

BEAT INSTRUMENTAL

DEC 75 30p

& INTERNATIONAL
RECORDING STUDIO

PRICES OF OVER
3000 NEW GUITARS,
AMPS, SPEAKERS,
KEYBOARDS & DRUMS

OVER £1000 OF
GEAR TO BE WON!

ELTON NEVER
KNOWS WHAT
TO CALL IT!

BUYING
SECONDHAND
AMPS

THE ERIC
CLAPTON
STORY

DEEP PURPLE'S
JON LORD

BASS GUITAR:
THE
FORGOTTEN
INSTRUMENT?

HENDRIX
LIVES ON!

SYNTHESIZER SURVEY

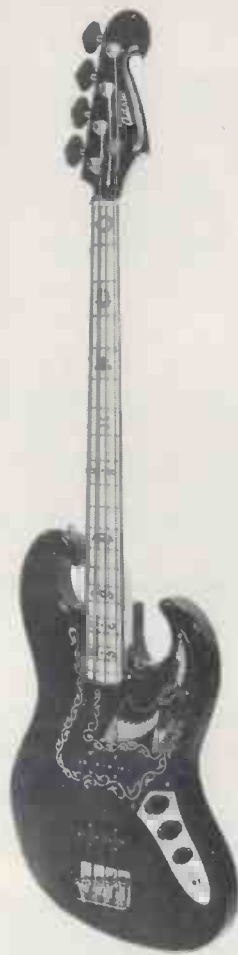
HIRE
EQUIPMENT
SUPPLEMENT



TRY PLUCKING ONE



MEMPHIS VINE
2660



BLACK EAGLE
2409B



NATURAL X
2458

Antoria

GUITARS

Distributed by



JAMES T COPPOCK (LEEDS) LTD Royds Lane Leeds LS12 6LJ

Please send me more info' on

Antoria guitar(s) no(s)

Name _____

Address _____

BEAT INSTRUMENTAL AND INTERNATIONAL RECORDING STUDIO

No. 151

December 1975

Editorial and Advertisement Offices

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

Publisher and Managing Editor:
SEAN O'MAHONY

Business Manager:
PAUL TAYLOR

Editor:
GARY COOPER

Production Editor:
CHRIS SIMMONDS

Assistant Editor:
PETER DOWLING

Art Editor:
MIKE RAXWORTHY

Assistant Advertisement Manager:
HOWARD ROSEN

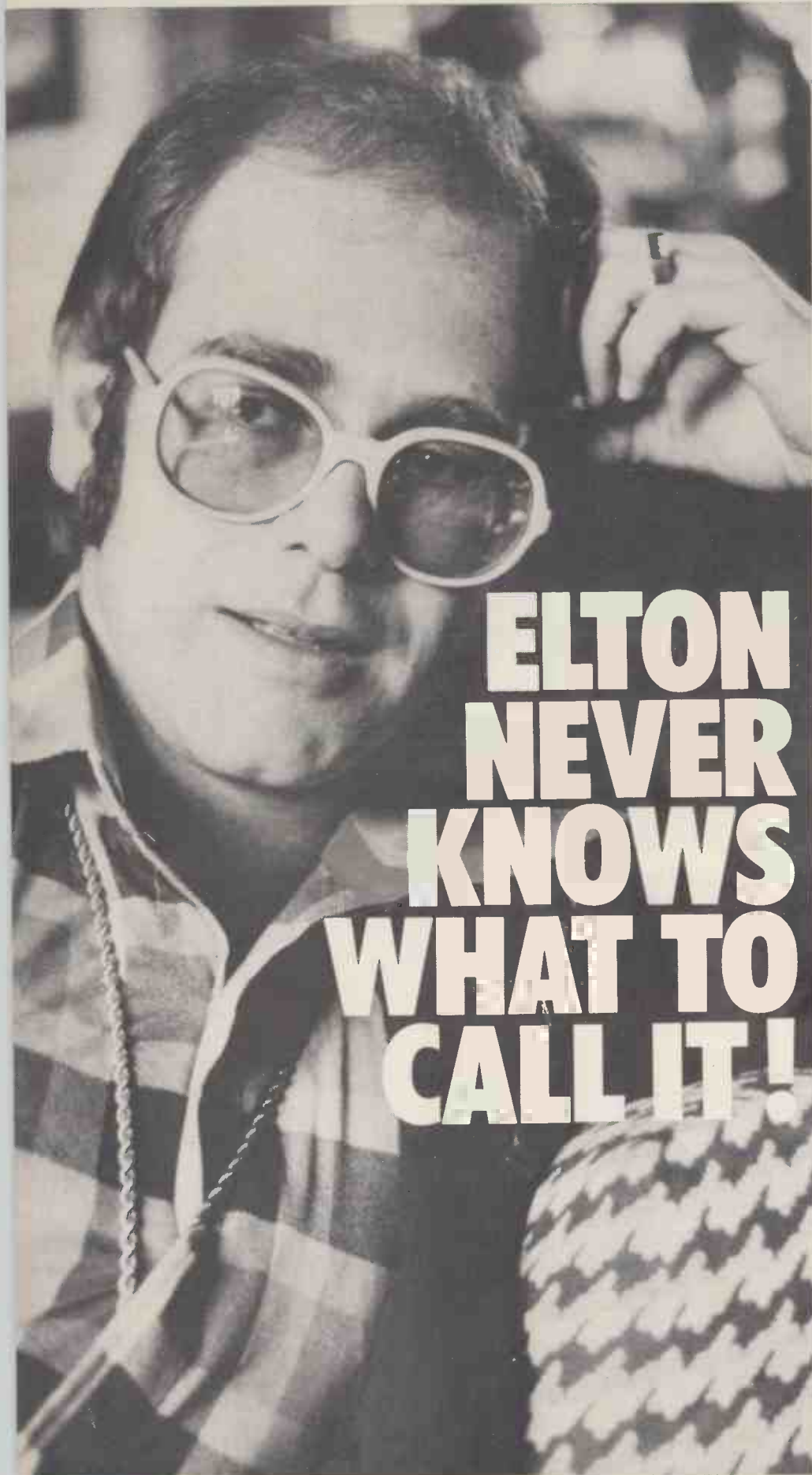
Copyright © 1975 by Beat Publications
All Rights Reserved

Printed by

Thamesmouth Printing Co. Ltd.,
Stock Road, Southend-on-Sea, Essex.
Distributors: Surridge Dawson & Co. Ltd.,
136-142 New Kent Road, London, S.E.1
Telephone: 01-703 5480

CONTENTS

Front Cover — Elton John	
Elton John's Album Approach	4
Sparks of Genius	6
Vangelis	8
Letters and Queries	10
Jon Lord	12
Player of the Month — Phil Lynott	14
Competition	17
The Eric Clapton Story Part One	18
Bass Guitars	20
Alan Douglas — Producing Hendrix	24
Todd Rundgren	26
Rock and Roll Giants — Gene Vincent	28
The M.E.H. Story	30
What The A&R Men Want	34
Lesley Duncan On Session Singing	36
How to buy a Secondhand Amp	38
Album Reviews	40
Equipment Hire Survey	43
Instrumental News	60
Synthesizer Survey	62
The HH Story	72
The Producers — Phil Wainman	78
Instrument Reviews	80
Studio Spotlight — Stones Mobile	84
Studio Spotlight — Acorn	88
Music Mart	90
Advertisement Index	92
Price Listings — Guitars, Amps, Keyboards and Drums	93



ELTON NEVER KNOWS WHAT TO CALL IT!

JOHN Reid, former label boss for Tamla Motown in the U.K., has managed Elton John since 1970. Together they have run Rocket Records for the past three years. And as little Scotsman Reid moves towards becoming one of the most influential men in pop, so Elton John has become perhaps the world's top singles seller.

Reid knows what makes Elton John tick. He knows that Elton, left to his own resources, is likely to make too many records for comfort — and though he trusts him implicitly as a talent-spotter, he ignores completely the John theories on what to call new albums.

Says John Reid, with an air of total astonishment: "It's always impossible for a manager to say how much he is responsible for the success of an artist. Elton generally has a tremendous team around him, with people like Gus Dudgeon on the production side and so on.

"But at least I earn my daily bread by stopping him from making stupid and silly decisions. Elton really has no idea at all about picking singles from albums — that's the first thing we argue about. "For example, *Island Girl* was originally picked out as a single, then there were changes of mind by the artist and *Dan Dare* was swiftly scheduled in its place. Then that one was cancelled and we were back again with *Island Girl*, which anyway went to the top just about everywhere it was produced."

On album titles, Elton apparently caused more grey hairs to mingle with the black on John Reid's 26-year-old head. "He wanted to call *Goodbye Yellow Brick Road*," he says, "*Vodka and Tonic*, no less. And when we came to the last album, his first with his new band and his last under the old deal with DJM, he felt that *Bottled and Brained* was a much better title than *Rock of the Westies*."

John Reid hastened to add: "It's not that he's irresponsible when it comes to the marketing side of his music, more that he hasn't the faintest idea of where to draw the line."

But when it comes to marketing and packaging himself, Elton is pretty good on the business side. His concert at Dodger Stadium, a huge baseball arena in Los Angeles, was the first there since the Beatles in the mid 1960s. The Beatles packed it, but Elton packed it twice. Tickets were £5 a throw and there were capacity crowds of 55,000 on both days, the Saturday and Sunday.

And it is here that Elton himself joins in the chat, because he feels that rock stars who price themselves at \$15, or around £7.50 for a gig are . . . "just disgraceful".

He goes on: "You must give something back to the people who support you. Once I'm free of all contracts, and we're near that now, I've got so many ideas concerning how to give back something to the public. Trouble in this business is that everybody takes and not enough people give."

On his earlier tour of the States he had reached a peak figure of \$7.50, and

genuinely believed it was immoral to charge more. But rising costs contributed to a slightly higher figure, though one substantially less than most superstars. Elton and his fantastically together new band had Emmylou Harris and Joe Walsh in support.

Says Elton: "There's one big name in this business, though I won't mention his name, who spent \$200,000 on a stage set and then socked it to his fans for \$15 a ticket. I don't know whether he or his management was responsible, but even if it was his management he should have spoken up. I'll always go along with the Rolling Stones who make sure ticket prices are reasonably priced on their American tours."

But then Elton, who by general consent rates as about the most generous of pop artists, also feels the stars should share their wealth with other musicians. And this gets him back to the subject of his own company, Rocket.

"About a couple of years ago, Kiki Dee was playing the variety clubs and she was miserable. I asked her what she wanted to do and almost overnight she's doing what she wants to do — and is the top female vocalist in the polls.

"But that's nothing particular that John Reid and I have done. What I've done really is give her the confidence to do it on her own. There's so many people in this business like me who can do things for artists like Kiki."

Anxiety

Elton admits he remembers with some horror the first five years when he was playing in backing groups, and virtually anonymous. "There are so many people playing in groups and doing exactly the same things I was doing.

"They've got to make the big decision to take the gamble if they believe in themselves."

But if that sounds as if Elton John is bulging with personal self-confidence, then that too is a wrong impression. He says: "I still suffer dreadful pangs of professional anxiety. I worry every time a record is released. If something is bad, I know it and I'll own up to it."

When a new Elton John single or album is released, he gets on the phone to his office, either in Los Angeles or London, no matter where he is, or what time of day it happens to be, and he checks out reviews. Sometimes the words choke in the throat of say, his Rocket press representative Caroline Boucher, particularly if a review is less than kindly.

And it is admitted that in certain areas of the musical press it is the "in" thing to knock a rocking showman of Elton's superstar status.

Maybe it was that which caused an uncharacteristic outburst or two from him during his Dodger Stadium gigs. "This one is dedicated to the British musical press," he said. "Who mostly are deaf. And to one on New Musical Express — he has dirty fingernails. Okay, so I just think that's something that needed saying."

And later, following criticism that he has been maybe bringing out too many

records — on a "get-rich-while-it-lasts" kind of thinking — he had a further spasm of defensiveness.

He said: "I've been given criticism for bringing out *Westies* so soon after *Captain Fantastic*, and there's been four months between the two. But the new one is with a new band, right? And anyway I'm a rock musician and I don't see anything wrong with a rock musician wanting to make as much music as he possibly can."

That apart, Elton John's money-spinning career really looks like becoming complete now. There is just one compilation album to come from his old distribution contract with DJM, so anything new in future comes out on his own label. And the deal with MCA for the U.S. is reportedly worth in excess of eight million dollars to him.

Elton is no sleeping partner in Rocket Records. While Gus Dudgeon produces Elton's output, Elton has already produced one Kiki Dee album and was personally responsible for signing Neil Sedaka to the label — his product is released through Rocket itself in the States.

It's a fair bet that other big-name artists will be signed. In fact, Ringo Starr came near to doing a deal with the Elton John outfit, though negotiations reportedly broke down over money.

Says John Reid: "The fact is that Elton is a very productive person who works and likes it. But his old two-album a year deal could in the end have proved very very restricting. I don't think it has happened, but if it had gone on for a few more years he could well have felt uncomfortable doing two LPs in that time.

"It left him open to people suggesting that an album was made and put out simply to hit contractual requirements, and that just has never been true. But then so often people don't bother to check facts before rushing into print with statements.

"From now on though, it is a much more flexible situation. Elton can at last work at his own pace. That means he can spend more time with us at Rocket, or on tour, and he really wants to get out more to places in Europe and the Far East.

"And he could well get more into films. *Tommy* whetted his appetite, but some of the other ideas put to him haven't been really right. One good one was a starring role in *Howard and Maude*, but it would have meant him being away from his group for six months just at the time when things were happening, years back, and of late there was an offer to star in Voltaire's *Candide*, but that didn't seem to fit in with his general image.

Catalyst

"Universal certainly want him to do things for them. They are developing ideas which could really establish him in the movie world. But one has to be very careful. Very careful indeed."

But Reid added: "I can tell you this — he could be very good in comedy. He's really a very funny guy, particularly if he gets the right catalyst, *Candide* might be a bit dated for him, but he really does have potential in comedy."

As for Elton's new band — already individual members have got through as separate individuals to the fans, notably in the U.S.

Just for the record, the line-up now is: Ray Cooper, a spectacular musician on all kinds of percussion; James Newton Howard, an explosive keyboard man; Davey Johnstone, guitar and sundry other instruments, including banjo, and constantly displaying new shades of versatility; sturdy bass man Kenny Passarelli; drummer Roger Pope; and that fast-rising lead guitarist Caleb Quayle, who also has an eye for a possible comedy opening on stage.

Humour

Though Elton still injects a lot of showmanship, flashiness of garb (like dressing in sequined baseball kit for Los Angeles) and philosophic good humour in his announcements, there is less of the frenzied approach these days, and more concentration in his music.

It is as if he has finally gained full confidence in the sounds he lays down — and the lyrics of Bernie Taupin have to be stressed. A quote of Taupin's comes through: "We don't ever want to write songs that tell audiences what to do. We don't know enough about the world to preach to people. We take ourselves seriously, but the music has to be listenable."

And Elton joins in: "Rock is, simply, a people's music. It's always been a thing that everyone should enjoy. People buy for sound, melody and singalong quality."

So he calls his product "ultra-melodic pop", even if quite a few rock critics insist that he's nothing more than a standard middle-of-the-roader.

Elton insists; "I can't stand some half-stoned junkie coming on-stage to yell out his political ideas."

And explains: "Since I'm not your rangy rock idol in skinny leather pants, I wear flamboyant clothes. But it's a mistake to take it all seriously. It's really a joke. I am affectionately parodying the rock and roll business by saying, in fact, "Here it is, let's all have a laugh and enjoy ourselves."

Results is that there have been no acid-rock styled riots at his concerts. In fact, all observers have agreed that Elton John audiences are remarkably well behaved.

Maybe that's why Elton John never loses his enthusiasm for meeting those audiences face-to-face. For example, plans are being drawn up for a nationwide tour of Britain during 1976. He hadn't been on the road in the U.K. for more than eighteen months and felt bad about it.

He had done the Wembley Stadium spectacular, of course, which John Reid describes as a "mistake, though not a disaster" — the Beach Boys, by common consent, nicked the honours there.

Though no figures are revealed, it is a fact that Elton John and John Reid pay artists contracted to Rocket bigger than usual royalties. Again, he feels it is a

continued on page 6



'I worry every time a record is released'.



'Rock is, simply, a people's music'.

ELTON JOHN continued

way of paying "my own debt" to the profession."

Meanwhile the fans react. There is no argument that Elton John is far and away the biggest money-making performer in the United States at the moment. And Southern California has him up there as a god-like figure. He became the first rock star to join the Hollywood idols like Bob Hope, Clarke Gable, Doris Day with his inscribed "star" on the pavement outside Graumann's Chinese Theatre on Hollywood Boulevard.

And it's a matter of fact that he had a single in the American top hundred every week for two years. Then the poor guy missed a week. Still, there must have been consolation in the way *Rock of The Westies* slammed into top spot in the album charts that very week! In fact all available statistics have Elton John as top of the best-selling artists, followed by the Carpenters and Paul McCartney.

That Elton John, in studio or out, pays remarkably close attention to sound quality is beyond doubt. It shows on his albums — *Rock of the Westies* was recorded at the Caribou Studios in Colorado, engineered by Jeff Guercio and Mark Guercio, then re-mixed by Phil Dunne, Gus Dudgeon and Nick Bradford at Trident, in London,

Not only does Elton John have a collection of some 30,000 records — getting great satisfaction from hearing how sound qualities have improved through the years — but he will also get several versions of the same album.

He spends hours in record stores wherever he goes — particularly in the remarkable Tower Records on Sunset Boulevard in Los Angeles, where the boast is that every record in the catalogue is available. He'll buy quad, stereo, cassette and 8-track versions of the same material, then play them over and over again to compare the sound quality of each.

Certainly in the huge Dodger Stadium the sound quality of his performance was remarkable, even judged from the high-up balcony of the Press box, some 150 yards away.

But it is hard to define his exact appeal, apart from the obvious professionalism. He gets Lords, ladies, movie stars — the ageing Cary Grant was bopping away happily at one of the Los Angeles gigs.

His personal income can't be less than £4 million a year, and he's for sure been shrewdly guided over merchandising and marketing by John Reid.

He'd be the complete rock superstar if only he could improve his ideas on giving titles to albums. He had to be forcibly restrained from giving a working title to his next album, for which ideas are already flowing.

Elton John wanted to call it: *Ol' Pink Eyes Is Back*.

"SPARKS" music you'll either like or hate but whatever your feelings on that score you have to hand it to them, they're real professionals. Just how many other bands would bother travelling down to the printers at 5am just to make sure their album sleeves had proper colour registration?—but that's exactly what Sparks' Russell Mael did with the group's latest album *Indiscreet*.

"Yeah, I caught an early train to the South Coast and there were all these guys working away. It was worth the trip, I'm interested in what goes into putting our records into the shops. What's more, I got them to alter the colours as they were a bit on the dark side."

Equal care had gone into the actual subject matter of the sleeve illustrations: "We had the idea of using a crashed aeroplane as a prop then had to set out to find one. We'd tried the film companies and the smaller airports and finally located one in Los Angeles which had already been used by a couple of film companies.

"The government were still investigating the crash and we found out later that the pilot had been killed in the accident, which made it all pretty creepy. The sleeve pictures came out real well, I think it's an interesting design. Packaging is very important. It's all a part of being a musician today, it's what gets your music across to the people and we put as much time and thought into these aspects of the business as we do to song-writing, recording and performing." Interjected brother Ron who, despite the bland, tight-lipped stage image, is as interestingly talkative as his brother, once you catch his interest in a subject.

Achievement

"Professional discipline is an important thing to us. For instance, it takes a lot of discipline to write good songs. Inspiration is a part of it but you have to think yourself into the right frame of mind to write. To be a valid pop performer today you have to care about everything that goes into your career. We use only the best lighting people, sound engineers and road crew that we can get.

"It's possible to get by with less and do better out of it financially but if you are going to get any sense of achievement out of it then you must do it all properly. Our accountant tells us that if we wanna be



SPARKS OF GENIUS

rich we should stop touring. It's an extremely costly exercise these days and most top bands find it difficult to break even with overheads running the way they are today but it's vital to put yourself out in front of your public. It's the only way you can get an immediate feedback and gauge reaction to any new ideas you have.

"You're actually out there meeting the people who are your audience, who are buying your records. It's a real, direct reaction to what you are doing, you are being judged as a total act not just on the strength of one song, it's not like the charts. But it's expensive. We have 21 people touring with us and we have to put them all into hotels, feed them, transport them around. On our current tour it's for three-and-a-half months; just figure out the cost of that! The P.A. cost £5,000 just to get it here from the States. That's just the air fare, before we've paid for the thing itself and it's day-to-day operation.

"There's a very real danger from an artistic stand-point when it all comes to be this huge an operation because getting it all on the road can end up coming first in your thoughts

and the singing of songs be a secondary consideration. You can get to where having a shirt cleaned for the show comes to be more important than the show itself—you've got five or six people out running around trying to find someone who'll get that shirt cleaned for you on a Sunday and you're worrying about that so much that the music itself is pushed to the back of your mind.

"You get into a strange frame of mind. You're living in a different world when you're out on tour. You lose track of time and space. You could be in Germany or L.A., it could be

Monday or Friday. I guess some people find the strain too much but I suppose we thrive on it. Yes, we enjoy touring."

It's been good to them too for while, in Britain, it has been radio and TV exposure which got the group off the ground, Stateside they've made it first as a live performing band. "That's been advantageous to us," said Russell. "It's helped us get away from the tag of being a singles' band. In fact we've yet to have a hit single in the States though both *Kimono My House* and *Propaganda* made top 40 in the album charts.

"In Britain our TV exposure has been thorough 'Top Of The Pops' and you can't do much with three minutes but in America we've had entire concerts televised and that way the people have more chance to learn what we are really about without building up any false conceptions."

Sparks are shortly due to start another American tour and it seems they'll be taking Mick Jagger's one-time girlfriend Marianne Faithful over with them to cut a duet record with Russell.

"I've always been intrigued by her whole image and career," explained Russell, "I'm a long time fan of hers so I thought I'd like to record with her and Ron has written a song specially for us. I didn't think she'd be interested but she's most excited about the whole idea and she'd like to even tour with us which would be a gas. There are some problems to be ironed out because she's signed with a different record company but I think they can be overcome—we'll have to wait till she finishes her current run in the play 'The Rainmaker' before she can do the session which will be produced by Rupert Holmes."

As for the Sparks' own albums, the next will again be produced—as was *Indiscreet*—by Tony Visconti: "We liked

what he had done in the past, especially with Bowie and the sound of the T.Rex records. He has a great technique and is an expert as an engineer as well as a fine musician and arranger. We used Tony's own studio for *Indiscreet* but we will probably do the next one in America if we can tempt him over there.

"In the past we've always done our albums as a block, taking a month or so off the road but in future I think we'll do the songs as the ideas come up," said Russell, "There's less pressure that way; whenever an LP's done, it's done and we'll avoid the pressure of deadlines which you have hanging over you if you do it the other way. Spreading the recordings out over a period will lend more variety. With *Indiscreet* we also started using outside musicians to fill out the band's sound whereas previously we relied on the five-piece self-contained sound of the group alone."

Recognisable

Looks, Looks, Looks gave the group a hit single in Britain with a rather unusual song, a hark-back to the big-band sound of the 1940's: "No it's not a trend. I see it as just one song on an album, not a new direction for the group," explained Ron, "A lot of people overlook the fact that when we do a song in another style it's one of our songs done in that style, so it still has the true Sparks' sound to it.

"With *Looks, Looks, Looks* we started from the strength of a good song then used the style of a past age. Yeah, it's still very much a Sparks' record and instantly recognisable as that, which is important.

"We try to preserve a distinct image in everything we do, not just on stage but in our music. Bands should reflect a personal point of view carried out through their music."



Russ and Ron Mael (left) line up with the rest of the band.

IT took Mike Oldfield almost a year to compose and assemble *Tubular Bells*, on which he played all the instruments. The new album *Heaven And Hell*, composed and played by Vangelis Papathanassiou, took, according to its writer, "as long to compose as it did to play," and the whole thing, including creating, recording, arranging and overdubs, took just one month.

Naturally every musician has his own special way and speed of working, but these methods tend to get exaggerated once a person has the chance to work entirely alone and unaided on a solo project. Had Oldfield had his own studio, like Vangelis, he may well have sped through *Bells* at a rate of knots. A lot of people will spend months, even years, polishing and perfecting the solo work by which their talent and ego will stand or fall — how long is it since we last heard from ELP, who are still working on their individual albums? With Vangelis, however, his frenetic haste isn't borne solely out of a speedy personality, but also out of his own concept of music — honesty through spontaneity.

Vangelis was, of course, the keyboard and percussion virtuoso and chief composer with Aphrodite's Child, the Greek band who gained an enormous following and many gold discs on the Continent. Since they split, so far only singer Demis Roussos has made an obvious success of a solo career. However, whilst Roussos has been packing out the Albert Hall, Vangelis has been packing in a lot of groundwork from which to build his own future.

He sprang briefly into the limelight last year when it was rumoured that he was to fill Rick Wakeman's vacated place in Yes. But when Patrick Moraz joined instead, most people thought Vangelis had sped back to his residence in France. In fact, he took a flat in London and has been getting on quietly with a number of things, writing film scores, setting up his own recording studio, Hampton Gurney Studios near Marble Arch, finalising his new record deal with RCA and completing *Heaven And Hell*, his first album for the new label.

No-one could be further away from the image of the laconic, laid-back musician than Vangelis. A dynamo of natural energy — he takes no stimulants, not even cigarettes or alcohol — he roars his way through every sphere of his life

VANGELIS' HEAVEN AND HELL



with the raw power of a blast-furnace. Everything is a happening when he's around, whether he's pounding out an instant symphony on the grand piano or just holding a conversation, where he's likely to spring the most unexpected questions into any gap. When he's creatively involved in one aspect of the arts, like music, the energy overflows into other directions. The walls of his studio are lined with the paintings that grew out of *Heaven And Hell*, a crowd of faces mirroring just about every human emotion, tumbling into a black abyss, a winged angel directing a girl across a misty landscape. He's also reputed to be a brilliant cook!

For him, there is only one way to do things and that is immediately and whole-heartedly. "If you spend one year on an album," he says, "you will have new experiences during that period, you'll change your mind, alter what you've written so far and keep moving on. I think the most honest thing is to record music as you are comprising it, with no time to think about what's right or wrong.

"I won't even re-record a thing if I play a bum note, because you can never recapture exactly what you put down the first time. Making music is like making love, it's

not good unless it's honest and spontaneous."

The wag who made the test pressing of my copy of *Heaven And Hell* inscribed in the centre vinyl, "And It Was." This record-centre graffiti seems to be a new vogue. There must be quite a few collector's items spinning round turntables unnoticed. But this particular technician made a point, intentional or not, that the music does take you through some pretty heavenly and hellish experiences. The music isn't divided into obvious sections, but rather flows from one movement into the next. Side One is Heaven. It's not just pretty and pastoral but passionate, too, with powerful bursts of sound from the English Chamber Choir and great contrasts of light and dark, reminiscent of the classical composer, Janacek.

The side ends with the ethereal voice of Jon Anderson (a case of the mountain coming to Mahomet?) singing lyrics which were as "instant" as the rest of the album. Apparently he and Vangelis went out for a meal, came back to the studio, Vangelis sat down at the piano and began playing a tune and Jon just started singing the words which the music inspired.

Side Two is Hell. Whereas Side One largely features key-

boards, the "Hell" movement features percussion, evil, threatening drum rhythms and gong sounds, overlaid with synthesisers snickering like mischievous devils.

Sweat

The list of instruments Vangelis uses on *Heaven And Hell* makes complicated reading, but includes Vangelis's pride and joy, a Bosendorfer grand piano, a Hohner Clavinet, a Hammond B3 organ, a Fender 88 electric piano, an Elka Rhapsody string machine, a Tornado reed organ, a Farfisa organ, an ARP Pro-solist, a Crumar compact piano, two Mini-Korg 700's, two Roland synthesisers, two Clavioli, and two Stylophone 350S mini-synthesisers.

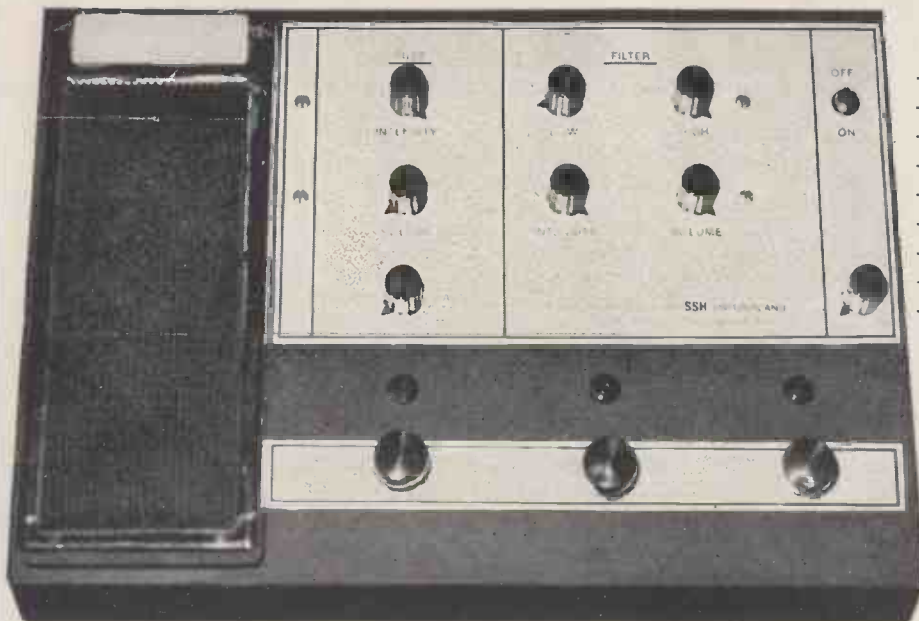
All this is a far cry from Aphrodite's Child and also from his solo album of a couple of years back, *Earth*. How does Vangelis view the musical changes he's going through?

"Three years ago it was technically possible for me to make an album like this and if I didn't do it before, it was due to things like timing and marketing. Some of the tapes I made ten years ago are more musically and technically complicated than this album. The trouble about being a musician is that as well as creating music you have to fight with a market, a record company and a world full of brainwashed people. The problems of creating music today are connected to economics.

Mike Oldfield brings his solo creations to the stage and Vangelis is hoping to do the same with *Heaven And Hell*, with a symphony orchestra playing many of the keyboard parts. How will he feel when he sees a stage full of musicians playing all the parts he played on the album?

"Great! It'll be wonderful to sit back and listen to someone else playing that music that wrung so much, physically and emotionally, out of me. How many drops of sweat will there be on the brow of each member of the symphony orchestra? Every one of those drops of sweat is mine!"

The SSH VDF - Super Pedal Synthesiser



- Volume
 - Voltage controlled amplifier
 - Distortion
 - Sustain
 - Filter
 - Modulation
 - Wah
 - Vibrato
 - Phasing
- and a lot more combination effects.

The pedal is mains powered with electronic voltage adjustment made with fibreglass printed circuits and high quality components and has very low noise.

Is now available directly from: FM Acoustics Ltd., SSH Division,
P.O. Box 18, CH-8702 Zollikon - Station, Switzerland.

For £75.00 including P. & P.

NEW SOLID STATE AMPLIFIER FROM SAI



SOUND ADVICE INSTALLATIONS CO, LTD

Regent Street Warehouse, Regent Street, COPPULL, nr. Chorley, Lancs (0257 791645)

YOUR LETTERS

PICK UPS

Dear Sir,

As you run a most informative magazine, I was wondering if you could help me?

I own a 1975 Gibson Les Paul De Luxe with large humbuckers and I would like to know if you can take the pick-up covers off as you could with the older ones.

Could you also tell me any snags I may come across when doing this.

Yours faithfully,
Steven Metcalfe,
Newton Aycliffe,
Co. Durham.

It is quite possible to do this on your Les Paul although it takes a little more trouble than it did on earlier models. However, Selmer's, who distribute Gibson over here, say that the

small benefit to be gained from doing this to your machine isn't worth the risks that you might run through damaging the pole pieces and the coils. Another good reason for leaving them alone is that they are partially there to reduce electrical interferences and their removal may bring these undesirable effects into play. If you choose to go ahead, however, the only benefit would be a reputed slight increase in volume and sharpness of tone. Personally, we don't reckon that it's worth the risk.

HAYMAN AXE

Dear Sirs,

I am the proud owner of a Hayman 1010 guitar which I bought secondhand and I would like to find out when it was made and how much the new

models are. I have heard that there is an effects module specially made for the Hayman but know nothing about it. I would be very grateful if you would put me in touch with a dealer.

Yours Truly,
Simon Blunt,
Tattershall,
Lincoln.

Your Hayman axe was made about 2 years ago when it retailed at around £137.27. I'm afraid that you've been confused about the effects modules which were, in fact, plug in units for another Hayman model which was in fact, a modular guitar retailing at £189.00. Both models have now been discontinued.

All we can suggest is that you play around with the thousands of effects units available at the moment until you find what you like.

PA SET-UP

Dear Sirs,

Could you please give me some information? Up to now when we have played gigs we have been using the PA for vocals and drums only. Now we are thinking of buying a new bigger PA and a mixer for making up the cabs. We use 100 watt amps for guitars and we were thinking of trading these in for smaller more compact amps, Vox AC30's maybe.

Could you please advise us on what mikes to use for miking drums, lead cab, base cab. Also we are going to buy a PA in the region of 200 watts. Could you advise us on what this should consist of?

Yours faithfully,
E. Catharell,
Everton,
Liverpool.

Meanwhile back in Welsh Wales

YOU CAN FIND
ONE OF THE BEST DRUM CENTRES IN BRITAIN



Usually about 40 Kits in stock including:

Rogers	Pink Champagne/Black
Gretsch	Silver/Blue
Slingerland	Black Glitter
Hayman	Showman - Mauve
Pearl	Black Glitter Twin Bass
Sonor	Red Acrylic/Silver/Blue
Star	Blue/Black
Shaftesbury	24" Marine Buddy Rich
Shaftesbury	Black
Beverley	24" Panorama Blue/Galaxy Red
Beverley	Twin Bass Marine Pearl
Hoshino	Copper
Ludwig	Hollywood - Silver

• VARIOUS USED BARGAINS

Drum Accessories Stocked —

Cases, Fittings, Pedals, Stands, Snares, Bongos, Congas, Heads, Spurs, Wing Nuts, Keys, Ludwig Cowbells — Why Not Buy One For Your Mother-In-Law? Also Sticks grown on our own Drumstick Farms.

Always well over 100 Cymbals in stock — Paiste, Avedis & K-Zildjians, Zyns, Krut, Ajax and various assorted Dustbin Lids.

Part Exchange Welcome — Credit 10% Deposit, Barclaycard, Access & Even Good Old Fashioned Cash!

PLUS

Guitars Galore:—
Fenders, Rickies, Gibbies, Guilds, Framuseses, Ovations and Rots of Ruvry Japanese Copies.

PLUS

Brass & Woodwind by:—
Conn, Yamaha, Olds, Besson, B & H, Selmer, Huttli, Artley, Corton, Bach (What Else in Wales?)

PLUS

Amplification by:—
Fender, Carlsbro, Yamaha, Simms-Watts
BOSE PROFESSIONAL P.A. MAIN AGENTS.

john ham
SOUND STUDIO
75-76 Mansel St., Swansea,
SA1 5TW. Tel. Swansea 50968.



AND QUERIES

P.S. What do you think of the whole idea?

To be honest your question demands a book rather than a short reply but, until we get a suitable article together, here's what we reckon.

To start with, 200 watts is far too quiet if you've been used to the combined effects of two or three 100 watt guitar amps and a 100 watt PA. To get any sort of sound quality you'll need about 500 watts comprising bass bins, mid range units and horns to handle the higher frequencies. You'll then need at least an eight input (eight channel) mixer to blend the sound balance correctly, plus slave amps to drive the speaker/horn combinations, plus monitor speakers (known as foldback speakers) to give you an onstage idea of what you're sounding like. All this is going to be a mighty expensive

operation so we contacted two manufacturers to get ideas of their best ways of doing it. Kemble Yamaha recommended a selection of their gear roughly as follows: two 4 x 12's of 200 watts, one either side of the stage and one 100 watt reflex at either side aided by two horn units. An eight channel mixer and two 2 x 12 monitor speakers for foldback. That's around a theoretical 600 watt system. Power amps are built-in with Yamaha gear.

Rose-Morris, who handle Marshall, suggests a different (and a bit less expensive) system. This would comprise two pairs of the new Marshall Super Bins which include horns and 15" Celestion drivers, a Marshall 9 channel transistorised mixer, two Marshall 250 watt slave amps and two Marshall foldback monitors which come complete with built-in 30 watt amps with full controls. These

enable you to adjust and control your foldback level while you're playing.

Obviously, many other manufacturers offer complete systems and we'd especially recommend that you look at the HH stage 4 PA as well plus WEM equipment.

For mikes, we'd recommend AKG D 2000's for lead vocals with AKG 1200's for backup vocals with 190's for overhead drum miking and D12's for bass drum mikes. Alternatively, you could try Shure mikes and we'd suggest that you play around for yourselves to get the mikes you need.

Finally, why not consider (before splashing out on a complete new system) taking a direct feed from the pre-amp stage of your existing PA amp and running that through, say, a Marshall 6 channel mixer (which only costs an amazing £71.71 inc. VAT) which will

give you more channels, and just build-up your existing set-up slowly until you get what you want.

One word of warning before we leave the subject. Don't rush in and buy the first thing you see. More money is wasted on bad PA systems than on any other piece of equipment. Try out different types, go to dealers who know what they're on about, ask friends for help and buy and build slowly. So, there's your quick answer until we get to grips with the subject in an article!

Do you have a query or do you merely want to air your views on any musical topic? Write to:

BEAT INSTRUMENTAL
58 Parker Street,
London WC2B 5QB

Great Sound...



THE S3 PRESSURE UNIT has been designed to meet the growing demand for considerably increased power handling capacity without the sacrifice of either efficiency or frequency response. It features a powerful ceramic magnet and a strong but light diaphragm and voice coil assembly with many new features. It is a robust, reliable unit of exceptional quality. The S3 is one of the units of Vitavox Power Range.



VITAVOX
Limited

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

Please send me further information on your product range

Name.....

Company.....

Address.....

V/75/4

Sounds GREAT From Hodges & Johnson

for all leading makes of groups and band equip't.



- * Amplifiers & P. A. Systems
- * Guitars by all leading makes
- * Organs, Brass & Woodwind
- * Leslie Speakers

DRUMS
MICS. & ECHOS.
Extensive
Credit
Facilities

Hodges & Johnson

216 Churchill Sq., Victoria Circus, Southend. Tel: 613184
19 Laurie Walk (Shopping Centre), Romford. Tel: 44856
37 St. Botolph's Street, Colchester. Tel: 77463
37/43 Broadway West, Leigh-on-Sea. Tel: Southend 712911
20 Exchange Way, Chelmsford. Tel: Chelmsford 66247

LORD OF THE DEEP



JON Lord of Deep Purple is undoubtedly a rarity. He combines the most pleasing qualities, rarely found among others enjoying a similar position on the Rock and Roll roundabout. We have a man who has been making successful records for over seven years, and who remains both verbally and musically articulate without ever resorting to the more flamboyant pretensions exhibited by so many of his contemporaries. He is a star, to be sure, but never to the point of camouflaging the musician.

With the reformed Purple off to the States until Christmas, we were delighted when Jon agreed to meet us at the airport before take-off to talk about Purple, new and old, and in general his particular role as keyboard player. The time was apt as we had just heard enough of the tapes of the band's new album (*Come Taste The Band*) to suggest that it would totally eclipse the rather disappointing *Stormbringer*.

Jon, notorious for his late plane catching, arrived early this time, and cast his mind back to the days of Deep Purple Mark 1. The *In Rock* albums was certainly the first major step towards worldwide acceptance, and we asked how this style change had been linked with the departure of original members Rod Evan and Nicky Simper, vocals and bass.

Concise

"Christ, that far back. My memory isn't all that good. Basically, it was that three people in the band wanted two to leave, and *In Rock* shows exactly what we wanted to get into. In fact, we had already been playing the *In Rock* style on stage, but we had never done it on an album. With Ian Gillan and Roger Glover in the band, we had two rock and rollers, much more so than the others.

"It might just have been the climate of the times, but we did feel that the previous albums had rambled a bit. This attitude almost went against us, because we were so concise with *In Rock* that it became very hard to follow. This move was in fact largely motivated by Ritchie, and the general agreement by the majority of the band was that this was what

we should do.

"I went down at the time as saying that I totally agreed with the policy but thought it should have been a little more relaxed, and as a result of that Ritchie and I had a few arguments. These resolved themselves and resulted in *Machine Head* which, apart from the new one, was to my mind our best album.

If there were the odd moments of apathy from Ritchie, I certainly never shared them, apart from *Who Do We Think We Are* which I disliked intensely. It was done in a mood of total fed-upness. Ian left shortly afterwards, because by then he and Ritchie were having head-on collisions, so that probably caused the bad moods of that time.

Freedom

"However, most of the albums were a great joy to make. Although *Fireball* got slagged a bit, you must remember that it followed a smash success album, and that's always difficult. It still gave me great satisfaction." During this period a very prominent feature of the Purple music was a never ending rash of frantic solos. How far did John feel that they were an integral part of the songs?

"So long as it fits the song, I'm delighted to have them. We have reached the point now that even when I am playing the part of a backing musician I have much greater freedom. The song structure with Glenn (Hughes) and Tommy (Bolin) isn't set any more. We are trying to loosen the whole thing up, and cut out the 'this happens in that bar, and that happens there' attitude.

"The days of the really long solos have gone, and I am talking about the twenty five minute jobs. Everyone will still have their solo slot, because basically that is what Deep Purple is all about. We have always prided ourselves on our individual abilities, and we like to show it. Quite frankly, we sometimes went much too far in the past, and some of the others' solos bored me."

Given Jon's feelings about solos, did he have any special preference about playing the more direct songs like *Speed King* and *Highway Star* or the more protracted tracks like *The Mule*?

"I'm quite happy with either



I don't think rock and roll could exist without solos—it's a vital form of musical expression

role, so long as I am happy with the song in the first place. I don't mind sitting back behind the guitar because that is just as creative as leading the song. Actually, that's a tricky question, because the Hammond doesn't really sit all that well in rock and roll as a backing instrument. It took me a long time and a lot of hard work to find an acceptable way of incorporating the instrument. . . . Where was I? Oh yes, at the same time I have to solo—every musician does.

I don't think rock and roll could exist without solos—it's a vital form of musical expres-

sion. It's a way of stretching out, but of course how much you do so is up to you, or the band. A musician should solo as long as he feels he is feeding off the audience, but I feel that it is unforgivable to bore an audience."

Possibilities

With the new members, what possibilities did Jon see as far as his own instrument was concerned? "I really see many. Ritchie was a very demanding player in that he really enjoyed the limelight. I mean, we all

did obviously, but I suppose he was so extrovert on stage to balance the introvert he was offstage. It's hard to speak objectively as he was my friend for seven years. One of the nice things about having an American in the band is the more quote laid back unquote atmosphere. I enjoyed Tommy's solo album." And Ritchie's album?

"There was certainly a Purple sound, but I thought it was second rate Purple, and you can print that. I was surprised to say the least, because he said he wanted to go right back to the raw roots he felt we were abandoning. At the same time I suspect that his next album will be a bitch."

Apathy

On the subject of these recent albums, Jon went on to compare *Stormbringer* and *Come Taste The Band*. "I liked the *Stormbringer* album. It was certainly a little different. There was a certain apathy on Ritchie's part—he was already thinking of leaving—and perhaps it shows. We should have attacked it more as Deep Purple rather than approaching it in that dispirited way. I'm really not trying to make Ritchie a whipping boy—I really don't want to—but you mentioned the word apathy and I think I would have to go along with that. But if the album didn't quite come off, it didn't sell as well as the others had, so there's justice there."

Jon is well known for his classical inclinations, and we wondered if they might re-emerge more strongly within the new band framework?

"I'm really two musicians, and they meet somewhere in the middle. The outer edges can never get together, and that's why I make solo albums, just to get things out of my head and out of my system. Look—I'm not carrying a cross for classical music—I'm a rock and roller and I have been for ten years. There just happens to be more, that's all."

What did he feel that the future held for the keyboard? "I think now that it has arrived with a vengeance, it will stay. Keyboard players are having to get more versatile in respect of the number of instruments they are having to play. The organ sound as just an organ sound

is already overused, and I personally use synthesizers, a clavinet and a Fender Rhodes besides the Hammond.

Technique

"I have countered this dilemma of 'old hat' sound by having my set up built specially for me. I have four Leslies which have been totally ripped out and replaced with better components, Crown amps, and all the keyboards, about six, go through the Leslies. The organ has also been messed around with, so it's not a straight Hammond sound—it's a particular sound that I feel fits our kind of music."

Jon was also glad to offer tips to the embryonic keyboard wizard. "Well, even though it's 'just' rock and roll, I think it's invaluable to acquire a technique of some sort. By all means absorb from other people, and try to find out how they do it, but then you must try to branch off and perfect your own style. Things like scales and arpeggios, although very boring, are bloody well worth while. If you are soloing, and your fingers won't do what is in your head, it's the most frustrating thing in the world. I have never regretted the hours and hours of practising that I have put in. I try to listen as much as I can to what else is going on in the rock world—I think it is important to be aware of what your peers are doing.

Relaxation

"I was talking to Ian Gillan the other night on just this subject, and he said he never used to listen to anyone but Deep Purple and Elvis Presley. He admitted that he was totally wrong. He said that since he had been off the road he had been listening to everything that he could, and he realised how much he had missed. You don't listen to others to copy—just to judge the *feel* of the business. Anyway, it's a relaxation to me."

The hidden speakers in the roof of the lounge was announcing the departure of the Purple flight. "I feel as if I could go on for another twenty years," said Jon jumping up. "Thanks a lot for talking to me."

Chris Simmonds

PLAYER OF THE MONTH

PHIL LYNOTT OF THIN LIZZY

WITH Thin Lizzy's *Fighting* album nudging away at the lower end of the charts and proving to be their best seller to date, it seems like a pretty good time to look at the bass playing of singer/songwriter/bass guitarist Phil Lynott.

Lynott is very much the main attraction of Lizzy (which, of course is not meant to detract from the contributions of the rest of this excellent band). On stage he comes across with a great deal of projection and presence almost Hendrix-like in his gyrations and handling of his battered Rickenbacker bass. The band's songs are fine and their playing note perfect as is Phil's singing, but, as we've said, it's Phil Lynott the bass player who's player of the month so here we go.

Phil explains his origins as a bass player in a succinct way. "I was a singer with a band called Skid Row who had a magnificent bass player called The Brush and Brush was trying to teach me to sing scales and the only way he could do it was to show them to me on the bass. With Skid Row we went into a period when the vocals became less and less important and there were long instrumental breaks becoming more and more important so I thought that I'd better learn to play something."

REALISATION

Phil's realisation that Skid Row were finding less need for a solo singer made him volunteer to leave the band and spend the next few months earning a bit of bread with an acoustic guitar on the folk scene while he studied bass playing like mad to enable him to join a band as a bass player/singer. He admits modestly that he wasn't the world's best at that stage.

"By that time I had enough neck and a strong enough image to jump up on stage and pretend that I was a bass player! For a time I struggled on but when Thin Lizzy started as a three piece there was more emphasis on me as a bass player and so I really had room to try and develop my style. During that period I was still playing with my fingers rather than using a pick but about then we were going to make our first album and I realised that I was getting a really terrible slappy sound. So I practised like mad with a pick and the first time I ever used one was on that album."

PRECISION

Up until then, Phil had been using an old Fender Precision which met an untimely end at one of Lizzy's first British gigs (they'd recently left their home base in Ireland) at the Marquee Club in London.

Being as impoverished as most of us, Phil was stuck at the gig without a set of spare strings for the Fender when a string broke. It was too late to buy a new set but, in a typically Quo gesture of friendship, Status Quo's bass player loaned Phil his Mustang bass. But tragedy struck while Phil was on stage because he'd made the unwise move of leaving his axe in the van while they were playing. As one might have expected luck to run, the Fender was stolen.

Phil's next bass was a Dan Armstrong which he never really got on with as he explains. "I really enjoyed it but I couldn't get the sound I wanted out of it, the worst thing was that I just couldn't keep it in tune because of the way I was playing it. So I thought, Right I need a big strong bass that's going to

make me work hard and stretch and is going to fight me so I got myself the Rickenbacker."

Phil's desire to use the Rickenbacker as almost an exercise is quite typical of his approach to playing which is markedly conscientious. He quite genuinely wants to be thought of as a bass player as well as a singer/songwriter and consequently thinks a lot about his playing and works hard to improve his style. Right now the work he's put in is really beginning to show on both Lizzy's albums and on their gigs.

Since those days, however, Lizzy have added another guitar to their already full sound, how has that affected Phil's approach to playing, we asked?

"Now that we're a four piece there's far more emphasis on my bass playing as bass playing than on the effects I use. Because of that I'm thinking of getting a Fender again while I have a few things done to the Ricky. Now that I've got my own originality with I'd like to go back to using the Fender again to get my bass lines conventional, I want to go back then to the Rickenbacker with what I've learned."

The rest of Phil's gear is pretty much standard bass equipment in 1975, using as he does an Acoustic 270 amp through a 360 cab for the bass frequencies from one of the Rickenbacker's stereo pick ups. From the other pick up, Phil goes through a Hi-Watt 100 amp into a Fender cabinet which he has doctored with speakers more to his taste. What he has done is to substitute two 15" Gauss speakers for the standard Fender issue speakers.

Phil's next move may be to experiment with using a crossover unit to split his sound through Gauss speakers for mid, an Acoustic cabinet for bass and employing tweeters





for top. Using a set of graphics he would then be able to balance the sound exactly as he wants it. However, any such changes can't come all at once, "When you're on the road you change your gear very slowly so as not to ruin your sound."

Phil isn't quite a straight bass man though as he uses a Brass Master and a wah wah for the top pickup of his Rickenbacker. As he's already said though he's placing less emphasis on his effects these days.

Like many top players, Phil still listens a lot to the work of others.

"I like funky bass players a lot, people like Sly Stone's guy and I also like the bass lines that Stevie Wonder comes up with. One of my favourites though was Ronnie Wood when he was working in the Jeff Beck group. Another favourite of mine is Willy Weeks."

FEATURE

Phil isn't a great lover of bass solos and isn't about to start making them a permanent feature of Lizzy gigs but he does agree that just about whatever you feel like trying on the bass is O.K.

"The bass is the last of the unexplored instruments as it's really new and so anyone playing bass now is a pioneer. Nobody can really slag a bass player for trying to do what he's doing in an original way."

Like many bass men, Phil has experimented with the six string bass because there's such a loss of power on the top notes.

Being a singer as well as a bass guitarist, we asked Phil if that presented any problems for him with co-ordination.

"Sometimes I'm thinking about playing bass and sometimes I'm thinking about singing but I don't have many problems with it. There've been times when we've recorded a gig and it really amazes me when I've known that I was thinking about singing but when I hear tape I realise that I've actually been playing runs and everything. Mind you there are times when I've known that I haven't played what I should have been playing!"

Phil is a fine bass guitarist and a good singer. who thinks a lot about what he is doing. It shows more and more in his bass work with Thin Lizzy which drives that rocking band along with real pace. Added to that he's a nice guy and one of the few real characters in the business — which can't be bad can it?

If you want a REAL guitar the first name you should think of is **JOHN BIRCH**

HOW MANY "FIRSTS" DO WE HAVE TO COME UP WITH TO PROVE THAT WE KNOW MORE ABOUT GUITAR-MAKING THAN ANY OTHER MANUFACTURER ?

- FIRST** with guitars that are fully playable on delivery
- FIRST** with the all rock-maple one piece neck-body section
- FIRST** with the contoured neck/body area for easy fingering
- FIRST** with the non-weakening tunnel truss-rod
- FIRST** with two-pack chemical cure lacquer, sweat and wear resistant
- FIRST** with completely whistle-free stainless-steel pick-ups. Unsurpassed for power and sustain and guaranteed forever against any failure
- FIRST** with the continuous row of balance screws to eliminate loss of output when bending
- FIRST** with a choice of six pick-ups having entirely different characteristics
- FIRST** with the interchangeable pick-up system
- FIRST** with ganged tones giving treble and bass cut on one control
- FIRST** with master volume control as standard
- FIRST** with stereo-mono-antiphase switch as standard
- FIRST** with left-handed guitars at no extra cost
- FIRST** with a stainless-steel bridge unit fully adjustable for height and octave individually
- FIRST** with fully protective back plate to prevent damage
- FIRST** with the incredible MULTIFLUX STEREO PICK-UP interswitchable for up to 26 pick-up combinations in stereo, mono, antiphase or QUADRAPHONIC



SEND 8½p STAMP FOR CATALOGUE AND FURTHER INFORMATION ON OUR CUSTOM-BUILT GUITARS AND CUSTOMISING REPAIR SERVICES.

JOHN BIRCH GUITARS LTD., 106 NEW ROAD,
RUBERY, BIRMINGHAM 45. ENGLAND.
TELEPHONE: 021-453 5665

Meazzi Hollywood Wooding drums ...

...really have the finest professional range of drum kits & accessories available



WOODING "CRYSTALLINE" KIT

FOR BROCHURES & LOCAL STOCKIST WRITE TO
DAVOLI (UK) LTD. (SOLE U.K. DISTRIBUTORS)
DAVOLI HOUSE, 895, CORONATION RD. LONDON N.W. 10

BEAT INSTRUMENTAL'S DECEMBER COMPETITION!

OVER £1000 OF
GEAR TO BE WON!

A brand new **MELLOTRON** A NOLAN 50 WATT AMP 250 Sets of Sound City Strings



▲ FIRST PRIZE

This month we are giving you a chance to win one of the following fantastic pieces of equipment.

FIRST PRIZE — A MELLOTRON 400.

As you know, this instrument has already gained international acceptance as an integral part of the modern music and recording world, and has been featured on many famous recordings.

SECOND PRIZE — A NOLAN 50 WATT COMBINATION AMPLIFIER, already becoming a fast favourite on the professional gig circuit owing to its reliability and tonal richness.

THIRD PRIZE. There are 250 third prizes, of a set of Sound City strings.

As the first prize is a Mellotron, we want you to study the ten famous tracks we have listed alongside which have used this instrument to create their unique sounds.

All you have to do to enter for our December competition is to study these ten tracks and select the **SIX** which you consider have made the most striking use of the Mellotron to achieve their special sounds. Then, having made your selection, we want you to put the six you have chosen in your order of preference — again, according to the use you think the artists have made of the Mellotron.

TO ENTER

1. Once you have selected the six songs which you consider have made most use of the Mellotron, place them in your order of importance. Insert your replies on the reply card you will find bound in this issue, using the letters of the alphabet to identify them.
2. Check the rest of the advantages on the reply card, and tick any if you want more information sent to you by the manufacturers.
3. Insert your own name and address, the instrument you play, and your favourite musical equipment shop on the reply card very clearly (**USING BLOCK CAPITALS PLEASE**), and post it off to us (don't forget to stick a 6½p stamp on the card).
4. No employee of Beat Instrumental or associated companies are eligible to enter the competition.
5. All entries must be received by the 10th January, 1976. Results will be published in the February issue of Beat Instrumental.
6. Judges decision is final and no correspondence can be entered into.



▲ THIRD PRIZE

◀ SECOND PRIZE

- A In the Court of the Crimson King — King Crimson
- B Strawberry Fields — Beatles
- C We Love You — Rolling Stones
- D Heart of the Sunrise — Yes
- E Watcher of the Skies — Genesis
- F Nights in White Satin — Moody Blues
- G Space Oddity — David Bowie
- H The Hall of the Mountain Grill — Hawkwind
- I Grave New World — Strawbs
- J Ann Boleyn — Rick Wakeman

**FILL IN YOUR REPLY
CARD NOW!**

Part 1: Eric Clapton, Rock's Greatest

ERIC Clapton was born on March 30th 1945 in Ripley, Surrey, and was brought up by his grandparents, Mr. and Mrs. Clapp. They bought him his first guitar when he was 15, after he had been impressed by an album of songs by Big Bill Broonzy. He gave up trying to play, however, for two years. By the time he had taken up the guitar again he was at Art College, and his work began to suffer as a result of his preoccupation with practising the instrument.

Because of this, after three months he was thrown out of Art College and, from this moment on, he devoted all his time to practising and listening to guitar styles, ranging from Rural Blues to Rock'n'Roll. His first loves were Chuck Berry and Bo Diddley, as they were for many aspiring British musicians at the time as the British Rhythm and Blues boom of the early sixties got under way.

His first group was called Rhode Island Red and the Roosters, a group whose line-up included at various stages in its development, Tom McGuinness, Paul Jones and Brian Jones. The band more or less dissolved after an ill-fated engagement in Brighton where French students indicated their displeasure by holding up handkerchiefs tied into hangman's nooses. After this Clapton joined Casey Jones and the Engineers, a Merseybeat style group, with whose musical policy he could not agree. Both these groups were spare-time interests, and Clapton remained with neither for more than one or two weeks.

The influence of Chuck Berry was still over-riding when he joined The Metropolitan Blues Quartet, later named The Yardbirds in late 1965 as a replacement for "Top" Topham, about two weeks after the group's inception.

Yardbirds

The Yardbirds were one of the many Rhythm and Blues groups formed in Britain in the wake of the Rolling Stones; in fact they took over the latter's residency at the Crawdaddy Club in Richmond (by day the Richmond Cricket Club). Clapton has since claimed that he was 'fooled into the group, attracted by the big money and travelling around and little chicks'. It was during The Yardbirds period that his study of the blues went deeper; he discovered the work of Robert Johnson, Skip James and Blind Boy Fuller, and finally became acquainted with the blues guitar style of B. B. King, whom he has described as the best Blues guitarist in the world.

With The Yardbirds Clapton's playing was at times extremely reminiscent of Chuck Berry's, but this was to a large extent dictated by the nature of the material played by the group. As well as the Berry influence, Clapton's study of other blues guitar styles was also apparent in his playing. Although largely derivative, his guitar style at this time gave some

indication of his later distinctive mode of playing.

An important aspect of The Yardbirds live performance was what the group referred to as a "rave-up", during such numbers as *I'm A Man* or *Smokestack Lightning*, a long, wild instrumental break, sometimes as long as thirty minutes, during which all the attention was focused on guitarist Clapton rather than Keith Relf, the vocalist. These features of the group's performance foreshadow the extended collective improvisations later so characteristic of Cream. Lillian Roxon in her "Rock Encyclopedia" proposes as one of the reasons for Clapton's split from The Yardbirds, the infrequency and brevity of these parts of the group's performance.

Mayall

As Clapton delved deeper into the blues heritage, he became, as many blues fanatics do, more and more a purist. Corresponding with Clapton's growing fanaticism, The Yardbirds as a group gradually attempted to reach a more widespread audience, to the extent that Clapton became more and more unhappy. He said later, "I wasn't playing well and I had lost my original values". The deciding factor in his decision to leave was the release of the group's third single *For Your Love*, whose blatant commercialism Clapton could not accept, although he did, in fact, play on the record.

He left The Yardbirds with no plans for the future and was then offered a job by John Mayall, whose integrity he admired and whose musical policy was much more in line with his own ideas at the time. He joined John Mayall's Bluesbreakers on April 6th 1965.

John Mayall was a northern Blues musician who had gone down to London, encouraged by Alexis Korner (one of the prime movers behind the British Rhythm and Blues movement). Mayall had studied the Blues much more than many of those in the other Rhythm and Blues groups, and, whereas many of the latter found success with re-workings of Muddy Waters, Jimmy Reed and Chuck Berry songs, Mayall drew much of his influence from the then more obscure figures, such as Otis Rush and J. B. Lenoir, to mention but two.

Rumours

Mayall did eventually find much the same success as many of his contemporaries. He has continued playing to the present day, although his home is now in the United States. He is almost single-handedly responsible for the British Blues boom of 1968, the influence of which is still apparent today.

In 1965 Mayall had a reputation as a blues purist and, with Clapton, too, having similar ideas their collaboration would seem to have been almost inevitable.



THE ERIC CLAPTON STORY



guitarist, his life, his playing, his equipment.



Eric in his Yardbird days.

Rumours have surrounded Clapton at all times during his career, but one rumour from this period which, due to its longevity, would seem to contain at least some semblance of truth, is that during the eighteen months that he played with Mayall, Mayall kept him shut up in his bedroom continually, so that he could practise constantly, only appearing for live performances.

Whether or not this is entirely true, the improvement in his guitar playing during this period would seem to point to a considerable amount of study on his part of the techniques of the electric guitar.

While Clapton was with Mayall, two singles and an LP were released. The LP has since become a classic, and Clapton's study of Blues guitar styles is apparent in *Lonely Yours/Bernard Jenkins*, one of the singles; *Lonely Years* sounding like early 50's Blues, and *Bernard Jenkins* a recreation of the sound of Big Maceo and Tampa Red, a duo from the forties.

Constraints

With Mayall, Clapton's guitar style became more his own, and less a conglomeration of the phrases of other guitar players. While undoubtedly using phrases and ideas which originated in the playing of others, his solos became an expression of personal emotion; they took on a life of their own, climbing and diving, slow drawn-out phrases followed by rapid cascades of lightning fast notes. His guitar seemed to be trying to rip itself free from the constraints of the twelve-bar sequence with notes and phrases seeming to ignore the underlying rhythm.

L to R — John Mayall, Eric Clapton, John McVie and Hughie Flint.



This may have been symptomatic of his eventual dissatisfaction with the restrictions imposed by adherence to the strict rigidity of the twelve-bar format. He wanted to develop his own personal music more than could be possible in a Chicago Blues group. He said later "I wanted to go somewhere else and put my kind of guitar playing in a different context, in a new kind of pop music context. I thought that music was more valid than Chicago Blues for me, 'cause Rock and Roll is more like folk music contemporary".

Equipment

CLAPTON'S first guitar, which his grandparents bought for him, was a Kay; "it wasn't cheap and flash; it was expensive and flash". By the time he had joined the Yardbirds, he had graduated to a Fender Telecaster played through a small Fender amplifier.

When he joined John Mayall, Clapton made a change of guitar which has been supremely influential; he started to play a Gibson Les Paul guitar, a model of guitar designed by Les Paul, a guitarist who recorded with his wife, Mary Ford, in the early fifties. The manufacture of Les Paul guitars had been discontinued in the late fifties, and Gibson were not a particularly popular make of guitar at this time in Britain, and could be purchased comparatively cheaply.

The qualities which attracted Clapton to this make of guitar were its unsurpassed tone variations and powers of sustain, which lent themselves perfectly to the Blues guitar playing at which he was now becoming expert. At this time the first "Clapton is God" slogans were beginning to be scrawled around London.

Feedback

As well as changing the model of guitar he played, Clapton was also using larger amplifiers; pictures exist of him playing with Mayall at this time through a large Vox combo of the sort used by the Beatles on their tours of gigantic American stadia. Clapton is reported to have warned the engineer at the sessions for the "Blues-breakers with Clapton" LP, to shield his ears during his guitar solos, and volume for its own sake was obviously becoming one of his preoccupations, as well as the fact that the feedback, sustain and distortion he wanted could only be achieved by playing at full volume.

Next Month
Part Two
From Cream to
the present day.

THE BASS GUITAR ~

ROCK'S POOR RELATION?

By Dan Hedges

TIME flies faster than many of us would care to admit, because it hardly seems possible that nearly thirteen years have drifted by since the dawn of Beatlemania—which was (to all intents and purposes) the birth of modern electric rock as we now know it. Like the wine, rock has matured over the years; evolving from a self-conscious teen-age diversion (that mum was sure we'd grow out of after a year or two) into a sophisticated universal 'art form'—the somewhat phenomenal foundation of a multi-billion pound industry.

Musicians, by and large, have kept pace with that growth, and while there are plenty of people around who can still get by with the old three chord trick, the overall level of competence among rock musicians has increased a thousand-fold since the days of *Love Me Do*. The rank amateurs of yesterday have blossomed into the virtuosos of today, with far more emphasis being placed on the *individual* qualities of each musician than ever before.

Even thirteen years on though, we still haven't drifted very far from the basic guitar, bass, drums (and on alternate Tuesdays, keyboard) format. While the lead guitarist has always grabbed the lion's share of the spotlight, the last six or seven years have seen the emergence of the keyboards and drums as solo instruments in their own right—neutralising the 'guitar hero and his sidemen' overtones that were so

prevalent during the guitar boom of the mid-to-late 60's.

When the discussion comes around to the electric bass, however, it seems to be a slightly different story. Although it seems as if the average rock guitarist, drummer, or keyboard man of the 70's could play rings around his mid-60's counterpart, the overall role and apparent competence level of the bassist doesn't seem to have progressed very far beyond, as Jack Bruce says, "a lot of vague thumping. Two to the bar or something", which was so prevalent a full decade ago. There are a number of notably formidable exceptions, of course, but the rock bassist still tends to hover in the shadows—playing second fiddle, as it were, to a succession of brightly lit guitar, keyboard, and drum meanderings, though rarely given the chance to step out of his traditional role and stand on his own two musical feet.

Function

Of course, the old argument that the bass *must* play a functional role is certainly a valid one in certain respects. But while many would-be Chris Squires have discovered that lightning runs and fretboard gymnastics have a nasty tendency to clutter arrangements and confuse other musicians, the real problem seems to lie, not in the bassist's extravagance, but in the other musicians' inexperience in dealing with the bass as anything more than a back seat provider of

Four different bass styles: John Entwistle . . .



rudimentary runs and root notes.

At the same time though, the bass has often been sadly underestimated by bass players themselves. The near-classic bit of logic that the bass is an easier, less involved substitute for the guitar still holds true in the minds of many, largely due to the fact that the four-string bass is tuned to E, A, D, and G—the same as the top four strings of the guitar, though an octave lower. When coupled with the self-defeating, "all the other instruments in the group were already taken, so they stuck me on bass" attitude, it's not surprising that the bass has been relegated to a second rate position in the rock structure.

Nevertheless, the electric bass is a distinctive instrument with a musical history of its own that's, if not quite as noticeably spectacular as that of the electric guitar, then certainly just as important. Though the bass has been around for nearly twenty-five years, it wasn't until the start of the rock era that it caught on as a 'standard' ensemble instrument.

As far as Britain is concerned, the first really conspicuous use of the bass came by way of the Shadows' Jet Harris, whose primary claim to fame (as modern folklore would have it) came, not through any particularly mind-boggling display of musicianship, but simply through the rather dubious honour of being the first bassist in this country to own a Fender Precision bass—the envy of every up-and-coming, after

school, I-think-I'll-try-the-bass-because-it-looks-easier kid from John O'Groat's to Land's End. While the average man in the street couldn't have distinguished a bass from an ordinary guitar at ten paces, the kids knew the difference—though it wasn't until the Beatles appeared that the bass started to gain more widespread recognition as a separate instrument.

Thin neck

While Paul McCartney's approach to the bass during those early years was, in retrospect, largely unremarkable and basically functional (though his later work on things like 'Paperback Writer' and 'Rain' is certainly exceptional), the image and the newness of it all, along with the relatively simple Beatle format (the word 'inaccessible' hadn't been invented yet) made him the obvious man to watch and copy—right down to the cripplingly thin-necked Hofner violin bass that replaced the supposedly antiquated Fender Precisions as *the* instrument to play.

It's possibly because of that ridiculously thin neck that the 'Beatle Bass' went out of vogue fairly quickly (even though McCartney continued to use one for the next couple of years), and was replaced by the gigantic, back-breaking, double cutaway semi-hollows—the Epiphone Rivoli, the Gibson EB-1 and 2, and the Guild Starfire—classic instruments in their own right, whose many favourable tonal features were

unfortunately neutralised by their unwieldy bulk.

Despite the change in instruments though, the 'McCartney Method' was still followed by most bassists right down to the letter—fully audible, yet safe, predictable, and functional; its principal function being to merely add 'bottom' and emphasise the drums. It all seemed quite normal too, and nobody really seemed to question it—until the Who came along, that is. In the hands of John Entwistle, the previously harmless, unobtrusive 'bass guitar' was transformed into a devastating assault weapon, and his then totally inconceivable workout on *My Generation* (which many mistakenly attributed to Pete Townshend at the time) still stands as one of the most powerful bass performances ever committed to record, even though it was recorded eleven years ago.

Bombastic

Unfortunately, Entwistle's work seemed to fall on deaf ears, even among other bass players, as the state of British bass playing (with the exception of a handful of people like the Yardbirds' Paul Samwell-Smith) cruised along at its normal, not-taking-any-chances pace; content to fill its appointed role without complaint, as guitarists, drummers, and keyboard players began forging ahead with new ideas and techniques.

Things weren't going much better in America either. Apart

from the work of a few seasoned session players (particularly the Motown contingent), little was happening in terms of a new bass direction. When the Byrds emerged in the Californian spring of 1965, however, the striking bass work of Chris Hillman seemed to be the light at the end of the tunnel. While Hillman's approach wasn't quite as bombastic as Entwistle's, his fluidly melodic style was miles beyond just about everyone else at the time, later progressing to a finely-honed degree of brilliance (listen to *Renaissance Fair*, *Everybody's Been Burned*, the single version of *Why*, and *So You Want To Be A Rock And Roll Star*).

Then too, the northern California music scene of late '66 and early '67 was beginning to move to the fore up in San Francisco, with two of the most unique practitioners of creative bass playing, Jack Casady (of Jefferson Airplane) and Phil Lesh (of the Grateful Dead) proving that there was room for powerful, exploratory bass work in a musical format that was already fairly complex and turbulent. Fine examples of their approach can be heard on the Airplane's *Watch Her Ride* and *The Other Side Of This Life*, and the Dead's *St. Stephen*.

Here in England, the Cream era got underway, with Messrs. Clapton, Bruce, and Baker epitomising the concept of the rock soloist. As a result, Jack Bruce did more to bring the electric bass out of the shadows than anyone had to date—not

Jack Bruce . . .



Bill Wyman . . .



and Chris Squire.



THE BASS GUITAR-

only hammering home the bass' potential drive and melody before a previously ignorant and unappreciative audience, but capturing the imaginations of other bassists as well by showing what *could* be done on the instrument (perhaps best illustrated on the live version of *Spoonful*).

Then too, it was Bruce who was almost single-handedly responsible for the next major shift in 'bass fashion', when the ponderous semi-hollows gave way to the compact, even tiny by comparison solid body Gibson EB-O's and 3's.

Luckily, the free-wheeling, exploratory era that Cream helped initiate did result in the appearance of a few more bass innovators over the next few years—Ron Wood (then playing bass with Jeff Beck), Leo Lyons of Ten Years After, Louis Cenamo (then with Keith Relf's ill-fated Renaissance) and, perhaps most conspicuously, Yes' Chris Squire—who, along with Mr. Entwistle, arguably shares the current title of 'Britain's Finest'.

Comeback

Although the Fender bass had never really completely disappeared (and began making a strong comeback at the tail end of the Cream era), the next really noticeable change in 'bass fashion' came through the courtesy of Mr. Squire and his distinctive Rickenbacker solid body bass (now designated as model 4001). While McCartney, Entwistle, and the Kinks' Pete Quaife had been seen with Rickenbackers several years earlier, it was Squire's treble-oriented, rippling, almost lead guitar-like buzz (listen to *Roundabout*) that pushed the Rickenbackers to their current level of popularity—second only to the Fender Precision.

But then, it's not the instrument, but what's *played* on the instrument that really counts—though, as mentioned earlier, the



One famous left-hand Rickenbacker in the hands of Paul McCartney.

number of unique, and publicly acclaimed bassists now playing is a mere drop in the bucket when compared to the armies of highly revered guitarists, drummers, and keyboard players currently blasting out standing ovation-winning solos every night of the week.

Rare

Bass *solos* (whether accompanied or unaccompanied by the other members of the band) are about as rare as two pound notes—though (as John Entwistle has pointed out), most bass players probably *couldn't* whip up a convincing solo even if they wanted to, while those who do are often hampered by the classic 'bassy' bass sound, which Entwistle feels doesn't really lend itself to soloing. Thinking over some of the bass work that's particularly come to the fore over the years, this might just be the case, as practically everyone mentioned in this article has opted for a more or less piercing, treble-oriented approach.

Even that's beginning to change a bit though. Entwistle and Squire, for example, seem to be drifting into a more 'botomy', 'bassier' brand of playing, which can be heard very clearly by comparing the Who's *Boris The Spider* with *The Real Me*, and Yes' *South Side Of The Sky* with *Sound Chaser*. The trend, even among the virtuosos, seems to be moving towards playing *fewer* notes than before, with (particularly in Squire's case) much more concentration on the harmonic relationship



Mick Jagger (left) plays lead with Ronnie Wood, bass.

between the bass and the other instruments.

Mind you, 'creative bass playing' *isn't* necessarily synonymous with 'ten thousand notes-per-second', as quantity should never be confused with quality. Then too, while many of the funk-oriented players like Larry Graham have been making their presence conspicuously felt over the last few years, their prominence in the band's overall sound spectrum is more often than not due to the fact that they're simply playing at a higher, heavily bass-oriented volume level. The notes that are actually played are as basic as they've always been, the only difference being that the bassist

is louder than everyone else in the band, hence the audience can't help but sit up and take notice.

For the electric bass' acceptance as a *musical* instrument in its own right (a point that's rarely been explored or appreciated), it's the notes themselves, more than anything else, that can and will determine whether the bass is capable of playing something more than a simple, uncomplicated supporting role. A few musicians, including those mentioned throughout the article, have proven that it can. Hopefully, the future will see the debut and appreciation of a great many more.



picato WESTERNER

COUNTRY & WESTERN · FOLK

Special American
Bronze Wound Strings

ACOUSTIC LIGHT GAUGE No.600 £2 incl. VAT

ACOUSTIC MEDIUM GAUGE No.660 £2 incl. VAT

12 STRING MEDIUM GAUGE No.612 £3.25 incl. VAT



GENERAL MUSIC STRINGS LTD. Treforest Glamorgan
Tel: Treforest 2571

**Picato makes the professional
sound internationally perfect**

Wilko Johnson &
Lee Brilleaux—

DR. FEELGOOD



**ROCK ON
WITH
GAUGE
SELECTION**

GROUP & GAUGE CHART FOLDERS
AVAILABLE FROM YOUR DEALER

Sole Manufacturers JAMES HOW Industries 20 Upland Rd.
Bexleyheath Kent Tel: 01 - 304 4711

IT'S just over five bleak years since Jimi Hendrix died. It was September 18th 1970 when that spark of guitar genius went out, never, we thought at the time, to be really heard again in the way he would have liked.

Since then, we've had pretty much what those of us who remember the Buddy Holly saga expected, a line of sub-standard cash-raisers masquerading as albums. Earlier this year though, news filtered across from the States of some hope for real Hendrix fans. A man by the name of Alan Douglas (respected jazz/

underground producer) had got hold of the original Hendrix jam tapes and was working them into a decent form. Now this could have been bad news but for the fact that Douglas worked with Jimi in the year before his death and so had as good an idea as possible as to how Jimi would have wanted his tapes to sound.

When the first of the three projected albums that Douglas has been getting together was released it was called *Crash Landing*. Now that was a strange album. There's no need to revive Beat's review

of it — just let's say that it was the soul side of Hendrix with only really side two's first track *Peace in Mississippi*, giving the heavier, rockier, side of Jimi a real chance to shine on through. But that isn't why *Crash Landing* is a strange album. What makes it so chilling is that it *sounds* like a real Hendrix album.

I met Alan Douglas during his recent trip to promote *Crash Landing* and we talked about the technical difficulties and artistic license involved in producing a dead man's album.

As Hendrix died some years before

HENDRIX LIVES ON!

Alan Douglas talks to Gary Cooper about the new Hendrix album



work on re-mixing *Landing* and the other two posthumous albums commenced, I asked Alan just what condition the tapes he found were in.

"Various conditions, some were pretty good, others not so, but on average they were reasonable. The main problem was with noise. Jimi had so much equipment running in the studio that there was a lot of clicking and buzzing and a lot of feedback and electrical noise to get rid of. We thought that we'd be able to deal with that noise after the mix but we couldn't so we just had to sit down and deal with each track separately and then re-mix."

The tale about how Douglas came to be in the position to handle the Hendrix tapes is interesting. Hendrix was, after *Electric Ladyland*, at a loss for a direction in his production. As Douglas tells it he had passed through the psychedelic sounds and approach he'd taken since *Axis Bold as Love* and was ready to move in a more jazz orientated direction. What he lacked though, was studio discipline. It cost around \$100,000 to record an album simply because he just sat down and jammed for hours in the hope that tracks would emerge from his exploration of various themes. As Douglas says, "I came to work with Jimi after that third album. He called me in because he was trying to get into another direction."

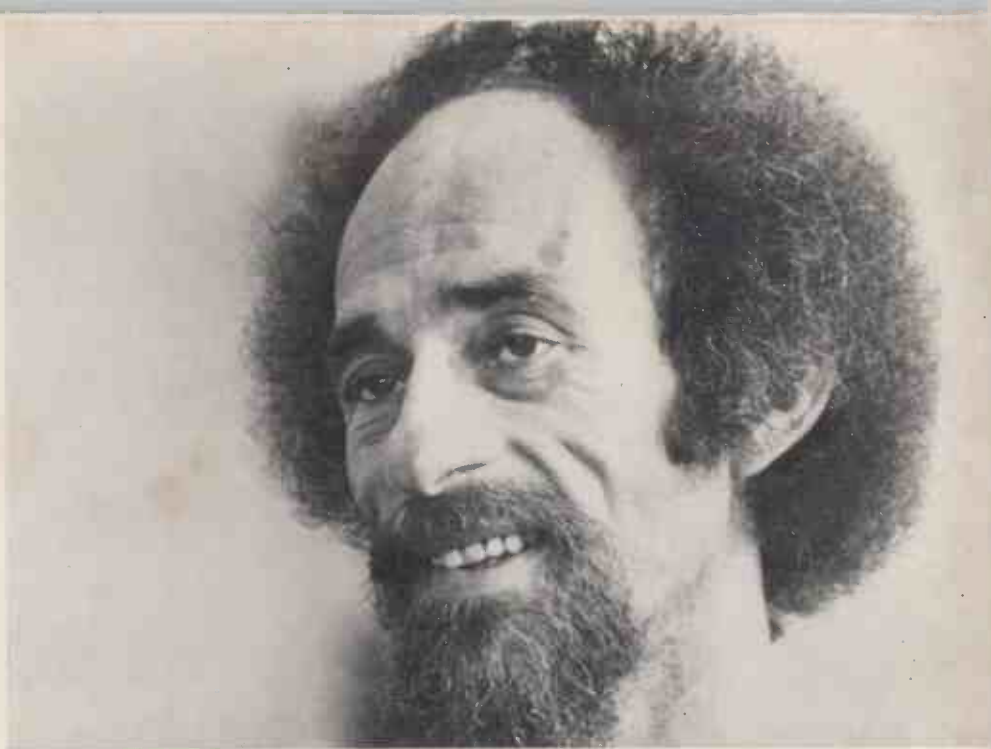
As a result of that, Douglas spent hours in the studio with Jimi laying down the basis of most of the tracks on the albums released since he died. However, on Hendrix's death, the tapes were taken and re-mixed without Douglas being involved. Tapes were submitted to Warner Brothers (Hendrix's company in the States) by the Estate but many of these were rejected. Eventually a Warner executive, Don Schmitzerle, called Douglas and asked him to work on the tracks that had been put into store in New Jersey after Jimi's death.

So, there was Douglas, left with hours of recording to edit together and add new musicians to find for the backing which he had been dissatisfied with on the original recordings.

Of course, the real problem must have been one of artistic interpretation. I asked Alan how he had tackled the point of what to put where and how.

"I knew what he wanted because I had worked on most of those tracks with him. Also you'd find that when he laid down a basic rhythm track, it was always more than that. Somehow he could never stay in the basic rhythm. He'd pull out of it here and there and I'd know where to put the vocals, for example, because he'd indicate the vocal line by playing something that could only be vocals. He would also indicate counter rhythm lines by playing one rhythm in one bar and one in another, so we just edited them and pulled them together."

Much of Jimi's work, however, was left virtually untouched and the recoveries from mistakes that only he could handle so well were left in as he would probably have done himself. "On *Trash Man*, for example, there are eight bar sections on the last melody line continuing up the scale and he just doesn't make it to the



last one on the ending note. However, because he didn't make it he went on up an octave and the recovery is so incredible that it becomes almost enjoyable to hear the mistake."

Douglas maintains that he did very little to the Hendrix tapes that he hasn't needed to do in the studio before. He handled overdubs, and removed noises, basically acted the way any producer does during a re-mix stage. What he did do, though, was do one heck of a lot more of it because there was just no way that new tracks could have been laid down.

Distinction

One of the features that made the whole project possible was the development in recent years of new studio techniques and noise gates that reduce unwanted frequencies (in this case the hissing and crackling of Jimi's fuzz boxes, phasers etc). Another problem sorted out by advanced equipment was Jimi's ability to go completely out of tune with himself during one number. The reasons for that happening, however, have as much to do with the musicians he worked with as his own extravagant style, as Alan explained.

"He would start playing a song and then leave it a while and go off into a jam. Most of the time he just did it to fire-up the rhythm section and then he'd go back into the tune once he'd got them going."

Because of the length of the songs (interspersed as they were with his jams) Alan found tapes where you just couldn't edit the jams out and piece together a song but had to compensate for him being out of time and tune with how he'd started them.

Obviously variable tape speed was the way out of that one, but more hairy solutions were sought at other times!

The months of working on the tapes has produced, to date, two albums. The first, *Crash Landing*, was released recently over here, and the second, *Midnight Lightning*, is to be released soon. Alan played me a few tracks from it and, if you thought that *Crash Landing* was Jimi,

wait till the new one hits the record shops!

In fact there is a clear distinction in Alan's mind about the albums. The first he sees as a pop/soul Hendrix, the second as a blues album and the next (which will be the last) will be a jazz album. Unfortunately, this album wasn't finished when we met but Alan did say that it will feature John McLaughlin!

In the States, Warner have removed the earlier albums from sale and are simply concentrating on the Douglas/Hendrix albums. The feeling apparently is that they don't represent what Jimi would have wanted.

Douglas goes as far as to say that all the material released would eventually make just one double album and that there is no way that the existing records (including *Hendrix in the West* and *Cry of Love*) represent the real Jimi as much as the newer ones.

On the question of authenticity Douglas is adamant. They were all Hendrix lead lines and vocals with Jeff Mironov playing in a rhythm part to fill out where Jimi soared-off on explorative passages.

So the saga of the Hendrix albums is nearly over. Work on the third and final one (as yet untitled) is underway but the question remains as to what will happen to the tapes after Douglas has finished with them. "I'm going to dump them all in the Atlantic Ocean!" is his reply. Douglas feels quite alarmed at the prospect of unscrupulous record companies in future years getting their hands on recorded jams and releasing them so it seems likely that these three albums will be the end of the line.

From eight and sixteen track tapes, Douglas has produced albums that if not quite Hendrix at the top of his ability, at least give us some further taste of what Jimi would have eventually got into.

The five months solid listening that Douglas did before even beginning to start mixing and editing have paid-off. *Crash Landing* was good, *Midnight Lightning* is better — Jimi would quite probably have been pleased with them and that must be Alan Douglas' greatest reward.

TODD Rundgren should have been exhausted. He'd thrown himself around the Hammer-smith Odeon stage in a two and a half hour extravaganza the night before and yet his energy seemed unabated as he talked his way through yet another hour's worth of interview. He started by talking about the early days and how he had got involved in music in the first place.

"I was always into music—I had my own record player for as long as I can remember. My father had an old guitar which he'd picked up in the army and which I found in a cupboard at home and I fooled around with that for a bit. I pestered my parents into getting me guitar lessons which lasted for about three weeks! Then I fell into a

state of limbo until I was about fifteen when the Beatles struck and I decided to become a guitar player and be chased all over the place!

"By this time I had a Japanese guitar and got together with a friend who made an amp out of a living-room stereo set. Eventually High School came to an end and I didn't have anything else to do so I joined a blues band called Woody's Truck Stop and played a lot of slide guitar which I don't do at all now incidentally. I had a second-hand Gibson Les Paul by this time, which I got for 85 dollars from a hock shop. They didn't know it was worth anything so they sold it for what it was really worth instead of bumping the price up like they would these days.

"After that I formed my own band The Nazz, which was largely based on the British sound that was very popular at the time—The Beatles and The Who—but we did no live work because we got into such a weird management situation. I started to play keyboards at this time too; The Beatles were great at swapping instruments, they taught me that as long as you are tasty about it you can play anything. I used to write songs at the piano while I was in The Nazz and started to get interested in playing other instruments as well."

Accents

When he left The Nazz, Todd got involved in engineering and production, helping out with the engineering on the Band's *Stagefright* album among many others. At the same time he was writing material for his own first solo album which he put together at a number of different studios throughout the States whenever he had the time and opportunity. Eventually, by 1972 he had made three solo albums, which, unlike the vast majority of records that are supposedly solo and yet which boast the names and abilities of hordes of session men, were done literally on his Todd! On *Something/Anything* released in 1972, he played all the instruments on three sides of the album and did all the voices and production himself. How did he go about this mammoth task?

"I did the drums first on all the songs—I knew the songs well enough to be able to put all the accents in the right place as well as just simply keep the beat. It wasn't the difficulty of learning to play instruments like sax (which Todd used on all his solo albums) but actually getting hold of them that caused all the problems. I hired a sax and learned to play the notes I'd need in any particular song and just went into the studio and did it."

Change

After two more solo ventures Todd's music went through an extreme change. Up until *Todd*, released in 1974, he had mostly been writing melodic, fairly lightweight pop songs and instrumentals and had always been in complete control of all aspects of his work. With the formation of the band Utopia, he became, in his own words, "just the guitar player in a band". On the Utopia album a lot of the music came from the pens of other members of the band—and the music itself was

RUNDGREN

'I'm not on my Todd anymore'



By Peter Dowling

quite unlike anything that Todd had done before (although earlier albums had contained suspicions of the way in which his music might develop). So why the change?

"The album *Todd* and the formation of Utopia happened at roughly the same time. The guys who played on certain tracks of *Todd* were to become members of Utopia when the band actually formed. In fact the first live gig they played was the concert at Central Park when *Sons of Nineteen-Eighty-Four* was recorded. Then we hit the road properly and the material was mostly mine because we hadn't had the time to come up with anything else at that stage. Why did I decide to become just another band member at this point? Well, there are plenty of reasons; firstly, I felt I needed a permanent performing unit so I had to get something together.

"I also wanted to get into other types of music and I felt that as up to that point I had made music purely on my own it was my responsibility to perform with other musicians, because I feel that group relationships are very important. You see I have a very short interest span—I can't keep doing the same thing for ever. Everything seems to happen so quickly these days, in terms of evolution, that you just can't stand still or you will get left behind."

Distortion

Todd uses a Fender Mustang guitar at the moment. "I use that guitar because it has a vibrato tailpiece which allows me to get a range of non-melodic sounds that I find useful. It has a basically good sound although it may not be as powerful as some other guitars. I go through a Hi-Fli synthesizer which has a pre-amp that boosts the signal up before it gets to the amp.

After the Hi-Fli the signal is split, one half of it goes through one channel of the amp, which is a Sunn amp and which has a distortion control on it which I run up all the way, the other half of the signal is fed into an echoplex and that goes into the other channel so that it doesn't interfere with the distortion at all. I really like this amp, it doesn't seem to have that transistorised buzz that most transistorised amps of this type have."

Another interesting feature of the band's equipment is the synthesizer used by keyboard player Roger Powell. "It's the biggest travelling synthesizer that Moog has made," says



"I feel that group relations are very important".

Todd, "and Roger is one of the best synthesizer players in the world, certainly one of the best that I've come across."

Philosophy

We began to talk at this point about Todd's latest album, *Initiation*. Utopia had performed the whole of the first side of the album right through without a break at the concert and this prompted the question: Does *Initiation* have a theme?

"Yes, I suppose so, its theme is people's attitude to the universal concept, whether they call it God or Chaos or whatever. Everyone has an attitude to this, but often they don't make clear to themselves exactly what they feel. You've really got to develop your own personal philosophy to life and I personally think that the reason why the world is in such a mess

is that not enough people have reconciled themselves to life so that they are all getting on one another's backs."

Having just about covered all the possible angles and aspects of the rock recording business, what can there be left for Todd to do now? "Well, the band has a new album out which is called *Another Live*, and after we've finished touring here I'm going to take a vacation and just rest for a bit.

"But besides that I'm working at home developing a new type of video tape facility. Whereas most visuals these days are slipshod, sensational, psychedelic light shows, I'd like to see a more natural, abstract use of visuals, along the lines of the more abstract parts of *Fantasia*, but of course that's just a starting point. The intention is that it should become an art in

itself and it should be available as an extension of an album, supplying visuals to go with the sound. I'm working with an English guy who is assembling everything at the moment—he's got the technical know-how behind the whole project. But we're not really starting on the whole thing seriously until the new year."

Visual

Although Todd seems more interested in this project than anything else at the moment we can be sure that he will still be producing some fascinating music in the future. You can never tell what this guy will be up to next—perhaps his next series of concerts in this country will incorporate his new visual ideas, but no doubt by that time he will have moved on again.

BEAT INSTRUMENTAL'S LEGENDARY GIANTS OF POP...

GENE VINCENT



TOUSLE-HAIRED Joe Brown was working as back-up lead guitarist for slick-haired Gene Vincent, on one of the American rocker's visits to Britain. As a concession to show-biz presentation, the leather-clad star hit on the idea of a little flashy on-stage movement. He ordered his pale-faced guitarist to kneel, still playing, in front of the microphone. Then at a specific point in his delivery of *Be Bop A Lula*, Vincent was to swing his leg, the gammy leg with the hefty leg-iron, over Joe Brown's lowered head.

Fine. Except that he misjudged the distance and clouted the Cockney kid on the side of the head. Joe Brown woke up, still seeing stars, nearly half an hour later.

Life with Gene, real name Vincent Eugene Craddock, born Norfolk, Virginia, February 11, 1935, was never dull. Nobody knew from one day to the next how he would be. Drunk, or sober. Extrovert or deeply, pitifully introvert. Friendly or acid-tongued and resentful.

Gene Vincent never did learn to organise his life properly. In terms of talent, with that high-pitched, emphatic, urgent voice, he was one of the great white rockers. Experts have long stressed that he was a walking definition of what a white rocker should be—a kind of non-black equivalent of Chuck Berry.

Don't look for long lists of hits from Vincent. The list is short, even based on a tragically short career. Just three top twenty hits in Britain—the clas-

sic *Be Bop A Lula*, *Blue Jean Bop* (both 1956 vintage) and *Pistol Packin' Mama*, which earned big sales for Capitol some four years later.

There's not a lot more to add from the American chart side, either. *Be Bop A Lula* was the biggest, and *Lotta Lovin'* hit the top twenty, and *Dance To The Bop* just about made the top fifty and *Race With The Devil* just scraped into the top hundred. Nothing much to write home about in terms of status-symbol chart placings, but Vincent nevertheless influenced dozens and dozens of other rockers, most of them nowhere near his league in terms of talent.

What made Vincent so unreleable, unpredictable, unpunctual and generally unhappy was a motorcycle accident in 1953, which left him with a permanently injured left leg. That leg was to give him hell through the rest of his short life. His drummer Dickie "Be Bop" Harrell, one of the most loyal men in the business, has often related how Vincent would often be in agonies of pain, but still go out there and rock on.

Vincent, once out of the navy which he'd joined at fifteen, sang around on local radio shows, and with deejay Sheriff Tex Davis he wrote *Be Bop A Lula*, which just has to be one of the most satisfying day's work in the history of pop.

There was Elvis Presley and on the other side was Capitol's big-gun opposition — Vincent and the Bluecaps. Presley was a sex symbol rocker, but Vincent was more the mean, de-

pressive rocker. Presley adorned a million bedroom walls with his sexy sneer. Vincent wasn't the pin-up type—but his voice got through to a whole generation.

The Bluecaps were simply brilliant. Tight but swinging, powerful, completely in rapport with the singer. Harrell remains one of the top rock drummers. There was Cliff Gallup on guitar, with Willie Williams playing rhythm. String bass man was Jack Neal and they made beautiful rock sounds right through to 1959 when they split up. They didn't join Vincent on his first British tour, which was late 1959. Or in France, where the name of Gene Vincent is still held in hushed esteem by any pop fan with a reasonably long memory.

He did telly shows like *Boy Meets Girls* in Britain, and producer Jack Good was his sponsor. Good suggested the all-black leather gear for on-stage wear. He projected the moodiness of Vincent.

Luckless

Vincent seemed to have everything. He'd reached millions through his small, but impact-laden, appearances in films like *The Girl Can't Help It* in 1957, and *Hot Rod Gang*, which was made just before the Bluecap scene ended.

What he didn't have, however, was luck. He visited Britain in 1960, along with his old friend Eddie Cochran, jointly headlining a tour which packed in the fans. They got to the last gig, in Bristol, and were driving to the airport in London when

their car was involved in a terrible smash. Cochran died. Vincent was badly injured and went through another period of fearful pain. For a time he lived in Britain, seeking a big comeback, but his unreliability was known to promoters. There was a fear that he might have to have that left leg amputated, but he delayed making a decision—and his death, in October 1971, finally settled the matter.

On stage, he jerked and wagged and literally forced himself into audience consciousness. He'd crouch over the microphone, almost curling himself into a ball—the eyes would stab upwards, sometimes looking lifeless as the voice took over. The voice was thin, but it bit through the atmosphere. Vincent really was something special when in top form. And two volumes of "the best of Gene Vincent" via Capitol prove the depth of his talent.

Strangely enough, he was originally into the country music scene. Then, as music moved from schmaltz to rock, he somehow summed up the whole motor-bike, black leather, ton-up scene. James Dean was on hand to project the image in Hollywood, but Vincent was there to define a whole generation through records and stage shows. A man named Ringo Starr was drummer with Rory



Storm and the Hurricanes in the early days of Vincent's impact, and he still rates Vincent one of the all-time greats. Starr didn't do badly in his later career, and regarded it as a tragedy that things went sour so soon for Vincent.

Lifestyle

There were many who criticised Vincent for his apparent lack of ambition and for the way he chose to live his life from out of a battered suitcase, putting down no roots and seemingly often at war with the world.

But that is to give less than proper emphasis to the physical pain he suffered. He was often racked by depression and that in turn led to ulcers, which became perforated. Doctors prescribed a quiet life, no booze, no pills—and to ask Vincent to undertake a monklike existence was asking the impossible.

It's been said, and rightly perhaps, that Gene Vincent was a typical member of the early rock era—in that he is remembered today more for what he stood for than what he actually did. He took up guitar while undergoing one of his many spells of hospitalisation, and it's kindest to say that his instrumental skill never reached the peaks of his vocal talent. When

Vincent came through, the industry was not sure how to handle a rock and roll star, and there's no argument but that he suffered early on by a kind of trial-and-error system of management.

Whichever way you look at the Gene Vincent career, you come up against serious hurdles which are clearly marked "Bad Luck". He even managed to get himself into income tax problems, being virtually hounded out of the business for a while because he just couldn't pay up. As a reciprocal gesture, the Musicians' Union even took away his card, so that he was literally forced to seek a career abroad.

Luckily for him, British and continental audiences were keener on him than the folk back home, where there were rather too many contemporary giant names for Vincent to get a fair share of the limelight.

But like so many of the early rockers, Vincent's private life tended to take over from his professional life. Mostly he gave nigh-perfect stage shows, full of drama and excitement, and naturally enough they gained him only limited space in the national press.

The headlines really screamed for him when he was involved with drunken bouts, arguments with his various



managers, or public spats with his wife. When he made his last visit to Britain, fans were astonished to see how he'd 'filled out'—more accurately, he had become bloated and plain fat. He still pumped out *Be Bop A Lula*, whenever the chance came along, but he was so clearly living on past reputation not current performance.

And so to a final, pain-racked illness that led to his death. Alice Cooper once backed Vincent in a big rock festival in Canada, and has said since: "He was one of the true originals, a natural talent who deserved to have all the breaks going for him, but instead, had to fight every inch of the way."

In Rock history, it's Gene Vincent who is most remembered as having truly contributed to the growth and development of the music.

It must have been galling for him, as his own career slumped

and slithered towards near-oblivion, to hear so many other rockers—plenty of British artists among them—so deliberately copying his style, and earning substantially more money from it than he could. But that is true of most of the old rock heroes. Much-copied and often under-valued by a public who couldn't tell the real thing from the imitation.

Hot property

At any rate, Vincent was for a short while one of the hottest properties on Capitol's star-studded big-name roster. Some of his personal misfortunes were undoubtedly brought on by his own behaviour. But having said that, there can be no dispute that he had much more than his fair share of sheer, downright, diabolical, depressing bad luck during a career that nevertheless brought much happiness to millions of people.

A look at what makes
one of Britain's leading
P.A. hire companies tick.

A PROFILE OF MEH

At the moment a large part of the PA hire field is a bit of a jungle. There are some good companies and some pretty rough ones, among the former MEH (Marshall Equipment Hire) ranks probably supreme. Generally speaking if you go to a gig and find a good sound system with one of our major bands then there's been an involvement with MEH on the hire side.

Recent work by MEH includes the Who's tour, the Van Der Graaf Generator tour, Bad Company gigs and a host of others. Forthcoming gigs will be the mammoth Queen tour, the Cat Stevens 'Magical' tour and Mel Bush's extravaganza. On another side of the music business altogether, there's the illustrious name of Frank Sinatra who's currently using MEH gear and there's no way that Frank Sinatra is going to put up with a bad sound.

Suffice to say then that almost any major act from Britain or America who tour here or in Europe are using MEH rigs. To find out how they leapt up to run most of the major gigs in the country Beat interviewed an exhausted Joe

Browne, a man whose frenetic lifestyle and total commitment has powered MEH to the top.

Before we go any further, let's just set the record straight. There's absolutely no need to believe any of this article on trust MEH is built on a reputation and you've only got to ask around yourself in the music business to suss out the fact that any praise this article gives is based not just on our opinion but a widespread belief in the music business.

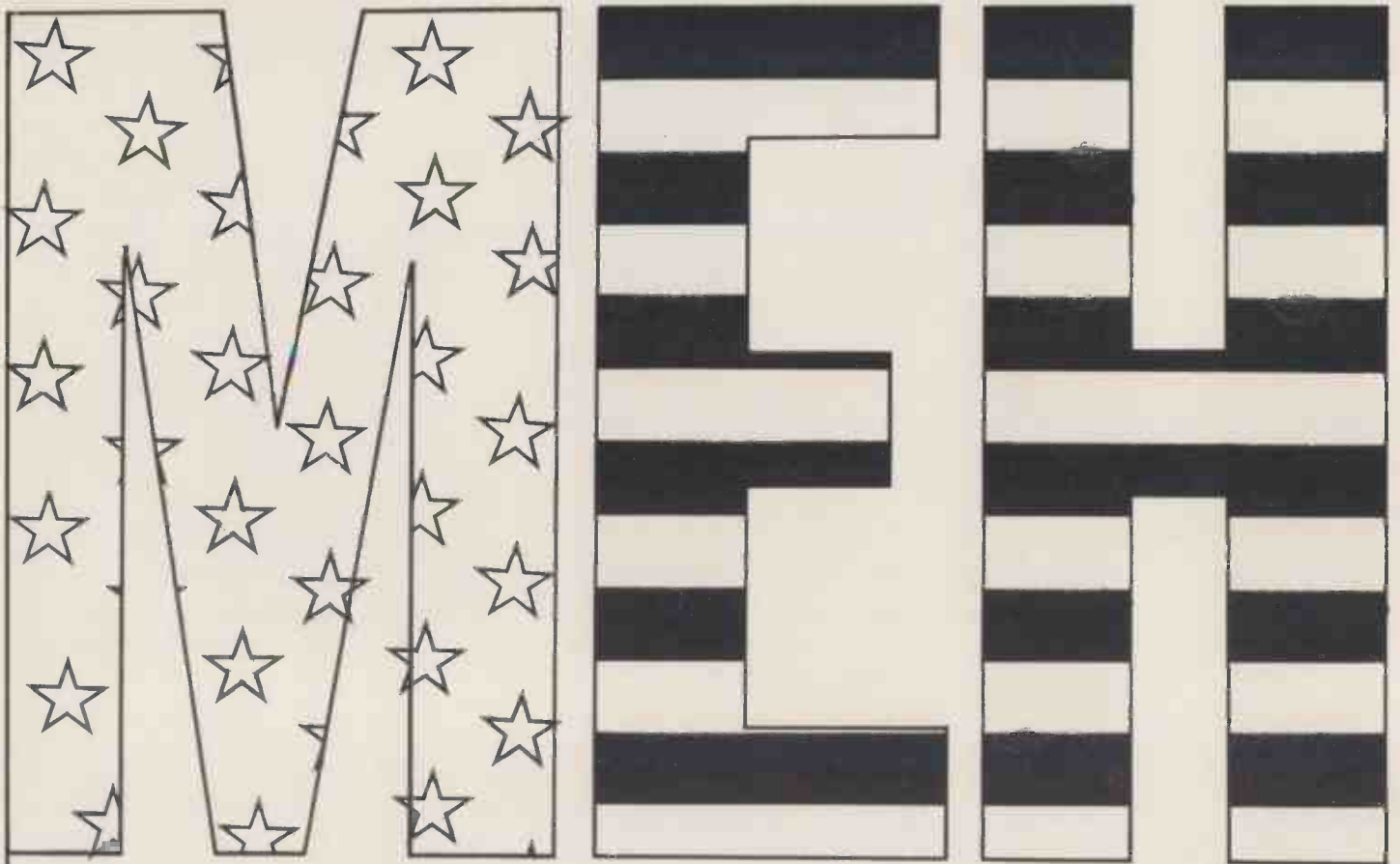
Most of MEH's equipment is American. They even go as far as to stress that in their ads so we asked Joe why.

"To be totally frank with you, we say that we're the American equipment specialists because about 60 per cent of our work is with American bands. Till recently they've always been under the impression that you couldn't get JBL horns, Crown amps etc. over here. Also we say it because about 90 per cent of our stock is American because 90 per cent represents cabinets, amps and mikes; in fact the only

continued on page 32

Two of the many whose sound comes via MEH: Cat Stevens (left) and Purple's Dave Coverdale . . .





The American equipment specialists

562 MILE END ROAD
LONDON E.3.

1A MARKET ROAD
LONDON N.7.

TEL: 01-980 1668

24 Hour Telephone 01-437 5804 (Ask for Grey 385)

continued from page 30

part of our system that's British is the mixer. Now the reason why all the bins and horns are American is because they are the best. The JBL horn, for example is the best horn in the world. American sound companies have had to learn to fill 25,000 seater gigs for years and now our bands over here are having to play bigger and bigger gigs just to break even. So you've got to use bigger gear to fill them with the best sound that you can and that means using American gear."

Don't get Joe wrong. He's totally aware that British equipment is fine for smaller venues and is quite prepared to accept that not everyone agrees with him. In his own case, though, he sticks to what his customers like and what he can work best with. Among the British gear that Joe rates as being excellent value for money is the Marshall 12 channel mixer (and not just because his company is associated with Marshall either). Although it's too small for MEH to use in the Empire Pool he's keen on it for the value for money angle. He's also got a lot of time for certain items of WEM gear.

The MEH systems are built around certain standard items of equipment which are common to all the rigs they hire out. Among the standard units (we've already mentioned JBL horns) are Amcron amps and Gauss speakers about which units Joe has a lot to say.

"Our stock of Crowns is around the 70 level and out of these probably only 15 a year are going to go back for minor attention and service over and above what we do to them ourselves. They are really excellent amplifiers. As far as Gauss are concerned all I can tell you is that we did a dramatic change with Gauss speakers a couple of years ago. We changed over totally to Gauss and now we must have probably 70-80 15in speakers and somewhere in the region of 100 12in speakers. Out of those we've had only ten that have had to go back with any problems."

Listening to a hire company, as that quote shows, can give you a good indication of just what is worth buying and what isn't.

While we sat down and talked to Joe, MEH were busy picking up the pieces following the cessation of trading by one of their competitors. Phone calls were coming in at a rate that would have brought tears



... and two more worthy clients, Bad Company (left) and Queen.

to the G.P.O.'s eyes from all over the place pleading for rigs which Joe doesn't have at the moment. Joe himself is busy trying to work out where to go from here. He likes having competitors for the sake of competition and because he doesn't want MEH to go up above a projected upper limit of ten rigs.

Background

At the moment, as always in rapidly expanding companies, staff is a problem. MEH have a reputation for being rather uncommonly together on the road. Their road crews tend not to be so doped out of their heads that they can't work, but they need more staff of the right sort. In fact, any *Beat* reader who wants a job with a together company in the music business could do a lot worse than contact MEH.

The sort of people they are looking for are those between 18-24 who have some sort of technical background, are straight in their heads and don't mind working like lunatics while they learn PA systems backwards. The ideal applicant, according to Euan (a cheerful Scot who works closely with Joe) would be an 18-19 year old school leaver with technical leanings who, as it was put to us, "Couldn't face the idea of working in a factory or becoming a solicitor or something. We take on very few guys who've actually been in the business before, we'd rather take somebody straight

from college and train them up our way."

One of MEH's strongest points is their hate of the "Wait till you see our new secret machine" syndrome. What happens is that either a PA builder or a power-crazed roadie or even a slightly dubious hire company will offer some amazing device that really does damn all in the way of improving the sound. What they (like any reputable company) go for is straight value for money. On mixers they use either the inimitable Mavis mixers or the new one that they've had built themselves. To give you some idea of the parameters they set for its performance, they spent £17,500 on its construction alone. When you consider what the retail price of such a unit with a profit margin added onto that desk would be you have some idea of what we're talking about in terms of quality.

What isn't so widely known perhaps is that MEH are prepared to manufacture gear for sale for bands who do want to buy their own PA rigs. As PA hire calls for the assembly of diverse components then it's just as easy to build for sale as it is to assemble for hire. Needless to say, the rigs are pretty damned good.

In fact the whole question of hire as opposed to sale is one which Joe has quite firm views on. For bands who are earning up to around £200 a night there's just no way that they are going to be able to hire a good rig economically,

Joe reckons. As a result, they are quite amenable to helping bands who buy and one day will become customers as they move up into the supergroup league.

On their hire rigs though, the major components are a combination of the already mentioned amps and speakers with an eclectic approach having been taken to get the sound they want as Joe says.

"We've taken the best parts of a Showco system and the best parts of a Clair Brothers system and basically put them together. The thing is Showco have got a really good bass end but not a good mid range system whereas it's the other way around with Clair Brothers."

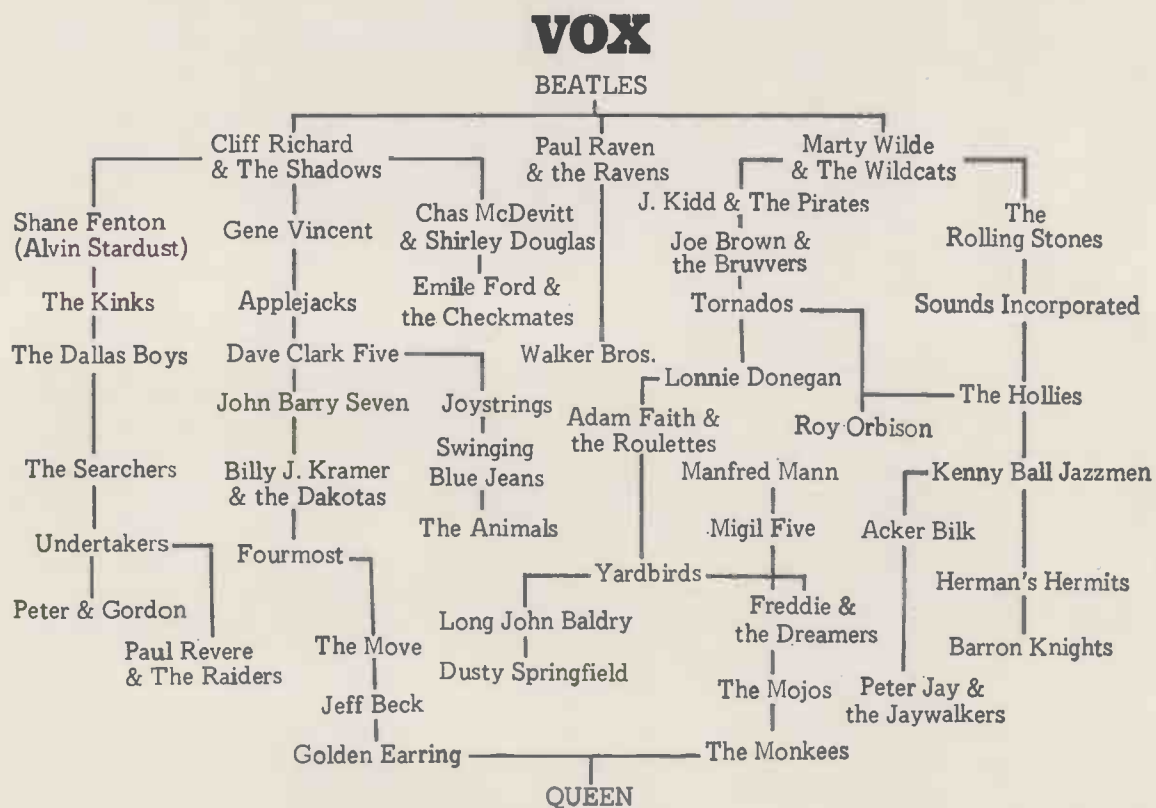
Involvement

It's that sort of ability to function like a Which? report that makes MEH a pretty good guide as to what's the best equipment around at the moment.

Joe and his team have a background in PA that goes right back to the early days when PA systems were just beginning to grow out of the 4x12 columns to the early horn-loaded systems. Since those days a continuous involvement with PA has given them an unbeaten knowledge of PA systems.

As we've said, there's no need to take our word for it. Just read the reviews of gigs where their gear has been used and ask around — you'll see why MEH are probably the biggest in the business.

What other amplifier can trace its ancestry back to the Beatles?



Pedigree is important, ask any of the above names. The VOX AC 30 is the cornerstone of rock music. The greatest bands in the world make it so and today it's combination of tonal response and compact power has still to be equalled. Generation after generation of the rock aristocracy have founded their fortunes on the Vox sound and have handed the Vox heritage on to their successors as kind of rock heirlooms.



Today's AC 30s have something no other amplifiers have – a track record. They have survived the ultimate tests – Wembley and Shea Stadium for instance – and have *proved* that the best bands in the world choose the best amp in the world – the Vox AC 30.

VOX SOUND LTD.
57/87 Hampstead Road,
London N.W.1.
(next to Capital Radio)
Tel: 01-388 7971/2

QUEEN'S AWARD TO INDUSTRY 1967 1967



WHAT THE A&R MEN WANT

If Magnet Records could be said to have any speciality at the moment, it must be the hit single. In the two years the company has been established, they've chalked up an impressive list of top ten smashes by people such as Guys & Dolls, Peter Shelley, Alvin Stardust and their recently signed artists Susan Cadogan and Silver Convention.

Magnet is a small but very effective stable to which new talent is gradually and very carefully being added. Peter Shelley has the title "head of A & R", but since he has become more involved with singing, writing and recording, his assistant Peter Waterman has effectively taken over his role.

Peter Waterman is a bluff, breezy Brummie who runs a record store and does a great deal of dee-jaying in addition to his regular office job. He more or less fell into A & R by accident on his return from the U.S.A., where he had been collecting information for a book on Philly music. "I got a job doing part-time promotion work for Magnet and worked on Peter Shelley's record, *Gee Baby*. That record was the reason I came to Magnet, because I heard it and really freaked out. At the time I wanted to be a dee-jay more than anything and the job was a golden opportunity for me, a passport into the radio stations.

"The success of that record stood me in good stead then last Christmas Magnet brought out two records which I really slagged because I honestly didn't think they'd be hits—and they weren't. I think Peter Shelley and Michael Levy (head of Magnet Records) could see from that that I was honest and if I didn't like something I'd tell people. I don't mess about and say something is nice just because the artist or producer or record company manager is sitting there!"

Copyright

So in January Peter joined the staff of Magnet on a regular basis and soon found that it was upon his shoulders that the task of sifting through the tapes fell. Peter was instrumental in the signing of Guys and Dolls even before he joined the A & R team. He was invited to a meeting, they played him the record without telling him who the group were and he thought it

Peter Waterman of Magnet records



**I think I know
a hit when
I hear one**

was great. Now the company rely largely on his ears for picking out hit artists and material.

"I can't think of any other A & R man who had the entry I had," Peter recollected. "I walked into this office at 10 a.m. to start my new job and at 10.30 we signed Susan Cadogan!" Actually, there is a long story behind this signing which started when Peter was in the States and heard Susan's single, *Hurt So Good*, being played on black radio stations out there. He went through a long process of tracing who owned the copyright and finding out about Susan herself, which culminated in his hearing the song being played on a local radio station in Birmingham, leaping into his car, going up to the studio and borrowing the only copy!

Singles

At the time they signed Susan, she was working as a librarian in Jamaica, trying to hide from her father, a church official, the fact that she was a reggae singer. But Peter's diligence paid off and they ended up getting Susan over to Britain and getting the record into the British charts.

"I'm always positive and stick my neck out. I probably exaggerate sometimes, but I do think I know a hit when I hear one, and hits is our policy. We'd like to have hit albums, too, but to be quite honest I don't think we've quite sussed out the album market yet, but we're working on it. We're like Bell Records were two years ago when they could break the singles market but not the album one. Now they're the other way round and we are establishing singles artists this year who will be album artists next year."

Knack

What kind of acts are Magnet looking for at the moment? "I'm into the Rollers and their type of music, any sort of pop music. If someone came to me with a great album band, they would have to be really great for me to take them. I mean, if I heard a Led Zeppelin then I'd take them, but anything short of them, or Elton, or McCartney, no."

"I feel I've got a knack which comes from having been a Dee-Jay since 1961, of being one jump ahead. I was playing Mo-



Peter Shelley (left) and Alvin Stardust, two of Magnet's chart-toppers.

town when everyone else was into rock and roll, then I was playing reggae when everyone was into Motown. At the moment I see British music as being in a rut. I adore Elton, I think McCartney is the greatest thing since sliced bread, but I think established bands are harming pop music in this country because they are not allowing young groups like the Rollers to come through.

Commercial

"I can remember Robert Plant when he sang soul music. I used to be in bands doing gigs in the same area. I remember when all those guys were young and we all had to learn. Now the heavy type groups knock and slag bands like Kenny and the Rollers but I love them because I love seeing how the kids get off on them. Live music's dying and it's dying because there only ever will be one Elton and Paul McCartney. The era of heavy music has gone and it's left a gap and I think pure commercial music is the next thing. Anyway, I know kids who've never heard of the Beatles, who say 'Who are those Rolling Stones, Dad? Blimey, they're an ugly looking lot!'"

Another thing Peter thinks matters a lot is looks and image. "I'm very into pop stars being good looking. In fact, if a guy came to me who was a musical genius but was as bad looking as I am, I wouldn't take him on." As far as sending demos to Magnet is concerned, Peter echoes the view of most of the A & R men we've spoken to dur-

ing this series, that it's important to make as good a job of them as you can.

"It sounds conceited but I can tell hit material from a rough demo, I think I can pick a hit if someone whistled it, but if someone comes in with at least a semi-finished production, you can hear it a lot easier. So, for anyone thinking of approaching a record company, I'd say don't waste their time and yours by taking in a tape of you in your front room with a guitar, because there are plenty of studios where you can make good quality demos cheaply that won't fade up and down and waver around. That's always going to impress an A & R guy more than you coming in, singing and slapping your knee for the rhythm.

"Every day I receive about twenty tapes and at least one is a recording of someone with a group of friends in a room, slapping knees or hitting a biscuit tin for the rhythm. If you do that, you can't really be very serious about your career. Then you get the people who send in tapes of their daughters singing in the bath. There's one gentleman who's been sending me one of these tapes regularly every week for the last six months. He's convinced his daughter is another Joan Baez—she's only eight years old! Put yourself in my position. If I listen to twenty demos a day, something of a high standard is going to stick out like a sore thumb and stand a much better chance."

Peter doesn't think it's altogether necessary to have management before you approach a

record company. He echoes the views of a number of people that, if you are good enough, the company can find management for you. Don't expect to be offered a contract instantly, though. Magnet Records are one company who rely on a group discussion and decision before

signing anybody. "Most people's policy is 'why not release such and such a record,' but ours is 'don't release it unless you're sure'. There is a definite reason behind every Magnet release."

INTERVIEW BY LORNA READ

GUITAR

Looking for a Natural Sound?



You just found it!!

... a Barcus-Berry transducer. Not just another pick-up ...
IT WORKS!

TOP GEAR, HARBOUR WAY, SHOREHAM-BY-SEA,
SUSSEX BN4 5HS
TELEPHONE: 07917-61626

LESLEY DUNCAN TELLS US HOW TO BECOME A SESSION SINGER!



First of a two part series

IT'S been said that the human voice is the most perfect musical instrument of all, and within the realm of what's best termed 'contemporary music', the vocalist is generally the focal point around which other instruments are arranged to play their respective parts in the whole piece of music. But while plenty of attention has been aimed at the background and technique of, say, the guitar, the vocal tends to be regarded as something that's just *there*—so natural and obvious that few people really stop to think about it. But then, 'vocalist' usually conjures up an image of a lone, front-line voice, serving as a vehicle for the song's lyrics, and regarded as something separate from the musicians themselves. Over the past ten years or so, however, an entirely different school of vocal work has evolved in the recording studio, and subsequently branched out onto the concert stage—a unique way of using the voice that, like fine guitar playing, might really be said to be an art form in its own right—the art of the backing vocal.

Arrangers

Then again, the term 'backing vocal' is often interchangeable with 'session singing', and if one were to ask a random sampling of London's top record producers, arrangers, and musical directors to draw up a short, exclusive list of the singers who are the experts in their field, Lesley Duncan's name would be among them. Though she's gradually drifted away from the session world over the past few years, and is now regarded as one of this country's finest songwriters (*Love Song*, recorded by Elton John and a host of others was one of her early successes) and recording artist with four excellent albums to her credit: *Sing Children Sing*; *Earth Mother*, *Everything Changes*, and *Moonbathing*). She was one of the pioneers of British session singing back in the early '60s. She provided the backings for most of Dusty Springfield's early hits, and moved on up through the years to do innumerable sessions for people like Pink Floyd, Marc Bolan, Tom Jones, Georgie Fame, Donovan, Alan Price, Kiki Dee, Graeme Edge, John Baldry, Tim Hardin, Richard Harris, and Elton John—just to name a few.

It seems natural then that Lesley should be the one person to ask when it comes to

this important, yet somewhat mysterious area of the recording scene—one that many younger singers would gladly sell their souls to get into. As has been the case with many top session musicians, however, Lesley's move into the session world of the '60s took a fairly indirect, 'back door' approach.

Manager

"I first got into doing sessions because I had the same recording manager as Dusty Springfield and Madeleine Bell, and Kiki Dee was with the same record label," she recalls, as two small sons, San and Joe, ominously munch crisps in the background. "There was only one lot of singers at the time who could do fairly modern stuff, and the rest were the sort of straight, soprano, reading-type singers. We couldn't get the sound we wanted on our own records, so we just started messing around and doing backings for ourselves. So if Dusty was recording, Madeleine, Kiki and I would help out. If I was recording, then it was Dusty, Madeleine, and Kiki. We didn't really think in terms of 'sessions', but people heard us and said, 'Who's that? Can they do them for us?'. So that's how it started."

The sound that Lesley and Co. were producing was a decidedly 'black' sound—which nobody else in England was really capable of doing at the time. "Very few people were even aware of black music back then, and Dusty, I would say, was probably pioneering black music in this country. At that point, the English music scene was very different. It was pre-Beatles, which'll give you a good idea of what was happening then!"

Since Dusty and Kiki were concentrating on their solo careers neither made a habit of doing sessions for outsiders on a regular basis. Lesley and Madeleine teamed up with Kay Garner, forming the original trio that began making the rounds of the 'pop' sessions. In time, they met Sue and Sunny, enabling the five to switch around in varying vocal combinations, depending on the requirements of the particular job.

While photos of old sessions often show lots of serious men in ties, soberly directing huge numbers of musicians in a very dignified and 'formal' manner, session precedents weren't anywhere near as closely defined as they are today. "We were cheated something rotten. We

'There was less time-wasting back then. Now' people think nothing of wasting hours and hours in studios'



never knew that you got paid extra for double tracking and things like that. I used to double track and triple track for nothing. The thing is, *our* sessions were never formal because (a) we couldn't read a note of music, and (b) it was only with producers and artists who *really* wanted us. We weren't on the session 'circuit'. There were a few arrangers who liked to use us, but their was one fixer in particular, the guy who contacts the singers and orchestra for a session, who refused point-blank to book us because he had his own closed shop of people. We didn't read music, and he just resented newcomers. He was *the* most influential fixer in London at the time too. He's put guys out of work if he didn't like the look of them one day, and they'd have to go work in a factory after that.

Fixer

"Somebody called his bluff once though. An arranger rang me up and said, 'Can you and the girls do a couple of sessions on these dates?'. I told him I'd ask them, and he said, 'Ring me straight back. It's very important.' So I rang the others, then rang him back to tell him it was all fixed. Then he said, 'Right. We'll see if this fixer rings me back now,' because he'd asked this particular fixer to get us. The fixer rang him back and said, 'I can't get the girls because they're working, but I've got the Breakaways, all right?'. So the arranger called his bluff and wiped the floor with him! We were never popular with that fixer anyway, but this made it even worse!"

Artists, producers, and arrangers were getting more

familiar with Lesley and friends' vocal abilities though, and would more often than not bypass the fixers altogether. In general, however, getting on the right side of the fixers is just as important now as its always been, though Lesley's noticed that the sessions themselves have changed considerably over the years.

"There was less time wasting back then, Now, people think nothing of wasting hours and hours in studios. In those days, if you were booked for a three hour session, you generally went in and did three songs. The sessions we worked on were fairly relaxed, because we were nearly always dubbed on afterwards. It was rarely done on the main session itself. We got to know the people we were working with quite well because they kept using us time and time again so it was very laid-back in that sense. But in many sessions back then they'd book the whole orchestra—strings, rhythm section, singers—all to do it in one go in three hours. Then it was mixed down, and that was it. Now it seems that people think nothing of spending months and months doing an album."

But Lesley's still one of the most highly respected people in the business—both inside the studio circle and out. Although, as she's mentioned, the session world has changed greatly over the years, the basic technique of creating backing vocals remains much the same. In the second part of this series next month, Lesley will be talking about the actual mechanics of session singing, the chances of being able to break into the session world, and what goes on in the studio once you have.

DAN HEDGES

Kimbara

**CLASSIC
FOLK
JUMBOS
ELECTRICS**

You'll find them all in the Kimbara range. Classics with concert specification; folk and country western; super electrics which include the stereo bass. Prices are low in relation to quality, from £30.



**CHOICE OF THREE
PROFESSIONAL KITS**



Professional gear with heavy duty hardware. Crisp metal shell snare drums. Trim post pedals. Non-creep positive action Hi-hats. Integral bass drum spurs. Choice of 5 finishes.



**FLETCHER
COPPOCK
& NEWMAN LTD**

Please send me brochure
KIMBARA KENT

Name
Address
.....
.....

**MORLEY RD., TONBRIDGE
KENT TN9 1RA**

HOW TO BUY A SECONDHAND AMP

what your hard earned pennies can buy you.

To begin with, let's sort out whether you're going to buy privately or from a shop. There are pros and cons both ways. Shops often offer a guarantee of some sort and, in any case, are bound by common law and various Sales of Good Acts to replace or repair faulty items which have been reasonably treated. So, of course, are private individuals but it's hard to pressurise (and sometimes even trace) a private seller when the speaker in your amp blows a cone. Nevertheless, private sales produce really good bargains. Doting parents who provide Acoustic bass stacks to their offspring have a habit of finding little Arbutnot's birthday gift winding-up in the "For Sale" columns of the local paper. Investigate these ads carefully (watch out for the "It fell off the back of a lorry" tales, you don't want to end-up in court do you?) and you could be onto a winner.

So, you know what you want and you know whether you are willing to save a few bob and take a chance with a private sale or whether you'll play safe and spend a bit more with a shop. How do you decide whether you're not throwing your money away?

Firstly, don't be silly. Any dealer offering a Hi-Watt 4x12 cab for £15 knows something that you don't. Buy at around an average price (you can reckon on about £70-£85 as being fair for the cab in question) and only look for a reasonable saving.

Suicide

Secondly, look hard at it. Scratched and battered gear may be perfectly good inside (especially speaker cabs) but battered amps may have loose wires or cracked circuit boards. The question is, how can you tell? Well, take the fuses out of the back and check them. I know it sounds crazy but there are still suicide merchants around who prefer the comfortable feeling of having silver paper and matchsticks saving them from 240 volts rather than a fuse. If the amp isn't fused properly you may then like to think about how else it's been mistreated. Then turn it on. Play with the volume controls and the tone controls. Do they crackle? If so then they've got worn through deposits building-up on them over the years. Once the symptom has begun it soon escalates and a minor crackle can turn into a

THERE'S nothing like a stack of brand new gear to plug into. Nothing quite like the thrill of throwing the switch of your new amp and fiddling around to get the sound you want out of it. Nothing like the feeling of security when you know that it's most likely going to be reliable and the knowledge that it's carrying a guarantee. But not all of us can afford that new HH, Marshall or whatever. For those of us who don't have bottomless bank accounts what does the second-hand market have to offer?

The answer is, of course, quite a lot. There's no earthly reason why secondhand amps should be rough. Don't forget, amps aren't always sold by their original owners because they were worn out. Most often they just weren't loud enough or the guy's girlfriend was nagging him to give up playing or maybe he was just hankering after a change of sound. Very rarely then do you find an amp that's completely beyond repair.

Firstly, you've got to decide what you need and how much you want to pay for it. Listen to what our favourite musicians use and decide for yourself whether you like what they can get out of their amps. Decide how much power you need. Nobody needs a Marshall 100 and two 4x12's for small pubs and rehearsals. Marshall combos sound just as good, carry a lot easier and cost a lot less! Decide whether you want valve or solid state and, having made your decision, set out to see

SECOND-HAND
AMPS & AXES!



full-scale cutout quite quickly.

Maybe they can be cleaned. Certainly the seller will tell you so. But cleaning potentiometers (volume controls) is a stop-gap measure often rather like putting sawdust in a worn gearbox. Try to find an amp that doesn't suffer from this problem. If you can't try to get the dealer to fit new pots. If he won't, haggle over the price and get it done privately. You might decide to risk it. I have once or twice and been lucky. You might not be but, blue eyes, it's your money you're spending!

Speakers

Many amplifier components are simple and rarely break down. Most problems occur in valve amps with worn valves (a cheap job to replace them, but check that the ones you'll need are still available because valves are being phased-out and, for example, KT 88's are getting rare these days). In solid state units the components are subjected to less wear but can suffer easily from speaker mis-matching. When they do go, transistor amps are swines because you just can't substitute a bum transistor as easily as you can a leaky or worn valve. Nevertheless, you are generally in for a more reliable deal with a transistor amp providing you are prepared to accept its differences in sound.

No, the main components to fall in most gear are the speakers. These can suffer from being driven too hard, subjected to excess moisture, exposed to over-zealous feedback and just generally being kicked around. If, when trying the cabinet, you get an occasional buzz, remove the back of the cabinet and look for loose screws. Even worse (screws are obviously not at all serious) may be small holes in the paper cone. These can be patched-up with adhesives or even tape on the road but when buying a new amp leave them alone unless the dealer offers to have them professionally re-coned for you. This is an easy operation and has saved many a good speaker from an untimely grave!

Don't prod and poke the cone in an attempt to see if it's working properly. By all means look at it when someone is playing through it but don't poke your pinkies through a luvverly Celestion 15" unless you want to foot a bill for its repair.

Back to amps for a while. Loud hums are often caused by nothing more serious than bad earth connections. If your po-

tential pride and joy is prone to a hum then ask the dealer to take the mains plug apart and see if the earth wire is properly fitted. If it is then check that the earthing in the amp itself is OK. If it is then bid your farewells and leave the emporium for a better place lest you find yourself in deep water at a later date.

The main way to check any gear is, of course, to wind it up and belt it out for a few minutes. I know that both dealers and private sellers will plead neighbours as an excuse for your not doing so but if they want to sell the amp... 'nuff said!

Of course, the safest way to buy an amp is to buy a new one but I can really say that of all the secondhand amps I've bought (which probably amounts to about a dozen over the years) I've never had a truly bad one yet. Most of the points to look for are fairly obvious. Beware of battered 4x12's with stencilled band names on the back saying "Hendrix Experience" or whatever, these can really be a bit past their best! Beware of obscure foreign makes that can break down never to work again through lack of spares and circuit diagrams and watch out for amps which are now obviously obsolete.

Lasting

Good buys? Well, it would be grossly unfair to list certain brands to the exclusion of others but some makes do have a name for lasting well and, if they've sold in volume, will be easy to repair and service while being available at a good price. However, especially good and common buys are the old faithful Marshall 50's and 100's (not much to go wrong, easy to repair, great sound), all Marshall speaker cabs and combos, virtually anything by WEM, Vox AC30's and AC50's (AC30's especially make a good sound and are strong as an ox), HH (hard to get secondhand HH gear but it's exceptionally well made) and some Orange gear (especially their Matamps).

The secret, then, is to establish just what you need and then shop around for it. Take care and remember the first principle of Roman law which was Caveat Emptor or, let the buyer beware! Your secondhand sound machine can be a really good investment so, if you can't afford that brand new item, don't despair... your battered 100 watt stack could still see you to the top!

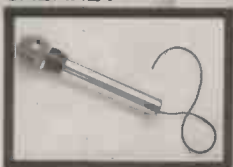
SILVERSTAR S91



SUPERSTAR S81



CABARET



pure, natural sound

RESLO

Reslosound Limited, Spring Gardens, London Road, Romford RM7 9LJ Tele. Romford 24421

BEESKIT LTD.

Designers and Manufacturers of specialised Acoustic and Allied Cabinets and Transit Covers. The Cabinet Maker behind these big names: DJ Electronics — Bekay Acoustics — Soundout Laboratories — Hi-Watt — E.S. Electronics — T.U.A.C. — Roost — TK Electronics — H. E. Donner Sound Equipment and many others.

We specialise in 'Custom' or short runs for either
CABINETS OR TRANSIT COVERS

536 SUTTON ROAD, SOUTHEND, ESSEX (0702) 66824

COVERS!

COVERS MADE FOR ALL SOUND EQUIPMENT.
TOUGH, HEAVY DUTY LEATHERCLOTH, WHITE
PIPING, NEAT HANDLE HOLES.

BY THE 100, OR ONE OFF

Trade enquiries welcome

GARDNER MUSICAL INST.

435 Hessle Road, Hull.

album reviews

ALBUM OF THE MONTH



THE ROLLING STONES
ROLLED GOLD
DECCA ROST 1/2

Look here, if you get past the first paragraph of this review I'm gonna award you some sort of medal. That medal will be struck for the ultimate moronic soul to ever have walked on the face of the earth 'cos if you'd rather read my pathetic attempts at a description of the guts of this album rather than buying and listening to it you deserve that medal. No, wrong again, you deserve a ton of the damn things dropped on you from a great height!

Right now, my main pre-occupation is trying to suss-out how to snaffle this album without Production Editor Simmonds or Assistant Editor Dowling rendering my body unto the cold gutter of Parker St. You see Decca are feeling pretty sadistic about all this. Like a vampire needs blood and Keith Richard needs Southern Comfort we need Rolled Gold and Decca know that full well. So what they're trying to do is promote a civil war in Beat's Offices with the eventual death of all the staff and writers except the one who drags his battered body away from the skirmish clutching a copy of Rolled Gold to his wounded breast.

Now, if I can just prize this record off the deck and just sneak out of the door. . . . Get off Simmonds . . . I'm the Editor for God's sake . . . Ouch! . . . Muvval . . . 'Elpl . . .

Grunt. . . .

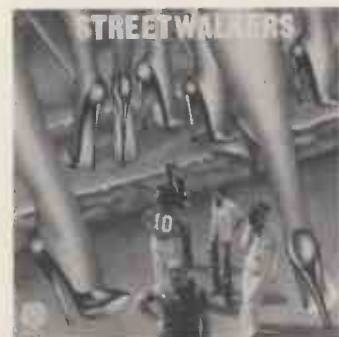
Hi there pop pickers, Chris Simmonds here, yes indeedy, Rolled Gold and 24 Carat stuff it is at that, a double album with 28 goodies, like all the singles wot they ever done and *Midnight Rambler* and *Gimme Shelter* and . . . Hi There rock fans, Pete Dowling here, this album's pretty good you know and . . . Yerrrch! Hi there noise lovers, it's the office cleaner here and I've snaffled Rolled Gold from the dead mit of Editor Cooper, hmm, pretty good it is too. . . . Aagh!

G.R.C.

STREETWALKERS DOWNTOWN FLYERS VERTIGO 6360 123

The musical carnage was complete when, following the arrival of *Rolled Gold*, our shattered neighbourhood postman staggered in with Streetwalkers. For the second time in two days a stunned silence enveloped the Beat offices as we unconditionally paid homage to one of the best releases this year.

For my money Streetwalkers are better than Family ever were, and Roger Chapman is surely one of the most exciting rock vocalists around. He is at his best here, as are the other members of the band. Acoustic and slide guitar maestro Charlie Whitney has free rein to fully display his diverse talents and even so never has the chance to outshine the Ploten bass and Nicko drums. The bass work is a revelation, relying largely on the lower frequencies which amazingly never lose their clarity, while the bass drum is awesome. A split second before the pedal



crunches into the drum, you sense more than hear the wind being blasted out of the way how in God's name did the engineer get such sounds onto the tape??

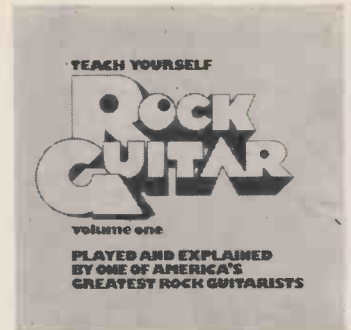
Side One grinds into action like a malevolent steamroller with the title track—the lyrics (all printed inside the sleeve) are supreme. The boys are hitting the town Saturday night for a bit of action, and it aint 'me and my baby dancing down the highway'. . . . What about 'Tell lover boy get to hell and check out, get rid of your men. Girls, get rid of your rings' . . . ? As is the pattern on the second side, after a couple of brain-crashers, some quieter numbers allow some air back into your lungs, and these are as melodic as the previous are dangerous. Guests: Max Middleton, Poli Palmer and Pete Wingfield . . . excuse me a minute, I just heard a crash upstairs, and I must go and see if my landlady is still alive; she's very old you know. . . .

C.S.

CHARLIE DANIELS TEACH YOURSELF ROCK GUITAR STALLION RECORDS BUSAR 243

In case you didn't know, Charlie Daniels is one of America's top session guitarists having worked, for example, on such albums as Dylan's *Nashville Skyline*. As such, Charlie is more than well equipped to make this album a raging success which, surprisingly, it is. I must say that I've always hated guitar tutors. Books of music always seem cold and dead unless you're a good reader with a lot of imagination and I've always felt that one hour with a slightly more musically advanced friend was worth six with a tutor. Well, Charlie becomes that advanced friend on this album and you can sit down with your record player and follow him through some rather tasty ideas (from a rather nice C9th funky riff through to yer Clapton blues solos).

The whole idea of the album is to be the first step on a series of albums leading to a good proficiency of real rock playing (none of this My Bonnie Lies Over the Ocean crap so beloved of book tutors written in the '20s). This, the first volume, does assume one or two things about your ability that Charlie may have been a little adventurous on, but at least you can actually hear his examples as he shows you how to run through a lick.



Teach Yourself Rock Guitar is a great step forward for proto Claptons as it is the first time I've come across an easy to follow tutor that gives you fast results. Providing you already know the very basic ideas about a guitar (like fingering between the frets not on them, that sort of basic!) then you'll soon be playing simple solos and chord progressions that'll spur you on to better things by the boost that success gives you.

It has to be said that the album has got its faults though. Charlie takes his advice over in a Hucklebury Hound accent and seems to have overlooked the fact that a listener is going to want to use the album again and again. A lot of his advice, should have been written in the small book enclosed with the album. That way there would have been more space left available of actual playing and less repetition on further listens of rather unnecessary advice.

Still, the album itself is a gas. If you've got stuck with your playing then it's just what you need to push you forward so that you can self-perpetuate from then on. Charlie has made a great contribution to guitar playing by making this album which is going to help a lot of beginners move way from the basic three chords and no solos approach.

One nice touch is the inclusion of 'play along' jams with gaps left where Charlie takes over the rhythm leaving you to play lead. As there's nothing worse for a young player than trying to work round his early solos with no backing to give him a reference point and a fell then this has to be one of the biggest assets the album has. Nice one Charlie, now let's have volume two with a bit more playing!

G.R.C.

RORY GALLAGHER AGAINST THE GRAIN CHRYSALIS CHR 1098

It's funny how one month there are only a fistful of tired re-makes coming out, while now we have at least four excellent

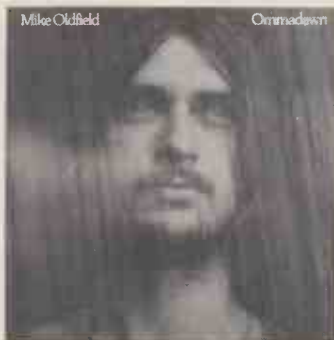
albums available at the same time. One can only hope that this doesn't prejudice the sales of any, and *Against the Grain* is definitely to be included in the 'quality' category.

Rory's studio albums have often suffered from the test of comparison with the energetic spontaneity of his 'live' releases, and the most complimentary thing that can be said in this case is that the whole thing sounds like one of the latter. The fact that he has produced the album himself is no doubt a large part of the reason for this cohesion, although at the same time one must remember that the band is at the pleasant stage where they know each others' music without experiencing bored complacency. Really, the simple fact is that it must be great fun to work with someone as conscientious as Gallagher, and it is fortunate that this is so apparent.

If one is to find any fault with the album (and it's a small one) it is the keyboard work of Lou Martin. Where his rough attacking style serves the line gigs so well, it is often lost in the studio when he plays the same runs as Gallagher and his drowned out by the much louder axe. The alternative would be melodic counterpoints which would not fit the style, so I suppose we are nitpicking there. One other point which might be raised—the Gallagher albums comes out regularly and can always be expected to run along the same lines; however good, if someone already has a couple of his albums he might be tempted to go for something else.

Still, sales will no doubt make a mockery of any such postulations, and a good job too. It's a great record, and if you experience any feelings of *deja-vu*, they should be nice ones. Remember also that it's Christmas time so treat yourself and buy it.

C.S.



MIKE OLDFIELD
OMMADAWN
VIRGIN VS 2043

This really has been a ridiculously fine month for albums. What with *Streetwalkers*, Stanley Clarke, *The Stones*, and now *Ommadawn* we really should have had four albums of the month. Still, down to business.

Discounting the *Orchestral Tubular Bells*, this is Oldfield's third solo album and it's a pretty fine statement of where the guy is at, communicating as it does a wide range of almost Celtic melancholia and genuine pastoral feeling.

The album opens in fine Oldfield style with the statement of a theme which is taken up and re-emphasised by various instruments with some especially fine bass guitar work from Mike. He then proceeds through his usual devices to explore the thematic nature of his ideas dropping out here and there to examine a musical idea that catches his imagination in the light of a different instrument or style.

Side Two also works in Oldfield's classical way but shows a newer side of him in *The Horse Song*, one of his only vocal attempts and one that comes-off in a completely charming way. As I said, this album tells us more about Oldfield than we've learnt before.

Throughout the album, his instrumental contributions are superb, his electric guitar work thrilling as ever and his bass work exemplary. It is somehow comforting to know that this generation of musicians really is capable of producing music that will live on as more than a historical phenomenon.

It has to be said, of course, that no work of art is perfect, then *Ommadawn* has its faults. They lie in Mike's conservatism of exploring new ideas. *The Horse Song* is brilliant and it would have benefitted the album as a whole if we'd had more adventurousness of this type and a little less of his one man orchestra approach. By the

way, *The Horse Song* is a number one single on Virgin Records (in case you hadn't already guessed!).

Ommadawn, then, confirms Mike Oldfield as being one of Britain's finest musicians and a composer of rare genius. What more can I say in praise of such a superb album except to insist that you buy it and enjoy its brilliance?

G.R.C.

STANLEY CLARKE
JOURNEY TO LOVE
NEMPEROR NE 433

It has to be said that Stanley Clarke is one of the world's finest bass players. Whether he's working on electric or acoustic his work is both original and accessible. Although he comes from an obvious jazz background his great strength lies in the way in which jazz haters can pick-up on what he's doing and accept it for what it is.

Clarke's music is strange. At times (like *Hello To Jeff* featuring a certain Mr. Beck) he is into a pure black funk thing, but then he'll get his head down and rock like a good 'un and then pick up acoustic bass for some really exciting string bass playing.

As well as Mr. Beck, Clarke also has the help of John McClaughlin on this album and, well, if you like McClaughlin, then I'm quite sure you'll get off on his track.

Really, the only disappointment I have doesn't concern Clarke at all, it's really aimed at Jeff Beck whose solo work is just going down and down and down. Somehow he's got into soul music to such an extent that his funky-ness is seriously retarded his ability to let fly on the guitar. Jeff, put down your Fender Strat for a month or two, look out the Les Paul you bust with the Yardbirds and listen to *Truth*. That was the album for Beck fans!

Still, that's got little to do with this exceptionally good album. It's a must for any bass player who wants to see what can be done with the instrument.



My only criticism about this album concerns the fact that Atlantic have chosen to import American pressings of *Journey To Love* rather than press in the U.K. American pressings are, of course, considerably worse than our own grotty efforts so why didn't they use their resources over here?

Still, a fine album indeed!

G.R.C.



SADISTIC MIKA BAND
HOT! MENU
HARVEST SHSP 4049

Hot menu eh? Well, this is a very tasty little spread laid out by our Oriental friends. Having never tasted Japanese food of the rak genie, I can't compare the goodies on this album with the doubtless savoury grub on which the Sadistics were brought up, but I'll bet it wasn't so instantly palatable as some of the fare on this album.

For starters we've got a lightly done slice of funk called *Time to Noodle* which is one of the finest pieces on the album—it sizzles gently before your ears—mmmm, mouth-wateringly good. The main constituents of this dish are the keyboard work of Hiroshi Imai and the bass playing of Tsugutoshi Goto (who is in fact the basic ingredient of much of the cooking in the album). Another dainty morsel to be recommended is *Mummy Doesn't Go To Parties Since Daddy Died*, a haunting instrumental set against a backcloth of children's voices.

Production is excellent, a big fat tip to Chris Thomas not only for presenting a nice clear mix but also for some interesting bits and pieces scattered between or behind some of the tracks—a commentary on a Jacklin golf shot being just one example. Coffee and after dinner mints are supplied by Mika on the last track of the album—though personally I think that mandies (Mika mentions at the beginning of the track that she's just taken come) aren't necessarily the perfect ending to a good meal!

P.F.D.

A touch of class —



SaaS studio twin 100

INTRODUCING AN ENTIRELY NEW
COMBINATION AMPLIFIER



DELIVERING 100 WATTS RMS INTO
TWO MASSIVE ATC 12" SPEAKERS



FOR FURTHER DETAILS
PLEASE WRITE

Manufactured in the U.K. by:
ROCHFORD ACOUSTICS LTD., UNION LANE, ROCHFORD, ESSEX.
Tel: SOUTHEND (0702) 545801/2

**PRACTICE PROBLEMS?
— SOLVED!**

At last the perfect drum practice kit



- * Real Drum Kit 'Feel'
- * Minimum Sound
- * Infinitely adjustable
- * Versatile
- * Strong construction
- * Tensionable pads
- * Easy set-up
- * Compact
- * Quality
- * Guaranteed

Any drum set-up obtained
by adding as many pads
as you prefer.

PATENT NO 6416/66 Regd. Design

The total concept of this 'Practice' Kit is to enable the Student/Player to reproduce exactly his usual drum set-up or experiment with other positions whilst minimising the sound level, keeping true to the 'feel' of actual Drum set-up.

FOR TODAY'S DRUMMER

INPERPRO
INCORPORATED
PERCUSSION
PRODUCTS

44 SUNNA GDN.
SUNBURY-ON-THAMES
MIDDLESEX
Sundary 85925

**For details
send S. A. E.**



WERSI

The finest name in Europe for electronic
organs, string-orchestra,
pianos and amplification.

Wersi organs and amplification
are featured in the latest records by
KLAUS WUNDERLICH and FRANZ LAMBERT

For full details consult:

NEWMANS ORGAN STUDIOS LTD,
15 Monks Road,
Lincoln LN2 5HL.

Telephone: Lincoln 28704.

HIRE EQUIPMENT SUPPLEMENT

A Beat survey of Hire Equipment companies and their services

So there you are in the studio, laying down your first single and on playback you suddenly start wondering what's wrong. It may sound fine on stage, but on record there's something lacking. Suddenly it all becomes aparent — you really need a clavinet sound to set it alight. But you don't have one so what can you do? The obvious answer is to hire one, of course.

We've compiled a list of many of the country's leading equipment hire firms and hope that the next time you are stuck and needing gear, you will consult it and find what you are looking for.

E.ZEE HIRE Ltd, supply equipment both for touring bands and for studios although they say that over the past year they have been concentrating on the former, providing equipment for David Essex, Roxy Music, Leo Sayer and David Cassidy, among many others.

The equipment is serviced on the premises and, is on the main 'flight card' for touring purposes. E. Zee also repair and tune all types of amplification and electric keyboards, and have a purpose built studio type rehearsal room. Although E. Zee work with established bands on long term lines, they try to look after the smaller outfits working to tight budgets on a daily and weekly basis. E. Zee have a comprehensive range of music equipment and amplification for hire which includes many of the leading makes and ranges currently available. The address: 7-9 Market Road, London N7 9PL.

EDWIN SHIRLEY TRUCKING COMPANY have a fleet of Ford three ton box vans available for Self Drive Hire. These trucks can be taken abroad at any time, the only condition being that they provide the Green Card Insurance. Another facility offered by this company is the use of secure, low cost storage facilities out of London. These facilities are all approved by major insurance companies

Edwin Shirley can provide any size and type of vehicle at any time for the transport of musical equipment around Europe. They mostly use Volvo F88 tractor units and have air ride trailers available. Edwin Shirley Trucking Company are based at Flishinghurst Orchards, Cranbrook, Kent TN17 2QB.

CEREBRUM LIGHTING sell and hire special effects lighting. Personal callers can hire projectors, sound-to-light units, chasers, strobes, u.v., effect wheels and dry ice machines. Cerebrum also have a Soundout Series 3 Stereo Disco console with or without speakers for hire, plus stage lighting, rigging etc.

On a larger scale, complete lighting systems can be supplied to bands for tours or one-off gigs. Argent and Bad Company are two of the bands that have been supplied with gear during the past year, but Cerebrum are just as happy to hire out half a dozen spotlights with rigging and control to a local band. The service not only takes in the music business, but events such as exhibitions, sales promotions and large private functions. As Cerebrum have a limited stock, with a high demand, it is advisable to

book equipment at least two weeks in advance. The address is 168 Chiltern Drive, Berrylands, Surbiton, Surrey.

HHB hire a P.A. rig which during the summer was increased in power to 1,500 watts with a 500 watt monitoring system and twelve Channel stereo mixing desk. Their equipment uses Gauss, Electro-voice and ATC components, used with PA: CE and Sound Electronics power amplifiers. The desk is manufactured by PA:CE and has full facilities including 5-way stereo graphic equaliser and also the Amco electronic stereo 3-way cross-over.

HHB provided the 3,000 watt sound system for the recent Watchfield Festival. Other recent users of HHB gear have been Country Gazette, Motorhead and Pink Fairies. HHB are based at 16 Wallasey Crescent, Iskenham, Uxbridge, Middlesex.

R & C MUSIC have provided such musicians as Jack Bruce, Arthur Brown and Osibisa with equipment over the six months that they have been in operation. Their equipment consists of JBL Horns, Martin bass bins, Hill amps, a 16 channel Hill desk and AKG, and Beyer mikes. The front line power is 1000 watts and foldback power is 300 watts. R & C Music also operate a 25,000 watt lighting rig.

Besides the services provided to touring musicians, R & C Music can provide any instrument that is available at their shop, which is at 2 High Street, Bexley, Kent.

continued on page 45



Studio and Stage Instrument Rental

REPAIRS TO ALL LEADING MAKES OF
KEYBOARDS, AMPS AND GUITARS.

**E. ZEE
DOES IT!**

E. Zee Hire Ltd.

**PROFESSIONAL INSTRUMENT
AND AMPLIFICATION
RENTALS**

REHEARSAL ROOM

Electric Keyboard Specialists

7-9 Market Road,

London, N7 9PL

Tel: 01-609-0246/7/8/9



6 CHANNEL MIXER AMP

comprising six independent channels, each with Treble, Middle Bass and Echo controls, Slider Volume Control. Monitor volume — Treble and Bass, Echo Return powered by a 150 Watt amplifier with heat sinks for cool running. Hi. & Low input sensitivity switching
Preamplifier Distortion typically 0.01% at 1KHz
Power amp distortion typically 0.05% at 1KHz
Hum and Noise — 116dB
£187.50

MM ELECTRONICS

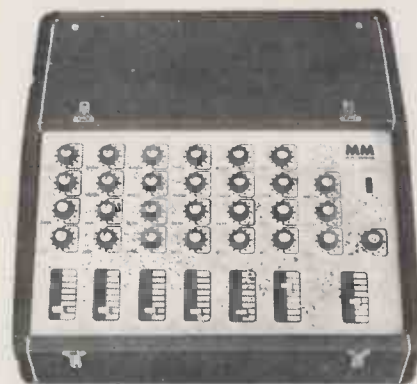
French's Mill, French's Rd., Cambridge

12 CHANNEL STEREO MIXING CONSOLE

- The MM Electronics MP175 with 4 band equalisation giving 12 dB cut and boost at frequencies: 100 Hz; 2 kHz and 10 kHz.
- Continuously variable pre-fade fold back and post fade echo.
- Stereo headphone amp incorporating VU metering.

PERFORMANCE:

Noise reference to input — 125 dBm
Hum ref input (with internal power supply) — 122 dBm
Distortion better than .05% typically .01%
Overhead level at 22 dBm all outputs buffered
£250 Retail



Currently provisions are being made to manufacture Graphic Equalisers, Guitar Amps and Combos. Details will be released in the near future.
For further details contact TONY GIPP (0223) 66559.

ARE YOU MISSING OUT?

YOU MAY NOT HAVE HEARD OF JULIANS
YOU MAY NOT HAVE EXPERIENCED EXPERT ADVICE
PROMPT DELIVERY—RELIABLE SERVICE — —
ALLOW US TO SORT OUT YOUR PROBLEM!!

01-450 7554 & 01-452 6751

JULIAN KEYBOARD HIRE SPECIALISTS

HIRE EQUIPMENT SUPPLEMENT

continued from page 43

JULIAN KEYBOARD Hire was started five years ago by the late Julian Leigh who was himself a musician, and whose connections with the musical world have ensured the company's continued success. As the name suggests the firm are specialists in keyboards and hire mainly to recording studios. Julian Keyboard Hire boasts a fully qualified staff who are assisted by radio facilities and vehicles such as Mercedes Benz and VW.

Stocks are kept as up to date as possible — Fender, Yamaha, Hammond and ARP being just some of the equipment used. Julian Keyboard Hire are proud of the fact that the company has grown through reputation only and hope that this success continues.

THE JOHN HALLOWAY Trucking Company was formed about five years ago and does a great deal of work both in and outside the music business. John Halloway mainly provides transport services — his main piece of equipment being a Volvo F89 40' Tractor-Trailer outfit, using a low-deck trailer. Besides this, a small van and a drop side truck are the other weapons in John Halloway's transport armoury. Ferries and carnets can also be booked through the company and a driver is always provided

if necessary. Recently Paul Kossoff and Alex Harvey have used the services provided by the company which can be contacted at 26 Cambridge Drive, Potters Bar, Herts. EN6 3EX.

SOUND MANAGEMENT began back in 1971 as a rehearsal studio at Kings Road, Chelsea, London, SW10 and this side of the company is still thriving. At the beginning of 1975 the company began to expand in other directions, the most important being its tour service. This service is aimed at relieving agencies and management of their tour worries. For example Sound Management have to date supplied their tour package of P.A.s, trucks, back-line gear, lights and roadcrew to; Larry Coryell's Eleventh House, Van der Graff Generator and Freddie King. Flexibility is the essence of the Sound Management Tour Service in that it 'supplies the goods' to the requirements of each artist.

ENTEC have been running the lighting division of their company for some years now and seriously set up the sound division this year. In terms of equipment, Entec use Martin Acoustic mid and top range horns, tweeters, double and single bass bins, using JBL or Gauss speakers and JBL drivers for the horns. The amplifiers are Midas 300 watts per channel and Entec have recently acquired the SAE 2500 model, dated at 500 watts per channel. All the systems are wired to three or four way crossover, but over the Christmas week break Entec intend to go over to five way crossover.

Microphones used are usually Shure and AKG and echo units are Binsen and Echoplex. Entec also use an Eventide phaser and their desks are mainly Midas 30 or 18 channel (front mix) and some Soundcraft "Sixteen into Two" for monitor mixing only. All equipment is run on isolating transformers.

Entec's capacity is up to six separate systems, totalling over 30,000 watts of horns and bins. During 1975 Entec have provided equipment for, among others, Supertramp for their Hammersmith Odeon gig and U.S.A. tour, Black Sabbath for their Autumn U.K. tour (a 20 double bin system was used here), Camel, at the Albert Hall in October and The Sweet, who use Entec gear whenever they are working in the U.K. or Europe. Entec's address is 90 Wardour Street, London, W.1.

CABIN Equipment Hire started actively trading in September 1972, and from that time onwards its stocks have risen steadily, until now Cabin can supply anybody with anything, the stocks being valued at approximately £80,000 ranging widely over the full equipment field. Particular stock specialities are Acoustic, Fender and keyboards.

Many customers collect their hireings direct from Cabin's premises, while others require delivery from one of the three vans available. Cabin supplies equipment for use in studios and on tour, specialising in P.A. hire. At the moment, two six-bin rigs are in operation, while a third is being prepared to meet the ever-increasing demand.

Lighting is shortly to be

added to Cabin's services, the first lighting rig being made available in January 1976. Also in the near future, Cabin will be moving their premises to house their whole operation under one roof. At the moment Cabin operate from 1a/2 Bam-borough Gardens, London, W12 8QN and 156a Goldhawk Road, London, W12.

ORANGE claim to be one of the first companies to start hiring equipment in this country. Since they began in this field eight years ago they seem to have covered almost every pop or rock venue, and have provided P.A. equipment for such events as the Olympic Games and World Cup football matches. More recently they have provided equipment for Cliff Richard for his tour and also for Ike and Tina Turner.

Obviously Orange prefer to use their own equipment when they provide a hire service, but sometimes due to personal preferences of their clients they use other equipment as well. A skeleton crew of 12 people help on live gigs.

PROFESSIONAL PERCUSSION have a wide range of percussion instruments for hire. As well as the conventional drum kit, they also have such rarities as a three octave set of tuned woodblocks, which they consider to be the only one in the country. Professional Percussion specialise in studio hire, and their drum kits are kept tuned for studio sound. They deliver and collect on all classes of hire. All their keyboard percussion is made by Berjerault, a French firm whose gear they consider better than any other in the world.



are suppliers of most leading brands of effects lighting for
RETAIL, TRADE and HIRE

We manufacture high powered sealed beam PAR 64 spotlights, as used by most top bands, and are agents for the Powerdrive range of telescopic stands and rigging for lighting and sound equipment. We can supply all types of special effects equipment, from projectors to dry ice machines and stage pyrotechnics.

Telephone: 01-390 0051 for a free 16-page brochure, or call in for a chat at our effects lighting showroom at:

168 Chiltern Drive, Surbiton, Surrey KT5 8LS (Opposite Berrylands Station — 20 minutes direct from Waterloo) — Open weekdays except Wednesday, and all day Saturday — 24 hour answering service.

SHOWLITES LTD.

Theatre Lighting (Hire) Service

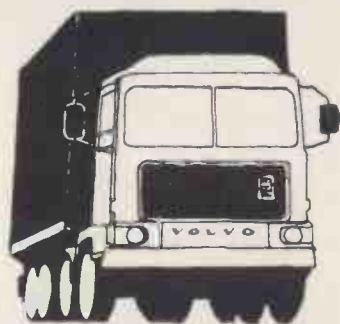
Arch 883, Rosendale Road,
Herne Hill,
London SE24.
Telephone: 01-671 2888.

Showlites wish to announce that as well as continuing to hire Stage Lighting Equipment to nearly all the major Lighting Companies; that they will henceforth be able to supply on hire, Stage Lighting Systems complete with crew and full back up facilities.

We carry an extensive range of Control Desks, Dimmer Racks, Mains Distribution systems, Trusses, Lifts, Genie Towers, Follow Spots, Lanterns, Intercoms and Cables.

Systems can be compiled to meet your specific requirements.

John Hallaway Trucking Co.



Are pleased to
present Volvo F89 tractor
trailer outfit with driver
available for tours of UK
& Continent

Tel: Potters Bar 57342

HIRE EQUIPMENT SUPPLEMENT

continued from page 45

Duncan Kinnell, proprietor of Professional Percussion says that all his stock is "kept in A1 condition" and when anything may become damaged or substandard in any way it is replaced with new gear. Professional Percussion operates from 11 Clarendon Gardens, Ilford, Essex and they are the sole U.K. agents for Berjerault tuned percussion.

EUROPA Concert Systems, under the name of Soundcraft Electronics Ltd, whose address is 5-8 Great Sutton Street, London EC1V 0BX hire JBL and Crown Equipment, and Europa say that they can provide as many microphones and independent mixing channels as may be required for any act—they have worked with group and orchestra for Ray Conniff, Tom Jones and Neil Sedaka.

Europa's policy is to offer a very personal service to any artist with whom they work and any special requirements

can be accommodated, given sufficient notice for preparation. The following rock artists, among others, have used Europa Concert Systems' gear: John Mayall, 10CC and Nazareth.

MAURICE PLACQUET can provide any instrument you've heard of—and plenty that you haven't. Besides being able to hire almost any instrument, from electric guitars to brass or woodwind instruments, and such outlandish things as crumhorns and serpents, they offer a complete transport, tuning and repairs service, seven days a week. So—if you need a One String Guitar or a Welsh Harp then get in touch with Maurice Placquet!

For many years Maurice Placquet have supplied P.A.'s large and small to various aspects of the trade and their experience has shown them that todays tours demand a lot more than just good equipment. A more comprehensive tour service is now being offered which includes: P.A. systems of any size, J.B.L. Guass and Electrovoice component P.A.'s, a choice of mixing consoles, professional sound engineers and operators, highly trained road crews, large transport facilities and new lower tour prices. Gary Glitter and Paul McCartney have been just two of Placquet's customers over the last few years.

standish light & sound hire ltd.

358, Preston Road, Standish, Wigan.

Up to 3000 watts JBL/Gauss P.A. rig
with Hill Stereo Mixing desk. Available
with experienced road crew and transport.

For details on rates ring Roy at Standish
(0257) 421603 (answerphone evenings).

Theatre Lights
Occasional P.A. Systems
Disco Hire Portable
Lighting Special Rates



Europa Sound Systems' massive array of equipment.

Maurice Placquet's address is 69 Jeddo Road, Shepherds Bush, London, W.12.

In the case of Revox A77 hire the following modifications are usually available depending on demand: tape speeds 7½ and 15 i.p.s. or 15 and 30 i.p.s., stereo tape echo and A.D.T. Variable speed controls ranging from +10-15% to +20-80%.

Taylor Hutchinson provide a collection and delivery service in the Greater London Area, and a back-up service with a re-

placement machine if necessary. The hirer of Taylor Hutchinson's equipment is responsible for any loss or damage incurred.

STANDISH Light and Sound Hire Ltd. have been very much in demand in the North-West club, dance hall and theatre circuit. People like Wigan's Ovation and the Northern Soul Stars have all used

their P.A. and lighting equipment. Some of the highlights of the range are provided by Traynor, famous for amplification all over the world and S.A.I. Discotheque and Lighting with a 2000 watt rig developed by S.A.I. for the company.

Standish can get a 2000 watt rig on the road with stage lighting and road crew for any band working in the area. Their address is 358 Preston Road, Standish, Wigan.

CLEAROUNDS P.A.

4 way Martin/Kelsey system 1000-2600 watts available. Possibly the best small P.A. around.

Phone: Mick, 237 1737 or 624 5859

BONZA P.A. HIRE

100-1000 watts - Foldback - All facilities

Phone: Guildford 65203 or Alton 83517

ZENITH LIGHTING have provided equipment for a great many top rock acts, including Led Zeppelin, Nazareth and Bad Company. Their equipment includes Pneumatic Genie towers

team trucks

great to rent

327 KING STREET - HAMMERSMITH - LONDON W.6. Telephone. 01. 748. 8465

* INTERNATIONAL RESERVATIONS inc.

U.S.A. - CANADA
EUROPE
SCANDINAVIA etc.

- * CAR RENTAL
- * LUXURY CAR RENTAL i.e. Rolls Royce etc.
- * VAN RENTAL
- * TRUCK RENTAL
- * HEAVY TRUCK & ARTIC UNITS
- * SPECIAL EQUIPMENT i.e. 12/15 str Minibuses
- * CHAUFFEUR DRIVE

"Special Unlimited Rates"

All itineries catered for

Quotes on request (CALL MARK OR PADDY)

**STAGE
LIGHTING**

**SOUND
SYSTEMS**

**SPECIAL
EFFECTS
FOR
FILM & T.V.**

**FESTIVAL
& SITE
LIGHTING**

ENTEC



**ENTERTAINMENT
TECHNICIANS LTD**

SCENERY

TRANSPORT

**EQUIPMENT
HIRE**

**THE
"COMPLETE"
TOURING
SERVICE**

enquiries
**Market Way
Wembley, Middx.
01-903 5790**

head office
**90 Wardour Street
London, W.1.
01-437 6601**

HIRE EQUIPMENT SUPPLEMENT

continued from page 47

built into road boxes, each one providing 12db lights each. They also use 140 in Lighting trusses designed by Zenith themselves, which can take up to 64 lanterns each. Rank Strand follow spots with four way colour mags are used, and headsets are Clearcone and Hanley.

Any special effects such as

A Midas mixer — one of many items provided by Colosseum Acoustics.

smoke machines, dry ice can be supplied as can backdrops and curtain. The Lighting designers are Dave Cohen and Paul Turner and the crew consists of roughly fifteen regulars.

The address of Zenith Lighting is 60 Ifield Road, SW10.

C7 LEASING LTD., are a very young company, having been in business for less than three months. The keyboards side of the company consists of electric pianos of various types, ranging from Hohner pianet to a Baldwin iron-frame electric piano, plus Hammond organs - synthesisers include a Moog P3, Mini and Micro

Moog and E.M.S. C7 also have a very rare two manual Mander portable pipe organ. On the amplification side, Fender, Marshall and HH amps are used, with speaker cabinets of various types. At the moment C7 are able to supply P.A. up to about 800 watts but will shortly be operating much larger P.A. rigs - mixing desks are Canary, Hill and Audio Developments. Percussion available consists at the moment of small drum kits, but the range is to be enlarged to include tympani, vibraphones, tubular bells and other orchestral percussion.

C7 are one of a group of

seven companies, all of which are involved in the music business and as one of the sister companies is a rehearsal studio, C7 are able to supply equipment to the studio at very low rates. A large storage area is also available, where one can store equipment, fully insured, for as little as 1p per cubic foot per week. Recent clients have included Argent, David Essex and Roger Glover. C7 can be contacted at Unit 2, Abercromby Industrial Estate, Abercromby Avenue, High Wycombe, Bucks.

TEAM TRUCK went into business with an awareness of the frustrations that short-notice requirements could cause a performer, and, with this in mind, they set about instigating a hire system to cater for the constant demand on the transport services. Their rental fleet, already handling the requirements of several leading bands, comprises small, medium and large saloon and estate cars plus various vans and trucks.

Their hire system has been further enlarged by their collusion with several other leading rental agencies, although every effort is made to minimise cost. The Team Truck address is 327 King Street, Hammersmith, London.

S.A.A.S. (Specialised Acoustics) provide a complete touring service from their Union Lane, Rochford base. All aspects are covered, including the hire of trucks, limousines, lighting and sound equipment. Recently S.A.A.S. have pro-



GROUND CONTROL 7d WILBY MEWS LONDON
 NP TELEPHONE 01-727 9170 GROUND CONTROL
 BY MEWS LONDON W11 3NP TELEPHONE 01-727

P A SYSTEMS AND EQUIPMENT HIRE



Please write or phone

for complete list

Sound & Lighting Equipment
for
1975 Tours by

Billy Connolly

Dr. Hook

Billy Graham Crusade

Maggie Bell

Colosseum II

Ralph McTell

Dave Mason

Steeleye Span

supplied by

Colac

Colosseum Acoustics Ltd.

92 Millfield, New Ash Green, Kent.

(0474) 873758

HIRE EQUIPMENT SUPPLEMENT

continued from page 49

vided services for Diane Solomon, Freddie King and Camel among others, though they say that they specialise more in the theatrical side of the entertainment business - having worked with Morecambe and Wise and others of a more middle-of-the-road nature.

Equipment used includes JBL, Amcron and Gauss. S.A.A.S. sometimes work with British Air Ferries who can provide personal transport for artists - S.A.A.S. being just half a mile from Southend Airport.

GROUND CONTROL can give a complete tour service. Their equipment includes special new midrange cabinets which have been designed to get away from the "raunchy" sound. Their P.A. power ranges from 500 watts to 10,000 watts - using Crown amps and Turner desks. The mikes they use are A.K.G., Cal-

rec and Sennheiser and they have a Fender Rhodes Electric Piano for hire at a cost of £12.50 a day.

Ground Control have a basic staff of five people—Robin Mayhew, who is the boss of the whole operation, Chris Cordwell, Jeff Sugden, Dajee and Mick Fussey.

Ground Control Equipment was used on the recent David Essex tour. Two Turner desks were used, with a 5,000 watt system and a 12 into 6 channel mixer for foldback on stage.

BONZA P. A. Hire is a southern based company run by Ray Bradman and Peter Johnson. The objectives of the company are stated as being "to cater for those in the music industry who have been looking for considerably greater sophistication and performance in rented P.A. equipment and service".

This equipment consists of a variety of microphones, a "Response" 20 channel stereo mixer, Amcron amplifiers, Altec bins and horns and a wide range of similar gear, which enables Bonza to offer P.A. sound from 500 to 1000 watts RMS. An additional 500 watt system has a 20 channel Hill stereo desk with full equalisation and fold-

back to cater for the smaller venue. Additional trucks and transits are available if required. Bonza systems have been successfully used by Mike Oldfield, David Bromberg and The Drifters among others. The address is 10 York Road, Guildford.

PETER WEBBER Hire Company has been operational for only six months but in that time has built up quite a reputation. Peter Webber offers a very personal service, and says that he only accepts hire jobs which can be fulfilled 100 per cent with a high standard of equipment. Another feature of interest is the fact that Peter Webber makes sure that there is radio control on all deliveries. A contributing factor to confidence in his company is the fact that he has been associated for a very long time with the music business, starting as road manager with the Nashville Teens nine years ago.

The company mainly concentrates on back line hire, and often works closely with E. Zee Hire company, with whom Peter Webber has a reciprocal arrangement if extra equipment is needed by either party. Among others Peter Webber has provided equipment for Wizzard, Thin Lizzy and Curved

Air. A lot of work comes also from supplying to large P.A. Hire companies with whom Peter Webber has an arrangement to supply back line for their tours, the address is 25 Cambridge Road, Hounslow, Middlesex.

ESE HIRE was formed two years ago, and at the moment their systems comprise JBL Gauss bass bins, JBL Horns through the mid-range to the H/F range. These are powered by Amcron DC300A amps and can deliver up to 12,000 watts stereo. The mikes are all studio models supplied by Shure and AKG. For mixing they use Soundcraft and Turner desks with facilities for quadraphonic on stage monitor mixing. The monitors themselves are JBL floor units with lens horns and JBL crossovers powered by Crown amps. The company are also able to supply all stage equipment including keyboards and percussion. Their systems are operated by professional sound engineers and roadcrew and can fulfil the needs of a one man band to a thirty-four piece orchestra.

ESE also provide full backing equipment to tours that do not need P.A. systems. They also

Professional Percussion

Proprietor: DUNCAN KINNELL

When you need to hire anything percussive—
—you'll do no better than ring us.

"HIRING TO THE MUSIC INDUSTRY"

01-554 0664

(24hr Answerphone Service)

**We've got the
North West
sewn up....**

So why not give us a chance to stitch up your area with the best in Disco, PA and Lighting Equipment.

We're positive you will find a call from our Representative extremely interesting and rewarding. Contact us today and **GET IT ALL SEWN UP!**

RING 061-620-7114 (Michael Dicken)

OR DROP US A LINE TODAY.

TYAS

174 Crossbank Street, Oldham, Lancashire,
England. Tel: 061-620 7114/8444



It's about time th new reliable tra

REAL
LEATHER

QUIETEST
& MOST MODERN
TECHNOLOGY



DENIM

STEREO-
PUSH BUTTON
& CHANNEL

JIMMY BEAN MUSICAL INDUSTRIES

is country had a nsistor amplifier

SOLID
ENGRAVED
BRASS



Features include—

- Hammond Reverb and level meter
- Tremelo & Footswitch Sustain
- Presence & Master Volume Control
- 4 Mixable separate channels
- Stereo Pre-Amplifier
- 150 watts output
- 4 Output Transistors (instead of the usual 2)
—for cool reliable running

*Jimmy Bean - The World's most modern amp.
And it's BRITISH!*

LIMITED

**17 UPLANDS ROAD, BEXLEYHEATH KENT ·
TELEPHONE 01-304 6717 · TELEX 23197**

The right sound



Phaser

GREAT
'STUDIO'
PHASE
EFFECT

R.R.P.
£24.95
inc. v.a.t.



Sustainer

CLEAN
TIGHT
CONTROLLED
PROFESSIONAL
SUSTAIN

R.R.P.
£19.95
inc. v.a.t.



Eliminator

'HUM'
PROBLEMS
REDUCED
without affecting
your sound
ideal for use in
studio's, on
stage etc,

R.R.P.
£18.95
inc. v.a.t.

DHARMA SOUND

105 Bellegrave Rd.
Welling, Kent, England.

01.304.4274



Chingford Organ Hire
for the

BEST SERVICE
BEST EQUIPMENT
BEST PRICES

PHONE

01-524 1446 (Day)
01-363 9418 (Night)
97 36452

SOUND CITY T SHIRTS

FOR ONLY 65p
WHEN YOU BUY
ONE SET OF
SOUND CITY STRINGS



THE CARDIFF MUSIC STRING CO. LTD.
PONTYGWINDY INDUSTRIAL ESTATE,
CAERPHILLY, WALES CF8 3HU

HIRE EQUIPMENT SUPPLEMENT

continued from page 51

build complete P.A. systems for retail sale plus bins and cabs and horn units. They can also supply spares for JBL Gauss, Turner, Soundcraft, and can also supply diaphragms, drivers and microphones.

Satisfied customers have included Glen Campbell, the Stylistics, and the Bay City Rollers. ESE's address is 18 the Broadway, Maidstone, Kent.

RICHARD DALE ENTERPRISES LTD. are based at 112/114 Wardour Street, London, W.1. They sell and hire lighting equipment and special effects, and the hire equipment includes full Showco rig comprising genie towers, Altman lanterns, Colourtran dimmers and control units. 40' truss and Vermettes are also available as are follow spots etc. Richard Dale are specialists in creating complete sets, backdrops, drum rostrums and fully transportable rigs. They are holders of an explosives licence and can therefore carry out full pyrotechnics service. Richard Dale have a fully trained crew available on request. Satisfied clients include Wings, Gary Glitter and Camel.

TYAS of Oldham hire disco and lighting equipment. Their P.A. is a modular system from 125 watts to 500 watts, then upward in blocks of 500 watts to 4,000 watts and is constantly being expanded. Equipment used includes Gauss, Electrovoice and Vita-vox. Amps are, of course, Tyas and also Mitrex. Mixers are mainly of Tyas' own manufacture but here too they also use Mitrex. These are of six, eight, sixteen, or twentyfour channels with stereo and quad capabilities.

Disco systems are from 70 watts to 2,000 watts in mono or stereo, using all Tyas equipment. These systems are also offered on long term hire or contract rental.

A multitude of visual effects ranging from standard production equipment are available for small discos up to complex memory systems for the large touring band. Tyas carry about 40 kw of stage lighting using mainly Rank Strand lanterns

but can supply more if required. In addition to this, special effects are available — such as dry ice machines, bubble machines, strobes, projectors and pyrotechnics. Special package tours are available from Tyas, which include P.A., disco, lightshow and a range of special effects, transport and roadcrew at a reasonable rate with a great discount for colleges. Budgie, Mac and Katie Kissoon, and the Foundations are just three of the acts for whom Tyas have provided equipment. Tyas can be contacted at 174 Crossbank Street, Oldham, Lancashire.

SHOWLITES stock and can provide anything from the smallest component to the largest complete system of lighting equipment. At the moment they deal purely in equipment, though in January they intend to be able to provide a crew as well. The company started about three years ago, but during that time they have undergone name changes. On the whole they stock Rank Strand equipment, and they can provide truss sections from 10' up to 60' span, each section taking up to sixteen lanterns, though just about anything — back projection screens, film equipment, etc. can be mounted, Showlite trusses have two mounting positions (the average truss having only one) and Genie hoists are used to erect them.

Showlite use a Rank Strand Mini Two remote control unit to control the lights and they have an Electrosonic unit as well. They must use various types of control desks which can be adapted to suit the needs of the customer. Equipment has been supplied to Supertramp and Roxy Music among others and the address is Arch 883, Rosendale Road, Herne Hill, S.E.24.

COLOSSEUM ACOUSTICS LTD. (Colac) was formed in 1972 by the road managers of Colosseum, whose ten years experience on the road in the UK, Europe and America stood them in good stead to meet the ever-increasing demand for reliable road service.

Their sound systems are based on Martin Bass bins, JBL units, Midas mixing desks with three-way crossovers. Klark-Technik 23-way Graphic Equalisers and Midas 4/250 amp racks. Any monitoring system can be supplied. Colosseum also having lighting equipment which includes

1a-2 Bamborough
Gardens,
156a Goldhawk Road,
85 West Street, St.
Phillips, Bristol.
Phone: 01-749 1121 or
Bristol 552147



P.A. HIRE—Up to 10,000 watts of power available instantly.

EQUIPMENT HIRE—24 hour service, 7 days a week. Everything available.

REPAIRS—Fully qualified repair engineers available for instant repairs. Special items made to order.

REHEARSAL STUDIOS—Ground floor soundproofed rooms available seven days a week.

Ratfink & Corngrabber . . .

. . . just call us R&C for short

Have got one of the best 1,000 watt rigs up for hire and they also supply a dazzling 25,000 watt lighting rig. Don't just take our word for it, ask Jack Bruce, Arthur Brown and Osibisa, who've all used it.

R&C Music, 2 High Street,
Bexley, Kent.

Tel: 29-51663

DRUMMERS—

still getting your gear
at a place that sells
guitars and amps?

PERCUSSION SOUNDS



is a DRUM shop

405 David Walk, David Lane, Basford, Nottingham.
Telephone: Mike - Nottingham (0602) 701054.

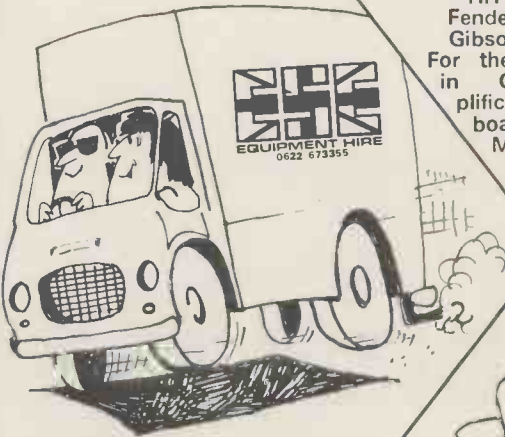
10% Deposit. Easy terms. 10% Discount O.A.P's -
BRING YOUR GRANNY!

MATTHEWS MUSIC SHOP



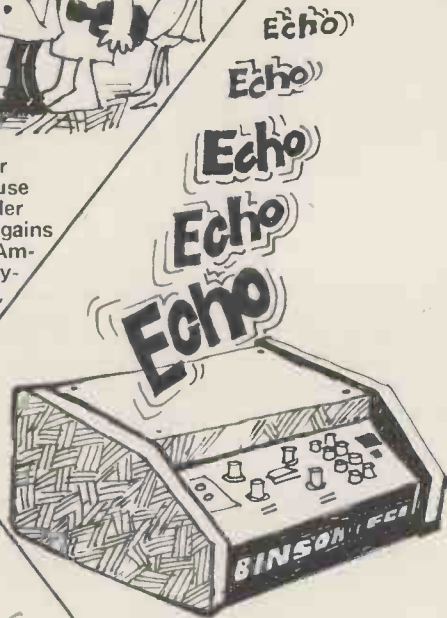
HH Main Dealer
Fender Soundhouse
Gibson Star Dealer
For the best bargains
in Guitars, Am-
plification, Key-
boards, Drums,
Mikes and
Discos.

EQUIPMENT HIRE

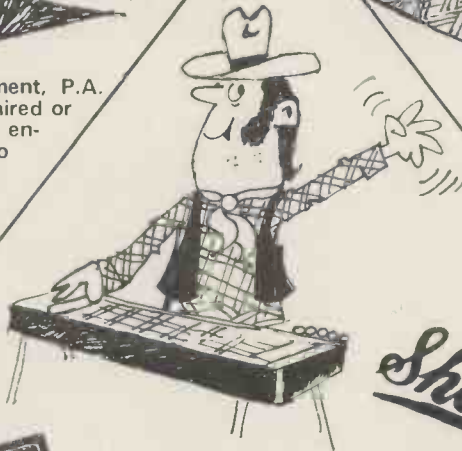


For all backing equipment, P.A. from 100-12000 watts, hired or leased, roadies, trucks, en-
gineers equipment also
built for retail or
installation.

E.S.E. (BINSON SALES)



For the greatest range of
Echo units available.
Featuring the new
E.C.3 echo unit.



Sho-Bud



Inc. ZB Guitars (U.K.)
Emmons sho bud and M.S.A.
Featuring the latest Emmons Guitars
the "Black Rock" and "The Loafer".



THE STEEL MILL

MATTHEWS MUSIC 20 THE BROADWAY MAIDSTONE KENT (0622) 67335

HIRE EQUIPMENT SUPPLEMENT

continued from page 55

trusses, towers, follow-spots etc. Three trucks are available to transport the equipment.

At the moment the number of personnel employed by Colosseum is twelve altogether, including the directors John Wilfred and Scott Thompson. Recently Colosseum have provided services to Dr Hook, Billy Connolly and Steeleye Span. Their address is 92 Millfield, New Ash Green, Kent.

CHINGFORD ORGAN HIRE is a subsidiary of London's largest Hammond and Leslie dealer, and their equipment is now used by many of the big London studios who prefer to take advantage of the low cost contract hire terms currently offered. Chingford Organ Hire access to unlimited Hammond and Leslie equipment and this enables them to sub-contract to other companies. Several top bands have been equipped by C.O.H. whose three staff

engineers are always available should they be required in the event of any accidental damage.

Chingford Organ Hire, who are based at 230 Chingford Mount Road, Chingford E4 8JL, have a twenty-four hour immediate delivery service, saving musicians and studios valuable time.

A1 ROVER Chauffeur Hire seven years and at the moment they have a contract with Swansong to provide transport for their bands — Led Zeppelin, Bad Company and The Pretty Things. They have a fleet of Mercedes seven-seaters, three Mercedes saloons, two three-ton lorries and many other vehicles. Basically they can provide any transport as required. Chauffeurs are of course provided and the emphasis is on a personal service. The address is 186 Cambridge Road, Kingston-on-Thames, Surrey.

CHAMELEON LIGHTING are based at 40 Westfield Avenue South, Saltdean, Brighton, BN2 8HT. They provide lighting rigs on either custom mechanical lifts or on Geni pneumatic hoists — anything from 16 kilowatts upwards can be supplied. PAR 64 1000W lamps are used throughout, although a number of Strand



Duncan Kinnell, boss of Profession Percussion, with gear.

SPECIALISED ACOUSTICS COMPLETE TOURING SERVICE

★★★★★★★★★★★★

P.A. — Lights — Trucks — Limos
& Back line

★★★★★★★★★★★★

Tour management including hotels,
flights etc. Sound and lighting
engineers with world-wide experience.

★★★★★★★★★★★★

Specialised Acoustics

UNION LANE, ROCHFORD, ESSEX SS4 1AP
TEL: SOUTHEND (0702) 545801/2

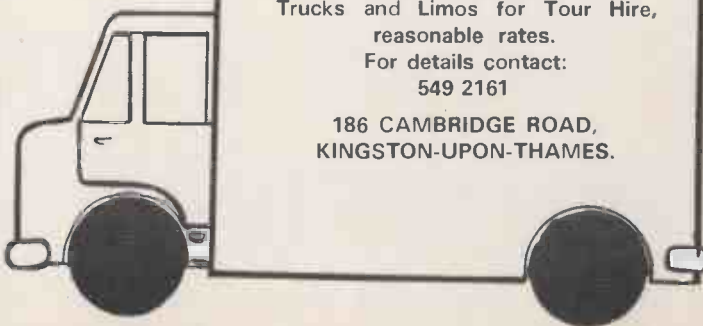


Stage & Effects Lighting Design & Hire
Telephone : Brighton (0273) 32539

A1 Rover Chauffeur Hire

Trucks and Limos for Tour Hire,
reasonable rates.
For details contact:
549 2161

186 CAMBRIDGE ROAD,
KINGSTON-UPON-THAMES.





NOVANEX
sound systems

ATTENTION GREAT BRITAIN!

WHAT USES NO TAPES, WHEELS, MOTORS OR ASSOCIATED MECHANICS?



Introducing the PEERLESS new NOVANEX reverb/echo units.

Probably the most revolutionary development in electronic music since the advent of the transistor; offered at an attainable price for the most cost conscious.

Details from your local franchise NOVANEX stockist.

Trade and Studios contact:

BEAR AMPLIFICATION (WHOLESALE) LTD.,
11 Station Road, Llanishen, Cardiff.
Tel : 0222 753911

EUROPA CONCERT SYSTEMS

DIVISION OF SOUNDCRAFT ELECTRONICS LTD.

WE OPERATE ONE OF THE MOST TECHNICALLY ADVANCED P.A. SYSTEMS IN EUROPE, COMPRISING JBL & GAUSS SPEAKER SYSTEMS, AMCRON DC300A AMPLIFIERS, AKG & SHURE MICROPHONES.

MIXERS (MAIN AND ON-STAGE MONITORING) BY SOUNDCRAFT.

Soundcraft/Europa, for a no-compromise approach to concert sound



5/8 Great Sutton Street, London EC1V 0BX.
Tel: 01-251 3631 Cables: Soundcraft London EC1.

HIRE EQUIPMENT SUPPLEMENT

continued from page 57

units are available. Chameleon's dimming system is designed and built by their own engineers and a number of different size setups are available.

Together with stage lighting hire service, Chameleon can supply follow spots, effects, a back drop system and can arrange carnets etc. Complete custom lighting rigs can be built as well. Chameleon have recently worked with Budgie, Soft Machine and Back Door among others.

MARSHALL Equipment Hire (M.E.H.) has been in operation since 1971 and has grown in size in the four years it has been in operation until

now there are about thirty employees — including eighteen roadies, three engineers, and office staff, whose base is now 462 Mile End Road, London, E3.

M.E.H. provide P.A. equipment to many of the bigger bands around at the moment — including The Who, Deep Purple and Leo Sayer. Although they deal almost exclusively in P.A. equipment, they do have a small lighting system which has been hired to smaller bands. M.E.H. have a low budget offer whereby they provide P.A. and lighting together at a relatively low cost.

PERCUSSION SOUNDS is a drum and percussion shop at 405 David Walk, David Lane, Basford, Nottingham. Mike Jackson, the owner, says that any piece of equipment can be hired from the shop at a reasonable cost. Another service that Percussion Sounds provide is that they will repair any piece of equipment brought to them, and will hire out a replacement at no charge.

Percussion Sounds prefer to do business on a personal basis and have built up quite a reputation with local bands and schools.

CLEAR SOUND have only been in operation for three months, but have so far done good business, supplying such bands as Streetwalkers, Mike Heron's Reputation and Manfred Mann's Earthband. The equipment consists of a three ton truck, 2,600 watt P.A., a Kelsey desk with two channel

foldback, and four way electronic crossover. JBL speakers in Dave Martin bass bins are also used, plus 2x12in JBL midrange cabs, JBL and Altec horns and Midas amps. Shure and AKG mikes are used.

Clearsound provide only P.A. equipment, but a truck with crew of two is also available, and other items available for hire are an Echoplex echo unit and a Teac tape recorder for live recording.

Clearsound's address is 490 Old Kent Road, London, SE1.

Transport for Led Zeppelin is provided by A1 Rover Chauffeur Hire.



CONTACT:
Ian Jones
Ruislip (71) 73271/
36986

MARPALMIRE

Standard rig:
1500 watt PA,
500 watt monitors,
12 channel stereo deck,
Electrovoice, Gauss, ATC
Truck and experienced crew.
Ludicrously cheap rates.

16 Wallasey Crescent, Ickenham, Uxbridge, Middx.



SUPPLIERS OF J.B.L., GAUSS, TURNER, SOUNDCRAFT, CROWN, SHURE, AKG, COMPLETE P.A.

Systems 100 - 10,000 watts plus trucks, sound engineers and roadies at realistic rates to such artistes as:-

Four Tops, Bay City Rollers, Kool & the Gang, Ohio Players, Huescorp, Glen Campbell, Helen Reddy, Anne Murray, Charlie Pride, Detroit Emeralds, Harold Melvin, Chi-Lites, Tymes, Bill Anderson, Chapman/Witney, Delphonics, Marvin Welch & Farrar, Chairman of the Board, Kelly's Eye and Ned Porridge

'phone
0622 - 673355
for your tour



Matthews Music

Incorporating Wally's Percussion

KENT'S LEADING STOCKISTS OF ALL MUSICAL EQUIPMENT

WE CAN SHOW YOU

- * The best second-hand and new amps and cabinets
- * An excellent range of keyboards
- * A tremendous range of drums
- * Disco's and lighting of all descriptions
- * Strings of every make (sent by post)
- * Widest range of effects pedals
- * Custom built cabinets & amps
- * Amp & cabinet spares courtesy of Rock-On
- * Fast repairs
- * Late night til 8pm Tuesdays
- * 1 day shows by top manufacturers
- * Studio Facilities available

18 & 20 THE BROADWAY, MAIDSTONE, KENT TEL: 0622-673355

INSTRUMENTAL NEWS

NEW ECHO UNIT FROM NOVANEX

A revolutionary new echo unit is now available from Novanex! Two models are being released: the E300 and the E500. Both are solid state and use no moving parts. The E300 is meant for use with a mixer or amp where an echo in-out connection is available, whereas the E500 is a more sophisti-

cated unit, offering longer delays it will also work with an instrument plugged directly into the echo unit and then into the amp. A special feature of the unit is the introduction of a Novanex developed floating-compressor expander, resulting in better stability at longer repeat times and suppression

of the of the well-known echo-beat.

A new line of mixers will shortly be available with an echo unit built in—these will incorporate the E300 as standard. We at *Beat* wish Novanex the best of luck with these new models and hope to see and hear them soon.

JOHN HAM EXPANSION

JOHN HAM of 75-76 Mansel Street Swansea SA1 5TW began trading in amplification about twelve years ago. Now, however, they have one of the best selections of drums in Wales, with at least fifty kits and two hundred cymbals in stock at anyone time. Beside this they have a large Hi Fi selection which occupies a full

three floors of one of the two adjacent buildings that the firm occupies, the other being full of musical equipment.

At the moment, John Ham are providing tuition facilities at the back of the shop and it is hoped that not only the tuition facilities, but the whole venture will expand in the future.

NATAL PERCUSSION

COULD it be that more unusual percussion instruments are becoming fashionable again? Natal Percussion, based in London's Camden Town hand-make a variety of fibre glass bongo type drums. The products, already widely used by drummers after a more varied sound, include the small Quinto, the medium sized Tumba or Conga and the Bass Tumbador. Other interestingly named products include the Guiro and Afro Chatter Box. The address to which to write for further information is 22 Holmes Road, Kentish Town, London NW5.

ETIME

LAST month's *Beat* carried an advertisement for Etime in which the phone number was omitted. It is 0783 43040. The postage and package costs are now 60p.

ROCHFORD'S NEW AMPS

AFTER many months of sign work and testing, Rochford Acoustics are introducing an entirely new range of amplifiers. The first in the range, the SaaS Studio Twin 100, has as standard features: reverb, tremolo and a master volume control, which will, at certain settings, overdrive the input stage to give sustain and harmonic distortion. The tone circuitry is solid state, with bass, middle and treble controls. This is coupled to a more conventional valve output, using all 6LGC tubes. The massive specially-wound transformers will give hours of continuous use without overheating.

Another interesting feature of the amp is the covering, which is of extremely durable and attractive grey polypropylene 4mm in thickness. For more information, the address is Rochford Acoustics Ltd., Union Lane, Rochford, Essex, SS4 1AP.



NASHVILLE !NEW!

6 STRING GUITAR STRINGS

Electrolytic Wire Wound
For greater response. Superfines. Rock'n Roll
Light and Medium Gauge. £1.99

80/20 Brass Wound
Specially tempered to give perfect response and intonation. Extra light. Light, Medium and Heavy Gauge. £1.99

Silver Plated Wound
Finest quality giving brilliant tone and sustain.
Light and Medium Gauge. £1.41

Nylon Classic
80/20 Brass Wound and Silver Plated Wound. £1.39

NYLON FOLK

Ball End Silver Plated Wound. £1.66

12 STRING GUITAR STRINGS

'E' Tuning
80/20 Brass Wound £3.38
Silver Plated Wound. £2.56

Bass Guitar
Electrolytic Wire Wound Long and Medium Scale. £7.57

Mandolin Set of 8 £1.80 Banjo 88p Tenor 83p

Ukelele
Nylon 50p

All prices include V.A.T.

STRINGS

A RANGE TO SATISFY EVERY REQUIREMENT
FROM ALL GOOD MUSIC SHOPS:

NASHVILLE MUSIC STRINGS LTD
PENTRE, MID-GLAM. WALES

Look! what we've found for you!

GUILD S50 Guitar Black like new listed £160 £115
IBANEZ LP Recording Brand new with case listed £173.62 £130
RODGERS Kit like new, champagne 24in BD 13 x 9 16 x 16 Sonor SD and stand £295
MEAZZI Amp-Echo two Columns 12 speakers as original £85

LANEY 60 Amp. 100 watt 4 x 12 Cab. Brand new with covers £195
VOX AC.30 Brand new current model listed £210 £170
JENNINGS 100 watt AMP. top perfect condition £85
VOX "Gyrotone" cabinet complete with all leads cover £45

Cash with order and we despatch carriage free

ALLAN BILLINGTON

172-174 PARK VIEW ROAD, WELLING, KENT DA16 1SU

TELEPHONE: 01-303 1429 or 01-303 3441

Synthesize three ways

Which model do you prefer?

Combination type

ROLAND SH-1000



VOICE OSCILLATOR

- 5 — 32' 4'
- 16' 2'
- 8'

MODULATION OSCILLATOR

- 2 —
-

WAVEFORM MIXING

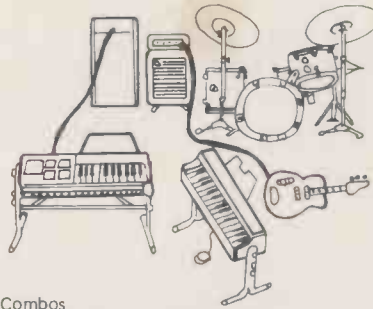
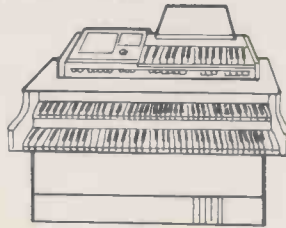
- 8 — 32' 8'
- 16' 8'
- 16' 4'
- 8' 2'

ENVELOPE

- ADSR
- Slow Attack
- Staccato
- Percussion
- Hold

NOISE
White/Pink

⊙ On an electronic Organ



FEATURES

Musical Instruments Sounds

<i>Wind Inst.</i>	Violin	Xylophone
Tuba	Bass Guitar	Particular
Trombone	Hawaiian Guitar	Sound
French Horn	Banjo	Singing Voice
Trumpet	Fuzz Guitar 1	Song Whistle
Saxophone	Fuzz Guitar 2	Popcorn
Bassoon	Percussion	Space Reed
Oboe	& Keyboard	Planet
Flute	Piano	Frog Man
Clarinet	Harpischord	Funny Cat
<i>String</i>	Accordion	Growl Wow
Cello	Vibraphone	Wind

Preset type

ROLAND SH-2000



VOICE OSCILLATOR

- 5 — 32' 4'
- 16' 2'
- 8'

MODULATION OSCILLATOR

- 3 —
-
- Chorus
- Growl

WAVEFORM MIXING

- 10 — 32' 8'
- 32' 8'
- 16' 4'
- 16' 4'
- 8' 8' + 2'

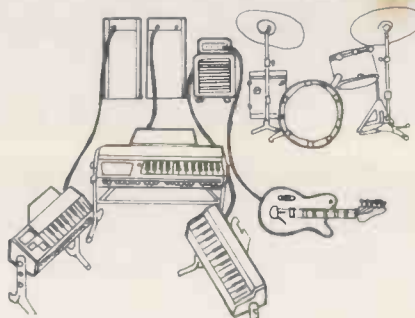
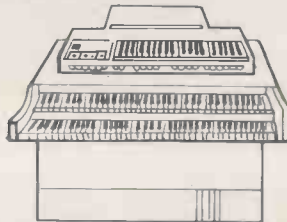
ENVELOPE

- Tablet — Repeat
- Long Sustain
- Hold

NOISE
White/Pink

PRESET ALREADY
(Not Controlled)

⊙ On an electronic Organ



FEATURES

- Tuba
- Trumpet
- Saxophone
- Flute
- Clarinet
- Oboe
- Violin
- Bass Guitar
- Harpischord
- Piano

⊙ In combos with the other keyboards

Free Producing type

ROLAND SH-3A



VOICE OSCILLATOR

- 5 — 32' 4'
- 16' 2'
- 8'

MODULATION OSCILLATOR

- 3 —
-
- 8' Chorus

WAVEFORM MIXING

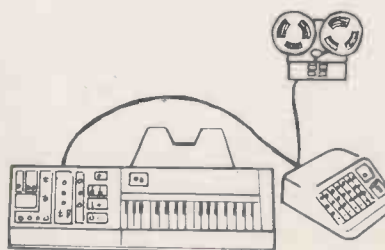
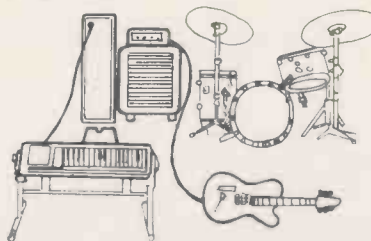
- 5 — 32' (/ /)
- 16' (/ /)
- 8' (/ /)
- 4' (/ /)
- 2' (/ /)

ENVELOPE

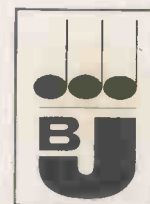
- Envelope Selector — ADSR
-
-
-
- Hold —

NOISE
Preset "Wind"

⊙ In a combo style



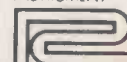
⊙ For recording



(U.K.) LIMITED
STRAND HOUSE
GREAT WEST ROAD
BRENTFORD MIDDX
TW8 9EY
TEL: 01-560-4191
01-568-4578
TELEX 934323

**BRØDR.
JØRGENSEN**

ELECTRONIC
MUSICAL
INSTRUMENT



Roland
Corporation

By appointment
to the
Royal Danish Court

SYNTHESIZER SURVEY

Beat looks at synthesizers — large and small

Things change very quickly in the rock music business. A few years ago superstars would celebrate their new-found affluence by investing in a huge machine which one would only identify as a musical instrument by the fact that it incorporated a keyboard in its mysterious workings. This strange being went under the name of a synthesizer, and as has been said, it was only those who had made their pile who could afford to experiment with it. Nowadays anyone can afford to get a synthesizer, and it is no longer necessarily a strange mass of wires and controls — things have been simplified, both in terms of bulk (most synthesizers these days can sit on top of another keyboard) and internal machinery. This survey examines most of the leading makes of synthesizers on the market at the moment.

EMS synthesizers are among the most sophisticated in the world—used by Pink Floyd among others. Perhaps one of the most interesting models is the Synthi 100, which has at its heart a digital sequencer, which is in fact a small special purpose computer, complete with analog-to-digital and digital-to-analog converters. This device enables the operator to load, in his own time, up to six channels independent of control voltage data, plus attack and switching pulses, then hear it played back forwards or in reverse, at any speed. All events can be individually examined by stopping the clock, and edited or erased.

This model is easy to set up,

and the large amount of varied hardware at the disposal of the user means that in the assembly of complex sounds compromises are unnecessary. A frequency-to-voltage converter and envelope followers provide control voltages from signals, slew limiters will integrate stepped voltages, and nine filters, eight of them voltage controlled, make possible amazingly subtle timbre manipulation.

Another of EMS's most popular products is the Synthi-VCS3, Mk II, which was originally developed in 1969 and has since undergone many improvements. The newly designed oscillators now track better than ever, and with the variable-colour noise generator form the four main source devices. The filter and envelope shaper are primarily treatments, but can be used as sources, and other treatments are the two voltage controlled reverberation unit, and the two parameter joystick control. Another new facility is the Presto

Patch which is an instant plug-in unit equivalent to any number of pin insertions. Also new is the special Input trigger arrangement for live performance.

The Synthi Hi-Fi is a very compact, portable instrument (or voice) synthesizer. This model is in two parts—a small control console containing the machine itself, and a base unit which can duplicate the manual functions. A bypass footswitch instantly cuts the whole effect in and out. Among the most interesting effects which can be obtained from this piece of equipment are Ring Modulator, which produces an output an octave above the input when a single note is played, and the characteristic "ring mod" effect when two strings are played, sustain fuzz, which special circuits detect the beginning and end of each note and apply variable upper harmonics. The Solo/strum switch alters the Hi-Fi's sensitivity to signal attacks and

should be set to more sensitive for single notes.

For further information on these and other products (the DKZ and Synthi-AKS) the address is 277 Putney Bridge Road, London, SW15 2PT.

ROLAND have a wide selection of synthesizers in their catalogue, from models specially designed for home use such as the SH-2000 to more complex models — the SH-3A, for example.

The SH-2000 is a preset type synthesizer which is easily set at any one of thirty preset sounds by merely pressing a single key. Touch effect control on the panel automatically gives six different kinds of performance effect. Volume, wow, growl, vibrato and pitch bend up-down are temporarily available throughout a performance by merely applying slightly more pressure when pressing the keys. Free sound variations based on preset sounds include: filter control for modifying or completely changing the preset sound itself, portamento for drifting a tone to a following tone without any break in sound and the transpose switch for raising or lowering the tone by one octave with a single touch.

The Roland SH-1000 has ten preset tabs—which include bass guitar, violin, flute and clarinet. The V.C.O. (Voltage Controlled Oscillator) Assembly includes portamento and glide switches. In all, there are thirty-two tabs on the SH-1000 plus all the other controls, including a noise generator and a V.C.F. filter resonance control.

Roland's SH-3A synthesizer is designed for jazz or rock music and is capable of selecting sounds produced at the voltage controlled oscillator and con-

The Korg — one of the most widely used synthesizers.



Welson. A galaxy of organs at down to Earth prices your customers can afford.



WELSON Vedette Piano



WELSON K.O.
Key Orchestra



WELSON Syntex

There are 40 organs in the Welson range – so there's sure to be just the organ that your customer is looking for.

Every Welson is built to the same exacting standards of external finish. Internally, space-age electronics give tones as pure as crystal – and the range and scope of those sounds is phenomenal. You name it, a Welson can reproduce it – with full backing percussion rhythm.

Complete modulatory controls give all sorts of freedom to vary effects. The famous Syntex synthesiser is also made by Welson – so you really do get a complete range of instruments and sounds.

Welsons are great value for money too. It is because Welson organs are very competitively priced they sell fast. And fast sellers mean bigger turnover and more profits.

There's a heavy advertising campaign in the music press starting this month – so sales look like being better than ever!

Hurry! Talk to us today and discover the very advantageous terms we offer.

WOODS *of* BOLTON

Sole importers of Welson Organs.
15/17 Manchester Road, Bolton. Bolton 27171.

SYNTHESIZERS

verting them to one of three wave forms in any of five octaves. Two low-frequency oscillators are provided with interlockings with vibrato, growl and tremolo clearly set on the panel. Forty-four keys of the SH-3A can raise or lower notes by one octave via the transpose switch.

The SH-3A is designed for portability as well as for logical function; the main unit is assembled into a suit-case type casing which can very easily be carried about. Virtually no preparations are necessary before playing, and as Roland say, "inspiration reigns free to create unlimited musical effects."

KORG synthesizers are distributed in this country by both Rose-Morris and Hohner. There are three models in the Korg range—the Korg 800 (Model 279), the Mini Korg 700 (Model 280) and the Mini Korg 700S (Model 281). The Korg 800 is the largest of these, containing double synthesizer banks which can be intermixed as desired. Tuning is convenient and precise, using two sets of coarse and fine controls, and variations, including semi-polyphonics are easily obtainable.

Effects provided for each bank are Expand, Vibrato, Bend upwards, Bend downwards, and Full Portamento. Each bank has a separate master volume slider and a transposition selector. A repeat section is included with five different sounds each variable by the two sliders.

A slightly smaller model is the Mini Korg 700. This is a small synthesizer whose size belies its capabilities. Quite apart from a selection of realistic reproductions of conventional instruments such as clarinet and accordion, many more sounds can be coaxed from this machine. All the sliders and switches are designed for simplicity of use and absolutely positive action. The controls comprise volume, traveller, attack, scale, waveform, effects and pitch.

The Mini Korg 700S model has all the attributes of the other Mini Korg, but with an additional control panel that comprises effects switch, long sustain switch plus ring modulator selector with balance and pitch slide controls.

The Korg range is one of the most economical on the market at the moment, both in terms of size and expense, and should be investigated by anyone—beginners and pros alike.

ARP synthesizers are distributed in this country by Boosey and Hawkes. The ARP range is one of the largest synthesizer selections available today and remains one of the best. The Pro-Soloist ARP has thirty preset instrumental and electronic effects, and by pressing harder on the touch sensitive keyboard, you can increase the volume and brilliance, add vibrato or wow and even bend a note or make it growl. Controls include portamento, repeat, brilliance and octave transpose switch, and the voices available range from steel drum to bassoon.

The Explorer is similar to the Pro-Soloist, but in addition to the sounds available on the latter machine, the Explorer is able to create unpitched sounds such as winds, thunder and the like. The Explorer contains three separate sections designed for simple operation and a clear understanding of the controls. These are the section above the keyboard which is Pitch range. Next, the sloping panel to the left includes the controls for the envelope shaper and filter, and the section to the left of the keyboard offers controls for volume, repeat, portamento etc.

The ARP Odyssey is one of the most popular of the ARP synthesizers, and includes such features as a two voice polyphonic keyboard, a white/pink noise generator, pitch bend control, digital ring modulator and a Highpass Filter for added brilliance and unusual effects.

The 2600 is another highly sophisticated, yet portable synthesizer. This model is equally at home in the electronic music studio or on stage. The 2600 can be played without patchcords; The ARP 2600 is easily expanded and can be used with the ARP 2500 series.

The ARP AXXE is an amazingly economical synthesizer, with features such as the noise generator, which enables you to create thunder, lightning and windstorm effects; pitch bend which permits you to bend a pitch up or down one octave — this capability extending the keyboard range to seven octaves.

In all the ARP range is one of the most extensive available in this country, and the address to write to for further information is Boosey and Hawkes (Musical Instruments), Ltd, Deansbrook Road, Edgware, Middlesex HA8 9BB.

EMS Synthesiser

on permanent demonstration at

Macari's

122 Charing Cross Road, London WC2
Tel : 01-836 2856



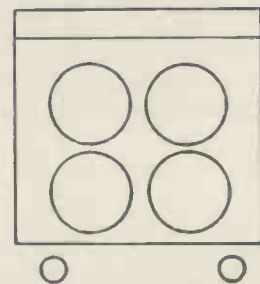


YAMAHA



G100-410
100 watts RMS
4x10" Speakers

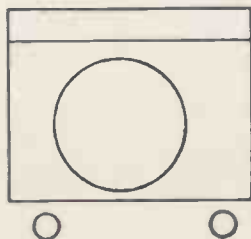
£295 inc VAT



Both of these combos feature pre-set volume and tremolo controls in addition to the fully variable sustain and accutronics reverb. All four effects are footswitch controllable. Close miking is facilitated by the detachable speaker cloths, and a D.I. socket is fitted.

G100-115
100 watts RMS
1x15" Speaker

£285 inc VAT



Kemble-Yamaha, Mount Avenue, Bletchley, Milton Keynes, MK11JE. Tel Milton Keynes 71771

SYNTHESIZERS

MOOG is widely regarded as the king of synthesizers and distributed here by Selmer, it remains as popular as ever. There are four main models in the Moog range at the moment: the Minimoog, the Moog Sonic Six, the Moog Taurus Pedal and the new Micromoog—these models are now freely available in the U.K. for the first time.

Selmer call the Minimoog "the Moog for the road", and with its compact design and easy portability it's simple to see why. The Minimoog's control panel is laid out in a logical pattern that is very easy to understand. The controls progress from left to right in the same way that the sound progresses from the original sound source to the final filtering section. You can also pre-set the controls for instantaneous sound changes while you play. The accessory panel at the back of this model lets you add four different optional accessories to your Minimoog. The optional footpedal frees your hands from the volume, pitch and filter controls. The Sample and Hold accessory creates almost a third hand for random and repetitive

patterns. And for the really inventive drummer, there is the percussion controller — the harder you hit it, the higher the pitch.

"The portable electronic synthesizer for live performances and the classroom." That's the description given to the Moog Sonic Six. A polyphonic instrument that is even more portable than the Minimoog, the Sonic Six includes a four-octave keyboard controller and monitor amplifier/speaker in a completely self-contained carrying case. The instrument incorporates all the basic synthesizer sound generating, modifying and controlling functions as well as many other features usually found on Moog studio synthesizers only. Performance controllers including the exclusive Moog Floating Touch Pitch Bender are located for convenient operation. The Sonic Six also includes such facilities as ring modulation and micro-tonal keyboard scaling.

THE Stylophone 350S mini-synthesizer is the smallest of this type of instrument available at the moment. Developed from the original Stylophone (used on David Bowie's hit single *Space Oddity*), the 350S is not dissimilar in appearance to the modern cassette



A Mini-Moog Synthesizer — distributed by Selmer.

ette deck, and as well as amplifying through the speakers, the portability of the 350S enables the player to feed in his tape or record, don a pair of cans and overdub his own solos or whatever on top of the music.

The 350S is a 6½ octave model with a power output from the internal speaker of 0.7 watts RMS. A swell pedal can be connected, and two styli are available, one being located on the right hand side to be held in either hand for normal playing, and the other located on the left hand side, and used for producing effects such as banjo, mandolin etc. This stylus can be held in either hand and used in conjunction with the Reiteration switch while harmonies can be produced by holding the first stylus in the left hand, and playing notes lower down the keyboard.

The 350S is the logical extension of the original Stylophone, and is a welcome addition to the ever-increasing range of synthesizers available. It is marketed by Dubreq, at Stylophone House, 120-132 Cricklewood Lane, London NW2 2DP.

TOP GEAR have recently developed the TG55, a neatly designed synthesizer capable of being operated from a monophonic or polyphonic electric musical instrument or microphone. There are two main sections — upper and lower. Each of the five lower sections gives a certain type of output signal which may be routed via the appropriate select switch to one of the upper sections for processing. The lower section consists of signal, top boost, fuzz, sustain and tracking oscillators. The upper section has output, envelope shaper, attack filter, cyclic formant and harmonic sweep.

The great advantage of this model is its size and weight — it is fantastically light and can be carried under one arm by

anyone. Top Gear's address is Harbour Way, Shoreham-by-Sea, Sussex BN4 5HS.

PA: CE have developed some interesting synthesizer equipment recently, including a drum synthesizer, sequences and a pitch to voltage converter. The drum synthesizer has ten touch sensitive pads, each pad being preset to reproduce the drum of cymbal sound required. In addition there are controls for each pad consisting of treble, two mid and bass tone controls, treatment (echo etc) pan and volume.

The advantages of being able to use a guitar as the input device for a synthesizer of keyboards etc. are well known and PA:CE have now developed a reliable and easy to use pitch to voltage converter which gives a fast response of unambiguously defined voltage, related to the frequency of the note. This is done by computing several mathematical relations from the guitar waveform and using them to provide a single pulse for each cycle of the wave form. Once this is done it is a simple matter to convert this to a control voltage.

Other guitar synthesizer equipment marketed by PA:CE at the moment includes a voltage to frequency converter which consists of a series of V.C.O.'s each one providing the signal for each harmonic of the fundamental note. Hence it is possible to dial up the characteristic sound that the guitar will have so that it may sound like, say, a flute or piano if required.

In addition to this, PA:CE have developed sequencers which may be incorporated with footswitch control if required. These Sequencers may be up to 10,000 bits long with a repeat time of up to 100 seconds. PA:CE may be contracted at French's Mill French's Road, Cambridge CB4 3NP.

BILLY PRESTON uses ARP PRO-SOLOIST

Thirty preset instrumental and electronic effects—instantly available! It's as quick and convenient to operate as an electronic organ, but the sound is pure synthesizer. And by simply pressing harder on the unique touch sensitive keyboard, you can increase the volume or brilliance, add vibrato or "wow" and even "bend" a note or make it "growl!"

The Pro-Soloist enables you to duplicate instrumental sounds with astounding realism, plus putting hundreds of exciting electronic effects at your fingertips.

For further details contact

Boosey & Hawkes
(Musical Instruments) Ltd.,
Deansbrook Rd., Edgware, Middlesex
HA8 9BB. Tel: 01-952 7711.



ARP

moog

SYNTHESIZERS



a
whole
new
freedom
of
expression

Selmer are now distributing the range of Moog Synthesizers — making freely available for the first time for all keyboard players — the exciting brutal, caustic, volcanic, evocative, powerful, biting, and exhilarating sounds of the Minimoog and the completely new Micromoog.

Now you can carry more sound around than you ever dreamed you could handle.

shaper today's music
Selmer

Henri Selmer & Co Ltd, Woolpack Lane, Braintree, Essex CM7 6BB. Tel: 0376 21911
A Norlin Corporation Company



SYNTHESIZERS

DAVOLI of Davoli House, 859 Coronation Road, London, NW10, distribute the Davolisint, which is a smallish instrument having, despite its size, the capabilities of many of the larger synthesizers available. This instrument has a nine octave range — two of these being represented on the keyboard, the others being insertable as on an organ. The instrument basically consists of two oscillators (called VCO1 and VCO2) each with its own separate sliders for frequency control. The control VCO1 is used to tune up the instrument, having a range of about one semitone. VCO2 on the other hand, has a range of one octave from the fifth above to the fourth below middle C.

The controls T1 and T2 allow a certain delay in the oscillators. When played these delays start from a low frequency and finish up at the frequency of the desired notes, giving a slide effect. There is a special lever control — 'extend' which makes the two oscillators rise to the high notes together. There are six tab controls on the right-hand side of the keyboard, perhaps the most interesting of which is the C tab, which enables the user to hold the oscillator VCO1 on C — the first note of the keyboard, so that when releasing the note one has played, the note returns automatically to C.

The five sharps and flats of the bass (grey) octave of the keyboard are controls connec-

ted in parallel with the effects on the right-hand side of the keyboard so the musician can control the effects and octaves either by means of the tab controls or by these bass notes.

Besides the Davolisint, Davoli are working on other synthesizers at the moment, but they are as yet in the prototype stage.

HAMMOND'S new synthesizer, the SY 100 has been designed for use on its own or as a third keyboard for an electric organ. A number of preset voices are provided, but additionally, a wide variety of sounds and effects can be achieved by the use of the control buttons provided.

These buttons are numbered from 1 to 7 so that when a favourite combination is achieved, the numerical setting can be easily recorded. The Hammond SY 100 utilises LSI technology which is a derivative of the Apollo Space Programme. Similar technology has already been utilized by Hammond in their regular organ line.

For more information of this synthesizer, the address to write to is Hammond Organ (U.K.) Limited, Sonorous Works, Deansbrook Road, Edgware, Middlesex HA8 9BB.

YAMAHA have at the moment three synthesizers on the market — the GX-1, the SY-1 and the SY-2. Of these the most interesting is the GX-1 which is the very latest in Yamaha's synthesizer line. Introduced in prototype form at Frankfurt, the GX-1 is a polyphonic instrument



The ARP Axte and Little Brother Synthesizers.

with several independent tone generator systems of its own together with varied combinations of couplers between the three keyboards. The instrument has a one-touch preset tone selection rather than a conventional tone lever system, which guarantees a free command of higher playing techniques.

Each keyboard is equipped at the factory with twenty preset tone modules — although they are interchangeable optionally for free tone modules. Tone colours range from violin through harp to saxophone. An auto rhythm section is part of this model and this includes not only different rhythms at the flick of a switch, but also image, volume and tempo controls. This is without doubt one of the

most interesting new models on the market at the moment and is definitely one to investigate.

The SY-2 is a simpler, more compact model than the GX-1, with one keyboard. This instrument has twenty-six different instrument voices and a simplified key-depress system for sensitive touch control. Other features include the portamento, filters, tone and pitch benders and pulse width.

The SY-1 is a simpler version of the SY-2, though based on the same principles. It has twenty-eight preset voices, plus two special synthesizer effects. The preset voice selection features fourteen tabs plus a Side 1/Side 2 selector. Each of the fourteen tabs has two voices which can be obtained just by touching the tab. The



ACCORDION MUSIC - ALBUMS - RECORDS -

Musette - Classics - Tangos - Paso Dobles etc.

SEND FOR LATEST LIST TO:

Music Trade Dept.

PETER LEGH MUSICAL INSTRUMENT LTD.

13 Princesses Parade, Waterside, Crayford, Kent.

Tel: Crayford (STD 03225) 22544

It goes bong, ding, bang, sh-h, twang, ee-h, and also sings a mean falsetto.

In fact it doesn't stop there.

You can use the Mini-Korg's five-octave range to produce a whole battery of instrumental sounds. Harpsicord, clarinet, saxophone, whistles, strings, electric bass, bagpipes, brass ensembles, mandolin. Including a very convincing human 'ah' to help you out on the harmonies.

And there's more.

Eight 'instant set' controls let you choose from a wide variety of distortions.

For instance, you can combine the 'Expand' circuit with the Traveler and Attack/Percussion controls to produce a variety of crisp, instant sounds. You can modify these into brass, growls, bubbles, and even underwater effects.

Then there's the 'Portamento/Glide' circuit with speed modifier. It lets you glide from one note to another, tying your melody together into one colourful line. It's also great

for duplicating strings and such weird effects as scanning and sonic waves.

And the great beauty of the Mini-Korg 700, and the other two

Mini-Korg models, is that they don't cost the earth.

Unlike some synthesizers which you could name.

Which is partly why the Mini-Korg is making such a name for itself among some of the biggest keyboard players in the business.

The Mini-Korg 700 Synthesizer. It will stretch you. On stage, and in composition.



Interesting. But I'd like to know more.

Please send me details of the Mini-Korg 700.
Rose-Morris & Co. Ltd., 32 Gordon House Rd.,
London NW5 1NE.

Name _____

Address _____

Rose-Morris



Syntorchestra: To stretch your imagination



farfisa

Farfisa U.K., Ltd., Corringham Road,
Gainsborough, Lincolnshire

Makers of Electronic Organs, Electronic Pianos,
and ancillary equipment for the home and the professional

SYNTHESIZERS

pitch bend tab lowers a note by a semitone the moment it is depressed, allowing the note to rise to full pitch gradually. The other controls are similar to the SY-2. In all, an interesting selection of instruments, and definitely well worth investigating.

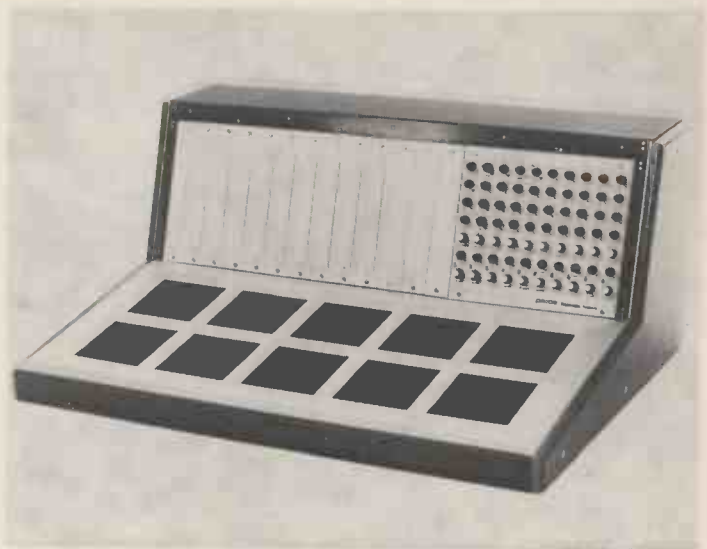
WELSON'S Syntex synthesizer, distributed by Woods of Bolton in this country, is a portable instrument with very simple controls — ideal for a newcomer to this type of instrument (or of course to any other musician). It incorporates a 37-note keyboard, with two oscillators with individual volume controls and an envelope generator with four slide controls — attack, decay, sustain and release. The portamento glide is controlled by a push-button switch and a speed control.

There are fifteen pre-set push-button switches including flute, trombone, bass and strings. Another feature of this instrument is the noise generator, which has a volume control and white and pink colour switches. The Syntex is an

attractive-looking instrument and can be used either by itself (legs are an optional accessory) or with another keyboard. Woods of Bolton's address is 15-17 Manchester Road, Bolton.

SYNTHESIZER MUSIC SERVICES LTD. is a small company based at 21 Holland Park, London, W11 3TD, is run by 1972. All three directors, Lawrence Casserley, Stephen Deutsch and Per Hartman, have had wide experience in composition, especially in electronic music, and it has been one of their purposes to design and build synthesizers (and other electric modules) that served the needs of professional musicians. To that end they have developed the Minisonic 2, a stage/studio synthesizer which is both sophisticated and flexible.

Push-button patching makes the programming of sounds on the Mini-Sonic fast and accurate. One hand is free to change the quality of the sound while the other plays the notes on the three octave integral keyboard. This keyboard can produce sounds which conform to the traditional scale, or at the push of a button, can offer a complete




A drum synthesizer — manufactured by Pa:ce.

range of scales of microtones and macrotones. Portamento (or glide) is also possible, at the touch of an other button. The entire range of the keyboard can be shifted up or down at the turn of a knob.

The keyboard is most often used to control two voltage-controlled oscillators which can be set to lock on to one another across the entire range of audible frequency. Many rich and varied sounds can be produced

by the Ring Modulator when combined with oscillators, noise generator, or any external input, such as a voice or guitar. The Minisonic contains two envelope shapers with a wide range of attack and decay times.



SMS can afford to sell their machines at reasonable prices as they have no retail outlets besides their own premises. For the more ambitious musician SMS build synthesizer modules to customer specifications.



HOSHINO

From beginner to professional...

The Drums you'll want to STICK WITH

There is a wide choice of high quality outfits ...		
HM300	Outfit (illustrated left)	£110
HM1000	Outfit	£160
HM2000	Outfit	£188
HCT8	Concert Tom-Tom Outfit	£230
HSD500	Outfit (illustrated above)	£260
HSD500T	Outfit with transparent shells	£340

Ask your local music store for more details


Trade Distributors: **hornby skewes**

Slingerland

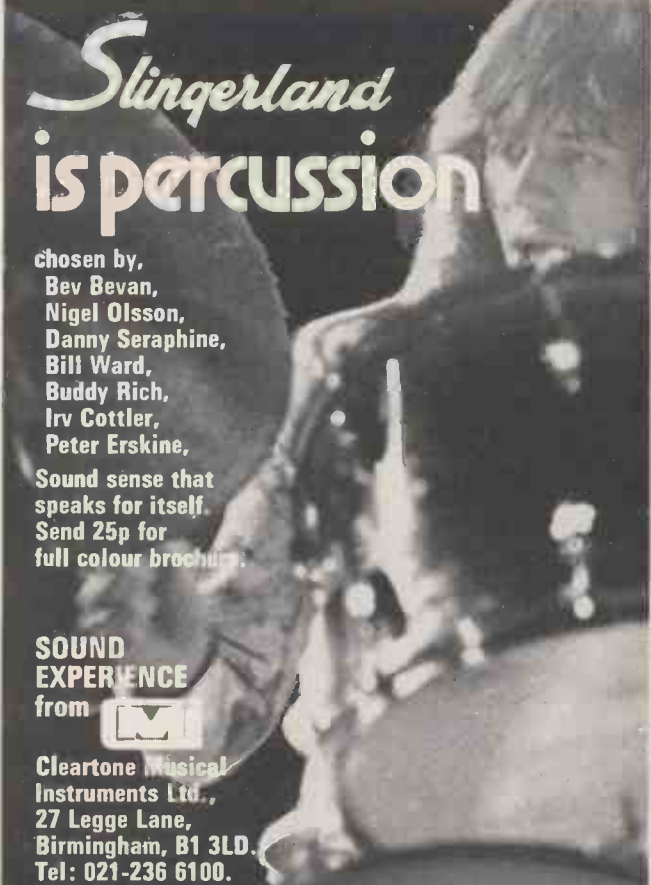
is percussion

chosen by,
**Bev Bevan,
 Nigel Olsson,
 Danny Seraphine,
 Bill Ward,
 Buddy Rich,
 Irv Cottler,
 Peter Erskine,**

Sound sense that speaks for itself.
 Send 25p for full colour brochure.

SOUND EXPERIENCE
 from 

Cleartone Musical Instruments Ltd.,
 27 Legge Lane,
 Birmingham, B1 3LD.
 Tel: 021-236 6100.

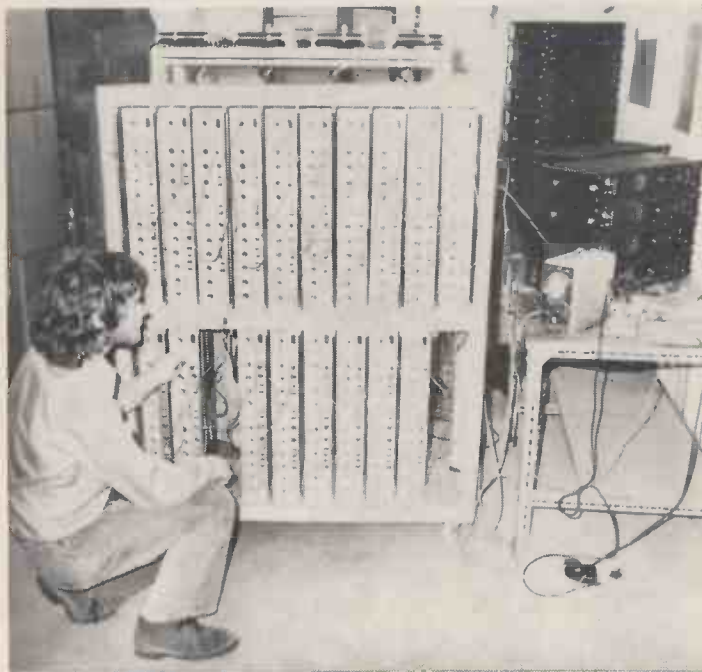


THE HH STORY



Inside the HH factory: a great atmosphere.

All HH equipment is exhaustively tested before despatch.



THE growth of HH over the past few years is very much a part of a changing music industry. To really understand what they've done and how their equipment has had a tremendous influence on the music scene one really has to have some idea of the equipment that was available before they arrived.

If you can re-trace your steps to late sixties and think of the average amplifier available at the time you'll see how much things have progressed. The stranglehold of earlier years where just a handful of large companies in Britain and America were making all the amps that were to be had was broken. Small manufacturers were busy copying the ubiquitous valve amps of the period and, while some were doing a pretty good job, others were flooding the market with unserviceable and unreliable equipment.

Most of these, of course, were based around the fairly standard circuitry of the 100 watt valve amp and were linked through two 4x12s. Backlines of equipment were growing larger with the prevailing heaviness of the then currently fashionable new wave of rock bands and PA systems were on the verge of expanding beyond all recognition.

Then, as if from nowhere, a small rugged looking transistor amp cryptically called just HH, began to be seen on more and more stages. Like a forest fire these amps proliferated until now when they are one of the biggest selling units in the world.

Now, launching a transistor amp was a brave move. Others had tried it before HH with little success. The early models of engineers' silicon dreams were prone to hissing and spluttering, lacked punch and were often unreliable in the extreme.

As a result of their bad experiences, then, few musicians and fewer shops were initially prepared to give HH a try. But, the question is, who are HH and how did they succeed where others had failed?

HH was set up some eight and a half years ago and started its production in a very modest way. Their first products were power amps in their still popular TPA Professional range. These were snapped up pretty quickly by the Independent television companies who were then buying new equipment as fast as money would allow for use in their studio conversions

over to colour. Immediately, HH was established as a major force in the broadcasting and studio field with a range of amplifiers which were far in advance of their time.

So fast was the small company's success that they were soon able to establish themselves in a factory which they still occupy in Milton, Cambridge. The factory itself is an object lesson in the productive use of space. While demand is soon to force them into larger premises, HH have managed to make their current factory feel as if it isn't cramped. That whole feel of space is carried across to their personal relations with their employees too. When Beat visited the workshop we were quite honestly taken aback to see the great atmosphere among the people who design, make and test HH amps and speakers. Mike Harrison has taken a lot of trouble to get the atmosphere in his factory pleasant. It may be as corny as hell to talk about happy people making happy amplifiers but there's some sort of living evidence of that going on in Cambridge!

Music

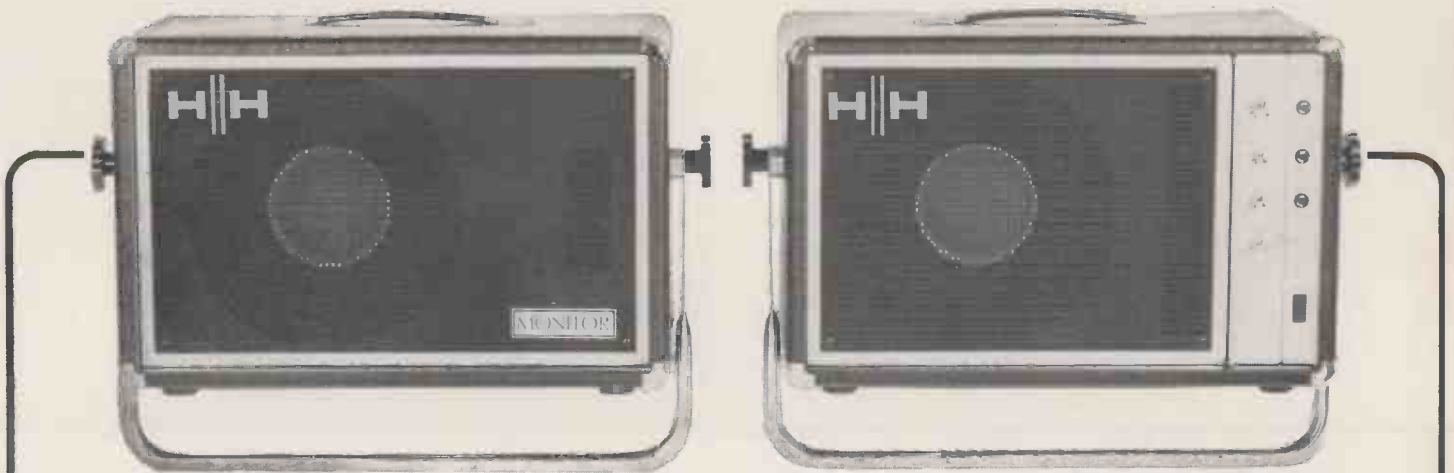
After their initial success in the professional field, Mike decided that the time was right for a move into a more consumer orientated market. They looked briefly at the then small Hi-Fi field but Mike's love of music (he was well and truly hooked by the Beatles and Stones of the mid sixties) made him decide to try and move into the musical instrument amplification side.

"We had the technology to make amps to broadcast standards" says Mike "and we decided to find a market where we could apply that technology. People in my early days had equipment that was a bit of a joke and I thought that we could do something to improve on that."

Mike's way of doing it was typically thorough. He examined back at grass roots just what working musicians needed from their amps and then went ahead and made them without much reference to what other people were currently doing. A nine month gestation period produced the first HH IC 100 about which Mike says, "A musician on the road needs something light and strong so we used plastic handles and ABS cases with no holes so that they would be beer-proof. They needed two separate channels with separate controls and a decent reverb,

Monitor Combo and Monitor Extension

The answer to stage monitoring for musicians—



The Monitor Combo

A 100 watt amplifier combined with a high power version of the famous H.H. Dual Concentric speaker produces the logical answer to on-stage monitoring. Artistic confidence is much increased when the performer is able to hear an accurate sample of what he sounds like to the audience. Each individual member of a band has immediate access to volume, bass, treble and a very useful anti-feedback control. An adjustable chrome steel handle allows the unit to be set at the ideal angle and folds away to protect the speaker grill in transit.

High quality and unbeatable value. Price £134.46 + VAT.

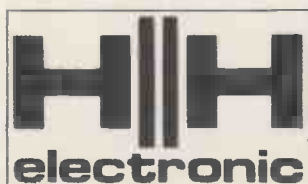
The Monitor Extension

Contains a high power version of the famous H.H. Dual Concentric speaker. Designed to be used as an extension of the Monitor Combo amplifier.

Price £68.98 + VAT.

Two new original H.H. products — call in at your local H.H. Dealer NOW! !

For more details contact



PROFESSIONAL
AUDIO
ELECTRONICS
INDUSTRIAL SITE
CAMBRIDGE ROAD MILTON
CAMBRIDGE CB4 4AZ
TEL. CAMBRIDGE 65945/6/7

H||H
Sounds a lot
better

LONDON **HH** CENTRE

Suppliers of Europe's leading amplifiers, speakers, echo units, and P.A. Systems.

NOW OPEN

H/H IC100 twin reverb trem + sustain, 100w amplifier	£148.98
H/H IC100S with sustain 100w amplifier	£120.53
H/H IC100 combo twin reverb trem + sustain 75/100w	£222.64
H/H IC100S combo with sustain, 75/100w	£204.23
H/H MA100 5-channel P.A. amp w/reverb, 100 watts	£149.82
H/H MA100S 5-channel P.A. amp, 100 watts	£128.89
H/H S130 slave amplifier, studio quality, 120 watts	£97.09
H/H 4 x 12 lead/bass, 200 watt cabinet	£167.40
H/H 2 x 15 lead/bass, 200 watt reflex cabinet	£179.12
H/H 2 x 12 dual concentric 100w column	£99.94
H/H 4 x 12 dual concentric 160w column	£150.66
H/H 1 x 15 reflex P.A. bin 100w	£108.81
H/H Radial Horn, 100 watts, with built-in crossover	£107.14
H/H Mini Horn, 50 watts with built-in crossover	£67.79
H/H High Quality Echo Unit with 300 hour tape	£145.63
H/H Foot switches from	£8.45

H/H Chrome Consoles and stands also in stock.

Win a free H/H Echo Unit

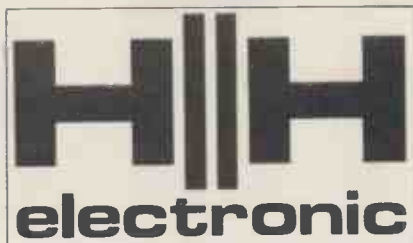
All customers purchasing H/H equipment from us will be offered the chance to win the new H/H Echo Unit. Call in or ring for details.

Part exchange welcome/Terms/Access/Barclaycard/Free to-your-door mail order service.

160 BROADWAY, WEST EALING, LONDON W13

Open all week 10 a.m. till 6.30 p.m. Monday to Saturday
01-567 1994

MINNS MUSIC for



5-7 Gervis Place, Bournemouth BH1 2AL ☎ Bournemouth 291277 (STD code 0202)
158 Above Bar, Southampton SO1 0DU ☎ Southampton 25388 (STD code 0703)
34 Palmerston Road, Southsea PO5 3QH ☎ Southsea 22864 (STD code 0705)
22 St Mary Street, Weymouth ☎ Weymouth 5000 (STD code 03057)
9 Glovers Walk, Yeovil ☎ Yeovil 5780 (STD code 0935)
14 The Bridge, Taunton TA1 1UG ☎ Taunton 5919 (STD code 0823)
19 Paris Street, Exeter EX1 2JN ☎ Exeter 50068 (STD code 0392)
242 Union Street, Torquay TQ2 5QU ☎ Torquay 22345 (STD code 0803)
14 Cornwall Street, Plymouth PL1 1LT ☎ Plymouth 20991 (STD code 0752)
114 Kenwyn Street, Truro ☎ Truro 3268 (STD code 0872)
11 Lismore Road, Eastbourne BN21 3BA ☎ Eastbourne 36831 (STD code 0323)
129 North Street, Brighton BN1 1RG ☎ Brighton 29400 (STD Code 0273)
59 The Butts Centre, Reading ☎ Reading 595865 (STD code 0734)

Cobblers!

GET OFF ON THE RIGHT FOOT AND MEET THE PEOPLE WHO REALLY KNOW WHAT IT'S ALL ABOUT. BE LOOKED AFTER FOR A CHANGE.

NEW GUITARS

Gibson L5S Sunburst
Gibson L6S Natural
Gibson LP Custom, black or S/B

Gibson LP DeLuxe, Gold or S/B

Gibson LP Special, limited ed.

Gibson SG Standard, cherry

Gibson 'Ripper' bass, natural

Guild S90, Sunburst

Guild X500, natural, semi/acc.

Fender Strats S/B, natural, mahogany

Fender Tele's S/B, blonde, etc.

Fender Prec. Bass, S/B, mahogany

Fender Pre Bass fretless, S/B
Fender Jazz Bass, S/B, walnut

USED GUITARS

1958 Gibson LP Custom, black 3 P/up

SG Deluxe Purple Cherry

Fender Precision, SB

Fender Strat, SB, M

Fender Precision Bass, 1961

Fender Telecaster, left hand

Fender Stratocaster

AMPLIFICATION

Fender Dual Showman

Fender Bassman 100

Kustom 250/2

Acoustic 155

Peavey Standard

PLUS: Marshall, Carlsbro, Orange, Wem, Traynor, Sound City, HH, Custom Sound. Fantastic range of Bins & Horns, P.A.'s. Custom built.

Full Range of CSL Copies.

Also Gordon Smith Custom built Guitars. Definitely worth seeing.

This is but a few—most definitely the best range of quality gear in the north—try us and see for yourself

THE TONY SAVILLE MUSIC CENTRE
PETER HOUSE, LOWER MOSLEY STREET,
MANCHESTER 2

(adjacent Midland Hotel).

Tel: 061-236 4012

COMING NEXT MONTH IN BEAT

Gong's Steve
Hillage

Nazareth

How to choose
a Secondhand
guitar



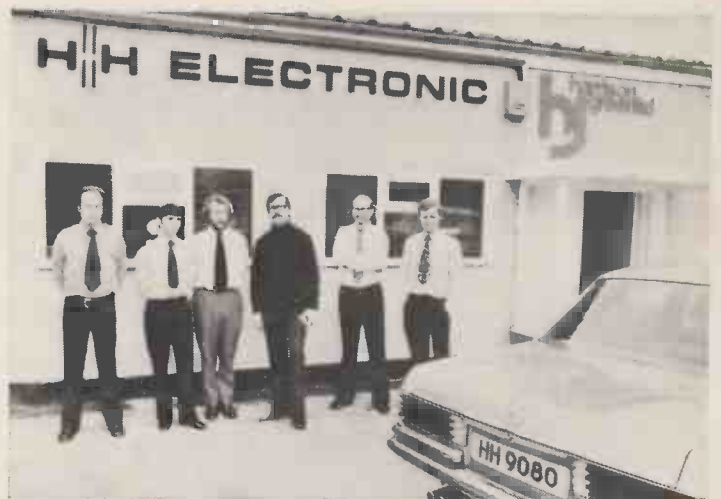
The repair department, a quick service is always available.

a built in sustain and things like that." All Mike's ideas at the time were revolutionary when seen in the light of what was then on the market. Quite obviously his first units met a lot of resistance from dealers who were sceptical of this new name's unconventional approach.

Eventually thought, one or two adventurous bands began to use them, and a few dealers began to stock the amps. The spread then moved like wildfire. At a small band level musicians

realised that Mike's policy of not going through wholesalers meant that his amps were not only amazingly technically advanced but were rather exceptional value for money. The HH explosion was under way and it's still continuing.

The boom at the moment is across the board but with special emphasis on the new HH PA system. One of the major features of this equipment is the use of the new radial fibreglass horns. This is the first fibreglass horn to be



Mike Harrison (left), Clive Bradbury (right) with their HH team.

made in the UK and is a really excellent unit especially when used in conjunction with their 115 bass bin. The real beauty of the HH PA system is its totally modular nature that calls for a low initial investment that can be added to at a later date without the equipment having been superceded. A mark of the success of HH PA equipment is the fact that to date there have been a staggering 40,000 MA 100 PA amps sold throughout the world.

Factory

Production of HH equipment has now increased to such a point that the aforementioned move of the factory is imminent. Already a large site has been purchased at Bar Hill near Cambridge where a factory which will ultimately reach 50,000 square feet is being built.

Meanwhile, demand is so high for existing products that Mike Harrison is having to sit on some more revolutionary ideas that he just doesn't have the space to manufacture. He and sales manager Clive Bradbury are in a frustrating position of

course, but the new factory is bound to rectify that frustration.

What, then, is the secret of HH's success? Well, it's a combination of Mike Harrison's uncanny ability to produce tough good sounding amps at a low price without making sacrifices on quality, a strong dealership (you can't just ask to become an HH dealer, you apply and may be appointed an area if you are sufficiently specialist and enthusiastic enough to handle the gear) and a shrewd business approach combined with a personality that makes Mike Harrison one of the most liked men in the music industry.

Future

The future? The last words belong to Mike who says with a secretive smile, "In the future you can look to HH to innovate. I think that we've only just begun."

During our interview a few hints were dropped as to what these innovations might be. We're not saying anything—but Mike wasn't joking about only just having begun!

H + H||H = SUCCESS

HAMMONDS OF WATFORD Aylesbury and Welwyn Garden City.

Stock all leading makes of instruments including:

H/H, WEM, Maine, Yamaha, Fender, Gibson, Antoria, CSL, Parrott, Baldwin, Hammond, Riha, Parlisa, Premier, Tama, Simms-Watts, ICE, Beverley, Kimbara, B&H, Shure, Avedis-Zildjian, Soundout, ARP, Carlsboro, Laney, Lowrey, Hohner, Arbiter, Roland etc.

— A FANTASTIC RANGE OF ACCESSORIES —

Repair facilities for amplification, Hi-Fi, Organs, Pianos, Guitars, Woodwind, Brass etc.

USED BY TOP NAMES & GROUPS — HAMMONDS IS WORTH A VISIT

Watford 39733 Aylesbury 3131 Welwyn Garden City 23456 ex. 308

SUN MUSIC

110-111 Oxford Road, High Wycombe, Bucks.

Tel: 0494-36686

H/H area main dealer

Gibson Star Dealer

Also stockists for:

Ampeg, Fender & Elgen amplification, Moog synthesisers.

CLINKSCALE

For the best in musical instruments

WE HAVE A COMPLETE RANGE OF H/H AMPLIFICATION AND CABINETS etc.

Extensive range of guitars, amps, accordions and organs.

FINEST H/P FACILITIES AVAILABLE, WITH EXCELLENT P/X ALLOWANCES

TEL: 089-682 2525 or write:

CLINKSCALE LIMITED, The Square, Melrose, Scotland.



CHATFIELDS

THE SPECIALIST MUSIC SHOP

IN
NORTH STAFFS
FOR

H AND H AMPLIFICATION

TEL: 0782 22415

2 HOPE STREET
HANLEY
Stoke-on-Trent

A Beat round-up of some selected H|H dealers.

WTEAGUE & Co were established in 1855 and over the years have become recognised as one of the leading music centres on the Isle of Wight — their Head Office being at 69 Union Street, Ryde. All types of instruments and accessories are always in stock and many different types of musician are catered for. Teagues operate a Schools/Rental/Purchase scheme and their band instrument centre at Newport has a good selection of higher priced guitars and percussion instruments.

SUN Music (Musical Equipment) Ltd have been operational for three years. After one year in business, they expanded into the shop next door to their present premises (110/111 Oxford Road, High Wycombe, Bucks) so that they could stock more acoustic guitars and drums in addition to amplification and electric

guitars which, until then, had been their main lines.

Apart from HH amplification Sun are major dealers for Gibson guitars, Antoria guitars, Ampeg, Fender, WEM and Elgen amplification, Moog synthesizers, Gretsch and Pearl drums. Second hand equipment is also a very important part of Sun's business.

COVERTRY Music Centre has been in operation in its present address, at Whitefriars Street, Coventry, for two years. Before the move to Coventry, Ian Cruikshank, the manager of the shop, had another shop in Kenilworth and was there for four years before starting at Coventry.

The Coventry Music Centre is a Fender Soundhouse and Gibson Star Dealer, and leading makes of equipment are kept, including Marshal and Carlsbro amplification, Fender keyboards etc.

COVENTRY MUSIC CENTRE

for



Amplification



Credit
facilities

Cash
discounts



3/4 Whitefriars St. Tel: 58571

STAGE DESIGN → LIGHTING → SPECIAL EFFECTS & STUNTS

We design, produce and operate shows for bands the world over. We have the resources to solve problems associated with producing the most elaborate audio visual events. No job is too large or too small for our team.

let us turn your
fantasy into reality

RICHARD DALE ENTERPRISES
43, Drury Lane, London WC2. 01 240 5321.(6 lines)

WINGS Music shop concentrate heavily on amplification. Besides HH equipment, they also stock Peavey, Yamaha and Carlsbro amplification. Their own Wing range of P.A. and amplification equipment is a very important line for them as well. They also stock most leading makes of drums, including Gretsch, Hayman and Pearl. Wurliitzer and Korg are among the makes of keyboard sold at Wings Music.

Besides the first class range of new equipment sold at the shop — whose address is Station Approach, Tweedy Road, Bromley, Kent — Barry Mitchell, the owner, says that they have a good selection of second-hand gear which is constantly coming in and out of the shop. Wings also repair and service guitars, and have a low cost rental service.

CLINKSCALE Musical Instruments, based at The Square, Melrose, Roxburghshire retail a comprehensive selection of musical instruments, including accordians, drums, guitars and organs. Of these, it is the organ and accordion department in which they specialise, and sales are backed up with repair work undertaken by three full time electronic engineers.

Hire purchase and credit facilities can be arranged, as can tuition for most instruments. Clinkscale also maintain a lively second hand business, with the instruments only being sold after thorough check-ups. The amp section covers many of the leading brands - HH, Marshall and Selmer are among those enjoying continuing popularity.

MARCUS Musical Instruments was opened about sixty years ago in a market in Belfast, and were booksellers with the emphasis on sheet music and music albums. Later the book section was closed and gramophone records were introduced. Fourteen years ago, the firm came under new management and dabbled in musical instruments, and about seven years ago the present premises at 30 Gresham Street, Belfast BT1 1JN, were opened and a full development into musical instruments took place. Since then the emphasis has been on having a comprehensive musical shop, catering for the rock and classical musician — they have a full range of brass, woodwind, fretted instruments, percussion (they are the sole Belfast Ludwig dealers), keyboards, and amplification.

TEMPO MUSIC, at 160a, The Broadway, West Ealing, London W13, have just opened a new HH Centre next door. This new centre specialises in the entire HH range, of course, while also dealing in all leading makes of guitars, amps and drums. They have over 1500 guitars and 100 drum kits in stock, but although they occasionally deal with synthesizers and electric pianos, keyboards are not a speciality. Both Tempo Music and the HH Centre deal to a large extent with the professional and semi-pro musician,

HAMMONDS of Watford was started in a modest way by Frank Hammond twelve years ago as an addition to his photographic business and the music shop soon outgrew its premises in Queen's Road, Watford and moved to the High Street into what is now one of the biggest music stores in the country.

The store has several departments including an extensive range of sheet music, organs, synthesizers, stringed instruments, brass and woodwind. There is a large accessory bar and a repair department on the ground floor. The basement has a comprehensive range of ampli-

fication including HH, Yamaha, WEM and disco equipment.

MINNS Music was started twenty-five years ago, when Sidney Webb took over from Edward Minns as manager of Minns' own music shop at 68 Poole road, Westbourne. Sidney Webb modernised the whole business and soon opened another shop at 57 Gervis Place, Bournemouth, where Minns' head office is today. All leading brands of instrument are sold on the three floors of showrooms at these premises, the other two floors containing offices.

E. S. ELECTRONICS is a Kent-based company which comprises the shops Matthews Music, whose address is 20 The Broadway, Maidstone, Kent, and Wally's Percussion, which is next door. Matthews Music started trading about eight years ago selling mainly Vox and Fender equipment. As the shop gained a good reputation the demand for other name equipment developed, and such names as Gibson, Selmer and Epiphone among others were added. Matthews have nothing but praise for HH equipment and say that it now forms a considerable section of amp sales in the shop.



You can do all these things with an instrument from:

MARCUS MUSICAL INSTRUMENTS

Complete range of instruments always in stock for the orchestral, folk, pop and jazz musician

30, Gresham Street, Belfast BT1 1JN
Phone: 22871/24956



The Island's Music Centre
Not only are we a main H/H dealer . . . we also stock Farfisa, Kentucky, Lowrey, Philips and Yamaha organs plus 16 different pianos;

guitars, woodwind, brass and string instruments. Our 'Band Instrument Centre' on the first floor at Newport displays the higher priced Electric guitars, amps and drum kits. For a fully comprehensive range of musical equipment together with a superb after sales service contact:

Teagues, 69 Union Street, Ryde. Tel: 2316
Teagues, 138 High Street, Newport. Tel: 3460

SUBSCRIPTIONS!

If your regular newsagent is unable to supply your copy of Beat Instrumental, you can order direct from us. For details write to:

BEAT INSTRUMENTAL SUBSCRIPTION DEPT.
58 Parker Street, London WC2B 5QB

THE PRODUCERS

PHIL WAINMAN

PHIL Wainman has found his Utopia. In fact, he founded it, along with two associates, David Walker and John Goodison. His Utopia comprises production, music-publishing and management divisions under that title . . . Utopia.

Wainman used to produce the Sweet, through their run of hits which started with *Funny Funny* in the spring of 1971. There was Co-Co, Poppa Joe, Little Willy, Wig Wam Bam, Blockbuster and on through to the point where the Sweet decided to handle their own production — and songwriting, too, come to that.

Now he produces the Bay City Rollers, and has just started with Mud. Ray Stiles of Mud says: "We're very glad to get Phil. Apart from being an excellent producer, he knows just what is going on."

Wainman has spent virtually all his working life finding out what IS going on, and doing his best to get one step ahead. He's 29, born and educated in London, and he got interested in pop music as a teenager. He was a professional drummer at the age of 15.

Experience

"I toured Europe with the Nicholls Family, a gang of kids, but it was more into the cabaret scene. I tried to get a successful group together. We were the Hi' Grades, but that failed. So for a while I went to Sweden as a studio session musician."

As a drummer who could actually read music, he was with the Paramounts who had had a 1963 hit with *Poison Ivy* — their keyboard man Gary Brooker eventually left to set up Procol Harum, taking Rob Trower along as guitarist.

There was a spell with the Quotations who were with the Walkers Brothers, and he got more experience on bills with the likes of Little Richard, Brenda Lee and Jerry Lee Lewis . . . in fact just about every big U.S. star who visited Britain.

Back to session work, notably with Jack Baverstock at Fontana. Then to Robert Mellin, music publishers, where he first "discovered" Sweet . . . "who

actually played as support band at my wedding."

Sweet were not to register in world-shattering manner during their spell with Fontana. Sometimes Wainman played with one-off groups who had single hits — Butterscotch being one example. He was toting *Funny Funny* round various prospective performers when Sweet announced it was the kind of song they fancied.

The hits followed and Wainman set up his Utopia Records, and was involved with Island Records as a label producer. That move didn't last long, despite obvious and instant good vibes and rapport between him and David Betteridge and Chris Blackwell there.

Says Wainman: "Things have just progressed from the setting up of our own operation. We've got the new Bay City Roller single *Give A Little Love*, which I wrote with John Goodison. We were brought in on their scene around August last year, when Tony Roberts, head of Bell, asked if I'd be interested in producing them. At the time, the Rollers were a little upset that they'd not had the chance to do their own backing tracks, so that was one of the first things we put right.

"Our partnership started with *Once Upon A Star*, then there was the single *Bye Bye Baby*. And with Mud, the deal was operative from July 1 this year, when studio work started on an album and single for their new recording contract with Private Stock."

To round off the factual side of Wainman's non-stop business interests, his company handle Son Of A Gun, an RCA recording act, and U.S. writer-singer Raymond Tissier, an Arista artist, and with the writing talents involved the publishing arm of Utopia is very strong indeed on copyright action.

Says Wainman: "Perhaps it was only natural that the Rollers were wary when they first met up with me. You have to persuade them that your aims are the same as theirs. We'll write songs, and they will kick in their own, but it's in the routining that the really strong chart contenders emerge.

Everybody involved suddenly realises that one song is better than the others.

"I really do like to have everything properly routined. I'd always spend a couple of days routining, rather than hours battling it out actually in the studios. There may be a few minor hassles in the studio, but the bulk of the problems should be out of the way.

Backing

"It's good to start with the rhythm track. Maybe drum machine, acoustic guitar and voice. But it varies all the time. I like to use Pip Williams, who is now producing Geordie, on guitar, and Colin Fletcher on piano, and I'll play drums, as

Men of
sound
sense



I like a little thrash myself. And a bassist I like to use is Mike Gregory, who comes from Liverpool.

"Then comes the vocal side. And we work round the voices. But if it's a strong vocal escapade, then that can come first, and we work backwards.

"The thing is that my principal interests in the production side are bands who first of all are nice guys, easy to work with — and equally important is that they are all bands not just appealing to the U.K. customers. They are all breaking at international level, and that affects your thinking when it comes to picking out material.

"Some of my early hits were recorded on eight-track, and generally speaking I think the

less tracks you have the better. I've never used 24-track, but obviously I've worked a lot in 16-track. People ask me about favourite studios, but I can't comment on them in that way, because each has strengths and weaknesses.

"But what I do want to do is build my own studio. That's the next step. Right now, it's better to routine for days in a rehearsal room for a few quid a day than spend huge amounts in a studio just arguing about what you really want to do. Our own studio would be a real good move.

"In my own place, maybe I'd go for 24-track. But generally you'll see me wearing my Phil Spector 'Back To Mono' badge, even if I can't literally live up

to that."

Phil Spector clearly is a big inspiration for Wainman, the other producer Phil.

He says: "But nevertheless he sometimes overshadowed his artists. There would be everything going on in the arrangement and the production sound, and the artists were kind of left exposed up front, but in the shadows. Artists can resent that kind of thing.

"I'd hate an artist to come up to me one day and ask: 'Look, who is the star around here? You, the producer? Or me? I'd really hate that. No, in the studio I try not to tread on the artists' toes, but at the same time I expect them to listen to what I have to say.

"If the producer is out there hunting for the glamour, and the kudos, the artist can easily feel sick about it. You have to realise the strengths and weaknesses of the artist and group, and work on them. It's hard for a band when it wants to play on its own backing tracks, but isn't allowed to, but you have to work according to what you want on the record.

"Naturally I'm interested in being a few steps ahead of the rest of the business. But what do you say about possible new ideas without giving all the secrets away to the opposition? I'm experimenting at home with my Revox, and when I get my own studio set up I've some ideas I want to work on.

Organisation

"But it's silly for people to talk about the guitar, drums and voice group scene coming to an end. The Shadows were a four-piece group and dominated the scene and then along came the Beatles, and so it goes on. Somebody will spot something which is just that little bit different and a new sound, within the group structure, is created.

"The problem lies in the number of carbon copy bands which come along every time a new big-name outfit hits the charts. I'm always on the look-out for talent, but if it is carbon-copy stuff, then there's no point."

Phil Wainman's organisation covers just about every area of

the business. John Goodison, apart from being a very successful songwriter, also produces the Fantasticks and the Flirtations, as examples. David Walker is the businessman, who brings basic order to what is really a Gloucester Place-based writers' workshop, where good pop ideas are kicked around.

"It's the kind of informal atmosphere where somebody might get half-way through writing a song and somebody else comes in and finishes it off.

"And it's not a matter of getting tied to one particular kind of music. The Sweet, Mud, and Bay City Rollers might suggest just one sort of appeal, but I produced an album for Alex Harvey, for instance, and loved every minute of it. But no matter who is involved, the fact is that it all has to start with sensible routing of the material available, so that you give yourself a chance to find the right product to release."

Wainman clearly enjoys having "a thrash" on drums whenever the right moment comes along, but he says: "At one time I wanted to be in a hit band, but my priorities have changed so much now. The big-name artist gets his adrenalin moving by being up there on stage, attending the flash receptions and being mobbed by people.

"That's fine, if that's what you want — and at first I did want just that. But there are advantages of being unrecognised, of being able to slip through crowds of people after a show and just go home. It's good to be able to separate the two sides of life — the working and the domestic.

"I take three holidays abroad each year with the wife and two boys, because you have to get away from business every so often, otherwise it just takes over. But my adrenalin starts stirring excitingly when I'm in a studio and listening to a playback of something that obviously is just right.

"And if you're involved with nice, co-operative and hard-working guys in the studio, then everything should fall into place."



INSTRUMENT REVIEW 1

VOX AC30

QUITE literally the Vox AC30 needs no introduction to the majority of Beat readers. Briefly, however, for those who might just have been living in Outer Mongolia for the last twenty years, here are a few details. The AC30 is a combination amp offering three channels of two inputs each. The channel designations are Bright, Vibrato/Tremolo, Normal and each channel has two inputs, one for high gain and one for low. Tone controls are sparse by present-day standards offering bass, treble and top cut. The amp, though small in size, is extremely heavy due to the massive transformers inside and the generally high quality of components used.

As a piece of electrical apparatus, the AC30 is extremely pleasing, not on account of its electronic sophistication (quite frankly it's as out of date as a Rolls Royce!) but in terms of the beauty of its construction, much of which has been hand crafted. Wiring is exemplary as is, for the most part, the choice of components. The lack of printed circuits in the amp help to contribute to its rather high price of £217 + VAT but their absence means that this latest version of the amp is so close in sound to the original units that there is no longer any need to go scouting around for old models.

On paper the AC30 is deceptive. Its output in theoretical terms bears no relationship to the massive subjective volume that the amp pours out. Whatever the meters might tell you, this amp *sounds* like it's producing about seventy watts and that goes a long way to making its price quite tolerable. Let's just say that one AC30 for a lead guitarist will give him perfectly adequate volume for competing with 10 watt powered bass players!

One of the delights of this amp is the total responsiveness that it offers a guitarist. With the volume up full on the brilliant channel, a soft stroke of the strings produces a gentle valve/chord sound. A hard swipe and you're right in there with the true valve overload sound so beloved of Clapton, Beck etc. etc. This responsiveness to touch encourages you to play with greater feeling and in itself the AC30 just makes you



sound a better guitarist than you really are. The warmth of the valve sound gives you a screaming feedback and sustains a natural distortion that doesn't wreck chords and a feeling of *life* about the sound that has to be heard to be properly understood.

As far as reliability is concerned, let me just say that over all the years that I've been in bands, I've never known an AC30 to blow. After severe misuse they might crackle and splutter but they never (or very rarely) give up altogether. I've dropped them, seen them get rained on, kicked them, played bass through them but they seem to thrive on hard use and get, if anything, sweeter with age.

The question is, does the 1975 version compare with those made in the early sixties? Well, Tom Jennings (the man we all have to thank for this machine) tells us that this model is identical to the earliest ones even down to the original

speaker design. Certainly it sounds and looks like the original and I have every reason to believe that it will continue to sound like that throughout its life.

The difficulty with reviewing this amp must lie in the fact that it is now outdated by the current trends in amp design and manufacture. That outdated makes it expensive, heavy and limited in its tonal range. However, like a thoroughbred racehorse the breeding will out and the AC30 comes through its tests to assure any owner of reliability and sound that few rivals can equal.

Quite obviously, the AC30 is not everyone's cup of tea. For the same price you can now buy amps offering far more in the way of extras (being uncharitable, one might be tempted to call some of them gimmicks). However, very, very few of these newer brethren offer the sound of the AC30. It's no coincidence that with the growth of combo amps being

used on stage through PA systems, AC30's are making a comeback in a big way and a lot of top bands are now using them again for lead work. This miniature power station is a killer in terms of sound, power and reliability—there is still nothing to touch it in its class!

Yes, I'll admit that experience has biased us in favour of this amp. But when you have lived with an amp you can speak truthfully and with confidence about its abilities. Despite its obvious drawbacks I'd rather face a gig with an AC30 than with many another amp just because I have a feeling that its sound works for me rather than against me and because I know that its unique valve sound is capable of expressing a subtlety of style and phrasing that only the very best modern amps can approach. The AC30 is a winner all the way!

G.R.C.

Tested with: Antoria 2343 T.V. Copy. Gibson Les Paul Junior.

INSTRUMENT REVIEW 2

SELMER 100 Watt LEAD AMP

OVER the years Selmer have always had a good name for producing very workmanlike amps. Although not leading the field technologically since the early sixties they have produced a line of reliable solid amps that go on and on for years without needing much in the way of attention. In recent years, though, Selmer amps have been less prominent than before but rumours have been flying around that they have been working on a new line of solid state amps. Now seemed a good time to look at what they've been developing.

Having said that one associates Selmer with reliability rather than ingenuity it came as a surprise then to hear the product of their labours, the new Lead 100 amp.

It's rather old hat to keep on about it, but few transistor amps manage to sound like valve amps—this one does! Yes, working away in darkest Braintree, Selmer's engineers have built an amp that sounds remarkably good, in fact it sounds like one of the best amps of its type that we've ever heard.

However, let's get down to technical details. The amp delivers 100 watts RMS into 4 ohms and is quite acceptably clean at that 100 watt figure. The unit has jack sockets for speakers, a reverb footswitch and also an output socket for a slave amp which Selmer also offer in this new range.

Reverb is the usual Selmer application of the Hammond unit, and very good it is too. The panel layout is extremely straightforward, offering in the

first channel high and low gain inputs with volume, treble, bass and presence controls and, in channel two, high and low inputs with volume, treble, bass and reverb controls. The actual knobs themselves are recessed to lie flush with the main panel so that there is little damage possible to them in the event of a quick swipe down the front panel. That recessing makes them just a bit awkward to get at (only a personal opinion though) but it's well worth having that safety positioning.

One of the more unusual features of the amp is the absence of a distortion control. Selmer have very wisely left the choice of distortion sound up to the individual musician rather than fall prey to the same temptation as some manufacturers and provide a £1.50 unit and claim that it offers all you'll ever need. What is perhaps even stranger, though, is the fact that you just don't need a distortion unit to get a raunchy lead sound from the Selmer 100. Using the Gibson L5 we found that it was quite possible to get a good blues sustain with a convincing sustain and feedback without the use of a fuzz box. That means that you can get a satisfactory lead sound on solos and revert to chord work without a foul distorted broken chord.

One of the most impressive features of this amp is its low noise level. There is hardly any hiss at all when the amp is at rest even with the volume control cranked way up high, so (especially as you're not using a fuzz box) you get one of the quietest amps around as well as



one of the best sounding.

Construction of the amp seems to be adequate from an external point of view and there has been a pleasing choice of standard components which should ensure easy servicing in future years. If we have a criticism of this amp, however, it is the design of the rear panel. To provide enough through flow of air for cooling, Selmer's engineers have left a gap where the rear aluminium panel should meet the wooden case. However necessary this may have been to provide cooling and however safe it may be (on questioning, Selmers tell us that the gap is quite safe electrically) we weren't happy with the appearance of it. Somehow it would look better if the gap were sealed-off and better ventilation were provided via holes in the bottom of the cab.

The Selmer lead 100 is, then,

a basic guitar amplifier without most of the frills that many of its contemporaries come with. Nevertheless, it's a workmanlike piece of amplifier with a stunningly good sound. Responsiveness (a feature which can't be expressed on paper but which you understand when you've got a guitar in your mitt) is very high and the amp will respond to the sensitivity of your playing.

As we've already said, one has perhaps never looked to Selmer to produce the absolute lead in amplifiers. With the Lead 100, however, they have put themselves in the forefront of current amp. sound advance. Somewhere down in Essex a brain has been at work—more power to his electronic elbow! G.R.C.

Tested with Selmer 4 x 12 cabs and Gibson L5.
RRP £126.00 incl. VAT



INSTRUMENT REVIEW 3

FARFISA SYNTORCHESTRA

The development of the synthesizer has now reached the stage where the highly complex machinery of the earlier models has in some cases been simplified. Whereas a few years ago the line was very firmly drawn between a synthesist and a keyboard player, these days with the advent of less complicated instruments the barriers are beginning to break down, and one doesn't necessarily have to know anything about the electronics of the synthesizer to be able to obtain the full variety of sounds of which it is capable.

The Farfisa Syntorchestra is a highly simplified synthesiser and herein lies its great advantage. Not only are its controls easy to operate, but its size makes it simple to move and it fits easily on the top of another keyboard. The Syntorchestra was developed two years ago and is basically in two sections — monophonic (one note at a time) and polyphonic (more than one note at a time). One can use these two sections either together or



independently. In other words if you use both sections at the same time, you can make the actual tune stand out from the chordal backing. Each section has its own independent volume and brilliance slider controls and its own tabs, the polyphonic section having four tabs: trombone, trumpet, piano and viola, and the monophonic having nine—including alto sax, flute and violin. Both sets of tabs cancel to the right—in other words, the tab that is furthest to the right is the tab

which governs the sound.

One particularly interesting feature of this synthesiser is the portamento, which is governed by three controls; a sliding control for the timing of the portamento, and tabs for constant and temporary portamento. The advantage of the temporary portamento is that one can simulate the very slight slide up to a note that, for example, a violinist will use to emphasise that note.

Another interesting feature of this instrument is the pitch

changer which, when the polyphonic section is used, enables the player to obtain the note a third, a fifth or a sixth below the note simultaneously played.

In all then this is a fine instrument, but somehow I don't really think that it will appeal to any budding Rick Wakemans simply because its ability to produce really strange sounds is limited. For the most part it sounds like a slightly distorted organ and although it is capable of producing many of the sounds of the more high-powered synthesizers such as the portamento effect, it doesn't really go the whole hog with these sounds and one is left with a slightly half-hearted result. Having said that, I imagine that this instrument will appeal very much to the middle-of-the-road club performer who wants to be able to produce some slightly more extraordinary sounds than his other electric keyboards have given him.

R.R.P. £592.30 inc. VAT. Tested at Farfisa, Gainsborough.

P.D.

INSTRUMENT REVIEW 4

HH MULTI ECHO HH ECHO UNIT

As part of our brief look at HH, it seemed like a good idea to review the latest in their long line of successful products. We decided to look then, on their two new echo units, the Multi Echo and the simply named HH Echo Unit. Construction of the machines closely follows that of all HH units with great attention having been paid to functional design requirements to ensure long life.

On the technical side Mike Harrison's usual fresh attitude to problems of equipment design has resulted in some unique concepts. To start with they have discarded the more normal closed loop tape system as being too prone to high wear, too noisy and offering a restricted dynamic range. What they have instead in both units is a cassette in which the tape rests untensioned until it is pulled through against the

heads. This gives an absolute minimum of 500 hours tape use, although we would expect the cassette to last a lot longer.

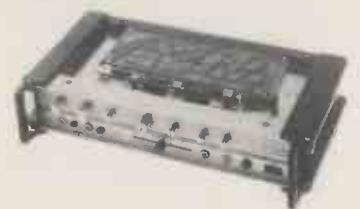
The basic echo unit offers two inputs with echo on/off switches on each. It also offers two volume controls and a treble and bass control on the echo signal only with one master treble control for overall tone. Echo is controlled via a master echo volume pot an echo repeat control and a sliding head to give the delay range which runs from a maximum of 720 ms. to a minimum of 75 ms. The unit is capable of handling stereo connection as well as mono and is ideal for smaller PA applications as well as musical instruments.

One of the major factors in the success of this unit (apart from the reliability and cost angles) is the low noise. The tape moves through the unit quite quietly having an ex-

remely low noise level also making it suitable for smaller studio operations. As far as performance is concerned, we would be inclined to say that the unit would meet the needs of any road work.

The Multi Echo is also suitable for group use but is quite a lot more complex offering four separate replay heads and therefore offers a great deal more in the way of repeats available. Playback offers 80 ms., 2 gives 160 ms., 3 gives 240 ms. and four gives 320 ms. It should not be forgotten that these can be used simultaneously for a lot of wierd and wonderful effects. One of the major plusses with these units of course is their stereo potential, both offering a lot of scope for interesting stereo effects.

Both units are, as one has come to expect from HH, superbly well constructed (to studio standards HH claim).



Either would more than meet the requirements of life on the road whether for PA, guitar or keyboards.

Certainly, the Multi Echo is the more interesting machine as it offers the greatest scope for effects other than pure echo. Both are difficult to review as description alone would take pages. Ultimately any unit is judged on how it sounds. People buy sound. These units offer it in a way that makes them ideal for use. They're a lot of fun!

G.R.C.

THE MOBILE STUDIO LIMITED



USED BY:

Who, Faces, Zeppelin,
Deep Purple, Traffic,
Billy Preston, Paul
McCartney, Neil Young,
Paul Simon, Santana,
Frank Zappa, Nazareth,
Black Sabbath,
Gallagher & Llye,
Jeff Beck, Ten Years
After.

EQUIPMENT: Helios Console 32 channel inputs/outputs, 24 mix groups 44 mic. lines (100 metres) or 20 mic. lines (200 metres). 3M 24T. (14" spools), 3M 16T. varispeeds and Mag Link. Echo devices:—E.M.T. stereo and Binson. Mics. (80 carried). Neumann, Shure, AKG, Beyer etc: Monitors:— Altec 604 8G. DC300A amplifier.

INTERIOR: Approx. 22' x 8'—more than 12 people can listen to playbacks—fully air conditioned—interior rebuilt 1974 with help from Dolby Labs, Altec & Eddie Veale.

PRICES:

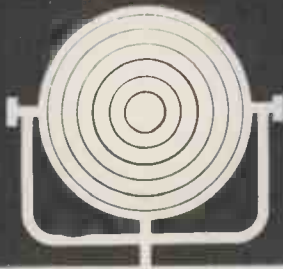
Weekly rate £1,500 excl. tape & V.A.T.
Abroad and long distance rates on
application.
Series gigs etc. on application.

THE MOBILE STUDIO LIMITED
17 BERNERS STREET,
LONDON W1P 3DD
Telephone: 01-637 3771

UK:

IAN STEWART, MICK McKENNA,
ANNA MENZIES,
LONDON 01 637 3771

STUDIO



SPOTLIGHT

THE STONES MOBILE

WHICHEVER way you choose to look at it a story on the Stone's Mobile recording studio has been and is going to be a large slice of the history of rock music.

The Mobile Studio Ltd. (to give the truck its full title) has produced some of the finest albums yet made. To get the gen on the truck we talked to Mick McKenna who is resident engineer and longtime Stones collaborator Ian Stewart who sort of chaparones the band around the world and has done since he was a member of the band in the dim and distant Richmond days before they broke big.

The story kicks off with Ian when we met over a drink during one of his flying visits to the UK in the middle of the Stones' current recording session in Montreux.

"The whole idea of the truck started for us in early 1968 when Mick Jagger bought this enormous spooky house called Stargroves. Stargroves is a really great place and so we tried to think about how we could record down there getting away from the factory clocking-in. We reckoned that the only idea was to build a truck."

The plans were laid with Dick Swettenham of Helios and engineer/producer Glyn Johns. Actual work on the truck really got under way during 1970 after a lot of thought about how best to do the job. On the way they had problems of course. This truck was Britain's first and as such the Stones had to learn all the ropes the hard way.

Work began on the first recording at a Stones gig in Paris and the truck was then taken directly to Stargroves where work was about to begin on *Sticky Fingers*. Working on their then major tape

machine, an Ampex eight track, the Stones cut some of the best Rock 'n Roll tracks ever on the mobile for its debut. The results can be heard on *Bitch*, *Sway* and *Moonlight Mile* and a couple of other tracks from the albums.

Zeppelin

As soon as work was finished on *Sticky Fingers*, the Faces (a then newly formed band) came along with work on their album and the mobile as a commercial proposition was beginning to prove itself.

The next major project was the recording of the fabulous Zeppelin II album which Jimmy Page worked on down at Hedley Grange, a venue that was to become increasingly popular for albums cut with mobiles over the next few years. It's a sobering thought to remember that Zeppelin II was cut eight track!

The faithful Ampex however, was then superseded by a 3M's

Although quite unremarkable outside, the truck contains a complete modern studio.



16 track (we're in 1971 by now) and immediate customers were the Who with *Won't Get Fooled Again*; then came work on what to many of us is the best Stones album to date, *Exile On Main Street* which occupied the truck for the next six months in France.

"After that we just worked solid for the next three years" say Ian, "doing at least three albums for Purple" That work for Purple was a major period of importance for both the band and rock in general. Among the more hair-raising experiences that the truck has been through, of course, came with Purple when the Casino at Montreux was burned down resulting in the Purple anthem *Smoke Across The Water*. While the Casino was going up in flames Ian and the crew were fighting to save the truck. "That place went up so quickly that it was horrifying" Ian adds, "We had to push it onto the lawn to get it out of the way

and it ended up with its axles in mud and muck."

Since those balmy (and just plain barmy) days the truck has still kept on rollin' but, says Ian "We've hardly used the truck ourselves since *Exile On Main Street* because we tend to do things on the spur of the moment and everytime anyone's said let's use the truck someone else has it!"

Venues for the truck, of course, are constantly changing with rock fashion. For a while the most popular was Hedley Grange, now Clearwell Castle seems to be on the up. Ian expresses some amusement about Hedley Grange. "It was amazing that anyone ever worked there. Jimmy Page used to do albums in a room that was just like an ordinary living room. When we did *Rock and Roll*, for example, we used to stick Bonham out in the hall!"

Factory

But you musn't run away with the idea that the Stones Mobile is history alone. The next Stones album will have tracks recorded on it in Rotterdam and they've already been approached to do the next albums by both Peter Frampton and Bad Company.

But, what has the truck proved, we asked Ian? "We set out to prove that you didn't have to work in a London studio like going to a factory every day. Also we've proved with Zeppelin that you can record loud Rock and Roll in an ordinary sort of house. You just have to learn to live with the fact that you might not be able to see the drummer."

Of course, the Stones Mobile has proved a hell of a lot more than that. Because it's proved that artists work well outside of the constraints and hustles

of recording to fixed schedules and has proved that it may well be the definitive way to record many rock bands and keep a live feel in the music that can be so easily lost in a conventional studio.

The future use of the truck may well depend on various circumstances in the music industry. Quite obviously, it will continue to exist but its use may change slightly if small bands have the sense to make use of its major advantages—economics.

Generally speaking, using a Mobile will cost you less than the equivalent period spent in a 24 track studio. If smaller artists realised that by working hard when they had the truck on hire they could spend longer recording for the same money as their advance will allow, then a lot of benefit could come to them.

Equipment

On the equipment side of the Studio we spoke to Mick McKenna down at Ridge Farm while the truck was working on sound checks after a full-scale re-fit. Mick showed us over the layout which is amazingly roomy for its size. Basically, the equipment comprises a Helios desk which was originally 20 in, 16 out with a few frills added to the band's requirements.

"We were thinking" says Mick, "that maybe we ought to go 24 track and at the same time we were having a few input problems due to our having 20 channels. The compromise we came to then was to take the desk back to Helios who added some more racking to hold the new equipment, added five channels to it and upped the output to 24 track with full metering and revised monitoring." On top of the work done by Helios, Mick has added another seven channels which are just basic channels without EQ but with bass filters etc. This now brings the desk up to 32 into 24.

Currently, the truck possesses one 3M 24 track tape machine and one 16 track machine with a fair sprinkling of two track units for mastering echo effects etc etc.

As one of the main fields of activity of the Mobile has always been the recording of live gigs, Mick has made a considerable number of improvements to the basic format of the desk to help the smooth recording of these and has also devoted a lot of time to arranging the wiring so that the truck can be taken to gigs and set-up ex-



Space and an acoustically designed interior contribute to the mobile's popularity.

remely quickly. Currently, the mike lines are up to 44 and soon will be at 58. These can be wired through the four stage boxes in the hall and then connected with two main multiways to the truck.

One could ramble on about the ingenious way in which the mike lines have been arranged to run with the absolute minimum of interference but space means that the best testimonial should be left to the many successful live albums that the truck has been involved in.

Mixing

Recent work on the truck (which by the way is a BMC Laird) has resulted in a bigger engine, stronger springs and a lot of alteration to the acoustics. The walls have been completely re-faced acoustically to give probably the best playback sound in any truck, sufficiently good, in fact, to enable mixing to be done directly without tapes having to go to a more conventional studio for mixing. One of the other alterations that Mick has worked on has been the inclusion of Altec monitors which he is extremely pleased with.

Because of the vast number of mikes called for on the road, the truck currently carries 80 including, Shure, Neumann, Beyer, Electrovoice and AKG.

Mick's own background is with Olympic Studios and then Dolby Labs, and he has taken a lot of the experience gained there with him to make the truck the success which it is



Equipment is, to say the least, comprehensive.

now.

Needless to say, all the usual studio goodies are available for use but, to avoid boring lists of equipment, let's say that the truck is neat and efficient with a hell of a lot of soul.

Mick currently spends his time actually running the truck. The frightening thought is that this truck is on the road and can be hired just like any other studio. That means that any band can take advantage of the facilities and experience and the love that has gone into it.

But it doesn't end there. Already plans are being made to turn part of Stargroves into a recording studio so another string could well be added to the operation's bow.

The thought of being able to capture the same sound as Zeppelin, Purple or even the Stones themselves either live or in a more conventional album way, is a big pull for any band. When all's said and done it has to be one of the very best ways of making an album in 1975 from any point of view.



STUDIO PLAYBACK

NAMES AT JONES

There have been a lot of big names coming and going through R. G. Jones Studios over the last month. Peter Shelley and Alvin Stardust have both been recording new albums and singles, while Roger Greenaway has been doing a lot of work there producing the Nolan Sisters and mixing the Drifters new albums.

Other visitors to the studio have included Clifford T. Ward and Tony Christie.



QUEEN REIGN AT ROUNDHOUSE

Recent visitors to Roundhouse Studios have included Queen, putting the finishing touches to their new album, *A Night at the Opera*, which was produced as usual by Roy Thomas Baker. Brian Parrish has been working on his new album, which was engineered by Mark Dearnley and produced by Tony Garland. Jimmy Helms has been record-

ing an album too — the engineer on this one was Ashley Howe with Steve Rowlands producing.

Osibisa have been putting the final overdubs on their new album which has been produced by Gerry Bron. Colosseum II have also been laying down some tracks under the guidance of Jon Hiseman.

CHANGES AT SUN

Sun Studios in Reading have recently seen some structural changes. New drum and bass booths have been installed and the whole studio has been acoustically renovated. They have also ordered new Lockwood monitors.

Mike Cooper has been in the studio recently working on a new album. Pigsty Light Orchestra have also been recording

some demos, including two Bill Oddie songs. Another interesting piece of music recorded at Sun recently was Steve Gresswell's *Story of the Gods* on which besides other musicians he used a local choir. Dave Fronsdorff has been recording an album which is to be released on Sun's own Moonshine label, as has Chris Gore.

FLOYD IN QUAD

Kevin Ayers, Pink Floyd, Wings, Pilot and Olivia Newton-John are among the big names working at Abbey Road at the moment. The Floyd are remixing *Wish You Were Here* in quad. Kevin Ayers has once again surfaced and has been recording an album which he is producing himself, with Peter Mew as engineer. Bebop Deluxe have been making a new album which Bill Nelson is producing with the assistance of John Leckie who is also engineer-

ing. Wings have also been doing some new recording with Paul McCartney, of course, wearing the producers cap, and Tony Clark doing the engineering.

Danish harmony group Flair have also been recording, the production department being handled by Hank Marvin and the the engineering by Peter Vince. While on the subject of the Shadows, John Farrar is producing Olivia Newton-John's new album.



ZB Custom

THE WORLD'S FINEST PEDAL STEEL GUITAR
ZB GUITARS (UK), 2 UPPER FANT ROAD, MAIDSTONE. KENT. 673355

SUN RECORDING STUDIO

8 TRACK. £8 PER HOUR. £120 WEEKEND.
4 TRACK AVAILABLE. AKG. MICS. PIANO. SYNTHESISER. AMPS.

Our staff will co-operate to produce high standard demos, jingles and masters. Musicians and singers available to assist songwriters develop their material on to tape. Very reasonable rates mobile available.

34-36 CROWN STREET, READING, BERKS. 0734 595647

You don't have to budget to record at **BUDGET STUDIOS** only **£4.50** per hr, **4Track**. or join the free spenders at **FREERANGE STUDIOS** at **£7.50** per hr for **8Track**. Ring **01-836-7608** now!

Decibel Studios

"For Your Masters"

16 Track Ampex, 8 Track Ampex, 24 Channel Mixing Stereo Ampex, Audio & Design Compressors, Limiters, & Noise Gates, Tape Delay, ADT, Eventide Phasing, Master-Room Reverb, Full Range AKG & Neuman Microphones, Grand Piano, Musicians Available.

16 Track £15 per hour
8 Track £8 per hour

TELEPHONE US ON 802 7868 or 807 2146

Ten pounds an hour shouldn't get you a desk like this ~

Ten pounds an hour shouldn't get you much of a studio. It shouldn't get you 16-track recording on Scully equipment, capacitor mics, BX20 reverbs, Dolbys, Moog & Mellotron. And certainly not our unique 24 in-16 out desk with noise reduction on every input and computer-logic patching for pushbutton setup.

Ten pounds an hour shouldn't get you a comfortable, friendly studio in its own building in beautiful countryside, or engineers who really care about giving you the best sounds possible.

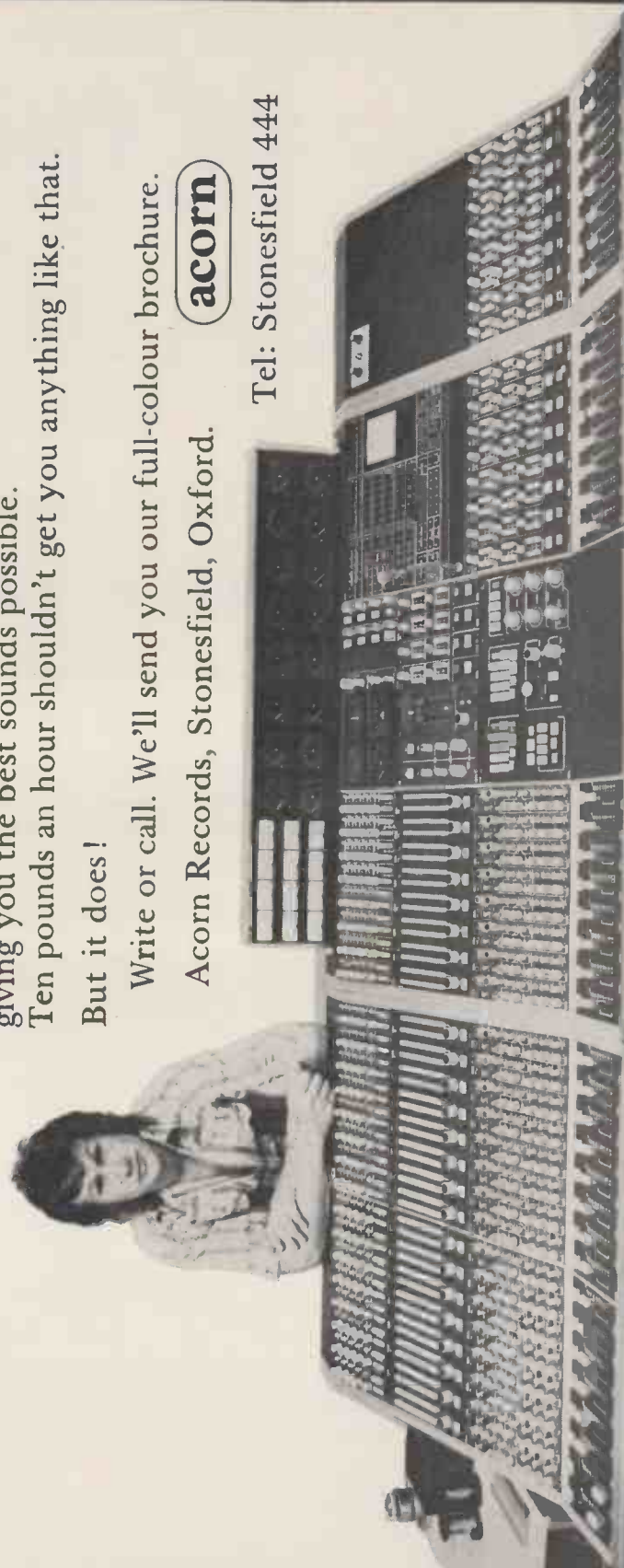
Ten pounds an hour shouldn't get you anything like that.
But it does!

Write or call. We'll send you our full-colour brochure.

Acorn Records, Stonesfield, Oxford.

acorn

Tel: Stonesfield 444



STUDIO SPOTLIGHT

ACORN Recording Studios, buried deep in the heart of rural Oxfordshire, quickly dispels the popular misconceptions with which one so often approaches such countryside locations. The pretentious ways of the city often arm the visitor with a patronising benevolence for the enterprises of a 16 track studio surrounded by ploughed fields. This notion, among others, was soon to be put into perspective by Acorn's friendly engineer/manager Colin Sanders.

His sincerity and electronic expertise soon became plain as he went straight into the task of telling us about the studio. "At University I underwent an extensive course on electronics, from which the natural move was to designing equipment. After a while of this, it seemed as though I was doing everything but the actual recording, and the logical step was to open a studio." After the usual tussle with the local authorities for permission to build a studio with its connotations of loud music and freaky residents, Colin was able to begin with

ACORN RECORDS

The formula of reliability sowing the seeds of success

the present premises. The irate villagers drew up a petition protesting against Acorn: the wife of the ringleader was later to work for the studio.

The site had since 1947 been a workshop, but was adapted and enlarged at an astounding

rate. The 2 track of 1972 was 4 track by 1974, and even while plans were being formulated for the expansion to 8 track it became apparent that 16 track would be needed. The latter became operational in January 1975.

Rather than indulging in an immediate spree of advertising publicity to attract clients, Colin simply ensured that the quality of all his components met his high standards, and let them do the talking, meeting with almost immediate results. A group called Actress cut a small demo at Acorn, and the results encouraged them to return. Actress, now signed by Mountain, will have an album produced by Peter Gabriel—the small print of their contract contains a clause stating that the band will use Acorn in the future.

Desk

Such a success story is obviously gratifying, but poses the question of how Colin was able to achieve his track record of consistent reliability. A large part of the answer lies in the fact that Acorn's desk has been made to their own design.

One might be forgiven for assuming that 'to their own design' is a polite way of putting 'home made'. In fact, nothing could be further from the truth. Being associated with an electronics company, Acorn were able to get them to professionally build a desk which both dispensed with the gimmicks and incorporated several useful refinements. Within easy reach of the engineer is a compact automatic panel controlling what they call the logic circuits. The touch of a button here makes all the connections usually needed without the familiar jack plug and cable palaver. Echo or compression additions become ridiculously easy operations, while at the mixdown stage the recorded tracks are automatically synchronised and ready for any necessary modifications.

This remarkable system does not operate to the exclusion of the more standard features like EQ and echo plates. The ever-present Dolby system is also in evidence, but, typically, Colin is not entirely satisfied with it, and will be designing an automatic process to work here too. One more logical but unusual feature is compression/expansion on every input channel, preventing background noises from reaching the tapes.

Said Colin, "Everything down to the ansaphone can be

Colin Sanders (left) with Betty Stone, Vernon Roper and Martin Sheen.



controlled by one engineer — the tapes included. You must remember that studio time is being paid for by the client, so we must do all we can to make a session run smoothly. This raises the question of just how far one can take automation before losing the feel of the music, but I feel here we have a happy medium. Also, having this system of logic patching, it simply prevents the engineer from making mistakes."

What we have so far is a studio where breakdowns are very rare and the desk has capabilities that many of the giant complexes should envy, and yet Colin is able to offer reasonable, even cheap, rates (16 track from £10 per hour). How come?

Rewards

"The first reason is that we do not waste money on a flashy reception hall and dolly bird, nor do we have unnecessary staff. When we are not recording, there is always other work to be done." This work includes building and designing for other studios, and, by an arrangement where Decca do the pressing, design and cut several albums on their own label. The desk, designed by Acorn and built by an associated company, has obviously saved a great deal of money. Another financial policy which will bring its own rewards in time is that of an almost constant re-investment which should culminate in the opening of a 24 track studio suspended above the present one. Colin is hoping for a floor area of 60' by 30' to allow the larger bands with, say, string backing, to move in upstairs, and one can but guess at the electronic innovations he will have designed by then." We are heavily booked at the moment, and one is always a little scared to tell a previous client that there is no time for a couple of weeks. The new studio should fix that." The architectural design will include details like suspended concrete pillars and a sturdy lift. The new studio should certainly be something, but will no doubt, like the present one, not exceed the bounds of practicality.

Equipment

Despite the intricacies of the current desk, a comparatively simple 'unscrewing' process easily takes the desk apart for mobile recording.

Tape machines (living under permanent scrutiny from Colin) are Scully and Studer. The studio itself includes the one

separation booth, plus four Goodmans speakers. Mikes, nearly all capacitor, are AKG and Neumann — their versatility demonstrate the practical economy with which Colin tries to work. Monitors are Lockwood/Tannoys, chosen like everything else because they met Colin's requirements, not because of current fashion trends, and it is in this department that he is most satisfied. Each of up to four musicians can have separate foldback with their own mix, and this again saves time and money. Instruments on hand in the studio include an upright Steinway, a Mellotron 400 and a Moog Satellite synthesizer. As they have replacement components (dusty from lack of use!) for the desk, so the mellotron is supplemented by twelve more tape banks.

Besides Colin Sanders, the main balance engineer is Colin Bateman; the studio and the clients benefit from the fact that the two Colins both prefer to work in specific areas. As one might guess from his comments so far, Colin Sanders is the man for the band who are after clean and perfectionist mixdowns. Colin Bateman, on the other hand, is a musician himself, and his speciality is the spontaneous 'first take' style giving the often desired 'live' effect.

Perfections

As Colin Sanders warmed to the subject, it became increasingly apparent that the best we could do was to point prospective clients firmly in the direction of Oxford and let them discover Acorn for themselves. In an age when mediocrity is so often concealed by a space age veneer, Acorn are quietly achieving unusual perfections.

Still, rather than end with a slightly bemused summary, it is apt to conclude with a look over the surrounding countryside. The ride is an easy 1½ hours from London along the motorway. A villager bulk bakes and freezes food, and this can be popped into Acorn's oven. It saves money and is very simple. A hotel in Woodstock has an arrangement with the studio to provide cheap accommodation for clients — the hotel is apparently quite happy to endure the eccentricities of the musicians — (breakfast at two in the afternoon!)

If Acorn keep going at this pace, Oxford is going to arrive on the recording map in a very big way within eighteen months.



Colin Bateman at the desk (above) and (below) the repair room working on new components.



The view of the studio from the control room.



MUSIC MART

A PAID, AT-A-GLANCE DIRECTORY FOR ALL YOUR MUSICAL NEEDS

To have your company listed, contact Howard Rosen 01-242 1961

AMP & GUITAR SHOPS

Aflyn Audio, 71 Windmill Road, Luton, Beds. (0582) 36950/414297

Barnards Music Studios, 40 Camden Road, Tunbridge Wells, Kent (0892) 22141

Allan Billington Limited 172/174 Park View Road, Welling, Kent 01-303 1429/3441

CHRISTMAS MUSIC FAIR ON NOW!

Full of goodies nice to see you.

ALLAN BILLINGTON, 172-174, Park View Road, Welling, Kent. 01-303 1429/3441

Cassmusic Limited, 29 South Street, Eastbourne, Sussex BN21 4UP (0323) 37273

Cassmusic Limited, 38 Monarch Parade, London Road, Mitcham, Surrey CR4 3HA 01-640 1870

Cravens Music, 188-190 Holderness Road, Hull, Humberside (0482) 23702

Custom Amplification, 45 Nantwith Road, Crewe, Cheshire (0270) 4779

Let Fender help you build your reputation.



57/87 Hampstead Road, London NW1 01-388 7971/2

J. S. G. Musical Services, 108b Main Street, Bingley, W. Yorks (097) 66 68843

Melbourne Pianos (Inc Unisound), 213/5 Kilburn High Road, London, NW6 01-624 3900

Music Projects, 76 Balls Pond Road, London N1 4AJ 01-249 2850

Pall Mall Music, 58 Pall Mall, Chorley, Lancashire Tel: 02572 71124

Power Music, 124c Green Lane Road, Leicester (0533) 769318

White Sound Equipment, 3 Albion Place, Sunderland, Tyne & Wear (0783) 78058

Woodroffes Musical Instruments Ltd., 119 John Bright Street, Birmingham B1 1BE (021) 643 6545

CUSTOM-BUILT DRUM SPECIALISTS

Eddie Ryan Drum Renovations, 10/11 Archer Street, Piccadilly, London, W1 01-437 6113

CUSTOM-BUILT SOUND EQUIPMENT

Accoustic Sound Systems, 17 Andersons, Stanford-le-Hope, Essex Stanford-le-Hope 6218

Doron Sound Systems, 453 Brook Lane, Kings Heath, Birmingham B13 0BT (021) 777 4971

Ice Electronics, 27 Carnegie House, New End, Hampstead, NW3 01-794 7350

SYNTHESIZERS

Roy Gwinn, Glen Eyre New Courts, Glen Eyre Road, Bassett, Southampton SO9 2QN or contact via Forest Edge (04258) 7231

DISC-CUTTING & MASTERING

Midland Sound Recordings, Meeting House Lane, Balsall Common, Coventry (0676) 32468

DISCO SERVICES

D. J. Electronics (Hackney) Ltd., 83 Queens Road, Southend-on-Sea, Essex SS1 1PY (0702) 353033/4/5

Fenton Weill Export & Services Ltd., 61 South Parade, London W4 01-994 7220

S.I.S. (Sound Equipment) Ltd., 12 Military Road, Northampton NN1 3EU Tel: 0604 32965

EQUIPMENT HIRE SERVICES

P. A. SYSTEMS

Atlantis Music Hire Ltd., Reg. Office: 2-3 Warwick Court, Grays Inn, London, WC1 01-444 7916

Ground Control, 7a Wilby Mews, London, W11 01-727 9170

H.H.B. P.A. Hire, 16 Wallasey Crescent, Ickenham, Uxbridge, Middx., Ruislip (71) 73271/36986

Larebee Productions, 17 London Mews, Paddington 01-262 5470

Performance Audio Hire, Tinkers, Flimwell, Nr. Wadhurst, Sussex (058087) 430

Standish Light & Sound Hire Co. Ltd., 358 Preston Road, Standish, Nr. Wigan (0257) 421603

E. Zee Hire Limited, 7-9 Market Road, London N7 Tel: 01-609 0246

Live Ware, 17 St. Anne's Court, Wardour St., London W1V 3AN Tel: 01-734 9901/3

R & C Music, 2 High Street, Bexley, Kent 29- 51663

PERCUSSION INSTRUMENTS

Percussion Services, 17-23 Vale Royal, London N7 01-607 8383

Professional Percussion 01-554 0664

EQUIPMENT REPAIR SERVICES

SPEAKERS

Johnson & Jones, 66 Dalston Lane, London E8 01-254 9331

GUITAR SERVICES

Brian Cohen, 49 Kensington Park Road, London W11 Phone: 01-727 8719

Peter Cook, 17 Perimeade Road, Perivale, Middx. 01-998 3101

KEYBOARD STUDIOS

Ray Moore Organ Centre, 10 Devonshire Street, Carlisle (0228) 26742

LIGHTING EQUIPMENT FACILITIES

Aarvak Electronics, 98a West Green Road, London N15 5NS 01-800 8656

Cerebrum Lights, 168 Chiltern Drive, Berrylands, Surbiton, Surrey KT5 8LS 01-390 0051

Zenith Lighting, 60 Ifield Road, London SW10 01-352 7048

MAIN AGENTS FOR...

ALTEC & UNIVERSITY SOUND

Theatre Projects, 10 Long Acre, London WC2 9LN 01-240 5411

MANUFACTURERS

Elka-Oria (U.K.) Limited, 19 Bluebridge Industrial Estate, Halstead, Essex Halstead 5325/6

Hohner, 39/45 Coldharbour Lane, London SE5 01- 733 4411/2/3/4

GENERAL MUSIC STRINGS
picato
Treforest Glamorgan

AMPLIFICATION

Harris Sound Equipment, Clacton Works, Clacton Road, Tottenham, London N17 6UG 01-808 3655

Hiwatt Equipment Limited, Park Works, 16 Park Road, Kingston-upon-Thames, Surrey 01-549 0252/3

for MARSHALL

The Soundest Sound around

ROSE MORRIS & CO. LTD.

Watkins Electric Music Limited, 66 Offley Road, London SW9 0LU 01-735 6568/9/0

White Amplification, 211 High Street West, Sunderland, Tyne & Wear (0783) 43627

Zoot-Horn Sound Equipment, 31 Station Road, London SE25 01-653 6018

MUSIC MART

A PAID, AT-A-GLANCE DIRECTORY FOR ALL YOUR MUSICAL NEEDS

ELECTRONIC ORGAN KITS

Elvins Electronic Musical Instruments, 12 Brett Road, Hackney E8 1JP 01-986 8455

BROADCASTING EQUIPMENT

Alice (Stancoll) Ltd., 38 Alexandra Road, Windsor, Berks. (95) 51066

CUSTOM-BUILT SOUND EQUIPMENT

Summit Amplifications, 493 Green Lanes, Haringay N4 1AL 01-348 8870

CUSTOM-BUILT PERCUSSION & FITTING

Percussion Services, 17-23 Vale Royal, London N7 01-607 8383

P/A EQUIPMENT

Amek, 8 Stockport Road, Altrincham, Cheshire WA15 8ET (061) 928 8688

H/H Electronic, Industrial Site, Cambridge Road, Milton, Cambridge, CB4 4AZ (0223) 65945



P.A. Systems, Echo Units, Mixers, Broadcasting and Recording Amplification.

Industrial Site, Cambridge Road, Milton, Cambridge CB4 4AZ (0223) 65945

Power Amplification Limited, 8 Macadam Place, South Newmoor, Irvine, Ayrshire KA11 4HU (0294) 211051

Reslo, Spring Gardens, London Road, Romford, RM7 9LJ (70) 61928

Rose, Morris & Co, Ltd.,

32-34 Gordon House Road, London NW5 1NE

SYNTHESISERS

Synthesiser Music Services Ltd., 12 Holland Park, London W11 01-221 5665

MUSICAL INSTRUMENT SHOPS

A1 Music Centre, 88 Oxford Street, Manchester 1 (061) 236 0340

Andertons Music Centre, 5 Stoke Fields, Guildford, Surrey (0483) 75928

Assembly Music, Alfred Street, Bath (0225) 63508

Berry Pianos, 48 Grand Parade, Haringay, London, N4 01-800 2488

Allan Billington Limited, 172/174 Park View Road, Welling, Kent 01-303 1429/3441

Cornell, J. P., 31 Spring Bank, Hull (0482) 215335

Covent Music Centre, 3-4 Whitefriars Street, Coventry, West Midlands Tel: 0203 58571

Duckson & Pincker Ltd., Harmony Hall, Bridge Street, Bath (0225) 5676

Euromusic, 13 Princesses Parade, Waterside, Crayford, Kent DA1 4JD (03225) 22544

F. D. & H. Music, 138-140 Charing Cross Road, London WC2H 0LD 01-836 4766

main stockists of
KIMBARA GUITARS

FLETCHER COPPOCK & NEWMAN LTD

MORLEY RD., TONBRIDGE, KENT TN9 1RA.
Tel: Tonbridge 66421

Kempster & Son, 98 Commercial Road, Swindon, Wiltshire (0973) 5523/26375

Kennard & Sons Limited, 10 New Rents, Ashford, Kent (0233) 23226

Kitchen, R. S. Limited, 27-31 Queen Victoria St., Leeds 1 Leeds 446341

Loughborough Music Centre, 18 The Rushes, Loughborough, Leicestershire (05093) 30398

Ivor Mairants Musiccentre, 56 Rathbone Place, London W1P 1AB 01-636 1481

Matthews, 20 The Broadway, Maidstone, Kent (0622) 673355

Melbourne Pianos (Inc. Unisound), 213/5 Kilburn High Road, London, NW6 01-624 3900

Music Equipment Ltd., 55 Camberwell Church Street, London, SE5 01-701 2270

Nicklin & Sons Limited, The Square, Barnstaple, Devon 0271) 2005

Normans (Burton-upon-Trent) Ltd., 1 Lichfield Street, Burton-upon-Trent (0283) 61528

Ross Sound House, 17 Gloucester Road, Ross-on-Wye Herefordshire (0989) 2431

Rushtons Music, 28 Oswald Road, Scunthorpe, S. Humberside Scunthorpe (0724) 2400


Sandra's Music Centre, 6 Allhalland Street, Bideford, North Devon (023) 722 707



shaper today's music

Henri Selmer & Co. Ltd., Woolpack Lane, Braintree, Essex, CM7 6BB.

Dave Simms Music Centre, 1-5 The Grove, Ealing, London W5 5DX 01-560 0520



"For the Worst Coffee in Town" along with everything musical

1-5 The Grove, Ealing, London W.5 01-560 0520

St. Aldate Music Limited, 11 St. Aldate Street, Gloucester GL1 1RP (0452) 32450

David Vane Music, 28 Market Street, Exmouth 03952-75246 Whitwams, 70 High Street, Winchester (0962) 65253

Woods (Pianos & Organs) Limited 15/17 Manchester Road, Bolton, BL2 1EH Bolton 27171 Branches: Preston 52865 Burnley 33709

WOODS of BOLTON

all kinds of keyboards
Retail & Wholesale

15-17 Manchester Road, Bolton Lancs (0204) 27171

PERCUSSION SHOPS

Allan Billington Limited, 172/174 Park View Road, Welling, Kent 01-303 1429/3441

Drumland, 75 Lowfield Street, Dartford, Kent (32) 24449

Musical Sounds, 274 London Road, Sheffield 2 (0742) 50445 or 54381

for
LUDWIG
DRUM KITS,
ROSE MORRIS & CO. LTD.
32-34 Gordon House Road, London NW5 1NE

Music Unlimited, 1 Broad Street, Wolverhampton, WV1 1JA (0902) 772 840

Percussion Services, 17-23 Vale Royal, London, N7. 01-607 8383

PROMOTION & PUBLICITY

PRINTED 'T' SHIRTS

Jigsaw Promotions, 102a High Street, Beckenham, Kent 01-650 8150

Just Promotions, 170 High Street, Waltham Cross, Herts. Waltham Cross 36789/30719

STICKERS

Just Promotions, 170 High Street, Waltham Cross, Herts. Waltham Cross 36789/30719

RECORDING STUDIOS

The Studios below are listed under maximum track capacity.

24 TRACK

Abbey Road Studios, 3 Abbey Road, St. John's Wood, London, NW8 01-286 1161

Kingsway Recorders Limited, 129 Kingsway, London WC2B 6NH 01-242 7245

R. G. Jones Recording Studios, Beulah Road, Wimbledon, SW19 01-540 4441

Basing Street Studios (Island), 8-10 Basing Street, London, W11 01-229 1229

MUSIC MART

A PAID, AT-A-GLANCE DIRECTORY FOR ALL YOUR MUSICAL NEEDS

Majestic Recording Studios
Ltd., 146 Clapham High Street,
London, SW4 01-622 1228/9

Strawberry Recording Studios,
3 Waterloo Road, Stockport,
Cheshire (061) 480 9711/2

16 TRACK

Acorn Records Limited, Church
Road, Stonesfield, Oxford
OX7 2PS
(099) 389 324 & 444

Chalk Farm Studios Ltd., 1a
Belmont Street, London
NW1 8HJ 01-267 1542 &
01-267 4873

Decibel Studios, 19 Stamford
Hill, London N16
01-802 7868, 01-807 2146

Indigo Sound Studios Ltd.,
Gartside Street, Manchester,
M3 3EL (061) 834 7001

Magritte Studios, 15 Holloway
Lane, Harmondsworth, West
Drayton, Middx. 01-897 9670

Pye Recording Studios, ATU
House, Great Cumberland
Place, London, W1
01-262 5495

T.M.C. Recording Studio,
118 Mitcham Road, London,
SW17 01-672 4180

8 TRACK

Bird Sound Studios, Kings
Lane, Nr. Stratford-upon-Avon,
Warwicks (0789) 85705 &
(0789) 3081

Countdown Sound Studio, 104
High Street, Manchester,
M4 1HQ (061) 832 3339

Free Range Sound Studios, 22
Tavistock Street, London,
WC2 01-836 7608

K. P. M. Studios Ltd., 21
Denmark Street, London
WC2H 8NE 01-836 6699

Leader Sound, 209 Rochdale
Road, Greetland, Halifax, West
Yorkshire (04227) 6161

Milner Sound Limited, Studio
117c, Fulham Road, London,
SW3 01-589 6477

Riverside Recording Studios,
78 Church Path, (Fletcher
Road), Chiswick, London, W4
01-994 3142

4 TRACK

D. T. S. Recording, 16 The
Broadway, Maidstone, Kent
(Maidstone) 670 326 &
(Medway) 401 467

P. S. L. Studios, 1a Salcott
Road, London, SW11
01-223 2544 & 01-998 6088

Samma Studios, 90 Lots Road,
London, SW10 01-352 4136

MOBILE

Island Mobile, 8-10 Basing
Street, London, W11
01-229 1229

REHEARSAL STUDIOS

E.C.M. Rehearsal Studio



E.C.M.
*Rehearsal
Studio*

GLASPANT, CAPEL-IWAN,
DYFED SA38 9LS - TEL:(VELINDRE)466

Farmyard Rehearsal Studios,
White Line Road, Little Chalfont,
Bucks. 02404 2912

Sound Management, 533 Kings
Road, Chelsea, London, SW10
01-352 3796

Tracks Rehearsal Studio,
110 Churchfield Road, Acton,
London, W3 01-993 0751 &
01-992 9061

SOUND HOUSES

FENDER

Fender Sound House,
57/87 Hampstead Road,
London N.W.1 01-388 7971/2

JimZ (Electronic Music), 83
Bargates, Christchurch,
BH23 1QQ (02015) 71270

Melbourne Pianos (Inc.
Unisound), 213/5 Kilburn High
Road, London, NW6
01-624 3900

Sound Pad Music Centre, 64
London Road, Leicester
(0533) 20760

H/H

Johnson's Music (Lesjay Ltd.),
227 London Road, Sheffield,
S24 NF (0742) 53127

TOUR SERVICES

LIGHTING & SOUND HIRE

Entec Ltd., 90 Wardour Street,
London, W1 01-903 5790

ON TOUR MERCHANDISING

Just Promotions, 170 High
Street, Waltham Cross, Herts.
Waltham Cross 36789/30719

Larabee Productions,
17 London Mews, Paddington
01-262 5470

WHOLESALEERS

Clartone Musical Instruments
Ltd., 27 Legge Lane,
Birmingham 1 (021) 236 6100

CBS/Arbiter, 213/215
Tottenham Court Road,
London, W1 01-323 4881

Woods (Pianos & Organs)
Limited, 15/17 Manchester
Road, Bolton, BL2 1EH
(0204) 27171

INDEX TO ADVERTISERS

A1 Rover Chauffeur Hire	57	E.S. Electronics	59	Newman Organs	42
Acorn Records	87	E. Zee Hire	43	Orange	52, 53
Bear Amplification	58	Farfisa	70	Percussion Sounds	55
Beeskit	39	Fletcher, Coppock and Newman	37	Professional Percussion	51
Billington, Allan	60	FM Acoustics	9	R & C Music	55
Birch, John, guitars	15	Gardner Musical	39	Reslosound	39
Bonzo PA Hire	47	General Music Strings	23	Rochford Acoustics	42
Boosey and Hawkes	66	Ground Control	49	Rose-Morris	69
Brodr Jorgensen	61	Ham, John	10	SAAS	57
Cabin	55	Hammonds of Watford	75	Sound Advice Installations	9
Cardiff Music Strings	54	HHB PA Hire	59	Saville, Tony	74
CBS Arbiter	33	HH Electronics	73	Selmer and Co., H.	67
Cerebrum Lighting	45	Hodges and Johnson	11	Showlites	46
Chamelion Lighting	57	Hornby Skewes	71	Shure Electronics	(Inside Back)
Chatfield	76	How, James	23	Soundcraft	58
Chingford Organ Studios	54	In-per-pro	42	Standish Hire	46
Clinkscale Ltd	75	Julian Keyboards	44	Stones Mobile	83
Clearsound PA	47	Kemble-Yamaha	65	Sun Music	75
Colosseum Acoustics	50	Leigh, Peter	68	Sun Recording	86
Coppock, J. T. (Inside Front)	76	Macaris	64	Teagues	77
Coventry Music	76	MacDonald Developments	54	Team Truck	47
Dale Enterprises	76	Marcus Musical Instruments	72	Tempo Music	74
Davoli	16	Marshall Equipment Hire	31	Top Gear	35
Decibel Recording Studios	86	Matthews Hire	56	Trucking Company	46
Elka Orla (Outside Back)	48	Minns Music	74	Tyas	51
Entec Lighting	48	MM Electronics	44	Vitavox	11
		Nick Abson Productions	86	Woods of Bolton	63
		Nashville Strings	60	ZB Guitars	86

BEAT INSTRUMENTAL'S EQUIPMENT PRICE GUIDE

In the absence of a final ruling from the Government on the rate of VAT to be added to all types of musical instruments and equipment (only a few have been finalised so far) prices listed here (unless marked otherwise) include the latest interim VAT rates.

All prices we list are therefore recommended retail prices, including the appropriate VAT rate of 8% or 25%, 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. Please note that where prices have been listed 'exclusive of VAT', the retailer will add the appropriate rate on sale.

GUITARS

BALDWIN

GRETSCH

Fk, s/burst.....	119-75
Fk, natural.....	124-96
Sunvalley, s/burst	163-86
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	250-71
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, porsche	325-08
Roc Jet, black.....	325-08
Roc Jet, red.....	250-17
Roc Jet, walnut...	325-08
pumpkin.....	250-17
Bass, mahogany...	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
SHO BRO	
Hawaiian, 6-str.....	250-17
Hawaiian, 7-str.....	267-44
Spanish.....	250-17
SHO-BUD	
Steel guitars:	
6138.....	264-60
6139.....	434-16
6140.....	544-32
6152.....	231-12
6153.....	783-00

BOOSEY & HAWKES

DI GIOGIO (BRAZIL)

No 16 Signorina...	39-15
No 28 Classic.....	47-00
No 36 Bel Som.....	71-50
No 30 Amazon.....	55-00

TAKEHARU

GT30A small.....	52-95
GT30B small.....	52-95
GT85 full size.....	34-95
GT120 full size.....	39-95
GT180 full size.....	52-95
WT100 jumbo.....	39-30
WT200 jumbo.....	54-95
WT100-12 jumbo...	43-50

VITTORO

570 small.....	12-75
575 full size.....	19-95
2851 full size.....	15-75

CBS/ARBITER

FENDER

Electrics:	
Jazzmaster S/burst	263-00
Jaguar Sunburst...	280-00
Stratocaster S/bst	200-00
Ditto, tremelo.....	232-00
Starcaster.....	375-00
Telecaster d/l.....	251-00

Ditto, tremelo.....	271-00
Telecaster Std.....	196-00
Ditto, tremelo.....	234-00
Telecaster Std.....	180-00
Ditto, tremelo.....	285-00
Bronco, red.....	112-00
Musicmaster.....	103-00
Mustang.....	180-00
Telecaster Thinline	234-00
Ditto, tremelo.....	258-00
Precision bass.....	186-00
Ditto, narrow neck	198-00
Precision bass, fretless	186-00
Jazz bass.....	223-00
Telecaster bass...	189-00
Mustang bass.....	152-00
Musicmaster bass	92-00
Artist Dual 10.....	1070-00
Artist Single 10...	662-00
Student Single 10	280-00
Acoustics:	
FC-10 Classic.....	30-00
FC-10 Classic.....	33-20
FC-20.....	40-60
FC-30.....	52-05
FC-40.....	59-30
F-15.....	38-95
F-25.....	43-35
F-35.....	49-80
F-45.....	50-85
F-55-12.....	61-90
F-65.....	62-00
F-75.....	79-20
F-85.....	105-05
F-95.....	134-65

ARBITER

Acoustic:	
C-10 Classic.....	23-10
C-15 Classic.....	35-20
C-20 Classic.....	48-75
J-110 Jumbo.....	31-00
J-115 Jumbo.....	40-15
J-120 Jumbo.....	43-45
J-125 Jumbo.....	45-00
J-130 Jumbo.....	80-30
Electric:	
E-250 1 p/u solid...	24-75
E-255 2 p/u solid...	28-05
E-260 bass.....	37-95
E-265 LP S/B.....	82-50
E-215 L.P. S/B.....	82-40
E-220 S.G.....	114-40
E-225 Flying V.....	106-70
E-230 S.G.....	95-70
E-325 MM copy (no cs.)	99-00
E-235 TV.....	99-00
E-240 Dble, neck 6 and 12 str.....	155-00
E-245 LP Jnr.....	99-00
E-265 Stereo bs.....	135-00
E-270 d/l.....	170-00
E-275 Dble, neck 6 and bs.....	155-00

CLEARSTONE

MELODY

1200 12/s Folk.....	34-86
1250 12/s Folk Elec	43-72
500 Folk.....	30-81
525 Folk Elec.....	38-10
325 Folk.....	13-00
460 Classic.....	29-95
450.....	21-82
350.....	15-34
600.....	34-48
1300.....	39-38
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.....	62-17
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.	
CMI Custom VI.....	109-96
SMI Custom IV.....	122-76
CMI Salisbury.....	109-96
SG2S.....	45-66
SG10B.....	44-52
ST300.....	67-49

HASHIMOTO

G100.....	38-73
G130.....	44-18
G160.....	51-42
G200.....	57-79
G250.....	68-68

J. T. COPPOCK

ANTORIA

2355 Big Jack S.Ac.	
Sunburst.....	127-30
2355M Big John S.Ac. Maple...	133-10
2357 Mr. Strad Violin Bs.....	84-50
2350G Memphis Custom.....	96-65
2350 Memphis std	95-65
2350ctm Custom Sunburst	100-50
2350L Memphis std l/h	102-50
2351 Memphis d/l	107-00
2351DX Memphis d/l	118-50
2351 Memphis Original	107-65
2391 Memphis Nat.	96-65
2342IV Memphis...	139-00
2341 Memphis ctm d/l	114-00
2343 Memphis jun	121-50
2350 Memphis white	105-32
2405 Custom 74...	174-00
2451 Memphis Oldie	154-00
2350B Memphis bs	90-85
2354 Woodstock...	93-50
2354S Woodstock std.	91-00
2345SL Left-Hand...	93-20
2377 Woodstock pro	102-45
2382 Woodstock d/l	107-65
2383 Woodstock ctm	137-75
2338 Woodstock std.	118-00
2347 Woodstock jun.	120-35
2394 Woodstock nat.	96-65
2345 Woodstock white	216-40
2354B Woodstock bs.	100-00
2354LB Woodstock long bs	105-00
2352 Clipper.....	84-00
2352M Clipper d/l	115-00
2352 Custom.....	89-70

2353LDX Clipper long bs black...	91-00
2368 Clipper Fireball	81-00
2365 Divi-master	72-90
2365B Divie bs.	112-00
2365BL Dixie bs l/h	118-00
2366B Marksman	101-50
2366FLB Fretless bs.	101-50
2375 Rocketman Rosewood fb.	101-30
2375 Rocketman Maple fb.	108-20
2375W Rocketman White	127-00
2375L Sunburst l/h	112-25
2375N Rocketman Natural	121-50
2375 Ash.....	148-70
2376 Dixie Fireball bs.	131-50
2386 Memphis ctm d/l	151-00
2386L Left-Hand...	159-14
2384 Clipper d/l II	136-60
2385 Clipper Tall-boy bs.	134-25
1912 Twincaster...	68-30
1917 Twincaster bs.	59-00
1755 Soundmaster II	60-20
1752/4 Soundmaster bs.	49-20
2370 Semi-Acoustic Id.	102-00
2371 Semi-Acoustic bs.	94-30
2374 Semi-Acoustic Id.	121-00
2395 Semi-Acoustic nat.	111-10
2457 Semi-Acoustic Stereo.	196-00
2375TW 6/12 str.	220-00
2409B bs.	140-00
2387 Custom Vulcan	188-00
2600 Memphis Vine	118-50
2348 Phoenix.....	177-50
2397 Semi-Acoustic nat.	138-00
698E Gt. Western elec.	90-85
684E Super Electric	70-60
698 Gt. Western jumbo	66-50
698M Gt. Western jumbo	77-50
696 Gentleman Jim	54-00
693 Gentleman Jim d/l	57-00
684/12 Super Jumbo	72-00
684/6 Super Jumbo	54-00
684/6L Left-Hand	62-50
683	45-00
628/12 Californian jumbo	66-00
628 Californian jbo	51-00
79 Californian fk	37-00
627/12 Bronco jbo	52-00
627 Bronco jumbo	44-00
627L Left-Hand	52-00
357 Colt.....	51-00
697 Tenesse 6...	97-50
695 Nashville 6...	67-00
798 Gt. Western Artiste jumbo...	112-00
756 Herald.....	80-50
673.....	92-00
670.....	110-00

YAMAKI	
112 6-str fk.....	47-00
115 6-str jbo.....	68-00
120 6-str jbo.....	87-50
218 12-str.....	81-50
220 12-str jbo...	90-50
225 12-str jbo.....	101-00

ANTORIA CLASSICAL

F2871 Flamenco...	102-00
2858 Grand Concert	102-00
2855.....	58-00
2851.....	53-00
2850.....	43-00
2841.....	51-00
2840.....	49-00
2839.....	42-50
361.....	37-00

TAMA GUITARS

3563 Western.....	250-00
3568.....	188-00
3560S.....	180-00
3558S.....	174-00
3561S.....	169-00
3566.....	158-00
3565.....	146-00
3555S.....	126-00
3557/12.....	170-00
3560/12.....	192-00
3550S Classical...	96-00
3551 Classical.....	221-00

DOBRO GUITARS

1000.....	745-00
36.....	285-00
33D.....	250-00
33HS.....	250-00
60SS.....	197-00
60S.....	197-00
DoBro Mandolin...	200-00
HAWAIIAN	
2390 Guit only...	27-20
2391 Outfit.....	81-60

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 mahogany.....	88-56
G2 Bass, natural...	91-80
G/S Bass, cherry	89-64
G/2 walnut.....	84-24
G/3 Tremolo, ivory	89-64
G/2 ivory.....	79-92
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 mahogany (chrome)	86-40
L/2 black.....	88-56
G/2 Tremolo, walnut	88-56
G/2 Tremolo, ivory	86-40
G/2 T r e m o l o , cherry	88-56
G/2 cherry.....	84-24
G/3 Tremolo, walnut	91-80
G/3 T r e m o l o , cherry	91-80
L/2 Bass, gold/mahogany	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/ca	70-00
N75 Classical w/cs	82-30
N76 Classical w/cs	94-60
N30 Folk.....	29-95
N71 Jumbo.....	36-25
N72 12st.....	38-50
N73 Jumbo.....	47-50
N107 12st.....	49-75
N109 Jumbo.....	51-95
N95 Custom C&W	94-65
N96 Custom C&W	94-65
N114 solid elec bik	89-95
N115 solid gold	89-95
N116 solid sun	89-95
N117 solid nat	89-95
N118 solid mahog.	78-95
N119 solid sun	98-40
N120 solid white	98-40
N121 solid nat.	106-80
RESONATA	
N87 Classical.....	17-90
N89 Classical.....	24-55
VICTOR GARCIA	
N187 Spanish.....	21-60
N188 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 st	42-50
N113 Solid.....	39-95
N85 solid bik.....	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
N1129 Elec mando-	
lin.....	29-95
N83 solid.....	34-95
N84 solid bs.....	39-95

SHELTON	
N5010 Folk banjo	35-55
N5015 Solo bjo	
w/cs.....	67-45
N1140 Lute 6 str...	73-95</

735M Bass, round wnd.	4-90
736L Bass, nylon wnd.	5-43
736M Bass, nylon wnd.	5-43
738L Bass, flat wnd.	5-43
738M Bass, flat wnd.	4-90
727 "Gold", Folk.	2-23
P727 "Gold", C&W	3-22
P12 "Gold", 12-str.	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 200C Solid	59-15
LS 200 YS Solid	59-15
MB 200B Bass	36-30
ME 20 TS Solid	42-75
PM 302 Semi-ac.	44-55
PM 302 B.	46-10
SA 200 Semi-ac.	43-60
SE 2B Bass	39-75
SE 2T Solid	28-95
SG 25 Solid	40-35
SG 22 Solid	40-45
SG 10B Bass	46-55
SG 200V Solid	58-35
SG 2000 Custom 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
845 Classic	39-15
843 Classic	29-40
846 Classic	45-50
847 Jumbo	54-00
848 Jumbo	58-65
849 12-str. Jumbo	57-90
850 Western	79-50
855/F301 Folk	38-25
856/F303 Folk	50-30
851/WE13 Western	93-75
852/WE1030 Jumbo with pick-up	50-70

MUSIMA

1612N Acoustic	14-65
1612S Acoustic	14-30
730 Classic	17-75
731 Classic	19-60
732 Classic	24-55

TAKEHARU

G85 Classic	26-70
120 Classic	32-05

MORIDAIRA BANJOS

FB 1R 4-String	38-75
FB 2R 6-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	29-80
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 ACOUSTICS	
M5309	7-26
500	9-13
300N	11-07
580	15-60
C103N	18-10
WF5	22-22
FW301	32-41
FW301-12	40-28
203.7	46-25

KASUGA ACOUSTICS

G100L	29-63
G200	39-81
F140	37-90
D200	42-59
T250 (12-Str)	47-22
D350	71-30

TERADA ACOUSTICS

G307	40-74
G310	50-00
F604	44-44
FW650	54-63
W624	53-70
FW654	82-41

KASUGA ELECTRICS

SG360	97-60
PB420	100-80
LG380B	102-40
SE480S	104-80
LG770V	139-20
SG1800V	169-60
LG2000V	214-40

ZENTA ELECTRICS

ME20TS	31-92
EG501	21-60
EG502	23-92
EB511	25-20
HE65006	30-40
HEGB5004	38-40
HET5001	32-80
HE55000	34-00
HEP5002	42-40

IVOR MAIRANTS

MARTIN	
D.18	250-00
D.28	330-00
D.35	345-00
D.12-28	340-00
O16N1 inc case	250-00
D.41 inc case	550-00
O021 inc case	350-00
D.45	95-00

AROSTEGUI

No. 2.	20-00
No. 4.	22-00
No. 6.	24-00

CALABERT

OS	20-00
A.	22-50
B.	26-00
C.	33-00
E.	75-00
Palosanto inc case	100-00

MITSUMA

JG.101	21-00
JW.304/12	40-00
JW.305/12	45-00
JG.102	28-00
JG.103	32-00
JC.42	35-00
JC.43	48-00
JC.45 inc case	100-00
JC.46 inc case	120-00
O3	80-75
JF.201	19-00
JF.202	22-50
JF.203	27-50
JW.303	30-00

SAKURA

C.1325	45-00
C.114B	18-00
C.113A	17-00
LS2B	48-00
LS2S/B	44-00
LS2DGS	55-00
F.339R	42-50
MD.25	30-00
C.132S	45-00
C.136S	74-00
TG.30	26-00
TG.10	20-00
TG.20	23-00
JB.24	60-00
JB.24D	70-00
JB.24DN	85-00
175DC inc case	90-00
175DG inc case	110-00

ORFEO

DC.101	25-00
DD.103	30-00
DC.107	35-00
DD.110	37-50
DC.112	42-50

TAKAMINE

DC.115	40-00
DC.124	60-00
DC.125	88-50

JOHN BIRCH

SCSL Elec	259-20
SCDL Elec	239-50
Twin-neck	379-00
Strat copy	248-40
"Rickenbacher" bs frm	259-20
SVL (Flying V)	259-20
Custom gtrs to order.	

KEMBLE

To avoid unnecessary repetitions, 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.

YAMAHA

Classics:	
G55	36-00
G65	40-00
G90	43-30
G120	49-26
G150	55-00
G180	66-36
G220	78-33
G280	97-00
G33	Handmade... 120-00
G66	Handmade... 170-00
G10	Handmade... 230-00
Folk:	
FG110N	47-06
FG75N	42-45
FG160 Jumbo	58-27
FG170	59-54
FG200 Jumbo	72-60
FG260 Jumbo 12 Str.	82-70
FG280 Jumbo	83-14
FG300N Jumbo	107-00
FG360 Jumbo	110-00
FG580 Jumbo	133-70
FG295	80-00
FG700S Handmade	179-00
FG1000 Handmade	259-00
FG1200 Handmade	289-00
FG1500 Handmade	363-00
FG2000 Handmade	410-00
Folk w/pu:	
FG110E	66-32
FG160E Jumbo	80-67
Semi-Acoustic:	
SA30	97-73
SA60	219-50
SA75 Bass	229-81
SA 90	276-52
Solids:	
SG30	96-58
SG35	117-04
SG40	130-66
SG85	201-11
SG90 New Model	230-00
SG175 New Model	360-00
SB35 Bass	117-04
SBL55 Bass Long Scale	170-46
SBL75 Bass Long Scale	198-86
Acoustic-Electric ("Jazz"):	
AE12	250-40
AE18	328-77

ORANGE ★

Orange custom guitar	276-00
Case	27-50

B. L. PAGE ★

MICRO-FRETS	
Calibra	165-00
Calibra 1.	184-08
Signature	211-20
Signature Customs	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
Husky	211-20
Thundermaster	264-00

ROSE-MORRIS

Including 25% VAT

ELECTRICS

SHAFTESBURY	
Ned Callan Cody w/bg	124-00
Ned Callan Cody Bs w/bg	124-00
Ned Callan Hombre w/bg	117-80
Ned Callan Hombre Bs w/bg	124-00
3413	90-91
3414 6-str.	111-37
as above w/cs.	132-66
3415 Bs.	96-58
as above w/cs.	121-58
3417	85-21
Ovation	
Breadwinner	325-23
Artist Elec Ac.	404-80
Deacon	387-11
Country Elec Ac.	404-80

TOP TWENTY

1971 bs.	50-40
1970 6-str.	33-43

AVON

3403A 2 p/u	66-77
3403B 2 p/u w/bg	59-55
3404A 2 p/u w/bg	58-91
3404B 2 p/u w/bg	61-69
3405A 1 p/u bs	55-56
3405B 1 p/u bs w/bg	58-33
3407A 2 p/u	64-71
3407B 2 p/u w/bg	72-41
3440 West One	40-51

ACOUSTICS

Ovation	
Balladeer 6-str w/bg	242-70
Balladeer 12-str w/bg	334-50
Glen Campbell 12-str w/bg	372-70
Folklore w/bg	273-30
Classic Balladeer	242-75

SHAFTESBURY WESTERNS

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 Fik.	46-16
3172 Grand Concert Fik.	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.	54-25
1793 Ranger 12-str	46-65
1893 Ranger 12-str lec	60-39
3135 Colorado flik	16-71
3137 Studio L flik.	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 extra	15%

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
-------------	-------

ROSETTI

Including VAT	
EPiPHONE	
FT145E Folk	59-50
FT165E 12/s Folk	92-75
EC20 Classic	44-50
FT130E Folk	44-50
FT135E Folk	75-50
EA260E Bass	109-95
EA250E Elec.	105-00
ET278 Elec.	99-00
ET280E Elec.	79-95
ET275 Elec.	99-00
ET285 Bass	109-95
FT335 Folk	76-00
FT350 Folk	92-75
FT365 Folk	99-00
FT550 Folk	119-00
FT565 12/s	129-00
FT160N 12/s Folk	69-50
FT570B Folk	105-00
EC24 Classic	61-50
EB98 Banjo O/F.	125-00
FT120 Folk	39-95

EROS

9578 Elec.	79-95
9579 Elec.	59-00
9585 Bass	89-95
9586 Bass	79-95
9593 Folk	33-95
9353E Folk Elec.	49-00
9356 12/s Folk	39-50
9356 12/s Folk Elec	29-99
9350 Folk	36-80
9351 Folk	36-80
9587 6/s Electric	79-95

EROS MK II SOLIDS

Table listing various musical instruments and their prices, including Gospels, Saxons, Selmer guitars, Gibson LTD. ED., Banjos & Mandolins, Hawaiian guitars, Ukuleles, and Mandolins.

Table listing musical instruments and their prices, including Summerfield Student Classic, Ibanez & Cimarr Classic, Hiroshi Tamura Concert Classics, R. Matsuoka Classic, Mitsuru Tamura Hand Made Concert, Masuru Kohno Concert, Ibanez & Cimarr Western & Folk, R. Matsuoka Western Dreadnought, Levin, Maccaferri Replica, and CS & Ibanez Electric.

Table listing musical instruments and their prices, including M-80CS Solid 2 p/u 2 c/way, M-85-2 Solid 2 p/u 1 c/way bs, M-85-25 As above Stereo wrd., JSB-1 1 p/u Solid c/way bs., JSB-1LS As above Long Scale, JSB-2 L/H L/H 2 p/u 2 c/way bs., JSB-2 2 p/u Solid 2 c/way bs., JSB-2LS As above Long Scale, JSB-2S As above Stereo wrd., JSB2F Carved Stereo 2 p/u As above Fretless, Acoustic: D55-NT TV Rosewood Dreadnought, D50-NT Bluegrass Sepcial Rose Dreadnought, D44MBL Bluegrass Jubilee Maple Dreadnought, G-41NT Jumbo 17" Body D/nought, G-75NT Size 15" Body D/nought, G-37BL Arched Back Maple D/nought, D-40NT Bluegrass Jubilee Mahog. D/nought, D-35NT Bluegrass D/nought Nat., D-355B Bluegrass D/nought Sunburst, D-25M Bluegrass Mahogany D/nought, D-25ML/H, D-25C.

Table listing musical instruments and their prices, including Little Buddy 4141 Junior Pedal Steel, 4142 Pedal Steel, 4140 Professional Twin Neck Pedal Steel, W.M.I. K.230 Mini wstrn, K.410 Concert D/Lux, K.440 Auditorium Folk, K.450 Auditorium flk. 2 scratch plates, K.520 Jbo wstrn, K.530 Jbo wstrn, K.550 Jbo pce back, KDG.70 D/I Jbo, KDG.88 D/I Jbo w/cs, K.475 J. L. Seagull Classic, KC.265 Student, KC.333 Concert, KEB.130 Bs long scale, K.120 Single p/u, K.220 S.G. 2 p/u Banjo, KB.52 Deluxe.

Table listing musical instruments and their prices, including Jumbo & Folk Acoustic: Navarre Rosewood 17" Jbo, F-50RNT Navarre Rosewood 17" Maple 17" Jbo, F-50SB Navarre Maple 17" Jbo, S/burst, F-48NT Navarre Mahog 17" Jbo, F-47NT Bluegrass 15 1/2" Folk, F-40BL Bluegrass 16" Folk, F-30NT Aragon 15 1/2" Folk Nat., F-30SB Aragon 15 1/2" Folk, S/burst, F-30 NT L/H, F-20NT Troubadour 13 1/2 Folk, Nat., F-20SB Troubadour 13 1/2 Folk, S/burst, F-20 NT L/H, Twelve-String: F-512NT Custom Rosewood 17" Jbo, F-412BL Custom Flamed Maple 17" Jbo, F-212XLNT Extra Large Mahog 17" Jbo, F-212XLNT L/H, F-212NT Mahogany 16" Folk, F-112NT Standard 15 1/2 Folk, G-312NT Rosewood 16" D/nought, G-212NT Mahogany 16" D/nought.

Table listing musical instruments and their prices, including Z.B. Emmons Pro. D10, Pro. S10, Pro. S12, SS8, SS10, ES8, ES10, GS10, Sho-Bud 6155 Pro. 11, 6143 Pro. D10, 6150 Lloyd Green, 6148 Pro. S10, 6140 Professional, 6138K Maverick, 6138 Maverick, ZB Guitars Student S10, S10, S11, S10 on D10 cab, S11 on D11 cab, D10-11, D11, HAWK 9860 Little 'un 5W, FIREHAWK COMBO AMPS 9875 15W, 9876 30W.

AMPLIFIERS, P.A. SYSTEMS AND SPEAKER CABINETS

Table listing amplifier and speaker systems with prices, including ASS 4 x 12 240W lb bs, 1 x 12 100W bs, 1 x 18 100W fld hn, 2 x 12 200W Crescendo Tractrix, 2 x 15 200W Crescendo Tractrix, 1 x 18 150W Crescendo Reflex, 1 x 18 150W Crescendo fld hn, 1 x 15 200W Gauss Tractrix, 2 x 15 400W Gauss Tractrix, 1 x 18 200W Gauss Reflex, 1 x 18 200W Gauss fld hn, Twin Horn Cab plus X/O, Ass Gauss P.A.

Table listing amplifier and speaker systems with prices, including Ass Crecendo P.A., BEESKIT York 50W, Ely 100W, Oxford twin horn 100W, Cambridge fold horn 100W, Cabinets, empty: 1 x 12 std., 1 x 12 horn, 2 x 12 std., 1 x 15 w bin., 1 x 18 folded horn, Disco: Standard, Goliath, Light bank.

Table listing amplifier and speaker systems with prices, including BOOSEY & HAWKES HAWK 9860 Little 'un 5W, FIREHAWK COMBO AMPS 9875 15W, 9876 30W.

9877 50W 118.95
AMPEG GUITAR COMBOS
 VT40 60W valve... 336.00
 VT22 100W valve... 394.00
 G212 120W s/state 397.00
 G410 120W s/state 442.00
 G412 120W s/state 471.00
AMPEG BASS COMBOS
 B115 120W s/state 353.00
 B410 120W s/state 412.00

AMPEG PIGGYBACKS
 B155 60W valve... 415.00
 B15N 30W valve... 336.00
AMPEG AMPS
 HDSVT 300W valve 451.00
 HDV4B 100 bs valve 288.00
 HDB25B 55 bs valve 244.00
 HDV4 100W gtr valve 319.00
 HDV2 60W gtr valve 300.00
 HDV6B 240W s/state 333.00

AMPEG SPEAKERS
 EXSVT 240 8 x 10 327.00
 EXB4B 240 2 x 25 dbie fldd horn... 501.00
 EXB25B 120 2 x 15 169.00
 EXV4 120W 4 x 12 238.00
 EXV42 120 " x 12" 235.00
 EXV6B 240 2 x 15" 271.00
AMPEG PA EQT.
 SR6 120 s/state 6 ch. amp+2 spkr cols. 688.00
 CSR6 Mixer... 366.00
 A120 slave... 199.00
 S48 cols... 161.00

BRODR JORGENSEN

ROLAND
 PA 60 6 ch PA amp 201-81
 PA 120 8 ch PA amp 305-74
 JC 60 60W combo 252-44
 JC 120 120W com 342-83
 C 2030 200W 12" sp 114-37
 C 2038 15" sp 119-98
 C 2038B 15" bass 140-75

CALREC

ENTERTAINMENT MICROPHONES
 CM 450D 48-60
 CM 450C 51-71
 CM 602D Omni Direct 30-12
 CM 652D Full Rge. 30-12
 CM 654D Hand Held 30-12
 CM 655D Close Group 30-07
 CM 656D Ball Headed 37-07

CANARY

'B' Series Mixers
 12/1 496.00
 12/2 573.00
 15/2 697.00
 18/2 857.00
Freight Cases
 12 Ch 31.00
 15 Ch 38.75
 18 Ch 44.00
 'A' Series Custom Mixers
 20/6/2 2860.00
 16/8 2600.00
 24/2 1700.00
Crossovers
 2 way Stereo..... 68-19
 3 way Stereo..... 79-04

CARLSBRO

VALVE AMPLIFIERS
 60 TC..... 109.00
 100 TC..... 144.00
 60/5 P.A..... 123.00
 60 P.A. Reverb 137.00
 100/7 P.A..... 163.00

SOLID STATE

Stingray Mk. II... 116.00
 Stingray Super Mk. II 144.00
 Stingray combo Mk. II 188.00
 Stingray Super-combo 217.00

Bs Combo (Stingray Amplifier) 257.00
 Bs Combo (Super) 285.00
 Marlin Mk. II... 153.00
 Slave Mk. II... 92.00
 Scorpion 96.00

SPEAKER UNITS
 4 x 12" 120W 153.00
 1 x 18" 100w 107.00
 Mini Bin 100w 130.00
 Bass Bin (2 x 12" Tn Horn) 100w 149.00
 Bass Bin (1 x 15" Tn Horn) 100w 135.00
 2 x 12" PA 80w 121.00
 2 x 12" PA 120w 155.00
 2 x 12" 1 horn PA 80w 157.00
 2 x 12" 1 horn PA 120w 191.00
 2 x 12" 1 horn PA 240w 210.00
 Horn Units (2) 107.00

ACCESSORIES
 Twin Deck 153.00
 Reverb Unit..... 63.00
 Fuzz Unit..... 14.00
 Wah Wah Pedal... 14.50
 Wah Swell Pedal... 15.00
 Wah Fuzz Pedal... 21.00
 Phaser 26.00
 Super Phaser 39.00
 Sennheiser MD-413N Mike 40.95
 Sennheiser MD-416N Mike 51.45
 Microphone Lead 8-25
 Microphone Stand 10-92
 Boom Arm 6-96
 Amplifier Stand... 28-25
 Disco Stand 19-12

C.B.S. ARBITER

FENDER
 Dual Showman, 2 x D 130F speakers 612-70
 Dual Showman, 2 x D 140F speakers 632-50
 Dual Showman, top 357-50
 Dual Showman, Reverb Enclosure 2 x D130F speakers 292-60
 Quad Reverb, 4 x 12-inch speakers 459-80
 Quad Reverb, 4 x D 120F speakers 660-00
 Super Six, 6 x 10-inch speakers... 443-30
 Super Six 6 x D 110F speakers... 772-20
 Vibrosonic Reverb 1 x D 130F speakers... 410-00
 Twin Reverb, 2 x 12-inch speakers 395-80
 Twin Reverb, 2 x D 120F speakers... 490-60
 Bandmaster, 2 x 12 inch 386-10
 Bandmaster, 2 x D 120F 492-80
 Bandmaster, top... 249-70
 Badmaster enclosure 170-50
 Super Reverb, 4 x 10-inch 339-90
 Super Reverb, 4 x D 110F JBL..... 508-20
 Pro. Reverb, 2 x 12-inch 313-50
 Vibrolux Reverb, 2 x 10-inch... 260-70
 De Luxe Reverb, 1 x 12-inch... 207-90
 Princeton Reverb, 1 x 10-inch... 156-20
 Princeton, 1 x 10-inch 115-50
 Vibro Champ, 1 x 8-inch 68-20
 Champ, 1 x 8-inch Bassman 100, 4 x 12-inch 408-10
 Bassman 100, top enclosure 217.00
 Bassman 50, 2 x 15-inch 339-90
 Bassman 50, 2 x D 110F..... 438-90
 Musicmaster bass, 1 x 12-inch... 96-80
 PA100 PA system 433-40
 PA100 top..... 288-20
 PA100 column... 185-90
 Hi Freq. Horn... 57-20
 Cover set..... 25-30
 PA160 4 x SC3-10 780.00
 PA160 Amp Top... 470.00
 PA160 SC3-10 column 93.00

CERWIN VEGA

Amps
 A1800 400W+400W (Led meters)... 450.00
 A1800/1 400W+400W VU meters +LF/H.C cover 550.00
 A3000 500W+700W Led meters... 795.00
 A300/1 700W+700W VU meters +LF/HF c/cover 895.00
 A3000/RS 850W+850W stab. P/s TBA
PA Systems—complete with Amps
 900W 3 way system 35-1000 Hz +2amps x 4 ch... 1718.00
 1800W 2 cols 3 way 35-1800 Hz + 4 amps x 8 ch... 3295.00
 2800W 4 way system 32-2000 Hz 2 amps x 4 ch... 2796.00
 + 2amps x 4 ch 2796.00
 5600W 2 cols 4 way 32-2000 Hz + 4 amps x 8 ch... 5281.00
 11,200W 4 ch x 4 col array 4 x 4 way 32-2000 Hz +8 amps 16 ch 9942.00
 2800/5600/11200 are designed for expansion up to 50,000 watts.
Vocal Reinforcement systems
 V.30A 150W 226-18
 V.32B 300W 315-74
 V.34 300W 325-70
 VH.36 400W 527-74
 VH.48 600W 652-14
Musical Inst. systems
 G.32 200W 256-03
 GB.38 400W 453-09
 BF.36 300W 305-79
 B.36 300W 285-89
 B.48 400W 405-82
 B.36MF 300W 345-59
 B.48MF 400W 455-05

Sound Reinforcement systems
 L.48CF 500W 418-25
 L.48CFD (L.48CF w. hrn ext op)... 517-77
 L.48DD 2000W 1027-84
 HRM.1 100W 293-84
 M.36 300W 375.00
 M.48 600W 430-69
 HMF.4 200W 403-31
 HF.6 100W 244-09
 MLT.4 250W 305-79
 PZ.12 35W 181-87

CLEARTONE

CMI
 1037, 50W L&B... 119-23
 1038, 100W L&B... 138-70
 1039, 2 x 5 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, d... 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 L & bs. 127-57
 1073 50W PA..... 118-84
 1074 100W PA..... 153-50
 1075 100W Slave... 111-36
 1060, sound/light control 43-47
 1061, lighting cabs., set 3 50-60
 1949, fuzz sound... 10-36
 1041, minireverb mixer, 6 chan... 66-50
 1041F, footswitch... 2-88
 Celestion spkrs:
 1051, G12M, 25W 15-33

1052, G12H, 30W... 18-28
 1053, G15M, 50W 22-98
 1055, G18C, 100W 41-23
 1056, S10, 15W... 5-49

J. T. COPPOCK

ELGEN
 100W Lead..... 124-50
 100W Bass..... 124-50
 100W Stereo..... 137-50
 100W Stereo Slave 113-00
 100W, 4 channel PA..... 129-50
 100W PA Slave... 86-50
 50W G/P..... 86-50
 50W combo. w/reverb 172.00
 50W Bass combo 148.00
 Fld Hn cab FH150A 210.00
 Fld Hn cab FH100A 179.00
 1 x 15 cab 150W... 181-50
 1 x 15 cab 100W... 158.00
 4 x 12 cab..... 124.00
 4 x 12 cols. (pair) 191.50
 2 x 12 cols. (pair) 122.50

CUSTOM SOUND

Excluding VAT Amplifiers:
 CS 700A 160-50
 CS 700B 133-50
 CS 700C 97-50
 CS 700D 183.00
 CS 700DS 227-50
 CS 7000 PA 820.00

Enclosures:
 CS 7112W 45.00
 CS 7212 66.00
 CS 7212H 84.00
 CS 7215 117.00
 CS 7215S 180.00
 CS 7215A 285.00
 CS 7115 83.00
 CS 7115S 117.00
 CS 7115A 180.00
 CS 7112S 180.00

DAVOLI

DAVOLI Amplifiers:
 Lead org bs 50W 106.00
 Lead org bs, 100W 140.00
 Lead org bs, 200W 210.00
Cabinets:
 B50 1 x 12" 50W... 59-50
 B60 1 x 15" 60W... 85.00
 B80 2 x 12" 80W... 92.00
 B150 4 x 12" 150W TBA
Combination Amps:
 J6, 5W 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 50W, 50W 1 x 12" 141.00
 Super Studio 1000, 100W 1 x 15" 205.00
 Storm 25, 25W, 1 x 12" 62.00
 Storm 50, 50W, 2 x 12" 133.00

Mixers:
 8092K, 6 inp solid state mixer amp, 50W 85-00
 Clubman, 6 chan rev. 50W..... 160-00
 Mixer 6, 6 chan, 12 inp, 100W amp inc 100W... 310.00
 Compact Mixer, 6 chan basic w/out power... 125.00
 Mixer 12 Echo F, 120W 125.00

Stereo Mixers:
 12 chan, 15 inps 420.00
 Mixer 12+5 992.00
 Multicore, for 12+5 mixer..... 160.00

Slave Amps:
 UP 100, solid state 100W... 108.00
 UP 200, solid state, 200W 132.00
 UP 100 + 100, stereo, 200W... 145.00

P.A. Cabinets:
 VP 25, 1 x 12", 40W 44-80
 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 12", 75W 92-50
 DK 90, 2 x 4", twtrs, 1 x m range, 1 x 12" bs, 90W... 115.00
 DK 120, 1 x 15", 2 H.F. horns, 120W 150.00
 DK 180, 4 x 12", 4 x 4" twtrs, 180W 196.00
 DK 200, 2 x 15" wfrs, 2 x m/range horns, 2 x H.F. horns, 200W TBA

P.A. Horns:
 Boxed unit, 100W driver and flare 110.00
P.A. Bins:
 Exponential, full range 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... 195.50
Microphones:
 K 700..... 35.00
 K 695..... 35.00

DISCO SUPPLIES

Glitter Disco Systems
 Super Stereo 300W Studio 150W+Zero 3000 313-20
 Studio 150W u/o... 246-24
 Super Mini..... 199-80
Glitter Speakers:
 Phase Is 2 x 12" Phase IIs 2 x 12"+ 2 horns..... 84-24
 Phase IIIs..... 126-36
 Phase IIIs..... 96-12

Standard Disco Range:
 Disco Mini 150W... 149-04
 Stereo Innader 75 x 75W... 210-60
 Disco Mini (less amp) 106-92
Standard Speakers
 1 x 12" speaker... 27.00
 2 x 1" speaker... 54.00
 1 x 15"+1 x 12"+2 horns..... 106-92

D. J. ELECTRONICS

Excluding VAT
 D.J. 100 Mk. II... 63.00
 D.J. Disco Amp... 93.00
 D.J. Disco Mixer Mk. V..... 60.00
 D.J. Disco-Vox Mk. II 90.00
 D.J. Stereo Mixer 109.00
 D.J. Powermaster 100 73.00
 D.J. Powermaster 150 88.00
 D.J. Stereo Power-200 120.00
 D.J. Stereo Power-master 300... 150.00
 D.J. 30L Mk. II... 49.00
 D.J. 30L Mk. III... 54.00
 D.J. Disclite Mk. II 19.50
 D.J. 100 volt..... 94.00
 D.J. 150 Amplifier 94.00
 D.J. 150 Slave... 89.00

ELECTROSOUD

Custom-built, prices on application

ELECTRO-VOICE

FC100 horn..... 40-80
 1823, 110W driver 38-50
 1829, 60W driver 39-60
 848A CDP speaker 65-00
 Eliminator I 412.00
 Eliminator II 345.00
 Sentry IV system... 549.00
 EVM12L speaker... 70.00
 EVM15B speaker... 76.00
 EVM15L speaker... 75.00
 EVM18B speaker... 82.00
 SP8B, 8 coaxial... 32-90
 12TRXB 69.00
 T25A driver..... 44.00
 T350, VHF driver... 48.00
 8HD horn..... 18-50

ELKA-ORLA

6101 Universal Amp. 50..... 281-10
 6102 Universal Amp. 100..... 315-18
 6103 Universal Amp. 200..... 509-11
 6104 Reverb III... 119-22

E.S. ELECTRONICS

1006 S/L 150..... 126-90
 1007 PA200/R..... 220-86
 1010 PA100T/C... 143-64
 1011 PA100S, 120W 120W 143-64
 1012 PA67TC 92-07
 1013 PA60S 92-07
 1015 B200 142-78
 1016 FH100..... 169-56
 1017 HF100 138-24
 1918 FH200 251-10
 1019 FH400 367-20
 1020 PA3 & 4 167-40
 1021 PA60M 100-44
 1022 S120 165-78
 1023 SID disco cab 279-72
 1024 Unit 63 disco 180-36
 1002 N/S 211-68
 1003 PA100/R... 180-36
 1004 AP150 165-78
 1005 AP200 202-50

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 D4 Driver..... 57.00
 D5 Driver..... 62.00
 D2-E4 Network 3-way 42.00
 E2-E4 Network in housing 60.00
 Dest double entry 11.00

FAL

Minstel 2 19.60
 Super Minstel... 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
 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 amp... 588-60
 RSC 180 Ditto, with 80-watt amp 340.20
 OR 200, 106-watt amplifier and two speaker cabinets 513.00
 TR 70, portable, 60W two chan. 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., 2-way
 4331WX Studio mt., 2-way
 4332 Studio mt., 3-way.....

4332WX Studio mt., 3-way.....	..
4333 Studio mt., 3-way.....	..
4333WX Studio mt., 3-way.....	..
4340 Studio mt., 4-way.....	..
4340WX Studio mt., 4-way.....	..
4341 Studio mt., 4-way.....	..
4350 Studio mt., 4-way.....	..
4341WX Studio mt., 4-way.....	TBA
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 hns 100W pr.....	202-00
2 x 12" bin 400W pr.....	416-00
1 x 15" bin 200W pr.....	253-08
4 x 12" id cab 100W ea.....	130-00
2 x 15" bs cab 100W ea.....	130-00
2 x 12" id cab 60W ea.....	90-00
4 x 12" p.a. cols 200W pr.....	270-00
2-hn unit pr.....	90-00
1-hn unit pr.....	65-58
Amplification	
100W combo.....	182-50
6 ch 100W p.a.....	128-12
100W slave.....	75-00

G.M.S.

P&N microphone stands:	
GM102F, floor.....	15-26
GM167, floor.....	9-00
stand.....	23-00
GM119F, boom.....	17-98
GM139, boom.....	8-70
stand.....	10-45
GM115, boom.....	8-70
GM120, boom.....	10-45
GM121, boom.....	11-58
GM137, boom.....	7-63
GM109, table top.....	8-95
GM111, table top.....	10-30
GM148, low level.....	10-44
GM149, low level.....	11-81

G.P. ELECTRONICS

I.C. 130.....	89-42
S.L. 130.....	72-66
PA 130.....	119-02
PAR 130.....	134-59
Mini Disco.....	270-54
5 OR Combo.....	210-95
100R Combo.....	250-50
Chassis Amp.....	46-11

HAMMOND

LESLIE TONE CABINETS	
110.....	240-00
130.....	365-00
145.....	440-00
147.....	470-00
147RV.....	565-00
122.....	470-00
122RV.....	565-00
251.....	545-00
700.....	490-00
710.....	595-00
770.....	565-00
18.....	290-00
60.....	415-00
825.....	400-00
760.....	565-00
910.....	730-00
9420 Combo pre-amp.....	92-00
9370 Combo pre-amp.....	84-00
9340 Combo pre-amp.....	76-00
9875 Combo pre-amp.....	51-00

HH ELECTRONIC

AMPLIFIERS	
IC.100 I/b/o tw-rvb 100W.....	148-98
IC.100S I/b/o 100W IC.100 Combo, Tw. rvb. 75/100W.....	222-64
IC.100S Combo, Sust. 75/100W.....	204-23
MA.100 5 Ch. P.A. with rvb. 100W.....	149-82
MA.100S 5 Ch. P.A. 100W.....	128-89
S.130 Slave 120W.....	97-09

P.A. LOUDSPEAKERS

212DC Dual Concentric 2 x 12" 160W.....	99-94
---	-------

412DC Dual Concentric 4 x 12" 160W.....	150-66
---	--------

115 Bass Compact 1x15" Hn. Lded. 100W.....	108-81
Mini-Horn 50W.....	67-79
Radial Horn 100W.....	107-14

INSTRUMENT LOUDSPEAKERS

412BL I/b/o 4 x 12" 200W.....	167-40
215BL I/b/o 2 x 15" 200W.....	179-12

ECHO UNITS

Single-head Echo.....	145-63
Multi-head Echo.....	157-36

HILL

Modular Desks:	
16/2 A series.....	600-00
16/4 A series.....	755-00
16/2 B series.....	780-00
16/4 B series.....	940-00
16/2 C series.....	110-00
16/4 C series.....	1380-00
16/8 C series.....	1940-00
16/4 D series.....	1540-00
16/8 D series.....	2020-00
24/16 F series.....	5100-00

Non-Modular Desks:

M102 10/2.....	230-00
M102 B 10/2.....	400-00
M162 16/2.....	350-00
M16 B 16/2.....	550-00
M162 FC 16/2.....	700-00

Power Amps:

C108 S 100W/8 ohms.....	70-00
IC116 S 100W/16 ohms.....	70-00
IC204 S 200 W/4 ohms.....	110-00
IC208 S 200W/8 ohms.....	110-00
IC404 S 400W/8 ohms.....	180-00
IC402 S 400W/2 ohms.....	180-00
IC802 S 800W/2 ohms.....	300-00

Wedge Monitors:

W12 50W.....	65-00
W12JBL 100W.....	125-00
W15CH 100W JBL.....	280-00
W15RH 200W JBL.....	375-00

PA and Ensemble:

EM60A.....	100-00
EM70.....	120-00
EM90A.....	170-00
PM200B.....	232-00
PM300.....	349-00
PM400.....	412-00
PM1000.....	P.O.A.

Cabinets:

ES60A pr.....	20-00
ES90A pr.....	30-00
PS75B pr.....	380-00
PS100B pr.....	515-00
PS400 pr.....	980-00
TS100 pr.....	424-30
TS200 pr.....	667-62
BS100 pr.....	564-00
YHS100 pr.....	378-00

Complete Systems:

YPA150B.....	612-00
YPA200B.....	747-00
YPA206.....	524-30
YPA206H.....	902-30
YPA208.....	656-30
YPA208H.....	1034-30
YPA406.....	787-62
YPA406H.....	1145-62
YPA408.....	899-62
YPA408H.....	1277-62
YPA606.....	1191-92
YPA606H.....	1569-92
YPA608.....	1323-92
YPA608H.....	1701-92
YPA800.....	1392-00
YES600A.....	120-00
YES700A.....	150-00
YES900A.....	200-00

Rotary Speaker Cabs:

RA50 w/cover.....	302-40
RA100 w/cover.....	468-72
RA200R w/cover.....	719-28

Hohner★

Schaller Solo Uni.....	66-85
Orgaphon 55MH.....	311-20
Orgaphon Box 80 Spk.....	134-15
Dynamite.....	33-65
Leslie 830.....	775-25

MARLBORO

GA2 Amp.....	34-35
GA3 Amp.....	38-70
G 40 R Amp.....	85-10
G80 12 B Amp.....	77-60
G80 15 B Amp.....	90-15
1500 B Amp.....	129-00
1500 B Amp.....	65-00
1500 B Amp.....	65-00
1500 B Speaker.....	64-00
PA 500 P.A. Amp.....	90-15
SM 600 Mixer.....	90-15
2C4 10H 4 x 10 Col.....	90-15

HORNBY-SKEWES

MILES PLATTING	
V5U.....	89-53
V50.S spkr.....	71-30
V.100.....	109-57
C.50.....	148-47
PA.50.....	103-48
PA.50.S PA spkr.....	107-83
PA100.....	123-15
PA 100S PA spkr.....	199-07
ZENTA	
Z3.....	15-96
CD6SD.....	23-96
All Excluding VAT	

ICELECTRICS★

ICE

Stereo mixer.....	129-60
Mono mixer.....	97-20
100W Slave chassis.....	51-84
100W Slave cased.....	70-20
Mono Disco.....	307-39
Stereo Disco.....	391-63

JOHN BIRCH

Penetrator:

15in. Crescendo.....	151-20
15in. Gauss.....	183-60
12in. Crescendo.....	102-60
12in. Gauss.....	129-60

KEMBLE

YAMAHA

YTA15A combo.....	112-49
YTA25 combo.....	123-86
YTA 45 combo.....	185-56
YTA95 combo.....	244-47
YBA45 combo bs.....	136-47
YBA65A combo bs.....	231-70
G501122 combo.....	239-00
G100B212 combo.....	285-00
G100115 combo.....	285-00
G100410 combo.....	295-00
B50115 combo.....	199-00
B100115 combo.....	295-00

Lead Stacks:

YTA100A.....	348-45
YTA100A.....	376-84
YTA200A.....	470-11
YTA300A.....	682-26
YTA400A.....	803-92
YHS100 Horn unit.....	189-00
TS100 Slave Cab.....	212-15
TS100 Slave Cab.....	240-54
TS200 Slave Cab.....	333-81

Bass Stacks:

YBA100.....	399-18
YBA200.....	681-18
YBA300.....	963-18
BS100 Slave Cab.....	282-00

PA and Ensemble:

EM60A.....	100-00
EM70.....	120-00
EM90A.....	170-00
PM200B.....	232-00
PM300.....	349-00
PM400.....	412-00
PM1000.....	P.O.A.

Cabinets:

ES60A pr.....	20-00
ES90A pr.....	30-00
PS75B pr.....	380-00
PS100B pr.....	515-00
PS400 pr.....	980-00
TS100 pr.....	424-30
TS200 pr.....	667-62
BS100 pr.....	564-00
YHS100 pr.....	378-00

Complete Systems:

YPA150B.....	612-00
YPA200B.....	747-00
YPA206.....	524-30
YPA206H.....	902-30
YPA208.....	656-30
YPA208H.....	1034-30
YPA406.....	787-62
YPA406H.....	1145-62
YPA408.....	899-62
YPA408H.....	1277-62
YPA606.....	1191-92
YPA606H.....	1569-92
YPA608.....	1323-92
YPA608H.....	1701-92
YPA800.....	1392-00
YES600A.....	120-00
YES700A.....	150-00
YES900A.....	200-00

Rotary Speaker Cabs:

RA50 w/cover.....	302-40
RA100 w/cover.....	468-72
RA200R w/cover.....	719-28

LEM

Venus G20 combo.....	66-50
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
Rack.....	57-75
100W amp.....	111-37
180W amp.....	156-75
Voltage regulator.....	61-05
Flight case.....	29-70
LP60 PA cab.....	113-37
LG100 PA cab.....	193-87
LG300 PA cab.....	305-25
Telescopic stands.....	24-20
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.....	TBA
STAK S.L.....	..
STAK I.....	..
STAK 5.....	..
RAK S.L.....	..
RAK 5.....	..
POP 15.....	..
RAK Cab.....	..
Slave Pwr Amp 100.....	..
Disco Mixer Type 145.....	..
Disco Mixed Type 145/S.....	..
Disco Unit.....	..
Disco Unit w 100W Amp.....	..
Disco Unit Deluxe (Double T).....	..
Mixer 800/M.....	..
Mixer 800/MP.....	..
Lighting Units.....	..
Discoltron MKII 3-1000.....	..
Discoltron MII 3-2000.....	..
Strobe Super (self-contained).....	..
Strobe Super 6.....	..

NOVANEX

Compos (25% VAT)

Aut 3.....	37-50
Aut 6.....	44-00
Aut 10.....	63-00
POP 15.....	87-00
FU22.....	31-00
WA44.....	24-75

(8% VAT)

G25.....	98-50
G30.....	109-00
RG30.....	125-00
U30.....	129-00
U40.....	140-00
RG50.....	159-00
U50.....	169-00
U60C.....	185-00
U70 Studio.....	239-00
U80.....	199-00
U80N.....	299-00
U100N.....	375-00
U120.....	399-00

Power/generators, mixers

L30.....	93-00
LM30.....	93-00
LM40.....	111-00
L50.....	140-00
L60C.....	160-50
L70.....	176-00
L75N.....	185-00
L100N.....	245-50
L125.....	315-00
X41.....	149-00
X61.....	199-00
X81.....	242-00
X82.....	324-00
X101.....	294-00
X102.....	363-00
X123S.....	669-00
X163S.....	855-00
X124S.....	1050-00
X164S.....	1338-00

ORANGE★

CABS

115 Bass 60W, 1 x

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

ROOST

AMPLIFICATION
Inclusive of V.A.T. (Valve)

50W 2 Chan + 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 amp 4 x 12"	214-27
Session Master as above with reverb	239-38
Session Master 50W Bass comp 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 15" 100 Folded hn bass bin	163-22

JBL, Gauss, Crescendo etc. speakers can be supplied in above units.
Prices ex covers

ROSE-MORRIS

MARSHALL
Amplifiers:

1959 100W lead	167-90
1987 50W lead	118-42
2068 100W Artists	177-58
2048 50W Artist	136-60
1992 100W Bs	167-90
1986 50W Bs	118-42
1989 50W Org	118-42
2098 100W Ld	
Trans	143-00
2099 100W Bs	
Trans	143-00

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 Power-cel	142-63
2065 1 x 15 Power-cel	166-40
2052 1 x 15 Power-cel Bs Boost	199-09
2049 2 x 12 Artist	123-06
2069 4 x 12 Artist	149-82

2056 2 x 15 Power-cel	341-71
2097 8 x 8 Pair	180-45
2095 100W Folded Hn. Bs	145-60
Combination Amplifiers:	
2040 Artist Reverb	212-51
2041 Artist Reverb	259-69
2059 100W Artist...	327-45
2077 Transistor Bs	243-13
2078 Transistor Ld	243-13
PA Amplifiers:	
2003 100W 6i/p	185-35
2071 6-ch Mixer	68-30
1917 20W Set-up	141-82
1994 Transistor Slave	97-98
2050 9-ch Mixer	331-75
2070 12-ch Stereo Mixer	1070-00
2051 Transistor Slave	183-64
1985 50W 4-ch	118-42
PA Speaker Cabinets:	
2043 2 x 12, 2 x 10 pr	254-28
2047 1 x 12, 1 x 10	167-45
2056 2 x 15 Power-cel	341-71
2057 Single H/F Hn	213-30
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/trecolo	25-95
9642 Leo ten	37-75

SHURE

VA300S Speaker	146-45
Column	
VA301S Monitor	106-27
Speaker	
VA302E-C Control Console	424-45
PM300E Booster Amp	176-90
A3PC-C Console	8-64
A3PC set of covs...	29-37
A3PC-S Speaker	10-37
A3S-C console	27-65
A3S-S Speaker std	10-56
A31PC-S Monitor	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.

Disco Units

Pro Stereo	267-30
IVs Magnetic	192-24
IVs	187-92
IV	171-72

Amplifiers

SA 280S Stereo Slv	162-00
FC 150 Slv	103-63
60 Watt Slv	81-00
50 Watt T B	86-40

Cabinets

Mini Bass Bin	97-20
Super Lead	97-20
Gauss Folded Horn 18	194-40
Bini Bin Horns	155-52
Eliminator EV Horn	178-20
Eliminator EV Horn & V Driver	210-60
15"	205-20
2 x 12 +2H	103-68
2 x 12	68-85

SAPPHIRE

15007 PA30	45-00
15005 Slave	35-00
15000 10 Watt combo	45-00
15001 30 Watt combo	85-00
15002 50 Watt combo	119-00

SELMER

SOLID STATE

7980 15 SS Combo	37-50
7981 Super Reverb 30 Combo	119-00
7982 Lead 100	126-00
7983 Bass 100	101-00
7984 Slave 100	79-00
7610 Futurama 3 Combo	20-35
7930 L + B 100	183-00
7925 SL 100 Slave	132-00
7920 PA 100	188-00

VALVE

7404 Treble "N" Bass 100 SV	119-00
7402 Treble "N" Bass 50 SV	99-00
7403 Treble "N" Bass 50 SV Rev	115-00
7408 PA100/6 SV Rev	170-00
7407 PA100/4 SV	135-00

SPEAKERS

7940 Lead 100	97-00
7945 Bass 100	120-00
7960 PA.60H Col.	109-00
7451 TV-35 PA Col	57-00
7450 TV-20 PA Col	77-00

GIBSON

7110 G-10	80-64
7120 G-20	120-00
7135 G-35	150-00
7140 G-40	156-00
7150 G-50	176-00
7155 G-55 w/Phase Shift	255-00
7180 G-80	290-00

GIBSON SG SYSTEMS PRO AMPLIFIERS

7500 SG212, Amp 2 x 12"	450-00
7500/1	13-90
7501 SG212A, Amp 2 x 12" Altec	585-00
7502 SG115J, Amp 1 x 15" JBL	550-00
7502/1	13-90
7503 SG40, Amp 4 x 10"	450-00
7503/1	15-20
7504 SG610, Amp 6 x 10"	635-00
7504/1	18-50
7505 SG215, Bass Amp 2 x 15"	420-00
7505/1	16-50
7506 SG812, 6-Channel, 2 x 12"	675-00
7506/1	45-00
7508 SG812HD, PA Head only	477-00
7508/1	9-25
7509 SG812 Col 2 x 12"	99-00
7509/1	9-00
7511 SG100G Guitar Syst Head only	359-00
7512 SG100B Bass Syst Head only	259-00

SHURE

VA302 E6 Vcl Master	643-70
Separate Units:	
VA302 E6-C Control Console	393&84
VA300-S Speaker Col	136-48
VA301-S Monitor Speaker	98-50
VA305-HF Speaker	61-35
PM300E6 Booster Amp	163-30

SHARMA

ORGAN SPEAKER CABINETS

500	150-25
500 Professional	170-68
500 de luxe	188-08
650	251-58
650 Combo	282-06
Sharmette	250-80
900	318-00
900 Combo	347-87
2200	279-74
2000 Professional	324-15
2000 Combo	352-83
2000 de luxe	329-92
2100	437-07
2300	454-56
5000	423-68
5000 Combo	454-30
500 GT	435-78
5200	609-66

5300	734-00
PA	332-15
Combo IV	37-36
Combo de luxe	41-28
Reverb	51-99

DAVE SIMMS MUSIC PRODUCTS

August Amplification

PA 100 4 ch	109-65
2 x 12 PA Cols. prs	138-10
2 x 12 PA Hn Cols prs	175-00
1 x 12 PA Cols prs	89-00
1 x 12 PA Cols pr	120-50
2 x 12 Inst. Cab.	75-33
4 x 12 Inst. Cab.	125-20
"V" 4 x 12 Inst. Cab	132-50
1 x 15 Folded Hn Bin	133-00
Add on Hn per pr	93-75
August Disco Consoles	
MD3 Garrard dks.	183-21
MD1	133-00
MD2 BSR dks	97-95
MD2	97-95
MD3/100W	241-00

SIMMS WATTS

12073 Vocalblndr. reverb	244-95
12051 Vocal Blndr	224-95
12058 Hammond Rvb mxr	99-00
12052 100 TSL slv	105-00
12054 2 x 12 PA cols, w/tn hn, pr	199-00
12063 1 x 12 PA cobs hn. pr.	144-95
12028 Add-on hns	55-00
12071, HP100	129-95
12072 PA 100	129-95
12067 50 amp	109-95
12011 AP 100 amp	169-95
12033 2 x 12 PA Col pr	149-95
12032 H100 Col pr	359-90
12016 GE10 amp	175-00
12055 2 x 12 cab	89-95
12062 2 x 12 cab hn	119-95
12066 1 x 16 cab. hn	99-60
12065 v x 15 Bs cab	89-00
12075 60/100 Pro-combo amp	219-95
12008 Disco Dex MkIIIA	249-95
12010 Disco Dex MkIII	169-95
12009 Disco Dex Pro	244-95
1101 Echo Dek	79-50
12019 Guatone Rev	29-99

SOUNDCRAFT

16/2 mixer	1000-00
12/4 mixer	1175-00
16/4 mixer	1450-00
Soundcraft/Court Acoustic PA's prices on application	

SOLA SOUND

Reverb mixer	42-00
Doppeltone	42-00
6-ch mixer	35-00
Graphic equaliser	42-00
Mighty Atom amp	25-00
Compact 10	33-00
Power Pak 15	48-00
Power Pak 30	85-00
Bass Pak 30	75-00

SOUNDOUT

Series IIIa, mono	283-50
Series II, mono	
170W	349-92
Series IIIa, stereo	366-12
Series II, stereo	
170W	486-00
Series IVa, mono	226-80
Series IV, mono	
170W	291-60

Loudspeakers:

HE1c, 1 x 12, 50W	58-32
HE2c, 2 x 12, 100W	90-72

DL3, 100W F/rng	191-16
DL6, 100W F/rng	110-16

STRAMP★

2100-A, 100W amp top	213-60
2120-A, 120W amp. top	199-30
3120-A, 120W, 4-chn. amp. top	192-30
SL100, 120W slave amp.	127-90
SL200, 240W slave amp	177-90
MP10, 10-chn. mixer	577-15
MP-16, 16-chn. mix.	1427-90
EX-2 Cross-over	113-60
K-85 Power Baby combo	265-45
K-95 Bass Baby combo	285-00
2050-BB, 100W cab	163-60
2100-GB, 200W cab	206-60
2100-BB, 100W bs cab	213-60
370-B 70W horn p.a. cab	142-15
3140-BH, 140W hn 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

SUMMIT

1 x 18" Gauss Driven 200W Bs 100W Twin Driver 100W Lfge Clair Hns...	181-40
1 x 15" plus hn Gtr cabs (Gauss /Altec)	109-32
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 hns	102-20
2 x 12" Custom 60 cols with hns	103-58
Boxes of 4 hns—as add ons to the 4 x 12" cols pr	162-38
Boxes of 2 hns—as add ons to the 2 x 12" cols pr	104-60
Inc 8% VAT	

THEATRE PROJECTS

ALTEC VOICE OF THE THEATRE COLUMNS AND CABS

1204B 50W	399-60
1208B 50W	394-20
1215A, folded L/F hn, 150W	226-80
1225A, portable H/F hn, 100W	432-00
1207C col spkr	
75W	199-80
1211A col spkr 50W	172-80
1217A col spkr 75W	270-00
828B spkr cab	97-00
815A L/F hn cab	135-00
816A L/F hn 1 x 15	64-80

STUDIO MONITORS:

9844A 30W	388-80
9845A 50W	507-60
9846-8A 100W	496-80
9849A 60W	291-60

AMPLIFIERS:

9477B 130W Mono	275-40
9440A 2 x 225W	669-60

MUSIC SPEAKERS AND COMPONENTS:

417-8H 12" 100W	71-28
-----------------	-------

418-8H 15" 150W	75-60
421-8H 15" 150W	89-64
601-8D 12" duplex 20W	108-00
504-8G 15" duplex 65W	194-40
511B Sectoral hn	55-08
811B Sectoral hn	39-96
808-8A 30W H/F driver	75-60
NB09-8A crossover /attenuator	46-98

22" Crash, Med/Ride... 60-25
24" Crash, Med/Ride... 72-55
18" China type... 50-15
20" China type... 63-65
8" Bell cymbal... 24-70
11" Splash cymbal... 29-35

58N Pear... 434-84
58N Chrome... 449-29
80N Lacquer... 506-81
80M Pearl... 544-43
IN 20" Lacquer... 426-16

To avoid unnecessary repetitions, 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.

362 22" pair... 43-74
374P 14" pair... 43-22
375P 15" pair... 52-76
376P 16" pair... 57-78

924 24x14 Bass Drum Super... 146-33
926 26x14 Bass Drum Super... 156-90

Krut: 6206P 6" straps... 3-13
6208P 8" straps... 3-9
6210 10" pair... 2-59
6211 11" pair... 3-13
6212 12" pair... 3-73

No. 1 Seven Snd. set... 21-75
No. 2 Seven Snd. set... 25-80
No. 3 Seven Snd. set... 44-10
No. 4 Seven Snd. set... 50-20
No. 5 Seven Snd. set... 50-20
No. 6 Seven Snd. set... 50-20
No. 7 Seven Snd. set... 63-75

DAVOLI UFIP CYMBALS RITMO
10" pair... 9-50
11" pair... 10-26
12" pair... 11-12
13" pair... 13-82
14" pair... 17-56
15" pair... 18-90
16" pair... 21-00
18" pair... 31-10
20" pair... 37-26
22" pair... 45-90
24" pair... 54-00

KEMBLE YAMAHA-Outfits
YD680... 314-00
YD665... 334-52
YD660... 299-23
YD260... 153-65
Metal snare: SD6500M... 47-70

D303 w 24" BD... 344-95
707 w 20" BD... 460-78
B707 w 22" BD... 462-94
D707 w 24" BD... 480-22
717 w 20" BD... 480-82
B717 w 22" BD... 421-00

ROSE-MORRIS LUDWIG
2001 Octaplus... 1053-04
2005 Quadraplus... 697-00
993 Pro Beat... 687-93
990 Deluxe Classic... 488-79
989 Big Beat... 567-25
980 Super Classic... 475-21
983 Hollywood... 544-60
985 Rock-Duo... 722-56
1005 Mach 5... 657-76
1000 Mach 4... 579-30
995 Jazzette... 434-48

LATIN-AMERICAN
2357 Tunable Bongoes on Stand... 69-39
2351 Timbales, Copper, on Stand... 11-64
2353 Timbales, Brass, on Stand... 111-64
2359 Timbales, Chrome on Stand... 120-70
1261 Single Cowbell Holder... 1-64
1271 Double Cowbell Holder... 2-61
128 4" Cowbell... 5-11
129 5" Cowbell... 6-26
2388 Black Beauty Cowbell... 10-43
2389 Timbale, Cowbell... 14-48
2390 Bongo Cowbell... 17-19
2391 Mambo Cowbell... 14-03
2387 Agogo Balls... 17-65
133 Cowbell Holder... 2-61
1323 Bell Block Holder... 3-26
2383 Vibraslap Small... 11-32
2384 Vibraslap Large... 14-48
2380 Afuche Small... 14-91
2381 Afuche Medium... 16-76
2382 Afuche Large... 20-82
2392 Metal Tubo Small... 1-95
2393 Metal Tubo Large... 2-74
2361 Claves Small... 3-16
2368 Claves Medium... 3-16
2364 Maracas Small... 4-07
2365 Maracas Medium... 4-99
2366 Guiro Small... 5-90
2367 Guiro Medium... 6-78

Stambal: 14" Hi-Hat... 33-00
16" Hi-Hat... 21-35
18" Hi-Hat... 26-25
20" Hi-Hat... 32-90
Gongs: 7" Symphonic... 9-30
Stand... 2-50
10" Symphonic... 14-00
Stand... 3-05
12" Symphonic... 19-30
Stand... 3-55
16" Symphonic... 30-60
Stand... 12-55
20" Symphonic... 44-95
Stand... 15-00
22" Symphonic... 77-95
Stand... 30-05
24" Symphonic... 99-90
Stand... 30-05
25" Symphonic... 126-45
Stand... 30-05
28" Symphonic... 157-40
Stand... 40-00
30" Symphonic... 203-30
Stand... 50-00
32" Symphonic... 256-70
Stand... 50-00
34" Symphonic... 358-65
Stand... 62-50
36" Symphonic... 442-40
Stand... 74-95

RED SOUND
12" pair... 5-40
13" pair... 8-10
14" pair... 8-64
15" pair... 8-80
16" pair... 12-88
18" pair... 16-74
20" pair... 19-48

ORANGE Single drum kit... 528-00
Double drum kit... 748-00

ORANGE Bass Drums:
124, 28 x 17"... 72-31
126, 26 x 17"... 71-77
127, 18 x 15"... 52-87
130, 20 x 17"... 59-35
125, 24 x 17"... 69-07
132, 22 x 17"... 60-43
1170, 20 x 15"... 44-17
1161, 20 x 17"... 49-57
1171, 20 x 17"... 44-50
1172, 22 x 15"... 47-52
1163, 22 x 17"... 51-52
1173, 22 x 17"... 48-06
1175, 24 x 15"... 51-95

Snare Drums:
410 Supersensitive 5"... 119-17
411 Supersensitive 6"... 122-17
#00 Supraphonic 5"... 78-44
402 Supraphonic... 58-84
404 Acrolite... 72-44
405 Piccolo 13"... 72-44

Stands and Fixings:
201 Speed King Pedal... 27-37
1042 Atlas Cymbal Stand... 81-48
1124 Atlas Hi-Hat Stand... 20-85
13645 Atlas S/Drum Stand... 22-82
10262 Drum and Timp Stool... 24-11
1400 Std. Cymbal Stand... 22-82
11231 Std. Hi-Hat Stand... 22-82
1363 Std. S/Drum Stand... 16-29
10251 PortoSeat... 24-11
1372 Cymbal Arm... 7-48

CLEARSTONE 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"... 423-28
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

HOHNER SONOR Outfits:
K120... 170-50
K130... 235-80
K132... 287-25
K162... 426-00
K189... 496-80
K189 P.A... 529-65

PREMIER Snares:
31, 14 x 5 1/2"... 44-23
33, 14 x 5 1/2"... 52-33
35, 14 x 5 1/2"... 55-03
36, 14 x 6 1/2"... 57-19
37, 14 x 5 1/2"... 46-39
1002, 14 x 5 1/2"... 30-73
1005, 14 x 5 1/2"... 31-27
1180, 14 x 4 1/2"... 27-11
1182, 14 x 5 1/2"... 28-30
2000, 14 x 5 1/2"... 59-35
2001, 14 x 5 1/2"... 56-65
2003, 14 x 5 1/2"... 61-51
2004, 14 x 6 1/2"... 61-51
2006, 14 x 12"... 69-07
2011, 14 x 14"... 57-73
37 Hi Fi, 14 x 5 1/2"... 42-33
60 w 20" BD... 103-19
B60 w 22" BD... 106-54
62 w 20" BD... 154-22
B62 w 22" BD... 157-57
111 w 20" BD... 272-48
B111 w 22" BD... 273-51
D111 w 24" BD... 282-15
202 w 20" BD... 390-64
B202 w 22" BD... 391-72
D202 w 24" BD... 400-36
203 Kenny Clare... 456-68
204 Kenny Clare... 499-82
303 w 20" BD... 448-63
B303 w 22" BD... 449-71
D303 w 24" BD... 458-35
707 w 20" BD... 600-43
B707 w 22" BD... 602-59
D707 w 24" BD... 619-87
717 w 20" BD... 530-12
B717 w 22" BD... 531-20
D717 w 24" BD... 539-84
808 w 20" BD... 996-03
B808 w 22" BD... 998-19
D808 w 24" BD... 1015-47
1031 w 22" BD... 199-58
B1031 w 22" BD... 199-58
1033 w 20" BD... 226-15
B1033 w 22" BD... 229-72

Timbales:
531, 13 & 14 x 6... 77-71
532, 13 & 14 x 6... 71-77

Tom-Toms:
433, 13 x 9"... 35-05
435, 14 x 14"... 45-85
436, 16 x 20"... 55-03
440, 14 x 10"... 38-83
442, 12 x 8"... 32-35
444, 14 x 9"... 36-67
445, 16 x 16"... 50-17
448, 18 x 16"... 55-03
1433, 13 x 8"... 25-27
1435, 14 x 14"... 36-18
1441, 12 x 8"... 18-79
1442, 12 x 8"... 23-76
1445, 16 x 16"... 30-48
1446, 16 x 16"... 37-69
1448, 18 x 16"... 39-37

Orchestral Drums:
942 12x8 Tom Tom Super Classic... 66-39
944 13x9 Tom Tom Super Classic... 69-39
946 14x10 Tom Tom Super Classic... 70-91
947 15x14 Tom Tom Super Classic... 75-45
948 14x14 Floor Tom Tom Super Classic... 90-53
950 16x16 Floor Tom Tom Super Classic... 99-55
952 18x16 Floor Tom Tom Super Classic... 114-67
954 20x18 Floor Tom Tom Super Classic... 134-29
497 6x5 1/2 Melodic Tom Tom... 6-53
488 8x5 1/2 Melodic Tom Tom... 13-07
489 10x6 1/2 Melodic Tom Tom... 9-23
461 12x8 Melodic Tom Tom... 45-28
462 13x9 Melodic Tom Tom... 49-79
463 14x10 Melodic Tom Tom... 52-78
464 15x12 Melodic Tom Tom... 61-85
465 16x14 Melodic Tom Tom... 69-39
920 20x14 Bass Drum Super... 128-23
922 22x14 Bass Drum Super... 137-30

HORNBY-SKEWES HOSHINO
HSD500... 240-74
HSD500T... 314-81
HM1000... 148-15
50N Chrome... 174-07
50N Lacquer... 541-54
60N Lacquer... 587-81
60N Pearl... 604-01
58N Lacquer... 429-04

SONOR 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

PREMIER Outfits (w/out cymbals):
60 w 20" BD... 98-93
B60 w 22" BD... 102-28
62 w 20" BD... 139-10
B62 w 22" BD... 142-45
111 w 20" BD... 246-19
B111 w 22" BD... 247-27
D111 w 24" BD... 255-91
202 w 20" BD... 290-09
B202 w 22" BD... 291-17
D202 w 24" BD... 299-81
203 Kenny Clare... 316-93
204 Kenny Clare... 360-07
303 w 20" BD... 335-23
B303 w 22" BD... 336-31

Cymbals:
232P 12" pair... 9-29
233P 13" pair... 10-91
234P 14" pair... 12-96
235P 15" pair... 14-58
236P 16" pair... 10-09
268S 18" sizzle... 13-50
269S 20" sizzle... 15-34
272 12" pair... 4-27
272P 13" pair... 8-59
273P 13" pair... 10-91
274 14" pair... 13-07
275 15" pair... 13-07
275P 15" pair... 15-61
276 16" pair... 9-23
278 18" pair... 13-18
282 22" pair... 17-93

Supper Zyn:
352 12" pair... 17-44
353 13" pair... 19-60
354 14" pair... 21-98
354P 14" pair... 43-90
355 15" pair... 23-98
355P 15" pair... 47-90
356 16" pair... 26-30
358 18" pair... 30-51
358S 18" sizzle... 31-32
360 20" pair... 34-99
360S 20" sizzle... 35-86

Sticks, Brushes, Miscellaneous:
190 Wire Brushes... 1-95
190A Wire Brushes... 1-95
191 Wire Brushes... 1-95
191A Wire Brushes... 1-95
195 Wire Brushes... 2-26
Hickory Sticks all grades... 1-95
Hickory Nylon Tip Sticks, all grades... 2-26
351 Gladstone Practice Pad... 6-42
941 4" Headless Tambourine... 8-49
951 10" Headless Tambourine... 8-49
952 10" Headless Tambourine... 11-08
Double Jingles... 6-87
88 Hi-Hat Sock... 15-40
73 Ching Ring... 5-90
75 Ratchet... 11-75
97 Sleight Bells... 4-89
74 Slapstick... 3-59
77 Large Wood Block... 3-59
72 8" Tunable Tambourine... 12-39
99 10" Tunable Tambourine... 13-02
99A 10" Tunable Tambourine... 16-29

1094 8" Calif Tam-	16-84
bourine	
1090 10" Calif Tam-	
bourine Double	
Jingles	22-72

MUSSER

M51 Kelon Port-	504-07
able Xylophone	
M42 Kelon Elite	364-68
Xylophone	
M41 Kelon Piccolo	219-65
Xylophone (2 1/2	
Oct.)	
M39 Kelon Jiccilo	263-30
Xylophone (2	
Oct.)	
M31 Kelon Wind-	566-03
sor Marimba	
M61 Kelon Triette	383-01
Marimba	
M30 Brentwood	861-74
Marimba	
M250 Concert Grand	1240-50
Marimba	
M150 Century	1095-47
Marimba	
M75 Century Vib.	1295-41
M55 Pro Vibe	1058-85
M40 One Nites	839-19
Vibe (Sgls Spd)	
M45 One Nites Vibe	912-45
(Variable Speed)	
M2044 Deluxe Bell	183-07
Lyra	
M2041 Standard	146-44
Bell Lyra	
M2040 Lightweight	109-81
Bell Lyra	
M655 Chromatic	52-10
Steel Bells	
M656 Chromatic	147-85
Aluminium Bells	
M635 Classic	802-58
Chimes 1 1/2 Brass	
M665 Classic	1167-26
Chimes 1 1/2 Brass	
M660 Classic	1167-26
Chimes 1 1/2	
Chrome	
M645 Concert Band	204-17
Bells	
M646 Concert Band	254-85
Bells with dam-	
per	

Yzn

5114 Yzn 12"	3-52
5115 Yzn 13"	4-27
5123 Yzn 14"	4-94
5124 Yzn 15"	5-69
5116 Yzn 16"	7-03
5121 Yzn 18"	9-20
5122 Yzn 20"	11-55
5198S Yzn 20"	11-72
Sizzle	
5125 Yzn 22"	14-40

Kamala

5257 Kamala 10"	2-00
5258 Kamala 11"	2-42
5259 Kamala 12"	3-01
5262 Kamala 13"	3-52
5263 Kamala 14"	4-27
5264 Kamala 15"	5-10
5265 Kamala 16"	6-11
5273 Kamala 18"	8-54
5274 Kamala 20"	10-46

UFIP CYMBALS

Standard		
5205 12"	9-32	
5207 13"	12-91	
5208 14"	15-70	
5209 15"	17-91	
5210 16"	20-02	
5211 18"	28-90	
5212 20"	35-10	
5213 22"	47-42	
5214 24"	65-19	
Red Sound		
5145 12"	4-90	
5146 13"	8-00	
5147 14"	9-48	
5148 15"	10-80	
5150 18"	17-91	
5149 16"	12-86	
5157 20"	20-46	

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
5248WC 18" Wide	
Cup	41-00
5248S 18" Sizzle	41-00
5248SW 18" Swish	47-50
5248T 18" Trio	41-00
5248MC 18" Mini-	
Cup	41-00
5249 19"	43-50
5220 20"	47-50
5220P 20" Pang	55-00
5220SW 20" Swish	55-00
5220S 20" Sizzle	47-50
5220MC 20" Mini-	
Cup	47-50
5261 21"	53-00
5221 22"	60-00
5221SW 22" Swish	67-00
Kenny Clarke Pairs	
5215 13"-14" High	
Hat pair	53-00
5216 14"-15" High	
Hat pair	60-50
High Hat Matched Pairs	
5243/2 13" pair	48-00
5244/2 14" pair	58-00
5245/2 15" pair	63-00
5246/2 16" pair	67-00
Avedis Zildjian Brilliant	
5333 10"	21-00
5334 13"	28-00
5335 14"	33-00
5336 15"	35-00
5337 16"	37-50
5338 17"	40-00
5339 18"	44-50
5340 20"	52-00
5341 22"	64-00
5206 Cymbal Snaps	0-54
5197 Cymbal Polish, bottle	1-31
Super Zyn	
5172 Super Zyn 12"	11-97
5173 Super Zyn 13"	13-90
5174 Super Zyn 14"	16-07

SELMER

PEARL

6300/PFW 22"	Bs	622-00
6300/SFW 22"	Bs	668-00
6301/PFW 24"	Bs	638-00
6301/SFW 24"	Bs	687-00
6302/PFW 22"	Bs	425-00
6302/SFW 22"	Bs	460-00
6302/PF 22"	Bs	475-00
6302/SF 22"	Bs	508-00
6302/PNP 22"	Bs	445-00
6302/SNP 22"	Bs	477-00
6304/PFW 24"	Bs	434-00
6304/SFW 25"	Bs	465-00
6304/SF 24"	Bs	480-00
6304/SNP 24"	Bs	513-00
6304/PNP 24"	Bs	450-00
6304/SNP 24"	Bs	483-00
6312/PFW 24"	Bs	412-00
6312/SFW 22"	Bs	437-00
6312/PF 22"	Bs	491-00
6312/SF 22"	Bs	518-00
6312/PNP 22"	Bs	449-00
6312/SNP 22"	Bs	475-00
6314/PFW 24"	Bs	424-00
6314/SFW 24"	Bs	448-00
6314/PF 24"	Bs	502-00
6314/SF 24"	Bs	524-00
6314/PNP 24"	Bs	459-00
6314/SNP 24"	Bs	480-00
6324/PW 24"	Bs	389-00
6324/SW 24"	Bs	405-00
6324/PFW 24"	Bs	389-00
6324/SFW 24"	Bs	405-00
6324/PF 24"	Bs	432-00
6324/SF 24"	Bs	459-00
6324/PNP 24"	Bs	395-00
6324/SNP 24"	Bs	435-00
6332/PFW 22"	Bs	343-00
6332/SFW 22"	Bs	361-00
6332/PF 22"	Bs	399-00
6332/SF 22"	Bs	418-00
6332/PNP 22"	Bs	367-00
6332/SNP 22"	Bs	386-00
6342/SW 22"	Bs	319-00
6342/PW 22"	Bs	301-00
6342/SFW 22"	Bs	319-00
6342/PF 22"	Bs	337-00
6342/SF 22"	Bs	353-00
6350/P 22"	Bs	207-00
6350/S 22"	Bs	227-00
6351/P 22"	Bs	240-00
6351/S 22"	Bs	259-00

To avoid unnecessary repetitions, 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.

6355/BNP Concert

Tom-Toms	324-00
6355/SNP Concert Tom-Toms	351-00
Snare Drums:	
6356 Cust Metal Snare 5x14"	32-50
6357 Cyr Brass Snare 5x14"	49-00
6358 Cust Brass Snare 6 1/2x14"	59-00

Accessories:

6360 Bs Drm Pedal	19-00
6361 Hi-Hat Stand	22-50
6362 Cymbal Floor Stand	11-00
6363 Snare Drum Stand	13-00
6364 Cymbal Boom Stand	20-00
6365 Drummer's Stool	28-00

PEARL MAXWIN

Outfits:	
6400 Stage-705, 22" Bs Drm.	179-00
6401 Stage-704, 22" Bs Drm.	157-00
6402 Studio-504, 22" Bs Drm.	139-00
6403 Studio-503, 20" Bs Drm.	85-00
Snare Drums:	
6410 Snare Drum Kit, 5x14" 12"	26-00
6411 Metal Snare Drum, 5 1/2x14"	22-00
6412 Wood Snare Drum, 5 1/2x14"	19-50
6413 Cym Snare Drum, 5 1/2x14"	16-50
Accessories:	
6420 Bs Drm Pedal	9-00
6422 Hi-Hat Stand	10-00
6423 Cym Floor Std	5-50
6424 Snare Drm Std	6-50

SIMM-WATTS

ASBA

Metal Shell Drums:	
615M 24 x 14 Bass	199-00
613M 22 x 14 Bass	199-00
633M 20 x 14 Bass	199-00
120 D/I t-t fitting	21-00
511W 14 x 9 Tom	109-00
511W 13 x 9 Tom	109-00
505M 16 x 16 Tom	175-00
509M 12 x 8 Tom	109-00
Altuglass:	
615A 24 x 14 Bass	199-00
613A 22 x 14 Bass	199-00
633A 20 x 14 Bass	199-00

120 D/I t-t fitting

501A 14 x 9 Tom	109-00
511A 13 x 9 Tom	109-00
505A 16 x 16 Tom	175-00

Single Headed Drums:

510SH 10" Tom	59-00
512SH 12" Tom	59-00
513SH 13" Tom	69-00
514SH 14" Tom	69-00
515SH 15" Tom	115-00
507SH 7 1/2"	75-00
508SH 8 1/2"	75-00

Stands:

240 Hi-Hat	55-00
102 Snare Drum	35-00
133 Cymbal, floor	38-00
134 Cymbal, floor	44-00

Pedals and Cowbells:

222 Bass Drum	55-00
220 Bass Drum	35-00
923 Cowbell	3-95
824 Cowbell	5-00
925 Cowbell	6-25
927 Cowbell	5-75
926 Cowbell	1-95

Conga and Bongo Drums:

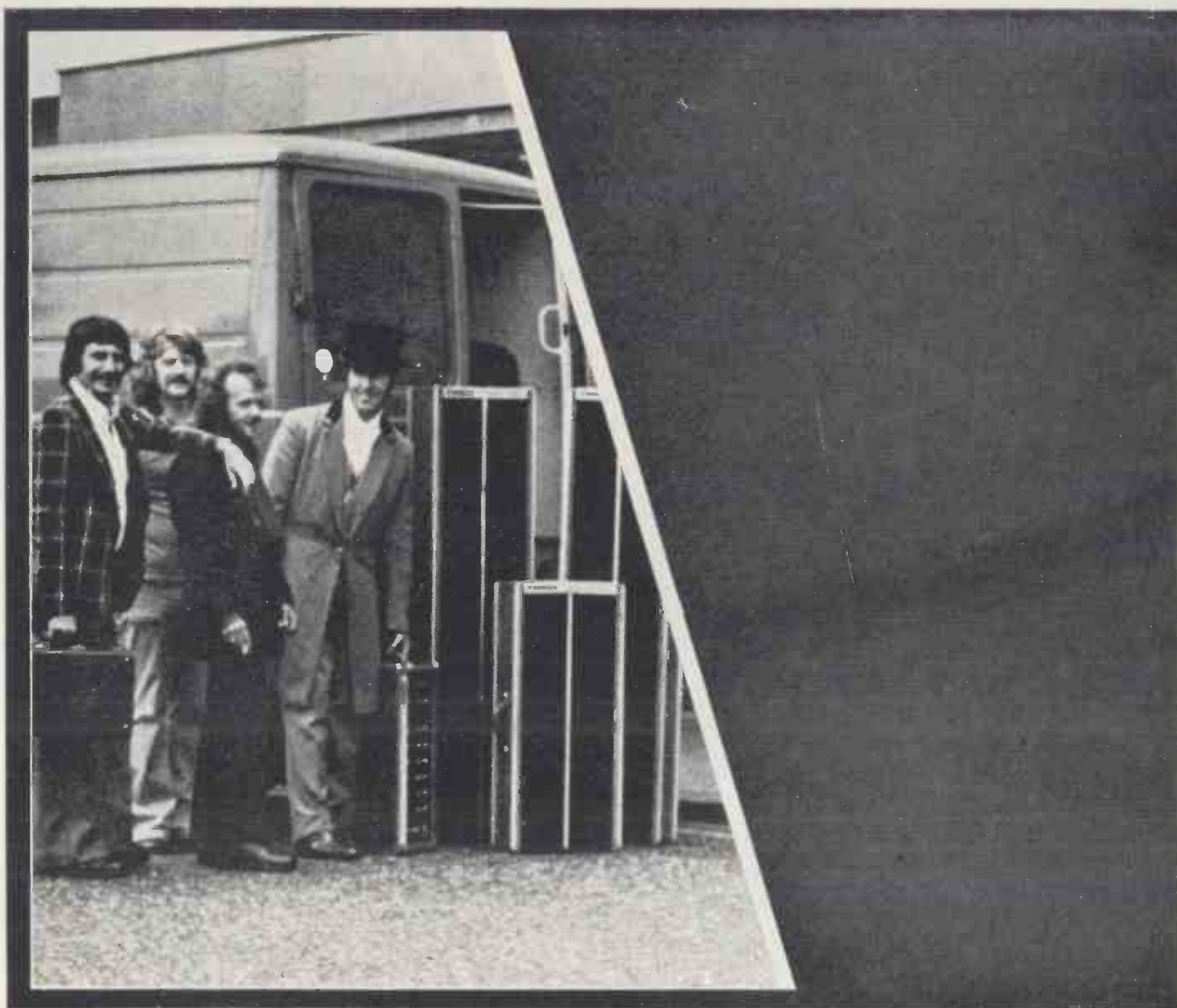
903/906 Tumbador	129-00
904-56 Twin Congas on stand	249-00
905-906 Quinto	99-95
230 Pedal	18-00
900 Bongoes	59-95
111 Stand	25-00
901 Bongoes	39-95

SUMMERFIELD

IMPERIAL STAR

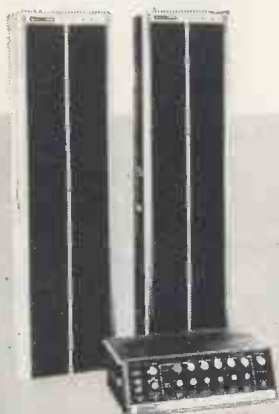
8993 Saturn 12+1	157-75
8987 Saturn 7"	478-50
8909 Mars 9"	692-00
8908 Mars 8"	582-50
8906 Mars 6"	516-50
8905 Mars 5"	409-50
8805 Mars 05"	382-25
8804 Mars 04"	342-75
8705 Mercury 5"	366-25
8704 Mercury 4"	302-95
8520 Bass Drum	7295
8522 Bass Drum	83-50
8524 Bass Drum	90-00
8526 Bass Drum	97-75
9534 Floor T-Tom	53-50
8536 Floor T-Tom	58-25
8538 Floor T-Tom	63-65
8588 Snare w/ton	73-00
8585 Snare w/ton	56-50
8575 Snare w/ton	39-65
8580 Snare w/ton	42-50
8512 T-Tom w/ton	33-85
8513 T-Tom w/ton	35-65
8514 T-Tom w/ton	41-00
8515 T-Tom w/ton	44-50
6899 Double Tom	
Tom Stand	24-20

8556 Concert Tom	14-95	SA7576 Snare Drum w/ton	27-75
8558 Concert Tom	16-35	TD7876 Snare Drum w/ton	35-25
8560 Concert Tom	17-95	6880 Snare Drum	
8562 Concert Tom	22-65	6882 Cymbal Stand	12-85
8568 Concert Tom	22-65	6886 Hi-Hat Stand	14-80
8563 Concert Tom	115-85	6885 Hi-Hat Stand	20-25
8565 Concert Tom	24-00	6886 Hi-Hat Stand	20-25
8565 Concert Tom	30-50	6860 Snare Drum	
8566 Concert Tom	34-75	Stand	8-85
8569 Concert Tom	162-25	6870 Snare Drum	12-50
8570 "Augustar"	278-00	Stand	9-75
6898 Concert Tom	22-75	6862 Cymbal Stand	
Tom Stand		6865 Hi-Hat Stand	16-25
6895 Hi-Hat Stand	36-75	6850 Snare Drum	
6890 Snare Drm Std	17-65	Stand	6-75
6892 Cymbal Stand	16-50	6852 Cymbal Stand	6-20
6893 Cymbal Stand	18-20	6855 Hi-Hat Stand	10-00
6894 Cymbal Stand	22-75	6760 Drummer's Throne	12-55
6870 Snare Drm Std	12-50	6770 Drummer's Throne	15-75
6872 Cymbal Stand	11-50	6750 Drum Pedal	39-75
6875 Hi-Hat Stand	20-50	6740 Drum Pedal	19-65
6790 Drummer's Throne	30-50	6730 Drum Pedal	18-85
6750 "King Beat" Pedal	39-75	6735 Drum Pedal	18-85
6740 "Hi-Beat" Pedal	19-65	6720 Drum Pedal	11-95
ROYAL STAR			
7917 Outfit	359-00	6710 Pedal Beater	1-99
7925 Outfit	290-00	6712 Pedal Beater	3-45
7924 Outfit	256-00	6614 Cymbal	8-99
7955 Outfit	279-00	6615 Cymbal	10-99
7954 Outfit	267-00	6616 Cymbal	13-99
7805 Outfit	378-00	6620 Cymbal	21-00
7804 Outfit	326-00	6618 Cymbal	16-99
7904 Outfit	213-00	6622 Cymbal	28-99
7520 Bass Drum	58-85	6624 Cymbal	31-50
7522 Bass Drum	67-85	6304 Cow Bell 4"	2-85
7524 Bass Drum	79-65	6305 Cow Bell 5"	3-15
SA7520 Bass Drum	58-85	6306 Cow Bell 6"	3-45
SA7522 Bass Drum	67-85	1301 F/glass Conga	127-50
TD7820 Bass Drum	96-85	1302 F/glass Conga	133-65
TD7822 Bass Drum	105-95	1308 Twin Congas	250-00
7534 Floor T-Tom	40-75	1303 Wooden Cga	115-00
7536 Floor T-Tom	43-85	6612 Cymbal	7-50
7538 Floor T-Tom	52-00	1304 Wooden Cga	118-50
SA7534 Floor Tom	40-75	7620 Tuneable Conga Drum	49-85
Tom		7625 Tuneable Conga Drum	50-45
SA7536 Floor Tom	43-85	7608 Tble Bongos	14-50
TD7834 Floor Tom	59-75	7609 Tble Bongos	14-50
Tom		7610 Tble Bongos	15-99
TD7836 Floor Tom	72-65	6840 Bongo Stand	7-15
Tom		6330 Bongo Holder	3-75
7512 T-Tom w/ton	23-95	6842 Bongo Stand	9-95
7513 T-Tom w/ton	25-75	7611 Professional Bongos	49-0



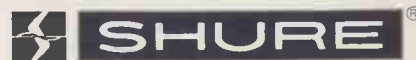
Kenny Ball with arm on shoulder of soundman Pickstock outside London Hilton.

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."

Shure Electronics Limited
Eccleston Road, Maidstone ME15 6AU
Telephone: Maidstone (0622) 59881



THE ELKA 55 IS AVAILABLE NOW AT ELKA-ORLA



ELKA X55

CHARACTERISTICS:

Dimensions: cm 103x38x18. Weight: kg. 26. Colour: Green

SPECIFICATION:

Upper Keyboard: 49 keys from C to C

9 Draw-bar voice registers: Flute 16' — 5½' — 8' — 4' — 2½' — 1½' — 1¾' — 1' — 2'

5 Percussions: 8' — 5½' — 4' — 2½' — 2'

Presents: Clarinet — Trumpet — Full Organ — Theatre and Draw bars.

Lower Keyboard: 37 Keys from C to C

5 Draw-bar voice registers: Flute 8' — 4' — 2½' — 1' — 2'

Effects: Vibrato: slow/fast. Sustain on the upper and lower keyboards. Brilliance, Noise Attack.

★ NOW IN STOCK ★ RRP £808.45 in. VAT, complete with pedalboard.

ADDITIONAL CHARACTERISTICS: This portable organ is extremely compact for easy transportation having lockable carrying lid and carrying case for legs and pedalboard.

ELKA-ORLA

19 Bluebridge Industrial Estate, Halstead, Essex TEL: Halstead 5325/6