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NOV.'74 25p

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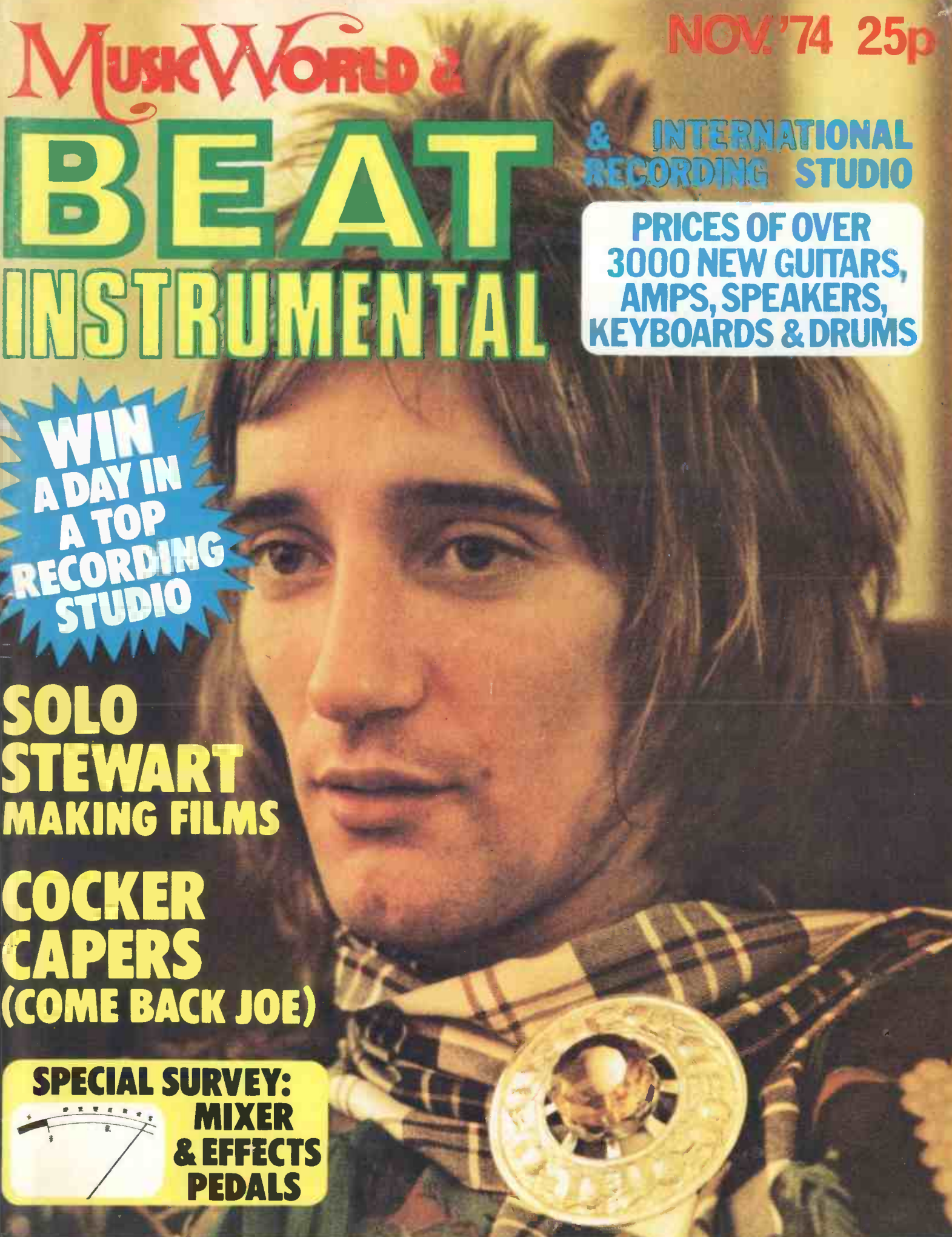
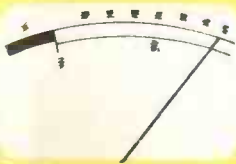
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BEAT INSTRUMENTAL AND INTERNATIONAL RECORDING STUDIO

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YOUR LETTERS

ANCIENT GROUPIES

Many thanks to all you 'Ancient Groupies' who wrote to us with info., the number of letters we received certainly proves that there's still a surprising amount of interest amongst our readers in the old Beat groups.

Sorry we couldn't include all your replies but we think that the ones we have chosen are a good representative selection. Congratulations to our L.P. winner, W. B. Watters of Larbert, Scotland, who sent the most informative letter.

You didn't say which album you'd prefer W.B., so if you'd like to write and tell us, the L.P. of your choice will be on its way to you.

Watch out for more historical teasers in the future.

Dear Sir,

The mystery group in your photograph (B.I. Sept.) is, undoubtedly The Tornados, who scored a No. 1 in Britain and in the U.S. with their million-seller disc *Telstar*. The group was comprised of Alan Caddy - lead guitar, Roger Laverne - organ, Heinz Burt - bass guitar (later replaced by Brian Gregg), George Bellamy - rhythm guitar, and Clem Cattini on drums.

Their first record was *Love And Fury* which was dedicated to

their 'singer', Billy Fury. They also did a little work with John Leyton until Joe Meek contrived *Telstar*. Incidentally, George Bellamy, Clem Cattini and Brian Gregg were all one-time members of Johnny Kidd's Pirates, and I believe they came together as The Tornados via advertisements in the *Melody Maker*.

Roger Laverne used a Univox, then changed to a Vox Continental with AC30 amplifier. George and Alan used a Gibson Jumbo and a Gretsch with AC30s. Heinz Burt used a Framus bass and his replacement, Brian Gregg, used a Hofner bass, drummer Clem Cattini played on Trixon drums.

Their follow-up hits, using more or less the same techniques as on *Telstar*, were *Robot* and *Globetrotter*.

I do believe that Ray Phillips, organist, and Tab Martin, bass guitar, both of The Peddlers, played guitar and bass guitar respectively with The Tornados before *Telstar*, when they backed Billy Fury.

I thought I recognised Clem Cattini playing drums with a session group on the Steve Race programme *In Tune* a few weeks back.

I hope this information is of some use to your readers.

**W. B. Watters,
Larbert, Stirlingshire,
Scotland.**

P.S., aged 21.

L.P. Award for best letter (please let us know your choice of album).

Dear B.I.,

The group in question in September's issue are The Tornados. Their first single was *Love And Fury*, followed by their big hit *Telstar*, released about October 1962 and written by Joe Meek. Follow-up singles were *Globetrotter* and *Robot*, also written by Joe Meek.

In the photograph are, standing up, left to right, Heinz Burt (bass), George Bellamy (rhythm), Alan Caddy (lead). Seated are, Roger Laverne (organ) and Clem Cattini (drums).

Clem Cattini is now a session man. Heinz left The Tornados and was replaced by Brian Gregg. Heinz also had a spell with The Outlaws.

Yours faithfully,

**Colin Garbett,
Walsall, Staffs.**

Dear B.I.,

Re your picture for Ancient Groupies in September's *Beat*. It is, in fact, The Tornados who, in August 1962, had a hit with *Telstar/Jungle Fever* on Decca and then with less successful numbers like *Globetrotter/Robot/Ice Cream Man/Dragonfly* in 1963, and *Hot Pot/Monte Carlo* and *Exodus* in 1964.

The Tornados were formed in 1961 by the brilliant recording engineer Joe Meek who, in fact, composed *Telstar* as a challenge to *The Shadows*. The line-up was: Alan Caddy (lead guitar), George Bellamy (rhythm), Roger Laverne (keyboards), Heinz Burt (bass guitar) - replaced by Brian Gregg, Clem Cattini (drums).

Heinz left the band in April 1963 to follow a solo career with hits like *Just Like Eddie* - a tribute to the late Eddie Cochrane, and Heinz today is still a popular performer.

As for the rest of the band, which split in '66, they now make good livings as session men, Clem Cattini in particular being one of the busiest session drummers in the country.

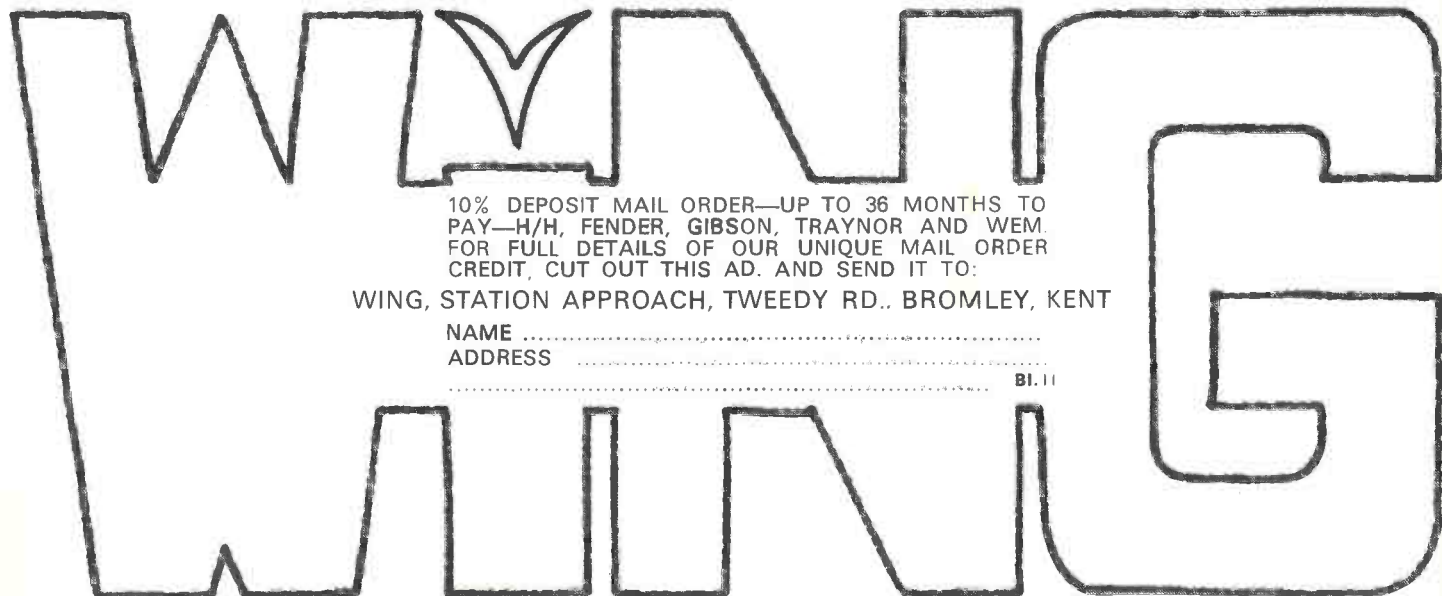
Yours faithfully,

**B. M. Coombs,
Bristol Musical.**

Dear Sir,

Ref. quiz for Ancient Groupies - without a second look it must be the original line-up of The Tornados, probably taken at the time of their great number 1 hit, *Telstar* (written by Joe Meek). To the best of my knowledge and memory the line-up was Roger Laverne (organ), Heinz Burt (bass), George Bellamy (rhythm guitar), Alan Caddy (lead guitar), and possibly drummer Clem Cattini?

Heinz was later replaced by newcomer Brian Gregg and a later member of the group was to be Ray Phillips of The Peddlers.



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AND QUERIES

Their No. 1 hit, *Telstar*, was played on a Vox Univox (introduced in 1952), and a Vox Continental organ was used for the melodies.

This is one group whose music has not dated. Decca should have re-released the original *Telstar* version before the so-called synthesiser version was released a couple of months ago.

Yours faithfully,

**B. Elwell,
Ripley, Derbys.**

DOUBLE-NECK

Dear Sir,

I am hoping that you can give me some information. I want to buy a double-neck guitar comprising a six-string guitar and a four-string bass. I would appreciate it if you could tell me if anybody does manufacture such an instrument.

Yours sincerely,

**A. van Rooyen,
Milnerton, Cape Town.**

Gibson make a double-neck guitar featuring a combination of the EB3 six string and SG bass. Details are available from Henri Selmer & Co. Ltd., Woolpack Lane, Braintree, Essex CM7 6BB.

MAN

Dear Sir,

As regards your magazine, I think an article on that excellent band Man is long overdue. Why

not go one better and feature their two brilliant guitarists, Micky Jones and Deke Leonard, on the front cover, or as Player of the Month.

Secondly, how about a feature on Rickenbacker guitars like the Les Paul and Telecaster stories you did recently?

**M. Saunders,
Havant, Herts.**

One article on Man coming up in next month's B.I. How's that for service? Regarding a feature on Rickenbackers - we're working on that, too.

EFFECTS

Dear B.I.,

Please could you tell me if you can use special effects pedals for my guitar with a 5-watt extension record player speaker (due to lack of money). I use it at low volume and -5 on the bass setting, so as not to damage it.

Yours hopefully,

**Ian Tyson,
Weeping Cross,
Stafford.**

We spoke to Larry Macari of Macari's Music Exchange, who informed us that you can use any special effects pedals with your set-up without incurring any damage to your record player. If you turn to our Special Effects feature, in this month's issue, you'll find a whole range of pedals from which to choose.

SEPTEMBER COMPETITION RESULTS

Every musician in the world went in for our September Competition - at least that's how it felt, wading through the massive pile of entries.

Thanks to everybody who entered, you certainly had some interesting ideas about original sounds. Our panel of engineers and musicians had some considerable discussion about which albums contained the most original sounds.

We had three winners to find and this is how it went.

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THIRD PRIZE: Four Peter & Nicholas mike stands: Christopher J. Evans, 224 North Road West, Plymouth, Devon.

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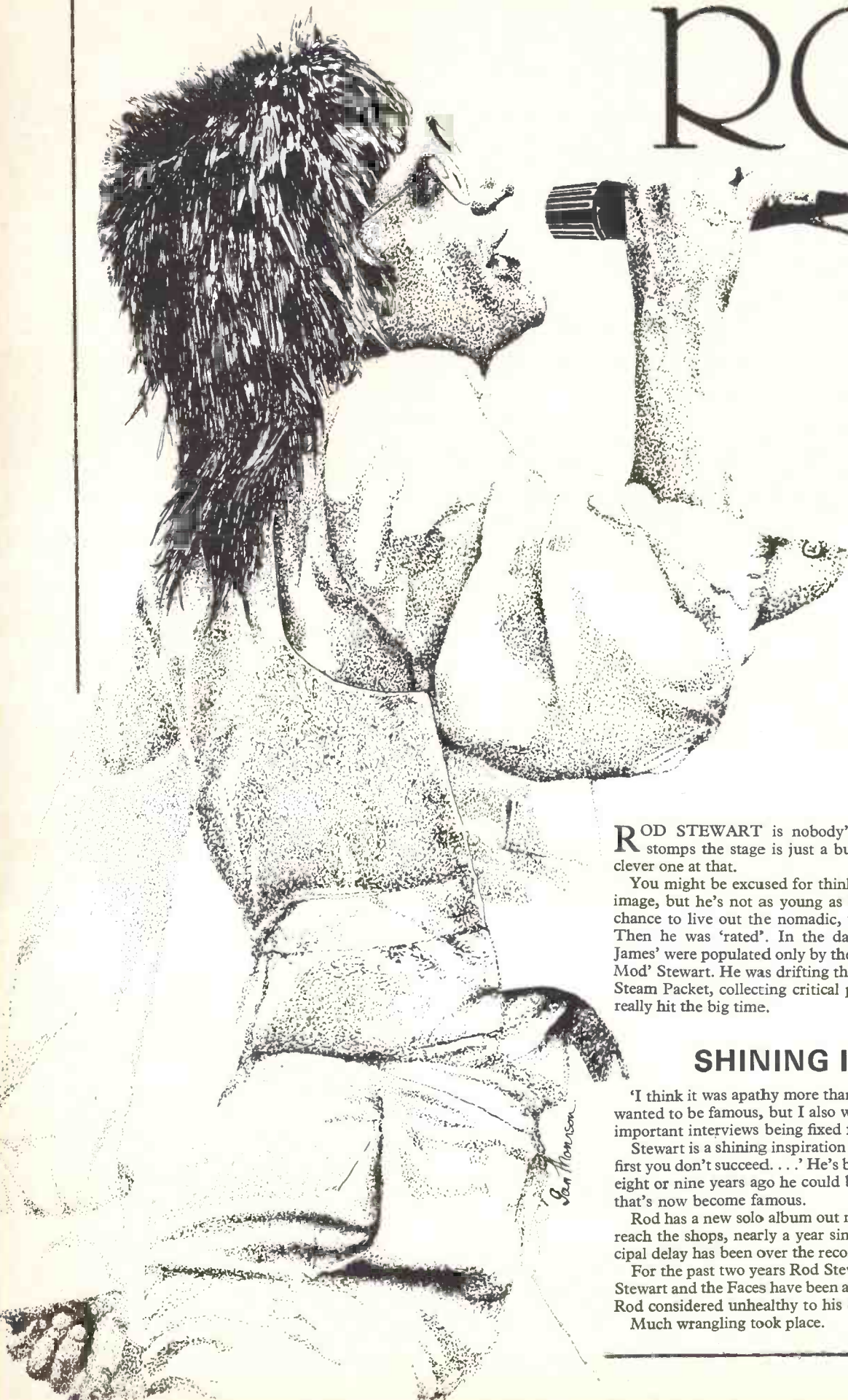
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ROD:



ROD STEWART is nobody's fool. The booze-headed clown who stomps the stage is just a business man with a painted face. And a clever one at that.

You might be excused for thinking that the strutting star lives like his image, but he's not as young as he was ten years ago when he had the chance to live out the nomadic, uncomfortable life of the aspiring star. Then he was 'rated'. In the days when clubs like the Scotch of St. James' were populated only by the stars, the name to watch was Rod 'The Mod' Stewart. He was drifting through bands like Jimmy Powell and the Steam Packet, collecting critical praise for his black voice, but failing to really hit the big time.

SHINING INSPIRATION

'I think it was apathy more than anything else that stopped me. Sure, I wanted to be famous, but I also wanted to have a good time. I remember important interviews being fixed for me and I didn't bother to turn up.'

Stewart is a shining inspiration to those who believe in the maxim 'If at first you don't succeed. . . .' He's been stomping for well over a decade and eight or nine years ago he could be seen on stage sporting the neck scarf that's now become famous.

Rod has a new solo album out now. It's taken one hell of a long time to reach the shops, nearly a year since recording first started, but the principal delay has been over the record label for the album.

For the past two years Rod Stewart solo has been on Mercury and Rod Stewart and the Faces have been a WEA act. The resulting schizophrenia Rod considered unhealthy to his career.

Much wrangling took place.

SMILING ALL THE WAY

'I felt I was being pushed around, you know, as if I didn't matter, only my records mattered. I didn't like that very much. Most of the argument was going on in America and I felt rather manipulated.' The result of all the fuss is that the new album, *Smiler* is on . . . Mercury.

The usual promotional machine is grinding into action behind the lad and he's undertaken several TV shows including a Russel Harty.

Indeed, Rod and Russel Harty are currently working on a documentary about 'The Mod' tentatively called 'I've Grown Accustomed To The Face' and filming for the special is taking place in Scottish castles and Covent Garden at dawn (to name but two locations). 'I thought I might like to do a TV special after I saw the one of Elton John. I really liked that and I get on very well with Russel Harty, so I'm enjoying doing it very much.'

Looking ahead, film seems to be the next big barrier for Rod. 'I'm going to see how I get on in this documentary, after that I'll have to think about acting. I've always thought it must be easier to play a part than play yourself. I mean, you can get inside a part and act as he would act, but trying to be natural and play yourself, I find very hard.

'I'm paying for the documentary myself, so if it doesn't come out right, I'll scrap it and I'll have no one to blame but myself.'

The subject of money is one Rod doesn't like. 'If I'm asked about my money I say "Mind your own fucking business," I think people are just envious.'

But what about the future, isn't it getting increasingly hard just to stay resident in Britain?

'Britain is so expensive to live in it's ridiculous. I'm going to stay here

Continued on page 8



ROD



another year to see how things shape and if it doesn't improve I'll have to move. It's rather like paying a fortune to go to a famous restaurant. You know the food's not worth it, you just like going there.

'My home is here. I live in Ascot and I love it. All those people in the business who say they haven't got time to enjoy their homes are just talking rubbish. All they have to do is get up a bit earlier. I mean, I might have a meeting at ten, so I get up at seven so that I can be in my home doing what I want to do.'

Despite his apparent ability to live with his life style, Rod is going to find things hectic during the next six months. A European tour is taking place now, with the U.K. leg starting on 15th November.

'We've never really done Europe, although we've played odd gigs there. I'm not looking forward to it at all, really. Britain should be great, though Glasgow's my favourite tour spot in the world.'



Despite the lack of activity by Rod and the Faces over the past year, few tracks on the new album are Rod originals. *Farewell, Sailor* and *Dixie King* being the only offerings. Why?

'It takes me a really long time to get lyrics together. I start a song with an image that I want to get over and finding the words to sum that image up is very hard. I also reject a lot of what I do, so it's really a very slow process.'

'Above and beyond the image I make a lot of the words up when I'm putting the track down. The one thing I try and avoid is old hat. So much has been done before it's hard avoiding repetition. I don't like lyrics that are too fussy, either.'

So with an effort Rod has produced his album (containing a little of his own material), got it out via several serious business hang-ups and now faces a trying year's work. The next State's tour is being finalised and will probably get off the ground at the start of next year.

To prepare the ground, Rod has recently been Stateside chatting up the Press.

'I went over because I thought I'd been ignoring them, really. You know I don't talk to the Press. In the States the Press are particularly irritating. I'm beginning to get brainwashed with the question "When did you start in music". I've got a biography sheet that I hand out and I say "Please read that". Some of the questions are really stupid.'

During the years that I've been meeting with, and writing about, the stars of the business of rock, I've not met an artist so in control as Rod. He knows he's successful, knows he's rich, knows how to keep control of his head and his purse, and 'fuck you' if you're jealous or try to put him down.

FINANCIAL

He keeps a very close eye on his financial situation, often checking the arithmetic himself and spending his money or saving it as wantonly as he pleases. For his recent bout of British Press audiences he rented the Royal Suite in the penthouse of Kensington's Royal Garden Hotel, and during our discussion he allowed his right foot to be eased in and out of various shoes of various hues by the court shoemaker. 'That's a bit small, don't forget that my right foot's a bit bigger than my left.'

Rod lives the life style aspiring stars imagine success brings. So many artists find fame and fortune and then find that the pressures it brings destroy the joy of their wealth. Rod beats this by having a first-class brain. He's on top of the rip-roaring rumbustious situation of a world rock star in full cry - three situations a day, interviews, filming, and management meetings being a norm - and he loves every minute of it.

'I wanted success more than anything else. When I was young I would have taken the chance of being successful even if I'd never have earned any money.'

But is he happier now than he was eight years ago?

'Well . . . success is always an anti-climax. But don't start thinking that money has made me miserable. Money takes away the misery of being poor, it doesn't bring you anything unique. I think I'm happier now than I've ever been. I really don't believe in the old bullshit about the good old days, they weren't the good old days, they were bloody miserable. I had my chances, Jagger produced a record for me, things like that, but they were not so good.'

By Ray Hammond



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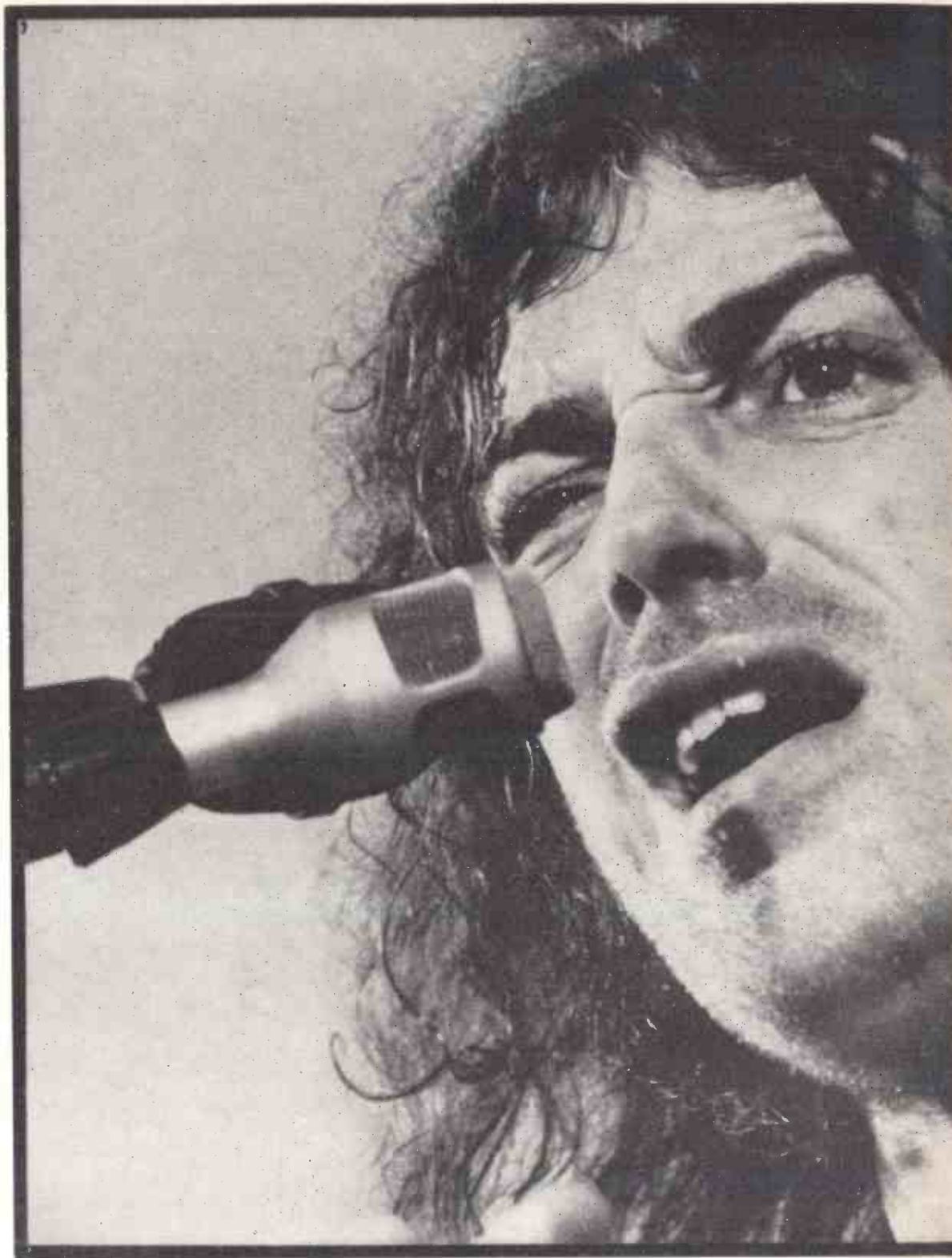


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COCKER O



JOE COCKER'S latest album *I Can Stand A Little Rain*, and the fact he's back on the road with a new band, Cock 'n' Bull, hopefully heralds the return of the greatest rock and roll singer the world's seen to date and will probably see for a good many years to come.

The sad fact that Cocker has never reached the heights that he was so obviously capable of is only one of the touching aspects of his chequered, troubled career, but even at less than his best he's always been too good for the opposition. Other singers come and go but Joe, in one shape or another, ploughs on.

During his triumphant Mad Dogs and Englishmen days it was reported that he was the most popular male vocalist in the States. He could command around 6½,000 dollars for a night's work and his potential earning power was somewhere in the region of 40,000 to 50,000 dollars a gig according to his former agent Frank Barcelona. But the ensuing dogfights that went on around Joe ended all those prospects.

This latest album though is the one bright light ahead for Cocker. His tours over the past few years have nearly always fallen short of the mark so no one's getting too excited over the live gigs, yet! With *I Can Stand A Little Rain* the chance is there for Cocker to regain some of that last ground and a little of his old self respect too.

When they pulled Joe out of his job as a gas fitter in Sheffield back in 1968 and put him on record there was a hint that this guy was gonna shake up the whole rock and roll circus. There were the usual unbelievers who branded Joe merely a Ray Charles copyist, eventually even they had to eat their words. Joe proved himself to be an artist of great talent and depth of feeling.

But even after the debut of *With A Little Help From My Friends* – which included Steve Winwood, Jimmy Page, Procol's Matthew Fisher and B. J. Wilson and Henry McCullough – it still wasn't startlingly obvious that Cocker would set the world alight in the next year or so.

True, his versions of Dylan's *Just Like A Woman*, Dave Mason's *Feelin' Alright*, the old favourite *Bye Bye Blackbird* did get treatments that their composer could never have envisaged. In fact the whole album stung the listener with every track, Cocker rasping out the words in the vein of . . . well like the Cocker/Chris Stainton composition *Sandpiper Cadillac*.

How much he had to offer

The song is as good as any that Cocker's done since and perfectly highlights just how much he did have to offer, even then. The backing's a little dated by today's standards but Joe's phrasing and power are beautiful, just the right amount of emotion and dramatics, Page's guitar parts fuzzed enough to work into the sizzle of the song: 'Walking along with a gold plated pussy cat, somebody's pouring blood on its back.'

Even by the time of 'Joe Cocker,' the follow-up album, the American influences had been felt and the subtle switch away from a British musician bias was well under way. Names like Stainton and McCullough were still there, Alan Spenner was added along with Bruce Rowlands to form Cocker's Grease Band but then there was Leon Russell, Sneaky Pete, Mit Holland, Clarence White and a female back-up vocal team including Rita Coolidge, Bonnie Bramblett and Merry Clayton. The Americanization of Joe Cocker was well under way.

Standards hadn't suffered any though and some classic Cocker renditions were featured on the album, Dylan's *Dear Landlord*, Leonard Cohen's *Bird On A Wire*, Beatle George's *Something*, Lennon/McCartney's *She Came In Through The Bathroom Window*,

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ATASTROPHY

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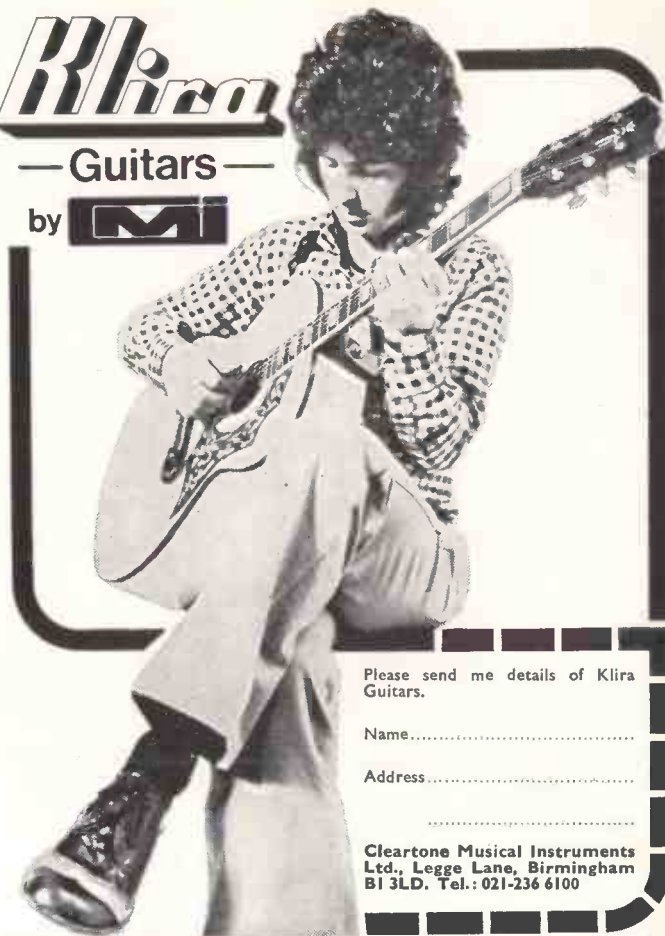
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all got that indescribable Cocker magic injected into them, Joe made them *his* songs, they took on a new feel and appearance, moulded to fit his unique talents.

His name was getting bigger and bigger as the months rolled by and the Grease Band had a reputation for being no less than brilliant on their night, but their nights didn't seem to click as often as they'd have liked. A massive tour of the States (following Woodstock), and the big break, looked all set but the internal strife grew and just before the planned major assault on the Yanks, Joe quit the Grease Band.

Plans for Joe's big launch in the States had gone too far to cancel and manager Dee Anthony tackled Leon Russell to round up some of his session friends to get a band together. Leon obliged and a whole circus was set up including some incredibly talented musicians like Jim Keltner and Jim Gordon, Bobby Keys and Jim Price, Stainton, Don Preston, Carl Radle, Russell, a ten piece choir.

The breaking up of Joe Cocker began before the Mad Dogs tour but the whole deterioration was set certain with the very first step that was made on tour. The resulting strain of work, effects of drugs and bitter fights between manager Dee Anthony and Joe's new mentor Nigel Thomas all took their toll on the mild mannered and childlike Mr. C. over the following year or so.

Various claims have been made but it seems that Cocker made little or no money from the tour, but it did send his success rating soaring. He was a priceless object, if a promoter could get Joe on the road again, singing again there seemed no limit to what they could gross on the gates. Another strain Joe couldn't face.

Long, long, layoff

In 1972, after Joe's long, long layoff, *Something To Say* (only his fourth album) was released, which, although better than a lot of people could manage, was well below Cocker's old brilliance. The tough edge and feel for his work had diminished, the sparkle and snap had left those pained vocals and it seemed that Joe, like the stories had said was fast on the way out.

During this time Joe had bought his way out of a five year contract with Dee Anthony for an alleged quarter of a million dollars and signed with Thomas. Manager Thomas and long time producer Denny Cordell both had a hand in the album, not great Cocker but still proof that he wouldn't give up without a bit of a struggle.

Live work came hard too and the band moved around sluggishly from gig to gig taking on gigs in Britain, the States and then came the upset in Australia. Another bitter blow for Cocker, another band, another tour, another album - all falling short of the mark he must have been sure he could, and would, reach again.

Back into isolation he went and the rumours about ill health, even death, filtered back from America. Rumours too that Joe was back in Britain looking for another band also abounded but the bitter truth was that Joe was to remain almost totally inactive for another long spell.

Joe was hiding up in the hills overlooking the sea on the West Coast. Henry McCullough was there working out with the new outfit (he's since quit the band) and a new album was well under way produced by his old pal Jim Price. Up in Joe's retreat the British/American Cock 'n' Bull band were getting together, Henry, Mick Weaver, Jimmy Karstein, Buffalo Gelber.

On release of *I Can Stand A Little Rain* it was learned that it had taken in a period of Joe's work from late '73 and early '74 and that only careful wooing and understanding had got Joe back to work at all. It was well worth the effort though, the songs are very tastefully picked and the right amount of arranging has been overlaid to enable Joe to lay back when things might get a bit rough.

It's like a breath of spring to hear Cocker coming somewhere near that old brilliance again and when you first hear the sheer beauty of Jim Webb's *The Moon Is A Harsh Mistress* you just can't believe how good it is to feel Joe flowing again.

There's more life in the old Dog here than anyone's been brave enough to hope for, he takes on *Put Out The Light* with some of the old bravado and can still tackle the more ballady songs like the title track with a great deal of feel and dignity.

Price has been accused since the album of over production but just to get Joe back on record again makes rubbish out of that sort of remark. With this album Joe's been given the confidence and drive to try the road again. He's had such bad luck and hard times over the years that it's too much to hope for anything other than a few gigs and retreat once again, but let's all welcome the return of a very rare animal indeed - an unrivalled voice in the R&R business.

Leading Question...

Alan White

Interview by Lorna Read

IT had to happen. For so long it seemed like Rick Wakeman was straining at the leash, dying to be up and out of Yes and free to follow his own solo writing, recording and performing career. Even while playing with Yes it was as if he had taken on the role of a superstar and was something remote and apart from the rest of the group.

When the break finally occurred it was more of a relief to the rest of the band than a cue for great lamentation. Naturally, the strain of the past few months took its toll – on the health of Rick as he tried to follow two careers at once, and on the general morale of the band.

But now, with ex-Refugee Patrick Moraz as their new keyboard wizard, Yes are embarking on a new stage in their career which looks as if it's leading them in an entirely new musical direction. Alan White stole some time from his busy recording schedule to talk about what's happening in the band.

I hear you are in the middle of recording your new album. At what stage did Patrick join the band?

We've been working full time on it for about three months now. It's very rewarding, although none of us have had time to do anything else. Patrick joined when we practically had it all together in a tentative form. It took him a few weeks to get into the idea of the way the band thinks and the speed it travels at because, when we are working on music, we really go all out. He just couldn't believe the speed we were working at and he had to catch up really quickly.

Moraz himself has a very impressive musical background. Do you think it will be easy for him to fit himself into the context of a band? Can you see any more 'Superstar' problems arising?

No, because I don't think he does anything he really doesn't like doing with Yes. If he says he doesn't like something or other everyone will help iron the problem out and we'll all arrive at a compromise. But he's a fantastic worker.

Was Patrick already into the band and familiar with the numbers before he joined?

He really liked the band but we didn't want him to play any of the old numbers when he first joined. However, he's been listening to them all every night in bed for about four weeks now, in preparation for rehearsing them.

Did you, in fact, deliberately choose a keyboard player who didn't sound anything like Rick?

Yes. One guy came to audition for us and he played a number exactly like Rick would have played it. It was weird. We didn't want that because we wanted someone who'd add something different to the band, not just play the same as Rick. What Patrick's done is take it into another dimension so that even the old numbers won't sound the same as they used to.

Will Patrick's different keyboard style, then, make a great deal of difference to the band's music?

Oh yes. Patrick's a very strong player in all fields, it's just playing for Yes that's a difficult task as it demands so much from the keyboards. But there is a big difference in their styles. In fact, I doubt whether you'd recognise Yes music now. Of course, we haven't played in Britain since *Tales From Topographic Oceans*, but everyone knows Rick wasn't into that particular piece of music.

Do you think Rick was unfair in the things he said about it?

I think he was a bit. He had his solo thing on his shoulders as well, which got a bit out of hand. It just all overtook him and he couldn't handle it. He's doing this American tour right now and everyone in the band thinks he shouldn't do it because he had a heart attack six or seven weeks before he went away, but he's not going to work for a long time after the tour, at least a year or a year and a half.

You say you doubt if I'd recognise Yes music now. In what ways has it changed?

Topographic Oceans sounded to me like there were four people in the band plus a keyboard player. Now, with Patrick, it sounds like five people playing music together, a whole unit. It's fantastic.

Is the new album another concept album?

Yes. Basically it's to do with anything that's opposite, like black and white and war and peace, but the words are pretty much towards the whole thing of violence and war and showing the opposite. We haven't agreed on a title yet. You'll really find this album different from anything Yes has ever done before. It's a lot more human. It's very easy to listen to and very funky, and there are lots of really nice sections in it, good moments where you really get high on the music. As yet, we're still at the stage of getting lyrics across, but as far as I can see there are lots of good



tunes there and good lyrics. The first whole six or seven minutes of side one is the basic concept part. The whole of side one is one track, but this first six or seven minutes is all a long song which sets out what is happening.

What do you think is the best album Yes has ever made?

This one, definitely. Yes has got an individualistic thing within the band that everybody keeps to, like Steve plays all kinds of inverted chords and shapes that I'll probably never learn in my life and I can play rhythms he'll probably never know. This thing is evident on all the records, you can hear it. It's just the way the whole thing forms as one that has changed on this album. I'm really excited about it, as you can probably tell.

Does Patrick play exactly the same keyboard instruments as Rick did?

Not exactly. He uses a Fender piano whereas Rick would never use a Fender. He's got a Clavinet - Rick didn't have one of those, either. Patrick has two Mini Moogs, a mellotron and a string machine and he does a lot with a thing called a Synthi which you put your instrument through. He has his own sound man who's been getting some fantastic noises out of the instruments. Some are really horrific. One sequence on the new album includes a sound which is like a monster walking right through the record. We also do a tremendous battle sequence between the two of us.

Are there more electronic sound effects on this album than on any of the others?

No, I think as much as, but not more. We always try to use them subtly. But as I said, there's this part of the record where Patrick and I have this whole argument, but that's an understatement. It's a charge which drops into a battle sequence. It's a terrific sound.

Do you have a hand in writing, particularly percussive sections like this?

I haven't actually written this bit, although I have written other parts of the album. Everybody has played a big part in writing things on the album this time, which has been good. I will probably conceive what the sequence contains later, but the whole band is playing as a rhythm section underneath this battle sequence and Chris wrote the basic rhythm while the sections in between were something that came about while we were rehearsing.

When is the album due for release?

I'm not quite sure. We have to finish it in two or three weeks because we have a lot of heavy things coming up like another American tour on 8th November. We want at least ten days off to prepare for that and rehearse the old numbers with Patrick.

Are there any plans for gigs in Britain?

Yes. We planned out our next year about two or three weeks ago and we're going to do about five concerts at the end of February.

Surely it doesn't pay you to play in Britain, now. Have you ever thought of taking up residence in the States?

It doesn't pay anyone to play here, any more. It's a drag. You can't find places big enough to make you enough money to pay for the perfect music you want to put over. It costs us money to play because we have to fly our PA system over from the States because there isn't one here which is good enough and big enough to use in the largest places here. Everybody's asking us about whether we'll go and live in the States. We have talked about it, the idea's been flung around but we haven't made any decision. Jon would like to spend a couple of years in Jamaica to get over his tax problems.

How is the morale in the band now?

Really good, especially with the new album. It's going to sound fantastic on stage. It's the perfect sort of music to be played on stage and we're working on a new stage set at the moment, with new scenery. Our positions on stage have changed, now. Patrick and I are at the back of the stage and the other guys are at the front.

Was there any feeling towards the end of Rick's time with Yes that the band was getting stale and needed some new blood?

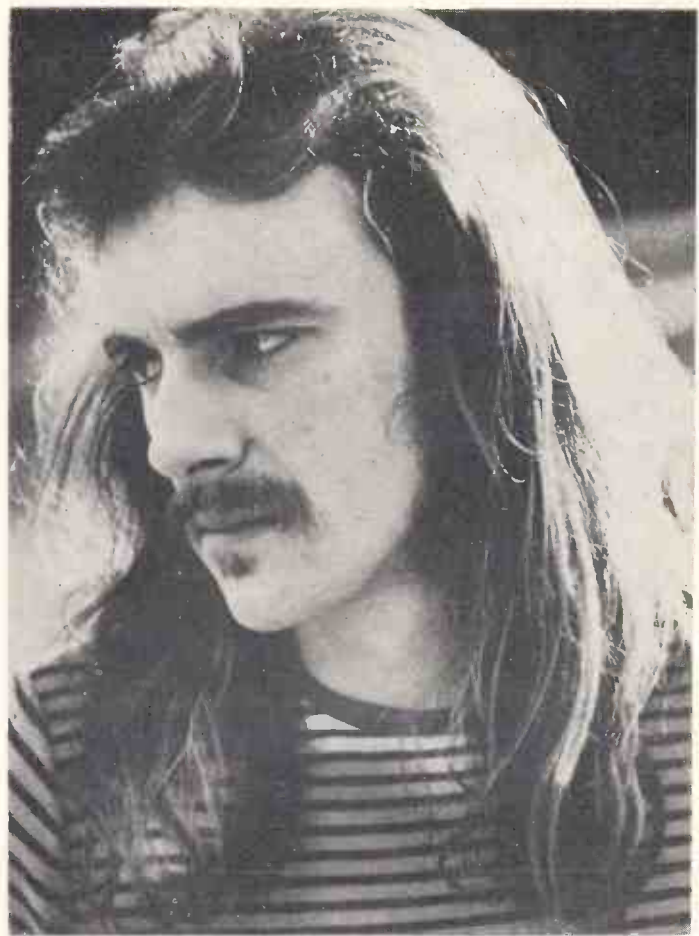
Not really. The trouble the band had then was coping with the whole problem of Rick. For three or four months before he left the band there was a bad feeling amongst us every time we played music. We could never talk sensibly about something. It would get a bit crazy because we'd say something and Rick wouldn't do it, and you'd ring Rick up and he always had the Ansaphone on. You'd leave a message and he'd never ring you back. It was Rick himself. The band wanted to get on with it and get things done but I think Rick was finding it a bit hard.

Was there real animosity between you?

Not really. We were more worried about him than anything else.

Did you ever think the band might have to split?

Well, I kind of felt it a few minutes before we did that something was going to happen. If he had stayed with the band a few people would have had to bend a lot in different directions because he was definitely into



what he was doing and it was getting crazier and crazier all the time. It was just a tax on his mind at the end and he didn't play well on the last American tour.

What musical direction do you see the band taking now?

We've definitely got funkier on this album. You can actually dance to some parts of it.

Is this the influence of America?

No. I think it's just where the band's trying to meet that kind of feel, 50-50 from what it was into for so long before, and I think this album has broadened our music out that little bit more.

Do you think you might lose any of the die-hard Yes fans through doing this?

Well, it's the same with every album, you lose a few, you gain a few.

Have you incorporated any new instruments into your drum set-up since *Tales From Topographic Oceans* days?

Yes. Jon and I went to a junkyard about the time we started making this album. We were on the way to his place and we stopped off for about an hour at this junkyard, in Slough somewhere, and spent the time finding pieces of metal, looking for new percussive sounds. We found a lot of interesting things, like the wheels of forklift trucks, and I've added them all to my kit. I've got pieces of metal that sound like gongs, but they only cost me about a quid. Now they call Jon and I Steptoe and Son! You can hear some of the sounds on this album.

You, as the drummer, really have the most high-energy job in the band. Can you see a time coming when you'll just feel too old and unable to put out that amount of energy any more?

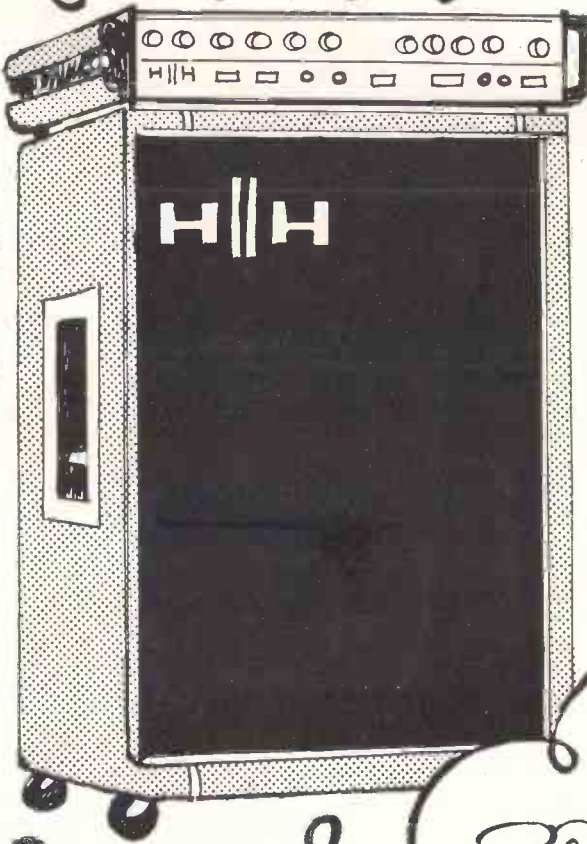
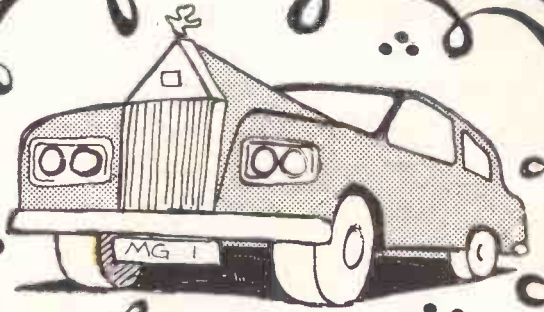
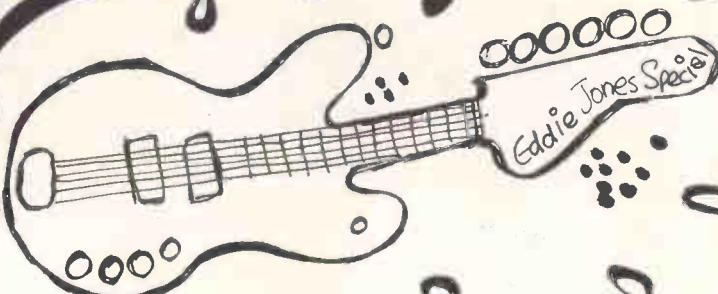
I hope not, but with drummers, yes, it's very hard. I don't like to think about things like that. I think I'm into a good thing right now and so I live for the present. I could be doing a million things by that time, but I don't think you'll see me speculating on the property market or anything like that.

Do you ever feel now that Yes has nothing more to aim for because you've conquered the world?

There's always something to aim for. If Yes had reached what they were after, there would be no point in the band continuing, because everybody would be satisfied.

What are you aiming at, then?

We don't know what we're after so that makes it all the more interesting. You just keep bettering yourself all the time.



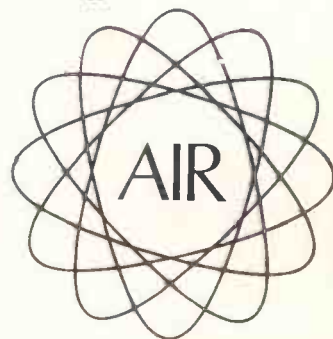
**DREAMS OF
TRANSCENDENTAL
BLISS MACHINES**



BE AN ENGINEER FOR A DAY!



At



London Studios

Would you like to be a sound Engineer? So many readers have asked us about becoming a Sound Engineer we thought we'd offer the chance of a lifetime to one lucky reader.

You could spend a day in Air London Studios – one of the top studios in the U.K. The winner of this competition will learn the basics of mixing and will get a chance to visit the studios while in session and get to understand exactly how it all works.

One of Air London's top engineers will show you how a 16-track mix takes place and you'll have plenty of time to experiment on the control desk yourself. You'll be provided with a master tape from which to mix a sound and with the professional help on hand, you'll learn the rudiments of balance engineering.

HOW TO ENTER. All you have to do is decide which six of the ten qualities listed above are the most important to a studio engineer. List the points you consider most important in descending order (e.g., if you think the ability to concentrate is most important that should be 1, then perhaps that might be followed by musical appreciation which would be number 2). The winner will be chosen by a panel of engineers and the arrangements for the day at Air Studios will be made for a mutually convenient date. We'll pay all *usual* expenses.

Send your entries to The Editor, Beat Instrumental & International Recording Studio, 58 Parker Street, London WC2B 5QB. Let us have your entry by 30th November. The Editor's decision will be final and legally binding and no correspondence can be entered into.

BE AN ENGINEER FOR A DAY

Below are listed ten points which are considered important in a trainee engineer. In the space below the qualities write the order of the six qualities you consider most important. Don't forget to fill in your name and address!

- (A) The ability to concentrate for long periods.
- (B) The ability to read music.
- (C) An understanding of electronic circuitry.
- (D) Musical appreciation.
- (E) Friendly personality.
- (F) The ability to work very long hours.
- (G) A qualification in electronics.
- (H) The ability to play an instrument.
- (I) Practical experience in Hi-Fi.
- (J) Sympathetic understanding of musicians' needs.

List your preferred order below (write letters against numbers).

1	4
2	5
3	6

Name

Address

Age

Roadies Page —

Charlie McPherson & Pete Eustace [thin lizzy]



CHARLIE McPherson and Pete Eustace take their responsibilities seriously. They're Thin Lizzy's road crew and they belong to the new breed of roadie.

The days of the giant, stupid bouncer/gear humper have gone. Now the equipment is so complex (and valuable) that it can only be entrusted to a crew responsible enough to take charge.

Wherever the band are scheduled to play, Pete and Charlie will be there at least four hours early and will have all the equipment and lights ready for the soundcheck before the gig.

'It's a partnership really,' says Charlie. 'Peter looks after the technical side of things and does the sound mixing, and I look after the lights and main gear and do all the driving.'

DRIVING

Doing all the driving is no casual affair. For a band like Thin Lizzy, chasing superstardom means gigging often, usually with hundreds of miles between gigs. Naturally, the band's agent tries to ensure that consecutive gigs are as close as possible, but it's usually a long haul between one gig and the next.

'I suppose my main problem is the lack of sleep,' laughed Charlie. 'Now and again I get caught-out, like when we can't get away from a gig until well into the early morning or something and I then find that I've lost that night's sleep.'

Charlie's got a clean driving licence which allows him to drive trucks up to three tons. When he first started with the band (two years ago), he had an endorsement, but it didn't make hiring too difficult. Thin Lizzy are in the throes of buying their own truck.

'Buying a truck would be a lot cheaper than hiring,' points out Pete. 'This truck costs us £60 or



Charlie McPherson (left) and Pete Eustace

£70 a week to hire and if we owned a truck it would also act as collateral for the band. The truck we want is a 3-ton Ford D Series, and Charlie would be able to drive that without getting a special HGV licence.'

Lighting plays a major part in Thin Lizzy's stage act. Charlie looks after assembling the two large lighting towers that the band use on every gig. During their performance he has to control the lights to a degree almost as fine as the sound balance.

Pete is the sound man.

'I suppose I learnt to do it in the school of hard knocks,' he laughs. He's been with the band since they started four years ago and for that reason alone he's perfectly suited to balance the band's sound.

'Most festivals insist on their own sound engineer balancing the band as you're using the house PA. If you stand behind them enough they usually let you do it, though.'

MIXER

So, whilst Charlie's operating the lights and Pete's looking after the mixer (an RSE 15-channel job) who's attending to the needs of the musicians on stage?

'We usually hire people in for each gig,' said Charlie. 'There's a lot of friends who also understand group gear and we hire them as we go to look after the on-stage needs.'

The band have packed a lot of Continental touring into their career. For the road crew this brings special problems.

'Everything is so much more expensive there. We get a special living allowance while we're there,' said Pete. 'The distances between gigs also tend to be larger so we find Continental touring very tiring.'

DECENT

Unlike a few years ago, modern roadies are, in general, paid a decent living wage.

'A roadie with a professional band should expect to earn a minimum of £40 a week,' Pete says. 'And that is an absolute minimum. He has to live out of that and all his expenses, except when we're abroad, have to come from his salary.'

There's no sleeping in the truck, either. 'We always stay at hotels or motels, if we haven't missed that night's sleep.'

The next big hurdle ahead for the band and the road crew is a States tour. They fly to the States next month and begin a six-week

tour that takes them the length and breadth of the U.S.A.

Pete: 'We're flying all the stage gear out, although we're hiring the PA system there. The band's management have hired an American road crew so we'll have a lot of help as well as some people to show us the ropes.'

DISTANCES

Pete sees a lot less of the band than he used to in the beginning. Now they fly the long distances while Pete and Charlie wend their way by road. Limousines take the band on lesser trips.

'Now and again one of the boys will ride with us to bring back old times or to talk something over, but we don't see nearly as much of the band as we used to.'

Just occasionally Pete and Charlie find themselves taking on the traditional role of bouncer. Charlie's from the Highlands of Scotland, and a good few years on the road, has hardened his slim frame to the extent that he feels confident to deal with most minor disturbances.

'I remember a time in Devizes. . . . There was this Hell's Angel who'd been drinking heavily. He lurched towards the stage and managed to lift the whole front part of the stage up with the boys still playing on top of it. In the end he just collapsed through the booze. In general, there's very little trouble to deal with.'



by Lorna Read



Dick Morrissey

started off with "Why did the old If break up?" said Dick. 'I'd much rather talk about the band we have now. The history thing is getting very boring for us and in actual fact the original band lasted for three years which is quite a long time.

'There were only two changes in line-up before we reached what we've got now.'

What they've got now consists of Cliff and Dick, plus Italian keyboard player Gabriel Magno, bass player Walt Monaghan (late of Freedom and the Mick Abrahams Band) and lead guitarist Geoff Whitehorn whose vocals you can hear on If's new single, *I Believe In Rock And Roll*. Geoff was involved in some solo recording before he joined If and his album should be out before Christmas.

BEFORE HE JOINED

'It'll be a good album when it comes out,' commented Cliff. 'It was a good thing he recorded it before he joined us because he wouldn't have had time to record it once he was in the band.'

If have just released a remarkably good album themselves. Called, *Not Just A Bunch Of Pretty Faces*, it's the most likely chart contender they've put out for some time. They've resisted the temptation to go into long drawn out soloing and have instead given us seven tight, commercial numbers imbued with their unique mixture of ballsy rock and interesting jazz chords and instrument lines.

Yet one thing they can't stand is being termed a 'jazz-rock' Cliff expanded on this point. 'I wouldn't call us a jazz-rock band because I know what people mean when they say jazz-rock. I think there's a certain amount of jazz influence in our music, primarily from Dick who is a jazz musician, but I don't like the term jazz-rock, it's a dirty word.

'I think the sort of jazz that's influenced our music is a blues thing rather than a jazz thing. So I think we'd rather be called blues-rock. After all, jazz is only progressive blues really.'

How do they feel about the current trend to incorporate elements of jazz and horn sections into rock bands?

VARIOUS TRENDS

'It's true that a lot of bands are doing a lot of things to promote this,' said Dick, 'for instance Mahavishnu and Weather Report have both got albums in the charts. Herbie Hancock has got an album out called *Headhunter* and a track from it, *Chameleon*, has been released as a single and is actually in the American singles charts.

'But I think that in the States they don't tend to think of various things as trends. It's never been away from American music. There's always been a kid somewhere who takes up the saxophone just like there'll always be one who takes up the guitar. They've always been there, bands with horn players. That's where it all started. You can't really get excited about Morris Dancers now, can you?'

Does this mean that they find the music scene in England very different to that in the States?

'Yes,' replied Dick. 'It's much hipper in the States. I think if there's a new era in British music it's starting now with the advent of people like the Average White Band.'



album reviews

ALBUM OF THE MONTH

THE WHO

ODDS AND SODS

TRACK 2406 I16

The most enjoyable thing about this album is the difference that exists between tracks. John Entwistle occupied himself collecting various forgotten and rejected Who tracks, re-mixed them and thus produced an album that illustrates precisely where the various elements of The Who arrived from. Listen to a track called *Little Billy* that Kit Lambert produced at IBC Studios in 1968. Before anything else it would have been a gigantic hit for the band (despite all their developments it probably would still be) but their heads were probably looking forward to projects like *Live At Leeds* and such an obvious sound wasn't allowed out on its own.

Without a doubt it's Pete Townshend who emerges as THE songwriter of the team with one track from John Entwistle which really doesn't stand comparison. The tracks are certainly not throw aways that weren't considered good enough for release. They're a parallel of the Pentagon Papers that are not considered suitable for release until sufficient time has elapsed to cancel out any possible harm.

Too Much Of Anything is also a rather good track and although this comes from their 1972 period it's reminiscent of a much earlier period and that is perhaps why it was suppressed. Other good tracks include *Glow Girl* (those lovely old high harmonies) and the amazing *I'm The Face* (I remember making a record like that) which was a 1964 Who or High Numbers effort.

R.H.



KRYSIA

KRYSIA

RCA LPLI 5052

Many people thought it a great pity when the Scottish folk/rock group, Natural Acoustic Band, split on the eve of their first American tour. Robin Thyne and Tom Hoy continued to gig under the old name but Krysia Kocjan, the tiny girl with the amazingly rich voice and beautiful songs, disappeared.

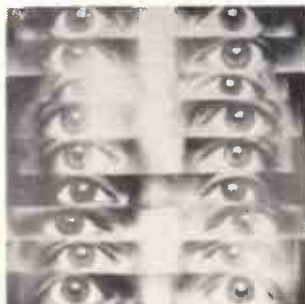
Now, after many months of thinking and writing, she's back with her first solo album and not a moment too soon, because there just aren't many British female artistes of her calibre around and vocally, she can run circles round most of these.

Her early training as a traditional singer is still apparent on numbers such as the poetic song, *The Lady Of The Mountains* and her adaptation of Keat's poem, *La Belle Dame Sans Merci* which she sings chillingly and eerily. There's a great deal of variety on the album. It opens with what is perhaps her most commercial composition to date, *Goodmorning Holiday* and closes with the beautifully constructed, poignant number, *You Should Have Been A Painter*.

Krysia is a remarkably mature writer for a twenty-one-year-old. There are still one or two points in her songs where the melody and lyrics seem at variance, but this may be purely a personal feeling. Sometimes sheer enthusiasm drives her to be slightly melodramatic, as at the end of the song *Sweet William*, but my feeling is it's far better to overdo things than bore the listener to distraction.

Del Newman's arrangements and the choice of backing musicians couldn't be bettered. Whoever listens to this album is liable to realise with a shock that they've been treated to undersung, flatly delivered music for far too long. Hearing this album is like coming across an oil painting at an exhibition of watercolours. This is just the beginning for Krysia and I can't see how she can possibly fail to reach the top of the international singer/songwriter scene.

L.R.



BLOOD, SWEAT & TEARS

MIRROR IMAGE

CBS 80153

Yet another flawless, superbly engineered album from B.S.&T. (Mark 5). Melodically and lyrically strong material interwoven with some incredible brass patterns which must epitomise the term, 'tight arrangements'. The band rock through some funky new numbers on Side One, where there is just so much going on between the instruments that it seems incredible that they never clash with each other or repeat each other's melody lines.

Outstanding on this side are *Look Up to The Sky*, which is pure original B.S.&T. from years gone by and *Hold On To Me*, with soulful vocals shared by Jerry Fisher and Jerry Lacroix.

Side Two concentrates on the extended title track, with its intricate instrumental arrangements. There's some particularly breathtaking keyboard work by Larry Willis on *Are You Satisfied* and some rich, jazzy guitar from George Wadenius during the second and third movements of the *Mirror Image* sequence.

The musicianship on this album is second to none, but sadly the rawness, the vitality of the old band has gone and they seem to be settling into a not-so-original, funky rhythm bag. It's too polished, too slick, too arranged, lacking the variety of *New Blood*. But the amazing vocals of Jerry Lacroix give a hint that live, they are probably still a very exciting band.

L.R.

ADAM FAITH**I SURVIVE****WARNER BROTHERS K56054**

Maybe there's hope for me yet! Adam you've proved there's room for people who can't sing. Don't get the wrong idea, this is a good record not a bad one, but you must understand that Adam's a non-singer before you start.

To be fair, Adam's the first to admit that he can't sing, but I suppose he feels he's been forced into the position of committing himself to record again because of his success in producing Leo Sayer and Roger Daltrey. He writes all of the songs on this album with his business partner Dave Courtney (who also co-writes with Leo Sayer) and some of them are good without being excellent.

Best tracks are *I Survived* (quite true), *Maybe* and *Starsong*. On the latter Linda McCartney co-vocals and she really sounds quite good. The production and arrangements are excellent throughout but Adam's voice gets in the way a bit for my personal taste. I'm left wondering how nice the album would have been if Leo Sayer had sung it.

It seems certain that Faith is destined to be an acting superstar, but I would guess this might be his last record album. **R.H.**

**THE STYLISTICS****LET'S PUT IT ALL TOGETHER****AVCO 6466 130**

This is a group who have paved the way for the current 'soul' artists. They're still the most professional sounding outfit on record and the material is once again superb. It's written by Hugo and Luigi-George David Weiss in the main, although Thom Bell/Linda Creed and Van McCoy contribute a track each.

This album's particularly interesting in that it's the first Stylistics release that's not been produced by the redoubtable Thom Bell. Production here is by Hugo and Luigi(?) with arrangements by Van McCoy. The production's faultless with the thrilling clarity at the top end of the frequency spectrum which speaks volumes for the care of the producer and engineer.

Lead vocalist Russell Tompkins' voice is in superb shape and altogether it's an album to add to your Philly collection. Best tracks are *Let's Put It All Together* and *You Make Me Feel Brand New* **R.H.**

**LEONARD COHEN****NEW SKIN FOR THE OLD CEREMONY****CBS 69087**

A do-it-yourself psychoanalysis kit free with every record. One thing you can always expect from Mr. Cohen's songs is an examination of every intimate angle of human relationships with an accent on the Freudian. He's like a university psychology professor who continually beds down with his students in order to reassure himself that he's wise, ugly and irresistible. He's his own incarnation of the Beautiful Loser, the hero of his novel and this album contains his most explicit views on sexual relationships to date – wrapped in pungent poetry to titillate the intellect as well as the senses. Try *Chelsea Hotel - 2* for a taster.

The melodies you've heard a dozen times before. *The Songs Of Leonard Cohen* album immortalised them all and there's nothing as uncomplicatedly beautiful as *Bird On A Wire* or *Suzanne*. But as a poet he's going from strength to strength. He doesn't actually try to sing, which is a relief. More, he intones his lyrics to a backing which is born out of the mood and meaning of the song. His deep, lazy understated drawl on *Why Don't You Try* gives rise to a sleazy sax. His chanted delivery on *Who By Fire*, coupled with the girl singer sighing high in the background turns what could be a dirge into an eerie, compelling number.

The up-tempo *Lover, Lover, Lover* is rather monotonous and his vicious plagiarism of *Greensleeves*, called *Leaving Green Sleeves* ends with his worst maniacal, raucous shriekings, rather like the last number on *The Songs Of Leonard Cohen* album.

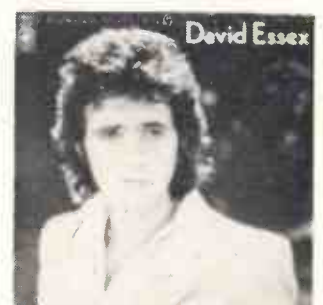
It's easy to understand why some people won't give Leonard Cohen houseroom – imagine listening to him during a severe depression or hangover – but it's equally easy to become addicted. Listening to his lyrics makes you realise just how few writers there are amongst present day songwriters and, although he doesn't experiment with anything new musically or in the sound-effects line, this album is, if not a progression, a continuation from *Songs Of Love And Hate*, nothing disappointing, nothing new, and plenty of grist for the self-analytical mill. **L.R.**

**DAVID ESSEX****DAVID ESSEX****CBS 69088**

It's hard not to be swayed by the massive publicity machine operating behind this artist. I listened with extra care to this album because my ear has been bent so hard, but I've still got to report that it's basically unexciting. However, I'm sure it will be successful.

David's got a good voice. But his writing is not fantastic. He's doing better than anyone thought he would just a short time ago, but it's not shattering. If he'd been a new singer/songwriter called Bobby Slezee on the Moonlight label, I'd have dismissed it with a sigh and reported that it lacks really good songs although the production is superb.

Jeff Wayne comes as close as possible in covering up for basically weak material. There's delay echo on vocals, superb synthesiser parts, a really great band (Barry De Souza's drumming is the driving force) and I'm sure that by the time you read this the single *Gonna Make You A Star* will be a big hit. But if that title's prophetic it's a tribute to effort rather than talent. **R.H.**



CAROLE KING**WRAP AROUND JOY****ODE SP 77024**

Carole King seems to have fallen into a rut since her outstanding *Tapestry* album. Most of the numbers seem to be based around the same chord shapes and progressions and the same kind of rhythmic feel. This, combined with arrangements which are so slick as to be almost hypnotic in effect, makes all the numbers seem rather samey, an effect which Carole's very pleasant but undynamic vocal delivery does nothing to alleviate.

It is said that the whole of Side One refers to the relationship between James Taylor and Carly Simon. Certainly the lyrics of *Nightingale*, about the guy whose life was on the downward path until restored by the golden voice of the nightingale, could apply, though one would have to rack one's brains to figure out the implications, if any, of *We Are All In This Together*.

Nightingale is a beautiful song, lyrics, melody, the sincerity in her voice as she sings it, but after that, nothing on the first side reaches the same standard. *You Go Your Way, I'll Go Mine* is substandard pop. *Jazzman* has some good lyrics, but gets nowhere melodically until Tom Scott's sax takes over.

We Are All In This Together is her 'brotherhood of man' song, most powerful in its message at the beginning, where the backing is kept simple. As soon as the angelic choirs and strings come in, the impact is lost.

Sweet Adonis has one of the best melodies and is a sympathetic observation of the guy who is 'waiting on tables while waiting for fame'. All the songs are credited as having been co-written by herself and Dave Palmer though it's not clear exactly what each has contributed. It doesn't seem that the partnership is giving her any impetus towards breaking out and having a rethink about the way she presents her material. If only there had been a bit more contrast, less of the overdone, schmaltzy strings and choirs. If only she could write around a few new chords. If only . . . let's hope the next album will be a progression for Carole instead of just marking time. **L.R.**

**HERBIE MANN****REGGAE****ATLANTIC K50053**

Delightful Herbie's following fast on the heels of his break-away-from-jazz album *London Underground* that we made our record of the month a few issues ago with this offering which was presumably recorded in Advision around the same time.

On this one he's aligned his flute with gents like Mick Taylor, Albert Lee, Pat Rebillot and The Tommy McCook Band. The record's a – dare I say it – trifle mechanical because it sounds so well rehearsed and produced. The beat is ever so slightly 'on' for 'yer real reggae' and I suspect it's just a fraction adjusted to broaden its appeal.

Side one is a marathon version of *My Girl* which has some stunning Albert Lee guitar work (someone please get him to join Cocker or someone else really good) and it's a joy to hear a band playing so happily together. They must have had a ball making it.

Side two is a collection of tracks like *Ob-La-Di* and *Rivers Of Babylon*. Good record, but not quite as good as *London Underground*. **R.H.**

JESSE COLIN YOUNG**LIGHT SHINE****WARNER BROS. K 56037**

If the name The Youngbloods means anything at all to you you'll already be familiar with Jesse Colin Young's talents as a bass player, vocalist and songwriter with this top American band. Since they split, it seems like he's been looking backwards towards his beginnings as a singer/songwriter on the folk scene and combining the simplicity of this type of music with the richness and complexity of rock and jazz.

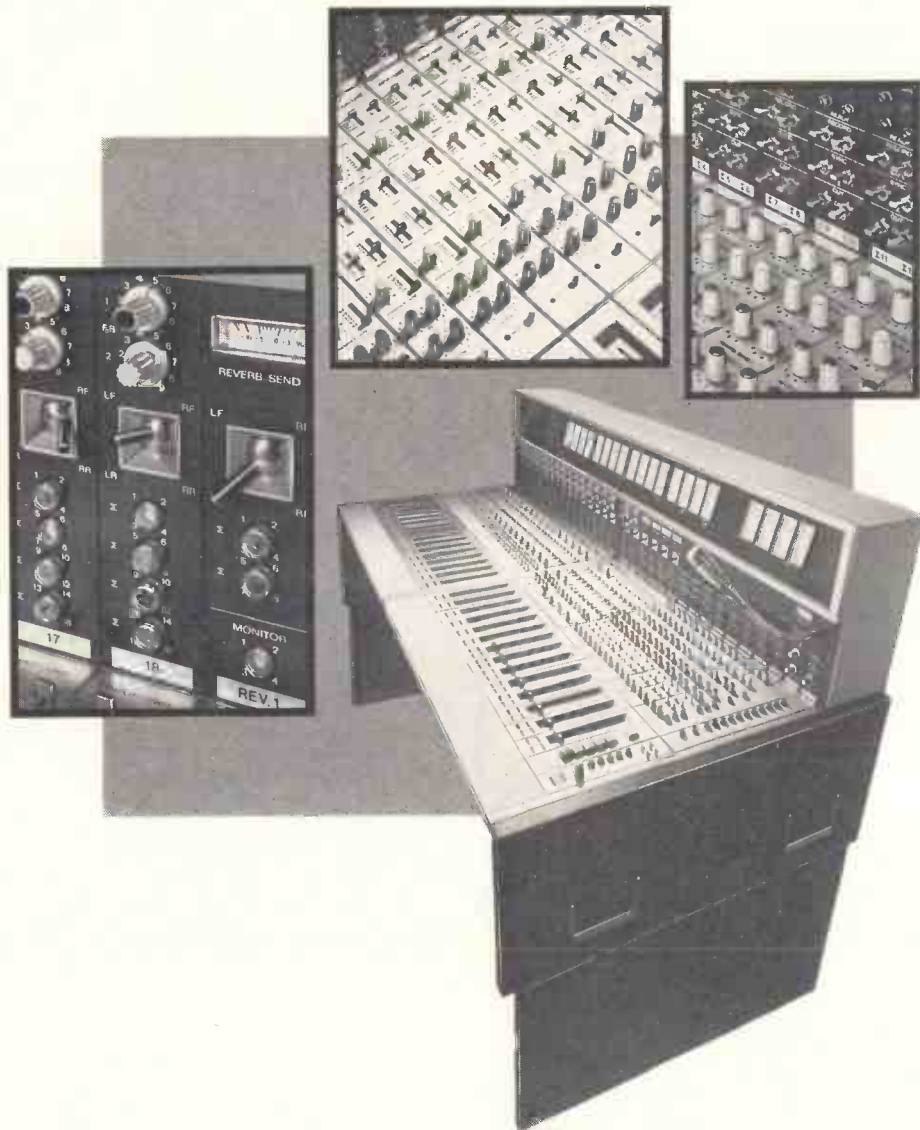
Light Shine was recorded in his own home studio with a band of friends – all incredible musicians. After a light, homely first track, the music broadens out into *Grey Day*, where he multi-tracks his own guitar playing, duets with the flute and the number ends up as pure jazz. Young is a very jazzy singer. All the melodies he writes are jazz or blues tinged and he uses his voice very subtly, singing powerfully without being raucous and having an acute sense of timing.

He's an excellent engineer, too, knowing just how and when to use a touch of reverb and echo to make a point.

The second side of this album is the more obviously folksy, with songs like *Motorcycle Blues*, *Susan* and *The Pretty And The Fair*. But he takes the old traditional song, *The Cuckoo*, made famous by Joan Baez amongst others, and turns it upside down, giving it a heavy jazz rock treatment that allows him to display the full range of his fine voice.

On the whole it's a lighter album in mood than his last, *Song For Juli* and maybe a bit patchier, as he tries to cover several bags at once, but it's nevertheless extremely well produced, played and sung. **L.R.**





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INSTRUMENTAL NEWS



ORGAN LIFT

FARFISA ORGANS up-dated deliveries recently when they sent a Farfisa 256RK organ from their base in Gainsborough to Manchester by helicopter.

The trip took 40 minutes and the 5-cwt. organ was delivered safely to Manchester's Ringway Airport and was used the same evening for a promotional concert. The organ was slung on a pallet under the helicopter and suffered no damage in transit.

EXTENSION OF CREDIT

RESLOSOUND LTD., manufacturers of a wide range of radio microphone units, have announced a new discount structure and credit scheme for their U.K. dealers.

The period of payment has been extended from 60 to 180 days, free of interest. Peter Rowe, Sales Director for Reslo, announced that 'Our dealers can start placing their autumn and Christmas orders with the added bonus of 120 days extra interest-free credit.'

BRIGHT NEWS FROM DISCO SUPPLIES

ONE of the latest developments in discotheque equipment has been the introduction of a new range of fibreglass disco consoles by Disco Supplies Equipment, 244 High Road, Chadwell Heath, Essex.

'Fibreglass has already been successfully used in the manufacture of cars and boats,' explained DSE Director Ricky Marston, 'so we thought why not for disco units?'

One of the main advantages offered by the use of fibreglass is the resulting reduction in weight when compared to more conventional methods of construction. Disco Supplies tell us they have thoroughly tested their new units, and East Anglian DJ Carl Lewis has been using one of the proto-

types on gigs.

Potential customers are bound to be attracted by the metallic jewelled finishes of the consoles, which include gold and silver—just the thing for a bit of glam rock! Comments Co-Director Bill Platten: 'Discos are basically fun places and we've often wondered why so many disco consoles are finished in black! With lights pointed at them and the jewelled finish, our new units look very exciting.'

There are three models in the range: the Studio Mini, the Studio 100 and the Studio 100 Stereo, which cost approximately £230, £280, and £350 respectively. To complement the consoles Disco Supplies are also producing matching speaker units.

VITAVOX LOOKING EASTWARD

VITAVOX have recently announced the receipt of an order for 500 S3 pressure units from one of India's major sound reinforcement dealers for use in that country's rapidly-expanding cinema industry.

This is the most recent in a series of orders from the Far East. Vitavox have also supplied S3 pressure units to dealers in Thailand, and a sample order of the new Vitavox 4Khz horn, for use in discos, was recently received from Hong Kong.

SOUND PIONEER DIES

LEN YOUNG, Chairman and founder of Vitavox Ltd., and an early pioneer in the field of sound reproduction equipment died unexpectedly on 27th September at the age of 71.

Mr. Young founded the company in 1931 and from the beginning he was determined to set and maintain a high standard of quality and specialization in the manufacture of sound equipment.

Under his leadership, Vitavox expanded from a one-room workshop in Willesden to one of Britain's largest exporters of sound reproduction equipment.

ARGENT & RSD

WITH their new line-up, plus the enormous new PA system with which they have just been supplied by R.S.D., Argent

are all set to make a big impact on the rock scene, when they tour Britain next month.

The band have been using R.S.D. gear for over two years now and their sound man, Don Broughton, described their new set-up.

'It features a 30-channel mixer with complete quad on every channel, which can be used either mono or stereo. It's basically a studio desk being used on the road and we'll be able to record straight to 24 track on it.'

Don sounded very excited about the prospects such a system

offered the band.

'Quad has so many more advantages as far as effects are concerned. I mean, you can take a guitar note and make it roll around the hall or you can make it sound like the singer is standing on someone's head, right out in the middle of the audience!'

The fact that the desk is 7 ft. 6 in. long, average for studio mixers but mammoth in the setting of the usual venue, has caused Don some extra work. 'I've spent the past week touring round all the halls to make sure that we can use it. I've talked to all the managers

about fire regulations and arrangements for setting it all up and they told me that no one else in England has ever before gone to the trouble of asking them so far in advance. Apparently if we'd just turned up on the night and said we were going to erect all this gear it would have been impossible.'

The power of the PA is 8-10,000 watts - pretty loud! The band are intending to rehearse for about six weeks before the tour begins to get used to the new system and try out the new range of effects that will be open to them.

home studios:



A RECORDING studio in the garage? It sounds like the grafting musician's pipe-dream, but not so for Groundhog Tony McPhee.

In St. Francis, his country cottage near Saffron Walden, Tony has turned a modest single-car concrete garage into a three-musician studio – while the McPhee Bentley stands outside in all weathers. ('We're looking for a garage for it in town.')

There is a catch, of course – the control room's situated inside the house, but that's just a case of using a spare room adjacent to the garage and boring a couple of holes through the wall to make the necessary connections!

'I've been interested in electronics since I was at school,' said Tony. 'Although I learned how a desk worked, when I first tried studio engineering I couldn't find my way around one. You learn how to get the best out of a desk as you go along.'

Tony certainly has plenty of opportunity to develop his engineering now. For a start, the centrepiece of the crowded control room is the Cadac 8-track desk, which he bought second-hand from Majestic Studios in Clapham. 'It can be converted very easily to 16.' This is the second desk Tony's installed in his home studio. 'I did a deal with DeLane Lea, before they became Kingsway Recorders, and bought about £5,500 worth of gear, which was the basis of a complete studio.'

'I used the original desk to do my solo album, but it didn't have the advantage of pan pots, so when this one came up I decided to take it. I've ordered an Ampex 16-track recording machine which I should be getting very soon.'

tony

At the moment Tony's using the 3M eight-track machine he acquired from DeLane Lea, linked up to the 'garage' by remote control. He also has a Revox which he uses mostly as an effects machine – 'I've got a Varipitch as well and I can use them for automatic double tracking and phasing. I can take a signal out from the guide head of the eight-track machine, pass it through the Revox and mix it in with the playback head. I can then use it for phasing, editing, or playing echo – it's a very handy thing, especially on an eight-track machine, when you can't afford to use just one track for double tracking.'

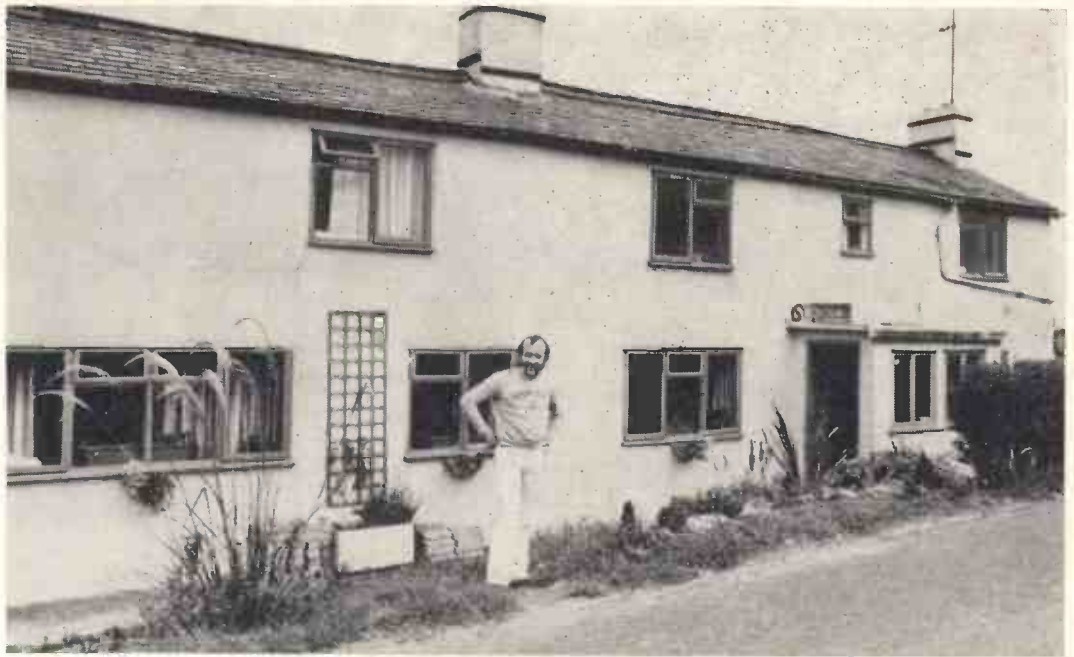
ELECTRONIC

Tony's also very interested in electronic music: 'I want to build an electronic music studio', and he enthusiastically demonstrated some gear in his present set-up. It includes a couple of ARP2600 synthesisers, a rhythm sequencer ('I found this unit invaluable'), and frequency shifter, a Compact piano and a Mellotron.

'I'm a guitarist, not a keyboards player,' commented Tony modestly. 'Though I find I'm really beginning to get into synthesisers now. They're very creative instruments and it's very much up to the individual musician what he gets out of them. I prefer the ARPs – not everyone can get along with EMS units. I know people have criticised the ARP because you have to patch across it, but I don't find this a problem.'

Tony's also got a Mellotron (although he doesn't use it much now – 'It takes too long to tune up on stage and we don't like to lose any impact at the start of a performance.'). and a Compact piano. Could be we'll be hearing about Tony McPhee, Antique Instrument Collector as well – lurking in a corner was an unusual instrument which Tony identified as an 18th century fretless banjo. 'A dealer offered me about £40 for it, but I reckon it's actually worth about £80, though I wouldn't sell it – I'm going to have it done up.'

JBL 4310s are used for play-



▲ *The proud owner of a Home plus Studio*

Tony with the 8-track ► Cadec desk he bought secondhand from Majestic Studios

back – 'they seemed to be the best small-sized speaker I could use, and I'm limited by space'; an Ampex stereo machine for mix-down, fitted with Dolby noise reduction units; Astronic graphic equalisers; two HH 50-watt amps; an Audio Design F400RS phasing unit and F700RS compressors from the same source; an AKG echo unit; and a pitch to voltage converter, all of which makes for a pretty crowded 'spare room'!

However, Tony isn't one to be daunted by a little thing like lack of space – not when it stands between him and his 'hobby', and as I left the McPhee residence, I noticed an excavator clearing a site in the garden. 'That's for the new studio,' grinned Tony – maybe the Bentley will get its home back after all!



mephee

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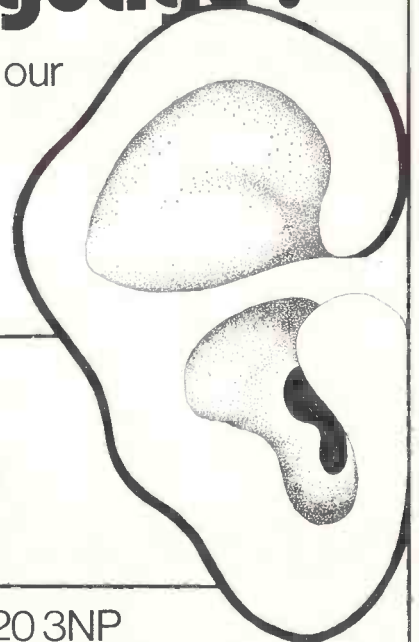
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STUDIO SPOTLIGHT

GROSVENOR STUDIOS

If any one studio was responsible for capturing the Birmingham sound in the early 60s, Hollick and Taylor can claim the fame. Groups charged through the studio – often at the rate of five group sessions a day at the peak – trying to make a recording that would get ‘someone in the smoke’ interested.

The names that linger on from that heady period include the Moody Blues, Roy Wood and Herman’s Hermits, but one name is changing. Hollick and Taylor is no more. From the ashes has risen Grosvenor Studios, a new ultra-modern complex fit to compete with any studio in Britain.

Hollick and Taylor’s studio used to be known for providing a high-quality, cheap service with a friendly atmosphere and if the studio had eight tracks when others had more, and if the other equipment was slightly old-fashioned, that didn’t matter because you could turn out a good-quality recording at an even better price.

NEW

As from last month, Grosvenor have put nearly a quarter of a century of small-time recording behind them and opened a brand new music studio, a radio and TV studio, a film editing unit, a cassette and cartridge duplicating suite and a disc-cutting service, all in their much-modified premises in Grosvenor Road, Handsworth, Birmingham 20.

Boss is John Taylor. He started recording local bands when he was still living with his mum and he would often have the sitting room filled with musicians at home, while he was in the other room with the disc equipment.

‘I’ve certainly seen a great change in recording technology,’ he laughed. ‘When we started we were recording straight on to disc. We used to load all our equipment into an ex-Government van and go round recording anything of local interest, that’s really how we got into the studio business.’

‘We’ includes partner Charles Hollick. He looks after the scientific side of things and retains a week-day job in research as well as working on development for the studio. John Taylor originally

trained as a film cameraman and he switched to full-time balance recording when the partners opened their small studio in the 50s.

‘I suppose our really busy time was the beat boom,’ recalled John. ‘We’d often do session after session for the bands, I don’t know where they all came from.’

POPULARITY

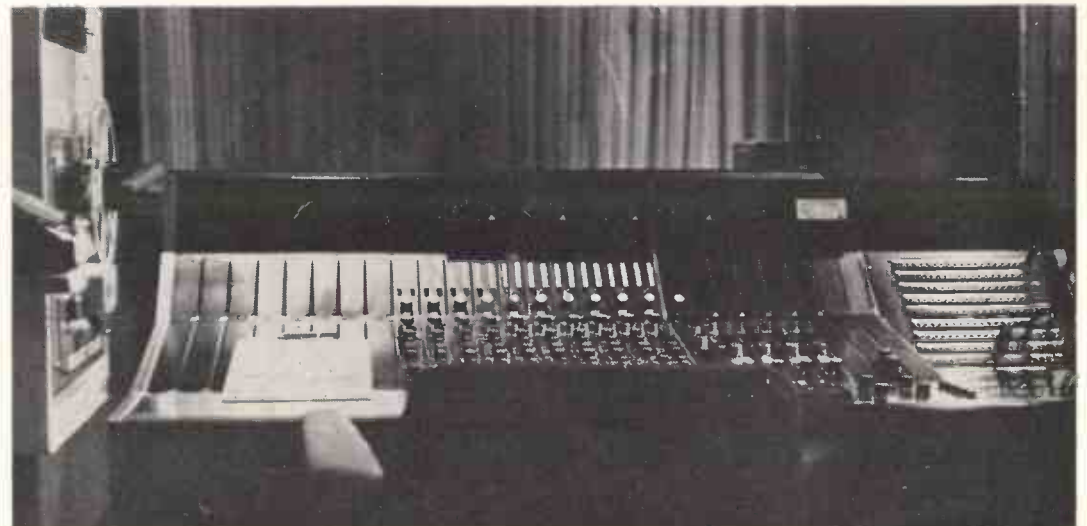
One of the main reasons for Hollick and Taylor’s popularity is the location. Within easy striking distance of Birmingham centre, the studio also lies in the intersection of two motorways (M5 and M6), and for many miles around it has offered the best recording available. Now it most certainly equals London studios.

‘We have been fighting five years to get the new studio built. Our original problem was planning permission. The local council wouldn’t let us build on to the back of the house because this is a residential area. We even had a petition from everybody in the street saying they didn’t mind. In the end a public inquiry decided in our favour, so we got all the plans together. Then we had a really difficult job getting the money together for the work. I suppose it’s cost us nearly £100,000, although

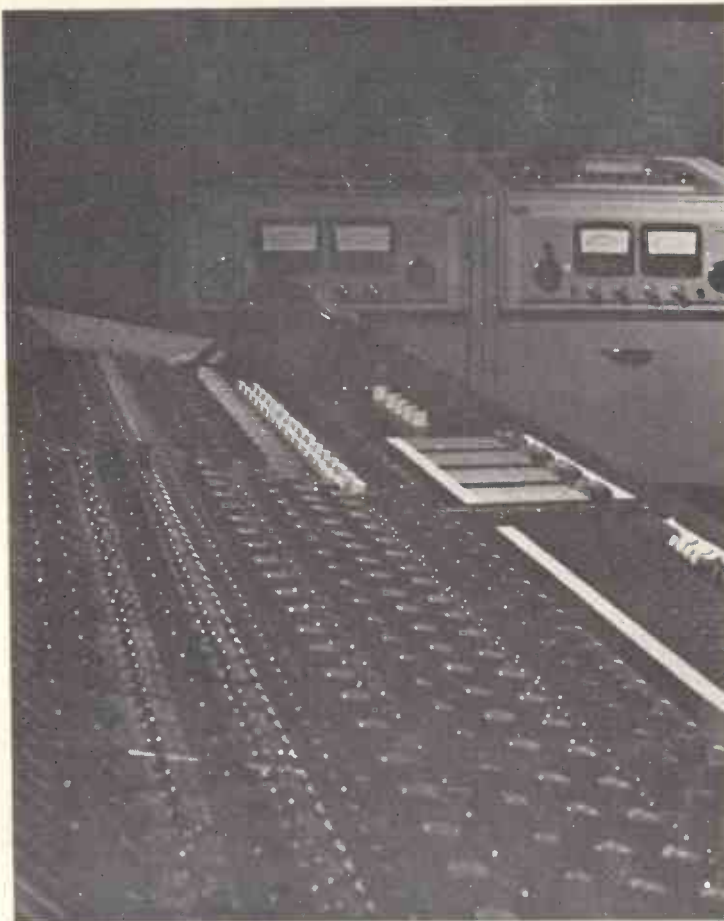
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▲ Studio One – capacity 35 musicians



Control desk – Studio Two

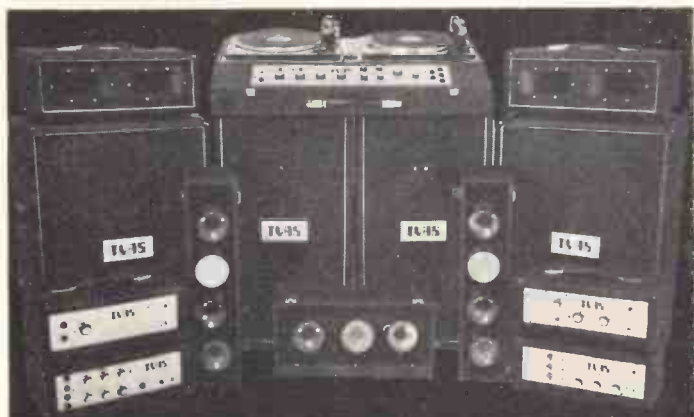


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STUDIO SPOTLIGHT

Continued from page 31

if we hadn't had a lot of help from friends I reckon it might have been nearer £120,000.'

John modestly forgets to mention that he and his wife, Jean, have slaved night and day themselves to get the studio open. As it is, the opening date has had to be twice delayed.

'We were originally due to open in November last year – we started work in August '73 – then we had to postpone the opening until February. With the three-day week and everything we finally only managed to get open last month. One of the main problems is that we've been operating the studio all through the rebuilding – we had to for economic reasons.'

OBVIOUS

Perhaps the most obvious question that might be asked of Hollick and Taylor is why now, rather than at a time when business was fantastic for everybody – the early 60s, for instance?

'We've thought about doing it often before, but I've always been dubious about getting into debt for the new equipment needed. Now I realise that one has to look ahead in the recording industry and I'm sure it will be a great success.'

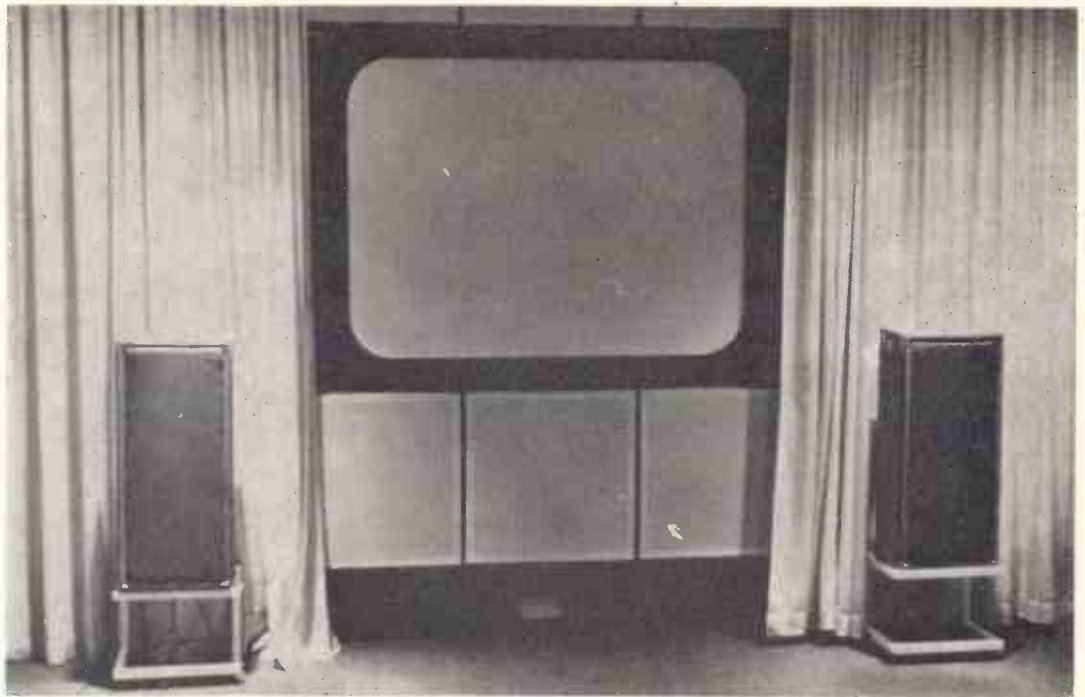
There's over £40,000-worth of new equipment alone in Grosvenor. Heart of number one studio is a 16-track Studer recording machine. When Hollick and Taylor took delivery of their 8-track Studer, a couple of years ago, they made sure that they could up-rate it to 16 should the need arise. This has been done and the 16-track stands majestically to one side of the spacious well-lit control room. The nerve centre of Studio One is a giant Trident Audio Developments desk which can handle 24 channels and groups the outputs into 16 to match the recorder.

FACILITIES

Full equalisation and limiting/compression circuits are integral and all usual facilities such as echo are, naturally, provided. Monitoring is via suspended Spendor units and the control includes plenty of space for guests.

The main studio has a capacity of up to 35 musicians and a special feature of the studio is a large drum/vocal booth. This is exceptionally dead with just a slight resonance at the top end of the frequency range which is enormously helpful for cymbals and vocals.

The studio is decorated in de-



Projection screen – Studio Two

lightful pastel shades and the acoustic design is by Sandy Brown. Microphones are the usual assortment of Neumann's, AKG's, etc.

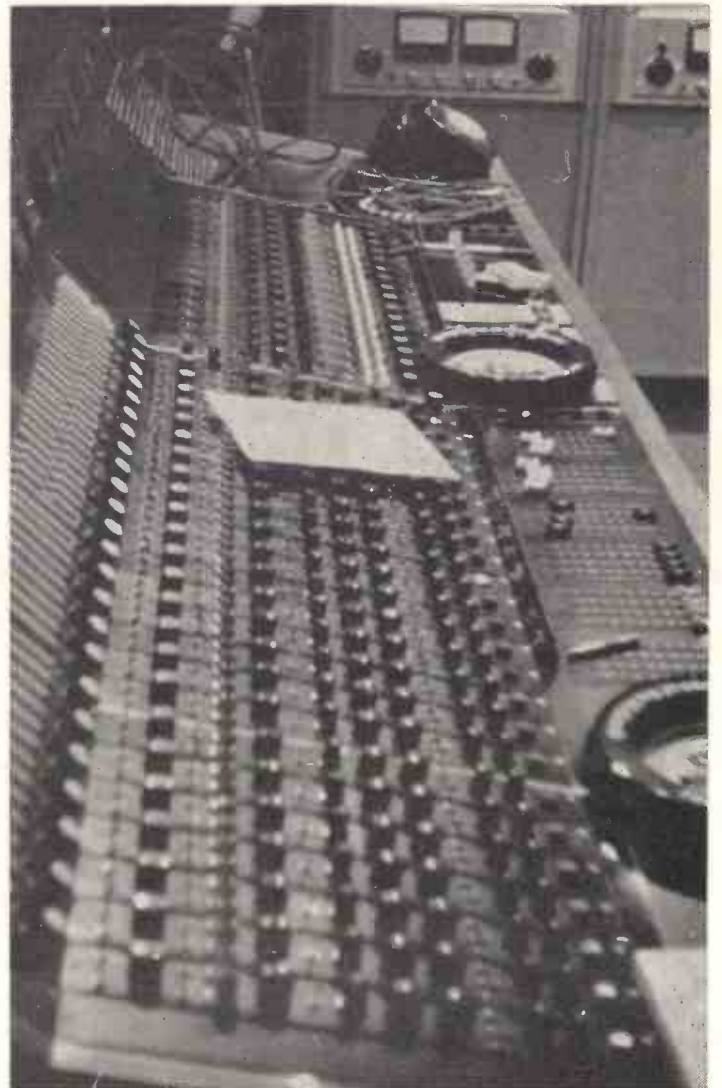
Studio Two is really the radio/film theatre. Here, another smaller Trident desk controls activity and main feature of the studio is a large projection room which allows all film configurations to be worked on. Facilities here offer the scope for voice-overs, lip-sync work, dubbing and normal small recording such as the making of radio and TV jingles. Items of equipment include a rock 'n' roll remote projector activator, EMT turntables, Studer A60 machines, and Sony stereo machines (for cueing), as well as the usual mixing facilities.

CUTTING

Disc-cutting and film-editing is much as before, with extended work areas and generally-improved facilities. The key to easier working has been the redesigning of the entire ground floor of the large, Victorian house that has been the Hollick and Taylor headquarters for so long. A completely new entrance area has been built to one side of the house and this will include a lounge, a reception area, loos and washing facilities, and a garden patio where musicians can spend their breaks (providing the weather allows).

It's a big step for a studio to take but one that isn't *that* much of a gamble for a studio as well-established as Hollick and Taylor. Rates are expected to be around £22 an hour for Studio One (£20 when booked for the week), and £12 an hour for Studio Two.

By RAY HAMMOND

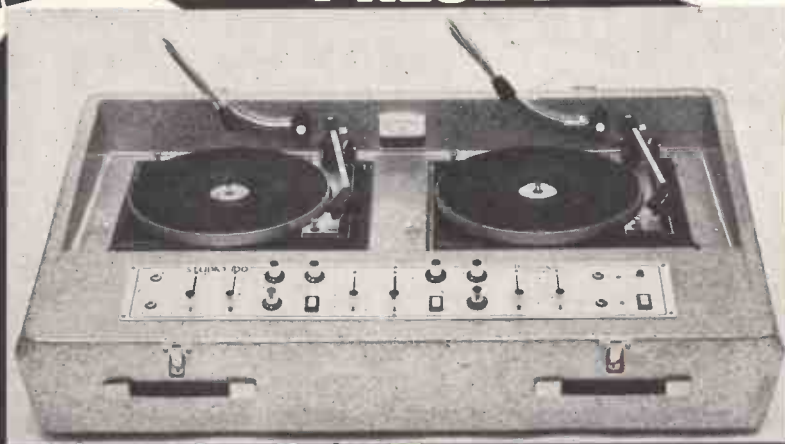


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things go better with koke

by Tony Jasper

KOKOMO is a nine-piece group with about the funkier sound I've heard for a long time which, if they can keep together, should make them one of the big groups of 1975.

Brave words and even dangerous words, since they can be quoted back if Kokomo fail to become just that.

Eight of the group have already seen, and experienced the music scene, in itself helpful for the personal side of keeping a large band together.

The run-down begins with ex-Vinegar Joe, Brian Auger, Jim Mullen on lead guitar; from Joe Cocker's Greaseband comes Neil Hubbard, guitar and bass player

Alan Spenner. The two played with Cocker at Woodstock and all but the most recent '74 Cocker LP releases. Terry Stannard (ex Juicy Lucy) plays drums and from the once exciting pop group, Arrival, comes Tony O'Malley, keyboards and vocals; Dyan Birch and Paddy McHugh vocals.

The ninth member is Jody on congas and percussion. Jody says she once worked in Dingwalls Club in London as a waitress. There she heard the group, loved their sound and followed them around.

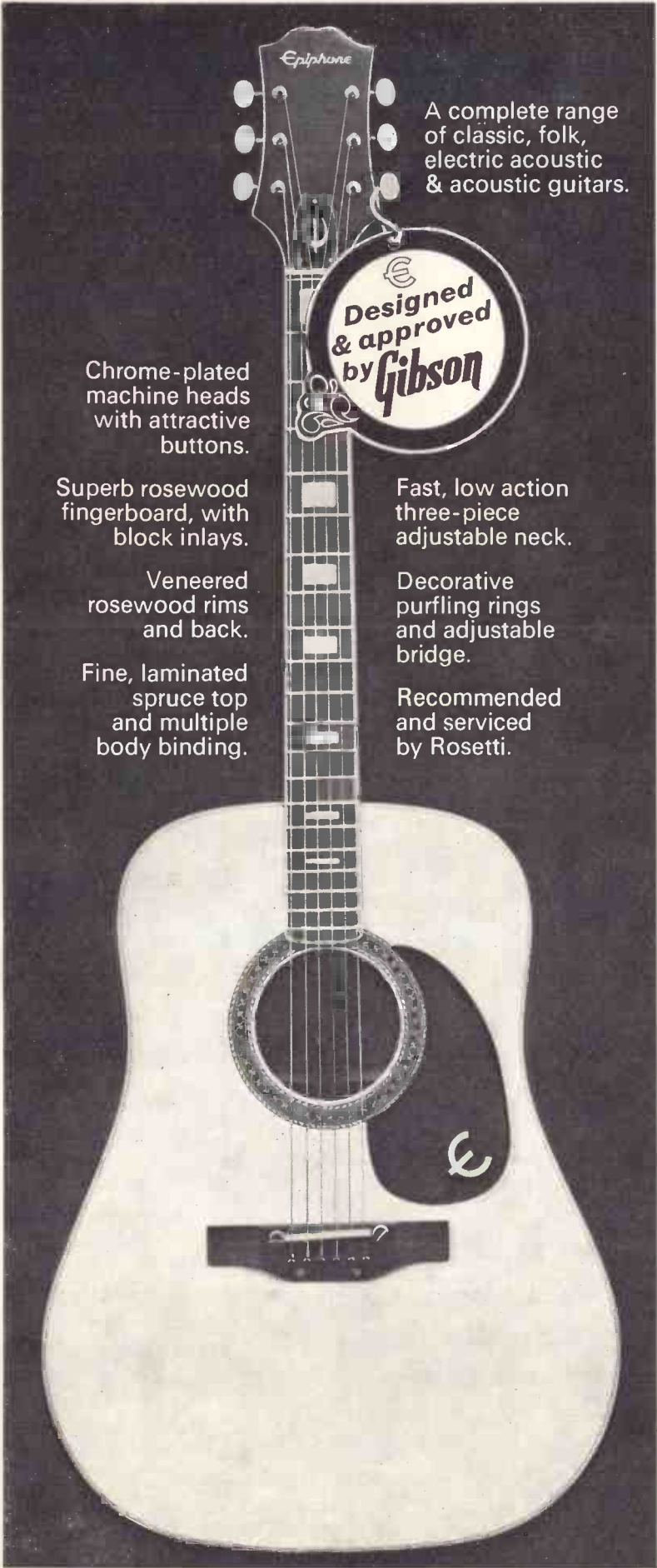
She had had some musical experience, though not in a group, and badgered them into letting her

Continued on page 37



Kokomo pictured at the Tithe Farmhouse, Harrow

Left to Right: Neil Hubbard (guitar), Jim Mullen (guitar), Alan Spenner (bass), Jody (Congas), Tony O'Malley (keyboards), Terry Stannard (drums), Frank Collins (vocals), Paddy McHugh (vocals) and Dyan Birch (vocals)



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B.I.11

things go better with koke

Continued from page 35

play. Persistence paid and Jody became part of Kokomo.

The nine have been playing together for some 18 months and are busily looking for a record company. At the time of our meeting, Kokomo were laying down some tracks at Air Studios with intent of recording 14 or 15 tracks. The eventual aim being that of offering such to a record company, with sights particularly set on America.

The American tripping has financial advantages but would seem, in part, to spring from belief that a group of their funky nature is best launched from that country. After all, the Average White Band played their asses off here without exactly exciting anyone, save the usually cynical musical Press.

To date, Kokomo have played a

few clubs, frequently recorded for Capital radio, London, made the one-day August event in Hyde Park and some larger venues, like The Roundhouse.

WORRIES

As a group they maintain themselves and help their personal financial worries by various session commitments. That they could come together arose from the lucky fact of each finding their own contracts running out. Some of the band knew each other and respective musical tastes and where they would like to go as a new set-up.

According to Dyan 'Everyone is an integral part, we do things together. We do both our own material and music associated with black artists like Aretha Franklin, for instance, *So Swell*; Bobby Womack and his *I Can Understand It*; and Bill Withers, numbers here like *Still A Friend Of Mine* and *Lonely Town, Lonely Street*.

'We're not out and out black music, such is an obvious impossibility, but we play as close as possible.'

Dyan and other members I talked with prefer to see their sound as simply 'music', and often with plenty of melody. Labels, they feel, can be discounted.

Asked about the possible problems of personal relations amongst

a nine-piece group, Dyan admitted these were possible but, nevertheless, countered with saying there was a great sense of dedication amongst the group.

Certainly, at the recording session, such was evident, though rumours had been circulating in certain quarters that some things were not exactly smooth in the Kokomo set-up.

Beat heard them at the beginning stages of their recording enough though from listening to several tracks and many takes to feel genuinely excited.

Those musicians can really make it move and the vocals had tremendous drive and spirit. On the latter Dyan says 'there is no set way as such, sometimes one of us says, let's try this or that. When I say we do some other people's songs, we always make sure we have our own arrangement.

'At the moment we're still very much feeling our way, but really, we have great faith in ourselves, early days yet.

RADIO

'Our type of sound will not be easy to get across in Britain, but then, take the radio, the only thing really worth listening to is late at night and for me the main show is, I suppose, the Dave Simmons, blues and soul, hour and a half on

Saturdays.'

Anytime was the main track being laid down whilst I was there at Air, with Brian Ferry and friends recording up the corridor.

Recording sessions are strange things, they can become seemingly endless and often at mere cursory listening, produce a sense of running after ultimate perfection. You say to yourself, that's OK, and yet the band goes on and persists in laying down yet another track.

VEIN

Kokomo were running in that particular vein on my Air Studio visit, yet if they are pushing themselves to ultimate limits, it's more in the sense of still needing to evaluate their own possibilities.

It's here where the excitement lies, for to end where one began, Kokomo could well become one of our biggest ever U.K. groups, one indeed to run with the now long-established U.K. visitors to the American 200 album listings, even if they, like Humble Pie, Manfred Mann and Climax Blues Band, receive too little respect from the motherland.

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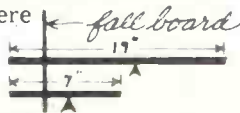
"The trouble with many electric pianos," Hancock says, "is they don't 'feel' right. But the Rhodes has the same 'feel' as the standard acoustic pianos I play."

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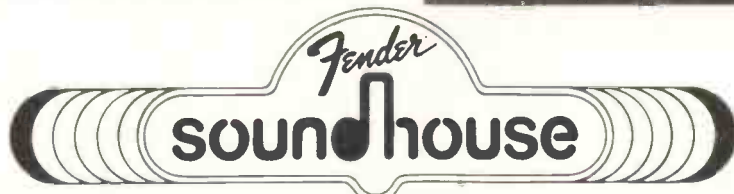
on a Rhodes indistinguishable from the touch on an ordinary piano.

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SIZES

It's become larger, both in individual drum sizes and in the number of drums within the kit. Five years ago I had one small Gretsch kit of four drums. Today I have a very large Hayman kit and an equally large single-headed Rogers kit for recording. The reason for increasing the drum size is (arguably) greater volume, and the number of drums has increased because today's music demands more tonal variations and inflections than ever before. This accounts for my present two bass drums, two snare drums, six tom-toms, eight or nine cymbals, gong and

orchestral bass drum/snare drum set up.

Over the years I have formed and reformed several different opinions about drum sizes, and I believe now that in the long run it depends on personal preference. If you really think that a larger or smaller bass drum, snare, tom tom or cymbal would make you happy then by all means get it. Even if the real reason you want it is because it looks better. A musician who is happy with his instrument plays better. Henrit's Law!!

Now for some informed opinion about drum sizes. On an American tour, Carmine Appice and I discussed drum sizes at great length. Now Carmine has the advantage of being contracted to Ludwig and so he can experiment to his heart's content without spending money.

He discovered by a process of elimination that the largest bass drum successfully audible within the band was a 24 in. A larger one, whilst making a deep sound, gave no definition. (The thing to strive for in a bass drum is a deep sound which is sharp enough to cut through the rest of the instrument.) Other disadvantages are that drums mounted high on top of a large bass drum become impossible to play, and the drum pedal beater doesn't hit at the optimum position, which is dead centre.

CLINICS

At one of his clinics Joe Morello explained very logically that a 22 in. bass drum could be tightened up to sound like a 20 in. but there was no way that a 20 in. could be loosened

enough to sound like a 22 in. I personally favour the 22 in. but I also have an 18 in. for my left foot. I reasoned that I wouldn't use two tom-toms the same size so why use two bass drums the same size.

It seems lately more and more people are using slightly deeper metal snare drums. Obviously the deeper 6½ in. shell drum gives a deeper sound but still retains the crispness of the shallower 5 in. drum. This is an ideal sound for funky off-beats and grace notes. I have a deep shell Ludwig which I find ideal for recording, but for stage work I still use two 5 in. metal models, because with an organ in the band it's more difficult to penetrate the sound spectrum.

TOM-TOM

My latest tom-tom set-up comprises 10 in., 12 in. and 13 in. toms mounted across the two bass drums (on an attachment devised by my father-in-law) the 14 in. and the 16 in. stand on the floor. The latest fashion is to have 13 in. as the smallest tom tom then 14 in. x 10 in., 14 in. x 14 in., 16 in. x 16 in. and then 18 in. or even 20 in. I used to have this set-up but found that the deeper tom-toms were inaudible from the front even when miked, whereas the smaller drums and the snare being higher pitched were much more easily heard above the band so I decided to have the 10 in. tom tom specially made by Eddie Ryan who does all my customising.

My philosophy on cymbals is the same as my philosophy on the rest of the set. It must be audible through the music around it. Therefore a cymbal with a high pitched sound is much more likely to be noticeable. The largest cymbal I have is a 22 in. brilliant, which is really high pitched. I normally use a 20 in. medium ride for playing time on and have an assortment of 18 in., 16 in., 14 in. and 12 in., etc., for crashing and effects. All my cymbals and gongs are made by Avedis Zylidjian, the Rolls-Royce of cymbals. I set up the crash cymbals in a line with each stand lower than the one before descending from 12 in. to 20 in. This enables me to strike them all in a crash or run down slowly in a gliss. My gong is a 30 in. Avedis Taiwan and our principle of bass drum sizes applies to this too. The way a gong is made is rather like a narrow sided saucerpan. When the gong is struck vibrations go from centre to side and return diametrically to the side. If the gong is more than 36 in. the

vibrations don't reach from side to side but land in the middle, this gives the gong a very poor sound rather like a thunder sheet. Indeed you could just as easily have a flat sideless piece of metal which would do the same job.

Bass drum pedals and high-hat pedals are really a matter of preference and economics. Cheap is dear. If you can afford the best then buy it. On the other hand Ian Paice uses a fairly cheap English pedal and no one could possibly question his bass drum technique. Billy Cobham uses a reasonably priced German pedal. At the moment I use over-priced, short lasting American pedals, which feature built-in obsolescence. I break through them frequently, at least five in a thirty-one day tour. However I love the feel of them. Hayman make a good one which can only break on the replaceable strap (at least in my experience). I find it important to use bass drum and high-hat pedals from the same manufacturer because they tend to have the same feel and spring - very important when using double bass drums.

At the moment I am using Remo CS heads which are clear plastic with a black resonant spot in the centre. I was con-

verted to these a couple of years ago when Remo Belli invited me to his factory in North Hollywood. Whenever I can I like to visit the drum factories, it's interesting to see what is going on. Most factories will accommodate you if you telephone in advance.

Remo's CS heads really are the best ever, strong yet responsive and they don't dent so easily. I have a pair of the oil filled Evans heads on the front of my stage bass drums and find they cut down the ring significantly. I manage to get as good a sound with these on as I do with just a single batter head on. No mean achievement.

RECORDING

My Rogers recording kit has the same sizes as my stage kit but no bottom heads on at all (and no provision for them). This kit sounds great in the studio - but for stage work I need more response and so use a double-headed kit. When a double-headed drum is struck a sound/shock wave moves forward and meets the other head which resonates in sympathy sending a second wave back to the original head (the source). If you have only one head then the wave moves forward and

doesn't return because nothing is in its path. This results in less overtones, and a more definite sound.

All of my recording drums are damped with a 2 in. x 3 in. pad of Jeyes Cloth taped to the head

near the rim, this takes away any ring. (You could use Dr. Scholl's Mole-skin which is self-adhesive.) The brass drums have felt strip dampers and are also heavily stuffed with foam rubber. Bernard Purdie tapes a piece of Jeyes Cloth to the inside of the brass drum behind the beater point and doesn't use any padding. This gives a more hollow sound with plenty of impact.

I have two identical Rogers wooden snare drums. One is covered in plastic and the other natural wood. The natural wood drum resonates more than the other and needless to say sounds better. This leads me to another controversy. Do uncovered drums sound better than covered ones? Here are my thoughts. If you took an acoustic guitar and covered it completely in plastic it obviously wouldn't sound better than before, because anything attached to a sound box or drum shell must cut down the resonance and tonal brilliance. One or two manufacturers these days seem to have placed themselves in a paradoxical situation where they struggle to make an acoustically perfect drum shell which they then ruin by attaching a huge tom tom holder to it. This cuts down the resonance. Crazy.



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Sheffield.

Bands can work four or five nights a week with comparative ease in these parts of the Midlands and they don't have to play the hokey cokey either.

In their own way, Carlsbro have contributed to this growth. They've been making and selling all types of amplification for quite some time now and their main operation has been down

the road a bit in nearby Mansfield. From a minute shop there, they equipped a massive number of groups, cabaret acts and every sort of artist with amplification.

Now the Carlsbro Sound Centre has opened in Berkeley Precinct, Ecclesall Road, Sheffield and, what's more you can park right outside so that artists in and around Sheffield don't

have to travel to get what they want in Mansfield.

The most important thing to understand is that although it's a Carlsbro shop, you can buy virtually any type of gear there.

'We're actually a completely separate operation from Carlsbro the manufacturers,' says manager Nelson King, 'We are a Fender soundhouse and we stock every type of amp, guitar

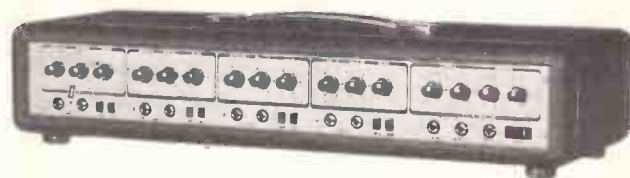


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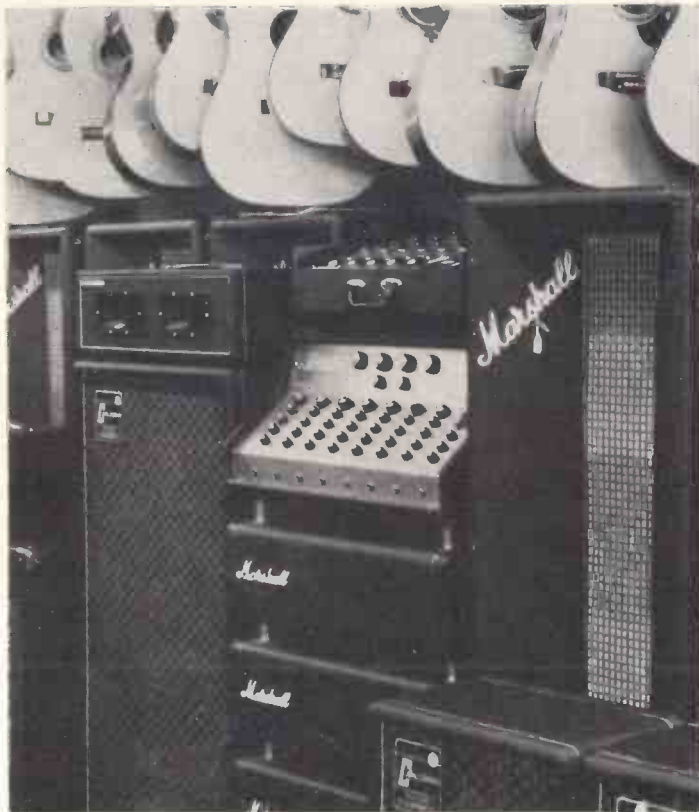
(by courtesy of Carlsbro*)

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CARLSBRO SOUND CENTRE continued



Marshall is well represented

and drum kit.'

Nelson 'aint exaggerating. When I visited the shop a week after opening there were rows of Fenders and Gibsons lining the walls, a massive Marshall PA immediately inside the door and I spotted equipment by (ready for it?) Orange, Sound City, Selmer, Hi-Watt, Wem, Ampeg, Fender, Traynor, Peavey, Acoustic, Impact and every type of instrument you could name. There is a section for discos, a section for keyboards, etc, etc. Apparently there's nowhere in the area that stocks these diverse items under one roof so it's likely that the musician will find exactly what he wants here quicker than anywhere else. As you may imagine every type of accessory and spare is stock (Nelson's a drummer himself so expect to see every type of pedal, hi-hat, etc).

But the most exciting thing of all about the Carlsbro Sound Centre is the sound-proof booth for equipment testing. In fact it's a little more than that, it's a properly designed studio that was planned by Environmental

Acoustics and cost £1,200 to build! Here the musicians can try the amp of PA at FULL VOLUME!!! And business in the shop can still go on. It's the answer for all those questions which have never really been answered in a shop before. You never really know whether the speakers in a second-hand cabinet have gone until you crank the thing right up and behaviour of that sort isn't usually appreciated by shop managers. But at Carlsbro - take it away!

TRIBUTE

As we're talking about S/H gear it's worth mentioning that when the shop opened a week before I visited, there were three S/H guitars on the walls, everything else in the shop was brand new. It's a tribute to the acumen and the service at the sound centre that when I arrived I had to edge my way round the shop avoiding the piles of S/H cabinets and amps and many of the guitar places on the walls were filled with second-hand instruments.

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CARLSBRO SOUND CENTRE continued



Naturally, a large stock of Carlsbro gear is carried

second-hand business,' said Nelson. 'I try to give as fair a deal as I can on a trade in and for that reason a lot of people have brought new gear and I've got a fair amount of used equipment and instruments to sell. I like it that way.'

'So far the most popular item in the shop appears to be the Carlsbro PA amps and speakers. I'm not just saying that because we stock a wide variety of units, that's just the way it's worked out.'

As I was chatting in the shop groups were continually coming and going, bringing back gear they'd borrowed, picking up gear that's been repaired and trying to decide on which new item to choose.

It says a lot for Nelson (and Carlsbro) that he's prepared to give up his evenings (gigs allowing) to take a PA system out on the road to allow a band to judge it in its proper setting. He feels that this is the only fair way to sell the gear.

'The PA's the one thing that's really hard to evaluate in a shop - even with the studio. I don't mind taking a system out at all, I'd probably even do it for

second-hand gear, I think it certainly helps a band to make up their minds.'

Nelson's assistant is Colin Crabtree, he's a bass player and he's spent a few years with successful bands in the area and understands exactly what the bands need.

'Things are very good for bands around here,' Colin told me, 'Unlike London that is. Up here if you're at all reasonable you're working as often as you like and because things are a little behind here the gear you need isn't quite so expensive. The bands are still using 100-watt PA's and they're only just beginning to think about horn units. So I would think that it's possible to completely equip a band for around £3,000, including transport. With regular work it means that the musicians can afford to get the best instruments and equipment and that's where we come in.'

A week after opening, the Carlsbro Sound Centre was already groaning under £20,000 worth of stock. And Nelson thinks that within a very short time that figure will be doubled or possibly trebled.

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'There's lots of things I want to develop in the shop. I want to get a proper Disco area going with complete light shows and things and I'd like to extend the drum range as well. But we'll have to get the shop off the ground first.'

Getting the shop off the ground means much hard work and attention to the customer. Prices in the shop are as low if not lower than anywhere for many miles around and special opening offers make certain items - like Fender amps - particularly enticing. I got the impression during my visit that the bands of Sheffield have almost been waiting for this shop to open to completely change their equipment. Obviously the opening bargains that are to be had has a lot to do with it.

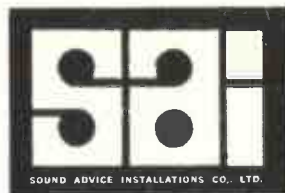
'But I believe that getting good custom is more to do with helping people than anything else,' says Nelson, 'If you can help a band when they're in trouble, by getting something repaired quickly or lending them something, then you will build up custom. That's what we're doing.'



Manager Nelson King is also a semi-pro drummer

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CONTRABAND: SCOTS FOLK/ROCK

by DEL ROBINSON

PURISTS may shudder at the mere thought of a folk group that mixes traditional jigs and reels with contemporary material and throws in electric guitars and drums to boot.

But it is at least a more commercial proposition than sticking to an 'authentic' approach, and one that's already been very successful for The Fairports and Steeleye Span. Whether success on a large scale will come the way of Contraband - six-piece folk-rock outfit from Scotland remains as yet to be seen - although their first single - *Rosemary Hardman's Lady For Today*, should create some attention. It's a pretty song with a haunting melody, and very capably handled by attractive Mae McKenna, the groups lead vocalist. Mae, diminutive in height but not in vocal range, comes from a Glaswegian showbiz family - her mother and father were both entertainers, and at present she has two members of her family with Alex Harvey - Ted and Hugh McKenna.

MEMBERS

The other members of Contraband are Peter Cairney - electric and acoustic guitars, John Martin - fiddle, mandolin, viola, George Jackson - another multi-instrumentalist on strings and accordions, Billy Jackson - bass and funnies, and drummer Alec Baird, whose speciality is beating out his interpretation of Rossini's *William Tell Overture* on his head. This crops up as Alec's Interlude on their debut album, on Transatlantic, called appropriately enough Contraband.

Alec wasn't around when I spoke to Mae McKenna and John Martin - perhaps he was nursing a sore head! Mae ex-

plained this remarkable percussive phenomenon: 'Alec's done it as long as he can remember. He just started it at rehearsal one day and we all fell about laughing and dared him to do it on stage. He beats his head with his fists and at the same time opens and shuts his mouth to get different notes. If it's very wide he gets a high note, if it's shut tight it's a low note. He's started using drumsticks now as well.'

Contraband started from a humble folk-group beginning before they 'went electric', but they were fortunate enough to find a manager along the way, who while not specialising in promoting folk or folk-rock bands, had the initiative to send Transatlantic Records a tape that the group had made. 'Technically it was a pretty awful recording,' commented John, 'but they sent someone up to Glasgow to hear us live. After that Transatlantic took over the management of the band and arranged for us to make the album.'

Although it was a big step for the band, wasn't this a stab in the back for the guy who got them their break in the first place?

'Oh, no,' replied Mae 'I think he was probably glad to get rid of us! He was really a promoter anyway, so he didn't mind at all.'

The next step for Contraband was the inevitable move down to London - 'You can't expect to get anywhere if you stay in Scotland,' commented John 'there just aren't enough gigs there. We came down to London last Hogmanay for a booking at the Greyhound on an all-Scottish night and it seemed as good a time as any to turn professional.'

At present the bulk of the band's work comes from col-

leges and concerts and they seem to have 'grown out' of the folk circuit. 'We still play in a few folk clubs,' said John, 'but sometimes we have problems with the size of the places.'

'It's not so good for us to play in folk clubs any more because we've got too much equipment now,' added Mae, 'the boys have got an awful lot of instruments.'

FINANCIAL

'It's a pity, because we go down really well in them,' said John.

There are financial considerations to be taken into account as well. 'I really like folk club audiences, because 'they can really let themselves go,' said Mae.

I wondered if Contraband's college audiences were interested in the ethnic side of their music?

'A large number of them are,' said John, 'more than you would expect are really into traditional music.'

Mae agreed, but she thought presentation played an important part as far as audience acceptance is concerned - 'We do traditional songs in a different style, and when Billy introduces them, he tells the stories about the songs, and how they originated, in a witty way.'

What about criticism - had the band come in for any adverse comments about their combining trad material with rock influences?

'You always get that from one or two,' commented John, 'especially in the more traditional folk clubs. I think the highest percentage like the type of music we play rather than straight traditional music though.'



▲ Mae McKenna: lead vocalist

▼ John Martin: Fiddle, Mandolin, Viola





'We haven't actually come across any criticism like this since we've been in London,' Mae added, 'we used to find it more in Scotland. The folk clubs are more traditional there and it's mostly trad singers who top the bills. We have developed a following there now though and people have come to accept our music.'

Perhaps a more obvious criticism that might be levelled at the band is their affinity to more established folk-rock outfits such as The Fairports or Steeleye Span.

'I think we have been influenced by them,' John admitted, 'though some people in the band might deny that, but you're influenced by everything you hear. We have listened to The Fairports, but not so much to Steeleye Span, and when we started our line-up was different to both of them. Personally I like listening to Cream'

'I've listened to Joni Mitchell more than folk-rock bands,' commented Mae.

All this talk of folk-rock raised the question of what actually constitutes a folk-rock band? Mae thought that Contraband didn't necessarily fall into the pigeon-hole. 'We've moved away from that as well. We do the jigs and reels electric but we also do a lot of contemporary songs. Half's folk-rock and half's pop. *Lady For Today* isn't particularly folky, and we've progressed since last year, when we recorded the album - we're doing more of the contemporary material now. We don't intend to drop our traditional material altogether though.'

ROCK

So how was the band received by rock audiences?

'We played with Rory Gallagher in Glasgow,' said Mae, 'and the support band, which is usually another rock band, doesn't get listened to. But when we went on it took them by surprise to see a fiddle and hear people playing our sort of thing. So instead of booing us off and shouting "we want Rory Gallagher", they sat back and took a bit of notice. They don't realise they're listening to folk. If you asked them if they like "folk music" as such they'd probably say "no" - yet they'd sit and listen to it because it's been introduced in a different form.'

The somewhat schizophrenic format of the band, - not necessarily a bad thing in a business where originality can pay divi-

dends, is probably due to the differing musical backgrounds of its members, John for example has already been a national fiddle champion. What made Mae decide to follow a folkie course while Ted and Hugh McKenna were 'rockin' with Alex?

'I don't know, I think it was just circumstances,' she reflected, 'it just happened to be what I ended up in. I've been with the band since I was 15, when they saw me singing with another group at the Greyfriars festival.'

PROFESSIONAL

Like most bands that take the chance on turning professional, life hasn't been all roses for Contraband since that eventful 'Hogmanay'.

'Sometimes you can be working for three weeks solid, and then go without a booking at all,' said Mae. 'When the colleges close down, you have to do clubs and pubs - it's better to go abroad in the summer. For a good booking we can expect £100. The top money is £125, but it averages between £80-£100. It's doubled from what it was before we turned professional. Even if the band didn't become big, I think we'd all stay in the music business - as long as it can stick us! It'd be very difficult to go back to a nine-to-five job.'

John, who was clerking beforehand, agreed. 'I like not getting up 'til about two o'clock in the afternoon, so I'd stick it for a few years yet. Sometimes you work a 24-hour day, but you're doing something you like, so it makes it worthwhile.' 'Alec the drummer has an ONC in mechanical engineering, so he's got something to fall back on', said Mae, 'and Peter, the guitarist, was an electronics technician. Billy, the bass player has only worked for two days in his life though!'

'One day,' laughed John, 'he had a job as a driver and he smashed up the van! The next day he had a job as a carpet salesman and he fell asleep in the shop window! George was an apprentice electrician.'

Recent milestones in the band's progress have included appearances at the Utrecht and Flanders music festivals, the Paris Olympia, a tour of Holland and appearances on BBC Radio's 'Folk '74' and HTV's 'Great Western Musical Thunderbox'. There's a second album in the offing as well, and it will be interesting to hear which direction Contraband's music has taken.

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"It wouldn't be fair to call Jackie Lynton a loser, or a failure either.

'What's failure? If the public don't buy your records it's because they don't like them, not because you've failed.'

It just might be fair to call Jackie Lynton the 'Has Been That Never Was'. Jackie sprang out of the classic Two Is Coffee Bar—'A kid called Cliff Richard used to beg us to let him sing with the band after he came out of school. Paul Raven was such a funny singer that we used to egg him onto the stage just so that we could have a good laugh.'

At 32 (or is it 34, or a little older than that?) Jackie Lynton was in the forefront of British Rock 'n' Roll singers.

'Elvis started it all for me, I still think he's the greatest. I think I'm still Elvis' number two fan, I've got all his singles, 78s and all, all his albums, all the cuttings about him, all the books, the lot. When I was in America I stood outside Graceland and I managed to get the newspapers that were being delivered for him. I've still got them at home. It gives me a really great thrill knowing they were for Elvis.'

In the early sixties Jackie made a few discs. One was about Teddy Bears and it made a slight rumble in the Top Twenty and for a short while the fickle flame of fame shone upon Jackie. But times got hard for singers of Jackie's ilk when the Beatles arrived and he returned to the life of a painter-decorator playing with different semi-pro bands in the evenings.

Despite it all Jackie's surprisingly resilient: 'No it never got me down, that was just the way it was. I was three years off at one time, but I didn't care, I knew I would make it one day.'

'THE Big Break' came for Jackie one night when he was in front of the Jackie Lynton Band. Savoy Brown's Manager heard him and a couple of days later he got an offer to join the band.

'I was absolutely delighted. I don't really consider myself lucky, I earned that break. All those years singing in front of local bands.'

Jackie was in Savoy Brown for 18 gruelling months of Stateside touring. Brown were big in the US then and on tour with people like Deep Purple, Jackie was frequently playing to 40,000 people. So what went wrong?

'Well I don't know, I guess it was just a clash of personalities. To tell the truth I started to tell them how to run their band so they told me I could sod off or shut up, so I sodded off.

'I got home after all this time in

JACKIE LYNTON-

"I mean, £42
in yer 'and!..."



America and I thought OK I was lead singer with Savoy Brown so I sat by the phone for two months waiting for offers. It took me that long to realise I was nothing once again.

'In my time with the band I cleared £12,000, so I put a half deposit down on a house so at least I got that out of the band. I had to pick myself up and start all over again.'

Which is really how Jackie happens to have a new album out. Called The Jackie Lynton Album the album is a mixture of the hard rock you'd expect from the man and a collection of funny poems and monologues you wouldn't.

'I started doing poems and monologues a couple of years ago. They started as song lyrics without tunes and one night I got out of my brain with Status Quo. I was on tour with them at the time and it was after a gig and we were really drunk and what not and we each had to do a party piece. I started reciting these words and I realised that I could do it really well. To cut a long story short, Quo's manager Colin Johnson heard me and that's how I came to make this album.'

Another of Jackie's indirect claims to fame is as an interior designer to the famous. Whilst working on a clients house, an auditor approached Jackie to see if he'd be interested in decorating the home of the famous. In the end he finished up decorating John Lennon's country home and the Jagger mansion.

'I really enjoy painting and decorating, it gives me a great kick—especially the more complicated stuff. They seemed very pleased with what I did so that knocked me out.'

Despite his age and great experience in the business, Jackie Lynton is still star struck. He revolves around Presley, but he's proud to be the friend of many well known stars. On his album there's a monologue that's seemingly a bitter piece of contempt for the music business in which he says how well off his mates are working behind a lathe for £42.50 a week. *I Mean, 42 and an 1/2, in yer hand.*

'"It's a shame you've never made it Jack" they say down the pub. I've got to laugh, there's me singing for 40,000 people and they've never even heard of Savoy Brown. I suppose I'm getting at them a bit in that monologue. I could never have that life. Even what I was working for a while as a loader up the airport I'd have to be singing in a band in the evenings.

'What about the travelling?, I love it, I love it all. I'll make it.'

no longer starry



THE actual line from *Chimes of Freedom* is "Starry-eyed and laughing as I recall when we were caught", quoted singer/12-string guitarist Tony Poole, the man with the permanent smile: 'If you take "caught" to mean "done", or "done-over", it sort of fits because as soon as you start signing and things like that you think, "oh, I've been caught". That's the way it is. I think, sometime, we'll have to do an album called *As I Recall When We Were Caught*, except we'd probably find we had to pay royalties to Bob Dylan on every copy.'

It's Tony and lead guitarist Ross McGeeney who best live up to the name Starry-Eyed And Laughing, on stage but even for them this was a particularly unfortunate day. In fact, Bleary-Eyed And Sneezing would have been nearer the mark. Still, the foursome had managed to disguise their heavy colds pretty well during their gig at London's 100 Club, the previous night. Judging by the audience reaction, this new band have already gained a considerable following of people who already know and appreciate their compositions.

Originally a folk-based duo, now, with the addition of drummer Mime Wackford and bass player Ian Whitmore, they have now extended their talents to cover such numbers as their 'rock and roll song' *Oh What*, the old Searchers'

STARRY-EYED AND LAUGHING - MIME WACKFORD, TONY POOLE, IAN WHITMORE AND ROSS MCGEENEY.



eyed — but still laughing

number *When You Walk In The Room*, which always draws a rapturous response from the crowd various Byrds numbers, their theme song *Chimes of Freedom*, and numerous compositions of their own which, they proudly state, don't belong to any category except that of 'songs'.

This mixture is put across with great tightness and enthusiasm. The harmony singing of Ross, Tony and bass player Ian is spot-on, beautifully arranged, with Mike's versatile percussive talents keeping things moving along. Whitmore is an exceptional bass player. 'Last night at the gig three people came up to me and said: "you've got a really good bass player there". They didn't say a thing about the 12-string guitarist,' lamented Tony, with a grin.

DESIGNER

Late of Patches, where he played with Gerry (Leo) Sayer, Whitmore joined the band quite by accident. 'After Patches split I took a job as a packaging designer and played with a local band in the evening. Then I left my job and made tapes of my songs to no avail, so I began to audition for bass-playing jobs.'

It was actually another band, in the same company, that Ian

auditioned for, but that job being filled, it was mentioned to him that S.E.&L. were also seeking a bass player.

'We just heard the tape and liked Ian's voice,' said Ross, unconsciously putting his finger on one of the things which makes this band really stand out — the unusual blend of the three singers' voices. Tony and Ross made up the original duo, Ross playing a Telecaster and Tony a Suzuki with a pick-up. 'We grew up with a taste for the same kind of music and when you do that, you tend to sing in the same type of way.'

Whitmore's darker, heavier voice adds to the harmonies as well as blending, giving a rough, interesting edge to what might otherwise be a rather bland vocal sound.

It was a 14-week booking for the original duo, at a pub in Shepherds Bush, that finally pushed Tony and Ross over the edge as far as getting a band together was concerned. 'We were hoping that if we played there long enough there'd be bound to be a bass player or drummer in the audience who'd suggest forming a band, but it never happened,' explained Ross.

Their original bass player, Steve Hall, was replaced by Ian Whitmore last Christmas and in June this year Mike Wackford, an old friend of Ian's, joined as their new

drummer.

'He actually joined the day before we went in to record three tracks for our single,' recalled Tony. 'Talk about throwing him in at the deep end!'

You could say things have happened pretty quickly for them. In a year they've gone from 'travelling in an old van which broke down every third gig, humping all our own gear and going out for five, eight, 15 pounds and going down on our knees begging for petrol money', to a recording contract with CBS and their first album almost completed.

'I think the turning point came firstly by getting in with a good agency last October, who were really good for a starting band. They got us a lot of support gigs at about £35-£45, the sort of gigs where you don't support another band, you support the disco! The other thing was meeting our manager, Dave Griffiths, who really works hard for us,' said Ross.

HEADLINE

Now they are just beginning to headline themselves. 'I think we're on the borderline,' Ross continued. 'We're at the stage now where the only thing that's going to change our position is getting a record out.'

The plan is to bring out a single, a song of theirs called *Money Is No Friend Of Mine*, followed by the album. The single is what came out that session, the day after Mike the drummer had joined.

'This is a compromise. It's done now, we've learnt from it and the tracks we're doing for the album are going to be more thought out.'

It certainly doesn't sound as if they are particularly starry-eyed about this first chart contender. Is having a successful single very important to them?

'We don't live or die by whether the single takes off,' was Ross's opinion, but Tony's view was 'I think we disagree on this. There is a kind of teen market for which singles are manufactured and they always get in the top ten, but there is the occasional good record

from outside of that, like *Vincent*, for instance, that gets in. It would be very good if this happened to us. I think people have more respect for you once you've had a hit, as it proves you can write songs which will really appeal to people.

'I think it was Steely Dan who said that a single is a miniaturised version of what your music is all about, a kind of microcosm of an album.'

Amongst all the new bands that are around at the moment, what has this particular one got that gives them a head start over the opposition? For a start, there's the unique blend of vocal harmonies, mentioned earlier, there's the unusual instrumental line-up of drums, bass, lead and Tony's 12-string Rickenbacker ('Using 12-string in an electric group lends that feeling of being a bit lighter, and is something a bit more distinct,' he remarked) and, finally, there's the group's direction.

'We're not, primarily, a heavy rock band,' stated Tony, 'I'd really like to make a point of the fact that everyone agrees that we're a band doing songs. The emphasis is on the songs. We're not merely out to prove that we're virtuoso musicians or anything like that. What we're doing is songs that aren't in any particular bag and are interesting to listen to. That's our criterion.'

So there you have it. A new band, four very unegotistical, unpretentious musicians who write very good songs, both melodically and lyrically, and put on the sort of stage-act with so much energy and good humour in it that you can't help enjoying yourself.

'We've never been so disheartened that we've felt like chucking it in. There's lots of ways of looking at our musical future,' said Tony.

STAR

'You've got to be starry-eyed when you're 15 and wanna be a rock and roll star, and you've got to treat it all as a laugh, have a bit of humour. We're still not that old, actually. We range from 20 to 24. Some of the "new bands" are approaching 30.'

'I don't particularly want to earn a lot of money,' put in Ross, 'just enough to have somewhere to live and enough money to live on.'

'That's it,' agreed Tony. 'The main thing is proving you can earn your living doing something you really want to do. In the '70s, that's really hard.'



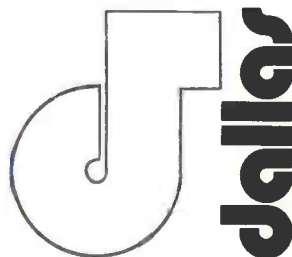


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SPECIAL EFFECTS

TODAY'S musician is constantly searching for ways to obtain new and different sounds from his instrument. It's the age of the unusual, from the pub entertainer/guitarist backed by an 'invisible drummer' in the form of a rhythm unit, to the rock musician with a bank of pedals or even a synthesiser/effects unit, like the EMS Synhi Hi-Fli.

Probably the biggest shove that sent the sound effects ball rolling, as far as rock is concerned, was the introduction of the fuzz unit, used in Britain by such bands as The Spencer Davis Group, and Jeff Beck. The fuzz is still with us and just as popular as ever, backed-up by an ever-increasing supply of different effects providing the musician with a seemingly endless supply of sounds. In fact, one leading manufacturer we spoke to told us that he has a continual problem thinking of names for all the new effects units his firm keeps producing!

Of course, a lot of the new sounds to be heard on disc are created on studio equipment and although it's often possible for artists to reproduce these sounds at live gigs, the expense of this can be prohibitive to all except the top professionals or someone with a hefty bank balance.

However, as this survey shows, there is more scope than ever before for guitarists, keyboard players and other instrumentalists to add that extra something to their sound that makes the audience sit up and take notice. As usual, we've included a list of the various manufacturers and distributors mentioned, from whom further information can be obtained.

Carlsbro Sound Equipment complement their amplification range with three effects pedals, a fuzz footswitch unit and a reverb unit. Pedals available are the Carlsbro Fuzz-Wah, Wah-Wah, and Wah-Swell.

Mixing facilities for microphone, records and tape recorders are provided on Carlsbro's self-contained Reverb Unit, which also features four volume controls, one reverb depth control, on/off switch, neon indication light, mains input socket, jack socket output and a foot switch. Like the new Carlsbro Marlin and Stingray amps., the Reverb Unit is also solid state.

Carlsbro have built special effects into their new amps. as well - the Marlin 1042 PA amp. incorporates reverb, and there is also provision for an echo unit to be added, with switching facilities to each channel for these effects. The Stingray Super guitar amp. has built-in reverb, tremelo, and sustain, all with individual controls.

Two ranges of effects are handled by **Cleartone Musical**



viding a variety of sound effects, or to balance the P.A. to keep feedback to a minimum in different situations.

CMI also produce a three-channel Sound-Light unit (1,000W per channel), with sequence control which will speed up or reduce the rate of flashing light. A sound input socket off the amp. will also allow the unit to flash in time with the frequency.

The Colorsound range of effects by **Sola Sound Ltd.** is one of the largest on the market and includes the following pedals and units: Wah-Wah, Swell, Wah-Swell, Wah-Fuzz, Wah-Fuzz-Straight, Organ Wah-Swell, Supa Wah-Swell, Tone Bender, Tremelo, Overdriver (a pre-amp. with treble and bass boost), Ring Modulator (simulates synthesiser effects), Wah-Fuzz-Swell, Fuzz Phazer, Supa Tone Bender, Sustain Module and Octivider (enables the 'ordinary' guitar to produce simultaneously the sound of organ and guitar, bass guitar and guitar or bass guitar only).

'Phasing is the big thing this year,' commented Larry Macari of Sola Sound. 'Our export business has really taken off like a bomb - we're exporting to 40 countries, but we're concentrating on the home market with our new models.'

Larry will be taking some new pedals to the next Frankfurt Trade Fair, including one which 'will trigger off a wah-wah, giving a bongo effect', and one which will produce phase and envelope shaping.

Some new units from Colorsound are the Mixer Reverb which has five inputs with sliders and overall volume, treble and bass controls; the Dopplatone - a phasing unit with two sliders controlling the speeds and a selector switch giving phase or 'bubble' (fluctuating internal frequency 'wobbles' the sound); an Envelope Shaper which controls the

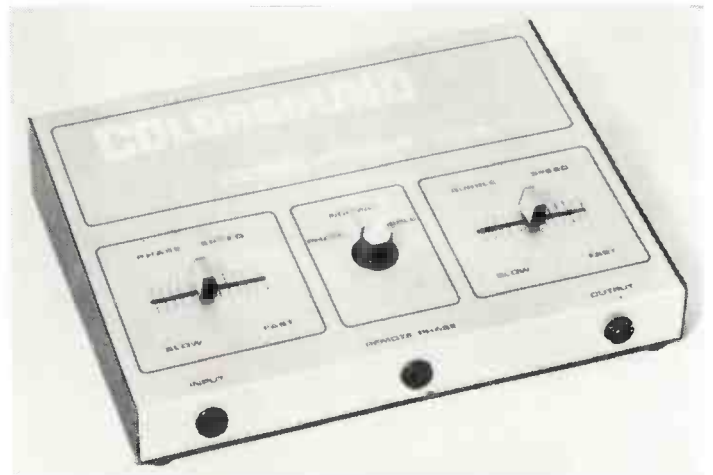
Continued on page 58

A GUIDE TO EFFECTS PEDALS AND BOXES

Instruments Ltd. - CMI and Park.

The CMI 1049 Fuzz Sound is an inexpensive unit which has foot-switch button and separate rotary fuzz and volume controls; and the Park 1022 Fuzz offers an additional control for tone. Two other Park items are the Wah-Swell pedal and the Auto-Wah, the latter being operated by a footswitch and producing a combination of wah-wah and tremelo effects.

To combat the problem of feedback from mikes and also to allow the guitarist to up-rate an 'ordinary' amp. to a more versatile piece of equipment, CMI have produced a 7-frequency Graphic Equaliser. Slider controls are used to accentuate or reduce the frequency, pro-



Macari's Colorsound Dopplatone

COLORSOUND ...the most



COLORSOUND are still extending their famous range of effects pedals. Leading British and American musicians have helped to develop and improve these units, which feature exclusive positive pedal action. The most complete range of effects, ever!

WAH-WAH An original 'Wah-Wah' featuring positive action, a Colorsound exclusive activated drive system. The full frequency Wah-Wah circuit makes this unit a best seller.

SWELL PEDAL suitable for organ, accordion or guitar. With this unit it is possible to produce sounds from pp. to ff.

WAH-SWELL a very popular unit for guitar and

bass guitar giving a wide range of volume control from pp. to ff. A push switch activates the Wah-Wah full frequency circuit.

WAH-FUZZ—Wah-Fuzz uses Colorsound's full frequency Wah-Wah. With the addition of a 'Fuzz' circuit and an extra switch it is possible to obtain Wah-Wah/Fuzz-Wah/and 'Growl'. This is, without doubt, a 'Best-Seller' with its wide range of effects.

WAH-FUZZ-STRAIGHT Independent control of wah and fuzz, with an extra switch to cut the effects to allow the straight guitar sound through.

ORGAN WAH-SWELL Especially designed for electronic organs not fitted with wah-wah.

This unit can also be used with electronic accordion, Hawaiian guitar or electric piano. The pedal is simply used in place of the standard volume pedal giving volume and Wah-Wah effect at the touch of a switch.

SUPA WAH-SWELL New circuitry incorporating a double 'pot' to give an improved wah and swell combination.

TONE BENDER a new version of the original Tonebender, much improved by an additional 'Fuzz' control. This unit was conceived with the help of leading British and American guitarists.

TREMOLO adds exciting tremolo sounds to guitar, accordion, organ and electric piano. With two controls the unit gives a range of speed and

NEW SOLA AMPLIFIERS



COLORSOUND BUCKEROO

The latest addition to the Colorsound range. A super-rugged practice or tuning amp for mains operation. The solidly constructed cabinet ensures an amazing sound projection of 7 watts output. Fitted with kick-proof speaker grille.



SOLA 30 Watt Bass amp (purple) Solid built cabinet for powerful bass output.

SOLA 30 Watt combo amp (silver). Super Stage or recording amp with a clean dynamic sound. Built-in Reverb and Tremolo.

SOLA 25 Watt amplifier (black). Small in size, but really surprising sound projection of 25 Watts, without distortion. Built-in Tremolo.

COLORSOUND COMPACT A studio or practice amp with 10 Watts output. Light, but powerful, with built-in Tremolo.

complete range of effects



depth of vibrato. A foot switch cuts to normal sound.

OVERDRIVER A popular unit. Actually a pre-amplifier with a treble boost and a bass boost incorporated. It is also possible to create overdrive sustain fuzz sounds.

RING MODULATOR creates an exciting new range of sounds simulating synthesiser effects.

WAH-FUZZ-SWELL a 'Jumbo' size combination of Wah-Wah, Fuzz, and Volume. Each effect can be produced separately or in a combination of sounds. One of the new effects is Fuzz-Swell.

FUZZ PHAZER reproduces "phasing" effects,

as used in recording. Usable with any instrument, or even voice.

SUPA TONE BENDER A new 'Jumbo' size unit with improved fuzz circuit, producing longer fuzz sustain.

SUSTAIN MODULE At last, sustain without 'fuzz'. Organ, woodwind and string sounds are simulated with this unit. Long, legato passages are played with ease. The module has two control knobs for various sustain combinations.

OCTIVIDER This "New Sound" unit opens the way to entirely fresh ideas for the lead guitarist. The control settings and switches enable the normal guitar to produce simultaneously the

sound of organ and guitar, bass guitar, guitar or bass guitar only—with normal setting for straight guitar provided.

LATEST ADDITIONS TO THE COLORSOUND RANGE (not illustrated)

DOPPLATONE Simulates a whole range of rotating tone colours suitable for electric organ, guitar, electric piano or synthesiser. The unit can be used as volume, wah-wah or tremolo pedal.

ACCELERATOR A power-boost unit with control of fuzz density, coupled to the pedal action.



COLORSOUND microphones and mixers



MIXERS

6 CHANNEL MIXER Mixing facility for six inputs each with smooth action slide controls. Overall volume, treble and bass controls.

MIXER REVERB Five inputs using smooth action slide action volume controls. Overall volume, treble and bass controls.

DOPPLATONE A revolutionary phasing unit, incorporating a bubble control that fluctuates the input frequency and "wobbles" the sound. Slider controls the speed of phase, facility for remote control foot pedal.

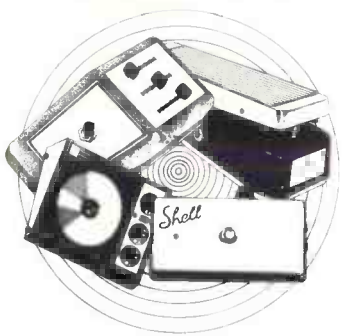
ENVELOPE SHAPER This new unit enables the guitarist to shape sounds, and control the rate of attack and decay of notes, with a release control to cut off, or sustain the note.

COLORSOUND MICROPHONES Great new microphones from Colorsound. A high impedance dynamic cardioid with high anti feedback qualities—Smart too—in colours Orange, Yellow, Blue, Silver, Gold. Comes complete in a presentation case.

MICROPHONE CLIP A super-styled quick release microphone clip finished in black polypropylene, with shim-friction washers.

ADDA-MIC. BRACKET enables you to fit a second microphone to an existing mic. stand. Ideal for guitar or banjo players who play and sing simultaneously.

SPECIAL EFFECTS



Continued from page 55

rate of attack and decay on notes and also has release control to cut off sustain notes; and a Graphic Equaliser which enables the guitarist to select any frequency and change the sound of his instrument accordingly. There is also a new Top Boost pedal.

If you've seen bands like the Pink Floyd, Deep Purple, The Who, Blood Sweat and Tears, Jethro Tull and Soft Machine, you may have noticed something they've got that looks like a space-age music stand! In fact, that could well be an apt description of the EMS Synthi Hi-Fli, surely one of the most advanced 'effects units' available to musicians today.

Any input can be used to provide 'a huge range of new sounds' with guitar, mike, organ, wind and string instruments, and recorded music on tape or disc. The unit is in two main parts - a control console containing the machine itself and a base unit which can duplicate the

manual functions. A by-pass foot-switch instantly cuts the whole effect in and out and there is no patching.

Controls and main effects of the Hi-Fli, described by EMS as 'a completely new conception in synthesisers' are from left to right on the control panel: Top Boost, Octave Shift, Buzz Switch, Ring Mod, Decay Rate, Sustain Fuzz, Attack Rate, Pedal Switches (left), Solo/Strum, Bypass Mix Fader, Control Modulation Selector, Treatment Selector, Modulation Speed, Modulation Ramp Time, Modulation Depth, Frequency Shift, LED Indicators and Pedal Switches right.

EMS equipment is distributed in the U.K. by **Sola Sound Ltd.**

If you're looking for a 'guaranteed' effects pedal, keep an eye open for **F.M. Acoustics'** Swiss-made SSH Pedal, which is 'fully guaranteed for one year if used under normal circumstances'. The pedal has three sections: volume, distortion and filter and features low noise operation, mains power connection, wide filter frequency response, individually adjustable high and low filter cut-off settings, and individual volume and intensity controls on all sections.

The filter is activated by a separate footswitch and low and high controls increase or decrease the frequency. The actual filter frequency is controlled by the footpedal and can be varied throughout the frequency range, which in turn is preadjusted by the low and high cut-off settings.

The footpedal has an adjustable brake and with no section switched on, this can be used as a volume pedal. By pressing the fuzz section footswitch, the user can control the distortion in volume (by the footpedal setting and the



EMS Synthi Hi-Fli (guitar model)

volume control on the distortion section), intensity, and by a 'soft-hard' switch.

FM claim that the pedal will accept 'very large voltage changes without any change in performance'. In addition, the sections are powered by a stabilised power supply which, say FM, 'will operate on every mains connection in the world'.

A wide selection of effects pedals and units are handled by **M. Hohner Ltd.**, who distribute the American-made Marlboro amplification and also the Schaller range.

The Marlboro Quadra Sound Blender provides four different effects: tremelo, reverb, frequency selective vibrato, and echo. Other effects can be obtained by blend-



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Schaller Echo-Reverb System 2000 marketed in the U.K. by M. Hohner Ltd

ing one effect with another. This unit features two inputs, output jack (to amplifier), foot switch jack, reverb control, rate control, effect selector, power switch and pilot light.

Schaller effects units include the Rotor Sound which produces a rotary speaker effect; the Reverb Unit which, connected between instrument and amplifier, can be used with other effects; a Treble Bass Boost and a Fuzz Unit. There

is also a Wah-Wah pedal which offers a choice of two wah-wah effects, and a combined Wah-Wah and Fuzz pedal. The latter has variable fuzz with adjustable intensity or distortion and an on/off foot switch.

Hohner have just introduced some new effects units in their Hohner International range. These include the ME30 multi-effects pedal which provides both wah-wah and built-in 'hurricane', 'siren,

and 'surf' effects. The ME30 can be used in conjunction with any instrument and the last three effects mentioned can also be mixed with the wah-wah. Other Hohner International units are the SW10 fuzz/wah-wah pedal, the WW20 wah-wah pedal, and the MF50 master fuzz unit which, say Hohner, 'has very variable intensity and incorporates a synthesiser-type expander, balance switch, and tone control.

The Morley Power-Wah/Fuzz Volume Pedal is described by the manufacturers as being 'the most versatile fuzz ever made'. Available in this country from **Ben Page & Son (Sound Equipment) Ltd.**, its 'five-way versatility' offers power-wah, fuzz, power wah/fuzz, described as being 'an incredible new sound', fuzz/volume and volume.

The pedal incorporates the following standard Morley features; it's A.C. operated, eliminating the need for batteries, of heavy duty chrome-plated steel with an industrial-type cord, lightweight, has a pilot light, can be used with any amplifier/instrument/speaker combination, and its 'light-controlled' circuitry is described as 'eliminating noisy pots and gears that wear out'.

Variable pre-set controls determine the quality of fuzz you get, which is 'variable from high "rasp" to low "gutsy" sound', and the in-

tensity of the fuzz. The controls also enable you to 'eliminate feedback with the wah in full-throw position and the fuzz on'.

Rosetti & Co. Ltd. handle the JEN range of effects pedals and units, and also Schaller and Maestro products.

The JEN Cry Baby pedal, described by Rosetti as 'a groovy new accessory to make "Boss" sounds' will produce, they say, 'the wild Eastern sound of the sitar' . . . 'funky bass guitar' . . . 'groovier blues' and 'make your guitar growl'. It can be used as a treble booster or to imitate the sound of an on and off muted trumpet. A deluxe version, the Mister Cry Baby, is also available, and another pedal, the JEN Double Sound, incorporates a fuzz unit as well. A selector switch allows the use of either effect.

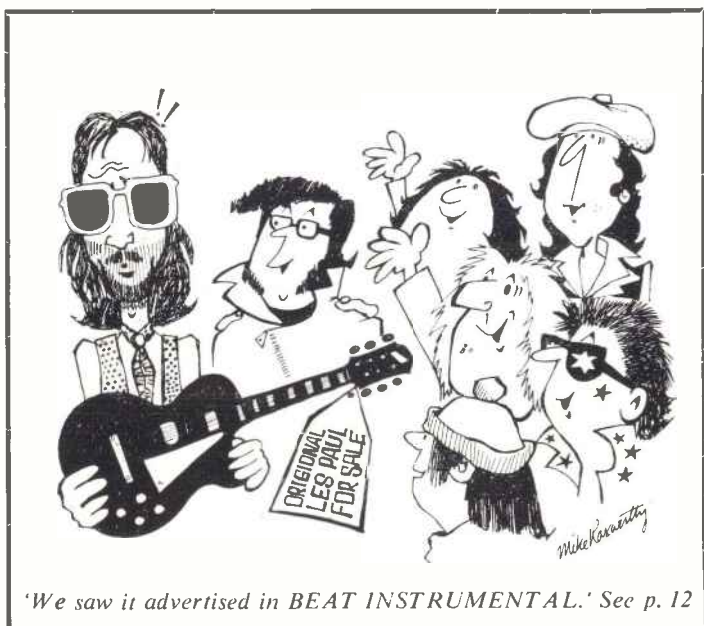
Completing the JEN range there is a volume pedal and three push-button units, the HF Modulator, Jumbo Fuzz, and Dynamic Sustainer. The two latter models incorporate slider controls for sustain, tone and volume, and the HF Modulator has slider controls for intensity, speed and tone.

The Schaller Rotoround produces 'the famous "Leslie" effect electronically' and incorporates a speed control and a remote control footswitch which cuts the effect on or off and works independently from the built-in on/off button. The Schaller Reverb unit offers a range of response through two separate bass and treble controls and a separate mixing control. It can be used in conjunction with other effects as well.

There are two Maestro echo units, designed by the Chicago Musical Instrument Company—the Echoplex, and the Sireko.

The 'Sound-on-Sound' and controlled repeats of the Echoplex enable the musician to record one

Continued on page 60

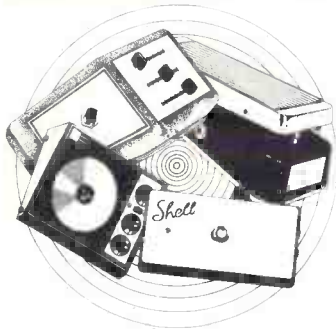


'We saw it advertised in BEAT INSTRUMENTAL.' See p. 12



Rosetti's Jumbo Fuzz

SPECIAL EFFECTS



Continued from page 59

track and keep overdubbing as many times as he wants, and the unit is equally suitable for instrument or voice. The Sireko is a compact electronic tape echo with echo delay and echo repeat speed controls, offering, say Rosetti, 'from mild reverb to Les Paul multiple effects'.

Henri Selmer & Co. Ltd. handle the complete range of American-made Maestro special



The Selmer Universal Synthesiser System (Maestro)

effects units, which includes a Phase Shifter, Envelope Modifier, Full Range Booster, Sustainer, Octave Box, Super Fuzz, Bass Brassmaster, Rhythm 'N Sound System, Woodwind Sound System, Ring Modulator Synthesiser, and two rhythm units, the Rhythm King and Rhythm Queen.

There are three Maestro pedals—Wha-Wha Volume, Boomerang,

and Fuzz Phazzzer, and a rotary speaker unit, the Rover.

One of the newest Maestro models is the Universal Synthesiser System, No. USS-1, which can be played in conjunction with such instruments as guitar, horn, and both monophonic and polyphonic keyboards. This unit will produce distortion, phasing, and octave change, together or separately.

There are two banks of controls, the first being graduated sliders for wave form, filter (frequency and brilliance), speed, envelope (variable attack and variable decay), sub harmonic (variable volume and sustain/percussion), and sensitivity. The other controls are on/off, rocker switches for wave form, filter, sample/hold, phase, envelope, and sub harmonic.

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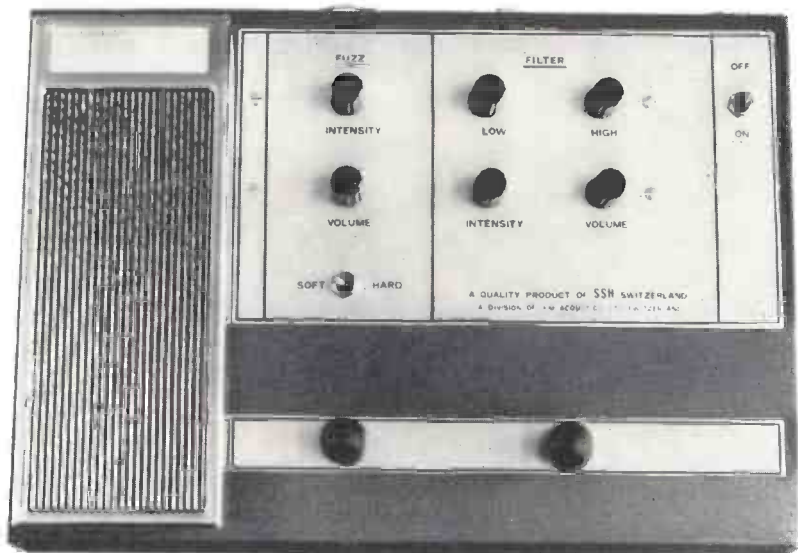
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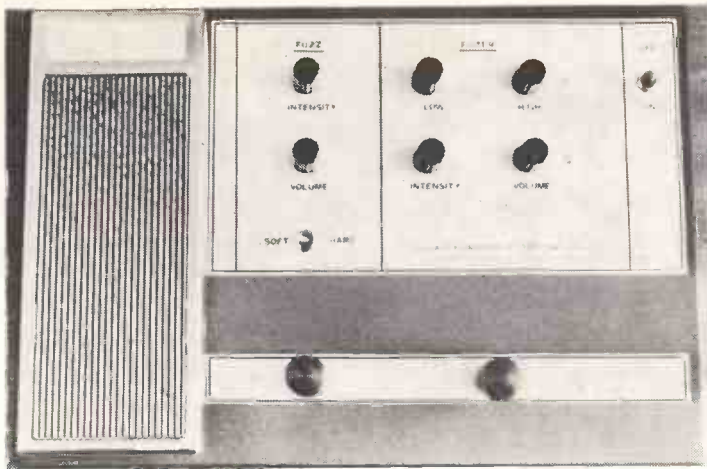
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Double-Button Effects Pedal by FM Acoustics

Completing the Maestro range are the Echoplex units – the Echoplex EP-3, Sireko ES-1, and the Echoplex Groupmaster EM-1. The latter (available to special order only), has four channels, each with two inputs, tone, volume and echo controls, a pre-amplifier, and an illuminated VU meter, and also has the other Maestro Echoplex features for multiple recording effects.

Three other effects available from Selmer are the Scintillation Reverberation Unit, the Selmer Automatic Rhythm Unit – which offers the organist a choice of 20 popular rhythm patterns, and the De Armond Wa-Wa pedal.

The new Gibson SG amplifiers, also handled in Britain by Selmer, have various effects built in as well, such as phase and wave shifters, and are fitted with a four-position notch shift control.

W.M.I. Ltd., of Caerphilly, manufacture a range of three effects pedals. These are solid moulded battery units with flexible non-slip rubber bases, circuit board design, on/off switches, and are individually coloured for easy identification.

The pedals are Wah-Wah (red); Fuzz (yellow) – with controlled foot movement of true bass to treble clear fuzz tone; and Tremelo (blue) with speed controlled by toe-to-heel movement of the pedal.

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Cleartone Musical Instruments Ltd. – 27 Legge Lane, Birmingham B1 3LD.

Colorsound – Sola Sound Ltd., 102 Charing Cross Road, London WC2H 0JG.

EMS – Electronic Music Studios (London) Limited, 277 Putney Bridge Road, London SW15 2PT.

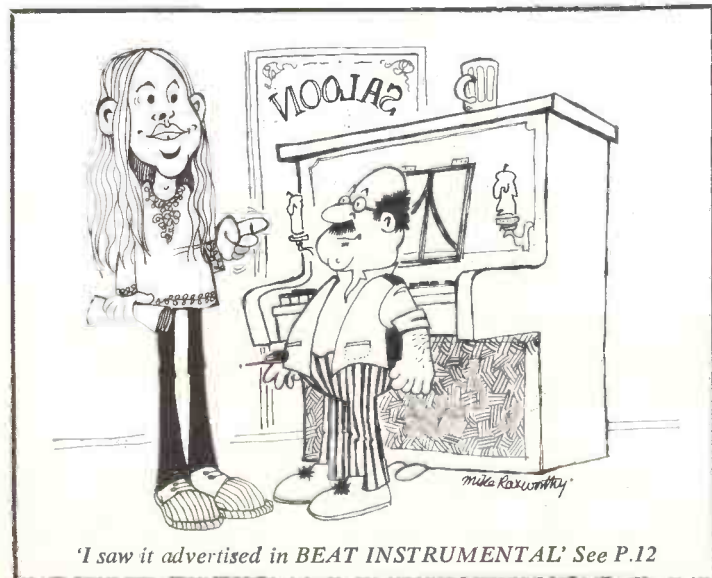
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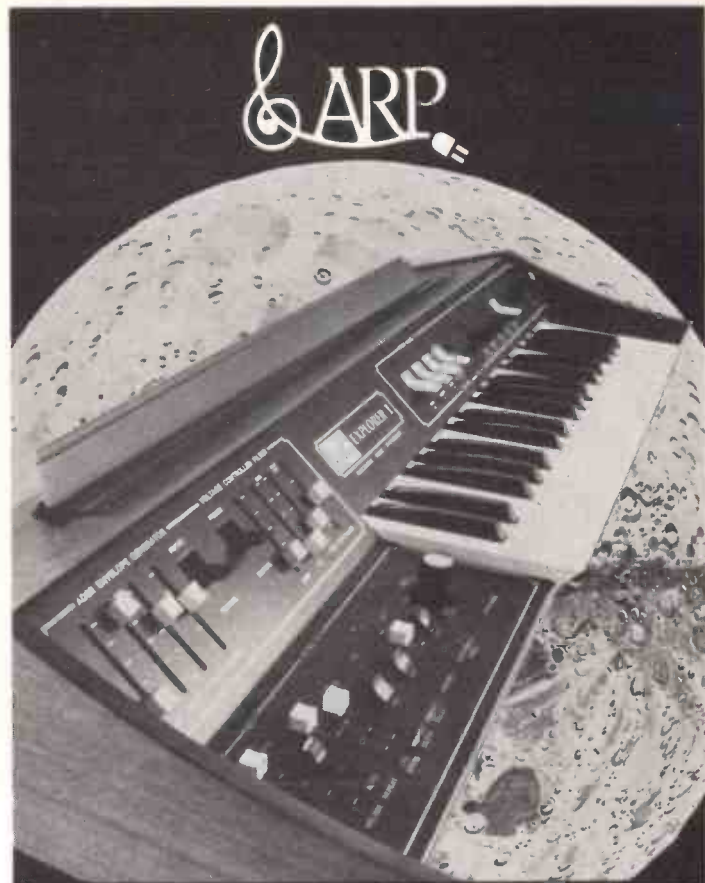
Rosetti & Co. Ltd. – 138-140 Old Street, London EC1V 9BL.

Henri Selmer & Co. Ltd. – Woolpack Lane, Baintree, Essex.

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'I saw it advertised in BEAT INSTRUMENTAL' See P.12



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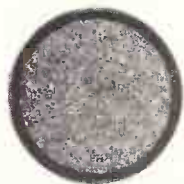
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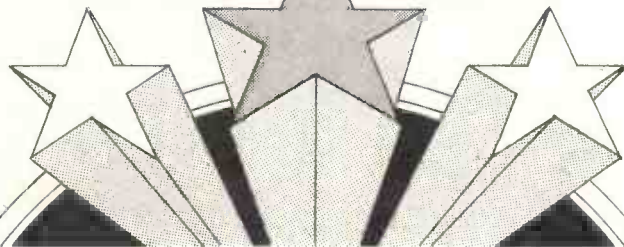


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robert palmer

rising from joe's ashes

WHEN a band splits it usually takes the ex-members quite a while to get back on their feet and channel their disillusionment into a new musical channel. From the ashes of Vinegar Joe, Robert Palmer has risen remarkably quickly with an excellent solo album called *Sneakin' Sally Through The Alley* to show for his temporary disappearance from the public eye.

MOULDED

Palmer appears to have moulded his life and his musical ambitions around a strong personal philosophy, worked out after years of trial and error in the business. It's all concerned with positive thinking and concentrating and channelling one's energy. He gave me a lengthy dissertation on his theory,

and throughout his conversation the word 'energy' crops up every few minutes. Yet he's not a restless sort of person. He's calm, articulate and, seemingly, supremely sure of himself and where he's intending to go.

'It's not worth considering anything for longer than your energy for it lasts,' he said, explaining why he doesn't believe in spending months over making an album. 'Some of the tracks on *Sneakin' Sally Through The Alley* were first takes. While it's positive, you can just keep on going till you drive yourself into the ground.'

On the demise of Vinegar Joe, he remarked, 'The outstanding thing that didn't work for me in that band was that the energy that should have been focused into

enjoyment, so that when the band played that enjoyment infected the audience, was misplaced.

'This gave rise to conflicts within the individual which is why it never really gelled.'

He sounds a bit like a psychiatrist explaining a nervous breakdown, but Mr. Palmer is far from being a cold theoretician. He's a poet, too, and a singer who can sound authoritatively black without even trying, which has led to a very interesting over-all sound on the album.

'I'm a white man and I'm singing with black R. & B. musicians and not singing R. & B. material. I knew the result was going to be a bit odd, but fortunately it clicked.'

The first things he ever wrote were poems, not songs. 'That was when I was about 15. I still write poems and, if I can't make them rhyme, they stay as poems! But I'm primarily interested in rhythm rather than melody or anything else. My early influences were people like Otis Redding and Marvin Gaye. I find that if I can't react physically to a piece of music, I can't get into it.'

Sneakin' Sally Through The Alley is a very physical album. 'Erotic' is how Palmer sees it. It is deeply rooted in black R. & B., but Palmer is also an innovator. The way in which his songs are interpreted by the musicians who include Little Feat's Lowell George on slide guitar, the way in which he uses dynamics in the arrangements to keep the interest there, the way in which he develops the harmonies and uses them to underline certain parts of a song, all add up to the achievement of what every artist is aiming for with a first album, a 'different' sound.

DEAF

'Finding it was a conscious intention on my part. People get deaf to a certain refinement of musical parts. For instance, the girl singers with Aretha Franklin have got that aspect of black girl singers together so finely that you almost get deaf towards it because it's so precise. Immediately you hear it coming you just accept it. I didn't want my backing vocals to be like this. Same as the horns - I didn't want them to be predictable either.

'The vocals are just me and Vicky Brown, Joe Brown's wife. She's incredible, she really is. I've worked with her before. She's rare amongst English musicians in that she is not prejudiced towards or against any branches of music, so consequently she doesn't adopt an attitude towards a project before she starts work.'

PERSONAL

Palmer is already working on his follow-up album, which includes Part Two of his extended composition *Through It All There's*

You. Palmer found that recording the first version was the most rewarding thing about doing the first album.

'It was done all in one take and it was one of the biggest buzzes I've ever had. I never explained it to the musicians. They're so good that all I needed to say was "it's in E. One, two, three, four, go", and they just followed. I didn't even work out the harmonies beforehand. I even forgot a verse, but it came out so right that I didn't want to do it again.

The second album will be a lot different because he is recording it with the whole Little Feat band. With regard to getting his own band on the road, Palmer remarked, 'I wouldn't try and persuade a bunch of musicians to try and reproduce what I've done on the album because that would be unfair both for me and for them. It would mean that they'd have to subjugate their own style to try and reproduce something else which would only be a compromise.

'What I'd like to do, obviously, is tour with the band that was on the album, and that depends on ... certain things, mainly money.'

Palmer has risked a lot of his own money on his solo recording venture. He's now in that nail-biting position of waiting to see how the album sells before being able to plan for the future. As he puts it, 'There are certain things I will be able to pursue if the album sells'.

He makes no bones about the fact that he would like to earn a lot of money. 'If I do, it means I can keep doing music, which I enjoy. If I'm not making money it means I'm going to have to compromise. Being able to go to America and record and work with all these musicians, costs a lot of money, a hell of a lot, but I can't think of a better way to spend it. I've never had such intense enjoyment in my whole life, not even Christmas, when I was six years old. Even that didn't give me such a big kick as doing this album. I understand more of what I had to lose this time, what could fail, and doing it and succeeding and enjoying every minute of it was just such an up.'

Does success in the singles' charts matter to him? 'I want a hit single which will lead into the album so that people will listen to the album but over here you might as well beat your head against a brick wall as regards getting the B.B.C. to play it. It distresses me. I want people to *hear* the stuff, especially when I like it and believe in it. I never thought I'd achieve that, you know. I never thought I'd see an album of mine realised on plastic and not get hung up about it.'





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NUCLEUS

CINDERELLA OF THE ARTS

THE REVIEWS and critical acclaim which greeted Nucleus's seventh album, *Under The Sun*, leave no doubt now that they're potentially one of this country's most important bands.

Led by the eloquent trumpeter and composer Ian Carr, Nucleus have shown that rock and jazz ideas can be fused positively, and attract listeners from both sides of the fence.

The Nucleus line-up has always been fluid, and the main result of this has been continuing freshness and excitement in the music, held together and given direction by Ian's guidance and drive.

Talking to him it was clear he was well pleased with the way *Under The Sun* has been received, but in a wider vein – in particular the way in which jazz has been accepted in this country – he has plenty of sore points. Most of these are explained in his recently published book *Music Outside*. The way he sees jazz as 'a music outside' and as a 'Cinderella of the arts' has been one of the main forces behind his work in getting Nucleus accepted on other levels: the fact that this has been achieved is probably one of the keys to the band's success.

One of the more interesting problems he faces as a composer is the blending of written and improvisational work. Improvisation is important, but he completely disagrees with the school who believe that jazz is all improvisation: 'It may be good for the musician, but to sit down and listen to it, if its totally improvised, is often bloody boring, boring as hell. So I like to have organisation and structures, and the shape of the thing, and then introduce some improvisation as well. That's good. It's possible of course to have a piece without any improvisation at all.

'When I'm writing I sit down for days on end, week after week. Most of it is rubbish, but suddenly, out of the blue with no effort at all, comes something good – either a riff, line, rhythm or whatever. You've got to keep writing even when you're not inspired. But suddenly it'll come – maybe just one bar – but with 15 minutes of music in it. They're the moments I live for.'

He usually writes at an electric keyboard, although some things come through the trumpet or just into his head.

'Being a player a lot of things come to me. Once you've got the bass and melody lines you've got to work out the middle.

The idea of making something out of thin air, dreaming it up, is something I always find incredible. You sit down, think right! Got to make an album in two months – and it just comes out of the air!

'In January of this year we hadn't anything for *Under The Sun*, and there was some pressure for us to record in February. I felt that by February we wouldn't have anything, so we held off recording until March – and suddenly all these ideas came! And they all related too, like the march at the beginning is made up of fourths – and if you go to *Feast Al Fresco* on the other side that too is made up of fourths, but different. And seven is very important – so there's a thing at the end in seven four time, and bars of seven in *Sasparilla*, things like that, related musically and mathematically.'

Evidence of these recurring relationships is even more striking in his work *Labyrinth*, commissioned by the Park Lane Group with funds from the Arts Council of Great Britain, and first performed in March 1973. The music's inspiration is the Greek legend of the Minotaur,

the half man, half bull, confined in the Labyrinth of Crete. It was released on album before *Roots*, the album which preceded *Under The Sun*.

'In *Labyrinth* there's a theme, one bit being pentatonic, with five notes, and the other bit using the other seven – so you've got all 12 notes used. Motifs from that come all the way through the work, until the very last piece.' But the analytical approach is not used as any justification: 'I can go back to that score and think Oh yes – that relates to that, and that to that, but of course, you never do that because its related to that – it's just the way the mind works.'

One of the ways he blends written and improvisational passages is by the use of graphics in the score: 'In the free passages they have drawing to work on, or I might suggest a few notes and a drawing. For

example on *Bull Dance on Labyrinth*, the first thing in seven four, people had two scales to work on – for the first bit it was E flat minor seventh, and for the second bit it was like a Spanish scale on F – same scale with a different root. In the song there's an actual chord sequence, then later there's graphics – squiggles going up and down, cloud shapes for the electric piano, increased or diminished intensity, sparsity – I write words on as well. There's a definite relationship between aural and visual things like that. In the last century a composer produced a colour spectrum, with each colour relating to a key. It's all been done before.'

Whether or not it has all been done before doesn't really worry Ian Carr, or effect his output. But you can rest assured that the next Nucleus album will be just as innovative as the last, and just as exciting.

Ian Carr



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SHOWADDY WADDY-

'We just wanna succeed': Geoff Betts, Showaddywaddy, 1974.

IF only we understood the mechanics of success, the eternally hidden laws and methods which, taken together, spell out the pure science of making it to the top, how rich it would make our lives . . . and all at the expense of our dreams.

Showaddywaddy are one of the astonishing success stories of 1974. After less than a year of working together, they broke into the charts in May with *Hey Rock And Roll*, appeared on *Top Of The Pops*, and appeared on David Cassidy's tour of Britain at the end of the same month.

Their story is completely devoid of illusions and misconceptions about the business they're in, the business of success . . . in the world of pop.

Nearly 18 months ago, the eight members of Showaddywaddy got together in Leicester. Musically, they were a fairly mixed bag. Some of them, like drummer Malcolm Allured, had

been in bands that played nothing *but* old rock and roll standards. Malcolm is about 30 and, as he says, has seen it all. He won a rock and roll dancing championship in Leicester at the age of 15 and hasn't looked back since.

Dave Bartram, on the other hand, belonged to a band that also played rock - but the Led Zeppelin variety. That band wrote their own material and were more into playing than performing. There is a difference.

SLOGGING

After, God knows how many collective years of slogging around local clubs and dance halls, in various bands, all eight members decided that there had to be more to life. Entertainment, they decided, was the key. So they got together, all eight of them, and went out to entertain. 'People have seen enough of bands in T-shirts and jeans,' I was told by Dave, one of the vocalists. 'What people want is entertainment.'

And entertainment they would get. The combined brains of Showaddywaddy came up with what has proved to be *the* novel idea of

1974. It's not original, but that's hardly the point, according to Bill Gask, also on vocals.

'Our act is new to the kids. They weren't around when bands were doing this sort of thing in the 50s.' One of the surprising things about Showaddywaddy is their grasp of the statistics, the facts and figures that determine success and failure. I was told at least three times that they were number 13 in Germany, and number 20 in Belgium, as well as the facts that 25 per cent of the record-buying public is comprised of cabaret audiences, and that Showaddywaddy's audience ranges from 11-18.

They seem to know what the public wants, and they weren't alone. Early on in their career they were signed to S.A.S., a Newcastle Agency which is loosely affiliated with the Bailey Organisation, Ltd., one of John Smith Enterprises' many Northern pies. Indeed, John Smith introduced himself to them at one of their gigs. The result was a contract, all the work they could handle in Northern cabaret, and the delight of all parties.

This, then, was the basic groundwork. Lots of work guaranteed, novelty - their earlier

Continued on 69

L.-R.: Trevor Oakes, Bill Gask, Dave Bartram, Russ Field, Geoff Betts, Romeo Challenger, Malcolm Allured, with Rod Dees in front



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SHOWADDYWADDY

Continued from page 67

publicity photographs have the billing as 'Showaddywaddy - The Greatest Rock 'N' Roll Show Ever' - and capable management.

Until *Hey Rock And Roll*, their material was ready-made rock standards, numbers like *Bony Maroni* which seem to have eluded the repertoires of possible competitors like Fumble. Given this it was the novelty that brought them to the public eye. In case you missed Top Of The Pops, Showaddywaddy do a variety of rock and roll manoeuvres, built around some basic bopping.

'No one else moves around like we do. They may do some moving, but it's very slight. And if you're at the back of an audience, you can hardly see it,' Dave told me.

With all this going for them, a record contract was in the wind before very long. The machinations that went on before Bell Records signed Showaddywaddy are another indication of just how shrewd the members of the band are.

'We could have been The Rubettes. Polydor was all set to sign us and we would have recorded *Sugar Baby Love*, the song went with the contract.'

They didn't want it for the soundest of reasons - money. 'We've all seen too many bands on a contract, 50 quid a week and equipment, and where does it get you? No where.' Showaddywaddy held out and were signed to Bell. *Hey Rock And Roll* was a brilliant success for the band, and their two appearances on Top Of The Pops insured that this first single would have a nice long ride in the charts. 'A lot of people knock Top Of The Pops, but that show is so powerful. It really gave us a boost.'

That boost was built upon during the summer, and Showaddywaddy leapt straight into the charts with *Rock 'N' Roll Lady*, in August - in fact the afternoon I saw them they

appeared on Top Of The Pops, following the news that they had outsold *The Bay City Rollers* the day before. Gradually the band are progressing from a rock and roll revival band to a regular rock and roll band.

'We don't want to be thought of as a revival band,' Bill Gask says. I wondered if it wasn't fair, considering that when I had seen them in the spring they had only done one song written since 1963.

Dave and Geoff replied that: 'We've got an album coming out before Christmas and that will only have three "oldies" on it. The rest will be our own, and it'll surprise a lot of people.'

STATUS

Regardless of their status at the moment Showaddywaddy don't consider themselves as an established band - yet. That, they reckon, takes a few hit singles and a couple of albums.

In the mean time, the band have a number of plans, both as performers and business men. They'll be touring Europe, following their current tour of this country, and they hope to be doing a few television appearances as well.

To consolidate what they've done so far, Bailey Music Publications Ltd. has joined forces with Dick James Music Ltd. to publish their songs.

'Dick James,' Bill Gask told me, 'are good. They've got a lot of European connections.'

Another consolidation that Showaddywaddy have made is to alter slightly but importantly their claim to the author's rights on their second single. Previously it was registered under the name Showaddywaddy, since all the members of the band contribute to the song-writing. But with *Rock 'N' Roll Lady*, all their surnames, all eight of them, are listed.

I'm not suggesting anything, and the band would certainly deny any rumour of a split, but if it should happen, each member will be entitled to one-eighth of the royalties for writing

the song, regardless of who performed it in the future.

This is just the sound sort of logic that underpins Showaddywaddy's amazing rise to the top. A lot of bands may be more talented, but no one in the past year has demonstrated the same combination of talent, initiative, and business acumen.

SUCCEED

Like Geoff Betts said, they just want to succeed, and so far they've done a bloody good job of it.

But it's going to take more than shrewdness to stay at the top.

Up to now, the novelty has worked wonders, but it's bound to wear thin by the end of this year. What else can they do? Their old songs have gone down a treat with the teenyboppers - will they accept Showaddywaddy when they gradually switch to all their own stuff?

It's questions like this that defy the mechanics of success. You can go so far with novelty, shrewdness and just a little talent. Maybe Showaddywaddy have got what it takes. Certainly their producer, Mike Hurst, has a distinguished record. With their own natural vitality and his technique, their singles, to this point, have evoked some of the flavour of their live performances, but even more of the discos where their fans congregate.

The musical critics hated the first single, but they've mellowed with the second, and seem to agree that the band are a good-time bunch, so perhaps they will be an established band.

But somewhere, even if they make it to the very top, I can only think that each of them will have to wonder if, a big if, they could have made it by marketing *just* their talent. Would that dream have proven too expensive to live?

by CARROLL MOORE





STUDIO PLAYBACK

Keeping Bad Company in Air

TOP of the American album charts and now back in Britain, Bad Company have booked into Air Studios to put down tracks for their next album. Roxy Music have just completed an album there, engineered by John Punter, who has also been working on a solo album by ex Blue Mink keyboard lady Ann Odell.

Beck is back as well. Lightning-fingered Jeff is recording a new album which is being produced by George Martin. Queen have been recording their new album in Air, engineered by Mike Stone and Sparks have booked time to put down album tracks. Ralph McTell has just completed an album

engineered by Pete Swetenham, and Kokomo's new album was engineered by Bill Price.

Amongst other people who have been working in Air recently were Scaffold, Babe Ruth, Charlie and the Wide Boys, Sunny, ex Hookfoot lead singer Ian Duck, who has just recorded a solo album, Stackridge, Mott The Hoople, the Rubettes, Sassafras, and The Drifters.

Mixing time was booked for the forthcoming album of *The Butterfly Ball*, music based on the children's book recently illustrated by Alan Aldridge. Tracks for albums by America and Thin Lizzy have also been mixed at Air.



Bad Company's Simon Kirk



Jenny Haan of Babe Ruth

Ex Purple men in Kingsway



Ex-Purple vocalist Ian Gillan

KINGSWAY RECORDERS spent 80 per cent of last month working on the album of *The Butterfly Ball*. The music, which is based on the book of the same name, has been written by ex-Deep Purple man John Glover and British Lion are shortly to make a film on the same theme.

Roger Glover also produced the album and the musicians who have contributed to it include Deep Purple's Glen Hughes and Dave Coverdale, Jimmy Helms, Liza Strike and singer Ronnie Dio from American band Elf. Dio is also bringing out a single from the album, a song entitled *Love Is All*.

In between work on this album Kingsway have been working on

an album for their own band, Panache, a six-piece, rock-based group. Ex Spencer Davis group member Eddie Hardin has also been recording an album and Ex New Seeker Eve Graham has just made a new single.

Adam Faith's new album and Leo Sayer's new single, *Long, Tall Glasses*, came out of Kingsway, of course. Due for release soon is a solo album from Ian Gillan, produced by himself and engineered by George Sloan, which has just been completed.

On the technical side, Kingsway have just installed two new pieces of equipment, a new Studer stereo machine and an Eventide Clockworks instant phaser.

Faces at P.S.L.

EIGHT track is now being installed in P.S.L. Studios. The equipment has been custom built by CB Electronics of Fulham. The studio desk is also being rebuilt - 'Yet again!' to quote studio manager Brian Goodman. All improvements should be completed in time for Christmas.

Plenty of famous faces have discovered this small, friendly studio which is tucked away on the far side of Wandsworth Common. In the past month alone, visitors have included Rare Bird, who were putting down new material, Procol Harum, Gryphon, Tim Hardin, Tim Rose, Marmalade, Blodwyn Pig, Ducks De Luxe,

Titanic, and Wally.

Ex New Seekers' singer Eve Graham and her backing band have been rehearsing and trying out material for a forthcoming cabaret tour, Gordon Jackson, of Upstairs, Downstairs fame, has been in to record a commercial, T.Y.A.'s Rick Lee is making preparations for the album he will record with his new band, and Seventh Wave and ex Roxy member Rick Kenton have also been in.

Chrysalis Records took over the studio for a time to demo a variety of their artists and somehow the studio managed to expand enough to accommodate the 32-piece Chris Tingley Orchestral

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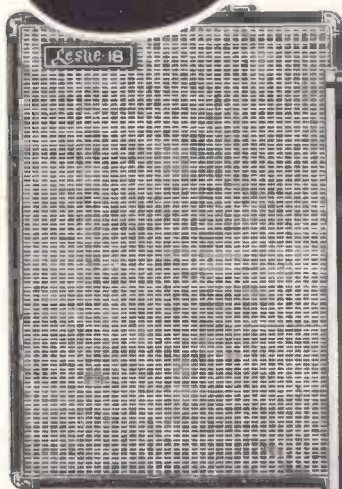
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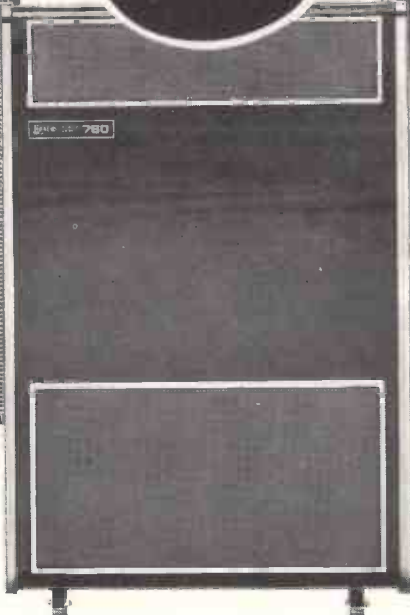


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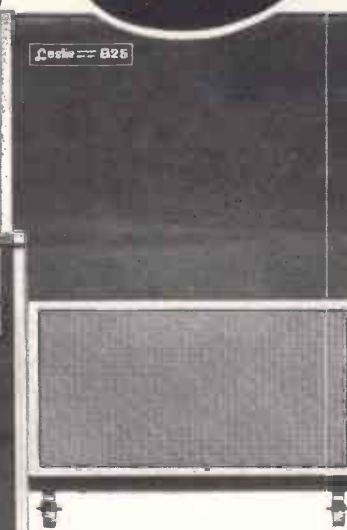
Model 18

Total Height 29in
 Width 21 1/2in
 Depth 15in
 Speakers 12in extended range
 Rotors One foam rotor
 Amplifier None (uses amplifier of combo instrument)
 Weight 70lbs. approx.



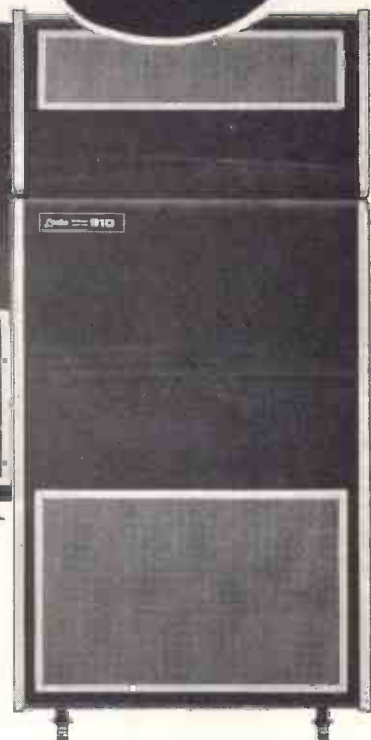
Model 760

Total Height 45 1/2in
 Width 28 1/2in
 Depth 20 1/2in
 Speakers 15in Bass Speaker, Treble driver
 Rotors Two (horn and wood bass rotors)
 Amplifiers 90 watts RMS from 2 separate channels of amplification
 Weight 148lbs. approx.



Model 825

Total Height 31 1/2in
 Width 25in
 Depth 18 1/2in
 Speakers 12in extended range
 Rotors One foam rotor
 Amplifier 70 watts RMS
 Weight 87lbs. approx.



Model 910

Total Height 54 1/2in
 Width 28 1/2in
 Depth 20 1/2in
 Speakers 15in heavy duty bass, two 6 x 9in, one treble driver
 Rotors Two (horn and wood bass rotors)
 Amplifiers 100 watts RMS from 3 separate channels of amplification
 Weight Upper module 60lbs. approx., lower module 106lbs. approx.

No. 9370 Pre-Amp II

(For use with Leslie models 825,760)
 Rotor Speeds Fast, slow, off
 Input/Output 2 inputs, single channel output
 Foot controls Two buttons (fast, slow and off)
 Power switch On/off



No. 9420 De-Luxe Pre-Amp

(For use with Leslie models 910,950)
 Rotor Speeds Fast, slow, off
 Input/Output 2 inputs, double channel output
 Foot controls Four buttons. First pair control rotor (fast, slow, off). Second pair provide full or medium reverb, or "off"***
 Power switch On/off

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

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QUIZ FOR ANCIENT GROUPIES

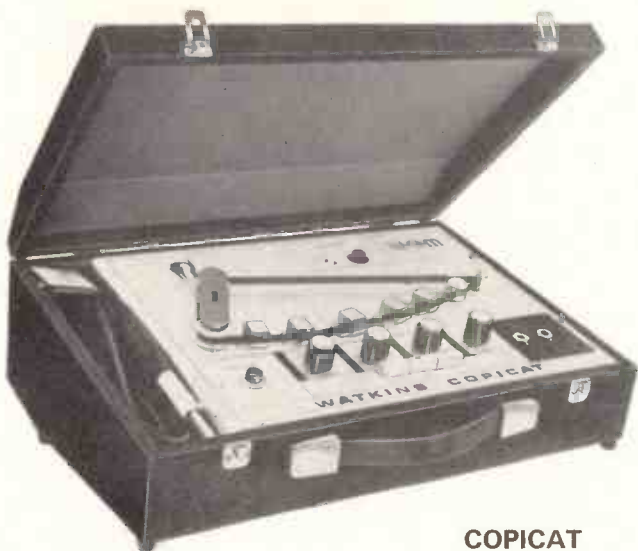


Who were this elegantly-dressed shower of young gentlemen? They were well known on the club scene a few years back and were a resident band at The Studio 51 in London's West End. Write and tell us anything you know about this group - names,

recordings, background, and what the members are doing now. We'll publish a selection of letters and send an album to whoever sends us the most information - don't forget to state the L.P. of your choice.

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their future**

Georgie finding fame again

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new talent**

Plus comprehensive drum survey

more medicine needed

BY NOW Medicine Head will probably have settled the question of who is going to be our new bass player. In all bands a personnel change can be an unsettling period, but for Medicine Head the problem has particularly difficult consequences.

Starting as a twosome, the band has expanded and contracted until public and professional observers alike are left wondering 'who is Medicine Head'. There's been much talk over the last few years of 'fluid line-ups' and of 'augmenting for special gigs' and although many examples of this type of thinking have been evident, none have really stayed the course. I suppose a band is a band rather than a collection of talented individuals. In other words practice and mutual understanding builds regular members into a whole greater than the sum of the parts and casual musicians, joining or augmenting can never achieve that type of tightness.

John Fiddler, leader of Medicine Head was depressed about the search for a replacement bass player. After so many line-up changes the band had seemingly settled down with their One Plus One album and were ready to stop wasting time and to consolidate the footing their hit singles had given them.

'We've been auditioning all week, so far without any luck,' John sniffed through a nasty touch of flu, 'But so far nothing's been fixed. We've been passing the word round the business rather than advertising, and we've seen a lot of people. It's not that they're not good enough, it's just that whoever joins will have to harmonise in

every way with our thinking. I suppose the word is sympathetic, he'll have to be sympathetic.'

The problems facing John and the band were all the more acute because they were due to tour Europe before the end of October. Little time was left for rehearsals!

Naturally recording has been less affected. One of the problems in that field for the band has been a label change. Recordings completed the early part of this year are only now beginning to start a life on vinyl and business problems like this can be pretty spiriting.

STUDIO

'I really enjoy the studio though, much more than I used to,' said John, talking about the new album. 'When I first used to record I was really scared of the medium but as I've got used to it I find it even better than working on stage. The thing I enjoy most of all is recording live - you get the best of both worlds.'

'We've recorded live twice, although we've never been pleased enough to release anything that came out of the sessions. My real ambition is to do a live album.'

Of course studio time is much easier to find for the band now than it was when they first started and the band are capitalising by concentrating hard to get their material as good as possible.

Next step for the band is the BIG one, America! Like most acts they realise that this side of the Atlantic can't offer anything like the scope (or the money) America can and their sights are set firmly on cracking



John Fiddler

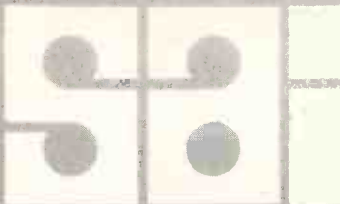
that market.

A major tour of the States is currently being constructed and will probably be timed to coincide with the release of an album. Although which album has yet to be made clear.

'They're releasing all our old stuff in the States at the moment because there's so much back catalogue that's yet to come out over there so when

they'll catch up I don't know.'

'The provisional title for the new Medicine Head album is 'It's Never For Ever' and release of that album may well have to wait until next year for the backlog of recorded material to be used up. Two-thirds of the album is down and the band now only have to find the time between concerts to record the remainder.'



ELIMINATOR MONITOR CABS



Eliminator Bin 5 EV Horn ▲

The 15" speaker is coupled to a 55 Hz folded horn which is front loaded with the rear of the speaker coupled to a sealed cavity to provide less distortion and better frequency response.

An Electro-Voice mid range horn and driver are provided to give smooth frequency response up to 10,000 cycles with variable attenuator.

Ruggedly built-in resin-bonded plywood and covered in black vinyl, the cabinet is fitted with side carrying handles and supplied complete with loose cover. Size 37" x 21" x 23". No. PRO2.

▼ Bass Bin

Single 15" folded horn
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Description:

The 15" speaker is coupled to a 55 Hz folded exponential horn for maximum efficiency. The folded horn is front loaded with the rear of the speaker coupled to a sealed cavity to provide less distortion and better frequency response. 2 Mid range horns with attenuator are fitted. These, with the bass speaker, give smooth response up to 10,000 Hz rated at 100 watts RMS.

Covered in black vinyl and fitted with side carrying handles. Size: 37" x 21" x 23".

Available in 3 models.

MP 1000 1 x 15" + 2 Horns for Disco, P.A.

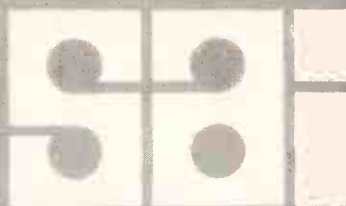
MP 1001 1 x 15" for P.A. Bass Guitar.



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Sectroial Budget Horn contains one horn rated at 50 or 100 watt with cross-over. Size: 19½" x 17" x 9½". MP 1007.



▲ Stage Monitor Cabinet

Designed for on-stage monitoring. A slope-fronted cabinet fitted with one 12" speaker, 2 jack sockets for inline connection and finished in black vinyl. Rated 25-50 watts depending on speaker specified.

Size: Model No. MP 1006.

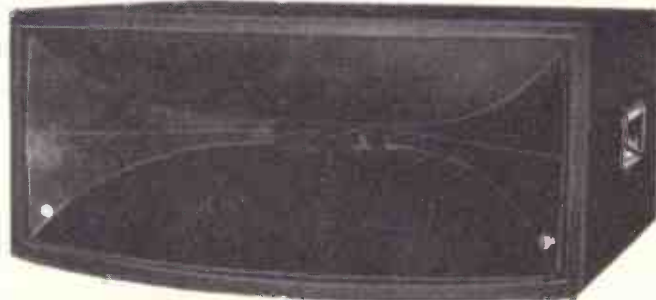


Professional Range ▼

Vitavox High Frequency Horn with Driver. Rated at 70 watts RMS. Freq. Response 200 Hz-15 KHz. Housed in bow fronted cabinet. Size: 25" x 23" x 10½". No. MP 1008.

15" Horn Cabinet ▲

Single 15" speaker mounted in a front loaded horn cabinet with large bass port on bottom. Superb enclosure for guitar or P.A. Finished in black vinyl with side carrying handles. Size: 36" x 24" x 24". Model No. MP 1004.



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B.I. INSTRUMENT REVIEW

Farfisa V.I.P. 600

IN the past ten years there has been an explosion in the portable electronic organ field. It has been caused partly by the introduction of good solid-state circuits and such sophistications as FET systems, but more than anything else, it's the musician who has pushed the horizons further and further back.

The wake of the group boom brought the electronic organ to the fore and artists as diverse as Dave Clark (Five) and Georgie Fame introduced the idea that the instrument was valid in a group lineup. Today, keyboards are usually plural, but the player usually bases it all around the organ and the manufacturers have obliged by producing highly-sophisticated units that make their ancestors, of ten years ago, seem positively medieval.

The Farfisa V.I.P.600 belongs to the new breed of organ. It's compact, highly portable, yet manages to concentrate almost every conceivable effect into the design. The basis of the unit is a marrying of the professional piano and Farfisa organ console so, in effect, you're getting a piano and organ for your money. The price of the unit is £799.20 (including VAT) and if you want a 13-note bass pedal board to go with it that will be £106 (including VAT).

The V.I.P.600 is one of the most attractive portables available. It looks a little odd at first glance because there's a 61-note manual below a 49-note manual, but this is because a 20-note (C-G) manual bass section is included.

The upper manual is C-C and has six flute drawbars, 16 ft., 8 ft., 5.1/3 ft., 4 ft., 2.2/3 ft., and 2 ft.;

three drawbars for sharp tone, 4 ft., 2.2/3 ft., 2 ft.; six percussion drawbars, 8 ft., 5.1/3 ft., 2.2/3 ft., 2 ft.; single shot/continuous, arpeggio decay and there are three cancels on flats, sharps and percussion and repeat with speed control.

Lower manual is C-C also and there are five drawbars; piano, honky-tonk, harpsichord, banjo, special effect, all with long on continuous decay. The manual offers bass, string bass and guitar bass with long or continuous decay. There's also one drawbar for accompaniment.

Perhaps the most flamboyant feature of the instrument is something called a Synthesaloom. As the name suggests, it is a close relative to the synthesiser and, in fact, is an octave ascender. Used with repeat percussion and some of the other effects available, the possibilities are endless. It brings the variety of a synthesiser to the keyboard without all the technical effort needed

with pure synthesisers.

Another particularly interesting feature is the automatic wha-wha. This has two push registers offering normal or repetitive wha, and two sliding controls which govern wha-wha length and wha-wha speed.

General controls on the organ are vibrato (with speed and delay control), and Synthesaloom with a drawbar for 'timer' and a control for range (up to one octave). There are sliding volume controls for treble and the manual bass, a sustain control for the piano section which is incorporated into the foot swell pedal and a separate output facility for each manual.

Despite all these features the organ is light enough to be easily transported by one person (although an additional amplifier is obviously necessary), and the total weight is 117 lb. Dimensions (erected) are 38½ in. by 25½ in. by 48 in.



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bitch queen survives!

'YOU'VE got to make sure that the record company put up the readies, you've got to be a real bitch to survive!' Freddie Mercury, lead singer with Queen is talking about surviving life on the road.

'I suppose I've already got a reputation for being difficult to handle on tour, but I think you've got to make them look after you. I insisted on limos, everywhere on the recent U.S. tour and when they brought me hamburgers, I sent them back to get steaks instead. You have to work hard and it's your body that's in danger. If you let them, they'll run you into the ground.'

STAGGERED

Queen have staggered through a very funny summer. At the beginning it looked as if they're plans were setting them up for international fame and fortune — just as they'd intended. But fate decided that calculated fame wasn't to be had and poor lead guitarist Brian May was struck with Hepatitis,

and the band were forced to cancel in the middle of their very expensive first U.S. tour.

HEALTH

Brian seemed to recover his health and the band, only slightly abashed by their misfortune, started to record their follow-up album to *Queen*.

Down at a well-known recording studio in the country things started to go wrong again. Brian started feeling bad and the studio was plagued with equipment problems that meant that when Brian was feeling well enough to record the studio wasn't, and vice versa.

Something had to give and once again it was poor Brian. He was admitted to hospital with a suspect duodenal ulcer and it was discovered that he's been feeding the being for five years or so now, his lithe figure was due to this rather than an ectomorph factor.

After an operation the lad started to regain his health, but time was

creeping up on the band and their next U.K. tour was getting dangerously close.

'In the end we had to go in individually and record our parts on the album. We laid tracks down for Brian to play over and I've been in finishing the vocals on my own. In fact as it turns out I'm very pleased with the album but I suppose it might have been better if Brian could have been fit.'

Their all too brief bit of American exposure indicated that the U.S. will fall under Queen's spell as easily as Europe has. Freddie's been a star for just six months; how is it?

MARKET

'It really is everything I expected it to be. You know it's true that success changes you, but you have to change to survive with it. I used to hang around the market in Kensington and when I go down there now I know that if I don't stop and talk to everybody there they'll be hurt, whereas before I

could just say hello. If I don't stop they just say "Oh, he thinks he's a star now".'

'In the pub — I still drink with some of my old friends — I'm aware of being taken at times. When I come in and buy the drinks people who've been drinking half pints ask for Southern Comforts, and things like that, oh, I don't mind really, I understand it.

'It's for a similar reason that you seem to change outwardly. You've got to be tough to survive the pressure that success places on you and for that reason people think you've changed for the worst.

'Of course we haven't really seen much money yet. The song-writing royalties are just about beginning to arrive. I'm an absolute fool with money, though. I've no idea about investment or anything like that, I just want the things money can buy, cars, nice houses, things like that. I suppose I'll have to develop some sort of idea about business, so that I can understand the advice I'm being

Freddie Mercury and Brian May



given, but I certainly don't want to end up a business man.'

It is at this stage of Queen's career that they have to be especially careful. The music business is full of stories of stars claiming they've only seen a fraction of their dues and that the spirit of success carried them away to the point that they simply didn't care about the money.

'I don't trust anyone absolutely,' said Freddie. 'You can't afford to. I believe that my managers and accountants are really good and that they'll make sure that everything due will come in, but I can't claim to have a clear picture of things myself. I know, for instance, that we're getting quite popular in Japan and that we're likely to be touring there, but I couldn't tell you how many records we've sold there, or how many territories we've been released in.'

MAJOR

The next major step for Queen is the consolidation of their British and American footholds. The tour of Britain will be another exhausting trip, and America offers only further fatigue before the band enter the class where they can afford to space their working schedule more humanely. Is Freddie finding 'making it' as good as he anticipated he would.

'Oh yes, every bit,' he laughs. 'Your problems increase in step with your success, but I'm still finding the whole thing fantastic, I wouldn't have it any other way. I suppose I'm a real egotist, I love all the attention and I love living like a star.'

'I suppose I've always lived like a star, even when I didn't have any money, and I suppose I would even if I was broke all over again. I just love throwing money away and having stupid luxuries.'

TALENTS

For many artists the on-set of fame results in the drying up (at least partially) of their creative talents. Tour pressures reduce the time available for song writing and while it's true that some people work better under pressure, most bands have found getting the second and third albums together very hard.

'We had most of the material for this album written before the summer,' says Freddie, smugly. 'There were some things that came together when we got back, but nearly everything was worked out. All we have to hope now is that our run of bad luck stops.'



MIXERS

A GUIDE TO PORTABLE AND PROFESSIONAL MIXING CONSOLES

SURVEY EDITED
by
DEL ROBINSON

AT one time the term 'mixer' was something only applied to a sophisticated piece of studio equipment. Although the desk, or recording console in the studio is, indeed, a mixer, the tremendous advances made in the field of group amplification have resulted in the mixer concept being transferred to the 'live' gig, and any self-respecting band will rate an efficient PA mixer among its most essential items of equipment.

Of course, the mixer can be anything from the simple on-stage six-channel unit which allows individual adjustment for each microphone, to the much more complex unit offering many of the features found on the studio desk, such as sound effects and equalisation. This is usually separately

manned off-stage, and connected to the speakers, mikes, etc., by a multi-core lead.

In this survey we look at a cross-section of mixers of all types which are available on the market today. Further information on any of the items you are interested in can be obtained from the manufacturers or agents, whose addresses are listed at the end of the feature.

ALICE

Alice mixers enjoy one of the finest reputations amongst groups and studios alike for versatile application and reliability. They really came to prominence a few years ago on the recording studio

scene, but the company, **Stancoil Ltd.**, is now marketing a large variety of mixers for almost every application.

Of particular interest to groups is the SM2 range of non-modular, fully professional mixers at a budget price. These combine an economical professional mixing system with enormous flexibility, offering a basic six-channel, two-group desk with stereo monitor (SM2/6/2) as a foundation. Channel or group complements can then be increased to suit the customer's requirements, the maximum for this range being 16 channels, four groups. Extras such as foldback, PFL, limiters, talkback and PPMs can be added as needed.

Another six-channel, two-

group model is the Alice AD62. Described as 'an inexpensive semi-professional mixer,' it offers full eq., pan echo send, two limiters, VU meters, mic./line inputs on all channels.

The Alice S.M. mixer is available with any number of channels from six to 16, with group complements of monaural, stereo, film dubbing, three-track and multi-track recording. Basic facilities include an input sensitivity switch which gives 0 to 75 dB of gain in six steps, high and low frequency lift/cut controls, mid frequency lift control, echo send and fader. VU meters are fitted as standard on all SM2 desks, but peak programming meters can be provided as an extra. Talkback, limiters and A/B check facility are amongst the large number of optional extras available.

Alice 16-channel - 8-group Console



BAUCH

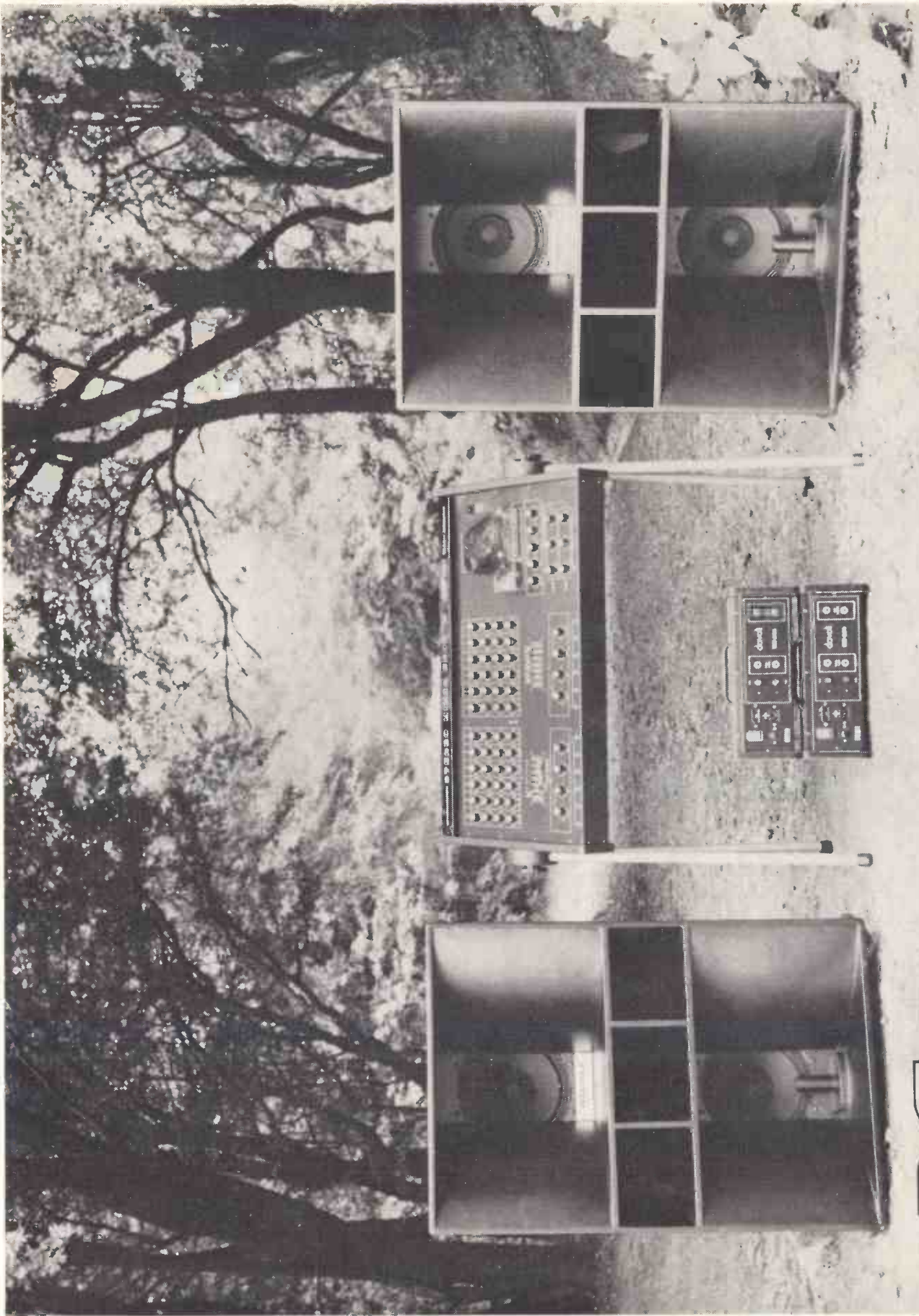
Studer is one of the best-known names in the recording industry throughout the world, and in Britain this equipment is handled by **F.W.O. Bauch Limited** of Borehamwood.

The Studer 189 Quadro console is intended for multi-track recording of up to 16 tracks, as well as for mixdown of up to 18 tracks. 'Size and weight,' say Studer, 'make it specially suitable for mobile use or where space is an important factor.'

Each input channel contains its own quadpot (joystick), and each master contains its own monitor mixer. Four reverberation channels are built in and the console is equipped with a complete remote control for an A80 multi-track. Two main versions are available: eight masters with eight- or 16-track monitor-mixer and 16 masters with 16-track monitor-mixer.

In the mixdown mode of the console, the four reverberation bosses end at the Reverb Send controls provided in the four re-

Continued on page 85



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MIXERS

Continued from page 82

verberation units. If necessary bass can be reduced to avoid overload of the plates. The reverb send signals are fed via an insertion point to the reverberation device and the reverb returns are connected to the reverb units. Each unit contains two independent channels equipped with equalisation facilities. Mono returns are fed to both inputs and the outputs are distributed through the joystick to the four main output busses.

In the record mode the reverberation is used for monitoring and foldback purposes. Two units can feed the monitor mixer and the other two feed the foldback circuits – effected by depressing the output selector Monitor/Foldback. The record signal will stay dry.

Each reverb unit is equipped with a remote control for EMT 140/240.



Canary Cascade 16-channel desk

CANARY

Canary have been building mixers for about four years, having started off with custom-built equipment for P.A.s, P.A. companies and domestic recording studios. For the past year or so the bulk of the company's production has moved to B Series mixers which were designed primarily for bands that needed to enlarge their

P.A. systems without bankrupting themselves.

Generally the 15-channel stereo has been the most popular model, though there has also been a great demand for the 12-channel stereo and mono models. 'Balance engineers have remarked on the good sound, compactness and ease of operation of the B Series desk,'

say Canary.

Both 12- and 15-channel versions have balanced low impedance mike inputs and each channel has VU meter, pan control, three-band equalisation, foldback, fader and pre-fade lister for headphone monitoring. There are master VU meters and master faders for line, foldback and echo

return, built-in reverb spring and inputs and outputs are of the standard jack-socket type. All meters are illuminated.

Canary A Series mixers are custom built to the customer's exact requirements. This has been particularly useful to P.A. com-

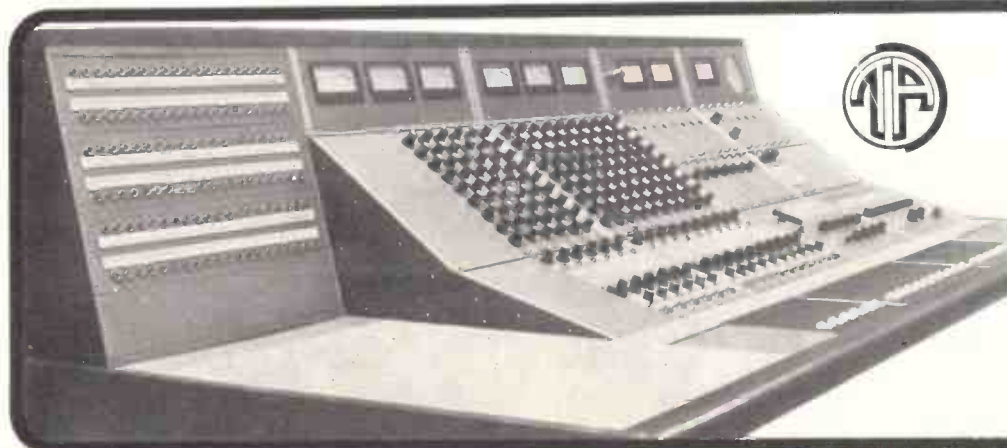
Continued on page 87

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ADDRESS

MIXERS

Continued from page 85

panies who have to cater for every eventuality and find they can best overcome problems by designing their own desks. A Series prices start at about twice the price of the most expensive B Series.

Current A Series production includes a 30-channel quadrophonic mixer with sub-groups, graphics, crossovers and intercom built in. They have also been working on a 16/8 domestic studio console for Rick Wakeman.

Completed recently was a 16/2 model for Cascade Music Hire P.A. of Tooting, featuring Penny and Giles faders, eq., foldback and echo sends on each channel, full metering facilities and a special lift filter at six frequencies. There

are two stereo sub-groups for drums or vocals and three 12-section graphics, one for foldback and two for lines, left and right. The mixer has a complete monitoring set-up with headphones, intercom and talkback facilities and a three-way crossover is built into the desk. It comes complete with multicore, stage box and intercom links.

DALLAS

A total of four PA mixers are marketed by **Dallas Ltd.**, three in their Sound City range and one American-made Acoustic unit.

The Sound City models are all six-channel jobs, which have built-in amps. of 50, 120 and 200W handling capacities. Each channel incorporates its own volume, bass and treble controls for complete separation over individual microphones and each amplifier is fitted with echo in and out sockets to enable the owner to add an echo effect by means of an external unit. Six high impedance

microphones may be used simultaneously, say Dallas, 'without noticeable crosstalk'. These units can be slaved up using the Sound City Slave 120, and are available with reverb if required.

The Acoustic 850 mixer, which is incorporated in the Model 854 Public Address system, is an eight-channel unit with a built-in 275W RMS capacity. Each channel has volume, treble, and bass controls, and a stand-by switch. Master controls include VU meter, master volume, master reverb and bright switch. There are two speaker outputs, two line outputs, power on/off switch and ground reverse.

DAVOLI

Davoli (U.K.) Ltd. offer a selection of mixers from the six-channel Clubman 50, designed for small groups and portability, to the 12-channel Studio Mixer 12/5.

The Clubman 50 is a 50-watt unit with low impedance chan-

nels, each with individual treble, bass, reverb, gain and slider volume controls. This mixer, which also features an electronic reverb unit (Hammond long type) and echo effect, can be linked up to slave amps. for additional power if required.

The Mixer 6 is another six-channel model, with 12 inputs, tape echo and built-in 100W amp. Each channel has volume, treble, bass and echo controls and there are two master volume controls — one for the built-in amp. and the other for external slaves. A jack input for an echo stop pedal is also provided.

An echo unit is also featured on the Stereo Mixer F giving echo, reverb, halo, repeat control, depth control, recording and playback facilities. Sensitivity, treble, bass, echo and volume controls are provided for each channel and there are two independent output channels for stereo connections and four master volume controls.

Continued on page 89

MOTT'S MIXER MAN



Mott's Ian Hunter relies on Mike Hince

Mike Hince is the sound engineer on all of Mott The Hooples' gigs and operates the **Turner 24**-channel mixer that the band always use. Mike's had a lot of experience working with various bands and artists, including David Bowie, and I asked him what were the most important points for a not so experienced 'man-at-the-mixer' to bear in mind.

'It's important to have a feel for the band,' he explained. 'You've got to know what you're doing and be familiar with the equipment, of course, but you have to use your own discretion. The basic principle is what you think the band should sound like — perhaps a more mellow mid-range sound would suit one group, and a more dynamic sound another. Every console is different, as well.'

Mike agreed that the use of studio-type mixers for gigs has made a big improvement to the live sound of bands on stage. 'You've got more control over the sound with a studio mixer — more chance of getting just what you want. Crossovers are a big advantage, too — you can match the individual acoustics of different venues with them.'

The Turner mixer Mike operates with Mott The Hoople has 24 channels divided into four sub-groups, with a six-way crossover. The channels have input attenuators, which step from -20 to -70 dB in 5 dB steps for mike, and +10 -40 dB for line, with a selector for mike/line. HF and

mid-range equalisation are provided, a six-position switch controls the booster frequencies, and there is a three-position bass boost.

The two independent echo sends each have a pre- or post-select switch, and echo returns have eq. A pre-fade listen button and Penny and Giles faders are included. Two foldback channels for each channel make it possible to send two signals from the board down to the monitor system.

The system will shortly be augmented with a 12-channel on-stage monitor mixer, 12 into 8, which will feature the same eq section. Turner amps. are used, 300W per channel, the total output being 3,000W, although 2,500 W is 'normally used'. Speakers are by JBL.

Although the sound mixers used by professional bands today have followed studio practice so far, Mike thinks the limit has probably been reached with the introduction of quadrophonic sound. 'I don't really think it's worth using quad for live gigs as far as most bands are concerned,' he commented. 'It's O.K. for an outfit like The Pink Floyd who use a lot of different effects, but otherwise it seems rather extravagant.'

'I think future developments in amplification could be the introduction of a new concept altogether. Somebody might design a new type of speaker and cabinet to make systems less bulky than they are at present,' he added. **D.R.**

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MIXERS

Continued from page 87

Equalisation for each master features treble, bass, frequency, and frequency level, and there are 14 saturation warning lamps – one for each channel and one for each master.

Completing the Davoli mixer range is the Studio Mixer 12/5 – a 12-channel, 16-input desk with input sensitivity, treble, bass, presence, level, reverb level, two master switches, balance and slider volume control on each channel. In addition to this there are four slider output level controls, monitor output control and head-phone monitoring output controls.

ELECTROSONIC

Electrosonic Ltd. specialise in the manufacture of studio performance mixers for professional applications and the range is constructed from standard modular units which can be purchased to construct budget price mixers for standard applications.

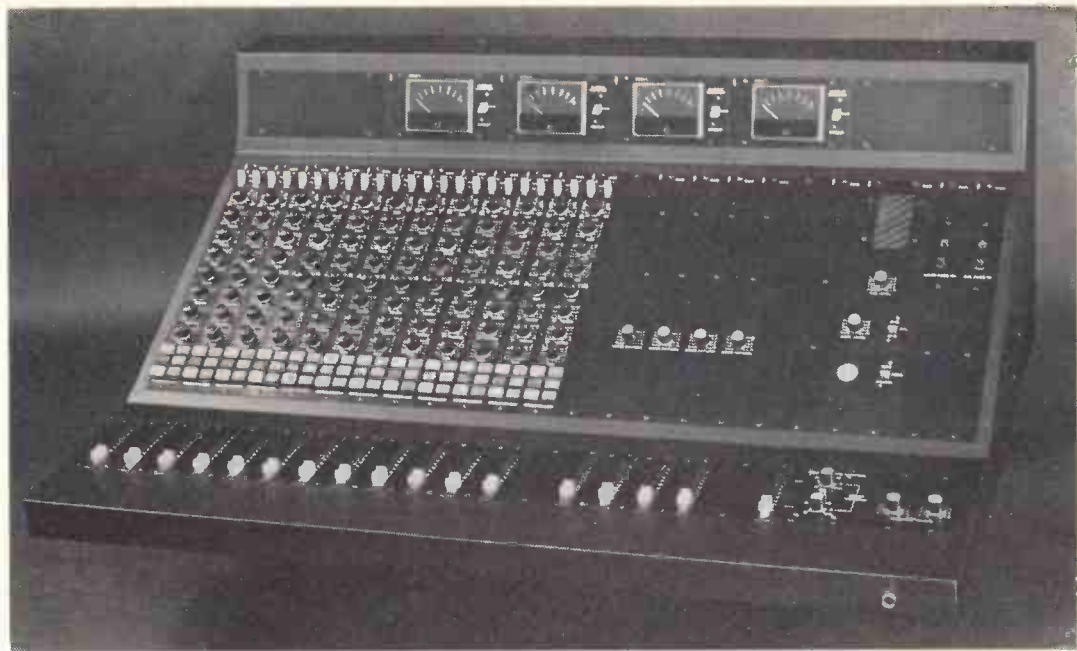
Their standard Modular Studio mixer is custom built to accept any combination of input/output modules to match individual customers' requirements. The desk is ideal for the smaller production studio and is supplied complete with a PM2 Power Supply module providing a stabilised power supply of 24V and 18V DC.

All modules are printed circuit based and fitted with gold-plated edge connectors for supreme reliability and ease of maintenance. Units include the CM1 and CM2 Channel modules, the GM1 Group module, which performs the function of combining the channel outputs and echo return into a common group output, combining the common echo sends into a common main echo send and providing monitoring of output level. The GM2 Group module is identical to the GM1 except that it is designed for application where echo is not required.

Also available are the OM1 and OM2 Oscillator modules, the TM1 and TM2 Talkback modules and the SM1 and SM2 Fader modules. Additional facilities, such as fold-back, may also be accommodated within the desk if required.

FELDON

Feldon Audio Ltd. handle MCI mixing consoles and Quad-8 automatic mixing consoles.



▲ *Electrosonic 12-channel portable desk*

The Helios 32-channel quad desk installed at Ramport Studios

The MCI range of professional recording consoles are available with from eight to 24 channels, although all consoles are wired for 24 channels and all electronics are on plug-in modules. IC OP amps. are fitted 'for quicker repairs' and other features include illuminated conductive plastic faders, solid-state relay drivers, quad control room monitor, wiring for phantom mike power, simultaneous quad, two-channel and mono outputs, three-band boost, cut equaliser with 16 frequencies, illuminated mute switch with channel number, full quad planning both L-R and F-B for 360 Quad positioning on all input modules and echo returns. Each light meter will display either peak or VU ballistics selected by a switch on its front panel, and each meter is directly over the track it monitors.

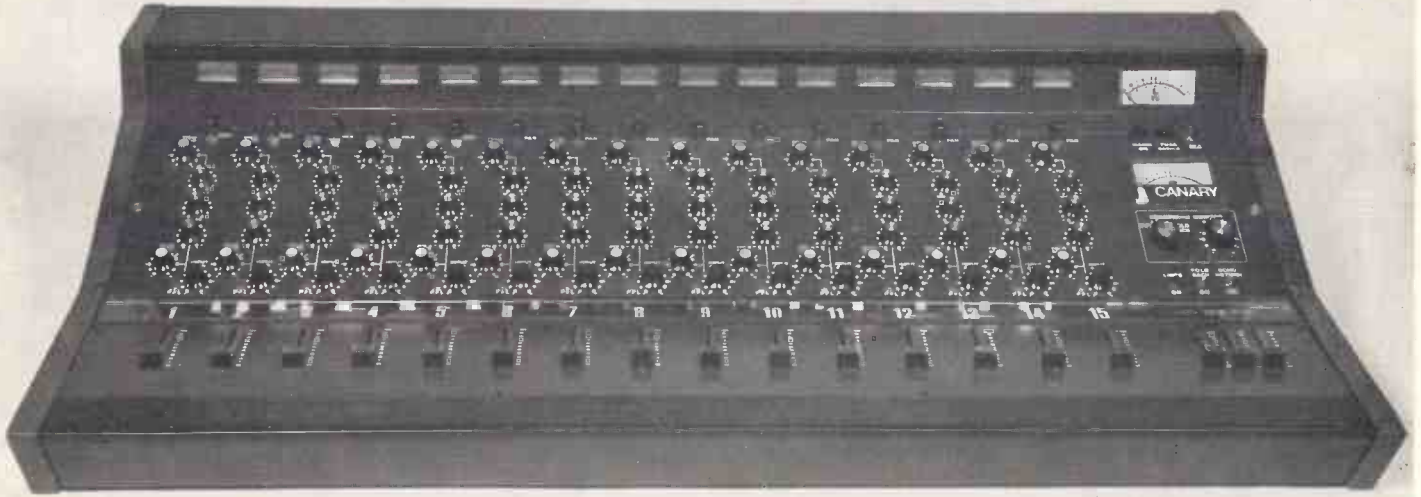
Quad-8 'Computer' pre-programmed mixing consoles are designed for studio, dubbing and broadcast applications. There are two component system parts – with Compumix, the controller is a portable mixing control station containing within a very small area all of the level, switching and logic functions for interfacing any existing mixing console and multi-track master recorder to the storage machine(s).

The controller input is line level signal from the multi-track master machine; the output enters the conventional console inputs and also interfaces to the processor which simultaneously reads the audio information for storage. In addition to the basic 24 input level



Continued on page 91

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MIXERS

Continued from page 89

and six sub-mix grouping facility, this 'desk' will also programme 54 switch functions.

HELIOS

A complete custom building service for recording consoles is provided by **Helios Electronics Ltd.**, who have equipped such studios as E.G., Island and Strawberry in the U.K., and others overseas, including three studios in Munich and one in Berlin. Helios also specialise in equipping mobile recording units and customers in this field have included Ronnie Lane, Manor, Island, and The Rolling Stones. The Island and Stones' mobiles were also designed by Helios.

'We offer a real custom-building service,' commented Neil Adams of Helios, 'not a rearrangement of standard modules. We don't go to the customer with a catalogue and ask him to choose different items—

we start with a blank sheet of paper and take it from there. As a result of this our desks are totally different to look at and operate.'

Besides building desks for multi-track recording, Helios also make consoles for film dubbing and portable units for recording, PA, and broadcast work.

Helios are presently based in Teddington (address at the end of this survey), but about mid-November they will be moving to new premises at Bromwells Lane, Feltham, Middlesex. The move is 'primarily due to expanding production,' and the extra space will be provided for the engineering side of the business, with room for extra facilities, such as the projected Studio Control Room for testing.

MIDAS

Midas Amplification have specialised in manufacturing sound mixers for a number of years and have produced two main systems to cater for the specific requirements of professional recording, broadcasting and sound reinforcement markets.

The portable range offers a very reliable, rugged mixing desk which includes modules to suit professional sound amplification re-



'I saw it advertised in BEAT INSTRUMENTAL' See P.12

quirements. Electronic crossovers and level limiters are available, together with modules equipped with all the facilities needed for two- and four-track recording. Professional bands using Midas portable mixers include Wishbone Ash, Lindisfarne, Steeleye Span, The Sweet, and P.F.M.

Mixers for recording purposes in

this range are used extensively in the U.K. and overseas. Midas Amplification work in close association with Martin Audio Ltd., suppliers of professional speaker systems to the Pink Floyd, ELP, Jethro Tull, Deep Purple, The

Continued on page 92

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MIXERS

Continued from page 91

Sweet and a number of professional equipment hire companies.

The studio range offers a specification to meet the most stringent multi-track and broadcasting applications. The mike amp. achieves a 2dB noise factor (ref. 200 ohms), and the equaliser has six frequencies on mid and bass with treble shelving options.

The H.P. filter at 100 Hz offers 18 dB/octave attenuation. Two foldback and two echo groups are standard, together with eight-track routing having independent l.-r. assignment. The channel groups and auxiliary sends have a +20dBm output level capability into 600 ohms, with T.H.D. of .05 per cent, falling to typically .025 per cent total system distortion at normal operating levels.

Penny and Giles conductive plastic track faders plus B.B.C. specification PPM meters may be fitted.

All consoles come complete with full monitoring facilities.

Midas Studio Range consoles are used by Angus McKenzie Facilities, Bob Auger Associates, The Norwegian Opera Co., O.Z.O. Broadcasting Group (Holland), and many other discerning organisations in the U.K. and overseas.

NEVE

Rupert Neve & Co. Ltd. specialise in the design and production of professional audio control and distribution equipment for the television, broadcasting, film and recording industries. A wide range of advanced consoles are available on short delivery or ex-stock, and Neve also offer a consultant design and building service which includes complete system engineering for studio suites, remote or manually-controlled switchers and automated and memorised control consoles.

For small studios or location work Neve have produced the Melbourn type 5032 sound mixing console, which incorporates many of the features of their BCM 10/2 console, using new 3000 series narrow modules. The console is table or stand-mounting and has an integral jackfield for inserting auxiliary units. There are 12 input channels with line and microphone inputs, comprehensive equalisation and horizontal slide faders, two output groups with horizontal

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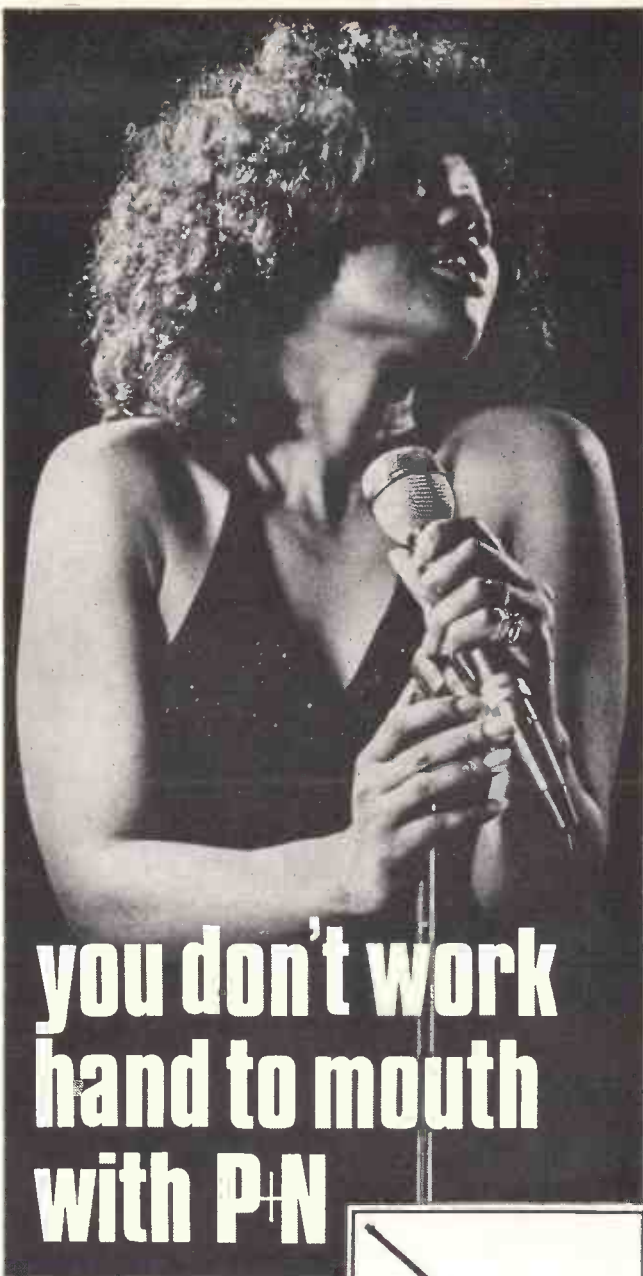


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slider faders, one main mono output with level control, one auxiliary group for rev. send, etc., and one cue (or foldback) group with an additional output for feeding a studio loudspeaker. For rev. returns, etc., there are two line level direct inputs.

The Melbourne also features solo (pre-fade on all fader over-press switches and after-fader on each channel switching unit), with a built-in loudspeaker, two speaker monitor system, two VU meters and talkback facilities.

ORANGE

Orange deservedly earned a reputation for extremely durable amplification and accessories. Although not the cheapest on the market, great care is taken in the assembly of all Orange components – the mixing desks are no exception.

One of their best-selling models is the Orange 15-channel stereo mixer. Specifications for this desk include individual channel controls with two inputs per channel, illuminated VU meter, indicating individual input gain, stereo pan pot and echo send control, studio quality internal reverb, treble, middle and bass controls and the foldback/monitor control in each channel which gives the main monitor mix is absolutely unaffected by the level of individual channel faders.

By selecting pre-fade on the headphone monitors, each channel can be monitored alone by pressing that channel PFL button. The mixer also incorporates the ultimate in stage mixing control, an input gain control, which allows

adjustment of microphone/input gain regardless of signal strength. Level is checked by indication on the VU meter, eliminating unwanted channel distortion without padding. It actually controls input pre-amp gain without any change to the dynamic tone.

The desk also features channel faders which control the stereo output to the master without effecting the monitor level or meter reading. A headphone monitor enables pre-fade, line or monitor listening modes to be fitted.

Orange also have a very popular six-channel portable mixer on the market which is lightweight, extremely hard-wearing and built to withstand life on the road.

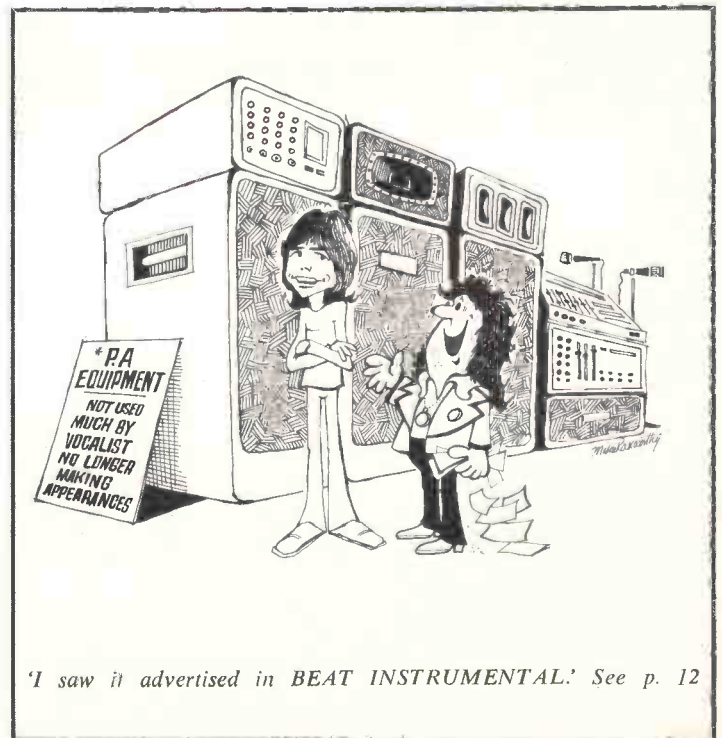
PAGE (Sunn)

The Sunn Magna 5000 control console is the first system designed primarily for use in sound reinforcement applications, claim the manufacturers. The system has a maximum of 24 input channels and nine output channels. The input channels come in 2 channel modules, allowing multiples of 2 from 12 to 24.

There is also a cue buss that may be used as a tenth output channel. Each channel has a mic input (150-200-250 ohms) and a line level input (600 ohms) with mic line switching on the front panel, plus an external pre-amp out.

Each channel offers facilities including buss send levels,

Continued on page 94



'I saw it advertised in BEAT INSTRUMENTAL.' See p. 12

MIXERS

Continued from page 93

high, mid and low frequency equaliser pots, sliding fader controls, assign pan pots and mic gain attenuation switches. Sunn mixers are handled in Britain by Ben Page & Son (Sound Equipment) Ltd.

R.S.D.

The new range of mixer-consoles from **R.S.D. Systems Limited**, although principally designed for the recording studio, also includes some sophisticated transportable desks for bands and groups on the road.

The first desk off the assembly line is destined for Argent and is part of a quadrophonic system that R.S.D. are supplying for the band's next tour. The 30-microphone channels have multi-band equalisation on each module, with two foldback and four effects sends, the main signals being routed via illuminated push button, one into



Orange six-channel mixer

four quadrophonic groups. The routing is arranged, say R.S.D., 'so that stereo or quad operation is easily selected'. Outputs for operation into 16-track machines, making live recording feasible without

involving a complete mobile studio.

The master outputs have the same equalisation as the input modules which consist of ten separate tone controls, each one

either cutting or boosting one octave of the audio band. Also included are four quadrophonic pan pots, routable from any mike

Continued on page 97

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SOUNDCRAFT 16/2

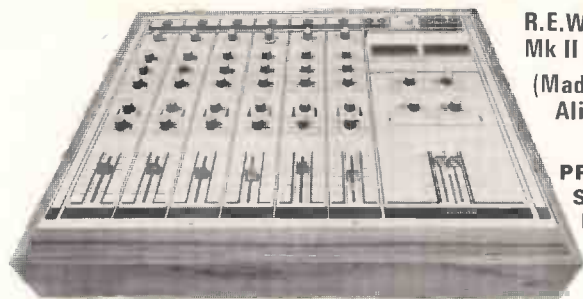
New 16/2PA. Complete in flight case incorporating 16 mic channels, stereo output channels, foldbacks outputs, plus two echo return channels. Full monitoring facilities; pfl; balanced input; 4-band eq; f/b send; echo send; channel switch; pan pots and faders. Input and output XLR sockets plus 37-way socket for multicore connection.

NET PROFESSIONAL PRICE: £992 + VAT

SOUNDCRAFT 12/4

Just arrived - 12/4 Recording Console which is built into a teak case, incorporates 12 input and 4 output channels, 4 output limiters, and full monitoring facilities. All input and output connectors are Switchcraft (XLR equiv.) except line input which are 1/2" jack. 200 ohm mic inputs are balanced. 4-band eq; f/b send; echo send; pfl; channel switch; pan pots and faders.

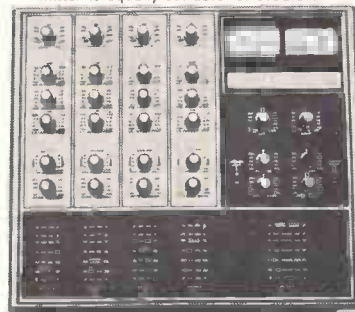
NET PROFESSIONAL PRICE: £875 + VAT



R.E.W. AD62 Mk II MIXER
(Made by Alice)

NET PROFESSIONAL PRICE: £249 + VAT

Improved version of the very popular Alice Mixer. Features six input channels into two output channels with input sensitivity, mic line switching, treble, mid range, bass, pan pot and echo send on each input channel. The AD62 includes two high-quality limiters. This mixer is equally suitable for studio use or P.A. applications.



LAMB PML 420 MIXER

This high-quality, inexpensive 4/2 mixer incorporating 3-band eq; pan pots; faders; limiters and echo send controls make it a good starting point for the basic mini studio set-up.

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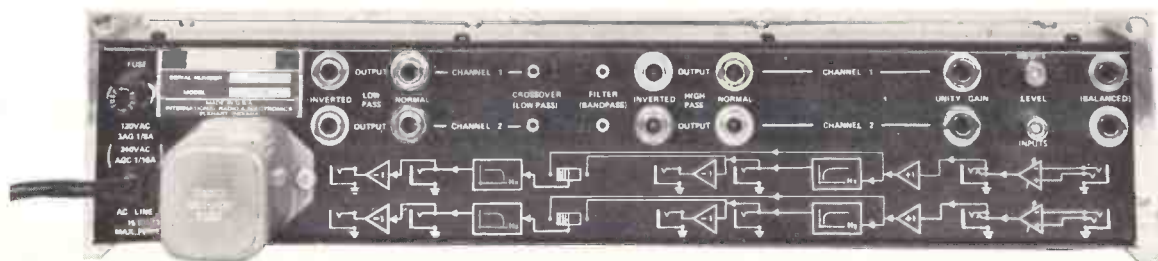


The Amcron VFX-2 provides continuously variable filters which can be used to perform either crossover or band pass functions. The dual channel unit employs two filters per channel, each continuously variable from 20 Hz to 20 kHz. Filter rolloff is at a fixed 18dB/octave.

Setting both low and high pass filters in one channel to a common frequency provides a two-way crossover at that frequency. Cascading both channels together provides a combined band-pass filter and two-way crossover, or a three-way crossover.

A variable gain bridging input is provided for each channel in addition to the unity gain unbalanced input. Output impedance is $600\ \Omega$ in both inverted and non-inverted modes, with roughly 6.4 volts maximum output into $600\ \Omega$.

Overall noise and distortion are extremely low, with IM distortion less than .01% at rated output, and noise more than 97 dB below rated output with open inputs.



Our London stockists for all AMCRON equipment are REW (Audio Visual) Ltd., 146 Charing Cross Road, London WC2. Tel. 01-240 3883, and also at 10-12 High St., Colliers Wood, London SW19. Tel. 01-540 9684.



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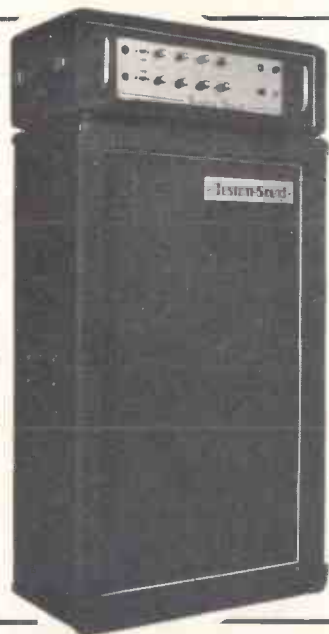
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MIXERS

Continued from page 94

modules. The modules are individually screened and supported on an aluminium extrusion and steel chassis, finished in walnut.

R.S.D.'s mixer consoles are available in many different formats, the main differences occurring between desks built for the road and the desks built for the studio.

TRIDENT

Recording consoles designed and manufactured by **Trident Audio Developments** are in demand, worldwide, with recent

orders coming in from Milan, South Africa, Holland, Naples, and Los Angeles. Nearer home, Trident have just supplied Sarm Studios with an Allison Research fader automation system which, says Malcolm Toft of Trident, 'is the first one to be imported from the States into this country'.

'This means that all the input channels on Sarm's desk now have automatically-controlled fader levels with read, write, and update facilities for every channel.'

The 24-track console supplied to the P.D.U. Studios in Milan is the largest 'B' series desk built at Trident so far and was on show at the last APRS show in London. It has a total of 32 inputs and is fully quadrophonic. The other console that Trident exhibited at the APRS, a 24-track, 38-input fully quadrophonic 'A' series desk, went to South Africa in September.

Nearly all of the mixing desks made by Trident are built to order

Continued on page 98

Trident engineer Steve Gunn and a Trident 'A' Series desk



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MIXERS

Continued from page 97

and customer specification, based upon the standard configuration for the 'A' or 'B' series. The 'A' series are generally more sophisticated and include such features as 16-frequency graphic equalisers on each channel, switchable dual scale metering - VU or PPM - six echo systems with own fader level control, four individually-controllable headphone circuits, and eq on the master echo sends and headphone circuits.

TURNER

Designed primarily for professional band use, but with studio specifications, **Turner Electronic Industries'** series of modular mixers were introduced about a year ago. Developments since then have included six selectable presence frequencies which provide both cut and boost. Other facilities per channel are gain, mic. line selector, treble, mid, bass, 3-frequency bass selector, two fold-back/echo with pre/post-fade switching, pan, PFL, and Penny and Giles fader.

All sub-group and master output modules are controlled by Penny and Giles fader banks. Ernest Turner VU meters are fitted for monitoring the stereo output, each sub-group and any incoming signal level. The back panel is

equipped with Cannons and multi-plugs.

Three basic case sizes are available: 10, 16 and 24 channels; allowing any number of channels between these figures to be fitted to the customer's specification. Additionally, the smaller modules can be built up as required.

Among those using Turner equipment are Titanic, Ground Control Hire Company (David Bowie's PA), and E.S. Electronics' Hire Department (equipment used by Cliff Richard). Turner have also just started their own hire company with a PA system 'rated at about 4,000 watts', and Mike Turner told us they will be hiring out equipment to Mott The Hoople and Mick Ronson, for their Continental and British tours.

TWEED

The Scottish-based firm of **Tweed Audio** manufacture professional audio equipment, most of which is used in recording and television studios. At present the company is concentrating on custom-built equipment but a standard 10-channel, four-track, portable mixer with comprehensive facilities, will be available from December.

Custom-built consoles are designed according to individual requirements of customers. They are all built as free standing units and a separate power supply is provided which may be rack mounted if required. All inputs and outputs are balanced and may be used in any configuration. Penny & Giles' conductive plastic faders are used throughout and VU meters are fitted as standard, although PPMs may be specified if required.

A comprehensive jackfield is provided which permits insertions in all incoming and outgoing lines. All the amplifiers are built into screened modules and all components are selected for reliability. All channel amplifiers include equalisation and may be designed to the customer's specification. Comprehensive talk back systems are available. The monitor system is designed for four speakers through a push-button matrix for outputs or playbacks, enabling the engineer to mix any combination.

Tweed Audio offer a speedy and efficient after-sales service with a one-year Warranty. The company also manufactures limiter/compressors, distribution amplifiers and all associated equipment.

VENET

Claude Venet Enterprises offer five different mixer models which cover every price range and are all eminently suitable for the gigging band.

For the really budget conscious there is the Power six-channel stereo mixer, with VUs, for P.A. or any other application. This is a very straightforward, basic model which has the advantage of being extremely small, measuring only 70mm in depth, 202mm in height, and 400-450mm in length.

In Claude Venet's MI range is the MI 108. This eight-channel mixer control comes complete with 150-watt amp. Each input channel features one slider volume control, two tone controls, bass and treble, one reverb and echo level. The two output channels each feature slider volume control, tone control, a stand-by

switch and headphone and volume control independent of the output channels. This mixer has two VU meters and is also very small and compact.

The PMI 1012 is a 12-channel/four-output stereo mixer. It is very similar in specification to the MI 108, but has no amp. and has the addition of graphic equalisers.

Largest model in the MI series is the MI 1030. A 22-input/four-output stereo mixer, it has the additional features of two extra channels each allowing separate mixing of five low impedance microphones, each primer features three volume controls, left and right foldback, bass control, treble control, volume effects (reverb or echo), one effect routing switch, external echo, standby switch, filter switch presence and eq., a pre-fade listening switch and headphones and VUs.

Venet also specialise in customised models to any specification according to customers' requirements.

ZOOT

Zoot Horn Sound Equipment provide a complete amplification service and can supply both 'off-the-peg' and tailor-made equipment to the artist's or band's requirements.

Zoot Horn's mixers use integrated constructional methods which, say Z-H, 'give long and reliable service with no sacrifice of quality'. Mixers with from two to 25 input channels are available, with meter, line or microphone switch, microphone sensitivity control, full equalisation (bass,

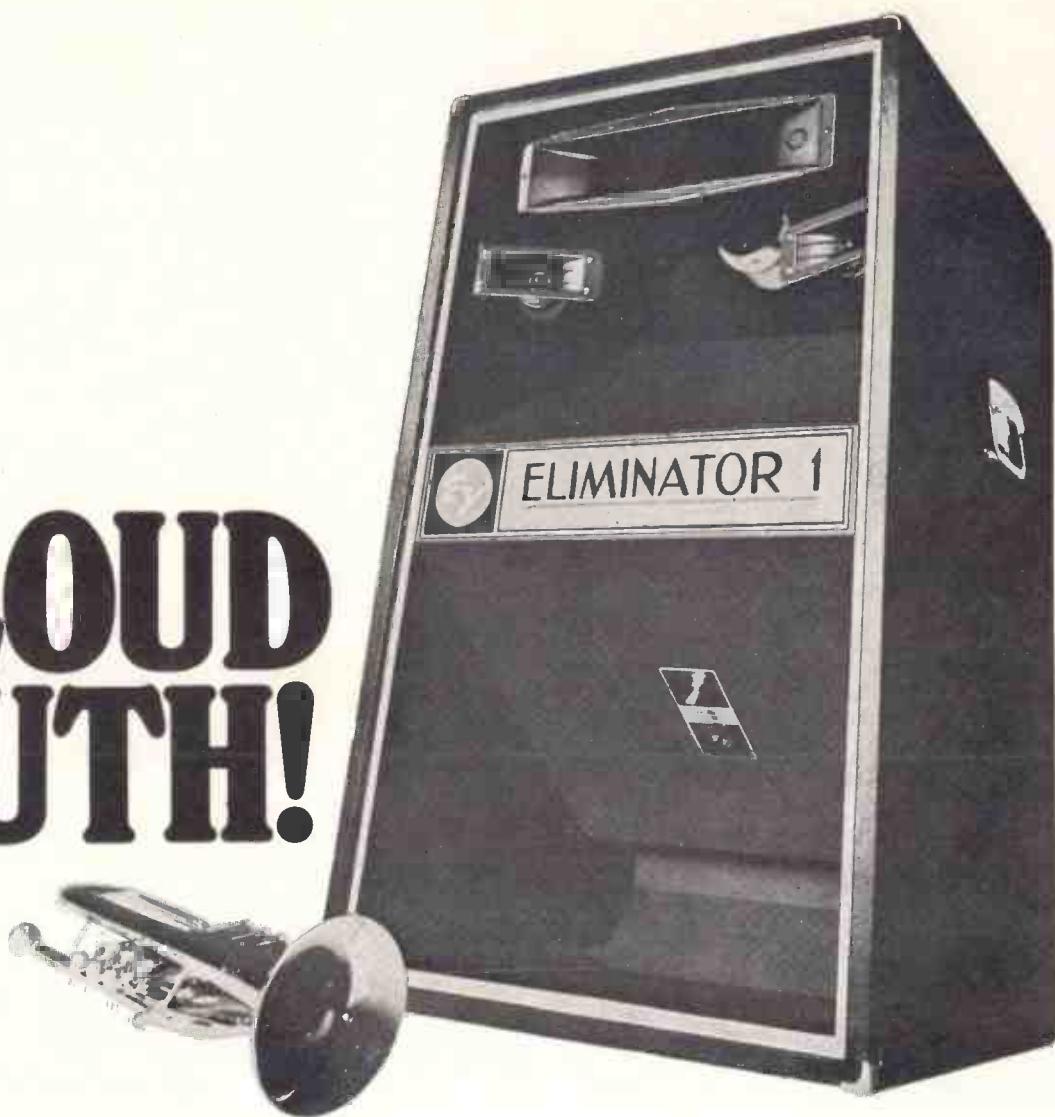
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MIXERS

Continued from page 99

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A stage to mixer and return to stage multicore is also available, on a reeling machine, with all connecting plugs. Multi-pin connection to mixer is employed to eliminate extra wiring while on stage. Zoot-Horn recommend Cannon plugs, but the choice is left to the customer.

Addresses

Alice — Stancoil Limited, 38 Alexandra Road, Windsor.

F.W.O. Bauch Ltd. — 49 Theobald Street, Boreham Wood, Herts WD6 4RZ.

Canary Mixing Desks Ltd. — 61 Normanton Avenue, London SW19.

Dallas Ltd. — Vanguard Way, Shoeburyness, Southend-on-Sea, Essex.

Davoli (U.K.) Ltd. — 859 Coronation Road, London NW10.

Electrosonic Limited — 815 Woolwich Road, London SE7 8LT.

Feldon Audio Ltd. — 126 Great Portland Street, London W1E 3QZ.

Helios Electronics Ltd. — 161 High Street, Teddington, Middlesex TW11 8HT (until mid-November. See text for new address).

Midas Amplification — 87 North Grove, London N15 GS.

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Orange Musical Industries — 3/4 New Compton Street, London WC2.

B. L. Page & Son (Sound Equipment) Ltd. — 10 Wood Street, Doncaster, Yorks.

R.S.D. Systems Limited — 58a Turners Hill, Cheshunt, Herts.

Trident Audio Developments Ltd. — 4-10 North Road, London N7 9HG.

Turner Electronic Industries — 175 Uxbridge Road, London W7 3TH.

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V66 Jumbo	31-13
V71 Western	34-32
V72 Jumbo	30-77
V73 12-string	44-69

LA MANCHA

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2888 Festival	28-45
2890 Artista	38-12
2891 Solista	49-05
2892 Gran Maestro	72-57
2893 Granada	78-49

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No. 18 Estudante	35-31
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Jaguar Sunburst	401-76
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Telecaster d/l	334-80
Ditto, tremelo	358-56
Telecaster Ctm.	262-44
Ditto, tremelo	316-44
Telecaster Std.	230-04
Ditto, tremelo	284-12
Bronco, red	150-12
Musicmaster	138-24
Mustang	213-84
Telecaster Thinline	340-20
Ditto, tremelo	376-92
Precision bass	249-48
Ditto, narrow neck	265-68
Precision bass, fretless	249-48
Jazz bass	299-16
Telecaster bass	263-52
Mustang bass	235-44
Bass VI	370-44
Musicmaster bass	119-88
Pedal steel 2000	1140-48
Pedal steel 1000	948-24
Pedal steel 800	719-28
Pedal steel 400	513-00
Stringmaster steel	306-72
Dual Six steel	221-40
De Luxe Six steel	135-00

De Luxe Eight steel	150-02
Studio d/l steel	113-40
Champ. steel	87-48
Acoustics:	
FC-10 $\frac{3}{4}$ Classic	29-43
FC-10 Classic	32-56
FC-20	39-85
FC-30	51-08
FC-40	58-21
F-15	38-23
F-25	44-50
F-35	48-87
F-45	49-90
F-55-12	60-75
F-65	60-86
F-75	77-76
F-85	103-14
F-95	132-19
Elec. Violin	241-92
Elec. Mandolin	159-84

ARBITER

Acoustic:	
C-10 Classic	22-68
C-15 Classic	34-56
C-20 Classic	48-82
J-110 Jumbo	31-30
J-115 Jumbo	39-42
J-120 Jumbo	42-66
J-125 Jumbo	45-36
J-130 Jumbo	78-86
Electric:	
E-250 1 p/u solid	24-30
E-255 2 p/u solid	27-54
E-260 bass	37-26

GRECO Elecs. (w/cs.)

E-210 L.P. S/B	81-00
E-215 L.P. S/B	90-72
E-220 S.G.	112-32
E-225 Flying V	104-76
E-230 S.G.	93-96

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
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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

2355 Big John S.Ac. Sunburst	110-00
2355M Big John S.Ac. Maple	122-00
2357 Mr. Strad Violin Bs.	51-00
2350G Memphis Custom	83-50

2350 Memphis std.	77-50
2350ctm Custom Sunburst	83-00
2350L Memphis std 1/h	83-50
2351 Memphis d/l	86-50
2351DX Memphis d/l	99-00
2351M Memphis Original	93-00
2391 N Memphis Natural	83-50
2405 Memphis Original d/l	133-50
2350B Memphis bs.	78-50
2354 Woodstock	73-50
2354S Woodstock std	70-50
2354SL Left-Hand	80-50
2377 Woodstock pro	88-50
2382 Woodstock d/l	93-00
2383 Woodstock ctm	119-00
2347 Woodstock jun.	104-00
2394 Woodstock nat.	83-50
2354B Woodstock bs	76-50
2354LB Woodstock long bs	86-50
2352 Clipper	54-00
2352M Clipper d/l	61-00
2352 De Luxe	90-00
2352 Custom	77-50
2353 Clipper long bs.	63-00
2353L DX Clipper long bs black	75-50
2368 Clipper Fireball	70-00
2365 Dixiemaster	63-00
2365B Dixie bs.	83-50
2366B Marksman	81-50
2366FLB Fretless bs.	81-50
2375 Rocketman Rosewood fb	87-50
2375 Rocketman Maple fb	93-50
2375W Rocketman White	98-00
2375L Sunburst 1/h	97-00
2375N Rocketman Natural	105-00
2375 Ash	128-50
2376 Dixie Fireball bs	106-00
2386 Memphis ctm d/l	130-50
2386L Left-Hand	137-50
2384 Clipper d/l 1/h	118-00
2385 Clipper Tallboy bs.	116-00
1912 Twincaster	49-00
1917 Twincaster bs.	51-00
1755 Soundmaster II.	52-00
1752/4 Soundmaster bs.	42-50
2370 Semi-Acoustic Id	85-50
2371 Semi-Acoustic bs.	81-50
2374 Semi-Acoustic Id	81-50
698E Gt. Westrn. elec.	78-50
684E Super Electric.	61-00
698 Gt Wstrn jbo	66-50
698M Gt Wstrn jbo	77-50
696 Gentleman Jim.	54-00
693 Gentleman Jim d/l	57-00
684/12 Super Jumbo	61-50
684/6 Super Jumbo	54-00
684/6L Left-Hand	58-00
628/12 Californian jbo	58-00
628 Californian jbo	51-00
79 Californian fk.	37-50
627/12 Bronco jbo	52-00
627 Bronco jbo	44-00
627L Left-Hand	51-00
62 Bronco fk.	35-50
357 Folk	41-00
697 Dreadnought	75-50
695 Nashville 6	43-50
758 Gt Wstrn Artiste jbo.	112-00
757 Gt Wstrn std	63-00
756 Herald	80-50

YAMAKI

112 6-str fk.	47-00
115 6-str jbo.	68-00
120 6-str jbo.	87-50
215 12-str jbo.	81-50
220 12-str jbo.	90-50
225 12-str jbo.	101-00

TAMA

3550S Grand Concert	96-00
3550P Grand Concert	93-00

3558S Jumbo	129-50
3557S	106-00
3560S	144-00
3561S	130-50

ANTORIA CONCERT

F2871 Flamenco	102-00
2858 Solo Grnd Concert	102-00

ANTORIA CLASSICAL

RA2	33-50
369	28-50
365	24-50

HAWAIIAN

2391 Outfit	70-50
2390 Guitar only	23-50

NATIONAL DOBRO GUITARS

30 Gold enamel finish	161-00
33D Diamond Etch design	204-00
36 Hand-engraved design	230-00

DOBRO GUITARS

'Bluegrass', round neck	180-00
'Hound Dog', square neck	180-00

DALLAS

HAYMAN	
1010 Solid 3 p/u.	137-27
2020 Semi-Acstc	167-40
3030 Solid 2 p/u.	138-94
1010H Humbucking p/u's	143-96
2020H Humbucking p/u's	175-77
3030H Humbucking p/u's	145-64
4040 Solid bs.	167-40
5050 Semi-Acstc bs.	184-14

GIANNINI

AWN20 Classic	19-25
AWN30 Classic	21-76
AWN60 Classic	30-13
AWN85 Classic	43-52
GS460 Jumbo	40-18
GS570	48-55
CRA6S Craviola	53-57
CRA6N Craviola	50-22
CRA12S 12-str Craviola	59-43

TORRE AND CLASSICAL GUITARS

4424 Torre Student	15-07
4436 Torre Chica	15-07
4431 Torre Classic	20-93
4418 Torre Granada	35-49
4415 Spagnaola	22-60
5005N Korean clas nylon str.	10-04
5035A Korean $\frac{3}{4}$ sz stl str	8-37
4435 Cossack 3/4 sz.	10-04
1672 $\frac{3}{4}$ sz.	8-37
4427 Martin Coletti $\frac{3}{4}$ sz.	8-37

JEDSON ELECTRIC GUITARS

4455 1 p/u solid.	26-78
4456 2 p/u solid trem	31-81
4457 1 p/u solid bs.	40-18
4458 2 p/u Semi-Ac.	31-81
4445 Jet elec outfit.	75-33
4445 Jet bs outfit.	75-33
4454 Scimitar bs.	49-05
4459 Hawaiian outfit.	50-22
4449 Super Jet	83-70
4448 Interceptor	60-26
4450 Sabre bs.	78-68
4460 Strato Copy	87-05

JEDSON JUMBO GUITARS

4464 Dallas VI	33-48
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4465 Dallas XII	36-83
4494 Artist	40-18
4495 Artist 12 str.	43-52
4497 Supreme	93-74
K1349 Hummingbird Santos	33-48
4489 Western Red	16-77
	16-49

DAN ARMSTRONG

6-str gtr w/cs.	194-40
6-str bs. 30" sc. w/cs.	210-60
4-str bs. 30" sc. w/cs.	202-50
4-str bs. 34" sc. w/cs.	202-50

DAVOLI

GHERSON

L/2 F.R., mahogany	105-40
L/2 F.R., gold, l/h	113-40
L/2 F.R., walnut	105-40
L/2 sunburst	88-56
L/2 walnut	88-56
L/2 mahogany	88-56
G/2 Bass, natural	91-80
G/2 Bass, cherry	89-64
G/2 walnut	84-24
G/2 ivory	79-92
G/3 Tremolo, ivory	89-64
L/2 Bass, sunburst	89-64
L/2 Bass, black	87-48
Jazz Bass, cherry/sun.	88-56
Jazz Bass, natural	91-80
Jazz Bass, l/h	102-60
L/2 F.R., l/h mahogany	113-40
L/2 mahog. (chrome)	86-40
L/2 black	88-56
G/2 Tremolo, walnut	88-56
G/2 Tremolo, ivory	86-40
G/2 Tremolo, cherry	88-56
G/2 cherry	84-24
G/3 Tremolo, walnut	91-80
G/3 Tremolo, cherry	91-80
L/2 Bass, gold/mahog.	91-80
G/2 Bass, walnut	89-64
G/2 Bass, ivory	87-48

FRAMUS ★

5/19 Classic	51-50
5/23 Classic	68-95
5/32 Classic	101-50
5/196 Texan	67-70
F5196 Falcon	109-30
5/197 Jbo	114-50
D style	175-60
Cowboy	201-60
5/296 Texan 12	78-10
F5/296 Falcon	117-10
F5/74 solid	77-80
5/155 solid	110-60
5/360 solid	192-60
solid	223-80
solid w/cs	351-31
solid w/cs	482-00
1/156-2 bs	77-80
3/37	

HÖHNER ★

HÖHNER 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
FB1V Bass	47-40
SPI 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

MORIDAIRA

841 Classic	22-90
842 Classic	27-35
843 Classic	29-90
844 Classic	33-76
845 Classic	39-90
846 Classic	55-50
847 Jumbo	55-85
848 Jumbo	59-75
849 12 String	59-00
850 Western	99-50
F301 Folk	33-95
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

Neutschmann H/made Baroque	48-11
Thesdor Dugor 15 TD H/made Classic	146-28

KASUGA

G.312 Classic	45-11
G.314 Classic	50-32
G.316 Classic	58-38
G.318 Classic	68-73
F.310 Classic	99-82
F.211 Folk	49-39
D.212 Western	55-34
T.211 12/s Western	62-67
F.411 Folk	69-24
D.412 Western	75-36
T.413 12/s Western	82-79
F.611 Folk	70-01
D.612 Western	77-34
T.613 12/s Western	86-28
F.811 Folk	89-67
D.812 Western	94-54
T.813 12/s Western	106-97
KSG-2 Electric	115-51
KSG-2T Electric	119-96
KLG-2 Electric	126-20
KLJ-2G Electric	128-42
KJB-2 Bass	137-70
KCG-3 Electric	139-51
KLJ-2S Electric	135-83

PALMA

M5309 Folk	6-67
MG.101 Folk	8-40
500 Folk	8-62
MG.010 Folk	10-99
51612 Folk	14-68
ST1612 Folk	15-02
N1612 Classic	15-22
C103N Classic	17-57
IC.600S Folk	21-60
SG1 Classic	16-59
C.104N Classic	27-98
WF.5 Western	22-49

TERADA

G.306 Classic	31-71
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G.307 Classic	44-18
G.309 Classic	51-99
G.310 Classic	54-57
G.330 Classic	91-57
F.602 Folk	39-53
FW.613 Western	57-14
W.623 12/s Western	61-29
FW.614 Western	49-85
FW.615 Western	45-16
JW.835 Western	104-82

ZENTA

FT.1 Electric	30-39
FT.2T Electric	34-58
FT.20B Electric	45-59
GE.1 Electric	29-53
GE.2T Electric	35-22
ME.20TS Electric	52-63
SC.33T Electric	48-06
LE.200 Electric	97-20
LE.200B Electric	108-49
EB.2 Bass	46-04

GUYATONE

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

IVOR

MAIRANTS

MARTIN

0021	Prices on request
0018	"
D18	"
D28	"
D35	"
D41	"
D12-35	"
D45, 018, 0018, 00028, 0045, D12-28, D12-20 and D12-45 available to order only.	

SAKURA

Flat Tops:	
F360S	52-00
F350	33-25
F312	33-00
F312	35-00
TF120	60-00
MJ200 Jumbo, w/case	31-25
TF. 60	42-50
F339P Jumbo, d/l	40-00
F388B Jumbo	33-00
T.F.312 (0021)	22-50
TF. 100 Folk	17-10
Classical:	
C136S	70-00
C132S	45-00
C113S	17-00

Electrics:

LS2B, black	Price on request
LS2S, sunburst	"

MITSUMA

JF201 Folk, steel st'ng	19-00
JF202 Folk, steel st'ng	22-50
JF203 Folk, steel st'ng	27-50
JW303 Jumbo, steel strung	30-00
JW304 Jumbo	35-00
JW305 Jumbo	45-00
JW303/12 Jumbo 12 string	35-00
JW304/12 Jumbo, 12 string	40-00
JW305/12 Jumbo, 12 string	45-00
JG100 Classical	17-00
JG101 Classical	19-00
JG102 Classical	25-00
JG103 Classical	30-00
JC42 Classical	35-00
JC43 Classical	40-00
JC44 Classical	65-00
JC45 Classical w/case	100-00
JC46 Classical w/case	120-00

JOHN BIRCH ★

SCSL Elec.	220-00
SCDL Elec.	198-00
SCDS Elec.	198-00
SCDP Bass	198-00
SCDJ Elec.	198-00
Twin-neck	330-00

KEMBLE ★

YAMAHA

CLASSIC	
G50A	26-00
G60A	29-00
G85A	30-50
G100A	36-00
G130A	40-00
G170A	46-50
G190A	21-60
S50A steel strung	24-00
GC3	110-00
GC6	159-00
GC10	216-00
GC20	360-00

FOLK

FG75N	36-50
FG110	34-50
FG1110N	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	233-00
SA70	118-00
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
SG45	120-00
SG85	177-00
SB30S	108-00
SB30	116-00
SB50	139-00
SB70	175-00

ORANGE ★

Orange custom guitar	275-00
Case	27-50

B. L. PAGE ★

MICRO-FRETS

Calibra	165-00
Calibra I	184-80
Signature	211-20
Signature Custom	211-20
Swinger	211-20
Stage II	224-40
Swinger Customised	244-20
Spacetone	277-20
Huntington	330-00
Baritone 6/s Bass	198-00
Signature Bass	184-80
Stage II	184-80
Husky	211-20
Thundermaster	264-00

ROSE-MORRIS ★

EKO	
Rio Bravo 6	TBA
Rio Bravo 12	"
Ranger 6	"
Ranger 12	"
Ranger 6 Electric	"
Ranger 12 Electric	"
Ranger Folk	"
Colorado Folk	"
Ranchero	"
Ranchero 12/s Folk	"
Navajo 6	"
Navajo 12	"
Studio L Folk	"
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

OVATION

Standard Balladeer 6/ string	TBA
Standard Balladeer 12/string	"
Glen Campbell Artist 6/string	"
Glen Campbell Artist 12/string	"
Folklore	"
Classic Balladeer	"
Breadwinner Electric	"
Deacon Electric	"
Artist Electric Acoustic	"
Country Electric Acoustic	"
SHAFTESBURY	
00 Electric	TBA
65 Electric	"
66 Electric Bass	"
61 Electric	"

63 Electric Bass	TBA
Ned Callan Cody	"
Super Callan Cody Bass	"
Resonator	"
Resonator Jumbo	"
AVON	
3404A Electric Guitar	TBA
3405A Electric Bass	"
3406A Electric Guitar	"
3407A Electric Bass	"
3403A electric	"
SUZUKI	
3054 Classic	TBA
3055 Classic	"
3066 Classic	"
3067 Classic	"
3068 Classic	"
3069 Classic	"
3070 Classic	"
3071 Classic	"
ROSE-MORRIS	
Kansas Folk	TBA
15-11 Folk	"
Dulcet Classic	"
Constanta Classic	"
Top Twenty Electric	"
Top Twenty Bass	"
Guyatone Steel Guitar w/case & stand	"

ROSETTI

EPHPHONE	
FT145E Folk	49-25
FT105E Folk	63-75
FT165E 12/s Folk	80-75
EC20 Classic	44-50
FT130E Folk	42-95
FT135E Folk	63-95
EA260E Bass	60-75
EA250E Elec.	89-95
ET278 Elec	72-75
ET280E Elec	42-75
ET275 Elec	67-50
ET285 Bass	72-75
ET270E Elec	42-75
EROS	
9578 Elec	75-00
9579 Elec	47-00
9585 Bass	82-50
9586 Bass	75-00
9583 Folk	36-95
9535E Folk Elec.	45-00
9356 12/s Folk	45-00
9356E 12/s Folk Elec.	53-00
GEISHA	
9645 Classic	9-99
9646 Classic	14-95
9644 Classic	22-95
KISO-SUZUKI	
9502 Classic	29-95
9503 Classic	34-95
9583 H/made Classic	68-95
9581 Folk	39-75
9582 Folk	35-50
9653 12/s Folk	44-50
9507 Folk	42-50
ROSETTI	
Raver Elec.	33-25
Raver Bass	33-25
TATRA	
9198 Classic	18-95
9225 Classic	22-95
Hi-Spot Nylon	13-45
Hi-Spot Steel	11-70
LANDOLA	
9700/23 Classic	16-95
9701/71 Folk	34-95
9702/66 Jumbo	31-75
9703/72 Large Jbo	41-50
9704/73 12/s	45-50

SELMER

GIBSON	
Howard Roberts Custom, sunburst	574-36
Howard Roberts Custom, cherry	574-36
Johnny Smith DN, Double Pickups, natural	829-64
Johnny Smith D, Double Pickups, sunburst	829-64
Johnny Smith N, Single Pickup, natural	800-10
Johnny Smith, Single Pickup, sunburst	800-18
Super 400 CES, natural	932-73
Super 400 CES, sunburst	932-73
Byrdland, natural	736-36
Byrdland, sunburst	736-36
L-5 CES, sunburst	816-87
L-5 CES, natural	826-69
L-5C, Single Cutaway Acoustic, natural	560-76

L-5C, Single Cutaway Acoustic, sunburst	660-76
Super 400C, Single Cutaway Acoustic, natural	760-91
Super 400C, Single Cutaway Acoustic, sunburst	760-91
ES.175D, sunburst	380-95
ES.175D, natural	390-76
ES.150 DC, natural	336-76
ES.150 DC, natural	336-76
ES.345 TD, cherry	427-09
ES.345 TD, sunburst	440-84
ES.345 TD, walnut	427-09
ES.355 TD-SV, cherry	623-45
ES.355 TD-SV, walnut	623-45
ES.335 TD, cherry	342-65
ES.335 TD, sunburst	361-31
ES.335 TD, walnut	342-65
ES.325 TD, cherry	255-27
ES.325 TD, walnut	265-09
Les Paul Recording	403-53
Les Paul Triumph, bs.	332-84
Les Paul Signature, gold	352-47
Les Paul Signature, bs, gold	323-02
Les Paul Signature, brown	352-47
Les Paul Signature, sunburst	358-36
Les Paul Signature, bs, brown	323-02
Les Paul Signature, bs, sunburst	328-91
Les Paul Custom, ebony	382-42
Les Paul Custom, sunburst	392-24
Les Paul De Luxe, gold	323-02
Les Paul De Luxe, sunburst	332-84
SG Custom, walnut	381-93
SG Custom, w/Bigsby	391-75
SG Standard, cherry	264-11
SG Standard, walnut	270-00
SG Standard Satin, walnut	270-00
SG Standard, w/Bigsby, cherry	273-93
SG Standard, w/Bigsby, walnut	279-82
SG Standard, w/Bigsby, Satin walnut	279-82
SG Standard, w/Bigsby, Palm Pedal	283-75
SG Standard, w/Bigsby, Palm Pedal, Walnut	289-64
SG Standard, w/Bigsby, Palm Pedal, Satin	289-64
SG Special, cherry	234-65
SG Special, walnut	244-47
L5-S outfit	633-27
L6-S, natural maple	303-38
L6-S, black	2

10P1200 (10 string)	375-00
*10P3000 (10 string)	850-00
R. MATSUOKA CLASSICS	
M20	87-50
M25	97-50
M30	115-00
M40	137-50
M50	160-00

R. MATSUOKA D/NOUGHTS	
D40	130-00
D50	150-00
D60	170-00
*D80	220-00

IBANEZ WESTERN & FOLK	
60	36-00
610	42-00
65	40-00
615	45-00
615/12	52-00
620	50-00
647	50-00
647/12	55-00
755	50-00
755/12	55-00
*754	90-00
*754M	100-00

J1200	65-00
LH615/12	56-00
LH620	52-00
LH615	50-00
355/12	36-00

CSL FOLK/JAZZ ACOUSTICS	
MAC. 1	90-00
MAC. 2	90-00
MAC. 3	110-00

CSL & IBANEZ ELECTRIC	
2020	52-00
*2030	56-00
*2350	92-00
*LH2350 (l/handed)	95-00
*LH FG360S (l/hnd'd)	95-00
*FG360S	95-00
*2355	115-00
*2355M	130-00
*2364	120-00
*2364B	135-00
*2372	135-00
*2372L (l/handed)	150-00
*2372DX	180-00
*2373	150-00
*2380	180-00
*2380L (l/handed)	195-00

*2381	195-00
*2368F	86-00
*2387	150-00
*2387B	160-00
*2388B	150-00
2388BDX	185-00
2351C	118-00
2352C	90-00
2352DX	100-00
2402	200-00
2402DX	220-00
2403	200-00
LH2352C	98-00
LH2352DX	110-00

SUMBRO ELECTRIC	
DS1	22-99
LPZG	68-00
LPGC	70-00
LPSCG	62-00
TF200	60-00
JB200	80-00
SC3	65-00
SG6M	56-00
Pro. Reverb, 2 x 12	58-99
K.135 Concert flk.	75-00
K.145 Concert flk.	60-00
K.155 Concert flk.	50-00
K.440 Auditorium flk	160-00

STUDENT GUITARS	
P.SI	9-99
P.SI/A	10-50
P.S2	7-50
P.S2A	7-50
E.G.I	9-50
K.P.1	9-99
K.P.2	7-99

HAWAIIAN GUITARS	
*2391	72-00
2390	25-00
HG308	69-99
*Price includes hard shell case	

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

K.240 Auditorium flk	17-95
K.450 Auditorium flk	18-95
2 scratch plates	23-50
KD28 Ibo wstrn	27-50
K.520 Ibo wstrn	32-50
K.520-12 Ibo 12 str.	28-50
K.530 Ibo wstrn	58-95
KDG.77 D/I flk w/cs.	34-50
KDG.70 D/I Ibo	66-00
KDG.88 D/I Ibo w/cs.	69-95
KDG. 812 D/I 12 str w/cs.	10-95

Classics:	
KC.265 Student.	11-95
K.I.12 Student	14-95
KC.333 Concert	16-95
KC.366 Concert	47-50
KDG.60 D/I w/cs.	24-95
Electric:	
KEB.130 Bs long scale	44-50
K.2B D/I bs long scale	34-50
K.2T D/I lead.	18-50
KE.100 Single p/u	23-50
KET.200 Twin p/u w/trem	58-95
Banjo:	
K.79 30 brckt w/res	45-00
30 brckt w/res	29-95
B.20 Promotional	29-95

Z.B.	
EMMONS	
Pro. D10	843-38
Pro. S10	594-00
Pro. S12	692-18
S58	243-49
S510	392-72
E58	194-40
ES10	206-18
GS10	387-81

SHO-BUD	
6155 Pro. I10	860-55
6143 Pro. D10	837-44
6150 Lloyd Green	654-90
6148 Pro. S10	552-08
6140 Professional	553-08
6138K Maverick	284-32
6138 Maverick	258-46
ZB GUITARS	
Student S10	314-09
S10	601-85
S11	652-90
S10 on D10 cab	649-96
S11 on D11 cab	697-09
D10-11	808-09
D11	854-17
D11-11	901-30

AMPLIFIERS, P.A. SYSTEMS AND SPEAKER CABINETS

ASS	
100W lead/bs.	121-50
100W, 6-ch PA amp.	133-84
1 x 12, 50W monitor.	48-60
2 x 12, 100W l/bs cab	84-24
2 x 12, 100W flare cab	97-20
4 x 12, 200W l/bs cab	129-60
2 x 15, 100W disco cab	105-30
1 x 18, 100W reflex cab.	119-88
1 x 18, 100W fld hn cab.	145-80
2 x 18, 200W sld cab.	163-62
2 x 12, 100W hn cab.	129-60

BOOSEY & HAWKES	
LANEY	
L.60, l/b/o amp.	117-18
L.100, l/b or o amp.	132-25
LS.100, 100W multi-pr. slave amp.	115-50
L.412 B100 cab.	147-30
L.412 S120, l/b/o cab.	165-72
L.60 PA, P/A amp.	117-18
L.100 PA, P/A amp.	155-68
L.212 PA50, cols (pr).	180-79
L.412 PA100, cols (pr)	294-62
L.215 HPA, P/A cols (pr)	on app.
C.30 PA Ensemble.	150-56
LV11 Reverb unit	56-59

HAWK	
9860, 5W	24-30
9865, 15W	38-77
9866, 25W	51-55
9867, 50W	65-28

AMPEG	
VT40, 60W valve.	289-65
VT22, 100W valve.	368-20
G212, 120W s/state.	343-65
G410, 120W s/state.	387-80
G412, 120W s/state.	427-00
B.115, 120W s/s, bs.	289-65
B.410, 120W s/s, bs.	358-40
B-155, 60W valve.	368-20
B-15N, 30W valve.	289-65
HDSVT, 300W valve.	397-65
HDV4B, 100W valve, bs.	257-75
HDB25B, 55W valve, bs.	207-90
HDV4, 100W valve.	289-60
HDV2, 60W valve.	263-15
HDV6B, 240W, s/s.	290-62

Speaker Enclosures:	
EXSVT, 240W, 8 x 10	289-60
EXBA4, 240W, 2 x 15 hn	454-10
EXB25B, 120W, 2 x 15	140-60
EXV4, 120W, 4 x 12	191-50
EXV2, 120W, 4 x 12	213-10
EXV6B, 240W, 2 x 15	240-40
SR6, 120W PA, com.	584-00

CARLSBRO	
LEAD, BASS, ORGAN AMPLIFIERS	
60 TC	97-43
100 TC	135-43
200 TC	197-53
60 TC combo	139-00
60 TC combo	160-76

SOLID STATE	
Stingray	105-06
Stingray Super	130-58
Stingray combo.	175-72
Stingray Super combo	201-27
Wasp, 100W amp.	41-83
Hornet, 25W combo	58-61
Marlin 1042	139-40
Marlin slave	90-33
PUBLIC ADDRESS:	
60/5 PA.	112-86
60 PA reverb	126-63
100/7 PA.	156-10
200/7 PA.	214-28
Twin deck	137-42
Reverb unit	58-00

LEAD, BASS, ORGAN SPEAKER UNITS	
2 x 12	99-99
4 x 12, 120W	146-28
4 x 12, 80W	109-27
1 x 18	97-41
1 x 15, Twin hn	114-03
1 x 15, EVM B.	142-33
1 x 15, EVM L.	142-33
1 x 15, EVM B, Twin hn	172-80
1 x 15, EVM L, Twin hn	172-80
Bs. bin, EVM B.	169-93
Bs. bin, EVM L.	169-93
Bs. bin, Eminence	115-56
R.C.F. hn unit	140-62

PUBLIC ADDRESS	
2 x 12 PA, 80W, (pr).	112-86
2 x 12 PA, 120W, (pr)	142-33
4 x 12 PA, 160W (pr)	211-10
4 x 12 PA, 240W (pr)	270-00
1 x 15 Twin hn, 100W (pr)	228-05
2 x 12 one hn, 120W (pr)	148-52
Horn unit (2), 120W (pr)	178-00
1 x 15, EVM L.	101-00
1 x 15, Twin hn, EVM L	142-33
172-80	172-80
Bs. bin, EVM L.	169-93

C.B.S. ARBITER	
FENDER	
Dual Showman, 2 x D 130F speakers	601-56
Dual Showman, 2 x D 140F speakers	621-00
Dual Showman, top	351-00
Quad Reverb, 4 x 12-inch speakers	451-44
Quad Reverb, 4 x D 120F speakers	648-00
Super Six, 6 x 10-inch speakers	435-24
Super Six, 6 x D110F speakers	758-16
Twin Reverb, 2 x 12-inch speakers	386-64
Twin Reverb, 2 x D 120F speakers	481-68
Bandmaster, 2 x 12 in.	379-08
Bandmaster, 2 x D 120F	483-84

Bandmaster, top	245-16
Bandmaster, enclosure	167-40
Super Reverb, 4 x 10-inch	333-72
Super Reverb, 4 x D 110F JBL	498-96
Pro. Reverb, 2 x 12 in.	307-80
Vibrolux Reverb, 2 x 10 inch	255-96
De luxe Reverb, 1 x 12 inch	204-12
Princeton Reverb, 1 x 10 inch	153-36
Princeton, 1 x 10 inch Vibro Champ, 1 x 8 in.	113-40
Champ, 1 x 8 inch.	66-96
Bassman 100, 4 x 12 in.	60-48
Bassman 100, top	400-68
Bassman 100, enclosure	226-80
Bassman 50, 2 x 15 in.	213-80
Bassman 50, 2 x D 140F	333-72
Bassman 50, top.	430-92
Bassman 50, enclosure	173-88
Bassman 10, 4 x 10 in.	186-84
Bassman 10, 4 x D 110F	268-92
Musicmaster bass, 1 x 12 inch	430-92
PA100 PA system	95-04
PA100 top	425-52
PA100 column	282-96
HI Freq. Horn	182-52
Cover set	56-16
21-00	21-00

ARBITER AMPLIFICATION	
25-50 Combo.	100-44
25-50 Cab w/hn.	58-32
50-100 Combo.	88-56
50-100 Cab.	166-32
50-100 Cab w/hn.	88-56
50-100 Cab w/hns	118-80
FG120 Amp top	149-04
FG100 Cab 4 x 12.	150-12
W120 Amp top	149-04

CLAUDE VENET	
M.I. AMPLIFICATION RANGE	
Lead, 60W valve amp	129-60
Bass, 100W transistor amp.	129-60
T.901 Pre-amp, g/eq.	110-16
T.902 Pre-amp, g/eq.	132-84
T.915, 150W transistor amp, g/eq.	203-04
T.930, 300W transistor amp, g/eq.	259-20
S.80, 80W combo amp	194-40
SR.80, 80W combo amp, w/Hammond reverb.	216-00
Minix, 10W port. amp	42-12
I008SA, 8-ch, 2 o/p mixer	259-20
I008, 8-ch, 2 o/p mixer, w/150W amp.	324-00
VU1008, 2 VU meters box	32-40
I012, 12-ch, 4 o/p mixer	756-00

1012T, 12-ch, 4 o/p mixer, with g/eq.	837-00
1030, 22-ch, 4 o/p mixer	988-20
1030T, 22-ch, 4 o/p mixer, with g/eq.	1069-20
POWER AMPLIFICATION RANGE	
150G, 150W amp, g/eq.	185-76
801M, 80W amp, 2-ch	145-80
802S, 80W amp, 2-ch, stereo	178-20
412G, 100W cab	116-64
118B, 100W cab	162-00
412C, 100W PA col.	116-64
212C, 50W PA col.	74-52
APK150, 150W slave unit	110-16
APK280, 2 x 80W stereo slave	116-64
TPK409, graphic eq.	84-24
MPK602, 6-ch stereo mixer	93-96
MPK603, 2-ch stereo pre-amp	64-80
MPK604, 6-ch stereo mixer	132-84
MPK605, 6-ch stereo mixer, with VUs, headphones mon.	139-32
APK1702, 80W slave modules	48-60
APK1501, 150W slave module	73-44
APK2802, 2 x 80W slave module	81-00
UTAH, 12-in. Ext. range, 40W spkr.	12-96

SKIPPER CLAUDE SOUND SYSTEMS	
Strictly one-off custom built. on app.	
CLEARTONE ★	
PARK	
I001, 75w	97-74
I002, 150w lead and bass	162-31
I003, 150w P.A.	169-47
I005, 100w lead and bass	134-86
I006, 250w slave	202-89
I008, 4 x 12 lead cabs.	118-15
I009, 4 x 12 bass cabs.	118-15
I011, 2 x 15 cabs.	105-02
I011, 1 x 18 cab.	85-93
I014, 4 x 12 H.F. cabs.	180-45
I015, horn cab.	71-61
I017, 2 x 12 cols.	124-12
I019, 50w combo.	164-70
I037, 50w L&B	89-00
I038, 100w L&B	121-05
I039, 2 x 15 cab., 120w, ld.	101-35
I040, 2 x 15 cab., 120w, bass	97-63
I050, 2 x 12 cab., 50w, ld.	79-11
I062, 1 x 18 cab., 100w, bass	89-00
I063, 4 x 12 cab., 100w, ld.	118-66

1064, 4 x 12 cab., 100w, bass	118-66
CMI	
1045, 50w P.A.	121-13
1046, 100w P.A.	148-33
1047, 2 x 10 cols, 60w, pr.	71-68
1048, 4 x 10 cols., 120w, pr.	113-71
1065, horn cabs.	79-11
1066, 2 x 12 cols., 100w, pr.	124-46
1067, 6 x 10 cols., 300w, pr.	271-94
1068, 250w slave	238-70
1069, 8-ch. mixer.	250-63
CMI	
I070, 50w combo.	168-11
CMI	
I060, sound/light control	40-92
I061, lighting cabs., set 3.	46-03
I049, fuzz sound	10-03
PARK	

SMF (Tours).....	179-12
Bass 150.....	140-62
Lead 150.....	140-62
Slave 120.....	88-72
PA 200.....	174-10
PA 200+ Reverb.....	209-25
Combination Amplifiers:	
Elem.....	50-22
Pro-Artiste 30.....	82-03
Pro-Artiste w/tr/rev.....	98-77
Pro-Artiste bass 115.....	98-77
Standard Concord.....	159-03
Speaker Cabinets:	
L60 Lead cab.....	78-09
B60 Bass cab.....	78-09
PA60 Col (pairs).....	132-25
L110 Lead cab.....	110-48
B110 Bass cab.....	110-48
PA110 Col (pairs).....	175-77
L140 Lead cab.....	127-22
B140 Bass cab.....	127-22
PA140 Col (pairs).....	236-50
M.S.30 Mt.....	37-93
M.S.100 Mt.....	69-92
Vox:	
AC30 Comb Amp.....	170-75
AC50 Amp.....	T.B.A.
Microphone.....	30-13
Mic stand.....	8-37
Boom stand.....	13-39
Wah Wah.....	14-95
Tone bender.....	11-70
Distortion booster.....	8-19
Treb bs booster.....	8-79
Percussion unit.....	8-79

J. B. LANSING

DI20F, 80w speaker, 12 inch.....	77-07
DI30F, 80w speaker, 12 inch.....	85-92
DI40F, 100w speaker, 15 inch.....	88-38
SB110, 50w Enclosure.....	on app.
SB120, 80w Enclosure.....	141-84
SB130, 80w Enclosure.....	159-94
SB230, 160w Encl.....	288-10
BB140, 80w Enclosure.....	165-59
BB240, 160w Encl.....	307-97
PA130, 80w Enclosure.....	279-99
PA230, 160w Encl.....	399-17
PAL, 80w Horn cab.....	203-54
PAL, 160w Horn cab.....	356-40
PA075, Tweeter.....	76-03

DAVOLI

Lied organ bs, 50W.....	103-88
Lied organ bs, 100W.....	142-14
Lied organ bs, 200W.....	226-80
Lied Super effects/R, 50W.....	127-44
Lied Super effects/R, 100W.....	172-80
Lied Super effects/R, 200W.....	254-88
B50 cab.....	57-32
B80 cab.....	95-04
B150 cab.....	162-00
Jolly 5.....	31-32
Jolly 5, Tremolo.....	36-18
Combo-amp., Tempest 25.....	64-80
Tempest 25 Tremolo.....	71-28
Tempest 50.....	124-20
Tempest 50 Tremolo.....	133-38
Combo-amp., Super Studio SS500.....	139-32
Combo-amp., Super Studio SS1000.....	211-68
8092 Mix/amp., 50W.....	91-80
Clubman, 50W.....	164-16
Echo Mixer 6, 100W.....	281-32
Mixer 12 Echo F.....	453-60
Compact Mixer 6.....	124-20
Mixer 12/5 stereo.....	1179-36
VP25 spkr cab.....	43-24
VP40 spkr cab.....	54-00
DK45 spkr cab.....	57-86
DK75 spkr cab.....	95-04
DK90 spkr cab.....	112-86
DK120 spkr cab.....	159-84
DK180 spkr cab.....	183-60
Titan bs bin.....	170-64
Exponential bs bin.....	152-12
Disco Junior, 50W.....	149-04
Phonodoppler, 65W.....	211-68
Transistor slave 200W.....	131-76
Sky stand.....	12-96
Sky stand, de luxe.....	19-44
Echo unit, tape.....	166-32
Echo unit, disc.....	311-04
Stereo slave 100 x 100.....	140-40
K205 Organ.....	1790-00
Davolisint.....	214-92

DAVOLI

Lied organ bs, 50W.....	103-88
Lied organ bs, 100W.....	142-14
Lied organ bs, 200W.....	226-80
Lied Super effects/R, 50W.....	127-44
Lied Super effects/R, 100W.....	172-80
Lied Super effects/R, 200W.....	254-88
B50 cab.....	57-32
B80 cab.....	95-04
B150 cab.....	162-00
Jolly 5.....	31-32
Jolly 5, Tremolo.....	36-18
Combo-amp., Tempest 25.....	64-80
Tempest 25 Tremolo.....	71-28
Tempest 50.....	124-20
Tempest 50 Tremolo.....	133-38
Combo-amp., Super Studio SS500.....	139-32
Combo-amp., Super Studio SS1000.....	211-68
8092 Mix/amp., 50W.....	91-80
Clubman, 50W.....	164-16
Echo Mixer 6, 100W.....	281-32
Mixer 12 Echo F.....	453-60
Compact Mixer 6.....	124-20
Mixer 12/5 stereo.....	1179-36
VP25 spkr cab.....	43-24
VP40 spkr cab.....	54-00
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DK75 spkr cab.....	95-04
DK90 spkr cab.....	112-86
DK120 spkr cab.....	159-84
DK180 spkr cab.....	183-60
Titan bs bin.....	170-64
Exponential bs bin.....	152-12
Disco Junior, 50W.....	149-04
Phonodoppler, 65W.....	211-68
Transistor slave 200W.....	131-76
Sky stand.....	12-96
Sky stand, de luxe.....	19-44
Echo unit, tape.....	166-32
Echo unit, disc.....	311-04
Stereo slave 100 x 100.....	140-40
K205 Organ.....	1790-00
Davolisint.....	214-92

DJ ELECTRONICS

DJ Powermaster 100.....	74-84
DJ Powermaster 150.....	94-44
DJ Stereo-amp. 200.....	129-60

DJ 100, 100W slave.....	64-15
DJ Disco-amp., 100W.....	98-01
DJ Starlight.....	61-29
Disco Standard, 150W.....	210-60
Disci Disco-Vox, 100W.....	332-64
Stereo Mini.....	126-80
Prince, 50W cab.....	47-52
Consort, 100W cab.....	82-08
Sovereign, 100W cab.....	106-92
Royale, 100W cab.....	194-40

ELECTRO-SOUND

Custom-built, prices on application

ELECTRO-VOICE

FC100 horn.....	37-48
1823, 110W driver.....	36-18
1829, 60W driver.....	36-83
848A CDP speaker.....	60-70
Eliminator I.....	280-80
Eliminator II.....	237-60
Sentry IV system.....	448-20
EVM12L speaker.....	66-42
EVM15B speaker.....	74-52
EVM15L speaker.....	74-52
EVM18B speaker.....	85-86
SP8B, 8 coaxial.....	29-70
12TRXB.....	67-50
T25A driver.....	43-20
T350, VHF driver.....	50-22
8HD horn.....	16-63

E. S. ELECTRONICS

1006 S/L 150.....	126-90
1007 PA200/R.....	220-86
1010 PA100T/C.....	143-64
1011 PA100S, 120W.....	143-64
1012 PA60TC.....	92-07
1013 PA60S.....	92-07
1015 B200.....	142-78
1016 FH100.....	169-56
1017 FH100.....	138-24
1018 FH200.....	251-10
1019 FH400.....	367-20
1020 PA3 & 4.....	167-40
1021 PA60M.....	100-44
1022 S120.....	165-78
1023 SID disco cab.....	279-72
1024 Unit 63 disco.....	180-36
1002JN/S.....	211-68
1003 PA100/R.....	180-36
1004AP150.....	165-78
1005 AP200.....	202-50

FM ACOUSTICS

SSH E-1 Vdf pedal.....	72-00
SSH Vdf super pedal.....	89-00
SSH Phaser-filter.....	57-00
SSH Distort. booster.....	41-00
FM C5EST horn.....	23-00
FM C7EST horn.....	48-00
FM C8 H.F. horn.....	31-00
FM C35 15 cell horn.....	304-00
D2 Multicell driver.....	57-00
D4 Driver.....	57-00
D5 Driver.....	62-00
E2-E4 Network 3-way.....	42-00
E2-E4 Network in housing.....	60-00
Dest double entry.....	11-00

FAL

Minstrel 2.....	19-60
Super Minstrel.....	24-30
Maestro.....	43-74
Phase 50.....	43-96
Super 50.....	63-72
Phase 100, 2 amp.....	73-98
Super 100 amp.....	82-94
P100 slave.....	41-90
PA200 slave.....	57-94
120, 6 amp.....	96-98
100, 1 x 12 cab.....	31-86
Duo 100, 2 x 12 cab.....	97-74
Major, 4 x 12 cab.....	87-97
Disco.....	87-97
Disco pre-amp.....	18-50
Power Disco.....	129-60
PA 200 cols (pr).....	146-88

FARFISA

RSC 350 Rotating sound cabinet, 160-watt amplifier.....	588-60
RSC 180 Ditto, with 80-watt amplifier.....	340-20

OR 200, 160-watt amplifier and two speaker cabinets.....	513-00
TR 70, portable, 60w, two channels.....	232-20
CL30 Amp./Cab.....	237-60

FELDON AUDIO

JBL 4311 Control mt.....	T.B.A.
4311WX Control mt.....	"
4320 Studio mt.....	"
4320WX Studio mt.....	"
4330 Studio mt, 2-way.....	"
4330WX Studio mt, 2-way.....	"
4332 Studio mt., 3-way.....	"
4332WX Studio mt., 3-way.....	"
4333 Studio mt., 3-way.....	"
4333WX Studio mt., 3-way.....	"
4340 Studio mt., 4-way.....	"
4340WX Studio mt., 4-way.....	"
4341 Studio mt., 4-way.....	"
4341WX Studio mt., 4-way.....	"
4350 Studio mt., 4-way.....	"
4350WX Studio mt., 4-way.....	"
4375 Line Array.....	"
4380 Colinear Array.....	"

G.M.S.

P&N microphone stands:	
GMI02F, floor.....	13-19
GMI67, floor.....	7-78
GMI19F, boom stand.....	20-25
GMI39, boom stand.....	15-54
GMI02F + GMI15, boom stand.....	20-71
GMI15, boom.....	7-52
GMI20, boom.....	9-02
GMI21, boom.....	10-00
GMI37, boom.....	6-60
GMI09, table top.....	7-73
GMI11, table top.....	8-89
GMI48, low level.....	9-02
GMI49, low level.....	10-02
Accessories:	
GMI50, triple mic bar.....	5-49
GMI27, adjuster.....	1-80
GMI66, mixer/amp. stand.....	12-50

HAMMOND

Leslie Speakers:	
Model 110.....	115-00
125.....	261-00
145.....	374-00
147.....	400-00
147RV.....	462-00
122.....	400-00
122RV.....	462-00
250 Walnut.....	457-00
751.....	422-00
610.....	457-00
700.....	434-00
710.....	522-00
18.....	204-00
60.....	369-00
825.....	360-00
760 combo.....	447-00
760 walnut.....	457-00
910.....	623-00
950.....	1125-00
9420 combo pre-amp.....	71-00
9370 combo pre-amp.....	85-00
9340 combo pre-amp.....	45-00
9875 combo pre-amp.....	58-00

HH ELECTRONIC

IC.100, l/b/o, 100W.....	143-96
IC.100S, l/b/o, 100W.....	113-83
IC.100 combo.....	194-18
IC.100-S combo.....	174-10
MA.100, 5-ch PA.....	137-27
MA.100-S, 5-chan PA.....	117-18
S.130 slave, 130W.....	87-05

LOUDSPEAKER SYSTEMS

412 BL, 200W, 4 x 12.....	147-31
2 x 12, 70W PA, d/c.....	93-74
215 BL, 200W, 2 x 15.....	164-05

UNIT PA Radial horn, 50W.....	97-09
115 Bs compact 100W.....	102-96
Speaker stand.....	21-76

HOHNER

Orgaphon 33 MH.....	250-95
Orgaphon 55 MH.....	338-25
Orgaphon 60 N.....	366-55
Super Reverb 62.....	432-05
Schaller Solo Uni.....	67-50
I30GB.....	314-25
OTS 130 skpr.....	248-75
Leslie 830.....	789-60

MARLBORO

GA2 5w amp.....	24-70
GA3 8w amp.....	31-35
G40R 15w amp.....	56-95
G50R 25w amp.....	72-70
GB015B 30w amp.....	82-20
1500B 60w amp.....	101-15
SRA500 75w PA amp.....	120-05
SC410H 4 x 10 col.....	68-25

HORNBY-SKEWES

MILES PLATTING

V.100, 100W amp.....	108-42
V.50, 50W amp.....	87-88
PA.50, PA amp.....	101-84
PA.100, PA amp.....	120-81
V.50-S, 50W 2 x 12 cab.....	70-22
PA.50-S, 2 x 12 cols (pr).....	116-46
PA.100-S, 4 x 12 cols (pr).....	194-10
C.30, 30W combo.....	127-68
C.50, 50W combo.....	149-47

ZENTA

CD.15.SN, 10W combo.....	58-81
PL.TK.15, 10W combo.....	71-82
CD.6.SN, 6W combo.....	33-87
CD.6.STD combo.....	35-49
Z.3, 3W combo.....	27-83

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

V30, 30-watt Valve Combo.....	179-30
A.P.50, 50-watt Solid-state Combo.....	191-40
V100, 100-watt Valve amp.....	159-50
A.P.100, 100-watt Solid-state amp.....	126-50
FR50, 50-watt Flat Response amp.....	86-90
FR100, 100-watt Flat Response amp.....	105-60
Speaker Cabinets:	
B1, 1 x 18" speaker, 100 watt.....	104-50
B2, 2 x 15" speakers, 100 watt.....	126-50
B3, 1 x 15" speaker, 50 watt.....	85-80
D4, 4 x 12" speakers, 120 watt.....	148-50
T50, 2 x 12" speakers, 60 watt.....	91-30
P.A. Equipment:	
P.A.100 Amplifier.....	162-80
2 x 12" column with horn, 60 watt.....	119-90
2 x 12" column less horn, 60 watt.....	99-00
Ring Modulator.....	96-80
Phaser Pedal.....	33-00
Reverb Mains.....	49-50

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
YBA65 bs combo.....	236-00
PE200 Pre-amp.....	133-00
TS100 spkr/amp.....	199-00
YTA100 stack.....	332-00
TS110 spkr/amp.....	245-00
YTA110 stack.....	

ET.600 cab	102-30
ET.500 bass cab	102-30
GC.100 A cab	102-30
GC.100 B cab	102-30
BC.100 bass cab	108-90

A3S-S Speaker stand	10-56
A31PC-S Monitor cov.	8-36
P300R rack mount kit	6-60

S.A.I. ★

DSI stereo disco	247-50
Disco IV/s Pro	173-80
Disco IV/s Standard	160-60
Disco IV	138-60

P.A./STAGE

Eliminator Type M	148-50
Eliminator Type C	132-00
Mini Bass Bin	99-00
4 x 12 gtr cab	118-80
18" Folded Horn, Type B	151-80
4 x 15 Slope or Std., 200w	165-00
Slope front monitor cab.	42-90
2 x 12 + 2 H Mini	204-60
2 x 12	140-25
4 x 12 Columns	204-60
Matching Horns	104-50
4 x 10 Columns	93-50
3 x 10 Columns	75-90

AMPS.

'50' Combo	173-25
'50' Top (Twin channel)	82-50
60 Slave	74-25
100 Slave	112-20
100 PA (6 channel)	145-20
150 Slave	125-40

SELMER

SOLID STATE

Lead 100	97-20
Bass 100	83-45
Power 100	50-42
15 SS	28-96
Super Reverb 30	87-38
Futurama 3	16-59
L + B 100	176-24
SL 100 slave	129-60
PA 100	184-58

VALVE

Treble 'N' bs, 100 SV	92-05
Treble 'N' bs, 50 SV	78-45
Treble 'N' bs, 50 SV	
Reverb	92-19
Zodiac 100 SV	114-38
P.A. 100/6 SV Reverb	146-78
P.A. 100/4 SV	107-51
Compact 50R SV Reverb	146-78

Speakers:

Lead 100	113-49
Bass 100	84-93
P.A. 60H column	97-20
Goliath 50, Mk. II	77-56
All-purpose 100	106-92
All-purpose 50	82-47
TV-35 P.A. column	48-99
TV-20 P.A. column	68-24

GIBSON

G-10	78-05
G-20	122-73
G-30	133-53
G-40	165-93
G-50	195-38
G-70	279-82
G-80	293-56
Thor bass amp	195-38
Super Thor bass amp	303-38

GIBSON SG SYSTEMS

SG212 amp	436-91
SG212A amp with All-tee speakers	519-38
SG115J amp	480-11
SG140 amp	431-02
SG610 amp	489-93
SG215 bass amp	345-60
SG812 PA system	686-29
SG812HD PA, head only	348-55
SG812COL, half PA column	86-89

SHARMA

ORGAN SPEAKER CABS.

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

SIMMS-WATTS

I2051 Vocal Blender	69-90
I2058 Hammond Rvb mrx	77-75
I2052 100 TSL slave	92-25
I2068 PA Bin	169-90
I2026 H.100 PA cols	215-00
I2069 4 x 8 PA cols, pr	144-00
I2054 2 x 12 PA cols, twin hn, pr	165-75
I2003 1 x 12 PA cob, pr	97-25
I2063 1 x 12 PA cob, hn, pr	128-75
I2059 RCF hn unit	121-50
I2028 Add-on hns	46-00
I2050 AP100 Tri-sound amp	112-00
I2067 50 amp	89-95
I2011 AP100 amp	123-75
I2013 Super AP200 amp	186-75
I2014 Super 200 PA	152-75
I2016 GE100 amp	217-00
I2055 2 x 12 cab	80-00
I2062 2 x 12 cab, hn	95-00
I2066 1 x 15 cab, hn	84-95
I2065 1 x 15 Bs cab	72-80
I2057 Tri-Tone cab	131-00
I2064 2 x 15 cab	145-65
I2056 4 x 12 cab	126-50
I2075 60/100 Pro-combo amp	182-00
I2008 Disco Dex MkIIA	209-25
I2010 Disco Dex MkIII	125-00
I2009 Disco Dex Pro	205-00
I1001 Echo Dek	79-50
I2019 Guyatone Rev.	27-25

SOLA SOUND ★

Reverb mixer	42-00
Dopplaton	42-00
6-ch mixer	35-00
Graphic equaliser	42-00
Mighty Atom amp	25-00
Compact 10	33-00
Power Pak 15	48-00
Power Pak 30	85-00
Bass 30	75-00

SOUNDOUT ★

Discotheque Units:	
Series IIIa, mono	205-50
Series III, mono	259-50
Series IIIa, stereo	258-00
Series III, stereo	366-00
Series IVa, mono	171-50
Series IV, mono	219-00
Series Va, mono	171-50
Series V, mono	219-00

SPEAKERS

SA100, slave	75-00
PA100	90-00
SA200, slave	135-00
PA200	150-00

LOUDSPEAKERS

HE1c, 1 x 12, 50W	37-50
HE2c, 2 x 12, 100W	75-60
HE4c, 4 x 12, 200W	129-61
DL3, 100W	171-00
DLS, 200W	202-50

SPECTRUM ★

I205Mp. amp. top	125-00
I20PA	TBA
I20SS	
S/212P (pair)	120-00
S/412P (pair)	225-50
D/212P (pair)	148-10
D/412P (pair)	280-34
DH2/212P	206-38
DH2/215P	247-56
S/412Z	116-35
J/412Z	147-38
D/412ZS	163-15
L/412Z	price on applic.
L/215Z	price on applic.
L/415Z	price on applic.
I812/S	161-86
I812/D	189-49
RS/118	180-59

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
MPI0, 10-chan. mixer	577-15
MP-16, 16-chan. mix.	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

SUNN ★

SELF-CONTAINED UNITS

Studio lead	240-00
Studio bass	228-00

GUITAR AMPLIFIERS

190L	330-00
Model T	420-00
Concert lead	330-00
Coliseum lead	570-00
Coliseum 880	597-00

BASS AMPLIFIERS

190B	276-00
Model T	420-00
Concert bass	276-00
Coliseum bass	570-00
Coliseum 880	597-00

MIXER & MIXER AMPLIFIERS

Studio PA	228-00
Concert Controller I	438-00
Concert Controller II	747-00
Model 80	747-00
Model 81	897-00
Model 80P	897-00
Model 81P	1047-00

Speaker Enclosures:

312S	216-00
412S	258-00
610S	216-00
610M	504-00
115S	168-00
115M	186-00
215S	210-00
215M	246-00
215SH	268-00
415M	330-00
118M	318-00
118MH	360-00
212S	150-00
410S	156-00
410M	348-00

CONTROL AUDIO-CONTROLLER OPTIONS

Model 40	1257-00
Model 41	1407-00
Model 42	1557-00
Model 60	1407-00
Model 61	1557-00
Model 62	1707-00
Model 80	1557-00
Model 81	1707-00
Model 82	1857-00

TURNER

B1503 Bass horn cab, extnd. rng.	prices on app.
B1505 Bass horn cab, low frequency	"
M1201 Mid Range H/C, low	"
M1002 Mid Range H/C, extended	"
T302 Radial horn, hi. frequency	"
MON15H Hex monitor, 15", rad hn	"
A300w Amp	"
A300 ditto, V.U.s	"
M 16/8/2/6 mixer	"
M 20/8/2/6 mixer	"
M 24/8/2/6 mixer	"
Racking case	"
Multitway 125'	"

1207C col. spkr, 75W	189-13
1211A col. spkr, 50W	141-38
1217A col. spkr, 75W	243-00
612C spkr cab.	64-26
828B spkr cab.	91-80
815A L/F hn. cab	123-12

Studio Monitors:

9844A, 30W	336-53
9845A, 50W	444-93
9846-8A, 100W	468-76
9848A, 200W	804-00
9849A, 60W	270-60
9846BX (powered)	664-63

Amplifiers:

771BX bi-amp, 60W L/F, 30W H/F	245-46
9477B, 130W power amp	281-38

Music Speakers and Components:

417-8H, 12 in, 100W	64-67
418-8H, 15 in, 150W	69-77
421-8H, 15 in, 150W	81-00
425-8H, 10 in, 75W	55-25
601-8D, 12 in, duplex, 20W	
604E, 15 in, duplex, 35W	
511B, Sectoral hn	150-24
808/8A, 30W H/F driver	49-01
N809/8A, crossover/attenuator	71-99
	43-72

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

TRIUMPH ★

J5, 5w combo	32-00
J5, tremelo	36-00
J15V, 15w combo	51-33
J30, 30w combo	103-19
J50V, 50w combo	110-28
J100 UV amp	112-66
J100 PV p a amp	123-46
J100 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
J45M	25-11
J45B	25-11
J45MT	26-73
J45BT	26-73
Reverbmaster	*19-10
Mixmaster	*19-10
Tonemaster	68-72
Soundmaster	121-91
J/412 M cab.	106-57
J/412 H cab.	123-62
J/412 F cab.	87-78
J/412 G cab.	113-48
J/412 SM cab.	105-55
J/412 SH cab.	121-50
J/412 SF cab.	86-79
J/412 SG cab.	112-00
J/212 M cab.	66-55
J/212 H cab.	76-04
J/212 F cab.	56-78
J/212 G cab.	71-28
J/50 SSLs cab.	138-97

JOHNSON

Clubmaster	77-00
P.A. 40	77-00
E.R. 100	98-25
P.A. 100	98-25
S.L. 100	83-70
Bandmixer 100 MkII	140-00
Reverbmaster	192-50
Audiomaster Mixer	292-70
Super Dual 12	72-15
Super 40	72-15
Starfinder 100 Bass	86-90
Starfinder 100 Twin 15	105-55
Starfinder Super 80	120-30
Super Starfinder 200	137-15
Twin 15 Reflex Bass	174-80
1 x 12"	42-20
1 x 12" w/vol control	50-10
4 x 10" Column	56-45
6 x 10" Column	97-20
Club System	71-15
Club 2 x 12"	55-50
Band System	86-40
Band 2 x 12"	74-60
Foot Monitor 2 x 12" +Horn	98-30
Vendetta	137-45
4 x 12" A Super	96-20
4 x 12" A (Discontinued)	
4 x 12" B Column	130-60
4 x 12" C Column	125-55
X.32 Horn Column	84-55
X.29 Stack complete	298-00
Horn Box from X.29	87-00
Festival Stack comp.	569-15
New Columns:	
2 x 10" (40w pair)	44-15
2 x 10" plus horn	55-00

WHITE ★

LW.100 Guitar/Bass amp. (100w, RMS)	140-80
PA.100, 6-channel, full mix amp. (100w RMS)	285-45
PA.200, 6-channel full mix amp. (200w RMS)	396-00
SL.100 Slave amp. (100w RMS)	128-70
MGW.6, 6-channel Mixer (full mix)	185-90
MGV.12, 12-channel Mixer (full mix)	440-00

At time of going to press, firms marked ★ had not yet advised us of their revised prices with V.A.T. at the new rate of 8 per cent

LW.100C, 4x12, 160w RMS. Guitar/ Bass Enclosure.....	130-90	PAR.152, 1 x 15, 150w RMS. Folded Horn Bin	166-10	YBA-2B Bs mate 30w YBA-4 50w, 15" spkr. 152-28	97-20	YCV-215 2 x 15" Vega cab 400w.....	272-16	YSP-7A Cols (pr) ...	204-12	BB.2, 2 x 15", 300W bass bin.....	340-20
MW.150, 1 x 15, 150w RMS. Folded Horn Bass Enclosure.....	166-10	H.100A Altec Horn/ Driver/Crossover ..	171-60	YBA-1 50w, bs.....	96-12	YCV-212 2 x 12" Vega cab 200w.....	171-72	EQ-I Graphic e/q ...	51-84	BB.3, 1 x 15", bass bin	198-45
JWV.151, 1 x 18, 150w RMS. Folded Horn Guitar/Bass Enclo- sure	174-90	H.101V Vitavox Horn /Driver/Crossover ..	115-80	YRM-1 50w ld w/rvb.	119-88	P.A. Amps:				FB.3, 3-way wedge ...	261-88
M.40, 1 x 12, 40w RMS. Angled Moni- tor Enclosure.....	42-90			YBA-1A 100w bs.....	129-60	YVM-2 P.A. amp 30w	74-52			FB.4, 2-way wedge ...	131-56
PAVW.80, 2 x 12, 80w RMS. P.A. Enclo- sure (pairs).....	151-80			YGL-3A 100w head- rvb/trsm	152-28	YVM-3 P.A. rvb 30 w	97-20			FB.5, 2-way wedge ...	237-60
PAVW.160, 4 x 12, 160w RMS. P.A. Enclosure (pairs)...	269-50			Monoblock 325w bs/ ld	243-00	YVM-4 4-ch w/rvb...	136-08			HU.1 H/F horn unit ..	151-20
				Speaker Systems:		YPM-1 100w slave...	213-84			IC.1/H Reflex, 1 x 15.	129-60
				YS-15P 15" ported bs	87-48	YPM-6 6-ch w/rvb...	97-20			IC.2 Reflex, 2 x 15 ...	216-00
				YT-15 2 x 15" ld/bs...	110-16	MX8 8-ch mixer ...	T.B.A.			IC.3 Reflex, 1 x 15, bs	129-60
				YF-10 4 x 10" ld/bs...	110-16	MX16 16-ch mixer ...	T.B.A.			IC.4 Reflex, 2 x 15, bs	216-00
				YC-810 8 x 10" bs...	T.B.A.	P.A. Speaker Systems:				IMC/I, 1 x 12 cab ...	116-64
				YC-610 6 x 10" ld...	139-32	YSC-2 4 x 12" cols	139-32			10-channel Mixer ...	974-24
				YF-12 4 x 12" ld...	149-04	(pr)	139-32			15-channel Mixer ...	1278-02
				YCV-188 1 x 18" Vega cab 300w.....	272-16	YSC-3 4 x 8" cols (pr)	100-44			23-channel Mixer ...	1703-62
						YSC-8 6 x 8" cols (pr)	171-72			25-channel Mixer ...	1300-00
						YSC-9 15" x 12" x hn cabs (pr).....	388-80			SD18 hn-loaded cab ..	259-20
						YM-1 Mtr cabs (ea)...	58-32			3-way crossover	248-40

WING

TRAYNOR

YGM-3 30w rvb.....	97-20
YGM-4 40w rvb.....	119-88
YGL-3 Twin rvb 90w	213-84

PERCUSSION INSTRUMENTS

D. H. BALDWIN

GRETSCH

4027 Rock 'n Roll.....	TBA
4029 Avant Garde	
4028 Black Hawk	
4015 Name Band	
4025 Progressive Jazz	
4007 One Nighter	
Plus	
4007 One Nighter	
Plus	
4007 One Nighter	

Plus

4160G, 14 x 5	
4160, 14 x 5	
4157, 14 x 5	
4153, 14 x 6	
4109, 14 x 5	
4102, 14 x 5	
4103, 14 x 5	
4190, 14 x 6	
4191, 14 x 6	
4192, 15 x 8	
4193, 15 x 8	
4105, 14 x 5	

Bass Drums:

4259, 26 x 14	
4260, 28 x 14	
4262, 30 x 16	
4263, 32 x 16	
4264, 34 x 16	
4265, 36 x 16	
4271, 26 x 14	
4272, 28 x 14	
4273, 30 x 16	
4274, 32 x 16	
4275, 34 x 16	
4276, 36 x 16	
4110, 22 x 14	
4111, 24 x 14	
4115, 26 x 14	
4117, 28 x 14	
4244, 18 x 14	
4249, 20 x 14	
4247, 22 x 14	
4269, 24 x 14	
4271, 26 x 14	
4272, 28 x 14	

Tom Toms:

4415, 12 x 8	
4416, 13 x 9	
4420, 14 x 10	
4421, 15 x 12	
4417, 14 x 14	
4418, 16 x 16	
4422, 16 x 18	
4419, 18 x 16	
4423, 18 x 18	

also in walnut

Cymbals:
K. Zildjian & Ajaha -
prices being revised

BOOSEY & HAWKES

BEVERLY COMPLETE OUTFITS

Panorama 21	234-35
Panorama 22	322-59
Panorama 24	276-58
Galaxy 18	190-83
Galaxy 21	204-00
Galaxy 24	206-55

AVEDIS ZILDJIAN

7386, 8"	13-69
7387, 10"	16-00
7389, 12"	24-46
7390, 13"	22-83
7391, 14"	27-33

7392, 15"	29-65
7393, 16"	31-80
7394, 17"	34-16
7395, 18"	38-68
7395S	45-11
7399, 19"	40-98
7396, 20"	45-11
7396P	52-32
7400, 21"	50-16
7397, 22"	56-95
7397S	63-80

AVEDIS ZILDJIAN BRILLIANT

7387B, 10"	19-58
7390B, 13"	26-30
7391B, 14"	31-00
7392B, 15"	33-27
7393B, 16"	35-53
7394B, 17"	37-84
7395B, 18"	42-36
7395BS	49-17
7396BS	56-00
7396BP	56-00
7396B, 20"	49-17
7397B, 22"	60-57
7397BS	67-45
7390HH, 13" Hi-Hat cymbal.....	45-66
7391HH, 14"	54-67
7392HH, 15"	59-29
7393HH, 16"	63-61

C.B.S. ARBITER

ROGERS

Studio X	1022-76
Compact X	852-12
Studio VII	638-28
Londoner V	588-60
Londoner VI	648-00
Ultrapower VII	891-00
Ultrapower IX	1058-40
Starlighter IV	529-20
Londoner Super 10 ..	523-91
Starlighter Super 10 ..	464-51
Drums:	
Dynasonic snare	118-80
Supertenn snare	88-50
Skinny snare	55-08
Powertone, 14 x 20 bs	138-24
Powertone, 14 x 22 bs	144-72
Powertone, 14 x 24 bs	153-36
Powertone, 8 x 12 t.c.	69-12
Powertone, 9 x 13 t.c.	72-36
Powertone, 10 x 14 t.c.	86-40
Powertone, 12 x 15 t.c.	95-04
Powertone, 16 x 16 t.c.	104-76
Powertone, 16 x 18 t.c.	124-20
Powertone, 18 x 20 t.c.	153-36
Powertone bongos	59-40
Powertone timbales brass	116-64
Powertone timbales copper	127-44
Accusonic timpani 20 inch	281-81
Accusonic timpani 23 inch	304-56
Accusonic timpani 26 inch	359-64
Accusonic timpani 29 inch	377-78
Drum/Cymbal stands:	
Giant	20-52
Supreme I	20-52
Samson I	21-60
Supreme II	18-36

To avoid unnecessary repetition, certain abbreviations are frequently used in our listings: electric - elec; custom - ctm; semi-acoustic - s/ac; organ - org; professional - pro; standard - std; acoustic - ac; folk - fk; bass - bs; string - str; de luxe - d/l; jumbo - jbo; piano - pno; left hand - l/h; scale - sc; case - cs; banjo - bjo; monitor - mt.

Supreme II, floor stnd	18-36	17" Joe Morello.....	42-44
Hi-Hats:		18" Joe Morello.....	48-38
Swivomatic Hi-Hat, hinged heel	32-40	20" Joe Morello.....	61-45
Swivomatic Hi-Hat, adjust. footboard ..	32-40	2" Finger Cymbals...	4-75
Supreme.....	47-52	Gongs:	
Pedals/Beaters:		7" Symphonic.....	8-96
Swivomatic, hinged heel	35-64	Stand	2-38
Swivomatic, adjust. footboard	35-64	10" Symphonic.....	13-50
Rocket	24-84	Stand	2-92
Thrones:		13" Symphonic.....	18-58
Samson	33-48	Stand	3-40
Accessory	48-60	16" Symphonic.....	29-48
Paiste Cymbals & Gongs:		Stand	12-10
2002:		20" Symphonic.....	48-17
14" Hi-Hat Sound Edge	72-90	Stand	14-47
15" Hi-Hat Sound Edge	77-44	22" Symphonic.....	75-17
14" Hi-Hat	47-57	Stand	28-94
15" Hi-Hat	53-19	24" Symphonic.....	96-34
16" Crash, Med/Ride.	30-46	Stand	28-94
18" Crash, Med/Ride.	36-61	26" Symphonic.....	121-93
20" Crash, Med/Ride.	45-36	Stand	28-94
22" Crash, Med/Ride.	58-10	28" Symphonic.....	151-74
24" Crash, Med/Ride.	69-93	Stand	38-56
18" China type.....	48-33	30" Symphonic.....	196-02
20" China type.....	61-38	Stand	48-18
Formula 602:		32" Symphonic.....	247-54
13" Hi-Hat Sound Edge	66-80	Stand	60-26
14" Hi-Hat Sound Edge	72-90	34" Symphonic.....	345-82
15" Hi-Hat Sound Edge	77-44	Stand	60-26
13" Hi-Hat	52-27	36" Symphonic.....	426-60
14" Hi-Hat	55-73	Stand	72-25
15" Hi-Hat	60-21		
16" Thin	35-64		
17" Thin	40-12		
18" Thin	42-88		
19" Thin	49-03		
20" Thin	53-46		
22" Thin	68-47		
24" Thin	82-33		
18" Flat Ride Med.....	48-38		
20" Flat Ride Med.....	61-45		
18" China type.....	48-38		
20" China type.....	61-45		
No. 1 Seven Snd. set.	20-95		
No. 2 Seven Snd. set.	24-84		
No. 3 Seven Snd. set.	42-50		
No. 4 Seven Snd. set.	48-38		
No. 5 Seven Snd. set.	48-38		
No. 6 Seven Snd. set.	48-38		
No. 7 Seven Snd. set.	61-45		
14" Joe Morello Hi- Hat	72-90		

CLEARSTONE ★

SLINGERLAND

4N Lacquer 20"	375-82
4N Pearl 20"	405-89
4N Chrome 20"	417-48
4N Lacquer 22"	381-60
4N Pearl 22"	411-70
4N Chrome 22"	423-26
50N Lacquer	460-86
50N Pearl	492-69
50N Chrome	507-15
60N Lacquer	541-54
60N Pearl	587-81
60N Chrome	604-01
58N Lacquer	429-04
58N Pearl	434-84
58N Chrome	449-29
80N Lacquer	506-81
80N Pearl	544-43
80N Chrome	562-24
IN 20" Lacquer	426-16
IN 20" Pearl	455-09
IN 20" Chrome	469-54
IN Lacquer 22"	431-94
IN Pearl 22"	460-87
IN Chrome 22"	475-32

57N Lacquer	731-79
57N Pearl	783-87
57N Chrome	811-64
2R Lacquer	429-05
2R Pearl	469-54
2R Chrome	484-01
14N Lacquer	564-36
14N Pearl	627-98
14N Chrome	649-40
9N Lacquer	359-62
9N Pearl	394-33
9N Chrome	407-07
65N Lacquer	456-23
65N Pearl	484-01
65N Chrome	496-73
11N 2 x 24 Lacquer	928-17
11N 2 x 24 Pearl	986-03
11N 2 x 24 Chrome	1014-94

DALLAS

HAYMAN

2221 Pacemaker.....	220-42
2222 Big Sound	228-15
2219 Showman 22"	278-42
2219A Showman 24" ..	288-69
2244 Iceberg (Show- man 22" Trans- parent).....	362-25

Outfits - with stands:

2221/S Pacemaker	282-47
2222/S Big Sound	281-37
2219/S Showman 22" ..	337-89
2219A/S Show	

Tom Toms:	
T628	41-35
T629	41-35
T630	41-35
T631	48-85
T632	48-85
T648	69-50
T649	69-50
T650	69-50
T651	82-60
T652	84-50
T652 (air tuned)	107-05
Bass Drums:	
G230	80-75
G231	80-71
G240	133-35
G241	133-35
Bongos:	
L823	88-25
L824	80-75
L841	32-65
Hi-Hats:	
Z5451	16-90
Z5452	35-70
Zyn (standard):	
272	3-25
274	4-50
275	5-20
276	6-40
278	8-45
2685	8-55
280	10-55
2695	10-75
282	13-15

HORNBY-SKEWES

BEVERLEY	
Outfits:	
Galaxy 18	225-39
Galaxy 21	240-20
Galaxy 24	249-15
Panorama 21	270-22
Panorama 22	364-93
Panorama 24	314-16
HOSHINO	
Outfits:	
HM1000	151-75
HK600M	35-77
HM2000	187-95

KEMBLE ★

YAMAHA-Outfits	
YD680	314-00
YD665	334-52
YD660	299-23
YD260	153-65
metal snare:	
SD6500M	47-70

ORANGE ★

Single drum kit	528-00
Double drum kit	748-00

PREMIER

Snare: Metal Shells:	
2000, 14 x 5 1/2"	48-60
2003, 14 x 6 1/2"	50-54
2006, 14 x 12"	56-37
2011, 14 x 14"	47-41
37 Hi Fi, 14 x 5 1/2"	38-12
Wood Shells:	
2001, 14 x 5 1/2"	46-33
31, 14 x 5 1/2"	36-18
Outfits:	
203 Kenny Clare	409-75
707, 20" b.ds	501-98
B707, 22" b.ds	506-41
303, 20" b.d	368-82
202, 20" b.d	320-43
B202, 22" b.d	322-59
111, 20" b.d	227-66
B111, 22" b.d	229-82
Bass Drums:	
127, 18 x 15"	47-73
130, 20 x 17"	51-19
132, 22 x 17"	53-35
125, 24 x 17"	62-10
Super Zyn Cymbals:	
352, 12"	17-38
353, 13"	19-54
354, 14"	21-92
354P, 14"	34-84
355, 15"	23-97
355P, 15"	47-95
356, 16"	26-24
358, 16"	30-45
358S, 18"	31-32
360, 20"	34-99
360S, 20"	35-89
362, 22"	43-74

435, 14 x 14"	41-04
446, 16 x 16"	43-20
OLYMPIC	
Snare: Wood Shell:	
1180, 14 x 4"	23-22
1182, 14 x 5 1/2"	24-30
1002, 14 x 5 1/2"	27-75
Metal Shell:	
1005, 14 x 5 1/2"	28-83
Outfits:	
1033, 20" bs drum	193-96
B1033, 22" bs drum	196-99
1031, 20" bs drum	168-37
B1031, 22" bs drum	171-39
62, 20" drum	128-19
B62, 22" bs drum	131-11
60, 20" bs drum	88-56
B60, 22" bs drum	91-36
Tom-Toms:	
1441, 12 x 8", 1 head	16-09
1442, 12 x 8"	20-41
1433, 13 x 8"	21-81
1435, 14 x 14"	31-10
1445, 16 x 16", 1 head	26-13
1446, 16 x 16"	32-29
Bass Drums:	
1170, 20 x 15"	37-80
1161, 20 x 17"	42-55
1171, 20 x 17"	38-12
1172, 22 x 15"	40-71
1163, 22 x 17"	44-17
1173, 22 x 17"	41-14
1175, 24 x 15"	44-49

ROSE-MORRIS ★

SHAFESBURY	
Outfits:	
Module 5555	210-00
Module 5050	190-00
Module 5055	160-00
Module 5060	158-00
5030 Acrylic (20")	230-00
5035 Acrylic (22")	285-00
5040 Acrylic (24")	320-00
Drums:	
5420 Bass, 20 x 12, wood shell	53-70
5422 Bass, 22 x 14, wood shell	54-60
512 Tom Tom, 12 x 8	27-30
513 Tom Tom, 13 x 9	29-85
516 Tom Tom, 16 x 16	39-65
422 Snare, aluminium shell	38-40
423 Snare, wood shell	36-70

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 Stool	17-50
Cymbals:	

AVEDIS ZILDJIAN	
5241, 8"	12-30
5242, 10"	14-85
5243, 13"	22-25
5244, 14"	24-75
5245, 15"	27-00
5246, 16"	29-65
5247, 17"	32-00
5248, 18"	34-50
5248WC, 18" wide cup	34-50
5248FT, 18" flat top	34-50
5248S, 18" sizzle	34-50
5248T, 18" trio	34-50
5248MC, 18" mini-cup	34-50
5249, 18"	37-00
5220, 20"	39-50
5220P, 20" pang	39-50
5220S, 20" sizzle	39-50
5220MC, 20" mini-cup	39-50
5261, 21"	44-50
5221, 22"	49-50

ZILDJIAN BRILLIANT

5333, 10"	18-65
5334, 12"	26-25
5335, 14"	28-65
5336, 15"	31-00
5337, 16"	33-65
5338, 17"	35-95
5339, 18"	38-50
5340, 20"	43-50
5341, 22"	53-30

KENNY CLARKE PAIRS

5215, 13"-14" High Hat	47-00
5216, 14"-15" High Hat	51-75

HIGH HAT MATCHED PAIRS

5243/2, 13"	44-50
5244/2, 14"	49-50
5245/2, 15"	54-00
5246/2, 16"	59-30

SIMMS-WATTS

ASBA	
Metal Shell Drums:	
615M 24 x 14 Bass	146-80
613M 22 x 14 Bass	146-80
633M 20 x 14 Bass	146-80
501M 14 x 9 Tom Tom	78-06
511M 13 x 9 Tom Tom	78-06
505M 16 x 16 Tom Tom	140-40
509M 12 x 8 Tom Tom	78-60
Altglass:	
615A 24 x 14 Bass	146-80
613A 22 x 14 Bass	146-80
633A 20 x 14 Bass	146-80
501A 14 x 9 Tom Tom	78-60
511A 13 x 9 Tom Tom	78-60
505A 16 x 16 Tom Tom	140-40

Woodshell Drums:	
615WS 24 x 14 Bass	146-80
613WS 22 x 14 Bass	146-80
636WS 20 x 14 Bass	146-80
120 D/I t-tom fitting	29-20
511WS 13 x 9 Tom Tom	78-60
509WS 12 x 8 Tom Tom	78-60
505WS 16 x 16 Tom Tom	140-40
743W 14 x 5 Snare wood	125-55
743M 14 x 5 Snare metal	125-55
743A 14 x 5 Snare altglass	125-55

STANDS

240 Hi-Hat	38-50
102 Snare Drum	26-00
133 Cymbal, floor	29-20
134 Cymbal, floor	33-90
Pedals & Cowbells:	
222 Bass Drum	42-75
923 Cowbell	2-95
924 Cowbell	3-75
926 Cowbell	4-60
927 Cowbell	4-20
Conga & Bongo Drums:	
903/906 Tumbador	97-25
904/56 Twin Congas on stand	166-50
905/906 Quinto	83-45
230 Pedal	13-75
900 Bongos	57-90
K. Zildjian Cymbals:	
11049, 10" Crash	14-65
11055, 12" Crash	20-00
11056, 13" Hi-Hat	22-25
11050, 14" Hi-Hat	25-00
11057, 15" Crash/Ride	27-50
11051, 16" Hi-Hat	29-20
11058, 17" Crash/Ride	30-85
11052, 18" Crash/Ride	34-15
11059, 19" Crash/Ride	36-55
11053, 20" Crash/Ride	39-00
11054, 22" Crash/Ride	48-80

SUMMERFIELD ★

IMPERIAL & ROYAL STAR	
TD5 DX outfit	350-00
5245, outfit	225-00
5820, outfit	280-00
5255, outfit	260-00
KB125, outfit	300-00
KB125/2T, outfit	350-00
JR77, outfit	225-00
R55, outfit	175-00
3020, outfit	50-00
3010, outfit	60-00
300, Trap Set	16-50
8588ES Snare	75-00
8258 Metal Shell Snare	43-50
3386 Snare	30-00

2216, 16" tom tom	38-00
2213, 13" tom tom	25-00
2212	22-50
2222, 22" bass	60-00
8622S, 22" bass	90-00
8620S, 20" bass	80-00
8612S, 12" tom tom	36-50
8613S, 13" tom tom	38-50
8616S, 16" tom tom	60-00
8622, 22" bass	80-00
8620, 20" bass	70-00
8612, 12" tom tom	32-50
8613, 13" tom tom	35-00
8616, 16" tom tom	50-00
1045 Cocktail outfit	72-00
348 Bass Anchor	1-50
725 Bass Pedal	10-99
720 Bass Pedal	10-99
800 Bass Pedal	42-50
71 Bass Beater	1-10
73 Bass Beater	1-60
1263 Conga set	95-00
1301 Fibre glass conga	116-50
1302 Fibre glass conga	125-00
1303 Profes. conga	105-50
1304 Profes. conga	110-00
5000 Timbales	47-50
108 Bongoes	12-99
109 Bongoes	13-99
885 Hi Hat stand	18-50
885D Hi Hat stand	18-50
850 Snare drum stand	5-99
880 Snare drum stand	13-50
882 Cymbal stand	11-75
886 Tom Tom stand	30-00
86 Snare stand	11-50
872 Cymbal stand	8-99
875D Hi Hat	13-99
76 Oriental temple blocks	40-00
1106 Oriental temple stand	13-99
602 Fibre cymbals	1-30
780 Rail console/ette	
Tom Tom holder	7-35
783 Twin Tom Tom holder	13-50
263 Cow Bell, 3"	2-50
264 Cow Bell, 4"	3-00
265 Cow Bell, 5"	3-25
266 Cow Bell, 6"	3-75

DRUM HEADS BY STAR

1514, 14" snare	2-00
1014, 14" snare/batter	2-65
1012, 12" Batter	2-00
1013, 13" Batter	2-40
1016, 16" Batter	2-75
1020, 20" Bass	4-20
1022, 22" Bass	4-40
900 Cymbal sizzler	1-10

W.M.I. ★

D-3 3p.c. kit (bass, tom-tom, snare)	49-50
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KEYBOARDS

BALDWIN

Models:	
124A	TBA
E10	"
124B	"
124BC	"
E10R	"
E10L	"
E10LR	"
125A	"
E10LB	"
E10LB	"
130A	"
130AC	"
126	"
130D	"
130DC	"
56A	"
56D	"
711	"
CT100A	"
CT100D	"
C630	"
4E	"
210D	"
PR200A	"
C620	"
E110 (Piano)	"
E105 (Piano)	"
Cabinets:	
3S	"
3PR	"
3ETE	"

BOOSEY AND HAWKES

DIAMOND	
9817, piano, portable	274-32
9820, 800 organ	584-17
9821, pedal board	56-89
9824, 600 org. w/case	176-47
9825, Exprs. pdl.	8-80
9828, 700 organ	368-17
9829, 700 organ	319-14
9850, X-100 Space sounder	240-50
9855, '550' organ	
ARP Synthesizers	
2701 Pro-soloist	584-00
2800 Odyssey	780-50
2600 '2600'	1728-00
2900 Explorer	682-55

C.B.S. ARBITER

Rhodes Suitcase Piano, 88 note	1169-64
Rhodes Suitcase Piano, 73 note	1019-54
Rhodes Stage Piano, 88 note	797-04
Rhodes Stage Piano, 73 note	672-39
Super Satellite Power Speakers	718-20

Rhodes Piano Bass	392-04
Haven Organs:	
101	719-93
102	1058-86
103	1339-20
Traveller	909-36
Crumer Keyboards:	
Organiser	486-00
Stringman	497-88
Jazzman	388-80

J. T. COPPOCK

ELGAM	
1037, Portable	78-00
1049, Portable	112-00
2049, Portable	142-00
3049, Portable	184-00
610, Portable	220-00
610R, Portable with Rhythm	270-00
249, Portable	273-00
249R, Portable with Rhythm	310-00
2049C Console	165-00
Oxford Console	334-00
Oxford RL Console with Rhythm and 'Space Sound' speakers	467-00
Elec. Piano	255-00
13-note Pedalboard for Portables	39-00
Match 7C	50-00

Mini Pops Junior	54-00
237 Console	324-00
237C w/recdr	390-00
244 Console	481-00
244C w/recdr	545-00

6108 TRZ 20	135-87
Organ cabs.	294-73
Elkatone 305P	467-26
315PS	499-61
315PSR	682-94
330PSR	682-94
Rhythm boxes:	
Drummer One	146-48
Drummer One plus	
amp	218-89
Orla:	
Dixie 27/8	19-42
1150 Dixie 27/8	19-42
1150A Dixie Legs 27/8	24-81
1151 Pinto 37	29-65
1253 Venice d/l 49	120-05
1256 California 49	89-85
1350 Chicago 37/12	88-97
1351 Chicago 37/18	92-53
1353 Equipe d/l	115-02
1354 37/18 Consul	165-52
1355 Venice Consul	
d/l	177-01
1356 Venice Chord	
d/l	179-72
1357 OPR 61 d/l	278-58

FARFISA

Model 256RK	1468-80
Model 148R	378-00
Model 150R	470-88
Model 152R	673-92
Model 154R	923-40
Cassette rec outfits	75-66
Church organ CH25	945-00
Church organ CHS	327-24
Professional Duo	1026-00
Bench to match	64-80
50-watt amplifier to	
match	164-16
VIP600	799-20
13-note pedalboard	106-92
VIP400 incorporat-	
ing Synthesalam	577-80
13-note pedalboard	106-92
VIP233	427-68
13-note pedalboard	43-20
VIP345, incorporating	
Synthesalam	442-80
13-note pedalboard	43-20
Matador R	302-40
Professional electron-	
ic piano	464-40
Super piano	810-00
Cordovox CG6, in-	
corporating Super	
IV accordion	1895-40

Cordovox CG7, in-	
corporating Super	
V accordion	2149-20
Transvox	777-60
137 Accordion	356-40
XIV Accordion	421-20
Super IV accordion	486-00
Super IV 4/5 accord-	
ion	626-40
Synorchestra	475-20
Cordovox A-210	847-80
Cordovox A-210	2138-40

GALANTI

X300 Basic	199-10
X100 Chilton	289-30
X300R6	299-20
X360R6	369-60
Cosmavox F1	379-50
Cosmavox F2	459-80
Cosmavox F3	599-50
Cosmavox F5	799-70
Insta-string +legs/cs	349-80
Insta-pno. +legs/cs	
sustain pdl, G20	249-70
Insta-piano +legs/cs	
sustain pdl, and	229-90
amp	229-90
Insta-combo org.	229-90
Mahler Pianos:	
Topic, Teak	400-21
Topic, Mahog.	408-87
Festival, Teak	424-46
Festival, Schools	440-92

HAMMOND

VS 350	486-00
VS 450	535-00
F 3000	673-00
N 100	772-00
Phoenix	1105-00
T 500	1468-00
R 122	1863-00
C 3	1816-00
Regent	2941-00
Concorde	3922-00
5200	957-00
7100	1129-00
TR 33	96-00
TR 330	96-00
TR 55	100-00

TR 77	169-00
Piano EP.10	260-00
Synthesiser SH3	417-00
Synthesiser SH.1000	378-00
Piper 3227	584-00

Hohner ★

Pianet 'N'	243-95
De luxe Pianet case	56-25
CP amp	96-85
Elpiano	314-40
Sustain pedal	21-10
Collapsible legs	30-55
Clavinet D6	351-95
Bass Z	142-65
Bass Z stand	166-05
Electra Piano	591-20
Organet 41	224-60
Organet 240	378-35
Organet 240RA	468-70
Contessa Electronic	350-00
Hohner rhythm play-	
er	257-90
Contessa Mini-Pop	
Junior	57-35
Contessa Mk 30M	97-20
Contessa Mini-Pop 3	113-05
Contessa Mini-Pop 7	127-20
Atlantic IV Musette	699-10
Atlantic IV de luxe	753-20
Electravox A piano	678-65
Electravox C Button	796-30
Electravox de luxe	
piano	850-15
Sonovox piano	744-65
Sonovox button	852-65
Organetta N w/bench	25-50
Organa 12	113-50
Organa 249	203-20
Organa 354	283-90

HORNBY-SKEWES

EKO Electronic Organs	
Tiger	229-00
Tiger Mate	288-00
Tiger 61	288-00
Tiger 61R	332-00
Tiger Duo	350-00
Tiger Duo R	399-00
Tiger Duo A	440-00
Tiger Junior	106-00
Tivoli	110-00
Cantorum 44	325-00

Cantorum 44R	366-00
Cantorum 44A	392-00
Cantorum LD-R	Discontinued
Corale LT	842-00
Majestic RCT	Discontinued
Majestic Auto TC	1277-00
Eko Domus 37A	425-00
Crumar Electronic Pianos	
CEP.1 (with legs)	221-00
CEP.2 (without legs)	202-00
Synthesisers	
Hillwood Blue Comet	490-00

JENNINGS ★

J70 Two manual port-	
able	589-60
J71 Three manual	
portable	712-80
J72 Two manual con-	
sole	on app.
J73 Three manual	
console	on app.
TS11 Twin speed	
horn pulsator	308-00
PB13 13-note pedal	
board and case	55-00
VCI Foot volume	
control	13-20

LEM ★

Audio electric piano	385-00
Insta-Piano G20	
amp	229-90

LIVINGSTON

Chorister 1/61 (Mel-	
odic Bass)	583-00
Abbey Chapel (Mel-	
odic Bass)	648-00
Chorale (Melodic	
Bass)	793-80
Chorale with 29-note	
pedalboard	965-52
Chorister 2-69(B)	1289-52
Chorister 2-72 with	
32 (RCO) note	
pedalboard	1402-92
Chorister 3/73 with	
32 (RCO) note	
pedalboard	1723-68

Custom-built instru-	
ments	on app.
Magnus:	
350 reed	18-66
401 reed	26-11
411 reed	36-58
421 reed	39-31
468 reed	42-94

MACARI ★

EMS Synthi AKS	870-00
EMS V.C.S.3	748-00
EMS D.K.2 Keybrd	220-00
Sola Compact elec pno	199-65
Crumar Group 49 org	225-00

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