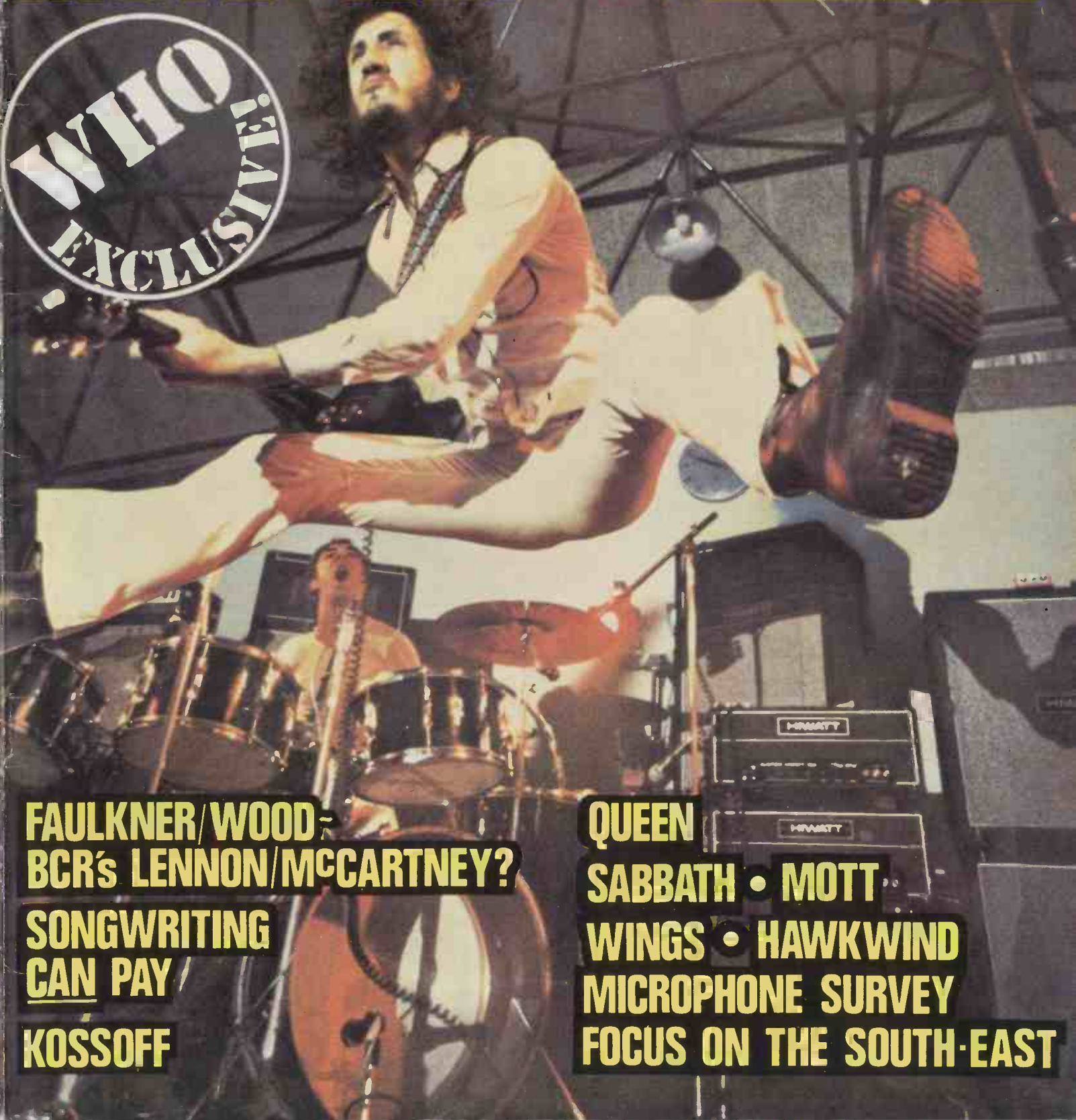


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Editorial and Advertisement Offices

58 Parker Street, London WC2B 5QB
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Publisher and Managing Editor:
SEAN O'MAHONY

Advertisement Director:
CHARLES WOODS

Group Editor:
DAVID MULRINE

Editor:
GARY COOPER

Assistant Editor:
CHRIS SIMMONDS

Art Editor:
MIKE RAXWORTHY

Business Manager:
PAUL TAYLOR

Advertisement Manager:
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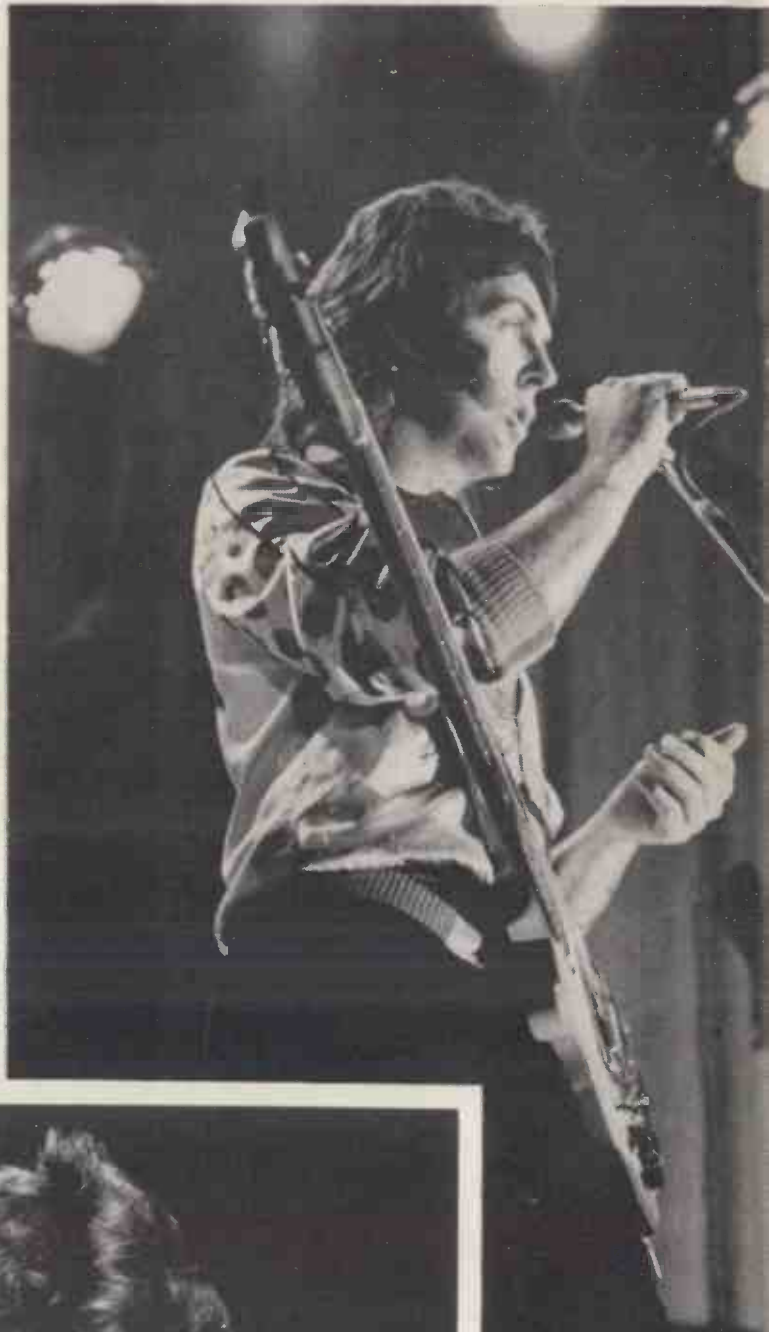
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WINGS TAKE OFF WITH NEW MEMBER



Joe English — "a step in the right direction."



WINGS is a very apt name for a group with so much jet mileage behind them. Concert appearances will take a band of this stature to the far corners of the globe anyway, but the evergreen Paul McCartney is also well known for his occasionally unusual choice of studio locations. *Band on the Run* took him to Lagos, while the new *Venus and Mars* album was largely recorded in New Orleans with the assistance of Allen Toussaint.

It may seem incidental to paint this internationally flavoured backdrop, but it is to this setting that we welcome drummer Joe English. Towards the end of last year Beat similarly welcomed new members Geoff Britten and Jimmy McCulloch, but suggested in as many words that they might not stick around too long. "Geoff Britten isn't dead keen on contributing much to Wings beyond what he has in his many auditions—damn good drumming and a pleasant face and personality." And on McCulloch, "Jimmy McCulloch will be contributing something more, as befits an ace guitarist, but not for too long."

Well, Jimmy's still in there, but Geoff, a karate black belt, finally decided that drumming with Wings conflicted too much with his other interests and split, heading first for a role in a karate film and then to more general activities in that strenuous world of chop and kick, leaving McCartney once again with the job of filling the berth behind the Wings drum kit.

Joe English, an affable American, spoke to Beat and told us how he had taken over the job, and also took the opportunity to fill us in on a few biographical details.

"I was rehearsing with Bonnie Bramlett (of Delaney and Bonnie), and I was thinking of going on the road with her band when I received a call from Paul in New Orleans asking me to play on the album. Fortunately I was able to find Bonnie a replacement drummer pretty quickly, and there were no hangups as far as she was concerned."

While they were mixing in Los Angeles, Paul asked Joe if he would like to become a permanent member of Wings, and Joe accepted. It is interesting to note the completely different procedure by which Joe and Geoff Britten came to get the job. Geoff was one of many applicants and had to drum his way through audition after audition, surviving under-

standably fierce competition. Joe on the other hand had his name forwarded by the rather more direct word of mouth, and when the invitation came his way it was not for an audition but to start straight away.

Whether McCartney needed a drummer at short notice, or whether he was simply of the persuasion that Joe was tailor-made for the job is largely academic: given the chance, Joe quickly proved himself perfectly able to handle the task, and his drumming on *Venus and Mars* is faultless.

Even so, Joe is the first to admit that he has struck lucky—"it's certainly a step in the right direction", he comments. Again, lucky or not, it's the sort of break he deserves, for music has always been a major part of his life.

He bought his first drum kit



at age fifteen and jammed around locally until he joined Jam Factory in 1968. The band lasted six years, which more or less brings us to his association with Bonnie Bramlett. Music dominates his private life too, and he cohabits a farm with his close friends the Allmans; though he has jammed with them often enough in the past one wonders how much free time he will have to do so in the future.

Therefore it seems safe to assume that Paul McCartney has found his man, and Joe his band—one is left with the feeling that it will be quite a while before the need to speculate about the future of the band arises.

There is another factor which gives the impression that the new line-up should work out. Joe is well aware that troubles within any band can often stem from personal rather than musical differences. As he talked about drumming with Wings he kept repeating how well he

got on with everybody.

"As we didn't know each other, we were all able to capture a lot more energy. From the start it was good vibes, personally and musically—it was just like a party. All the guys are good people, and that's the main thing. The whole organisation is really friendly. "That's the only way I can work. It can be the greatest gig in the world, but if there's going to be any aggravation I'd just rather not do it."

Though it may seem rather late to introduce him, Mr. Jimmy McCulloch is also present, sitting in the corner of the room eating salad. Up to this point most of the talk had been about Joe's arrival in the band, but he chipped in to volunteer that he too was very aware of a friendly atmosphere. "We've not been rehearsing long, but it's already very refreshing playing with a new drum style."

In the past some people regarded the band as Paul and Linda plus the various musicians as something of a backing band. Obviously a working relationship could become strained if the band members began to feel like that themselves, but if anything like that existed in the past it seems to have ironed itself out.

Joe pertinently pointed out that the band was now called simply Wings as opposed to Paul McCartney and Wings. So they're both happy with the relationship within the band, and they're happy with the music too.

Joe: "The albums all seem like natural progressions from the previous ones, and we are already thinking of the next album." Do they prefer studio work or gigging? "I prefer both", they say in the same breath. Fair enough!

On Paul as leader, composer and musician; "it goes without saying, really." Equally straightforward about Linda "A lot of people have tried to stab her in the back since the beginning, but just listen to her singing on *Venus and Mars*. These people judge her as a keyboard virtuoso but she's not, she's a musician. They get sour just because she is not a Rick Wakeman."

Wakeman or no, things are looking good all round for the band. Hopefully Wings will be able to stay airborne for a respectable length of time, and there are certain to be quite a few fans waiting for them to hit the road when they have finished rehearsing.

YOUR LETTERS

MAGIC PIPE

Dear Sirs,

I wonder if you could help me with some information about the Magic Pipe Jeff Beck uses. I would like to know where I could buy one and how much they cost.

I think your magazine is a good one — keep it up.

Louis Thomas,
Caernarfon,
Gwynedd.

Jeff told all in an interview with *Beat* back in Dec. '73, and here, for the record, are some of his comments. "It's the sound of the guitar amplified, but instead of coming from the amp and going through the speaker cabinet it goes into a horn driving unit which is in a bag. The sound comes from an extension socket at the back of the amp and you have a pedal which switches your speaker cabinets off and the unit on. When you hit the guitar, therefore, the note comes through the horn unit and up the plastic pipe. The final sound goes into the mike, out through the P.A. and you just mould it with your mouth."

The American unit doesn't seem to be available over here and there were early problems with the effects of the volume

on your teeth (so we understand) although these have now been solved. However, Macaris, who handle the Sola Sound range of effects units are shortly to be launching a similar device, they tell us, so we can only suggest that you hang on for a bit and watch the pages of *Beat* for details about the unit when it is released.

JAZZ GUITAR

Dear Sirs,

For some time now I have been interested in jazz guitar but as yet I have found no tutors, books or otherwise, that are of any real use. They have either been too basic or too vague. Could you possibly recommend any good tutor books. Could you also recommend some albums with good jazz guitar featured on them. I am interested in solos, being a competent rock guitarist with good reading ability.

Yours hopefully,
N. J. Rich

Probably the best place to go for book tutors would be Ivor Mairants Musiccentre of 56 Rathbone Place, London W1. They have most of the best tutors available including Mr Mairants' excellent, "The Ivor

Mairants Complete Up-to-date Method" at £1.50. Alternatively, they also stock tutors by many of the jazz 'greats' including Wes Montgomery and Barney Kessel.

Records are completely a matter of taste and we can only suggest that you drive your nearest record store round the bend by listening to albums before you buy. You might find it helpful to get albums by people who have written tutors and then work your way through both seeing how the theory is applied in practice.

RUSH JOB

Dear B.I.,

Just a line or two for people who are into Hendrix. Mahogany Rush — is the name familiar? More than likely the answer is no, but if you really dig Hendrix, try giving this band from the States a listen.

O.K. so, we have another rip-off artist who sounds like Hendrix and is trying to take over from Trower, even though a lot of people would agree that Trower has his own sound.

Frank Marino is the lead guitarist and quite a few people reckon that Marino sounds more like Hendrix than Hendrix does.

Anyway, I have one question to ask: as far as I can make out M.R. have two albums out, but do you have any information on Marino as far as a solo album is concerned?

Yours thankfully,
Steve Hicks,
Brockley.

Thanks for your letter Steve. You aren't the only person who's into Mahogany Rush you'll no doubt be glad to hear — quite a few British musicians we've spoken to are raving about the band. As yet no plans are afoot to release their albums over here but you'll be pleased to know that there is a brand new album out in the States called *Strange Universe* which Virgin Records' Mail Order dept. have in stock. By the way, Rush are a Canadian band, which makes a change these days from the endless stream of American groups, but I'm afraid we could get no details of a solo album.

WEM AMP

Dear Sirs,

I own a Watkins Westminster 2-channel tremolo amplifier which I bought second-hand. It is still in good working order but the speaker needs to be replaced. Could you tell me the



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recommended speaker for use as "Elac" seems to be the only marking on the existing speaker.

Could you also tell me the output power of the amplifier and its approximate age.

Yours faithfully,

Peter Amor,
Devizes,
Wilts.

The Watkins Westminster range was discontinued some four or five years ago and its output was 15 watts. We contacted Watkins for information about the speaker used in this model and they confirmed that it was, indeed, an Elac, and that the model number is 10 N78. If you write to Watkins at 65, Offley Rd., London S.W.9,

they will be able to supply you with a replacement.

HUM ALONG

Dear Sir,

I have a problem with my Fender Telecaster guitar and Carlsbro Combo Amp. I find that when I turn the volume up (neighbours permitting) on the rhythm pickup and have bass on the amp I get the most enormous hum which only stops when I touch the metal of the guitar or screw of the amp.

I have checked all earthings and even tried putting extra ones on at different places, but I can only stop it by personal touch. I have also had the guitar checked. Is there any way

I can stop this hum?

Yours hopefully,

J. Park,
Standish,
nr Wigan,
Lancs.

Your problem may, possibly, not be a problem at all. Some Fenders can produce a certain amount of hum and this is quite acceptable. If, however, this noise is really loud then we can only suggest that you take the guitar and amp along to your local Fender dealer who will be able to tell you if this noise is normal.

On the face of it, I would agree that there seems to be an earthing fault, but without having heard the guitar we can't really help you any further.

Trower and his group, and would like to know which instruments they play. In which groups did James Dewar and Bill Lordan play before they joined Trower?

Yours,

Mick Christensen,
Copenhagen,
Denmark.

Robin Trower plays a Fender Stratocaster (in company with such guitarists as Ritchie Blackmore, Rory Gallagher and Dave Gilmour) through a specially built Marshall set-up James Dewar, formerly with Stone the Crows, is the proud owner of the very rare and now discontinued Gibson E.B.1 Violin bass, but he uses a Fender Precision for nearly all of his stage work. Before he teamed up with Robin, Bill Lordan used to drum for Sly and the Family Stone—he uses a Ludwig kit.

The Editor welcomes letters on any aspect of music and musicians.

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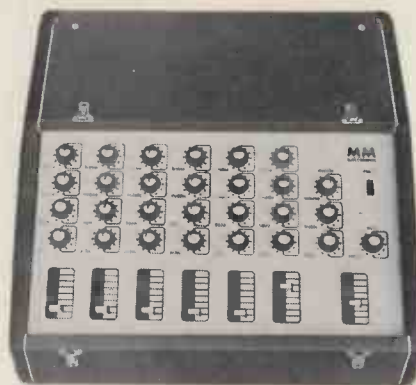
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PLAYER OF THE MONTH

IF there has been one disappointing feature in rock over the past two or three years it's been the sad lack of new musicians of a stature of the Claptons, Becks and Emersons of the mid sixties.

It hasn't just been that the established musicians have got better and better, thereby throwing newcomers into the shade, it's been more a case of those new faces being pale imitators of established players or just being plain mediocre. Nevertheless, there have been some individuals coming on to the scene to challenge the status quo — Queen's excellent lead guitarist Brian May is one of them and is also a leading contender for the role of guitar hero of the seventies.

May's playing is both fiery and lyrical, ranging from the relaxed sustained notes he draws out through Queen's slower numbers to the lightning fast runs he throws into tracks like *Brighton Rock* from *Sheer Heart Attack*. If there is one thing that makes Brian a pleasant guitarist to listen to it's that he has his own style. The last thing he does is copy those blues licks that you have heard time and time again; his playing is fresh and easily identifiable, bringing a new approach to what is in danger of becoming a rather stale instrument.

Like many of rock's better musicians, Brian is self-taught. "The first thing I ever did was strum on a ukulele that my family had. The chord shapes are the same as they are on a guitar and so when I got one I worked out what those chords would be when transferred. At the time I was into skiffle and spent a while playing in bands at school in Middlesex, using an old acoustic with a pickup on it that I had made myself and then made my own guitar which is the one I'm still using."

Making his own guitar seems very characteristic of Brian. It wasn't a case of just bashing out a rough shape in a wood-work class at school as a stop-gap until he could afford a better axe; he approached it with a thoroughness which few people could manage.

"I did it because I knew exactly what I wanted" he explained, "and so I spent about two years working on it with my father in our spare time. We tried lots of experiments with



BRIAN MAY

truss rods and tensioning and I personally spent a long while on the calculations involved. My strong subject at school was maths and I had got to know quite a bit about acoustics so I deliberately set about designing the body to give me the feedback I wanted."

At that time, it should be remembered, feedback was very much a new tool for guitarists. Jeff Beck was creating new areas of style with the Yardbirds, using feedback with creative intent, as was Pete Townshend with the Who. Whereas they were using established guitars to get their sound, May was quietly working on his own.

"I built the guitar with small acoustic pockets in it and rigidly mounted the pickups to the

body so that the whole thing interacts with the air. Originally I made the pickups myself but found they were too uneven in their response so I bought some Burns Tri-Sonics and re-wound them to get the sound I wanted."

As a result of the acoustic properties of the guitar and the amplifier set-up Brian uses, his sound is very distant from that obtained via the more obvious makes of equipment. His idiosyncrasy extends as far as amplifiers, preferring to use seven Vox AC 30 combination amps on stage (with two waiting by for spares) which he mikes up through the band's p.a. system and foldback equipment.

"I work with very high gain so I don't hit the strings hard. I have a single transistor pre-

amp which I built to get that gain and I combine that with using a lot of treble so a lot of the power which people say is my style is just very lightly touching the strings with the sixpence I use for a pick." That use of a sixpence is very much a Brian May idea, born not of imitation but of finding the way of doing things which suits him best.

"You can get a very smooth sound just using it parallel to the strings but if you want a rasp you just twist it round and make use of the milled edge."

Another May trademark is the permanent damping effect with the heel of his right hand, which he rests lightly on the strings. "It's a kind of habit I have but it does enable me to control the length of the notes. If I stopped at any time on stage and let the guitar take over, the whole thing would just burst forth into an amazing feedback, so I'm permanently holding that back with a bit of damping."

A guitarist, though, is far more than just the product of his choice of equipment (or, rather, he *should* be more than that) and Brian has a good enough left-hand technique to exploit the combination of equipment and right-hand style, although, as his comments show, he is typically modest about it.

"Quite honestly, my left hand technique isn't very good, I started off with bad habits using just three fingers and I've never really got over it. It just holds me back now if I try to use my little finger except on a few things. It's not all on the debit side, though, because you lose things and you gain them. I've found that I've gained a little more rapport with the strings because of the limited contact I have with them through only using three fingers."

Perhaps the key, though, to his style of playing, rather than the sound he uses to put over that style, is the knowledge that he has spent a lot of his playing life as a rhythm guitarist. Early on he was concerned in experimentation with variations of chord shapes, concentrating on the development of a working relationship with chords rather than learning clichéd blues runs. He is more inclined, for a solo, to pull notes out of the particular chord he has

been using during the song and then choosing his chords to fit that feedback situation he mentioned earlier.

Certain chords, he feels, work better on the edge of distortion than others. An added bonus (or drawback, depending on how well you can use the style) is the production of false harmonics partly through the interference which is an integral part of high volume playing. What Brian has done is to merge a good technique with unusual equipment and then allow his style to adapt to the situations produced. Traditionally, nobody would have actually *built* a guitar which produced screeching feedback. Nobody would have played having to dampen notes all the time just to stop a chaotic situation from arising. Brian has accepted these limitations and moved further than many of his contemporaries by turning them to his advantage.

Choice

Another facet of his odd taste in instruments in his choice of acoustic guitars. Although certainly wealthy enough to buy any guitar he wanted, he is still playing a cheap acoustic he had back at school. A low action and light strings gives the guitar a buzz which might provoke most players to hurl it into the nearest lake — not Brian, he uses the weaknesses of the instrument to great effect. A good example of this can be heard on *White Queen* where an apparent sitar is, in fact, this ancient acoustic being used *because* of its buzzing.

Whatever anyone might say about Queen's image (their flamboyant stage presentation, their showmanship) there can be no denying that they are one of the most vital and fresh bands around. Neither can there be any argument about their ability as musicians, and that is what places them far above mere pop bands.

Brian May is the cornerstone of that success and his unorthodox yet thorough approach has a lot to offer the younger player who might be tempted to slavishly imitate the greats. Brian got there by working things out for himself. It shows in the way he has risen to the top of the tree.

by GARY COOPER

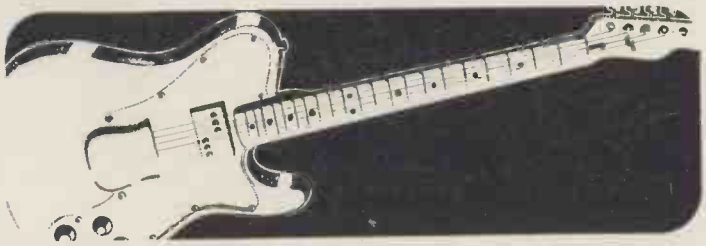


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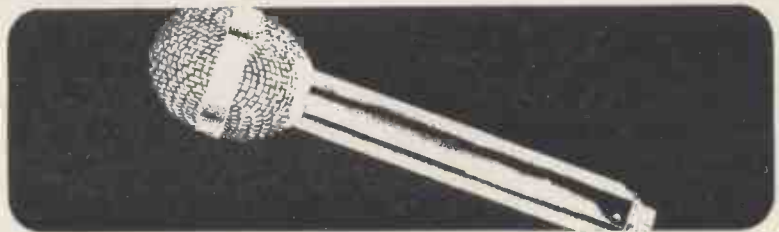
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WHO EXCLUSIVELY!

Tremors are beginning to run through the rock world. The Who are rehearsing, recording an album, and making plans to hit the road sometime this summer. In preparation for the final explosion when it comes, Chris Simmonds talked exclusively to each member of The Who.....

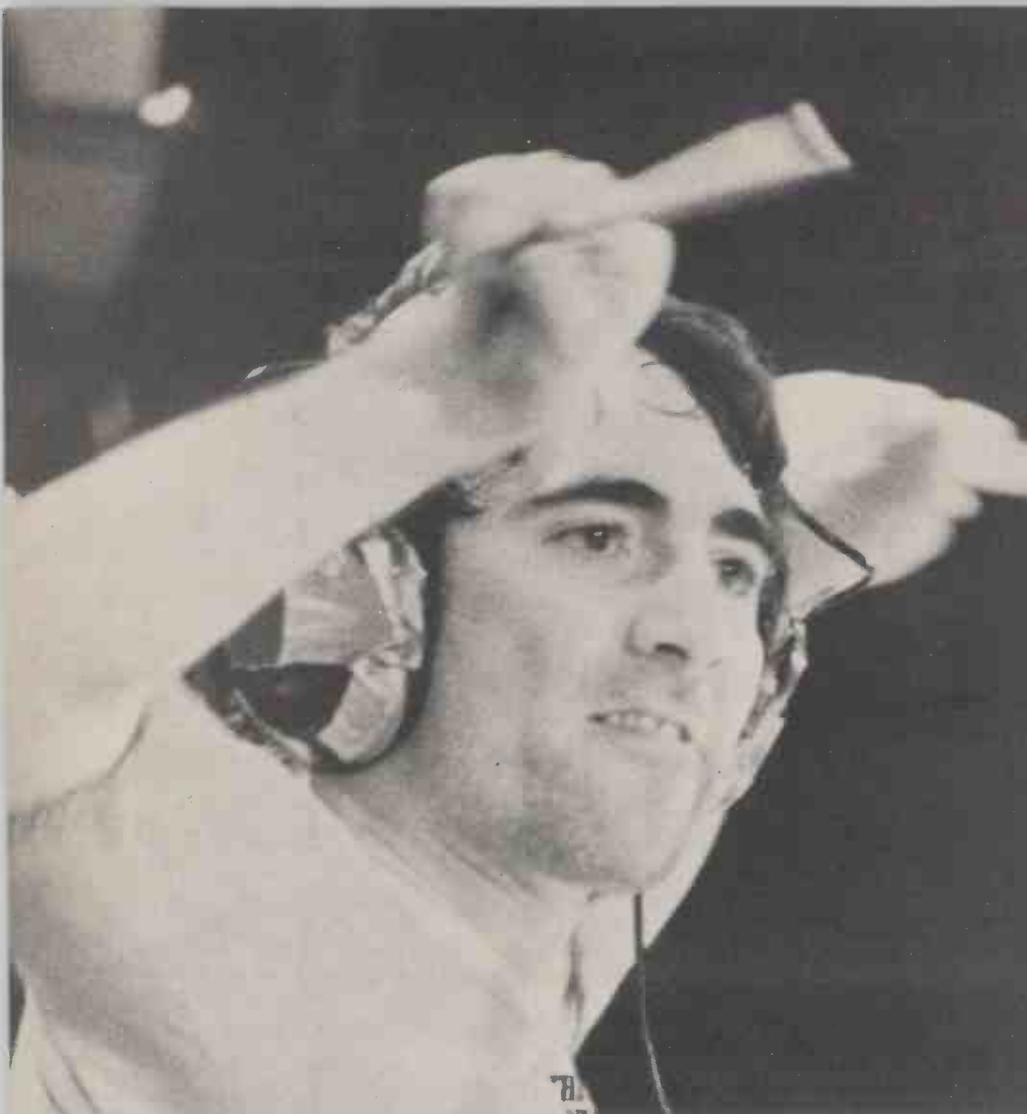




Keith Moon

KEITH Moon was a little late. About an hour, in fact. Quite frankly, nobody looked as if they were expecting him to walk in bang on the stroke of twelve, as scheduled. For those rock converts who have been head-hunting in darkest Ethiopia for the last fifteen years, it might be useful to introduce this colourful member of our community. He has been variously described as a human danger zone, a hotel room re-decorator, and by his sterner critics, a hooligan with rather expensive tastes. He's also the Who's drummer. The various members of the entourage got to discussing Moony as they were awaiting his arrival, and by the time he did eventually pitch up the legend had grown to be rather bigger than the man himself. He quietly walked in with a very polite handshake, and for the rest of the day was the perfect host apart from a few minor eruptions.

The interview with Mr. Moon had not been particularly easy to arrange, but once we had that we decided to stick out our necks and try to get hold of the rest



of the Who. We had been told that the Who were rehearsing later on, and faultless logic led us to believe that if we could follow Moony around for long enough he would lead us to his colleagues. Well, it more or less took place that way, but for want of a better system we might as well take it chronologically, which takes us back to Keith Moon.

We met at a photographer's place in the West End, and the various reporters outside were waiting until the photo session was finished. As we sat around in anticipation, one of the assembled shared a little anecdote about the eccentric drummer.

"Whenever Moony goes for a drink in a bar he always orders six glasses and two bottles of whisky, whether he's alone or with a lot of people. Anyway, on this particular occasion he was conducting an interview in one of his little haunts, and as usual ordered his six glasses and two bottles rather to the surprise of his companion. He filled up the glasses and they got talking. After a few minutes Moony had to go to the toilet, and half an hour later he hadn't come out yet. So the journalist went into the toilet, and cautiously began peering into each of the cubicles. No Moony, and the poor guy returned to his table. Fifteen minutes later he happened to notice Moony sitting at the other end of the bar; next to him on the table, six glasses and two bottles. By this time the guy was obviously pretty concerned, and he ran over to Moony to check if he was all right. 'Ah, I knew I

came in with someone,' said Moony, looking up at the guy."

Enough of these rather strange tales. As mentioned earlier, Keith Moon is also drummer with the Who, and a very good one at that. However, when he takes it into his head to rearrange his surroundings people tend to forget that he is, after all, a musician. This coupled with the fact that the mighty Who have anything but a prolific recording output. The general idea, among the nationals at any rate, is "well, the Who haven't done anything for eighteen months, but they still can't be ignored, so run a story on Moon's latest public outrage." It makes good reading, to be sure, but just for a change we went for a serious interview during the journey to the rehearsal. Keith has for quite a time now been a resident of Los Angeles, and in fact recently completed his latest solo project there, an album, *Two Sides of the Moon*. "Let's listen to something while we talk," said Keith, selecting *Two Sides of the Moon* from the cartridge collection in his car. "I just find the whole LA atmosphere much easier to work in, much easier to have fun in as well. That album for instance was not premeditated. I just had a bit of spare time and I thought I might as well book some studio time. It was not a matter of hiring various musicians, it was just seeing who was around and willing to drop in for a jam." Among those who dropped in were Joe Walsh, Jesse Ed Davis, Jim Keltner, Bobby Keys and Keith's old friend Harry Nilsson. "I like working that way. With a regular group you have to get them organised and work everything out beforehand."

Keith also has several projects lined up for the future. One is some kind of comedy album, and possibly a stage presentation involving Viv Stanshall, Peter Sellers and Keith's personality equivalent from the film world, Oliver Reed. Another is the possibility of doing a straight film abroad with Ringo Starr, to be directed by Sam Peckinpah.

Back to the Who, and the obvious place to start is with the much publicised film of *Tommy*. Keith reckons that director Ken Russell was the only man who could have undertaken the task of committing *Tommy* to the screen. He also admits that parts of the film bored him, and that he enjoyed himself as the lecherous Uncle Ernie. (Some uncharitable sods have suggested that Moony did not need all that much acting ability for the part. Tut tut.) "I take these acting and solo projects seriously, but they all take second place to the 'Oo. Some of my mates find out that I'm rehearsing for a new album and they ask me who I'm playing with. I tell them it's the 'Oo and they say 'yeah, of course.' But I suppose it's understandable."

Would he care to pass on any drumming tips?

"Find out what area you are good in and concentrate on improving it. If you work on the good points your weaknesses naturally improve." Did he remember his old column in *BI*? "Yeah, I thought it was great," he candidly admits.

Saving the big question till last, we asked Keith what the new Who album was going to be like. "With these rehearsals we are not only practising the new songs but also working out a new stage routine. We're trying to get out of the heavy-heavy label and turn out songs that stand up as enjoyable songs rather than as parts of a larger overall concept. We feel a lot freer. Pete wrote most of the songs, and John did a couple." "A new stage routine" didn't mean that we were to see a substantially different Who, did it? Keith looks a little hurt. "It'll still be the bluddy 'Oo!"

John Entwistle

JOHN Entwistle is the quiet member of the band. Just as well too. One gets the feeling that if he was halfway as wild as his colleagues the band would rocket cleanly through the roof over the stage. And when he talks his manner is as unobtrusive as his bass playing. Naturally his prime concern is playing bass with the Who, but this is by no means his sole occupation. Quite simply, he loves playing bass, and when the Who are taking a breather Entwistle usually makes sure that he's playing bass somewhere else. His latest venture before the Who started rehearsing was the much publicised *Flash Fearless* album. The idea was to find a flexible concept and to turn out a lighthearted rock album from it. Incredibly, the idea appealed to about twenty stars, and they all enjoyed themselves. To give the album continuity Entwistle played bass throughout, and in his noncommittal murmur he told me about it.

"The *Flash* album gave me the chance to play some 'funky' stuff, and extend myself a little. If I like the material to begin with, I enjoy doing sessions like that. For *Flash* I had some free time, and it looked as if it could be a laugh." A wan half-smile flickers briefly across his doleful features. In the dead-pan stakes he would put Clement Freud to shame.

"I find it easier to do my own solo projects," he says half to himself without enlarging. He has recently disbanded his fine Ox band.

"We lost a bit of money there — I was the only one with any capital, and with a band like that it takes quite a time to break even again, or make any profits.





But Ox did me a lot of good, it gave me the confidence to get through to an audience. I had to sing, and I was forced to project myself more. But at the beginning I was introducing the next number before the last one had finished, and a one and a half hour set was lasting an hour." The same smile.

"Whatever we have been doing separately, the Who just click when they come together. We'll try and get the album finished quickly, and rehearse the stage act before we hit the road, early July perhaps. We may hit the States in August or September. I want to get back to working. I like playing with different people, I look upon myself as a bass player and a composer, and so long as I am working in some capacity or another I'm happy." He vanishes, and reappears a few moments later on the stage with the others.

Pete Townshend

ONCE Keith Moon had taken off his suit in readiness for the rehearsal, we stopped off at the BBC for a liquid lunch before completing the journey. There on the pavement outside the building was Pete Townshend, also there for a liquid lunch. He too had some friends with him, and the party was by now quite large.

Collaring him for an interview was plainly going to be as easy as waylaying the Pope outside the Vatican and collecting a few quotes on the pros of contraception. That rather lame analogy is by no means designed to imply that Townshend is the unfriendly and untouchable rock star. It is just that at this particular time he is bound to look on foraging journalists as a pain up the secondary orifice.

Although he doesn't plan it that way, a lot of pressure of getting the Who together for rehearsal falls on him. Moon only has a limited number of days in the country before little men in blue from the tax office start paying him visits. Roger Daltrey has his hands full with his latest film "Lisztomania", and is available for rehearsals only at pretty irregular hours. By the very nature of his personality he does more than his fair share of worrying about these and the other innumerable problems of getting it all together in a limited amount of time. Another factor which is bound to turn these preoccupations into an understand-

able reticence is that over the years Pete Townshend has come to be looked upon as one of the premier interviews in rock music. He has always been the "articulate spokesman" of rock music, and, though it is not a logical sequitur, he has become one of the most often misquoted. So instead of a regular interview, we are to try and inconspicuously foist ourselves into his conversations, and not under any circumstances to let him see even the edge of a notebook.

"Have you seen this, Pete? someone asks him, handing over an old interview that he did for one of the weeklies. "I really can't believe I said all this," he says after a few moments. "I haven't been seriously misquoted, but I'm bloody sure he was asking long questions and doing all the talking." That's the irony of the whole situation. One imagines that not all his interviews are willingly given, and even when they are that, he is sometimes surprised that he has opened up so much. He gives very intelligent and perceptive interviews, almost despite himself. If he is ever reticent, it is when the Who have a project underhand. He is talking about the problems to one of the band's publicists, and although he is not being entirely serious one senses an undercurrent of truth and feeling in his words.

"Right now all I want to do is get the band together, and Christ knows there is little enough time to do it. I want to get Nicky to relax, and how can I do it if everyone wants pictures and interviews." (That's Nicky Hopkins, who will be playing piano during the rehearsals and the recording.)

Oh dear, it's getting quite embarrassing. I've already been introduced as a journalist, and it's too late to pretend that you couldn't agree more.

The main problem is that Pete Townshend is not always a pop star. He is an artist, and even though the Who are one of our most potent bands, still retaining nearly all their original fierce charisma, Pete will just never allow himself to fall below his very high standards. You might have to wait a couple of years for a Who album, but when it does come out it is a bomber. If people think that the album is not superb, it is because their standards of judgment are out of proportion. If the album doesn't completely eclipse *Tommy* it seems by contrast to be a flop. Unfair, to be sure.

It is interesting to see how the band have survived their own durability. The Who started out as *the* Mod band. None of them were Mods to the last degree, but they were still the Mod band.

Now, over 10 years later, the real Mods have married and moved into suburbia. Now and again in the pub they might think of the old days, but on the

Photo: Robert Ellis







whole they are the guys who are buying K-Tel soul records now. So while the group is fundamentally the same, the image has had to change with a new audience.

There is more mediocrity in the pop world now than there ever was — when Townshend surveys the scene around him he must see something very different from what he used to see. And in the final analysis it doesn't matter what — the Who are still burning, keeping the cinders glowing from days gone by. Whether one likes such a band or not, one has to admire uncompromising survival. Pete, as usual, hits the nail on the head as the entourage troops out of the building. "I've been banned from here twice, and now it's come to the ludicrous state of affairs when no-one notices when I walk in, and I can leave without doing something outrageous."

Roger Daltrey

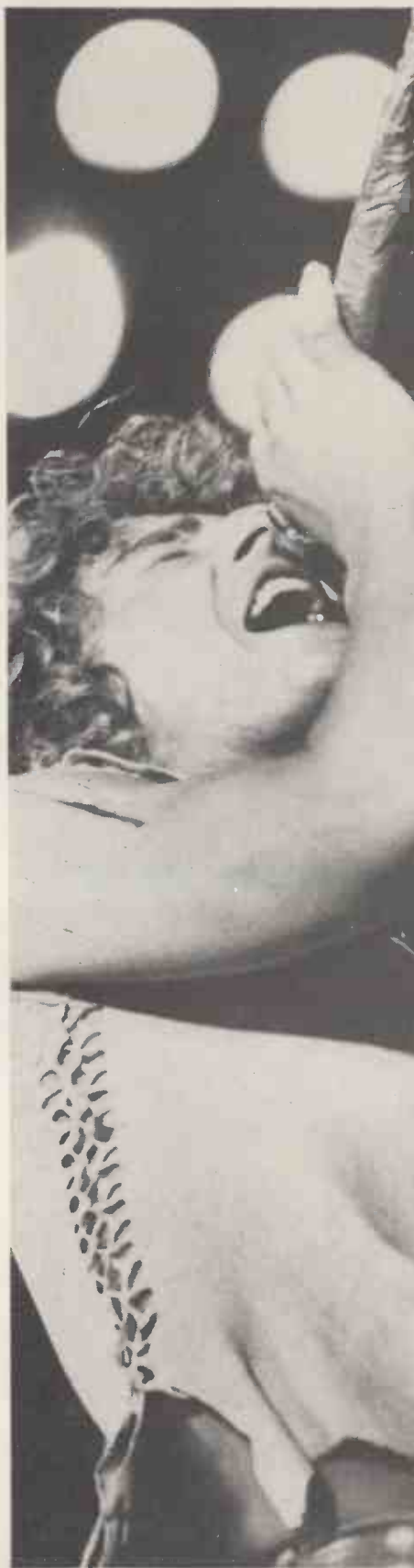
"THE film's nearly finished, thank God," sighed Roger Daltrey as he sank into his seat. "Now I can get on to me work with the 'Oo."

A quote which captures the high work-rate, enthusiasm and devotion of the Who's lead singer. He has vastly enjoyed renewing his acquaintance with Tommy director Ken Russell for "Lisztomania", their latest film together, and his task has been as gruelling as the one before, a situation which he genuinely seems to relish. However, his main concern is with the present; he neither dwells on past successes nor future plans, and, on the way to Rampart Studios to meet Pete Townshend, the main topic of conversation is the band.

"Once we have prepared all the material we will be recording the album in Los Angeles. That's because our stupid government will murder us if we stay here. We save 25 per cent on tax by doing it abroad, but we dislike being forced to do that."

His bitterness is easy to understand. The taxman is gaining no little notoriety among the members of our top rock bands. Still, taxman or no taxman, the Who have been ploughing on for a fair old time, and we wondered if, perhaps, Daltrey had detected any changes in the attitude of the band over the years?

"I think our audiences have been get-



ting bigger all the time, but that does create its problems. You become more restricted in what you can do, because you know there is no way you can satisfy them all. That may be one of the reasons why, in my opinion, we haven't been so good on stage lately. I mean, I still think the 'Oo's a fucking good band — it's just that I feel we've seen better days. We'll put that right, though."

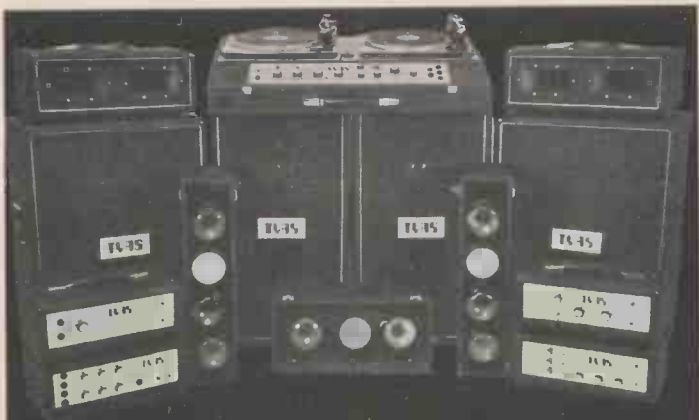
If he is not entirely satisfied with the stage act, he is of the opinion that the band have been improving their studio technique.

"Pete is the father of the concept album. Anyway, we never know how things are going to turn out until the mixing has been completed."

With the film in the can, and the album finished, the next step is to hit the road. Did he look forward to that? "Yeah. It's a live band, the best when it's going right. We're all looking forward to it." A sentiment shared, no doubt, by thousands of diehards who are sure to emerge in force when the Who once more trundle into action.

⊕ CODA

Watching the Who rehearse in an empty hall is an eerie feeling. Daltrey is still filming and hasn't turned up yet. Nicky Hopkins is half hidden behind a grand piano. If you look carefully you can see Entwistle's foot tapping. Townshend is starting to warm up. Moon, a bit more subdued than usual, is quietly going bananas behind the drums. For a rehearsal, with stoppages every now and again, there is no need for the music to be excessively loud; it's still the kind of stuff that mutilates the senses, that flattens your eyeballs against the back of your head. One of Moon's drumsticks slips and bounces high off one of the drums, in the middle of a homicidal attack on the kit. He snatches the errant stick, tosses it up again, and starts murdering the drums once more. It is vintage rock music, savage, violent and unkempt, and it's going to go on for another six hours, getting tighter and better all the time. One just does not think of such a band having to rehearse — one only thinks in terms of huge concerts and heavy albums, as if a work is born complete. When it's all over the Who will emerge either as brilliant or simply as very, very good. Britain might not have an over-abundance of top-class bands, but those we do have are really world beaters. Look out!



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MOTTAMORPHOSIS

Changed line-up brings more commercial sound

IT's only taken Mott about two weeks to mix their next album — and that's a good sign. Instead of the usual horrendous situation of sleepless nights arguing over what goes in where and how it should sound, all has been done in a remarkably civilised manner. Checked in at Air studios with ace knob-twiddler Geoff Emerick, Mott were calmly putting the final touches to the recording side and they have an absolute winner of an album.

It's very rare that you can sit down and listen to an unmixed 16-track master and make a fair assessment of it, but in Mott's case, well, suffice it to say that we heard two potential number one singles in the space of half an hour! What's more, this is almost completely a new band. Gone are the rather introverted lyrics and musical style of the Ian Hunter period, and in their place is a much lighter, rockier feel that would brighten everyone's summer by making the singles charts. Don't get us wrong, Mott haven't made a move toward teenybopper singles, but their tracks have almost a similar drive about them to *Satisfaction* or *Alright Now*, both of which, if released now would certainly make the charts. It's that sort of commercial integrity that Mott seem to have about them now, along

with new members who contribute a lot to the overall reliability of the rhythm section. Guitarist Ray Major's contribution is raunchy, chunky lead and he's no doubt been a major contributor to the distinct freshness that the band now seem to have. Look out also for new singer Nigel Benjamin who has a vocal range that Mott have always needed but have never had.

The band (by the way it is just Mott now, as The Hoople has got lost in the changes) looked all set to split after the departure of Hunter and the lightning appearance and equally swift disappearance of Mick Ronson, but the nucleus of Morgan Fisher (still as civilised a human being as ever), Dale Griffin and Overend Watts, stuck to their guns. The result has been, if anything, a better band.

BOWIE

Then there was, of course, the big Bowie scene the band went through. We asked Dale how much of that was the real Mott.

'Well Bowie was really great to work with, but I think that people felt that we were far more influenced by him than we actually were. After that period was over we went right back to

our rock thing.'

Overend Watts added, "I think a lot of the Bowie thing came about because we had a hit single through all that. What's more he wrote the song and some people began to assume that he wrote all our material."

Anyone who'd been aware of Mott's work before the superstar period, though, will be aware that they were a perfectly viable band before all that came about. Now, the lack of the Bowie and Hunter influences has made them all work harder on the songwriting side. As Dale points out, "It's much more of a group thing now rather than before when Ian wrote most of our songs."

Did this mean that there had been a move away from a position from what amounted to a progressive band?

"We were always a songs band" replies Overend "and if people liked to call us the latest underground band, well that was fine but I never thought of Mott as a really progressive band."

To date the new line-up has yet to appear live, but if things go according to schedule, and the album is released around September, were there tour plans?

"Yes," Dale answered, "there will be gigs here but we are

going to have to spend two or three months in the States. I'm sure that you've got to work there because you can only lose money here on tour. You need U.S. album sales to finance British gigs, and to get those album sales you have to tour over there."

MATERIAL

Already the new Mott has 1½ hours' worth of material that they're happy with, and they have found with the new material which has been self-written that they could play the whole album on stage as opposed to earlier Mott incarnations when only 50 per cent of the album material was useable live.

When the new album (as yet untitled) does get round to being released there will almost certainly be one thing that isn't noticed about it, and that is the ease which went into the making of it. Recorded largely on Ronnie Lane's Mobile unit at Clearwell Castle, the band are now reaping the benefit of being a well-disciplined unit, working as hard as they need to to turn out their work without creating extra problems for themselves by temperament.

When you achieve an album as good as that with such ease then you're doing o.k.

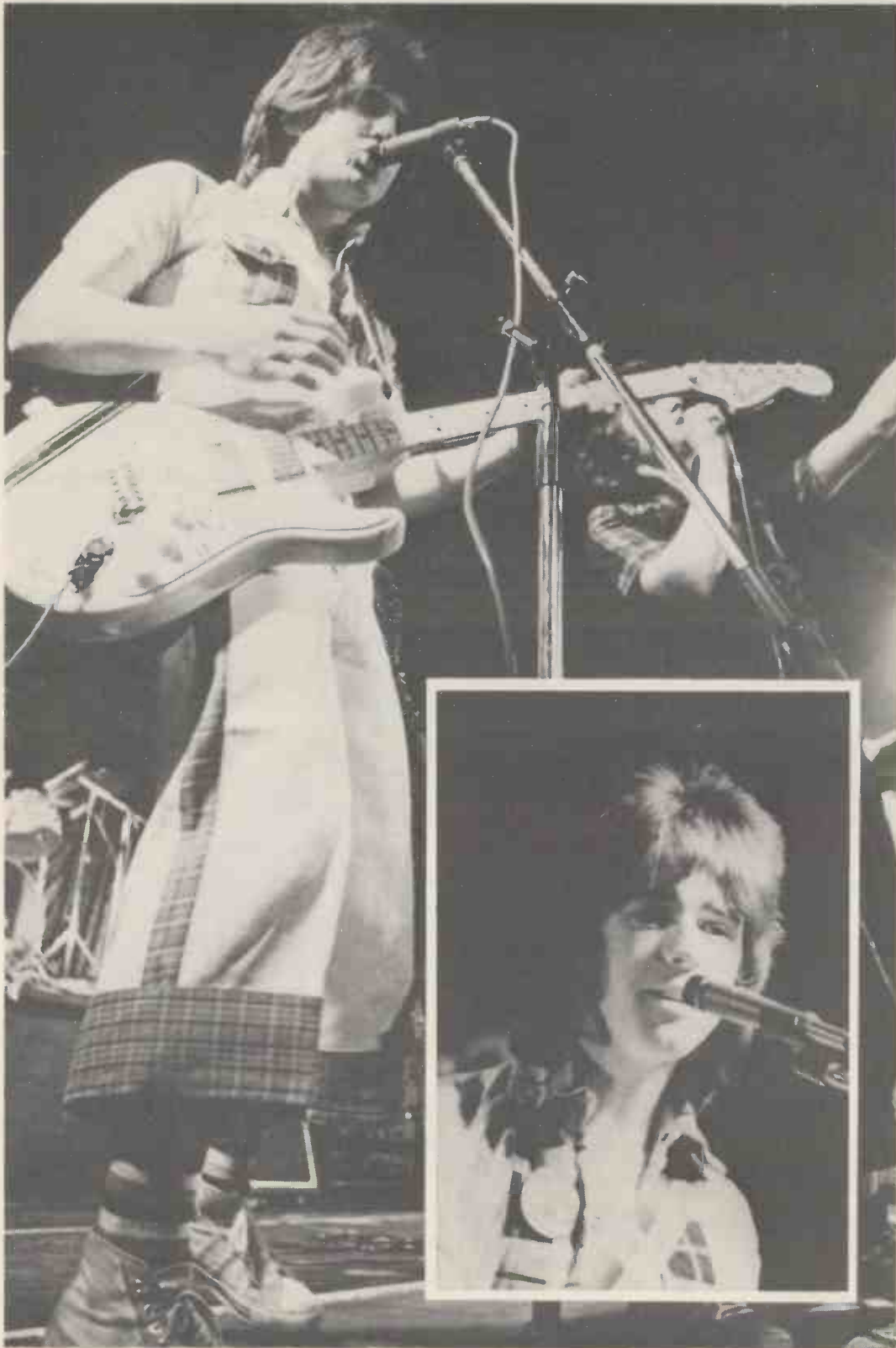
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ARE ERIC FAULKNER & THE 'LENNON & MCCARTNEY'



TO the thousands of young ladies who treated their idols—the Bay City Rollers—to a dose of hysterical idolatry during their recent British tour, Alan and Derek Longmuir, Eric Faulkner, Stuart “Woody” Wood and Leslie McKeown are nearer to God than any other band who may have had the audacity to play Hammersmith Odeon before them. That’s why a question on the lines of “Do you think that the Rollers are as good as the Beatles?” would fall flat if you should even dare to throw it in the direction of any tartan-clad thirteen year old who thinks that the Rollers rule.

Hardly surprising really. Not having lived through the eruption that followed the emergence of John, Paul, George and Ringo in the early sixties, and thus missing out on the “revolution” that followed, the most that some of them will know about the Beatles, probably amounts to the occasional Golden Oldie on Radio One. So why should they care?

Hits

Comparisons, odious as they are to some, are nonetheless being made. And why not? The Rollers have made two albums, both of which have hit the top of the charts with startling velocity. The first, *Rollin*, passed almost unnoticed, due to regional support — Rollermania had not yet gathered full momentum — while *Once Upon a Star*, the second, is still sitting pretty in the top slot after seven weeks, looking set for several more in the hot seat.

As for singles, they haven’t yet managed to beat the famous foursome who, one year after the release of *Love Me Do*, managed to have seven numbers in the Top Twenty simultaneously, to say nothing of a row of ten number ones. It’s an odd fact that the Rollers have had two number one albums but so far have managed to hit the top of the singles charts only once, with the old Four Seasons number *Bye Bye Baby*.

Nonetheless, the Rollers have had some noteworthy singles

STUART 'WOODY' WOOD 'TNEY' OF THE ROLLERS?

successes. It's no secret to anyone that reaching the number one slot depends on mass sales in a short space of time. Although none of their 74 singles made the No 1 slot all four won silver discs for sales of over 250,000 but even this conclusive evidence received very little recognition. Tam Paton, the group's manager was careful to avoid a similar slow-build-up situation with *Bye Bye Baby* which soared straight into the top position in its first week on release.

But there's more to the Rollers than that. With a fan club heading for six figures, a whole army of teenage girls copying Roller gear to the last detail, and more press coverage than the Osmonds and Cassidy managed to get — even in their hey-day—they're obviously a force to be reckoned with and a lot could depend upon the creative abilities of Eric Faulkner, Woody Wood and Leslie McKeown.

As a songwriting partnership, Lennon and McCartney remain unrivalled. Is it possible for Faulkner and Wood to do the same for the Rollers that Lennon and McCartney did for the Beatles?

The split with Martin and Coulter, who undoubtedly gave the boys a lot of breaks in 1974, may well have been the move that will enable the group to establish themselves in pop history as no band of their type has managed to do since John, Paul, George and Ringo said their farewells — as a combination anyway.

While *Once Upon A Star* features eight tracks written by Eric Faulkner and Stuart Wood, they haven't managed to come up with a number one single yet. That doesn't mean that comparisons are out of line. Their ability to pen songs with instant appeal to thousands of teenagers cannot be questioned. Like the early Beatle numbers, they write mainly about "young love" in songs such as *Angel Baby*, *Hey! Beautiful Dreamer* and *My Teenage Heart*. When the artists themselves fit the role of "loved" or "lover" right down to the ground, how

can they go wrong?

One thing must be remembered. Early Beatle albums like *Please Please Me* and *With The Beatles* both carried numbers not penned by Lennon and McCartney, and only an out and out Beatle maniac could swear blind that the musicianship on the early Beatle records was little more than competent. Fair enough, that too could be said for the Rollers, but don't forget that it took the Beatles three years of experimentation before gems like *Sergeant Pepper* and *The White Album* appeared, when their songwriting certainly reached a fantastic high.

The point to be made is simple. Give the Rollers two or three years and they too may well be producing comparable material, qualitatively speaking. Doubtless the material will be very different because the kids are not after the likes of *Day In The Life*, but they may well be demanding the same recognition both as songwriters and musicians as the famous foursome.

There's an almost uncanny resemblance between Eric and Paul McCartney. While Paul managed to play lead and bass, with some pretty sensitive keyboards as well, Eric plays mandolin and violin too. Given his musical background — he used to play for the Edinburgh Schools orchestra — he can handle virtually any instrument if necessary. Something of no musical relevance, but nonetheless of some significance, is the fact that Eric, like Paul, is the brains of the band — if examination success has anything to do with it anyway.

Expertise

As for Woody, he has enough musical expertise to equal anything that the Beatles had in the early days. Keyboards are perhaps his strongest point, and, of course, invaluable to his songwriting contributions. Nonetheless, he can also play guitar. So anyone inclined to knock the group for musical ability had better think again. Faulkner and Wood are a for-

midable duo — to say nothing of the rest of the group. It's worth noting that Eric and Woody are at present writing the music to the documentary presently being made of the Rollers. Another "Hard Day's Night?" Who knows?

Given their enormous following, and the incredible thirst shown by millions of fans for anything they do, it must be said that the Rollers have everything going for them. They have hit the scene at a very opportune moment — just when the Osmonds and Cassidy are well and truly on the wane, (as riot-raisers anyway), and between them they've got enough talent to turn out more and better material for a good few years to come. If you belong to the school that thinks that the Rollers are two minute wonders who could never provide British youth with something comparable to the Beatles' contribution in the sixties — think again.

In the words of many a young BCR fan:— "Rollers Rule". OK?



'Woody' Wood and Eric Faulkner—could they make another *Sergeant Pepper*.

After a year of silence—Black Sabbath look set to

SABBATH SURVIVE



IT'S been a long while now since the premier heavy rock band Black Sabbath made headlines.

A long while, during which time anxious fans of the group's brand of gut-rock have worried at their hero's apparent demise from their position as kings of heavy rock. Not that Sabbath have always been popular — at least as far as the professional sneerers in the press have been concerned. Their music has been assaulted by violent reviews and insulting aloofness, but still Sabbath have stuck to their guns turning out the music that they wanted to play and their followers wanted to hear. To find out what caused the band's lay-off, we tracked them down to one of London's best studios, Morgan Sound in Willesden, where we learned, much to our surprise, that a new album was already completed, and that great things are in store for Sabbath freaks.

Sabbath's last album, *Sabbath Bloody Sabbath*, had been a move into a very relaxed style of music. We asked Ozzy Osborne what the new one was like.

Roots

"We could have gone on with the style of that last one," was Ozzy's straightforward reply, "But it was moving away from basic rock. This new one is by far our most natural album since *Paranoid*. *Sabbath Bloody Sabbath* was o.k. and it was a very personal thing, but this one is a move back to our roots."

We were able to snatch a listen to the forthcoming album on Morgan's excellent monitors, and "good" is an understatement.

◀ Tony Iommi, Ozzy Osborne, Bill Ward, Geezer Butler

come back with a smash album, says Gary Cooper

ment. We were forbidden to preview the album (in the politest way possible) but let's just say that it stands head and shoulders above any previous Sabbath record combining their natural feel for the dynamics of the heavy riff with a splendidly evil approach which they alone can really put over with any conviction.

Sabbath's music, of course, is famed for its raw aggression, did this, we asked Ozzy, mean that the band drew aggressive audiences?

"No, our music is a release of aggression. I think if people are going to come to a show and get rid of this aggression by getting into heavy music, then it's got to be a very good thing, far better than going out and knocking some old lady on the head."

Lay-off

But back to the *raison d'être* behind the interview, what had caused the lay-off? Well, to start with, Sabbath have split with their former management over differing views as to what the band should be doing. Secondly, they have split from their record company and are currently negotiating a new deal, and thirdly they have been recovering from a series of massive tours that have resulted in one member collapsing on stage through sheer overwork and exhaustion.

What truth then was there in rumours that they'd had enough of rock, and were on the verge of chucking the whole business in?

"None at all," replied Ozzy with feeling. "I can assure you that we're not going to break up, in fact we're just about to launch a massive tour starting in Chicago and going on for nine weeks solid, working three weeks on and two weeks off. Then we'll be doing a series of gigs in Britain about mid-October and we hope to do some really good big gigs then."

The timing of the tour couldn't be better, because it seems likely that some time around October would be the release date of the new album which in itself is going to create something of a stir.

Accepting that Sabbath are

now once more a working outfit, it becomes very relevant to discuss gear with them, and you start, naturally enough, with guitarist Tony Iommi, a rather under-rated player who is far, far better than Sabbath-snipers have admitted.

Currently, Tony is using a range of guitars made by the Midlands guitar expert John Birch. One curious feature of them is that on the new range (on which Tony helped in the design) there will be the facility to exchange pickups on a modular basis. The idea behind that move came, naturally enough, from Tony, who had found that he frequently needed

Birch eight-string bass. The idea behind using eight strings as opposed to the more normal four was to reinforce the sound and fill it out. Not at all a bad idea for bass players like Geezer who are working with only one other guitar. The eight-string uses four normally tuned bass strings and four guitar strings which are tuned in octaves. Rather surprisingly, Geezer has stuck to playing the axe with his fingers rather than swapping over to using a pick.

Sabbath have always had the reputation for massive volume live. It's not that they want to assault their audiences with volume, it's just that you can't

loud or good enough stereos, but also because you can't use your live volume in the studio, as Geezer commented, "I have real difficulty recording my sound. On stage I use a lot of distortion, but in the studio where I can't use the volume I need to get that distortion, we can have real problems. Most of our recording time is spent getting the right sound, we'll spend days getting the right bass or drum sound and it drives you bloody mad."

Pretentious

Whatever anyone may care to say about Sabbath, they supply a type of music which gets people off something rotten right across the world. They don't come across as being the slightest bit pretentious or over-impressed with the rewards of that success nor do they believe that they are the only band who can play decent music, nor that their music is the only type worth having. Quite why they have come in for their dose of slugging seems hard to understand. Possibly it is regarded as "uncool" to freak-out to heavy driving rock. That doesn't worry Sabbath or their fans. Nor should it, because on the strength of just one hearing of their forthcoming album, it's perfectly possible to say that Sabbath are going through a phase of the most creativity that we have ever seen from them. Coupled with that creativity is a very obvious desire to get out on the road where they belong. If any lessons can be learned from their current situation it is just that, get back on the road and stick to your guns. That advice has to apply to any band whether the biggest in the world or on the local college or club circuit.

Work

The final answer to those interminable questions about Sabbath is just this, "What have Sabbath been doing?" Working bloody hard, sorting their affairs out and getting ready to come back with a sledgehammer — that is good news!

'I can assure you we're not going to break up'

... . OZZY OSBORNE

a different sound to that which he could wring from his Gibson, yet was reluctant to change from a guitar which had the right feel. With the new system all he has to do is unplug the existing pickups and substitute one giving the sound he needs. That way he can achieve a wide tonal range without feeling uncomfortable with new weight, neck, action etc. etc.

Gear

Tony is still using his famed Laney amps, but is shortly planning to change over to the Ampeg range.

Drummer Bill Ward (owner of at least five kits, he told us) is also moving into new equipment having recently acquired a custom-built Slingerland kit.

"Slingerland these days," Bill said, "are made out of three-ply but I had mine made in 5-ply wood, because I wanted a really powerful sound, and I just can't get on with fibreglass shells"

Bass guitarist Geezer Butler, who throughout the interview maintained the staid bass player's image, is also enthusing about John Birch gear, having just begun to use a custom

play heavy rock through ten watt amps. The amount of sheer volume needed on stage has prompted Geezer to use 300 watts of Laney amps with six 4 x 12s and even then he mikes up the sound (as does Tony) through the band's P.A. This is pushed back on stage in the form of between 500 and 800 watts of foldback enabling Ozzy and the rest of the group to hear exactly what everyone else is doing.

On the subject of P.A. systems Ozzy comments, "On our first tour of the States we took our own P.A. system which we thought was pretty bloody loud, but about half way through the tour we realised that it was useless and got hold of a new one. Now we're on about 10,000 watts, but it just gets swallowed up in those massive halls and things. On some of the really big gigs we'll even use two P.A.s together, like once where we used the Stones' P.A."

Volume

Of course transferring your on-stage loudness to record is difficult, not just because not everyone has either sufficiently



HAWKWIND - A TALE

BY GARY COOPER

PEEER beneath the freaked-out psychedelia of Hawkwind and you'll find a solid core of rhythm. Listen to any gig, any of the band's albums and you'll realise what it is that sets them apart from other fringe-rock groups — that difference is an ability to rock.

As any musician will tell you, that knack in itself is almost entirely dependent on having a good drummer, a feature which has always been a strong point whether in the band's first incarnation with Terry Ollis or later with the current percussionist Simon King. Now the Hawklords have gone one stage further and added Allan Powell, ex-Chicken Shack, ex-Del Shannon and a crowd of others a total all-rounder whose work on the band's recent U.K. tour and album will certainly have convinced Hawk-freaks of his ability to contribute something fresh to their music.

Beat met both drummers shortly before they left for the band's current U.S. tour to find out what led them to include a second drummer and how the set-up was working out.

Firstly, though, we talked

about the new album *Warriors On The Edge of Time*. Was Simon happy with it?

"I suppose I'm two-thirds happy with this one," was his reply. "For me that's not bad as I was only half happy with the last one! In many respects *Warriors* is a different musical thing because it's Simon House's first real contribution; on *Mountain Grill* he was too new to be able to have that much influence, and now, of course we've got Allan as a second drummer, which has meant a lot of changes."

Substitute

Why had Hawkwind taken on Allan? "I'd wanted a couple of drummers for quite a while. We'd been doing two-hour sets which was becoming hard work for me because it was nearly all up-tempo rock and roll, with me just sitting there like a machine pumping it out. What finally decided it was our last Scandinavian tour when I was ill and Al, who was with Vinegar Joe at the time, came in as a substitute. I eventually got a bit better and went over for the last three Dutch gigs where we began playing together."

One of the most difficult situations for any band where bass players or drummers double is the tension created not by competition, as in the case of two guitarists, but by the inevitable duplication of effort. How did Simon feel that it was working in his case?

"Well, with our way of working you can have one drummer and a percussionist, two drummers or two percussionists, but there's no point having two drummers doing exactly the same things at the same time. I think the only time we do that is when we are playing a straight rock thing. There one of us will start the number off and the other will come in say half way through; that steaming in over the top of a good rhythm will add a lot of dynamics that wouldn't be there with just one drummer. There really are so many things you can do with two drummers: our main way is for one of us to hold the basics down while the other does things over the top swapping from his kit to percussion and back where necessary."

There are, however, rather obvious dangers in two drummers bashing away for all

they're worth, as Al explained, "The only problem is that you have to be very careful that you don't become just a mass of banging and crashing."

Having two drummers poses problems of equipment, and the band now find that it can take up to three hours just to set-up the two kits and massive array of percussion instruments which are lined-up in a semi-circle facing the audience.

Simon's kit is a custom-built Hayman outfit comprising a 26 inch bass drum with the front head left in place and a lot of foam padding inside to dampen the sound. Tom toms comprise two 16 x 16 floor drums and a 13 x 9 top tom tom; cymbals are 24 inch and 22 inch Paiste and Avedis. Simon has a choice of snares depending on the acoustics of the hall, using either a wooden Hayman or a metal Ludwig.

Cymbals

Al's line-up makes use of a Ludwig kit with a smaller 22 inch bass drum, two floor and one top tom tom, and two 18 inch cymbals.

The choice of cymbals for any



OF TWO DRUMMERS

drummer is an entirely personal thing, as Simon confirmed. "If you want to go out and buy cymbals you've got to go out and buy them yourself. It's not the sort of thing where you can send someone out to do it for you, because every cymbal sounds different. It's not even that there are good and bad cymbals, just that they all sound different and you've got to find the ones that suit your tastes."

Boredom

Simon's motivation behind becoming a drummer in the first place was boredom, "I'd just moved from the City and I was thirteen and bored. For some reason I got it into my head that I wanted to become a drummer and got some really old kit for about £15". From then on his career followed a typical rural rockers pattern. Scout and Village Hall gigs paid 30/- which was then just enough to cover your petrol and a bag of chips each, and then he moved on through a succession of bands, finally coming to rest in the hot seat of Hawkwind, where he has contributed so much over the last few years.

For any musician the question which must inevitably raise its head is the one about tuition. Neither Simon nor Al are particularly keen, as Al outlined. "I honestly think it must be better if you don't have lessons. If you're taught to do it then you'll just find your personality becomes lost from your playing."

At this stage of the interview we paused to listen to a master of *Warriors*, while the two drummers pointed out the sections where each had put in complementary work to the other one's playing; one listen proves that the idea works if only in that it enables them to reproduce their studio sound live.

The preview over, we moved on to talk about the various ways in which Hawkwind itself was progressing.

Chaotic

Ever since Hawkwind began they have had a reputation for chaotic scenes, both around and inside the group. Members have left (since the interview, bass player Lemmy has departed in the middle of the tour) and some have rejoined. Tales of

heavy dope scenes and financial peril have been printed, denied, but printed again. According to Simon, Hawkwind aren't broke. Album sales are healthy and the band regularly draw capacity crowds on tours. Certainly some of their troubles have been exploded out of all proportion, but there has been trouble.

Exhaustion

The last American tour was only a limited success due to under-promotion, and physical exhaustion forced the band to pull out towards the end of their recent British tour lopping two weeks off the schedule. Affairs, though seem to become exaggerated around the group. Neither Simon nor Allan seemed to be particularly untogether — on the contrary — so one must conclude that rumours seem to fit the band's image, if not the individual members.

Now signed in the U.S.A. to Atlantic Records, better organised for an American tour and with a new and particularly good album, Hawkwind look ready to make things a success in the States. How far the departure of Lemmy will affect them is difficult, at this stage,

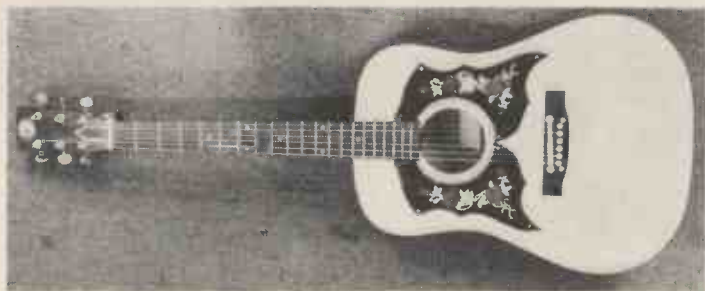
to guess, but there is an air of stability about the anchor men that inspires confidence.

However, to get back to the subject of two drummers, it would seem that both Simon and Allan have the situation well in hand. Both profess a deal of respect for the other's abilities and both have contributed much to the success of Hawkwind, both live and on record. Whether the lesson that they've learned will be applicable to other hard-driving bands remains to be seen, but it's certainly worth noting that 10 c.c. (who can blow up quite a storm of rhythms when live) are also employing the talents of a second drummer/percussionist). If the trends were to catch on it could put a whole new slant on a drummer's role in a rock band and that can only be good for drumming, with individual musicians expanding their capability to include a wider variety of instruments.

The last word on the subject though should go to the newest recruit to the band, Al, whose grinning comment was, "When all's said and done it's so much fun with two drummers!"

INSTRUMENT REVIEW 1

K. 530 Guitar



HAVING concentrated in recent months on more expensive electric guitars, it seemed opportune this month to have a look at the other end of the price spectrum, but it was with some trepidation that we approached the Kay Model 530 Jumbo/Folk guitar.

Our fears were ill-founded however, and I was gratified to find this is an extremely presentable instrument indeed, and for £32.50 (inclusive of VAT) seems an excellent choice for beginner or student.

One advantage of the mass production of guitars and the

entry of the Japanese into this highly competitive market—although the 530 was in fact made in Korea—is that nowadays there is a huge selection at prices to suit almost everybody's pocket, but all too often copies of more expensive instruments turn out to be almost unplayable due to inferior materials and workmanship.

Happily this is not the case with the 530. While WMI, the distributors will admit only that the guitar is made of "crack resistant woods", it looks and sounds attractive enough and stands favourable comparison with many selling for twice the price.

As we have noted in recent issues, it's amazing the sheer amount of guitar which can be

had for a low price, and the 530 seems to me to be one of the better examples of economy buys.

Quality

To go into great depth would undoubtedly uncover faults, but the main thing is that everything is there! The fingerboard is curved with dot inlays, the neck is fully truss-rod-adjustable, the bridge can be raised and lowered and the machine heads would stand all but the closest inspection as to the quality of the manufacture.

So if you've a spare 32½ nicker left over after Her Majesty's rapacious Inland Revenue have got their hooks into you, lay it on the 530.

INSTRUMENT REVIEW 2

Pearl Professional Drums

FAVOURABLE reports have already been coming in from various quarters on this new Pearl kit, specially manufactured in Japan for the British rock market to the design and specifications of Selmer's percussion products manager Gerry Evans.

The immediate impressions of the kit were very good, and the major point to make, particularly relevant to the no-nonsense rock drummer, is its extreme loudness. But, to leave this aside for the moment, it is often the minor considerations which make the difference between a quality and an indifferent item, and the Pearl scored as well in this department as anywhere else. Good fittings were a noticeable feature of the kit—the small tom-tom holders, for instance, were fully adjustable on a swivomatic system, which, with extra screws to prevent slipping, was found to be very solid.

The legs of the bass drum were also impressive: there were small metal spurs concealed in the rubbers at the bottom to stop the entire kit from sliding. The legs themselves had special screws to facilitate full height adjustment, another pleasing feature.

The drums were all made of

wood, with a fibreglass inlay, an unusual combination largely responsible for the strength and loudness of the kit. The exception here was the 20-strand snare drum, made of solid brass with a chrome covering, once again conducive to loud playing. Also, with a tenlug tensioning, it featured a very simple but effective tongue back snare release.

It is not without regret that the reviewer must turn to the minor faults. Some trouble was experienced over tightening and loosening some of the screws on the snare stands, owing to their inconvenient placing in parallel, but such a complaint borders on the negligible.

To continue in enthusiastic vein, the other stands (hi-hat and cymbals) were all very strong with pleasing adjustability. The kit was finished in satin blue, one of a number of equally attractive colours. Overall, then, at a cost of £375, the Pearl must represent good value for money, particularly in view of the inclusion of the stands and necessary accessories in that price. The test model comprised: bass drum, 24in by 14in; snare, 14in by 6½in; tom toms, 13in by 9in and 14in by 10in; floor tom tom, 18in by 16in.



INSTRUMENTAL NEWS

MELLOTRON GOES TWIN

A NEW dual manual model, the Mark 5, has been added to the current range of Mellotrons.

The Mark 5 is claimed by Mellotronics to be the result of research and experience gained in the manufacture of this distinctive instrument which has been enjoying considerable popularity for the past 11 years.

Each 2½-octave keyboard on the Mark 5 has its own system of volume, tone, reverberation and cross mixing on a stereo-phonetic format, overall sound balance being achieved by a comprehensive control panel

which is found to be most effective when placed in front of the keyboard.

Also provided is a dual foot pedal unit.

Currently using the Mark 5 are Patrick Moraz, Paul McCartney and Tangerine Dream.

S. N. S. Communications Ltd, the Bournemouth-based electronics company, recently introduced a new range of distribution and public address amplifiers. In the latter series, there is a mixer amplifier available in 15-, 50-, and 100-watt versions with a choice of three or six channels.

TRADE ANNOUNCEMENT

ROSETTI, the EMI-owned company who distribute Epiphone and Dynelectron guitars and Simms-Watts amplification in the UK, have announced the appointment of Michael Hunka as Executive Chairman of the company.

Other promotions include Michael Cowan to Managing Director, Richard Watt to Assistant Managing Director, and two new directors: Pete Tulett, Sales Director, and John Thompson, Director of Special Projects.



Electric Horns

THINKING of taking up trumpet to avoid heavy outlay on amplification?

If you are, perhaps you'd be well advised to look at what Alan Bown is using to get his own sound to fit in with the current craze for electronic supremacy.

Starting from the top, with his music - goes - round - and

round Super Olds trumpet Alan gets it to "come out here" with a choice of two bugs and octave dividers made by King and Tootle, an Echoplex, a Gibson Maestro, a Cry-Baby wah-wah, De Armond volume pedal, Maestro phaser, Hi-Fli sound modulator and a Fender Twin Reverb. And we always thought a trumpet was an "acoustic" instrument!

Alan, since the disbandment of the Alan Bown and his split with Jonesy, has been working as an A & R man for CBS for several months now, but he has not been idle. Practising, producing artists and sitting in on sessions has encouraged Alan to perfect his recording technique, and the result of this is a new single—an electronic updated version of the jazz classic *Moanin'*, b/w *Time to Change* produced by Dan Loggins. Appearing on the record with Alan are Jeff Bannister, keyboards, Bruce Baxter, guitar and synthesizers, John C. Perry, bass guitar and Eric Dillon, drums.

Enter the Pianotron

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WHAT THE A&R MEN WANT

No5. ISLAND

IN the first part of our series telling you what the individual record companies are looking for we started off with no preconceptions about what the current trends in talent spotting are. By now, however, regular Beat readers will be beginning to form their own ideas of what the scene is currently about.

The picture, for anyone who's not been following the series closely, is very much one of a desire for revolution. Most A&R men we've spoken to have been looking for something really massive. That's not in itself a new phenomenon, A&R men are paid to find massive acts, but just now there is a keen sense of necessity in the record companies for new blood to pump up a flagging scene. That is good news for you because it means that the doors are wide open for new bands with real flair to come along.

One of the many companies actively seeking this new giant band is Island records, a company who have been responsible for breaking many of Britain's biggest acts in the past, right back from Traffic through Free up to Roxy Music and Bad Company.

Approach

Island's A&R man is Richard Williams, for three years assistant editor of the Melody Maker, and currently wearing his first A&R hat.

The company's approach to A&R is very much that of the enlightened small organisation; in other words they do without the usual round of committee decisions which tend to play safe without encouraging new vitality. There are basically three methods of approach but, as always, it depends on who you are. In the States the man

who tends to look out for bands is company chairman Chris Blackwell, and he tends to be approached by people who know him on account of his reputation in the past and his frequent Stateside trips. Two other sources in the U.K. are managing director Allan Betteridge and Basing St. Studio managing director Muff Winwood, brother of Traffic's Stevie and one time bass player with the Spencer Davis group.

These three have a massive reputation in the music business for discovering new bands, but seem to work through established sources. A manager, for example, may have had contact with Muff beforehand and will, naturally, go to him again with his new discoveries. For newcomers, however, it's best to approach Island through Richard at the Company's Hammersmith office.

What are the current trends

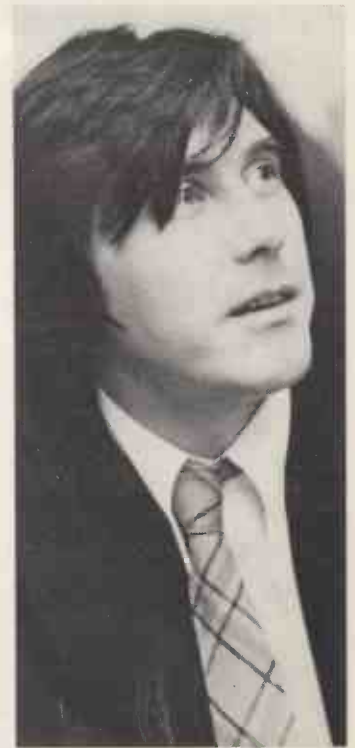
that provide the background to what Richard is looking for?

"At the moment" he replied, "songs are becoming more important. That doesn't in any way negate fine playing, it doesn't diminish the contribution of brilliant soloists but I think we've reached the point where it's more rewarding for people to hear good solos as part of the overall structure of a song. I'm not saying that long solos aren't required, but there are few artists who can sustain that sort of thing."

Preference

From that remark one may deduce that half-baked attempts to pull-off eighteen minute drum solos with the minimum of skill aren't going to cut much ice at Island, but **what**, we asked, was the sort of thing that Richard liked?

"Well, I'm not into anybody who tries to copy anybody else. Right now there are too many bands trying to sound like the Average Whites. That's going to be a problem, because I very much doubt that there's ever going to be a mass audience in this country for that type of music."



Sparks' massive success resulted from approaching Island's Muff Winwood while Roxy Music came in via a management link

It's comforting to hear that from an A&R man, because the tendency with some record companies is to attempt to duplicate the success of one new group by signing a very similar one.

The million dollar question, however, must be how is the best way to approach Richard if you're a new band. The answer, though is a little complex, because it very much depends on the state of progress of the group, as he explained.

"It really is very much better if bands come in to see us with a tape rather than sending one through the post. We'll see anyone who makes an appointment. As far as going out to see bands is concerned, well I suppose that we see about 70 per cent of what we are asked to see."

Did the quality of tapes matter to Island?

"No, it doesn't matter how rough tapes are, basically you just want initially to hear how good the ideas are."

The other crucial factor for Island, though, is the management situation surrounding the band. Like all of the record companies with whom we've spoken, management for Island records artists is a prime factor, as Richard explains. "I would probably not now sign a band unless they've got acceptable management. If a band came in now with a great

tape but no management I would try to find them a manager before I did anything else. Quite frankly, that would be a good thing for them because a manager would negotiate a better deal with us! The volume of new artists being thrust upon the public is so great that all the pieces of the jigsaw have to be there. A good management can overcome a bad record company more often than vice versa."

Managers

This feeling about the need for a good management set-up is so strong in the recording industry at the moment that it would be extremely unwise for any Beat reader to attempt an ambitious record deal without first having done their best to get management. What, we asked, constituted a good manager? "Frankly, he needs three things," was Richard's reply, "Influence, money and more particularly, flair. If we feel strongly about an artist and management team we can supply the influence and, to some extent, the money, but we can't supply the flair."

The need for good management is, as Richard has pointed out, more important now than ever before. The trend for picking up amateurs on your way to the top and trusting in the gods that they'll become future Chas Chandlers is totally outmoded. Any band needs to be on the right tours, needs the right exposure in magazines and papers and needs the finance to push itself as far as it can go. Another function so often lacking in managerless outfits is the pushing of the record company to promote and handle the group properly.

Island are not interested in outrageously pop orientated acts, feeling that their experience and personal taste has groomed them better to handle more creative artists. "We wouldn't know how to handle a Gary Glitter," Richard pointed out, "What we can cope with are artists whose creativity comes from within themselves like John and Russel Mael from Sparks or John Cale or Brian Ferry. What we can't cope with is an artist where the creative aspect is foisted on them by an outside influence like a manager or producer."

If that is what Island don't want, what, we asked, were they really looking for? "I don't like to think in terms of what I need but I suppose that somewhere in the country there has

to be a 17 or 18 year old sitting down and writing the 1975 equivalent of My Generation."

"Right now there is a lack of young musicians and that is bad. What we're looking for is the counterpart to the Bay City Rollers and to some extent Sparks — the smoother side of teenage pop. We're lacking the hardness and the wildness. I think a lot of boys are fed-up with the slickness in pop at the moment and that's where the revolution I want will emerge from."

The procedure for that band, or any other Island potential is simple. From the stage of hearing a simple demo, Richard would put the group into a sixteen-track studio to make a technically better tape which would enable him to decipher the finer points of the artists' potential. From that stage he would see the band live and a final decision would be made, again, subject to suitable management being already established or having been found by Island.

A recent example of the way it can break for a band is the very recently signed Liverpool group Nasty Pop. One of Island's salesmen heard good reports and passed the message on to Richard. The band called

in with a tape which Richard found interesting and they were off.

Another Island band did things differently — that band was chart topper Sparks. Their line of attack was to come via an arrangement with John Hewlett, their manager, who took the embryonic band to Muff Winwood.

Roxy Music came in via E. G. Management, a company with whom Island have traditionally close links.

Your best chances with Island records then, lie with approaching them already equipped with a good management team, either directly to someone who is known by the company or directly through the more normal A&R channels.


Don't worry too much about the lack of management if you're the best thing since the Stones or the Who — after all if you're that good, any company would find you the manager you need. If, however, you are ready to go ahead but realise that you have a little way to go yet before being instant superstars and wish to get a good chance of that deal, then find that manager because that's one of the things that all record companies want.



Bad Company's Paul Rodgers: an old Island protégé


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IT'S not enough simply to write a song, in spite of the tremendous buzz that completing the creation gives you. If you have any ambition at all, you'll want to make that song pay.

Everything has changed since the old Tin Pan Alley days, when managers and record companies used to knock on a writer's or publisher's door and ask them what they'd got. So many artists are now writing their own songs that you have to be just that bit more clever and talented than everyone else in a highly competitive market.

It's no use working in a vacuum, sitting in your room churning out songs and planning to swamp a publisher with your collected works. In order to earn your living as a songwriter you've got to have a bit of business head about you, too.

Ask any of today's top songwriters like Nicky Chinn and Mike Chapman, Peter Shelley, Tony Macaulay, Mike Batt, and one thing they all advise any aspiring songwriter to do is study the market. This can work both ways. You may notice that for the last few months romantic ballads haven't featured in the charts; it's been strictly straightforward rock or soul numbers.

Jackpot

What can you do? You can either place a safe bet on the fact that the public are obviously buying a certain type of song at the moment and you can sit down and write one in that category. Or else you could think that maybe they're getting fed up with disco sounds and what they need is a nice romantic ballad or even a comedy number to snap them out of their rut. Look at the success the beautiful ballad *Send in the Clowns*, and the humorous treatment of *Whispering Grass* achieved recently. Both these records were proof that something with a different

sound and an excellent production can stimulate the public into buying a record.

These days songs seem to pop in and out of the charts with fantastic speed and, except in the case of a handful with a different type of magic, vanish without a trace. Chinn and Chapman reckon that you can earn about £5,000 a year from writing one top ten hit for the British market alone. Royalties from sales abroad are extra. To get into the Rolls Royce class you'd have to manage about ten top ten songs per year, which is the goal they set themselves — and usually manage — to achieve!

Extra money, of course, comes from having your song played on the radio. Royalties can be as much as £50 for a 2½ minute number and you'll get 50 per cent of the gross publishing royalties from record sales.

Writing ten hits a year isn't

an easy way to make a living. It requires not only the right knack and an intimate knowledge of the music market but a lot of sweat and also the right sort of business deals. Chinn and Chapman have got everything tied up, the production, the publishing, the writing and the artists who record their songs. That's something no beginner can hope to get together.

Standards

Yet there is another way to make your songwriting pay so well that you could live comfortably for the rest of your life on the proceeds of just one song. You stand about as much chance of doing it as you do winning a big pools jackpot — maybe even less — but it's the one thing that even the Chinn and Chapman, the Cooks and Greenaways of this world dream of achieving. That

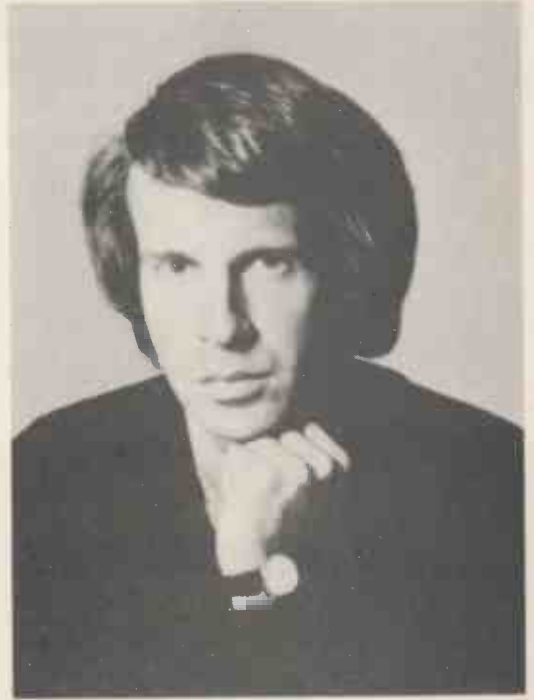
dream is of writing a standard, a song that will stand up and be valid for a lifetime and more.

Irving Berlin did it with *White Christmas*. That song has sold more records since it was first recorded in 1941 than any other song to date, reaching nine figures, over 100,000,000 records sold, in 1970. If Berlin was only getting 1p per record sold, he'd still be laughing!

The top selling British record was the Beatles' *I Wanna Hold Your Hand*, with world sales of over 12 million. Which raises another point. Songwriters can make more money if they are also performing and recording their own numbers. This is what has led to the present trend for groups to write their own material, creating difficulties for the old style professional songwriter.

Luckily, though, there still are artists and groups around who though they may include their own compositions on

Nicky Chinn and Mike Chapman, two songwriters who've made their fortune worldwide



albums, still look outside for singles material. The Bay City Rollers are a prime example. They made arrangements with well-known songwriters Bill Martin and Phil Coulter who provided them with a steady series of hits.

Being in a Martin/Coulter position is very enviable, and can only happen to you if you've got a good track record. When you don't need to go looking for work, it'll come looking for you. How to establish that track record is the problem every songwriter faces.

There are several things to keep in mind, however, which should give your songs definite advantages over the average tapes which tumble on to the desk of every publisher and record producer.

There's the point mentioned earlier, which is studying the market. Then there is the presentation of your demos to a publisher or record producer. You may shudder at the word 'businessman', wondering what right business has to decide the fate of creative talent, but the fact is that it's the businessmen in music who decide whether or not your songs are good enough to sell, so your approach must be as business-like as possible.

Do spend time and money making a decent tape which gives some idea of an arrangement. If you can't rustle up anyone else to back you on electric guitar and all you can do is strum an acoustic, work out some harmonies, and double-track them yourself. A lot of producers say they can't tell whether a song can be a hit or not without a reasonable presentation of it on tape.

Salesman

Never put more than three songs on one tape. Imagine you were the publisher or producer with dozens of tapes to listen to all week, and you were sent a tape with fifteen songs on it, all presented by one voice strumming an acoustic guitar. After sitting through three, wouldn't it start getting a bit monotonous, and wouldn't you, too, be tempted to send back the tape with one of those discouraging little 'no thank you' notes? Choose the songs you think are your best and put them over in the strongest possible way.

If you want to be successful, see yourself in the role of a salesman. The songs are your product. You believe in them completely and it is up to you

to persuade people to buy.

It's sometimes a help if, having no group of your own, you can send an accompanying letter with a tape saying who you have in mind to perform the songs. That will enable the person who's considering them to angle his opinion in a different direction, rather than thinking, 'Very pleasant songs but who on earth could record them?'

Groups

If you can get a group to perform your songs you're in a very strong position. Not only can these songs be tested out on the road, and the audience reaction judged, but you'll have no problem getting good demos together. Another point, which may sound trivial but is nevertheless vital if you want to receive your tapes back again, always enclose a stamped addressed envelope if you're posting them to a company.

One more thing. If you're not living in London, but are really ambitious, it's worth your while to plan spending a week of your summer holiday just taking your tapes about. Work out which week you're going to be in town, then write round all the companies you wish to take your tapes to, asking for an appointment within that week.

Personal contact will get you farther than any amount of postal communication. At least, if your songs are turned down, you'll be able to ask why and you may well come away with some really constructive advice. Nicky Chinn told us that when he was an aspiring songwriter, going round knocking on doors, he found a lot of support in Mickie Most, who listened to his and Mike Chapman's songs, went over various points with them and generally acted as their guide and mentor.

Constructive advice is not that easy to come by, but if you hit the right note with one of the people you encounter at a publisher's or a record company office, you'll be able to get right down to the facts of what that particular person is looking for, and you'll be able to go home, do a bit more work, and maybe hit the jackpot next time.

In the end, despite all the talk of technique, arrangements, beat, hooks and gimmicks, what sells a song is 'magic'. All hit songs have that magic. It's indefinable, but if a song of yours has got it, don't worry, it will shine through — and sell.

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WHEN Free finally fell apart at the seams after staggering around in various forms, there was a lot of damage done to the members. Despite the fairly quick birth of Bad Company which took care of Simon Kirke and Paul Rodgers, both Andy Fraser and Paul Kossoff were in the wilderness for a while. Fraser is back now with his own band (see June BEAT), but it's taken Koss just that little bit longer.

Surrounding Paul are two distinct opinions; one, that he is perhaps one of the best guitarists to have emerged from Britain in many years and another that he was so wrecked that he would never give that ability to play a chance to be heard.

However, Kossoff has come storming back to the delight of guitar lovers with a hard rocking band and a cleared-up head.

There's no need to dwell on Kossoff's troubles, but, we asked him, what was it that had pulled him through his stoned period?

"Honestly, it was the final de-

basing of myself that ultimately brought my conscience back. It had got to the stage when my best friends couldn't even trust me with £6. I didn't resent that and I feel better for having passed that stage."

But the new band comprising Terry Wilson on bass, Tony Braunagel on drums, Terry Wilson-Fletcher on vocals and Mike Montgomery on keyboards, looks set to revive Paul's flagging fortunes.

How had his lay-off affected his playing? "I do think I've got technically better and it's got refined, but not any less aggressive or emotional," he replied, "I actually got to the stage when I stopped playing — not in my head but physically. What speed I have got (which isn't much) I'd lost and I've been playing ten hours a day to get that back."

Paul's style is very much a result of his choice of guitar and the way he has set it up. Unlike so many guitarists to day, he hasn't just followed a fashionable trend, but has experimented to get what he wanted in terms of feel into his playing, as he explained.

"I've always played a Les Paul because I like a square fat neck. I just don't like these tiny little flat frets and skinny necks because you can't get hold of them. The same with strings, I use Gibson Sonnomatics for 4th, 5th, and 6th, which are very heavy, I use a plain banjo string as a third which is also very thick like a wire-wound, and I use a pretty heavy 1st. and 2nd. The reason is that I pick very hard and if you've got very light strings they vibrate too much and sound floppy. The

way I string the guitar you've got to fight for your sound and it comes out with a straining feel. Anyway, if I played with ultra light gauge strings I'd bang out a big fat chord and everything would be out of tune."

At the moment Paul is continuing his tradition of playing through a Marshall amp although he has recently tried Acoustics and may be using them as well in the future.

Koss's style is distinctive because of its aggression and its highly emotional feel; hearing him describe his constant battle to bend his strings and his way of hitting them goes a long way to explain the derivation of that way of playing. It does, of course, go a little deeper than that, because many of his problems stemmed from that same emotion but everyone who knows him or has even met him briefly has realised that he's a nice guy with a lot to give.

Although a prominent guitarist on stage, one of the many paradoxes surrounding Paul has been his record sound with Free with the guitar parts restrained and kept way back. What, we asked him, had caused that to come about?

"A lot of the time when I was in the studio with Free I was pretty dominated by Andy, and I ended up playing what he wanted me to play. I started coming out of that with *Free At Last* and now I'm doing what I wanted to do."

Luckily, what Paul wants to do seems to be very much the same direction as what the rest of the band are into, and with a single recently recorded in the depths of Cornwall and with an album in the offing, it looks like Back Street Crawler could be set for a fair measure of success.

Back Street Crawler, of course, comes straight from Koss's solo album of the same name. As singer Terry explains, "The name is really bloody apt. Back Street Crawler, that's just our image, you know—a pretty hard-headed sort of sound."

The band has already been through those very early pre-recording days when things can so easily go wrong and are now seriously working their way around the country, building up a reputation and a tightness which they will need for survival as a top rank band when the guns which are presently turned away from Koss are looking up for the back street crawler.

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album reviews

ALBUM OF THE MONTH



ARMAGEDDON
A&M AMLH 64513

There can be no greater satisfaction in music for any enthusiast than when someone you've admired for years and has been out of the news for a while comes storming back with a killer album. Keith Relf, one-time singer with the Yardbirds (tremble at that name, lesser mortals) has done that and you'd better believe it!

Anyone who was around in the mid-sixties is certain to recall Relf's brand of wailing harp playing and singing. Firmly founded in the roots of early sixties British blues, he grew to become one of the first exponents of blossoming psychedelia and, despite personnel changes which meant having three of the world's best guitar players in the band at various stages (Clapton, Beck and Page), the Yardbirds had a consistency of style and progression that pointed to the work of one man — Relf.

However, the Yardbirds eventually split, and Jimmy Page carried on the tradition with the first Led Zeppelin album and, to an extent, allowing many people to believe that it was all his own work. In fact, many early Zep numbers had more than their roots in the last days of the Yardbirds. Perhaps I was not alone in feeling that Zep, however good, had taken credit for work which wasn't all their own. Certainly, it's good to see Relf back to prove that he has the fire and skill in him to challenge Zeppelin's position of king of the epic rock bands.

Challenge Zep it most certainly does. It's a fresh and disturbing album. Guitar from Martin Pugh is staggeringly powerful, and bass from Louis Cennamo is exciting. Couple that with manic drumming and Relf's curiously detached and astral singing and you have a feel that is unique and spine chilling.

The music is rock at its heaviest but least boring, combined with distant melodic content that has a musical feel which is not unlike a Moorcock or Zelazny fantasy novel.

Yes, this is a masterwork. To me it's in the same league as Zeppelin One, Purple at their very best and the Yardbirds as many who missed them in their last days never heard them. It stands as a major triumph, and despite its slightly dated feel (perhaps its only weakness, and one which I consider to be an asset) is that it's going to be a massive hit, certainly in the States where the band have gone to launch things and probably over here if the media allows us to hear of it.

Armageddon quite literally means the end of the world as we know it; certainly this band are good enough to challenge the established rock elite, and that is a revolution we all need. G.C.



Z Z TOP
FANDANGO
LONDON SHU 4842

This album is gonna scare you to death!

For best results, place head against largest speakers you can find, assume a prone position on your back with arms and legs lightly waving in the air, wait for the band to get the

feel of the acoustics in the Warehouse, New Orleans, where Side One was recorded and . . . boogie, children!

If this isn't where rock and roll is at, I for one will abandon the tools of my trade and spend my remaining few years contemplating the hereafter in a state of complete bewilderment.

I first encountered Z Z Top about 18 months ago via a jukebox in a grotty club in the unmapped haunts of the semi-human "somewhere in Germany". The single I heard—*La Grange*, was—as I was later to discover—far from being the band's first recorded musical endeavour, but on my return to these enlightened shores, I found it almost impossible to convince record stores that Z Z Top did in fact exist, and had been cranking out unadulterated rock and roll since 1971.

Now, four albums later, it seems that Z Z Top are at last going to receive the exposure here that they really deserve, and they are going to be BIG.

"Presented to you honestly, without the assistance of studio gimmicks" reads the sleeve blurb about Side One, and one finds oneself overawed that such a small band—Billy Gibbons, vocals/guitar, Dusty Hill, bass/vocals, and Frank Beard, drums—can produce such a gargantuan sound live. *Jailhouse Rock* sounds as if it was written specifically for them, and the crowd reaction serves only to heighten their tremendous power on stage. Side Two is a studio set, with almost every track a winner, but *Nasty Dogs and Funky Kings* and *Blue Jean Blues* deserve special mention.

If you like 12-bars, powerhouse rock and tortured guitars, this is for you. Let's hope it's not too long before they come over here to give us the final proof. DJM

NEU
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Some people get all the luck. After one particularly unfortunate encounter last month, was it too much to hope that this month's fare would be a little better? Perhaps suffering from an increasing aversion to a lot of German music is a disadvantage, or perhaps the desire to amuse and entertain disallows impartial evaluation. Whatever the case may be, it is not entirely without embarrassment that the verdict "boring" must be cast. There are three tracks on each side, and most of them feature almost

identical style and execution, a pedestrian and persistent rhythm and uninspired instrumentation on top. *Hero*, for instance, on Side 2, is certainly an attempt to inject rather more bite into a basic progression, but that in itself is so weak as to render such an operation hard. In fairness, the music never becomes objectionable, and, maintaining the same dull pulse throughout, is even quite relaxing. C.S.

james gang newborn



JAMES GANG
NEWBORN
ATLANTIC K 50148

Much as I hate to say it I'm frequently disturbed by the brainwashing of the British Public by record companies. Far too often second-rate bands are hyped off the ground by sheer weight of money and in the process we lose some very, very good music.

One example of quality that has deserved attention long before now is the work of the James Gang who have a history of fine albums both with and without America's Jeff Beck — Joe Walsh. This latest example of the band's work is a gem, full of really driving rock which SHOULD make people realise how much more the James Gang have to offer than the interminable ramblings of so many American pseudo-country, pseudo-funk acts.

The James Gang don't ram cowboy music with meaningless trucking lyrics at you, they don't get involved in "Hey y'all I'm just up from the deep South" trips, they just play rock music with great melody lines and plenty of drive.

The only criticisms I do have about *Newborn* are that some of the songs are a little too laid-back for my taste and seem to get a little directionless in places. Nevertheless, that's probably pure prejudice on my part against laid-back sounds, so give this a listen and see what it does to you. Especially take note of *Earthshaker* and *Watch It*, as good an example of rock music as you'll find anywhere! G.C.

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MICROPHONE SURVEY



The success of any group nowadays depends on how well they sound on stage, and this reflects to a very great extent on the type of microphones they use.

There are three basic types of microphone defined by reference to the way they pick up sound: cardioid; figure of eight; and omni-directional.

The first of these, the cardioid, is so called because its area of sensitivity extends in a heart shape around the actual part of the microphone which picks up sound. This type of microphone is most sensitive at the front and least sensitive at the back.

The figure-of-eight type of microphone picks up sound from two sides only, the other two being "dead" to sound. The omni-directional type, as its name suggests, picks up sound from all sides.

In deciding to buy a microphone, a group should first of all consider what it is to be used for. A microphone designed for work in a recording studio will not function as well in a live performance, and vice versa.

The main qualities a group or performer usually looks for in a microphone are maximum volume, tonal response and freedom from feedback. This last point is probably the most significant, for, while there are many good quality microphones on the market, not all of them can cope with this problem.

Feedback is caused by amplified sound being reflected from hard surfaces or speaker columns and being picked up again by the microphone, which attempts to amplify the original sound still further, resulting in

a build-up and a characteristic howling or whistling noise.

One way to get rid of this is to use highly directional microphones like the cardioid type, and position them so that the dead side is the one facing the speakers. This is the type of microphone most favoured by lead singers.

A further advantage of the cardioid type of microphone is that it allows a singer or instrumentalist to change his position in relation to it without distorting the quality of reproduction.

Another method of preventing feedback is by using a limiter/compressor at the amplifier stage. This also has the effect of eliminating distortion caused by "peaks" of sound, as, for example, when a singer suddenly shouts.

Figure-eight and omni-directional microphones are used in some groups, but their use is limited mainly to the amplification of brass section and harmony backings. Also, their response to close range work is not as good as the cardioid type, and they are much more prone to feedback. They are, however, extremely suitable for recording work or in places where the problem of external noise does not arise.

Shure microphones, components, cartridges and accessories have been famous for many years, and there is consequently a very wide range to choose from, but perhaps the best known as far as live per-

formers is concerned are the models in the Unidyne III series.

Cardioid in characteristic, the series, which starts with the basic model 545, is a firm favourite with vocalists, but is also recommended for use with drum and bass instrument miking, and in any application where feedback could be a problem. Other models in this range include the 545S, mounted on a permanent swivel containing an on/off switch, the 545SD, which has a switch mounted on the casing and a 15 foot detachable lead, and the 544, designed for gooseneck mounting.

Of more recent development, but also extremely popular is the Unisphere I range with built-in metal anti-pop filter. These also are available in a variety of mountings and fittings with or without on/off switches.

The Unisphere A series of

economical unidirectional microphones feature shock-mounted cartridges and come complete with swivel adaptors.

A particular feature of this series is Model 585SAV, which incorporates a volume control enabling the vocalist to adjust the PA at source.

Recommended for professional recording applications are the Uni-Ron Model 330 super-cardioid microphone, the Model 300 Studio Gradient bi-directional microphone which can be placed at a much greater distance from performers than an omnidirectional model, and the Gradient Model 315 which has a figure-eight pick-up pattern.

AKG Equipment are one of the world's largest producers of microphones, and it is consequently not surprising that they have a very wide range to choose from.

The public address selection is attractively styled and of robust construction which stands up to the rough handling dished out by many of today's performers. Additionally, in the event of something actually going wrong, the pencil-shaped models can be serviced on the spot, as the head is detachable to allow access to the capsule.

Model D190 dynamic cardioid microphone is the top model in AKG's medium price range, available in three different impedances and also with an on/off switch.

The oldest model in the AKG range is the D12, which is still a firm favourite with musicians, especially for miking up bass drums and other bass instruments. As it has a very large diaphragm it has a wide sound coverage and is often used suspended, while the acoustical system is protected from shock by elastic steel suspension.

Designed for the budding musician and for budget public address systems is the D90, which is priced from £14.50, excluding VAT. Another very

Continued on page 38



The D190 E cardioid microphone, top model in AKG's medium-price range



MICROPHONE SURVEY

Continued from page 37

popular group microphone is the D1200 which incorporates a switch giving accentuated bass, mid-range, or top response, enabling it to be used in locations where acoustic feedback could be a problem. At the top end of this range for musicians is the D2000, retailing at £39.90.

The studio range is also exceptionally well represented, beginning with the Dynamic range which has a double system — one handling low frequencies and the other high frequencies. The least expensive in this range — at £40 — is the D200, and the most expensive is the D224 (£74). In the latter, the capsules are considerably smaller than in the 202 series, but without any loss of sensitivity.

Modules

AKG's condenser microphone modular system is well known in the studio field, as it enables a basic preamplifier to be used with different capsules in a variety of applications — effectively several different microphones in one.

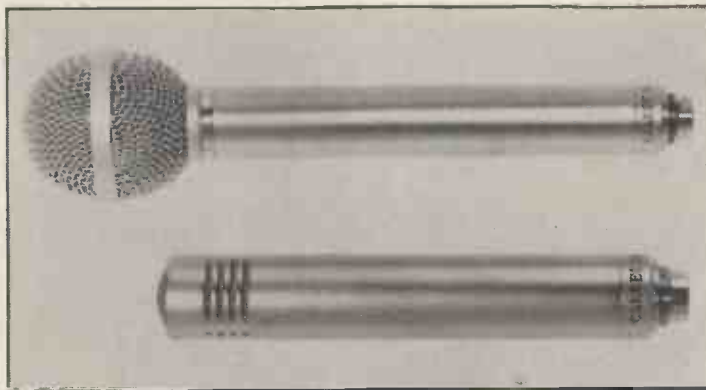
"For professionals who like to take their sounds with them."

That's how Reslosound describe their Cabaret radio microphone which has a normal working range of up to 300 yards with an aerial system provided by a free-hanging 17 inch wire.

The microphone is fully self contained with its own transmitter unit, while the receiver is a free-standing mains-operated unit which comes in a compact executive-type briefcase. When not in use the microphone is also housed in this briefcase.

Moving on to more conventional types of microphones, we find the Silverstar 91, an electret condenser cardioid model said to have very good pick-up sensitivity under adjacent loud-speaker conditions. A detachable foam windshield is provided for close work or outdoor sound reinforcement and recording use.

Also available from Reslosound are the MR 1 semi-



Calrec CM 756 D and (below) CM 654 D



Two microphones from Reslo: the Superstar (top) and the Cabaret Transmitter radio microphone



The Sennheiser all-purpose MD416N, recommended for solo performers

cardioid ribbon, the UD3 supercardioid unidirectional and the PD3 pencil dynamic. An additional facility from the company is Reslo Glo, which can be applied to microphone barrels to glow under ultra-violet stage lighting in blue, green or orange.

Sennheiser microphones come in three basic groups: dynamic; electret condenser and transistorised RF condenser. To help prospective customers in choosing the microphone most suited to individual requirements, Sennheiser have produced Micro Revue 75/76, which is a lavishly illustrated catalogue with technical and explanatory data and may be obtained through Hayden Laboratories, the UK agents.

Designed for use both in studios and for live music, the MD 441 is a dynamic low impedance model which offers a selection of 10 different frequency responses. The MD 441 is designed with a double case, the inner shell being spring mounted to the outer to isolate the microphone against handling noises and mechanical shocks.

Feedback resulting from a microphone being used near high power speakers is a constant source of annoyance to rock musicians, and Sennheiser are one of many companies who have designed units to counteract this. Two microphones in this category are the Studio cardioid MD 421 and the anti-feedback MD 420 supercardioid.

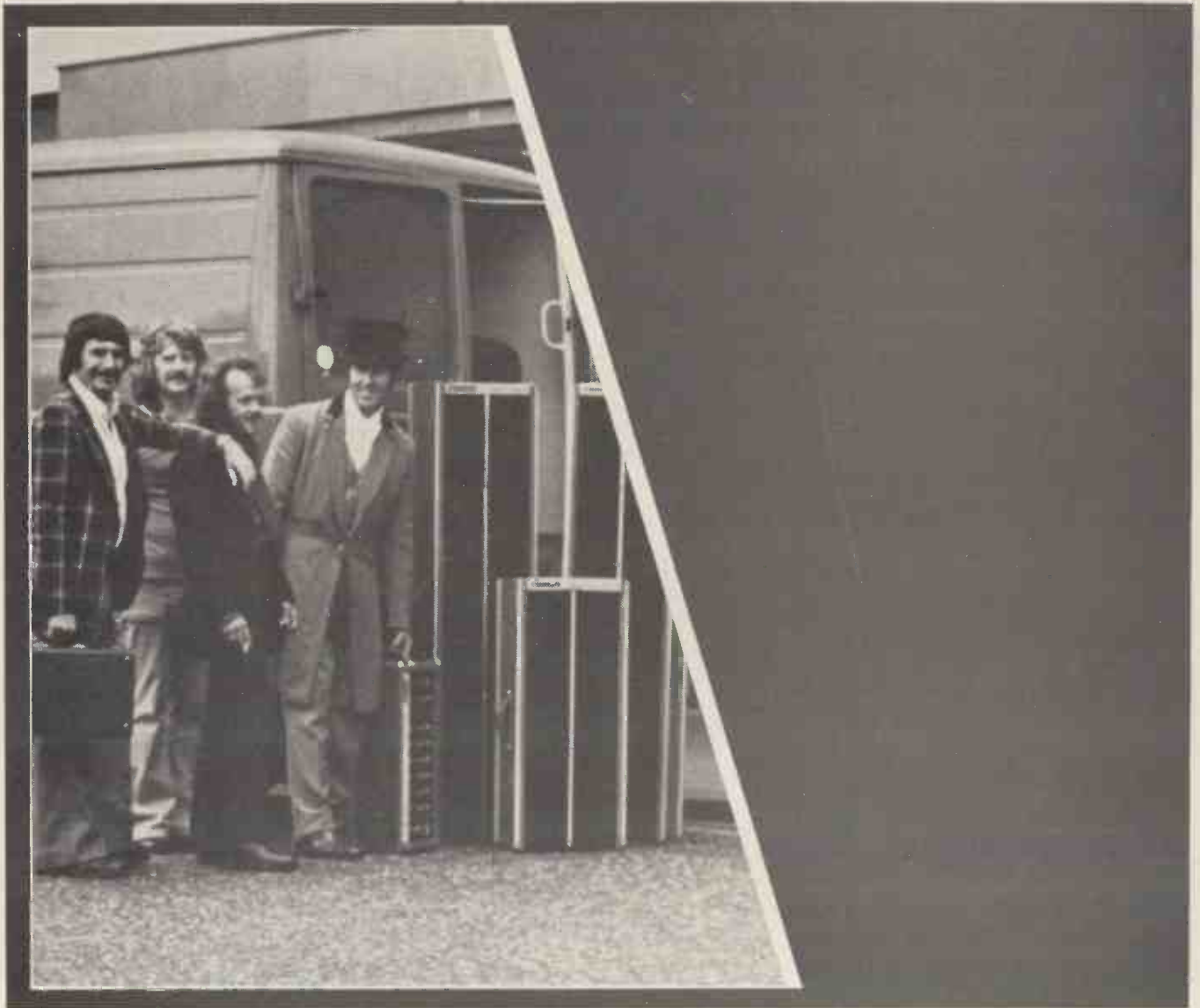
Solo work

Specially recommended for solo performers also are the MD 413 and MD 416 models, two of the newer mikes developed for all-purpose use. These models make use of a particular frequency response, which according to the company, results in a natural balanced sound pick-up when used relatively close-up, and both are equipped with "anti-pop" filters.

Turning to the electret condenser microphones, one finds the Triaxial stereo MKE-2002 microphone which is specifically designed for "dummy head" three-dimensional sound reproduction, a technique first introduced at the Berlin Radio and Hi-Fi Show in 1973.

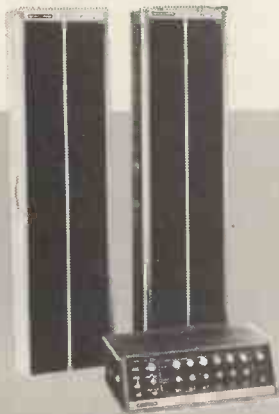
The third product group of microphones, the transistorised condenser models, concerns those designed primarily for

Continued on page 40



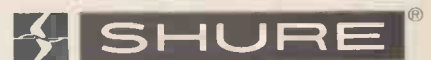
Kenny Ball with arm on shoulder of soundman Pickstock outside London Hilton.

~~151,000~~ 250,000 The ~~151,000~~ mile sound system.



Working with a band that's constantly on the road can give any soundman headaches, so imagine the difficulties facing Ian Pickstock, sound technician for Kenny Ball and His Jazz Men. As the United Kingdom's most widely travelled jazz band, they wore out their second sophisticated equipment van after 210,000 tortuous miles. But despite the rigors of countless one night stands, Ian's Vocal Master Sound System is still producing true-to-life sound after 250,000 miles on the road! When asked about the Vocal Master's instant adaptability, Ian says, "This system makes an expert out of me—whatever the size and shape of the hall."

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MICROPHONE SURVEY

Continued from page 38

studio use, and here a wide range is available in cardioid, supercardioid, lobe and omnidirectional-lobe.

Beyer Dynamic produce dynamic ribbon and moving coil microphones, including several models specifically recommended for rock music. The first of these, the M 500 N, is a unidirectional ribbon model with a flat frequency response and high sensitivity with filtering of unwanted noises, while the Model M is a pencil-type moving coil unit whose cartridge is suspended to minimise body noise and has a built-in speech/music switch.

This model is also recommended for studio use, as too are the M 88 N hypercardioid, the M 201 N, which is designed for hand-held or stand-mounted use, and the M 101 N — an extremely small omnidirectional

microphone which weighs just over 5½ oz.

Distributed in this country by F. W. O. Bauch, Neumann fet-80 condenser microphones for 48 V phantom powering are available in a range to suit a variety of applications.

Designed to solve the problems encountered in the pick up of high level rock music, the KMS 85 i utilises a multi-stage mechanical filter in front of the condenser capsule to obviate popping and explosive sounds. The microphone housing is of dual-wall construction separated by damping material, while the capsule itself is elastically suspended. This, according to Bauch, gives a suppression of noise which is commonly encountered by rock soloists accustomed to hand-holding microphones.

Model 87 i is said to be the best known of the Neumann range of the fet-80 series. The dual-membrane capsule uses evaporated gold or polyester film to give protection against heat and aging, and three switches beneath the capsule itself select the three directional characteristics, frequency response and sensitivity. The 87 i is recommended for studio use in close miking positions where

high sound pressure levels are encountered.

A range of three miniature condenser models, the KM 83 i, 84 i and 85 i are all the same size and use the same electronics but have three different interchangeable screw-on capsules, the first being omnidirectional in characteristic and the others cardioid.

Three directional patterns are also available on the KM 86 i, whose special characteristic is that it reproduces low frequencies equally well for all three sound patterns and at great distances from the sound source.

Attractive styling is a feature of the selection of microphones produced by Calrec, beginning with the 600 series of transistor capacitor models.

These microphones are finished in a pearlescent chromium anti-glare with a variety of directional characteristics, and can be matched to any impedance, say the company.

Still in the popular range for entertainment and general PA purposes, the 700 series are internally battery powered and have interchangeable capsules, while in the professional studio and broadcast range, the 1000, 2000 and 2100 series covers a

complete spectrum of models for every application.

Condor Electronics produce a selection of electret condenser microphones finished in aluminium alloy and oxide anodized.

Specially recommended for high quality amateur recording work, the EM-83 incorporates the operating principles usually found in more expensive professional studio models, but sells for less than £20. Cardioid in characteristic, the microphone is extremely compact even including a 1.5v battery.

WMI Ltd produce a range of four dynamic microphones.

The KTM-1 is a low-cost non-directional model designed for use where feedback and audience noise are not a problem, while the KTM-2 has a directional cardioid pick-up pattern claimed to eliminate 80 per cent of all background sounds while being extremely sensitive close up. Equipped with dual impedance, the KTM-2 has a sphere-shaped head.

The remaining two models are the KTM-3, a small-size microphone designed for the solo performer, and the KTM-4, a unidirectional cardioid pattern recommended for all applications including studios.

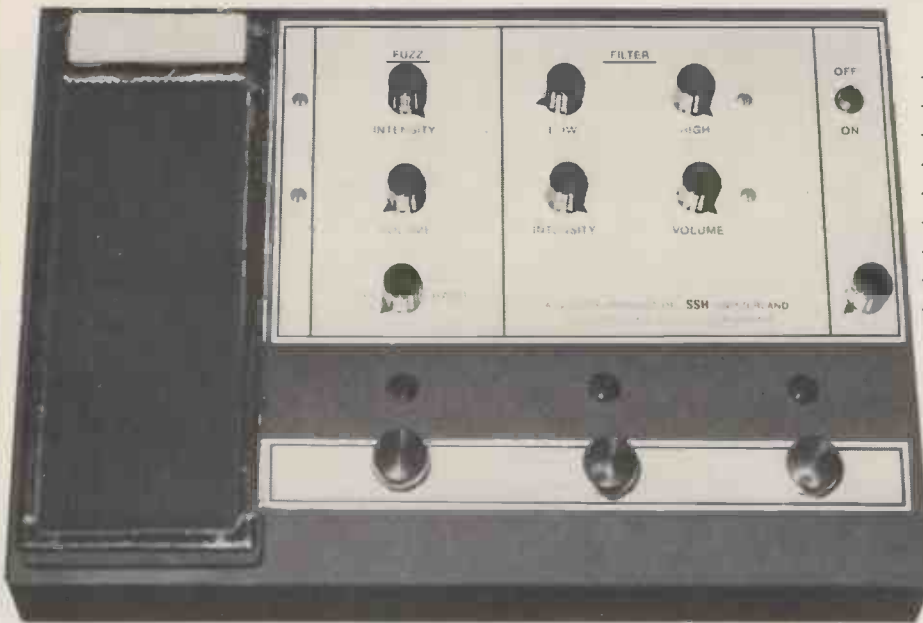
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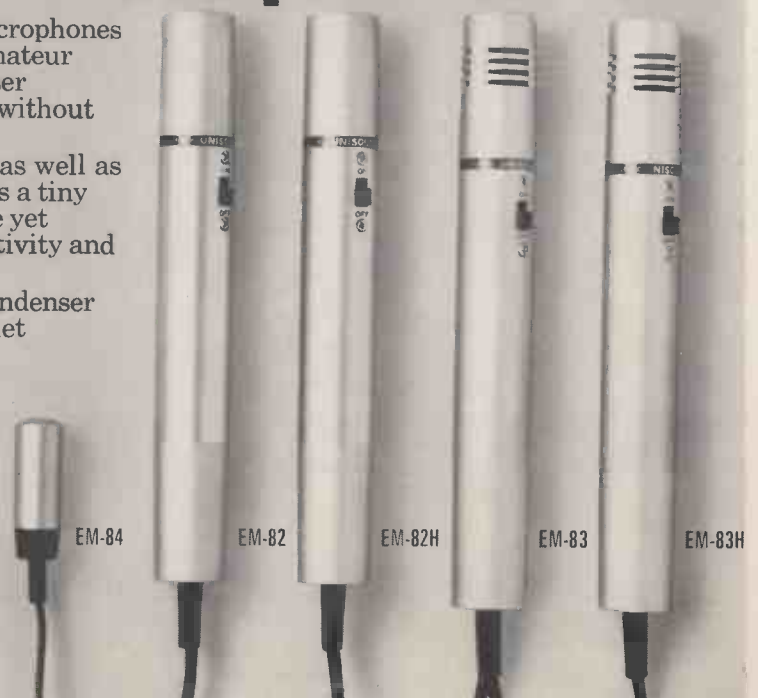
The range includes Omni and Uni-Directional as well as Tie-Tack lapel models. The unique design employs a tiny UM-3 battery making bulky power packs obsolete yet providing sufficient power to maintain high sensitivity and a wide response ratio.

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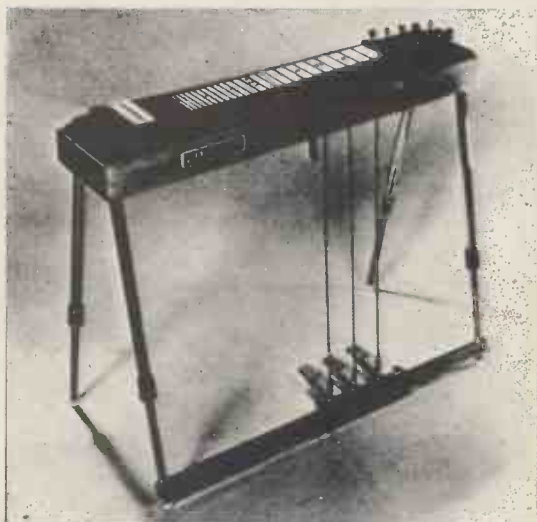
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FOCUS ON THE SOUTH-EAST

Beat Instrumental's popular survey of music round the Regions



EASTBOURNE is one of the innumerable towns in England which is rarely considered a musical mecca in its own right, but which, by dint of its proximity to larger cities, cannot be considered a complete back-water either.

In the case of Eastbourne, the town is very close to Brighton and not too far from London. The Brighton Dome of course provides plenty of rock all the year round, and most of the larger acts include a night at the Dome in their itinerary.

So, perhaps understandably, the surrounding towns have very little in the way of venues which could compete with the popular Dome. The hardened rock fanatic is just as likely to reside in the "barren wilderness" as under the bright lights of our famous capital, but is seldom in sufficient numerical evidence to warrant the building of a large arena.

Perhaps the local authorities and councils fear that if such a place as the Eastbourne Dome was opened there just would not be the audiences to attend the concerts. Both the views of the indignant fan (whose letters are so often to be found in the pages of the rock journals) and these anonymous councils can be easily comprehended. In fairness, Eastbourne is better served than many similar towns. Though visits by major artists are a comparative rarity, the Winter Garden pavilion seems to be trying hard to compete and provide a little of the entertainment sought after by rock fans. In the past the pavilion has been visited by the Move and the Who, and more recently 10cc, Leo Sayer and Procul Harum. Ralph McTell has also given several highly successful concerts at the pavilion, performing to packed and appreciative audiences. Ace too visited Eastbourne last January, and proved

very popular. For other less well known local bands the college dances in and around Eastbourne are a more usual event. These gigs provide openings for many bands, and are enthusiastically received by the student audiences.

One such series of concerts was organised last February by a committee representing the local teachers and training colleges in Eastbourne. Held once more at the pavilion for a string of Saturday nights, the emphasis was on putting up "dances" rather than gigs, and the first band to appear was Kokomo, on the national circuit at the time. Other bands to appear on following Saturdays were Dr. Feelgood and the now defunct Chilli Willi.

Sadly, the local band really does seem to be a rare entity, and what appears to be a total lack of enthusiasm must probably be put down to the fact that finding work on a regular basis with so few venues would be well-nigh impossible. Perhaps there are many bands working it out in their bedrooms, but too unsure of their chances

were they to emerge. Whatever the case may be, the message to them from the South-East is loud and clear. Come out wherever you are, because there is a definite calling for local talent, amateur and professional.

The music scene in the South of England has dramatically changed over the past four years: The reason for this change is the introduction, and more important, the perfection of some very high quality, low cost instruments from Japan.

These instruments, guitars, brass, woodwind and drums have meant that the young musician can obtain an instrument of professional quality for as little as fifty pounds.

All the well-established names, Gibson, Fender, Ludwig, Rogers, Gretsch, etc., are still selling well, but now the names Antoria, Kimbara, Columbus, C.S.L., Pearl and Star can be added.

Isotope, Ducks-De-Luxe, Screamer, Bragg, Dirty Work, Fire and Limerick are some of the bands and Bob Saunders, Roy Castle's M.D. and Foggy Lytle are two session musi-

cians who are customers of "Down Under", the basement showroom at Keyboard Harmony Ltd. in Redhill High Street, Surrey. There you will find Jim McDonald with Lowrey, National and Riha Organs demonstrated by Mike Sachs and downstairs Andy and Steve are working hard on a now, fast expanding hire service to add to the sales department which caters for all types of musician.

Amplification makes up the main part of the hire business, Traynor, H/H, Carlsbro, Davoli and Orange are the main lines stocked, but Down Under will try to supply any make if the need arises.

Most of the equipment, should it develop a fault, can be repaired on the premises and a certain amount of customising is also effected.

Steve Baylis, a drummer for fourteen years is in charge of percussion. He says that the drummers of today are the finest that there have been. The younger musicians, in general, are so keen that they are always practising, which is a good sign.

ASS, or Accoustic Sound Systems, to give the full name (the unusual spelling is intentional) are at 17 Andersons, Stanford-le-Hope, Essex.

The man behind ASS is Tony Rossell, who was encouraged by his interest in amplification to start designing and building his own gear, and about two years ago he had become sufficiently proficient to develop this into a full-time retail business. His speciality is custom building whatever a customer may need to supplement his PA system, and, still working from his own house and garage, he does not have plans at the moment to further expand to mass production. ELP are among the bands who have given ASS gear a road test and professed themselves pleased.



Gibsons, Fenders, H/H, Simms-Watts — a few of Keyboard Harmony's range of gear at Redhill

Roost mushroom through exports

Roost Enterprises, based at Unit Q, Starline Works, Grainger Road in Southend, shares an industrial complex with firms as diverse as a car accessory plant and a forge.

The firm manufactures various lines of amplification, which include about 30 different standard units, mainly 50W and 150W amps, complemented by a full range of cabinets. Now five years old, the company was originally set up by two musicians to meet their own requirements, and this mushroomed into a full-time business after

several export connections had been built up by visiting musicians.

They are particularly well known in Berlin, where they have an agent, and hope to expand their connections to other countries. At the moment Roost's major line of business is selling their equipment to the local shops, but, with an expanding export business look forward to witnessing the same trend on home ground.

One item with which the firm is particularly pleased is the Sessionmaster combination amp; it incorporates two heavy duty speakers with high frequency metal domes, each rated at 50 watts handling. Two channels, brilliant and normal, each with high and low sensitivity give four inputs in all. Two extra jack-socket outputs together with a variable impedance selector enable most speaker cabinets to be used as extensions, and with a variable mains selector practically worldwide usage is ensured. The cabinet is finished in black vynide with steel corner plates, side and top handles.

Roost also handle PA, mixers, and slave units, and they are

confident that widespread interest will soon be generated in their products.

Another item recently introduced is a mixer costing £187 inclusive of VAT, the result of a widespread feeling in the company who feel that too much attention is paid to the bigger bands in this field, while the bands on smaller budgets find increasing difficulty in finding suitably priced equipment of reasonable price.

It has eight channels and features slider volume, rotary bass, treble, middle and echo controls. High and low impedance inputs are provided on each channel.

Both Phil Jackson, sales and administration, and Ron Bailey, development and electronic production, have been in various groups, both on the guitar.

Billy Fury's backing group the Tornadoes are one of several currently using Roost gear.

Hodges and Johnson, with five shops strategically placed in the South-East, offer an extensive service to musicians in the area. The addresses are as



Roost amplification — export interest and home expansion

ROOST



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incl. cover
and V.A.T.

ROOST SOUND EQUIPMENT, Unit Q, Starline Works, Grainger Road, Southend-on-Sea, Essex.

follows: 37 St. Botolph's Street in Colchester, 20 Exchange Way in Chelmsford, 19 Laurie Walk in Romford, 216 Churchill Square, Victoria Circus in Southend and 37 Broadway West in Leigh-on-Sea.

Since the inception of the company 30 years ago, pianos have always been a retail mainstay, and, following the logical development towards selling group equipment, they are now in a position to offer a comprehensive variety of gear. All five shops have similar stocks, embracing pianos, organs, guitars, drums, brass and woodwind instruments.

In the keyboards department, brands in stock include Hammond, Lowrey, Wurlitzer and Farfisa: amps include Fender, WEM, Yamaha and Roost. Guitars and drums are equally represented, though as Gibson and Premier agents these are naturally prominent brands. Sales manager Steve Clift remarked that the Colchester branch in particular had recorded high sales of amplification equipment, and put this down to the fact that a very skilled engineer worked full-time on the premises.

As far as the repair side of

the other four branches goes, all such work is undertaken off the premises, but Steve told us that in each case facilities were nearby and efficient. H&J hire out pianos and organs, but find that they sell many more than they hire; another trend Steve pointed out was that customers seemed to prefer going for the more expensive items. Perhaps in view of this trend, the firm does not deal largely in the second hand market, although they do the odd part-exchange deal from time to time. Beside the five music shops, they also have five more general electrical shops in the area, selling TVs, radios and the like.

Adam Hall are at 15 Electric Avenue, Westcliff-on-Sea, and they supply a wide variety of the small components which go to make up a cabinet. These include such items as edge piping, handles, strap handles, corner pieces, castors, hinges and bolts.

Originally established three years ago, they began by supplying cabinet manufacturers only, but moved into retail mail order after having noticed the difficulty often experienced by

'do it yourself' builders of special one-off items and musicians attempting renovation jobs. Although many shops are now aware of the need to stock fittings of this kind, Adam Hall have retained and expanded their mail-order service.

They are currently supplying parts used on cabinets made by Roost, HH, Hiwatt, SAI, ASS, Simms-Watts, Martin Audio and WEM among others. A great deal of their business goes abroad, where they are finding that the cost of such items are still often higher.

Chris Stevens Music Centre, at 11 Queens Road in Southend, is one of several shops in the South-East which, by the nature of the local demand, try to provide a general and comprehensive service.

Chris started the business in 1969, and now has another similar shop at 33 North Street in Romford. The policy to cater for as wide a range of customers as possible means that they not only stock guitars, amps, keyboards and drums, but also a selection of brass and woodwind instruments. Stocks include Fender as the most pop-

ular guitar make, while the amplification department sells HH, Roost and DJ Electronics equipment.

Chris, himself a drummer, numbers Premier, Rogers and Beverley among the steady sellers in the drum section, and also professed himself impressed with the new Pearl drum kit, reviewed elsewhere in this issue.

The Queens Road branch is on two floors, and includes a soundproofed amp room where clients can give the gear a thorough workout — the amp room also handles a repair service.


Chris's partner is Roger Stanley, a keyboard player, but owing to space problems they are unable to stock as many keyboards as they would like, and restrict themselves to the smaller models. Chris mentioned the visit to his shop of several 'name' artists, and concluded on a very optimistic note: "there seems to be a really far-reaching revival in this area."

Drumland, at 75 Lowfield Street, Dartford, Kent offer a comprehensive and professional service

Continued on page 46

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FOCUS ON THE SOUTH EAST

Continued from page 45

to the local and visiting musicians. Shop manager Graham Willeard, himself a drummer, told us that he stocked more or less all the items that a drummer might need. "I have found two major trends—one is that people go after the top quality gear irrespective of price, or go after the gear that combines quality with a reasonable price. That often involves the second hand market, in which we deal extensively. We try to be a specialist shop, and so we find that we draw trade from London and the coast. There are certainly many drum shops in London, but very often people miss personalised service."

Graham told us that, although selling complete kits regularly, customers were more often in need of single items like pedals, sticks and cymbals. Above the shop on the first floor is a workshop run by Graham's colleague John Moule, also a drummer. Both new and second hand gear passes through the workshop before it is put out for sale.

In conjunction with the shop, there is a drum school nearby

run by Paul Whiteside; this too helps boost trade.

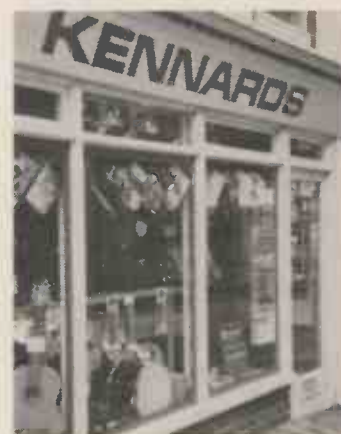
Euromusic are located at 13 Princess Parade, Waterside, Crayford, Kent, and the owner Peter Legh told us about his extensive stocks of instruments and records. They sell both acoustic and electric guitars, with brands like Fender and Gibson in stock plus a selection of their own brands like Diastone and Lluquet. Peter assured us that if a customer was after a particular guitar not in stock at that time, he would be able to order one specially with the minimum of delay. Peter, like several other shop managers in the area, noted that with a large number of folk and country clubs nearby he was finding acoustics very popular. As area sales agents for Jennings, this is the major line in the amplification department, but WEM, for instance, is among the other brands in the shop. Similarly in the keyboards section, they are agents for Welson (mentioned in our May issue) and stock other brands like Elka. Due to space restrictions Euro-music are unable to stock

drums, but they can be ordered. To provide as wide a variety as possible they sell various wind and brass instruments, and thus find that they attract a wide cross-section of buyers.

The instrument section is supplemented by stocks of records and tapes, and Peter has found that customers who have purchased albums have often returned to investigate the instruments. There are good local repair facilities, and no parking restrictions, often an important consideration.

Kennards have three music shops at Ashford, Margate and Canterbury in Kent. The main branch is at 10 New Rents, Ashford, and has been there for two years, although in one form or another the shop has been in operation since 1856.

The Ashford branch, an eighteenth century timbered building, is on two floors with four departments catering for guitars, drums, keyboards and amps respectively. Shop manager Bernard Shaw informed us that he handles anything "from Telecasters to oboes", and backed up the claim by giving us some of the many brand



names in stock: Fender, Gibson, Gretsch, Premier and Lowrey. His Canterbury branch, another Tudor style building, has equally extensive stocks, while the Margate branch should be of interest to the musician searching for the rarer breed of guitar. Said Bernard, "There we specialise in rare second hand guitars — we have plenty of old Les Pauls and Flying V's for instance."

Each of the shops has a resident engineer, and they offer repairs and modifications to customers and visitors alike: all the engineers are professional

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(AT CANTERBURY)

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musicians, and Bernard himself is a drummer.

Their mail order and delivery service covers the whole country, and Bernard has often sent items abroad in the past. He is also considering the possibilities of opening a four-track demo studio at the Canterbury branch later this year, and is currently adapting his basement there.

South Eastern Entertainments with three shops in all, offer comprehensive coverage for the needs of the local musician. All three shops are in Lewisham High Street, near the large Rushey Green hospital. Number 375 is for non-electric gear, 377 for electric gear, and "Organland" is at number 398.

They stock a wide range of guitars including Gibsons, Fenders, Antorias, Rickenbackers and Guilds. Columbus and Avon are among the cheaper copies, but shop manager Mike Willis told us that his customers were equally divided as far as purchasing the cheaper or more expensive guitars went.

Their amplification range is as extensive as the guitar range, with HH, WEM, Fender, Peavey, Vox and Sound City among the

brands in stock. Besides these the shop sells several echo units, and finds that the WEM Copycat is a steady seller, as is the Meazzi Computer Echo. "As yet this is not a particularly well known item, but it is selling regularly," says Mike.

Next door they keep the drums and acoustic guitars; again, most of the better known brands are in stock — Ludwig, Hayman and Rogers. They are also the importers for the see-through Meazzi kits, which Mike says compare favourably with the others. This branch also keeps the guitar and drum accessory bar, and a good selection of sheet music. Further down the road in "Organland" are pianos, electric pianos, portable organs and synthesizers.

S.E.E. have their own workshop with two full-time engineers who undertake repairs to guitars and amplifiers. Mike Willis also offers mail order and hire purchase facilities. The three branches are open Monday to Saturday, from nine to six.

James How, the man behind

Continued on page 48



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FOCUS ON THE SOUTH EAST

the widely used Rotosound strings, entered the music business many years ago by a rather unusual route. Already a skilled violinist, he decided that it would be rewarding to find himself a zither, an instrument rare at the best of times, and set about learning it.

Those he did find were inevitably in poor repair, and he had to track down several to get enough strings for one; this continued until he had about 250 zithers . . . nearly all lacking strings. This decided him to design and make strings, and at a time when these instruments were very popular he was able to sell them, newly equipped with his strings.

With the proceeds, he was able to build machines to do the job he had previously done by hand, and a full-blooded factory was sure to be the next step. Zither strings alone could not sustain the business, and he quickly moved into the guitar field, ever widening the range.

Rotosound guitar strings are now marketed in over thirty countries, and satisfied users include Queen, Yes, The Who and ELP. With a recent move to new and larger premises Mr. How is able to enthuse about working in a "modern custom-built plant", a plant which features an electric hoist, loading bay, wirestore, quality control area with microscopes and electronic testing gear, and the printing division with its two presses, platemaker and binding machine. James How Industries are at 20 Upland Road, Bexleyheath in Kent.

"Our business is lighting" is the company slogan of Compa, based at 398 Lewisham High Street in South-East London. The beginnings of the firm lay with Comsar Ltd, who sadly went out of business some time ago, not without having produced some quality lighting units. Compa took over where Comsar had left off, and in fact include Comsar's technical director among the staff. The firm has been in production for some months now, and have so far sold all that they have manufactured, attempting to combine quality goods with after-sales service.

They are at present manufacturing a multi-purpose 150 watt projector, available with various attachments like two, three, four and five facet prisms, rotating prisms, twin vertical

rotating prisms and splode tanks.

The four channel Sequencer is another new unit, designed to flash four lights either simultaneously or in sequence. The Sound to Light Converter is one recent product about which the firm is enthusiastic. One of the prime considerations given to this unit was for it to be of minimal size, combined with easy-to-operate controls.

Panel mounting was another consideration, enabling the item to be mounted into existing disco units.

Barnard's Music Studio is at 10a Camden Road, Tunbridge Wells, Kent. Barnard's handle both instruments and records and tapes, and following a move last year have the two sides on different premises, with the records and tapes further down the road at number 40.

As it is a provincial shop, they try to cater for every conceivable need; their speciality, however, is old and rare American guitars, and quality second hand amplification. Guitars in stock include Gibsons, Fenders; Guilds and Rickenbackers, while Fender Peavey are among the amps.

Manager John Barnard told us that he has recently noted an increase of interest in Peavey gear.

As a Premier agent this is their main line in drums, but the shop is able to provide almost anything at short notice. At the moment they do not stock keyboards, because, as John told us, there are various other keyboard stockists in town; they do however have a smaller shop, also in Camden Road, which sells the smaller home organs. The name of this branch is 'Organs Are Fun', and who is to argue with a name like that?

Simpson's Music Studio is based at 68 Watling Street, Gillingham, Kent.

Despite its name, however, the business is a shop, and Manager Peter Simpson originally started here some five years ago selling home organs. Though it has since expanded, that side of it remains. About two years ago his shop underwent a substantial alteration, and he now sells both home and concert organs, with Hammond, Yamaha, Conn and Farfisa among the brands in stock.

The shop's guitars range from the classical to the electric; as Peter is a Gibson Star Dealer,

Gibson is obviously a prominent brand. These services are supplemented with organ and guitar lessons.

A drum section too is in its infant stages, and brands in stock will include Ludwig, Gretsch and Slingerland. Peter himself used to be a professional drummer, while his assistants in the shop are proficient on guitars and keyboards.

ES Electronics at 2 Upper Fant Road, Maidstone, Kent, embraces retail shops Matthews Music and Wally's Percussion, the handling of ZB pedal-steel guitars, sales of Binson equipment and a large hire service.

The firm derives its name from founder Eric Snowball who originated the business some 10 years ago as a small shop. Logical expansion followed, and today the hire side of the business is able to offer a comprehensive service. Run from offices in Maidstone, ESE hire PA systems to groups who are on limited tours: the emphasis here is on visiting American artists who are unable to bring their own rigs across the Atlantic with them. ESE accompany the band on tour, and accept responsibility for setting up the gear and checking the sound.

General manager Rob Maskell also informed us of expansion in the guitar department. The firm is primarily known as distributors of the ZB pedal-steel guitars, but they handle other brands like Emmons and Shobud. To emphasise this point, they plan to introduce the name 'Steel Mill' in place of 'ZB guitars', and trust that a gradual process of familiarisation will remind the music industry and the public of the other guitars.

arch Parade, London Road, Mitcham and 29 South Street, Eastbourne. The shop carries a wide range of guitars, amplification, drums and pianos. On top of this they also have a range of educational instruments and sheet music.

The shop keeps both the more expensive Fenders and Gibsons and the cheaper ranges. Manager Simon Frankau said, "Eastbourne is not a big place and often people cannot afford the expensive gear, but some of the Japanese copies are really selling well — they are good value for money." The Yamaha SG30 Solid costs about £83.

Simon is in fact a left-handed guitarist, and so he is sympathetic to the needs of other left hookers who visit the shop. Cass undertakes both electric and acoustic conversions from right to left-handed guitars — in fact these conversions, their part exchange system, repairs and second hand trading are as much a part of their business as the retail side.

One other useful point to note about the shop is that they keep an extensive selection of Fender and Gibson spares, which are also available by mail order.

Specialised Acoustics (SaaS) are based at Union Lane, Rochford in Essex.

As the name suggests, they specialise in all aspects of professional sound reproduction. Having been involved in PA hire for many years the proprietors built the business up on practical experience obtained in cabaret work with such artistes as Glen Campbell, Neil Sedaka, Gladys Knight, and on the road with innumerable road bands. SaaS manufacture and sell PA Systems to their own

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Cass Music are at 38 Mon-

Continued on page 50

FOCUS ON THE SOUTH EAST

Continued from page 49

using parts from Amcron, Gauss, ATC, JBL, Vitavox etc. The latest system to leave the factory was a 1000 watt PA for Kursaal Flyers, and work is in progress for extensive modifications to a PA for String Driven Thing.

SaaS also make an extensive range of high quality, power, instrument cabs.

Design and prototype work has started on the SaaS "Studio Twin 100" a 100 watt guitar combo featuring a solid state pre-amp, American-valve output stage, and 2 ATC 12 inch 100 watt speakers in compact cabinet finished with a covering of 4mm nylon bonded carpet.

SaaS can provide service and maintenance agreements for their own and other makes of equipment, and supply various other services such as loud-speaker recones, mic. & speaker cables, gaffer tape, etc. Various PA systems up to 4000 watts are available for hire at reasonable rates, together with lights, stage equipment and transport.

Jigsaw Promotions is a recently established company specialising in all aspects of promotion and design. The company was developed as an offshoot of a design studio after several clients had enquired about obtaining promotional items to tie in with their advertising campaigns. One of Jigsaw's directors, Paul Ridgewell, says, "After several enquiries, we discovered that although personalised badges and tee-shirts, etc. were available, they were either shoddily produced or delivery was unreliable.

"Our previous experience as an advertising and design studio makes us appreciate that a client would reject a shoddy advertisement, so why accept poorly produced giveaways?"

Jigsaw are based at Beckenham, Kent (new telephone number is (01) 650 8150), which is convenient for the West End as well as for the surrounding areas, and specialise in producing silk screen T-shirts, metal or plastic badges, vinyl or paper stickers, posters, designing logos, print packaging and design.

DTS Recording Studios, at 16 The Broadway, Maidstone, Kent, was set up in September 1973 by Dave Tewes—the reason behind the venture is a fairly common one throughout

the music industry.

Dave himself is a musician, playing bass and singing, and he found an ideal outlet for his music in setting up a small demo studio. He produces a lot of demos for the local musicians, and is also branching out into the EP and LP field: a recent interest of his has been concerned with the complete process through which a record passes, through the studio, packaging and distribution channels.

The four track basement studio has a Teac desk at present with a capacity of 15, and Dave is currently negotiating with his neighbour to expand into his basement and so double the size. Another longer term plan is the possibility of an amalgamation with another studio in the area, at which time they hope to open a small 8 or 16 track studio.

Dave told us that he places great emphasis on the quality of his microphones, and added that the mikes in the studio were worth some £600. He also mentioned that he had noticed a particular trend among visiting musicians. "I am really

astounded by the quality of musicianship around here these days; nearly everyone seems to want to record their own numbers, and not copy the work of more well known groups."

Top Gear operates from Harbour Way, Shoreham, Sussex. The Harbour Way premises are totally concerned with the wholesale business, and the shop in London's Denmark Street is a separate company. The firm, which distribute Guild and Rickenbacker guitars and Peavey and Hiwatt amplification among other items, also export a variety of their own special effects units.

Until September of last year the firm had operated from a sales office in London, with a warehouse in Worthing, but, as Director Clive Bradley told us, "such an arrangement was not entirely satisfactory, and when we got the chance to move to Harbour Way and combine the two under one roof, we were obviously very glad to do so."

Top Gear employs a full-time staff of 15 who ensure that all the items which leave the building meet the necessary quality requirements.

Heathpoint Timber, at 533 Rayleigh Road, Thundersley in Essex, is one of many firms in the South-East bearing witness to the fact that the area has undergone a period of increasing awareness towards the music industry over recent years.

General manager Rose Tolley, universally known as Rose, took the time to fill us in on the firm. They manufacture disco units, amps, speakers and specialised PA systems, and since its inception in 1965 has been building up a solid reputation. In the cabinet field they number HH, Hiwatt, Orange and Martin Audio among the clients for whom they build, and they have recently completed an order for the respected German firm Stramp.

Bob Wates, the works manager, has widespread experience in both the music and electronics field, as well as a comprehensive knowledge of cabinet building techniques, and thus, says Rose, is fully qualified to assess the needs of the modern musician.

For many years Croydon Music Studios, at 40 Station Road, existed on the passing trade derived from its convenient position close to the railway and bus stations in West Croydon. However, when the present owner, Harry Cheetham, took over 8 years ago, the store was extensively enlarged and modernised and it now has a wide range of all types of rock and classical instruments on display including guitars, percussion, brass, woodwind and strings. Another CMS store has been opened at 126 Westmount Road, Eltham, London SE9 to extend the stores' coverage to most of south and south east London.

A pilot rental scheme for all classical instruments is run from Eltham but is available in Croydon too. Herry Cheetham has taken care to recruit staff who are interested in and knowledgeable about specific groups of instruments. There are facilities for trial and demonstration of almost all the instruments held in stock. The store is a Fender Soundhouse and Gibson stockist and this section is run by Ed Hersey with Dave Par-kiss's help.

The overall keynote of Croydon Music Studios is service and Harry says that many local musicians often return for this reason.



Tony Rossell of Acoustic Sound Systems pictured with one of his 100w Reflex Cabinets.



STUDIO PLAYBACK

Manor to re-equip

ANY thoughts of basking in the summer sun at Manor Studios over the next few weeks are going to have to be abandoned now with the news of a six week shut-down while the whole studio is re-equipped.

Joining in the current rush to go 24-track, the Manor is going even further and is completely re-building both the studio and its control room. Tape machine in the new set-up will be an Ampex MM 1100 running through a Helios 32 channel desk claimed to be the most advanced desk that Helios have ever supplied.

Design work at The Manor has been carried out by Westlake, who will also be supplying full computer mixing equipment. Beat hopes to be spotlighting this studio for a closer examination within the next few months.

Before their shutdown, one of the Manor's visitors was Mike Oldfield, who is working on his follow-up to the excellent *Hergest Ridge* album. Mike was taking a break from using the mobile studio to take advantage of the space to record a large drum section.

Whilst on the subject of the Manor Mobile, business has been booming with recent sessions for Man who were recorded on their current tour, Don McLean who was recorded in Oxford and Homesick James.

Jack Bruce

Another Manor Mobile success has been a live recording of the new Jack Bruce group on stage at Manchester and Glasgow. Engineer was Phil Newall and stage sound was handled by Dennis Winerich.



Mike Oldfield, pictured on *Hergest Ridge*, the title of his last album.

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All action at Advision

MORE big names at Advision this month, with Emerson, Lake and Palmer in laying down some more tracks, Steve Howe of Yes working on a solo album and Pete Sinfield preparing a new album for Manticore.

Gentle Giant were also regular visitors working on their latest album for Friday Records, due for release at the end of the Summer.

The group are planning a world tour later in the year, taking in the 'States, Australia, Japan and Europe. They are also arranging a couple of shows and festivals in Britain in the near future.

A newcomer to the studio was Marion Segal, working on several tracks for an album to be released at the end of the summer.

Marion, who has made her reputation in the folk field, became a soloist when the Jade group split some years ago. She has also achieved recognition as a song writer with Rod Mc-

Kuen and the Carpenters recording her songs.

On her new album she is breaking away from the pure folk sound into the popular/blues field.

Neve-receives Luxembourg order

RUPERT Neve and Company announced that it has received an order from Radio Tele Luxembourg for a custom-built 24 input, 16-track sound mixing console which is being used in the broadcasting group's re-equipment of its Luxembourg concert hall.

The unit will be fitted with colour television cathode ray metering display instead of conventional meters — the first console to have such a facility in the country.

Songwriting celebrations at the Marquee

CHAMPAGNE was in evidence at the Marquee this month when Lynsey de Paul won the Ivor Novello Award for her recording *No Honestly* in the Best T.V. Theme music category. *No Honestly* was recorded at the studio, and Lynsey was working during the month on her album, which is now finished, with engineer Geoff Calver.

Art Garfunkel has been overdubbing strings and vocals with

producer Richard Perry and engineer Will Roper, who particularly enjoyed working with the largest number of strings — 40 — he had ever recorded.

Stephanie de Sykes has been in with producer Barry Leng mixing her new album.

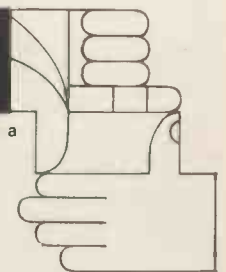
Also making one of his appearances in the studio was Chris Barber, while Gus Dudgeon, with engineer Phil Dunne, did some work on Rocket Record's Maldwyn Pope.

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THE MANAGERS

COLIN JOHNSON



Status Quo with manager Colin Johnson: Alan Lancaster, Rick Parfitt, Francis Rossi, Colin Johnson and John Coghlan.

The power behind the phone ...



COLIN JOHNSON is 34. Right now, with current rates of pay, he could be carving out a nice little career for himself as a machine operator in the printing industry. That was his job once he'd left school.

Instead, he finds himself manager of Status Quo, one of the biggest-selling and most-successful rock bands in the business.

He explains: "I've got into this business as a result of a mere accident. I was in the print trade and happened to meet BBC radio producer Ron Belchier, who was then running the series "Easybeat".

Great

"I thought the atmosphere there was great, and I just kind of got involved with people in the business. Names like Kenny Ball, or Alex Welsh—big at the time,—while later on there were the really big international artists like Roy Orbison . . . and it seemed to be accepted that

I was part of the business."

The result was that he was offered a job by music publisher and agent Terry Oates. Terry asked: "How'd you like to become a booker?"

Replied Colin: "What the hell is a booker?"

But he became one all the same, and bang went his ambitions to get on in "print". He says: "I had a few acts, like Tony Rivers and the Castaways, and that went on for about 18 months. Then I moved to NEMS, with Brian Epstein, who of course was manager of the Beatles.

"When Brian died, I stayed on with Vic Lewis, and I still had my own bunch of acts. By 1970, I left NEMS to set up Exclusive Artists and, without mentioning any names, all I can say is that I was taken for a ride! But I was booking Tony and the group, who became Harmony Grass with a minor hit, and a team called Playground. And the managers of Status Quo, Pat Barlow and Joe Bunce, asked if I would

like to act as agent and booker for the band.

"Now Quo'd had a hit with *Pictures of Matchstick Men* in 1968, but despite the follow-up *Ice In The Sun*, things hadn't gone all that well. In 1971, I was asked of I'd like to become their manager."

Problems

Colin Johnson agreed, but ran into immediate problems with Pye, to whom the band was signed. He pulled them out of that deal. By 1973, the group had a Vertigo hit with *Paper Plane*. The album *Piledriver* also started getting big . . . and suddenly the band was back.

Says Johnson: "The main thing is that the band is liked in the business. There may be a couple of people who have reason to dislike them, but that was early on, and generally it's a fact that they are liked."

Since the changeover, Status Quo have really built on their own status. It's fast becoming a truly international scene for

SON

'Your problems as a manager grow when a band gets that much more success'

them, with sales of 100,000 albums, for example, in France in just three months this year.

And there are the prestigious dates, like becoming the first British rock and roll band as such to play the famous 20,000-capacity Palais des Sports in Paris.

Much of the success must go to good and thoughtful management. To the man who was lured away from his print machine into coping with a superstar group. Johnson explains the hang-ups and pleasures of his job.

Criticism

He says: "People do like Status Quo as a band, but the truth is that real success brings equally real criticism. There are now the knockers who say things like "when do we get another chord from Status Quo?"—that kind of thing. Whatever they do is bound to get adverse criticism.

"The fact is that the band plays aggressive and hard rock and roll. And for a time there

was a call for soft rock. The time of Steeleye Span, or Fairport Convention, around the Lindisfarne spell of success. But there had to be a reaction. We found that the kids at gigs were getting younger, and they were getting fed up with sitting and watching and listening. They wanted to get up and DO something.

Quarry

"So bands like Status Quo or Mott the Hoople filled a need. That's what swung the balance back in favour of Status Quo. We have built our company, Quarry Productions, round the Status Quo importance. We have Rory Gallagher, and SNAFU, and Jackie Lynton. A tight-knit company, so that we can manage the acts in the right way and not get things overcrowded.

"What we're after is to break SNAFU and Jackie Lynton—Jackie is a real character who has had bits of success with Savoy Brown, for instance, but he'll be compering the Status Quo tour of the U.K.

"But you do find that your problems as a manager grow when a band gets that much more success. Going on the road with Status Quo three years ago, during the lull, was no problem at all. You just book a gig and make sure the group gets there.

"Now it's a complex business trying to manage things. You have to make sure you can be in the hall at 11 a.m., and check the PA system, and see you've enough power to cope with the four banks of lights we take out.

"Now, with success, you need to fix hotels which are not too far from the gig. And reasonable hotels. Before, guest houses used to be okay, but now they have to provide showers and baths — when you're not so big you don't, apparently, need such things!

"But for me, the biggest part of the management job is over liaison with record companies. Record companies really do generalise over their acts. They would much prefer to treat every act in the same

way they treated the last one. They say: "Well, this is what we did for THEM, so this is what we'll do for you."

So he works, as manager, to persuade the record company to give the right sort of promotional back-up to the band.

But Colin Johnson tries not to interfere at all over what the group does on stage. He says, somewhat bemused: "I was at a gig the other day and there was this manager—honestly, I can't tell you his name—and he was standing in the wings, wearing headphones, and he was giving orders to everyone. That isn't the manager's job. It's okay giving a bit of advice, but what happens out there on stage is up to the musicians themselves.

"In any case, Status Quo have had long enough in the business, like thirteen years, to be able to decide what it is they want to do.

Success

"When you analyse this job, you keep coming back to the fact that it's the record company which really matters. The company, in our case Vertigo, is the biggest factor in building on success. You need their help. There has to be a tie-up between the band playing a gig and the record company giving you the best possible promotion to build on that gig.

"You can forget air-play for a band like Status Quo. It's bound to be minimal. For Rory Gallagher, it's even less. And for Led Zeppelin or Pink Floyd there is nothing at all. We've got Pretty Things out in support on tour, and they're not exactly likely to get a lot of air support."

So Johnson starts with the premise that the most important thing is getting out in front of an audience. "That is the biggest media for most groups. But the manager has to bully or persuade or whatever the record company into making sure the act's product is available in the area of the gig, and boosted by window displays and general promotional activities,

"Each band needs a different kind of back-up support and it's up to the manager to ensure that the right kind is given. It may seem more like stepping into the publicist's field, but in my book it's a management matter. You accept that the chances of air-play and television exposure for an out-and-out rock band are slender, and so you go for other ways of making an impact. It may sound an obvious thing, this question of organising record company support and energy, but in many cases is never does happen."

Press

Colin Johnson also includes getting the right kind of press coverage as being part of his management "routine". "But this is a problem when you are trying to break a new band. What may be interesting to readers if it involves Robert Plant, say buying a new car, just isn't of importance if it involves Bobby Harrison of SNAFU. The story may be exactly the same, but it's the name value that is different.

"All the same, part of the job is to work out story lines. Management really is just that—managing the affairs of the artist so that the artist can forget everything but getting out there and working."

This year, the 13th anniversary of the formation of Status Quo, has shown how effective Johnson's links with record company Vertigo have been. The anniversary was celebrated by the release of a 13-minute maxi-single, coinciding with the band's 13th U.K. tour. It featured three of their best-known live numbers—*Roll Over, Lay Down; Gerundula; and Junior's Wailing*.

The record company backed it up with a special dealer browser box, re-order number BRO 13. With orders, dealers were offered 13 records for the price of 12.

"If management can work really closely with record company, then half the problems of life are out of the way", says Johnson.

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WHAT?

B1 7

THERE was a time when a washboard was an acceptable instrument for a band. But a washing machine? Even Dave Simms with his incredible sense of humour couldn't think of a musical application for the stock of top-loaders he took over together with his first premises in Ealing. So he sold the lot off for under a fiver each and made a quick £100 in his first day of trading at the Bargain Centre, back in 1967.

That the fantastically successful Simms-Watts partnership should have sprung from beginnings so humble that Dave couldn't even afford a new shop sign, and had to get someone to paint 'Musical' above the inherited name 'Bargain Centre', says a lot for his determination and dedication to the music trade. In order to get secondhand gear to stock his shop, he offered to pick it up from anywhere, and covered more miles than the average roadie, just driving around buying up people's unwanted amplifiers.

One of the things that has made Dave Simms so successful at gauging just what people need in the way of amplification is the fact that he himself had a gruelling apprenticeship as a musician, doing his first paid gig just two days after his 14th birthday! He turned pro at 18 and while working as the drummer for the Tony Dee band, launched another aspiring musician into his first pro job. That man was Rick Wakeman!

It was another Rick, however, Rick Watts, who became Dave's partner. They had also met through music. "The partnership came about when he was a pro organ player and I used to do gigs with him," recollected Dave. "He had a big garage converted for servicing Ham-

monds. I used to send my repairs off and never knew it was him I was sending them to!

"Anyway, Christmas Eve 1968 we did a gig together, got drunk and I wouldn't drive home so we got a cab back to my place for some more drink and at one point Rick peered drunkenly at me and said, "I can *make* better amps than the ones I service for you!"

So Dave cleared out one room of his house, set up a few benches and started making 100 watt amps at the rate

of about six a week. One of these original amps is *still* used for hiring out at Dave's new Music Centre in Ealing.

"Our first big break came in 1968 when Mick Farren walked into the MBC demanding Simms-Watts gear for his band the Deviants. It appears that over the previous weekend they had played Ealing town hall with a local band as support, and in Mick's words: 'The local band blew us off the stage, and we had to borrow their gear—Simms-Watts!' We worked out a deal with Mick

and his band, and the whole thing suddenly took off. The band did a tour of Scandinavia and one day this guy walked into the shop and asked for the agency for our gear for those countries.

"What happened was that there was a two-hour pop show over there which went out at peak viewing time and in colour, and they were using my gear as the house PA. At that time we were the only company producing amps in anything but one colour and the blue and orange came over really well."

From there Dave and his company went from strength to strength, opening progressively larger factories and hitting a turnover of £500,000 a year.

But by this time Dave had had enough of working six days in a factory and when the opportunity came he handed over the export business to Rosetti becoming Sales Director of that company. Becoming an executive didn't suit Dave either as he no longer felt personally involved with his customers, and he pulled out of there to return to his first love, working behind the counter of his newest shop at the Grove in Ealing. But he is still very much involved in manufacture—this time with Project Electronics which produces a vast range of lighting equipment, slides and effects, disco outfits and August amplification.

However, in case you think this denotes a return to sanity, take a look, at Dave, his shop and his equally zany colleagues, Jim St Pier and Paul Raymond—not to mention the ubiquitous Uncle Ernie—and you'll see that business for them is fun!

But please don't ask for any washing machines.

DAVE SIMMS AND THE EALING TOUCH



Dave Simms, Jim St. Pier and Paul Raymond will use any tactics to get you over the doorstep

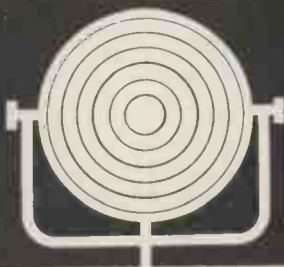


Dave and Paul wooing a potential customer into buying one of their special "50 per cent reductions!"



"A woman's work is never done, luv."

STUDIO



SPOTLIGHT



Peter Bown operates the desk in number 2, with a view of the separation booths through the window.

EMI'S ABBEEY ROAD

NEAR what is possibly the most famous zebra crossing in London, used by the Beatles on the front cover of their Abbey Road album, sits EMI's Abbey Road Studios. It looks rather sedate and forbidding set back from the pavement in quiet St. Johns Wood, but the studio has to turn away coachloads of foreign sightseers, still suffering from the after effects of Beatlemania. When the Beatles call an album after a studio it's a better publicity job for that studio than any PR office could dream up, but over the years this, along with several more intangible factors, has actually come to put off some prospective clients, as senior engineer Peter Bown was to tell us.

For some time Abbey Road have not felt the need to advertise, and more than a few people were beginning to think that something of a closed shop situation existed, catering perhaps only for EMI artists or simply very big artists.

It's a myth, however, and one the studio would like to dispel.

Pete begins at Studio 3, mainly used for the rock bands, which has recently gone 24-track, and minor modernisation work is being completed. Until the installation of the new desk,

EMI had made their own mixers, but this time, for financial reasons, they bought the desk from Neve and then added their own components, the result being a very comprehensive 36 in 24 out affair which can be further extended.

A second engineer will be able to assist in the operation of this desk by remote control in the future. One time-saving feature of the desk is input metering for each channel, by which the engineer is quickly able to isolate and correct any microphone problems.

Opposite the desk are the Studer A80 tape machines which Pete has always found very reliable. The recently installed 24-track models are as compact as the 16-track models, with the meters for tracks 17 to 24 located under the desks, and beside the tape machines are the regular Dolby units. The two JBL speakers are well concealed at one end of the control room, and two more are soon to be installed.

Meanwhile, in the studio itself, Pink Floyd have their equipment neatly stacked to one side in readiness for their session coming up later in the afternoon. The studio is not particularly large, but the major point to make there is its atmo-



Equipment is tested and repaired in the maintenance room.

sphere which makes it ideal as a "pop" studio; the fibreglass and rubber wall surfaces give the room enviable acoustic properties.

Pete quickly moved on to Studio 2, hallowed ground from the Beatles days. The immediately noticeable aspect of the studio is what Pete admitted to be a rather shabby appearance. The reason that it has not been redecorated is quite simple. "We've thought about it, but the room is acoustically perfect. Many groups have specifically asked us not to touch it." There are two separation booths, but Pete recalled several instances where groups had preferred not to use them. "Deep Purple came in and insisted that they wanted to get as near to their live sound as possible, without using the booths."

If the zebra crossing outside the studio is well known, then the next port of call is a musical shrine — it's the echo chamber as used by the aforementioned Beatles. The room, an old bomb shelter, is very cold and there is a puddle of brown water on the floor — yes, it's places like that where legends are born!

With Studio 3 handling the bulk of the pop work, Studio 2 is able to cater mainly for the "middle of the road" artists. The control room itself is on the landing overlooking the studio, and they have a remote control television installed in the desk to see the far corners of the studio. "A very good desk" is Pete's opinion of the 16-track EMI board, which has been in use at number 2 for five years. Again Studio 2 uses Studer tape machines and JBL speakers.

It is Studio 1, however, which impresses most, sizewise at any rate. The nominal capacity is 100 musicians, but Pete told us that 300 people had been accommodated in the past. Like the other two studios, Number 1 has a clearly defined role, and one to which it is obviously well-suited. It takes care of all the classical projects, and at the time of our visit the studio was laid out with well over 100 seats and music stands, awaiting the return from lunch of the orchestra.

As it happens, Studio 1 is also able to produce a "pop" sound, and will probably handle some such sessions in the future — Pete told us that when empty Number 1 could return a three-second echo, better than many studios specifically designed for the rock band! Like



Checking out the April issue of Beat in Studio 3's control room.



An unusual view of Studio 2's echo chamber.

Studio 2, a 16-track EMI desk is also in use, and having visited all three studios we had still only covered about a quarter of the building.

There are so many departments within the building that there are signposts at the top of each flight of stairs. Rooms here include the old Studio 4, now functioning as a quad remix room, plus SIX disc cutting rooms, three editing rooms, two maintenance rooms, one room for the storage of EMI cassettes and one room with the sole task of keeping the

EMI/Neve desks in working order. No wonder that even the people who work there sometimes get lost!

Astonishingly, as the odd redecoration job goes on, various items of very expensive equipment line the corridors. It seems as if there is a spare Studer sitting at every corner, and after passing about ten of them, it is hardly a surprise to find that some of the offices are located in the now disused lift shafts. Pete proudly showed us "the world's first computerised electronic echo system", which

might be marketed by the company in the not too distant future. Again, the machine sits in a small glass room at the end of a corridor.

To underline the fact that this is a complex in the real sense of the word comes the information that there is an underground tape vault. "Even I need permission to get in there," says Pete with a smile.

Pete Bown has been at Abbey Road for a staggering 20 years. He started in fact on the classical side, but one evening a pop engineer went down with the flu, and Pete was asked to take over the session; he has been taking care of the pop music side ever since.

"If possible I prefer to leave the young groups to the younger engineers," he says charitably. "I've seen a lot, but I'm still learning."

Anyone who has been at Abbey Road is surely in a good position to tell us what he looked for in a potential engineer.

"Obviously they must have musical and technical knowledge, but one particularly important aspect is a friendly personality. You can be a genius, but if you don't get on with the musicians you can wreck the atmosphere."

The main problem with Abbey Road as far as we are concerned is doing them justice in a limited amount of space. The equipment is as good as one will find anywhere, and the atmosphere very friendly. Hopefully a few more musicians will do themselves a favour and check it out.

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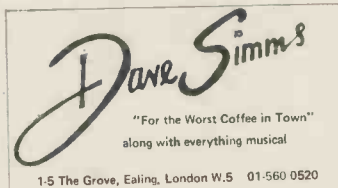
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LAFLEUR NP S/H ..	£55

LEFT-HANDED ACOUSTICS

KAY Folk ..	£64
DUCRET Folk ..	£35
HOFNER Jumbo ..	£88
PAESOLD Folk ..	£50
SAXON 818 Folk ..	£46
PAESOLD Jumbo ..	£60
SAXON 825 Jumbo ..	£71
YAMAHA FG260-12 ..	£84
FENDER F85 Jumbo ..	£102
SAXON 824 Jumbo ..	£66
SELMER Folk ..	£25
SEN-ON Jumbo ..	£42
SAXON 823 Jumbo ..	£51
SAXON 821 Jumbo ..	£50
ANTORIA J200 Copy ..	£78
ANTORIA 697 Jumbo ..	£86
HOFNER 12-string ..	£90
KAY 12-string ..	£68

CLASSICAL GUITARS

KIMBARA Classical ..	£52
LANDOLA 2000 ..	£36
BOEING 747 Classical ..	£25
KIMBARA N74 ..	£60
ASPEN LC8 ..	£54
R&L ..	£25
SEGOVIA Spanish ..	£20
SAXON 813 ..	£25
SAXON 810 ..	£23
LANDOLA V62 ..	£39
LANDOLA De Luxe ..	£75
KIMBARA 165 ..	£20
SAXON 815 ..	£41.75
SAXON 816 ..	£49
DULCET ..	£18
FRANCISCO ..	£35
CLARISSA Classical ..	£16
LANDOLA 2005 ..	£56
RAMIREZ Copy ..	£40
ASPEN LC5 ..	£52.20
SWALLOW ..	£12
LANDOLA 2002 ..	£49
MODEL 113 ..	£15
YAMAGUCHI Classical ..	£15

EFFECTS & PEDALS

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FOXXed!

FOXX Guitar Synthesizer	
FOXX Foot Phaser	
FOXX Wa + Volume	
FOXX Tone Machine	
FOXX Clean Machine	
FOXX Loud Machine	
FOXX Down Machine	
ANTORIA Fuzz-Wah ..	£28
ANTORIA Wah-Wah ..	£19
IBANEZ Fuzz ..	£24
FUZZ Machine ..	£20
SCHALLER Foot Swell ..	£12
SCHALLER Wah-Wah ..	£29

IBANEZ Guitar Transducer £21

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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.

GUITARS

BALDWIN

GRETSCH	
Fk, s/burst.....	119-75
Fk, natural.....	124-96
Sunvalley, s/burst.....	163-66
Sunvalley, natural.....	174-30
Rancher.....	206-24
Deluxe.....	250-17
Supreme.....	283-41
Electro classic.....	158-35
Clipper, s/burst.....	158-35
Double Anniversary, s/burst.....	343-44
Streamliner, s/burst.....	250-17
Streamliner, cherry.....	331-56
Country Club, s/burst.....	315-34
Country Club, nat.....	331-32
Viking, s/burst.....	441-74
Viking, natural.....	457-71
White Falcon.....	613-39
White Falcon stereo.....	693-22
Roc Jet, black.....	325-08
Roc Jet, persche pumpkin.....	250-17
Roc Jet, red.....	250-17
Roc Jet, mahogany.....	325-08
Roc Jet, walnut.....	250-17
Tennessee, cherry.....	347-76
Nashville, red.....	365-04
Country Gentleman, walnut.....	405-00
Deluxe Chet, red.....	471-02
Deluxe Chet, walnut.....	471-02
Super Chet, walnut.....	534-88
Super Chet, red.....	534-88

BOOSEY & HAWKES

ANGELICA	
2841 Classic.....	10-99
2842 Full-size Classic.....	12-50
2851 Full-size Classic.....	15-75
2852 Full-size Classic.....	22-95
2845 Hummingbird jbo.....	29-95
2846 Hummingbird 12-str.....	33-95
2848 Natural jumbo.....	26-50
2849 Natural 12-str.....	31-25
2873 Solid elec red.....	62-95
2874 Solid elec oak.....	75-00
LA MANCHA	
2890 Artista.....	41-85
2891 Solista.....	53-95
2892 Gran Maestro.....	81-95
2893 Granada.....	89-95
DI GIORGIO	
No. 16 Signorina.....	35-31
No. 18 Estudante.....	35-31
No. 28 Classico.....	44-50
No. 36 Bel Som.....	66-95
No. 30 Amazon.....	52-50
VITTORO	
569 Small size.....	12-75
575 Full-size Classic.....	19-95
HARMONY	
4815/0 4-str. t. bjo.....	61-95
5815/0 5-str. bjo.....	66-95
4835/0 Sovereign t. bjo.....	77-00
5835/0 Sovereign 5-str. bjo.....	80-35
KYOTO	
9773 4-str. bjo.....	57-90

PEREZ

605 Full-size Classic.....	14-95
TAKEHARU	
GT30A Small-size Classic.....	52-95
GT30B Small-size Classic.....	52-95
GT85 Full-size Classic.....	34-95
GT120 Full-size Classic.....	39-95
GT180 Full-size Classic.....	45-00
350.....	52-95
WT100 Jumbo.....	35-50
WT200 Jumbo.....	54-95

CBS/ARBITER

FENDER	
Electrics:	
Jazzmaster Sunburst.....	370-44
Jaguar Sunburst.....	401-76
Stratocaster S/bst.....	275-40
Ditto, tremelo.....	318-60
Telecaster d/l.....	334-80
Ditto, tremelo.....	358-56
Telecaster Ctm.....	262-44
Ditto, tremelo.....	316-44
Telecaster Std.....	230-04
Ditto, tremelo.....	284-12
Bronco, red.....	150-12
Musicmaster.....	138-24
Mustang.....	213-84
Telecaster Thinline.....	340-20
Ditto, tremelo.....	376-92
Precision bass.....	249-48
Ditto, narrow neck.....	265-68
Precision bass, fretless.....	249-48
Jazz bass.....	299-16
Telecaster bass.....	263-52
Mustang bass.....	235-44
Bass VI.....	370-44
Musicmaster bass.....	119-88
Pedal steel 2000.....	1140-48
Pedal steel 1000.....	948-42
Pedal steel 800.....	719-28
Pedal steel 400.....	513-00
Stringmaster steel.....	306-72
Dual Six steel.....	221-40
De luxe Six steel.....	135-00
De luxe Eight steel.....	150-02
Studio d/l steel.....	113-40
Champ. steel.....	87-48
Acoustics:	
FC-103 Classic.....	29-43
FC-10 Classic.....	32-56
FC-20.....	39-85
FC-30.....	51-08
F-15.....	58-21
F-25.....	38-23
F-45.....	44-50
F-35.....	48-87
F-45.....	49-90
F-55-12.....	60-75
F-65.....	60-86
F-75.....	77-76
F-85.....	103-14
F-95.....	132-19
Elec. Violin.....	241-92
Elec. Mandolin.....	159-84

ARBITER

Acoustic:	
C-10 Classic.....	22-68
C-15 Classic.....	34-56
C-20 Classic.....	48-82
J-110 Jumbo.....	31-30
J-115 Jumbo.....	39-42
J-120 Jumbo.....	42-66
J-125 Jumbo.....	45-36
J-130 Jumbo.....	78-86
Electric:	
E-250 1 p/u solid.....	24-30
E-255 2 p/u solid.....	27-54
E-260 bass.....	37-26
Elects. (w/ecs.):	
E-210 L.P. S/B.....	81-00
E-215 L.P. S/B.....	90-72
E-220 S.G.....	112-32
E-225 Flying V.....	104-76
E-230 S.G.....	93-96
E-235 MM copy (no cs.).....	97-20

CLEARSTONE

MELODY	
1200 12/s Folk.....	34-86
1250 12/s Folk Elec.....	43-72
500 Folk.....	30-81
525 Folk Elec.....	38-10
375 Folk.....	13-00
460 Classic.....	29-95
450.....	21-82
350.....	15-34
600.....	34-48
1300.....	39-38
MIAMI	
FT1 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
G10.....	44-18
G130.....	51-42
G160.....	51-42
G200.....	57-79
G250.....	68-68

J. T. COPPOCK

ANTORIA	
2385 Big John S.Ac. Sunburst.....	110-00
2355M Big John S.Ac. Maple.....	115-00
2357 Mr. Strad Violin.....	51-00
2350G Memphis Custom.....	83-50
2350 Memphis std.....	77-50
2350ctm 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
239 1M Memphis Natural.....	83-50
2405 Memphis Original d/l.....	133-50
2350B Memphis bs.....	78-50
2354 Woodstock.....	73-50
2354V Woodstock std.....	70-50
2354SL Left-Hand.....	80-50
2377 Woodstock pro.....	88-50
2382 Woodstock d/l.....	93-00
2383 Woodstock ctm.....	119-00
2387 Woodstock std.....	102-00
2347 Woodstock jun.....	104-00
2394 Woodstock nat.....	83-50
2354B Woodstock bs.....	76-50
2354LB Woodstock long bs.....	186-50
2352 Clipper.....	154-00
2352M Clipper d/l.....	161-00

2352 De luxe.....	90-00
2352 Custom.....	77-50
2353 Clipper long bs.....	63-00
2353LDX Clipper long bs black.....	75-50
2368 Clipper Fireball.....	70-00
2365 Dixiemaster.....	63-00
2365B Dixie bs.....	83-50
2366B Marksman.....	81-50
2366FLB Fretless bs.....	81-50
2375 Rocketman Rosewood fb.....	87-50
2375 Rocketman Maple fb.....	93-50
2375W Rocketman White.....	98-00
2375L Sunburst l/h.....	97-00
2375N Rocketman Natural.....	105-00
2375 Ash.....	128-50
2376 Dixie Fireball bs.....	106-00
2386 Memphis ctm d/l.....	130-50
2386L Left-Hand.....	137-50
2384 Clipper d/l/l.....	118-00
2385 Clipper Tallboy.....	116-00
1912 Twincaster bs.....	59-00
1917 Twincaster bs.....	51-00
1755 Soundmaster II.....	52-00
1752/4 Soundmaster.....	42-50
2370Semi-Acoustic.....	85-50
2371 Semi-Acoustic bs.....	81-50
2374Semi-Acoustic d.....	91-00
698EGT Western elec.....	78-50
684E Super Electric.....	61-00
698 Gt Wstrn jbo.....	66-50
698M Gt Wstrn jbo.....	77-50
696 Gentleman Jim.....	54-00
693 Gentleman Jim d/l.....	57-00
684/12 Super Jumbo.....	61-50
684/6 Super Jumbo.....	54-00
684/6L Left-Hand.....	58-00
628/12 Californian jbo.....	58-00
628 Californian jbo.....	51-00
79 Californian fk.....	37-50
627/12 Bronco jbo.....	52-00
627 Bronco jbo.....	44-00
627L Left-Hand.....	51-00
62 Bronco fk.....	39-00
357 Folk.....	41-00
697 Dreadnought.....	75-50
695 Nashville 6.....	50-00
758 Gt Wstrn Artiste jbo.....	112-00
757 Gt Wstrn std.....	63-00
756 Herald.....	80-50

DOBRO GUITARS	
'Bluegrass', round neck.....	177-00
'Hound Dog', square neck.....	177-00
DAN ARMSTRONG	
6-str gtr w/cs.....	194-40
6-str bs. 30" sc. w/cs.....	210-60
4-str bs. 30" sc. w/cs.....	202-50
4-str bs. 34" sc. w/cs.....	202-50
DAVOLI	
GHERSON	
L/2 F.R., mahogany.....	105-40
L/2 F.R., gold, l/h.....	113-40
L/2 F.R., walnut.....	105-40
L/2 sunburst.....	88-56
L/2 walnut.....	88-56
L/2 majogany.....	88-56
G2 Bass, natural.....	91-80
G/S Bass, cherry.....	89-64
G/2 walnut.....	84-24
G/2 ivory.....	79-92
G/3 Tremolo, ivory.....	89-64
L/2 Bass, sunburst.....	89-64
L/2 Bass, black.....	87-48
Jazz Bass, cherry/sun.....	88-56
Jazz Bass, natural.....	91-80
Jazz Bass, l/h.....	102-60
L/2 F.R., l/h mahogany.....	113-40
L/2 mahog. (chrome).....	86-40
L/2 black.....	88-56
G/2 Tremolo, walnut.....	88-56
G/2 Tremolo, ivory.....	86-40
G/2 Tremolo, cherry.....	88-56
G/2 cherry.....	84-24
G/3 Tremolo, walnut.....	91-80
G/3 Tremolo, cherry.....	91-80
L/2 Bass, gold/mahog.....	91-80
G/2 Bass, walnut.....	89-64
G/2 Bass, ivory.....	87-48
All with hard case, strap and lead	

FLETCHER, COPPOCK & NEWMAN

KIMBARA	
N105 Classical.....	24-25
N106 Classical.....	26-50
N169 Classical.....	29-95
N175 Classical.....	32-49
N28 Classical.....	34-85
N29 Classical.....	39-85
N81 Classical.....	45-00
N108 Classical.....	49-85
N74 Classical w/cs.....	70-00
N75 Classical w/cs.....	82-30
N76 Classical w/cs.....	94-60
N30 Folk.....	29-95
N71 Jumbo.....	36-25
N72 12 str.....	38-50
N73 Jumbo.....	47-50
N107 12 str.....	49-75
N109 Jumbo.....	51-95
N95 Custom C&W w/cs.....	94-65
N96 Custom C&W w/cs.....	94-65
N114 solid elec blk w/cs.....	89-95
N115 solid gold w/cs.....	89-95
N116 solid nat w/cs.....	89-95
N117 solid nat w/cs.....	89-95
N118 solid mahog w/cs.....	78-95
N119 solid sun w/cs.....	98-40
N120 solid white w/cs.....	98-40
N121 solid nat w/cs.....	106-80
RESONATA	
N87 Classical.....	17-90
N89 Classical.....	24-55

VICTOR GARCIA

N187 Spanish.....	21-60
N118 Spanish.....	23-60
N189 Spanish.....	27-45
LORENZO	
N98 Student.....	11-95
N111 Classical.....	14-95
N99 Classical.....	16-45
N100 Classical.....	18-70
N101 Classical.....	22-45
N110 Folk.....	14-45
N102 Folk.....	21-35
N103 Jumbo.....	23-50

COLUMBUS

N78 Jumbo.....	29-38
N167 C&W Jumbo.....	35-95
N36 Semi Ac 6 str.....	42-50
N113 Solid.....	39-95
N85 solid blk.....	47-95
N85/S solid sun.....	47-95
N54 Solid.....	46-95
N66 solid bass.....	48-95
N77 solid bass.....	48-95
N82 solid 3 pu.....	49-70
N129 Elec mandolin.....	29-95
N83 solid.....	34-95
N84 solid bs.....	39-95
SHELSTONE	
N5010 Folk banjo.....	35-55
N5015 Solo bjo w/cs.....	67-45
N1140 Lute 6 str.....	73-95
N114	

738M Bass, flat wnd. .	4-90
727 "Gold", Folk.	2-23
P727 "Gold", C&W.	3-22
P12 "Gold", 12-string.	3-67
76 "Gold", Classic.	1-78

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 2S Solid	40-35
SG 10B Bass	46-55
SG 22 Solid	40-45
SG 200Y Solid	58-35
SG 2000 Custom	58-35
Solid	58-35
SP 1 Solid	27-80
ST 30 Solid	55-90
ST 300 Solid	70-40
TF 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/WE1030 Jumbo	50-70
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

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
SI1612	14-68
SI1612	15-02
580	15-98
C103N	19-55
WFS	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
JWB35	104-82
KASUGA ELECTRICS	
SG360	99-00

PB420	103-00
LG380B	105-00
SE480S	107-00
EB750	141-00
LG770V	146-00
SG1800V	172-00
LG2000V	225-00

ZENTA ELECTRICS	
FT1	24-00
ME20TS	39-00
EG501	23-50
EG502	26-00
EB511	26-50
HEG5006	31-00
HET5001	34-00
HES5000	35-00
HEGB5004	39-00
HEPS002	44-00

IVOR MAIRAN TS

MARTIN	
D.41	prices on request
D.35	"
D.28	"
D.12.28	"
000.28	"
000.18	"
00.21	"
01.26	"
06.1N.Y.	"

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.114A	19-00
C.113B	17-00

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

JOHN BIRCH

SCSL Elec.	
259-20	
SCDL Elec.	
239-50	
Twin-neck	
379-00	
Strat copy	
248-40	
"Rickenbacker" bsfrm	
259-20	
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
G2C3 handmade	108-00
G2C6 handmade	156-10
G2C10 handmade	212-07
S50A Steel Str.	26-82
Folk:	
FG75	38-59
FG110N	42-67
FG150	45-99
FG160 jumbo	52-96
FG170	54-17
FG200 jumbo	54-67
FG200N jumbo	66-00
FG260 jbo 12-str.	76-69

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.

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
SBLL5 Bass	147-28
SBLL75 Bass	171-82

ACOUSTICS	
Ovation	
Balladeer 6-str w/bg.	242-70
Balladeer 12-str w/bg	334-50
Glen Campbell 6-str	303-90
w/bg.	303-90
Glen Campbell 12-str	372-70
w/bg.	372-70
Folklore w/bg.	273-30
Classic Balladeer	242-75
Artist Elec Ac	349-75
3274 Country Elec Ac	349-75

ORANGE ★

Orange custom guitar	275-00
Case	27-50

B. L. PAGE ★

MICRO-FRETS	
Calibra	165-00
Calibra I	184-08
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	
SHAFESBURY	
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
KJB.2 Bass	137-70
KCG.3 Electric	139-51
KLJ.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
Ovation	
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/bg.	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	
Ovation	
Balladeer 6-str w/bg.	242-70
Balladeer 12-str w/bg	334-50
Glen Campbell 6-str	303-90
w/bg.	303-90
Glen Campbell 12-str	372-70
w/bg.	372-70
Folklore w/bg.	273-30
Classic Balladeer	242-75
Artist Elec Ac	349-75
3274 Country Elec Ac	349-75

SHAFESBURY WESTERN

3190 Jbo w/cs.	105-04
3191 Jbo w/cs.	123-74
3192 Jbo w/cs.	140-43
3193 Jbo w/cs.	159-08
3194 Jbo w/cs.	176-76
3167 6-str Jbo.	31-80
3168 12-str Jbo.	39-77

SIGMA

3170 Dreadnought	55-50
3171 Grand Concert	
Folk.	46-15
3172 Grand Concert	
Folk.	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
ET27E 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

9711 6/s.	49-95
9712 6/s.	49-95
9713 Bass	49-95

GEISHA

9645 Classic	10-99</
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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. Champ, 1 x 8 in.	113-40
Bassman 100, 4 x 12 in.	66-96
Bassman 100, top.	60-48
Bassman 100, enclosure.	400-68
Bassman 10, 4 x D 140F.	226-80
Bassman 50, 2 x 15 in.	213-80
Bassman 50, 2 x D 140F.	333-72
Bassman 50, top.	430-92
Bassman 50, enclosure	173-88
Bassman 10, 4 x 10 in.	186-84
Bassman 10, 4 x D 110F.	268-92
Musicmaster bass, 1 x 12 inch	430-92
PA100 PA system.	95-04
PA100 top.	425-52
PA150 column.	282-96
Hi Freq. Horn.	182-52
Cover set.	56-16
	21-00

ARBITER AMPLIFICATION	
25-50 Combo.	100-44
25-50 Cab.	58-32
25-50 Cab w/hn.	88-56
50-100 Combo.	166-32
50-100 Cab.	88-56
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

POWER AMPLIFICATION RANGE

150G, 150W amp, g/eq.	185-76
801M, 80W amp, 2-ch	145-80
802S, 80W amp, 2-ch, stereo.	178-20
412G, 100W cab.	116-64
118B, 100W cab.	162-00
412C, 100W PA col.	116-64
212C, 50W PA col.	74-52
APK150, 150W slave unit.	110-16
APK280, 2 x 80W stereo slave.	116-64
TPK409, graphic eq.	84-24
MPK602, 6-ch stereo mixer.	93-96
MPK603, 2-ch stereo pre-amp.	64-80
MPK604, 6-ch stereo mixer.	132-84
MPK605, 6-ch stereo mixer, with VUs, headphones non.	139-32
APK1702, 80W slave modules.	48-60
APK1501, 150W slave module.	73-44
APK2802, 2 x 80W slave module.	81-00
UTAH, 12-in. Ext. range, 40W spkr.	12-96

SKIPPER CLAUDIO SOUND SYSTEMS

Strictly one-off custom built on app.

CLEARSTONE

CM1	
1037, 50W L&B.	119-23
1038, 100W L&B.	138-70
1039, 2 x 15 cab., 120W, ld.	122-21
1040, 2 x 15 cab., 120W, bass.	118-62
1050, 2 x 12 cab., 50W, ld.	97-50
1062, 1 x 18 cab., 100W, bass.	98-81
1063, 4 x 12 cab., 100W, ld.	129-00
1064, 4 x 12 cab., 100W, bass.	129-00
1047, 2 x 10 cols., 60W, pr.	110-11
1048, 4 x 10 cols., 120W, pr.	142-26
1065, horn cabs.	81-57
1066, 2 x 12 cols., 100W, pr.	158-57
1067, 6 x 10 cols., 300W, pr.	127-87
1068, 250W slave.	191-60
1069, 8-ch. mixer.	257-41
Solid State amps:	
1071 50W L & bs.	118-84
1072 100W PA.	118-84
1073 50W PA.	153-50
1074 100W PA.	111-36
1075 100W Slave.	173-05
1070, 50W combo.	43-47
1060, sound/light control.	50-60
1061, lighting cabs., set 3.	10-36
1049, fuzz sound.	66-50
1041, minireverb mixer, 6 chan.	2-88
1041F, footswitch.	15-33
Celestion spkrs.:	
1051, G12M, 25W.	18-28
1052, G12H, 30W.	22-98
1053, G15M, 50W.	41-23
1055, G18C, 100W.	5-49
1056, S10, 15W.	

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	148-00
50W Bass combo.	172-00
Fld Hn cab FHI50A.	210-00
Fld 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

DAVID SIMMS MUSIC PRODUCTS

1 x 15" Folded Horn bin.	125-50
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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.	85-00
50W.	
Clubman, 6 chan rev. 50W.	160-00

Mixer 6, 6 chan, 12 inp, 100W amp inc 100W.	310-00
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Compact Mixer, 6 chan basic w/out power.	125-00
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Stereo Mixers:	
Mixer 12 Echo F, 12 chan, 15 inps.	420-00
Mixer 12+5.	992-00

Multicore, for 12+5 mixer.	160-00
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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
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" wtrs, 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 12" 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
DiscoStandard, 150W	210-60
Disci, Disco-Vox, 100W.	332-64
Stereo Mini	126-80
Prince, 50W cab.	47-52
Consort, 100W cab.	82-08
Sovereign, 100W cab.	106-92
Royale, 100W cab.	194-40

ELECTROSOUND

Custom-built, prices on application

ELECTRO-VOICE

FC100 horn	37-48
1823, 110W driver	36-18
1829, 60W driver	36-83
848A CDP speaker.	60-70
Eliminator I.	280-80
Eliminator II.	237-60
Serviv IV system.	448-20
EVMI2L speaker.	66-42
EVMI5B speaker.	74-52
EVMI5L speaker.	74-52
EVMI8B speaker.	85-86
SP8B, 8 coaxial.	29-70
12TRXB.	67-50
T25A driver.	43-20
T350, VHF driver.	50-22
BHD horn.	16-63

ELKA-ORLA

6101 Universal Amp.	281-10
50.	
6102 Universal Amp.	315-18
100.	
6103 Universal Amp.	509-11
200.	
6104 Reverb III.	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 SID.	165-78
1023 SID disco cab.	279-72
1024 Unit 63 disco.	180-36
1002 N/S.	211-68
1003 PA100/R.	180-36
1004 AP150.	165-78
1005 AP200.	202-50

FM ACOUSTICS

SSH E-1 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 housing.	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 Ditto, 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

JBL 4311 Control mt.	TBA
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.	TBA
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" ld cab 100W ea.	130-00
2 x 15" bs cab 100W ea.	130-00
2 x 12" ld 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.	7-71
GM119F, boom stand	20-25
GM139, boom stand	15-54
GM102F + GM115, boom stand	20-71
GM115, boom.	7-52
GM120, boom.	9-02
GM121, boom.	10-00
GM137, boom.	6-60
GM109, table top.	7-73
GM111, table top.	8-89
GM148, low level.	9-02
GM149, low level.	10-02
Accessories:	
GM150 triple mic bar	5-49
GM127, adjuster.	1-80
GM166, mixer*amp. stand.	12-50

HAMMOND

LESLIE TONE CABINETS	
110.	128-00
125.	275-00
145.	395-00
147.	425-00
147RV.	498-00
122.</	

YTA25 combo.....	107-02
YTA45 combo.....	185-56
YTA95 combo.....	244-47
YBA45 combo bs.....	136-47
YBA65 combo bs.....	231-70
Lead Stacks:	
YTA100.....	325-95
YTA110.....	371-11
YTA200.....	464-38
YTA300.....	659-76
YTA400.....	798-19
YTA500.....	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
YHS 100 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 mixer.....	206-25
Baby Lem mixer/amp.....	247-50
Studio Lem mixer.....	412-50
Rock.....	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
911 Bass amp, 2 x 15 cabs.....	359-70
912 amp, 4 x 12 cab.....	363-00
Lem Audio road po.....	464-05

L.S.E.	
Sound Units	
Jinglemaster.....	120-00
STAK S.L.....	72-35
STAK I.....	87-00
STAK S.....	115-00
RAK S.L.....	66-00
RAK I.....	79-50
RAK S.....	102-83
RAK Cab.....	P.O.A.
Slave Pwr Amp 100W Chassis.....	49-00
Disco Mixer Type 145.....	55-00
Disco Mixer Type 145S.....	60-00
Disco Unit w 100W Amp.....	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

MME	
Sound Blender 150W.....	187-50
Slave Amp 150W.....	87-00

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, 200 S 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
Aut 15.....	79-90
G25.....	98-50
G30.....	114-50
RG30.....	132-50
U30.....	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
X82.....	347-00
X101.....	312-00
X102.....	388-00
X123S.....	713-00
X163S.....	916-00
X124S.....	1120-00
X164S.....	1425-00
(Incl. 25% VAT)	

ORANGE ★

CABS	
115 Bass 60W, 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" inc. 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 S3.....	217-80
ANOS	
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(210, 120W, combo.....	259-50
115/120R, 120W, com.....	300-30

PA:CE	
Excl. VAT	
6-chann. mixer amp w graphic e/q.....	200-00
F.P.R. Slave 200W.....	118-00
(350W version).....	132-00
Stereo 5-way graphic e/q.....	80-00
10-way Parametric e/q.....	250-00
12 chann mixing desk.....	1050-00
18 chann mixing desk.....	2250-00
Bass bins.....	120-00
Radial and sectorial hns.....	165-00
Disco console.....	180-00
Twin reverb unit.....	120-00
Phase unit std mono.....	70-00
Phase unit std stereo.....	120-00
Phase unit std deluxe.....	180-00
Electronic crossovers from.....	30-00
Custom built prices on application	

B. PAGE & SON

DYNACORD	
Perfect combo.....	362-88
Basking T Bass amp.....	174-96
Imperator Bass amp.....	233-28
B.1001 b/a 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
Echord Mini.....	262-44
Echord Super.....	359-92
SUNN	
Self-Contained Units	
Studio lead.....	240-00
Studio bass.....	228-00
Guitar Amplifiers	
190L.....	330-00
Model T.....	420-00
Concert lead.....	330-00
Coliseum lead.....	570-00
Coliseum 880.....	597-00
Bass Amplifiers	
190B.....	276-00
Model T.....	420-00
Concert bass.....	276-00
Coliseum bass.....	570-00
Coliseum 880.....	597-00
Mixer & Mixer Amplifiers	
Studio PA.....	228-00
Concert Controller I.....	438-00

ROOST

AMPLIFICATION	
Inclusive of V.A.T.	
(Valve)	
50W 2 chann + overdrive fac.....	88-72
50W 2 chan + integral reverb.....	115-51
150W 2 chan + overdrive fac.....	113-83
150W 2 chan + integral reverb.....	140-62
150W PA 6 chan + indiv echo controls.....	159-03
150W Slave.....	97-09
Session Master 50W comb 2 x 12".....	155-68
Session Master as above w reverb.....	180-79
Session Master 50W comb 4 x 12".....	214-27
Session Master as above with reverb.....	239-38
Session Master 50W Bass comb amp.....	169-07
8 chan mixer.....	187-04
CABINETS	
Styled as support cabinets for Master combinations	
2 x 12" 100W.....	82-02
2 x 12" 120W.....	86-21
Standard range:	
2 x 12" 100W.....	82-03
2 x 12" 120W.....	86-21
4 x 12" 200W.....	132-25
4 x 12" 240W.....	140-62
1 x 12" 30/60/90 stage monitors, pr.....	90-40
1 x 12" 100W Folded hn bass bin.....	163-22
JBL, Gauss, Crescento etc. speakers can be supplied in above units. Prices ex covers	

ROSE-MORRIS

MARSHALL	
Amplifiers:	
1959 100W lead.....	167-70
1967 50W lead.....	118-42
2008 100W Artist.....	177-58
2048 50W Artist.....	136-60
1992 100W Bs.....	167-90
1986 50W Bs.....	118-42
1989 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, Bc Boost.....	199-09
2049 2 x 12 Artist.....	123-06
2059 2 x 12 Artist.....	149-87
2056 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 61/p.....	185-35

1917 20W 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 Lee ten.....	37-75
SHURE	
VA300S Speaker Column.....	146-45
VA 301 S Monitor Speaker.....	106-27
VA302E-C Control Console.....	424-45
PM300E 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 fld bck 5643-00	
-------------------------------------------------	--

S.A.I.

DSI stereo disco.....	267-30
Disco IV/S Pra.....	189-00
Disco IV/S Standard.....	174-96
Disco IV.....	155-52
Amplifiers:	
SA2805 stereo slv.....	162-00
SA1505 slv.....	123-72
SA60	

MP-16, 16-chan. mix.	1427-90
EX-2cross over	113-60
K-85 Power Baby	
combo.	256-45
K-95 Bass Baby	
combo.	285-00
2050-BB, 100W cab.	163-60
2100-GB, 200W cab.	206-60
2100-BB, 100W bass	
cab.	213-60
370-B, 70W horn p.a.	
cab.	142-15
3140-BH, 140W horn	
p.a. cab.	186-45
3140-B 140W p.a. cab	156-45
3200-B, 120W bass	
horn cab.	427-90
H-50, 70W tweeter	
horn.	156-45
H-100 120W tweeter	
horn.	227-15
Concert Controller II:	
Model 80.	747-00
Model 81.	897-00
Model 80P.	897-00
Model 81P.	1047-00
Speaker Enclosures:	
312S.	216-00
412S.	258-00
610S.	216-00
610M.	504-00
115S.	168-00
115M.	186-00
215S.	210-00
215M.	246-00
215SH.	268-00
415M.	330-00
118M.	318-00
118MH.	360-00
212S.	150-00
410S.	156-00
410M.	348-00
CONTROL AUDIO-	
CONTROLLER	
OPTIONS	
Model 40.	1257-00
Model 41.	1407-00
Model 42.	1557-00
Model 60.	1407-00
Model 61.	1557-00
Model 62.	1707-00
Model 80.	1557-00
Model 81.	1707-00
Model 82.	1857-00

SUMMIT

1 x 18" Gauss Driven	
200W Bs Bins.	181-40
Twin Driver 100W	
Large Flar Hns.	109-32
1 x 15" plus hn Gtr	
cabs (Gauss/Altec)	TBA
4 x 12" Celestion	
G12H cabinets.	125-57
4 x 12" Custom 60	
cabs.	128-33
4 x 12" Custom 60	
bass cabs.	129-85
2 x 15" Ported cabs.	TBA
2 x 15" Ported Bass	
cabs.	TBA
4 x 12" Celestion	
G12H PA cols pr.	237-21
4 x 12" Custom 60	
PA cols pr.	242-74
2 x 12" Celestion cols	73-13
2 x 12" Custom 60	
cols.	74-52
2 x 12" Celestion	
cols with hrs.	102-20
2 x 12" Custom 60	
cols with hrs.	103-58
Boxes of 4 hrs—as	
add ons to the 4 x	
12" cols pr.	162-38
Boxes of 2 hrs—as	
add ons to the 2 x	
12" cols pr.	104-60
Inc 8% VAT	

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/sprk	594-00
1209BX power l/sprk	591-84
1219AX power l/sprk	602-64
1207C col. sprk, 75W	199-80
1211A col. sprk, 50W	162-00

1217A col. sprk, 75W	259-20
612C sprk cab.	70-20
828B sprk 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 bf-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
808/8A, 30W H/F	
driver.	73-98
N809/8A, crossover/	
attenuator.	45-36

THOR

147W, L/B/O amp.	119-54
147W, push button	
amp.	30-20
147W, Slave amp.	104-65
85W, Slave.	77-50
300W, Horn folded	
bass cab.	262-70
300W, 2 x 15 lead cab	187-50

TOP GEAR

LC, 60 2-chan amp.	75-00
LC, 60, 60W slave amp	60-00
GA 125W gtr amp.	85-00
PS 125W slave amp.	96-00
T125 amp.	130-00
60W combi.	125-00
2 x 12" 100W sprk pr	108-00
Horn units pr.	85-00
Bins, each.	120-00
Discs 1 x 12", each.	30-00
PA 2 x 12", pr.	100-00

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 - dl; jumbo - jbo; piano - pno; left hand-l/h; scale - sc; case - cs; banjo - bjo; monitor - mt.

Gtr/K/board 150W,	
6 x 12.	Special order
Gtr/K/board 200W,	
8 x 10.	Special order
Gtr/K/board 200W	
Large, 4 x 12.	150-00
Gtr/K/board 200W	
Large, 4 x 12.	150-00
Gtr/K/board 200W	
Stackable, 4 x 12.	150-00
Gtr/K/board 150W	
Cab, 2 x 15 (+Hn)	165-00
Bs/Org 100W Stack-	
able, 1 x 18.	210-00
Gtr/K/board 200W	
6 x 12 +Hn	Special order
Bs/Org 100W Folded	
Hn Cab 1 x 18	Special order
4-Chn 60W Rev. amp	
w/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 Chn 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:	
4 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
Festival Ecl 2 x 12 &	
2 x 15 Spkrs.	243-00
Festival Projector Hn	
Adjustable Cross-	
over Network	145-80
Vocal Projector Enclosures:	
2 x 15 + Twin Hn Enc	
75W.	To be announced
2 x 12 + Hn Enc 75W	
1 x 15 + Hn Enc 75W	
Microphones:	
Low Imp.	35-64
High Imp.	35-64
412 col., 4 x 12.	153-90
412H, 4 x 12 + hn.	186-30
215H col., 2 x 15 + hn	259-20

TRIUMPH

J5, 5W combo.	32-00
J15, tremolo.	36-00
J15V 15W combo.	51-33
J30, 30W combo.	103-19
J50V, 50W combo.	110-28
J100 UV amp.	112-66
J100 PV p.a. amp.	123-46
J100 SVR p.a. amp.	136-65
J100 SSS slave amp.	94-55
J100 SS slave amp.	62-78
J100 SS, C slave amp.	56-10
Echomaster.	72-11
JASM.	25-11
JASB.	25-11
JASMT.	26-73
JASBT.	26-73
Reverbmaster.	*19-10
Mixmaster.	*19-10
Tonemaster.	68-72
Soundmaster.	121-91
J/412 M cab.	106-57
J/412 H cab.	123-62
J/412 F cab.	87-78
J/412 G cab.	113-48
J/412 SM cab.	105-55
J/412 SH cab.	121-50
J/412 SF cab.	86-79
J/412 SG cab.	112-00
J/212 M cab.	66-55
J/212 H cab.	76-04
J/212 F cab.	56-78
J/212 G cab.	71-28
J/50 SSSL cab.	138-97

TURNER

1 x 15 Bs Hn.	194-40
2 x 15 Bs Hn.	345-60
1 x 12 Mid Rng. Hn.	162-00
2 x 12 Mid Rng. Hn.	270-00
1 x 10 Mid Rng. Hn.	145-80
HF Rad. Hn. + VHF	
Tweets.	297-00
Wedge Mts., pr.	280-80
Hexagonal Mt.	226-80
B200 Pro. Power amp	162-00
B300 Pro. Power amp	216-00
A300 Pro. Power amp	283-50
A500 Pro. Power amp	432-00
TPS 16/2 mixer.	1620-00
TPS 24/2 mixer.	2268-00
TPM 16/2 mixer.	2154-60
TPM 24/2 mixer.	2964-60
TPM24/8/2/5 Ultimate	4781-16
5 Way Crossover.	162-00
Belden Multiway	
Cables.	on app.
Cannon Plgs - Stg.	
Boxes.	"
Gauss Spkrs.	"
J.B.L. Spkrs.	"

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 CNI157.	43-35
500 Dividing Ntwrk.	25-00
2205/531 MulticellHn	
CNI29	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

W.E.M.

Copicat Echo.	70-20
Clubman 6W, 12" sprk	44-20
Clubman 6W, 10" sprk	36-80
Westminster 10W	
amp, 12" sprk.	50-10
Westminster 10W	
bass amp, 12" sprk.	56-00
Westminster 10W	
Accordionamp, 12"	
spkr.	50-10
Westminster 10W	
amp, 10" sprk.	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.	174-80
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)
4 x 12" B Column.	130-60
4 x 12" C Column.	125-55
X.32 Horn Column.	84-55
X.29 Stack complete	298-00
Horn Box from X.29.	87-00
Festival Stack comp.	569-15
New Columns:	
2 x 10" (40W pair)	44-15
2 x 10" plus horn.	55-00

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,	
160W RMS. Guitar/	
Bass Enclosure.	130-90
MW.150, 1x15, 150W	
RMS. Folded Horn	
Bass Enclosure.	166-10
JW.151, 1 x 18, 150W	
RMS. Folded Horn	
Guitar/Bass En-	
closure.	174-90

M.40, 1 x 12, 40W	
RMS. Angled Moni-	
tor Enclosure.	42-90
PAW.80, 2 x 12, 80W	
RMS. P.A. Enclo-	
sure (pairs).	151-80
PAW.160, 4 x 12,	
160W RMS. P.A.	
Enclosure (pairs).	269-50
PAR.152, 1 x 15,	
150W RMS. Folded	
Horn Bin.	166-10
H.100A Altec Horn/	
Driver/Crossover.	171-60
Hs101V Vitavox Horn	
/Driver/Crossover	115-80

WING

TRAYNOR	
Combos:	
YGM-3 30W rvb.	97-20
YGM-4 40W rvb.	119-88
YGL-3 Twin rvb 90W	213-84
YBA-2B Bs mate 30W	97-20
YBA-450W, 15" sprk.	152-28
Amplifiers:	
YBA-1 50W, bs.	96-12
YRM-1 50W ld w/rvb	119-88
YBA-1A 100W bs.	129-60
YGL-3A 100W head-	
rvb/trem.	152-28
Monoblock 325W bs/	
ld.	243-00
Speaker Systems:	
YS-15P 15" ported bs	87-48
YT-15 2 x 15" ld/bs.	110-16
YF-10 4 x 10" ld/bs.	110-16
YC-810 8 x 10" bs.	T.B.A.
YC-610 6 x 10" ld.	139-32
Y-212 2 x 12" ld.	103-68
YF-12 4 x 12" ld.	149-04
YGL-188 1 x 18" Vega	
cab 300W.	272-16
YCV-215 2 x 15" Vega	
cab 400W.	272-16
YCV-212 2 x 12" Vega	
cab 200W.	171-72
P.A. Amps:	
YVM-2P.A. amp 30W	74-52
YVM-3 P.A. rvb 30W	97-20
YVM-4 4-ch w/rvb.	136-08
YPM-1 6-6-ch w/rvb.	213-84
YPM-1 100W slave	97-20
MX8-8-ch mixer.	T.B.A.
MX16 16-ch mixer.	"
P.A. Speaker Systems:	
YSC-2 4 x 12" cols	
(pr).	139-32
YSC-3 4 x 8" cols (pr)	100-44
YSC-8 6 x 8" cols (pr)	171-42
YSC-9 15" x 12" x hn	
cabs (pr).	388-80
YM-1 Mtr cabs (ea).	58-32
YSC-7A Cols (pr).	204-12
YSP-1 Sibilance Pro-	
jector (ea)	51-84
EQ-1 Graphic eq.	51-84

PERCUSSION INSTRUMENTS

D. H. BALDWIN

GRETSCH

Outfits:
4027 Rock 'n Roll, ... T.B.A.
4029 Avant Garde, ...
4028 Black Hawk, ...
4015 Name Band, ...
4025 Progressive Jazz, ...
4020 One Nighter, ...
Plus, ...
4007 One Nighter, ...
Plus, ...

Snares:

4160G, 14 x 5, ...
4160, 14 x 5, ...
4157, 14 x 5 1/2, ...
4153, 14 x 6 1/2, ...
4109, 14 x 5, ...
4102, 14 x 5 1/2, ...
4103, 14 x 5 1/2, ...
4190, 14 x 6 1/2, ...
4191, 14 x 6 1/2, ...
4192, 15 x 8, ...
4193, 15 x 8, ...
4105, 14 x 5 1/2, ...
Bass Drums:
4259, 26 x 14, ...
4260, 28 x 14, ...
4262, 30 x 16, ...
4263, 32 x 16, ...
4264, 34 x 16, ...
4265, 36 x 16, ...
4271, 26 x 14, ...
4272, 28 x 14, ...
4273, 30 x 16, ...
4274, 32 x 16, ...
4275, 34 x 16, ...
4276, 36 x 16, ...
4110, 22 x 14, ...
4111, 24 x 14, ...
4115, 26 x 14, ...
4117, 28 x 14, ...
4244, 18 x 14, ...
4249, 20 x 14, ...
4247, 22 x 14, ...
4269, 24 x 14, ...
4271, 26 x 14, ...
4272, 28 x 14, ...
Tom Toms:
4415, 12 x 8, ...
4416, 13 x 9, ...
4420, 14 x 10, ...
4421, 15 x 12, ...
4417, 14 x 14, ...
4418, 16 x 16, ...
4422, 16 x 18, ...
4419, 18 x 16, ...
4423, 18 x 18, ...
also in walnut
Cymbals:
K. Zildjian & Ajaha -
price being revised

BOOSEY & HAWKES

BEVERLY 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, ... 464-51
Drums:
Dynamonic snare, ... 118-80
Superten snare, ... 88-50
Skinny snare, ... 55-08
Powertone, 14 x 20 bs, ... 138-24
Powertone, 14 x 22 bs, ... 144-72
Powertone, 14 x 24 bs, ... 153-36
Powertone, 8 x 22 t.t., ... 69-12
Powertone, 9 x 13 t.t., ... 72-36
Powertone, 10 x 14 t.t., ... 86-40
Powertone, 12 x 15 t.t., ... 95-04
Powertone, 16 x 16 t.t., ... 104-76
Powertone, 16 x 18 t.t., ... 124-20
Powertone, 18 x 20 t.t., ... 153-36
Powertone bongos, ... 59-40
Powertone timbales brass, ... 116-64
Powertone timbales copper, ... 127-44
Accusonic timpani 20 inch, ... 281-81
Accusonic timpani 23 inch, ... 304-56
Accusonic timpani 26 inch, ... 359-64
Accusonic timpani 29 inch, ... 377-78
Drum/Cymbal stands:
Giant, ... 20-52
Supreme I, ... 20-52
Samson I, ... 21-60
Supreme II, ... 18-36
Supreme II, floor stand, ... 18-36
Hi-Hats:
Swivomatic Hi-Hat, hinged heel, ... 32-40
Swivomatic Hi-Hat, adjust. footboard, ... 32-40
Supreme, ... 47-52
Pedals/Beaters:
Swivomatic, hinged heel, ... 35-64
Swivomatic, adjust. footboard, ... 35-64
Rocket, ... 24-84
Thrones:
Samson, ... 33-48
Accessory, ... 48-60
Paiste Cymbals & Gongs:
2002:
14" Hi-Hat Sound Edge, ... 72-90
15" Hi-Hat Sound Edge, ... 77-44
14" Hi-Hat, ... 47-57
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
40-12 14", ... 40-12
17" Thin, ... 42-88
18" Thin, ... 49-03
19" Thin, ... 53-46
20" Thin, ... 68-47
22" Thin, ... 82-33
18" Flat Ride Med., ... 48-38

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, ... 496-01
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

DAVOLI

UFIP CYMBALS RITMO

9-50
10-26
11-12
13-82
17-56
18-90
21-00
31-10
37-26
45-90
54-00

RED SOUND

5-40
8-10
8-64
8-80
12-88
16-74
19-48
125, 24, 17"
Super Zyn Cymbals:
352, 12"
353, 13"
354, 14"
354P, 14"
355, 15"
355P, 15"
356, 16"
358, 16"
358S, 18"
360, 20"
360S, 20"
362, 22"
Zyn:
272, 12"
273, 13"
273P, 13"
274, 14"
274P, 14"
275, 15"
275P, 15"
276, 16"
278, 18"
268S, 18"
269S, 18"
280, 20"
269S, 20"
282, 22"
Heavy Pairs Super-Zyn:
374, 14"
375, 15"
376, 16"
Zyn:
232, 12"
233, 13"
234, 14"
235, 15"
236, 16"
Tom-Toms:
442, 12 x 8"
433, 13 x 9"
444, 14 x 8"
440, 14 x 10"
435, 14 x 14"
446, 16 x 16"
127-15

Hohner

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

CLEARTONE

HORNBY-SKEWES

HOSHINO

HK600M, ... 35-77
HM1000, ... 155-00
HM2000, ... 188-00

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

PREMIER

Snare: Metal Shells:

2000, 14 x 5 1/2", ... 53-89
2003, 14 x 5 1/2", ... 56-05
2006, 14 x 12", ... 62-64
2011, 14 x 14", ... 52-59
37 Hi Fi, 14 x 5 1/2", ... 42-33
Wood Shells:
2001, 14 x 5 1/2", ... 51-40
31, 14 x 5 1/2", ... 40-17
Outfits:
203 Kenny Clare cymbals, ... 468-72
707, 20" b. ds., ... 576-72
B707, 22" b. ds., ... 581-36
203, 20" b. d., ... 425-09
202, 20" b. d., ... 371-84
B202, 22" b. d., ... 374-11
111, 14 x 14", ... 258-34
B111, 20" b. d., ... 260-60
Bass Drums:
1127, 18 x 15", ... 52-92
130, 20 x 17", ... 56-91
130, 22 x 17", ... 52-29

ROSE-MORRIS

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

LUDWIG

Outfits:

5485, Bongoes 'El
Cometa', 6 x 7" pr., ... 6-03
5484, Bongoes 'El
Cometa', 5 x 6" pr., ... 4-91
5475, Conga dr., 'El
Cometa', 7 x 21", ... 18-26
5463, 'El Cometa'
Conga dr., 4 Tension
fittings, 3 legs,
leather strap, ... 60-43
5464, 'El Cometa',
turnable Bongoes,
pr., ... 32-79

CYMBALS

Avedis Zildjian
5241, 8", ... 14-50
5242, 10", ... 17-00
5243, 13", ... 24-00
5244, 14", ... 29-00
5245, 15", ... 31-50
5246, 16", ... 33-50
5247, 17", ... 36-00
5248, 18", ... 41-00

LATIN-AMERICAN INSTRUMENTS

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
clamp), ... 146-80
926 14 x 26 Bass
Drum (spurs, no
clamp), ... 157-65
Stands & Accessories:
201 Speed King Pedal
1285 Lambs Wool
Beater, ... 2-95
1286 Hard Felt Beater, ... 2-95
1287 Solid Wood
Beater, ... 2-95
1400 Cymbal Stand, ... 16-35
1123-1 Hi-Hat Stand, ... 22-90
1363 Snare Drum
Stand, ... 16-35
1025-1 Porto Seat, ... 24-20
1402 Atlas Cymbal
Stand, ... 20-95
1124 Atlas Hi-Hat
Stand, ... 31-40
1364-5 Atlas Drum
Stand, ... 22-90
1026-2 Drum & Tymp
Stool, ... 24-20
1306 Bass Drum Spurs
pair, ... 6-55
Other Items:
443P Concert Toms
(Stands), ... 169-45
445P Concert Toms
(Stands), ... 253-15
487 5 1/2 x 6 Melodic
Tom-Tom, ... 30-15
488 5 1/2 x 8 Melodic
Tom-Tom, ... 30-80
489 6 1/2 x 10 Melodic
Tom-Tom, ... 41-20
461 8 x 12 Melodic
Tom-Tom, ... 45-15
462 9 x 13 Melodic
Tom-Tom, ... 49-80
463 10 x 14 Melodic
Tom-Tom, ... 53-75
464 12 x 15 Melodic
Tom-Tom, ... 61-60
465 14 x 16 Melodic
Tom-Tom, ... 70-10
1340-1 Double Tom
Floor Stand, ... 25-55
1343 Concert Tom
Floor Stand, ... 15-75
75 Ratchet, ... 5-90
74 Slapstick, ... 4-95
92 Double Castanets, ... 3-65
97leigh Bells, ... 10-25
99-A Tambourine, ... 16-40
355-VV Practice Pad,
378 Practice Pad (8"
tunable), ... 8-85
1336 Triangle Cup
Holder, ... 1-30
362 Gong Mallets, ... 24-35
363 Gong Mallets, ... 14-55

5248WC, 18" Wide Cup.....	41-00	Dyna-Family, 22" Bs Drms.....	618-00
5248S, 18" Sizzle.....	41-00	Dyna-Family, 24" Bs Drms.....	590-00
5248T, 18" Trio.....	41-00	Dyna-Family, 24" Bs Drms.....	636-00
5248MC, 18" Mini-Cup.....	43-50	Fulldimension, 22" Bs Drm.....	395-00
5249, 19".....	47-50	Fulldimension, 22" Bs Drm.....	425-00
5220P, 20" Pang.....	55-00	Fulldimension, 22" Bs Drm.....	440-00
5220S, 20" Sizzle.....	47-50	Fulldimension, 22" Bs Drm.....	470-00
5220MC, 20" Mini-Cup.....	47-50	Fulldimension, 22" Bs Drm.....	470-00
5261, 21".....	53-00	Fulldimension, 22" Bs Drm.....	470-00
5221, 22".....	60-00	Fulldimension, 22" Bs Drm.....	470-00
5221SW 22" Swich.....	67-00	Fulldimension, 22" Bs Drm.....	470-00
Kenny Clarke Pairs Hat, pr.....	53-00	Fulldimension, 22" Bs Drm.....	412-00
5216, 14"-15", High Hat, pr.....	60-50	Fulldimension, 22" Bs Drm.....	442-00
High Hat Matched Pairs 5243/2, 13".....	48-00	Fulldimension, 24" Bs Drm.....	402-00
5244/2, 14".....	58-00	Fulldimension, 24" Bs Drm.....	430-00
5245/2, 15".....	63-00	Fulldimension, 24" Bs Drm.....	445-00
5246/2, 16".....	67-00	Fulldimension, 24" Bs Drm.....	475-00
Avedis Zildjian Brilliant 5333, 10".....	21-00	Fulldimension, 24" Bs Drm.....	475-00
5334, 13".....	28-00	Fulldimension, 24" Bs Drm.....	417-00
5335, 14".....	33-00	Fulldimension, 24" Bs Drm.....	447-00
5336, 15".....	35-00	Soundventure, 22" Bs Drm.....	381-00
5337, 16".....	37-50	Soundventure, 22" Bs Drm.....	405-00
5338, 17".....	40-00	Soundventure, 22" Bs Drm.....	455-00
5339, 18".....	44-50	Soundventure, 22" Bs Drm.....	479-00
5340, 20".....	52-00	Soundventure, 22" Bs Drm.....	415-00
5341, 22".....	64-00	Soundventure, 22" Bs Drm.....	465-00
5206, Cymbal Snaps.....	0-54	Soundventure, 22" Bs Drm.....	485-00
5197, Cymbal Polish, bottle, per doz.....	1-31	Soundventure, 22" Bs Drm.....	485-00
Super Zyn 5172, 12".....	11-97	Soundventure, 22" Bs Drm.....	425-00
5173, 13".....	13-90	Soundventure, 22" Bs Drm.....	445-00
5174, 14".....	16-07	Soundventure, 22" Bs Drm.....	445-00
5175, 15".....	17-90	Soundventure, 22" Bs Drm.....	415-00
5176, 16".....	20-08	Soundventure, 22" Bs Drm.....	465-00
5177, 18".....	24-10	Soundventure, 22" Bs Drm.....	425-00
5178, 20".....	27-95	Soundventure, 22" Bs Drm.....	445-00
Zyn 5114, 12".....	3-52	Soundventure, 24" Bs Drm.....	465-00
5115, 13".....	4-27	Soundventure, 24" Bs Drm.....	485-00
5123, 14".....	4-94	Soundventure, 24" Bs Drm.....	425-00
5124, 15".....	5-69	Soundventure, 24" Bs Drm.....	445-00
5116, 16".....	7-03	Soundventure, 24" Bs Drm.....	465-00
5121, 18".....	9-20	Soundventure, 24" Bs Drm.....	425-00
5122, 20".....	11-55	Soundventure, 24" Bs Drm.....	445-00
5198S, 20" Sizzle.....	11-72	Soundventure, 24" Bs Drm.....	465-00
5125, 22".....	14-40	Soundventure, 24" Bs Drm.....	425-00
Kamala 5257, 10".....	2-00	Rock Kit, 24" Bs Drm.....	375-00
5258, 11".....	2-42	Rock Kit, 24" Bs Drm.....	375-00
5259, 12".....	3-01	Rock Kit, 24" Bs Drm.....	375-00
5262, 13".....	3-52	Rock Kit, 24" Bs Drm.....	400-00
5263, 14".....	4-27	Rock Kit, 24" Bs Drm.....	425-00
5264, 15".....	5-10	Rock Kit, 24" Bs Drm.....	365-00
5265, 16".....	6-11	Rock Kit, 24" Bs Drm.....	402-00
5273, 18".....	8-54	Rock Kit, 24" Bs Drm.....	317-00
5274, 20".....	10-46	Powermate, 22" Bs Drm.....	334-00
UFIP CYMBALS Standard 5205, 30cm, 12".....	9-32	Powermate, 22" Bs Drm.....	370-00
5207, 33cm, 13".....	12-91	Powermate, 22" Bs Drm.....	387-00
5208, 35cm, 14".....	15-70	Powermate, 22" Bs Drm.....	340-00
5209, 38cm, 15".....	17-91	Powermate, 22" Bs Drm.....	357-00
5210, 40cm, 16".....	20-02	Image-Creater, 22" Bs Drm.....	279-00
5211, 45cm, 18".....	28-90	Image-Creater, 22" Bs Drm.....	295-00
5212, 50cm, 20".....	35-10	Image-Creater, 22" Bs Drm.....	279-00
5213, 55cm, 22".....	47-42	Image-Creater, 22" Bs Drm.....	295-00
5214, 60cm, 24".....	65-19	Image-Creater, 22" Bs Drm.....	312-00
Red Sound 5145, 30cm, 12".....	4-90	Image-Creater, 22" Bs Drm.....	327-00
5146, 33cm, 13".....	8-00	Dyna-Max, 22" Bs Drm.....	192-00
5147, 35cm, 14".....	9-48		
5148, 38cm, 15".....	10-80		
5149, 40cm, 16".....	12-86		
5150, 45cm, 18".....	17-91		
5157, 50cm, 20".....	20-46		

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.

Dyna-Max, 22" Bs Drm.....	210-00	Thunder-King, 22" Bs Drm.....	222-00
Thunder-King, 22" Bs Drm.....	240-00	Thunder-King, 22" Bs Drm.....	240-00
Eight Brothers Concert Tom-Toms.....	300-00	Eight Brothers Concert Tom-Toms.....	325-00
Snare Drums: Custom Metal Drum, 5" x 14", Chrome.....	30-00	Custom Brass Drum, 5" x 14", Chrome.....	45-00
Custom Brass Drum, 5" x 14", Chrome.....	55-00	Accessories: Bass Drum Pedal (Model 810).....	18-00
Hi-Hat Stand (Model 800).....	21-50	Cymbal Floor Stand (Model 803).....	10-00
Super-Grip Snare Drum Stand (Model 806).....	12-00	Drummer's Stool (Model 850).....	27-50
Maxwin Outfits: Stage-705, 22" Bass Drum.....	165-00	Stage-704, 22" Bass Drum.....	145-00
Studio-504, 22" Bass Drum.....	129-00	Studio-503, 20" Bass Drum, w Cymbal.....	79-00
Maxwin Snare Drums: Snare Drum Kit, 5" x 14", 12" Cymbal, Stand, Sticks, Brshs.....	24-00	Metal Snare Drum, 5 1/2" x 14", Chrome finish.....	20-00
Wood Snare Drum, 5 1/2" x 14", 8 tension.....	18-00	Wood Snare Drum, 5 1/2" x 14", 6 tension.....	15-50
Maxwin Accessories: Bass Drum Pedal (Model 609).....	8-50	Hi-Hat Stand (Model 600).....	9-50
Cymbal Floor Stand (Model 603).....	5-00	Snare Drum Stand (Model 605).....	6-00
Incl. VAT.....			

11055, 12" Crash.....	20-00	DRUM MATE 'STARTERS' KIT.....	175-00
11056, 13" Hi-Hat.....	22-25	4060.....	100-00
11050, 14" Hi-Hat.....	25-00	4065.....	115-00
11057, 15" Crash/Ride.....	27-50		
11051, 16" Hi-Hat.....	29-20		
11058, 17" Crash/Ride.....	30-85	TAMA/STAR.....	
11052, 18" Crash/Ride.....	34-15	TD5DX Outfit.....	350-00
11059, 19" Crash/Ride.....	36-55	8805 Outfit.....	375-00
11053, 20" Crash/Ride.....	39-00	8705 Outfit.....	340-00
11054, 22" Crash/Ride.....	48-80	7925 Outfit.....	275-00

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
3010, outfit.....	60-00	300, Trap Set.....	16-50
8588S Snare.....	75-00	8258 Metal Shell Snare.....	43-50
8258 Metal Shell Snare.....	43-50	3386 Snare.....	30-00
2216, 16" tom tom.....	38-00	2212, 12" Tom Tom.....	45-50
2213, 13" tom tom.....	25-00	2216 16" Tom Tom.....	38-00
2212.....	22-50	2213 13" Tom Tom.....	25-00
2222, 22" bass.....	60-00	2222 22" Bass Drum.....	60-00
8622S, 22" bass.....	90-00	86125 12" Bass Drum.....	90-00
8620S, 20" bass.....	80-00	86125 12" Tom Tom.....	80-00
8612S, 12" tom tom.....	36-50	86125 16" Tom Tom.....	36-50
8613S, 13" tom tom.....	38-50	8620S 20" Bass Drum.....	80-00
8616S, 16" tom tom.....	60-00	86125 12" Tom Tom.....	36-50
8622, 22" bass.....	80-00	8620 20" Bass Drum.....	70-00
8620, 20" bass.....	70-00	8612 12" Tom Tom.....	32-50
8612, 12" tom tom.....	32-50	8613 13" Tom Tom.....	35-00
8613, 13" tom tom.....	35-00	8616 16" Tom Tom.....	50-00
8616, 16" tom tom.....	50-00	7614 14" Tom Tom.....	46-00
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		
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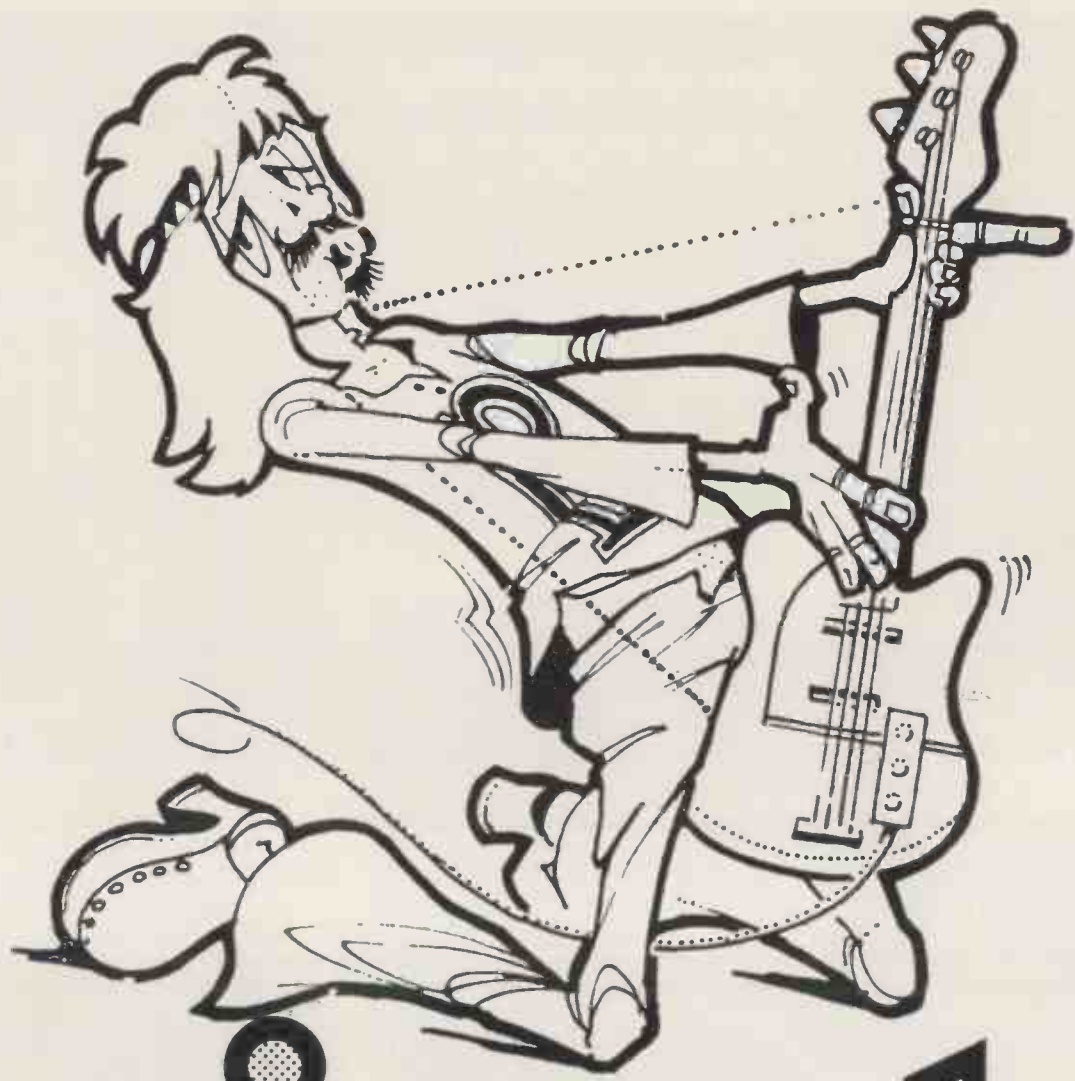
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