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SEAN O'MAHONY

Advertisement Director:
CHARLES WOODS

Editor:
ROB BARTLETT

Assistant Editors:
JOHN DALTON
DEL ROBINSON

Art Editor:
MIKE RAXWORTHY

Group Advertisement Manager:
RICK DESMOND

Circulation Manager:
JAMES HAWKINS

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YOUR LETTERS

FRET-FILING

Dear B.I.,

I have heard of various electric guitarists filing the frets of their instruments down to achieve a lower and faster action. Do you know if it does this, and if so, how I should go about it? I have a Hofner Verithin guitar.

Yours sincerely,

James Durant,
Congleton, Cheshire.

Filing the frets down is usually only done if the neck is twisted in some way or the frets are not all in line. If all the frets were lowered by filing, the overall action could be lowered, and maybe some speed gained. The only foreseeable problem is in bending strings, which could be made difficult if the fingers on the strings were too much on the fingerboard itself.

If you want to try it bear in mind that if you go too low you may get string rattle, and maybe have to have the instrument refretted.

The method we suggest is using different grades of emery paper over a flat wooden block, and rubbing it up and down the neck, constantly checking fret alignment, and making sure that you don't take too much metal off one side or end of the neck. Start with a relatively coarse grade, working down to a very fine paper, so the frets will be smooth.

SHIPS

Dear Sirs,

I am a student at Manchester University and have been playing in semi-pro groups since I was 14. I'm aiming to take up a career in music when I have my degree. In the meantime, some friends of mine and I are interested in exploring the possibilities of playing on ships for a cruise line this summer for three months or so. Who are our best contacts in this connection, please?

Could you also give me the address of a supplier who will supply me with replace-

ment 'Flexello' castors for my speaker cabinet?

Finally, thank you for an informative and interesting magazine, which I have been reading since 1968.

Yours faithfully,

Rob Foden,
Stockport, Cheshire.

There are a number of entertainment agencies around and about, who specialise in supplying musicians for abroad. The ones in your area will probably advertise in the entertainments pages of the Manchester and Liverpool evening papers. The best way, however, to find this kind of a job is to read the classified columns of *Melody Maker*, where you will frequently find agencies advertising for musicians for the summer season.

Regarding your query about Flexello castors, a spokesman from Selmers in Charing Cross Road tells us that this particular make can be found in large furniture stores rather than music shops, as they are customarily used to support the

weight of a large Chesterfield settee rather than a speaker cabinet!

He added that they are just about the best castors in the business, made to support heavy weights and suggests that, if your local furniture store can't trace them for you, you look in magazines such as *Ideal Home*, where they frequently advertise.

HOME-MADE

Dear Sir,

I want to learn to play lead guitar, but because I cannot afford to buy a brand new instrument I am thinking of making one.

Please could you advise me of the pick-ups, electric, bridge, neck etc., that I should purchase - but not too expensive, amplification etc., and the best tutor to buy.

Best regards,

Steve Grosvenor,
Rednal, Birmingham.

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without guidance or a knowledge of certain important factors. Unless you know what type of guitar sound and capability you want, your best bet would be to purchase a low-price second-hand model, which are generally available from £10 upwards.

If you write to Alistair Watt, at 57, Airyhall Drive, Aberdeen AB1 7QQ, giving details of your wants, and enclosing a stamped addressed envelope, he will be pleased to help you.

Amplification may be a problem, but we suggest you try a Solasound practice amplifier, which for less than £30 may be suitable. These are marketed by Marcari's Ltd.

Concerning learning to play we suggest you buy a beginner's tutor to learn the various chord shapes, and then buy the music song-sheets of the numbers you'd like to play and try them - it's far less fun learning *Skip To My Lou* or *The Old Grey Goose!*

STRINGS

Dear Sir,

I have been unable to buy a set of Fender '1500' strings, as supplied with my Stratocaster. No one can give me a delivery date and I wonder if you could offer any information. I have a set of '150' Rock 'n' Roll, but do not like the plain third string.

Also, I have been unable to get any information about Gretsch guitars - I especially wish to know if they ever replaced the Chet Atkins Country Gentleman model.

Yours faithfully,

**Clive W. Dunn,
Whitley Bay,
Northumberland.**

The Fender Soundhouse, 213/215 Tottenham Court Road, London, W.1, can supply the strings that you want. The '1500' strings are also known as the Light Jazz Professional set.

Gretsch guitars are now distributed in the U.K. by the G. H. Baldwin Piano and Organ Co., Unit 4, Sterling In-

dustrial Estate, Rainham Road South, Dagenham Essex. Retail stockists are Henri Selmer & Co. Ltd., 114, Charing Cross Road, London, W.C.2. The Gretsch Country Gentleman guitar is, in fact, still available. Finished in walnut only, it retails at £398.09. However, supplies in the U.K. may have been affected during the changeover of distributors.

if they have any plans for replacing him?

In the meantime, I would like to express by means of this letter, the great sorrow which his death has caused amongst all Shadows fans here in Brussels. This has been made even greater owing to the fact that we were at the time negotiating for the group to come over here.

Yours sincerely,

**J.-E. Lebrun,
Brussels.**

SHADOWS

Dear Editor,

A few months ago, John Rostill died. He was only 31 and was the last bass player the Shadows had. I wonder

I'm afraid we haven't been able to gain any information about a replacement bass player for the Shadows. However, if we do hear anything, we'll print it in a future issue of *Beat*.



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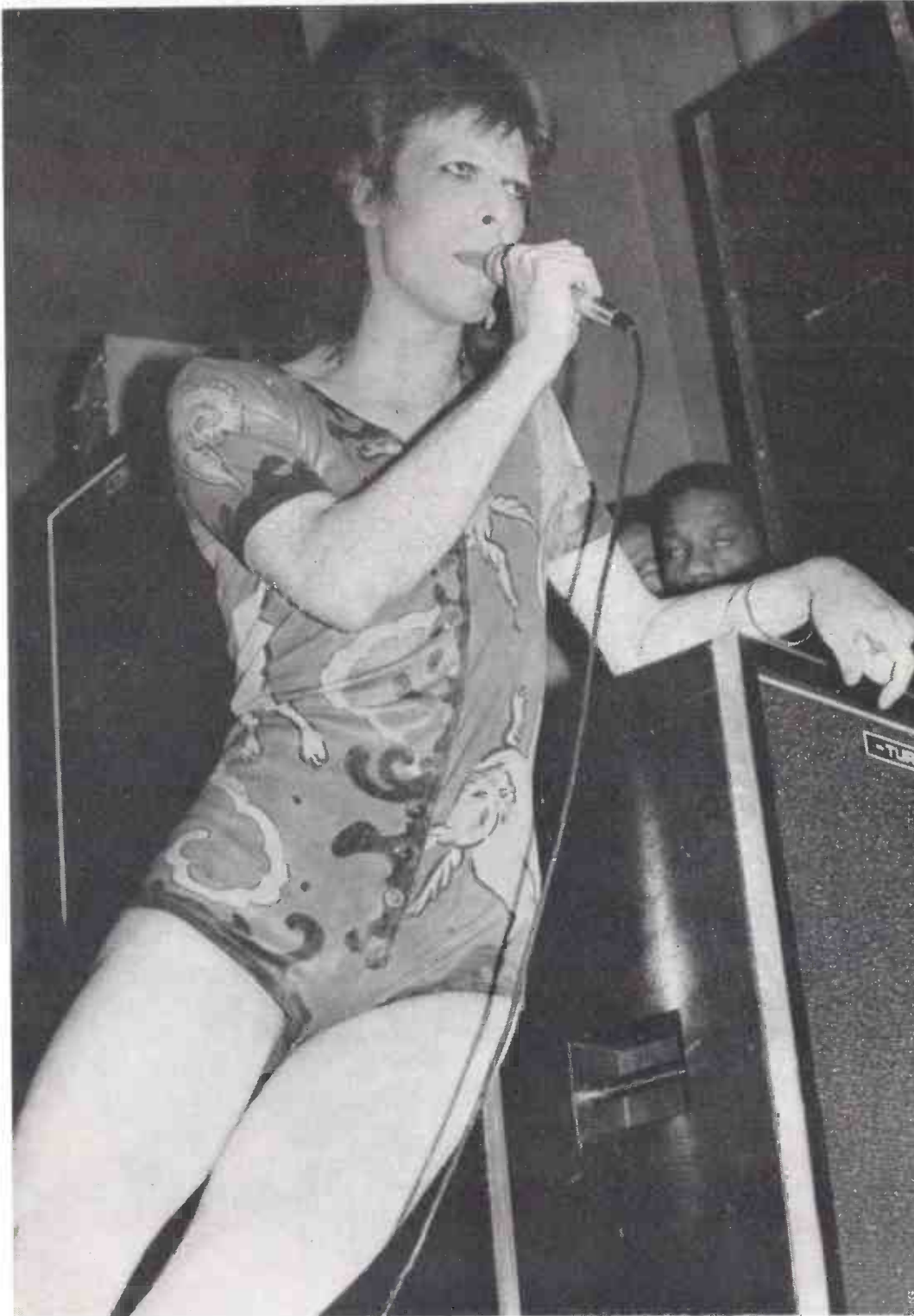
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BOWIE'S SOUND SECRETS

FROM THE MEN WHO BUILT AND OPERATED HIS SOUND SYSTEM



Last year's major musical influence was, undoubtedly, David Bowie, a performer whose songwriting and stage innovations have rarely been matched. And even though he's now off the road his career is still unfolding in its colourful and unpredictable way.

His ability to appeal to every type of rock audience has not been equalled in the past five years, and his involvement with mime and theatre, as well as his admitted bisexuality, has opened many new avenues in rock music.

While he was on the road with The Spiders his material, and the way it was treated, showed a dramatic evolution, until towards the end the shows became non-stop sensory experiences, with rapid changes constantly surprising the audience.

One feature which didn't just remain constant, but actually improved, was the actual sound quality, and although there were concerts which suffered due to equipment problems, Ziggy Stardust and the Spiders usually sounded, and were, incredible. At one of the last concerts, attended by Elton John, the latter was heard to say that the piano sound – never an easy instrument to amplify – was the best he'd ever heard.

Bowie's sound secrets were many, and although much of the quality was due to the fact that there were large financial resources available for equipment, the design and construction of the P.A. system, and the way it was used, were what made

◀ Bowie and part of his Turner PA system

the Spiders sound so good.

The P.A. system was designed and built by Mike Turner, managing director of Turner Electronic Industries. His firm was relatively small when they first demonstrated a system for Bowie, but since then they have built systems for many top professional bands, as well as offering a range of mixers and amplifiers.

Mike's involvement with Bowie began after a friend of his, who knew Bowie, asked him to demonstrate a system.

'The demonstration was held in a rugby club at Penge, out in the country, near where Bowie's flat was. Unfortunately, it was so small we couldn't get an idea of the sound, so we went back to the flat to discuss a larger system and another demonstration.

'The result was that I designed a larger system of 1500 watts with a 12-channel mixer, and when we demonstrated this he was quite overwhelmed.'

NO FEEDBACK

The point which really impressed Bowie was being able to climb in front of the banked speaker cabinets with his mike and get no feedback. Prior to this Bowie had been using large systems hired from firms, on which he – or rather, the mixer operator – had to cut all levels whenever he went in front of the scaffolding.

Months later, after a lot of other details surrounding the band and recording had been settled, Bowie asked Mike to design and build an even larger system, of 3,000 watts, and it was this which he used right up until his last U.K. tour, when manager Tony De Fries took him off the road.

The equipment constituting the P.A. changed gradually throughout its life with Bowie, but at the time of going off the road it consisted of 16 JBL Reflex cabinets, eight JBL 1 x 15-inch bass bins, eight JBL 10-inch midrange cabinets, and four Vitavox top horns. Apart from these, Amcron DC300 and 300A amplifiers were used.

The mixer used was a 24-

channel unit, designed by Mike, which allowed great versatility in matching the P.A. output to the various concerts' requirements.

During the touring period, with band changes and equipment alterations for particular members, the system was gradually enlarged, with new horn bins, bass, mid- and high-frequency units added.

The monitor system was initially four single 12-inch units, fitted with horns, positioned around the stage, but by the time of the last tour had been expanded to two 12-inch units behind drummer Woody Woodmansey, two 12-inch wedge monitors in front of Bowie and Ronson, and two stacks of 15 inches, 12 inches and h.f. horn units on each side of the stage facing in – totalling 750 watts.

Mike was on the road with the band for much of the time, and one of the things about Bowie which really impressed him was his professionalism and inventiveness regarding sound.

'We really appreciated working with him because of this, and in many ways it allowed me to try things I'd never done before. We did a lot of experimental work at times, like putting the P.A. in a semicircle behind the band to overcome monitoring problems.

'He had an interesting arrangement on the piano, too. To start with it was very much a rock piano sound, like on *Changes*, but gradually it was played more classically, so a clearer sound was needed. This was achieved by using lots of mikes inside, many of which were Barcus-Berry contact types. These all resulted in a very good sound, and were what impressed Elton John.'

SPACE-AGE

Some of Bowie's ideas were really interesting, and if one particular thing he suggested had been realised, the stage would have looked very much like a Dr. Who set.

'At one point he wanted the whole show to have a very space-age flavour, and he asked me to design speak-



▲ Bowie has a very mid-range voice

er units and guitar stacks like a pillar with a sphere on top. The sphere was to contain the speakers.

'He explained them artistically rather than technically and although I did some drawings and preliminary designs, they were never built, because of a shortage of time. If they had been built they would have looked incredible,' said Mike.

Another man equally responsible for the Spiders' on-stage sound was Robin Mayhew, sound engineer and road manager, who supervised the positioning and wiring of the equipment, and then ran the show from the

mixer console. At present he's in charge of Ground Control, the company Bowie set up to hire his P.A., and where it now rests in between working for other bands (including Ronson's new band) – at a lock-up garage in Wilby Mews in London's Notting Hill Gate.

With further additions, Ground Control now offer two Turner P.A. systems – another Turner 24-channel mixer was recently purchased – for hire. The firm also builds equipment.

Robin remembers touring with the band, vividly, but one feature he found unique

Continued on p. 8

BOWIE'S SOUND SECRETS!!

Continued from p.7

with Bowie and the Spiders was their general 'on-stage obedience'.

'A lot of bands like to be loud on stage, which messes up the P.A. sound and makes it difficult to mix. Bowie and the Spiders were the most obedient band I ever worked with in this respect, and whenever I asked them to turn down they'd do it, which helped enormously in creating a clean concert sound.

VOICE

'When I first met Ronson he was using a 200-watt Marshall stack with two cabinets, which was very loud. I persuaded him to cut down to one cabinet, and this, too, helped clean up the sound.'

Another feature which helped to make the sound as good as it was, was Bowie's voice. Apart from its obvious commercial qualities, it's technically very much a mid-range voice, and Robin explained how this factor help-

ed bring the vocals out on stage.

'The P.A. system overall had little top emphasis and the 10-inch mid-range units were what brought Bowie's voice out, and made it easy to mix. The high-frequency units operated at all frequencies.

REVOX

'He always laid back, too, and let the P.A. do the work.' Robin added that Bowie was also probably the first to use on-stage phasing effects, which he achieved with a custom-built unit from the States.

'He also used an ADT (Automatic Double Tracking) Revox on stage for his voice, and that too was new at the time. Sometimes it was very temperamental, but they're on the market now, and very much in vogue. He also used a WEM Copicat echo unit for guitar and vocals.'

Throughout Bowie's career, innovation and experimentation seem to be key words, these seeming to be the qualities which have made him such a success. Robin describes him as a toy-player. 'He loves gadgets and effect units. Ground Control are now making pedal phase units, and when a few were ready I took one round for him to try - he spent hours with it, getting every possible sound out of it. He played it until there was nothing left for it to do.'

UNIQUE

But as well as this interest in new 'toys', he's also very much a perfectionist and would hold painstaking sound checks before every concert. It was this careful attention to the tools of his trade, together with the skills of professionals like Mike Turner and Robin Mayhew, that gave Bowie and the Spiders their unique sound. Couple this to Bowie's other qualities, and everyone's musicianship, and you've got the winner band they were.



▲ Bowie: wanted a space-age setting



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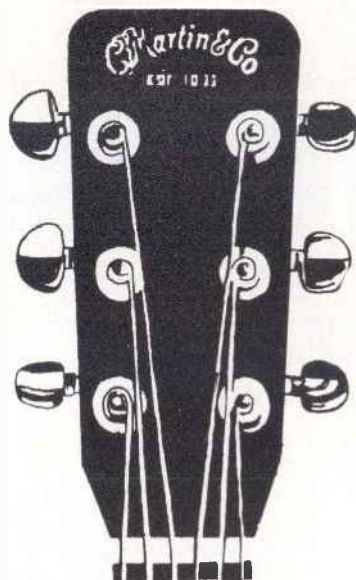
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THE MARTIN STORY

PART TWO. By DEL ROBINSON

IN last month's *Beat*, Part One of the Martin Story described the beginnings of this famous firm of guitar makers, the earliest models, and also dealt with the various styles of finish which are referred to in the model numbering: Part Two concludes this feature by looking at the pearl inlaid Martins, the different sizes, the Dreadnought range and other types of guitar that Martin have introduced.

After the 35, we come to the 41, 42 and 45 styles which all feature (or featured) varying degrees of abalone pearl inlay. Pearl inlaid Martin guitars possess a combination of beauty and craftsmanship which has made them prized not only by professional musicians but by collectors throughout the world, and the 45 models incorporate nearly 1,000 hand-cut and inlaid individual pieces of pearl.

Restrictions on supply of materials during the second World War resulted in the pearl models being discontinued but, thanks to the efforts of Martin craftsman Mike Longworth, pearl inlaid Martins were re-introduced in 1969. The following models are now available: D-41, D-45, D12-45 (12 string) and 00-45.

The D-45 was first produced in 1933, discontinued in 1942, and is now available on a special order basis. Production of '45' models before the war was as follows: D-45 - 100, 00045 (12 fret) - 50, 00045 (14 fret) - 125. With the present list price for a D-41 in the U.K. being well over £400, it is a sobering thought that at the height of the depression, the D-45, which has considerably more pearling, could be bought for \$200. (A new D-28 could then be purchased for a mere \$100.)

The first D-45 was made for Gene Autrey, and is now owned by a New York collector.

Some pearled Martins to be found, however, have started life as standard models and been inlaid at a later date, either at the Martin factory or at the hands of other specialists, such as Keith Johns, of Brighton, Sussex.

DREADNOUGHT

The reference numbers of the different body sizes Martin have introduced do not follow a simple chronological order but, starting with the smallest, can be described as follows: (1/4 (One Quarter), 2 1/2 (One Half), 5 (Three-Quarter), 3, 2 (Amateur), 1 (Standard), 0 (Concert), 00 (Grand Concert), N, OM (Orchestral Model), 000 (Auditorium), and the largest - D (Dreadnought).

In addition to the fore-

going, a size 8 has been found, which is similar to a baritone ukelele, and there is believed to have been a smaller size 10, although this is as yet unconfirmed. The N models, of which there are two in the present range (N-10 and N-20), are classical style guitars similar in size to a '00', but with a 1/4 in. wider body. These were introduced about three years ago and were the first new guitars to emerge from the wood tonality laboratory which European Sales Manager John Hubert has established in the house which once belonged to C. F. Martin I.

The OM, the neck of which entered the body at the twelfth fret, was only made from 1929 until 1934, when the first 14 frets at the body models were introduced. A 000 model, 14 fret, has almost identical dimensions to the earlier OM, but nevertheless is a different model. To complicate matters even further, some 14 fret OM's are also known to have been made.

The 'D', or Dreadnought, models have become the most popular Martins and were first introduced in 1917 as 12 frets to the body guitars. They had a 16 in. body width and slotted heads. In 1934, the body style was changed when 14 fret models were produced. Instead of moving the neck block and bridge arrangement up and leaving the body shape unaltered, the latter was curved sharply in to meet



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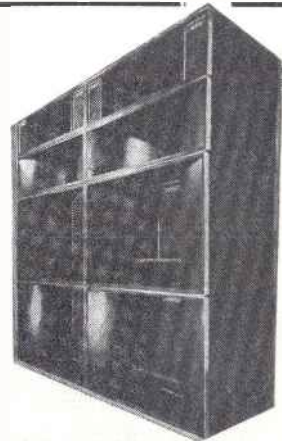
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the neck at the 14th fret, which produces the square-shoulder effect that characterises Dreadnoughts made after that date.

However, in the early 60s, Peter Yarrow, of Peter, Paul and Mary fame, placed a special order for a Dreadnought in the earlier style. The interest that this created resulted in the re-introduction, in 1964, of 12 fret Dreadnoughts with the fuller body shape, to supplement the 14 fret range. Both 14 and 12 fret models are presently available in '18', '28' and '35' styles. The 12 fret Dreadnoughts have wider necks and are identified by the addition of the letter 'S' to the reference number, for example: D-18S.

Again, this conflicts with an earlier reference as special 'one off' models made by Martin were also identified by the letter 'S'. One example was a 00045 with seven strings which was made for a Russian who lived in San Francisco, and this was called a 00045S. There was also a D-21 model which was produced from 1959 to 1969, and this had a spruce top with rosewood body, bridge and fingerboard.

With the re-introduction of the wider necked Dreadnoughts, the production of 12-string guitars was a logical step and three of the 12-string models follow the same body shape. These are made in styles 20 (similar to the 18), 35 and 45. The D12-28, though, features a 14 fret neck and the later pattern Dreadnought body. All of these models are currently available.

The introduction of the 14 fret neck came about as a result of guitars being used in dance bands where the guitarist wanted to play higher up the fretboard. Martin also made cello guitars with 'f' type soundholes in the style that was popular with dance bands in the 30s.

Another model which was introduced as the result of a specific demand

was the four-string tenor guitar, which is tuned to A-D-G-C. This was designed to enable tenor banjo players to play the guitar without the necessity of learning standard guitar chording and fingering. The Martin tenor guitar is still available and is now made in the '18' style only, No. 0-18T.

At one time Martin made guitars especially for Hawaiian-style playing, which consequently had high nuts and bridge saddles. These instruments had bodies of Hawaiian koawood, which material was also a popular choice for ukeleles and, with some manufacturers, mandolins. However, koawood was eventually protected by legislation and production therefore ceased. Models available were the 0-18K, 0-21K, 0-28K, 00-18K, 00-28K and others on special order. It is possible to convert these guitars for conventional playing and this has, in fact, been done with individual specimens.

Besides the recently developed N10 and N20 models mentioned earlier, Martin presently manufacture a range of three classic style guitars which all feature wide fingerboards ($2\frac{1}{8}$ in. at the nut), traditional slotted heads and Spanish-style bridges for the loop-end nylon strings. Models available are the 00.16C (similar to style 18), the 00.18C (a slightly improved version), and 00.28C, all introduced in 1961.

The style of the earlier Martin guitar is perpetuated in the 00.16NY 'New York' model (introduced in 1961) which is similar to the 00.16C but has a pin bridge, compound strings and a narrower neck ($1\frac{7}{8}$ in. at the nut). The 'C' range replaced the earlier 00.18G and 00.28G classical models which had a slightly different body shape and were made from 1936 to 1962.

Other stringed instruments that have been (and



*The pearl inlaid Martin 'D-41'
(photographed at Rose-Morris & Co. Ltd., London W1)*



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continued on page 12

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THE MARTIN STORY *continued from page 11*

still are) made by Martin are mandolins, ukeleles and tiples. The tiple has a ukelele-style body and ten strings in four groups, with the outer strings in pairs and the inner in two groups of three.

In the 1950s, Martin produced electric versions of their 00.18, D-18 and D-28 guitars which were the 00.18E, D-18E and D-28E models, fitted with De-Armond pick-ups at the end of the fingerboard. The D-28E also had a second pick-up at the bridge, although this caused an alteration in the table bracing which probably affected the acoustic properties. These guitars were in production between 1958-9, 1959-64 and 1959-64 respectively and have now become collectors' items.

Two semi-acoustic electrics were also available between 1965-7, the GT 70 with single cut-away (18 frets open on the treble side, 15 on the bass) and the GT 75, which had a double cut-away (18 frets open both sides). These both had twin pick-ups and could be bought in black or 'deep polished burgundy' finishes. Vibrato tailpieces were offered as an optional extra. A Martin high-quality amplifier and speaker unit was made to complement these guitars. The GT models do not appear to have been very successful though, and when Martin discontinued them and returned to manufacturing acoustics exclusively, production of the amp ceased as well.

Apart from those guitars that were made to special order for customers, various 'specials' and one-offs were sometimes made for exhibition. Martin also made guitars for other firms as well. John Pearse, a noted authority on folk music, guitars and Martins in particular, once saw an O-45 model labelled 'Wurlitzer' but stamped inside was the name C. F. Martin. The Martin influence has been noticed in the

products of other manufacturers, and some of the early guitars produced by the firm of Haynes, Baines, and Washburn were made by ex-Martin craftsmen.

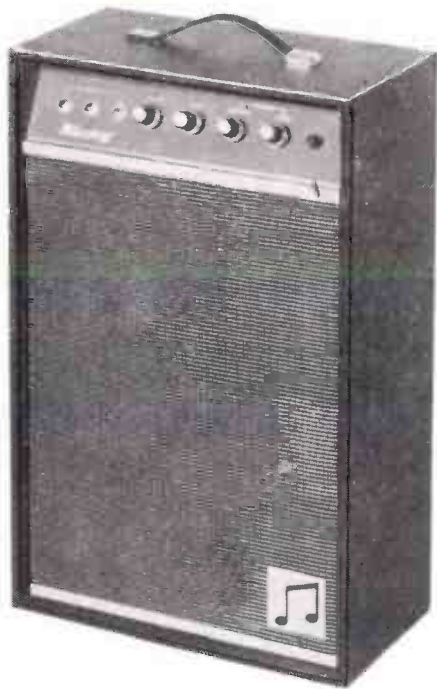
Today many of the people who work at Martin are themselves enthusiasts.

Instead of a production line, craftsmen and women work at individual benches in a wide, well-lit and air-conditioned Single-storey building, although each man has a specific job to do, which is obviously the most efficient method for quantity production. However, they're encouraged to go from job to job as they become more experienced, so someone joining Martin as an apprentice can learn to make a complete guitar over a period of years.

At least 85% of the work is still undertaken by hand and apart from the cutting of shapes, manufactured strings, frets, tuning machines and pick-guards, some guitars are completely hand-made. All the necks are still carved by hand. Each model is put into production in batches of 25 and, excluding administrative staff, over 240 craftsmen produce approximately 87-90 guitars per day. The four varieties of wood that are now used, spruce, rosewood, mahogany and ebony are all carefully selected, resulting in a high percentage of wastage, which in the case of rosewood, is as much as 40%.

In the old house which belonged to C. F. Martin I, and until recently used as a repair workshop, John Hubert, director of European Sales, has now established the museum and laboratory.

In conclusion, I would like to thank Mr. Ivor Mairants of Ivor Mairants Music Centre, Mr. Mike Longworth of C. F. Martin and Mr. John Pearse for their kind co-operation which has enabled the production of this short Martin history.



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ON THE ROAD

WITH YES IN AMERICA

Thirty-five people and close to 18 tons of equipment are crammed into a squat, low-roofed, uninspiring building called The Syrian Lebanese Recreation Hall off Miami's fashionable Coral Way. Five musicians are rehearsing, oblivious to all the activity going on around them. Hydraulic lighting towers shoot up and down, white-masked workers aim aerosol paint sprays at strangely-shaped pieces of fibre glass scenery and a sound engineer grapples with a complex quadrophonic mixer.

Everybody seems to be shouting instructions to somebody else, but still the music pours out from the four speaker stacks – the unmistakable sound of Yes in full flight shakes the walls and outside the building, passers by stop to gawp at the endless comings and goings as more people and equipment arrive.

Quite simply, it's chaotic. 'No it isn't', growls manager

Brian Lane. 'It's insane – totally insane. Look at all this.' He waves his arm in the direction of a little blonde chick who is patiently cutting up yard upon yard of coloured wool. 'What's all that about? Christ knows what she's doing. I don't even know who she is!'

He stops a passing stage hand. 'What's the wool thing all about?' he inquires. The only answer is a bemused shrug and advice to ask somebody else. This time it's Lane's turn to shrug. He turns and stares intently at the blonde chick, who continues to snip happily at her wool. 'The scenery people asked me to do it,' she volunteers, 'but I don't know what it's for.'

ARMY

Lane doesn't bother to continue the conversation. Hell, if somebody wants yards of wool cut up, then leave them in peace to get on with it.'

'You know, when we first started touring America, we



had just 12 people on the road – five musicians, four road crew, a manager, publicist and sound engineer. That was only three years ago. Now we have 35. We used to think of ourselves as a tight little family unit – now it's more like a bloody great army.

MINI-BUSTS

I don't seem to know half the people. All day, people keep rushing up and asking for money to buy carpets and all sorts of weird things. We even inherited a couple of bits of crap sculpture this morning,' said Lane, pointing towards mini-busts of Beethoven and Mozart perched crazily on top of Rick Wakeman's Moog.

'Seriously, the strain of getting this sort of show on the road is terrible,' continued Lane. 'But in the long run, it's worth all the time and trouble. Audiences have grown to expect a lot from Yes. They expect the act – the music as well as the presentation – to be different every tour.

'This is a band that doesn't believe in cutting corners, financially or any other way. They believe in their music – and they also believe that time spent putting together a tight, professional stage show (that means lights, scenery, special effects props and, of course, a sound system next to none) is more than justified. Out of this insanity will come a great show – and that's what really matters.'

GOOD SHAPE

Yes are in Miami for five days of intensive rehearsals before kicking off a seven-week coast-to-coast American tour – the longest-ever US itinerary ever undertaken by the band. They play arenas with an average seating capacity of 17,000, presenting a near-three-hour that includes all four movements from the 80-minute *Tales from Topographic Oceans* suite, all the material from *Close To The Edge* and a handful of established favourites from previous albums.

Miami's sun has helped put the band in good mental



and physical shape, but beneath the surface smiles and easy-going attitudes, you can sense the gradual build-up of tension as opening night approaches. Seven weeks is a long time out on the road, and the band radiate a growing awareness that the tour will be a strain not just on their musical creativity but also a severe test of physical stamina.

'We did this stage show on a British tour late last year, but it'll be much more elaborate here,' Jon Anderson told me during a short break in rehearsals. 'For a start, we'll be using much more scenery and props. The set has been rebuilt and there's all sorts of extra things. We have a new lighting plot, too, and for the first time, we're using a quadrophonic sound system on live gigs. We cut things a bit fine back home, and there really wasn't time to get everything together.

'It's quite a massive project really, but I know everything's going to work out here. It has to. I mean, we've been building up to this for

a number of years, and now that we've finally got it together, we have to ensure that nothing goes wrong.'

The band has been off the road since mid-December last year – Jon and Steve Howe have used the time to move into new houses, Chris Squire and Alan White have relaxed on Jamaican holidays and Rick Wakeman has devoted most of his energies towards his second solo album.

'I thought we'd be a bit rusty when we got back together, but it hasn't been like that at all,' claimed Steve. 'At the first run-through, we really worked well and the rehearsal developed into a glorious blowing session.

'Topographic Oceans is a hefty thing to remember, especially as we've only

played it "live" perhaps a dozen or so times. But I think we all feel comfortable with it now. A couple more hours' rehearsal and I reckon we're ready to go.'

Despite attaining the No. 1 position in the charts, *Tales from Topographic Oceans* wasn't too well received by the Press in Britain. Not so here in America, where the reviews have been nothing short of ecstatic. The album is already high in the charts, and further proof of the band's colossal popularity throughout the United States is the fact that the tour is a complete sell-out.

All the more reason for us to go on the road with a really together show,' opines Anderson. 'I know it looks

Continued on p. 16



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ON THE ROAD

continued from previous page

pretty chaotic in here' – he waves his arms at the mountain of lights, scaffolding, electronic gadgetry and miles of wiring – 'but it's not as untidy as it looks. Mickie Tate has got his lights all worked out, and Edward (sound mixer Eddie Offord) is now completely at home with his new quadrophonic mixer.

'Sure, there are bound to be problems. We're sure to hit some place where we can't get any dry ice, and maybe all the tapes will fall out of the mellotron again. But we've been through all that sort of thing before. You learn to expect hang-ups on the road, and there's always a way round them.'

MIXING

Offord's Mavis 30-track mixer is a formidable machine. It's completely portable and can be used both on the road and within the confines of a normal studio. Offord has spent the past two months perfecting his knowledge of 'live' quadrophonic mixing techniques, and currently works closely with Roy Clair, bossman of Clair Brothers, who have supplied Yes with sound systems all over the world for the last three years.

Clair knows just about every major concert arena in the States, and is able to advise Offord of all acoustic problems well in advance of each gig.

Back to Brian Lane. 'In a way, we're still a family unit – except that it's a bigger family. The band like to feel

comfortable on the road, and that's why we like to surround ourselves with familiar faces . . . people who have worked with the band for a long time like Eddie, Roy, Mickie Tate and Keith here (he indicates publicist Keith Goodwin).

So . . . consider this as Part Two of my report on Yes in Miami, written just a few hours after the completion of their show at Miami Stadium. Fifteen thousand people crammed themselves into the stands of the ball park for one of the finest shows ever seen in the city. And, just as everybody told me, the whole thing went like clockwork.

There was dry ice cascading over the stage during *Close To The Edge*, massive Pan-like pipes behind Wakeman's array of keyboards that flashed flaming red; an incredible drum rostrum with wings that opened out like a slow-motion flower in bloom; and, to cap it all, an amazing lightning plot that added drama to virtually every note played.

The current Yes stage act is a whole new trip, a fresh, dramatic approach to rock music. It incorporates the best elements of theatre without having to resort to the usage of excessive glamour and glitter simply for the sake of effect.

In short, it's an act that has taste. Musically, it's an unbelievable experience, and there can be no doubt in anyone's mind that this, their eighth American concert tour, will be a high point in the already spectacular career of Yes.

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B.I. INSTRUMENT REVIEW

DYNELECTRON 6 STRING

If it looks familiar, you're right – a few years ago everybody from the Who down were using them, only in those days they were called Danelectro guitars. Now, perhaps because of public demand, they're back on the market, manufactured in Italy as the Dynelectron range.

The model we chose for review is the Dynelectron six-string, and was supplied by **ARC Musical Instruments, 23A High Street, Camberley, Surrey.** Retail price, including lead, is £163.80.

Its most unusual feature is a 31 fret neck, which means the instrument has nigh on a six octave range. The feel of the neck is good, too, and there's accessibility all the way to the top. The frets are smooth and even, but at the edge of the fingerboard some of the ends are irregular. The fingerboard is mahogany.

One result of such a long neck is lack of distance between the pick-ups, and a corresponding lack of tone variation.

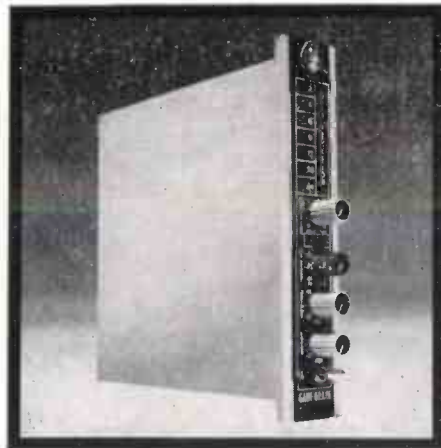
When both controls are full up the sound is fine, but when one is turned down (so only one pick-up is operating) there's a large drop in volume – a large price to pay for tone variation. Both controls are too far from the strings for 'violining' or swell effects, and neither have any form of calibration. Both are double-action, too, in that they pull outwards, and doing this effects a top cut tone effect.

At the bridge end the strings rest on a mahogany strip, which adjusts hori-



zontally by pulling or pushing, as the case requires. (It is held in place by string tension.) The height of the bridge is determined by Philips screws which go through the metal bridge-plate into the body wood – a rather primitive system.

The body is constructed of laminated wood, with hollow areas above and below the bridge – it's certainly a very light instrument. The topside is a sunburst finish, with black enamel sprayed on the sides, back, neck and head. Visually it's a very distinctive guitar, and the 31 frets do allow things which are impossible on the conventional 20-22 fret necks.



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FATHOMING OUT LINDA LEWIS

The fact that a British girl got high up in the charts with her own self-penned song a few months ago seemed to pass unnoticed by both the music business and the general public.

The female firmament has been dominated for so long by glittering stars and stripes that it's taken for granted that people from Joni, Carole and Carly's side of the Atlantic have no serious challengers. Well, this league of ladies had better look to their laurels. Linda Lewis, with that aforementioned hit song *Rock-A-Doodle-Do*, has already shown them what British girl singer/songwriters are made of – and it's not just sugar and spice and all things nice!

Linda Lewis has come a long way since I first saw her at the Roundhouse, about three years ago. In those days she had only just started playing the guitar. She seemed timid and shy and her sweet voice lacked the power to put her songs over to an audience who were used to the usual Roundhouse powerhouse volume.

At that time she had her first album out, entitled *Say No More*, which contained a selection from the very first batch of songs she'd taken along to Warner Bros. 'I haven't heard any more about that album because it didn't sell,' she commented. 'It got a lot of good reviews, though, and that was a help for the next album.'

Next came *Lark* which introduced ace ex-Family guitarist Jim Cregan, both as the prime influence in Linda's band and in the role of record

producer. The album coincided with a change in management and these changes marked the turning point in Linda's career, the point where things stopped marking time and took a definite turn for the better.

Although this album didn't demonstrate the full capabilities of Linda's remarkable voice, which runs the whole gamut of vocal effects from soul deep to pure treble, making up in versatility what it lacks in power, it certainly

showed to an increasing number of people that she had a completely original way of assembling lyrics and melodies.

SINCERE

Her latest single, *Sideways Shuffle*, has more funky soul feel in it than anything she's done so far. Linda, her hair now in an afro halo round her pointed face, bubbling over with friendliness, confidence and enthusiasm, described how this single had, in

'I used to copy people like Mary Wells'

a way, taken her in a full musical circle.

The first music she was ever into was soul and reggae ('only it was called *ska* then,' she corrected). 'The first group I sang in was called *Brian Something And The Whatsits* – that really was their name! – and we all wore pinstripe suits,' she recalled. However, her musical career didn't start to take off till the great god Cupid stepped in.

'I was down at Southend and John Lee Hooker was playing in a club and I asked if I could sing a few numbers with his band. He fancied my mum, so he let me sing and he introduced me to better connections in the business.'

Linda didn't write any songs in those days and had not even begun to evolve her own vocal style. 'I used to copy people like Mary Wells,' she admitted, 'copy them exactly, down to the last phrase. I had no ideas of my own at all.'

'Then I went completely off that type of music but now I like it again and like my own music as well.'

She began writing songs when she was 18. 'The first one I ever wrote was influenced very much by Joni Mitchell. When I look back at some of the words I used to write then, they look funny, but they were very sincere and truthful.'

'I think my first songs were more unpretentious than the ones I write now, perhaps because I didn't know as much then as I do now. I used to write down exactly what came out, but now I find it very difficult to write things one-off, especially words. The music comes





she had to rely entirely on her own guitar for accompaniment, now she only turns to guitar or piano for a couple of numbers each gig.

'I took up piano about four years ago, at about the same time I took up guitar,' she said. I have a Hohner electric piano at home but I'd prefer to have an acoustic one really because every time you feel like playing you can just start playing, you don't have to switch it on and all those things. That turns me off actually, switching on things.'

AMAZING

She'd like to take up electric guitar because you can hear it better with the band,' but on her next trip to the States it'll probably be back to old times, just Linda, her acoustic guitar and, maybe, her piano player.

She has no plans for her next album yet. 'I don't really have plans till I'm right close to it,' she explained. 'I get ideas floating around and they come together somehow when the time for the album comes along.

'I don't know how Elton John gets out three albums a year. I'm not really a prolific writer, I write very slowly. That's maybe why it's good that I only do one album a year, 'cos that takes up a whole year's songs.

And anyway, I think it might all sound the same if you do lots of albums, because, you know, usually when you hear someone new their first album is amazing because they've collected all their ideas over a number of years. Then the next two albums are a bit same-y because they've had to put all their more recent thoughts into them.

'I don't really want to do that, I'd rather have less and make it nicer.'

Few things could sound nicer than *Fathoms Deep*. Although there's such an emphasis on vocal power and gutsiness in rock music at present, there's always a place beside it for subtlety, tastefulness and imagination. And Linda's got those qualities in plenty.

easier.'

Lyricaly, Linda's songs vary a lot. Some are simple expressions of what she sees and feels, such as her animal song at the end of her latest album, *Fathoms Deep*. Others cleverly explore word and image association, like *Kingman Tinman*. *Fathoms Deep* shows Linda coming entirely into her own, devoid of influences, understanding her voice and using melodies to underline all those funky, little catches and tones which make her voice so unmistakable.

RETAINER

As far as instrumental accompaniment both on the road and on the album is concerned, she insists that we mention how much she owes to Jim Cregan. 'I think you definitely ought to have him as player of the month,' she informed us.

Her band has been carefully assembled from people she's heard and admired, but her one regret is that 'I'd like to have them on a retainer so we could do more things together. At the moment we only get together for gigs and they don't have a chance to play together much.'

Having the band means that the onus is taken off her, instrumentally speaking. Whereas in her early days

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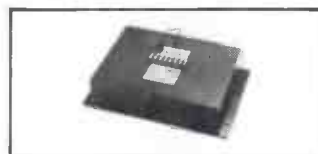
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ENO THE PERFORMING PRODUCER

It's easy to dismiss Eno as a sham — a man of imagery, the ultimate poseur. He admits he's no singer, can't play a musical instrument properly and lacks an understanding of the technicalities of music, but yet he demands to be taken seriously and believes that he has something worthwhile to contribute to the contemporary rock scene.

After the glam/rock trip that Roxy rode ('We really were wearing glitter before Gary started, really we were'), Eno took his fame and left the band. He contributed much to the album that Robert Fripp and he did, *No Pussyfooting*, but it was his own venture, *Eno And The Warm Jets*, on which he stood or fell.

The Warm Jets were originally the Winkies, a pub band that Eno found and converted 'because of their superb simplicity'. Simplicity is something close to the man of tapes and synthesiser.

'I believe that simplicity is only achieved through complete musical naivety or very advanced musical studies that take in the need for strict musical discipline,' the man explained.

The national tour that Eno and The Warm Jets have just curtailed sneaked up on Eno from behind.

'I only wanted to do a few gigs to get the feel of things,' he explained during a pause before rushing off to a sound check for another date on this first marathon. 'The idea was that we should do, maybe, two or three gigs a week and that way we'd be relaxed and I would have time to continue writing and recording. Somehow the idea that I was ready to do some live appearances just got out of hand and the tour package thing was planned. It won't happen again, it's all too much of a strain for me. I don't like playing before an audience very much so it

could easily be a year before I think about it again.'

ADRENALIN

'Funnily enough there are two things that I do far better on stage than I do in the studio. On stage my voice is so much better than it ever is on recording — I think my range increases by three or four tones. Also I can play things on the synthesiser that I have the greatest trouble with on recording — not the keyboard technique, but the very rapid operation of the joystick that I use to get certain effects. I think that the sight of all those people must cause the adrenalin to flow and it forces me to hit notes that I usually can't reach. I get terribly nervous before a gig, actually. That's one of the things I hate about touring. I get more nervous now than I ever did with Roxy — a!l the responsibility's mine.'

If Eno was curious to find his own audience, the audiences must have been even more curious to find out what Eno and The Warm Jets were all about.

'I've been amazed at the warmth of the reception. I really didn't rehearse to the album. I just picked up a guitar and hummed the tunes over the chords like this (picks up a Woolworth's electric and hums a snatch). The Winkies had to work it out from that. In the end we finished up with different chords and everything but the tune's still the same.'

The search for the simplistic music that Eno lives for must present him with a communication problem with other musicians.

'The Winkies are the best possible group I could have from that point of view — although it's still very difficult. If you give a skilled musician a chord sequence he'll naturally play it in his own style and as he gets familiar with it he improvises just a little. I know exactly

Talks to Ray Hammond.

how each part should sound and, although a guitarist might think he's improving his sound by adding a part, I know how bare I want the framework to be and it won't work. We've been touring for a while now and the numbers are already getting looser. This afternoon at the sound check I'm going to have to have a complete rehearsal and stop every time I hear something that should not be there. I believe that the finest art in music is understatement.'

Eno insists that his music dominates his life — almost to the exclusion of all else.

'Even when I'm sitting talking, or watching the television, I've always got a guitar on my lap and I'm doing this (demonstrates repetitive 4/4 progression A major to G major) and humming bits of tunes over it. When I go out I take a little cassette with me and if a part occurs I just put it on tape.

'My wastage rate is very high. I've got 25 minutes or so for the next album but I suspect that when the time comes round to record I'll have far more than I need and then a process of selection will take place and I'll eliminate the weakest bits.'

The ex-painter who found greater expression through music (or manipulating music, depending on which way you look at it), admits to having the horrors before a live audience. Does he consider that his music is complete once on tape, or does it have to reach a wide audience to justify its existence?

'I think unless people hear it — and I hope like it — it

doesn't really exist. Liking it is the key. I can't stand intellectualisation of music. Like in the jazz world where you're told you don't understand something if you say you don't like it. It's a simple yes or no. Rock at its best is music to be enjoyed. Understanding it doesn't really matter — it's enjoying that counts. That's the only aim I have in producing music — to be enjoyed.'

'Singing is the only area in which I'm any sort of a performer — and that's because there's no guide-lines and standards. No one can really say that one rock singer is better than another, they can only say which they prefer. That leaves the field wide open. I've been very pleased with the way my singing has progressed. I've always enjoyed singing, it's a very natural thing to do, but last night I made a note and controlled it in a way I've never been able to before.'

But surely, practice (in singing and playing), breeds virtuosity? Isn't this something Eno wants to avoid? 'Oh, I'm very far off being a virtuoso, I don't think there's any danger of my style getting in my way.'

Eno is a man attempting to reject standards that musicians before him have totally relied on. In a moment of peace at home what music does he listen to?

'I've been collecting ethnic music of all kinds for a long time. Perhaps my favourite form is reggae. That's almost the point at which I'm aiming, it's the total infusion of the melody and rhythm, as if the melody was written around the beat.'



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Mud and the Sweet are from the same stable. Each group is composed of four members, each has hit singles provided by courtesy of Nicky Chinn and Mike Chapman, all of which have a similar style of vocal approach and the same stomping, driving beat and singalong chorus. But that is strictly where the comparison ends. Whereas the Sweet have wasted no opportunity to tell the world how keen they are to break away and record their own material, Mud are perfectly happy where they are.

Although such dizzying success is new to them, they are by no means carried away with it. In fact, they come over in conversation as sensible, unpretentious guys.

'It would be so easy now to fall into the trap of saying: "waiter, bring me the champagne,"' Dave explained. 'If it's still happening in three months' time, then we'll feel a bit safer. We don't want to get blasé. It's the pressures of the business that makes you like that. You react against it. You can't be easy going when there's so many people pushing pens at you saying: "do this, do that", so you react by saying: "no, I'm so and so and I want this, that and the other".'

As a band, Mud aren't trying to push their own individual musical talents. They are not up on stage to demonstrate how much better they are at playing guitar

than Andy Scott, for instance. Instead, they are quite honest in admitting that, first and foremost, they want to entertain, even at the expense of their own material, a lot of which has to be shelved in order to give the audience what Mud think they've come to hear.

BELIEVE

'Our manager summed up what is probably our philosophy,' continued Dave. 'He said our attitude is what originally attracted him to us. He's been involved with a lot of bands whose attitude is: "this is our music, take it or leave it", but with us, we say: "this is our music, please take it but if you don't like it, tell us what you do like and we'll try that".'

They condemn the kind of artist who brings out the kind of singles he thinks will make him money and then goes round telling people that that's not really the kind of music he wants to play. 'We believe in our singles,' said Les Gray with such sincere conviction that it was

just impossible to disbelieve him. Dave Mount took up the thread. 'We are a pop band in that respect. We try to give the kids who come and see us a feel of what we're about. We don't see the point of making a hit record and then doing something else at our gigs.

'If you're going to do that and just want to make money, bring your record out under a pseudonym. At least we're honest. We make singles which we like and we think people will like to bop up and down to and enjoy and that's it, that's what we're about.'

Suddenly topping the charts in the way they did meant that their whole stage act had to be replanned. 'When we started out, we were a lot tighter than we are now,' Dave explained. 'We've been faced with a different way of working. Suddenly we've found that we're standing there physically worrying about whether we're going to last for an hour or so or if we're going to disappear head first over the front of the stage into a mass

of 2,500 people.'

They're tasting, for the first time, the kind of hassles created by mass hysteria. 'Sixty-five girls were carried, fainting, across the footlights at one gig. We get really upset but there's nothing we can do about it. We can stipulate the security requirements but a lot of promoters just won't do it. What do you do when you get to a venue and find that the security stipulations haven't been provided? In the contract, you're entitled to walk out, but there are two-and-a-half thousand kids who've all paid their money and are waiting to hear you.'

At the moment the band are working on their first album, once again putting their fans, instead of their egos, first. It should be out around the end of April, beginning of May and will be 'virtually a rock and roll album. We were going to do 50 per cent our songs and 50 per cent Chinn and Chapman numbers,' explained Dave, 'but we've now decided to try to recreate our stage act on record. We're digging around for old rock songs to make a complete fun album that will be good for discos and parties.

'It must be a fun album. Our music can wait. We'd like to put out a "musical" album but the people who buy our records buy them for the things we're doing now.'

LORNA READ

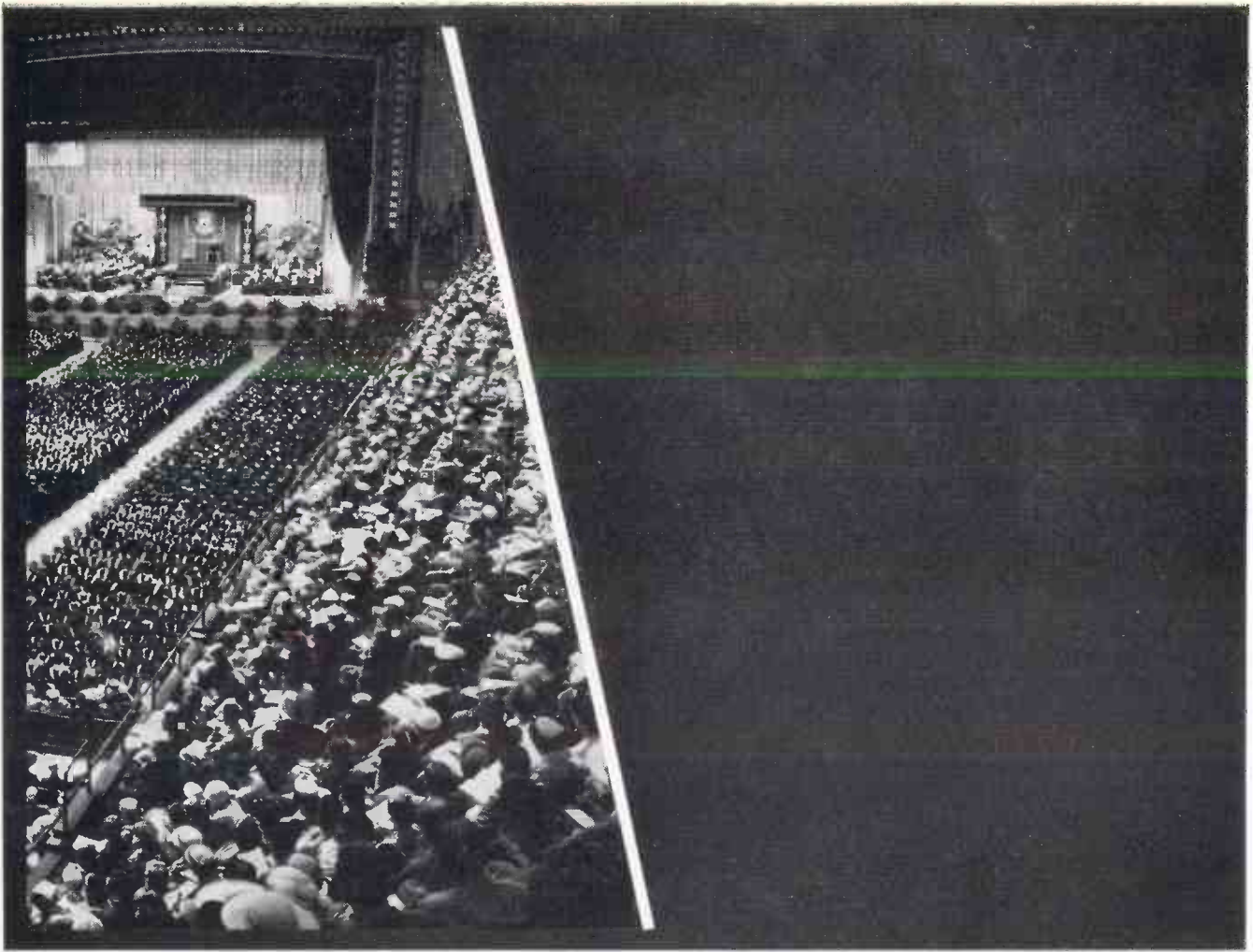
MUD

GLORIOUS MUD

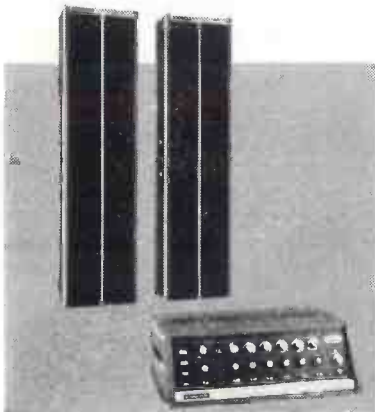
'This is our music, please take it'



Mud (l. to r.) Ray Stiles, Dave Mount, Les Gray, Rob Davis



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CHINN & CHAPMAN

How many hits do you need per year to make a reasonable living out of songwriting? 'Well, there's degrees of living, aren't there? If you want to live like we do you've got to have 10 a year,' said Mike Chapman, glancing round the elegant, spacious living room of Nicky Chinn's luxury West End flat. Yes, we pursued, but what if you just want to live without having recourse to the dole office twice a year? 'Oh, I suppose, one hit a year,' he said.

'Look,' he continued, 'I reckon you can earn about a hundred notes a week, five grand a year, from writing one top ten hit for the

British market only.' That doesn't sound much does it? 'No, but that goes for if you only write it and don't sing it or publish it, or break it abroad,' put in an eager Nicky Chinn. You've got the whole thing, tied up, of course, haven't you, Nicky and Mike? 'Yes,' Mike replied, 'we've got the production, the publishing and the writing. There's nothing we don't have other than the artist's royalties and we're working on that!'

'We have a pretty damn good living, I suppose,' admitted Nick, looking round at the thick carpet, leather suite and intricate, trendy pieces of sculpture. 'We are very wealthy, simple as that,' agreed Mike Chapman. 'What's five grand a year? We could spend that on a holiday and not bat an eyelid!'

'Always one step ahead'

by

Lorna Read

They talk like a crack comedy team. The repartee ricochets from Nick to Mike and back again. 'Our relationship is a friendship and a partnership at the same time,' explained Mike, 'and that helps for success.' Not only helps, but has completely succeeded. They are, without a doubt, the top songwriters in Britain at the moment having, at the time of our conversation, songs at numbers one, two and three in the charts.

CONFIDENCE

They ooze confidence and money ('Earning money is one of our talents,' said Mike), and the rapid exchange of comments and witticisms becomes, after a while, so dazzling that it's hard to differentiate between the serious and the comic, the genuine and the bullshit. But

it can't be denied that these guys have minds like machine guns, belting out a seemingly endless barrage of images and ideas.

Their songs reflect their personalities. They work from a title, like *Tiger Feet*, which conjures up an instant chain of thought association, and their songs move along by dint of a succession of images rather than emotions. 'We like to paint pictures,' clarified Nicky. 'I think we're the only people painting vivid pictures with simplicity. There was a time when Bolan painted vivid pictures, but he was painting them in such a weird way that a lot of people couldn't see the paintings. Tattooed gowns and all that - it's great words but it's not simplicity.'

'I think we've learned a lot from Bolan as a matter of fact,' added Mike. 'We don't like admitting it sometimes and we both feel he's a bit of a dead loss now, but some of his early songs, like *Hot Love* and *Telegram Sam*, taught us an awful lot. We looked very deeply into those songs and found a lot of things that gave us inspiration, but we never copied anything.'

They seem to view the success of their partnership in an almost mystical light. Neither of them had had burning ambitions to succeed as songwriters until they met each other and then it was like a chemical chain reaction set into motion. 'If you were born to be a doctor,' hypothesised Mike, 'you'll end up as one because you've got the right genes and mental traits. We were obviously born to be songwriters so we can do it very well. It's destiny. We were destined to be songwriters

◀ Nicky Chinn (left) and Mike Chapman 'Top Songwriters'



and record producers and that's what we are now.'

Well, be it destiny or just talent combined with extreme astuteness, when it comes to predicting hit material and artists, it's certainly worked for them. They don't even seem to be influenced by the current musical scene but, rather, have arrived from nowhere with a couple of songs and created their own. 'In fact, it's us who are influencing the current music scene,' said Mike proudly. 'If we were influenced by it we'd be either smack bang on it or behind it. But we're always one step ahead of it.'

Granted that their songs have set a fashion, how did they manage to arrive at their particular chart-shattering formula? 'I don't know. We certainly don't write from emotions. I don't think there's anything that causes us to write songs, we just sit down and write them, it's as simple as that.'

So they write no songs purely for their own enjoyment? 'Well, we write our hits for our own enjoyment,' said Mike, cash registers

gleaming in each eye!

Do they think that being a duo gives them any advantages over the solo writer, we wondered? 'Not necessarily,' Nick replied 'it depends on the make-up of the person. On the basis that two hits are better than one, I mean two *heads* are better than one - 'Two hits are better than one,' Mike interjected. - I suppose that's a valid point. We bounce ideas off each other all the time. And another thing about having a successful partnership is that you can diversify your activities so much more.'

'Yes,' agreed Mike. 'There's certain things Nick can do that I have no inclination to do, and am just not talented to do, like business things for instance. He's into business, he can organise others and I can't, whereas I can do things in the studio, like routing bands.'

Their opinion on the reason for their success is that they hit the business at the right time, when the kids were looking for something different to peace and love and light pop such as that hit

song which Mike humorously referred to as *Love Grows Up My Rosemary's Nose!* 'The kids had had enough of all that. They wanted something gutsy that expressed how they felt. We are aggressive as well as the kids.'

They find that they have to tread a delicate balance regarding the right amount of aggression in their songs. In Mike's opinion, 'David Bowie pushed it too far and I think he probably realised it a bit too late. He was what the kids saw in *Clockwork Orange*. That was David Bowie.'

Teenage Rampage, in its creators' opinion, 'is not excitement because at 16, nobody's going to be ruling. It's fantasy comment. Actually,' said Mike with a grin, 'Get yourself a constitution' really means support Mr. Heath. I really

do see him as the focal point for that song. Basically it's a very strong comment on what's happening and quite by chance, too, because when we wrote and recorded it there was no industrial conflict.'

Seriously now, do they really mean it? Nick's last words on the subject, 'I'd like to think we can do again, write a song that is politically motivated only because at the time it comes out there is some kind of political dispute.' Well, if they are truly psychic, perhaps they'll change the course of Britain. In reality, though, their ultimate aim is to 'forget about other people's standards and concentrate on our own. If we do that, maybe in a couple of years' time nobody will ever have written and recorded so many hits,' according to Mike.

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The Hotel Bristol, London, where The Doobie Brothers are in residence. When we walked out of the lift, somewhere high up in the building, we found the five were in conference.

It was right at the end of January, the first London gig at the Rainbow had yet to come on the 31st and on the Wednesday the five were mulling over plans for the afternoon, a journey to Southampton.

ALL~ELECTRIC

Drummer John Hartman, who travelled to the West Coast from Virginia 3,000 miles away in March 1970 to meet the others, excused himself and wandered over. He was joined by Pat Simmons, a guy with roots in

country pickin' who, for a time, made a folk duo blossom with Hartman. Simmons is guitarist, vocalist and songwriter with The Doobies.

The two expressed their bewilderment at a sell-out British tour. Said John Hartman: 'I guess it's much harder to take off in Britain. You make it faster in the States, more people, more radio.'

They have had three albums released in Britain, the third not long before their visit. The first was titled after the group but seems an anachronism from the vantage point of '74. One side has acoustic and the other soft electric music, but that's not The Doobies live on stage as they are now. These days they're right there, electric all the way, lots of volume, though maybe needing a softer touch occasionally.

Toulouse Street was the second. A guy called Templeman produced it and also did the third. What he did was to place the five's musical ideas in the right electronic mix.

◀ Tom Johnstone, lead guitarist and songwriter

Tom and bassist Tiran Porter at the Rainbow gig ▼

The group was improving musically all the time and learning to be more adventurous in the studio.

Their third album was *The Captain And Me*, the nearest to the Doobies live sound in '74, a well-produced record with the band using full, ringing electric chording and not the usual acoustic, low-volume electric rhythm. Vocals were kept rough as though they had just happened on a first or second take.

MYSTIQUE

None had made our charts and, come to that, no Doobie single had at the time made much impression here. America was different for there they had knocked up Top Twenty album and singles successes. Yet they had come to Britain to find thousands waiting for them.

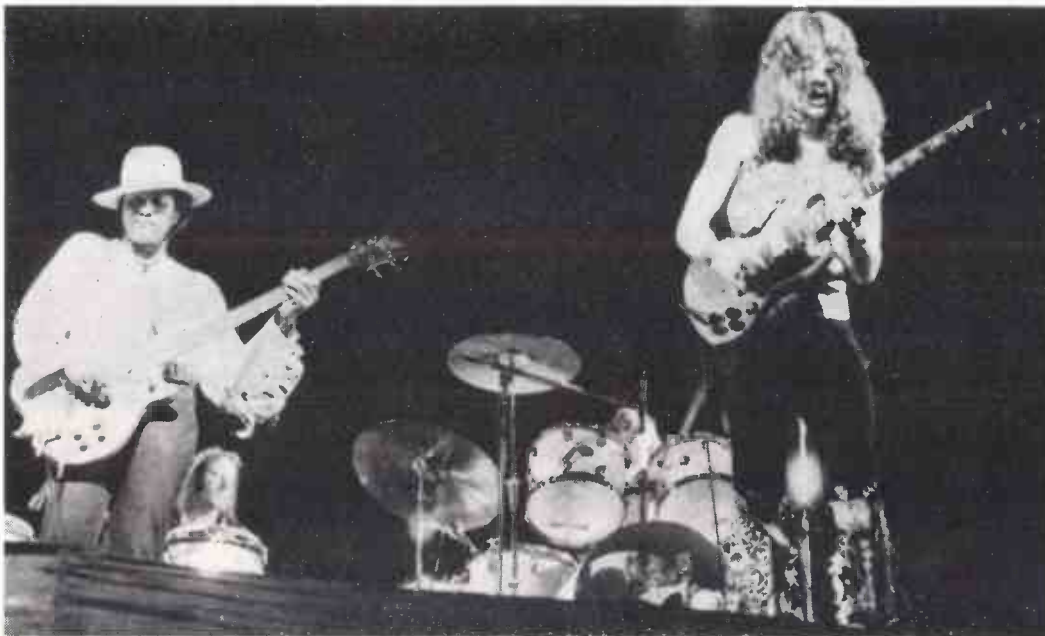
Perhaps it's the kind of mystique American groups have here or maybe a reaction against so many of ours cluttering the U.S. charts. Whatever, The Doobie Brothers came on the crest of a wave and played to frenzied, cheering audiences.

John and Pat were looking relaxed. 'It's good to be over here and we're looking for the action,' remarked John, who seems to enjoy talking.

Their music? 'We're ourselves, we don't put on fancy shows, we don't hype and, come to that, we rarely jam. Our stuff is usually short and to the point, a few pieces we do develop and one is our variation of *Jesus Is Just Alright*, which has become merged with *Disciple*.'

Pat admitted, 'We were pretty unsure of our musical ideas when we did the first album, but that was ages ago and now we're much different, our music is a fusion of many things.'

'Four years we've been together,' continues John, 'when I think of our beginnings to now. Wow. I remember our first tour. That flopped terribly. Then things



DOOBIES

began to pick up well and it all happened.'

He mentioned the habit certain musical papers had of setting people up only to knock them down again, and gave Bette Midler as an example.

'Yet, I think the musical Press is important, it must be so in Britain. It must be a reason for our amazing welcome, but you have to be careful. You find yourself as this and that and then everyone expects you like that, but it may be far away from the group's intentions.'

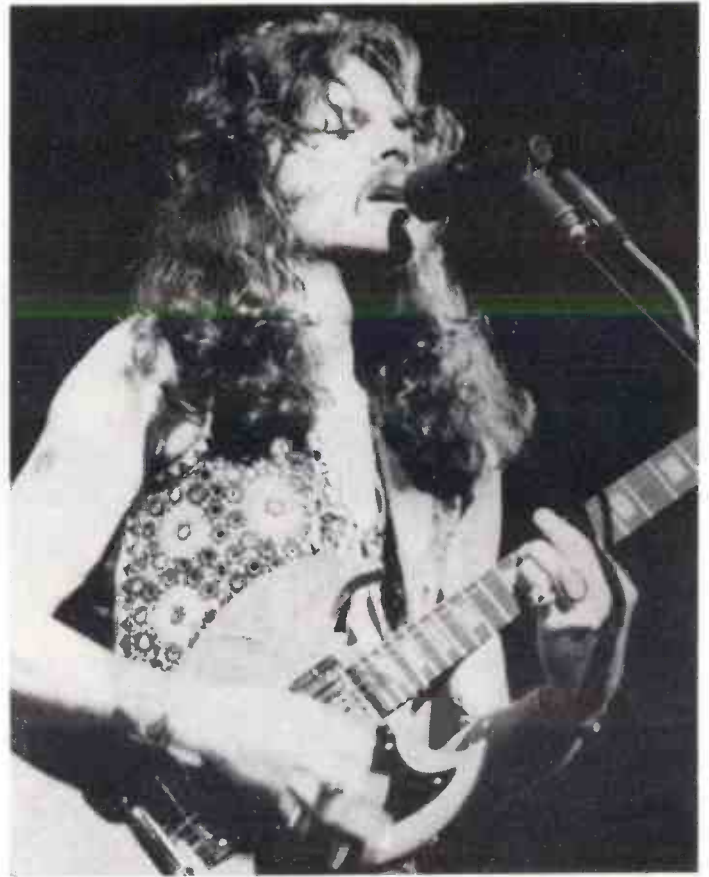
The other three wandered over, took sandwiches, smiled, waved an arm or put out a hand. Someone said the Doobies were awkward to meet, lacking in taste, and a journalist's nightmare, but it didn't seem that way on this occasion.

Keith Knusden was one of

the three. He is the band's second drummer, for the Doobies have two drum units hitting out at the same time and when they're together, make magnificent sound.

Then the tall and smiling leader, Tom Johnstone, who provides tasty guitar licks and gutsy vocals and does some songwriting as well, came over. The last greeting was from bassist Tiran Porter, who has a solid background in LA session work.

The Doobies are now back in the States, having zapped Britain with their tight, funky sound and immaculate stage presentation. Perhaps their next record will sell over here, perhaps it won't. Whichever way it goes, they're a phenomenon. Perhaps one of the reasons for their out-of-the-blue success is because, as Pat says, 'We don't forget the music'.

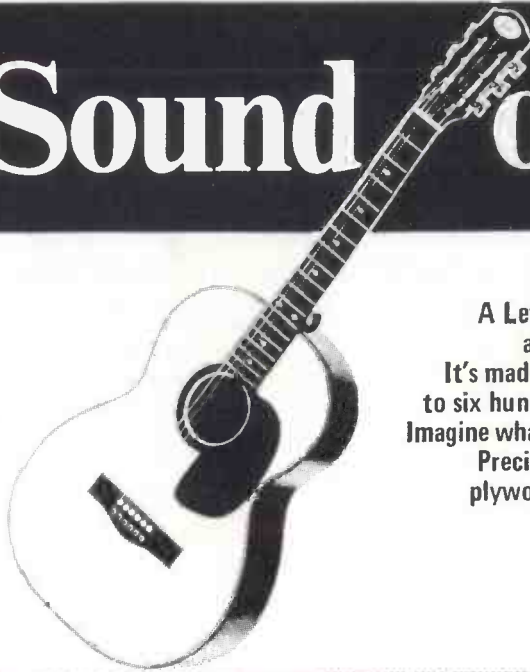


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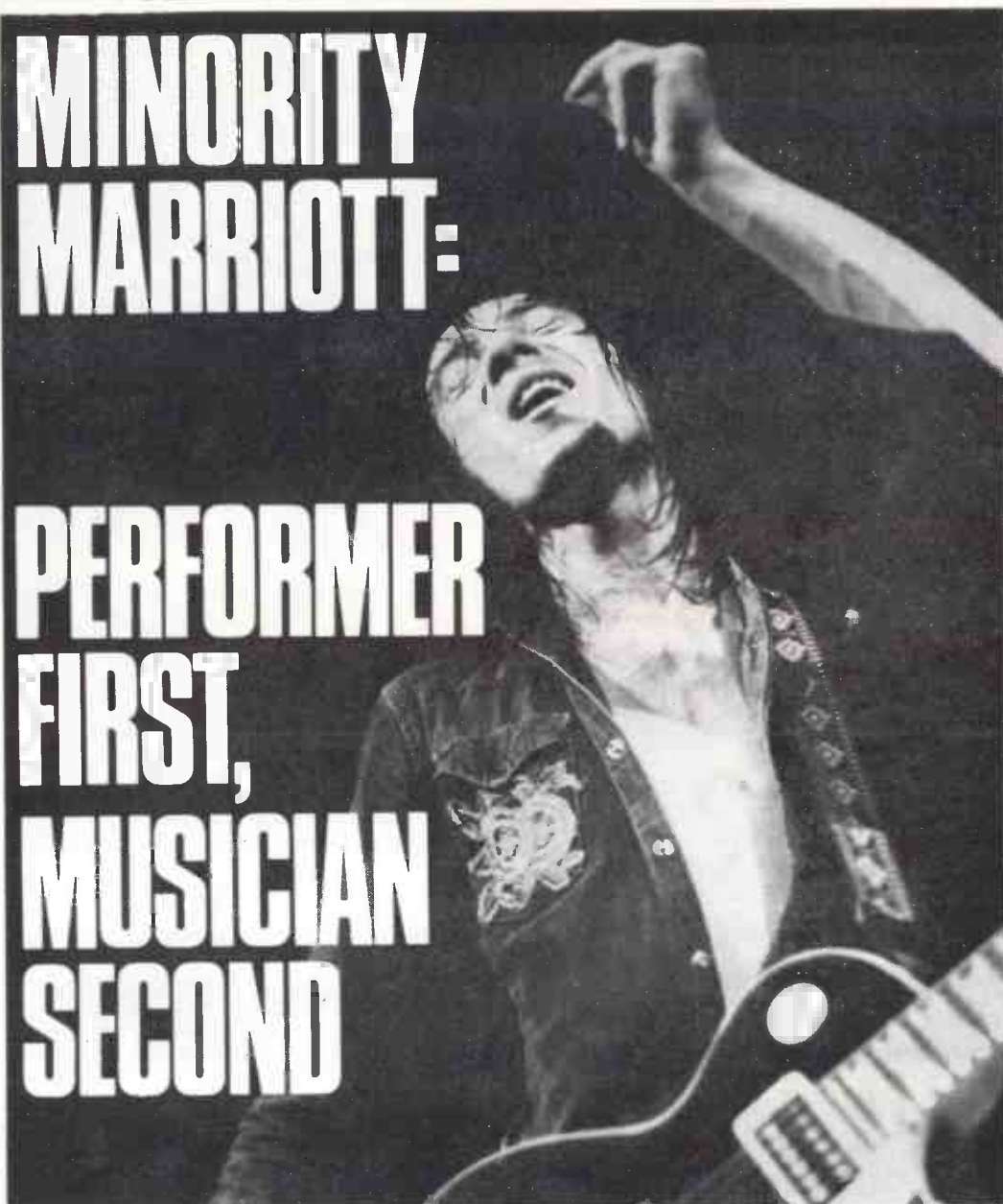
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MINORITY MARRIOTT: PERFORMER FIRST, MUSICIAN SECOND



Steve Marriott has always been one of the liveliest figures in British rock. Ever since the mid-sixties, and the Small Faces, he's been committed to a brash, hard style of music, apart from a brief spell when he was caught up in the haze of flower power and as he puts it, 'started wearing straw hats and kimonos'.

Marriott himself has always been something of a highly-strung personality. His faith in the Pie is absolute and when he talks it's like he's just walked off stage, the adrenalin washing around his body.

He's never been the world's greatest instrumentalist, either on guitar or

keyboards, but he makes up for it with a surfeit of enthusiasm. And predictably it's gigging he enjoys the most. 'I'm a performer first - musician second,' he feels. 'Every night I want to leave a bit of blood on the stage, cut my fingers a bit, sweat and scream.'

'The whole band loves that feeling you get off a crowd, the loudness of the amps, the roar. Y'see, I've always wanted Humble Pie to have that energy thing - like the Stones. That turns me on the most - a band with a horny philosophy. It's what I've always been into really, only now I'm hoping I'm doing it better than ever before.'

Over the past year a slab of soul has been added to the standard potent mixture of Humble Pie. On their *Eat It* album and on recent tours they were joined by black chick singers The Blackberries, which led the band into material originally recorded by the likes of Tina Turner and Ray Charles.

This phase of the band though, now seems to have run its course since their new album *Thunderbox* goes some way back to the *Smokin'* days of the Pie. It's more of a solid 'band' album, straightforwardly delivered. 'It may seem a turnaround, but then I think it could be an advance be-

cause the band are that much more mature.'

'Working with the Blackberries was great but it couldn't work as a permanent thing. Y'know, they've got their own things to do and we've got ours. It was great while it lasted. In fact I was almost a bit overwhelmed by them... It made me a bit paranoid at times 'cos they were so good. I really dug it, 'cos I've always been into black music. The chicks used to call me 'nigger', in fact.'

Just as he's deeply involved in hard, raunchy music, Marriott doesn't mince words when it comes to talking about the other side of the scene. There was the time, for instance, when Humble Pie went on *Top Of The Pops* and didn't take it quite as seriously as the authorities at the BBC might have hoped for. Consequently they were immediately banned from the programme.

'What I dig are bands with energy and output which wouldn't belong on that show and I'm not going on in satin and sequins 'cos that's not what I wear. It's not what I feel comfortable in and it's opposed to the music. I want to go on in jeans because I sweat like a pig anyway, and I'd ruin any decent clothes.'

That may be so, but the fact is Humble Pie have never achieved in Britain what they've achieved in the States. They fill out concerts but don't sell too many records which, surprisingly perhaps, doesn't worry Marriott unduly. As he points out: 'If we made it in a big way here we'd never be able to rest. In the States there's always a definite pressure - ten to twenty thousand people at each concert, who follow the band closely. Here, we have a minority following which is strong enough to fill the concerts and that's a nice position to be in. I'm not too worried about hit albums and that. Leave it to the Led Zepelins of this world.'

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RENAISSANCE IN BIRMINGHAM

It's 1.45 p.m. this Saturday lunchtime but the atmosphere inside The Incognito, a small club hidden beneath the foundations of Birmingham Hippodrome, tricks the mind into thinking it's anywhere between ten p.m. and two in the morning. There's plenty of booze, smoke tingling the corners of your eyes and that incessant hum of conversation mingling with the sound of the music. And now the group, The Steve Gibbons Band, just visible above the mass of heads in front of the stage finish a rip-roaring version of Dylan's *Watching The River Flow* and announce one of their own by now familiar numbers, *You've Got To Pay*.

Save for the odd dog, or baby in a pushchair, the people who gather inside the club each Saturday have heard it all before and have paid a lot more than the 15p admission for the privilege. But each week the same faces are there and they are there all over town wherever the band play. It's taken time, a lot of time and hard work, but a hard core following is now securely established.

HEYDAY

It's been a long time, too, since Birmingham has taken a group to its heart in the way it's now happening with The Steve Gibbons Band. As said, a great percentage of those keen

on the band know their onions when it comes to good and bad bands.

They can remember back to the group heyday experienced in Birmingham during the mid-sixties, when Carl Palmer was playing with Craig, alternating Sunday nights at Le Metro Club with Robert Plant and the Band of Joy. You could catch The Move singing *Heatwave* and the Spencer Davis Group with Stevie Winwood at least once a week, plus Black Sabbath and The Moody Blues. Steve Gibbons can remember back to those times as well. He was playing with a group struggling to break through, the Uglies.

Point is, though, they're on top, and still the going's

rough. What chance have the rest? A new, young band just starting up and hoping for work? In Birmingham, at least, the dice are heavily loaded against them, as Steve explained during an interview before the group were due on-stage at Wolverhampton's Catcoombs Club.

'Well, as far as I'm concerned, this is a really important thing,' said Steve, 'the fact that I used to be with the Uglies, just one of many Birmingham bands, when the whole scene was a lot healthier. And having known and been functioning in that sort of period, it was really sad to see what Birmingham had become. Groups with no name at all outside the area could be working six nights a week and be fully professional.'

He explained that on the local rock front during the past couple of years promotion has been left up to interested individuals, Arts Labs, etc. Some regular venues can still be found in pubs, but these are pretty scarce.

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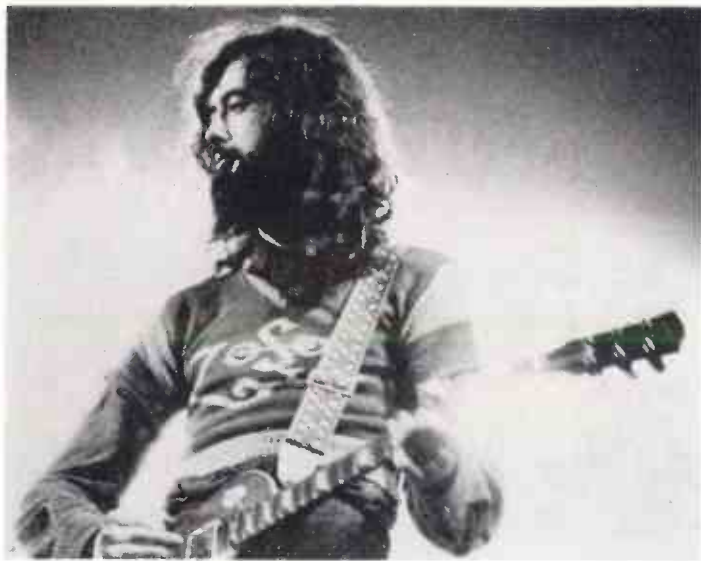
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Led Zeppelin - Birmingham born

A couple of other venues also keep the flag flying for little known talent. Steve mentioned JB's in Dudley and also Bogarts, a club in the centre of Birmingham which features rock acts most nights, heavier disc-jockeys like John Peel, and runs Saturday lunch-time sessions similar to those at The Incognito.

As Steve Gibbons stated, what makes it a tough grind all the way for any Birmingham group is the lack of venues. The larger clubs prefer to play safe either with established rock acts, soul groups, straightforward disco or harmony-cum-showbands.

In recent years it's the discos who've gradually squeezed out most of the live acts and taken over the venues. At present the rivalry, competition and sheer action on the disco front has never been more fierce, and in many ways is reminiscent of the sixties group scene of which Steve Gibbons was talking.

Names like Doc Holliday, Barmy Barry, Max Grant Roadshow, Pete Powell, Malcom Jay and Nicky Steele drip off more Midland tongues than the name of any up and coming group. Paul Tibbetts, director of MYD Enterprises, a local firm who contract disco work for a large Midland brewery, expressed the situation in these terms.

'It's got to the stage now

where there just isn't enough work to go round. A single advertisement we put in a newspaper for DJs drew over 60 applications and some were quite established names on the Midland circuit.'

Despite these facts, though, the success of the Steve Gibbons project and of clubs like JB's in Dudley (a converted school hall in the heart of the Black Country where they flock in to hear bands such as Ducks de Luxe) are pointers to a definite renaissance in Birmingham rock.

But perhaps the healthiest sign that all is still alive and well is this coincidence. My own local rock group, led by guitarist Glenn Waldron, The Flying Hat Band - now featuring Steve Palmer (Carl's brother) on drums - have just finished their first major tour with Deep Purple in Germany and are cutting their first album at Manor studios, whilst the church hall, their old practice room, is currently being used by a new group, Blazin' Black.

When the Flying Hat Band used the room, the music was a cross between blues and Hendrix. I asked the drummer with Blazin' Black what *they* were into. 'It's sort of a mixture between Status and Hawkwind,' he replied. Ah well. Times change.

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SOULFUL STAPLES

Despite the enormous success of soul music, its secular offshoot, gospel, has never really caught on with British audiences. This makes it even more amazing that the Staple Singers not only filled the Royal Festival Hall on their recent whistle-stop visit to London, but won a standing ovation of the kind usually reserved for far better-known acts.

Of course, the Staples have themselves dabbled heavily in soul music since signing with Stax Records several years back and that's what dragged the people out to their show, but it was sheer gospel fever which produced the most refreshing black concert in years.

DEPTH

Mavis Staples, undoubted cornerstone of the group both in terms of charm and vocal expertise, revealed a depth of talent not even hinted at through her recordings. Indeed, she produced such an amazing range from deep bass to falsetto, and such an enormous emotive scope, that she must be considered as a serious challenger for Aretha Franklin's title of 'Lady Soul'.

Moreover, Pop Staples – father, mentor and leader of the group – was also a winner with his superbly-laid-back, lazy Southern vocal style and a brand of guitar-playing which, while extremely limited in scope, has a tone which nobody else has been able to imitate.

That big, fat, rolling tone has fascinated British blues' guitarists for years and more than a few of the superstars have spent fruitless hours trying to get an approximation to it.

The other girls, Cleo and Yvonne, are super-tasteful in a background role and the group's back-up band, despite atrocious P.A., proved masterful, the rhythm guitarist contributing one of the



▲ Giving some gospel – Pop, Cleo, Yvonne and Mavis Stapley

'WE BELIEVE IN JESUS, AND IN SPREADING THE WORD'

best solos heard in a decade.

Before the show, a few of the Press got the chance to chat to America's leading gospel outfit at their Hilton Hotel suite.

'We started out singing for ourselves at parties and fish-fries down in Mississippi,' explained the personable Roebuck 'Pop' Staples, a dignified, middle-aged gentleman who sports a shock of white hair and a bushy moustache.

'We'd sit out on our porch and sing and within minutes the lawn would be full of people. Back in those days it was thought to be sinful if you played a guitar with gospel so we'd just harmonise.

Then we moved North. A

guy I knew had a guitar in pawn and said I could have it if I paid to get it out, so I learned to play and we became the first group to exploit a guitar in a gospel setting, though the roots of my playing style lay in the blues of Howlin' Wolf and the like.

'It's funny, but within a few years all the gospel groups started employing guitarists where once they would only use piano or organ.

'Our first record was on the United label and sold about 200 copies. The owner wanted us to sing rock 'n' roll but we didn't want to know about that so he held us on contract, doing nothing, for two years.'

Vee-Jay Records then called the Staples in and they cut a single which sold 1,000 copies: 'We thought that would be the end of it, but the company seemed quite happy so they then cut *Oh Cloudy Day* on us, and that was a monster which sold like a pop record.

'Duke Ellington once said we were singing gospel on a blues' kick and I suppose he was right, it was a Southern style but we never thought much about it, we just sang the way we felt.'

ARETHA

Oh Cloudy Day enabled the group to turn professional: 'You know Mavis just grew up in the group, she's never known anything but

singing gospel. We used to stand her up on a chair so she could reach the microphone.'

In those early days the group used to travel a lot with the Reverend C. L. Franklin and his daughter, Aretha. 'She was a fantastic singer even then, she was always a source of inspiration for me,' chimed in Mavis.

The family was very much rooted in religion - 'There were certain records that father just would not have in the house' - but gradually they began to broaden the base of their repertoire and when Vee-Jay went bust the Staples went to Riverside who tried to mould them into the then fashionable folk idiom.

It was around that time that the group first came into contact with Bob Dylan. 'There was even talk of my cutting a record with him at one time,' said Mavis. 'He'd sit and talk with us for hours. It's amazing the way that little guy can write all those great songs which really do affect you on an emotional level.'

After Riverside, the Staple

Singers went to Columbia's R&B subsidiary, Okeh, which brought about the rather odd teaming of them with veteran black rock 'n' roller Larry Williams of *Bony Moronie* fame.

'Yeh, we did Steve Stills' *For What It's Worth* with Larry. That was a great song and it made one of our best records,' said Pop.

'Larry tried his hardest and the sides we cut with him were among our best but we still couldn't make it really big. It took time to bring that about, it's something we had to build for ourselves over a space of many years.'

SOCIAL

A disc jockey in Washington was crazy about their records and when he went to Stax for a new job as a recording executive he persuaded Pop Staples to sign the group to the Memphis-based label.

That guy was Al Bell, now the company's Vice-President. 'But he let someone else produce us for the first couple of years and though Steve Cropper did a good job

he didn't find us and it wasn't till Al took over the reins himself that things really broke wide open for us.'

Now the Staples are sitting on top of the gospel tree. Though they are recording an increasing amount of secular material, all their songs have strong social implications in the lyrics.

The first non-gospel song they cut was Dylan's *Blowin' In The Wind* and their biggest hit of recent times was the gold-record *Respect Yourself*, with its very powerful message.

'We didn't just get out there into the soul field to make more money, we felt it, it was just a natural development. Those gospel groups who do it just to cash in usually come unstuck,' explained Pop.

So how did he feel about the current wave of Jesus-inspired musicals? 'I believe in spreading the word. I believe in Jesus, I believe he is a superstar but a lot of people are trying to exploit his message for purely commercial motives.'

Though sincerity is the

obvious key-note of the Staple Singers' performances they have made a lot of money from music and have broadened their activities.

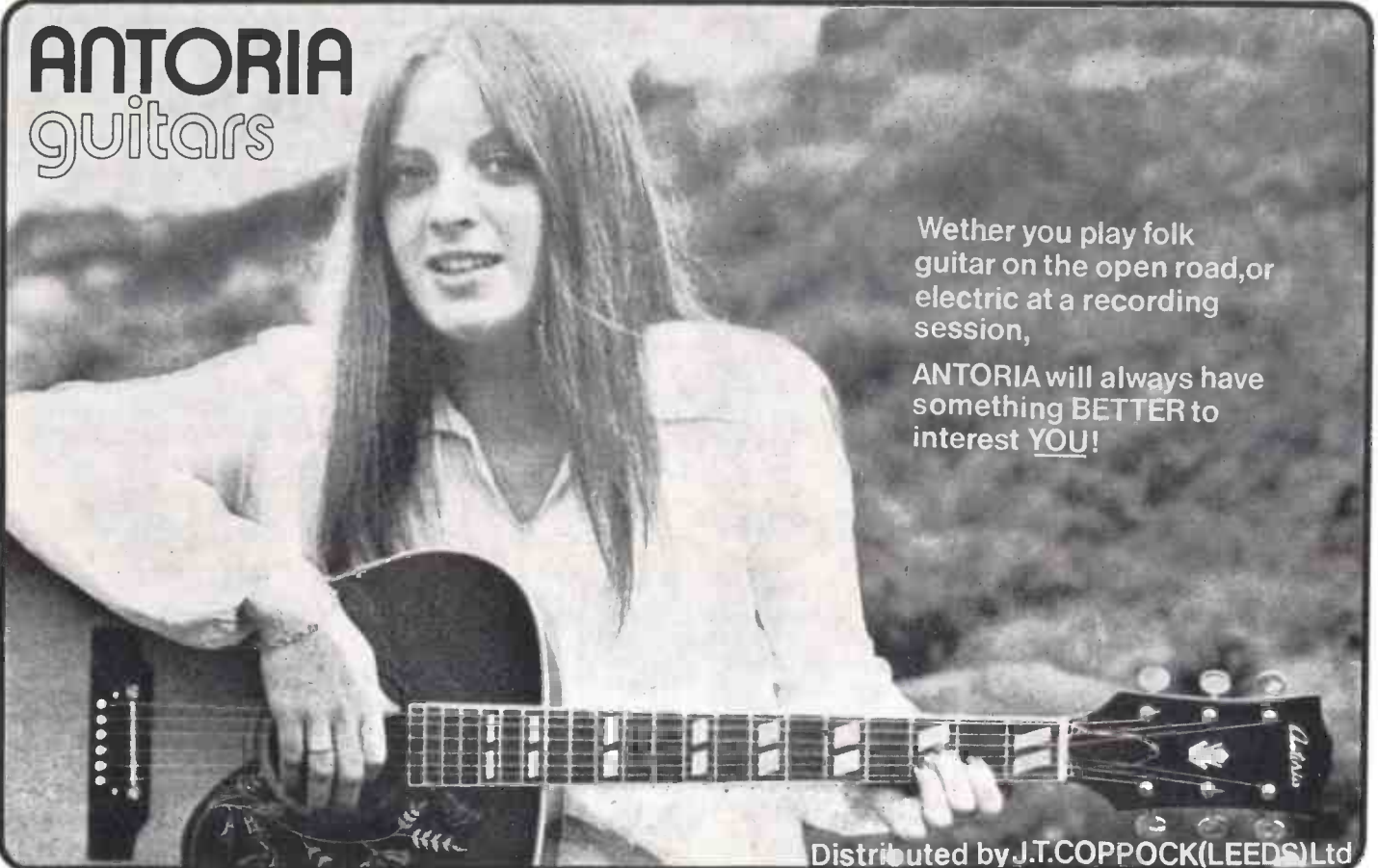
A few years back he cut a largely instrumental album in partnership with Steve Cropper (of Booker T & The MGs), and Albert King, called *Jammed Together*. It was a neat amalgam of gospel, soul and blues stylings and included a spine-chilling saga about the Mississippi floods.

'I was down there when that disaster actually happened,' said Pop, underlining the fact that, while the Staple Singers are very much of today he, himself, is a real veteran who has seen the evolution of black music and the black American.

Today, says Pop, most black artists get a fair deal, 'but I just wish we could get paid for all our old records.'

'I just can't catch up with all the re-issues of our Vee-Jay recordings around the world, and we never see royalties for them. Still, I feel good about those records coming out again, it helps keep us going.'

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PROMOTING YOURSELVES — HOW TO DO IT!

PART I.

HOW DO you promote a concert? What are the problems associated with running a gig? If you've ever tried and failed or if you're just thinking about attempting a promotion, *Beat* supplies some of the clues and attempts to provide some of the answers in two parts. Part 2 next month.

A LACK of gigs does more to demoralise a struggling band than anything else. If a band manages to keep playing it'll probably stay together no matter how far off that recording contract or TV appearance may seem. But it's important to get the right sort of gigs as well.

A band concentrating on their own material and the development of the relationship between musicians isn't right for the Saturday hop at the Palais and the band who believe that getting the audience on to the dance floor is the symbol of success won't wow them at 4.30 a.m. on an all-night college groove. One answer to getting *exactly* the right sort of gig is to promote it yourselves.

The immediate advantages are obvious: No promoters for your roadies to chase at the end of the night for your bread and no hassles about finding yourselves sandwiched between a cloth cap compere anxious to start the bingo and Soraya the Arabic belly dancer from Glasgow. Also, you get the chance to choose exactly what sort of a gig it will be.

Obvious disadvantages are the extra organisation involved and the chance of losing anything up to £100 (even more if you decide to do things on a big scale).

If you decide that going into promotion is a good idea there are three stages

that must be sorted out individually. They are planning, organisation and 'on the night'. The biggest mistake that can be made is fixing a date that doesn't allow you enough time for the ground work. There is as much — if not more — work required before the gig than actually on the night.

The sort of gig you promote will depend on several factors. If you are a 'local' band in a provincial area where you have a strong 'local' identity it is obvious that promoting in your own area is the best bet (providing your local identity is a good one!). If you're a band scattered over a city of several million people and you are used to travelling distances to work it's obvious that you would pick an area on its merits, e.g. the competition around and the concentration of potential customers.

RULES

No matter which category your band falls into (and there's a million shades of grey in between) there are certain hard and fast rules that must never be ignored. Some very experienced promoters have come unstuck by believing that a certain compensating factor can override normal precautions. Get all the organisational details right or don't promote.

Before deciding when and where to promote, decide on exactly what type of promotion you've got in mind. Is your band suited to the concert approach or are you a good time band that likes to see a mass of bodies flinging themselves around as proof of communication? If the latter is the case you've got an easier job than the artists who flourish in the protection of a concert setting.

The concert-type band is likely to appeal to a slightly

older age group and for that reason has a more difficult job finding full houses. As people get older not only does their musical taste probably get more discerning (or inflexible) but the options on their spare time increase and it's got to be one hell of a draw to pull in a sufficiently large number to make things viable. Several important stipulations have to be fulfilled to ensure success with a disco-type event but it's certainly easier than any other form of public show.

Now down to the nitty gritty — the money. However you do it, promoting any sort of gig costs money. The more you put in the more you get out and you've got to have a few quid to do anything at all. Before you decide on putting up those precious pounds look at what you stand to get out of the operation.

A promotion promotes your band. You give people the chance to hear you in an ideal setting (at least it should theoretically be ideal as you have control over it), the publicity for the gig is also publicity for the band and if you're thinking of getting anyone important to come and see you it could be the perfect opportunity (providing the gig isn't a disaster).

Ten years ago a promotor could book a local church hall for £3 a Saturday night. He then got a couple of friends to flypost the district (more about that later), paid a local group £15, two bouncers £3 each, a lad to play records on a modernised wind-up gramophone and he packed out with 450 kids at 6/- a head. It doesn't take Boris Spassky's mind to work out that he made around £80-£100 a week even after printing his posters and paying the labour.

It's changed now. Every

other pub offers a good D.J. with excellent equipment for no admission fee and just a few pence on the price of a pint. You have to compete with that and persuade the public to pay just to get in to see you. Alcohol has assumed an increasing importance in youth's social life, as survey statistics show, so see if you can get a hall near a pub (preferably attached) where you can sell beer (at a minimum) provided by the licensee. Of course, there are problems attached to serving alcohol to your customers but that will be dealt with under organisation and 'On the night'.

At the other end of the scale the concert audience may have easier access to transport and therefore may be prepared to travel — whether to see you or the competition depends on how attractive your presentation is. A large percentage of serious contemporary music concert-goers exist on college campuses and you'll have to remember that they're offering the most amazing array of big names every week. Blasé isn't the word for the attitude they so quickly affect.

BIG NAME

So how do you tackle the problem? The best way is to put on a big name yourselves and take second spot. It might not be your idea of a concert to promote yourselves but it could provide you with a good gig and enough money to plan further attempts. Booking a big name presents a couple of problems — not least finding the money to start with. Even a little name is likely to cost £200 plus and the really big draws are completely out of the reach of all but the already successful promotor.

If you decide to splash a few hundred on a name, book

them direct from their own agent (their record company will tell you who that is) and expect to have to put 50 per cent of the money up in advance as the agent won't know you. You'll then have to be ready to pay the rest in cash on the night.

Accepting that you've decided on your main act, you then have to ensure that the contract for their appearance prevents them playing another gig in your area for a couple of weeks either side of your date and that you're in a position to meet with their requirements for stage size, lighting, advertising, playing times and so on. After that it's much the same procedure as if you were just promoting yourselves.

COLLEGES

If you decide that booking a big name isn't worth the money and trouble involved, think about how you can attract an audience. It's not going to be easy if you're a band who prefer a sitting

audience. The secret is in having the right venue and the right evening. It's vital to choose an evening when no other concert of your type is on locally.

Check with the colleges around to make sure of their plans. Then do all you can to publicise the event – speak to local college social secretaries about the chance of putting up some posters in their premises (in return you could offer stage announcements advertising their concerts on your gig). General publicity will be dealt with under organisation.

At the other end of the scale the disco evening requires careful planning. An important point for both types of events is capacity. It's obviously important that you can accommodate enough people to pay all the costs and give you a profit on a reasonable entrance fee, but if you get somewhere more like a barn than a club you can get several hundred people in and you'll still feel completely let down. Work

out your cost and what you think is a likely attendance – other venues in the area should give you some sort of indication.

Having decided on a location and the type of event you want to stage, the problems of organisation have to be dealt with. Finding the right venue can be the hardest. At most gigs audiences now expect to be able to buy alcohol and for that reason a large room or hall on licensed premises must be an early consideration. Whether you get the place you want often depends on your approach to the publican.

One important temptation to avoid is misrepresenting your case. The 'Oh we'll only be using our practice amps and it's really just for a few friends' type of reassurance will only lead to the mains being turned off on you in the middle of your first set. No matter how hard you find it to get a venue, don't accept something if you have any doubts about your freedom to do the thing properly.

Using an established rock venue, like a corn exchange or college hall is sometimes a good idea, but it's likely to be far more expensive and you're also likely to be sandwiched between promotions on other evenings. Although it's what every promoter in the country is looking for, use the grapevine to try to find an area that's not served well with discos or rock venues, that's got a high enough concentration of potential customers (most town halls have population breakdowns) and that has a suitable venue. If you decide to promote in a city you must accept appreciably higher advertising costs if you want to attract an audience away from all the other alternatives.

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Deep Purple's album, *Machina Head*, has done over two million dollar's worth of business. *Who Do We Think We Are* went gold, so, too, did *Made In Japan*. The facts could continue, but last summer many Purple fans wondered whether the group could continue to function at such heights.

There were group changes and newcomers. Glenn Hughes joined from Trapeze, and from virtually nowhere came David Coverdale.

Coverdale's was the most important difference for he replaced Ian Gillan, the lead singer. As Coverdale now says, 'It was a Cinderella story'. This was one with no 12 o'clock happening but, at least, the rags to riches idea does ring true.

David was born on 22nd September, 1951, and at the time when he joined Purple last September, was employed in a clothing boutique. He had one guitar bought for him by his mother and costing less than £30. He still uses it.

He first encountered Purple three years before when he played with Government or, at least, that group was billed with Deep Purple. Most of their gigs were in the Redcar area and Coverdale also played with The Skyliners at the Redcar jazz club.

AUDITION

He went through the process of making demo tapes when he heard of Gillan's departure. To this day he doesn't think much of those tapes and still expresses surprise as to why the group showed interest. The result came with an audition at Scorpio studios. It was meant to last three hours, but went on for seven. At the end they said they would call him and he went away feeling as if he had heard that remark before, somewhere.

They did ring and so began an exciting, new moment in Deep Purple's track and live career. One of Purple's fortes has been the musical chasing between Jon Lord and Richie Blackmore. Vocally the same thing was to happen between Glenn Hughes and David.

DEEP PURPLE

DAVID COVERDALE'S CINDERELLA STORY



▲ The new line-up (l. to r.): Jon Lord, Glenn Hughes, David Coverdale, Ian Paice and Richie Blackmore

Now seven or eight months later David Coverdale talked some more with *Beat Instrumental*. We talked first about how he sees himself in the wake of the first Purple album to be released bearing his name.

'I'm one hundred per cent better. I've had to work and work hard and, of course, adapt myself, gain confidence. I knew though, when I did get offered the place, that I must have something, for you don't just walk into a group of Purple's stature! I knew I could sing.

'However, I still had to drum that into myself. When I joined the group at Clearwater Castle, where the group were practising last September, I remember feeling I dare not sing! I kept making excuses and feeling I must get out of it.

'Jon Lord came up to me and said about going into a rehearsal room. We did and

played Beatle songs and swapped stories. He was great and I began to feel I belonged and so it became easier after that. He even told me to go out and spend some money as a birthday present from the group.

BLENDS

'I might have worked in a clothing boutique but I did feel I had served, as it were, my apprenticeship the hard way. I had been gigging for six years and had known what it was to draw social security at £1.05 per week.

'My luck was Ian Gillan's leaving and somehow coming through the various auditions. I'm basically a rock singer. I can't stand still in front of a mike. I must move.

'What I've found is that there's no kind of contrivance in Purple's stage-show and the group has no one on an ego trip. Everyone blends with the others. I mean, if I'm

on a quiet number Richie plays accordingly. When the group sees someone driving then they get in there behind. Richie, when he gets into an aggressive moment, is like a lion, tremendous to watch.

'I feel admiration for the whole set-up behind Purple. I mean, we have a mixer guy called George, a genius. He can strip the mixer and put it back together in six hours!

'One point about my playing on stage, the monitors are terrible! It has nothing to do with the guys, but I've had to get used to it. I use them purely for pitching and keep a small part of hearing to see if I'm in tune! I'm pleased with the vocal sound, there's an extra hardness when loud.'

Our conversation moved to discuss the vocal relationship of David and Glenn Hughes. 'Man, it's incredible. I never thought I would ever find someone I so perfectly understood and could work

with vocally. We argue like mad, tear things apart but come up smiling!

'Just slightly off the point, there is one great thing about the group. Everyone is free to submit ideas and say what they think. I can object, for instance, to some of Richie's ideas and he does the same thing to mine.

'Glenn and myself find there is no easy way, in spite of our understanding, to getting things down. Perhaps I can move the conversation to cover how we arrived at the material on our new album, *Burn*.

'I mean, we get down and discuss a theme, find a melody, talk things over. Sometimes it takes hours. We have two pianos and Glenn and myself might sit down and hammer away to the early hours. At the end we always get up and shake hands!

We moved on to discuss *Burn* and, for *Beat*, David went through each track giving the story behind the music! *'Burn* has this witch theme. We found the right riff and got very excited. I had some problems in finding lyrics. I wanted them to have a modern setting and give them a surrealistic flavour. Gawd, I thought, when I finished, for they seemed full of the most lovely clichés. On reflection I have changed my mind.

'I feel they tell a story and as a group we've just spent a fortune on lighting towers, smoke machines, not merely to enhance the music, but also to give everything visual expression.

FUGUE

'All the tunes, by the way, were put on disc before lyrics were composed and the sound, these days, is getting much funkier. Purple can't just come out and attempt James Brown material using a moog! I feel there is a different direction being explored. The classical element is still around and in *Burn* you can find a beautiful fugue. Jon plays five or six keyboards with the underlying theme undergoing subtle change, on headphones it makes a great trip.

'*Might Just Take Your Life*' is, I suppose, bad English. Anyway, it tells the story of how Glenn and myself managed to arrive and find ourselves in Purple. It mentions the people who laughed behind our backs when we thought of trying to join the group.

'*Lay Down, Stay Down* is, as you seem to think, a little rude. There's a message contained in the song for ladies! It's a funky rock number with a lovely solo from Richie, a beautiful guitar piece.

FAITH

'"A bastard" is my feeling for *Sail Away*. We wanted it for a single but Warners in America said no. It shows the current moving direction of the band, this rock-funk mood. This was one track the whole group got very much involved with and we do have some stand-up rows but then, as I mentioned earlier, we have this faith in each other. We can risk expressing our real thoughts.

'I mean, on this track a slow, deep vocal lay is necessary. Richie said "prove it", so we went ahead and it turned out great.

'It's a very intelligent track with lots of feel, the sense of drifting on an empty ocean looking for the horizon.

'*Mistreated* is a track which gave us some problems. It has a very heavy blues feel. I had to get right inside it and get myself in the appropriate emotional condition, a very heavy physical thing.

'I stood there and imagined my missus had left and by the end, man, I was nearly in tears. You can't just wander in and sing this sort of thing and then expect it to be effective. Do you know, I recorded this track from 11 p.m. to 7.30 the following morning.

'At 7.30 a.m. Jon said enough and I went to hear the track. Man, it was crap. I just cried. The next night I got into it straight away and it turned out fine.

'A rather speedy, fast track is *You Fool No One*. There's some excellent percussion from Ian Paice. It has a double vocal from Glenn and

myself and those drums are going pretty quickly! The vocals cut right through this with some lively guitar from Richie.

'*What's Goin' On Here* is like a story of someone having too much drink. Jon does some fantastic piano, lovely jazz feel interpreting the lolling, drunk character.

'*A 200* sounds a heavy title but it comes from the name of some U.S. crab lotion! The track has no vocal, great Jon keyboards, and Richie is really roaring along. I was watching Bronowski's *Descent Of Man* and *A 200* fits perfectly.

'That's the album and though it's only come out now, it's been lying around for four months. I'm still not bored with it and get quite a kick at each listen, so that says something!

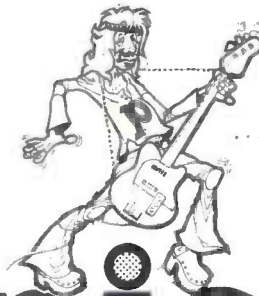
'The immediate thing for us is touring. Funny, really, for though obviously I enjoy playing live, I was never one for going to concerts. I prefer to stay at home and listen to

music with a good fire burning away.'

David Coverdale is now very much part of Purple. He has more stature and confidence compared to those days last September when *Beat* first met him. The group's choice was a good one, albeit at the time a brave decision to incorporate a totally unknown person. Speculation raged when Gillan left, with plenty of well-known names tossed about. When the announcement was finally made, there was a feeling of anti-climax.

BIG FIND

The proof of the pudding is always in the eating and it's hard to see how anyone listening to Purple's excellent disc, *Burn*, could say Purple have stepped backwards with Coverdale on vocals. He's one of the big finds in current rock history, and in his partnership with Glen Hughes, Purple have an exciting vocal line-up. There are still many great things ahead for the group.



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Shakin' all over!

Kept buoyant by the present high-riding wave of nostalgia in pop, the rock and roll revival is still going, even if a repeat performance of the nationwide hysteria that occurred the first time round is not forthcoming. Recent trips down memory lane for those who refuse to hang up their boppin' shoes have been offered by such idols of yesterday as Billy Fury, Tommy Bruce, Marty Wilde, Heinz, and backed by his original Comets, Bill Haley, whose last-but-one visit to the U.K. was in 1968 for a one-night stand with Duane (The Twang) Eddy at the Albert Hall.

However, if the inevitable onset of old-age is beginning to cramp the style of the original rockers, there remains a handful of younger professional musicians with sufficient dedication and enthusiasm to continue playing real unsynthesised R&R with little chance of achieving a major commercial success. One of the best authentic rock and roll outfits to emerge in recent years, and certainly one which recreates the late 50s sound and visual image most convincingly is the South Wales-based 'Shaking Stevens and the Sunsets' who have been supporting Bill Haley and his Comets on several of their U.K. gigs in February and March.

The band was formed in 1969 by Shaky (real name Mike) Stevens and the present line-up consists of: sax – Tony 'Twizzle' Britnell; piano – Mike 'Ace' Skudder; bass guitar – Mal Preest; drums – Robert 'Rocking Louie' Llewellyn and lead guitar – Bobby Drac.

The repertoire is uncompromising vintage R&R, including such numbers as Presley's *Baby I Don't Care*, Fabian's *Tiger*, and Gene Vincent's *I'm Going Home*. The band try to stay away from most of the usual flogged-to-death standards and feature lesser-known numbers such as Bobby Lee

Tremmel's *You Mostest Girl*, although they do include the evergreen *Johnny B. Goode* and *Mean Woman Blues*.

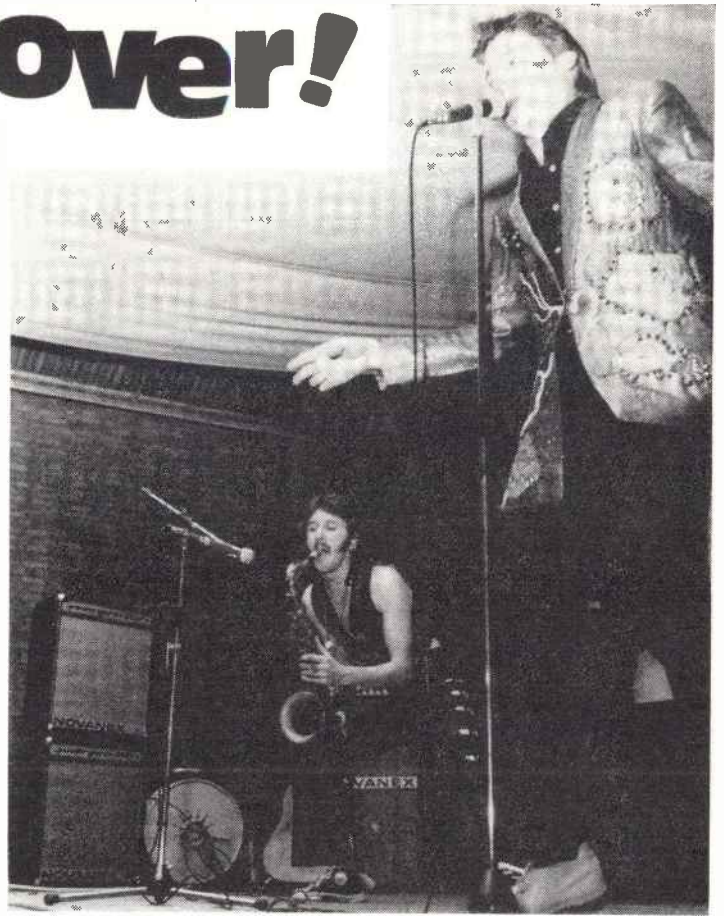
Self-penned songs in the R&R idiom are also featured, a recent example being the menacingly-titled *Don't Jive Me No More*. With that sort of material it's not surprising that the Sunsets have a considerable following in the drape coat and drainpipes camp, who are even loyal enough to endure being ogled in the 'soopah-trendy' variety of discotheque to hear their generic music. The appeal of the band is not restricted to teds, though, as they are also much in demand on the college circuit.

To date four albums have been released, three in the U.K., and the latest on Pink Elephant/Holland, last year. The Continent and Holland and Scandinavia in particular, are popular venues for the Sunsets. At a Dutch pop festival last year, they were topping the bill over Argent.

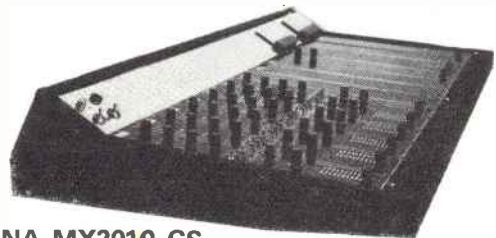
Paul 'Legs' Barrett, the band's manager, told *Beat* of how the Sunsets were instrumental in providing Dave Edmunds with his *I Hear You Knocking* hit a couple of years back. The story is that Dave was producing a Sunsets album for E.M.I. when he came across the number which the band had collected from Smiley Lewis, a Fats Domino-style New Orleans artist.

The Sunsets are also the first U.K. outfit to use the new Dutch 'Novanex' amplification, which is already proving to be very popular on the Continent. When *Beat* heard the Sunsets we were very impressed with the sound quality of the equipment and also by the fact that Novanex's Managing Director, Robert Lopemann, had taken the trouble to personally come over and see that the band were satisfied with it.

Mr. Lopemann told us that he is already exploring outlets for distributing Novanex in Britain.



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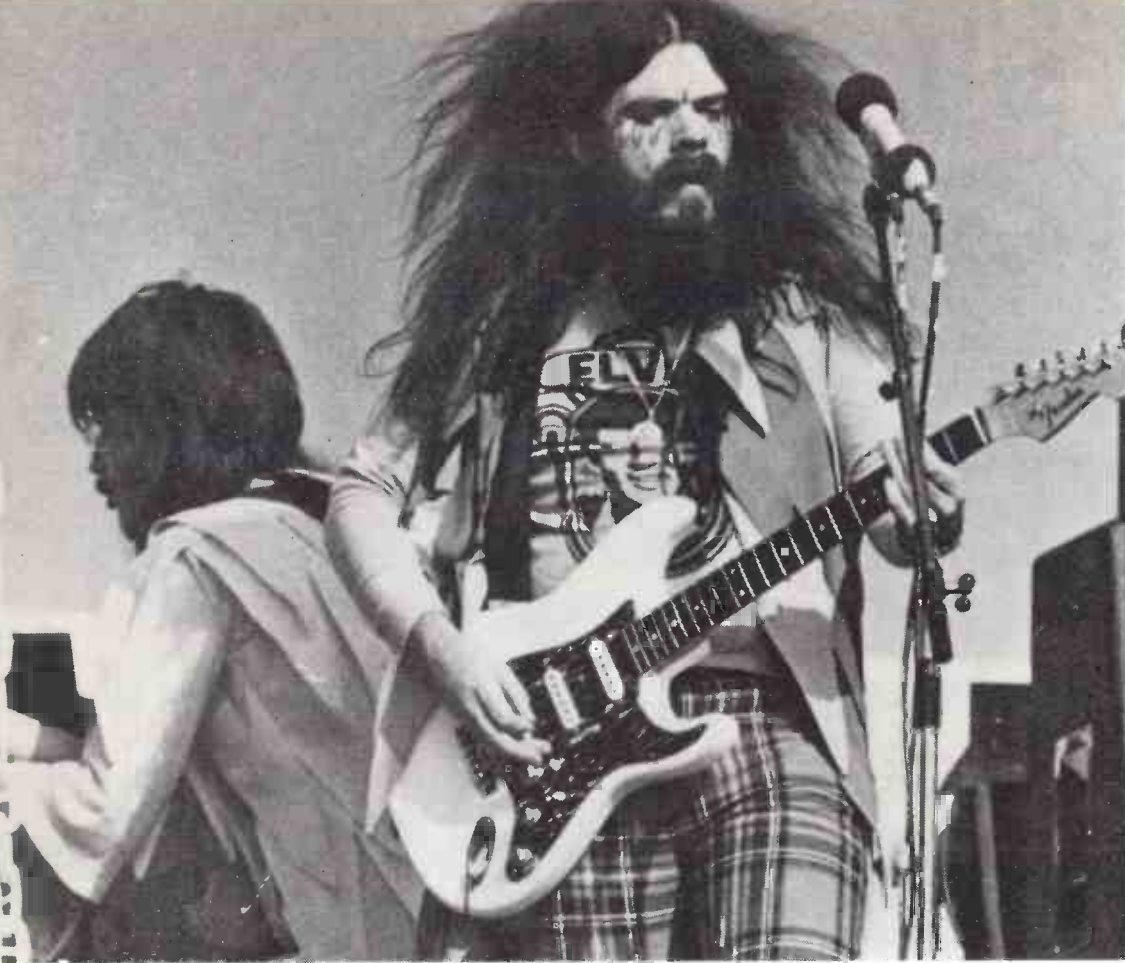
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◀ Wood, the extrovert, in one of his many disguises

Instead of following in the footsteps of The Beatles and taking control of America, they were contained within the confines of the United Kingdom, tagged the poor man's Who (an unfortunate circumstance for any band with as much power and talent), and were persuaded to keep making singles (while being dissuaded from recording albums).

In the meantime, band members were splitting left and right, record companies were being dropped and picked up on a day-by-day basis, and Harold Wilson was suing them for degradation of dignity. For some bands, this could spell doom, but The Move slogged onwards, creating better and better singles.

OBLIGATIONS

Although they didn't play live very much, they were becoming more and more successful in the record charts. Still, Roy was dissatisfied with the band, thinking they were losing the spirit in which they were created, and was disillusioned by their lack of success in the United States. He decided to take the group apart after making one last album to fulfil contractual obligations.

'*Shazam* was recorded just before the actual split of the old Move,' Roy clarified, 'and I don't think it was an attempt for anything other than to fulfil the contract. It was made in a hurry, we'd usually go into the studio without much rehearsal, although that helps, in a way. You've still got the excitement there of a new number... when you've been playing a song for a few months, you tend to get tired of it.'

Despite the occasional lack of precision, *Shazam* was a brilliant hard rock album, a dynamo of melody and open-chord excellence.

A new Move was put together by Roy with Bev still on drums, Birmingham buddy Rick Price playing bass

ROY WOOD

Minority Cult figure? — He is in the U.S., says correspondent John Tiven

Roy Wood's appeal in England has never transcended the teenybop terror phase — somewhere along the lines of America's Don Kirschner, although a bit more respectable — but over in the United States, Roy Wood is the obscure genius known only by the hippest of the hip.

His band, Wizzard, has never been able to rally the concert support that a band needs to really race across the generation gaps, although they've bombarded Radio One with a string of Top Ten singles in rapid succession.

Yet in America, Wizzard doesn't mean two cents to the ordinary AM radio listener who's content with his Todd Rundgren and Alice

Cooper 45 r.p.m. collection. Only those few who have followed the progression of Roy Wood through the early days of The Move are really aware of Roy, the killmaster of the three-minute song, and a Birmingham Living Legend.

CLEVER LAD

Why is Roy, basically a nice guy and an amazingly clever lad, plagued with such woes? It all started years ago with The Move, a band formed from the cream of the Birmingham bands. There were five or six semi-professional combos running around the English Midlands for a few thruppence a night, and somebody figured it just wasn't worth it. If the most

talented members of the groups could cast off the dregs and band together the result would, naturally, be a group of amazing talent and durability.

So was formed The Move, Roy Wood writing all the material, playing lead guitar, and singing some; Bev Bevan looking smart and bashing away on those drums; Singing Skull Ace Kefford playing bass; Carl Wayne out front singing suavely; and Trevor Burton handling the rhythm guitar.

Their manager, the famous Tony Secunda, was extremely manipulative with the Move image, putting them in ridiculous garb and encouraging their indulgence in on-stage violence.

Wood the musician 'Boulders' ►
showed his versatility

guitar, and one of Roy's buddies on guitar, Mr. Jeff Lynne.

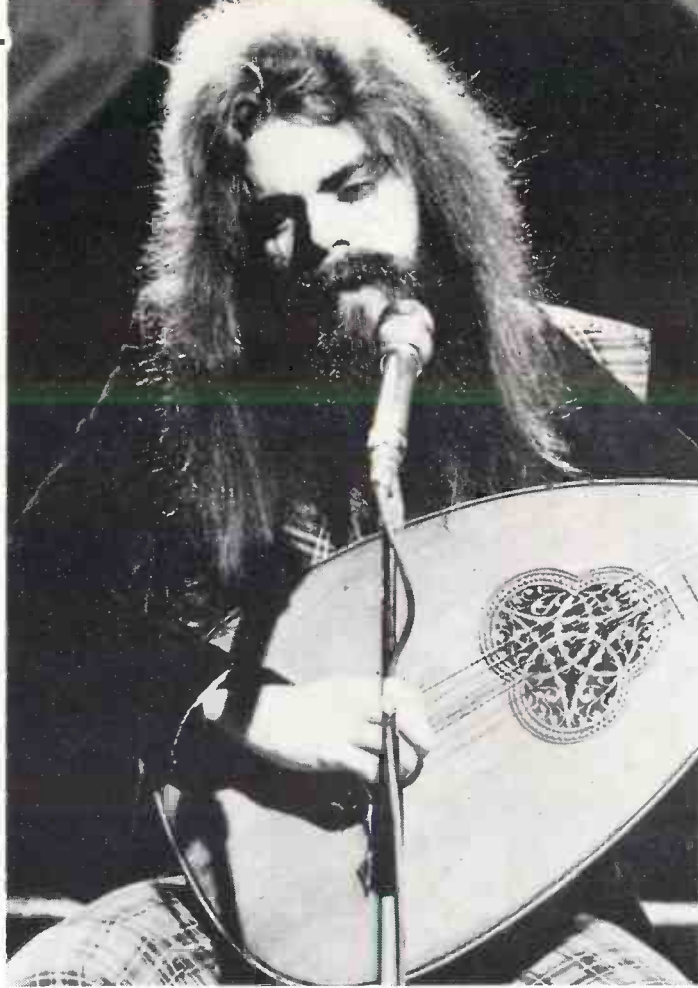
Jeffrey was very happy in The Idle Race, but Roy promised him that if he'd join the Move, they'd work on a joint project fusing classical style and the rock approach, calling it The Electric Light Orchestra. Jeff was enthused by this, and when Roy informed him that the new Move would be out to get the underground audience rather than the teenyboppers, he was overjoyed.

The newly-charged Move proceeded to make two excellent progressive albums, *Looking On* and *Message From The Country*, both years ahead of their time. But in the grand tradition of The Move neither of these albums sold appreciably in either America or their native England, despite The Move's continued success in the singles market with such ditties as *Chinatown* and *Tonight*.

The Electric Light Orchestra, consisting of the members of The Move and a few additional string players, was just getting off the ground with an album to their credit when Roy and Jeff concluded that The Move had outlived its usefulness.

'The Move didn't actually disband,' explains Rick Price, 'we just nodded to each other and said "See ya when the time comes" . . . and the time never came.' And it looked like Roy and the ELO were ready to roar into action, except for just one thing.

Roy's songs never really fitted the Electric Light Orchestra style too well, and Roy was continually writing songs that he'd record for his own album, *Boulders*, because they weren't right for two cellos, a violin, French horn, and the rest. Jeff didn't think it was right that Roy should be put in the position of being the star of a group that Mr. Lynne was actually leading, and Roy wasn't content in the ELO, so a split was finally agreed



upon.

'Wizzard played their first gig two weeks after the group had been formed,' Rick Price explains, detailing the early stages of Roy's third professional group. 'Roy had about 10 songs, and we did a quick runthrough of those. We decided to get the two sax players just for that gig, as it was an old rock 'n' roll thing, and they worked out so well that we decided to add them on a permanent basis.

BOOED

'Mind you, they'd only rehearsed with us for two days, and the band had been rehearsing without them for the 10 days previous.' The gig which Rick speaks of was the Wembley Rock 'n' Roll Revival, featuring Little Richard, Chuck Berry, Lord Sutch, and assorted others.

It was a difficult start for the band, as the promoter put up posters and advertisements calling them The Move. The group complained, so he changed it to 'The Move featuring Wiz-

zard,' which still didn't help matters much (the result — they got booed on their first-ever appearance).

'It was a bit of a nuisance,' Rick said, 'as it was the first time we had played at all, and it was a shame that we had to try to live The Move name down. It was a bit of a drag, as Roy had been trying to live the name down for two years while he was forming The ELO.'

Still, Roy had run into more hazardous rocking conditions before, and kept the band together. They played more and more concerts, and recorded an album in which they attempted to blend solid rock tunes with what some might term a 'big band'.

It was too massive a project to come across successfully without constant rehearsal, and the result was an album that didn't cut the Roy Wood standard of artistic/commercial excellence.

'*Wizzard's Brew* is a totally experimental album as a whole,' Price admits, 'and people don't seem to realise that, they didn't appreciate it

was such. Maybe we should not have gone ahead and done an experimental album so early, it was just that Roy and the rest of the members of the band had so many different directions in music in their heads.

'We couldn't satisfy everyone unless we did something experimental, and it hasn't gone down very well with the people, at least in America.'

Another hindrance which hurt the album was the horrendous sound quality, which is most likely due to the unfortunate inadequacy of the studio at which it was mixed, which was booked because the studio Roy usually works at was full up.

Roy reverted back to writing songs as singles, utilising the large sound of the band to create what some reviewers have termed a neo-Phil Spector Sound.

'I've always been a great fan of Spector,' says Roy, 'and I just couldn't resist. It helps having such a big band, and I know quite a bit about the actual techniques of the Spector Sound, so it wasn't too difficult.' The singles found their way into the top of the charts with all due velocity.

Meanwhile, Roy was using the age-old practice of recording rather experimental productions on the flip-sides of the singles. 'We use our B-sides to show people what we can do, the different types of music we can play,' explains Roy, 'like the flip of one of our last singles was written by Rick.'

'It's very good, sounding a bit like Zeppelin (Roy's favourite group, although his top-rated composer is Tchaikovsky) — a bit different from my style, it's called *You Got The Jump On Me*.'

The Roy Wood/Wizzard method of recording is very unique in that Roy works best when under pressure, so they go ahead and book some studio time to record a single without knowing what the track is going to be called! Roy will, eventually, get around to writing the song, quite often the day before the studio is booked. He'll go into the studio right off and

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MONOPHONIC SECTION

9 Preset tabs: Bass – Trombone – Trumpet – Baritone Sax
Alto Sax – Bass Flute – Flute – Piccolo – Violin

Wha-Wha tab
Soffiato/Decay tab
Tab for Constant Portamento
Tab for Temporary Portamento

GENERAL CONTROLS

Cancel tab for Polyphonic section
Cancel tab for Monophonic section
Sliding volume control for Polyphonic section
Sliding volume control for Monophonic section
Sliding Brilliance control for Polyphonic section
Sliding Brilliance control for Monophonic section
Vibrato On/Off for Polyphonic section
Vibrato On/Off for Monophonic section
Vibrato Delay
Sliding speed control
Sliding Envelope control for Soffiato
Sliding Envelope control for Decay
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ROY WOOD

continued
from page 41

lay down the basic acoustic guitar track, and then teach the drummer and bass players the parts.

Once those basic tracks are laid down, a rhythm guitar and piano is added, and everything else just snowballs. The band rarely rehearses together ('Once every six months'), but they all learn the parts separately and work on new ideas anywhere from backstage in the dressing room to in the van, riding to a gig.

Wizzard's stage show is something that must be seen, for pure showmanship alone. Roy looks like an overlord, with hair so many colours it puts Todd Rundgren to shame, keyboard man Bill Hunt plays ring toss with the drummers, and the whole outfit looks like a bunch of escapees from a loony bin.

Their repertoire consists of many tracks from their singles and albums, lots of soloing, and Don Nix's infamous *Going Down*, complete with a Deep Purple riff! Woodsie's guitar playing is often brilliant in the Hendrix tradition (Roy and Jimi were good friends), and his singing is letter perfect.

Now that Roy's got a band that's large enough to do virtually *anything*, due to its size and wide variety of instruments, he's aiming to put out a concept album of a sort, which will turn a lot of people's heads regarding the band's album potential. Unlike most concept albums, this one is a musical rather than a lyrical concept, with the four sides being completely separate.

There'll be a classical side, a jazz side, a country side, and a rock 'n' roll side, and the whole piece will, eventually, be brought out on to the stage (but they'll have to rehearse much of it before they go any further).

'We've done the jazz side,' Rick Price explains, 'and it's really complex, running the gamut from New Orleans jazz to a small quintet to a Don Ellis Big Band thing.'

Unfortunately the project is taking so long that they may have to shelve it in order to get an album out as soon as possible, as there's now a demand for Wizzard LPs - at least, they hope so.

One shouldn't get worried that Roy isn't busy enough, though - he's been commissioned to write two songs for the Everly Brothers, and three for Elvis Presley (two ballads, one with a social message, and a rocker). He's producing two female singers, Lynsey De Paul and Ayshea (and writing songs for the latter), and he's been asked to produce The New York Dolls (although it's doubtful whether he'll get around to it).

SPONSOR

He'll be doing a concert with a Birmingham artist, Raymond Froggatt, in Birmingham Town Hall, backed by a symphony orchestra and various members of Wizzard, as soon as he can get a record label to sponsor the venture.

He tells that he's constantly working on solo recordings (his last, *Boulders*, was released last year after being held up in contractual hassles for two years), and learning to play new instruments all the time, although 'guitar was my first instrument, so I suppose I play it better than any other - actually, I enjoy playing drums very much.'

Musically speaking, Wizzard can go practically anywhere, and they've gone pretty far already. The question is, are American audiences ready to accept Roy Wood as a more than musically-valid cult figure, and are British music listeners ready for Wizzard to transcend the 'pop' label?

'The Move was directed primarily toward English audiences,' Roy proclaims, 'and I shan't regret any of that. It's pointless, and besides, Wizzard's got an American tour scheduled for the near future.'

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UNDERSTANDING WHAT'S WATT

HOW DO you know which amp. to buy. The mass of specifications supplied by amplifier manufacturers is extremely bewildering and often more confusing than helpful. To help you cut your way through the fog *Beat's* Technical Correspondent explains the meaning of basic electronic language as applied to group amplification.

A sound amplification system can be split into three parts.

- a) The stage at which the sound is converted to a signal by a *transducer*;
- b) A modification stage which allows you to change the signal (or sound) by boosting it or accentuating one or more particular frequencies (e.g. adding treble or bass) using *modifiers*;
- c) The delivery stage at which the speakers which reconvert the signal to audio sound have to cope with varying acoustic problems which may make 'equalising' the sound very difficult. (Equalising the sound means compensating for the varying acoustic conditions encountered.)

Judging volume in terms of watts is very misleading. Imagining that a 3,000-watt PA system is twice as loud as a 1,500-watt system is rather like saying that a three-litre car will go twice as fast as a 1.5-litre car. It just isn't true. A watt is the measurement of the sum of three quantities; volts, amperes and (because a watt expresses an energy) time (seconds).

The loudness of any system depends on three major factors. 1) The quality of the transducers - which in turn depends on their fidelity, efficiency, a factor known as the directivity factor and their power-handling capacity. 2) The performance of the modifiers - which in turn depends on the quality of components and their gain factor (the amount by which they amplify).

3) The way in which the system is used.

So when you see a piece of equipment rated in watts, remember it does not refer to loudness (unless it is expressed as Acoustic watts which is a completely different measurement). But understanding exactly what a watt is takes a little explanation. It is extremely useful to understand the meaning as it is perhaps the most useful method of evaluating performance from specifications.

In electricity the watt is the quantity of energy debited in a circuit over a certain length of time. Basically 1 watt = 1 volt x 1 ampere x 1 second. In amplification it measures the energy debited by an amplifier into a load. In rock music it quickly turned out to express the power handling of transducers (which was correct) and the loudness of the system (wrong).

So: Power = voltage x current x time. The time factor mainly intervenes as far as fatigue of the product is concerned. Because watt is an energy it also produces heat which in turn can produce considerable damage (like a burnt-out speaker).

Leaving aside time, understanding the watt demands an acceptance of the three classifications of signal used in the audio industry. They are: Continuous which is equivalent to DC current and mainly used in amp. design; Sinewave which is the equivalent to AC current and mainly used in specifications; and Complex which refers to transducer types like square, sawtooth, noise and music.

The sinewave expression can be seen in Figure 1. A sinewave is defined by its frequency (i.e., the number of times it is reproduced in a second usually expressed as Hertz, Hz or cycles per second, its voltage and its current. Because the current is 'pumped away' by its load the sinewave is most of the

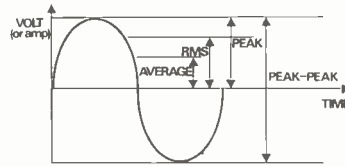


Fig. 1

time measured on its voltage and the product of the debited current by the voltage will give us the power. As can be seen from Figure 1, there are four different ways to measure this voltage.

Watts Average = 0.901 x rms = 0.637 x peak = 0.3185 x peak-peak.

Watts RMS = 1.11 x average = 0.707 x peak x 0.3535 x peak-peak

Watts Peak = 1.57 x average = 1.414 x rms = 0.5 x peak-peak

Watts Peak-Peak 3.14 x average = 2.828 x rms = 2 x peak.

Depending on which of these voltages is measured the watt will have a different name. Watt RMS = Volt rms x current; Watt music programme = Volt peak x current; Watt peak = Volt peak-peak x current and Watt continuous programme = 2 x watt rms. Perhaps the most useful of all ratings of the continuous programme rating.

So when you go to buy that item of equipment don't be fooled by any general statement about watts. Find out the specifications and understand them. To help you understand I have prepared a simple conversion chart (Figure 2).

Use it in this way: Problem is how to convert 120 watts

peak into watts rms. On the horizontal line select watt peak. At the intersection with watts rms on the vertical line read off 0.3535. Multiply 120 by 0.3535 and you have your answer: 42.42 watts rms.

Using this table could help to avoid blown-up speakers. Another example is finding the right number of speaker cabinets (rated at 100 watts continuous) you require for a 500 watts peak amp.

- 1) Convert continuous watts into watts peak: 100 x 1.414 = 141.40 watts peak (that is what each speaker handles)
- 2) Add on a 10 per cent security factor to your amp's rating: 500 + 50 = 550 WP
- 3) Divide this amplifier rating by the speaker's handling capacity: 550 ÷ 141.40 = 3.89. Obviously you would use four cabinets.

For another example, suppose you have a 150-watt continuous programme speaker and you want to know the maximum power rms you can drive it at.

Convert 150 watt (continuous programme) into RMS: 150 x 0.5 = 75 watts rms. Subtract 10 per cent for security and you have the answer 67.5 watts rms. Never forget the 10 per cent security factor.

Next month I will be writing about efficiency, the directivity factor and the reproduction fidelity of loudspeakers. Also I will explain what is a decibel and why it is such a useful value when used in conjunction with a watt.

Watt Called = to x by	RMS	Peak	Music Programme	Continuous Programme
Continuous Programme	2	0.707	0.3535	1
Music Programme	1.414	0.5	1	2.828
Peak	2.828	1	2	1.414
RMS	1	1.3535	0.707	0.5

Fig. 2

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DAVE MASON~ TREADING THE TRAFFIC- FREE ROAD



Summer 1971 finally brought home to the British public that Dave Mason's solo career was not a tragedy in that it deprived the music scene of an intrinsic ingredient of Traffic, but the best possible course he could have embarked on.

His first solo album, *Alone Together*, which didn't have a great deal of publicity over here, managed to find its way into a surprising number of people's record collections, even though many had to go to the trouble of tracking down import copies.

Although a lot of the audience who attended that series of benefit concerts, in which Dave played nostalgic gigs with the new Traffic lineup, went to relive old memories, there was also another faction composed of the people who were waiting eagerly for his solo spot in order to applaud their favourite album tracks. It was obvious then that Mason's new career was taking off.

Since then, he has spent practically all his time in L.A., sorting out various management and recording hassles, playing with the best musicians around, including Graham Nash, Eric Clapton and Stevie Wonder, and getting his own band together.

Looking back on those concerts and the resulting album, *Welcome To The Canteen*, and listening to Dave's new album, *It's Like You Never Left*, it's easy to see just how much he and Traffic both gave and took from each other. Straight from the good old days come the tight, funky rhythm and reggae riffs which drive through several of the numbers on this album, while *The Lonely One* has the same kind of instantly exciting commercial appeal that lifted *Feelin' Alright* to the realms of the million sellers.

Misty Morning Stranger captures something of the timeless, dreamy simplicity of *Hole In My Shoe*, except that the Mason sound is somewhat harder now and more mature. The songs are tight and economical and Mason has made the best possible use of the talents of the other musicians on this album.

Only one of Dave's new band, drummer Richard Glaub, is featured on the L.P. and it becomes obvious from talking to Mason that the road that led from his final split with Traffic to his getting together the band that we'll be seeing on the road in May, hasn't been easy going all the way.

Sitting back in the armchair of his hotel suite at the civilised hour of 12.30 p.m., dressed in the unlikely combination of green towelling bathrobe and fawn knee-length socks, a philosophical Mason told us about his problems and his plans.

SURREALIST

'I went over to the States in the first place because I just wanted a complete change of scene after Traffic. There didn't seem to be much point in staying here because, to me, there just didn't seem to be anything around as good as that band and I didn't like the idea of having to go through all the changes and hassles of finding four other people equivalent to them.

'I went to America because I knew there were a lot of good musicians there and I really like it. It's a more congenial atmosphere and certainly better for working and it's been the place where things have come together for me.'

Did he have any plans be-

fore he went over there as to which musicians he wanted to get together with?

'Oh no. It's taken about four years to put this band together that I have now.' He explained that his keyboard player and guitarist had been with him for about three months and his bass player a mere three weeks. Only the drummer was of long-standing, two years in fact.

'Nothing's had time to come together yet,' he commented, 'but I'm sure it will because the musicians are really good, there's a lot of talent. We just need to play for a while.'

At the moment Mason is acting as his own manager as well as trying to get his band's debut act together. 'The band's got no name. We did think of a lot, like Suave and Thunderlust,' he joked. He is writing all their material although he hopes that he will eventually write some songs in conjunction with his guitarist, when they've had time to get used to each other musically.

He admits that he has never been a prolific songwriter and these days finds he has less and less time to spend creating. He plays down the lyric side of his writing, insisting that he reckons melody is his strongest point. Yet *Hole In My Shoe*, in spite of being the first song Mason had ever written, rocketed to the top of the charts just as much on

account of its surrealist lyrics as its easily memorable tune.

He compared himself to people like Paul Simon, who has studied English, and mentioned a friend of his, also an ex-English student, who can trot out brilliant lyrics off the cuff.

'You see, I'm very limited lyrically. I've even thought of going back to school and taking an English course or something,' he grinned. 'Knowing nouns and adverbs and pronouns and all that, is worth doing. There are so many words that maybe mean the same or relate to the same thing and there's, maybe, only one correct choice for a particular line.'

VARIATIONS

Most songwriters go through up and down periods in their writing and even someone of Dave Mason's status isn't immune, apparently. 'I can only write if I feel like writing something. If someone asked me for a tailor-made song, I probably couldn't do it. In fact, at the moment, I feel as though I'm running out of things to say.'

THEME

Is this because there's nothing he feels very strongly about at the moment, we suggested? 'Probably,' he replied. 'I guess that's what it might be. All my songs are

based around the same theme, you see, they're just different variations of relationships, one-to-one relationships or multi-relationships.'

Somehow we can't really see the flow of Mason songs drying up altogether. He's probably sitting in L.A. right this minute in the middle of a great creative output. That's the trouble with being a songwriter. Unless you're one of those people who can churn out songs to order, which Dave admits he isn't, you just have to wait for inspiration to strike!

Constant experimentation with his songs is one theme which links his musical past to the present. The latest version of *The Lonely One*, which includes Leon Russell on piano and is the one he's intending to put out as a single, is different to the album version. He also has a different mix of *Head Keeper* which is also a projected single.

It certainly looks as if he has no regrets about his defection across the Atlantic. As he mentioned, things certainly have come together for him over there and now, with a new recording deal with CBS, a great new album, a British tour planned and his hand-picked musicians round him, it's not exactly like he never left, but it's certainly welcome back to a guy who's been away quite a bit too long.

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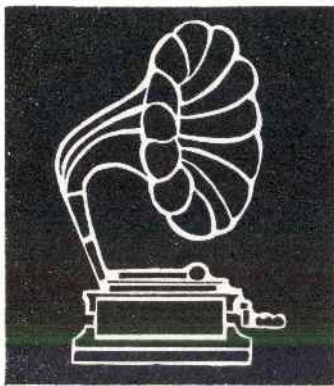
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album reviews

ALBUM OF THE MONTH

MAHAVISHNU ORCHESTRA LIVE BETWEEN NOTHINGNESS AND ETERNITY CBS 69046

Recorded live in Central Park, it opens with the crashing of a mighty gong and crowd cheers. McLaughlin's guitar picking appears, growing louder . . . a roll of drums and we're off. The music is beautifully played, with an amazing amount of nervous energy keeping everything taut. This band's music has been described as neurotic, but however they get their energy, their playing doesn't suffer as a result.

McLaughlin's guitar soars and swoops, always seeming to get higher, and perhaps the only criticism that can be levelled against him is the way his notes are occasionally ragged, and the way he never seems to get a clean guitar sound – but underneath that, his ideas are immaculate.

Jerry Goodwin, too, has the ability to make his notes fly, and with Jan Hammer on piano and Moog, Rick Laird on bass and Billy Cobham – a master drummer in any field – driving along beside them, the music really does fill that space between nothingness and eternity. Sleeve notes by Sri Chinmoy will fill you in.

**Tracks: Side One – Trilogy; The Sunlit Path; La Mer De La Mer;
Tomorrow's Story Not The Same; Sister Andrea.
Side Two – Dream.**



ARGENT NEXUS EPIC EPC 65924

Nexus means a link or connection and, had things gone as planned for the band, this album would definitely have been the musical connection between the old Argent, whose direction was divided between the chart commercial and the creative and a new unified band, concentrating on exploring the depths of their imaginations.

But, with the decamping of Russ Ballard at this peak in Argent's development, it's hard to imagine that this album can ever be anything other than a historical phenomenon. Whoever they may bring in to replace Ballard's vocal, writing, playing and performing powers, there can only be change now rather than post-Nexus progression.

Laments apart, this album is the best and most interesting thing the band have produced, although your reviewer couldn't help noticing how Rod's classical influences emerged in traces of Berlioz and Tchaikovsky. Although, at times, Rod's single note keyboard runs and lack of full chording add a sparse note, overall it's a really exciting album. But how are they ever going to replace that voice of Ballard's which makes a line like 'Gonna meet my Maker' sound as thrillingly orgasmic as James Brown's sex machine songs?

**Tracks: Side One – The Coming Of Kohoutek; Once Around The Sun;
Infinite Wanderer; Love; Music From The Spheres.
Side Two – Thunder And Lightning; Keeper Of The Flame; Man For All Reasons;
Gonna Meet My Maker.**



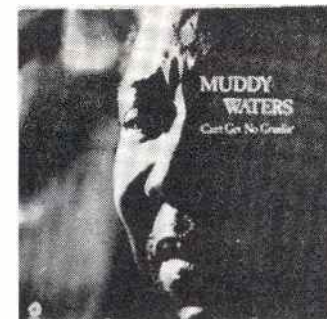
MUDDY WATERS CAN'T GET NO GRINDIN' CHESS 6310 129

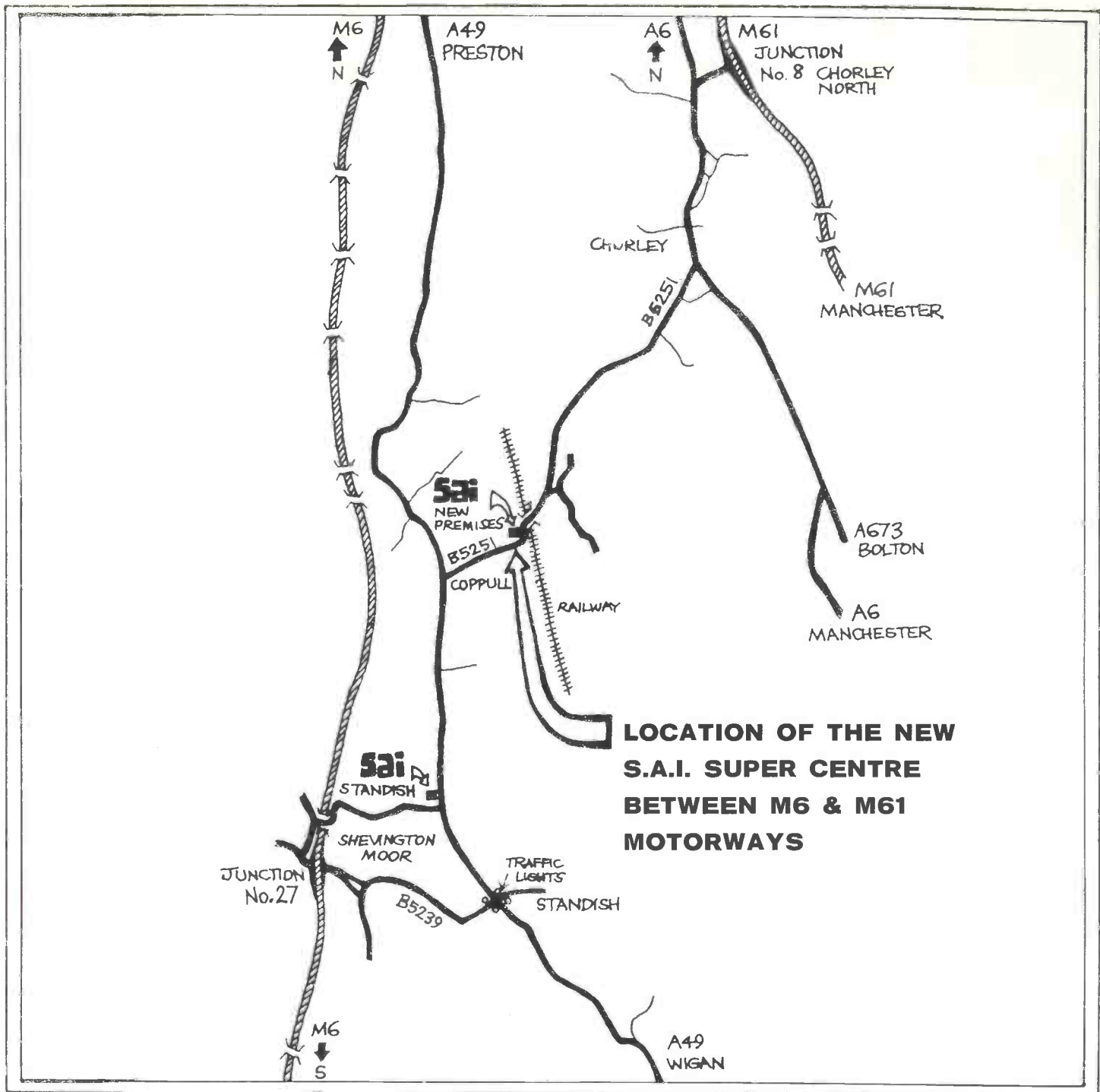
There seems to be a trend at the present time for blues 'greats' to record albums backed by a gaggle of younger 'name' musicians – very often whites. Although the results of such cross pollination can be technically good, the usual drive and uninhibited approach of the Chicago-school negro artists is often lost.

It's therefore good to hear that one of today's foremost exponents of authentic blues, Muddy Waters (or McKinley Morganfield if you prefer) hasn't sold out. This new album from Muddy contains the same type of compelling sounds that had a strong influence on artists such as the Rolling Stones and Eric Clapton. Mr. Morganfield has been responsible for writing several blues classics and his customary deadpan delivery and not too subtle innuendo is well in evidence again, here, especially in songs like *The Garbage Man* – 'My baby ran off with the garbage man – I need this woman so she can empty my cans', and the title track, which should in fact be sub-titled 'What's The Matter With The Mill' as anyone who takes the trouble to listen to the lyrics can hear.

The skilfully-applied harp is, we suspect, the work of Bill Buford, whose style is very much in the Sonny Boy Williamson II (Rice Miller) mould, but the personnel really ought to be listed on the back cover.

**Tracks: Side One – Can't Get No Grindin' (What's The Matter With The Meal);
Mother's Bad Luck Child; Funky Butt; Sad Letter;
Someday I'm Gonna Ketch You.
Side Two – Love Weapon; Garbage Man; After Hours; Whiskey Ain't No Good;
Muddy Waters' Shuffle.**

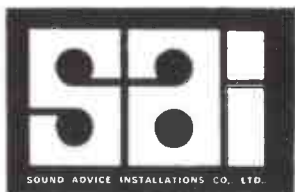




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JIMI HENDRIX**LOOSE ENDS . . .****POLYDOR SUPER 2310 301**

It seems a pity really, to release these tracks as far as The Man is concerned. They don't go anywhere in showing what a great guitarist he was, and as many of them are badly out of tune, late-night jams, they're not much fun to listen to either, except as curiosity pieces.

Everybody seemed to be having fun while they were recorded but, surely, they were never meant for re-release? Judging by the work he finished and released, he was very much a perfectionist and your reviewer would much rather dig out his copy of *Ladyland* than listen to this again.

Loose Ends is depressing too, because we'd all like to hear him again and this, and all the other 'discovered' tapes, have fallen far short compared to the few albums he did release. Judging by the standard of these tracks there just can't be any more to come. I hope not, anyway.

Tracks: Side One – Coming Down Hard On Me Baby; Blue Suede Shoes; Jam 292; The Stars That Play With Laughing Sam's Dice; The Drifter's Escape.

Side Two – Burning Desire; I'm Your Hoochie Coochie Man; Have You Ever Been (To Electric Ladyland).

**ELEPHANT'S MEMORY****ANGELS FOREVER****POLYDOR 2383 260 SUPER**

Elephant's Memory are the band who used to back John Lennon. If (like your reviewer) you suspected they'd be rather weak on their own, you're in for a surprise – it's gutsy and melodic rock, with strong vocals and exciting guitar, sax and keyboard breaks. The numbers are well layed out, too, with plenty of contrast, and a nice feature is the way the songs stand up without long solos – when there is a break it's short, melodic and purposeful.

In fact, Elephant's Memory have been around since 1967, playing exciting rock before, during and after their collaboration with Lennon. The production is good, too, with everything coming out crisp and clear – a real breath of fresh music.

Tracks: Side One – Running Man; Tell The Truth; Doreen; Face The Day; La Sopa.
Side Two – Angels Forever; Tonight; First To See The Last; Going To A Party; Hoochie Coochie Rockin' Information Man.

**KINKY FRIEDMAN****SOLD AMERICAN****VANGUARD VSD 79333**

Kinky Friedman? You've got to be joking. Yes folks, it's the all-American first Texas-Jewish-country music star! But Mr. Friedman, maybe, does himself a disservice with his first-name choice because, although this disc is in places very funny, it has its more serious side, too.

Vocal contributions are made by all three of the Glaser brothers and using an instrumentation which includes steel guitar, Dobro, mandolin, fiddle, banjo and harp, the backings are suitably sympathetic to the predominant theme of the American way of life, past and present.

The songs are an oddly compatible mixture of cynicism and sentiment and Bobbie Moore's well thought-out cover illustration sums it all up perfectly. It's fair to say that Kinky Friedman is too good to be dismissed as a nut-case snigger-sneaker. Or does the zany monocle disguise a well-known member of the Nashville hierarchy, testing his talent's sales appeal under some new packaging?

Tracks: Side One – We Reserve The Right To Refuse Service To You; Highway Cafe; Sold American; Flyin' Down The Freeway; Ride 'Em Jewboy.
Side Two – Get Your Biscuits In The Oven And Your Buns In The Bed; High On Jesus; The Ballad Of Charles Whitman; Top Ten Commandments; Western Union Wire; Silver Eagle Express.

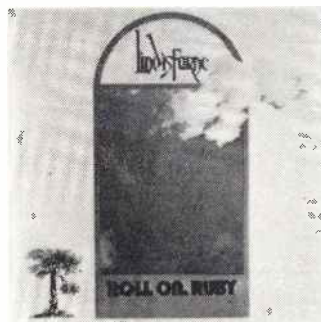
**LINDISFARNE****ROLL ON, RUBY****CHARISMA CAS 1076**

It can't be – it is! It's the new super-Lindisfarne, sounding relaxed and easy with funky undertones and some fresh songwriting talent. The band has been through more than its fair share of hassles, as Alan Hull's bitter, clever little song, *Taking Care Of Business*, reflects. However, it's obvious that the energy and enthusiasm of the new line-up should bring them out on top.

Although there are still plenty of folk and country influences at work, it's clear that the band now has a much greater and more varied pool of musical talent on which to draw. The album sounds like they're still sussing out each other's capabilities a bit but they assured us, in a recent *Beat* interview, that they feel they have already progressed quite a long way since they recorded it.

Just in case fans of the old band should have any identification problems, tucked away inside the sleeve is a nice, shiny wall poster of six nice, shiny Lindisfarne faces at their most wistful.

Tracks: Side One – Taking Care Of Business; North Country Boy; Steppenwolf; Nobody Loves You Anymore; When The War Is Over.
Side Two – Moonshine; Lazy; Roll On River; Tow The Line; Goodbye.

**JOHN COLTRANE****BLUE TRAIN****BLUE NOTE BST 81577**

Something which should delight every jazz follower is Transatlantic's recent distribution deal with Blue Note records. With more than 300 in the catalogue they're releasing a number every month – and what a feast! *Blue Train* is a model production, handled by Rudy Van Gelder, who handled many of Trane's later releases, and there's a near perfect balance and sound.

And Trane! What hasn't already been said? His tenor sax solos are cram full of notes, spasmodically splintering, but without ever breaking the harmonic threads. And the personal devices, like a weird swooping (sometimes half stumbling) leap into the upper register. Pianist Kenny Drew is very blues rooted, yet swings along very economically. Drummer 'Philly' Joe Jones deserves a lot of credit for the overall feel of the album, and the other members of the line-up are Curtis Fuller (trombone), Lee Morgan (trumpet), and Paul Chambers (bass). For anyone interested in jazz, or just starting, this is a fine album to hear – there's so much going on!

Tracks: Side One – Blue Train; Moment's Notice.
Side Two – Locomotion; I'm Old Fashioned; Lazy Bird.



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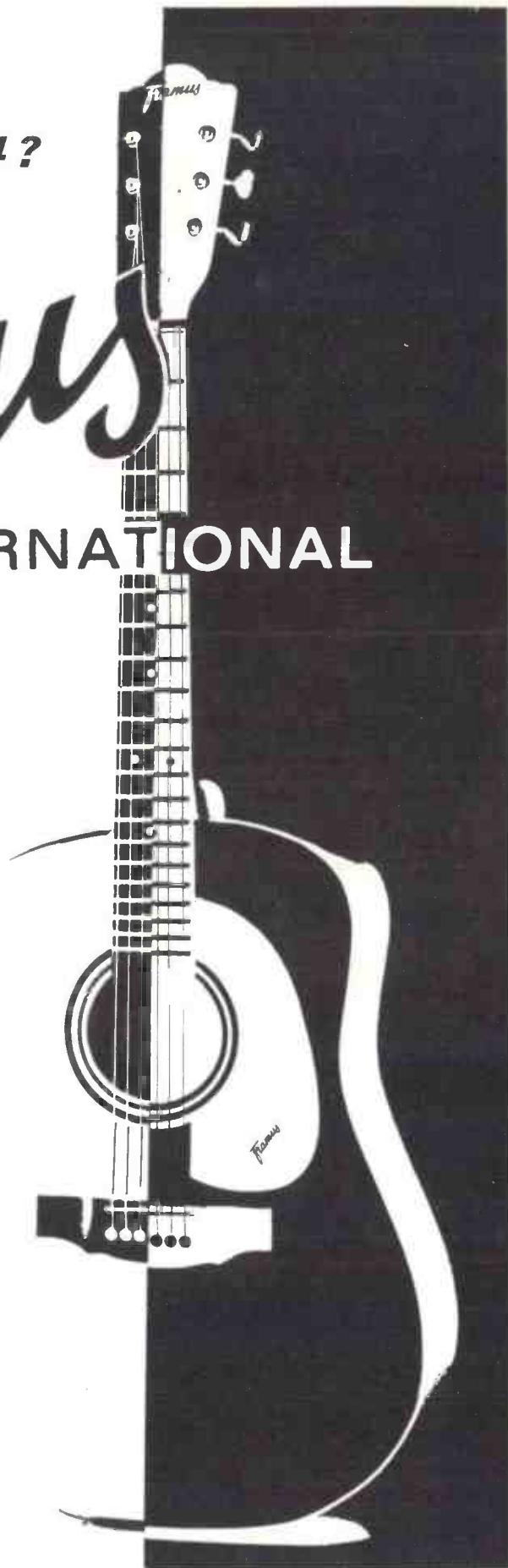
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MOACIR SANTOS**THE MAESTRO****BLUE NOTE 0598**

This more recent Blue Note release features the talents of Moacir Santos, a Brazilian musician with more than 50 albums, and dozens of TV and film scores behind him. The music here is light and relaxed, incorporating latin rhythms and percussions, brass, keyboards and electric guitars, but arranged and produced to flow along with no nasty surprises or shocks – a requisite for late-night listening.

Nana has been his biggest hit to date and, as a single, was in the Brazilian charts for more than a year. The feel can be likened in places to Santana without rock chords, but there's lots more to offer. Moacir plays a variety of instruments, as well as singing and his contributions are listed on the sleeve, along with details of his writing, scoring, conducting and playing feats.

Tracks: Side One – Nana; Bluishmen; Astral Whine (An Elegy To Any War).
Side Two – Mother Iracema; Kermis; April Child; The Mirror's Mirror.

**CANNONBALL ADDERLEY****SOMETHIN' ELSE****BLUE NOTE BST 81595**

And here's somethin' else from Blue Note, an album featuring the talents of Cannonball on alto sax, Miles Davis (trumpet), Hank Jones (piano), Sam Jones (bass), and Art Blakey (drums). The music really steams along, and is ideal for late-night listening, but with plenty of changes and beautifully-spaced solos to keep you awake.

Although most of these musicians are into very different things today, this album does serve as a showcase of what they're capable of. My favourite track is *Dancing In The Dark*, where Cannonball's sax really takes off – then it's time to turn over and start again. Sleeve notes by Leonard Feather give the backgrounds of the band and how they felt about it at the time. Very beautiful.

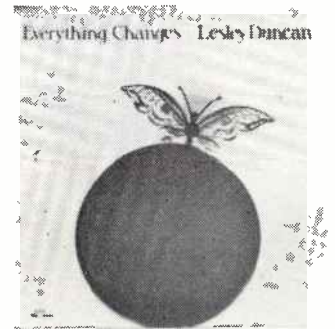
Tracks: Side One – Autumn Leaves; Love For Sale.
Side Two – Somethin' Else; One For Daddy-O; Dancing In The Dark.

LESLEY DUNCAN**EVERYTHING CHANGES****GM 1007**

The lady's voice is soporific rather than exciting. There's no fire on this album, no point where you could really say that her soothing, nostalgic, intimate music touches heights of greatness. In construction, her songs are unadventurous, with predictable chord changes and the production and arrangements of Lesley's husband, Jimmy Horowitz, while sympathetic, don't add much to the interest.

But, once you've got used to Lesley's voice sticking around the lower regions of the contralto range, the warmth of Lesley's personality comes through, showing her to be a mature woman, a mother who reflects, regrets and cares about the world. It's a tender little collection of songs which will infiltrate rather than smash into people's record collections.

Tracks: Side One – My Soul; Broken Old Doll; The Serf; Hold On; Everything Changes.
Side Two – Love Melts Away; Sam; You; Watch The Tears; We'll Get By.

**THE BEACH BOYS IN CONCERT****WARNER BROS. 2RS 6484m**

The Beach Boys run through their hits impeccably, brewing the slight amount of excitement, never enough to tire. The numbers are all inoffensive in content, tasteful in style, and ideal for parties and lawn gatherings this summer, but there's no real heat generated, and that's where it falls down.

I guess we've all gotten on a bit since *John B* was making it, and on this album it sure shows. But for real fans of the Beach Boys, this one shouldn't be missed because it shows that their winter '72 and summer '73 tours were a lot of fun – but a little more drive would have helped.

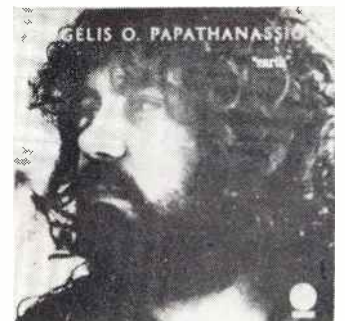
Tracks: Side One – Sail On Sailor; Sloop John B; The Trader; You Still Believe In Me; California Girls; Darlin'.
Side Two – Marcella; Caroline; Leaving This Town; Heroes And Villains.
Side Three – Funky Pretty; Let The Wind Blow; Help Me, Ronda; Surfer Girl; Wouldn't It Be Nice.
Side Four – We Got Love; Don't Worry Baby; Surfin' U.S.A.; Good Vibrations; Fun; Fun; Fun.

VANGELIS O. PAPATHANASSIOU**EARTH****VERTIGO 6499 693**

Two years ago this Greek gentleman and his band Aphrodite's Child brought out a brilliant double album set called *666*. Since hearing that, your reviewer has been waiting to hear more; here it is at last and, unfortunately, it's a disappointment. This is his solo album, working with two other musicians and although the ideas and creation of almost magical effects are there, there isn't a strong enough thread holding the whole together.

The music combines very primitive elements (i.e. heavy crashing drums, tablas, wooden flutes), with very contemporary synthesised keyboard work, resulting in very original effects, but the problem is that many parts are overdrawn, thus losing impact. Even so, the effect is very unusual, and it's well worth checking out.

Tracks: Side One – Come On; We Were All Uprooted; Sunny Earth; He-o.
Side Two – Ritual; Let It Happen; The City; My Face In The Rain; Watch Out; A Song.



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SELMER PA FOR NUCLEUS

Ian Carr's Nucleus, probably the most interesting British 'jazz-rock' band, have just taken delivery of one of Selmer's recently-introduced solid-state PA systems.

The band are currently playing dates up and down the country, and going down a storm, we hear. Ian Carr himself, who has a long history in many different jazz and rock based bands, uses a Selmer Paris 99 Radial trumpet, which he often plays through a Maestro Echoplex, also handled by Selmer. The sounds and effects he gets using this unit certainly add to their music, but the essence of this band is their musicianship - try their last album, *Roots*, and you'll hear what we mean.

Two new electric guitars will be available soon from Henri Selmer and Co., and are additions to their com-

petitively-priced Saxon range.

Up to now the Saxon guitars have consisted solely of acoustic classic, folk and jumbo instruments, but the new solids are the first of the expanding electric side of the range. They're well-known styles and at £59 each (including case), they're well worth trying.

The Saxon 830 model is an ebony finish, single cutaway model, with rose wood fingerboard and mother-of-pearl inlays. The twin pick-ups, bridge (fully adjustable) and machine heads are all gold-finished, and there's a three-way toggle switch and separate tone and volume controls.

Both models have 22 frets and 24 $\frac{3}{4}$ -inch scales, and apart from obvious styling differences, the only other major difference is the tremolo arm on the Saxon 831.

NEW YAMAHA

Not just another Les Paul copy, but a beautifully-styled instrument in its own right, is the new SG45 electric guitar from Yamaha. The accent is on quality, and the instrument features double-wired 'Humbucking'-type pick-ups with independent volume and tone controls and rosewood fingerboard.

It is available in both natural or mahogany finishes.

Kemble (Organ Sales) Ltd., Mount Avenue, Bletchley, Bucks., who are the U.K. dis-

tributors for Yamaha told *Beat*: 'It's very slim, and easy to hold and play. The tones obtainable can be varied from a mellow sound to a hard, clean treble.'

Cost of the Yamaha SG45 is £120. A de-luxe version, the SG85, which is made of specially-selected wood and has a solid ebony fingerboard, is available at £177. It is also fitted with 2000-1 reduction positive machines and good quality, gold-plated fittings.

COMMERCIAL RADIO INFORMATION Bulletin. Packed with facts on the IBA local radio Stations, Radio Luxembourg and the offshore stations. Send 20p for sample copy or £1.50 for 10 issues to Commercial Radio News Agency, 67-69 Chancery Lane, London WC2A 1AF.

FLIGHT CASE MIXER

An important contribution to the Mixer scene is marked by the introduction to Britain of the Stramp Flight Case Stereo Mixer, which is being marketed in this country by S.A.I. (Sound Advice Installations Co. Ltd.)

S.A.I. market a wide range of P.A. cabinets, bins and stage gear for the working band, including their latest useful additions of a folded horn 18-inch base unit and a front-loaded 15 inch.

Other recent developments at S.A.I. include a large selection of Eliminator-type bins with matching F.M. Acoustic, Electrovoice and Vitavox H.F. Horn units. New mixers with multi-way cables and stage boxes and monitoring systems have been introduced, following the cur-

rent interest and increased activity in the P.A. field.

A new stage monitor cabinet with cross-over network and H.F. units will also be available shortly. For the small band wanting a compact sound, S.A.I. can supply a full range of high-power speaker cabinets with various British and American speaker units and integral horns. These are suitable for use in situations where a compact system and high-power units are required.

For details of all their range plus their Electrovoice products, contact **Sound Advice Installations Co. Ltd., 358 Preston Road, Standish, Nr. Wigan, Lancs.** (Tel.: Standish 421603 and 422372.)

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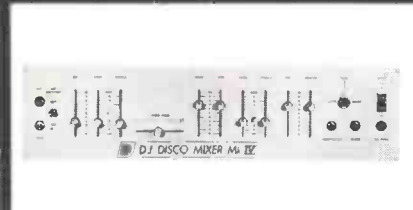
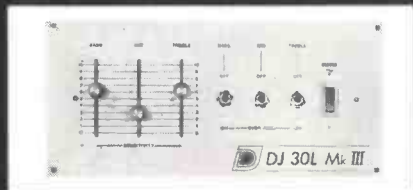
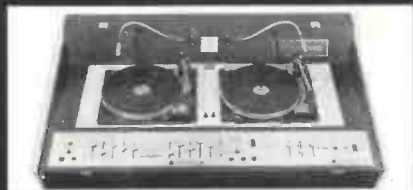
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INSTRUMENTAL NEWS

WONDER ORANGE

British-made Orange amplification is making a big impression Stateside and has been used by Stevie Wonder for the past three years. When *Beat* spoke to Orange recently, they told us that Stevie was so pleased with their new Graphic amp. that he has now officially given Orange permission to use his name exclusively throughout the world in conjunction with their advertising.

All the equipment supplied to Stevie by Orange is to standard specifications and, unlike some firms who will give their equipment free to prominent artists for promotional purposes, Orange assured us that Stevie purchased the gear at listed

prices.

Orange's latest version of the 'Graphic' is a 120-watt output valve amp. with a control panel containing several sophisticated features. These include F.A.C. (frequency analysing control) – a high generation selective tone switch, Hz (hertz) – varying bass response, Khz (kilohertz) – attenuates and accentuates higher frequencies, H.F. Drive (high frequency drive) – producing a mellow though powerful presence, Gain – to control distortion and Hi and Lo inputs making the amp suitable for use with organ and synthesiser as well as guitar.

The front panel has been specially finished in a liquid-glazed metal, coated in a tough, durable varnish, a process pioneered by Orange.

The amp. is complete with slave output and stable voltage supplier and, like all

Orange amps., has an all-steel chassis, stove-enamelled inside and out. Full details are available from Orange Musical Industries, 3-4 New Compton Street, London.



CASSETTE GUITAR TUTOR

The latest form of guitar tutor is the new Terry Gould Folk Guitar Cassette and Tutor from Rose, Morris & Co. Ltd., 32-34 Gordon House Road, London NW5 1NE, which has been developed from the successful Terry Gould Guitar Guide.

The pre-recorded stereo cassette is compatible for mono-recorder/players, and is accompanied by a comprehensive manual which contains step-by-step instruction and also useful information on setting-up, tuning and maintaining the guitar.

A great advantage of this system is that it can be listened to virtually anywhere, provided a portable player is used. It comes complete with a heavyweight clear plastic zipper-bag and costs £4.95.

ESCAPE STUDIOS

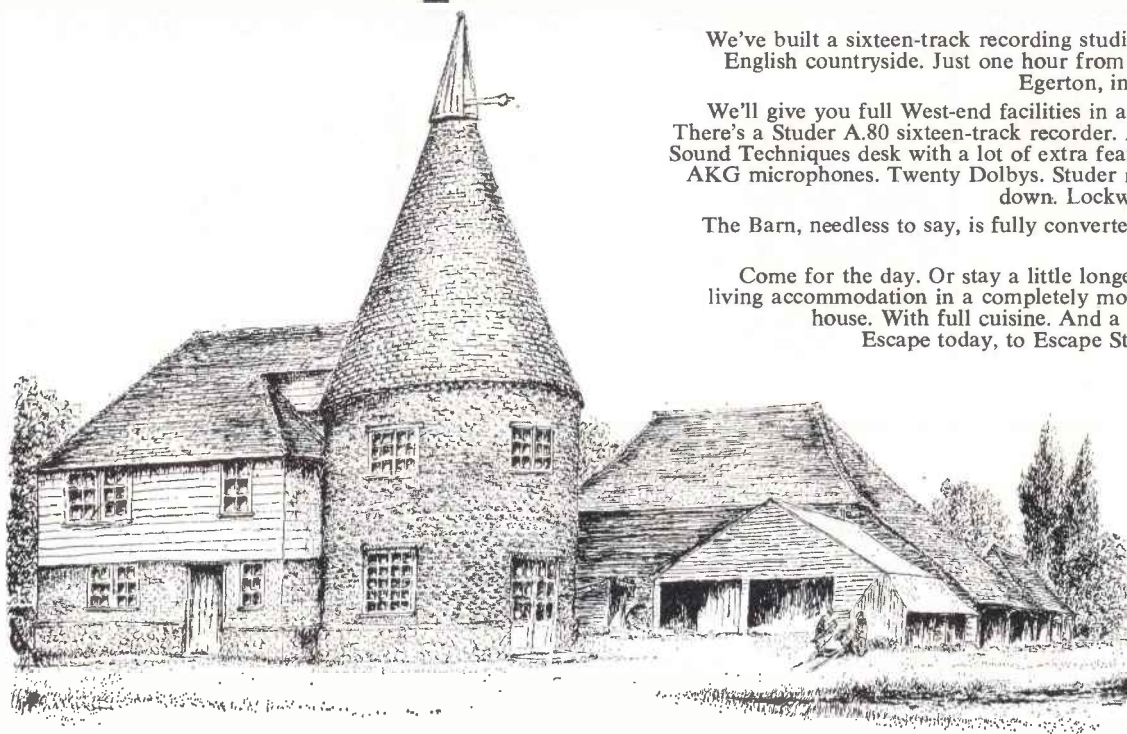
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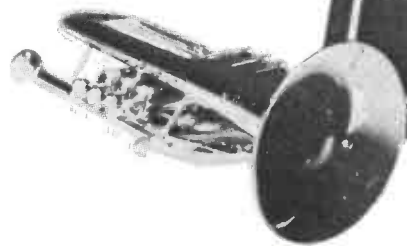
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But we weren't quite satisfied. If the Eliminator was good for popular music, what would it do with other kinds of programme material? So we tested it in good rooms and bad rooms. With test instruments and with live audiences.

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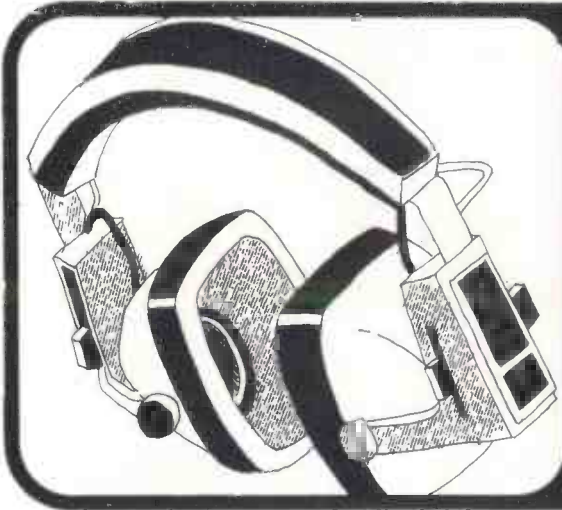
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STUDIO PLAYBACK

FARAWAY FOLK GO WEST

As the only recording studio in the area, West of England Sound Ltd. find themselves inundated with work which varies from recording an album for Faraway Folk on their own record label, Ra, to spending three hours smashing crockery for a commercial!

In fact, things have been so busy that they couldn't even fit their own groups in! West of England have been doing a lot of work for The English Folk Song and Dance Society and in October they were awarded a contract to do all the recording for a new label called Charlie's Stable, which is distributed by E.M.I.

16-TRACK

They have fully re-equipped the studios and plans are now under way to install a 16-track system and, perhaps, even a 24-track console in the future.

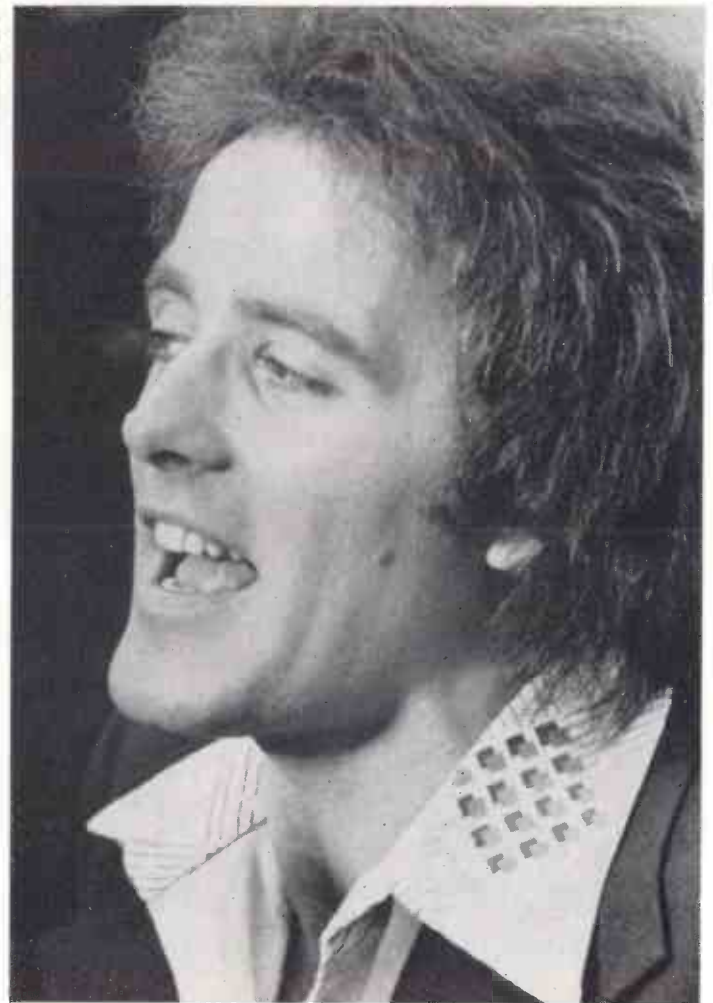
They've also, recently, signed a contract with Woolworths Ltd. to put their records on sale in stores throughout the country. One of their new artists is Garfield Demango who has recently recorded his single, *Mary*, in the studio. Also out

soon will be an album of slightly naughty, innuendo-sprinkled songs, entitled *Tilting At The Windmill*, and a country and western album by Frank Yonco and the Everglades, called *If You Don't Like Hank Williams*.

WINGS AND GILBERT AT MUSIC CENTRE

Wings swept into The Music Centre last month to dub instruments and voices on to a film of one of their recent concerts. Gilbert O'Sullivan was in at the same time, putting the finishing touches to a recording for a T.V. show. On the subject of T.V., Anglia are using the studios to do a lot of work on their popular series, *Survival*. Work is also being continued on a feature film called *Paul And Michelle*, for Rosslyn Productions Ltd.

Album-wise, Hackensack have been recording a new



album, produced by Derek Lawrence and Principal Edwards Magic Theatre have

also just completed an album. Renaissance have been in, too, to finish off some tracks.

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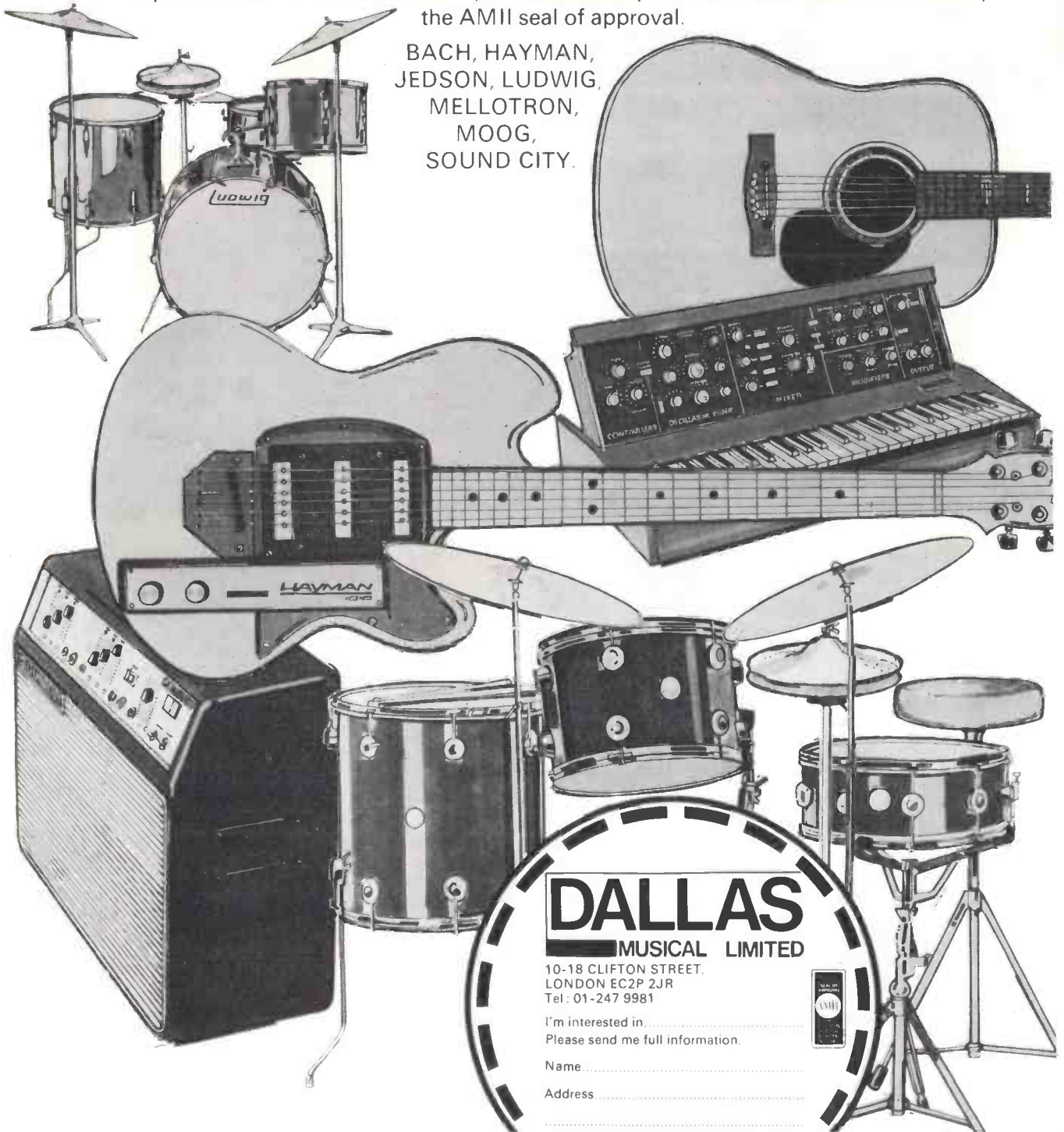
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STUDIO PLAYBACK

NEW IRISH TREND

The Irish recording scene is healthy at the moment, and the two main Dublin studios, Trend, and Eamonn Andrews, are doing plenty of business at the moment. Neither have been effected by electricity shortages, and both have been working to capacity.

Donal Lunny visited the Eamon Andrews studio recently to record music for a television play, and the Dixies, Brendan Shine and Some People were among artists recording singles last month. Albums were recorded by The Mainliners, Margo and The Country Folk, and The Plainsmen.

Trend have been busy expanding their facilities, with the addition of a dubbing suite containing Revox machines.

Ireland's representative in the Eurovision Song Contest, Tina and The Real McCoy, has recorded an album at the studio called *I Don't Know How To Love Them*, which is being released on Trend's new Heritage record label.

Album work has been done by Danny Doyle, D. J. Curtain, The Bards, The Cottonmill Boys and The Mighty Avons, and Celtic rock group Spud recorded several tracks for single releases. Also working on singles were The Others (whose session was produced by Tommy Swarbrig), Roly Daniels, Dermot O'Brien and Brian Coll. Brian Hall also recorded an album at the studio last month, sponsored by Mooncrest Records.

QUAD DEMONSTRATION AT BURBANK

An historic meeting for the future of the record industry was held recently on The Burbank Studios Music Recording II stage. Labelled by its participants as 'the most important meeting since the advent of quadraphonic recording', it marked the first time that the three major systems for quadraphonic encoding for discs were presented in one room for evaluation by the chief recording engineers of the ten major record companies.

Jim Winfree, Record Recording Administrator for TBS, made the 'neutral' TBS recording stage and TBS speakers available for the demonstrations by Sansui (QS System), CBS/Sony (SQ System) and RCA/JVC (CD4 System).

Both CBS and Sansui pre-

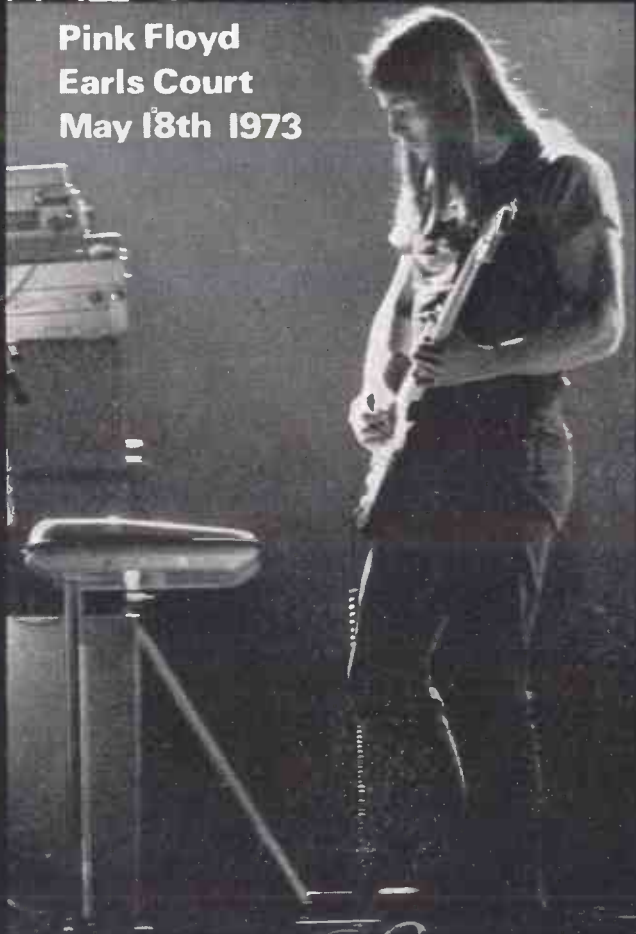
sented variations of the matrix system which electronically mixes four channels together into two so that they can be put on a conventional stereo disc, then decoded and turned back into four channels. RCA presented the discreet system which keeps the four channels separate at all times.

The three systems, which are all incompatible with each other, also require different modifications or replacement of current playback equipment. But as quadraphonic is now a current reality, all parties involved agree that it is necessary for the major record companies to decide, without delay, which system will be adopted as the industry standard.

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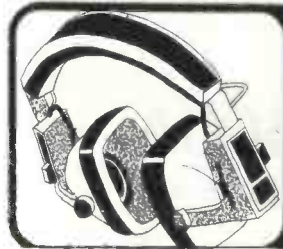
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STUDIO PLAYBACK

TOWNSHEND, BOWIE & FERRY AT ISLAND

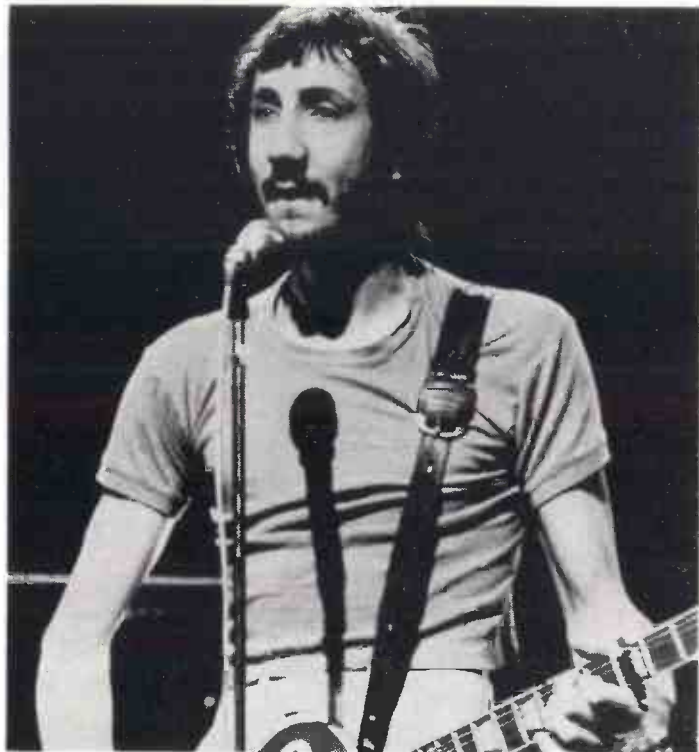
David Bowie and Pete Townshend have been working at Island recently – Bowie recording at the Basing Street studios, and Townshend using Island's new 24-track mobile at London's Leicester Square Odeon, recording the cinema's organ for Ken Russell's film of Tommy.

Prior to that the mobile was used to record Stevie Wonder's England gigs, Argent at the Drury Lane Theatre, St. Alban's City Hall and the Top Rank, Swansea, and Mick Ronson's long-awaited Rainbow concert. In April it was used

to record War, and Traffic on their Continental tour. For July it is fully booked up by Genesis, who will be recording an album in Hampshire.

Island Studios have been busy, too, with Bryan Ferry recording his second solo album. Roxy's Andy Mackay has just finished his long-awaited solo album at the studios, engineered by Phil Brown, and blues band Savoy Brown, who were engineered by Howard Kilgour.

Acoustic guitarist and songwriter John Martyn has been working on another album.

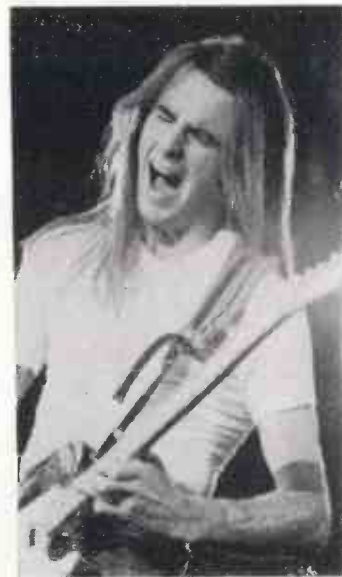


I.B.C. STRIDING ALONG

I.B.C. Studios have been busy recently, with band Strider doing sessions, engineered by Damon Lyon-Shaw, who is also working with Status Quo.

The Bill Shepherd Orchestra have been in recording with French artist Michelle Del Peche, and an album recorded by the Bee Gees has just been finished.

Golden Earring, a band who have very rapidly made a name for themselves in this country have been in doing sessions engineered by Damon Lyon-Shaw, and Mike Claydon has been engineering on sessions by a songwriter, Richard Barnes, for Hit Records.



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STUDIO ENGINEERS

TALKING ABOUT THEIR STUDIOS AND CAREERS

Studio engineers in a recording situation are the link men between the musicians and the producer. It's they who mike up the instruments, feed them into the desk and then operate and monitor the desk while the musicians record – and in many cases they, too, are responsible for the overall sound of the album or tape.

Most engineers start as tape operators, often while still in their teens and engineering is the next step, followed in many cases by producing, for which engineering knowledge is usually invaluable. At one time the engineers', producers' and musicians' roles were very clearly defined – the producer decided upon, arranged and mixed the music, the engineer made sure he got the right sound, and the musicians just played. Today, many musicians, producers and engineers are all aware and capable of doing each others' work and in the studio roles which were, at one time, clearly defined can now become transposed.

However, there is always a constant demand for good engineers though, it inevitably takes dedication and hard work to reach the top, as *Beat* discovered when we talked to some of Britain's leading recording technicians. In this month's survey we have tried to find out just what makes a good engineer and what the latest trends are in sound recording, from the viewpoint of both the engineer and the managers in some of Britain's top recording studios.

We've also taken the opportunity to describe some of the all-important equipment which, apart from the skill of the engineer, can make so much difference to the final results.

Advision Sound Recording Studios, 23 Gosfield Street, London W1P 7HB, are internationally recognised as one of the leading recording studios in Europe and artists using Advision come from the U.S.A. and virtually every European country as well as the U.K. They include such

famous names as Paul Anka, Shirley Bassey, Petula Clark, Stomu Yamash'ta, Emerson Lake and Palmer, David Essex, Mott The Hoople, Fleetwood Mac and P.F.M. Advision also record film music and TV themes as well as sound tracks for the TV commercials made for most of the leading advertising agencies.

Studio Director and Chief Engineer Roger Cameron told *Beat* that Advision are now operating 24-track in one studio and 24-track facilities will be installed in the second studio during the next two to three months. There will also be two new Quad 8 computerised mixing consoles. Dolby noise reduction facilities are fitted as standard throughout.

The policy at Advision is to train their Engineers from tape operators who join the company from school and college. 'There is an increasing trend for engineers to become engineer-producers as well, which we encourage in the case of our own engineers,' said Roger, who has 14 years experience at Advision. 'This concept has worked expressly in the case of Martin Rushent, who has been with the studios for seven years, and Eddie Offord,' he added. Other engineers at Advision are Gary Martin, Geoff Young and Mike Dunne.

Geoff Emerick of AIR Studios, at 214 Oxford Circus, London W1, is probably one of the best-

known engineers in the business – at the age of 17 he engineered the Beatles' *Sergeant Pepper* album.

More recently he went to Lagos to engineer Paul McCartney's *Band On The Run* album and, with two Grammy awards under his belt, he's come a long way.

AIR Studios are run by George Martin, a very highly-respected producer throughout the world, and equipment wise they have facilities for every contingency.

Geoff Emerick started at EMI when he left school, firstly as a tape operator. Working as an engineer with George Martin and The Beatles taught him a lot, but one thing he remembers fondly was the 'magical' atmosphere created during work on *Sergeant Pepper*. 'There really was something magical about the whole thing – whether it was the tunes and melodies, or George Martin, who really is a fantastic producer, I don't know, but it was great.'

Comparing the American and British recording scenes, he believes that the engineers in British studios are generally better. 'There are so many more studios in the States, yet probably only 40 top-class engineers. Over here there are less studios, so the engineers who consequently get the jobs are that much better. Even so, there's a lot of incentive money-wise for English engineers to go over there – they have so much equipment.'

He believes that 24-track re-

recording has been determined by the ever-increasing complexity of rock music, and thinks that 32 tracks, with computer mixing, will also become a reality within five years.

'New equipment is constantly coming on the market, but a lot of stuff, particularly effect units, are not really necessary. We see devices which can do things which can be done another way with existing equipment,' he said.

He doesn't, though, see record-quad becoming a reality. 'It took 15 years to get stereo across,' he explained, 'and quad record systems are even more complicated. The only way quad will get into the home is via tape decks, which are relatively simple.'

Over the years he's also developed the engineer's hypersensitivity to sound balance and instrument tuning, culled from hours of concentrating in front of the monitor speakers, and agrees that each engineer and studio has a distinctive sound.

Another technical matter he's investigating is the way records today sound 'tinny' in comparison to those of a few years ago. 'I think this is caused by today's solid-state equipment, which doesn't give sound the "punch" of valve equipment. The problem is size – a 24-track valve desk would be enormous, but this problem is being discussed.'

After working with the Beatles, we wondered if Geoff felt as excited about any new bands to the same degree. 'Sure, I think one band who really have something to offer are Cockney Rebel. Their lyrics are amazing, and musically they're very talented – I'm sure they're going to be big.' With Geoff working with them, we're sure they will be, too!

Beat visited the new **Apple Studios at 3 Savile Row, London W1**, where top engineer Phil McDonald was busily engaged in recording Kilburn and The High Roads' debut album with producer Tony Ashton. Phil joined Apple about three years ago from E.M.I. where he started his recording career in the tape library. He then worked in various departments at E.M.I.'s studios before becoming an engineer, and has subsequently recorded many well-known artists, including George Harrison, John Lennon, Jack Jones, Harry Nielson and Peter Skellern.

'It was when I first walked round the studios that I realised recording was the career for me,' Phil told *Beat*. 'It was very impressive.' Phil spent two years in the cutting room at E.M.I. where he mastered many hit singles, and

continued on page 66



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STUDIO ENGINEERS

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he thinks that to work in each part of the studios is an invaluable training for becoming an engineer. 'It gives you a very good basic grounding,' he agreed. Most engineers must, at some time in their career, have had an ambition to record a particular artist and Phil is no exception. 'I would really like to record Elvis Presley — he's the king,' he enthused.

These days many artists prefer to record in independent studios, a fact which Phil attributes to the more individual atmosphere which can usually be found in them. 'Most artists like to feel at home in a studio,' he said, 'if they don't they're liable to walk out. The atmosphere at Apple is particularly good,' he added. It's different from the engineer's point of view, too, you've got more freedom and if you do some good sessions the word soon gets around. If you make a mistake, though, then it's on your own back.

The New Year saw the opening of **Indigo's** new Manchester studio at **72 Gartside St., Manchester M3 3EL**. Larger than Studio 1, it has a capacity for up to 25 musicians. Part of it has a live acoustic mainly intended for use with strings while the rest is carpeted and reverberant and includes a booth for drums, percussion or vocals.

Director Bob Auger told us: 'The Halle Orchestra and local group The Syndicate combined to test Dave's (co-Director David Kent-Watson) acoustics and my electronics during the first major session in the studio. Fingers were crossed but the musicians' verdict was very favourable!'

Only six months after taking delivery of their Ampex 8 track, Indigo have placed an order with Ampex for an MM1100 16-track which should arrive later this year

Bob Auger commented: 'Manchester is now firmly on the map as a recording centre and Indigo, with Bob and Dave at the console, are determined to keep it there!'

David Kent-Watson started his recording life through his interest in music. He bought his own equipment and started a small business in the Portsmouth area recording for local folk clubs and amateur choral societies. 'I was firstly interested in music and then I became an electronics engineer,' he told us.

Bob Auger began his career in much the same way. Later their paths crossed both at the BBC, where both trained as technical operators and then at Granada TV, where they both became balancing engineers. Finally, they joined forces to start Indigo.

'I found that early BBC experience very useful,' commented Bob, 'particularly now that commercial radio is on the scene. Both David and myself have great interests in that field, myself on the advertising side and Dave on the promotions side for Indigo Records.'

They have both classical and local pop musicians on their own label and have just finished work on a single by Manchester United Football Club. Naturally, the studios produce many TV commercials, too, and Greendow Radio continue to use Indigo for its regular programmes. Recent visitors for recording purposes include Geordie, Lt. Pigeon and the Bay City Rollers.

What must be the most idyllic setting ever for a recording studio is at **Island Farm, Egerton, Kent**, where **Escape Studios** were opened at the beginning of 1973. The resident engineer is Tony Taverner who thinks that Escape have a big advantage in being in the country. 'We're not tied down by a time limit,' he told us. 'The bands can come down here for a week and use the studios when and as much as they want, instead of having to worry

about completing a session in a few hours.'

Tony, who has recorded Jonesy, Beck, Bogert and Appice, the Roy Young Band, East Of Eden, Marmalade and David McWilliams, started his recording career about five years ago when he joined Marquee Studios as a tape operator. We asked Tony how he won that all-important first job.

'I wrote around to as many studios as possible,' he said, 'and after about eight months I got my first interview — with Marquee. You've really got to want to do the job to succeed though — it's long hours and hard work, especially at first.'

We wondered if there was any secrecy attached to the recording techniques of the individual engineer, but Tony did not find this when he was training. 'All of the other engineers were very helpful,' he said. 'There was a nice atmosphere in the studio and on the first sessions I did, they'd come in and advise me how they would work.'

Escape Studios have a 16-track Studer tape machine which Tony finds gives him plenty of scope. B62s are used for mix-down, and the studio is equipped with 20 Dolbys.

When it comes to thinking of those studios which are really well established, **Lansdowne Recording Studios** are definitely one of the first to spring to mind. Situated at **Lansdowne House, Lansdowne Rd., London W11**, their round-the-clock services include 8- and 16-track recording, with full quadrophonic facilities, and there are plans for going 24 track later this year.

Chief Engineer John Macswith, who has been with Lansdowne for

six years, told us about one feature of the studio which is truly unique.

'The studio size itself is very different to most studios, having the advantage of being about twice the height of most other studios. The size of the room is 46 ft. x 21 ft. and the height is 15 ft., meaning about 30 musicians can be accommodated. Our very high ceiling produces a natural sound allowing us to adapt perfectly to orchestral work.'

Like most of the other engineers *Beat* has talked to, John started off at the bottom and worked up, and he reiterated the opinion of most of the others that getting into a studio in the first place is largely a matter of luck.

'What everyone does is to write about 30 or 40 letters to studios, only to be told that their name will be put on the waiting list,' he said.

He agreed that it does take a special talent to be a successful engineer and with regard to the Tonmeister training course that has just been started by the University of Surrey, his comment was: 'I'm split-minded about it. There's got to be an initial drive in a person that makes them want to be a recording engineer.'

'Most start out at 13 or 14 messing around with tape recorders. So instead of coming into a studio with a lot of technical information, it's often better to learn by your mistakes and become more creative in this way.'

After being a successful engineer for a few years, one thing many people do is to go into producing. 'Really, an engineer's life is shortlived,' commented John. 'You can become stale after a few

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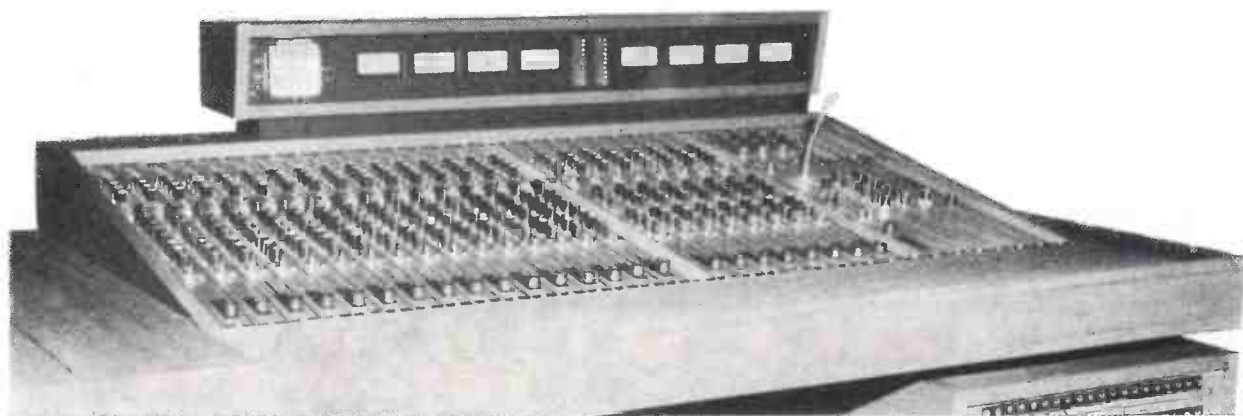


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STUDIO ENGINEERS

continued from page 66

years but by developing other interests, like producing, you can use the knowledge you've gained in the studio to further both your interests and other people's.

One of the most popular recording studios in the North of England are **Multicord Studios of 46 Frederick St., Sunderland**, who specialise in demo recording for local bands. In recent months, contracts arising from Multicord tapes have been given to Longdancer, Brass Alley, Bullfrog and Beckett.

Engineers are Ken McKenzie and John Hughes. Ken has produced a very useful booklet called *How To Make The Most Of Your First Demo Session*, which explains to the band using a studio for the first time just what to do and expect. Another example of the Multicord service which will please many musicians is the free hour which they allow at the start of a session for setting up and rehearsals.

The studios are four track, mono and stereo, with a 14 in four out Audio Developments desk featuring two reverb, two foldback

and one talkback. All the usual effects are available including echo, reverb, phasing, limiting and compression, and use of organ, piano, amps, and drums is free of charge.

Orange Studios of 3-4 New Compton St., London WC2, are among London's busiest, working most of the time on masters and radio and TV commercials. They have recorded many well-known artists, including Neil Sedaka, David Essex, Keith Moon and Ike and Tina Turner, and were also responsible for mixing at Stevie Wonder's recent Rainbow concert.

Engineer Keith Allen has been with Orange for about four years and was recently appointed Studio Manager. He is assisted by tape operator Jeremy Saltmarsh. Keith, who is 21, joined Orange after leaving college with an impressive six 'A' levels.

Managing Director Cliff Cooper feels that academic qualifications are very important for the budding engineer. 'Musical ability is only part of the job,' he explained. 'There's so much to learn in a studio about how all the equipment works and what to do if things go wrong. It's important that the trainee should be able to understand these things quickly.'

Orange use a 16-track Amity

machine which operates 2-inch tape and is fully 'Dolby-ised', and musicians can use their choice of amps or guitars from the Orange shop upstairs. A mobile recording set-up is also available.

Marquee Studios of War-dour St., London W1, are unusual in that they are both club and studio and manage their own house artists, all under the same roof. At present the studios offer eight- and 16-track recording facilities and hope to expand to 24 track and incorporate quad facilities in the near future.

Beat spoke to Senior Engineer Geoff Calver, who came to Marquee about 18 months ago, after five years at Pye. 'I got into recording completely by accident,' he told us. 'I think most engineers will probably tell you it was either accident or luck!'

'As far as previous experience is concerned, I had worked as a Stage Manager in the theatre and also as a drummer. I started at Pye as a trainee disc cutter, which gave me a lot of useful knowledge. I think a good engineer needs to be conversant with basic musical terms.'

In Geoff's opinion, special features of Marquee Studios are their extremely good channel separation and also the very friendly atmosphere which enables artists visiting Marquee to

really relax. When we spoke to Geoff, he was just about to start on a session with Lyndsey De Paul, who is a frequent visitor.

When asked what particular aspect of recording he liked best, Geoff replied: 'Anything interesting! For instance, I recently balanced the sound for an American TV show called *The Midnight Special*, which was video recorded in the Marquee and starred David Bowie, Marianne Faithful and The Troggs. It required a link-up between the recording and the video side which was very complicated and I really enjoyed it.'

Larry Bartlett, balance engineer at **Pye Recording Studios, Great Cumberland Place, London W1**, started there after what he describes as 'pure luck':

'When I was younger, and playing in bands, I always thought I'd like to work in a studio. Pye was one of the first I wrote to, and within a week of sending that letter I was asked to go for an interview, and within two weeks I was at work there as a tape operator. It was pure luck I got in so quickly.'

Larry was 19 then, but now, five years later, he shows an enthusiasm for his job that few can match: 'I think it's important for the industry always to look ahead,

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Recording
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STUDIO ENGINEERS

continued from page 68

and that way keep developing. These studios have recently been redesigned, and it's made a tremendous difference.'

He's worked with every type of artist - 'everything from Roy Young to Millican and Nesbitt' - yet thinks one of the most interesting albums he worked on was *Acker Bilk His Clarinet and Strings*, which was quad mixed, and featured some very strange string arrangements and sound effects. The producer was Terry Brown, and Larry much enjoyed working with him, and seeing the album materialise. Even so, Larry has mixed feelings about quad in the home: 'I wonder really how many people have stereo systems, and those with quad can probably be counted on one hand.'

He's also done a lot of work with the Apollo 100 Orchestra, who record at Pye and who play rather up-tempo versions of the classics. Although these albums have sold very well in the States, with one reaching number one in the album charts, they've rarely been noticed in Britain, and he thinks this a pity. 'Working with them has certainly taught me a lot about the classics and what strong melodies many of the pieces possess. I think it's a pity more people don't see the music in this light.'

As far as the engineer's role is concerned, Larry thinks that being music-minded is the key to enjoying the work, and always being open to new things. At Pye he agrees he's learnt a lot and one of his ambitions, or one of the things

he'd like to see done, is a book or series of articles on the work of studio engineers, to help clear up the many misconceptions about studio work - we reckon he's helping to do that already.

Rockfield Studios of Amberly Court, Rockfield, Monmouth, are the only Welsh studio included in our round up, but they certainly prove the point that Wales is by no means lagging behind in up-to-date developments.

They have two studios available, and are surrounded by so much land that they have constructed a landing strip for any groups arriving by plane. They offer a large number of instruments free of charge for use in the studio, including grand pianos, organs, electric pianos, guitars and speaker cabinets.

When we spoke to engineer Pat Moran, he was frantically busy with a session for a Liverpool band called Nuts, who were recording an album for A&M. He didn't have enough time to answer any biographical questions, but he did mention that their 24-track studio should be open by the time this feature comes out, in addition to their 16-track facilities.

Sarm Studios of 9-13 Osborn St., London E1 6TD, were put together physically by three of its directors in early 1973 when Gary Lyons and John Sinclair, together with Barry Ainsworth, became manual labourers, electricians, plumbers and decorators to build what they claim are England's first custom-built 24-track recording studios.

They chose 24 tracks because, in their own words, this 'offers more flexibility in recording' and 'to prepare for future expansion in the recording industry'. Sarm use

an MCI tape recorder and Triad console and Studer tape recorders for copying.

The studios have been fully booked since they opened, a record which is to a great extent due to good client-engineer relations and the great importance they attach to giving a personal service. Barry Ainsworth, formerly with Pye Studios, De Lane Lea and Command, has engineered sessions for Roger Greenaway, Tony Macaulay and Phil Coulter/Bill Martin.

Gary Lyons, who was also with Command before Sarm arrived, has engineered for Jonathan King, Barry Blue, Charisma and Tony Meehan. Engineer Geoff Early joined Sarm last year and has already engineered sessions for Sue Manning Music, Marathon and Carlin. Sarm's newest recruit is Gary Langan, who has just joined them from a major video studio.

Theatre Projects Sound Ltd., of 10 Long Acre, London WC2E 9LN, have an extremely interesting set-up. Not only do they provide the usual recording services and facilities but, as their name suggests, they also specialise in theatre work and, it is rumoured, have the largest sound effects library in the country apart from the BBC's.

'It's not just finding the right sound that's complicated,' said maintenance engineer Sam Wise, 'but people are so much more observant nowadays that it's got to the point where you have to have the right bird that would be singing in Manchester in July or else people write in!'

Being a technical expert, Sam has a large hand in the work which is in progress on the noise reduction unit which they are build-

ing themselves for the studio. Although Theatre Projects are only equipped at present for four- and eight-track recording, Sam doesn't feel that this is in any way limiting. 'We do a lot of eight-track recording for people who then go and add another eight at larger studios. They use our studio for starters.

'For instance,' he continued, 'we are working on an album for Miki Anthony on the theme of the History of America, which will eventually be built up to 24 tracks.'

Other special features of Theatre Projects are their film dubbing service and their magnificent Bechstein piano, use of which is free. At present the studio is training an engineer who was originally one of the sound operators on the musical, *Jesus Christ Superstar*. Apart from stars like Labi Siffre and The Goodies, who have recorded there recently, studio staff have been involved in special recordings for the Royal Shakespeare and The National Theatre companies.

When asked his opinion on what qualities make a good sound engineer, Sam remarked: 'A lot of it has to do with the ability to

continued on page 72

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Theatres: Royal Opera House; Congress Hall, Bucharest.
Communications: Pye Business Comms.; Fernseh GmbH.
Film: Shepperton Studios; Felix Acaso; Pinewood Studios; Consolidated Film Industries; Imperial War Museum; Zaar Films.
Recording: J. Albert; Metronome Records; Preview Sound; R.C.A.;

Radio Triunfo; C.T.S. De Lane Lea; Federal Records; CBS-Sony, Japan; Cockatoo Sound; R.G. Jones; Music for Pleasure; Pye Records; Weir Sound; Polydor; West of England Studios; Maritime Studios; EMI; Festival Records; Bavaria Atelier; Arne Bendiksen; Gallo; Belter Records; Carbo; Elliot Mazer; CBS Records; Decca;

lyanda Records, Nigeria; Multi-Media; Creative House; Caribou Ranch; Eastman Kodak; Harcourt Brace; His Masters Wheels; PAC Inc.; Sound City; Track Recorders; Whitney Recording; Griffith Gibson; Les Productions Paul Baillargeon; Marc Productions; Mercey Brothers; Jeff Smith Interchange; Linkage Sound; Studio Marko; Studio 3; Intervideo; Mahogany Rush; Sound Toronto; Chatham Square; Neil Young; Belafonte Enterprises.

Universities and schools: Syracuse University; University of Surrey; Plymouth Polytechnic; Yale School of Music.



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STUDIO ENGINEERS

continued from page 70

make a client relax. A good engineer also needs a thorough understanding of what machinery does what, so he can get over technical problems quickly and easily and an awareness of all the different types of sound people might ask for.'

David Hentschel started at **Trident Studios**, at **17 St. Anne's Court, Wardour St., London W1**, as a 'teaboy'. He started there soon after leaving school, while he was waiting to go to university, but decided to stay at the studio, where he became a tape operator, and then a balance engineer, the post he's held now for four years.

Since he's been an engineer he's worked with Paul McCartney (on *Red Rose Speedway*), Elton John (playing synthesiser on *Yellow Brick Road*), Rick Wakeman (on *The Six Wives of Henry VIII*), Home, Jim Webb, Al Stewart and Atomic Rooster, and as a result has built up a fair reputation and clientele.

David's well pleased with the facilities at Trident, which because of Trident's Triad desk manufacturing department, are tailor made to the studio staff's requirements.

'Most of the equipment here has been designed and built to do exactly what we want, but we're always looking around at new products on the market.

'Although 16 tracks are ample for many things, 24 certainly make

mixing easier, with everything separated,' he said.

He sees his next step as a move into production: 'It's the next logical move, just like from tape operator to engineer. Working with experienced musicians, producers - and particularly John Anthony, who worked here full-time - has taught me a lot.'

One of the engineer's jobs is the positioning of mikes in the studio and the setting-up of equipment, and David believes that engineers, like studios, have their own distinctive sound. 'People can certainly tell the Trident "sound", and I, too, can tell which engineer has worked on a piece by the sound. You become very sensitive to sound in that way, although it doesn't interfere with my listening to the radio or friends' stereo systems - it requires very expensive equipment, like control room monitor systems, to hear those differences.'

At the time of our interview he was looking forward to a trip to New York, after a nomination for a Grammy award for his work on *Yellow Brick Road* - we wish him luck!

There are at present only two or three fully operational 24-track recording studios in London and one of these is **Wessex Sound Studios, of 106 Highbury New Park, London N5**. Two studios are available, Studio 1 having room for 70 musicians, and the Studios offer a 24-hour service, with stereo, 4, 8, 16 and 24-track recording and full quadrophonic facilities.

Many famous names frequent Wessex, including Clodagh Rodgers, Blackwater Junction and Queen, who have recently been

raising a storm around the country, and work on various radio and TV jingles is always in progress.

The studio staff consists of Chief Engineer Mike Thompson and his colleagues Geoff Workman and Roger Ginsley. We asked Geoff, who hails from Liverpool and has worked at Wessex for five years, just what he thinks makes a good engineer, and what kind of experience it's necessary to have in order to gain a job in a recording studio.

'There's no actual course you can take,' he replied. People could walk into a studio with B.A.'s in Music and B.Sc.'s in Engineering but that doesn't mean they can sit down in front of a board and do a good job. It's probably best to start off in a studio as the lowest of the low.

'I was lucky because I'd had occasion to get inside a studio through being a keyboard player and doing some work with the drummer from the Liverpool band, The Searchers. Every time I was inside a studio I'd always spend most of my time up in the control room finding out what the engineers did.

'I started here as a trainee tape operator. I think you do have to have a special talent to be a good engineer. You can have a chap who's an excellent engineer who hasn't any musical knowledge and couldn't tell an F on a piano, but I consider my knowledge of music a boon.'

The Managing Director/Chief Engineer of **West of England Studios of 14 Swan Street, Torquay**, is Tony Waldron, who believes that there will be an increasing move towards decentralisation of recording from

London.

Tony is, though, very conscious of the need for the highest possible standards to be maintained by the 'out of town' studios. 'They must have the right acoustics in the control room,' he explained, 'and very good quality engineering. The most important part of any studio is the control room, and West of England's is built to London standards. Having spent much money and effort over the past 18 months, we are achieving successively good results, especially with mixing.'

Many studios, especially in the provinces, send tapes away for mixing, but West of England are in fact mixing tapes which have been made elsewhere. An 8-track Leavers Rich machine is used, with a Rupert Neve S16/4 console, and there are Studor and Revox $\frac{1}{4}$ " tape machines. The usual reverb and mike facilities are available. There are two studios, one for bands and a larger studio especially suitable for recording strings. Commercials for radio and TV are also undertaken.

Next month Beat will be looking at the latest developments in discotheque equipment and reviewing the Frankfurt Trade Fair

R.E.L. STUDIOS

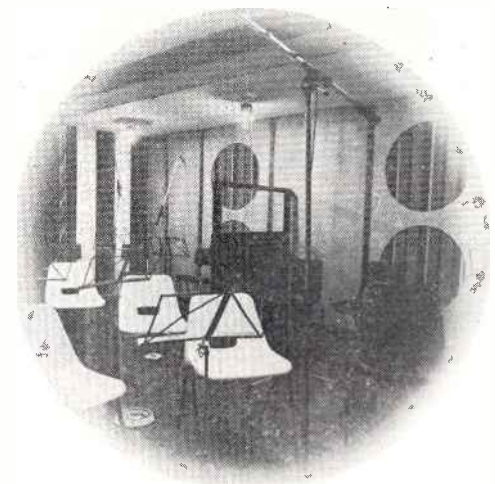
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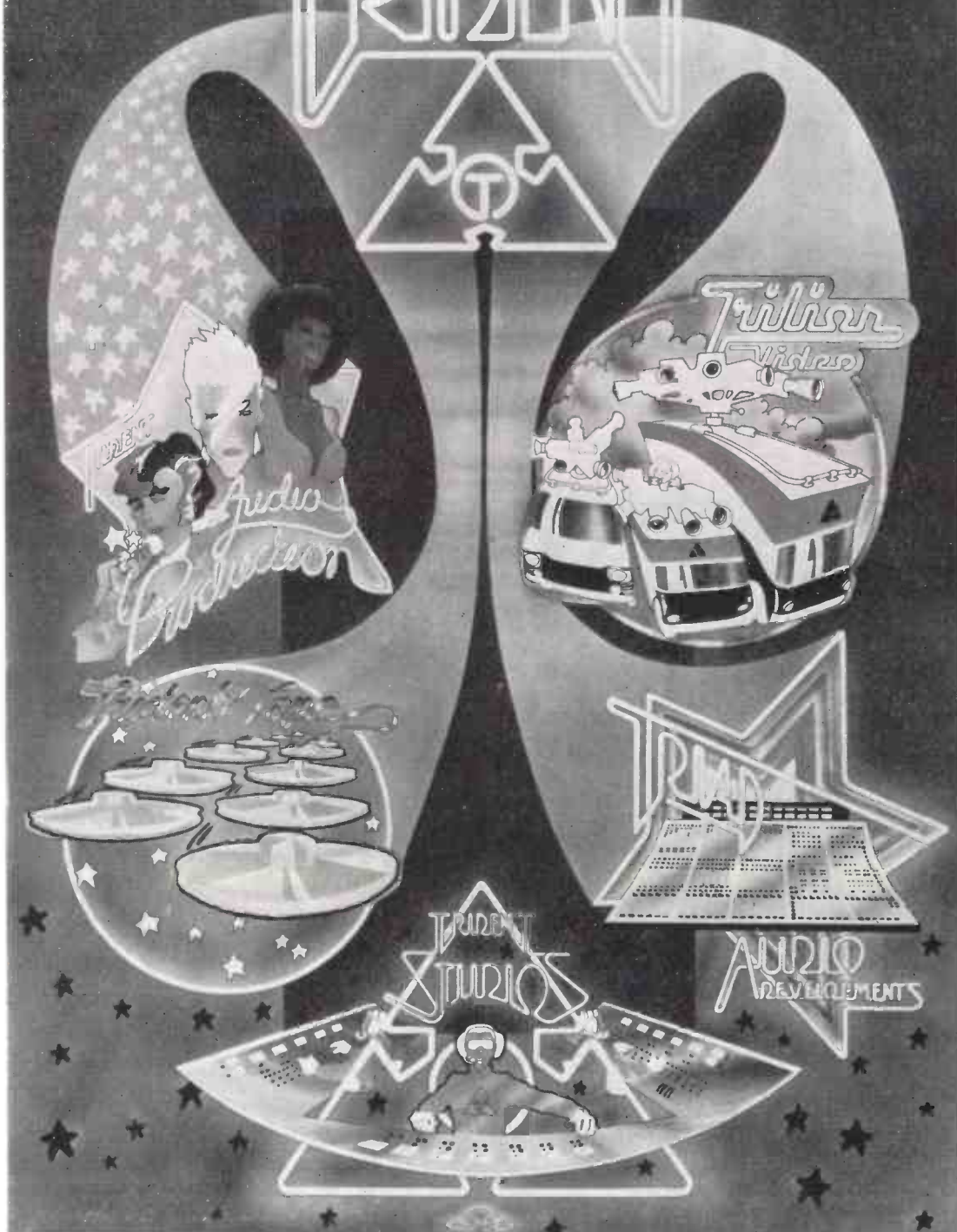
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HIRE!

B.I.'s GUIDE to GEAR!

Hire companies, or rather the hiring of road and studio equipment and instruments, has recently become a very competitive business.

The range of equipment available for hire has expanded at the same rate as the market, but it's still quite a problem if you live away from London to know where to hire gear. This month we've talked to a few of the main hire firms up and down the country (as far north as Edinburgh), to see what they're offering in the way of ranges and facilities.

Some firms specialise in large PAs and they cater mainly for the large professional band tours; others offer commercial equipment ranges at respectively lower prices for semi-pro bands, or smaller concerts.

We've been unable to quote hire rates because of space limitations, but with the smaller firms items are hired on a daily or weekly basis, with an initial deposit.

It's also worth remembering that if you're travelling 100 miles to a gig, it'll be cheaper to hire the gear at the other end, rather than transporting it there and back.

These, then are the firms, and what they have to offer:

One PA hire firm with an interesting sidelife is **E.S. Electronics**, of **18 The Broadway, Maidstone, Kent**, who offer, apart from sound systems and mobile recording facilities, the range of Z.B. steel guitars for hire.

This latter service is used by many session musicians working in London.

E.S.E.'s hire managers are Steve Thornicroft and Paul Wright. They explained that most of the amplification offered was E.S.E.'s own range, used by many professional bands. Among the musicians who have used E.S.E.'s hire service are Philip Goodhand-Tait, Ange, the

now disbanded Pink Fairies, and Fantasy. They also built the system used by Pentangle, and another used by Ralph McTell at the Albert Hall. The latter both use acoustic instruments, for which a clean sound is very necessary.

The mixing desks offered are by Sound Techniques and Audio Response, all adapted for both road and studio operation.

Adjoining the hire department is D.T.S. Studios, where recording can be done, and with E.S.E.'s retail shop and factory within easy reach, they offer efficient service.

The solid-state power amps, offered by E.S.E., are in 150-watt, 200-watt and 400-watt configurations and the speaker cabinets themselves are fitted with either JBL, Altec or Cetec speakers – the emphasis throughout being on sound quality. Steve Thornicroft pointed out that none of the hire systems – available anything from 100 to 2,000 watts, has ever failed on stage – and you can't get much better than that!

Electrosound Productions Ltd., New Hibernia House, Winchester Walk, London SE1, offer a complete 'on the road' service for groups which includes arranging accommodation, provision of transport, overseas touring arrangements and equipment hire/storage. The company was formed about a year ago by Managing Director Rikki Farr and the success that Electrosound have achieved can be gauged by the fact that their clients include Traffic, Wishbone Ash, Uriah Heep and many other top bands.

Equipment-wise, Electrosound specialise mainly in PA systems, building their own mixers and cabinets which incorporate JBL and Electrovoice speakers. The large PA systems can be hired on a 'per gig' basis and smaller setups are hired on weekly contracts. Amps are Amcron, Phase Linear and Quad units for foldback. Electrosound have a wide selection of microphones including AKG, Shure, Calrec and Electrovoice and, as with other items, these are supplied according to clients' individual requirements.

The Electrovoice hire department is based in their new 15,500 sq. ft. premises, along with two large luxury rehearsal studios with full stereo PA systems, equipment repair facilities, tool hire, insured storage space and lighting rigs.

One of the largest operating hire firms is, undoubtedly, **Orange** who have £120,000 worth of equipment for hire in Britain and a further £40,000 worth on the Continent.

The firm's London base is at **3/4 New Compton St., WC2**, where they also have an equipment and instrument showroom and a recording studio.

Their Continental offices are in France and Frankfurt, Germany, but with a large amount of their work being for American bands

touring Britain and the Continent, Orange also have agents in Chicago, USA.

Although a large percentage of the equipment offered is the Orange range, stocks of either major makes, which bands occasionally specify, are also kept. But overall, reckons managing director Cliff Cooper, most bands prefer the Orange gear – Stevie Wonder has been using Orange for three years, Ike and Turner use it, and Cliff Richard features it at concerts.

They recently hired out a very large quad system for Sergio Mendez, incorporating Orange's custom 30-channel mixer.

Orange's transport fleet includes four D600 lorries, which are garaged outside London.

The two managers and sound engineers are Mick Parish and Richard Jones, who have both worked with road bands in the past. Cliff Cooper pointed out that one of Orange's strongest features was the service, and that it was essential to always have someone present who knew the equipment intimately.

Orange also have a mobile recording unit for hire which was used to record Edgar Winter at the White City recently.

Orange's German address is **Orange G.m.b.H., Anzengruver Strasse, 2 Frankfurt 6**. Telex nos. are (for England and Germany respectively) 23197 and 20341288.

Up in the hills and heather, many bands are hiring their instruments and stage sound systems from **Radio Edinburgh**, one of the latest firms in the hire field.

The firm is based at **7A, Athol Place, Edinburgh EH3 8HP**, from where they offer systems of anything up to 2,500 watts, comprising Martin or JBL bins, Gauss drivers, Vitavox mid and h.f. horns, JBL supertweeters, and either Amcron or the firm's own



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HIRE!

REL power amplifiers, the latter available as either the 125M or 250M models. The firm also builds their own crossover units for use with the systems. The mixers are available in anything up to 18-into-2 configurations.

Equipment transport is no problem either, because apart from the firm's own vans, there are a number of vans and drivers on call for work in the area.

Radio Edinburgh also operate a studio, which although at present is 4-track, is soon going to eight, and then 16.

With this side of the business in mind, Radio Edinburgh also offer a wide range of guitars, percussion and keyboard instruments for hire, either from their own store or through local shops.

Ed Clark is hire manager, and Neil Ross is studio manager, and the latter told *Beat* that although most of their work to date had been for local bands, they had completely kitted out Dizzy Gillespie and his band with PA

and instruments – barring Dizzy's trumpet – when he last played the city. Another jazz star they provided with a PA system was Duke Ellington, and both were well pleased with their systems' performance.

R.S.D. of 58a Turners Hill, Cheshunt, Herts., is one of the most go-ahead firms in the hire business. Managing Director Paul Dobson explained: 'We aim to introduce new ideas into hire, the kind which make life easier for the roadies, who seem to encounter all a band's problems and few of the rewards.'

'The company will shortly be moving to new premises which will allow full rehearsal facilities for picking and choosing the equipment needed for each band's individual requirements.'

Among the big name bands that R.S.D. have hired to recently are Genesis, the Kinks, Argent and Gentle Giant. They also deal with a lot of overseas bands such as Sha Na Na and Birtha who, naturally, cannot fly all their heavy sound equipment with them.

The kind of gear the firm supplies includes mixers with up to 24 channels main mix, stage mixers with 400-watt R.M.S., bass bins, mid range direct horns and J.B.L. and Electrovoice horns, powered by 600-watt amp. blocks. Also available are 30-inch and 18-



inch reflex horn units and additional items available for use with a P.A. include phasing, echo and reverb units, graphic equalisers and limiters.

The firm can also supply road crew, including a specialist sound engineer, and a five-ton truck. Prices are negotiable according to the period of hire.

Sound Advice Installations, at 358 Preston Rd., Standish, Wigan, are opening a new Superstore at Coppull, on the outskirts of Chorley.

Located between the M61 and M6 motorways, these new Superstores will cater for the professional musician, PA engineer and discotheque operator. (S.A.I. manu-

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There will be a strong accent on lighting and professional PA rigs, with the demonstration facilities making sure the customers get the right equipment. Customers will also be able to have 'instant try-outs' with technical liaison.

S.A.I. also operate the S.L.A.S.H. (Standish Lighting and Sound Hire) service which, with very reasonable hire rates, is used by many musicians in the area. A full 1,000 PA rig, with miking facilities, talk-back and fold-back, was recently provided by S.L.A.S.H. for a local country 'n' western music festival at a sports stadium. The hire range, which covers all group and discotheque needs, is available on 24-hour rates.

Sound City, 124 Shaftesbury Avenue, London W1, are well known to musicians as one of London's leading musical instrument stores and they also operate a useful hire service for both studios and groups. Any item in the shop can be hired on a 24-hour basis and prices range from about £5 per day for a small amp or guitar to £15 for a large

electric piano or £25 for a Mellotron.

Wing, at Station Approach, Tweedy Rd., Bromley, Kent, are London agents for the Canadian-built Traynor amplification, equipment which is strongly featured in their very low price hire service.

The boss is Barry Mitchell and he told *Beat* that Traynor amplification was ideal for hire service, because of its very strong construction and reliability. The hire department also offers drum kits, percussion and keyboards, as well as a Mini-Moog synthesiser.

Customers have included musicians on Neil Sedaka's recent tour, and Mark Pritchard, late of Ziggy and the Spiders, who hired a PA system for a local gig. They're also hiring out equipment for Zebra, a new band featuring the talents of guitarist Terry Smith and brass-man Dave Quincy, who are playing dates at Ronnie Scott's Club.

Wing will soon be adding Fender Rhodes keyboards to their hire list, and as a Fender Soundhouse carry a full stock of Fender instruments and Rogers drums.

Discotheque decks are also available for hire, and with all the other equipment available for sale in the showroom, Wing is a place well worth visiting.

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BEAT INSTRUMENTAL'S EQUIPMENT PRICE GUIDE

Please note: All prices are recommended retail prices and are subject to alteration without notice (Whilst every endeavour is always made to ensure that all prices listed here are correct at the time of going to press; it is always advisable to check with your local dealer.) All prices include VAT

GUITARS

BOOSEY & HAWKES

ANGELICA	
2841 Classic	10-95
2842 Full-size Classic	12-25
2843 Full-size Classic	14-99
2860 Folk	28-93
2861 Jumbo	32-45
2862 12 String	37-40
2873 Solid elec red.	34-20
2874 Solid elec oak	85-25
LANDOLA	
SL23 Classic	15-95
V66 Jumbo	29-92
V71 Western	32-39
V72 Jumbo	39-98
V73 12-string	50-99
LA MANCHA	
2887 Estudiante	29-81
2888 Festival	31-90
2890 Artista	44-33
2891 Solista	54-56
2892 Gran Maestro	84-37
2893 Granada	89-87
No. 6 Folk	55-93
No. 12 12-string	66-90
DI GIORGIO	
No. 16 Signorina	34-49
No. 18 Estudiante	34-49
No. 28 Classic	41-99
No. 36 Bel Som	63-03
No. 30 Amazon	49-50
VITTORO	
569 Small size	11-50
570 Small size Classic	10-98
VARISITY	
513 Metal Strings	8-95
515 Nylon Strings	9-35
HARMONY	
6600/O Flat Top	81-84
6560/O Jumbo	78-43
6382/O Folk	78-43
1269/O 12 String	88-66
6390 Grand Concert	35-80
6395 Grand Concert	83-55
6690 Dreadnought	49-45

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FENDER	
Electrics:	
Jazzmaster Sunburst	343-20
Jaguar Sunburst	371-80
Stratocaster S/bst.	255-20
Ditto, tremelo	294-80
Telecaster d/l	310-20
Ditto, tremelo	332-20
Telecaster Ctm.	243-10
Ditto, tremelo	292-60
Telecaster Std.	213-40
Ditto, tremelo	264-00
Bronco, red	138-60
Musicmaster	127-60
Mustang	198-00
Telecaster Thinline	314-60
Ditto, tremelo	348-70
Montego I	594-00
Montego II	660-00
Precision bass	231-00
Ditto, narrow neck	246-40
Precision bass, fretless	231-00
Jazz bass	277-20
Telecaster bass	244-20
Mustang bass	217-80
Bass VI	343-20
Musiciaster bass	111-10
Pedal steel 2000	1056-00
Pedal steel 1000	877-80
Pedal steel 800	666-60
Pedal steel 400	475-20
Stringmaster steel	283-80
Dual Six steel	204-60
De Luxe Six steel	125-40
De Luxe Eight steel	138-60
Studio d/l steel	104-50
Champ. steel	81-40
Acoustics:	
FC-10 $\frac{1}{2}$ Classic	25-85
FC-10 Classic	28-60
FC-20	34-10
FC-30	48-40
FC-40	53-90
F-15	32-45
F-25	39-05
F-35	42-90
F-45	48-40

F-55-12	53-35
F-65	53-90
F-75	66-00
F-85	91-30
F-95	112-20

CLEARTONE

MELODY	
1200 12/s Folk	39-44
1250 12/s Folk Elec.	48-27
500 Folk	33-05
525 Folk Elec.	41-31
325 Folk	14-34
460 Classic	29-95
425 Classic	21-31
450	21-82
350	15-85
600	37-69
1300	44-37
MIAMI	
FT1 Elec.	26-80
FT2 Elec.	31-62
FT1 Bass	34-24
TANTARRA	
4195 Classic	19-89
1307 Folk	17-92
1324 Folk	22-86
1325 Folk	25-55
GUYATONE	
HG91 Steel	20-66
HG306 Steel	55-52
HG188C Steel	85-72

KLIRA	
Westbury Jumbo	84-51
310 Electric	90-89
360 Bass	99-24
Blue Hill 6	65-39
Blue Hill 12	69-24
SM8 Solid	107-94
SM9 Solid	119-93
Westside	113-81
SM19 Bass	118-27
355 Bass	87-53
149 Classic	27-62
C.M.I.	
CMI Custom VI	109-96
CMI Custom IV	122-76
CMI Salisbury	109-96

J. T. COPPOCK

ANTORIA	
2355M Big John S.Ac.	86-00
2357 Violin Bass	51-50
2350G Memphis ctm	69-00
2350 Memphis std	63-00
2350 Memphis ctm.	68-00
2351 Memphis d/l	72-00
2351M Memphis Ori- ginal	74-00
2350B Memphis Bass	69-00
2354 Woodstock	69-00
2354S Woodstock std	66-00
2354SL Woodstock std. l/h	72-00
2377 Woodstock pro	89-00
2832 Woodstock d/l	90-00
2383 Woodstock ctm	102-00
2354B Woodstock bs	70-00
2354LB Woodstock long bs	72-00
2352 Clipper	49-00
2352M Clipper d/l	55-00
2368 Clipper Fireball	64-00
2352 De Luxe	76-00
2353 Clipper bs	57-00
2353L Clipper long bs	57-00
2365 Dixie Master	63-00
2365B Dixie bs	75-00
2366B Marksman	74-00
2366LB Fretless bs	74-00
2375 Rocket Man	85-00
2375 Ash	116-00
2376 Dixie F/ball bs	100-00
2358R Rosewd Finish	59-00
2358M Maple Finish	59-00
2386 Memphis ctm, d/l	116-00
2308L Memphis CDL, l/h	123-00
2384 Clipper d/l II	100-00
2385 Clipper Tallboy, bs	104-00
1912 Twincaster lead	50-00
1917 Twincaster bass	52-00

1755 Soundmaster II.	53-00
1752/4 S/mster bs.	43-00
698E Gt Western elec	80-00
684E Super Nashville elec	61-00
698 Great Western jbo	64-00
698M Great Western jbo	75-00
693 Gentleman Jim d/l	56-00
684/12 Super Nash- ville jbo	61-50
683 Super Nashville fk	43-00
684/6 Super Nashville jbo	54-00
628/12 Californian jbo	51-40
628 Californian jbo	45-00
79 Californian fk	33-00
627/12 Bronco jbo	45-95
627 Bronco jbo	38-75
62 Bronco fk	25-00
212 Nashville jumbo	37-00
758 Great Western Artiste jumbo	114-00
756 Herald	82-00
757 Great Western std.	60-00
YAMAKI	
112 6-string Folk	37-00
115 6-string Jumbo	45-90
120 6-string Jumbo	60-75
215 12-string Jumbo	45-90
220 12-string Jumbo	56-60
225 12-string Jumbo	71-10

TAMA	
3558S Jumbo	145-00
3550P Grand Concert	97-00
3550S Grand Concert	109-00
ANTORIA CONCERT	
F2871 Flamenco	104-00
2858 Solo Grand Con- cert	104-00
2855	59-00
2851	54-00
2850	44-00
ANTORIA CLASSICAL	
RA2 Replica of Old English guitar	34-00
369	29-00
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HAWAIIAN GUITARS

2391	72-00
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DALLAS	
DALLAS	
Dallas Jumbo	30-26
Dallas 12 string	30-69
GIANNINI	
AWN20 Classic	17-05
AWN30 Classic	18-76
AWN60 Classic	23-87
AWN70	27-28
AWN85 Classic	38-36
GS460 jbo	30-69
GS570 jbo	37-51
GS460 jbo	32-40
GS570 jbo	39-22
CRA6S Craviola	42-63
CRA6N Craviola	47-74
CRA12S Craviola	47-74
HAYMAN	
1010 Elec.	140-15
2020 Elec.	166-75
2020H Elec.	175-08
3030 Elec.	134-18
3030H Elec.	140-99
4040 Bass	147-31
5050 Bass	179-03
JEDSON	
1 p/up Solid	23-87
2 p/up Solid	28-99
2 p/up Bass	32-40
Semi Acoustic	68-20
Jet Guitar	88-66
Strato copy	34-10
Dallas Jumbo VI	37-51
Dallas Jumbo XII	35-18
Supreme	34-10
Hummingbird	34-10
Santos jbo	17-08
Western Red jbo	17-67
Jet Bass	76-73
Scimitar Bass	44-96
Hawaiian	51-16
Interceptor	61-38

Super Jet	85-25
Sabre Bass	80-14
Performer Jumbo	18-53
Artist Folk	37-51
Artist jbo	40-92
Artist 12 string	44-33
Cossack	6-65
TORRE	
Student	15-35
Chica	15-35
Classic	18-76
Supremo	18-76
Spagnola	23-02
Granada	36-15
Korean Classic	10-23
Korean 3/4 size	8-52
Georgian	8-86

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Six String Guitar in case	181-50
Six String bass 30" Scale	198-00
Four String bass 30" Scale	189-75
Four String bass 34" Scale	189-75

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GHERSON	
L/2 F.R., mahogany	107-80
L/2 F.R., walnut	107-80
L/2 sunburst	90-20
L/2 walnut	90-20
L/2 black	90-20
G/2 Tremolo, cherry	90-20
G/2 ivory	81-40
G/3 Tremolo, ivory	91-30
L/2 Bass, sunburst	91-30
L/2 Bass, black	89-10
Jazz Bass, cherry/sun- burst	90-20
Jazz Bass, natural	93-50

FRAMUS

05011 J196L Jumbo	45-00
05311 5/196L Jumbo	57-90
05511 5/197L Jumbo	96-45
05841 FS196R Hum- ming Bird	88-76
06101 J5296B 12/s	68-18
06011 J296L 12/s	54-00
06311 5/297 12/s	108-00
10040 J155 Solid	51-90
10330 FS72BL Solid	75-91
10680 5/360SV Solid	174-93
10870 5/355BG Solid	122-19
10740 5/370BG Solid	178-81
12440 5/375R Bass	185-66
12700 5/380 Bass	122-29
12280 5/156 Bass	99-05
03502 AZ10 Atcilla Zoller Semi-Acc.	271-41
12490 J375 Bass	83-57
13120 6/175 Banjo	75-85
13100 6/174 Banjo	72-00
13020 SL75G Banjo	135-00
13130 6/175PS Banjo	79-00

HOHNER

HOHNER ELEC	
52G Solid	36-90
SG2000 Custom Solid	56-35
SG220V Solid	46-45
SG1B Bass	42-20
LP200G Solid	52-00
TF200 Solid	39-30
SE2B Bass	40-50
SE2T Solid	28-65
FB1W Bass	47-40
SP1 Solid	20-05
FT2T Solid	27-00
AT2T Solid	26-45
MB200B Bass	37-00
PM302 Semi-ac	45-35
PM302B	46-95
LG23R Solid	76-45
Model XK250/251/252	172-90
JB200	65-80
LE200	65-45
SA200 Semi-ac	44-45

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

MUSIMA	
1612N Acoustic	12-00
1612S Acoustic	12-00
1600 Acoustic	14-75
730 Classic	16-50
731 Classic	18-00
732 Classic	22-50
TAKEHARU	
G85 Classic	27-20
120 Classic	32-65
180 Classic	43-55
MORIDAIRA BANJOS	
FB1R 4-string	36-55
FB2R 5-string	37-95
GB1 6-string	39-30

HONDO

H305 Acoustic	10-25
H315 Classic	15-00
H310 Classic	16-95
H320 Classic	22-00
H130 Folk	18-55
H155 Jumbo	22-50

HORNBY-SKEWES

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417 Lute	138-58
Dietrich DG15 H/ made Classic	156-95
Thesdor Dungor 15 TD H/made Classic	148-98
KASUGA	
F.200 Folk	50-29
T.20 12/s Western	48-46
T.300 12/s Western	64-67
G.312 Classic	35-83
G.314 Classic	40-07
G.316 Classic	45-73
G.318 Classic	54-87
F.310 Classic	78-71
F.111 Folk	39-39
D.212 Western	43-92
T.213 12/s Western	49-89
F.411 Folk	55-56
D.412 Western	59-80
T.413 12/s Western	66-07
F.611 Folk	66-78
D.612 Western	73-07
T.613 12/s Western	81-53
F.811 Folk	91-33
D.812 Western	96-29
T.813 12/s Western	108-96
KSG.2 Electric	89-25
KSG.2T Electric	96-29
KLG.2 Electric	104-04
KLG.2G Electric	107-57
KJB.2 Bass	108-96
KCG.3 Electric	111-07
KLK.2S Electric	121-58

PALMA	
M5309 Folk	5-83
MUS.1522 Folk	7-68
MG.101 Folk	8-56
500 Folk	8-78
MG.010 Folk	11-20
30N Classic	9-68
60N Classic	12-90
WJ127 Western	19-89
S1612 Folk	12-89
ST1612 Folk	13-30
NI612 Classic	13-35
CI03N Classic	17-71
TERADA	
G.306 Classic	32-30
G.307 Classic	36-77
G.309 Classic	42-16
G.310 Classic	44-45
G.330 Classic	93-27

F.602 Folk	40-26
FW.613 Western	

GI70A	46-50
S50A steel strung	24-00
GC3	110-00
GC6	159-00
GC10	216-00
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FOLK	
FG75N	36-50
FG110	34-50
FG110N	40-83
FG140	43-44
FG150	46-84
FG160	47-53
FG170	50-00
FG180	50-68
FG200	55-68
FG260	68-20
FG300	90-51
FG300N	101-96
FG580	136-18
FG630	156-00

ELECTRIC	
FG110E	54-00
FG160E	66-00
SA30	86-00
SA50	116-00
SA60	186-00
SA90	213-00
SA70	238-00
SA75	193-00
AE11	150-00
AE12	214-00
AE18	277-00
SG20	76-00
SG40S	106-00
SG40	115-00
SG60T	144-00
SG80T	204-00
SG84	177-00
SB30S	108-00
SB30	116-00
SB50	139-00
SB70	175-00

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Calibra I	184-80
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Signature Custom	211-20
Swinger	211-20
Stage II	224-40
Swinger Customised	244-20
Spacetime	277-20
Huntington	330-00
Baritone 6/s Bass	198-00
Signature Bass	184-80
Stage II	184-80
Husky	211-20
Thundermaster	264-00

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Rio Bravo 12	62-45
Ranger 6	34-60
Ranger 12	42-20
Ranger 6 Electric	47-74
Ranger 12 Electric	53-14
Ranger Folk	29-75
Colorado Folk	17-00
Ranchero	23-38
Ranchero 12/s Folk	30-83
Navajo 6	33-00
Navajo 12	39-00
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SIGMA	
3173 Dreadnought 6/s	75-00
3174 Dreadnought 12/s	77-00
3171 Grand Concert Folk	47-00
3172 Grand Concert Folk	62-00
3041 Classic Guitar	45-00
3042 Classic Guitar	69-00

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Standard Balladeer 6/ string	149-36
Standard Balladeer 12/string	223-33
Glen Campbell Artist 6/s	204-60
Glen Campbell Artist 12/s	248-95
Folklore	194-20
Classic Balladeer	161-04
Breadwinner Electric	195-00
Deacon Electric	249-00
Artist Electric Acoustic	208-00
Country Electric	208-00

SHAFFESBURY	
00 Electric	77-60
65 Electric	65-64
66 Electric Bass	67-70
61 Electric	63-03
63 Electric Bass	65-80
Ned Callan Cody	145-00
Ned Callan Cody Bass	155-00
Resonator	41-67
Resonator Jumbo	45-47

AVON	
3404A Electric Guitar	49-95
3405A Electric Bass	39-65
3406A Electric Guitar	34-25
3407A Electric Bass	45-15
3403A e.c.	49-95

SUZUKI	
3054 Classic	31-75
3055 Classic	65-00
3066 Classic	27-00
3067 Classic	29-50
3068 Classic	39-00
3069 Classic	49-00
3070 Classic	93-00
3071 Classic	153-00

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Kansas Folk	7-95
15-11 Folk	5-90
Dulcet Classic	13-60
Constanta Classic	8-95
Top Twenty Electric	29-40
Top Twenty Bass	30-05
Guyatone Steel Guitar w/case & stand	43-05

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EPIPHONE	
FT145E Folk	62-99
FT147 Folk	69-99
FT150E Folk	75-50
EC22 Classic	56-25
FT165E 12/s Folk	85-10
EC20 Classic	53-20
FT130E Folk	48-33
FT135E Folk	59-25
EA260E Bass	74-35
EA250E Elec.	81-85
ET278 Elec.	86-50
ET280E Elec.	63-40
ET275 Elec.	80-99
ET285 Bass	86-25
ET270E Elec.	56-45

EROS	
9578 Elec.	84-25
9579 Elec.	56-25
9585 Bass	93-95
9586 Bass	82-25
9353 Folk	36-95
9353E Folk Elec.	45-00
9356 12/s Folk	45-00
9356E 12/s Folk Elec.	53-00

GEISHA	
9645 Classic	10-95
9646 Classic	12-50
9644 Classic	14-99
9648 Folk	18-95

KISO-SUZUKI	
9502 Classic	31-50
9503 Classic	34-50
9583 H/made Classic	69-95
9651 Folk	36-25
9653 12/s Folk	35-50
9657 Folk	45-95
9659 Folk	44-00

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Raver Elec.	33-25
Raver Bass	33-25
Rudi Classic	8-95

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J-250R, Sunburst	437-00
J-200 Artist, Sunburst	406-00
J-200 Artist, Natural	417-00
Dove Custom, Cherry	345-00
Dove Custom, Natural Top	349-00
Gospel, Natural Top	289-00
Heritage Custom, Natural Top/Rosewood Back	289-00
Hummingbird Custom, Cherry Sunburst	259-00
Hummingbird Custom, Natural	269-00
Blue Ridge Custom, Natural Top	244-00
SJ De Luxe, Natural	228-00
SJ De Luxe, Sunburst	209-00
J-50 De Luxe, Natural Top	193-50
J-45 De Luxe, Sunburst	192-00
J-40, Natural Top	175-00
J-55, Natural Top	229-00
J-160E Custom, Natural Top	245-00
B-25 De Luxe, Sunburst	172-00
B-25 De Luxe, Natural	178-00
B-20, Natural Top	160-00
Blue Ridge 12 Custom, Natural Top	284-00

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9702/66 Jumbo	29-90
9703/72 Large Jbo.	39-98
9704/73 12/s	44-25

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Johnny Smith DN, Double Pickups, Natural	789-00
Johnny Smith D, Double Pickups, Sunburst	779-00
Johnny Smith N, Single Pickup, Natural	759-00
Johnny Smith, Single Pickup, Sunburst	749-00
Super 400 CES, Natural	799-00
Super 400 CES, Sunburst	789-00

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Byrdland, Natural	629-00
Byrdland, Sunburst	619-00
L-5 CES, Sunburst	690-00
L-5 CES, Natural	699-00
L-5C, Single Cutaway Acoustic, Natural	559-00
L-5C, Single Cutaway Acoustic, Sunburst	549-00
Super 400C Single Cutaway Acoustic, Natural	649-00
Super 400C Single Cutaway Acoustic, Sunburst	639-00
ES 175D, Sunburst	355-00
ES 175D, Natural	365-00
ES 150 DC, Walnut	313-65
ES-150 DC, Natural	392-00
ES-346 TD, Cherry	406-50
ES-345 TD, Sunburst	392-00
ES-340 TD, Natural	357-50
ES-340 TD, Walnut	357-50
ES-355 TD-SV, Cherry	579-00
ES-355 TD-SV, Walnut	585-00
ES-335 TD, Cherry	319-00
ES-335 TD, Sunburst	335-50
ES-335 TD, Walnut	319-00
ES-325 TD, Cherry	239-00
ES-325 TD, Walnut	249-00
Les Paul Recording	399-00
Les Paul Triumph bs.	319-50
Les Paul Signature, Gold	359-00
Les Paul Signature, bs, Gold	329-00
Les Paul Custom, Ebony	379-50
Les Paul Custom, Sunburst	389-50
Les Paul De Luxe, Gold	309-50
Les Paul De Luxe, Sunburst	319-00
SG Custom, Walnut	349-00
L5-S Cherry Sunburst	529-00
L6-S Cherry	289-00
L6-S Natural, Maple	299-00
SG Standard, Cherry	249-00
SG Standard, Walnut	264-00
SG Special, Cherry	229-00
SG Special, Walnut	239-00
SG-2, Cherry	165-00
SG-2, Walnut	169-00
SG-1, Cherry	139-00
SG-1, Walnut	144-00
SG-3, Cherry Sunburst	179-00
EB-0, Cherry	219-00
EB-0, Walnut	229-00
EB-3, Cherry	258-00
EB-3, Walnut	268-00
EB-3L, long scale, Cherry	253-00
EB-3L, long scale, Walnut	259-00
EB-OL, long scale, Cherry	216-00
EB-OL, long scale, Walnut	219-00
SB-350, Cherry	172-50
SB-350, Natural	172-00
SB-450, long scale, Natural	172-00
EB-4L, long scale, Cherry	239-50
EB-4L, long scale, Walnut	248-00
L9-S, Cherry	289-00
L9-S, Natural Maple	275-00
EB-2D, Cherry	297-00
J-250R, Sunburst	437-00
J-200 Artist, Sunburst	406-00
J-200 Artist, Natural	417-00
Dove Custom, Cherry	345-00
Dove Custom, Natural Top	349-00
Gospel, Natural Top	289-00
Heritage Custom, Natural Top/Rosewood Back	289-00
Hummingbird Custom, Cherry Sunburst	259-00
Hummingbird Custom, Natural	269-00
Blue Ridge Custom, Natural Top	244-00
SJ De Luxe, Natural	228-00
SJ De Luxe, Sunburst	209-00
J-50 De Luxe, Natural Top	193-50
J-45 De Luxe, Sunburst	192-00
J-40, Natural Top	175-00
J-55, Natural Top	229-00
J-160E Custom, Natural Top	245-00
B-25 De Luxe, Sunburst	172-00
B-25 De Luxe, Natural	178-00
B-20, Natural Top	160-00
Blue Ridge 12 Custom, Natural Top	284-00

B-45-12N De Luxe, Natural Top	239-00
B-25-12N De Luxe, Natural Top	209-00
Citation, Sunburst	1428-90
Citation, Natural	1429-90

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HS-4580 Electro-Acoustic, Double Cutaway	99-00
Congress Acoustic	49-50
Hawaiian Artist	56-50
Hawaiian Standard	44-00
HS-173V Solid	99-00
HS-174 Solid	154-00
HS-175 Solid	112-75
HS-164V Solid	74-00
HS-4579 Solid	144-00
Galaxie Solid	117-00
HS-185 Artist Solid Bass	89-10
HS-186 Solid Bass	107-00
HS-189 Solid Bass	123-00
HS-182 Solid Bass	80-00
Violin Bass	99-00
Professional Solid Bass	69-10
Western Jumbo 6/s	69-10
Western Jumbo 12/s	79-00
Western Jumbo Electro-Acoustic	90-50
Arizona Jumbo Flat-top, 6/s	55-00
Arizona Jumbo Flat-top, 12/s	64-00

SAXON	
813 Classic	24-50
814 Classic	27-00
815 Classic	36-25
816 Classic	50-00
812 Folk	24-75
817 Folk	26-95
818 Folk	32-50
819 Jumbo	59-00
820 Jumbo	34-40
821 Jumbo	36-00
822, 12/s Jumbo	33-00
823 Jumbo	36-00
824 Jumbo	39-90
825 Jumbo	47-50

SELMER	
Rancher, 6/s, C & W	24-75
Rancher, 12/s, C & W	32-50

VIVA	
Viva 1	7-87
Viva 2	8-42

YAMAHA	
550A Folk	24-00
FG 75N Flattop	36-50
FG 110N Flattop	40-83
FG 140 Jumbo Flattop	43-44
FG 170 Flattop	50-00
FG 200 Jumbo Flattop	55-68
FG260, 12/s, Jumbo Flattop	68-20
FG 300N Jumbo, Flattop	101-96
FG 580 Jumbo Flattop	136-18
FG 630 Jumbo Flattop	156-00
G50A Classic	30-00
G60A Classic	29-00
G85A Classic	30-50
G100A Classic	36-00
G130A Classic	40-00
G170A Classic	46-50
G C-3 Hand-made Classic	110-00
G C-5 Hand-made Classic	159-00
G C-10 Hand-made Classic	216-00

MSA PEDA STEEL	
CS-10 Pedal Steel	759-00
CS-10 Pedal Steel (Rosewood) w/case	759-00
Side Kick Pedal Steel (Black) w/case	349-00

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Long / Med-length Neck Bass	129-00
Custom Elec.	114-50

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IBANEZ CLASSIC	
361	24-99
328	26-99
333	28-99
362	29-99
336	32-99
370	34-99
375	39-99
*391	79-99
*392	89-99
*2858	110-00
*2862	220-00
ASN 101	11-50
AP701	13-99

TAMURA HAND-MADE CONCERT	
P35	120-00
P45	150-00
P55	175-00
P60	190-00
P80	220-00
P100	275-00
P150	400-00
F40	150-00
F150	400-00

MITSURU TAMURA H/MADE CONCERT	
*P700	210-00
*P800	250-00
*P1000	310-00
*P1200	375-00
*P1500	450-00
*P2000	600-00
*10P1200 (10 string)	375-00
*10P3000 (10 string)	850-00

R. MATSUOKA CLASSICS	
M20	62-00
M25	72-00
M30	92-00
M40	118-00
M50	145-00

R. MATSUOKA D/NOUGHTS	
D40	115-00
D50	140-00
D60	165-00
*D80	220-00

IBANEZ WESTERN & FOLK	
60	29-99
610	34-99
65	32-99
615	38-99
615/12	43-99
620	42-99
647	42-00
647/12	44-99
753	89-99
755	46-00
755/12	50-00
*754	82-00
*754M	92-00</

K-1B Custom single pick-up bass (SG) . . . 28-60	K-118 Sunburst intermediate size . . . 9-46	K-312 12/s jumbo western/mahogany . . . 37-40	KCL-465 De luxe wildwood concert - classicj . . . 12-98	SS8 . . . 248-00	6138K Maverick . . . 289-99
K-2B De luxe two pick-up bass (SG) . . . 36-30	K-135 Concert size - spruce top . . . 10-56	Acoustic Guitars - Nylon String . . .	Z.B. . . .	SS10 . . . 400-00	6138 Maverick . . . 263-25
Acoustic Guitars - Steel String . . .	K-145 Sunburst concert size . . . 11-33	KCL-110 Intermediate size - spruce top classic . . . 8-91	EMMONS . . .	ES8 . . . 198-00	ZB GUITARS
G-101 Standard size student - white top . . . 6-93	K-155 Wildwood concert size . . . 12-98	KCL-112 Wildwood intermediate size - classic . . . 9-99	Pro. D10 . . . 859-00	ES10 . . . 210-00	Student S10 . . . 434-50
K-115 Intermediate size - spruce top . . . 8-47	K-235 Sunburst auditorium size . . . 14-96	KCL-265 Concert size - spruce top - classic . . . 10-81	Pro. S10 . . . 605-00	GS10 . . . 395-00	S10 . . . 660-00
K-116 Wildwood Intermediate size . . . 9-99	K-240 De luxe auditorium size - wildwood . . . 15-95		Pro. S12 . . . 705-00	SHO-BUD	S11 . . . 726-00
				6155 Pro. II . . . 876-49	S10 on D10 cab. . . 746-90
				6143 Pro. D10 . . . 852-95	S11 on D11 cab. . . 821-70
				6150 Lloyd Green . . . 667-03	D10 . . . 902-00
				6148 Pro. S10 . . . 562-31	D10-11 . . . 968-00
				6140 Professional . . . 562-31	D11 . . . 1023-00

AMPLIFIERS, P.A. SYSTEMS AND SPEAKER CABINETS

ALTEC	LEAD, BASS, ORGAN SPEAKER UNITS:	Bl. 2 x 15, 150w cab . . . 97-90	204 cab . . . 187-11	B80 cab . . . 96-80	1006 S/L 150 . . . 129-25
1214 AX console with 100w amp . . . 445-50	4 x 12 small, 80w . . . 106-50	LBI, 4 x 12, 200w cab . . . 97-90	454 rig . . . 482-25	B150 cab . . . 165-00	1007 PA200/R . . . 224-95
771 BX amp. (60w bass, 30w treble) . . . 227-70	4 x 12 large, 120w . . . 134-30	PAI, 2 x 12, 100w cab . . . 57-20	455 rig . . . 520-83	Jolly 5 . . . 31-90	1010 PA100T/C . . . 146-30
9477B amp. 130w . . . 243-10	4 x 12 large, 80w . . . 111-30	PA2, 4 x 12, 200w cab . . . 97-90	456 rig . . . 493-28	Jolly 5, tremolo . . . 36-85	1011 PA100S, 120w . . . 146-30
1211A Monitor 50w . . . 114-40	4 x 12 large, 120w . . . 140-40	PAI, 2 x 12 1/1 x 18/2 horns 100w cab . . . 174-90	474 rig . . . 564-92	Combo-amp, tempest 25 . . . 66-00	1012 PA60T . . . 93-78
1207B Column 75w . . . 130-90	1 x 18, 100w . . . 99-20	HCI, 2 horns 50w cab . . . 42-90	475 rig . . . 603-51	Tempest 25 tremolo . . . 72-60	1013 PA60S . . . 93-78
1217A Column 75w . . . 201-30	1 x 15 twin horn, 50w . . . 116-20	PAI-H, 2 x 12/2 horns, 100w cab . . . 93-50	476 rig . . . 575-94	Tempest 50 . . . 126-50	1015 B200 . . . 196-35
1218A Voice of the Theatre system . . . 308-00	2 x 12 60w . . . 101-60	PA2-H2, 4 x 12/2 horns, 100w cab . . . 134-20	450 amp . . . 275-57	Tempest 50 tremolo . . . 135-85	1016 FH100 . . . 172-70
1215A Folded bass horn 150w . . . 297-00	PUBLIC ADDRESS	PA2-H4, 4 x 12/4 horns, 200w cab . . . 170-50	470 amp . . . 688-38	Combo-amp, Super studio 55500 . . . 141-90	1018 FH200 . . . 255-75
1225A Portable HF horn, 100w . . . 401-50	2 x 12 PA, 80w pair . . . 115-00		450 amp . . . 258-25	Combo-amp, super studio 551000 . . . 215-60	1019 FH400 . . . 374-00
	2 x 12 PA, 120w pair . . . 139-20	CLEARTONE	404 cab . . . 206-68	8092 Mix/amp 50w . . . 93-50	1020 PA3 & 4 . . . 170-50
	4 x 12 PA, 160w pair . . . 199-60	PARK	406 cab . . . 215-69	Clubman mix/amp 50w . . . 167-20	1021 PA60M . . . 102-30
	4 x 12 PA, 240w pair . . . 262-60	1001, 75w amps . . . 97-74	136 bass amp . . . 275-03	1022 S120 . . . 168-85	1023 S12 disco cab . . . 284-90
	1 x 15 twin horn, 100w pair . . . 232-40	1002, 150w lead and Bass amp . . . 162-31	146 bass amp . . . 399-58	1024 Unit 63 disco . . . 183-70	
	2 x 12 horn 80w pair . . . 151-30	1003, 150w PA amp . . . 169-47	371 bass rig . . . 187-39		FARFISA
	2 x 12 one horn, 120w pair . . . 175-50	1005, 100w lead and Bass amp . . . 132-45	140 bass amp . . . 187-39		RSC 350 Rotating sound cabinet, 160-watt amplifier . . . 599-50
	Horn Unit (2), 120w pair . . . 102-90	1006, 250w slave . . . 202-89	370 bass amp . . . 347-22		RSC 180 Ditto, with 80-watt amplifier . . . 346-50
	SS II RANGE	1008, 4 x 12 lead cab . . . 116-04	106 bass cab . . . 212-20		OR 200, 160-watt amplifier and two speaker cabinets . . . 522-50
	1 x 15 (JBL 130F) . . . 154-80	1009, 4 x 12 bass cab . . . 116-04	301 bass cab . . . 369-20		TR 70, portable, 60w, two channels . . . 236-50
	1 x 15 Twin horn (JBL 130F) . . . 171-00	1010, 2 x 15 cab . . . 105-02	853 PA system . . . 768-85		S 50, 35-watt amp, with two speakers . . . 121-00
	1 x 15 (JBL 140F) . . . 162-80	1011, 1 x 18 cab . . . 85-93	854 PA system . . . 741-29		GS 42R, pre-amp . . . 159-50
	1 x 15 twin horn (JBL 140F) . . . 177-50	1014, 4 x 12 HF. cab . . . 180-45	300 Power amp . . . 218-80		CL 20, Leslie speaker designed for the Cordovox . . . 220-00
		1015, Horn cab . . . 71-61	800 Mixer amp . . . 465-71		
		1017, 2 x 12 cols . . . 124-12	803 PA col . . . 151-57		
		1019, 50w combo amp . . . 164-70	804 PA col . . . 137-78		
		1025, Minimizer mains 1041, Minireverb Mixer . . . 62-06			
		CMI	SOUND CITY		
		1037, CMI 50w . . . 78-82	50 Plus l/b amp . . . 95-48		
		1038, CMI 100w . . . 105-02	50-R l/b reverb amp . . . 114-24		
		1039, CMI lead cab . . . 94-28	PA50 amp . . . 121-06		
		1040, CMI bass cab . . . 90-75	PA50R reverb amp . . . 141-52		
		1044, CMI 10w . . . 29-97	120 Plus l/b amp . . . 124-46		
		1050 CMI 2 x 12 cab . . . 76-81	120-R l/b reverb amp . . . 143-22		
		1046, CMI 100w PA . . . 136-05	PA 120 amp . . . 150-04		
		1047, CMI 50w PA cols . . . 69-22	PA120-R reverb amp . . . 170-50		
		1048, CMI 100w PA cols . . . 109-80	Slave 120 amp . . . 102-30		
			SMF gtr amp . . . 182-44		
			Bass 150/gtr amp . . . 151-75		
			Concord 50w combo . . . 168-80		
			JBL Concord 50w comb Bass Concord 50w com . . . 143-34		
			Slider 14w combo . . . 34-10		
			Pro-Artist 30W combo . . . 68-20		
			Echomaster I combo . . . 320-54		
			Echomaster II combo . . . 361-46		
			L60 lead cab . . . 79-54		
			B60 bass cab . . . 79-54		
			PA60 col . . . 58-99		
			L110 lead cab . . . 112-50		
			B110 bass cab . . . 112-50		
			PA 110 cols, (pr) . . . 192-89		
			L140 lead cab . . . 129-55		
			B140 bass cab . . . 129-55		
			PA140 cols, (pr) . . . 240-88		
			MS30 monitor . . . 38-64		
			MS100 monitor . . . 71-22		
			J. B. LANSING		
			D120F, 80w speaker, 12 inch . . . 77-07		
			D130F, 80w speaker, 12 inch . . . 85-92		
			D140F, 100w speaker, 15 inch . . . 88-38		
			SB110, 50w Enclosure on app. . . 141-84		
			SB120, 80w Enclosure . . . 159-94		
			SB130, 80w Enclosure . . . 288-10		
			BB240, 160w Encl. . . 165-59		
			BB240, 80w Encl. . . 307-97		
			PA130, 80w Enclosure . . . 279-99		
			PA230, 160w Encl. . . 399-17		
			PAL, 80w Horn cab . . . 203-54		
			PAL, 160w Horn cab . . . 356-40		
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			IMPACT		
			1015, 60w amp . . . 76-73		
			1017, 120w amp . . . 100-82		
			1011, L/O cab . . . 105-50		
			1016, PA col. pair . . . 189-26		
			1016A, cab . . . 59-25		
			1018, Bass cab . . . 85-25		
			DAVOLI		
			DAVOLI		
			Lied organ bass, 50w . . . 107-80		
			Lied organ bass, 100w . . . 143-00		
			Lied organ bass, 200w . . . 231-00		
			Lied wuper effects/R 50w . . . 129-80		
			Lied super effects/R 100w . . . 176-00		
			Lied super effects/R 200w . . . 259-60		
			200w Slave . . . 134-20		
			B50/N cab . . . 59-40		
			DAVOLI		
			DAVOLI		
			Lied organ bass, 50w . . . 107-80		
			Lied organ bass, 100w . . . 143-00		
			Lied organ bass, 200w . . . 231-00		
			Lied wuper effects/R 50w . . . 129-80		
			Lied super effects/R 100w . . . 176-00		
			Lied super effects/R 200w . . . 259-60		
			200w Slave . . . 134-20		
			B50/N cab . . . 59-40		
			E. S. ELECTRONICS		
			E. S. ELECTRONICS		
			1001 GA10 . . . 33-25		
			1002 N/S . . . 215-60		
			1003 PA100/R . . . 183-70		
			1004 AP150 . . . 168-85		
			1005 AP200 . . . 206-25		
			DJ ELECTRONICS		
			DJ Group 300, 150w amp . . . 132-00		
			DJ Group 300, 150w slave amp . . . 121-00		
			DJ 100, 100w slave . . . 54-45		
			DJ 105, 30w p.a. amp . . . 49-61		
			DJ 705, 70w p.a. amp . . . 69-30		
			DJ 500, 50w p.a. amp . . . 59-40		
			DJ 700, 70w p.a. amp . . . 72-60		
			DJ 1000, 100w p.a. amp . . . 79-20		
			Discmaster, 100w slave . . . 72-05		
			Prince, 50w cab . . . 44-00		
			Consort, 100w cab . . . 66-00		
			Majestic, 100w cab . . . 88-00		
			Sovereign, 100w cab . . . 99-00		
			ELECTRO-SOUND		
			Custom-built, prices on application		
			ELECTRO-VOICE		
			ELECTRO-VOICE		
			FC100 Compound diffractor horn . . . 34-70		
			1823, 110w re-entrant driver, 8 ohms . . . 33-50		
			1829, 60w convertible driver, 16 ohms . . . 33-00		
			848A CDP speaker, 8 ohms . . . 56-20		
			Eliminator I, 3-way system . . . 260-00		
			Eliminator II, 2-way system . . . 220-00		
			Sentry IV: AR Professional loud-speaker system . . . 415-00		
			EVM 12L speaker . . . 61-50		
			EVM 15B speaker . . . 69-00		
			EVM 15L speaker . . . 69-00		
			EVM 18B speaker . . . 79-50		
			SP8B, 8 coaxial . . . 27-50		
			I2TRXB, 12-inch integrated, 3-way . . . 62-50		
			T25A, Mid-range driver . . . 40-00		
			T350, VHF Compression driver . . . 46-50		
			IC.100-S COMBO, R type . . . 177-10		
			MA.100, 5-channel PA . . . 139-70		
			MA.100-S, 5-channel PA S.130 slave, 130w . . . 119-35		
			LOUDSPEAKER SYSTEMS		
			412 BL, 200w, 4 x 12 . . . 149-60		
			2 x 12, 70w, PA dual concentrics . . . 95-70		
			215BL, 200w, 2 x 15 . . . 167-20		
			HÖHNER		
			HÖHNER		
			Orgaphon 33 MH . . . 250-95		
			Orgaphon 55 MH . . . 338-25		

Orgaphon 60 N.....	366-55	YBA65 bs combo.....	236-00
Super Reverb 62.....	432-05	PE200 Pre-amp.....	133-00
Schaller Solo Uni.....	67-50	TS100 spkr/amp.....	199-00
I30GB.....	314-25	YTA100 stack.....	332-00
OTS 130 skpr.....	248-75	TS110 spkr/amp.....	245-00
Leslie 830.....	789-60	YTA110 stack.....	378-00
MARLBORO		TS200 spkr/amp.....	340-00
GA2 5w amp.....	24-70	YTA200 stack.....	473-00
GA3 8w amp.....	31-35	BE200 bs pre-amp.....	112-00
G40R 15w amp.....	56-95	BS100 bs spkr/amp.....	272-00
G50R 25w amp.....	72-70	YBA100 stack.....	384-00
GB015B 30w amp.....	82-20	YHS100 horn.....	169-00
I500B 60w amp.....	101-15	EM60 30w mixer/amp.....	118-00
SRA500 75w PA amp.....	120-05	E560 spkr (pr).....	70-00
SC410H 4 x 10 col.....	68-25	EM90 30w mixer/amp.....	183-00
		ES90 spkr (pr).....	100-00
		PM200 PA mixer.....	215-00
		PS75 PA spkr/amp.....	350-00
		PS100 spkr/amp (pr).....	477-00

HORNBY-SKEWES

MILES PLATTING	
V.100, 100w amp.....	102-64
V.50, 50w amp.....	82-80
PA.50, p.a. amp.....	94-92
PA.100, p.a. amp.....	114-73
V.50-S, 50w 2 x 12 in. cab.....	70-36
PA.50-S, 50w 2 x 12 in. cols, per pair.....	115-39
PA.100-S, 100w 4 x 12 in. cols, per pair.....	189-51
C.30, 30w combo and 1 x 12 in.	114-95
C.50, 50w combo and 2 x 12 in.	137-71

ZENTA

Z.50, 50w combo and 2 x 12 in.	115-75
Z.50.R, as previous plus reverb.....	152-71
CD.15.SN, 10w combo and 1 x 12 in.	60-85
PL.TK.15, 10w combo and 1 x 12 in. and light show.....	59-70
CD.6.SN, 6w combo and 1 x 8 in.	30-06
CD.6.STD, as previous and term.....	36-15
Z.3, 3w combo and 1 x 6 in.	22-75

ICELECTRICS

PAU 3030, stereo, 30w p.c.....	73-26
PAU 6060, stereo, 60w p.c.....	84-26
ADM 60/3, 60w p.a. SMP, 101, stereo mixer pre-amp.....	108-68
MMP 202, mono-mixer pre-amp.....	83-60
P 50, power amp.....	44-00

JENNINGS

V15, 15-watt Valve Combo.....	55-00
V30, 30-watt Valve Combo.....	159-50
A.P.50, 50-watt Solid-state Combo.....	165-00
V100, 100-watt Valve amp.....	148-33
A.P.100, 100-watt Solid-state amp.....	124-30
FR50, 50-watt Flat Response amp.....	79-20
FR100, 100-watt Flat Response amp.....	102-30
Speaker Cabinets:	
B1, 1 x 18" speaker, 100 watt.....	95-70
B2, 2 x 15" speakers, 100 watt.....	115-50
B3, 1 x 15" Speaker, 50 watt.....	77-00
D4, 4 x 12" speakers, 120 watt.....	134-20
T50, 2 x 12" speakers, 60 watt.....	80-30
P.A. Equipment:	
PA.100 Amplifier.....	123-20
2 x 12" column with horn, 60 watt.....	104-50
2 x 12" column less horn, 60 watt.....	85-80

JOHN BIRCH

CABS	
Penetrator 12".....	88-00
Penetrator 15".....	130-00
100w Slave built in.....	55-00

KEMBLE

YAMAHA	
YTA25 combo.....	109-00
YTA45 combo.....	189-00
YTA95 combo.....	249-00

MAURICE PLAQUET

AMPEG	
Ampeg V4 stack.....	565-00
Ampeg V4 B system.....	575-00
Ampeg B 15N portable.....	315-00
Ampeg V2 system.....	395-00
ACOUSTIC:	
371 system.....	630-00
271 system.....	675-00
Traynor 100 lead sys.....	245-00
Traynor 100 bass sys.....	310-00

M.I.

INSTRUMENT CABINETS	
100G, 100 Wrms. 2 x 12 Mi custom spkrs. Guitar.....	175-00
100B, 100 Wrms. 2 x 15 Mi custom spkrs. Bass.....	186-00
200GB, 200 Wrms. 4 x 12 Mi custom spkrs. Guitar/Bass.....	285-00
315G, 300 Wrms. 2 x 15 J.B. Lansing spkrs. Guitar.....	340-00
315B, 300 Wrms. 2 x 15 J.B. Lansing spkrs. Bass.....	347-00
400H, 400 Wrms. 2 x 15 Gauss spkrs. Guitar/Bass.....	382-00

INSTRUMENT AMPLIFIERS

SR80, 80 Wrms. combo, Hammond rev. 2 x 12 Mi custom spkrs.....	335-00
Lead, 60 Wrms. Valve Power Attenuator.....	174-00

LEM

Baby Lem mixer amp.....	247-50
LP.60 cabinet.....	113-37
LG.100 cabinet.....	193-87
LG.3002.....	305-25
Pro. Lem mixer.....	206-25
Studio Lem mixer.....	412-50
Power Module, 100w.....	111-37
Power Module, 180w.....	156-75
Lem 911, bass amp.....	354-75
Lem 912, guitar amp.....	363-00
Venus G20.....	66-00
Mars G30.....	90-75
Mars GR30.....	107-25
Saturn GR50.....	on app.
Saturn 850.....	"
Bass 80.....	"
Explorer 80.....	"
Vanguard 80.....	"
Varisound R60.....	294-80
Lem Echoblender.....	132-00
Disco unit.....	1485-00

MACINNES

CROWN INT/AMCRO	
C150, stereo pre-amp.....	140-80
D60 amp, 60w per channel.....	141-68
D150, 140 amp, 140w per channel.....	237-60
DC300 A, 500w per channel.....	418-00
M600, 1000w amp.....	803-00
M2000, 2000w amp.....	1606-00
M12A, 50w driver.....	19-36
M12C, 50w driver.....	19-36
M15C, 100w driver.....	32-07
M15A, 100w driver.....	32-07
M18A, 200w driver.....	86-90

PA CABINE

RCL 400, 60 Wrms. monitor, 2 x 13 ellip, tilt back.....	96-00
RCL 700, 75 Wrms. 2 x 12 Twin cone Mi custom spkrs.....	120-00
RCL 1200, 150 Wrms. 4 x 12 Twin cone Mi custom spkrs.....	174-00
RCL 1200, Same, with 150 Wrms. Fitted power module.....	239-00
RCL 150, 250 Wrms. 2 x 15 Mi custom spkrs. and 24" horn.....	318-00

N. B.

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

NICHOLLS

Item Amplification	
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200w SL.....	175-76
6-channel, 120w PA.....	187-00
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200w Slave.....	165-66
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Speaker systems	
4 x 12, 100w C cab.....	115-19
4 x 12, 200w G cab.....	144-97
4 x 12, 200w C cols. per pair.....	228-10
4 x 12, 400w G cols. per pair.....	255-92
2 x 12, 100w C cab.....	88-33
2 x 12, 100w G shaped cab.....	98-62
1 x 18, 100w G Bass cab.....	99-53
2 x 15 Bass reflector.....	166-60
Horn systems	
4 x Middax horn cab.....	129-39
2 x 12 shaped cab. + 2 Middax horns. 150w.....	143-40

ORANGE

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114 Bass 60w, 1 x 15" inv. horn.....	154-88
114/110 Bass, 100w, 1 x 15" inv. horn.....	217-80

PA. MIXER CONSOLES

T 901, Preamp, Transistor, Graphic Equaliser.....	174-00
T 902, Preamp, Transistor, Graphic Equaliser.....	143-00
T 915, 150 Wrms. Transistor, Graphic Equaliser.....	214-00
T 930, 300 Wrms. Transistor, Graphic Equaliser.....	318-00
T 901, Preamp, Transistor, Graphic Equaliser for any Mixer.....	120-00
1008 SA, 8 Ch. 2 o/p direct mixing.....	282-00
1008 B, 8 Ch. 2 o/p 150 Wrms. amplifier.....	345-00
1010 T, 8 Ch. 3 o/p. Gr. Equ.....	593-00
1020 B, 8 Ch. 3 o/p. Gr. Equ. Stereo, Sig. Generator.....	802-00
1040, 12 Ch. 6 o/p. Gr. Equ. Quadraphonic, etc.....	2185-00

ROSE-MORRIS

MARSHALL L/B/O AMPS:	
1959, 100w lead.....	148-70
1987, 50w lead.....	102-60
1987T, 50w lead trem.....	"
2062, 250w bass.....	213-10
1978, 200w bass.....	disc.
1992, 100w bass.....	148-70
1986, 50w bass.....	148-70
1989, 50w organ.....	102-60
L/B/O CABS:	
1990, 8 x 10, 100w.....	132-30
2045, 2 x 12, 60w.....	79-00
1935-1935B, 4 x 12, 100w.....	132-30
1960-1960B, 4 x 12, 100w.....	132-30
1982-1982B, 4 x 12, 200w.....	162-00
1979-1979B, 4 x 15, 200w.....	190-70
2056, 250w.....	302-60
2052, 125w.....	176-30
2064, 1 x 12 cab 100w.....	126-00
2065, 1 x 15 cab, 125w.....	147-40
SET-UPS L/B/O:	
Unit 1, 50w lead.....	181-50
Unit 2, 50w lead.....	288-90
Unit 3, 100w lead.....	413-30
Unit 4, 100w lead.....	325-00
Unit 5, 100w lead.....	296-00
Unit 8, 50w organ.....	181-50
Unit 9, 100w lead.....	296-00
Unit 11, 100w lead.....	401-30
Unit 15, 50w lead.....	234-90
Unit 16, 100w lead.....	275-00
Unit 17, 100w lead.....	310-70
Unit 18, 100w lead.....	325-00
Unit 19, 200w lead.....	592-40
Unit 20, 50w bass.....	181-50
Unit 21, 100w bass.....	300-70
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2040, 50w combo.....	184-20
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2048, 50w reverb amp.....	118-40
2059, 100w two piece reverb.....	317-00
2068, 100w Artist reverb amp.....	164-40
2049, 50w 2 x 12 cab.....	112-00
2069, 100w 4 x 12 cab.....	152-60
2003, 100w P.A. 4 inputs.....	154-80
1985, 50w 4 inputs.....	120-60
2043, 200w 2 x 12, 2 x 10 pair.....	215-80
2047, 100w 1 x 12, 1 x 10 pair.....	142-20
2070, PA mixer, 12 channel.....	1088-80
2071, PA mixer, 6 channel.....	74-00
2077, 100w combo Bass.....	217-20
2078, 100w combo lead.....	217-20
Unit 25, 50w P.A. amp 2x 12, 100w P.A. amp 2x 12.....	244-80
2080, 30w P.A. mixer.....	137-90
2050, P.A. mixer, 9 channel.....	315-80
2051, 250w P.A. slave amp.....	223-60
2056, 250w P.A. cab.....	302-60
2055, 125w speaker and horn, pair.....	463-20
2057, double flare horn unit.....	157-90
2052, 125w cab bass boost.....	176-30
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VA300S Speaker Column.....	138-60
VA301S Monitor Speaker.....	99-00
VA302E-C Control Console.....	369-60
PM300E Booster amp.....	171-60
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A35-C Console stand.....	26-84
A35-S Speaker stand.....	10-56
A31C-S Monitor cov.....	8-36
P300R rack mount kit.....	6-60

Beat instrumental is the only magazine which gives complete and up-to-date price lists of all leading musical instruments and equipment available in Britain today.

Bass, 100 Wrms. Transistor, Compressor Limiter.....	174-00	113 Reflex Bass, 2 x 15", 120w.....	217-80
T 902, Preamp, Transistor, Graphic Equaliser.....	143-00	113/200 Reflex Bass, 2 x 15" 200w.....	290-40
T 915, 150 Wrms. Transistor, Graphic Equaliser.....	214-00	109, 4 x 12" 120w.....	143-99
T 930, 300 Wrms. Transistor, Graphic Equaliser.....	318-00	107, 2 x 12" Monitor, 60w.....	90-75
P.A. MIXER CONSOLES		114/4H, 1 x 15" inv. horn, 4 horns and cross.....	254-10
T 901, Preamp, Transistor, Graphic Equaliser for any Mixer.....	120-00	106, 4 x 12" anti-feed-back col.....	143-99
1008 SA, 8 Ch. 2 o/p direct mixing.....	282-00	HORNS	
1008 B, 8 Ch. 2 o/p 150 Wrms. amplifier.....	345-00	106/HO Horn units for col. (pr).....	169-40
1010 T, 8 Ch. 3 o/p. Gr. Equ.....	593-00	108 Horn unit, 100w.....	163-35
1020 B, 8 Ch. 3 o/p. Gr. Equ. Stereo, Sig. Generator.....	802-00	108/V Horn unit de luxe, 100w inc. Vitavox S3.....	217-80
1040, 12 Ch. 6 o/p. Gr. Equ. Quadraphonic, etc.....	2185-00	AMPS	
PA CABINE		104B, 6 chann., 120w, PA.....	239-58
RCL 400, 60 Wrms. monitor, 2 x 13 ellip, tilt back.....	96-00	105, 6 chann., 200w, custom PA (prof.).....	471-90
RCL 700, 75 Wrms. 2 x 12 Twin cone Mi custom spkrs.....	120-00	102, 120w, graphic PA.....	142-78
RCL 1200, 150 Wrms. 4 x 12 Twin cone Mi custom spkrs.....	174-00	102/80, 80w, graphic PA.....	135-52
RCL 1200, Same, with 150 Wrms. Fitted power module.....	239-00	104/TX150, 150w, 6 chann. PA.....	254-10
RCL 150, 250 Wrms. 2 x 15 Mi custom spkrs. and 24" horn.....	318-00	103, 200w, Slave.....	317-62
N. B.		111, 120w, graphic Slave.....	130-68
FLAME		111/80, 80w, graphic Slave.....	121-10
MP 50.....	62-50	1500w, Slave.....	907-50
MP 50, 2 x 12 cab.....	62-50	110, 200w.....	353-92
MP 50, 2 x 12 combo.....	108-50	112/120, 120w.....	135-52
MP 50, 1 x 15 combo.....	93-00	115, 80w combo.....	199-65
Session Master reverb.....	225-00	115/R, 80w, combo with Hammond reverb.....	239-58
NICHOLLS		115/120, 120w, combo.....	254-10
Item Amplification		115/120R, 120w, com.....	294-03
120w SL.....	130-08	B. L. PAGE	
200w SL.....	175-76	DYNACORD	
6-channel, 120w PA.....	187-00	Twen 17w combo.....	85-80
120w Slave.....	124-33	Perfect combo.....	273-90
200w Slave.....	165-66	Bassing T Bass amp.....	125-40
6-channel Mixer.....	164-88	Imperator Bass amp.....	165-00
Speaker systems		B.1001 f.o. amp.....	273-90
4 x 12, 100w C cab.....	115-19	HIFI Favorit II.....	204-60
4 x 12, 200w G cab.....	144-97	G.2002.....	303-60
4 x 12, 200w C cols. per pair.....	228-10	Eminent I.....	174-90
4 x 12, 400w G cols. per pair.....	255-92	Eminent II.....	204-60
2 x 12, 100w C cab.....	88-33	Gigant.....	396-00
2 x 12, 100w G shaped cab.....	98-62	A.1000.....	254-10
1 x 18, 100w G Bass cab.....	99-53	D.310 H, 80w cab.....	201-30
2 x 15 Bass reflector.....	166-60	D.350, 80w cab.....	194-70
Horn systems		D.3000, 160w cab.....	290-40
4 x Middax horn cab.....	129-39	D.520, 80w Bass cab.....	194-70
2 x 12 shaped cab. + 2 Middax horns. 150w.....	143-40	D.580, 80w Bass cab.....	198-00
ORANGE			

SG812HD, P.A. Head only	355-00
SG812COL, Half P.A. col. with two 12" spkrs.	88-50

SHARMA

ORGAN SPEAKER CABS.	
Model 500	116-60
Model 500 Professional	154-00
Model 500 of Luxe	165-00
Model Sharmette	250-00
Model 2000 Chorister	258-50
Model 2000 Traditional, de luxe	297-00
Model 2000 Professional	297-00
Model 5000	390-50
Model 5200, de luxe	456-50
Model 5300, de luxe	495-00
Combo Pre-amp	33-83

SIMMS-WATTS

AMPS (Valve)	
AP 100 I/b/o	126-00
GE 100 Graphic	160-00
AP 200 I/b/o	190-00
PA 200	217-00
APU 200 Slave	178-00
(Solid-State)	
12050 AP 100 'Tri-Sound' amp.	99-00
12051 Vocal Blender, 100w P.A. Mixer	147-00
12051-C Fibre Case for Mixer	12-75
12052 TSL, 100w Power Slave	85-25
12058 Hammond Reverb Mixer unit.	63-25

CABINETS	
12003, 1 x 12 RCF, per pair	99-00
12022, 2 x 12 RCF, per pair	182-00
12054, 2 x 12 Twin Horned P.A. Columns, per pair	168-75
12055, 2 x 12 A.P. Instrument Speaker cabinet, each	75-00
12028, Add-on-Horns per pair	76-50
12056, 4 x 12 Lead/Organ Speaker cabinet, each	128-75
12057, 4 x 12 Tritone Bass Speaker cabinet, each	133-50
12026, H.100, per pair	435-00
12029, S.L.H., 4 x 12 Lead, each	264-00
12059, RCF, 100w Add-on-Horn unit.	123-60

SKIPPER CLAUDIO

P.A. SYSTEMS	
180BB, Bass Bin, JBL, 180w	165-00
120 MR, Mid range, JBL, 120w	390-00
60 MR, Mid range, JBL, 60w	230-00
120 HF, High Frequency, JBL, 120w	220-00
60 HF, High Frequency, JBL, 60w	120-00
120 MO, Monitor, JBL, 120w	165-00

SOLA SOUND

100w amp	100-00
50w amp	70-00
100w PA amp	120-00
Colour-sound practice amp	25-00
Slave unit	65-00
4 x 12 lead cab	85-00
4 x 12 bass cab	110-00
2 x 12 general cab	60-00
4 x 12 PA cols (pair)	190-00
2 x 12 PA cols (pair)	120-00

SPECTRUM

120w a.p. amp top	TBA
S/212P (pair)	120-00
S/412P (pair)	225-50

S/410P (pair)	134-64
D/212P (pair)	148-10
D/412P (pair)	280-34
L/212P	price on applic.
DH/212P	176-44
DH/212P	206-38
DH/215P	218-76
DH/215P	247-56
S/412Z	116-35
S/412ZS	127-67
S/415Z	191-05
D/412Z	147-38
D/412ZS	163-15
D/415Z	239-77
L/412Z	price on applic.
L/412ZS	price on applic.
L/215Z	price on applic.
L/415Z	price on applic.
S/218Z	180-19
1812/5	161-86
D/218Z	215-60
1812/D	189-49
RS/118	180-59
RJ/118	185-68
OD/50	Prices on applic.
OD/50A	on applic.
OD/100A	application
OD/200A	on applic.

STRAMP

2100-A, 100w amp top	213-60
2120-A, 120w amp top	199-30
3120-A, 120w, 4-chan. amp top	192-30
SL100, 120w slave amp	127-90
SL200, 240w slave amp	177-90
MP110, 10-chan. mixer	577-15
MP-16, 16-chan. mixer	1427-90
EX-2 cross-over	113-60
K-85 Power Baby combo	256-45
K-95 Bass Baby combo	285-00
2050-BB, 100w cab.	163-60
2100-GB, 200w cab.	206-60
2100-BB, 100w bass cab.	213-60
370-B, 70w horn p.a. cab.	142-15
3140-BH, 140w horn p.a. cab.	186-45
3140-B, 140w p.a. cab.	156-45
3200-B, 120w bass horn cab.	427-90
H-50, 70w tweeter horn	156-45
H-100, 120w tweeter horn	227-15

THOR

147w, L/B/O amp	119-45
147w, push button amp	130-20
147w, Slave amp	104-65
85w, Slave	77-50
300w, Horn folded bass cab	262-70
300w, 2 x 15 lead cab	187-50

TOP GEAR

HIWATT	
DR-504, A.P. 50 amp.	120-45
DR-103, A.P. 100 amp	158-40
DR-201, A.P. 200 amp	214-50
DR-512, P.A. 50/6 amp.	138-60
DR-112, P.A. 100/6 amp.	161-70
DR-203, P.A. 200/6 amp.	240-90
STA-100, Slave 100 amp.	123-75
STA-200, Slave 200 amp.	194-70
SE-4121, Lead 50w, 4 x 12-inch cab	128-70
SE-4123, Lead 100/ Bass 50, 4 x 12-inch cab	146-85
SE-4122, Lead 150/ Bass 75, 4 x 12-inch cab	161-70
SE-260, 2 x 15-inch, 100w Horn Bin	234-30
SE-320, 4 x 12-inch, 100w Horn Bin	234-30

SE-4124, 4 x 12-inch P.A. Col., 50w sgl.	125-40
SE-4125, 4 x 12-inch P.A. Col., 100w sgl.	146-85
SE-4126, 4 x 12-inch P.A. Col., 150w sgl.	165-00
SE-2123, 2 x 12-inch P.A. Cab., 25w sgl.	75-90
SE-2124, 2 x 12-inch P.A. Cab., 50w sgl.	94-05
Mixer, Type 'A', 8-Channel Reverb/Mixer	341-55
SA-212, 50w, 2 x 12-inch Lead Combo amp.	179-85
SE-412, 50w, 4 x 12-inch Bass Combo	234-30
SE-2150, 100w, 2 x 15-inch Bass Reflex Cab.	168-30
SE-4151, 200w, 4 x 15-inch Bass Reflex Cab.	257-40
SE320, 4 x 12 P.A./Bass, 100w	234-30
SE260, 2 x 15 Bass, 100w	234-30

PEAVEY U.S.A.

P-C212 Classic, 50w Comb. Amp. 2 x 12-inch speakers	181-50
P-C410, Ditto, with 4 x 10-inch speakers.	227-70
PS212, 130w and 2 x 12-inch Cab.	313-50
PM412, 210w and 4 x 12-inch Cab.	412-50
PB215, 210w Bass and 2 x 15-inch Cab.	379-50
PB118S, 210w Bass and 1 x 18-inch Cab.	495-00
PS, 130w Amp.	173-25
PM, 210w Amp.	255-75
PB, 210w Amp., Bass PA120, 60w PA sys.	239-25
PPA40812H, 120w PA sys.	363-00
PPA, 130w PA Amp., 4 chan.	561-00
PPA400, 210w PA Amp., 6 chan.	189-75
PMR112H-2, 130w Mon. and Cabs.	346-50
PCSP Sound Projector	330-00
P-MA412, Musician System, 210w, Musician amp. with 4 x 12 speakers	"
P-MS112H Monitor System, 130w, Monitor amp. with 2 cabs 1 x 12" plus horn	"
P-MS410 Monitor System, as above but with 2 x 10" speakers	"
P-PA Standard PA, 130w, 4-channel PA Mixer/Amp.	"
P-PA400, PA 400, 210 watt, 6-channel PA Mixer/Amp.	"
P-CSP Commercial Sound Projector, bass reflex ported 3-way BIN. 1 x 15" 1 x 12", 90° radial horn	"

VITAVOX	
Bass Bin, 2 x 15	412-77
Bitone 6200 6-cell h.f. unit	296-45
Major Bitone	364-21
Mini Bitone	131-34

WALLACE	
AC.3500XT, Mk. IV, 40w amp.	115-50
AC.6085XT, 80w amp	148-50

W.E.M.	
Copicat Echo	71-50
Clubman 6w, valve amp.	35-80
Westminster 10w, valve amp.	42-60
Dominator Mk. 3	68-20
Dominator Bass Mk. 1	80-00
Power Musette Mk. 2	68-20
E.R.40	73-30
P.A.40	73-30
S.L.40	62-20
Monitor reverb comb. Monitor reverb amp.	154-00
E.R.100	88-00
P.A.100	100-00
S.L.100	85-25
Band Mixer 100, Mk. 2	129-50
Audiomaster Mixer	298-00
Reverb Master 100	175-50
Super Dual 12	70-00
Starfinder 100 Bass	70-00
Starfinder 100 Twin 15	85-25
Super Starfinder 80	104-00
Super Starfinder 200	100-00
Reflex Bass	139-80
1 x 12-inch P.A.	167-00
4 x 10-inch column	39-20
6 x 10-inch column	52-80
Club system	88-70
Club 2 x 12 inch	69-90
Club system	49-50
Band system	85-25
Band, 2 x 12 inch	73-30
Foot Monitor 2 x 12 inch plus Horn	100-00
Vendetta col.	139-80
4 x 12 in., A column	93-80
4 x 12 in., A super col.	108-90
4 x 12 in., B col.	133-00
4 x 12 in., C col.	127-90
X.32 Horn col.	73-30
X.29 Stack	279-60
Horn cluster	85-25
Festival stack	580-00

TRIUMPH	
JOHNSON	
J5, 5w combo	28-64
J15V, 15w combo	51-33
J30, 30w combo	103-19
J50V, 50w combo	110-28
J100 UV amp	112-66
J100 PV p a amp	123-46
J100 PVR p a amp	136-65
J100 SV slave amp.	94-55
J100 SS slave amp.	62-78
J100 SS, C slave amp.	56-10
Echomaster	72-11
J4SM	25-11
J4SB	25-11
J4SMT	26-73
J4SMT	26-73
Reverbmaster	*19-10
Mixer	*19-10
Tonemaster	68-72

Soundmaster	121-91
J/412 M cab.	106-57
J/412 H cab.	123-62
J/412 F cab.	87-78
J/412 G cab.	113-48
J/412 SM cab.	105-55
J/412 SH cab.	121-50
J/412 SF cab.	86-79
J/412 SG cab.	112-00
J/212 M cab.	66-55
J/212 H cab.	76-04
J/212 F cab.	56-78
J/212 G cab.	71-28
J/50 SSLS cab.	138-97

TURNER

BI503 Bass Horn Cab. extnd. rng.	162-50
BI505 Bass Horn Cab. low frequency	162-50
M1201 Mid Range H/C, low	150-00
M1002 Mid Range H/C, extended	135-00
T302 Radial Horn, hi. frequency	275-00
MON15H Hex Monitor, 15 in., rad. hn.	275-00
A300w Amp.	210-00
A300 Ditto, V.U.s.	245-00
M 16/8/2/6 Mixer.	2250-00
M 20/8/2/6 Mixer.	2550-00
M 24/8/2/6 Mixer.	2850-00
Racking case	175-00
Multway 125'	220-00

WESTERN ORGAN STUDIOS

AMPS/GUITAR SYSTEMS:	
150-1	147-00
150-2	186-00
250-1	219-00
250-2	270-00
250-4	322-00
150-PA energizer	252-00
300-PA energizer	252-00
300-PA energizer	321-00

150 GUITAR SYSTEMS:	
IG+IH-1 (complete)	357-66
IG+IH-2	393-96
IG+IH cab	209-00

250 GUITAR SYSTEMS:	
4-IG-1 (complete)	428-00
4-IG-2	479-00
4-IG-3	479-00
4-IG-4	530-00
2-15G-1	428-00
2-15G-2	479-00
2-15G-4	530-00
2-15L-1	530-00
2-15L-2	522-00
2-15L-4	606-00
2G+IH-1	505-00
2G+IH-2	557-00
2G+IH-4	608-00
2L+IH-1	608-00
2L+IH-2	659-00
2L+IH-4	710-00
4-IG cab	209-00
2-15G cab	209-00
2-15L cab	312-00
2G+IH cab	287-00
2L+IH cab	389-00

250 BASS SYSTEMS:	
2-15B-1 (complete)	428-00
3-15B-1	505-00
2-D140F-1	556-00
3-D140F-1	698-00
1-18B-1	491-00
2-15B cab	209-00
3-15B	287-00
2-D140F	337-00
2-D140F	377-00
3-D140F	272-00
1-18B	272-00

COMBO AMPS:	
Commander	317-00
Charger	250-00
Hustler	273-00
Sidewinder with J.B.L.	273-00

PA SYSTEMS:	
150 PA	503-00
300 PA	738-00
302 PA	673-00
303 PA	893-00
305 PA	1098-00
150 PA cols (pr.)	251-00
300 PA cols	418-00
303 PA cols	573-00
305 PA cols	778-00
X2G+IH PA col with power module	393-00
X2A+IH	470-00
X2L+IH	496-00
Monitor module	199-00

KASINO PA SYSTEMS:	
8 channel mixer, high imp	467-00
8 channel mixer, low imp	549-00
16 channel mixer, high imp	582-00
16 channel mixer, low imp	745-00
Lounge/arena single col	239-00
Theatre/stadium single col	340-00
Monitor module	199-00
Complete lounge system high	944-00
Complete lounge system, low	1026-00
Complete theatresystem, high	1145-00
Complete theatre system, low	1127-00
Complete arena system, high	1536-00
Complete arena system, low	1700-00
Complete stadium system, high	1938-00
Complete stadium system, low	2102-00

WESTERN ORGAN STUDIOS

AMPS/GUITAR SYSTEMS:	
150-1	147-00
150-2	186-00
250-1	219-00
250-2	270-00
250-4	322-00
150-PA energizer	252-00
300-PA energizer	252-00
300-PA energizer	321-00

150 GUITAR SYSTEMS:	
IG+IH-1 (complete)	357-66
IG+IH-2	393-96
IG+IH cab	209-00

250 GUITAR SYSTEMS:	
4-IG-1 (complete)	428-00
4-IG-2	479-00
4-IG-3	479-00
4-IG-4	530-00
2-15G-1	428-00
2-15G-2	479-00
2-15G-4	530-00
2-15L-1	530-00
2-15L-2	522-00
2-15L-4	606-00
2G+IH-1	505-00
2G+IH-2	557-00
2G+IH-4	608-00
2L+IH-1	608-00
2L+IH-2	659-00
2L+IH-4	710-00
4-IG cab	209-00
2-15G cab	209-00
2-15L cab	31

BOOSEY & HAWKES

BEVERLEY COMPLETE OUTFITS	
Panorama 21	225-30
Panorama 22	310-26
Panorama 24	265-97
Galaxy 18	183-44
Galaxy 21	196-23
Galaxy 24	147-30

AVEDIS ZILDJIAN	
7386, 8"	12-30
7387, 10"	14-85
7389, 12"	19-80
7390, 13"	22-25
7391, 14"	24-75
7392, 15"	27-00
7393, 16"	29-65
7394, 17"	32-00
7395, 18"	34-50
7399, 19"	37-00
7396, 20"	39-50
7400, 21"	44-50
7397, 22"	44-50

AVEDIS ZILDJIAN BRILLIANT	
7387B, 10"	18-85
7390B, 13"	26-25
7391B, 14"	28-65
7392B, 15"	31-00
7393B, 16"	33-65
7394B, 17"	35-95
7395B, 18"	38-50
7396B, 20"	43-50
7397B, 22"	53-30
7390HH, 13" Hi-Hat cymbal	44-50
7391HH, 14"	49-50
7392HH, 15"	54-00
7393HH, 16"	59-30

CBS ARBITER

ROGERS	
Outfits:	
Studio X	947-10
Compact X	788-70
Studio VII	590-70
Londoner V	544-50
Londoner VI	600-60
Ultrapower VIII	825-00
Ultrapower IX	980-10
Starlighter IV	490-05
Drums:	
Dynasonic snare	110-00
Superteen snare	82-50
Skinny snare	50-60
Powertone, 14 x 20 bs	127-60
Powertone, 14 x 22 bs	134-20
Powertone, 14 x 24 bs	141-90
Powertone, 8 x 12 t.t.	63-80
Powertone, 9 x 13 t.t.	67-10
Powertone, 10 x 14 t.t.	80-30
Powertone, 12 x 15 t.t.	88-00
Powertone, 16 x 16 t.t.	96-80
Powertone, 16 x 18 t.t.	115-50
Powertone, 18 x 20 t.t.	141-90
Powertone bongos	55-00
Powertone timbales brass	107-80
Powertone timbales copper	117-70
Accusonic timpani 20 inch	260-70
Accusonic timpani 23 inch	281-60
Accusonic timpani 26 inch	333-30
Accusonic timpani 29 inch	349-80
Drum/Cymbal stands:	
Giant	18-70
Supreme I	18-70
Samson I	19-80
Supreme II	17-05
Supreme II, floor stand	17-05
Hi-Hats:	
Swivomatic Hi-Hat, hinged heel	29-70
Swivomatic Hi-Hat, adjust. footboard	29-70
Supreme	44-00
Pedals/Beaters:	
Swivomatic, hinged heel	29-70
Swivomatic, adjust. footboard	29-70
Rocket	23-10
Thrones:	
Samson	30-80
Accessory	45-10

CLEARTONE

SHAFTSBURY Outfits:	
Module 5050	177-65
Module 5055	146-25
Module 5060	141-90
5030 Acrylic (20")	197-00
5035 Acrylic (22")	220-00
5040 Acrylic (24")	274-00
Drums:	
5420 Bass Drum 20 x 12 wood shell	53-27
5420 Bass Drum 20 x 12 wood shell	57-23
5422 Bass Drum 22 x 14 wood shell	54-50
5422 Bass Drum 22 x 14 wood shell	58-46
512 Tom Tom 12 x 8	25-57
513 Tom Tom 13 x 9	27-21
514 Tom Tom 14 x 15	34-08
516 Tom Tom 16 x 16	37-04
422 Snare Drum, aluminum shell	29-97
423 Snare Drum, wood shell	29-15
POWER DRIVE	
5409 Twin Bass drum pedals (per pair)	62-25
5410 Hi-Hat stand	24-30
5411 Snare Drum stand	18-00
5412 Cymbal stand	15-85
5413 Tom-Tom Mounting	16-70
5416 Drum stool	17-50

DALLAS

HAYMAN Outfits - less stands:	
2220 Recording	200-51
2221 Pacemaker	204-09
2222 Big Sound	211-26
2219 Showman 22"	257-81
2219A Showman 24"	266-75
2244 Iceberg (Showman 22" Trans-parent)	368-96
Outfits - with stands:	
2220/S Recording	249-79
2221/S Pacemaker	253-36
2222/S Big Sound	260-52
2219/S Showman 22"	312-87
2219A/S Showman 24"	321-82
2244/S Iceberg	411-93
Drums:	
2223 Vibrasonic Snare Drum	35-80
2243 Metal Shell Snare Drum	50-55
2224, 12 x 9 Tom Tom	33-50
2225, 13 x 9 Tom Tom	34-44
2226, 14 x 14 Tom Tom (incl. legs)	51-15
2227, 16 x 16 Tom Tom (incl. legs)	53-19
2228, 18" Bass drum	62-32
2229, 20" Bass drum	66-24
2230, 22" Bass drum	74-34
2235, 24" Bass drum	82-54
2242, 26" Bass drum	107-41
Cymbals:	
15" (per pair)	8-32
15" (per pair)	9-67
16" (each)	5-37
18" (each)	6-99
20" (each)	9-31
22" (each)	12-45

Heads by Remo:	
12" Tom Tom	3-05
13" Tom Tom	3-31
14" Batter	3-44
14" Snare	3-22
16" Tom Tom	3-85
18" Bass drum	5-73
20" Bass drum	6-40
22" Bass drum	6-89
24" Bass drum	7-40

LUDWIG

Outfits:	
Super Classic	391-99
Super Classic with 24" Bass drum	401-36
Hollywood	450-13
Big Beat	472-63
Snare Drums:	
400 Supra Phonic, 14 x 5	82-52
402 Supra Phonic, 14 x 6 1/2	88-15
404 Acrolite, 14 x 5	61-89
410 Super Sensitive, 14 x 5	124-35
411 Super Sensitive, 14 x 6 1/2	127-53

To avoid unnecessary repetition, certain abbreviations are frequently used in our listings: electric - elec; custom - ctm; semi-acoustic - s/ac; organ - org; professional - pro; standard - std; acoustic - ac; folk - fk; bass - bs; string - str; de luxe - d/l; jumbo - jbo; piano - pno; left hand - l/h.

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T649	69-50
T650	69-50
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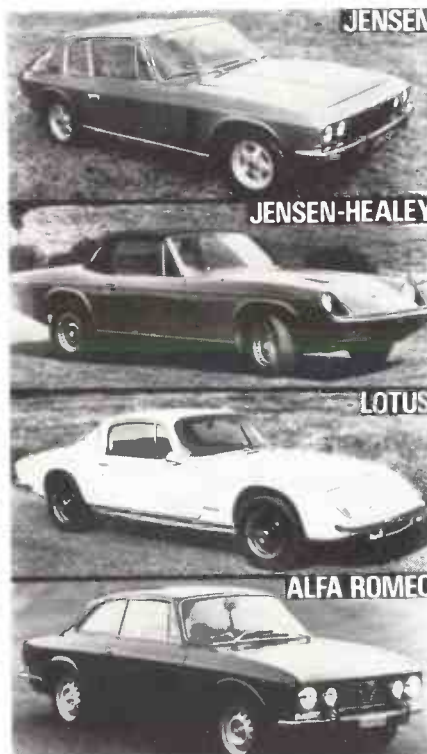
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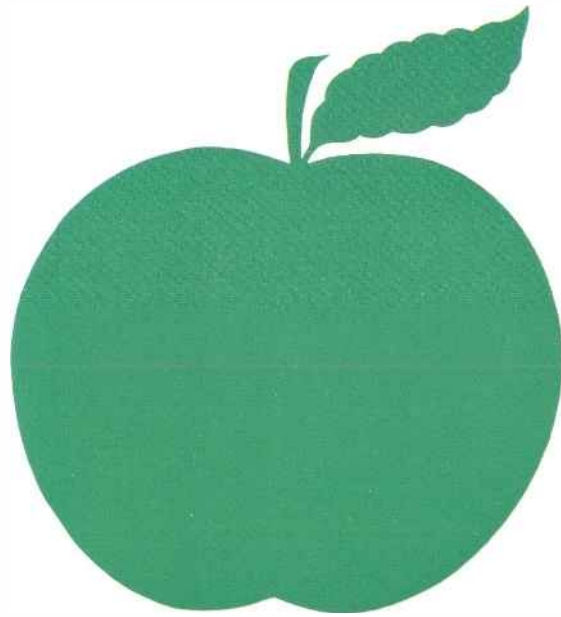
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