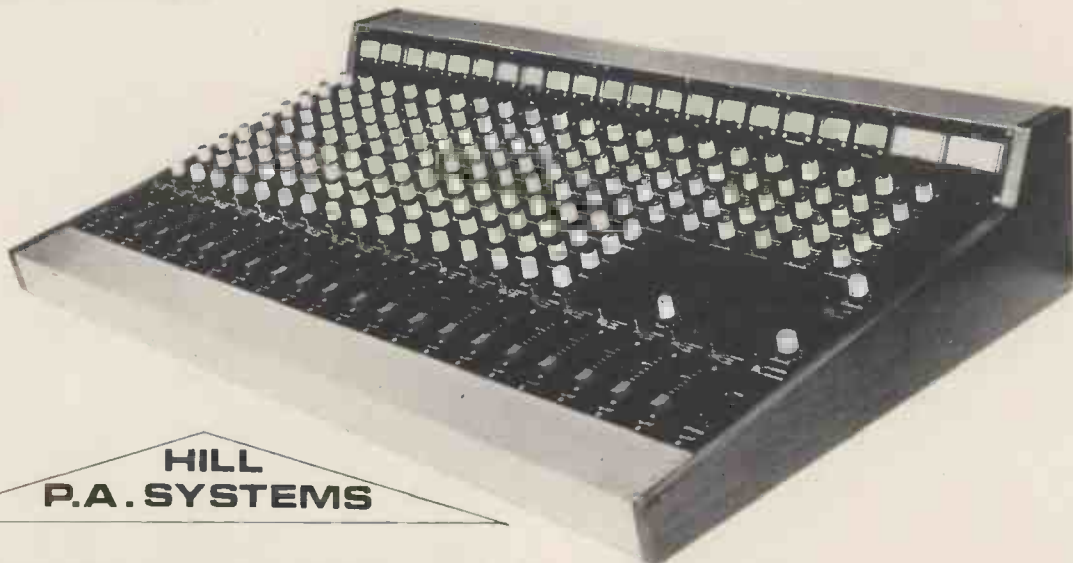
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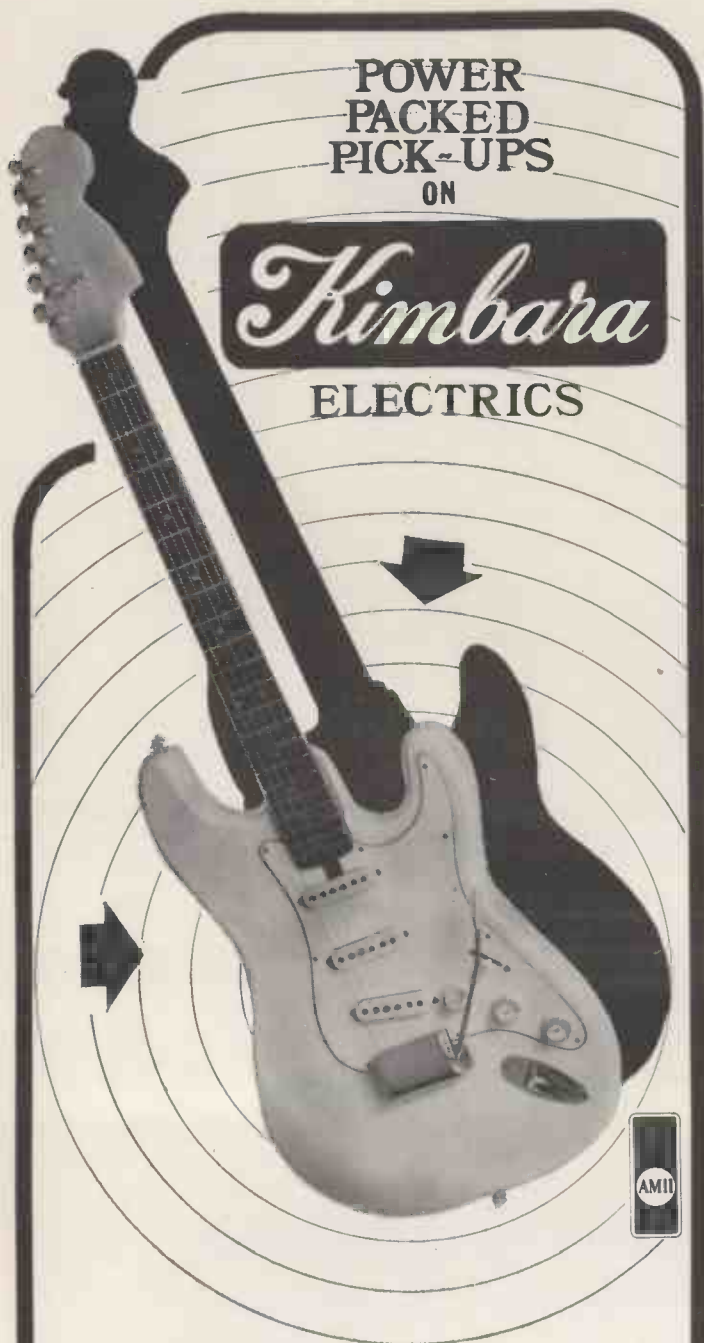
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HEADSTONE

No Grave Situation!

STEVE Bolton and Mark Ashton, the two brains behind Headstone, are really very clever people. Rather than fight their band to the top of the tree by working the gig circuit, Headstone have managed to bring about their break by clever strategy. Firstly, they haven't over-exposed the band (in fact, until their recent John Cale tour they'd hardly done a gig in Britain) and secondly they've managed to secure a management deal with Trident, the brains behind Queen.

Don't think that they haven't paid their dues though. Mark worked his way up via drumming for Rare Bird (although he has now switched to guitar and vocals) and Steve has a background as Atomic Rooster's guitarist. With their second album, called just *Headstone*, now on release we met Steve and Mark to discuss their attitudes to making what is, in fact, very fine relaxed and melodic rock music.

A band has been finalised (their first album, *Bad Habits*, being largely a session piece) comprising Jerome Rimson on bass, Joe O'Donnell on violin and Peter Van Hooke on drums, and now Headstone seemed poised for a breakthrough.

One of the first things to emerge from the interview was an aversion to over-sophisticated recording techniques, which may even culminate in a return to 8-track recording for their next album, as guitarist Steve explained. "Our whole attitude to recording now is getting nearer to a live presentation. I'm not very keen on all this "backing track first" business; for me to go in and put a lead guitar over a backing track seems a bit crazy. The band doesn't change when I do as it would when we were playing live, so I think we may

be moving back to almost a live recording thing. After all, people have always said that the first take is the best."

Another thing about Headstone is the way in which their music has an almost unfashionable melodic content. Was this in any way a rejection of the current obsession with funk?

Steve replies, "This big funk thing has gone on too long because everyone is now trying to pigeonhole it and make it something which it isn't. Right now I'm really beginning to hate the word "funky" although I loved it three years ago; people should just play what they want to play and if it's funky then fine, it's funky—but I really can't stand this whole fashion thing."

The formation of Headstone now represents the culmination of a long period of waiting for both Mark and Steve. The two of them worked out the ideas behind the first album and have subsequently managed to find compatible musicians, but still the band have to prove that they can reproduce live the excellent sound captured on their two albums.

The essence, though, of any success which Headstone may have will almost certainly be timing. Rather than force the band on the road before they were really ready, Trident have waited until just the right moment before launching them. They've given Ashton and Bolton time to work their ideas out and now are ready to throw their weight behind them. Whilst this sort of management help could be taken as shielding Headstone from the harsh light of day, it does make a lot of sense when seen against the other (and often heart-breaking) way of launching a band by hard slog. G.C.



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FEATURES:

Front Panel: The rack-notched front panel is finished in black with white lettering. Two massive cast aluminum handles are provided for ease of handling. The circuit breaker/on-off switch and the solid state (L.E.D.) pilot lamp are mounted on the front panel for ready access.

Rear Panel: Input connectors ($\frac{1}{4}$ " phone jacks) and output connectors (5-way binding posts on $\frac{3}{4}$ " centers) are grouped by channel.

Steel Chassis: The mechanical construction of the Model 750A features an all steel, welded chassis for maximum strength and rigidity.

Thermal System: A unique forced air cooling system employing a thermostatically controlled two-speed fan draws air in through the rear of the chassis, forces it through the heat sink fins, and exhausts it through both sides of the unit.

Industrial Grade Precision Components: Only the finest components have been qualified for use in BGW power amplifiers. For example, all resistors used in signal circuits are low noise 5% tolerance carbon film types, all harness wiring is insulated with Teflon, and all circuit boards are made of flame retardant epoxy glass. All transistors used in the signal path are in hermetically sealed metal cans—no plastic packages are used.

Electronic Features: Each output stage uses 10, 150-watt dissipation, single-diffused power transistors. The tremendous Safe Operating Area and high degree

of redundancy inherent in this arrangement makes the output stage extremely rugged and able to dissipate the total output of the power supply. In this way the need for current limiting circuits has been eliminated along with their associated problems. Load impedances as low as 2-ohms are handled with ease. Electrostatic and other highly reactive speaker systems present no difficulties for the Model 750A. Two sets of 4-ohm speakers can be powered with one Model 750A.

Electronic crowbar circuitry is incorporated to guard against potentially dangerous surges or failures of output transistors. If such a condition were to occur (although extremely unlikely) the thyristor crowbar would discharge all stored energy in the power supply within milliseconds, and turn the amplifier off. Other manufacturers rely on fuses or relays which are much slower and dangerous to expensive speakers.

Integrated Circuit Front End: A fast (15 MHz) IC operational amplifier, like those used in analog computers, is used as the front end. The operational amplifier is well known for its superb characteristics but is considered too costly by other manufacturers.

Stereo or Monaural Operation: The Model 750A has a push-push rear panel switch which instantly converts it from a two channel stereo amplifier to a bridge-connected monaural amplifier. In the monaural mode the Model 750A is ideally suited for 70-volt systems or for large driver arrays having 8 or 16-ohm impedances.

Plug In Modules: Each channel's circuitry is on a separate plug-in circuit module allowing for quick and easy service. Each integral heat sink has over 540 square inches of radiating surface.

GUARANTEED SPECIFICATIONS:

The following specifications are made in accordance with the FTC Trade Regulation rule on Amplifier Power-Output Specifications effective November 4, 1974.

200-watts minimum sine wave continuous average power output per channel with both channels driving 8-ohm loads over a power band from 5-Hz to 15-kHz. The maximum total harmonic distortion at any power level from 250-milliwatts to 200-watts shall be no more than 0.2%.

300-watts minimum sine wave continuous average power output per channel with both channels driving 4-ohm loads over a power band from 5-Hz to 10-kHz. The maximum total harmonic distortion at any power level from 250-milliwatts to 300-watts shall be no more than 0.25%.

600-watts minimum sine wave continuous average power output monaural driving an 8-ohm load over a power band from 5-Hz to 10-kHz. The maximum total harmonic distortion at any power level from 250-milliwatts to 600-watts shall be no more than 0.25%.

Small Signal Frequency Response:

+0, -3dB, 1-Hz to 65-kHz.
+0, -0.25dB, 20-Hz to 20-kHz.

Noise and Hum Level: Better than 110dB below rated output into 8-ohms.

Input Sensitivity: 2.0-volts for 40-volts out (full power at 8-ohms). Voltage gain 26dB (20 times).

Input Impedance: 47,000-ohms.

Damping Factor: Greater than 1,000 at low frequencies into 8-ohms.

Output Impedance: Designed for any load impedance equal to or greater than 2-ohms.

Power Requirements: Available factory wired for any of the following voltage-current combinations: 100-volts @ 15-Amps, 120-volts @ 15-Amps, 200-volts @ 7.5-Amps, 220-volts @ 7.5-Amps, or 240-volts @ 7.5-Amps. Note: Field conversion is possible but usually requires replacement of the circuit breaker.

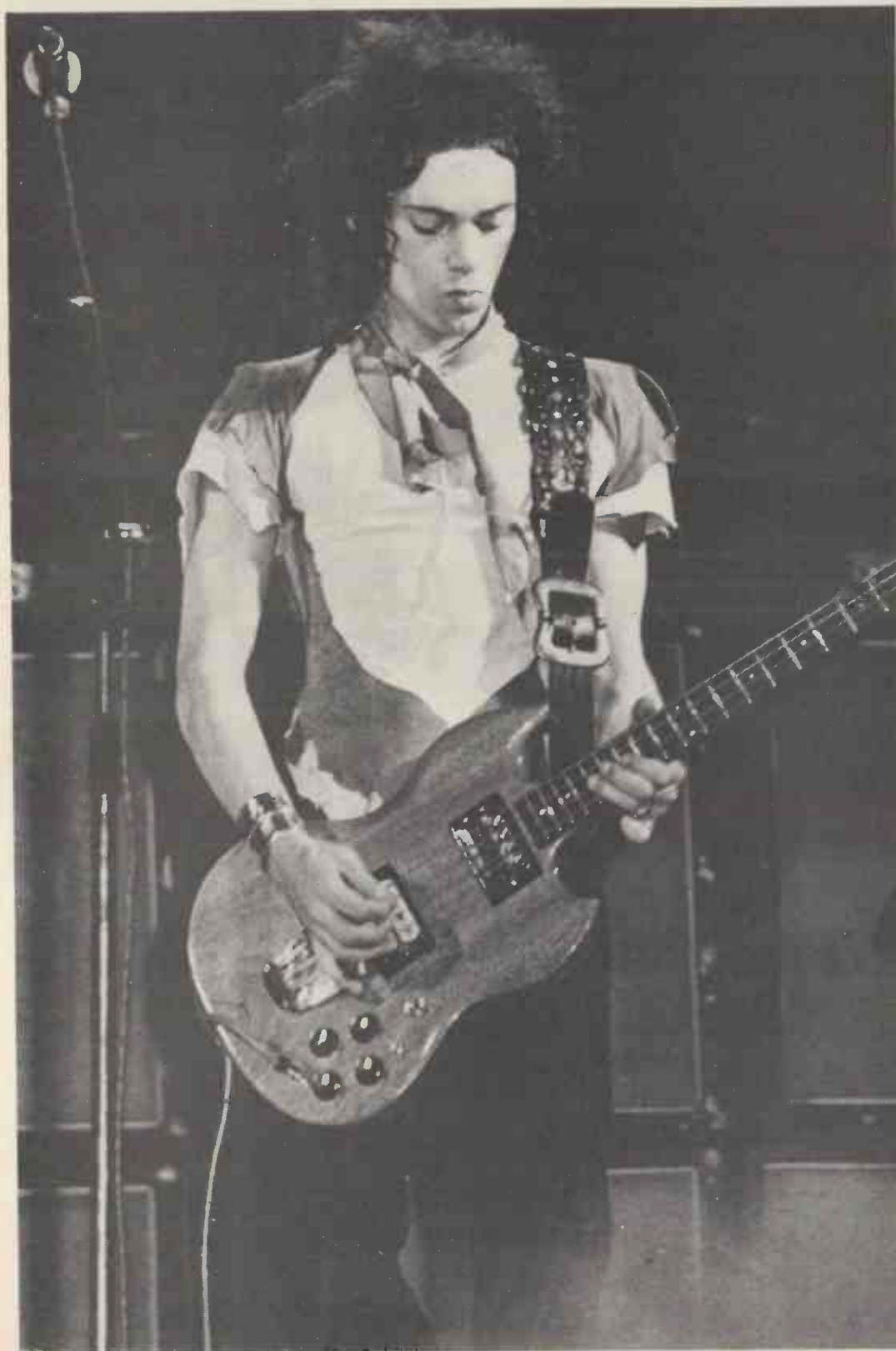
Semiconductor Complement: 2 Op Amp ICs (equivalent to 44 transistors each), 37 transistors, 1 unijunction transistor, 1 thyristor, 5 zener diodes, and 19 diodes.

Dimensions: 7-inch by 19-inch standard rack front panel by 12-inches deep.

Weight: 49-pounds net, 55-pounds shipping.

BGW has five other power amps and two studio quality preamplifiers making BGW the critics' choice.

ANDY FRASER



Ex-Shark having a whale of a time!

EVERY now and again in the rock music world somebody disappears. It's most often not the work of Martians kidnaping lead guitarists for exhibition in an inter-galactic rock zoo — no, it's usually a burning out of the creative drive. A couple of months back, it looked as if Andy Fraser was on that road. Now, all of a sudden, Andy is back with a bang, showing us what bass guitar playing *could* be about, singing uncannily well for a newcomer to vocal exercises, and generally making his new band look and sound like it's set to take off in a very big way.

To anybody who's not heard the band's album, or had the good fortune to see them in action, Andy's bass style is going to come as a shock. What he's done is to take the instrument along that path suggested by Jack Bruce, but carry it further and use the mighty four-stringed grunt machine as a real lead guitar. Added to that, as we mentioned earlier, Andy has chosen his new band as a first vehicle for his voice — and again has shown that he has really lasting talent.

Beat met Fraser a few weeks back to find out what lay behind his metamorphosis from 'root note of the chord on the on-beat' bass playing to his new outrageous style.

Andy hasn't changed much, he's still brim full of a refreshing confidence and vitality and he still looks as if he's far too young to be as good as he is.

Andy's history is interesting, especially if you're a struggling young player pessimistic about ever getting the breaks.

Andy was lucky as he ex-

plained, "When I was about 11 and at school in Acton we had this school group going. As usual, nobody wanted to be a bass player, they all wanted to be the singer or the lead guitarist, so to stop the arguments I got my guitar and tuned down an octave. After that I got myself an old Framus bass and because I'd bought a bass I felt like a bass player. I went on playing around until I was 15 and at college when I got the chance to play with John Mayall." That chance was provided by Alexis Korner, a man who, although not having made much of a dent on his own account, has been mentor, guide and friend to so many musicians in the business.

"I heard from Alexis on the Saturday night, and on the Sunday morning I toted my bass round and we jammed for about three hours. Then we jumped in a cab and did a benefit at the 51 club. The same evening we played in Guildford so the next morning I went into college and told them I was leaving. That afternoon I bought myself a new bass and in the evening I was doing a gig in Manchester."

Perhaps the point which emerges here is that Fraser had the courage to leap in when his chance came. This is fairly typical of the man and also would provide a good lesson for anyone hoping to come into the business.

Mayall

"I must admit," Andy continues, "that it wasn't really my sort of music because John Mayall hired people to play *his* music but, nevertheless, it was very good experience as my first pro group."

Within a month of leaving Mayall, Andy had joined up with Free — a superb band who commanded a degree of respect amongst both fans and musicians alike. To date it is the biggest thing that any of the Free gang has been in, although Bad Company may well be nearing their heights.

But what was it that drove Andy to his unique style of bass playing? "I used to play pretty simply because it was required of me," he affirms, "And also, I suppose, because I was a bit young to even realise what I was doing. In actual fact, I've never considered myself a bass player, I'm rather more into using whatever instrument is in my hands to put the song across, so I'm not really into that funky rhythm section thing.

Also, when you're singing the lead vocal lines you're going to want to play the lead lines — for me it would be virtually impossible to play a straight bass and sing at the same time. Singing is very much pulling from up front whereas bass is pushing from behind and I decided you can't do both."

Andy's style is now very much like what you'd expect to hear from a lead guitar. Currently, he's using a Guild stereo bass, why?

"Well the size has a lot to do with it," (Andy is quite slightly built) "and there's a lot of extra frets on the Guild too; that helps because I do a lot of stuff up high."

Stereo bass

Andy is also stringing his guitar curiously (as was revealed in our Letters and Queries page last month) using a guitar A string for a first and using bass strings one position down from then on.

"The stereo's quite important too," he continued, "Even with a straight bass I used a split lead; one went into a very trebly set of cabinets, the other into a very bassy set. Now one goes into an amp straight and the other goes in through a Hi-Fli and a wah wah."

If he had changed the whole concept of the bass with his style and his stringing, why not turn to a six-string bass?

"Well, I tried a six-string but it felt very weird. The strings were too close for me and the fact that they're thick strings made it very cumbersome. I thought about the guitar but the strings are so close and the frets are so small, and I got a very weedy sound out of it."

To make up for the lack of a continuous bass, Nick Judd, Andy's excellent keyboard player, uses bass pedals to great effect. Few organists in the rock field have mastered them and Nick looks like possibly reviving a trend which had almost been forgotten by all except jazz organists.

When he left the ill-fated Sharks, Andy went into an extensive hibernation during which time he went for a trip around Africa, sorted his voice out and began to see what direction he was going to take. Now that he's got himself together, we asked if his relationship with the other ex-Free members was any better than it had been when a lot of heavy words were being used.

"There was bitterness, I can't deny it. It was the biggest thing that any of us had been into

and it shook us up. We'd been very close and when good friends fall out, well, it's like a marriage isn't it?"

Andy's respect for his two new musicians is nice to see. Already he sees Nick turning into a great keyboard player and seems just as happy with Kim, the group's young drummer.

Andy is not about to spring any hype publicity stunts, though. He sees the band developing its strengths through a series of gigs around the country during which time they can ready themselves for an onslaught on the all-important U.S. market.

To date, audience reaction has been good, especially for a band using so much new material (written largely by Andy) and things augur well for the return of Andy Fraser.

In fact, one would not be too rash in saying that it is this band, rather than Bad Company, who will pick-up on the Free audiences, Bad Company having already established themselves elsewhere. If that were to happen it would be nothing more than fair, because there's a lot of hard work and inspiration behind this outfit that demands listening to. It's good to see Andy Fraser back!



TANGERINE DREAM ●●●

a sunny morning in London

by GARY COOPER

CHRIS FRANKE EDGAR FROESE PETER BAUMANN

IT'S a quiet, sunny London morning, and the gentle aloofness of a sedate regency square is disturbed by the presence of a battered Mercedes truck which is dozing outside a genteel hotel.

Inside, amongst the once quite grand setting sit three members of Tangerine Dream—it's been a morning of interviews and the group seem quite obviously bored. A few days earlier they were on stage at the Royal Albert Hall playing a form of electronic music which was a strange counterpoint to the contrived and formal aspect of that Victorian concert hall. Now they seem equally out of place in their settings. Perhaps they would be more at home in some futuristic dome-shaped hotel. Certainly their music is weird and unique and it is a mild shock to see them in such anachronistic settings.

I wait for an earlier interviewer (ironically, a German reporter who has come to England to interview this German band) to finish and we then sit round a table in the sunlit foyer of the hotel, me trying to think of new questions to ask—T. Dream trying to think of fresh answers.

Anyone who hasn't heard T. Dream's music (if music it can be called) is in for a shock. Certainly, they're not the first band to use electronic instruments on stage. They're not the first people to have investigated pure sound with little reference to either melody or rhythm. They are, however, the first people to have explored those concepts with the enthusiasm of large album and concert sales behind them. That is, perhaps, one of T. Dream's most enduring points. It's not what they play (although that in itself is pretty superb); it's the simple fact that they are the first to make those once weird and wonderful ideas come over as comprehensible music which anyone can approach.

For let's make no mistake about it, T. Dream have a massive following, particularly amongst people who are open enough to accept the band's ideas without preconceived prejudices.

The problems associated with electronic music on the road are vast, as Edgar Froese explained.

"Keeping our instruments in tune is our biggest problem you know." He leans back in his chair and stretches, starting to

look enthusiastic as he talks about his equipment. "It's really horrible — sometimes we've gone on stage having tuned half an hour before and then find that we have gone right out of tune because of temperature changes in the hall."

Technical problems, though, aren't T. Dream's only problems. The sheer amount of equipment needed on tours and the costs of shipping sensitive electronics across the globe impose massive financial strains.

"Yes, each tour is a great financial problem to us," Edgar confirms, "Normally, in our situation, we lose a lot of money on our tours. I suppose you have to be like Led Zeppelin or Jethro Tull before you get a proper income from touring." Here Froese is echoing the sentiments of many of today's bands, hoping that record sales will compensate for losses made on tours—in T. Dream's case it seems certain that they will, especially with an American tour forthcoming and a growing awareness in the U.S.A. of the creative potential of non-British bands.

During the interview only Froese says much. It's not really

that he is the band's appointed spokesman, just that he seems to be best able to put his point over in words, something which they can all manage in music.

Mention of the music wakes the band up. I have no idea what they have been talking about before I arrived at the hotel but their boredom is rapidly losing its grip as they warm to the subject at hand.

Cold

One of the major criticisms of electronic music is that the machines have a nasty habit of taking over the men, resulting in emotionally cold music. How did Froese feel about that?

"We definitely don't want a cold atmosphere in our music" he affirms "The last thing we want is some sort of synthesizer exhibition. What we are trying to do is to build a bridge between known and unknown music. We are trying to show how the music of all ages can be connected, and to do that we transform all our influences through our own personalities. Right now we are looking for new colours, new sounds to fulfill the main idea we had a lot of years ago which was to bring ideas

together and make like a picture collage of sound."

T. Dream, though are doing more than just collating diverse musical styles, they are also into pure sound as opposed to what is commonly understood as music.

As Edgar points out, "We've come to the point now that we're trying to explain with the music that everything is possible. It's a very strange experience for someone to hear, say, a traffic sound in connection with a melody line—but why should it be? It's only your preconceptions that keep them separate."

This is one of T. Dream's major concepts—that music is far wider in terms of possibilities than we have yet to realise. The band have understood that we have become locked inside our own preconceptions and have, perhaps for the first time, managed to get audiences to open-up to new concepts and ideas about what music really is.

The fact that they have a strong following among younger record buyers and concert goers is interesting—did Edgar see the basis here of a new pop music yet to

emerge?

"In a way, yes I do. I believe that the next few years will make you have to forget a lot of things about music because in maybe 3-5 years music as we know it now will just not be the same. One of the things we hope is that people will begin to understand what just pure sound means. We do it now but it could become very much the pop music of the future. Kids now at 14-15 listen to the radio, but they don't have that background to the last ten years. Sure, they've heard something about the Beatles and the Stones but what does that mean to them? It's very difficult to feel that revolution by just listening to all the old material, and so I believe that the big chance for the music is the kids who are now between 13 and 15. They're open for everything and that would provide the big audience for this kind of music in five or six years."

Froese could well be right about the change in pop. If the broader spectrum of the media were to pick up on electronic music and artists like T. Dream were to become really well exposed, we could find ourselves

on the verge of the same sort of revolution which the Stones injected in '63 when they brought the previously minority taste black R&B music into pop mainstream. One must admit, though, that it will take a lot of effort to change people's predilection for today's directionless pre-packaged lightweight pop to what was, till just two years ago, very much avant-garde music.

Crackles

One of the big obstacles to T. Dream must be the state of the record industry. Although Virgin, the band's U.K. record company, is by no means the worst offender, the state of British record pressing would be laughable if it wasn't such an expensive joke. For the enjoyment of electronic music you need good headphones and good records—this latter requirement worries Edgar greatly.

"We are waiting for a revolution in record pressing," he admits with Teutonic seriousness, "You see on our records we have a lot of quite parts but you're listening to them and then there's a crackle—it's horrible! You sit down

with good headphones on, wanting to relax, and then you get that crackle or a scratch then it's all over—a total destruction of the whole experience."

"The record can be a very good system," he admits, "but the trouble is that the pressing companies don't always do a good job."

He goes on to explain what many of us have often suspected, that record companies take far more care over the pressing of classical records, still working on the theory that "it's only rock and roll and we don't like it".

"Perhaps they think it's like a pair of trousers that you buy today and forget tomorrow."

Perhaps he's right. If he is, then the pressing companies are wrong, and with the growth of T. Dream's album sales and the inevitable droves of pale imitators who are to follow, they are going to be forced to re-assess the whole question of record quality.

The interview over, T. Dream and a few friends start looking around for somewhere to eat—the Mercedes still appears totally incongruous in its respectable surroundings.



Uriah's Ken Hensley gives Heep big news

by GARY COOPER

PUT yourself in my shoes. You've just completed a thoroughly boring journey on the overground part of London's underground and you've emerged at the end of the line in darkest Hounslow to find Uriah Heep's Ken Hensley sit-

ting grinning behind the wheel of his car waiting to drive you off to his home for an interview. Big deal? . . . well, the car is a Ferrari Dino, and Ken is, when time permits, a more than passable racing driver with his own team!

Actually, the drive is a gas. Ken is a superb driver, more capable of handling the bright red Italian speed machine than I am a cigarette lighter, driving with a skill and a relentless perfection which I am to find out later provides more than a passing clue to the man's personality.

The reason for the interview is simple. Two weeks back I'd been sitting in the bright new offices of Bronze records passing a few minutes minding my own business when it had occurred to me to examine the collection of gold and silver discs on the wall. For a small record company Bronze had done pretty well, but, what's this? — every one belonged to Uriah Heep. Eleven golds and five silvers from a band who've been written off by the British press more times than I can remember.

It seemed like a good idea to talk to Ken about this, especially as he's recently been joined by ex-Family, ex-Crimson bass player John Wetton. Would Wetton bring about changes, and why were the band so big abroad yet quite small in the U.K.?

Hensley's a friendly sort of bloke, chatting away like he was

standing at a bus stop while playing his car like most of us would love to handle a Les Paul. Somehow, despite the speed we're doing ("30 miles an hour officer, 30 miles an hour!") it's very relaxed in the cab on the Dino. Hensley snicks the gear lever through the gate with deft precision, and avoids the histrionics which most of us perform when let loose in a souped-up Escort.

Demons & Wizards

If all this seems as if it belongs among the pages of *Car* or *Motor*, don't worry — all will be revealed as the personality of Mr. Hensley unfolds itself.

Eventually, we roll up outside a modest house to be greeted by Ken's woman, Pat, Willy, a ball of Persian fur on legs, and one of the best collections of hi-fi amplification, keyboards, guitars etc. that it's been my privilege to envy for a long while.

However, it's no-nonsense time in the Hensley household and, armed with coffee, we launch into the interview.

Firstly, this question of success. Did Ken feel that Heep had been badly treated by the



Press in Britain?

"We've always had a stand-up battle with the Press. In the first place it was totally non-constructive, adverse for the sake of being adverse. Then, *Demons and Wizards* became a gold album in the States, but it wasn't widely publicised over here. The problem now is that we've done all the things the Press said we wouldn't. I'd agree though that success in this country has escaped us to any major extent. We've always sold out gigs but we've never quite made it over here. Now it's become a challenge to us."

The fact that Heep have never broken through properly in the U.K. is something of a puzzle. In America, Australasia and Europe they are massive sellers, and have a string of gold albums (every one to date) and hugely successful tours behind them to prove it.

We left the subject of the adverse publicity and moved on to talk about the group's management. A year or so back, one of the Sunday Supplements ran an article on the band painting their manager, the indefatigable Gerry Bron, as a paternalistic sort who ran the group with an iron hand.

How important to them is Gerry?

"I would say that a very large part of Uriah Heep's success is attributable to Gerry and his attitude. In the face of an incredible barrage of adverse publicity he persevered with the whole thing and he's now capitalising on that. In our case Gerry laid out a fantastic amount of money, and now it's paying off."

Wetton

In fact, however paternalistic Heep's management may appear, it's unlikely that anyone could make Hensley do anything he didn't want to. He comes over as one of the most down-to-earth people I've interviewed, an attitude which comes out in his playing, his driving (see what I meant earlier?) and the way in which he answers questions. He's obviously well organised — none of the "well, man, far out" stuff from Ken. Altogether he seems a trifle hard, but perhaps that's what has kept him on the road and in one piece for so long.

How did he feel about the comments expressing surprise

at Wetton having joined the band?

"It's funny, so many people have commented from a negative standpoint on John joining the band — they all say he's doing it for the money, and it's so ridiculous. John is the sort of person who won't do anything he doesn't want to do, and money wouldn't be enough to make him. He says that he's doing precisely what he wants to do now."

Ken's background as a musician shows that same streak of determination that characterises his thought. Originally he had a burning ambition to become a professional footballer, but suffered from attending a rugby-playing school who gave him the delightful option of forgetting his footballing ambitions or leaving the school. Deciding that he hadn't studied for five years to give it all up he switched his loyalties to his guitar, which was a good move as his love for the instrument was rapidly taking over from football anyway.

As a multi-instrumentalist you might expect Ken to take a battery of equipment on tour with him and to be now looking at the sort of pseudo-intellectualism which graces

many of our top keyboard players' work. Not so, however, for Ken's down-to-earth attitude extends right into his music.

His recently released solo album *Eager To Please* shows him as a man who's sticking to his roots while exploring a wide variety of styles. What he isn't doing is over-reaching himself.

"No, I don't see myself as a Rick Wakeman," he admits, "I'm not qualified from a technical point of view, so it would be more than fractionally pretentious of me to start implying through my music that I was. There are ways of bluffing; you know, go out and study a piece for a year and then put it in a solo." It's not that he doesn't admire the keyboards virtuosi, just that he recognises that he isn't one of them.

"I take consolation in the fact that I play in a very individual way" he continues. "This came about because I just sat down at my mum's piano and learned triads and the scales and then went on stage."

Nevertheless, Ken has a unique style as both a guitarist and a keyboard player and, as I was itching to get on the

Continued on page 34.



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Continued from page 33.

subject of his equipment we moved on to discuss that.

For a moment, let's get back to Ken and his cars. He has a relationship with them that is rather like a love affair. Somehow, I could visualise him talking to them; getting a little uptight when they won't work and having a fine rap when they do. It's the same way with his instruments, as will be seen.

"I've just got myself a Gibson Futurist" he grins, "and I'm still getting to know it, we're still to become friends, as it's had a few owners. I use that one for the harder rock and also slide. I've also got a Strat. Generally speaking, the one I use to lay down the track in the studio is the one I use on stage."

Another prize possession is a rather lovely pre-war Epiphone acoustic which Ken drags out from its home beneath the Steinway which fills half his living room. It's a fine brute, a big, ancient, single cutaway model with a mellow rich sound. Ken is justifiably proud of it and seems delighted to have befriended it.

Like most English musicians, Ken is into hunting out old guitars on his travels.

"When groups first started going to the States you'd go down to the pawn shops in every town. We tried it a couple of years ago, though, but they were all gone by then. What happens now is that there are bodies of guys who travel the country looking for old guitars, then they go to the groups at their concerts and their hotels and give them the whole run-down. It became very trendy to know what colour socks the guy who made it was wearing etc., but to me it's only the sound of the guitar that matters.

Did Ken have the same sort of feelings about keyboard instruments?

"No, not really, keyboards are a little less animate than guitars, guitars are a little more personal. Another thing is that I change my organs every two years because of reliability problems. However, during those two years I do develop some sort of compassion for the instrument."

Although Ken has been using quite a range of different instruments on his solo work, he still intends to stick to a fairly basic line-up for his stage work with Heep. Currently, he's using

a Mini Moog although a series 15 is well on the way, and, apart from that there will just be a Hammond B3 and what he mysteriously described as "a few other things" with him on tour.

Like many hardworking outfits, Uriah Heep have decided that the best way to cut down on Atlantic shipping fees is to duplicate their equipment in the U.S.A. This means a complete set of backline amps and monitors permanently left in the States. On the subject of touring in the States, how far, I wondered, did Heep depend on their road crew?

"We've got an excellent road crew now," was his reply, "That's essential because I can't stand a lack of organisation — it really drives me up the wall. If a tour is well organised then it's likely to be a success. Frankly, if you can't get your organisation together you've got no business being on the road."

There's no denying that Hensley is not in the Wakeman class, nor are Heep trying to be anything that they are not. For those who don't understand their massive world-wide appeal, it would appear to be a very simple situation. Uriah Heep in general, and Ken Hensley in particular, are not setting out to be pretentious. They hit their music home at a basic level which people can understand without falling under the spell of glamourising it and packaging it as teenybopper rubbish. They've hit the right note now for many years and it would be churlish to deny them their appeal and their obvious credit.

The interview over, a bright red Ferrari slicks its way back to the underground station. On the way back Ken proceeds to give an undue display of modesty about his music. We argue for a while about the merits (or otherwise) of modesty and then we've arrived.

On the way back to Beat's Holborn offices it occurs to me that Ken is, in some ways, fulfilling the old saying about being a prophet without honour in his own country. Still, it's a good job I hadn't faced him with that one as he's far too self-deprecating to have admitted that it was true.

But, I'll go back where I started, anyone who can handle a Ferrari like that is o.k. in my book!



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INSTRUMENT REVIEW 1

GIBSON LES PAUL SPECIAL

CAPITALISING on the popularity of the Les Paul guitars, Gibsons have been re-issuing modern-made versions of this old favourite series with startling regularity, and their most recent is yet another reintroduction of this seemingly inexhaustible line. This latest model, available through Henri Selmer in a limited edition only, is the Les Paul Special, based on the instrument of that name originally produced in 1955.

But however much the Special resembles its 20-year-old predecessor, its price is very much 1975, and for £277.31 plus VAT—now a staggering 25 per cent—it's well worth a thorough examination before committing oneself to a purchase.

If looks could sell—and who's to say they don't?—the Special is a winner all the way, and the carved mahogany body is strikingly finished in tobacco brown sunburst.

No doubt attempting to recreate the original idea as much as possible, Selmer supplied the review instrument complete with what appeared to be Gibson Sonomatic (medium gauge?) strings, somewhat heavier than today's rock musicians would be accustomed to. However, this resulted in a really resonant tone from the instrument unamplified—not the kind of comment one expects to make about a solid guitar—and the tone was both attractive and audible enough for practice purposes if one has the misfortune to have irritable neighbours.

The fingerboard is rosewood with simulated mother-of-pearl dot position markers starting at the third position and ending at the penultimate 21st fret, the complete scale being easily accessible from a Florentine cutaway. The pickguard is mounted flush on to the body and finished in black with white trim, but the effect was somewhat ruined by several rather heavy scratches which showed up white against the black.

All fittings on the Special are nickel-plated, including the "stop" bridge/tailpiece unit. Here again there was some damage on the instrument I tried in that there was evidence of a screwdriver several sizes too small having been used on the right-hand screw controlling

the height of the bridge, with consequent chewing-up of the slot, but it was difficult to ascertain whether this occurred before or after production.

A further criticism I had was that the mounting of the jack socket was crudely finished with the attaching screws sitting proud of the plate, and became apparent when one was rooting underneath to locate a plug in position.

Perhaps these criticisms may appear marginal—also bearing in mind that this particular instrument may have suffered at the hands of other reviewers—but I had to remind myself that I was dealing with a far from cheap guitar, and since these faults—trivial though they may have been—could have been easily rectified, it would be a pity to find this particular model on display as a sample of Gibson workmanship.

Pickups on the Special are single-coil with adjustable pole-pieces, and these are activated by the Treble/Rhythm three-way toggle switch familiar to Les Pauls of this vintage, plus rotary volume and tone controls for each unit.

Handling of the instrument is undoubtedly good, whether played in a sitting or standing position, and the neck has the characteristic Gibson "feel".

Small criticisms aside, however, the Special stood the test in every other respect. As mentioned earlier, it was even a pleasure to play unamplified, but as soon as I plugged it in and switched to the front pickup I found myself searching frantically for all my old chord solo arrangements and Carcassi études. "Johnny Smith? Who's he?" came the irreverent thought as six- and seven-fret stretches appeared like magic under my fingers. A flip of the switch and Chet Atkins bit the dust in like fashion, and if B.B. King ever wants to jam round Parker Street . . .

Seriously, though, the overall conclusion on the Les Paul Special was GOOD. Only press deadlines and an inherent laziness prevented me from going the whole hog and substituting lighter gauge strings when, no doubt, an even more surprising display of expertise would have made me throw away the typewriter and hit the road.

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INSTRUMENT REVIEW 2

GUILD S100



OF all the American guitar makers, Guild stand out as one of the most revered. In the past it's been true to say that some of their models have been out of favour with rock guitarists, but nobody with any sense has ever criticised their ability to make splendid instruments. The S100, though, is one of a new generation of Guilds, designed to fill a gap by catering exactly for what the modern guitarist needs. It has the advantage of following on in the Guild tradition of quality and reliability (always a strong point of this make) yet incorporating modern technology to give what is called for today.

Anxious

Unfortunately, we did not have a particularly long session with the S100. To its credit, demand for this model is so high that Top Gear (who loaned us the axe) needed it back swiftly for an anxious customer.

Our S100 was the black-finished model, a superb beast which had a very light feel about it, making it ideal for long sessions, especially when play-

ed standing up. Seated, we had our criticisms. The contour of the body places the neck rather further away from the player than we liked. If you choose to play it with the head nearer to you, the top cutaway tends to dig into your chest. Still, it's a matter of familiarity and we are sure that one would get used to this feature.

Phase

The S100 is one of those axes which has (thank heaven) a phase switch. This means that you don't have to risk damaging it by re-wiring the pickups to get that distinctive 'out of phase' sound. All you do is keep the pickup selector in the central position and throw over the phase switch—great stuff!

The bridge is capable of minute adjustment via screw-controlled rollers which carry the strings. This is a fine idea which should enable a constant control to be kept over tuning. Coupled with a good bridge are Grover machine heads which are as accurate and smooth as we've come to expect from these superbly engineered

devices.

The neck on our Guild was a joy. Slim and fast with a good fingerboard it is everything you'd need to play rock with a precision that lesser guitars just don't offer.

Still, no guitar is without minor faults and we weren't too happy with the guitar's serial number having been stamped rather crudely into the back of the head. It would be better if Guild could put their identification somewhere else (and a little neater) but perhaps it will prove to be a boon when, in years to come, a well marked and indelible serial number will tell you all you need to know about a guitar that is almost certain to become sweet with age and something of a collector's piece.

Likewise, we felt that the white binding down the edge of the neck/fingerboard join could have been tidier and that the action and construction of the selector and phase switches could have been better.

Still, the S100 plays like a fine guitar should, and that's all you should really ask.

INSTRUMENT REVIEW 3

GALANTI INSTASTRINGS

WITH an instrument of this nature it is probably of more use to the reader to know what it does before he finds out how well it does it.

The Instastrings is a compact four-octave keyboard (C-C) which simulates the sounds of tuba, trumpet, cello and violin. Apart from the on/off switch on the right these four buttons and the other controls are to the left of the keys in a five-inch square area. The instruments can of course be selected individually, but with the trumpet and violin being 'treble' instruments, and the tuba and cello 'bass', further effects are possible. The trumpet and violin play one octave above the other two, so that when the tuba and trumpet, say, are used together, they couple in that manner. The four are certainly passable simulations of the real things, so no more need be said in that department.

The slide controls are attack, decay, volume and balance—

none of these is particularly sensitive, but for an instrument of this sort they are perfectly adequate. Attack produces the sound immediately, while decay holds it for some seconds; balance emphasises the bass or treble sounds.

The last and more unusual control on the instrument, and indeed the only one with which I can find any fault, is the tuning knob. This enables the in-

strument to be tuned up or down as necessary, but is so sensitive that the merest touch makes a semitone change. If it were set to a certain pitch beforehand there would be no problem, but if an adjustment was necessary in the middle of a performance it could cause slight inconvenience. Only slight, however, and so is the criticism. At the same time full use can be made of it for syn-

thesiser effects, all good fun, and if like myself you can only play in C major you're laughing!

At a reasonable £335, with a swell pedal included, it is well worth the consideration for the keyboardist who feels that there is room in his set-up for an instrument like this. Macaris of Charing Cross Road who stock many equally interesting keyboards, supplied the model for review.



JUDAS PRIEST-

THE NEXT GIANT?

WHEN a hard-headed promoter takes expensive advertising space in a weekly paper to thank a band for a good gig, when you draw good crowds and have a hard core who'll follow you all over the place, when you get your first television appearance — these are the signs that show you're going to make it. Midlands band Judas Priest have all these things going for them but still life is one long struggle.

Priest are following on in a tradition which is beginning to become something of a recognised phenomenon — a good rocking heavy band from the Midlands area. The obvious ancestor of the band is, perhaps, Black Sabbath, but Priest's music is arguably more creative.

Anyone but the most biased and blind would admit that 'heavy' music is still one of the most exciting forms of rock, and to judge by Priest's audiences, it looks as if it's what people really *want* to hear, as opposed to what they are being *told* they should like.

We met the band after a successful gig at London's Marquee Club where a large Wednesday night crowd had jammed in to sweat and rave the evening away. The idiot dancers were out in force, rocking and swaying in perfect empathy with the band's strange contrast between very melodic songs and good solid riffs.

Although the band's first album for Gull records, *Rocka*



Rolla was quite successful, Priest still have to overcome some of the pitfalls that bands in their position have to face. Firstly, their equipment is not quite as capable as they are, secondly, they are permanently up against financial pressures that would daunt even British Leyland's Lord Stokes, and lastly, they have yet to convince the weekly press of their value. Until those problems are licked, things outside their control are holding them back.

For potential band members amongst Beat readers, then, Priest's position is interesting. It seems that there are two ways for a group in Britain to make it in a sizeable way. The first

is to find a backer and be launched with money behind you to keep you alive (Roxy Music, Queen, etc.); the other way is to fight your way up to the top (Rolling Stones, Alex Harvey) with no money but a few prayers.

As Glenn Tipton, Priest's co-lead guitarist comments:

"We are, hopefully, on the verge of breaking big, but we've had to do it without anybody putting a great deal of money into the band. We did get a small advance from our record company but if we do make it then we'll have the satisfaction of having done it on our own."

Drummer John Hinch adds, "Yes, what people don't seem

to realise is for bands like us without real backing, the financiers are the families and girlfriends who have kept us on the road."

Don't run away with the idea that Priest are heavy metal merchants with a chip on their shoulder though. The problems they face through not having the money to do equipment-wise what they would like, is one which they realise others share. Nor is 'heavy metal' a fair tag. As the stage set and the album show, their music is very much a work of contrasts between musical violence with an epic feel (usually reserved for the likes of Zeppelin and Yes) and a very melodic quiet

approach which will thunderously change into a towering riff when you least expect it.

Guitarist K. K. Downing explains, "When I started writing songs I felt that the thing I liked hearing best was the contrast between things that were very sweet, interspersed with really powerful sound. That always seemed to do things for me and it certainly seems to be for the audiences." The accusation that this is a heavily worked formula is purely academic though, because it is handled with consummate skill by the band. Anyway, why should audiences, who seem to go for heavy music in a big way take any notice of fashion which dictates a 'laid-back' West Coast American sound as being the peak of rock in 1975? After all, heavy rock is popular (look at Zeppelin, Sabbath, Purple and Uriah Heep audiences, for heaven's sake), and has a validity whatever fashion amongst the self-styled rock intelligentsia might dictate. As singer Bob Halford explains, "Everyone slags heavy music but it's life! It's all about tensions and emotions and that's reflected in what we are trying to put over."

Certainly, Halford's argument seems to hold water. Rock music was always at its best when it was exciting. Early Beatles, Elvis Presley, Jimi Hendrix, Zeppelin, Stones — all were (and some still are) about pure, raw excitement.

Bob continues, "I think that some sections of the press hate heavy music because they

think it's old, but so's soul music — that doesn't make it invalid just because it's been around for 15 years."

The battle about to be fought now by Priest is a difficult one, and one which any band would do well to examine. Imagine you're in a group which is drawing good crowds, has a moderately successful album out but isn't yet in the big enough league to command sufficient bread to really get things working smoothly. That's the crucial point when so many of the country's better young bands have failed. Do you bring in wealthy management, sell-out and make a very pop-orientated single, give up or what? Priest's answer is to keep slogging away, hoping that constant exposures on the big circuit will push them up through the mass of second rank bands.

The success or failure of Judas Priest depends now more on luck and the ability to survive on next to nothing than on talent. Already talent has been established, as their album and tours have shown, and if they can keep up the effort, then they must break very soon.

If there is any future in rock music in Britain, it's very important for bands like Priest to break through. Bands whose music revolves around excitement sufficient to draw people back time and time again to take part in a feast of high-energy rock. Talking to them shows that they believe in what they are doing — one can only hope that their faith and their ability is enough.



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ROADIES PAGE -



SLADE - Teamwork and a sense of humour

"WE had to move 14 tons of equipment into the New Victoria Theatre last night and tonight we've got to carry it all out again. We'll be lucky if we can leave for Wolverhampton before 3 a.m.!"

That's a day in the life of Slade's road crew, four gentlemen by the names of Ian (Charlie) Newham, John Jones, Rob Wilson and Hayden Donovan. Charlie's been with the band the longest, four years, and the others joined about three and a half years ago. "I think we're one of the longest lasting road crews there is," he says.

Charlie is Sound Engineer. "I'd worked with other bands before but with Slade I got more into sound because they require so much power. The average gig needs 5,000 watts out front, 1,500 in the monitors and the backing gear's 1,200 watts. We tried Revoxes once for ADT effects but it didn't work with Slade. If you try to copy the studio sound for them, you can't do it with that volume. The group take a great interest in the technicalities of sound, especially Nod — he's the boss!"

John is in charge of the PA with Charlie, Hayden looks after the backing gear and Rob handles the drums. Setting up for the average Slade gig takes about four hours, two hours of that being the positioning of the gear.

Veterans of six American tours, the crew reckon that power-wise, things are far simpler in the States. "Every venue there has its own union and if you explain to them exactly what you want, there's usually no trouble at all," said Charlie. "Here, if you want anything slightly unusual it throws them. At one gig in Wolverhampton we wanted a non-standard

power supply, to be provided from 10 a.m. When they finally got it together and switched on it was 5 p.m. and too late for a sound check."

Decibel meters create problems, too. Ever since it was reported that the Db rating at Slade's Earls Court concert was higher than that of a Jumbo jet taking off, the anti-noise freaks have been on their tail!

"We're only using 4,000 watts at the New Victoria tonight, but in the States it'll be about 8,000, and we'll increase the monitoring to 2,500," said Charlie optimistically.

The band rely on their own distribution box, as they don't put much trust in house mains. The back line gear is mainly Hiwatt, four 200 watt amps, five slaves, six 4 x 12s for lead and rhythm guitar, four Acoustic 360s for bass, Acoustic pre-amps and a WEM Audiomaster for extra top on the guitar.

The monitors, like the PA, are also WEM. The mixer is a 24-channel Stereomaster with electronic crossover stereo limiters, etc. The PA is driven by Crown DC 300s, driving six 4 x 15 reflex cabinets with four bass bins, for Britain, with modifications for America. They have two 24 x 18 J.B.L. lenses, four J.B.L. 375 HF horns and two double 2470 HF horns.

Enjoyment

"We use WEM power amps to drive the horns which gives us the sound we want. The WEM gear was all custom built for us. Charlie Watkins (head of WEM) was at one of our gigs the other night, stamping and clapping and really looking as though he was enjoying himself," said Charlie.

"Slade use Shure microphones, all SM58s," he continued. "The drum kit is Ludwig



and was custom made for Don and the guitars are Gibson SB3s, an EB3 bass, a Fender Telecaster and the rest are John Birch customs, including the good old Super Yob!"

Slade certainly follow the old boy scouts motto, "Be Prepared." They carry a spares kit which is a total duplication of everything they've got, right down to the last nut, bolt and guitar pick-up.

They also have a back-up on each amp which is always plugged in in case of emergencies. But even with such careful preparation, unforeseen things can still go wrong.

"Once we took the wrong road to a gig in Yugoslavia," recalled Charlie. "We went over the Austrian Alps, with a foot of ice on the road, and ended up in a tiny village which had a little bridge in it that we couldn't get under. The bridge was about eleven feet high and our truck was twelve feet. You'd better continue the tale, John, because that's the point where I lost my cool!"

John carried on; "We let the tyres down and we still couldn't get under. It was 3 a.m. and we still had 300 miles to go to get to the gig the next day.

"In the end Charlie jumped into the van and rammed it with all his might under the bridge, leaving us with half a roof. We got under and then, to our horror, found we were faced with another bridge, even smaller! So there we were, stuck in the middle of this village, Charlie had given up by this time and was saying, "We're never going to make the gig, better forget it."

Demolition

"Then we noticed a little path and drove down that. But there was a house and a cliff and no room for us between. We ended up knocking a piece off the house and demolishing the village tree. The owner of the house came out in his pyjamas and just stood there, scratching his head. The whole village came out and gaped. They'd never seen a truck as big as ours in their lives!"

"The path led back to the road so we managed to get to the gig all right. Funny thing is, we never heard any more from the man whose house we damaged." So if you meet an Austrian with half a chalet ..



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. . . 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!

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album reviews

ALBUM OF THE MONTH



**STEVE HILLAGE
FISH RISING
VIRGIN RECORDS V2031**

That Steve Hillage is now firmly established as one of the finest guitar players in the country must now be beyond doubt. As the new driving force behind the Gong ménage, he has given them the driving direction that they needed to allow them to break through from the 'too freaky for me' accusation which once used to surround them.

Now, Hillage has produced his own solo album and what a masterpiece it is. On any of its many levels it hits you as a triumph for a new type of music which doesn't draw its influences from any of the big fads at present in vogue. It's not boring laid-back pseudo country music, it isn't white soul and it isn't repetitive. What it is is completely original guitar work which draws its inspiration from straight out of Hillage's head, not off a B.B. King album of a Nashville session man's lunchtime break.

Backed by a collection of many of the people Hillage has spent the last few years with, this solo album presents a bewildering amount of talent. Listen to the bass lines of Mike Howlett, the drum work of Pierre Moerlin and, especially, the synthesizer work of Tim 'Moonweed' Blake.

The musical style of the album is difficult to describe,

fluctuating from a sort of nursery rhyme innocence followed by towering waves of echo guitar and synthesizer to a straightforward rock riff covered over by beautiful sustain guitar.

By the way, don't worry if Steve's mystical motivation puts you off (it doesn't us we should add). He has not fallen into the Harry Georgeson trap of ear bending you with fairly boring pseudo Eastern religions, Hillage just calmly puts in his own feelings (which are broad enough and natural enough for anyone to get off on) and lets us take it from there.

THE SENSATIONAL ALEX HARVEY BAND. TOMORROW BELONGS TO ME. VERTIGO 9102003.

Where does Uncle Alex find all that energy? With this his fourth album he has made a near perfect marriage with the wit and biting funk of the first two albums, *Framed* and *Next*, with the rather more devious style of *Impossible Dream*. Well, it all makes sense because he's very big news at the concert halls right now and a nice sharp album like this is just what the doctor ordered. It's straight in at the deep end with a trip to the land of perfumed females with plumpish bottoms of *Action Strasse*. Alex has the uncanny knack of always hitting that nail on the head, and the band stay with him all the way, reiterating his every intimation, be it sarcasm, outraged innocence or just plain horniness. *Soul in Chains* chugs



along very pertinently, and just look at those lyrics— "did you read my letter published yesterday, looking for a brand new piece of meat to pass the time away." Great. The band moves on to the *Tale of the Giant Stoneater* which (though it probably seems a contradiction in terms as far as AH is concerned) appears to be a fairly serious look at the rape of the land by the mighty metal bulldozers. The lyrics again are superb, and it's nice to see them printed on the record sleeve— read them through the first few listens. If the emphasis seems to be slanted towards the lyrics, he has by no means overtaken the surely very prominent talents of the rest of the band. Zal Cleminson's guitar dangles the most delectable riffs beside the ears and then pulls them away with a well placed chunky chord or two, or maybe just a sweet hum from the amp which leaves one gasping for more. Chris Glen's bass playing follows the others without ever letting up, and the McKenna cousins between them... well, it's just right. Album reviews are hard at the best of times, particularly with one like this which is far more suited to the record deck than to the analyst's couch. Suffice to say that he's got to be one of the main live attractions about right now, and any discerning hipster should make tracks for the nearest record shop as soon as possible.

VARIOUS ARTISTS. FLASH FEARLESS AND THE ZORG WOMEN.

CHRYSLIS CHR 1081.

Put together John Entwistle, Justin Hayward, Alice Cooper, Nicky Hopkins, Maddy Prior, James Dewar, Carmine Appice, Bill Bruford, Kenny Jones, Jim Dandy and Keith Moon all on one album? You must be mad! Think of it, a collection of some of the biggest lunatics in the rock world all assembled under the collec-



tive banner of a concept album loosely based around the exploits of a 1940s or 50s space super hero.

The idea, from a sheer record company contractual point of view must have been staggering, but somehow Chrysalis have got it all together and, damn it, the bloody thing works!

OK, I'll grant you that it's hardly a serious album, but there is superbly tasty bass work from Entwistle, vintage barrel house Nicky Hopkins piano, and really fine lead guitar from Entwistle's co-Ox man Robert A Johnson.

How it works is, very roughly, as follows. Each of the vocalist superstars takes a track and a band is formed around the more or less permanent line-up outlined above. It rambles in places, staggers in others, but there's enough fun and good humour in the idea to carry it across and make the whole effort very worthwhile.

There's a lovely parody of 50s rock with Entwistle singing *To The Chop* on side two, Maddy Prior singing country rock on *Georgia Syncopator*, Alice Cooper being boring ol' Alice on *Space Pirates* and Jim Dandy sounding remarkably like a bad impersonation of James Stewart singing rock on *Country Cooking and Blast Off*.

All in all this is a very rewarding album, especially when you consider that much of the work must have been done with overdubs in the studio where one artist in America added vocals or whatever over the backing tracks. Fine stuff which should appeal to any lighthearted rock freak.

100cc — GREATEST HITS OF 10 cc.

UK RECORDS UKAL 1012.

In some senses this is one in the eye for those who have criticised 10 cc for being over complex. It's a compilation album of some of their hits including; *Rubber Bullets*, *Donna*, *The Dean and I*, *Wall St.*,

Continued on page 46

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ALBUM REVIEWS

continued from page 44

Shuffle and Silly Love, and shows the band in its early state as being witty and sarcastic yet creative and simple without the strained complexity which some have found an overbearing aspect of their later work.

Where it falls down, however, is on the second side which is crammed full of as much bad material as you'll find anywhere. If only Jonathan King's UK Records had been able to match the sheer brilliance of Side One's material with that of Side Two, things would have been better. What he's done, however, is to scrape the very dregs out of the bottom of the barrel and put them out with an almost apologetic and self congratulatory sleeve note..

"...not to be bought instead of their new product, but as well, please. "Very nice sentiments Jonathan—if we really felt we could trust the man who has perpetrated so many bad moments in the history of pop.

Side Two makes 10 cc sound like the terrible pastiche of the Beach Boys they once were and it's only real merit must be to show bands who are equally as bad as this what they could one day become if they keep at it.

Look at it this way, if you really need those early hits, buy Side One and regard Side Two as an unfortunate side effect. If not, don't make Jonathan King any richer, because heaven knows what he'd use the money for in the way of future affliction.



ANDY FRASER BAND
CBS 80731

This is the long awaited album from ex-Free and Sharks bass man Andy Fraser, now joined by Nick Judd on keyboards and Kim Turner on drums. As a debut album from a new band it really is o.k.

showing great future promise.

Fraser is playing really strange bass runs here, using his axe as the lead instrument and relying on the strong bass pedal work of Judd to power the music along. Power along it does, with a good driving feel that'll set many a foot tapping and plenty a head nodding at gigs.

To be truthful, the album does have its weak spots though, with a similarity in some of the material which leaves you feeling that you've heard some of the tracks time and time again. Close examination, however reveals that a fair proportion of this is due to the production, which gives the impression that the studio controls were taped into position and left there throughout the sessions. More variation in both production and material will make the next album a far better work.

Nevertheless, Fraser is singing really well (and uncannily like Rodgers in places) and his revolutionary bass style seems to work very well indeed. As the band grows (and Fraser has told us that he is aware that the album was made a little too early) and things become a little warmer, the Andy Fraser Band will be set for big things.

Returning to the production, which was done by the band, it really wouldn't be a bad idea to bring in an outsider to remove some of the reverbed coldness from the sound. Whether Fraser and his merry men will do that will be interesting to see, but, for our money, we'd certainly like to see a change in production technique.

Quite a nice debut from a good young band.

HUMMINGBIRD A&M AMLS 68292

Five session players (five of the more well known admittedly) have joined forces to turn out a record better than those of many 'name' outfits. A brief glance at the collective credentials to show that they've been around with the right people. Bobby Tench, vocals, Clive Chaman, bass and Max Middleton, keyboards, assisted Jeff Beck on his earlier albums. Bobby Tench's voice has surprising power and range, utilised here to the full, and Chaman's bass playing is as energetic. I saw Chaman playing the Marquee with Cozy Powell and for me he stole the show; here the bass is more laid back and funky (for want of a more



unusual adjective). Bernie Holland, guitar, and Conrad Isidore, drums, make up the five. With these members, then, one might safely anticipate anything from pleasing professionalism to a capsule of hitherto unreleased near-genius: as it is, we end up somewhere in the middle. The album opens with the first of five Isidore compositions, *Music Flowing*, and is the perfect showcase for Middleton's mellifluous tinklings; it is also a pleasant surprise, as Isidore has not exposed his songwriting talents to such a degree in the past. *You Can Keep the Money*, a group composition, is a more straightforward effort, but is again executed with tasteful control. *Such A Long Ways*, the second Isidore composition, puts the spotlight on Tench's powerful vocals, and guests Linda Lewis, while *Horrors*, written by Holland, is for me the best track, highlighted by the sort of runs that Middleton does so well. The last track on this the better side is opened by more Middleton-style elegance and has Holland wringing the last drops of soul from his axe. The basic chemistry continues on Side Two, making a track by track incidental. All said, though, it's a matter of taste, and I suspect that this will find favour particularly among those who enjoyed Beck's *Blow by Blow*, which featured Max Middleton. Hummingbird lacks startling originality, but is a showcase of classy playing, rare enough these days to be worth more than a quick listen in the booth of your local dealer. C.S.

KEVIN COYNE MATCHING HEAD AND FEET VIRGIN V 2033

For anyone who really got off on the mighty Kevin Coyne's earlier work this has got to be a difficult album to review. For the uninitiated, Kevin has made a series of rambling, shuffling psychotic records which leave you with an awful feeling of having been nearer to insanity than you should

have been for your (or his for that matter) safety.

Now, Coyne's voice is as stungated as ever, as broken, devastated and just plain fantastic as it ever was. What has changed though is the band behind him. He used to work virtually alone, playing acoustic guitar, not too well, and that gave an edge of roughness to his work. Now, while not being exactly polished, his sound is certainly more acceptable to those of us who need a little more polish on our neurosis.

As a result of Coyne's idiosyncratic style there are moments when one isn't sure if his band really understands what is happening. An example of this is on *Turpentine*, which demands in its lyric a harsher and more destructive sound than the backing provides

Nevertheless, the change has probably given Kevin the sound he needs to reach a wider audience and there can be no criticism of either the standard of musicianship on this album, nor the writing. For those of you who have never liked him before, please give Kevin's album a listen. G.C.

NAZARETH HAIR OF THE DOG MOONCREST 27.

My seatbelt's done up good and tight, and they're off. One, two, three, FOUR on the drums and the axes thunder in with a Neanderthal and quite enjoyable riff. With *Hair of the Dog* the most obvious point to make is that guitarist Manny Charlton has produced Naz for the first time ("I don't think the real Naz sound has yet been captured on record"). There does not, however, appear to be any change for better or for worse. *Hair of the Dog* is sadly bereft of ideas, and such music is obviously more at home barnstorming 'em from the stage than on the grooves. Everything is pretty menacing, but the vocals are a little too piercing even for such an outfit. *Guilty*, the third track, runs at a much slower tempo and moves into *Changin' Times*, another rocker, which though barbarian in its simplicity, is a good beefy aural assault. With the amps pretty warm by now, we're off on the second lap, Side Two, which is (dare I say it?) rather similar to the first. What seems like a rather rude review is not meant to be by any means — music like this is plainly good fodder for the live arena.

C.S.

BRISTOL

BRISTOL'S a city with one of the best rock audiences in the country, some of the finest venues to hear rock and a strong breed of local bands on the city's pub and club circuit.

There's a major event at least once a week, thanks to the presence of the Colston Hall and Bristol Hippodrome.

The Colston Hall is rated acoustically one of the finest halls in the world, and the Hippodrome is an Edwardian fun palace of such splendid faded lavishness that visiting superstars like Neil Young have been known to spend ages before their shows admiring the gilt and velvet auditorium.

So when the big roadshows start their progress through the country, Bristol's a choice date and many bands rate the audiences as some of the most appreciative of all. Two-day visits aren't uncommon, and Yes stayed for three evenings at the Colston Hall in April.

Both halls are for the major showpiece stuff, but for less formal gigs there's the 900-capacity Victoria Rooms in Clifton. Georgie Fame chose the Vic Rooms for his first-ever concert on his recent return to the scene as a jazz-rock band leader.

The best of the clubs in Bristol is the Old Granary, a converted dockside warehouse in the heart of the city.

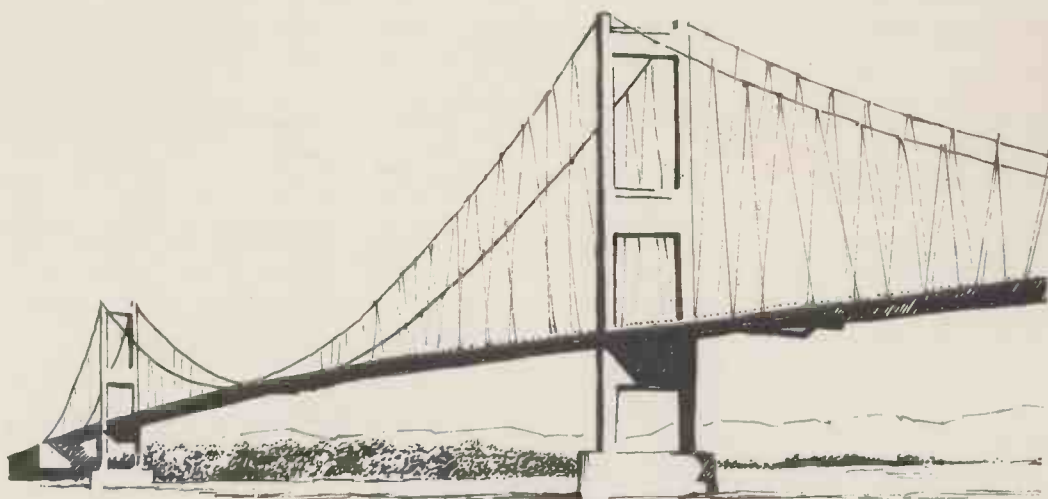
The club pursues a policy of rock and jazz — jazz has been a local passion for two decades or more — and on the rock side the Granary has proved a powerful launching pad for bands making their name on the national club circuit.

Bristol's student scene is an important one. Bristol University and Bristol Polytechnic alone have some 10,000 full-time students between them, and that doesn't include the half dozen or more further education and teacher training colleges.

The students unions hold regular rock events throughout the Winter and Spring, drawing big names and big audiences.

Bristol also has an excellent range of bands playing the pub, club, cabaret and college circuit, from national stars like Stackridge — still based in the city and current kings of the rock scene in Bristol — to a large number of rock outfits with big local followings.

Jacob Marley and Whisper



FOCUS ON THE SOUTH-WEST & SOUTH WALES

are two of the leading local groups, playing regular pub and dance gigs, the former an out-and-out rock band, while Whisper is more into white soul of the Average White Band variety.

Flashback are another popular rock group, and the newly-formed Eddie Riff, based in the city's art college, are starting to attract a lot of attention and a faithful following.

Bristol's got one of the healthiest jazz scenes in the

country, with such long-standing bands as The Avon Cities and The Blue Notes among the best.

Folk and folk-rock fans have their heroes too. Singer Fred Medlock is the biggest singlestar of the moment and the Pigsty Hill Light Orchestra — long a major attraction in the Bristol area — are now making themselves a strong reputation across the country and on the Continent.

'Scrumpy and Western' kings

the Wurzels continue, despite the tragic death of Adge Cutler last year, and they're doing very well indeed with more booking demands than they can cope with.

Several Bristol pubs offer live music, with folk, jazz and rock to be found in different parts of Bristol.

And there's a large number of discos and clubs like Reeves, Platform One and Bailey's for the dancers. It's a lively city for music.



SOUTH WALES

THE reputation that South Wales, and in particular Cardiff has, as being something of a rock music backwater is rapidly becoming a thing of the past.

Cardiff —
Photo: Western Mail.

Although there are still a few clubs where you can hear local small-time bands, South Wales rock fans have the opportunity of seeing an increasing number of big name bands who now

consider a journey across the Severn Bridge to be financially worthwhile.

Brangwyn Hall and the University College in Swansea and the Memorial Hall in Barry all provide suitable venues, but it is at the Capitol Cinema in Cardiff where the most significant development has taken place.

Last September Roxy Music opened their British tour with two superb gigs and this year has seen such different acts as Status Quo, Chuck Berry and 10 CC appear at the 2,000-seat cinema.

In May Yes play two dates there, while the top group at
Continued on page 48.

Continued from page 47. the other end of the pop music spectrum, the Bay City Rollers, will visit the Capitol later as part of a nationwide tour.

Folk-artists Alan Stivell and Don Maclean can also be seen at the cinema in May — further emphasising the wide selection of concerts put on in South Wales for fans.

Dotted throughout the area are a number of clubs which present cabaret or middle-of-the road acts as well as groups

popular in the Sixties like the Rockin' Berries and Herman and the Hermits.

Good rock music by local bands however is more difficult to find, despite the emergence of Man, Budgie and Sassafras from the area over the last few years. Lack of interest among young people rather than non-availability of venues or bands is the reason given by local promoters.

Occasionally the better known bands play college

dates, but only three clubs in Cardiff have regular live nights — the Revolution Club in Custom House Street, every Thursday, the Top Rank "progressive" rock night on Tuesday, which has started recently, and the New Moon Club, a few hundred yards from the Revolution, where Memphis Band, a good hard rock band, can be heard most nights of the week.

Local bands like Good Habit from Penarth and Quicksand appear at the Top Rank and Revolution while Man and Sassafras tour Britain and Europe.

Sassafras, having established themselves as one of Wales' best rock bands, after a number of personnel changes, have just had their second LP, *Wheelin' 'n' Dealin'*, released by Chrysalis.

Other South Wales bands include James Hogg and Shakin' Stevens and the Sunsets — both of whom are managed by West Coast Entertainments.



Budgie, recording yet another album at Rockfield Studios.



South Wales band Quicksand, regularly at the Top Rank and Revolution.



Stacia of Hawkwind.

THE WEST COUNTRY

EVERY area has its famous sons . . . the North, the Beatles; the Midlands, Slade; London, the Stones; Scotland, the Rollers; Wales, Tom Jones.

But the Westcountry? Well, don't laugh when I mention the Empty Vessels.

It's one of those rather crummy pop group names that crop up in every town and city throughout the country. You choose it because it sounds right at the time; it's a sort of boys-next-door name that's O.K. until suddenly you break out of home town stakes and find yourself on the verge of becoming famous.

Then it's time Empty Vessels make no noise — at least, not as the Empty Vessels.

Around 1969 that's just what happened to an Exeter group of that name. They'd played the Westcountry circuit, and turned quite a few heads. With the possibility of a recording contract came a name change . . . to Wishbone Ash.

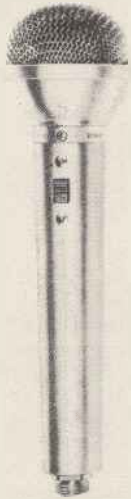
The rest is well chronicled in the music press. Wishbone went on to become one of the country's top rock bands.

And they're not the only good thing to have come out of the Westcountry either. Plymouth produced Mike West-

Continued on page 50.



DYNAMIC MICROPHONES ARE BEST

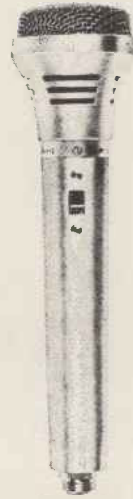


KTM-1 £8.96

Low cost, non-directional type microphone picks up sounds from all directions. Great for group or interview uses. Use where feed back and audience noise are not a factor. Sphere shaped head for natural voice sounds. Built-in wind and 'pop' screen.

SPECIFICATIONS

Impedance: 50K ohms
Sensitivity: -58db/1,000 cps.
Frequency Response: 100- 10,000 cps.
Dimensions: 43 dia x 163 (mm)
1.7 dia x 6.4 (inches)
Weight: 395 grams/14 ounces

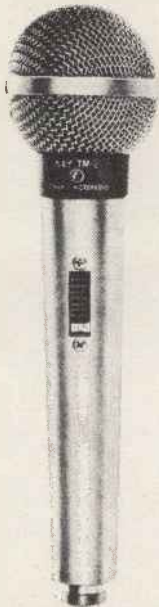


KTM-3 £11.51

A small style microphone built especially for the vocal performer. Parabolic-shaped head gives a close intimate sound. Its cardioid directional pattern pick-up eliminates background and audience noise up to 80%. A favourite style for TV performers due to the low profile flat-top wind screen. Brushed aluminium finish will not reflect stage lighting. Ideal for multi-mike set-ups.

SPECIFICATIONS

Impedance: 50K ohms
Sensitivity: -57 dB/1,000 cps
Frequency Response: 100-10,000 cps
Dimensions: 41 dia. x 170 (mm)
1.6 dia. x 6.7 (inches)
Weight: 370 grams/13 oz.

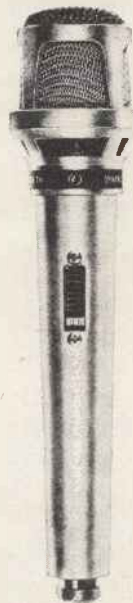


KTM-2 £12.66

Directional cardioid pattern pick-up. This type of pattern is especially useful when the performer must stand directly in front of speaker system as it will eliminate up to 80% of the background noise while accepting all frontal sounds. The directional characteristics make it easy to aim the KTM-2. This feature is extremely helpful in multi-mike installations and also to avoid pick-up of unwanted outside noise. Dual impedance allows use with a wide variety of sound amplifiers or with extra long cords. Sphere-shaped head for natural voice sound. Built-in wind and 'pop' screen.

SPECIFICATIONS

Impedance: High 50K ohms/Low 600 ohms
Sensitivity: -57 dB/1,000 cps
Frequency Response: 100-10,000 cps
Dimensions: 52 dia. x 230 (mm)
2 dia. x 9 (inches)
Weight: 510 grams/1 lb. 2 oz.



KTM-4 £14.98

Uni-directional, cardioid-shaped pattern. Reduces feed back problems. A high quality, professional microphone suitable for studio, stage, TV and radio applications. Dual impedance for use with all types of tape recorders or with extra long connecting cords. Directional qualities make the KTM-4 ideal for multi-mike set-ups. Built-in wind screen. Bottom vents in head give smooth, rich sound to all voices. The KTM-4 is especially suited for male vocal and 'heavy' sound groups.

SPECIFICATIONS

Impedance: High 50K ohms/Low 600 ohms
Sensitivity: -57 dB/1,000 cps
Dimensions: 44 dia. x 200 mm
1.7 dia. x 7.8 inches
Weight: 510 grams/1lb. 2oz.

Complete with 20-foot fully shielded connecting cord which ensures clean, crisp sound by eliminating all unwanted signals from lighting fixtures, outside transmitters, etc. Also includes a quick-release holder for use with any standard microphone stand.

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For further details see your local dealer.

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THIS MONTHS
GROUP SOUNDS



Continued from page 48.

brook; Dorset, the Yetties; Somerset, the late Adge Cutler; and even Slade's Dave Hill is not as Brummy as you might think: he was born in Devon!

So if that's proof enough that the Westcountry is not quite such a musical backwater, let me tell you about a stretch of Devon river water that inspired one of the decade's most beautiful songs.

Back in the winter of 1969 Paul Simon and Art Garfunkel stayed in Devon at a riverside hotel called the Fisherman's Cot, near Tiverton. There the river Exe flows under Bickleigh bridge, fanning out into a myriad of white, shimmering ripples over a gravelly, pebbly bed.

This sight is said to have inspired what is arguably Simon and Garfunkel's most famous song, "Bridge Over Troubled Water."

And then there is the story of John Lee, of Babbacombe, near Torquay, sentenced to death centuries ago for murder. He was taken to Exeter jail where three times he escaped death by hanging because, happily for him, the mechanism opening the trap failed to work. He was allowed to go free be-

cause of the age-old tradition that if you escaped the hangman's noose three times, it was as good as being found not guilty.

The story so intrigued folk-rock group Fairport Convention that they wrote an entire album around the story and called it "Babbacombe Lee".

Remember a singer called Tony Burrows? Probably not, for he never made it under his own name. But in 1970 he was hitting the headlines in every national newspaper for having four songs in the top 30 at the same time.

Charts

It was the day of the session musician and Tony was in the charts singing for Edison Lighthouse, White Plains, Brotherhood of Man and the Pipkins. Tony came from Exeter.

And so the list goes on... Dave Cousins of the Strawbs comes from Alington, near Honiton, folk singer Tony Rose was an Exeter man, Cyril Tawney a Plymothian, and, so the story goes, Stacia was an Exeter petrol pump attendant before she was spotted by Hawkwind and "signed up."

It seems, too, that as well as producing dozens of music



The Strawbs' Dave Cousins, a native of Devon.



Band instrument department at Minns Music, Plymouth.

names, the Westcountry also attracts them.

The tall, distinctive-looking man with long blonde hair caused quite a stir when he set up home, complete with Rolls-Royce, in the Devon village of Woodbury. It was Rick Wakeman. Hank Marvin, of the Shadows, spends a good deal of time at his Devon cottage, too, while before the pressure of international work became too great for them, Yes would launch their British tours from Barnstaple — because they'd come to the area to write album material and found the appreciative North Devon audiences a good platform from which to start their concert gigs.

All this is so much history, but significantly so. It underlines just how cynical the pop music industry is.

Between six and 10 years ago, the Westcountry music scene was flourishing, producing names like Wishbone Ash, Tony Rose, Cyril Tawney, and others from a glut of local bands.

But since then, that glut has turned to a dearth and the music scene is focussed now more on groups visiting the region than the region producing its own stars of tomorrow.

The decline of the local group is a national phenomenon, caused undoubtedly by social and economic factors: there are easier ways of earning money

these days, and so many more things to spend it on.

The advent of the mobile discotheque has contributed, too. While groups have come and gone, the discos have grown and grown. An Exeter firm reckons to have sold tens of hundreds of mobile disco set-ups to aspiring young d.j.s over the past three or four years. And significantly, Exeter's best-known disc-jockey, Brian Day, was himself the manager of Wishbone Ash back in the late 60s when they were the Empty Vessels; then the declining group scene forced him out of the agency business and into mobile discos.

Concerts

Although the venues for live concerts in the region have been restricted more and more over the years — the conversion of local 1,000-seater cinemas into smaller units has seen to that — it is probably true to say that we've never had it so good concert-wise.

The Van Dike Organisation in Plymouth has over the years brought the very best in rock and pop to the city's Guildhall, while Torquay's Town Hall and Paignton's Festival Theatre regularly attract top names like Bowie and 10 c.c.

En route to Exeter, Plymouth and Torquay, the Taunton Odeon can still stage concerts

(Cockney Rebel recently) while in Exeter itself, the University, spurred on by social secretary Terry Coles, has had Rory Gallager, Chick Corea, the E.L.O., George Melly and other big names headlining concerts in the Great Hall.

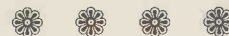
The university has produced a fair number of useful bands over the years, the best-known undoubtedly being Principal Edwards Magic Theatre back in 1970; but with a mobile student population, the bands are necessarily cyclical and lack the stability to 'stay together' for more than a year or so.

On the current rock scene it could be that the Exeter band Buster carries the region's hopes. They did very well in the regional finals of a national Rock Group contest and are highly regarded in the business.

Recording studios very rarely hit the headlines — the best-known in the area must be Somerset's Strawberry Sound, where Stealers Wheel men Egan and Rafferty holed up for a few weeks recently writing and recording *Right or Wrong*, the title track of their new album. In Exeter, the Exon Record-

ing company offer mobile recording facilities while the city's Tabitha studios and Paignton's West of England Sounds Ltd. are two of the more prominent organisations in this field.

On the radio front, no sooner does stereo reach the West (albeit via Wenvoe, Wales, for Radio 2) than the B.B.C. axes "Sounds of the 70s". However, there is some compensation: Plymouth's new commercial station, Plymouth Sound, is now broadcasting, adding a welcome dimension to the music airwaves.



FOUNDED as a family business in Bournemouth from where they have expanded along the entire south coast, Minns Music now have a total of 13 retail outlets under the direction of Richard and Sidney Webb.

In the area covered by this survey, initial expansion from Bournemouth was to Exeter, then Southsea, Southampton, Taunton, Yeovil, and Weymouth while the acquisition of

continued on page 52



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FOCUS ON THE SOUTH-WEST & SOUTH WALES

Continued from page 51.

Yardley's in 1972 gave Minns shops in Plymouth, Torquay, and Truro. Last winter Minns opened other branches in Reading, Eastbourne, and Brighton.

All the shops are Fender Soundhouses, and Richard told us that he finds Fender guitars are the fastest selling of the "quality" guitars in this area. Basically the set-up in each shop is that each manager is a keyboard specialist—exceptions being guitarists Geoff McKehon at Southsea and Peter Green at Southampton.

Minns has a number of agencies for the area, including Hammond, Lowrey and Yamaha organs, ARP and Roland synthesizers and Fender Rhodes electronic pianos. Ludwig and Premier drums are also stocked, together with a wide range of amplification which includes Marshall, HH, Fender, WEM, Simms-Watts and Orange. Each

shop also promotes a self-service system for sheet music, usually in the form of "the book of the album," so to speak, which is a compendium of songs included on a particular record.

In addition to all the instruments listed above, Minns carry extensive budget lines, as, according to Richard Webb, they are very interested in the beginner and the amateur musician, and large numbers of copy guitars can be obtained at any of his shops.

Ensuring speedy sales and service, there is a weekly delivery from the company's centralised warehouse at Fern-down in Dorset. A resident service engineer is employed by the company, but he is called in only where repairs cannot be handled locally by the resident staff.

Plymouth is the centre of the South West, and this is where the largest of the shops is located. With a total area of some 5,000 square feet and soundproofed accommodation for customers wishing to try out electronic instruments, the Plymouth store finds customers coming from far and near to avail themselves of the facilities. Shop manager here is Roger Wilcox, the group side being handled by Keith Smale. At Truro, county town for all of Cornwall, manager Philip Job is the resident keyboard specialist with Martin Dove handling the group instrument department, while at the Bournemouth head office their opposite numbers are Michael Brent and Philip Pierce.

For the future, Richard Webb is optimistic, and he sees no decline in interest in any kind of musical instrument. Synthesizers with preset controls he believes are likely to enjoy

increased popularity, but the guitar is still in his opinion selling as well as ever.

Bristol has its own custom guitar builder in the person of Geoff Gale who for the past three years has been specialising in the production of hand-made electric guitars and basses at his studio in 3 Worcester Terrace, Clifton.

Geoff's instruments are all made to his own design, and he stresses that they are not copies of other makes, but he is prepared to listen to a customer's own idea on design if he thinks it will work.

"The first thing I try to do is make an instrument which will balance well," he says. "I've seen so many instruments

which were uncomfortable to hold for an hour or more."

The latest guitar that Geoff had made when we spoke to him was a small-bodied solid. "The brief was that the customer wanted the guitar for playing finger-style and rhythm with good tone range, and I fitted a Fender Telecaster pickup at the back and a De Armond Humbucker at the neck." The body is English elm with a five-piece neck comprising two Honduras mahogany strips, two ebony strips and a centre piece of elm, laminated to ensure that there would be no movement.

The fingerboard is ebony with elaborate trapezoid-style abalone inlays, and the body is finished in a plain epoxy resin. With the exception of the machine heads, which are Schaller, all fittings (chrome/brass) are made by Geoff himself.

Started about ten years ago, Peter Noble Ltd, at 11, Station Rd., Llanishen, Cardiff are especially well known in the area for their 24-hour repair service.

Although they started as radio, t.v. and hi-fi dealers they quickly moved into repair of amplification and instruments, and are now a major dealer in the area covering a wide range of equipment including brass and woodwind instruments.

Beside selling most types of equipment, Peter Noble's is well known as a dealer of the Dutch Novanex equipment, a range of amplification and speakers which is rapidly establishing itself due to its record of reliability. The sole U.K. agent for Novanex is an associate company of Noble's Bear Amplification Ltd. and the dealership for Novanex shows the close



Geoff Gale custom guitar.

Continued on page 54.

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| Eko Sombrero 3151 | £47.15 | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Fender F35 | £48.95 | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Fender F65 | £60.86 | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Yamaha 817 | £52.96 | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Yamaha 818 | £56.00 | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| J200 Copy 101 | £89.00 | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Eko Ranger 1793 12 String | £46.65 | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Eko Sombrero 3152 12 String | £54.40 | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Fender F55 | £60.75 | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Yamaha FG 260 | £76.69 | | | | | | | | | | | | | | | | | | | | | | | | | | | |
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FOCUS ON THE SOUTH-WEST & SOUTH WALES

relationship between the shop and its customers in the way it came about. One of the shop's customers was working out in Holland and was shown the Novanex range which he enthused about when he returned.

Following up that lead brought about the dealership which both Bear and Peter Noble's are extremely pleased with. Clive Noble told Beat that they have only had four faulty pieces of Novanex equipment in the last year over the whole country, which shows the reason why it is so popular with working groups.

—Situating just outside of the city, the shop is particularly handy for parking, and places a great emphasis on reliable and friendly service.

The **Gig Shop**, at 66 Gloucester Road, Bristol, is run by two ex-musicians, organist Alan Woodley and drummer Trevor Ottolang, who stress informality on the premises. Says Alan: "It's the kind of place where anybody can come and make as much noise as they like without being bothered—unless the phone rings, of course!"

Business is concentrated mainly on drums, and the shop is a main agent for Slingerland kits and accessories, but the Gibson Star Dealer system also operates here, while there is a healthy secondhand traffic in all kinds of instruments and microphones. In addition, the Gig Shop has a joint agency with the nearby Disco Centre for the sale of Tuac amplification, of which a new range of all-purpose 60 and 125 watt models has just been announced.

Stanger's of 39 Fisherton Street have been in Salisbury for five years. The shop manager is Mr Stanger, and his comprehensive selection of goods in stock includes pianos, organs, percussion and brass. In guitars his main lines are the cheaper Japanese copies, because as he points out, there is limited demand for the more expensive models in his area.

Where possible he undertakes repairs on the premises, and he was very keen to emphasise the importance he places on friendly and informed service for the customer.

Opened in January this year at 83 West Street, St. Phillips, Bristol, **Cabin** is a "sound centre" aimed at catering for the working musician rather

than the student or beginner, and specialises in guitars, drums and some keyboards.

Cabin, the brainchild of founder Tony Novissimo, whose first shop of the same name is in London, was the result of a detailed survey of the area for suitable premises in which to house his concept of a complete service to the professional, and the West Street building houses an instrument store and a rehearsal studio nearing completion, while negotiations are under way for the establishment of a demo recording studio on the upper two floors.

The rehearsal studio, when complete, will incorporate complete amplification, microphones and, if required, drums.

In the shop itself, managed by ex-Ross bass player Steve Emery, there are considerable stocks of second-hand as well as new equipment, and "excellent discounts" are offered on Fender guitars. Amplification in stock includes Marshall, Hi-Watt, Acoustic, Amp-peg and Fender.

Completing the picture, there is a comprehensive repair set-up, including a weekly reconing service for loudspeakers,

while gadgets, leads and various effects can be made to special order.

WMI Ltd, also based in Cardiff, are large-scale distributors of Kay guitars, which range in price from 7.95 for a to £40 for a 12-string jumbo, while electric guitars are available from £21.50 for a single-pickup model.

Owned by World Instruments of Chicago, who have the largest unit sale of guitars in the States, WMI have control of several of the most prominent competitively-priced guitar manufacturers in the Far East, and see themselves ideally placed to cater for all budget and student applications.

In addition to these instruments, WMI also distribute Japanese microphones, said to stand extremely favourable comparison with much more expensive models. These range directional dynamic microphone to £24 for a cardioid condenser.

Other products are effects pedals from £9.99 and the D3 three-piece drumkit which at £79.95 seems a good buy for beginners.



Guitars and amps inside Tony Novissimo's Cabin in Bristol.

On the home front, WMI's associate company, Cardiff Music Strings, continue to manufacture the St. David range of strings in Caerphilly. These come in flat and round-wound varieties for acoustic, electric and bass guitars.

Situated in the new Kingsway Centre in Newport, Gwent Music Company stocks a comprehensive range of most kinds of musical instruments, and is a Gibson Star Dealer under the recent scheme announced by Selmer.

Shop manager is Derek Morgan, who is also the resident expert on brass and woodwinds for which the shop offers full service facilities. Gwent are also the main agents for Yamaha guitars and amplification in the area, but many other brands are also represented.

Completing the scope of services offered, Gwent have a hire scheme for educational work, and also undertake on-the-spot electronics repairs.

Kempster and Son of 98 Commercial Road have been in Swindon for 25 years, and are considering the possibilities of opening another shop in the not too distant future. They are Premier agents and will be holding several drum clinics to promote sales.

In addition to the Premiers the shop stocks Custom Sound and Fender amps, with Gibson being the main line in guitars. Due to space restrictions however, the shop is unable to stock keyboards. The second-hand business in the Swindon area seems to be very limited as customers hang on to their gear as long as possible. Kempster's Chris Williams handles the guitar repairs.

Professional package deals for both sound and lighting installations are the stock-in-trade of **Wyeminster Ltd** of Southampton, who produce a range of consoles, speaker cabinets and lighting systems for PA and disc jockey applications.

The Mark 2 console comes complete with two Garrard transcription turntables, two 100 watt power amplifiers and four pre-amps with four stereo inputs switchable to microphone, magnetic cartridge, tape and auxiliary, and incorporating independent balance, pre-set volume and a master fader.

On both this model and the more compact Mark 3, an ignition type key switch is fitted to prevent unauthorised use, a

boon when the unit is installed as a fixture in a club.

Wyemminster also produce complementary speaker cabinets, powered by Goodmans drive units, and these are finished in heavy duty vinyl in a range of colours.

Assembly Music, which for the past five years has been at Alfred Street just outside Bath's main shopping centre, offers a complete service to the professional, with the accent on guitars, basses, amplification, brass and drums.

Owner Steve Gardner, himself a multi-instrumentalist, has been in the business for the past 18 years, and believes in employing only musicians as sales assistants with the object of giving a more helpful service.

Quality is also a prime requisite at Assembly and most instruments are in the upper price bracket. As a Gibson Star Dealer, Steve stocks Les Pauls, SGs, the Super 400 and the new L6-S, but he also deals in the more expensive replica guitars, and is the biggest stockist of Antoria in the West of England. Other "copy" models include Ibanez and CSL.

Jumbos start at around £50 with the Epiphone range, but Steve also stocks Fyld steel-string acoustic guitars of which he is immensely proud. The Fyld guitar, priced from around £250, is hand-made in England and is available in rosewood, spruce and 12-string rosewood versions.

Another popular seller at Assembly is Traynor amplification in units of upwards of 100 watts, and the shop is also a main dealer for Carlsbro.

Brass is also extremely popular in the area and there are large stocks of Olds, Vincent Bach, Conn and Yamaha trumpets and trombones.

A speciality also is the drum section and the prospective buyer has plenty to choose from: Ludwig, Premier and the upper-price Sonor Champion and Super Champion series. Cymbals include Zildjian, Paiste and Zyn, plus "just about every nut and bolt you need on a drum".

Over half the stock at Assembly is accessories — pickups, machine heads, etc. and the whole range of facilities is rounded off with a comprehensive repair service.

If you've ever wondered where your favourite group gets hold of their matching T-shirts

proudly displaying their name and logo, the chances are they've been designed and produced by a company like Plastic Dog Graphics.

Located at 77 Park Street, Bristol 1, Plastic Dog specialise in all kinds of design paraphernalia with particular reference to the rock music scene. Ray Wilson, head of the company's Promotional Aids division, specialises in metal badges, paper, vinyl and cardboard stickers, beer mats, mugs — in fact almost anything which can carry a promotional message.

An important part of the company's activities is also the design of album sleeves together with the production of press kits and promotional literature for groups. Customers to date have included Hawkwind, Wishbone Ash, Stackridge, Magna Carta and Isotope.

The Avon Music Centre is at 28 New Station Road, Fishponds, Bristol. The shop has been in Fishponds for two years, and shop manager Phil Sims informed us that there was every possibility that two more branches, on the other side of Bristol and in South Wales, might open within twelve months.


The speciality of the shop is brass, woodwind and 'educational' instruments, covered because, as Phil says, "Most of the shops in this area handle electric guitars, amps and so on and I didn't see the need for another shop to do the same thing. Occasionally we have that sort of gear, but it's a matter of stock."

The shop is however prepared to consider any part-exchange offers. Phil also runs a student instrument hire scheme by which the shop allows someone to try an instrument for three months with the option to purchase or return the item at the end of that period.

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BEAT INSTRUMENTAL AND INTERNATIONAL RECORDING STUDIO

Preview of Recording equipment
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at the 1975 APRS Exhibition
at London's Connaught Rooms
on June 19th and 20th.

APRS '75

Allen and Heath will exhibit their range of mixing equipment. The Mod 2 Modular series can be built up to 16 in and 8 out with 16 track monitoring, providing facilities such as parametric equalisation and full overdub function. The compact Quasi mixer is an 8 in and 4 out or 10 in and 2 out console, while the new Pop mixer has been developed from the Quasi range. The firm will also show their new minimixer system.

Agfa-Gevaert will be exhibiting their full range of magnetic recording tapes, compact cassettes, bulk 3.81mm tape and accessories. They will also show the new "PEM" series of tapes — the firm promises several other surprises as well.

Audix BB will show their B102 10/2 and B102 16/4/2 free standing consoles and the B103 8/2 transportable mixer from their B100 series of audio mixing equipment. Further items from the range will include radio continuity desks and a selection of recently introduced items including master to master intercommunication and stereo spread control modules.

An additional selection of signal processing, routing,

monitoring and distribution equipment will be presented in rack form with particular emphasis on the new range of signal switching matrix and distribution amplifiers. John Billett and John Boden will demonstrate the equipment.

Since their debut at APRS 73, the Rugby Automation Consultants audio modules have gained widespread acceptance in many sectors of the audio industry. Originally introduced to simplify the construction of "one-off" mixers they provide a convenient method of repairing, extending or modifying mixers of any manufacture. Their constructions range from the small portable to the studio console.

New this year are extensions to their range of 50 and 100W power amplifiers. Use of the RAC modules allows a variety of options for the input circuits. These amplifiers, which can be supplied complete with a transformer, are well-protected and are suitable for any application where there is the possibility of abuse.

Brenell Engineering will have their multi-track 600 series as

Continued on page 58.



Jacques Levy, Chairman of the Association of Professional Recording Studios.

'The skill of the engineer is still required'

A million pounds is an awful lot of money, particularly if it isn't yours; but those who would like to take a close look at it may easily do so if they visit APRS 75—this year's Exhibition of Professional Recording Equipment at the Connaught Rooms, where on display will be control desks, tape machines, microphones and auxiliary equipment with a value in excess of this magic figure.

In the last few years, recording equipment has not merely progressed at a fast pace but instead, has really leapt ahead, and now provides us with some of the most exciting electronics in the world to-day.

It seems only a few years ago that we were using 3-track machines fed by mixers with 12 mike channels: and those of us who were very lucky, had at our finger tips — or somewhere near anyway — a means of adding echo and perhaps a compressor or two, not to mention some form of equalisation instead of using different mikes for quality changing such as a ribbon for strings or a dynamic for brass.

Now we have space-age desks with hundreds of controls, 32 channels feeding 32 different tracks, computerised mixing, digitised signals, EQ, limiting, compression, meters on every channel: and of course the facility of master-building again and again limited only by time and cash. It is certainly a far cry from recording four singles in a three-hour session (less a 20-minute tea break) to the making of an album taking weeks and costing many thousands of pounds.

But the skill of the engineer is still required, not perhaps in the old way when one needed the courage of one's convictions when there was little chance of correcting balance. Instead, there is the worry of multiple mike placings—with quad in the offing—and isolation, to mention a few. All this followed by concentrated sessions of mixing, adding, reducing and changing the sound until the optimum has been achieved to the satisfaction of the producer and others whose opinions count.

A bone of contention has been, and will be for some time to come, the question of loud listening. The APRS issued a monograph showing the dangers inherent in high levels. There are cases of ear damage due to long exposure to excessive loudness. But I suppose all the warnings put out by the experts and the medical world will not be taken as seriously as we would have liked — unfortunately by those who will have realised the dangers a little late.

Over a certain level of noise, unless the engineer is prepared to give up the pleasure of being enveloped in a sea of sound, his ears act as limiters, thereby reducing his ability to judge balance and perspective. We have heard how vividly balance changes the moment levels are reduced—making allowances of course for control room acoustics and conditions.

There are countless other subjects I could dwell upon, but not now. The object of this foreword is to tell those interested in professional recording that an hour or two spent at the Connaught Rooms, Gt. Queen Street, Kingsway on June 19 and 20 could well help put them in the first division.

It makes sound sense to invest in Neve's new 8024



This is the year when money really counts. You want to get the best that money can buy. That is why it makes sound sense to invest in Neve's new 8024.

We have put a lot of value in to this console. The 8024 has the standards of technical performance, reliability and quality that you have come to expect from Neve. It is designed to provide comprehensive recording and mixdown facilities for up to 24 tracks in a minimum of space with a maximum of flexibility that makes sense to the smaller as well as big studio concerned about real economy.

A few sound points about the 8024

- 24 fully equalised input channels with outputs for up to 24 track recording
- 8 auxiliary mixed outputs for reverberation, cue, sub-grouping and other auxiliary functions
- Individual channels providing comprehensive overdub facilities
- Channels switched by single control from record to playback
- Every channel equipped with a quadraphonic panning system

- Comprehensive metering and monitoring for 24 track, and simultaneous quadraphonic, stereo and mono outputs
- Solo system automatically switched to the auxiliary meter
- A console of modular construction with all amplifiers enclosed and shielded for maximum reliability and performance.

The 8024 is a lot of value for the money. It is an investment backed by Neve's reputation for service to people whose business is sound everywhere.

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APRS '75

continued from page 56

the main item of display. Brenell have been designers and manufacturers of a wide range of heavy duty tape transports for over twenty years, and at this year's APRS will offer a two-inch transport for professional recording studios. At a "reasonable price", the unit combines rugged construction, high grade engineering and ease of operation," say Brenell, featuring an interchangeable head unit and a damped sensing arm which controls an electronic servo back-tension system ensuring constant tape tension. Rewind time is less than two minutes for 2,400 feet.

Bias Electronics will show their BE1000 transportable tape machine. Housed in a robust steel framed case with teak veneered wooden sides and fitted with aluminium carrying handles, it is suitable for either vertical or horizontal operation. The record, replay, bias oscillator and selective erase plug are all accessible from the front of the machine and by the simple removal of a front panel there is easy access to all normal pre-set adjustments such as bias, gain and equalisation.

The electrical specification of the BE1000 remains the same as its predecessor the Mark 1, but all machines are fitted with the more advanced Mark II electronics. They will also have their console recorder on show.

BASF will show their Uniset cassette which they claim is a new concept in this field. With a quarter inch tape running at three and three quarters inches per second they hope to have eliminated the problems of a narrower tape running at a

slower speed. The firm will also be showing their newly announced video cassettes (30, 45 and 60 minutes), a full range of calibration cassettes and three matt black back tapes, in short, long and double play versions. The BASF stand will come from Germany.

Capitol Magnetics (formerly Audio Devices) is a subsidiary of the US corporation Capitol Industries, specialising in a full range of magnetic tape products. Arthur Emerson will deal with enquiries regarding the various products. These include studio mastering tape, audio-discs, audiopak broadcast cartridges and bulk duplicator products which include cassette tape, backcoated lube tape and 8-track cartridge components.

Calrec will be showing examples of their range of capacitor microphones including the new internally powered versions which "give in excess of 1000 hours use on one 1.5V Mercury cell without having to use electret capsules." Calrec regard this as a major breakthrough. The capsules for this range are completely interchangeable with all the other capsules and pre-amplifiers in the Calrec range as are the extension tubes and accessories.

Also on show for the first time will be the new 'L' series desks, for which the firm already has advance orders.

Cadac manufacture custom and standard ranges of studio consoles together with many pieces of ancillary equipment for the audio industry. The company also offers a consultancy service for complete studio installations. This year Cadac will exhibit one of their new 'E' range consoles developed specifically for the medium price market, while at the same time trying to incorporate the facilities normally found on the

more expensive equipment.

The firm will also show a portable console, an updated version of the Cadac monitor system, a new studio monitor power amplifier with integrated crossovers, and a studio digital clock system. Comprehensive technical information about all the company's products will be available.

EMI Tape will feature their latest cassette duplicating tape, similar in formulation to the recently introduced X1000 blank recording cassettes. The company will also be exhibiting Emitape 815 standard play low-noise mastering tape and its matt-backed counterpart Emitape 816, both already well known in the recording industry.

EMI's senior tape applications engineer Roy Taylor will be in attendance on the stand with two members of his staff, Alan Hardy and Maureen Holt. The marketing department will be represented by UK marketing manager Peter Sollitt.

F.W.O. Bauch will be exhibiting a selection of Studer recorders, Neumann condenser microphones and disc-cutting equipment, plus various EMT items like the 424 wow and flutter analyser. They will also show the Danner and Seydel faders, Gotham digital delay systems, Switchcraft QG audio connectors and ITI parametric equalisers. There are in fact many more items on the Bauch stand, a stand which is sure to attract many visitors.

Grampian Reproducers will show their Series 7 range of modular equipment which incorporates the 730 and 7301 type mixers, together with the "basic type 73" and "extended type 73" rack systems and their custom built installations. Also exhibited will be the various modules which go to make up systems, together with the various versions of the Series 7

continued on page 60



Raindirk's Mini Mixer.

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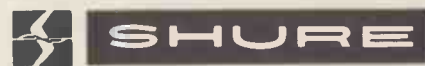


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APRS '75

continued from page 58

power amplifiers. Grampian also manufacture a full range of support items such as microphones, loudspeakers, and reverberation and ambiophonic units.

HH Electronic have increased their range of amplifiers and other equipment over the last year, and their main items of display will be the TPA range of power amplifiers. The TPA 100D silicon transistor power amplifier has a maximum output of 250 watts into 4 ohms; the TPA 50D, 25D and 25DM models use integrated circuits in their driver and output stages.

All the amps have plug-in output devices and the TRA 100D has a plug-in driver stage circuits board. Their AMS amplifier has been designed for the local BBC radio stations. HH will also show a new portable echo delay system and a new 12 into 2 transportable sound mixing console designed for recording applications or high quality PA.

Industrial Tape Applications have several items of interest on their stand this year. These include the ITAM 805 8-channel recorder and the ITAM mixers. The Otari and Revox ranges are also sure to generate widespread interest. There are four models of the TEAC A3340 recorders, of which the domestic versions start from £420 and the industrial versions from £486.

Jacques Levy Professional Recording Services are distributors of Audiodiscs and Emidiscs, quality recording blanks for mastering and playback, and Capps mastering styli for Neumann, Westrex and Lyrec cutter-heads. All these items will be on display, as will the PULTEC EQP-1A3 equaliser and the Fairchild Reverbertron, a lightweight system suitable for both studio and mobile. The Fairchild "Auto-ten" attenuator is designed to reject unwanted signals. Besides these items there will be cartridges and replacement heads.

Jackson Recording Co's range of professional recording equipment will be available from their stand at this year's APRS. Malcolm Jackson will be on hand to discuss studio installations and equipment and will also be running a competition to find the most unusual piece of recording equipment.

Klark-Teknik launched their range of professional graphic equalisers at last year's exhibition, and have since then enjoyed a reputation as quality manufacturers. This year three models will be on display—the 27S, the 11S and the Dual 11S. The firm will also launch a new professional preamp graphic control unit and the Teknik SM2 stereo console recorder. The SM2 will be seen for the first time at the APRS.

Midas Amplification produce three main ranges of modular system mixers to cover the specific requirements of broadcast, recording and sound reinforcement applications. Their approach is to design a basic



Neve's Melbourn mixer.



Brenell's 2in tape transport.

mixer with a versatile range of modules—their portable range system includes bass, presence and treble equalisers.

The studio range modular system offers modules incorporating parametric equalisers, 8- or 16-track routing, conductive plastic track faders and full monitoring facilities. The more elaborate recording productions may be achieved with their more comprehensive systems. Midas works in close conjunction with Martin Audio to produce high power monitor speakers, intended for live performance.

MacInnes Laboratories are showing the full range of Amcron Power Amplifiers including the new M600 model which will provide power of up to 1,500 watts. The new version of the D150 will be on show, as will the well-known DC300A and D60 amplifiers. MacInnes will also have examples of the RTR 25 inch Bass driver on their stand. This unit has a free air resonance of 12 Hz, and handles several hundred watts of power.

Lennard Developments will show the current range of Woelke Magnetbandtechnik's (Munich, Germany) wow and flutter meters, namely models ME104C, ME102C, ME105 and the ME301 (low frequency) wave analyser. Also on display will be Woelke's professional recording heads.

A new item will also be exhibited, the ASONA hand-operated cassette labelling machine, suitable for small runs; up to 300 cassettes can be labelled per hour.

Partridge Electronics will release a range of budget mini mixers to supplement their already well known range of professional equipment. With these mixers the company has tried to combine comparatively low cost with the facilities and standards of the more 'professional' models.

Facilities include full monitoring via a built-in headphone amplifier with its own independent gain control and routing switch which allows the selection of individual pre-fade channels or post-fade mixer output.

continued on page 62

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The Power Loudspeaker Range, the 4KHZ Horn, the Slot Speaker. These are a few of the new innovations in sound reproduction launched by Vitavox Limited in the six years since David Young became Technical Director of the Company.

"There can be few industries in which new techniques arise with greater frequency than in sound reproduction", says David Young. "Wherever sound equipment is used, more and more is expected of it—in sensitivity, power, efficiency and craftsmanship. To be a step ahead of demand is vital. Because of this, it is our policy always to carry out as much as possible of our own research, design and development. We enjoy tackling the more difficult areas of sound reproduction."

The design team at Vitavox combines the youthful enthusiasm of David Young with the long experience of the Company's Technical Manager, Doug Johnstone, who joined Vitavox in its infancy in 1935.

A fascination for design and a love of music combined to make it natural for David Young to become Technical Director of the Company founded by his father in 1931. At school the sciences and the school jazz band were his two main interests. At home



he was never happier than when designing—anything from crystal sets to a forge for melting lead. Following a spell in light engineering he joined Vitavox in 1961, at the age of 19. Two years of prototype design and a period developing the Company's costing and production control system with his brother Neil, now Managing Director of Vitavox, during when he gained his institution of Works Managers Certificate and Diploma in Works Management, preceded his appointment as Technical Director in 1969.

Despite the many difficulties on the industrial front, the Vitavox story continues at an ever increasing pace, with a growing international demand for their products.

"Quality, not quantity, has always been our practice", says David Young. "We are geared to that and so able to meet the demand which comes, not only from the UK but from 34 countries throughout the world".



VITAVOX

Westmoreland Road London NW9 9RJ
Telephone: 01-204 4234

APRS '75

continued from page 60

Up to five input channels may be simultaneously and individually mixed via long reach slider faders. Four of the inputs have low noise individual pre-amplifier stages, each of which may be used via alternative input facilities with low and medium impedance microphones or pick-up cartridges, while the fifth channel is designed to cater for the output of tape recorders, radio tuners and the like.

The mixer, all the models of which are available with a built-in mains power supply unit, comes as a basic mono or stereo five channel unit, or with any or all of the above facilities. The firm has fully assembled models or parts in kit form.

Soundcraft Electronics will be showing their range of two- and four-track recording consoles and an example of the new Mark 5 modular range of desks offering up to 32 input channels and 24 outputs. The 'Sixteen into Eight' fixed format console is of quasi-modular construction, and the inputs

can be routed direct to the monitor mixing. Soundcraft will also be showing samples of the Waters (USA) range of conductive plastic faders and audio controls for which they are sole UK distributors. Dennington Acoustics (with whom Soundcraft are associated) specialise in loudspeaker systems, and their representative Stephen Court will be available to answer questions on studio and live performance systems.

Trident Audio Developments manufacture two ranges of professional sound recording consoles which they have designated the 'A' and 'B' series.

The 'A' series is designed for multi-track studios requiring systems which offer such facilities as graphic equalisation on each channel, four independently controlled headphone circuits, six push-button selected echo groups and dual-scaled VU/PPM metering selection.

The 'B' series is designed for studios still requiring professional quality but who are restricted due to budget considerations. In both the 'A' and 'B' series a fully modular construction principle is employed. By this method it is possible to

continued on page 64

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Hand operated, suitable for small runs.

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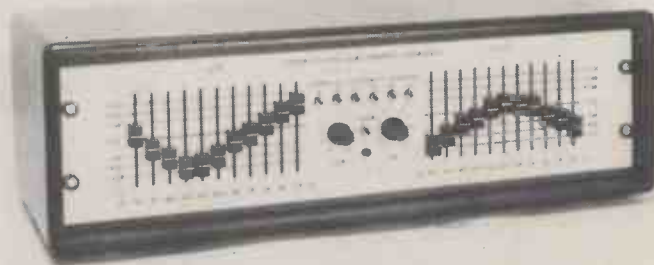
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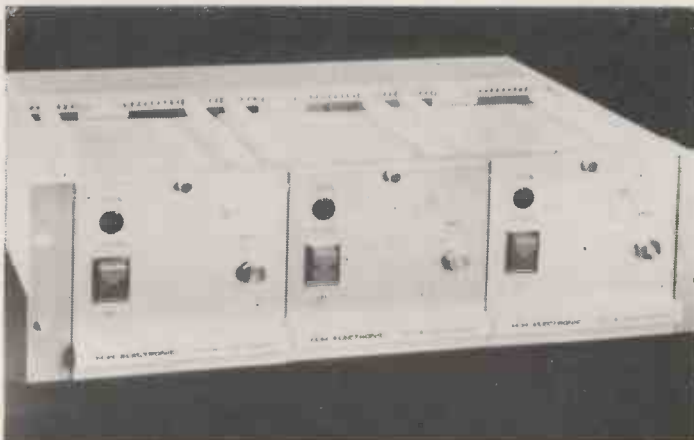
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Lennard Developments Ltd.,
206 Chase Side, Enfield EN2 0QX

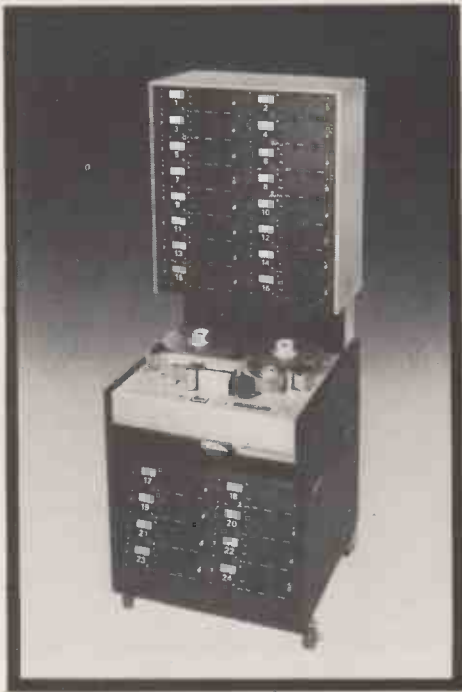
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Klark Teknik's dual graphic equaliser.



One of the HH power amplifier range.



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Hertfordshire. Tel: 01-953 0091

STUDER A80 24Track

APRS '75 Stand No.1

APRS'75

continued from page 62

construct a console pre-wired for any future expansion plans that a customer may envisage. A one-year guarantee is given with each console and faulty modules are repaired on a same-day basis.

A new Parametric Equaliser type CB 9066 will be shown for the first time. This unit (1½ inch by 6 inch by 19 inch) provides "extensive curve-bending facilities covering the audio spectrum and includes Hi-Pass and Low-Pass continuously variable cut-off filters with slope control."

Shure Electronics will display a complete new range of sound reinforcement components and accessories designed solely for professional use. This range includes the 'SR' series featuring a master audio console, power amplifier, electronic crossover, extended range speaker system, portable speaker column and an all-



continued on page 66 Monitoring behind the Iron Curtain — Lockwood cabinets in use at a studio in Moscow.



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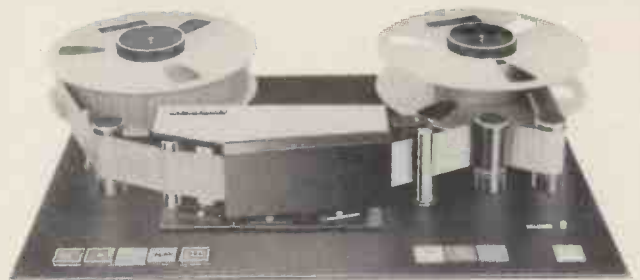


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APRS 75

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APRS '75

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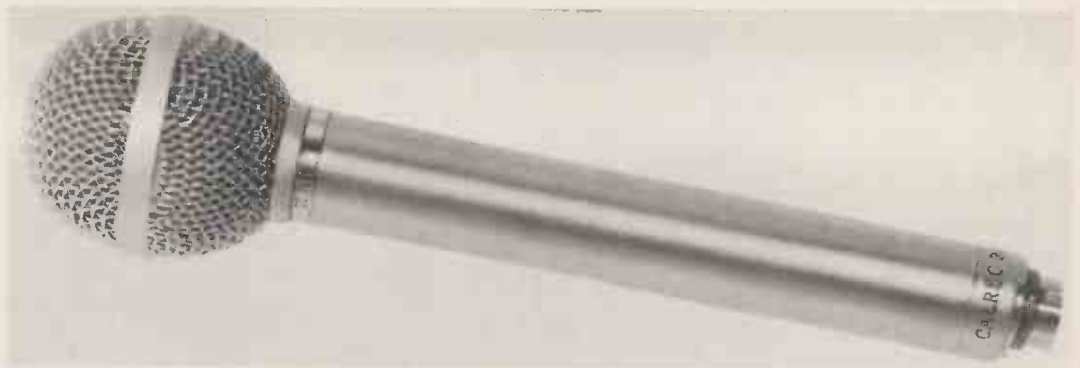
weather speaker column with wall-mounting facility.

Another new circuitry product is the SE22 pre-amp for professional, broadcast and recording use. The SM82 is a new microphone designed for broadcast applications.

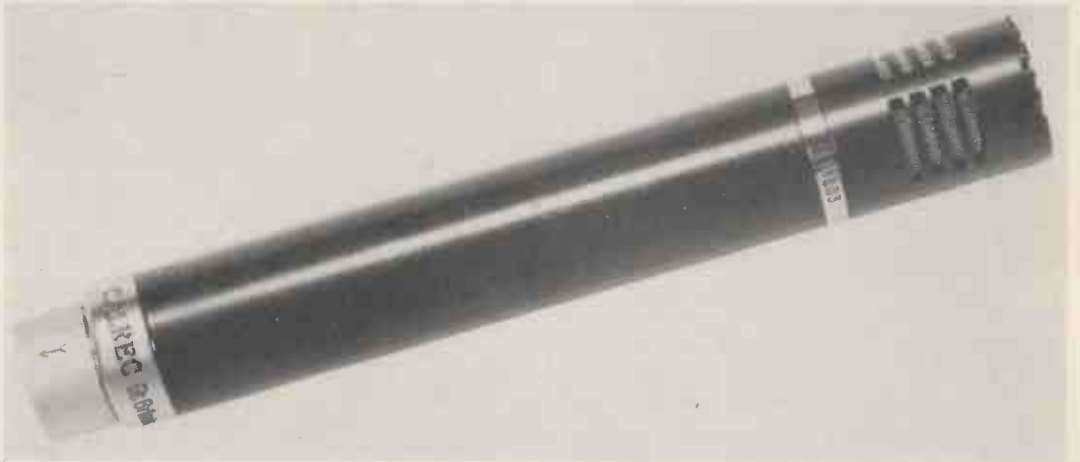
Radmark manufacture three ranges of mixing consoles. The smallest of these, the Mini Mixer, is available with between 10 and 20 inputs and 4 outputs, with a choice of several optional extras including 8-track monitoring, limiters and compressors.

Radford Electronics are exhibiting two new power amplifiers in the ZD range for professional use in addition to the already established pre-amplifier ZD22. The ZD range is a new series of audio amplifiers claiming low distortion at normal operating levels. The Series 3 Low Distortion Oscillator will be on show and working with its complementary Distortion Measuring Set.

continued on page 68



One of the Calrec range of microphones.



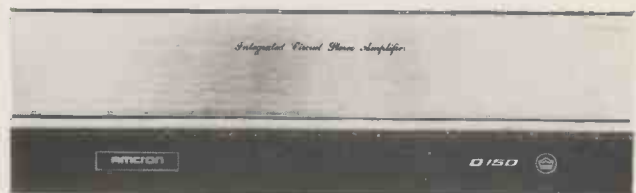
Another Calrec mic, the CM2050.

Come and see us at A.P.R.S. '75

June 19th & 20th - Stands 6/7



All the latest Amcron amplifiers, crossovers, speakers & recorders will be on show on the Macinnes stand at APRS 75. Our technical sales engineers will be on hand to discuss your particular needs or applications, as well as to just meet with our many friends in the industry.



The new D150 power amplifier with its restyled heatsinks, and improved specification now operates into loads as low as 1ohm and is totally DC-coupled throughout. Power into a 2.5 ohms load is typically 200 watts RMS per channel, and the amplifier is now supplied with front panel fitted.

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middle bass, monitor 1
and 2, echo, pan, solo,
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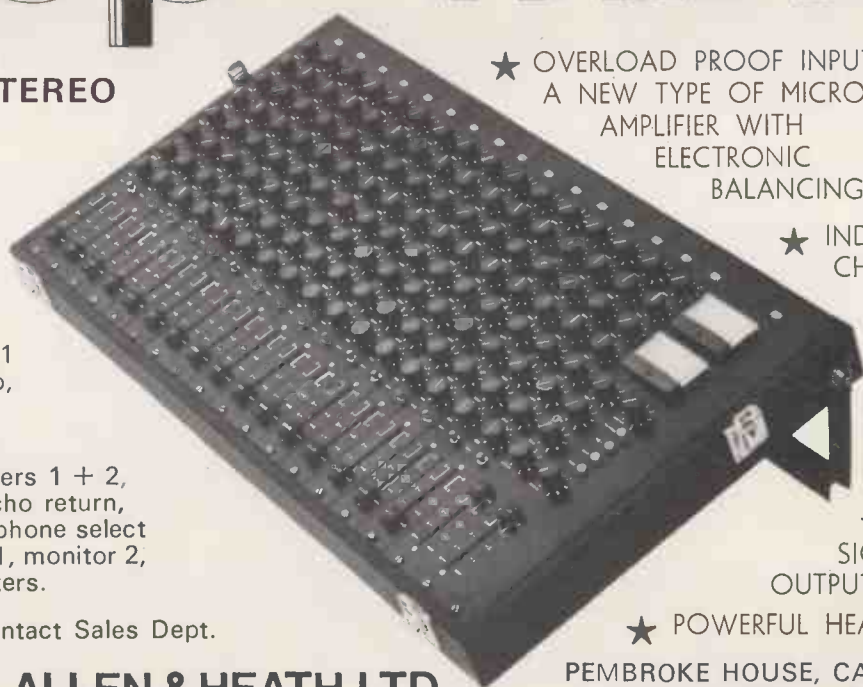
OUTPUT CHANNEL:

Stage monitors, masters 1 + 2,
echo master send, echo return,
headphone gain, headphone select
to talk back, monitor 1, monitor 2,
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For further details contact Sales Dept.



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A NEW TYPE OF MICROPHONE
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HORNSEY, LONDON, N.8. Tel. No. 340-3291.

APRS '75

continued from page 66

Also on show will be the portable Precision Oscillator, a battery-operated instrument designed for routine audio testing. A mains version is also available with a monitoring meter. Visitors will be invited to operate the instruments.

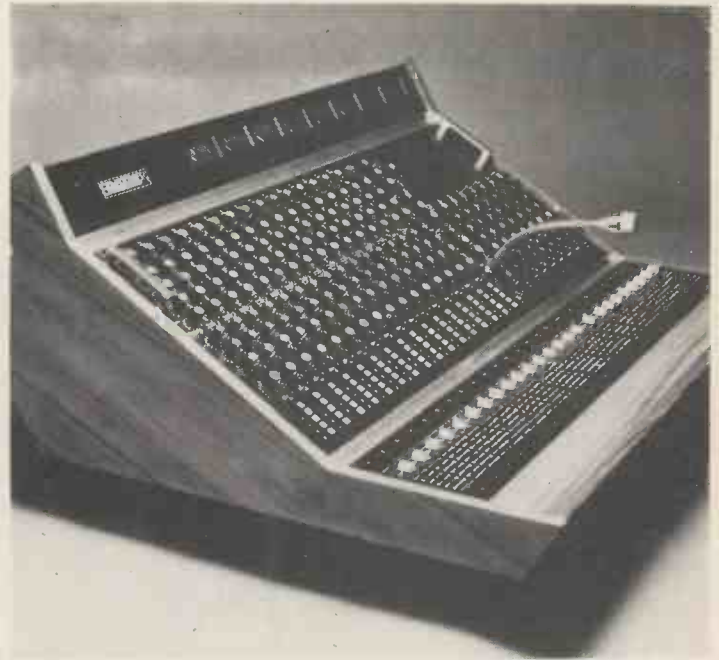
Vitavox will introduce their Thunderbolt loudspeaker system for the first time at the Exhibition. The Thunderbolt, which will be the centrepiece of the firm's display, is the outcome of intense research aimed specifically at the 'group' market. Commenting on Thunderbolt, Neil Young, Managing Director of Vitavox said, "There is an ever growing need among the groups for equipment which has been designed specifically for their own specialised requirements. With the Thunderbolt we feel we have produced a unit which is tailor-made for group needs." Also present for the first time at the APRS Exhibition will be Vitavox's French agents, Comel.

Rupert Neve's display theme at this year's Exhibition is "economy." The emphasis is on compactness and versatility and their product line includes a number of transportables designed to appeal to economy-minded large studios as well as the smaller ones. A major attraction will be the 8034 twenty channel four group

multi-purpose sound mixing console equipped with all the metering and monitoring facilities for up to 16 track recording.

In the transportable line Neve will be exhibiting the Melbourn and Kelso units. The Melbourn provides 12 channels and has a choice of equalisation, while the Kelso has ten channels with low and high frequency controls. Engineering and sales staff will be available for consultation on technical information.

Lockwood will show their complete range of monitoring loudspeakers. Their Miniature monitor has been especially designed for monitoring in restricted areas. The Lockwood Speaker Protection Device can be used in conjunction with any loudspeaker to prevent failure from overload conditions. Specifications of the new models will be released during the exhibition.



Soundcraft's 16 into 8 console.

LIST OF EXHIBITORS

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Audio & Design (Recording) Ltd.
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See us
on stand

33

APRS

75



Neve's transportable Kelso mixer.

INSTRUMENTAL NEWS

Tape copying

PROFESSIONAL Tape Operations is a new company that has been formed to offer a fast and economical tape copying service to the music industry. Based at 54-58 Wardour Street, W1, PTO is managed and directed by John Carr and Jim Atkinson, who have both spent a considerable time in the film industry. Jim Atkinson, also co-manager of Zzebra, received an award for his sound track of the film "Deliverance" and was nominated for his contribution to 'Leo the Last'. John Carr was given the FFTA award for the part he played in the production of the Granada TV series "Country Matters."

PTO is furnished with two master stereo recorders, a dual graphic equaliser, a stereo Dolby unit, compressor limiters and cassette and cartridge equipment. As PTO have no studio to maintain they are able to direct all their energies into the copying service, which they can thus present at competitive prices.

Apart from the basic copying service, PTO also have the facilities to improve the quality of sound on the master tape, and if required to add further sound effects. Charges are made on a tape basis rather than on an hourly basis.

FOUR new Cordovox portable organs from the USA are now available through Henri Selmer.

Model CDX-0652X is a two-manual model with a built-in Moog synthesizer with presets, 44 keys on the upper register and 49 keys on the lower, sustain, percussion, six flute foot-

MAMELOK OF MANCHESTER



MAAMELOK Ltd, who were featured in last month's Beat survey of North-Western companies, fell prey to the dreaded caption gremlins who listed the wrong address for the premises pictured above. The correct address is 192 Deansgate, Manchester M3 3ND, which the company have occupied for the past seven years.

Guitar strings

CATHEDRAL, Summit and Sound City guitar strings will now be available through Cardiff Music Strings, following the purchase of British Music and Tennis Strings as a result of the financial collapse of Dallas.

ages and manual bass. The unit is complete with legs and carrying case and sells for £790 including 25 per cent VAT.

The smallest model in the range is a single-manual 49-key instrument with built-in amplifier and speakers, and complete with legs and bag costs £165 inclusive.

Beat Reader wins 100w Marshall Combo amp

THE TRUTH of the old adage "If at first you don't succeed..." was certainly proven in the case of Beat reader Andy Castle when he came to Rose-Morris's London shop on May 8th to receive his prize as winner of our January competition to win a 100 watt Marshall solid state combination amplifier and speakers.

Receiving his prize from Bob Wilson of Rose-Morris, Andy said: "I've been entering every competition in Beat since I can remember, and I couldn't be-

lieve my eyes when I saw my name listed as a prizewinner in the May issue. I've never before owned a Marshall but I've always been impressed with the sound, and I really look forward to using this amp with my Gibson SG Standard."

Andy, who has been an avid reader of Beat since 1967, has been playing with Plymouth group Revival, and numbers among his favourite artists early Led Zeppelin, the Eagles and the Average White Band.



Pictured receiving his 100 w. Marshall combo amp from Bob Wilson of Rose-Morris is our January prizewinner Andy Castle.

It's our job to effect you... light wise of course

Compa Lighting is probably the finest available.

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Trade enquiries welcome for all the above items

Gardner Musical Instruments, 435 Hessele Road, Hull

INSTRUMENTAL NEWS

Bose Drive Soul Search

THE RCA Soul Search talent contest organised at the London Palais in April and won by London group The Eruptions was amplified by a Bose PA system and mixed by Electro-sonic.

The system comprised four pairs Bose 800 speaker cabinets driven by one 1800 amplifier, with an output of 1,600 watts and a further four cabinets for fold back which brought the total to 2,400 watts.

Provisional VAT Ruling

FOLLOWING negotiations with the Customs & Excise, Rose-Morris Managing Director Roy Morris, president of the AMII, has obtained a provisional ruling that amplification with a

power output of 30 watts and over will remain subject to eight per cent VAT, amplifiers of a lower output being subject to 25 per cent VAT.

MARCH COMPETITION WINNERS

OUR March competition to win £500 worth of Framus and HH gear received such an overwhelming response that our announcement of the judges' decision had to be held over until this month.

The decision was made even more difficult by the fact that we were offering two first prizes but the final result is, First Prize (HHIC 100 combo) Mike Harragin, 80, Kingsway, West Wickham, Kent. Joint First Prize (Framus Nashville bass) J. R. Davis, 124, London Road, St. Leonards, Sussex,

Third Prize, (Framus Nashville acoustic) John Tuckwood, 147, Huthwaite Road, Sutton-In-Ashfield, Notts.

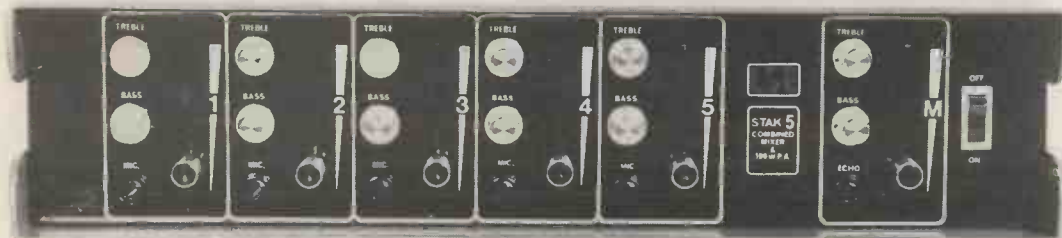
Premier Drums

THE Premier Drum Company have introduced a new drum finish to the 16 already available. The latest colour is Polychromatic Silver (PS), which complements three other polychromatic finishes introduced during the past year—red (PR); gold (PG); and purple (PL).

New LSE Gear

A new range of mixers, power amplifiers and combined mixers and power amplifiers in the LSE Stak range are built of aluminium for strength and lightness.

As the name implies, Staks systems are suitable for stacking unit upon unit, and the covers are so designed as to act as handles for carrying.



Is your live sound dead?

It's dead easy to rattle the wax round people's ears. You get the biggest, most monstrous speakers you can lay hands on, wind 'em up and POW. A sound your mother wouldn't recognise comes thickly through the ether. What's a lot less easy is to sound like you really sound 43 rows back. And whether you're trying to build up a following, or pushing to sell-out your 20th album this is the sort of quality you've got to fret over. In this situation American

bands are years ahead of British bands. Because Bose pro speakers and amps have been available over there since '71. Bose speakers are small enough and light enough for you to shift a couple on a Honda 250. Yet the quality and volume is good enough for a big band operator like James Last to demand them for open air concerts. They cost a few bob more than the average speaker. But they're well worth the difference.

Bose 800 speakers use multiple identical drivers in an air-sealed enclosure. This provides a clear natural sound with smoother response than ported bass cabinets (which are often boomy) and horn-loaded drivers (which are often peaky). And they provide a full musical frequency range performance, with excellent transient response. Small cones, powered by massive magnetic structures, provide rapid response to transient signals. (Get your drummer to demonstrate this).

From the point of view of portability, they're far out. A mere 43 lbs each, including the cover. And they're very rugged, being built into a case of 7-ply birch. When needed, the 800 can, of course, be stacked to produce a column effect. For use with the 800 we recommend the Bose 1800 professional solid state dual channel power amp. Ring or write to us now, and well let you have all the other details you need to give your sound the kiss of life.

BOSE[®]
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Tel: 0795 75341.



STUDIO PLAYBACK

NEW NEVE AT R. G. JONES STUDIOS

R G. JONES Studios of Wimbledon have just installed a new 32-input Neve console in readiness for 24-track operation. The console has several interesting built-in features including PPM and VU metering, four graphic

equalisers, three stereo width units and separate EQ facilities for the foldback circuits.

The studio has also installed two JBL 4350 monitor loudspeakers bi-amplified with Amcrons. The first sessions with the new equipment included

N.A.P. Offering Total Recording Service in London

NICK Abson Productions, parent company of Budget Studios, have expanded their services following a move to new premises in London. The

new organisation, under the banner of Free Range Studios, will continue their policy of providing professional half-inch 4-track recording facilities from £6 per hour.

In addition an 8-track studio with over 1,000 square feet of space has been opened, and Free Range are hoping to add another 16 track studio of the same size by the end of the year. When this is realised they will be able to offer a wider range of facilities including specialist songwriter services, musical composition and arranging, session musicians and the use of a synthesiser and other basic instruments. Prices will start at £8 per hour for 8-track recording and £12.50 for 16-track recording, with VAT to be added.

NAP have also launched a specialist film service, by which they will script, produce and assist in the distribution of 16mm colour films suitable for TV transmissions, varying from between three to thirty minutes, depending on requirements. Managing director Nick Abson predicts a big future for material of this nature, "since they enable groups to reach a greatly expanded audience, increasing popularity and engagements."

the mixing of Cilla Black's new album, Gene Pitney recording vocals for a new album and single and Alvin Stardust recording his new single produced by Peter Shelley. The studio mixed Peter Skellern's *Love me Love my dog*.



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What has 16-track Scully recording, an advanced 24-input desk with auto-reduction and computer logic, BX20 reverb, ADT, Dolby, Moog Synthesizer, a smile on its face, and costs only £10 an hour?

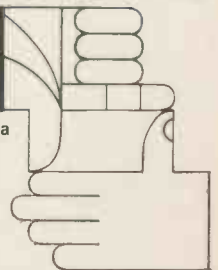
Acorn Records, Stonesfield, Oxford. Stonesfield 444

The group that's going places gets there faster on film.

You can only appear at live gigs one at a time. But with a professionally-produced 16mm sound film of between three and 30 minutes, the group can really go places, reach a bigger audience, sell a lot more sounds, make more bread. N.A.P. can produce a full-colour film suitable for TV transmissions for as little as £150 per minute; including script, all production, prints — everything, in fact, but the music (we can offer full songwriter services if you need them). And we'll give you specialist advice on how to distribute your film for maximum impact.

If you want to keep up appearances do a little number on film — or a big one. Ring or write NAP for more information at no obligation.

NAP Ltd.
22 Tavistock St. London W.C.2. 01-836 7608



Music to the Eyes
from NAP



STUDIO PLAYBACK

'Quality at a Fair Price'

Gateway Sound Studio in Bournemouth has been open about 12 months, gaining the custom of several local musicians in that time, and the studio is run by Bob Haines, who has been a professional drummer for the last seven years.

Bob decided to open a studio when he became dissatisfied with the bad production of one of his own albums, and he hoped to be able to present a set-up that gave musicians a good deal. He has found that people are often wary if the services of a demo studio are offered too cheaply, while exorbitant prices by themselves are deterrent enough: thus he has tried to stick to the 'quality at a fair price' motto.

Basically the studio is two-

track, but with the use of Dolby and feeding two high speed recorders through the mixing desk (dubbing from one to the other) they reckon to achieved '4 track' quality. Facilities include echo, reverb, compression, foldback via headphones and talkback/playback to the musicians and the studio. The mixing desk is a 10 channel Allen and Heath, and mikes in use are Calrec and AKG.

Gateway comfortably houses 8 musicians, and the studio includes an upright piano and assorted percussion; session musicians too are always available. Unlike many studios, no charge is made for the tape used on a session, although they remain Gateway's property unless clients wish to purchase them.

Making Honey at Magritte

MAGRITTE Studios, situated in the rural outskirts of London, began some eighteen months ago when a group of musicians decided to open their own studio to record their material. The studio at present comprises 3M 16 and 8 track tape machines and a Helios 28 into 16 desk, with full echo facility and Lockwood monitors, Magritte, now in a farmhouse, have plans to move the studio to the nearby stable block at

which time they hope to expand their services gradually.

Current projects include the completion of Bees Make Honey's second album which was engineered by Daniel Priest and produced by EMI's Wally Allen. Man too have recorded some material at Magritte. There are several studio albums in the offing, though these will probably only be realised when the move is completed.

Country Setting at Acorn

ACORN Studios, quietly tucked away in the Cotswolds, is a small Company, aiming at combining professional service with friendly and informative advice.

The studio capacity is about seven, with facilities for recordings on location. Acorn, (which is a record company as well) records on 2-, 4- or 16-track using Studer and Scully machines incorporated in a basic layout that they themselves designed. Their desk was made to their specifications by Solid State Logic Limited, with whom they are associated. Features include comprehen-

sive equalisation on three frequency bands, four echo machines and compression/expansion on every input channel.

For phasing they have installed electronic modules that "let the music control the effect". Acorn are very enthusiastic about their set-up, and hope that the location of the studio will tempt the bands who prefer the more relaxed atmosphere of the country surrounds.

Their prices certainly stand comparison, with 16-track per hour costing £10 and mobile recording costing £180 (16-track) for the first day and £120 for each additional day.

Soundcraft Electronics Ltd. in association with Dennington Acoustics, make the finest JBL P.A. Systems available in Europe. Powered by Amcron Amps and custom built to order. System featured 2400 watt (programme) used by Neil Sedaka and Tom Jones amongst others. Operated by Europa Concert Systems, a division of Soundcraft Electronics Ltd.

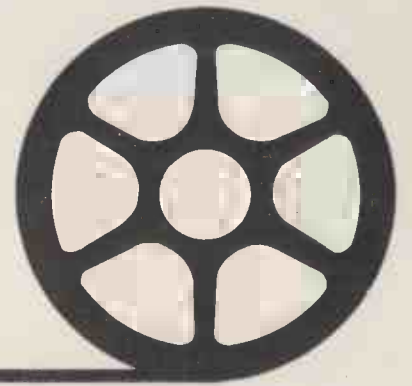


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NOVA SOUND

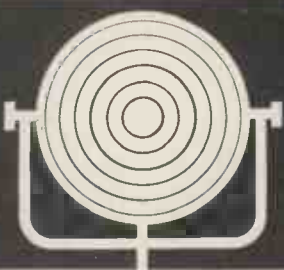
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STUDIO



SPOTLIGHT

NOVA SOUND: PRESENT SUCCESS & PLANS FOR THE FUTURE...



THE Who, Sweet, Ringo Starr, Osibisa, Elton John, Kiki Dee, Cockney Rebel; when you have a client list including names like that, you can claim justifiably to be an important and popular studio.

Nova Sound Recording Studios at 27-31 Bryanston St. W.1. within yards of London's Oxford St. have that list and can add a string of recent hits to it to prove their popularity. Those recent hits include Carl Douglas's *Kung Fu Fighting* and Charles Aznavour's *She* single and album. Other credits include mixing of The Who's *Odds and Sods* album, Uriah Heep's Ken Hensley's *Eager To Please* album, *The Psychomodo* by Cockney Rebel plus work by Suzi Quatro and Guys and Dolls.

Their situation, in the West End, is, of course, a great help to Nova and it is backed by having excellent unloading facilities and a 24-hour car park right nearby.

Equipment

Much of Nova's success is, attributable no doubt, to having a good mixing room equipped with the full facilities of the main studio plus its own equipment which includes two massive Cadac monitors which have their input bi-amplified at the low frequency and high frequency ends which is then split at the top end through mid range horns and four tweeters. The desk in the mixing room is a standard Neve unit giving 24 into 4 plus two $\frac{1}{4}$ inch Studer A80 tape machines and a 3M

16 track, fully Dolby equipped.

In fact, much of the studio's work is mixing, and they have found a large number of customers coming in to get the sound just right through the specially true sound of the room. Engineer Al Bocca commented, "Quite honestly what you hear in our mixing room is the real sound. If it sounds good there then you know you're o.k."

Sounds

The main studio is spacious enough to take up to 36 musicians (and has had that many in it before now) and has a wide spectrum of acoustic properties in different parts of the studio. At one end, a section has been left uncarpeted to give a 'live' sound, and the range of sound possible is enough to satisfy even the most finicky of musicians.

The control room is well equipped with a standard Neve 24-channel 16-group desk with full facilities for 24-track playback. Although generally unmodified, the Neve has custom frequencies on its equalisers and a very comprehensive monitor panel in front of the producer with slide faders instead of the more common potentiometers.

Tape equipment, as with the mixing room, comprises a 3M 16-track and two Studer A80s.

Echo for both the main studio and the reduction room is provided by four EMT echo plates, two in stereo and two in mono, any of which can be used in either room.



Nova's Steve Allan.

Particularly useful, the engineers find, are two Universal Audio 'Little Dippers' which are selective 'notch' filters used for taking out any unwanted frequencies. An example of where these can come in useful was given by Al, "We were mixing a film soundtrack once when we found that somehow there was a leak from the film guys onto the audio guys which gave a 12 kHz tone which we were able to take right out."

In addition to the Little Dippers, Nova also use a graphic equaliser unit, four Teletronics LA3A limiters, two automatic double-tracking units from Pandora and a Countryman phase box. The main use of the phase units is to provide an extra sound to that normally obtained through tape phase and that also applies to the ADT units. Where these are used, it is often to give a different sound to that produced by normal over-dubbing for double tracking, as Steve Allan, the other sound engineer points out. "ADT and over-dubbing are really two quite different sounds. If we have a client who wants a normal double tracking sound we'd advise him to at least attempt the real thing before turning to ADT, although that's a very useable sound."

Mikes

The large selection of microphones includes AKG, Neumann, STC, Telefunken and Beyer. A recent addition to the control room equipment is a 3M Selectatape, a device which enables the engineers to pre-programme a starting and stopping tape position.

However good any studio's equipment is, and Nova's is excellent, a great deal must depend on the personalities behind the machines. In Nova's

case the personalities are working together to provide an environment in which the recording artist can produce his best work with the greatest ease.

Already mentioned are studio engineers Al Bocca and Steven Allan but they are backed by a team who take an equally responsible attitude towards the smooth running of the set-up. Heading the team is Managing Director Leonard Greene who handles the business side of the studio which came under its present management in the spring of 1973. Leonard asserts that the studio is both busy and profitable and adds that he sees his function as providing the business expertise which enables the studio to offer both staff, producers and clients the best equipment without stretching the resources behind it.

Leonard's direct assistants are Pat O'Connors, who looks after studio bookings, and Assistant Studio Manager Ann Smart who handles the accounts and generally keeps things running smoothly and Ken Attwood, Technical Engineer.

Engineers Al and Stephen are both young but highly aware of the ins and outs of recording, having spent the majority of their careers working at Nova. Having that sort of continuity of staff is a phenomenal asset to any studio as it means that the men at the desk know exactly every aspect of the equipment and, more particularly, the sounds that the various parts of the studio and the arrangement of baffles can provide.

All this adds up to an adaptable studio capable of offering competitively priced recording to the highest copy.

One thing is certain; although all forms of business at present are having some hard times, Nova are making great headway and have a currently well booked time ahead of them as a response to their friendly atmosphere and expertise.

Plans for the future may include the conversion of the existing studio equipment over to a 24-track system although Nova are currently waiting to see if their clients are wanting this change. There is a trend at the moment to 24-track although it has a tendency to lead some artists towards over indulgence in multi-tracking. Nova are waiting to see if the trend is a permanent state or whether it is just one of the many fads which pass through the recording industry from time to time.



Spacious interior at Nova's main studio.



Al Bocca and Steve Allan at Nova's mixing desk.

THE PRODUCERS

Men of sound sense



ALLEN TOUSSAINT



SUDDENLY New Orleans, rich in musical history and home of traditional jazz, is a vitally important part of the American pop scene again. For years the emphasis switched to New York, to Los Angeles, to Detroit and Chicago.

But now great things are happening in New Orleans, and most of them are happening in the Sansu Studios, where the business side is handled by Marshall Sehorn and the creative production side is in the legendary hands of Allen Toussaint.

Toussaint is tall, quiet-spoken, bearded, black and brilliant. In terms of contribution to pop history, he's way up there with the Phil Spector of this world. Some would say he's more consistent than Spector.

Toussaint sits shyly in his hotel room, looking somewhat anxious at what questions are to be asked in this exclusive Beat Instrumental interview. He's a backroom boy, through and through — though of late has been "forcing" himself to go out on stage on personal appearances.

It's a known fact that he's a slow-moving talker, so it's not worth wasting time on mere

history — mind-boggling though his background of success happens to be. So the mind is already full of facts and information.

How Toussaint played piano, self-taught, as a kid. He was a professional musician at the age of 13, having absorbed all kinds of styles through hanging round the New Orleans studios watching and listening to the likes of Fats Domino, Little Richard, and Lloyd Price.

As a boy-marvel professional, his value was great because as a session pianist he could recreate any of those styles. A kind of pianistic impressionist. From there he became producer and performer, as well as songwriter.

Style

In the early 1960s, he supervised the recording activities of Minit Records, and the hits flowed — produced by Toussaint, most written by him, arranged by him and featuring his talkative piano style.

Ernie K-Doe's *Mother-in-Law* was the giant hit, but there were other standards like Aaron Neville's *Over You*, and *Ruler Of My Heart* (later done by Otis Redding as *Pain In My*

Heart), and Irma Thomas's *It's Raining. Ooh Poo Pah Doo*, by Jesse Hill, was another.

And the productions from his fertile brain included *Land of 1,000 Dances* and *I Like It Like That* for Chris Kenner; all the big Lee Dorsey hits, *Working In The Coalmine*, *Holy Cow* and *Ride Your Pony*. He did *Right Place, Wrong Time* by Dr. John, and the whole staggering consistent and much-praised list comes up to date with things like *Lady Marmalade* for Labelle.

In other directions, the Toussaint talent is there. He did the horn arrangements for The Band's *Rock of Ages*; worked in all ways helping Paul Simon on the *Rhyming Simon* album. And he worked extra hard with Paul McCartney in the Sehorn Studios for Wings' upcoming album, at presstime untitled.

He's produced Taj Mahal, King Biscuit Boy, Badger, Browning Bryant. He's written for Joe Cocker, Ringo Starr, Feliciano, Three Dog Night and umpteen others.

Hits

Specific hit songs include *From A Whisper To a Scream* for Esther Phillips, and *Yes We Can Can* for the Pointer Sisters to *Freedom For The Stallion* (Hues Corporation and Three Dog Night), and *Occapella* for Ringo Starr no less. Right on through the various musical scenes to things like *Whipped Cream* for the schmaltzy trumpet of Herb Alpert.

That's the history and the legend. Go through the disc catalogues and the name Toussaint crops up in so many different areas it's almost unbelievable. The guy is so quiet, though. He exudes anticipation of doom rather than superb creative skills.

That's the history. And the man himself is sitting in that hotel room. Eventually he does open up and start talking.

"As a producer I now have the best of equipment at my command in the Sansu Studios. For years, we used the barest essentials, but maybe part of the decline in New Orleans' musical effort was because of poor recording studios. We compete now with Memphis, Chicago and the others. We are 24-track and fully equipped for quadrasonic recording."

He's got the famed Meters as a resident house band, just about the best rhythm section in today's scene. For a while even they had to make their records elsewhere to get half-

way decent results, but Sansu was given the big face-lift just eighteen months ago.

Says Toussaint: "We got the sophisticated equipment and we got the atmosphere and the people are coming to us. Paul McCartney, for instance. He is, everybody knows, a real professional and a genius and a gent. There's nothing snobbish about him. I played piano on one track for his album, and for me it was a great pleasure just to work with him."

No doubt McCartney feels the same way about Toussaint for he's long admired the man's work.

Toussaint generally prefers to work in 16-track, but is enjoying experiments with the full 24-track range. His way of working is admittedly slow. He says, slowly: "People who want to come to the studios usually send a tape or an album, so I can hear what they've been doing before. Now I never listen to a song all the way through, because I'm only passing interested in what they have been doing. It's what they are gonna do that matters to me as a producer.

"Usually I write a couple of lines of song ideas for them, but I usually like to meet the artist before recording. When we meet, we really start, but it's just a matter of being around with them. I'm looking to see if there is anything, anything at all, that is within them that I can bring out.

"I'm trying to find the highlights of the artists, but as I see those highlights. I'm not interested in how they've been packaged before. Then when we go into the studio, it's usually a little slow for the artists. I feel a little uneasy in pace sometimes.

"But where I'm really different, I guess, is that I like the artist to sing with the group at least some time during the session. So often he comes in after the backing tracks are down and never gets to meet the musicians. Even if it's not a good vocal track, even if it doesn't work at all, it's still a good thing for it to happen.

"There's no need for a producer to throw his weight around. It's the ideas that need to be thrown around, so we get the best out of everybody concerned."

Toussaint leaves most of the business side to Sehorn, a grizzly, tubby, bear-like character with a great line in humour — a sort of extrovert to Toussaint's introvert. Sehorn claims a complete lack of musical

knowledge, but he has a keen ear for a hit and sometimes goes into the studio to produce Toussaint when needed.

The partnership which led to the famed Sansu Studios came back in 1965, when Sehorn was managing some acts. He's signed both Lee Dorsey and Gladys Knight and the Pips to a label, but the company went bust and Lee stayed with Sehorn. They cut Dorsey on *Ride Your Pony* around that time and did a recording deal with Larry Uttal then with Bell Records, but now with Private Stock.

Money

Toussaint really rates Dorsey. He says: "I know nothing about his financial scene, but every time things go a little quiet for him he goes straight back to his old job of panel-beating on cars. He's a great fellow. We'll be working again with him soon."

He also plans an album with Gary Brown, generally reckoned to be the finest r&b tenor saxist, a man with a remarkable technique, who is in Toussaint's backing band on the few occasions this reticent gentleman can be persuaded to go on stage.

Certainly the Sansu Studios

have never been more fully booked. Labelle have returned to lay down more tracks. Al Green is a regular visitor. An all-girl band called Isis also is tipped by Toussaint for the big-time. When a man with Toussaint's experience starts tipping, then it's best to listen hard.

Lady Marmalade was the most recent number one, and Toussaint is specially proud of that one.

Over the desk in Toussaint's gadget-filled office at Sansu is a sign reading: "Life is like a piano. What you get out of it depends on how you play it."

That is his personal creed, though in truth he'd rather play than talk. His own new album for Warner Brothers is *Southern Nights*, and he sings all the male parts, up front and in backing. His piano is ever present, in a variety of moods to match a variety of songs. Warners are convinced master producer, composer and arranger Toussaint can become a master performer, and they arranged a string of dates for him in the U.S.

He won standing ovations for his up-front but laid-back show. But he says: "I take much longer than most people producing my own albums," and I guess that also relates to my lack of confidence in myself as an artist.



"I take much longer than most people producing my albums."

"When it comes to going those few short steps on to a piano out there on stage, my mind is full of thoughts about what would I do if those people were turned off me right from the start.

He is particularly proud of New Orleans musical history. He's proud of the way writers and artists are trekking to the city. He says: "Part of the job of a producer is to perpetuate that history. What I want are musical signs immediately identifiable as coming from New Orleans — just as the seafood here, the coffee, is instantly recognisable. Our new generation of musicians must go for that, be it on drums, guitar or piano.

Toussaint, despite the massive promotion campaigns on his behalf by Warner Brothers, prefers the backroom life. Until his recent four-concert tour, he'd barely emerged from behind the glass of the control box in those Clematis-avenue studios in New Orleans, Louisiana.

He did join one benefit concert in New Orleans for Professor Longhair, the influential and eccentric pianist, singer and writer whom Toussaint openly describes as "my hero." He was also musical co-ordinator for a New Orleans music festival staged in Montreux, Switzerland, and a brief appearance in London with Dr. John.

Busy

When he doesn't want to perform, he's got a ready "excuse" because he's so busy in so many other directions. When the timetable allows he just sits down and writes songs. "A song to me is like a suit of clothing. You design it to fit a certain person at a certain time. It scarcely fits other people and after a while it doesn't fit YOU, because you also vary.

"Like a lot of other people, I write under pressure sometimes, which is terrible. I don't know if I write all the time, but I try to make myself available at all times.

A legendary figure in the r&b scene. A backroom boy of immense skill. And if *Southern Nights* hits the album charts in a big way — and it must be admitted that he's not really scored on his own solo discs, despite all those hits for others — then Allen Toussaint could be the most reluctant performing superstar in the business.

BEAT INSTRUMENTAL'S EQUIPMENT PRICE GUIDE

Please note: All prices are recommended retail prices and are subject to alteration without notice. (Whilst every endeavour is always made to ensure that all prices listed here are correct at the time of going to press, it is always advisable to check with your local dealer.) In the absence of a final ruling from the Government on the new VAT increases, prices listed here (unless marked otherwise) are those applicable prior to the Budget.

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| Country Club, nat..... | 331-32 |
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| Viking, natural..... | 457-71 |
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| White Falcon stereo..... | 693-22 |
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| Nashville, red..... | 365-04 |
| Country Gentleman, walnut..... | 405-00 |
| Deluxe Chet, red..... | 471-02 |
| Deluxe Chet, walnut..... | 471-02 |
| Super Chet, walnut..... | 534-88 |
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| Ditto, tremelo..... | 284-12 |
| Bronco, red..... | 150-12 |
| Musimaster..... | 138-24 |
| Mustang..... | 213-84 |
| Telecaster Thinline..... | 340-20 |
| Ditto, tremelo..... | 376-92 |
| Precision bass..... | 249-48 |
| Ditto, narrow neck..... | 265-68 |
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| FT1 Bass..... | 32-64 |

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| KLIRA | |
| Westbury Jumbo..... | 64-79 |
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| Blue Hill 12..... | 62-17 |
| SM8 Solid..... | 80-13 |
| SM9 Solid..... | 90-58 |
| Westside..... | 113-81 |
| SM19 Bass..... | 97-18 |
| 355 Bass..... | 75-87 |
| 149 Classic..... | 27-62 |

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| C.M.I. | |
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| CM1 Salisbury..... | 109-96 |
| SG25..... | 45-66 |
| SG10B..... | 44-52 |
| ST300..... | 67-49 |

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| 2352M Clipper d/l..... | 61-00 |

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| MELODY | |
| 1200 12/s Folk..... | 34-86 |
| 1250 12/s Folk Elec..... | 43-72 |
| 500 Folk..... | 30-81 |
| 525 Folk Elec..... | 38-10 |
| 325 Folk..... | 13-00 |
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| SM9 Solid..... | 90-58 |
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| SG25..... | 45-66 |
| SG10B..... | 44-52 |
| ST300..... | 67-49 |

| | |
|------------------|-------|
| HASHIMOTO | |
| G100..... | 38-73 |
| G130..... | 44-18 |
| G160..... | 51-42 |
| G200..... | 57-79 |
| G250..... | 68-68 |

| | |
|------------------------------------|--------|
| J. T. COPPOCK | |
| ANTORIA | |
| 2355 Big John S.A.C. Sunburst..... | 110-00 |
| 2355M Big John S.A.C. Maple..... | 115-00 |
| 2357 Mr. Strad Violin B..... | 51-00 |
| 2350G Memphis Custom..... | 83-50 |
| 2350 Memphis std..... | 77-50 |
| 2350Ccm Custom Sunburst..... | 83-00 |
| 2350L Memphis std l/h..... | 83-50 |
| 2351 Memphis d/l..... | 86-50 |
| 2351DX Memphis d/l..... | 99-00 |
| 2351M Memphis Original..... | 93-00 |
| 2391N Memphis Natural..... | 83-50 |
| 2405 Memphis Original d/l..... | 133-50 |
| 2350B Memphis bs..... | 78-50 |
| 2354 Woodstock..... | 73-50 |
| 2354S Woodstock std..... | 70-53 |
| 2354SL Left-Hand..... | 80-50 |
| 2377 Woodstock pro..... | 88-50 |
| 2382 Woodstock d/l..... | 93-00 |
| 2383 Woodstock ctm..... | 119-00 |
| 2337 Woodstock std..... | 102-00 |
| 2347 Woodstock jun..... | 104-00 |
| 2354B Woodstock nat..... | 83-50 |
| 2354C Woodstock bs long bs..... | 76-50 |
| 2354LB Woodstock long bs..... | 86-50 |
| 2352 Clipper..... | 54-00 |
| 2352M Clipper d/l..... | 61-00 |

| | |
|--------------------------|-------|
| MELODY | |
| 1200 12/s Folk..... | 34-86 |
| 1250 12/s Folk Elec..... | 43-72 |
| 500 Folk..... | 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 |

| | |
|---------------|-------|
| MIAMI | |
| FTI Elec..... | 25-36 |
| FT2 Elec..... | 29-93 |
| FT1 Bass..... | 32-64 |

| | |
|-------------------|-------|
| TANTARRA | |
| 4195 Classic..... | 18-28 |

| | |
|-------------------|-------|
| GUYATONE | |
| HG91 Steel..... | 20-66 |
| HG306 Steel..... | 55-52 |
| HG188C Steel..... | 85-72 |

| | |
|---------------------|--------|
| KLIRA | |
| Westbury Jumbo..... | 64-79 |
| 310 Electric..... | 64-79 |
| 360 Bass..... | 68-20 |
| Blue Hill 6..... | 58-78 |
| Blue Hill 12..... | 62-17 |
| SM8 Solid..... | 80-13 |
| SM9 Solid..... | 90-58 |
| Westside..... | 113-81 |
| SM19 Bass..... | 97-18 |
| 355 Bass..... | 75-87 |
| 149 Classic..... | 27-62 |

| | |
|--------------------|--------|
| C.M.I. | |
| CM1 Custom VI..... | 109-96 |
| CM1 Custom IV..... | 122-76 |
| CM1 Salisbury..... | 109-96 |
| SG25..... | 45-66 |
| SG10B..... | 44-52 |
| ST300..... | 67-49 |

| | |
|------------------|-------|
| HASHIMOTO | |
| G100..... | 38-73 |
| G130..... | 44-18 |
| G160..... | 51-42 |
| G200..... | 57-79 |
| G250..... | 68-68 |

| | |
|--------------------------|-------|
| CLEARSTONE | |
| MELODY | |
| 1200 12/s Folk..... | 34-86 |
| 1250 12/s Folk Elec..... | 43-72 |
| 500 Folk..... | 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 |

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|---------------|-------|
| MIAMI | |
| FTI Elec..... | 25-36 |
| FT2 Elec..... | 29-93 |
| FT1 Bass..... | 32-64 |

| | |
|-------------------|-------|
| TANTARRA | |
| 4195 Classic..... | 18-28 |

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|-------------------|-------|
| GUYATONE | |
| HG91 Steel..... | 20-66 |
| HG306 Steel..... | 55-52 |
| HG188C Steel..... | 85-72 |

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|---------------------|--------|
| KLIRA | |
| Westbury Jumbo..... | 64-79 |
| 310 Electric..... | 64-79 |
| 360 Bass..... | 68-20 |
| Blue Hill 6..... | 58-78 |
| Blue Hill 12..... | 62-17 |
| SM8 Solid..... | 80-13 |
| SM9 Solid..... | 90-58 |
| Westside..... | 113-81 |
| SM19 Bass..... | 97-18 |
| 355 Bass..... | 75-87 |
| 149 Classic..... | 27-62 |

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| CM1 Custom IV..... | 122-76 |
| CM1 Salisbury..... | 109-96 |
| SG25..... | 45-66 |
| SG10B..... | 44-52 |
| ST300..... | 67-49 |

| | |
|------------------|-------|
| HASHIMOTO | |
| G100..... | 38-73 |
| G130..... | 44-18 |
| G160..... | 51-42 |
| G200..... | 57-79 |
| G250..... | 68-68 |

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| J. T. COPPOCK | |
| ANTORIA | |
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| 2355M Big John S.A.C. Maple..... | 115-00 |
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| 2350G Memphis Custom..... | 83-50 |
| 2350 Memphis std..... | 77-50 |
| 2350Ccm Custom Sunburst..... | 83-00 |
| 2350L Memphis std l/h..... | 83-50 |
| 2351 Memphis d/l..... | 86-50 |
| 2351DX Memphis d/l..... | 99-00 |
| 2351M Memphis Original..... | 93-00 |
| 2391N Memphis Natural..... | 83-50 |
| 2405 Memphis Original d/l..... | 133-50 |
| 2350B Memphis bs..... | 78-50 |
| 2354 Woodstock..... | 73-50 |
| 2354S Woodstock std..... | 70-53 |
| 2354SL Left-Hand..... | 80-50 |
| 2377 Woodstock pro..... | 88-50 |
| 2382 Woodstock d/l..... | 93-00 |
| 2383 Woodstock ctm..... | 119-00 |
| 2337 Woodstock std..... | 102-00 |
| 2347 Woodstock jun..... | 104-00 |
| 2354B Woodstock nat..... | 83-50 |
| 2354C Woodstock bs long bs..... | 76-50 |
| 2354LB Woodstock long bs..... | 86-50 |
| 2352 Clipper..... | 54-00 |
| 2352M Clipper d/l..... | 61-00 |

| | |
|--------------------------|-------|
| MELODY | |
| 1200 12/s Folk..... | 34-86 |
| 1250 12/s Folk Elec..... | 43-72 |
| 500 Folk..... | 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 |

| | | | |
|-------------------------|------|---------|--------|
| 738M Bass, flat wnd... | 4-90 | PB240 | 103-00 |
| 727 'Gold', Folk..... | 2-23 | LG380B | 105-00 |
| P727 'Gold', C&V..... | 32-2 | SE480S | 107-00 |
| P12 'Gold', 12-string. | 3-67 | EB750 | 141-00 |
| 76 'Gold', Classic..... | 1-78 | FG770V | 146-00 |
| | | SG1800V | 172-00 |
| | | LG2000V | 225-00 |

HÖHNER ★

| | |
|----------------------|-------|
| ELEC | |
| AT 2T Solid..... | 39-15 |
| FB 1W Bass..... | 65-60 |
| FT 2T Solid..... | 32-45 |
| JB 2 Bass..... | 59-00 |
| JB 200 Bass..... | 80-75 |
| LB 200 Bass..... | 52-25 |
| LE 200 Solid..... | 80-45 |
| LG 23R Solid..... | 86-15 |
| LP 200G Solid..... | 78-15 |
| LS 200 C Solid..... | 59-15 |
| LS 200 YS Solid..... | 59-15 |
| MB 200B Bass..... | 36-30 |
| ME 20 TS Solid..... | 42-75 |
| PM 302 Semi-ac..... | 44-55 |
| PM 302 B..... | 46-10 |
| SA 200 Semi-ac..... | 43-60 |
| SE 2B Bass..... | 39-75 |
| SE 2T Solid..... | 28-95 |
| SG 25 Solid..... | 40-35 |
| SG 10B Bass..... | 46-55 |
| SG 22 Solid..... | 40-45 |
| SG 200V Solid..... | 58-35 |
| SG 2000 Custom | |

| | |
|--------------------|--------|
| SP 1 Solid..... | 58-35 |
| ST 30 Solid..... | 27-80 |
| ST 300 Solid..... | 55-90 |
| TF 200N Solid..... | 70-40 |
| TK 200N Solid..... | 56-50 |
| XK 250/1 Bass..... | 169-75 |

| | |
|--------------------------|-------|
| MORIDAIRA | |
| 841 Classic..... | 22-50 |
| 842 Classic..... | 26-85 |
| 843 Classic..... | 29-40 |
| 845 Classic..... | 39-15 |
| 846 Classic..... | 54-50 |
| 847 Jumbo..... | 45-00 |
| 848 Jumbo..... | 58-65 |
| 849 12-string Jumbo..... | 57-90 |
| 850 Western..... | 79-50 |
| 855/F301 Folk..... | 38-25 |
| 856/F303 Folk..... | 50-30 |
| 851/W613 Western..... | 93-75 |
| 852/W61030 Jumbo | |
| with pick-up..... | 50-70 |

| | |
|---------------------|-------|
| MUSIMA | |
| 1612N Acoustic..... | 14-65 |
| 1612S Acoustic..... | 14-30 |
| 730 Classic..... | 17-75 |
| 731 Classic..... | 19-60 |
| 732 Classic..... | 24-55 |

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|------------------|-------|
| TAKEHARU | |
| G85 Classic..... | 26-70 |
| 120 Classic..... | 32-05 |

| | |
|-------------------------|-------|
| MORIDAIRA BANJOS | |
| FB 1R 4-String..... | 38-75 |
| FB 2R 5-String..... | 39-85 |
| GB 1 6-String..... | 41-10 |

| | |
|-----------------------|-------|
| HONDO | |
| H 130 Folk..... | 26-95 |
| H 150 Folk..... | 26-95 |
| H 155 Jumbo..... | 29-30 |
| H 160 12/s Jumbo..... | 34-50 |
| H 175 Jumbo..... | 29-60 |
| H 180 Jumbo D/L..... | 31-70 |
| H 200 Folk..... | 31-80 |
| H 210 Jumbo..... | 34-05 |
| H 220 12/s Jumbo..... | 38-60 |
| H 305 Classic..... | 15-25 |
| H 310 Classic..... | 23-10 |
| H 320 Classic..... | 30-15 |

HORNBY-SKEWES

| | |
|---------------|-------|
| PALMA | |
| M5309..... | 7-84 |
| 500..... | 9-86 |
| 300N..... | 11-96 |
| SI612..... | 14-68 |
| ST1612..... | 15-02 |
| 580..... | 15-98 |
| C103N..... | 19-55 |
| WF5..... | 24-00 |
| FW301..... | 35-00 |
| FW301-12..... | 43-50 |
| 203-7..... | 48-11 |

| | |
|---------------------|-------|
| KASUGA | |
| G100L..... | 27-00 |
| G200..... | 38-00 |
| F140..... | 36-00 |
| D200..... | 41-00 |
| T250 (12-str.)..... | 46-00 |
| D350..... | 68-00 |

| | |
|---------------|--------|
| TERADA | |
| G306..... | 37-75 |
| G307..... | 44-18 |
| G310..... | 54-57 |
| FW613..... | 57-14 |
| JW835..... | 104-82 |

| | |
|-------------------------|-------|
| KASUGA ELECTRICS | |
| SG360..... | 99-00 |

ZENTA ELECTRICS

| | |
|--------------|-------|
| FTI..... | 24-00 |
| ME20TS..... | 39-00 |
| EG501..... | 23-50 |
| EG502..... | 26-00 |
| EB511..... | 26-50 |
| HEG5006..... | 31-00 |
| HET5001..... | 34-00 |
| HES5000..... | 35-00 |
| HEG5004..... | 39-00 |
| HEP5002..... | 44-00 |

IVOR MAIRANTS

| | |
|---------------|-------------------|
| MARTIN | |
| D.41..... | Prices on request |
| D.35..... | " |
| D.28..... | " |
| 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.136S..... | 70-00 |
| C.132S..... | 45-00 |
| TG.30..... | 26-00 |
| TG.20..... | 23-00 |
| TG.10..... | 20-00 |
| C.114B..... | 19-00 |
| C.113A..... | 17-00 |

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|------------------|--------|
| ASTURIAS | |
| Classical: | |
| C.140S 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..... | 25-00 |
| JG102 Classical..... | 20-00 |
| JG103 Classical..... | 30-00 |
| JC42 Classical..... | 35-00 |
| JC45 Classical w/case..... | 100-00 |
| JC46 Classical w/case..... | 120-00 |

JOHN BIRCH

| | |
|-----------------------|--------|
| SCSL Elec..... | 259-20 |
| SCDL Elec..... | 239-50 |
| Strat-neck..... | 379-00 |
| Trin copy..... | 248-40 |
| 'Rickenbircher' bsfrm | |
| SVL (Flying V)..... | 259-20 |
| Custom gtrs to order. | |

KEMBLE

| | |
|---------------------|--------|
| YAMAHA | |
| Classics: | |
| G55..... | 32-80 |
| G60..... | 28-47 |
| G65..... | 36-53 |
| G85..... | 29-95 |
| G90..... | 39-36 |
| G120..... | 44-58 |
| G150..... | 50-77 |
| G180..... | 60-03 |
| G220..... | 73-33 |
| G280..... | 90-40 |
| 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 |

To avoid unnecessary repetition, certain abbreviations are frequently used in our listings: electric - elec; custom - ctm; semi-acoustic - s/ac; organ - org; professional - pro; standard - std; acoustic - ac; folk - fk; bass - bs; string - str; de luxe - d/l; jumbo - jbo; piano - pno; left hand - l/h. scale - sc; case - cs; banjo - bjo; monitor - mt.

| | |
|-----------------------|--------|
| FG200 jumbo..... | 54-57 |
| 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 ★

| | |
|-------------------------|--------|
| MICRO-FRETS | |
| Calibra..... | 165-00 |
| Calibra I..... | 184-80 |
| Signature..... | 211-20 |
| Signature Custom..... | 211-20 |
| Swinger..... | 211-20 |
| Stage II..... | 224-40 |
| Swinger Customised..... | 244-20 |
| 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

| | |
|----------------------|--------|
| ELECTRICS | |
| SHAFTESBURY | |
| Ned Callan Cody | |
| w/bg..... | 152-15 |
| Ned Callan Cody Bs | |
| w/bg..... | 157-10 |
| Ned Callan Hombre | |
| w/bg..... | 115-50 |
| New Callan Hombre | |
| Bs w/bg..... | 125-50 |
| 3413..... | 78-54 |
| KLG.2G Electric..... | 128-42 |
| KJ8.2 Bass..... | 137-70 |
| CCG.3 Electric..... | 139-51 |
| KLG.2S Electric..... | 135-83 |
| 3414 6-str..... | 96-22 |
| as above w/cs..... | 114-62 |
| 3415 Bs..... | 83-45 |
| as above w/cs..... | 105-05 |
| 3417..... | 73-62 |

OYATION

| | |
|------------------|--------|
| Breadwinner..... | 281-00 |
| Deacon..... | 334-45 |

TOP TWENTY

| | |
|-----------------|-------|
| 1970 6-str..... | 28-88 |
| 1971 bs..... | 43-55 |

AVON

| | |
|--------------------------|-------|
| 3403A 2 p/u..... | 49-05 |
| 3403B 2 p/u w/bg..... | 51-45 |
| 3403C 2 p/u w/cs..... | 60-45 |
| 3404A 2 p/u..... | 50-90 |
| 3404B 2 p/u w/bg..... | 53-30 |
| 3404C 2 p/u w/cs..... | 55-44 |
| 3405A 1 p/u bs..... | 48-00 |
| 3405B 1 p/u bs w/bg..... | 50-40 |
| 3405C 1 p/u bs w/cs..... | 53-03 |
| 3407A 2 p/u..... | 55-91 |
| 3407B 2 p/u w/bg..... | 59-76 |

GUYATONE

| | |
|---------------------|-------|
| 3426 steel w/cs and | |
| stand..... | 42-27 |

ACOUSTICS

OYATION

| | |
|---------------------------|--------|
| Balladeer 6-str w/bg..... | 242-70 |
| Balladeer 12-str w/bg | |
| Glen Campbell 6-str | |
| w/bg..... | 303-90 |
| Glen Campbell 12-str | |
| w/bg..... | 372-70 |
| Folklore w/bg..... | 273-30 |
| Classic Balladeer..... | 242-75 |
| Artist Elec Ac..... | 349-75 |
| 3274 Country Elec Ac | |
| | 349-75 |

SHAFTESBURY WESTERNS

| | |
|----------------------|--------|
| 3190 lbo w/cs..... | 105-04 |
| 3191 lbo w/cs..... | 123-74 |
| 3192 lbo w/cs..... | 140-43 |
| 3193 lbo w/cs..... | 159-08 |
| 3194 lbo 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..... | 44-18 |
| 3042 Classic..... | 67-75 |

EKO

| | |
|------------------------------|-------|
| 3131 Rio Bravo..... | 57-00 |
| 3132 Rio Bravo 12-str | |
| | 63-00 |
| 1780 Ranger..... | 39-95 |
| 1894 Ranger elec..... | 46-88 |
| 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 | |

ACOUSTIC GUITARS

| | |
|------------------------|-------|
| 1512 Kansas 6-str..... | 8-54 |
| 1511 15-11 6-str..... | 7-27 |
| Texas Jbo..... | 21-00 |

CLASSIC GUITARS

| | |
|-----------------------|-------|
| SUZUKI | |
| 3065..... | 24-52 |
| 3066..... | 26-53 |
| 3067 matt finish..... | 28-96 |
| 3068..... | 38-28 |
| 3069..... | 48-13 |
| 3070 handmade..... | 91-32 |

| | |
|---------------------------|--------|
| 3071 handmade..... | 150-24 |
| ALHAMBRA (Spanish) | |
| 3087..... | 18-58 |
| 3088..... | 23-54 |
| 3089..... | 32-89 |
| 3090..... | 78-49 |
| STUDENT | |
| 3057 Dulcet..... | 13-60 |
| 3058 Constanta..... | 8-95 |

ROSETTI

| | |
|-----------------------|--------|
| EPIPHONE | |
| FT145E Folk..... | 55-00 |
| FT105E Folk..... | 79-95 |
| FT165E 12/s Folk..... | 89-95 |
| EC20 Classic..... | 44-50 |
| FT130E Folk..... | 42-95 |
| FT135E Folk..... | 72-95 |
| EA260E Bass..... | 95-00 |
| EA250E Elec..... | 89-95 |
| ET278 Elec..... | 85-00 |
| ET280E Elec..... | 69-95 |
| ET275 Elec..... | 85-00 |
| ET285 Bass..... | 95-00 |
| ET270E Elec..... | 69-95 |
| FT335 Folk..... | 69-95 |
| FT350 Folk..... | 84-95 |
| FT365 Folk..... | 95-00 |
| FT550 Folk..... | 115-00 |
| FT565 12/s..... | 125-00 |
| FT160N 12/s Folk..... | 67-00 |
| FT570BL Folk..... | 105-00 |
| EC24 Classic..... | 61-50 |
| EB98 Banjo O/F..... | 125-00 |
| EM50 Mando..... | 55-00 |

| | |
|---------------------------|-------|
| EROS | |
| 9578 Elec..... | 66-00 |
| 9579 Elec..... | 46-15 |
| 9585 Bass..... | 72-00 |
| 9586 Bass..... | 66-00 |
| 9353 Folk..... | 29-99 |
| 9353E Folk Elec..... | 35-00 |
| 9356 12/s Folk..... | 37-50 |
| 9356E 12/s Folk Elec..... | 44-00 |
| 9350 Folk..... | 28-00 |
| 9351 Folk..... | 34-95 |
| 9587 6/s Electric..... | 66-00 |

EROS MK II SOLIDS

Citation outfit, sun-
burst. 2288-00
Citation outfit, nat-
ural. 2288-00

**MSA PEDAL STEEL
GUITARS**

CS-10, w/case. 980-00
Side Kick, w/case. 399-00
Red Baron, w/case. 289-50

HOFNER GUITARS

HS-4580. 130-75
Congress. 55-00
Artist. 64-25
Standard. 49-90
HS-174 Solid. 160-50
HS-164V Solid. 86-50
Galaxie Solid. 134-00
HS-185 Artist Solid,
bs. 103-00
HS-182 Solid, bs. 92-25
Violin bs. 112-50
Professional Solid, bs
Western Jumbo, 6-str
Western Jumbo, 12-
str. 89-50
Western Jumbo Elec-
tric-Acoustic. 104-00
Blue Grass, 6-str Jbo. 77-75
Blue Grass, 12-str Jbo
Arizona Jbo flattop,
6-str. 59-00
Arizona Jbo flattop,
12-str. 63-25

YAMAHA GUITARS

SS0A Folk. 23-56
FG75 flattop. 35-84
FG110 flattop. 40-09
FG140 Jumbo flattop. 42-65
FG160 Jumbo flattop. 52-96
FG170 flattop. 54-17
FG200 Jumbo Flattop. 54-67
FG260 12 1/2 Jumbo
Flattop. 76-69
FG280 Jumbo Flattop. 77-98
FG300 Jumbo Flattop. 103-46
FG360 Jumbo Flattop. 110-00
FG580 Jumbo Flattop. 137-70
FG630 13 1/2 Jumbo
Flattop. 172-08
G55A Classic. 32-80
G60A Classic. 28-47
G85A Classic. 29-95
G100A Classic. 36-00
G130A Classic. 40-00
G170A Classic. 46-50
GC-3 Hand-made
Classic. 108-00
GC-5 Hand-made
Classic. 189-00
GC-10 Hand-made
Classic. 212-07

SAXON GUITARS

813 Classic. 25-43
814 Classic. 27-98
815 Classic. 38-78
816 Classic. 45-65
812 Folk. 27-98
817 Folk. 31-91
818 Folk. 36-82
819 Jbo. 35-35
820 Jbo. 38-78
821 Jbo. 39-76
822 Jbo, 12-str. 39-76
823 Jbo. 40-75
824 Jbo. 55-47
825 Jbo. 60-38
830 Solid. 63-82
831 Solid. 61-36

SELMER GUITARS

Rancher, 6-str, C&W 24-30
Rancher, 12-str, C&W 31-91

VIVA GUITARS

Viva 1. 7-73
Viva 2. 8-27

SUMMERFIELD

LEVIN

LG17 Classic. 90-00
LG19 Classic. 110-00
WR34 Folk. 145-00
W36 Folk. 130-00
W32 Folk. 185-00
W12-36 Folk. 165-00

***CSL AND IBANEZ
ELECTRIC**

2350. 106-50
2350DX. 137-50
FG360S. 106-50
2351DX. 127-50
2351DXCS. 125-00
2341. 120-00
2341DX. 152-00
2350W. 115-00
2451. 150-00
2452B. 150-00
2342. 112-50
2343. 125-00
2337DX. 132-50
2344. 136-00
2402. 200-00
2402DX. 220-00
2404. 220-00
2364. 120-00
2364B. 150-00
2372. 150-00
2372DX. 175-00
2373. 150-00
2380. 175-00
2381. 185-00
2399DX. 195-00
2387. 145-00
2387B. 150-00
2388B/S. 160-00
2388B/DX. 175-00
2388B/DX Stereo. 195-00
2388. 150-00
LH2388B/S. 175-00
2613. 115-00
2616CS. 156-00
2368F. 85-00
2453. 160-00
2455. 162-00
2457ST Stereo. 178-00
2355. 130-00
2355DX. 160-00
2355M. 145-00
2352C. 96-00
2352DX. 108-00
2369B/W. 147-50
LH2352C. 104-00
LH2352DX. 115-00
LH2350. 112-50
LHFG360S. 112-50
LH2351DX. 135-00
LH2372. 160-00
LH2380. 200-00
2348B. 175-00
2671PRO. 240-00
2671. 600-00

**SUMBRO ELECTRIC
SOLIDS**

LS200 Solid. 68-00
LP2C. 58-00

LPGC. 62-00
LPSGC. 62-00
JB200 Bass. 78-50
SC3. 58-00
SG6M. 52-00
SG42M Bass. 58-00
GEI Student. 29-50

**IBANEZ AND CIMAR
CLASSIC**

304 1/2 Size 'Cimar'. 25-00
309 'Cimar'. 27-50
361 'Cimar'. 32-50
362 'Cimar'. 35-50
363 'Cimar'. 38-50
364 'Cimar'. 41-50
370 'Ibanez'. 41-50
375 'Ibanez'. 47-50
TAK.1 CSL. 47-50
TAK.2 CSL. 45-00

***HIROSHI TAMURA
HAND MADE
CONCERT**

P35. 120-00
P45. 150-00
F45 Flamenco. 150-00

***MITSURU TAMURA
HAND MADE
CONCERT**

P700. 210-00
P800. 250-00
IOP1200 10 String. 375-00

***MASARU KOHNO
HAND-MADE
CONCERT**

M.K.10. 375-00
M.K.15. 540-00
M.K.20. 720-00
M.K.30. 950-00

***R MATSUOKA
CLASSIC**

M20. 87-50
M25. 97-50
M30. 115-00
M40. 140-00
M50. 165-00

***R MATSUOKA
WESTERN
DREADNOUGHT**

D40. 130-00
D50. 150-00
D60. 175-00
D80. 220-00

***CSL MACCAFERRI
REPLICA**

MAC.1 Classic. 100-00
MAC.2 Jazz/Folk. 100-00
MAC.2 Jazz Special. 105-00
MAC.3 Jazz. 120-00

**IBANEZ WESTERN
AND FOLK**

60 Folk. 38-60
610 Jumbo. 45-00
65 Folk. 44-00
615 Jumbo. 50-00
615/12 Twelve String. 55-00
620 Jumbo. 55-00
647 Jumbo. 55-00
647/12 Twelve String. 60-00
755 Jumbo. 55-00
755/12 Twelve String. 60-00
LH615 Jumbo. 55-00
LH620 Jumbo. 57-50
LH615/12 12 String. 59-50
LH647 Jumbo. 59-50
LH647/12 12 String. 62-00
355/12 'Cimar' 12 str. 38-50
369 'Cimar'. 45-00

STUDENT GUITARS

APG701 Paramount
Classic. 17-99
C114 Maya Classic. 20-00
PS1 'Sumbro' Tail-
piece. 9-99
EGL German 7/8 size. 9-50
KPI 'Kapok'. 9-99

HAWAIIAN GUITARS

2391 6 str with Legs. 72-00
2390 Basic Model 6 str. 23-99
HG308 De luxe 8 str. 80-00
HG118C Twin Neck. 125-00

BANJOS

591 'Ibanez' Profes-
sional w Case. 200-00
FB1R 'Sumbro' Tenor. 37-50
FB3R 'Sumbro' Folk. 40-00
FB5R 'Sumbro' Long
Neck. 42-00
DX80 'Sumbro' De
luxe. 75-00
*Price includes case
LH=Left-handed

TOP GEAR

RICKENBACKER

Solid Elec 1 p/u. 172-80
Solid Elec 2 p/u. 224-64
Solid Elec 2 p/u 12-str
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. 388-80
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
Twin-neck stereo. 829-44

GUILD

Artist Award. 691-20
S-Ac 2 p/u. 544-32
S-Ac 2 p/u. 362-88
S-Ac 2 p/u. 345-60
Starfire Six. 518-40
Starfire Four. 319-68
Starfire Two. 259-20
Starfire Two Bs. 302-40
Deluxe Solid 2 p/u. 259-20
Deluxe Solid 2 p/u
Stereo. 293-76
Standard Solid 2 p/u. 224-64
Standard Solid 2 p/u
Stereo. 241-92
Standard Curved
Stereo Solid 2 p/u. 276-48
Solid Double p/u. 181-44
Solid 1 p/u. 138-24
Solid 2 p/u 1 c/way. 285-12
Solid 2 p/u 1 c/way bs. 276-48
As above Stereo wrd. 311-04
1 p/u Solid c/way bs. 198-72
As above Long Scale. 198-72
2 p/u Solid 2 c/way bs. 241-92
As above Long Scale. 241-92
As above Stereo wrd. 267-84
Carved Stereo 2 p/u
As above Fretless. 241-92
Acoustic:

**TV Rosewood Dread-
nought.**

397-44
Bluegrass Special
Rose D/nought. 336-96
Bluegrass Jubilee
Maple D/nought. 319-68
Jumbo 17" Body
D/nought. 311-04
1/2 Size 15" Body
D/nought. 302-40
Arched Back Maple
D/nought. 259-20
Bluegrass Jubilee
Mahog D/nought. 259-20
Bluegrass D/nought
Nat. 224-64
Bluegrass D/nought
Sunburst. 216-00
Bluegrass Mahogany
Dreadnought. 190-08
Jumbo & Folk Acoustic:
Navarre Rosewood
17" Jbo. 492-48
Navarre Maple 17"
Jbo. 397-44
Navarre Maple 17"
Jbo, S/burst. 388-80
Navarre Mahogany
17" Jbo. 336-96
Bluegrass 15 1/2 Folk.
Nat. 293-76
Bluegrass 16" Folk.
Aragon 15 1/2 Folk, Nat
Aragon 15 1/2 Folk,
S/burst. 181-44
Troubadour 13 1/2 Folk,
Nat. 155-52
Troubadour 13 1/2 Folk,
S/burst. 146-88
Twelve-String:
Custom Rosewood
17" Jbo. 518-40
Custom Flamed Maple
17" Jbo. 457-92
Extra Large Mahog
17" Jbo. 345-60
Mahog 16" Folk. 302-40
Standard 15 1/2 Folk. 224-64
Rosewood 16" D/
nought. 362-88
Mahog 16" D/nought. 302-40

HONDO

Grand Concert Folk. 26-94
D/nought. 29-28
Deluxe D/nought. 34-06
Concert Classic. 23-10
Deluxe Concert
Classic. 30-13
S/burst Deluxe D/
nought. 29-62
S/burst Deluxe D/
nought. 31-71
1/2 Size Student Classic
Student Concert Size
Classic. 10-88
Student Folk. 15-89
Student D/nought. 17-40
1640 Professional. 18-41
OPUS (BY HARMONY) USA
Opus Five D/nought. 150-66
Opus Ten Jbo. 150-66
Opus Twenty Extra
wide Jbo. 150-66

LITTLE BUDDY

Junior Pedal Steel. 175-77
Pedal Steel. 234-36
Professional Twin
Neck Pedal Steel. 518-94
Solid bs. 293-67

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
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 flk w/cs. 58-95
KDG.70 D/l jbo. 34-50
KDG.88 D/l jbo w/cs. 66-00
KDG.812 D/l 12 str
w/cs. 69-95
Classic:
KC.265 Student. 10-95
K.112 Student. 11-95
KC.333 Concert. 14-95
KC.366 Concert. 16-95
KDG.60 D/l w/cs. 47-50
Electric:
KEB.130 Bs long scale. 24-95
K.2B D/l bs long scale. 44-50
K.2T D/l lead. 34-50
KE.100 Single p/u. 18-50
KET.200 Twin p/u
w/rem. 23-50
Banjo:
K.99 30 brckt w/res
w/cs. 58-95
30 brckt w/res. 45-00
B.20 Promotional. 29-95

EMMONS

Pro. D10. 843-38
Pro. S10. 594-00
Pro. S12. 692-18
S58. 243-49
S510. 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
6138B Maverick. 258-46

ZB GUITARS

Student S10. 314-09
S10. 601-85
S11. 652-90
S10 on D10 cab. 649-96
S11 on D11 cab. 697-09
D10. 808-09
D10-11. 854-17
D11. 901-30

Z.B.

EMMONS

Pro. D10. 843-38
Pro. S10. 594-00
Pro. S12. 692-18
S58. 243-49
S510. 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
6138B Maverick. 258-46

ZB GUITARS

Student S10. 314-09
S10. 601-85
S11. 652-90
S10 on D10 cab. 649-96
S11 on D11 cab. 697-09
D10. 808-09
D10-11. 854-17
D11. 901-30

AMPLIFIERS, P.A. SYSTEMS AND SPEAKER CABINETS

ASS

1 x 12 60W wedge mt 48-60
2 x 12 120W wedge mt. 97-20
2 x 12 120W ld bs. 92-34
2 x 12 120W flare. 103-68
2 x 12 120W flare plus 2 hrs. 162-00
4 x 12 240W lb bs. 139-32
1 x 18 100W bs reflex 129-60
1 x 18 100W fld hn. 178-20
2 x 12 200W Crecendo Tractrix. 194-40
2 x 15 200W Crecendo Tractrix. 220-32
1 x 18 150W Crecendo Reflex. 149-04
1 x 18 150W Crecendo fld 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 fld hn. 259-20
Twin Horn Cab plus X/O. on app
Ass Gauss P.A. on app
Ass Crecendo P.A. on app

**BOOSEY &
HAWKES**

LANEY
L.60, 1/b/o amp. 132-25
L.100, 1/b/o or o amp. 145-65
L.412 B100 cab. 160-70
L.412 S120, 1/b/o cab. 165-75
L.60 PA, P/A amp. 132-25
L.100 PA, P/A amp. 164-00
L.212 PA50, cols (pr). 180-80
L.412 PA100, cols (pr) 318-00
LV11 Reverb unit. 63-00

HAWK

9860, 5W. 28-95
9865, 15W. 45-00
9866, 25W. 57-75
9867, 50W. 79-95

AMPEG

VT40, 60W valve. 289-65
VT22, 100W valve. 368-20
G212, 120W s/state. 343-65
G410, 120W s/state. 387-80
G412, 120W s/state. 427-00
B115, 120W s/s, bs. 289-65
B410, 120W s/s, bs. 358-40
B-15N, 60W valve. 368-20
B-15N, 30W valve. 289-65
HDVST, 300W valve. 397-65
HDV4B, 100W valve, bs. 257-75

HDB25B, 55W valve.

207-90
HDV4, 100W valve. 289-60
HDV2, 60W valve. 263-15
HDV6B, 240W, s/s. 290-62

Speaker Enclosures:

EXSVT, 240W, 8 x 10 289-60
EXB4B, 240W, 2 x 15 hn. 454-10
EXB25B, 120W, 2 x 15 140-60
EXV4, 120W, 4 x 12. 191-50
EXV2, 120W, 4 x 12. 213-10
EXV6B, 240W, 2 x 15. 240-40
SR6, 120W, PA, com. 584-00

CALREC

Cardioid Condenser mics.
CM652D. 45-20
CM654D. 45-20
CM655D. 49-70
CM656D. 49-70

CARLSBRO

VALVE AMPLIFIERS

60 TC. 97-00
100 TC. 138-00
60/5 P.A. 111-00

60 P.A. Reverb. 125-00

100/7 P.A. 151-00

SOLID STATE

Stingray. 104-00
Stingray Super. 132-00
Stingray combo. 173-00
Stingray Supercombo. 201-00
Wasp, 10W combo. 42-00
Hornet, 25W combo. 59-00
Marlin 1042. 140-00
Slave 1000. 89-00

SPEAKER UNITS

4 x 12" 120W. 144-00
4 x 12" 80W. 107-00
1 x 18" 10W. 96-00
113-00
Bass Bin Emin 100W. 115-00
Mini Bin 100W. 111-00
2 x 12" P.A. 80W Pr. 140-00
4 x 12" P.A. 120W Pr. 208-00
4 x 12" P.A. 160W Pr. 248-00
4 x 12" P.A. 240W Pr. 268-00
2 x 12" 1 Hn 80W Pr. 146-00
2 x 12" 1 Hn 120W Pr. 175-00
Horn Unit (2). 99-00

ACCESSORIES

Twin Deck. 140-00
Reverb Unit. 56-00
Fuzz Unit. 14-00
Wah Wah Pedal. 14-50
Wah Swell Pedal. 15-00
Wah Fuzz Pedal. 21-00

C.B.S. ARBITER

FENDER

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. 648-0
Super Six, 6 x 10-inch speakers. 435-2
Super Six, 6 x D 110F speakers. 758-16
Twin Reverb, 2 x 12-inch speakers. 386-64
Twin Reverb, 2 x D 120F speakers. 481-68
Bandmaster, 2 x 12 in Bandmaster, 2 x D 120F. 379-08
Bandmaster, top. 483-84
Bandmaster enclosure. 245-16
Super Reverb, 4 x 10-inch. 333-72
Super Reverb, 4 x D 110F JBL. 498-96
Pro. Reverb, 2 x 12in. 307-80

10 Inch. 255-96

De Luxe Reverb, 1 x 12 inch. 204-12
Princeton Reverb, 1 x 10 inch. 153-36
Princeton, 1 x 10 inch Vibro Champ, 1 x 8 in. 113-40
Champ, 1 x 8 inch. 60-48
Bassman 100, 4 x 12 in. 400-68
Bassman 100, top. 226-80
Bassman 100, enclosure. 213-80
Bassman 50, 2 x 15 in. 333-72
Bassman 50, 2 x D 140F. 430-92
Bassman 50, top. 173-

| | |
|----------------------|--------|
| 50-100 Cab w/hn..... | 118-80 |
| 50-100 Cab w/hns.... | 149-04 |
| FG120 Amp top..... | 150-12 |
| FG100 Cab 4 x 12.... | 149-04 |
| W120 Amp top..... | 150-12 |

CLAUDE VENET

| | |
|---|---------|
| M.I. AMPLIFICATION RANGE | |
| Lead, 60W valve amp | 129-60 |
| Bass, 100W transistor amp | 129-60 |
| T.901 Pre-amp, g/eq. | 110-16 |
| T.902 Pre-amp, g/eq. | 132-84 |
| T.915, 150W transistor amp, g/eq. | 203-04 |
| T.930, 300W transistor amp, g/eq. | 259-20 |
| S.80, 80W combo amp | 194-40 |
| SR.80, 80W combo amp, w/Hammond reverb. | 216-00 |
| Minix, 10W port. amp | 42-12 |
| 1008SA, 8-ch, 2 o/p mixer. | 259-20 |
| 1008, 8-ch, 2 o/p mixer, w/150W amp. | 324-00 |
| VU1008, 2 VU meters box. | 32-40 |
| 1012, 12-ch, 4 o/p mixer. | 756-00 |
| 1012T, 12-ch, 4 o/p mixer, with g/eq. | 837-00 |
| 1030, 22-ch, 4 o/p mixer. | 988-20 |
| 1030T, 22-ch, 4 o/p mixer, with g/eq. | 1069-20 |

| | |
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| POWER AMPLIFICATION RANGE | |
| 150G, 150W amp, g/eq. | 185-76 |
| 801M, 80W amp, 2-ch | 145-80 |
| 802S, 80W amp, 2-ch, stereo. | 178-20 |
| 412G, 100W cab | 116-64 |
| 118B, 100W cab. | 162-00 |
| 412C, 100W PA col. | 116-64 |
| 212C, 50W PA col. | 74-52 |
| APK150, 150W slave unit. | 110-16 |
| APK280, 2 x 80W stereo slave. | 116-64 |
| TPK409, graphic eq. | 84-24 |
| MPK602, 6-ch stereo mixer. | 93-96 |
| MPK603, 2-ch stereo pre-amp. | 64-80 |
| MPK604, 6-ch stereo mixer. | 132-84 |
| MPK605, 6-ch stereo mixer, with VU meters, 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 CLAUDE SOUND SYSTEMS | |
| Strictly one-off custom built..... | on app. |

CLEARTONE

| | |
|--|--------|
| EMI | |
| 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, 1 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 |
| EMI | |
| 1047, 2 x 10 cols., 60W, pr. | 110-11 |
| 1048, 4 x 10 cols., 120W, pr. | 142-2 |
| 1065, horn cabinets, 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 & bs. | 118-84 |
| 1072 100W L & bs. | 127-57 |

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|---------------------------------|--------|
| 1073 50W PA. | 118-84 |
| 1074 100W PA. | 153-50 |
| 1075 100W Slave. | 111-36 |
| EMI | |
| 1070, 50W combo. | 173-05 |
| EMI | |
| 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

| | |
|----------------------|--------|
| ELGEN | |
| 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 FHI50A. | 210-00 |
| Fid Hn cab FHI100A. | 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

| | |
|-----------|--------|
| CS 700A. | 160-50 |
| CS 700B. | 133-50 |
| CS 700C. | 97-50 |
| CS 700D. | 172-50 |
| CS 7212D. | 58-50 |
| CS 7212G. | 58-50 |
| CS 7115D. | 90-00 |
| CS 7215G. | 135-00 |
| CS 7412G. | 97-50 |
| CS 7H. | 58-50 |
| CS 7000. | 846-00 |

DAVOLI

| | |
|---|--------|
| DAVOLI Amplifiers: | |
| Lead org bs, 50W. | 106-00 |
| Lead org bs, 100W | 140-00 |
| Lead org bs, 200W | 210-00 |
| Cabinets: | |
| B50 1 x 12" 50W. | 59-50 |
| B60 1 x 15" 60W. | 85-00 |
| B80 2 x 12" 80W. | 92-00 |
| B150 4 x 12" 150W. | TBA |
| Combination Amps: | |
| J6, 6W. | 33-00 |
| Tempest 25, 25W, 1 x 8". | 63-00 |
| Tempest 25T, 25W. | 67-00 |
| Tempest 50, 50W. | 130-00 |
| Tempest 50T, 50W. | 134-40 |
| Super Studio 500, 50W, 1 x 12". | 141-00 |
| Super Studio 1000, 100W 1 x 15". | 205-00 |
| Storm 25, 25W, 1 x 12". | 62-00 |
| Storm 50, 50W, 2 x 12". | 133-00 |
| Mixers: | |
| 8092K, 6 inp solid state mixer amp, 50W. | 85-00 |
| Clubman, 6 chan rev. 50W. | 160-00 |
| Mixer 6, 6 chan, 12 inp, 100W amp inc 100W. | 310-00 |
| Compact Mixer, 6 chan basic w/out power. | 125-00 |
| Stereo Mixers: | |
| Mixer 12 Echo F, 12 chan, 15 infs. | 420-00 |
| Mixer 12+5. | 992-00 |
| Multicore, for 12+5 mixer. | 160-00 |
| Slave Amps: | |
| UP 100, solid state, 100W. | 108-00 |
| UP 200, solid state, 200W. | 132-00 |
| UP 100+100, stereo, 200W. | 145-00 |
| P.A. Cabinets: | |
| VP 25, 1 x 12", 40W. | 44-80 |

Beat Instrumental is the only magazine which lists all leading musical instruments and equipment available in Britain today.

| | |
|--|--------|
| VP 40, 1 x 12", 40W. | 53-50 |
| DK 45, 1 x 12", 45W. | 58-50 |
| DK 75, 2 x 12" 75W. | 92-50 |
| DK 90, 2 x 4" twtrs, 1 x 12" m/range, 1 x 12" bs, 90W. | 115-00 |
| DK 120, 1 x 15", 2 H.F. horns, 120W. | 150-00 |
| DK 180, 4 x 12", 4 x 4" twtrs, 180W. | 196-00 |
| DK 200, 2 x 15" wfrs, 2 x m/range horns, 2 x H.F. horns, 200W. | TBA |

| | |
|----------------------------------|--------|
| P.A. Horns: | |
| Boxed unit, 100W driver & flare. | 110-00 |

| | |
|--|--------|
| P.A. Bins: | |
| Exponential, full rnge bs reflex cab, 2 x 15" spkrs, 100W. | 145-00 |
| Titan 100, reflex cab, 1 x 15" spkr, 100W | 164-00 |
| Titan 150, as above w Altec 150W spkr, 150W. | 195-00 |

| | |
|---------------------|-------|
| Microphones: | |
| K 700. | 36-00 |
| K 695. | 35-00 |

DISCO GLITTER SYSTEMS

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

DJ ELECTRONICS

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

ELECTRO SOUND

Custom-built, prices on application

ELECTRO-VOICE

| | |
|-------------------|--------|
| FC100 horn | 37-48 |
| 1823, 110W driver | 36-18 |
| 1829, 60W driver | 36-83 |
| 848A CDP speaker. | 60-70 |
| Eliminator I. | 280-80 |
| Eliminator II. | 237-60 |
| Sentry IV system. | 448-20 |
| EVM12L speaker. | 66-42 |
| EVM15B speaker. | 74-52 |
| EVM15L speaker. | 74-52 |
| EVM18B speaker. | 85-86 |
| SP8B, 8 coaxial. | 29-70 |
| 12TRXB. | 67-50 |
| T2SA driver. | 43-20 |
| T350, VHF driver. | 50-22 |
| 8HD horn. | 16-63 |

ELKA-ORLA

| | |
|---------------------|--------|
| 6101 Universal Amp. | 281-10 |
| 6102 Universal Amp. | 100. |
| 6103 Universal Amp. | 315-18 |
| 200. | 509-11 |
| 6104 Reverb Ill. | 119-22 |

E.S. ELECTRONICS

| | |
|---------------------|--------|
| 1006 S/L 150. | 126-90 |
| 1007 PA200/R. | 220-86 |
| 1010 PA 100T/C. | 143-64 |
| 1011 PA100S, 120W. | 143-64 |
| 1012 PA60TC. | 92-07 |
| 1013 PA60S. | 92-07 |
| 1015 B200. | 142-78 |
| 1016 FH100. | 169-56 |
| 1017 HF100. | 138-24 |
| 1018 FH200. | 251-10 |
| 1019 FH400. | 367-20 |
| 1020 PA3 & 4. | 167-40 |
| 1021 PA60M. | 100-44 |
| 1022 S120. | 165-78 |
| 1023 SID disco cab. | 279-72 |
| 1024 UNIC 63 disco. | 180-36 |
| 1002 N/S. | 211-68 |
| 1003 PA100/R. | 180-36 |
| 1004 AP150. | 165-78 |
| 1005 AP200. | 202-50 |

FM ACOUSTICS

| | |
|---------------------------|--------|
| SSH E-I df pedal. | 72-00 |
| SSH Vdf super pedal. | 89-00 |
| SSH Phaser-filter. | 57-00 |
| SSH Distort. booster | 41-00 |
| FM C5EST horn. | 23-00 |
| FM C7EST horn. | 48-00 |
| FM C8 H.F. horn. | 31-00 |
| FM C35 15 cell horn. | 304-00 |
| D2 Multicell driver. | 57-00 |
| D4 Driver. | 57-00 |
| D5 Driver. | 62-00 |
| E2-E4 Network 3-way | 42-00 |
| E2-E4 Network in housing. | 60-00 |
| Dest double entry. | 11-00 |

FAL

| | |
|----------------------|--------|
| Minstrel 2. | 19-60 |
| Super Minstrel. | 24-30 |
| Maestro. | 43-74 |
| Phase 50. | 43-96 |
| Super 50. | 63-72 |
| Phase 100, 2 amp. | 73-98 |
| Super 100 amp. | 82-94 |
| P100 slave. | 41-90 |
| PA200 slave. | 57-94 |
| 120, 6 amp. | 96-98 |
| 50, 1 x 12 cab. | 31-86 |
| 100, 2 x 12 cab. | 56-92 |
| Duo 100, 2 x 12 cab. | 97-74 |
| Major, 4 x 12 cab. | 87-97 |
| Disco. | 87-97 |
| Disco pre-amp. | 18-50 |
| Power Disco. | 129-60 |
| PA 200 cols. (pr). | 146-88 |

FARFISA

| | |
|--|--------|
| RSC 350 Rotating sound cabinet, 160-watt amplifier. | 588-60 |
| RSC 180 Dicto, with 80-watt amplifier. | 340-20 |
| OR 200, 106-watt amplifier and two speaker cabinets. | 513-00 |
| TR 70, portable, 60W two channels. | 232-20 |
| CL30 Amp./Cab. | 237-60 |

FELDON AUDIO

| | |
|---------------------------|--------|
| 4311 Control mt. | T.B.A. |
| 4311WX Control mt. | " |
| 4320 Studio mt. | " |
| 4320WX Studio mt. | " |
| 4330 Studio mt. 2-way | " |
| 4330WX Studio mt. 2-way. | " |
| 4331 Studio mt. | " |
| 4331WX Studio mt. 2-way. | " |
| 4332 Studio mt., 3-way. | " |
| 4332WX Studio mt., 3-way. | " |

| | |
|---------------------------|---|
| 4333 Studio mt., 3-way. | " |
| 4333WX Studio mt., 3-way. | " |
| 4340 Studio mt., 4-way. | " |
| 4340WX Studio mt., 4-way. | " |
| 4341 Studio mt., 4-way. | " |
| 4341WX Studio mt., 4-way. | " |
| 4350 Studio mt., 4-way. | " |
| 4350WX Studio mt., 4-way. | " |
| 4375 Line Array. | " |
| 4380 Colinear Array. | " |

GARDNER

| | |
|----------------------------|--------|
| Loudspeaker units | |
| 1 x 12" + hn 60W pr. | 127-50 |
| 2 x 12" + hn 100W pr. | 176-25 |
| 1 x 15" + 2 hrs 100W pr. | 202-00 |
| 2 x 12" bin 400W pr. | 416-00 |
| 1 x 15" bin 200W pr. | 253-08 |
| 4 x 12" id cab 100W ea. | 130-00 |
| 2 x 15" bs cab 100W ea. | 130-00 |
| 2 x 12" id cab 60W ea. | 90-00 |
| 4 x 12" p.a. cols 200W pr. | 270-00 |
| 2-hn unit pr. | 90-00 |
| 1-hn unit pr. | 65-58 |
| Amplification | |
| 100W combo. | 182-50 |
| 6 ch 100W p.a. | 128-12 |
| 100W slave. | 75-00 |

G.M.S.

| | |
|-----------------------------------|-------|
| P&N microphone stands: | |
| GM102F, floor. | 13-19 |
| GM167, floor. | 7-78 |
| GM119F, boom stand | 20-25 |
| GM139, boom stand. | 15-54 |
| GM102F + GM115, boom stand | 20-71 |
| M115, boom. | 7-52 |
| GM120, boom. | 9-02 |
| GM121, boom. | 10-00 |
| GM137, boom. | 6-60 |
| GM109, cable top. | 7-73 |
| GM111, cable top. | 8-89 |
| GM148, low level. | 9-02 |
| GM149, low level. | 10-02 |
| Accessories: | |
| GM150, triple mic bar | 5-49 |
| GM127, adjuster. | 1-80 |
| GM166, mixer/amp. stand. | 12-50 |

HAMMOND

| | |
|--------------------|---------|
| 110. | 128-00 |
| 125. | 275-00 |
| 145. | 395-00 |
| 147. | 425-00 |
| 147RV. | 498-00 |
| 122. | 425-00 |
| 122RV. | 498-00 |
| 251. | 485-00 |
| 700. | 445-00 |
| 710. | 538-00 |
| 770. | 498-00 |
| 18. | 225-00 |
| 60. | 395-00 |
| 825. | 370-00 |
| 760. | 498-00 |
| 910. | 675-00 |
| 950. | 1195-00 |
| 9420 Combo pre-amp | 81-00 |
| 9370 Combo pre-amp | 75-00 |
| 9340 Combo pre-amp | 45-00 |
| 9875 Combo pre-amp | 58-00 |

HH ELECTRONIC

| | |
|----------------------------|--------|
| IC.100, 1/b/o, 100W. | 143-96 |
| IC.100S, 1/b/o, 100W. | 113-83 |
| IC.100 combo. | 194-18 |
| IC.100-S combo. | 174-10 |
| MA.100, 5-ch PA. | 137-27 |
| MA.100-S, 5-ch PA. | 117-18 |
| S.130 slave, 130W. | 87-05 |
| LOUDSPEAKER SYSTEMS | |
| 412 BL, 200W, 4 x 12. | 147-31 |
| 2 x 12, 70W PA, d/c. | 93-74 |
| 215 BL, 200W, 2 x 15. | 164-05 |
| UNIT PA | |
| Radial horn, 50W. | 97-09 |
| 115 Bs compact 100W | 102-96 |
| Speaker stand | 21-76 |

HILL

| | |
|----------------------------------|---------|
| Modular Desks (40 ch max) | |
| 16 into 2 C srs. | 582-00 |
| 16 into 2 B srs. | 796-00 |
| 16 into 4 B srs. | 998-00 |
| 16 into 4 D srs. | 1520-00 |
| 16 into 2 K srs. | 1075-00 |
| 16 into 4 K srs. | |

JOHN BIRCH

Penetrator:

| | |
|----------------------|--------|
| 15in. Crescendo..... | 151-20 |
| 15in. Gauss..... | 183-60 |
| 12in. Crescendo..... | 102-60 |
| 12in. Gauss..... | 129-60 |

KEMBLE

| | |
|---------------------|--------|
| YAMAHA | 97-20 |
| YTA15 combo..... | 107-02 |
| YTA25 combo..... | 185-56 |
| YTA45 combo..... | 244-47 |
| YTA95 combo..... | 136-47 |
| YBA45 combo bs..... | 231-70 |
| YBA65 combo bs..... | 325-95 |
| YTA100..... | 371-11 |
| YTA200..... | 464-38 |
| YTA300..... | 659-76 |
| YTA400..... | 798-19 |
| YHS100..... | 165-92 |
| TS100..... | 195-38 |
| TS110..... | 240-54 |
| TS200..... | 333-81 |

Bass Stack:

| | |
|-------------|--------|
| YBA100..... | 377-00 |
| YBA200..... | 644-05 |
| YBA300..... | 911-10 |
| BS100..... | 267-05 |

PA and Ensemble:

| | |
|--------------|--------|
| EM 60A..... | 115-85 |
| EM 90A..... | 179-67 |
| EM 130A..... | 235-33 |
| PM 200..... | 211-09 |
| PM 400..... | 399-00 |
| PM1000..... | P.O.A. |

Cabinets:

| | |
|----------------|--------|
| ES 60A Pr..... | 68-73 |
| ES 90A Pr..... | 98-18 |
| ES 130 Pr..... | 117-82 |
| PS 75 Pr..... | 343-63 |
| PS 100 Pr..... | 468-32 |
| TS100 Pr..... | 390-76 |
| TS200 Pr..... | 618-16 |
| YHS100 Pr..... | 331-84 |
| BS 100 Pr..... | 534-10 |
| PS 400 Pr..... | 949-00 |

Complete Systems:

| | |
|---------------|---------|
| YES 600..... | 184-58 |
| YES 900..... | 277-85 |
| YES 1300..... | 353-15 |
| YPA 150..... | 554-72 |
| YPA 200..... | 679-49 |
| YPA 206..... | 506-61 |
| YPA 206H..... | 838-45 |
| YPA 208..... | 601-85 |
| YPA 208H..... | 933-69 |
| YPA 406..... | 734-01 |
| YPA 406H..... | 1065-85 |
| YPA 408..... | 829-25 |
| YPA 408H..... | 1161-09 |
| YPA 606..... | 1124-77 |
| YPA 606H..... | 1456-61 |
| YPA 608..... | 1220-01 |
| YPA 608H..... | 1551-85 |
| YPA 800..... | 1348-00 |

Yamaha Disco Systems:

| | |
|----------------|---------|
| YDS 200..... | 390-76 |
| YDS 200H..... | 722-84 |
| YDS 400..... | 667-62 |
| YDS 400H..... | 999-46 |
| YDS 600..... | 1058-18 |
| YDS 600H..... | 1390-02 |
| YDS 602H..... | 1721-86 |
| YDS 600B..... | 1201-72 |
| YDS 600BH..... | 1533-56 |
| YDS 800..... | 1335-24 |
| YDS 800H..... | 1667-08 |
| YDS 802H..... | 1998-92 |

LEM

| | |
|------------------------|--------|
| Venus G20 combo..... | 66-00 |
| Mars B30 combo..... | 90-75 |
| Mars GR30 combo..... | 107-25 |
| Saturn B50 top..... | 82-50 |
| Saturn GR50 top..... | 99-00 |
| Pro. Lem mixr..... | 206-25 |
| Baby Lem mixr/amp..... | 247-50 |
| Studio Lem mixr..... | 412-50 |
| Rack..... | 57-75 |
| 100W amp..... | 111-37 |
| 180W amp..... | 156-75 |
| Voltage regulator..... | 61-05 |
| Flight case..... | 29-70 |
| LP60 PA cab..... | 113-37 |
| LG100 PA cab..... | 193-87 |
| LG300 PA cab..... | 305-25 |
| Telescopic stands..... | 24-20 |

L.S.E.

Sound Units

| | |
|-------------------|--------|
| Jinglemaster..... | 120-00 |
| STAK S.L..... | 72-35 |
| STAK I..... | 87-00 |

| | |
|--|--------|
| STAK 5..... | 115-00 |
| RAK S.L..... | 66-00 |
| RAK I..... | 79-50 |
| RAK 5..... | 102-83 |
| RAK Cab..... | P.O.A. |
| Slave Pwr Amp 100W..... | 49-00 |
| Disco Mixer Type 145..... | 55-00 |
| Disco Mixer Type 145/5..... | 60-00 |
| Disco Unit..... | 132-00 |
| Disco Unit w 100W Amp..... | 176-00 |
| Disco Unit Deluxe (Double T)..... | 190-00 |
| Mixer 8000/M..... | 370-00 |
| Mixer 8000/MP..... | 450-00 |
| Lighting Units..... | |
| Discotron MKII 3-1000..... | 90-75 |
| Discotron MKII 3-2000..... | 120-00 |
| Strobe Super (self-contained)..... | 39-00 |
| Strobe Super 6 (set of 6 with control unit)..... | 196-00 |
| Exclusive of V.A.T..... | |

MACINNES

CROWN INT/AMCRON

| | |
|---------------------------|---------|
| IC150 stereo pre-amp..... | 210-60 |
| D60 amp..... | 167-40 |
| D150, 140W amp..... | 280-80 |
| DC300 A..... | 453-60 |
| M600, 1000W amp..... | 896-40 |
| M2000, 2000W amp..... | 1792-80 |
| M12A, 50W driver..... | 19-36 |
| M12C, 50W driver..... | 19-36 |
| M15C, 100W driver..... | 32-07 |
| M15E, 100W driver..... | 32-07 |
| M18A, 200W driver..... | 86-90 |

MAURICE PLACQUET

AMPEG

| | |
|--------------------------------|--------|
| Ampeg V4 stack..... | 565-00 |
| Ampeg V4 B system..... | 575-00 |
| Ampeg B 15N portable bass..... | 315-00 |
| Ampeg V2 system..... | 395-00 |

ACOUSTIC:

| | |
|-----------------|--------|
| 371 system..... | 630-00 |
| 271 system..... | 675-00 |

N.B. *

FLAME

| | |
|----------------------------|--------|
| 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 *

Item Amplification

| | |
|-------------------------|--------|
| 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 |

Speaker Systems

| | |
|------------------------------------|--------|
| 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 |
| 2 x 12, 100W G shaped cab..... | 98-62 |
| 1 x 18, 100W G Bass cab..... | 99-53 |
| 2 x 15 Bass reflector..... | 166-60 |

Horn systems

| | |
|--|--------|
| 4 x Middax horn cab..... | 129-39 |
| 2 x 12 shaped cab, two Middax horns, 150W..... | 143-40 |

NOVANEX

Combos

| | |
|-------------|--------|
| Aut 3..... | 34-50 |
| Aut 6..... | 40-50 |
| Aut 10..... | 57-75 |
| POP 15..... | 79-90 |
| G25..... | 98-50 |
| G30..... | 114-50 |
| RG30..... | 132-50 |
| UG30..... | 137-50 |
| U40..... | 149-00 |
| RG50..... | 173-00 |
| U50..... | 179-00 |
| U60C..... | 195-00 |

| | |
|-------------------------------|---------|
| U70 Studio..... | 254-00 |
| U80..... | 219-00 |
| U80N..... | 230-00 |
| U100N..... | 319-00 |
| KR120..... | 459-00 |
| U120..... | 399-00 |
| FU22 pedal..... | 28-50 |
| Power/generators, mixers..... | |
| LM20..... | 79-90 |
| LM25..... | 98-50 |
| LM30..... | 98-50 |
| L50..... | 149-00 |
| L60C..... | 172-50 |
| L70..... | 184-00 |
| L75N..... | 195-00 |
| L100N..... | 260-00 |
| L125..... | 335-50 |
| X41..... | 159-00 |
| X51..... | POA |
| X61..... | 210-00 |
| X81..... | 260-00 |
| X101..... | 347-00 |
| X102..... | 312-00 |
| X102..... | 388-00 |
| X1235..... | 713-00 |
| X1635..... | 916-00 |
| X1245..... | 1120-00 |
| X1645..... | 1425-00 |
| (Incl. 25% VAT) | |

ORANGE *

CABS

| | |
|---|--------|
| 114 Bass 60 w, 1 x 15" inv. horn..... | 152-25 |
| 114/110 Bass, 100W, 1 x 15" inv. horn..... | 214-20 |
| 113 Reflex Bass, 2 x 15", 120W..... | 214-20 |
| 113/200 Reflex Bass, 2 x 15" 200W..... | 285-45 |
| 109, 4 x 12" 120W..... | 144-96 |
| 107, 2 x 12" Monitor, 60W..... | 89-25 |
| 114/4H, 1 x 15" inv. horn, 4 horns and cross..... | 249-75 |
| 106, 4 x 12" anti-feedback col..... | 144-96 |

HORNS

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

AMPS

| | |
|---|--------|
| 104B, 6 chann., 120W, PA..... | 285-75 |
| 105, 6 chann., 200W, custom PA (prof.)..... | 472-95 |
| 102, 120W, graphic PA..... | 147-30 |
| 102/80, 80W, graphic PA..... | 139-80 |
| 104/TX150, 150W, 6 chann. PA..... | 254-10 |
| 103, 200W, Slave..... | 327-45 |
| 111, 120W, graphic Slave..... | 134-70 |
| 111/80, 80W, graphic Slave..... | 124-80 |
| 1500W, Slave..... | 907-50 |
| 110, 200W..... | 353-92 |
| 112/120, 120W..... | 142-35 |
| 115, 80W/Combo..... | 203-85 |
| 115/R, 80W, combo with Hammond reverb..... | 244-65 |
| 115/120, 120W, combo..... | 259-50 |
| 115/120R, 120W, combo..... | 300-30 |

B. PAGE & SON

DYNACORD

| | |
|-------------------------|--------|
| Perfect combo..... | 362-88 |
| BasskingT Bass amp..... | 174-96 |
| Imperator Bass amp..... | 233-28 |
| B-1001 b/o amp..... | 388-80 |
| HiFi Favorit II..... | 285-12 |
| G.2002..... | 427-68 |
| Eminent 100..... | 641-52 |
| Eminent II..... | 291-60 |
| Gigant..... | 557-28 |
| Gigant II..... | 592-92 |
| A.1000..... | 359-64 |
| D.310 H, 80W cab..... | 268-92 |
| D.350, 80W cab..... | 262-44 |
| Magic HS..... | 90-72 |
| Echochord Mini..... | 262-44 |
| Echochord Super..... | 359-92 |

SUNN Self-Contained Units

| | |
|-------------------------|--------|
| Studio lead..... | 240-00 |
| Studio bass..... | 228-00 |
| Imperator Bass amp..... | 233-28 |
| B-1001 b/o amp..... | 388-80 |
| HiFi Favorit II..... | 285-12 |
| G.2002..... | 427-68 |
| Eminent 100..... | 641-52 |
| Eminent II..... | 291-60 |
| Gigant..... | 557-28 |
| Gigant II..... | 592-92 |
| A.1000..... | 359-64 |
| D.310 H, 80W cab..... | 268-92 |
| D.350, 80W cab..... | 262-44 |
| Magic HS..... | 90-72 |
| Echochord Mini..... | 262-44 |
| Echochord Super..... | 359-92 |

| | |
|-------------------------------|--------|
| Concert bass..... | 276-00 |
| Coliseum bass..... | 570-00 |
| Coliseum 880..... | 597-00 |
| Mixer & Mixer Amplifiers..... | |
| Studio PA..... | 228-00 |
| Concert Controller I..... | 438-00 |

ROSE-MORRIS

MARSHALL Amplifiers:

| | |
|-----------------------|--------|
| 1959 100W lead..... | 167-70 |
| 1987 50W lead..... | 118-42 |
| 2068 100W Artist..... | 177-58 |
| 2048 50W Artist..... | 136-60 |
| 1992 100W Bs..... | 167-90 |
| 1986 50W Bs..... | 118-42 |
| 1987 50W Org..... | 118-42 |

Speaker Cabinets:

| | |
|-------------------------------------|--------|
| 1982-1982B 4 x 12 ea..... | 159-00 |
| 1960-1960B 4 x 12 ea..... | 145-60 |
| 1935-1935B 4 x 12 ea..... | 145-60 |
| 2045 2 x 12 60W..... | 86-85 |
| 1995 1 x 12 50W..... | 67-96 |
| 1990 8 x 10, 100W..... | 145-60 |
| 2064 1 x 12 Powercel..... | 142-63 |
| 2065 1 x 15 Powercel..... | 166-40 |
| 2052 1 x 15 Powercel, Bs Boost..... | 199-09 |
| 2049 2 x 12 Artist..... | 123-06 |
| 2069 4 x 12 Artist..... | 149-87 |
| 2036 2 x 15 Powercel..... | 341-71 |
| 2097 8 x 8 Pair..... | 180-45 |

COMBINATION AMPLIFIERS:

| | |
|-------------------------------|--------|
| 2040 Artist Reverb..... | 212-51 |
| 2041 Artist Reverb..... | 259-69 |
| 2059 100W Artist..... | 327-45 |
| 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 |
| 2077 Transistor Bs..... | 243-13 |
| 2078 Transistor Ld..... | 243-13 |
| 2098 Transistor Ld..... | 143-00 |
| 2099 Transistor Bs..... | 143-00 |

PA AMPLIFIERS:

| | |
|--|---------|
| 2003 100W 6i/p..... | 185-35 |
| 1917 200W Set-up..... | 122-53 |
| 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 PA Speaker Cabinets..... | 183-64 |
| 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 |

DISCO UNITS:

| | |
|---------------------------|--------|
| 1993 2-Deck Disco..... | 175-54 |
| 1994 Slave Amp..... | 97-98 |
| 1995 1 x 12 Spkr Cab..... | 67-96 |

ROSETTI

LEO PORTABLE AMPS

| | |
|---------------------|-------|
| 9641 w/tremolo..... | 25-95 |
| 9642 Leo ten..... | 37-75 |

SHURE

| | |
|-------------------------------|--------|
| VA3005 Speaker Column..... | 146-45 |
| VA3015 Monitor Speaker..... | 106-27 |
| VA302E-C Control Console..... | 424-45 |
| PH1300E Booster amp..... | 176-90 |
| A3PC-C Console cov..... | 8-64 |
| A3PC set of covs..... | 29-37 |
| A3PC-S Speaker cov..... | 10-37 |
| A3S-C console stand..... | 27-65 |
| A3S-S Speaker stand..... | 10-56 |
| A31PC-S Monitor cov..... | 8-64 |
| P300R rack mount kit..... | 6-91 |

S.A.A.S.

Complete P.A. system 1200W/360W fldbck 5643-00

| | |
|--------------------------|--------|
| DSI stereo disco..... | 267-30 |
| Disco IV/S Pro..... | 189-00 |
| Disco IV/S Standard..... | 174-96 |
| Disco IV..... | 155-52 |

S.A.I.

| | |
|-------------|--------|
| MP1010..... | 178-20 |
| MP1000..... | 155-52 |
| MP1011..... | 124-20 |
| MP1012..... | 210-60 |
| MP1013..... | 178-20 |
| MP1004..... | 124-20 |

| | |
|---------------|--------|
| MPI003..... | 194-40 |
| MPI005..... | 97-20 |
| MPI009..... | 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

SOLID STATE

| | |
|----------------------------|--------|
| 155S Combo..... | 32-50 |
| Super Reverb 30 Combo..... | 95-00 |
| Lead 100..... | 112-00 |

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|---|--------|------------------------|--------|
| 1 x 15" plus Hn Gtr Cabs. | T.B.A. | GA 125W gtr amp... | 85-00 |
| 4 x 12" Celestion G12H Cabs Id/bs... | 145-33 | PS 125W slave amp... | 96-00 |
| 4 x 12" Custom 60 Cabs Id/bs... | 148-53 | T125 amp... | 130-00 |
| 4 x 12" Custom 60 Cabs bs gtr... | 150-30 | 60W combi... | 125-00 |
| 2 x 15" Ported Cabs Id/bs/disco. | T.B.A. | 2 x 12" 100W spkr pr | 108-00 |
| 2 x 15" Ported bs cabs bs gtr. | T.B.A. | Horn units pr... | 85-00 |
| 4 x 12" Celestion p.a. cols pr. | 274-55 | Bins, each... | 120-00 |
| 4 x 12" Custom 60 p.a. cols pr. | 280-95 | Disco 1 x 12", each... | 30-00 |
| 2 x 12" Celestion cols | 84-65 | PA 2 x 12", pr... | 108-00 |
| 2 x 12" Custom 60 cols. | 86-25 | | |
| 2 x 12" Celestion cols w hns. | 118-28 | | |
| 2 x 12" Custom 60 w hns. | 119-88 | | |
| Boxes of 4 hns—as add ons to 4 x 12" cols pr. | 187-95 | | |
| Boxes of 2 hns—as add ons to 2 x 12" cols pr. | 121-07 | | |

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| TOP GEAR | | | |
| AXAMP | | | |
| Batt, Port. | 13-95 | | |
| PEAVEY | | | |
| Combinations: | | | |
| Pacer 45W w/reverb 1 x 12. | 137-70 | | |
| TNT 45W 1 x 15 Bs. | 153-90 | | |
| Vintage 110W Rev. 2 x 12. | 291-60 | | |
| Vintage 110W Rev. 4 x 10. | 324-00 | | |
| Deuce II 110W Rev. 2 x 12. | 275-40 | | |
| Session 200W Rev. 1 x 15 JBL. | 396-90 | | |
| Session 200W Rev. 2 x 12 EV. | 413-10 | | |
| Heads only: | | | |
| Festival 110W Dual Channel Reverb. | 226-80 | | |
| Roadmaster 200W 3-Chan. | 307-80 | | |
| Century 60W all-purpose. | 145-80 | | |
| Bass 210W Dual Chan Musician 210W Dual Chan Reverb. | 243-00 | | |
| Standard 130W Rev. all-purpose. | 170-10 | | |
| F-800G 410W Rev./effects. | 405-00 | | |
| F-800B 410W Bass with equaliser. | 356-40 | | |
| Speaker Cabs (Instruments): | | | |
| All purpose 80W 1 x 15. | 97-20 | | |
| Gtr/K/Board 100W Cab, 2 x 12. | 121-50 | | |
| All-purpose 150W, 2 x 15. | 162-00 | | |
| Gtr/K/Board 150W, 6 x 10. Special order | | | |
| Gtr/K/Board 200W, 8 x 10. Special order | | | |
| Gtr/K/Board 200W Large, 4 x 12. | 162-00 | | |
| Gtr/K/Board 200W Large, 4 x 12. | 162-00 | | |
| Gtr/K/Board 200W Stackable, 4 x 12. | 162-00 | | |
| Gtr/K/Board 150W Cab, 2 x 15 (+Hn) | 178-20 | | |
| Bs/Org 100W Stackable, 1 x 18. | 226-80 | | |
| PAS: | | | |
| 4-Chl 60W Rev. amp. with 2 x 10 cols. | 268-30 | | |
| Standard 130W Rev. mixer P.A. | 178-20 | | |
| PA400 210W Rev. 12 Inp P.A. | 243-00 | | |
| PA600 210W Rev. 18 Inp P.A. | 437-40 | | |
| PA900 400W Rev. 27 Inp P.A. | 567-00 | | |
| 800M 8 Chl Hi-Lo Rev. mixer. | 259-20 | | |
| 260 Booster 130W Slave. | 145-80 | | |
| 800 Booster 400W Slave. | 275-40 | | |
| Monitor 130W w. Equalisation. | 153-90 | | |
| Monitor System Amp w. 2 1 x 12 + Horn Tiltback spkrs. | 299-70 | | |
| PA Cabs: | | | |
| 1 x 10 50W. | 72-90 | | |
| 1 x 12 + Hn 50W Tiltback. | 72-90 | | |
| 2 x 12 75W Col. | 72-90 | | |
| 2 x 12 + Hn Col. | 105-30 | | |
| 4 x 12 150W Col. | 105-30 | | |
| 4 x 12 + Hn 150W Col. | 129-60 | | |
| 2 x 15 + Hn 150W Col. | 202-50 | | |

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| THEATRE PROJECTS | | | |
| ALTEC VOICE OF THE THEATRE PROJECTS | | | |
| 1204B, 50W. | 388-80 | | |
| 1208B, 50W. | 378-00 | | |
| 1218A, 50W. | 388-80 | | |
| 1215A, folded L/F Hn, 150W. | 226-80 | | |
| 1225A, portable H/F Hn, 100W. | 432-00 | | |
| 1205BX power l/spkr | 594-00 | | |
| 1209BX power l/spkr | 591-84 | | |
| 1219AX power l/spkr | 602-64 | | |
| 1207C col. spkr, 75W | 199-80 | | |
| 1217A col. spkr, 50W | 162-00 | | |
| 1217A col. spkr, 75W | 259-20 | | |
| 612C spkr cab. | 70-20 | | |
| 828B spkr cab. | 97-20 | | |
| 815A L/F Hn. cab. | 127-44 | | |
| Studio Monitors: | | | |
| 9844A, 30W. | 343-44 | | |
| 9845A, 50W. | 453-60 | | |
| 9846-8A, 100W. | 475-20 | | |
| 9848A, 200W. | 831-60 | | |
| 9849A, 60W. | 286-20 | | |
| 9846BX (powered). | 669-60 | | |
| Amplifiers: | | | |
| 771BX bi-amp, 60W L/F, 30W H/F. | 248-40 | | |
| 9477B, 130W power amp. | 270-00 | | |
| Music Speakers and Components: | | | |
| 417-8H, 12 in, 100W. | 68-04 | | |
| 418-8H, 15 in, 150W. | 72-36 | | |
| 421-8H, 15 in, 150W. | 88-56 | | |
| 425-8H, 10 in, 75W. | 59-40 | | |
| 601-8D, 12 in, duplex, 20W. | 86-40 | | |
| 604E, 15 in, duplex, 35W. | 160-92 | | |
| 511B, Sectoral hn. | 51-84 | | |
| 809/8A, 30W H/F driver. | 73-98 | | |
| N809/8A, crossover/attenuator. | 45-36 | | |

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| THOR ★ | | | |
| 147W, L/B/O amp. | 119-45 | | |
| 147V, push button amp. | 130-20 | | |
| 147V, Slave amp. | 104-65 | | |
| 85W, Slave. | 77-50 | | |
| 300V, Horn folded bass cab. | 262-70 | | |
| 300V, 2 x 15 lead cab | 187-50 | | |
| TYAS | | | |
| LC.60 2-chan amp | 75-00 | | |
| LC.60, 60W slave amp | 60-00 | | |

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|------------------------|--------|--|--|
| D. H. BALDWIN | | | |
| GRETSCH | | | |
| Outfits: | | | |
| 4027 Rock 'n Roll. | T.B.A. | | |
| 4029 Avant Garde. | " | | |
| 4028 Black Hawk. | " | | |
| 4015 Name Band. | " | | |
| 4025 Progressive Jazz | " | | |
| 4002 One Nighter Plus. | " | | |
| 4007 One Nighter Plus. | " | | |
| 4007 One Nighter Plus. | " | | |
| 4027 Rock 'n Roll. | T.B.A. | | |
| 4029 Avant Garde. | " | | |
| 4028 Black Hawk. | " | | |
| 4160G, 14 x 5. | " | | |
| 4160, 14 x 5. | " | | |

To avoid unnecessary repetition certain abbreviations are frequently used in our listings: electric - elec; custom - ctm; semi-acoustic - s/ac; organ - org; professional - pro; standard - std; acoustic - ac; folk - fk; bass - bs; string - str; de luxe - d/l; jumbo - jbo; piano - pno; left hand-l/h; scale - sc; case - cs; banjo - bjo; monitor - mt.

| | | | |
|--|-----------------|----------------|--------|
| Festival Encl 2 x 12 & 2 x 15 Spkrs. | 243-00 | Soundmaster. | 121-91 |
| Festival Projector Hn Adjustable Cross-over Network 75W. | 145-80 | J/412 M cab. | 106-57 |
| Vocal Projector Enclosures: 2 x 15 + Twin Hn Encl 75W. | To be announced | J/412 H cab. | 123-62 |
| 2 x 12 + Hn Encl 75W | " | J/412 F cab. | 87-78 |
| 1 x 15 + Hn Encl 75W | " | J/412 G cab. | 113-48 |
| Microphones: | | J/412 SM cab. | 105-55 |
| Ld Imp. | 35-64 | J/412 SF cab. | 86-79 |
| High Imp. | 35-64 | J/412 SG cab. | 112-00 |
| 412 col., 4 x 12. | 153-90 | J/212 M cab. | 66-55 |
| 412H, 4 x 12 + hn. | 186-30 | J/212 H cab. | 76-04 |
| 215H col., 2 x 15 + hn | 259-20 | J/212 F cab. | 51-28 |
| HIWATT | | | |
| AP50 Amp. | 124-74 | 1/50 SSLs cab. | 138-97 |
| AP100 Amp. | 162-00 | | |
| AP200 Amp. | 208-98 | | |
| PA50/6 Amp. | 142-56 | | |
| PA100/6 Amp. | 170-10 | | |
| PA200/6 Amp. | 234-90 | | |
| Slave 100 Amp. | 127-98 | | |
| Slave 200 Amp. | 189-54 | | |
| Ld 75W 4 x 12 cab. | 132-84 | | |
| Ld 100W/Bs 70W 4 x 12 cab. | 147-42 | | |
| Ld 150W/Bs 100W 4 x 12 cab. | 165-24 | | |
| AP 2 x 15 hn. bin, 100W. | 205-74 | | |
| AP 4 x 12 Hn. Bin, 150W. | 205-74 | | |
| 150W 2 x 15 Bs Ref. cab. | 166-86 | | |
| 4 x 12 PA col., 75W. | 126-36 | | |
| 4 x 12 PA col., 100W. | 152-28 | | |
| 4 x 12 PA col., 150W. | 170-10 | | |
| 2 x 12 PA/Mt. cab. 20W. | 77-76 | | |
| 2 x 12 PA/Mt. Cab., 75W. | 95-58 | | |
| Twin-Turntable Disco Type B 8-ch. mixer. | 273-78 | | |
| Type A 8-ch. mixer. | 497-34 | | |
| 50W 2 x 12 Comb. amp., Ld. | 165-24 | | |
| 50W 4 x 12 Comb. amp., Bs. | 225-18 | | |
| 100W 4 x 12 comb. Amp. | 254-34 | | |

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|---------------------------|---------|-------------------------|---------|
| TURNER | | | |
| 1 x 15 Bs Hn. | 194-40 | 5 Way Crossover. | 4781-16 |
| 2 x 15 Bs Hn. | 345-60 | Belden Multiway Cables. | on app. |
| 1 x 12 Mid Rng. Hn. | 162-00 | Cannon Plgs - Stg. | " |
| 2 x 12 Mid Rng. Hn. | 270-00 | Boxes. | " |
| 1 x 10 Mid Rng. Hn. | 145-80 | Gauss Spkrs. | " |
| HF Rad. Hn. + VHF Tweets. | 297-00 | J.B.L. Spkrs. | " |
| Wedge Mts., pr. | 280-80 | | |
| Hexagonal Mt. | 226-80 | | |
| B300 Pro. Power amp | 162-00 | | |
| A300 Pro. Power amp | 216-00 | | |
| A500 Pro. Poweramp. | 283-50 | | |
| TPS 16/2 mixer. | 1620-00 | | |
| TPS 24/2 mixer. | 2268-00 | | |
| TPM 16/2 mixer. | 2154-60 | | |
| TPM 24/2 mixer. | 2964-60 | | |
| TPM24/8/2 Ultimate | 4781-16 | | |

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|------------------------------|--------|--|--|
| VITAVOX | | | |
| Bass Bin CN308. | 433-35 | | |
| 6200 Bitone Repro | 311-70 | | |
| Major Bitone CN343. | 383-20 | | |
| 15 in. Loudspeaker. | 70-00 | | |
| S.3 Pressure unit. | 80-00 | | |
| H.F. Horn CN157. | 43-35 | | |
| 500 Dividing Ntwrk. | 25-00 | | |
| 2205/S31 Multicell Hn CN129. | 363-85 | | |
| VOX ★ | | | |
| AC30. | 170-75 | | |
| AC50. | T.B.A. | | |
| WALLACE ★ | | | |
| AC.3500XT, Mk. IV, 40W amp. | 115-50 | | |
| AC.6085XT, 80W amp | 148-50 | | |

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|---------------|--|---|--|--------|
| W.E.M. | | H.100A Altec Horn/Driver/Crossover. | | 171-60 |
| | | H.101V Vitavox Horn/Driver/Crossover | | 115-80 |

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|---|--------|--|--|
| Copicat Echo. | 70-20 | | |
| Clubman 6W, 12" spkr | 44-20 | | |
| Clubman 6W, 10" spkr | 36-80 | | |
| Westminster 10W amp, 12" spkr. | 50-10 | | |
| Westminster 10W bass amp, 12" spkr. | 56-00 | | |
| Westminster 10W Accordionamp, 12" spkr. | 50-10 | | |
| Westminster 10W amp, 10" spkr. | 42-20 | | |
| Dominator MkIII. | 69-50 | | |
| Dominator Bass MkI. | 81-00 | | |
| Power Musette MkII. | 69-50 | | |
| Halle Cat. | 245-50 | | |
| E.R.40. | 77-00 | | |
| P.A.40. | 77-00 | | |
| E.R.100. | 98-25 | | |
| P.A.100. | 98-25 | | |
| S.L.100. | 83-70 | | |
| Bandmixer 100 MkII. | 140-00 | | |
| Reverbmaster. | 192-50 | | |
| Audiomaster Mixer. | 292-70 | | |
| Super Dual 12 | 72-15 | | |
| Super 40. | 72-15 | | |
| Starfinder 100 Bass. | 86-90 | | |
| Starfinder 100 Twin 15. | 105-55 | | |
| Starfinder Super 80. | 120-30 | | |
| Super Starfinder 200. | 137-15 | | |
| Twin 15 Reflex Bass. 1 x 12". | 174-80 | | |
| 1 x 12" w/vol control | 42-20 | | |
| 4 x 10" Column. | 50-10 | | |
| 6 x 10" Column. | 56-45 | | |
| Club System. | 97-20 | | |
| Club 2 x 12". | 71-15 | | |
| Band System. | 55-50 | | |
| Band 2 x 12". | 86-40 | | |
| 74-60 | | | |
| Foot Monitor 2 x 12" + Horn. | 98-30 | | |
| Vendetta. | 137-45 | | |
| 4 x 12" A Super. | 96-20 | | |
| 4 x 12" A. (Discontinued) | 130-60 | | |
| 4 x 12" B Column. | 125-55 | | |
| 4 x 12" C Column. | 84-55 | | |
| X.32 Horn Column. | 298-00 | | |
| X.29 Stack complete | 87-00 | | |
| Horn Box from X.29. | 569-15 | | |
| Festival Stack comp. New Columns: | | | |
| 2 x 10" (40W pair) | 44-15 | | |
| 2 x 10" plus horn. | 55-00 | | |

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| WING | | | |
| TRAYNOR | | | |
| Combos: | | | |
| YG-M-3 30W rvb. | 97-20 | | |
| YG-L-4 40W rvb. | 119-88 | | |
| YG-L-3 Twin rvb 90W | 213-84 | | |
| YBA-2B Bs mate 30W | 97-20 | | |
| YBA-4 50W, 15" spkr. | 152-28 | | |
| Amplifiers: | | | |
| YBA-1 50W, bs. | 96-12 | | |
| YRM-1 50W Id w/rvb | 119-88 | | |
| YBA-1A 100W bs. | 129-60 | | |
| YGL-3A 100W head-rvb/trem. | 152-28 | | |
| Monoblock 325W bs/Id. | 243-00 | | |
| Speaker Systems: | | | |
| YS-15P 15" ported bs | 87-48 | | |
| YT-15 2 x 15" Id/bs. | 110-16 | | |
| YC-10 4 x 10" Id/bs. | 110-16 | | |
| YC-8 2 x 10" bs. | T.B.A. | | |
| YF-12 6 x 10" Id. | 139-32 | | |
| YF-12 4 x 12" Id. | 103-68 | | |
| YF-12 4 x 12" Id. | 149-04 | | |
| Starfinder 100 1 x 18" Vega cab 300W. | 272-16 | | |
| Twin 15 Reflex Bass. 1 x 12". | 42-20 | | |
| 1 x 12" w/vol control | 50-10 | | |
| 4 x 10" Column. | 56-45 | | |
| 6 x 10" Column. | 97-20 | | |
| Club System. | 71-15 | | |
| Club 2 x 12". | 55-50 | | |
| Band System. | 86-40 | | |
| Band 2 x 12". | 74-60 | | |
| Foot Monitor 2 x 12" + Horn. | 98-30 | | |
| Vendetta. | 137-45 | | |
| 4 x 12" A Super. | 96-20 | | |
| 4 x 12" A. (Discontinued) | 130-60 | | |
| 4 x 12" B Column. | 125-55 | | |
| 4 x 12" C Column. | 84-55 | | |
| X.32 Horn Column. | 298-00 | | |
| X.29 Stack complete | 87-00 | | |
| Horn Box from X.29. | 569-15 | | |
| Festival Stack comp. New Columns: | | | |
| 2 x 10" (40W pair) | 44-15 | | |
| 2 x 10" plus horn. | 55-00 | | |

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| WHITE ★ | | | |
| LW.100 Guitar/Bass amp. (100W RMS) | 140-80 | | |
| PA.100, 6-channel, full mix amp. (100W RMS). | 285-45 | | |
| PA.200, 6-channel full mix amp. (200W RMS). | 396-00 | | |
| SL.100 Slave amp. (100W RMS). | 128-70 | | |
| MGW.6, 6-channel Mixer (full mix). | 185-90 | | |
| MGW.12, 12-channel Mixer (full mix). | 440-00 | | |
| LW.100C, 4 x 12, 160WRMS, Guitar/Bass Enclosure. | 130-90 | | |
| MW.150, 1 x 15, 150W RMS, Folded Horn Bass Enclosure. | 166-10 | | |
| JW.151, 1 x 18, 150W RMS, Folded Horn Guitar/Bass Enclosure. | 174-90 | | |
| M.40, 1 x 12, 40W RMS, Angled Monitor Enclosure. | 42-90 | | |
| PAW.80, 2 x 12, 80W RMS, P.A. Enclosure (pairs). | 151-80 | | |
| PAW.160, 4 x 12, 160W RMS, P.A. Enclosure (pairs). | 269-50 | | |
| PAR.152, 1 x 15, 150W RMS, Folded Horn Bin. | 166-10 | | |

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| W.M.I. ★ | | | |
| Amplifiers: | | | |
| CM-8, 6" speaker. | 12-95 | | |
| CM-66, 8" speaker w/ tremolo/horn vent | 23-10 | | |
| K-66 De Luxe Junior. | 26-95 | | |
| ZOOT-HORN | | | |
| BB.1, 1 x 15", 150W bass bin. | 198-45 | | |
| BB.2, 2 x 15", 300W bass bin. | 340-20 | | |
| BB.3, 1 x 15", bass bin | 198-45 | | |
| FB.3, 3-way wedge. | 261-88 | | |
| FB.4, 2-way wedge. | 131-56 | | |
| FB.5, 2-way wedge. | 237-60 | | |

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| 4420, 14 x 10..... | " | Accusonic timpani 29 | |
| 4421, 15 x 12..... | " | inch..... | |
| 4417, 14 x 14..... | " | Drum/Cymbal stands: | |
| 4418, 16 x 16..... | " | Giant..... | 20-52 |
| 4422, 16 x 18..... | " | Supreme I..... | 20-52 |
| 4419, 18 x 16..... | " | Samson I..... | 21-60 |
| 4423, 18 x 18..... | " | Supreme II..... | 18-36 |
| also in walnut | | Supreme II, floor stand | |
| Cymbals: | | Hi-Hats: | |
| K. Zildjian & Ajaha | | Swivomatic Hi-Hat, | |
| prices being revised | | 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..... | 47-57 |
| | | 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..... | 151-74 |
| | | 28" Symphonic..... | 138-56 |
| | | Stand..... | 196-02 |
| | | 30" Symphonic..... | 48-18 |
| | | Stand..... | 247-54 |
| | | 32" Symphonic..... | 60-26 |
| | | Stand..... | 345-82 |
| | | 34" Symphonic..... | 60-26 |
| | | Stand..... | 426-60 |
| | | 36" Symphonic..... | 72-75 |
| | | Stand..... | |

BOOSEY & HAWKES

BEVERLEY COMPLETE OUTFITS

| | |
|------------------|--------|
| Panorama 21..... | 234-35 |
| Panorama 22..... | 322-59 |
| Panorama 24..... | 276-53 |
| Galaxy 18..... | 190-88 |
| 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 |
| 7396BP..... | 56-00 |
| 7396B, 20"..... | 49-17 |
| 7397B, 22"..... | 60-57 |
| 7397BS..... | 67-45 |
| 7390HH, 13" Hi-Hat | |
| cymbal..... | 45-66 |
| 7391HH, 14"..... | 54-67 |
| 7392HH, 15"..... | 59-29 |
| 7393HH, 16"..... | 63-61 |

C.B.S. ARBITER

ROGERS

| | |
|---------------------------------|---------|
| Outfits: | |
| Studio X..... | 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..... | 55-98 |
| Power tone, 14 x 20 bs..... | 138-24 |
| Power tone, 14 x 22 bs..... | 144-72 |
| Power tone, 14 x 24 bs..... | 153-36 |
| Power tone, 8 x 12 t.c.t..... | 69-12 |
| Power tone, 9 x 13 t.c.t..... | 72-36 |
| Power tone, 10 x 14 t.c.t..... | 86-40 |
| Power tone, 12 x 15 t.c.t..... | 95-04 |
| Power tone, 16 x 16 t.c.t..... | 104-76 |
| Power tone, 16 x 18 t.c.t..... | 124-20 |
| Power tone, 18 x 20 t.c.t..... | 153-36 |
| Power tone bongos..... | 59-40 |
| Power tone timbales brass..... | 116-64 |
| Power tone timbales copper..... | 127-44 |
| Accusonic timpani 20 inch..... | 281-81 |
| Accusonic timpani 23 inch..... | 304-56 |
| Accusonic timpani 26 inch..... | 359-64 |

CLEAR TONE ★

SLINGERLAND

| | |
|---------------------|--------|
| Outfits: | |
| 4N Lacquer 20"..... | 375-82 |
| 4N Pearl 20"..... | 405-89 |
| 4N Chrome 20"..... | 417-48 |
| 4N Lacquer 22"..... | 381-60 |
| 4N Pearl 22"..... | 411-70 |
| 4N Chrome 22"..... | 423-26 |
| 50N Lacquer..... | 460-86 |

| | |
|-------------------------|---------|
| 50N Pearl..... | 492-69 |
| 50N Chrome..... | 507-15 |
| 60N Lacquer..... | 541-54 |
| 60N Pearl..... | 587-81 |
| 60N Chrome..... | 604-01 |
| 58N Lacquer..... | 429-04 |
| 58N Pearl..... | 434-84 |
| 58N Chrome..... | 449-29 |
| 80N Lacquer..... | 506-81 |
| 80N Pearl..... | 544-43 |
| 80N Chrome..... | 562-24 |
| 1N 20" Lacquer..... | 426-16 |
| 1N 20" Pearl..... | 455-09 |
| 1N 20" Chrome..... | 469-54 |
| 1N Lacquer 22"..... | 431-94 |
| 1N Pearl 22"..... | 460-87 |
| 1N Chrome 22"..... | 475-32 |
| 57N Lacquer..... | 731-79 |
| 57N Pearl..... | 783-87 |
| 57N Chrome..... | 811-64 |
| 2R Lacquer..... | 429-05 |
| 2R Pearl..... | 469-54 |
| 2R Chrome..... | 484-01 |
| 14N Lacquer..... | 564-36 |
| 14N Pearl..... | 627-98 |
| 14N Chrome..... | 649-40 |
| 9N Lacquer..... | 359-62 |
| 9N Pearl..... | 394-33 |
| 9N Chrome..... | 407-07 |
| 65N Lacquer..... | 456-23 |
| 65N Pearl..... | 484-01 |
| 65N Chrome..... | 496-73 |
| 11N 2 x 24 Lacquer..... | 928-17 |
| 11N 2 x 24 Pearl..... | 986-03 |
| 11N 2 x 24 Chrome..... | 1014-94 |

KEMBLE ★

| | |
|-----------------|--------|
| YAMAHA-Outfits: | |
| YD680..... | 314-00 |
| YD665..... | 334-52 |
| YD660..... | 299-23 |
| YD260..... | 153-65 |
| metal snare: | |
| SD6500M..... | 47-70 |

ORANGE ★

| | |
|----------------------|--------|
| Single drum kit..... | 528-00 |
| Double drum kit..... | 748-00 |

DAVOLI

UFIP CYMBALS RITMO

| | |
|------------|-------|
| 9-50..... | 9-50 |
| 10-26..... | 10-26 |
| 11-12..... | 11-12 |
| 13-82..... | 13-82 |
| 17-56..... | 17-56 |
| 18-90..... | 18-90 |
| 21-00..... | 21-00 |
| 31-10..... | 31-10 |
| 37-26..... | 37-26 |
| 45-90..... | 45-90 |
| 54-00..... | 54-00 |

RED SOUND

| | |
|----------|-------|
| 12"..... | 5-40 |
| 13"..... | 8-10 |
| 14"..... | 8-64 |
| 15"..... | 8-80 |
| 16"..... | 12-88 |
| 18"..... | 16-74 |
| 20"..... | 19-48 |

HÖHNER ★

SONOR

| | |
|-----------------------|--------|
| Outfits: | |
| K120..... | 170-50 |
| K130..... | 235-80 |
| K132..... | 287-25 |
| K162..... | 426-00 |
| K189..... | 496-80 |
| K189 P.A..... | 529-65 |
| Snare Drums: | |
| D426 (chrome)..... | 114-50 |
| D441 (acrylic)..... | 46-45 |
| D454 (chrome)..... | 46-45 |
| D555 (chrome)..... | 95-00 |
| D556 (chrome)..... | 100-70 |
| Tom Toms: | |
| T620..... | 39-00 |
| T628..... | 43-80 |
| T629..... | 43-80 |
| T630..... | 43-80 |
| T632..... | 51-55 |
| T658..... | 65-85 |
| T659..... | 62-70 |
| T660..... | 62-70 |
| T662..... | 72-40 |
| T663..... | 85-60 |
| T652 (air tuned)..... | 105-10 |
| Bass Drums: | |
| G230 K130, 20"..... | 86-20 |
| G231 K130, 22"..... | 86-20 |
| G260 K162, 20"..... | 117-10 |
| G261 K162, 22"..... | 118-60 |
| G262 K162, 24"..... | 127-15 |
| Zyn: | |
| Z23, 12"..... | 9-28 |
| Z33, 13"..... | 10-90 |
| Z34, 14"..... | 12-96 |
| Z35, 15"..... | 14-58 |
| Z36, 16"..... | 16-09 |
| Tom-Toms: | |
| 442, 12 x 8"..... | 29-26 |
| 433, 13 x 9"..... | 32-29 |
| 444, 14 x 8"..... | 35-53 |
| 440, 14 x 10"..... | 38-55 |
| 435, 14 x 14"..... | 45-57 |
| 446, 16 x 16"..... | 47-84 |

HORNBY-SKEWES

BEVERLEY

| | |
|------------------|--------|
| Outfits: | |
| Galaxy 18..... | 253-36 |
| Galaxy 21..... | 270-43 |
| Galaxy 24..... | 279-56 |
| Panorama 21..... | 306-01 |

| | |
|------------------|--------|
| Panorama 22..... | 413-23 |
| Panorama 24..... | 361-00 |
| HOSHINO | |
| Outfits: | |
| HK600M..... | 35-77 |
| HM1000..... | 149-00 |
| HM2000..... | 187-95 |
| HSD500..... | 245-45 |

OLYMPIC

| | |
|-----------------------------|--------|
| Snare: Wood Shell: | |
| 1180, 14 x 4"..... | 27-30 |
| 1182, 14 x 5 1/2"..... | 28-10 |
| 1002, 14 x 5 1/2"..... | 32-29 |
| Metal Shell: | |
| 1005, 14 x 5 1/2"..... | 33-70 |
| Outfits: | |
| 1033, 20" bs drum..... | 228-74 |
| B1033, 22" bs drum..... | 232-20 |
| 1031, 20" bs drum..... | 198-83 |
| B1031, 22" bs drum..... | 202-39 |
| 62, 20" drum..... | 154-33 |
| B62, 22" bs drum..... | 157-68 |
| 9, 20" bs drum..... | 103-46 |
| B60, 22" bs drum..... | 106-91 |
| Tom-Toms: | |
| 1441, 12 x 8", 1 head..... | 18-79 |
| 1442, 12 x 8"..... | 23-76 |
| 1433, 13 x 8"..... | 25-27 |
| 1435, 14 x 14"..... | 36-18 |
| 1445, 16 x 16", 1 head..... | 30-46 |
| 1446, 16 x 16"..... | 37-69 |
| Bass Drums: | |
| 1170, 20 x 15"..... | 44-17 |
| 1161, 20 x 17"..... | 49-57 |
| 1171, 20 x 17"..... | 44-15 |
| 1172, 22 x 15"..... | 47-52 |
| 1163, 22 x 17"..... | 51-52 |
| 1173, 22 x 17"..... | 47-52 |
| 1175, 24 x 15"..... | 51-95 |

ROSE-MORRIS

LUDWIG

| | |
|--------------------------|--------|
| Outfits: | |
| 995 Jazzette..... | 392-00 |
| 980 Super Classic..... | 429-75 |
| 990 De-Luxe Classic..... | 442-00 |
| 983 Hollywood..... | 491-50 |
| 989 Big-Beat..... | 512-10 |
| 1000 Mach 4..... | 523-90 |
| 1005 Mach 5..... | 593-95 |
| 993 Pro Beat..... | 621-60 |
| 2005 Quadra-Plus..... | 629-90 |
| 985 Rock-Duo..... | 653-40 |
| 2001 Octa-Plus..... | 951-35 |
| Drums: | |
| 400 5 x 14 Supra- | |
| phonic snare..... | 70-65 |
| 402 6 x 14..... | 73-60 |
| 410 5 x 14 Super- | |
| sensitive snare..... | 107-75 |
| 411 6 1/2 x 14 Super- | |
| sensitive snare..... | 110-00 |
| 404 4 x 14 Acrolite | |
| snare..... | 53-00 |
| 405 3 x 13 Piccolo | |
| snare..... | 64-75 |
| 942 8 x 12 Tom-Tom | |
| (no clamp)..... | 66-85 |
| 944 9 x 13 Tom-Tom | |
| (no clamp)..... | 69-35 |
| 946 10 x 14 Tom-Tom | |
| (no clamp)..... | 71-35 |
| 947 12 x 15 Tom-Tom | |
| (no clamp)..... | 76-05 |
| 948 14 x 14 Floor | |
| Tom-Tom (legs)..... | 91-75 |
| 950 16 x 16 Floor | |
| Tom-Tom (legs)..... | 100-30 |
| 952 16 x 18 Floor | |
| Tom-Tom (legs)..... | 114-70 |
| 954 18 x 20 Floor | |
| Tom-Tom (legs)..... | 134-35 |
| 920 14 x 20 Bass | |
| Drum (spurs, no | |
| clamp)..... | 128-45 |
| 922 14 x 22 Bass | |
| Drum (spurs, no | |
| clamp)..... | 137-65 |
| 924 14 x 24 Bass | |
| Drum (spurs, no | |

| | | | |
|---------------|-------|------------------------|--------|
| Kamala | | | |
| 5257, 10" | 2-00 | 613M 22 x 14 Bass... | 146-80 |
| 5258, 11" | 2-42 | 633M 20 x 14 Bass... | 146-80 |
| 5259, 12" | 3-01 | 120 D/t-tom fitting... | 29-20 |
| 5262, 13" | 3-52 | 501M 14 x 9 Tom Tom | 89-00 |
| 5263, 14" | 4-27 | 511M 13 x 9 Tom Tom | 89-00 |
| 5264, 15" | 5-10 | 505M 16 x 16 Tom | 140-40 |
| 5265, 16" | 6-11 | Tom | 89-00 |
| 5273, 18" | 8-54 | 509M 12 x 8 Tom Tom | 89-00 |
| 5274, 20" | 10-46 | Alcuglass: | |
| | | 615A 24 x 14 Bass... | 146-80 |
| | | 613A 22 x 14 Bass... | 146-80 |
| | | 633A 20 x 14 Bass... | 146-80 |
| | | 501A 14 x 9 Tom Tom | 89-00 |
| | | 511A 13 x 9 Tom Tom | 89-00 |
| | | 505A 16 x 16 Tom | 140-40 |
| | | Tom | 89-00 |
| | | Woodshell Drums: | |
| | | 615WS 24 x 14 Bass... | 146-80 |
| | | 613WS 22 x 14 Bass... | 146-80 |
| | | 633WS 20 x 14 Bass... | 146-80 |
| | | 511WS 13 x 9 Tom | 89-00 |
| | | Tom | 89-00 |
| | | 509WS 12 x 8 Tom | 89-00 |
| | | Tom | 89-00 |
| | | 502WS 14 x 14 Tom | 103-95 |
| | | Tom | 89-00 |
| | | 505WS 16 x 16 Tom | 140-40 |
| | | Tom | 89-00 |
| | | 743W 14 x 5 Snare | 125-55 |
| | | wood, chrome... | |
| | | 743M 14 x 5 Snare | 125-55 |
| | | metal... | |
| | | 437A 14 x 5 Snare | 125-55 |
| | | aluglass... | |

SELMER

| | | | |
|-------------------------------|--------|--|--|
| PEARL | | | |
| Outfits: | | | |
| Powermate Wood/ Fiberglass | | | |
| Powermate Satin... | 309-69 | | |
| Powermate Black... | 284-58 | | |
| Big Shot... | 251-10 | | |
| Thundaking... | 209-25 | | |
| Dynamax... | 184-14 | | |
| Snare Drums: | | | |
| 4514 Chrome... | 31-81 | | |
| 4714 Chrome... | 26-78 | | |
| Pedals & Stands: | | | |
| 805 Hi-Hat Ped... | 14-23 | | |
| 706 Snare std... | 8-37 | | |
| 703 Cymbal std... | 5-86 | | |
| 710 Bs Drm ped... | 10-04 | | |
| 810 Bs Drm, ped... | 25-00 | | |
| 721 Bs Drm, Anchor... | 1-46 | | |

SIMMS-WATTS

| | | | |
|----------------------|--------|--|--|
| ASBA | | | |
| Metal/Shell Drums: | | | |
| 615M 24 x 14 Bass... | 146-80 | | |

Please note: All prices are recommended retail prices and are subject to alteration without notice. (Whilst every endeavour is always made to ensure that all prices listed here are correct at the time of going to press, it is always advisable to check with your local dealer.) [See first page of listings for details.]

SUMMERFIELD ★

| | | | |
|-----------------------------|--------|--|--|
| IMPERIAL & ROYAL | | | |
| STAR | | | |
| TD5 DX outfit... | 350-00 | | |
| 2455, outfit... | 225-00 | | |
| 5820, outfit... | 280-00 | | |
| 5255, outfit... | 260-00 | | |
| KB125, outfit... | 300-00 | | |
| KB125/2T, outfit... | 350-00 | | |
| JR77, outfit... | 225-00 | | |
| R55, outfit... | 175-00 | | |
| 3020, outfit... | 50-00 | | |
| 3010, outfit... | 60-00 | | |
| 300, Trap Set... | 16-50 | | |
| 8588ES Snare... | 75-00 | | |
| 8258 Metal Shell Snare | 43-50 | | |
| 3386 Snare... | 30-00 | | |
| 2216, 16" tom tom... | 38-00 | | |
| 2213, 13" tom tom... | 25-00 | | |
| 2212... | 22-50 | | |
| 2222, 22" bass... | 60-00 | | |
| 8825S, 22" bass... | 90-00 | | |
| 8620S, 20" bass... | 80-00 | | |
| 8612S, 12" tom tom... | 36-50 | | |
| 8613S, 13" tom tom... | 38-50 | | |
| 8616S, 16" tom tom... | 60-00 | | |
| 8622, 22" bass... | 80-00 | | |
| 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 Bongoes... | 12-99 | | |
| 109 Bongoes... | 13-99 | | |
| 885 Hi Hat stand... | 18-50 | | |
| 885D Hi Hat stand... | 18-50 | | |
| 850 Snare drum stand | 5-99 | | |
| 880 Snare drum stand | 13-50 | | |
| 882 Cymbal stand... | 11-75 | | |
| 886 Tom Tom stand... | 30-00 | | |
| 886 Snare stand... | 11-50 | | |
| 872 Cymbal stand... | 8-99 | | |

| | | | |
|--|-------|--|--------|
| 875D Hi Hat... | 13-99 | 8616 16" Tom Tom... | 50-00 |
| 76 Oriental temple blocks... | 40-00 | 7614 14" Tom Tom... | 46-00 |
| 1106 Oriental temple stand... | 13-99 | ROWEN MARK CYMBALS | |
| 602 Finger cymbals... | 1-30 | 034 14" | 8-99 |
| 780 Rail consolette/ Tom Tom holder... | 7-35 | 045 16" | 13-99 |
| 783 Twin Tom Tom holder... | 13-50 | 050 20" | 16-99 |
| 263 Cow Bell, 3" | 2-50 | 055 22" | 21-00 |
| 264 Cow Bell, 4" | 3-00 | 1303 Professional Conga Drum (wood)... | 105-50 |
| 265 Cow Bell, 5" | 3-25 | 1304 Professional Conga Drum (wood)... | 110-00 |
| 266 Cow Bell, 6" | 3-75 | 5000 Timbales and stand... | 47-50 |

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 |

DRUM MATE 'STARTERS' KIT

| | |
|---------|--------|
| 4060... | 175-00 |
| 4065... | 100-00 |
| 4066... | 115-00 |

TAMA/STAR

| | |
|---------------------------|--------|
| TD5DX Outfit... | 350-00 |
| 8805 Outfit... | 375-00 |
| 8705 Outfit... | 340-00 |
| 7925 Outfit... | 275-00 |
| 8588 Metal Shell Snare... | 67-50 |
| 8258 Metal Shell Snare... | 43-50 |
| 8256 Metal Shell Snare... | 45-50 |
| 3386 Snare... | 30-00 |
| 3356 Acrylic Snare... | 45-50 |
| 2212 12" Tom Tom... | 22-50 |
| 2216 16" Tom Tom... | 38-00 |
| 2213 13" Tom Tom... | 25-00 |
| 2222 22" Bass Drum... | 60-00 |
| 8622S 22" Bass Drum... | 90-00 |
| 8620S 20" Bass Drum... | 80-00 |
| 8612S 12" Tom Tom... | 36-50 |
| 8613S 13" Tom Tom... | 38-50 |
| 8616S 16" Tom Tom... | 60-00 |
| 8622 22" Bass Drum... | 80-00 |
| 8620 20" Bass Drum... | 70-00 |
| 8612 12" Tom Tom... | 32-50 |
| 8613 13" Tom Tom... | 35-00 |

| | |
|------------------------|--------|
| X300R6... | 299-20 |
| X360R6... | 369-60 |
| Cosmavox F1... | 379-50 |
| Cosmavox F2... | 459-80 |
| Cosmavox F3... | 599-50 |
| Cosmavox F5... | 799-70 |
| Insta-string + legs/cs | 349-80 |
| Insta-pno. + legs/cs | |
| sustain pdl, G20 amp. | 249-70 |
| Insta-piano + legs/cs | |
| sustain pdl, and amp. | 229-90 |
| Insta-combo org... | 229-90 |
| Mahler Pianos: | |
| Topic, Mahog... | 400-21 |
| Topic, Teak... | 408-87 |
| Festival, Mahog... | 415-80 |
| Festival, Teak... | 424-46 |
| Festival, Schools... | 440-92 |

HAMMOND

| | |
|------------------------|---------|
| VS 150/J... | 400-00 |
| VS 450... | 560-00 |
| F 3000... | 745-00 |
| N 100... | 772-00 |
| Phoenix... | 1200-00 |
| T 500... | 1595-00 |
| R 122... | 1863-00 |
| C 3... | 1816-00 |
| Regent 4072... | 3580-00 |
| Concorde 2107... | 4800-00 |
| 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 |
| Synthesiser SH3... | 417-00 |
| Synthesiser SH.1000... | 378-00 |
| Piper 3227... | 584-00 |

HOHNER ★

| | |
|----------------|--------|
| Clavinet D6... | 349-45 |
| Pianet N... | 239-10 |

KEYBOARDS

BALDWIN

| | | | |
|------------------|--------|--|--|
| Models: | | | |
| 124A... | T.B.A. | | |
| E10... | " | | |
| 124B... | " | | |
| 124BC... | " | | |
| E10R... | " | | |
| E10L... | " | | |
| E10LR... | " | | |
| 125A... | " | | |
| E10LB... | " | | |
| E10LB... | " | | |
| 130A... | " | | |
| 130AC... | " | | |
| 126... | " | | |
| 130D... | " | | |
| 130DC... | " | | |
| 56A... | " | | |
| 56D... | " | | |
| 711... | " | | |
| CT100A... | " | | |
| CT100D... | " | | |
| C630... | " | | |
| 4E... | " | | |
| 210D... | " | | |
| PR200A... | " | | |
| C62D... | " | | |
| E110 (Piano)... | " | | |
| E105 (Piano)... | " | | |
| Cabinets: | | | |
| 3ET... | " | | |
| 3S... | " | | |
| 3PR... | " | | |
| 3ETE... | " | | |

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|------------------|---------|
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| Superstringer... | 369-00 |

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| | | | |
|-------------------------|---------|--|--|
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| 9821, pedal board... | 56-95 | | |
| 9824, 600 org. w/case | 176-47 | | |
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|-----------------------------------|---------|
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| Rhodes Suitcase Piano, 73 note... | 1019-54 |
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| Rhodes Stage Piano, 73 note... | 672-39 |

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|---------------|--------|--|--|
| SOLINA | | | |
| B102... | 644-00 | | |
| B104... | 768-00 | | |
| B106... | 873-00 | | |

SuperSatellitePower Speakers...

| | |
|--------------------------|---------|
| 718-20 | |
| 392-04 | |
| Haven Organs: | |
| 101... | 719-93 |
| 102... | 1058-86 |
| 103... | 1339-20 |
| Traveller... | 909-36 |
| Crumar Keyboards: | |
| Organiser... | 434-16 |
| Stringman... | 459-00 |
| Jazzman... | 356-40 |

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|-------------------------------------|--------|--|--|
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DAVOLI

| | |
|--|--------|
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| Sintacord, poly-phonic synthesiser | |
| OrgzPno... | 260-00 |

ELKA ORLA ★

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|----------------------------------|---------|
| Tornado IV... | 234-28 |
| T.L. 49... | 234-28 |
| Capri Junior... | 250-80 |
| Capri Junior/Rhythm | 271-46 |
| Panther 2250... | 536-72 |
| X55 Portable... | 843-48 |
| X55 Portable (Pedal-board)... | 92-61 |
| Concorde 400... | 913-73 |
| Minuette 99 MT... | 562-26 |
| Capriccio II... | 585-72 |
| Capriccio II MT... | 670-91 |
| Capriccio II/O... | 777-41 |
| Capriccio 33... | 883-90 |
| Capriccio 33 MT... | 969-15 |
| Capriccio 33/O... | 1075-67 |
| Capriccio 33/OL... | 1204-00 |
| Nocturno 44L... | 1033-02 |
| Nocturno 44 MTL... | 1118-36 |
| Nocturno 44/OL... | 1224-80 |
| Nocturno 66L... | 1288-66 |
| Nocturno 66 MTL... | 1376-87 |
| Nocturno 66/OL... | 1480-11 |
| Elkapiano 88... | 261-90 |
| Elkapiano 88A Console... | 425-95 |
| Elkarhapsody 490... | 314-94 |
| Elkarhapsody 490 (w/out legs)... | 302-26 |
| String Synthesiser | |
| Elkarhapsody 610... | 541-00 |
| Elkarhapsody 610A Console... | 779-37 |
| Elka 'String Bass' Pedalboard... | 63-85 |
| Elkatone 610P... | 468-56 |
| Elkatone 615PS... | 636-81 |
| Elkatone 615PSR... | 677-32 |
| Elkatone 630PSR... | 894-36 |
| Elkavox 77 (chromatic)... | 1331-28 |
| Elkavox 77 (chromatic)... | 1427-11 |
| Electric Accordion... | 1052-50 |
| Rhythm machine... | 138-58 |
| Rhythm machine... | 282-18 |
| Including 25% VAT | |

FARFISA

| | |
|----------------|---------|
| Model 256RK... | 1468-80 |
| Model 148R... | 378-00 |
| Model 150R... | 470-88 |
| Model 1 | |

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|-----------------------|--------|--------------------------|--------|
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| Organet 440 S..... | 794-30 | PIANOS | |
| Organetta Electronic | | CEP3S Compac Piano | |
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| De Luxe..... | 749-40 | Piano l/h bs..... | 221-00 |
| Piano Keys..... | 666-25 | | |
| Buton Keys (C)..... | 781-55 | | |
| De Luxe Piano..... | 968-70 | | |
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| Organetta C..... | 29-40 | | |
| Organa 249/249K.... | 195-35 | | |
| Organa 354..... | 255-25 | | |
| Contessa Mini-Pop | | | |
| Junior..... | 58-55 | | |
| Contessa Mini-Pop 7 | 126-25 | | |
| Synthesisers: | | | |
| Mini Korg 700..... | 325-00 | | |
| Mini Korg 700S..... | 385-00 | | |

JENNINGS

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|-------------------------|---------|
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| 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, fc vol control ... | 12-96 |

HORNBY-SKEWES

| | |
|-------------------------------|---------|
| EKO Electronic Organs: | |
| Tiger Junior..... | 106-00 |
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| Tiger..... | 240-00 |
| Tiger Mate..... | 298-00 |
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| 10.022 Weekend | |
| Console org..... | 549-00 |

KEMBLE

| | |
|------------------------|---------|
| YAMAHA | |
| YC 25D, port. org..... | 578-34 |
| YC 45D, port. org..... | 1054-62 |
| SY1, Solo Synthesiser | 475-00 |

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| | |
|---------------------------|--------|
| Audio electric piano..... | 385-00 |
| Insta-Piano G20 amp..... | 229-90 |

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| | |
|------------------------------------|--------|
| Chorister 1/61 (Melodic Bass)..... | 583-00 |
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|---|---------|
| Chorale (Melodic Bass)..... | 793-80 |
| Chorale with 29-note pedalboard..... | 965-52 |
| Chorister 2-69(B)..... | 128-592 |
| 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. |

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|----------------|-------|
| Magnus: | |
| 350 reed..... | 18-66 |
| 401 reed..... | 26-11 |
| 411 reed..... | 36-58 |
| 421 reed..... | 39-31 |
| 468 reed..... | 42-94 |

MACARI★

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|-----------------------|--------|
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| EMS V.C.S.3..... | 748-00 |
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| 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..... | 325-00 |
| 281, Mini-Korg..... | 377-95 |

SELMER

| | |
|--------------------------|--------|
| MOOG SYNTHESISERS | |
| Mini..... | 875-00 |
| Sonic Six..... | 820-00 |
| Taurus Pedal..... | 465-00 |
| (Including 25% VAT) | |

LOWREY

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|--------------------------------------|---------|
| Teenie Genie..... | 529-00 |
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| Jupiter..... | 752-00 |
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| Theatre spinet..... | 1599-00 |
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| Citation Theatre spinet..... | 2150-00 |
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|------------------------|--------|
| Standard elec. piano.. | 185-00 |
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| Model 'PR' elec. piano | 265-00 |

KENTUCKY ORGANS

| | |
|---------------------|---------|
| Challenger A/R..... | 767-25 |
| Explorer A/R..... | 1030-50 |
| Adventurer A/R..... | 1287-00 |

VOX★

| | |
|---------------|--------|
| Pianovox..... | 199-90 |
|---------------|--------|

WURLITZER

| | |
|-----------------------|---------|
| 325 Sprite..... | 351-00 |
| 325C Sprite..... | 406-00 |
| 330 Sprite..... | 486-00 |
| 335 Sprite..... | 563-80 |
| 340 Super Sprite..... | 616-70 |
| 345 Super Sprite..... | 662-00 |
| 350 Super Sprite..... | 705-20 |
| 435..... | 912-60 |
| 460..... | 950-40 |
| 465..... | 1162-10 |
| 545..... | 1078-90 |
| 555..... | 1401-90 |
| 800 Centura..... | 2012-00 |
| 802 Chancel..... | 2012-00 |
| 4573..... | 2110-30 |
| 805 Centura..... | 2378-20 |
| 4700..... | 3241-10 |

| | |
|------------------------|--------|
| Pianos: | |
| Chatsworth 3 ft. 3 in. | 556-20 |
| Woburn 3 ft. 6 in..... | 599-40 |
| 200 Electronic..... | 407-20 |

| | |
|------------------------------|--------|
| Leslie Tone Cabinets: | |
| 60 (pair)..... | 369-00 |
| 125..... | 261-00 |
| 145..... | 374-00 |
| 147..... | 400-00 |
| 212s..... | 594-00 |
| 700..... | 434-00 |
| 760..... | 447-00 |
| 760..... | 457-00 |

INDEX TO ADVERTISERS

| | | | |
|----------------------------------|--------------------|------------------------------------|----|
| Acorn Records | 71 | Macaris | 38 |
| Allen & Heath | 67 | Macinnes Laboratories | 66 |
| A.P.R.S. | 65 | Magritte Sound Studios | 71 |
| Assembly Music | 50 | Mamelock Ltd. | 36 |
| Avon Music Centre | 50 | Midas Amplification | 67 |
| Bauch, F. W. O. | 63 | Minns Music | 53 |
| Bear Amplification | 51 | Mushroom Studios | 71 |
| Boosey & Hawkes | 25, 50 | NAP Ltd. | 71 |
| Bose | 70 | Neve, Rupert & Co. | 57 |
| Brenell Ltd. | 65 | Nova Sound | 73 |
| Cabin Sound Centre | 35 | Park Street Associates | 52 |
| Calrec Audio | 64 | Partridge Electronics | 68 |
| Compa Ltd. | 69 | Professional Tape Operators | 41 |
| Coppock, J. T. | 36 | Rose-Morris | 2 |
| Elka-Orla | 34 | Rugby Automation Consultants | 68 |
| Farfisa (U.K.) Ltd. | 45 | Saville, Tony | 35 |
| Fletcher, Coppock & Newman | 26 | S.E. Entertainments | 7 |
| Framus | Inside back cover | Selver, H. & Co. | 21 |
| Gale, Geoff Guitars | 50 | Shure Electronics | 59 |
| Gardiner Musical | 69 | Soundcraft Electronics | 72 |
| Gateway Sound Studios | 71 | Stanger, P. | 55 |
| General Music Strings | Outside back cover | Summit | 55 |
| Gig Shop, The | 52 | Sun Recording | 71 |
| Gwent Music Co. | 55 | Top Gear | 35 |
| Hammond Organ | 11 | Triad | 61 |
| Hill P.A. Systems | 25 | Tyas | 6 |
| Hodges & Johnson | 35 | Venet, Claude | 43 |
| Hornby-Skewes | 41 | Vitavox Ltd. | 62 |
| How, James | 36 | Webland Electronics | 27 |
| Kempster & Sons | 52 | W.M.I. Ltd. | 49 |
| Klark-Teknik | 65 | Worcester Music Centre | 7 |
| Lennard Developments | 62 | Wyeminstor Sound Systems | 55 |
| Lockwood & Co. | 58 | Yeadon, Terry | 65 |



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