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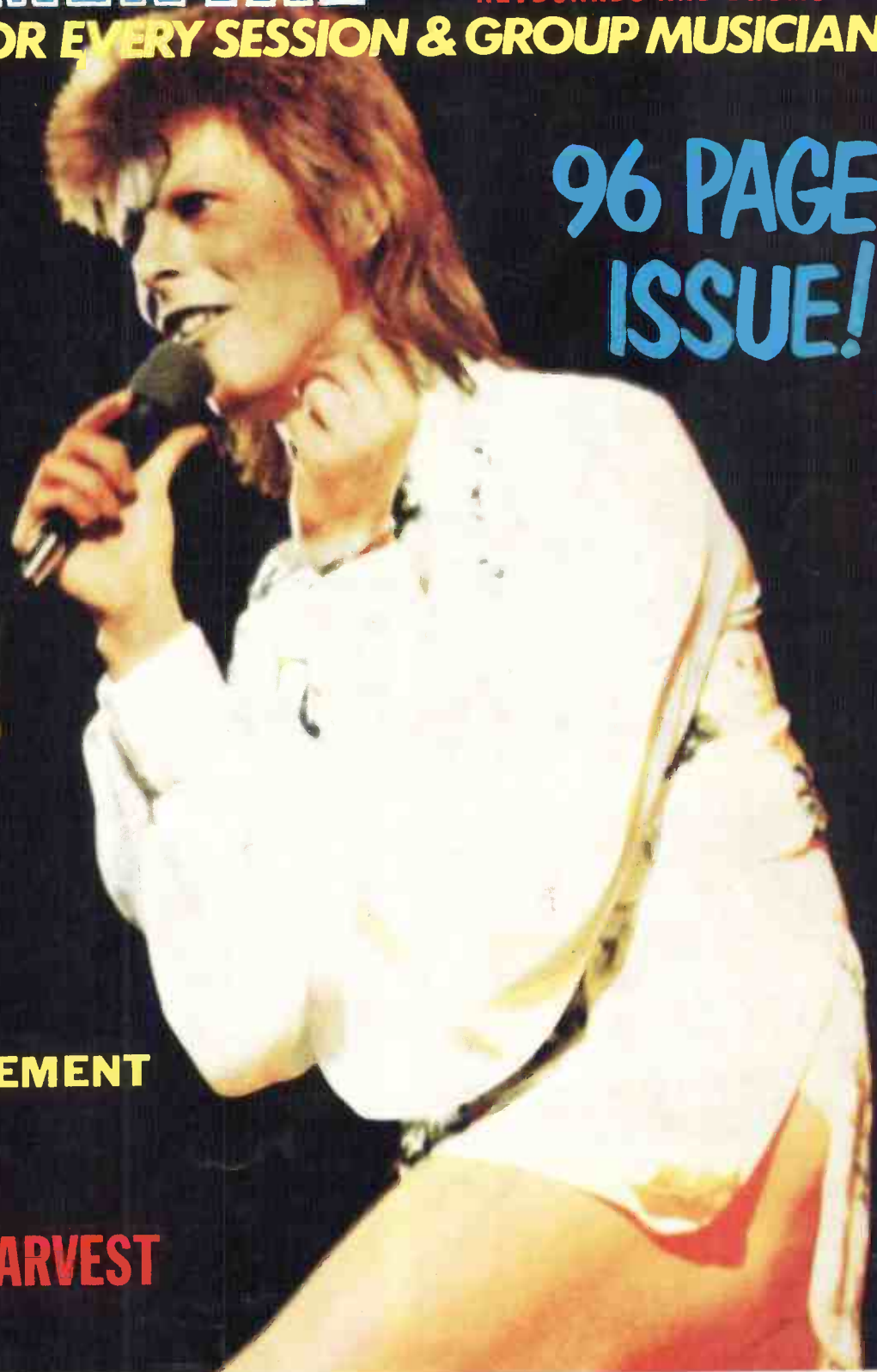
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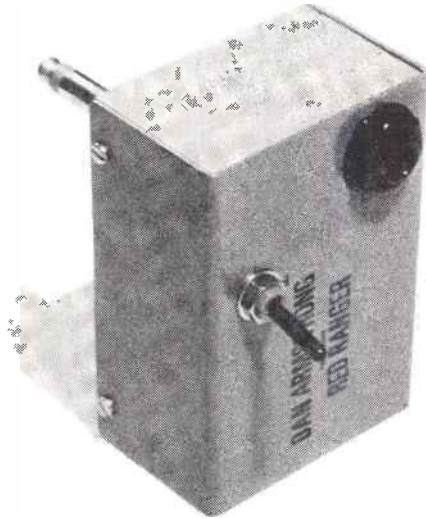
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No. 122

JULY 1973

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YOUR LETTERS

MONITOR

Dear B.I.,

I wonder if you can help us out of a sticky situation? I am roady with a group who put out about 500 watts on stage and while the sound reaches the crowd alright, the group cannot hear what they are singing.

We have used a 60-watt PA rig in two ways as a monitor system — first by miking up the 100-watt PA columns and playing it into the group through the 60-watts columns, which resulted in a lot of feedback, and secondly, by slaving the 60-watt amp. into the 100-watt PA amp. and playing it into the group, but again feedback was incredible.

Have you any suggestions as to how we can use the 60-watt rig as a monitor system. Also, the 60-watt cabinets are open backed — does this make a difference?

Yours faithfully,

**A. James,
Sutton Coldfield,
Warwickshire.**

The problem you describe is a very common one, but can't be adequately answered without exact details of what mixing facilities and equipment you're using.

You're trying to make a small, 60-watt rig audible within a 500-watt system and unless you have a very variable mixing and balancing system it may not be possible. As soon as you bring the cabinets nearer the singers you will increase the likelihood of feedback, yet move them away and the band will not be able to hear.

The ideal answer is a higher-powered monitor system with a very variable on-stage mixing facility — you will then be able to have the cabinets further away along with much more control of what goes through them.

Open-backed cabinets are unadvisable if there are any mikes behind them and you may have more success with your existing set-up if you cover them.

WELSAN

Dear Sir,

While I was recently browsing through one of your magazines I noticed a Welsan organ mentioned and wonder if you could possibly give me the address of the manufacturer.

I purchased a Welsan recently from Bristol Organ Studios and was given a 12-months' verbal guarantee, but I'm now having a lot of trouble with it.

I've been informed that Bristol Organ Studios have since gone bankrupt and I have tried without success to trace the makers.

I am a professional organist and rely completely on the use of my instrument.

Yours faithfully,

**Ronald J. Ryan,
Plymouth, Devon.**

Welsan Organs, manufactured in Italy, are handled in England by F. H. Wood Ltd., of Bolton, sole U.K. distributors and they are clearly mentioned in the trade directory.

There are a number of dealers handling Welsan organs, and the nearest to you is A. M. Tottle Ltd., 30 West Gate, Launceston, Cornwall.

Bristol Organ Studios did go bankrupt, but none of the other companies were affected.

All Welsan organs are sold with a 12-months' guarantee, during which time all spares will be replaced free of charge. After that time they must be paid for. A probable reason for the trouble you are having with your organ is that you have not had it serviced regularly since you bought it.

EFFECTS

Dear Sir,

Could you please tell me what equipment Ron Wood used on *Too Bad* and *That's All You Need*, tracks from the Face's album *A Nod's As Good As A Wink*. I am still at school and I wonder if there is any cheap equipment which I could use to achieve the same effects?



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AND QUERIES

Also, is the guitar music and lyrics to *Memphis* on the above album, available?

Thanking you,

**John Palmer,
Crawley, Sussex.**

Ron used two Ampeg amplifiers for the two tracks you mentioned, John, rated at 30 and 50 watts and used his Zemaitis guitar. If you're after the 'fuzzed' sound the best thing is to buy a small valve combination amplifier and overload it slightly. Otherwise use a fuzz unit, which will give you much more control over the sound. Music and words from *A Nod's As Good As A Wink* have been published as a song-book album.

BASS

Dear Sirs,

I am building a bass cabinet for an 18-inch speaker, the specifications of which are as follows: 8 ohms impedance, 30-5,000 Hz response, 45 Hz bass resonance, and a 150-watt RMS handling capacity.

I have started to construct a cabinet of 7,400 cubic inches (400 cu. in. over manufacturer's requirements) and I should like to know the placing, size and type of port necessary to make it a good reflex system.

Thanking you,

**M. D. Eveleigh,
Wirral, Cheshire**

There are a number of basic rules relating to the construction of reflex cabinets, but building the cabinet 400 cu. in. over the manufacturer's specifications will not be to any disadvantage as long as no internal dimension is three times greater than any other.

For a cabinet of that volume a port of about 21 sq. in. should be cut in the front baffle and the hole can be of any shape as long as no edge is nearer than 3 in. to the cabinet sides or speaker.

The cabinet should be constructed as rigidly as possible, particularly the back, using lengths of wood screwed inside. Ideally, you should have

one inside joining the baffle and back. Wood screws should not be placed further than 4 in. apart.

If interior wadding is used it should only be on opposite sides, i.e. on the left-hand side but not on the right. This then allows both reflection and absorption.

If you have any difficulties write to the manufacturer who will have exact dimensions and designs for reflex cabinets.

EARTH

Dear Sir,

I would be very pleased if you could give me information on the correct way to earth electric guitars and amplifiers to prevent shorting, as two recent accidents here have resulted in two deaths due to short circuiting in electrical instruments.

Yours faithfully,

**J. Grady,
Port Elizabeth, S. Africa.**

Only a very small current runs through the guitar and the instrument

should be earthed through the wire shielding on your input lead. This then runs through the amp. into the mains lead, which should also be earthed.

The main cause of electric shocks on stage is when you have one hand on the 'live' microphone stand and the other on the guitar. This will complete a circuit through the musician with a resulting shock, and the way to avoid this is to earth the mike stand to the guitar. Attach a length of cable to the stand by baring the wire and jamming it between the mike and the holder and run the other end to the guitar amplifier input, either soldering it to the shielding terminal or wrapping 2 in. of bare wire around the jack-plug before it is inserted.

Keep a regular check on all leads and if you get a neon testing screwdriver you'll be able to check guitar and equipment for safety before you start playing.

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STILL 'EAUVY BUT NOT SO 'UMBLE



B.I. talks to Lee Kerslake, drummer with URIAH HEEP

URIAH Heep are not an overnight success band. They have never been the subject of publicity spectacles, had a hit single, or been banned.

They do, however, have three gold albums and a sell-out following everywhere they go.

Their music is honest and their stage show impressive – putting them very close to the musical peak that seemed unattainable in the early climbing days of their first albums *Very 'Umbie* and *Salisbury*.

One of the changes that has occurred since those days is the drummer, Lee Kerslake, who won't blind you with technical expertise, but has a refreshing way of attacking his drums with no holds barred the whole time he's on stage.

Lee talked to *BI* about the band's latest double album, *Uriah Heep Live*, which was recorded during their last British tour.

'With us, our progression goes from album to album rather than from gig to gig. As we do another album we seem to get better ideas and play better.

'When I first joined I had to learn songs from *Very 'Umbie*. I listened to them and I didn't appreciate them at all. Then I heard *Look At Yourself* and I really started to enjoy it.

'Now the albums that are coming out I really enjoy playing on – they're great. The progression is unbelievable.

'I joined just before we recorded *Demons and Wizards* – when we started to break. Before that they had scores of people – I don't know who they were.

'The point was they couldn't find a drummer who could punch and push it along. I'm far from a brilliant drummer. My job is to be there, hitting it right on all the time and driving it so that the rest of the band can go off on their little tangents but still come back and have that beat right behind them. You might call be the backbone, with the bass guitarist.

'I was a bit disappointed with some of the things I did

trying to put too much in a riff that wasn't needed. Some people like it.

'What we try to do is this; we do a live show, we get people to come and see us. They don't want us to stand around and play the music exactly as it sounds on record. They want to see something else. They want to see a show.

'You've not only got to be a player – you've got to be an actor as well. I'm lucky – I've got a nice wall of drums to hide me so that if I make a mistake I just crouch!'

It was with *Demons and Wizards* that the band really began to break, although the foundations were laid with the previous album, *Look At Yourself*. Lee sees himself as one of the reasons that success came at that time.

PUSHED

'Don't get me wrong, I'm not trying to be big headed,' he said, 'the fact is that I got in the group and pushed them.

'Mick (Box) is a very strong lead guitarist in the way of drive, and you've got a job to hold him back if you're a weak drummer – he'll just leave you. I just hit it and he holds.

'That's what was lacking – the drummer just plodded on and everybody went forward leaving him behind and you could feel the weakness.

'*Demons and Wizards* started to happen and the sales were ridiculous. They even frightened me to death. I never thought I would get a gold album.

'I now have three gold albums. What I would really like is one from England, but it's funny, we never seem to break it in England record wise; yet we sell out everywhere when we do a tour.

'I've got no answer as to why, I really don't know. We go to the States and play Atlanta to 15,000 people, which is more than yer Yes and Emerson, Lake and Palmers can pull.

'We come here, and in Newcastle we outsell ELP. Recordwise, no way. Maybe the answer is they love to see us on stage. It's not an act so much as the way we feel – I

mean I stand on top of my drums and jump all over the bloody things now.

'It's like in the old days, if you were say a trapeze artist, doing that extra trick that looked as if you would fall, that people liked to see.

DEATH

'It frightened me to death when we first went over to the States. We did a tour with Deep Purple. One of the first gigs we did, there were 11,000 people there.

'As we went on, they dimmed the lights and as we walked on stage they all lit their lighters and matches. It was like an 11,000 piece candle on a birthday cake. It gives you such a funny feeling inside that you just get on there and work your arse off.'

It is an interesting phenomena that many good British bands hit with immense success in the States while doing comparatively little over here, while the reverse is true of the top pop

bands that make the journey with British laurels trailing behind them.

'I think it's because some British bands are a lot more rugged' said Lee. 'The American bands are smooth. The only two rugged bands they ever produced were Grand Funk and Hendrix – who had two English guys behind him.

'We put on a better show, I think. I'm not knocking American music, I like a lot of bands there, but the public like to see aggression, and British bands force themselves on the audience, driving it into them.

'We will be working a lot in the States. We won't stop doing British tours because there are lots of people who do like us. We must play for them because they buy the records and send in fan mail every week. It's an obligation. They are not giving a pittance when they buy the album, they're paying quite a lot of money.

'Nevertheless most of the

work will be in the States because it's where we're breaking.'

One of the things that is striking about Heep is that they come across as a very down to earth band with no soaring ego's taking flight from the stage.

'We have got no reason not to be down to earth, really. We've got no ego trips to try to perform and nothing to prove to anybody. We've been successful slowly but surely and that's fine. What else is there to worry about?

EGO

'I don't think we will get to the ego stage. We are all over 25. When we were put in the top twenty bands, which was a nice honour, had we been eighteen or nineteen, I think it would have gone to our heads.

'We've all had it the hard way, picking potatoes to pay off the HP instalments and washing cars. We've done it.

'None of us has an ego.

Nerves yes. But then once you're on it clicks.'

Heep waited until just the right time to do a live album, although the temptation was there to do one earlier. They waited until the recognition was there, and people were asking for one. Its success was instant, with 300,000 sales in the States in one week, and 1,000 over here at the same time.

'I very rarely buy albums,' said Lee. 'To be honest I get sick to death of some of the bands. But a live album that really boogies – like Rory Gallagher – that turns me on something cruel.'

Up until now, Lee hasn't been seen much in the public eye talking about the band.

'I never used to do interviews – I used to stay in the background. I was never much of a talker, but when I talk I just talk how I feel. I got into so much trouble over it that I had to stay in the background. Now I'm saying my piece and people are listening.'

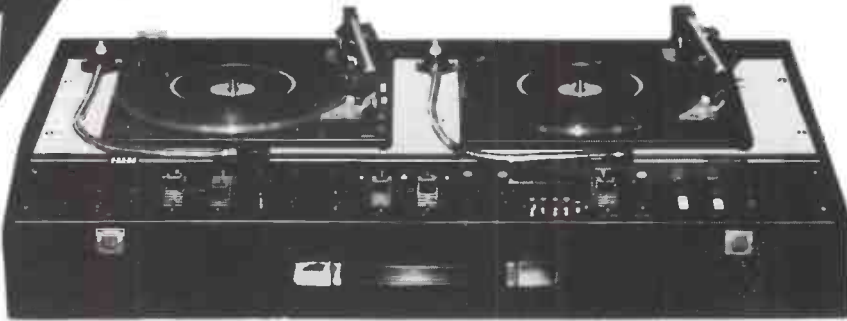
Uriah Heep l. to r. : David Byron, Mick Box, Gary Thain, Lee Kerslake and Ken Hensley



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The superb prizes we're offering – an S.A.I. Disco 1VS deck and four AKG D190E dynamic microphones – are enough to put any would-be DJ well on the road to success. And don't forget that with so many commercial radio stations opening up, several hundred new DJs will be needed . . . and one of the lucky ones could be you.

So have some fun, enter the competition and keep your fingers crossed because we've designed it so that everybody's in with a chance to win.

HERE'S WHAT YOU DO: Imagine that The Beatles have decided to reform and they've organised a party to end all parties at a leading London club.

John, Paul, George and Ringo have invited you to do the disco for the evening and the music you select has got to try and please everyone. You've only got time to play eight albums, so you've got to choose well – and there's just one other point, you've got to make your selection from just 20 albums which we've listed below. Sometimes we're just plain difficult!

The guest list includes Bob Dylan, Mick Jagger, Cilla Black, Slade, Cliff Richard, David Bowie, Elvis Presley, Gary Glitter and Wizzard. All the Beatle wives will be there, too, and it's you who must decide which albums, and in what order, are going to be played.

For example, if you think that The Beatles' Sgt. Pepper should be first up on the turntable, then put A next to the number 1 on the reply card.

Continue in this fashion until you've listed eight albums – in your order of preference.

We've asked a few people who are close friends of the Beatles to list their selection and from that we've come up with a final list of eight. The first reply card that we pick out of the postbag that lists those same eight in the correct order will win the disco deck and a mike. The following three runners-up will each receive an AKG D190E dynamic microphone.

Here are the albums, so go ahead and see if you've got the makings of a top DJ . . . Good Luck!!!

- | | |
|---|--|
| A. Sgt. Pepper – The Beatles | K. Sweet Inspiration – Cilla Black |
| B. If Only I Could Remember My Name – David Crosby | L. Red Rose Speedway – Wings |
| C. Beggars' Banquet – The Rolling Stones | M. Hunky Dory – David Bowie |
| D. Neapolitan Love Songs – Mario Lanza | N. Approximately Infinite Universe – Yoko Ono |
| E. Wizzard's Brew – Wizzard | O. Garden Party – Rick Nelson |
| F. Party Songs, Vol. 2 – Mrs. Mills | P. Another Side Of – Bob Dylan |
| G. Jailhouse Rock – Elvis Presley | Q. Touch Me – Gary Glitter |
| H. More Greens Please – Freddie Roach | R. Summer Holiday – Cliff Richard |
| I. Slayed – Slade | S. The Grand Wazoo – Frank Zappa |
| J. Big 16 – The Impressions | T. Please Please Me – The Beatles |

TO ENTER

1. List your answers on the reply card which you will find inserted in this issue of *BEAT INSTRUMENTAL*.
2. Write your name and address – in capital letters, please – in the appropriate space on the readers' reply card.
3. Tick any catalogue you would like from the manufacturers or other advertisers listed on the card.
4. Post your entry to arrive at our offices by 1st August, 1973. DON'T FORGET TO STICK A 3p STAMP ON THE CARD.
5. Each reader can only send in one entry.
6. The Judges' decision is final and no correspondence will be entered into after the competition.
7. The winners of the prizes will be given in the September issue of *BEAT INSTRUMENTAL AND INTERNATIONAL RECORDING STUDIO*.



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B.I.7

ONE MAN IS MEDICINE HEAD



Top: John Fiddler, below: Peter Hope-Evans



You can't have a good rock band without a drummer and a bass player. They say it just can't be done. But Medicine Head are the exception that proves the rule.

Back to their original lineup that saw the light of day in 1969, John Fiddler and Peter Hope-Evans move on to the stage with as much pretention as two locals standing up by the pub piano for a chorus of *Nellie Dean*.

They then proceed to play with all the energy and 'no holds barred' effort of a cup final day.

The songs come from their own impressive writing talent plus a few from the halls of fame, including a remarkable rendition of Jack Bruce's *Train Time* and new prints from *Blue Suede Shoes*.

So how is it they don't need the number of people that everybody else does?

'On stage it's a different thing,' explained John Fiddler. 'You've got that present moment that you're there, which is a different thing to a studio. On a record, obviously, you would miss the bass and drums.'

'We've always worked like that. It's a very fragile position in a way. When you're up there and there's just two of you there's nowhere you can hide.'

'I play a bass drum and a hi-hat and guitar, and I sing. It's a sort of one-man band thing. Pete plays harmonica and Jews' Harp.'

'I do some moving about in between numbers and then leap back on to the drum kit. It's quite a varied thing - we do acoustic numbers as well as electric things.'

Although Medicine Head have always been well accepted, they now have the added satisfaction of drawing bigger crowds as well.

'We've never really had difficulty with the people who come to our gigs,' said John. 'We've always been lucky like that. We've always been very close to the people. There's no hustle about contact at all.'

When it comes to song-writing, there is no fixed pattern or method. Said John:

'Peter writes and I write.

We don't co-write a lot, although we used to at one time. You just go through phases. On the new album, *One And One Is One*, there are two songs which we wrote together. I write all the music and then either Peter would write all the words or we would combine.

'The title track, which is the single, I wrote while we were recording the album and we put it straight down. I thought it was a natural single, although I didn't get many people agreeing with me about it.'

'Everybody liked it, but they didn't think it was a single.'

The album was produced by Tony Ashton, formerly with Ashton, Gardener and Dyke and now keyboard man with Family.

'Our manager introduced us to him,' said John. 'We knew him from a few years back when he'd seen us. He was backing Alexis Korner at the time. He remembered us from then.'

'We needed somebody to produce the album and with Tony it worked really well. We were very relaxed and natural working together. There was no missing the point - we understood each other, which was great. He's a very sensitive guy.'

ALBUM

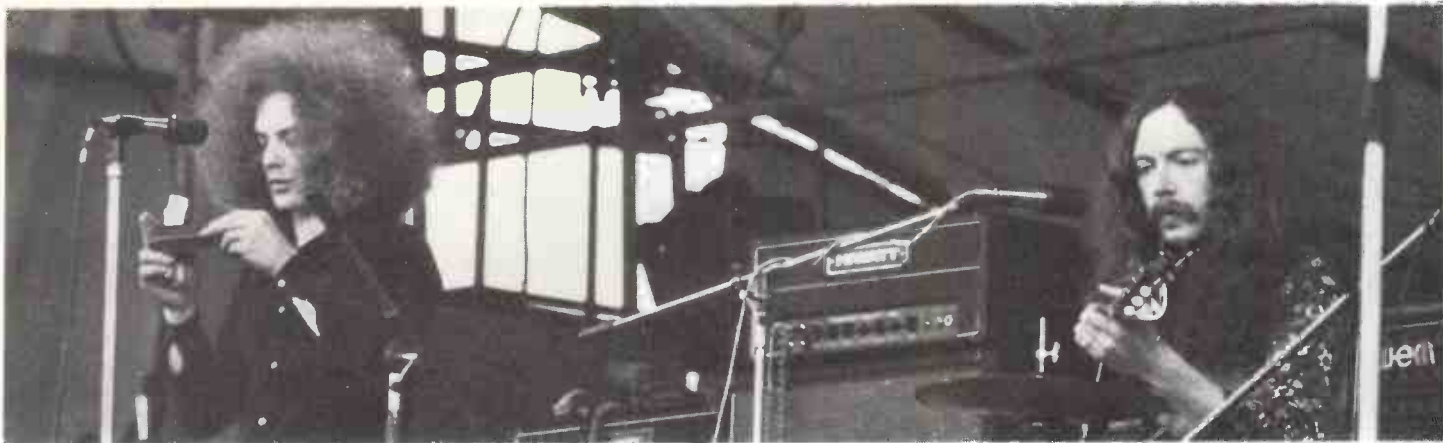
'We are certainly going to work together again and do the next album together and the next single.'

Medicine Head are a band that has evolved over a long period, their material getting stronger with the passing of the months.

'It's taken awhile,' said John. 'It's the fourth album - not like a brand new thing. I don't feel aged by those four years. I feel just as lively now - it's been good to have those years of experience.'

'I like this album more than any of the others we have done. There's such a lot of variety on it. It's even got a live track on it - which isn't very well recorded, unfortunately.'

Despite the sound they put out on stage, the band's gear is quite simple. Said John: 'All we have got is a 600-



Just two musicians on stage, but John and Pete can kick out one helluva big sound!

watt PA made by RSE which has quad amplifiers and Lansing speakers and horns. Pete goes straight through the PA, so he has no gear on stage.

AMPEG

'I have an Ampeg amp. and a Fender amp., plus a Gibson 330 and a Fender Stratocaster. I use the Ampeg mainly, miked through the PA and the Fender is there in case of a breakdown. There are two mikes on the

hi-hat. For acoustic songs I use a Yamaha. It's a great guitar - 30 quids' worth.

'The Ampeg gives a very dirty sound. It's like a fuzz box without having a fuzz box. It's a good rock sound and really fills out the place.'

BI asked John if he saw the band going on now as a two piece.

'Yes, I think so, although no doubt something else will happen. I'd like to take some backing singers around - and maybe a bass and drummer. Just for the occasional show

case gig.

'There's so many things that I would like to do. The album is very stylised and I really enjoyed doing that. But then I really enjoyed kicking the shit out of rock and roll - really smacking it in - which you can't do in a stylised way.

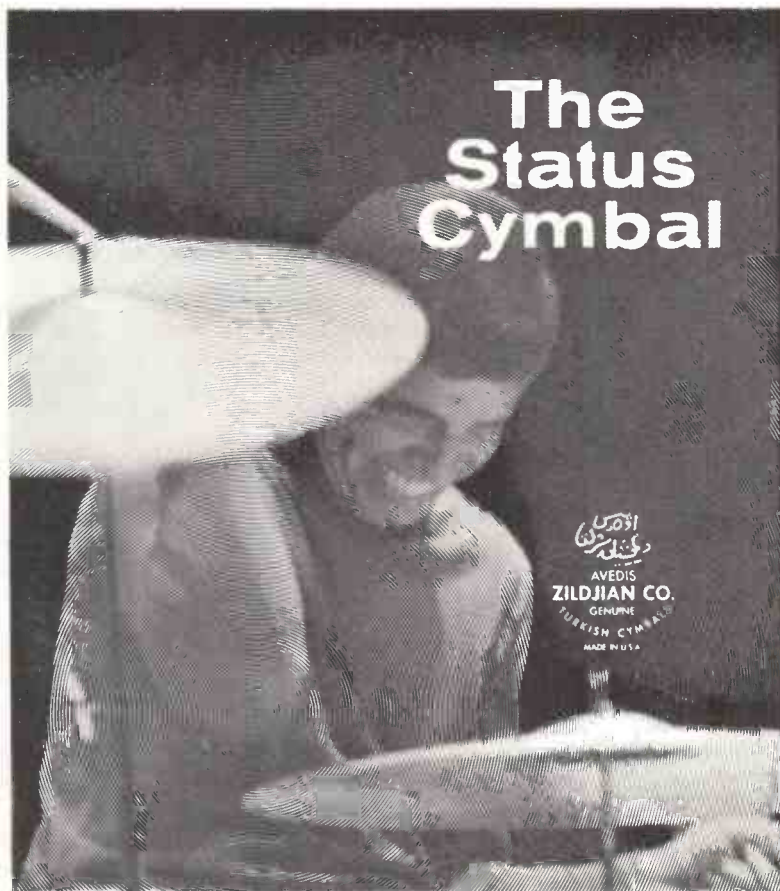
HASSLES

'It's useful just being two when it comes to time changes. We don't have the hassles of cues that have to

be worked out to go via three or four people. With us there's only me that's got to change it.

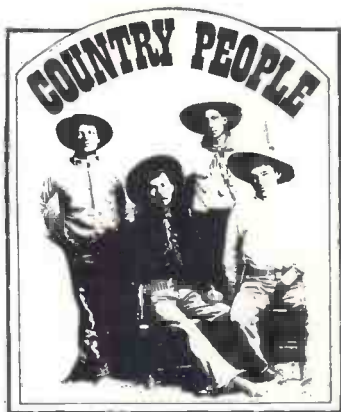
'I like singing acoustic songs very much. We're very lucky because generally we get a lot of people listening. We work hard and offer a variety of things and you find that if you're honest with the audience and talk to them, you get a lot of good things happening.'

For Medicine Head, good things are happening, indeed.



AVEDIS ZILDJIAN the only cymbals played by Buddy Rich

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Dave Travis has, in one way or another, been active in music for the best part of a decade. His entrance came via working on the production of albums for EMI and, amongst his varied duties, his name could be regularly spotted as compiler/liner note writer for the Hank Williams' releases of the mid-sixties.

Later, in 1967, he moved out from behind the scenes and launched himself firmly into the spotlight as an entertainer, building up an exciting stage routine which eventually led into the realms of country and rock music.

'I guess you could put us in the country-rock bag' Dave readily agrees, 'although, if anything, we lean more towards the country side of things. The rock we feature in our act is more in the style of Billy Lee Riley and Jerry Lee Lewis as distinct to the more city rock sounds of Fats Domino and Little Richard.'

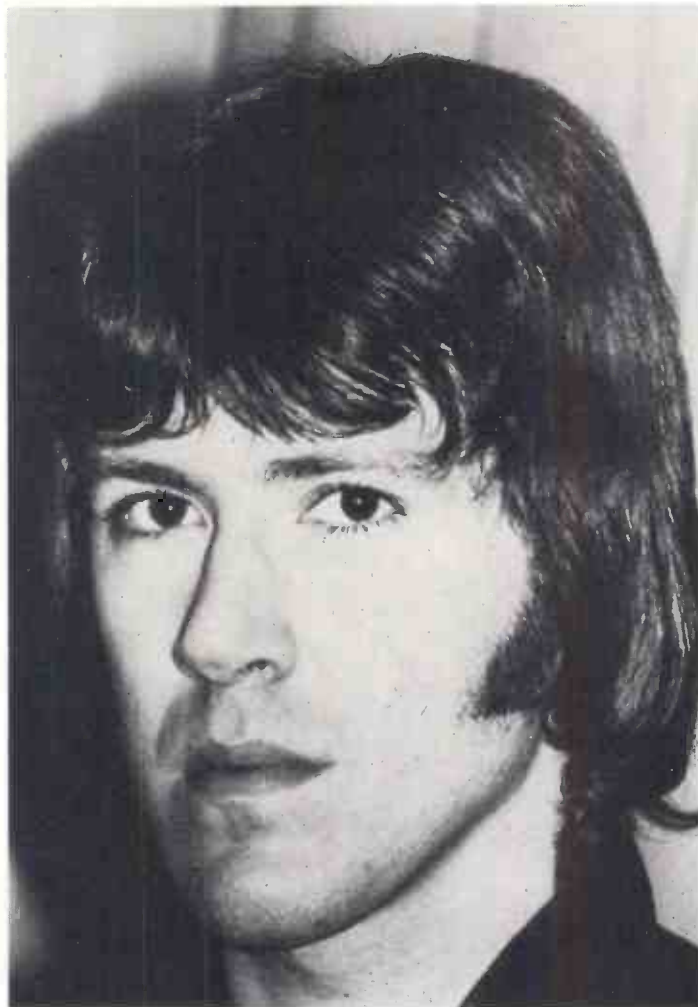
DEBUT

To set the record completely straight, though, Dave debuted as artist on an entirely different musical area.

'Actually, I was more interested in folk music at the time although I did like both country and rock - and jazz as well. At this time, though, I was dead set on being a flat-picker and I just took it from there. I stayed with it for a couple of years but, quite honestly, it just didn't work out financially at all.'

In the late sixties, departing from the folk environment, he formed a band - The Wicheta Linemen - and

DAVE TRAVIS



Rolling on Bad River

moved into the realms of country music. He comments that the outfit could be best forgotten but modestly overlooks its success with numerous European visits, the completion of five albums and a tour, in 1970, with U.S. rock artist Buddy Knox.

NICHE

Currently, Dave Travis leads the four-piece Bad River Band and has found a secure niche in the furor of heavy, rousing country-rock music. They're not, however, an outfit to be tagged by one musical label.

'We're pretty well equipped to play most venues. We can do an acoustic act which

suits the folk clubs but mainly we stick to the electric act and play the country and rock 'n' roll clubs. We seem to get across to all of them.

'Perhaps it's just a stroke of luck' Dave adds, 'but the musicians all have a very wide variety of tastes and we all blend well together.'

Like any outfit, Bad River has been subjected to personnel changes. It currently boasts the talents of Ted Hatten (lead guitar), Terry Nicholson (bass guitar) and Rob Godwin (drums) besides, of course, the rhythm guitar and vocal lead of their founding member, Dave Travis.

'We do not, however, confine ourselves to these

instruments and we like to swop around on stage. Besides breaking the occasional monotony of familiar numbers, I think it also keeps the audience interested.'

ALBUM

Such a point is illustrated with the release of their current album *High on Life* (Spark SRLM 104). With the exception of steel-guitarist Gordon Huntley, the album is completely Bad River's own work - although the lineup features 'Spider' Kennedy and Harold Burgon who have, subsequently, left the group to seek pastures new.

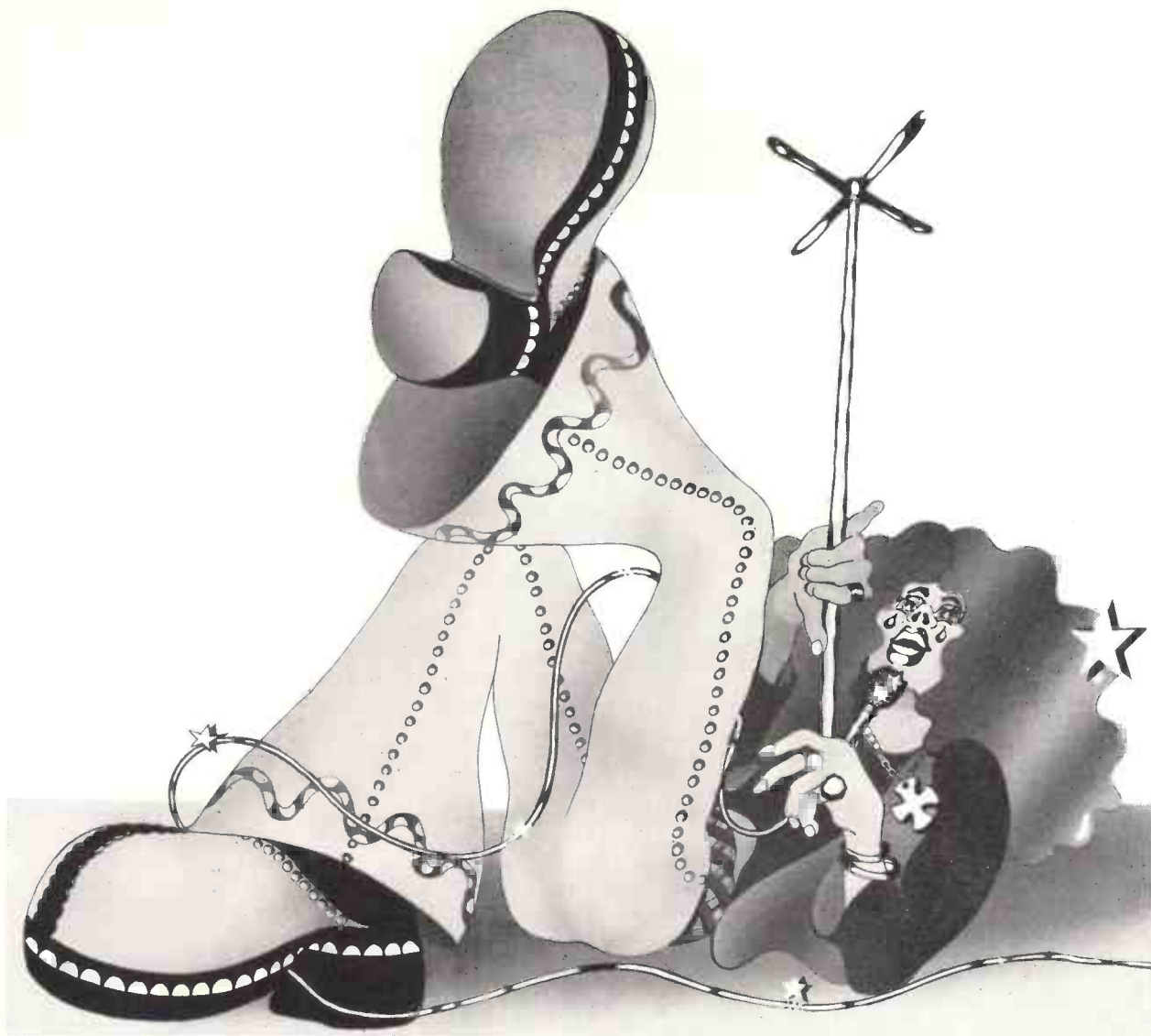
'The album represents a fair cross-section of the material that we use on stage' Dave explains. 'We had fun putting the tracks together and a number of the items - like *Go on Home* which was recorded by Sanford Clark and *I Started World War One* by Bill Sterling and the Heartbreakers - have been rarely used before.'

The album also throws considerable light upon Dave Travis' own versatility. Besides contributing most of the vocals and the guitar work on the fourteen tracks, he has doubled as the producer and provided three of the numbers as writer.

WRITING

'I have always tried to feature some of my own compositions on my albums, but recently I haven't done too much writing. I guess the reason that it's slacked off in the past year is because I've been involved with a lot of other work. When you work solidly the songwriting tends to lapse because you're often too tired for inspiration.'

Does Dave Travis consider songwriting a skill to be developed within his creative cycle? 'I would like to work on it more but, quite honestly, I'm too damn lazy. Writing is a terribly strenuous thing and I find that I have to be in the mood for it - as well as having the time. At present our main concern is to concentrate upon our stage act and continually keep the audiences entertained.'



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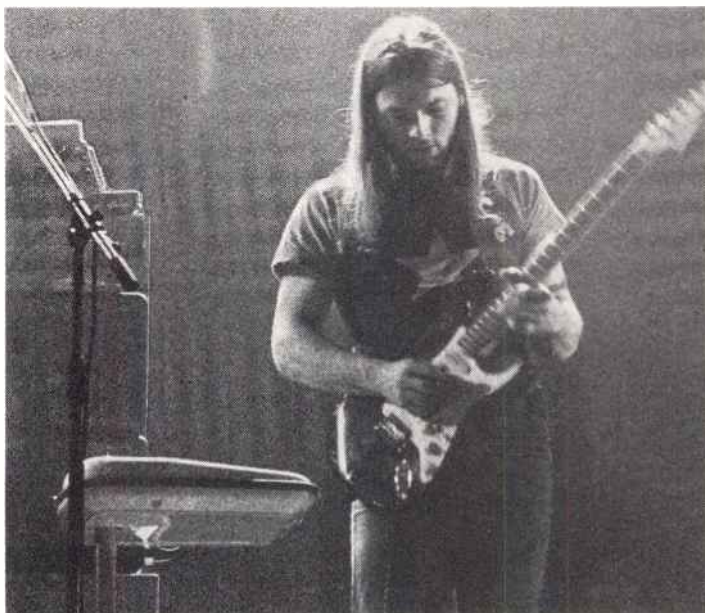
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INSTRUMENTAL NEWS



Floyd guitarist Dave Gilmour at Earls Court

HI-FLI FOR FLOYD

If you were lucky enough to get to either of the Pink Floyd's gigs at Earls Court in May, you might well have noticed guitarist Dave Gilmour using a new piece of space-age equipment.

In our picture, it's the small, white console on Dave's right, and it's called the Synthi Hi-Fli.

Dave is among the first musicians in the country to gain access to this new piece of electronic wizardry—which is manufactured by the well-known synthesiser firm of EMS (London) Ltd.

The Synthi Hi-Fli is a completely new concept in synthesisers, containing no tone generators, but a comprehensive array of sound processors: more of a permutator than a synthesiser, through which any electronic input, from guitar, organ, mike, wind or string instruments and tapes, can be changed into hosts of new exciting sounds.

It's plugged-in between the instrument and amplifier to do away with the now commonplace mass of various gadgets necessary to obtain

those fuzz, wah-wah and treble boost effects.

The Hi-Fli gives you all of these, which can be controlled by a simple, independent dual pedal, and so much more that it's almost impossible to describe them all fully.

You can get octaves, ring-modulation, phasing, true pitch vibrato and new effects such as meow and waw.

Combinations of effects, depth and speed controls, attack and decay rates, frequency shifts and modulation depths are all controlled with ease from the console.

Full details and specification are available from Electronic Music Studios (London) Ltd., 277 Putney Bridge Road, London SW15 2PT.

A by-pass switch on the foot pedals enables the musician to switch to a straight instrument sound when (and if) he should want to.

It's been a long time coming but at last it seems that the keyboard player in a band isn't the only one with easy access to the synthesiser and all its fascinating musical possibilities.

NEW SANSUI AMP/TUNER

SANSUI have just brought out a new professional integrated amplifier and tuner, the AU and TU9500, aimed at audiophile perfectionists and delivering 75 watts per channel.

From June 25 to July 3 they are holding a demonstration at the Royal Horse Guard Hotel featuring the new amp and tuner and their quad encoder and decoder. So if you're interested in hearing the highest standards in sound reproduction go along and have a listen.

The new amplifier is an addition to the AU range, and is built to incorporate the latest designs in solid state circuitry. It's the most advanced unit in the range, and total harmonic distortion over a very wide band-

width is only .1 per cent. Complete protective circuitry in three stages is built-in, guaranteeing the safety of all power transistors and speakers.

The amp is also provided with two tape/record play circuits so that two tape decks can be connected to record or reproduce. There's also a tape-to-tape reprint switch to allow recording of one tape onto another.

The TU9500 tuner is a perfect match for the amplifier, and has a tuning range of 88 to 108 Hz (FM) and 535 to 1605 kHz (AM). Total harmonic distortion is less than .2 per cent in mono and .3 in stereo.

The AU9500 is priced at £316.56 and the tuner at £208.60.

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INSTRUMENTAL NEWS



Marshall Safety

SAFETY has always been an expensive factor to build into any piece of equipment – which is more than likely the reason for a retail price of £66.00 on Marshall's new super-duper plugboard.

The Marshall Lifeguard consists of 6 x 13 amp sockets which are wired to a safety unit. This protects against overload (resettable fuse type) and also protects against any leakage to earth.

There have been many suggestions as to the amount of mains current considered

lethal; the lowest statement for a normal healthy person has been, so far, 8 milli-amps.

This safety unit will trip well before a current of 5 milli-amps passes to earth. The unit includes a test button, so that it may be tested every time it is used.

The Lifeguard will protect all mains equipment connected via the 13 amp socket, thus protecting any person using mains connected equipment.

Another new product from Marshall is the 2080 30W PA system. The unit has two inputs, each having a slider volume control; it also has treble and bass slider controls which operate on both inputs.

It is designed with the transistorised amplifier incorporated in one of the two speaker cabinets. The two cabinets are hinged together to form a compact suitcase-like unit, which can easily be carried.

The system retails at £131.30.

A TALE OF THREE CITIES

SHOP-SWOP is the name of the game in London's West End. Grafton Electrical and Musical Industries, a subsidiary of J. E. Dallas, have moved their famous Drum City shop to Modern Sound at 128, Charing Cross Road.

The idea is that they will be able to concentrate solely

on drums and percussion there.

The existing Drum City premises at 114, Shaftesbury Avenue will re-open as Music City, and will stock merchandise similar to that of the third shop in the group, Sound City.

A tale of three Cities therefore?

Expansion at Boosey and Hawkes

TO coincide with major additions to their electronic instrument range, the Boosey and Hawkes Group announce the formation of a new, and separate, Electronics Division.

Chief among the 'major additions' is the A.R.P. range

of synthesisers, for which B & H have obtained exclusive U.K. distributorship.

Their established electronic lines include Laney amplification, Diamond organs, electronic pianos and Space-sounder cabinets, and Jordan Watt hi-fi loudspeakers.

The Electronics Division will be the responsibility of U.K. Sales Director, Mr. K. E. Spacey, and will be based at 118 Colindale Avenue, The Hyde, London NW9 5HB.

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INSTRUMENTAL NEWS

CORKY'S CUSTOM KIT

CORKY LAING, drummer with U.S. Super-group West, Bruce and Laing, first tried Hayman drums last year.

Bill Legend of T. Rex on tour in the U.S. at the time, loaned his Hayman double bass-drum outfit to Corky for a gig. The result was a hurried phone call to Dallas Arbiter U.S. office in New Jersey and the wheels were set in motion for Corky's kit to be made.

Because of the very special sounds that Corky makes for the group his drums had to be custom built at the Hayman factory.

The sizes worked out as follows: 2-24" Bass Drums, 1-12" x 8" Tom Tom on the left-hand bass drum, 1-14" x 10" and 1-16" x 12" Tom



Corky Laing plays his new Hayman kit

Tom together on a specially designed floor stand, 1-18" x 18" and 1-16" x 16" floor standing Tom Tom, 1-wooden vibrasonic shell snare drum 14" x 6 1/2" deep.

Corky took delivery of his drums 2 months prior to the

group's recent European tour. These first 2 months were spent in recording their Albums *Why Dontcha* and *Whatever Turns You On* where the sound of Corky Laing's Hayman drums is very much in evidence!!

TOP MAN FOR WESTERN

Kustom amplification is being given an extra push now with the appointment of Dave Roberts as a director of Western Organ Studios of Bristol, the sole U.K. distributors.

In the past Dave has worked with Vox, Simms-Watts, General Electro Music and Dallas Arbiter, promoting and demonstrating their instruments and products all over the world.

He can play most instruments, but with Western Organ Studios he'll be working mainly on the Kustom amplification range.

Dave told *Beat*: 'I'll be covering mostly the South of England, generally promoting the range and making sure it gets to dealers.

'It's good equipment, with a life-time guarantee and it's really just a matter of letting people know about it.

MACINNES

FOLLOWING the success of last year's sound system at Cambridge, when Macinnes provided Amcron amplifiers, Macinnes have been awarded the contract to supply the complete sound

system for this year's Cambridge Folk Festival.

Nucleus of the sound installation will be the new DC300A amplifier which can supply up to 500 watts from each of its two channels.

The Loudspeakers will be

Maclab Bass units in Macinnes cabinets together with Vitavox HF horns and drivers. The sound mixing will be done on an Alice desk, and it is felt that this system will provide the most sophisticated set-up yet seen

at a Folk Festival.

For the duration of the Festival, July 27th, 28th and 29th the Macinnes caravan will be in attendance to provide information on any of the products available from the company.

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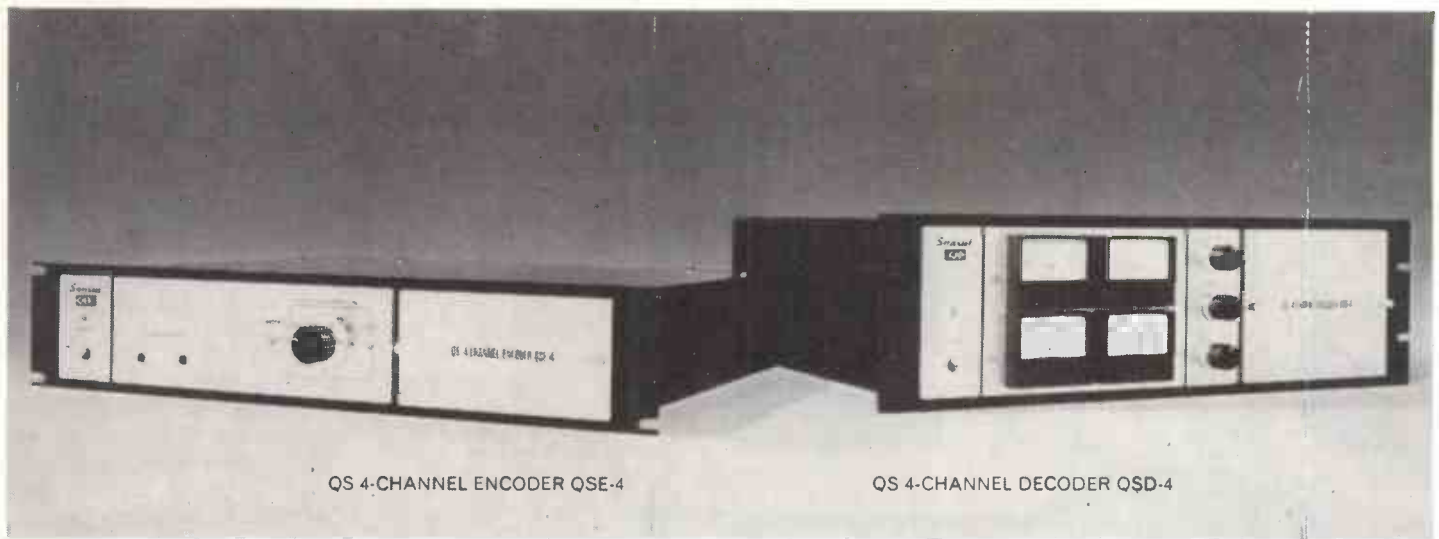
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QS 4-CHANNEL DECODER QSD-4

Sansui presents the QS Regular Matrix. Professional 4-channel encoder/decoder.

The Sansui QSE-4 Encoder and QSD-4 Decoder, shown above, are the items used by the Pye engineers to record the latest Jonesy release, the first quadrasonic single pressed in Europe. They chose the Sansui QS Coding system for its many advantages.

- 1** The QS System prevents directional error or the loss of any information in the encoding process. It therefore places no limitations on the engineer's technique.
- 2** The QS System is the only matrix system that permits, at the decoding end, reproduction of sound anywhere in a full circle and at the dead center of the sound field.
- 3** The QS System does not in any way degrade any current standards of high-fidelity sound reproduction, whether they involve noise, distortion, dynamic range, frequency response or anything else.

4 The QS System offers dual compatibility with existing 2-channel stereo equipment; it actually improves the depth and dimension of conventional 2-channel sound, while affording an outstanding "synthesizer" effect.

5 The QS System avoids the use of a high-frequency subcarrier. Resultant encoded material can thus be reproduced effectively even by a simple speaker matrix. The system is therefore easily and economically popularized.

6 The QS System is a complete, all-purpose, all-media encode/decode process with total compatibility with all equipment and standards. That applies to disc recording and broadcasting. Even to tape recording.

Find out for yourself why the Sansui QSE-4 Encoder and QSD-4 Decoder are the most advanced tools available today to put yourself squarely in the 4-channel business.



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GIRLS IN ROCK



THOSE EVIL ELEMENTS IN YVONNE ELLIMAN

Murder, cannibalism, lesbianism – not, one would have thought, subjects upon which to dwell, but Yvonne Elliman – star of both the Broadway and film production of *Jesus Christ, Superstar* – thinks otherwise.

'You see,' she explained, 'I'm basically an amiable kind of person and, just like everybody else, I have an opposite side to my character, I guess you could call it the evil elements in me, but those subjects just happen to fascinate me.'

Yvonne, born in Hawaii Japanese and French parents, is in London making

an album that she hopes will lose her much of the *Superstar* identity that four years of playing the role of Mary Magdalena has created.

She's chosen the British songwriting team of Rupert Hine and David McIver to do most of the material for the album, which is also produced by Rupert Hine.

It's indicative of the drive and talent that she brings to bear on her singing that stars such as Pete Townshend, Caleb Quaye, Mick Grabham and John Perry are among the musicians who have worked with her on the sessions.

'I want to get word out

that I'm not just a sweet ballad singer whose only claim to fame is *I Don't Know How To Love Him*,' she said, 'and I hope that this album will go a long way towards breaking the ice in that respect.'

Having heard tapes of the album, which is due for release in September, it's obvious that the Pete Townshend composition *I Can't Explain*, will be one of the most immediate 'ice-breakers.'

SINGLE

'It was my favourite single when I was about 15,' explained Yvonne, 'so I just had to do it on the album. Rupert (Hine) said that it would be lovely if Pete Townshend could come and play it.

'He called him up and Pete said he'd love to do it, and of course, I was completely amazed. I was there while Pete put down the three layers of guitar for the track and he's a clown. He's a gas and since the time of *I Can't Explain* he's improved a lot.

'I think that this version is a lot better than the original, but when I was singing it I was trying to do things different with my voice with him in the studio and I found that none of it worked.

'In the end I had to do it like Roger Daltry because the original was so embedded in my mind that anything outside of it sounded absolutely wrong.'

Another of Yvonne's favourite songs that she's chosen to do on the album is *The Moon Struck One*, by the Band and it's interesting to note that her treatment of that is a big departure from the original.

'They're my favourite band,' she explained, 'and this song was the last one we did. We figured we didn't have enough songs for the album, so I suggested this one 'cause I used to sing it with Stan Getz in New York. We recorded it on a straight stereo take with Ann O'Dell playing the piano and I think it's really worked'.

Band fans will be pleased to know that it has!

The rest of Yvonne's material was 'custom-written' by Rupert Hine and David McIver – a duo well-noted for their songwriting innovations.

'My record company and I were looking for writers, 'cause I didn't want to do an album just full of cover versions – I learned a long time ago that if you can't do something at least as well as the original, then don't bother to do it at all.

'Rupert and David were suggested to me, so I went over to see them and gave them a list of things that I wanted to sing about.

'I wanted to sing about food, I wanted to sing about lesbianism, about cannibalism, murder and things like that. They said they'd see what they could do and then came up with songs that used about three of those topics, and I was very happy with that. It was custom-built for me, I found that I could sing them very well, and make them almost as if they were my own songs.

'It was just a fluke that we worked so well together. I don't think that the subjects I chose have anything to do with my background, they're just phantasies about the other side of my personality.

'I'm also a great fan of Grace Slick, who comes over to me as evil, very evil, and she sings about cannibalism and things, so I guess I just wanted to get on to her side of it.

FOOD

'I sing about other things too, of course, *Casserole Me Over* is a song about food, which I love, and I also do a blues that is a kind of statement about *Superstar* called *I Don't Know How To Love Him Blues*.'

Now Yvonne is busy playing her guitar and writing her own songs. 'I've always done it', she explained, 'but the difficulty I've had is getting it across to other people. You know, I can hear everything as it should be, in my head, but how can I play it for someone else with just my guitar?'



L408 used by Blackfoot Sue for travelling to gigs in Britain and Europe.

The Musical Express

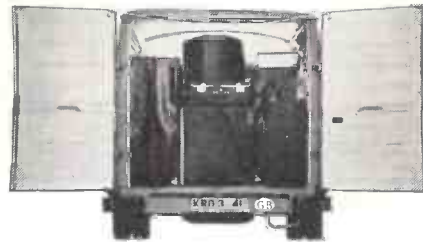
The pop-business is demanding. Uncertain. Tough. And perhaps getting around is its toughest part. The last thing you want to worry about is transport. The "Musical Express" from Mercedes-Benz lets you shrug off motoring hang-ups.

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STUDIO PLAYBACK

HOW TO SEDUCE A WOMAN — SOUND TRACK

Musical interpretations of *How To Seduce A Woman* were given this month at Air Recording Studios when Synchro Films came from the States to record the soundtrack for the film of the same name.

More music based on human endeavour is being made by Rupert Hine who's doing sound effects and music relevant to World War II, for the Colditz Story. He's also working on a solo album.

Ken Tobias, a Canadian artist managed by his brother and produced by Jon Miller is finishing off an album he

started in May, and Donald Swan, who will be recording in Studio 1, will be playing to an audience.

Bryan Ferry, singer with Roxy Music, is making a solo album, and other albums are being made by Gary Herd, Denny Laine and Family. Singles have been made by the Casuals, produced by Peter Sullivan and Reg Presley — remember The Troggs? — who's being produced by Roger Greenaway.

Expected in this month are Cockney Rebel and Larry Norman, and a provisional booking has been made for Stackridge.

SUNNY ESCAPE

The sun is shining down at Escape studios, situated in miles of open Kent countryside, and this month Roy Young and his band have managed to soak some of it up, in between working on their album, which is now at the mixing stage. East of Eden were down too, recording a single.

Dick Heckstall-Smith is laid-up in bed at the moment with a slipped disc but the album he was recording at Escape, with his band, Manchild is mostly in the can. Apparently, he's been doing some very different things with this new band including some strange harmony work: so get well soon, Dick!

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MOLINARE—FOR DJ'S

One of London's most modern — and busiest — disc jockey studios is Molinare Sound Services, situated just off Oxford Street.

The studio was established by Australian-born film producer/director and ex-DJ, Stefan Sargent. It is equipped with a 16-channel stereo mixer and three Revox A77 stereo machines, a Nagra IV, Nagra III and Nagra SN mono machine, two Gates' stereo cartridges and two Gates' turntables. There are full stereo echo, equalisation, compression and Dolby noise reduction facilities, too. Microphones comprise two AKG 202, a Sennheiser 805, MD 421 and two Sony Electret. Speakers are B.B.C. Rogers Monitors and there is also cueing and foldback.

On the commentary side there are variable acoustics, special effects on voice quality (equalisation filter), echo, compression, expansion, limiting in stereo or mono,

record sync to 16mm picture rock and roll, transfer Nagra to 16mm film. Announcer's audition tapes are on file.

Programme production facilities include tape editing, sound mixing, location recording—radio cartridges/cassettes, audio visual presentations and tape duplication.

The rates per half hour are:
Studio — all facilities
— mono or stereo £4.00
Editing (no studio) £2.00
Tape duplication (no studio) £2.00
16mm film projection inc. studio £6.00
Weekdays 8.30 a.m. to 7.30 p.m. After 6.00 p.m. an extra 25 per cent.
Saturday (until 12.30 only) plus 25 per cent. Minimum charge is £10.00.

For further information write to Molinare Sound Services, Basement Studios, 10 Stratford Place, London W1N 9AE or telephone 01-629 0761 and 01-629 6905.

NEVE'S BIGGEST

The largest, single-piece sound control console produced by Rupert Neve and Co., has been installed in the Twickenham Film Studios.

With the co-operation of Gerry Humphries, head of sound at Twickenham Studios, Neve's engineers designed a 36-input channel, six-group and six-output console capable of full stereo operation.

Some of the channel amplifiers used are of the latest design and incorporate the most elaborate and sophisticated equalisation facilities ever produced by Neve.

Following a Far-Eastern tour by Alan Foster, sales director of Rupert Neve and Co., the firm has received orders totalling more than £44,000 for equipment, including a 24-channel, 16-track recording console.

Alan's visit took place in January and already two groups of Japanese visitors,

including members of Neve's agents, General Traders Ltd., have visited the Cambridge factory to discuss technical requirements for future business.

Neves must be working hard, for Capital Radio, who have been awarded the franchise for the London General Independent Radio Station, have chosen them to design, supply and install the entire complement of sound control consoles for their studios at the Euston Tower.

The broadcasting consultants for Capital Radio, David Whittle Associates, have specified a total of five consoles, with the first two of a versatile new design built for operation by a presenter or conventional studio control.

One of the standard range of Neve consoles, the BCM 10/2, which is also being supplied, will be loaned to Capital Radio during August for staff training.

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STUDIO PLAYBACK

ADVISION QUAD

Advision studios have been involved, recently, with albums, film scores and quadrophonic mixes.

Stomu Yamash'ta has been recording the sound track score for a film called *Phase 4* which has been made at Pinewood. There's also been a 60-piece orchestra in recording a quad sound track for a Klan pop art film.

You'll be hearing Shirley Bassey like you never heard her before, soon, because RCA are planning to re-release all her hits in quad, and re-reduction of the original tapes is now being done.

David Essex is working there at present on an album, with Geoff Wayne producing, who's also been working hard on television jingles.

Jack Jones is in now and we are told to expect a new album from him before the end of the year.

WEST OF ENGLAND

Things are really happening at West Of England Studios where they've been working on a four-track mobile unit for a band called Plain Salisbury, a country music band. A folk band called Faraway Folk, who will be produced by Mike Ford (a B.B.C. Birmingham producer), will be using it on live gigs.

This month should also see work recorded by Greensleeves, a three-fiddle, piano, drums and accordion band who are recording albums for the English Folk Dance and Song Society. They are doing two albums, one for adults and a children's version.

Singles will be recorded this month by Clive Lee and Paper Dolls and Guys, both of whom are to be signed to the studio's Ra record label.

BOWIE MIXING

David Bowie is expected at Trident studios to mix some material he's recording in France. Chi Coltrane, that beautiful singer-songwriter, has booked two days this month and Julian Clerc, a Frenchman, has booked five days and some mixing time to do some recording. His music is being arranged by Bill Shepherd.

Blood, Sweat and Tears were in recently to mix an album, and Jim Webb has just started a new album, which he should finish some time in August.

Elton John has been in to do some overdubbing on material recorded in France. Mixing should be finished halfway through July.

Gypsy have been in to finish mixing an album, and Home have now finished mixing their album and it should be available soon.

AMITY

Great interest throughout the studio world has been created by the new Amity Shroeder 8-, 16- and 24-track professional recording machines.

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this country, they offer a serious British threat to the existing dominance of American and Austrian machinery in the field.

Using a computerised logic system — largely the work of chief designer Roger Jeffery — a cast chassis and incorporating the latest auto-locator device, the new range should establish for itself — and Britain — a first-class reputation.

There are no gimmicks to the machines either, which were designed and built in close liaison with studio staff.

The tape transport, for example, has all the basic features needed to produce a specification comparable with any of the best (and most expensive) machines available — and nothing more.

Price, reliability and ease of operation were the other important design factors — all of which have been successfully catered for.

MORGAN

This month Morgan are opening their fourth studio and it will be the first London studio on the Continent, right in the heart of Brussels. It's being built to a very advanced specification, using a Cadac desk and 24-track, quadrophonic recording facilities.



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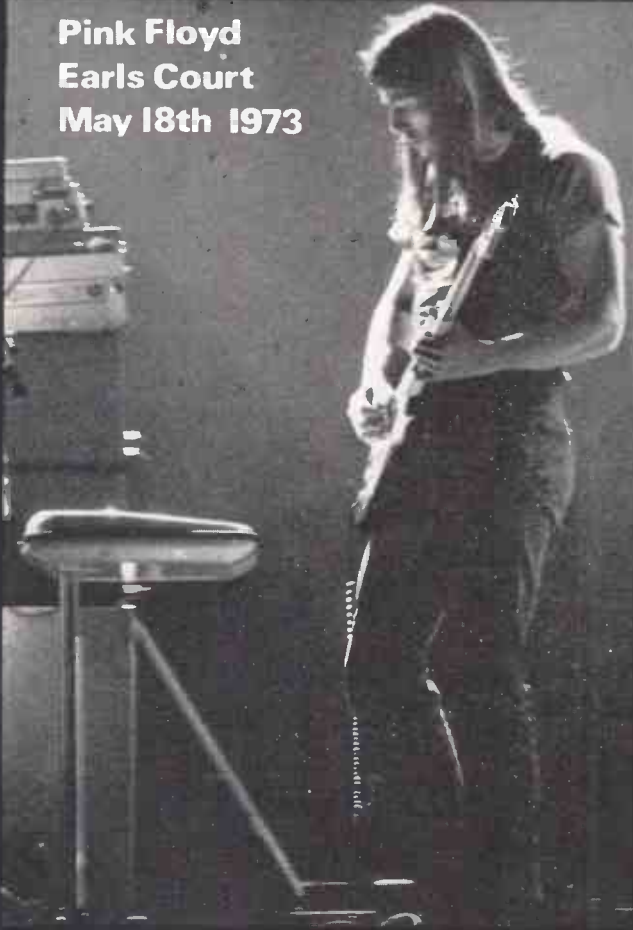
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May 18th 1973



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Tony Tyler, NME

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SONWRITER OF THE MONTH

'I was watching Enoch Powell on television and listening to the things he was saying. I thought of all the kids watching who would believe him – and that they should be more aware of all sides of the problem. Then the line came into my head: "A child isn't born with a prejudiced mind" – and the song came naturally. I finished it that evening.'

Tony Wilson, songwriter and bassist with Hot Chocolate, was explaining what moved him to write *Think About The Children*, an international hit which was recorded (among others) by Mary Hopkin.

The band have had four big hit singles, all written by Tony and singer Errol Brown. Other members of the line-up are Larry Ferguson on organ and electric piano, Harvey Hinsley on lead guitar, Patrick Olie on percussion, bass and vocal, and Tony Connors on drums.

Tony came to England from Trinidad in 1961, just at the time Notting Hill was flaring up over racial issues. He was pretty upset by what he saw, and the band's latest hit, *Brother Louie*, was written with Errol Brown.

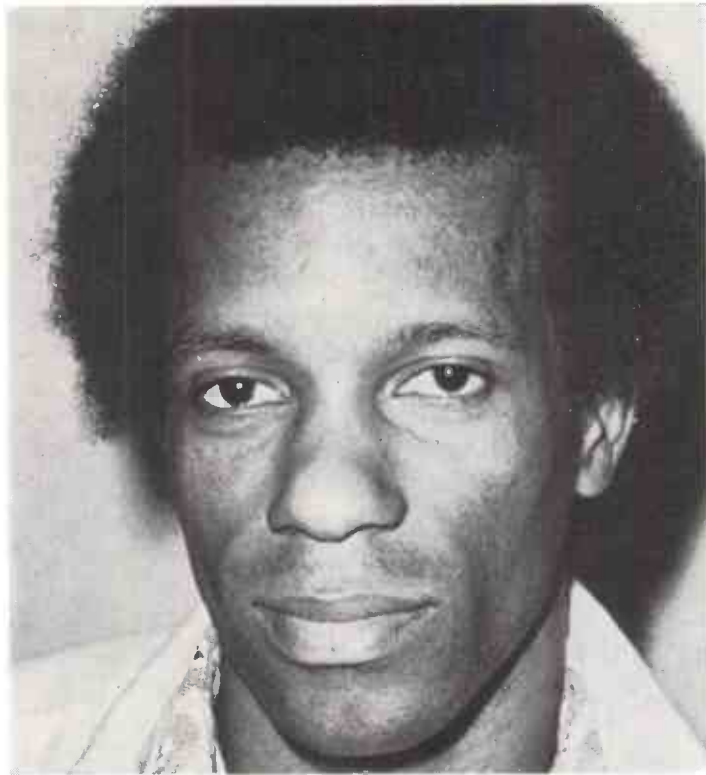
It tells the story of a white boy and coloured girl falling in love and the trouble that is caused among their families – another development on the Romeo and Juliet theme.

LIFE

'But things just happen – it's part of life. We never planned to write about it, but Errol and I are together so much that we feel the same things, and that's really the basis of our songwriting.

'Even so, things are very free, and we often write our

TONY WILSON OF HOT CHOCOLATE



own songs, or come in half way through. That's how it should be.

'The songs I write are just about what I feel. *You'll Always Be A Friend* was about two people who were in love and then parted, but always wanted to remain friends. That was a very personal thing, and it's the ones I feel that are the ones that last for me. Sometimes if we haven't written anything for a while and we need something for a single Errol and I have to really try hard for a song, and that's much harder to do than something you feel strongly about.

'I usually write with a guitar or piano, but first I get

some words coming into my head, not as read or written, but with a melody line, and then I work from that.

'By the time we get into the studio the songs are completely arranged, and all that is added is a string arrangement. Mickie Most, who produces, usually picks the songs for singles. It's better to have someone outside the band doing that.

Brother Louie was a very honest song, and the music was much closer to what we do on stage, playing Sly Stone and Curtis Mayfield number. Its acceptance means a lot more freedom for us in singles, a new direction. We never thought

we'd get away with that sort of thing before.'

Hot Chocolate do a lot of roadwork, and Tony was just back from Ireland at the time of the interview, already making plans for a German tour and the filming of two promotional television shows. After that they'll visit Luxembourg and Scotland.

But each year they have a holiday, and Tony had earlier spent five weeks in Trinidad, getting a well-earned rest.

'It's a beautiful place, and Errol, who's from Jamaica, came for the first time in 18 years. He really loved the place. It's a small island, and you're never far from the sea. Everybody knows everyone else, and you can always find a friend. In London you can walk for years and never find anyone you know.

MUSIC

'The people there are much more easy going than people here – they just want to enjoy themselves. If you're walking around with no money it doesn't matter, because there's always music playing somewhere and anyway, it's a beautiful day.

'I come from a musical family – well nearly everyone plays music there. My mother plays piano, all my uncles had bands, my grandad played string bass, one brother plays vibes and the other has got a band. There was always instruments lying around when I was a kid.

'The influences I picked up there are still strong, particularly the rhythms. Our new drummer is Tony Connors, who used to be in Audience, and he gives the band real drive.'

Other hits the band have had were *Love Is Life* and *I Believe In Love*, and a surprising thing is that two songs were hits in South Africa – the latter song reaching number one.

They've done well on the Continent too, both at gigs and with singles. With the opening that *Brother Louie* has given them, and the more positive relationship between recording and stage work, more people should be hearing what they're doing.

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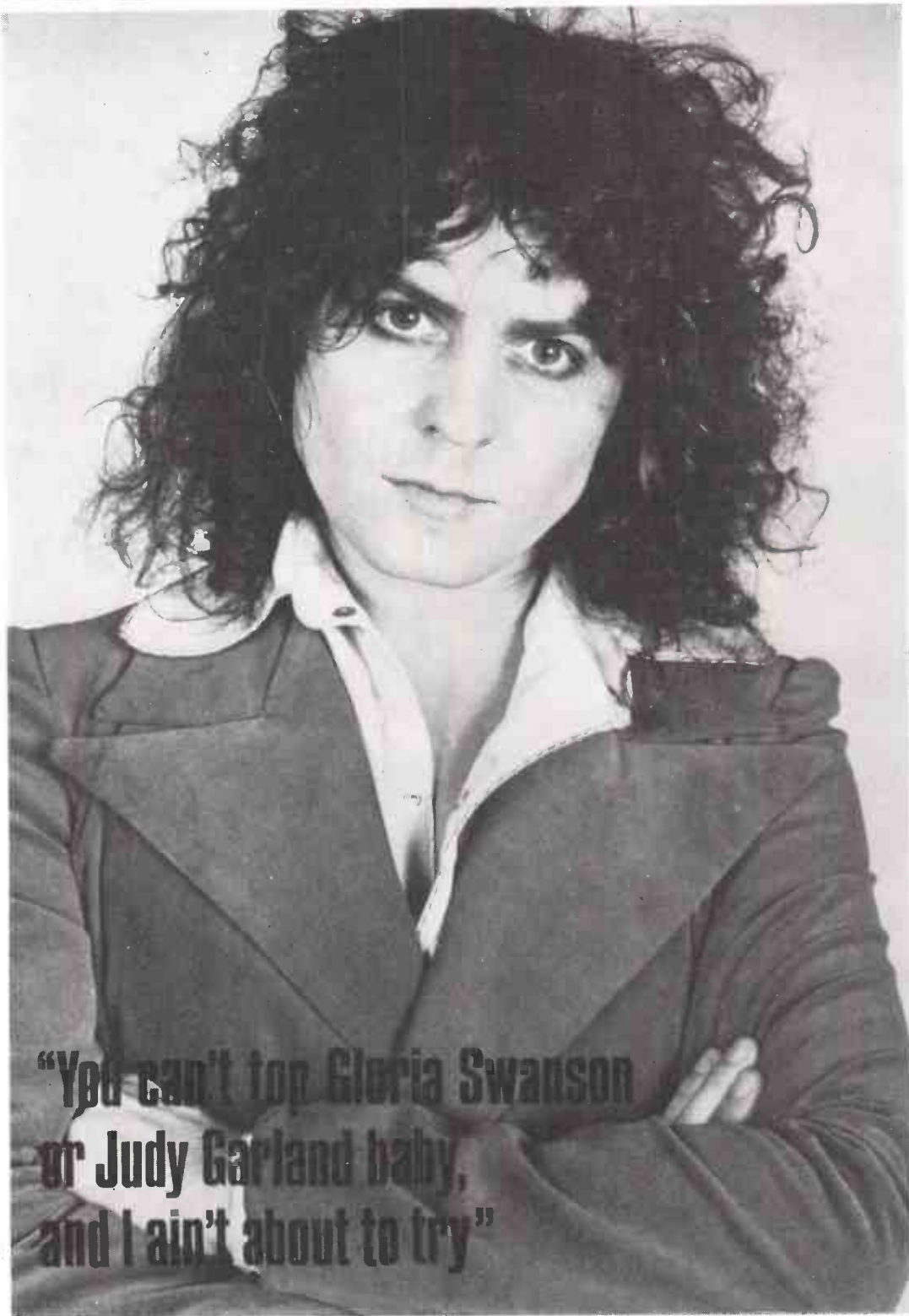
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OVER THE HILL AND LOOKING FOR LOVE?



**"You can't top Gloria Swanson
or Judy Garland baby,
and I ain't about to try"**

ROLL up, roll up, read all about it! Marc Bolan is over the hill. After a brief flash of glory, he is now fading into oblivion.

Of course, Tanx, his latest album, has had worldwide sales of around four million and his last single sold over 450,000, but so what? He hasn't done too well in the States has he? *Get It On* only sold one and a half million copies.

And what has he done lately?

Well, in the past month he has edited a new film to promote his new single, called *The Groover*. He's been in America with Ringo Starr, negotiating the release of *Born To Boogie* over there. He's done some recording in Los Angeles and produced a record for a band called Big Carrot — a reggae song he wrote in Barbados.

He did an *In Concert* programme for the ABC network while he was in America and, then, of course, there's the new T Rex album, which is one of the things Marc talked about when he spoke to *BI*.

'The new album is nearly finished. We go to Munich in June for a week and I'm flying in some people from America — some singers. We've only got four more tracks to do although I've got about ten new songs, so we'll put down what goes down.

'I'm spending a lot more time on recordings now. I'm going to re-do most of the stuff we did in Copenhagen, whereas in the past I would have just kept it and worked on it.

'That's the freedom you get with success I think. I've become much more critical about smaller things — like the hi-hat sound, or getting a good bass drum sound as opposed to just getting drum sound.

'It just comes through years of working. I've got a studio at home now and I'm buying a house in France and building a sixteen track there. Tony Visconti is just making a sixteen track for his house.

'Technically I've got a lot more into it, which I think really helps.

'I will be doing a lot more producing. I've got two bands which I've just formed, haven't named them yet, but when I do I'll let you know.

'One is a very heavy band and I'm going to concentrate very much on sort of space music – probably very little in the way of lyrics. I'm prepared now to just take some people in the studio and let them do what they want: within the context of "if I like them" obviously. The things that I produce probably won't be singles.

'There's so much that I really want to do that I haven't done yet, particularly with films as well. I'm going to work on another film shortly, actually.

RAT RACE

'I feel much less competitive now, just because after three years I can assume that I'm quite established. I don't really feel that involved in that rat race of having to put singles out all the time, unless I write them.

'I don't feel harassed at all with all the David Cassidys and all that sort of rubbish. I don't feel involved in that. I don't feel I'm anything to do with it.

'I've always thought of us as an album group really, even though the singles thing came along and it happened very naturally. It wasn't a staged thing – we didn't go in to make hit records.

'As far as I'm concerned I just carry on and if I keep getting things that sound like singles obviously I'll put them out – there's no reason not to.

'If I didn't have a song for a year, say, I'd do what Jagger does, which is giving it an elbow until it's time and you have something. It doesn't stop you recording. I think I'm going to literally record a lot more in so far as every month I'll probably go into a studio and just record the band and see what we get.

'I'm using other musicians a lot more now and trying things. If it doesn't work, that's tough – just take them off.

'I wouldn't have tried that

before. It's not really to do with finance – I just didn't have the confidence to sit down with seven or eight musicians without a score and tell them what to do.

'Now I find it very easy. The public hasn't really heard the way I'm playing now – it's very different to what I was playing before. It's been a long time since we have played a live gig in England and we've changed radically.

'When we do play here I won't play with less than about fourteen pieces. I'll use a brass section, another guitar player, keyboards, and probably nine singers as well as friends. I'd like to get Harry Nilsson or someone like that up on stage with me.

'It would be a very different thing, not the band as it was. That was one of the main reasons that I did *Born To Boogie* at the time, even though it was a year and a half ago now that it was actually filmed.

'I wanted to capture at that time what we were doing, good or bad, just to have it there. I knew even at that point that we wouldn't be doing it like that anymore.

'As a four piece band, that is really the end of that period. It was a year and a half ago so it was irrelevant when I put it out, to the music we were playing, as it took nine months to get it on a film.

SHOW

'I wouldn't do a live gig at the moment purely because we're not rehearsed for it. When we do, I want it to be something very special. It really will be a show.

'I don't really want it to have to depend at all on visuals, even though there will be visuals, obviously, because I move about a lot. I was born to boogie!

'I won't rely on lighting or costume changes or make up as the music I think is more important, to me anyway.

'I don't feel involved in so called glam-rock at all. I think it's basically bull. As I have said before, you can't top Judy Garland or Gloria Swanson baby, so I ain't about to try.



'I just got sort of shoved into that thing. It was supposedly something I started with all the glitter and that stuff, but I haven't worn glitter in two years. I was supposed to have been into that, but I only wore it about four times, which people never realise.

'I've never worn heavy makeup, particularly, not like these painted babies that you keep seeing all over the place.

'What frightens me with that is that I really believe a lot of those people, if they thought it would help their career, or their fashion, would black-up like Al Jolson.

'I don't necessarily point at the major figures. Without names, there are four or five bands at the moment who are tuned into that – very late, actually.

'Really it's pure commercialism. The amount of records that I've heard now that sound like *Get It On* is frightening. There's four in the charts at the moment.'

It was a fascinating phe-

◀ Bolan in fine boogie form proving that a Fender Stratocaster and a tamberine are a stunning combination



nomena the way that as soon as Marc Bolan became popular with the younger fans, it was an automatic cue for every rock journalist to get out the axes.

'What happens,' said Marc, 'is that whoever you are, the more successful you get, the more dislike there is among people that aren't necessarily successful.

FAMOUS

'They believe what *they* believe they write about you. It's nothing to do with you.

'I accept that I'm very famous and all this stuff and have sold millions of records, but I'm no different. I'll talk to anyone. I'll sit here and if kids come up to me I'll talk to them for hours. Those people assume that you are totally unapproachable. Maybe to them I am, as I don't necessarily want to talk to them.

'It happened in two weeks with David (Bowie), last week all the papers were loving him, this week they're ripping him apart.

'I don't know – it's like the old pop star way of handling something, which I always fought against

Marc Bolan before the curtain ► rises – relaxing in the dressing room

'There's no grounds to intellectualise. It's just whether something that you write comes from the heart or from the wallet.'

After the curtain rises it's out onto the boards and the show goes on ▼



totally. That's why I don't use managers and things like that – I resent that.

'I think you should make good music in a studio and put it out using your own integrity; so that if you flop it's your fault. You can't blame it on anyone; so you live with it much easier. As much as you can, do it yourself.'

Intellectualising about music is now a permanent facet of the rock business. *B.I.* asked Marc if he felt people were right to read things into his music.

'I think in some cases it's right,' he said. 'For the media that I'm in and for the status that I have as supposedly a teeny-bop idol, compared to the things that Cassidy does or *The Twelfth Of Never* a lot of the things I do are quite intellectual.

That's all it's down to. I never write anything that I don't really feel, and sometimes I write a lot of things

that, as poetry, I think are very important.

UPSET

'They don't necessarily get recognised purely because I do them. That doesn't upset me. I'm very surprised when I read some people's interpretations of the things that I do, because they're always so off.

'When you write a song, you don't know what you're writing. You just write down what feels good at the time and what turns you on.

'You can do it afterwards – sit down and think that was a good line. At the time of writing you were just trying to find something that rhymed with the other line.

'I think most things happen naturally. I think that in two or three years time I'm going to be out of the bag I'm in now. It takes care of itself – in the same way that the Stones are no longer a teenage idol band.

'It always lasts about five years on that sort of level. Then you become an artist and you just do what you want to do, I wouldn't do anything I do unless it made me happy and I enjoy being a teenage idol – I think it's fun and a nice thing to experience.

IDOL

'Hopefully, I might live to be forty or fifty, so I've got twenty-five years not to be a teenage idol. It phases out gradually – I've certainly started to phase it out, purely because we don't do gigs that much and I'm now going into – I don't mean this sarcastically – more serious work like making films. This not only costs a lot more

money but takes a lot more time.

'If I make a movie it's going to take nine months, which means not making music for nine months.

'So slowly I'm phasing it out myself, but only to what my head wants. I'll keep on putting singles out till I can't write them any more, or till people stop buying them, whatever the case is.

'I never thought I would last more than two weeks as a teenage idol, because I didn't think I would be able to cope with it mentally. I don't know whether I did cope with it mentally! But then I think all rock stars are over the edge, so it doesn't matter anyway!'

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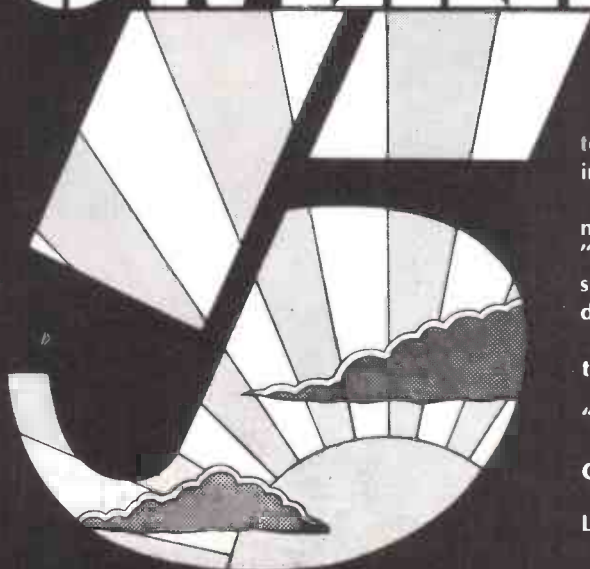
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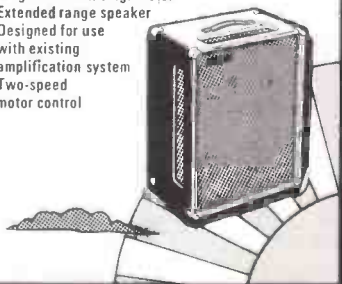
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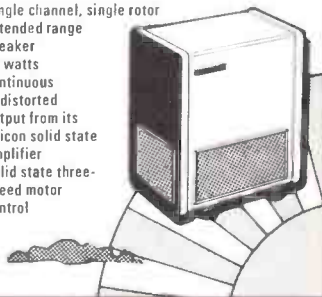
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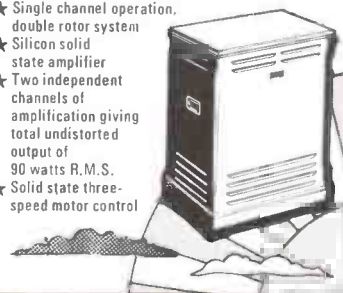
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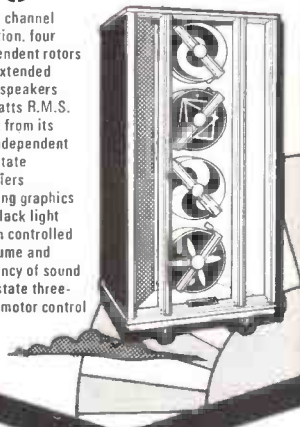
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BLOOD, SWEAT

Blood, Sweat and Tears have a timeless quality about them. Despite numerous personnel changes, they have maintained their reputation as one of the leaders in the jazz-rock field.

Now the new line-up is looking to take the band a step farther with a more commercial feel – made possible by the addition of guitar and keyboards.

They now feature Georg Wadenius on guitar, ex-Woody Herman sax player Lou Marini and their latest addition, Tom Malone, fresh from a 'season' with Frank Zappa. *B.I.* spoke to him during the band's brief visit here in April.

'I've been with the band since January', he said. 'I arrange and do a little composing – nothing that's on the new album – and I play trombone, trumpet, flugelhorn, tuba, flute, piccolo, saxophone and bass guitar.'

'There's nine in the band now. It really is a hell of a lot of people to keep together; it's much easier to keep a smaller group together – personality wise and financially.'

'We have our loose days, when the sound monitors aren't right. If we have trouble hearing each other, that's where most of the problems come. As a whole, compared with other bands I've played with, there's not really that much problem.'

'I think this next album will be a bit different to others. It will probably be a bit more pop orientated – more single orientated.'

BIG ALBUM

'The band's big album, the second album, was principally bass, drums and horns, along with the vocal. They didn't really have a guitar player or a keyboard player in.'

'Now, with the addition of these instruments, it adds a bit more of a solid feel. The



horns are used to a purpose similar to that of the guitar and piano in the earlier band. We've got a guitar now and we've also changed singers, which obviously changes the sound a bit.'

CONTINUITY

'But it's not all that far removed – the band still identifies with a certain sound. As a matter of fact, in my arranging, I've tried to link the band with what they are known for – and cause some continuity to come about.'

'I think when personnel changes have occurred the band has always kept in mind that they would like to be able to fulfil their previous role and reproduce the music that they did before. Then if you find someone who can do other things as well, the

band can expand its direction in that way.'

'They have a basic framework that's still there – trumpet, alto, trombone, bass and drums.'

'Actually the singer Jerry Fisher, when he performs some of the older tunes, can sound quite like Clayton-Thomas when he wants to. I think they had that in mind when he was chosen.'

DIRECTION

'The band is quite a bit different now. All the writers have changed. You're going to be hearing some new sounds, especially from Lou Marini, who's writing some music that's very interesting. Any new direction taken by the band will probably be attributable to him.'

'Georg Wadenius is also writing some material that's

a bit different to the music of the past. The guitar player's tunes are in a different idiom and style.'

INSTRUMENTAL

'We arrange other people's tunes as well – that still goes on quite a bit.'

'There's quite a few people in the band who write instrumental music, but very few of us are very co-ordinated with lyrics. Georg seems to be into that the most. A couple of his tunes will be on the new album.'

'The brass always used to be very heavy – that was the style of the band. It was brought out front and this was new to the public. This is perhaps why it appealed. Who really knows? The concept comes more from jazz and big band music which a lot of the players have been

AND TEARS.....

'We could disappear in a month or flourish for several years'
Tom Malone

involved with.

'The new single, *Back Up Against The Wall*, is from some other group. I'm not sure exactly who wrote it. Several of us had something to do with the arrangement and I play bass guitar on that one.'

ROCK AND ROLL

'It's more of a rock and roll style. It sounds reminiscent of the early Rolling Stones style. That's what we had in mind when we arranged it, basically without horns, just two guitars, bass and drums, although we added some horns after that.

'On stage, we have a sixteen-track board. We have several tracks for the drums and different vocal mikes - everybody's on a separate channel.

'It's quite a job and quite a

responsibility for the engineer. We have a monitor system on stage so we can hear ourselves, which gives us problems sometimes. Everything is miked up through the PA.'

PARALLELS

A lot of the work Tom is doing with B, S & T has parallels in the time he spent with Frank Zappa.

'I played with Zappa last year for a while. I played here at the Oval with the Grand Wazoo, in which I played tuba, piccolo, trumpet, bass trombone, and trombone.

'After that tour I did a tour with the Mothers Of Invention through the States - some of that might be released soon.

'Working with Zappa is quite stimulating. He's into playing his own music. He

changes bands about every three months or so because his music changes and his head changes.

'He doesn't feel he has to live up to anything of the past and he doesn't feel he has to support any permanent image of what he's supposed to be about. Whatever he feels like doing, he does.'

EVOLVING

'His music is evolving quite rapidly into some interesting forms. I really enjoyed playing with him and I might look forward to playing with him again sometime.

'B, S & T has been very much full-time. Between playing engagements and working on the album, there's really no time to do anything else. With rehearsing, recording, performing and arranging I've had no free time since I joined the band.

'I wanted to play with the band because I knew several of the people and when the early albums came out I was quite interested in their musical direction which seemed quite a step away from the average pop sound.

'It had new instrumental colours to add to the music. My roots come from playing in funky rock and roll blues bands in the south and playing jazz, so it seemed a very natural move to make.'

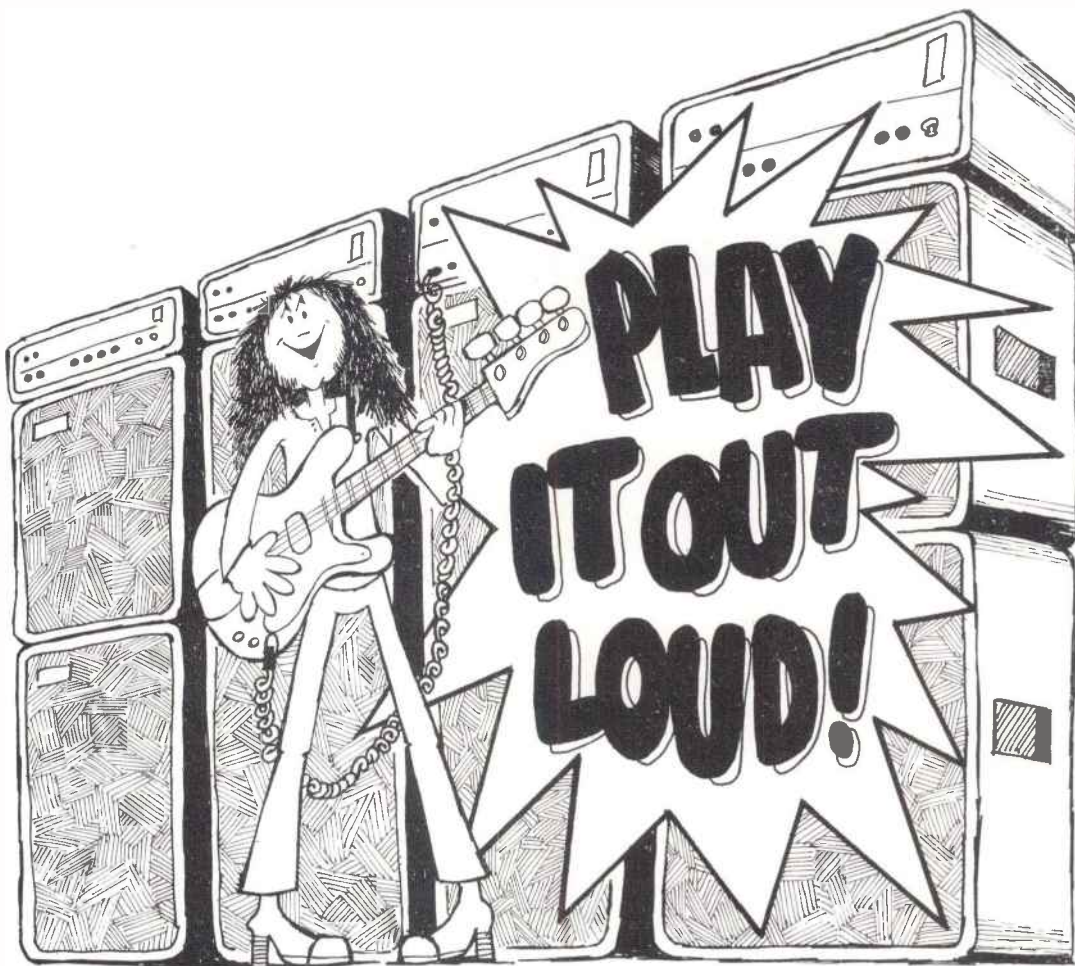
DISAPPEAR

'Whether the band stays together in its present form depends on what happens to the new album. We could disappear in a month or flourish for several years.

'The album is called *No Sweat*. It should be out around the end of June.

'We've had a good reception in the States, where we've been touring since I joined the band. It's hard to say where we'll be more successful. I think we've got as much chance here as there.'





Beat Instrumental Looks at Group Amplification

A year has passed since the last amplification survey in *Beat Instrumental*, and during that year a number of equipment items with significant improvements have appeared on the market.

With more and more companies forming to produce and sell amplification the equipment they sell has got to be worth its price, for the music industry is one of the most competitive.

Looking at the range available in general, it's safe to say – without sounding trite – that there's something for everyone, and that the range has never been as wide and as varied as it is today.

So many choices can be rather confusing though, and in this survey *Beat* shows you which companies specialise in various aspects of sound reproduction, or again which companies offer reasonably priced equipment for the budget-minded.

For any band, starting or established, the amps and cabs are what get them across to an audience.

However good the musicians are, their reputation lies in the sound they eventually produce. You may be the world's greatest guitarist, but you won't be able to show it until you hear the sound you want.

And to get the sound you want you have to be aware of the technical side of amplification, and find out which equipment has the facilities to cover your needs.

There are over 40 companies in this year's survey, all of whom have something interesting to offer.

In previous equipment and instrument surveys, prices and details have been given after the individual company descriptions, but they are now available in the overall price guide at the back of the magazine.

For further details fill in the return-card in the magazine, but before purchasing anything always give it a thorough testing – it's the sound reaching the audience that matters!

Ranges of equipment as marketed by the firms included in this feature, are to be found every month in the amplification section of *Beat Instrumental's* Equipment Price Guide which, this month, begins on page 90.

Boosey and Hawkes (Sales) Ltd., Deansbrook Road, Edgware, Middlesex.

Boosey and Hawkes distribute the well-known Laney and Laney Klipp amplification ranges, equipment which, because of the wide selection, is used by all forms of professional and semi-pro bands.

The Laney range includes everything from a 16 watt combination amplifier to a 200 watt lead, bass and organ amplifier, and the cabinet range is equally varied.

The Klipp amplifiers feature a switch which, when switched on, gives instrument sustain and a 'clipping'

effect, and when switched off, leaves the undistorted instrument sound. A rotary control allows the performer to vary the amount of sustain when the Klipp switch is being used. The advantage over conventional amps is that the output levels can be controlled independently from the sustain.

Both ranges are aimed at the musician who wants quality in sound reproduction, and bands who have used Laney equipment include Black Sabbath, Groundhogs, Stray, Idle Race, Colosseum and Argent.

Burman Sound Equipment, Handyside Arcade, Percy Street, Newcastle upon Tyne NE1 4PZ.

Burman have a modular approach to group amplification, involving a series of pre-amplifiers and a power unit. This allows the musician to build up from the basic pre-amp/power amp set-up to an unlimited multi-channel, multi-power system.

All speaker units (except model GBO 215) are fitted with Burman XP5012 loudspeakers, specially designed and manufactured to handle extra high input peaks, and all cabinets are designed for free standing or multi-stacking set-ups.

Two pre-amps are available, models GPA, specially designed for guitar, bass or organ, and MPA, for use with microphones and PA systems. These units can be stacked on top of the SL100 Powerpak Slave, which is designed for use with either.

Carlsbro Sound Equipment Ltd., Cross Drive, Lowmoor Road Industrial Estate, Kirkby-in-Ashfield, Notts.

The Carlsbro range of amplification has been designed for the needs of working bands, for whom quality, reliability and ruggedness are important considerations.

Recently they have noticed growing trends for compact high powered equipment, and next month, at the August Trade Fair, will be unveiling two combination amplifiers of 50 watts. Al-

FIRST THINGS LAST



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KUSTOM ELECTRONICS, INC.

Sole U.K. Distributors: Western Organ Studios (Bristol) Ltd., 19 Union Street, Bristol BS1 2DF

PLAY IT OUT LOUD



Carlsbro cabinet with horns

though technical details have not yet been released, they will be much smaller than the present TR and TC Twin combination amplifiers.

Stuart Mercer, Managing Director, told *Beat* that the range was designed for working bands and cabaret artists.

'There's so much competition today that equipment has to be good to sell, so while maintaining a high quality in sound we do try to keep the gear in the mid-price range.

'Over the past four or five years amplification hasn't gone up in price as much as televisions and other commodities,' he said.

A recent addition to the range has been SSII JBL and horn loaded cabinets. There are four models, all handling 100 watts and with 15 in. JBL speakers for either PA and lead guitar or bass, two of them fitted with Celestion

horns. The horn loaded models will cost approximately £160, and the two with speakers only about £140.

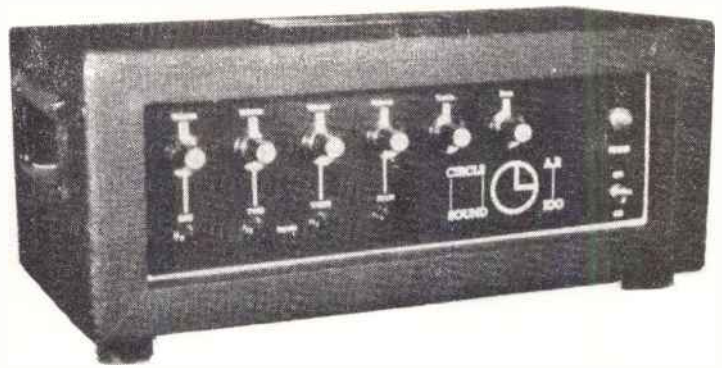
Circle Sound Ltd., The Circle Sound Centre, 328-330, The Banks, High Street, Rochester, Kent.

The Circle Sound amplification policy is to provide quality and reliability at a reasonable price, and since its introduction the equipment has grown consistently in popularity. Now Circle Sound are introducing the Dimension range of combination amplifiers and cabinets, aimed at the professional musician.

The Dimension range includes a 100 watt combo fitted with two 12 in. Crescendo speakers, featuring reverb, vibrato and fuzz. It has two inputs going into separate channels, and a 50 watt model is also available. Director Roger Gunkell told *Beat* that the 100 watt combo would retail at less than £200.

The Circle Sound AP100 100 watt amp has been superseded by the AP100 Series II. It now has four inputs going into two channels and a slave output socket.

Until recently, modular mixer systems were available at £7 per channel module. Now, because of demand, they are withdrawing the modular system and introducing complete systems of four, eight or ten channels, a



Circle Sound 100-watt all-purpose amplifier

method that will be cheaper than the pound per channel module system.

Each channel will feature an independent reverberation unit.

Custom cabinet kits are also available, in five different sizes for 4x12 in. and 2x12 in. applications. The kits, which start at less than £10, contain all the necessary materials including cut to size PVC for the frame and back, speaker cloth, recessed handles and even a pot of glue!

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

Clearstone manufacture the well-known Park and CMI amplification ranges - equipment which has grown rapidly in popularity since its introduction because of the Clearstone policy of offering quality sound at reasonable prices.

This has led to a wide usage by semi-pro bands, for whom quality and economy are prime considerations.

The difference between the ranges is that CMI equipment, while retaining quality sound reproduction, has no 'frills' and is consequently cheaper.

The Park range is larger, and offers a wider variety in amps and cabinets, and all amps are valve units - but for two CMI solid-state amps. All speakers used are Celestion.

As well as amplification, Clearstone also manufacture instrument effect units, an eight-channel mixer, microphones, stands and leads.

Custom Sound Equipment, Unit D2, Rosehill Industrial Estate, Tern Hill, Market Drayton, Salop.

Although a relative newcomer to the music industry, Custom Sound Equipment, which was formed in July, are now producing a very competitive range of group amplification and mixing equipment.

Until recently, the emphasis in the range has been on quality reproduction at a

Professional P.A. Systems

by

- TURNER -

"Turner are particularly well known for the exceptional stereo stage systems that they have built for a number of name bands. These systems are built together in modular units and provide the very best in reproduction at a not exorbitant price."
B.I. & R.S. Jan 73

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Turner Electronic Industries, 175 Uxbridge Road, London W.7





Selmer sets the pace

We're very much aware of the high reputation that our current range of amplification has earned over the past year or so. Now, with the introduction of the new Solid State Range we've gone way out in front. They'll undoubtedly be the pace setters of 1973.

Take the new L & B 100 – it's in a class of its own. It can be used as a lead or a bass amp by switching through either of the two channels. It features a middle control which when used with the amp at high volume gives a controlled, sustained feedback without the high pitched whistle experienced with some other models. The front panel is illuminated and sockets are fitted for feeding slave

amplifiers. Two parallel output sockets are provided with a selector plug allowing for impedances of 3, 8 or 15 Ohms. All in all it's an incredible piece of sound equipment, especially when used with the two new speaker cabinets – a Lead 100 and a Bass 100 – each capable of handling 100 watts. Another trend setter is the PA 60H column speaker comprising a vented cabinet containing 3 x 12" heavy duty speakers and a horn coupled via an electronic filter. Use a pair of these columns with the new PA 100 amp and you've got something really new in P.A. equipment. To further boost the acoustic power of the PA 100 or the new L & B 100 we've also

designed the SL 100 slave amp. To complete the new range we've even added the Compact 30 SS which delivers 30 watts (r.m.s.). All amps in the new range feature solid state circuitry, and that means quality and reliability of the highest order. In fact we would not have entered into the solid state market unless we were absolutely sure that these amps would be the best that money could buy, and with built in visual earthing checks, illuminated front panels and slide controls they're the absolute tops and will give you reliable service throughout their life. Best thing is to go in to your dealer and ask for a demonstration – you'll never need anything better.

Please send me details of Selmer Amplification

Name _____

Address _____

BI/7/73

My usual Selmer dealer is _____

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Henri Selmer & Co. Ltd.,
Woolpack Lane, Braintree,
Essex CM7 6BB.
Tel: Braintree 2191

PLAY IT OUT LOUD

reasonable price, but they are shortly launching a range of valve amps incorporating semi-conductors for the professional market.

The new amps, for guitar, bass and PA use, will be available in 60, 120 and 200 watt sizes, and feature built-in reverb, tremolo, output meters and slider controls.

The present range includes combination amplifiers and amp tops (all solid-state), and a full range of speaker cabinets and columns.

As the name implies, a lot of their work is building custom equipment, and they still do permanent installation PA systems, high quality home stereo systems, discotheque set-ups and mixers.

Dallas Arbiter Ltd, 10-18 Clifton Street, London EC2B 2JD.

Dallas Arbiter handle the American Fender amplification range, along with the British Sound City and Impact ranges.

Fender have built up a reputation for absolute quality over the years, and their amplification and instruments are widely used by top professional musicians.

The Impact and Sound City ranges, built for quality and reliability, are extensively used by working bands.

Dallas also handle JBL cabinets, designed for absolute clarity of sound.

Davoli (UK) Ltd., Davoli House, Coronation Road, London NW10

For the past 30 years, Davoli has been a leading amplification and instrument manufacturer in Italy and on the Continent, and now their equipment is becoming more and more popular in Britain.

Quality sound is the main aim, and one British band, famous for their good sound, who use Davoli gear are Emerson, Lake and Palmer.

The range includes combination amplifiers, amp tops,

speaker and horn loaded cabinets, mixers, mixer amplifiers, microphones, a discotheque unit, and a variety of keyboard instruments, including a synthesiser.

The Lied Organ, Bass amplifier top is available in 50, 100 or 200 watt sizes and has three inputs going into two channels, one with straight volume, treble and bass controls, and the other with treble, middle, bass, treble boost and volume controls.

The Super Lied Dual amp top (also available in different output sizes) features a channel with frequency selector, dB level, bass, treble, treble boost, sensitivity and volume controls, which enables the musician to obtain a very wide range of tones and sounds.

D.J. Electronics (Hackney) Ltd., 536 Sutton Road, Southend on Sea, Essex SS1 1PZ.

D.J. Electronics are known throughout the world for discotheque consoles and amplification, but they also produce a 150 watt valve

amp for group work and a 100 watt solid state slave amp.

Bill Greenhill, Managing Director, told *Beat* that there are tremendous differences in the requirements for group and discotheque amplification.

'The main difference is that groups seem to prefer a coloured sound from their equipment, whereas discotheque reproduction must be pure, and as close to the record sound as possible.

'The two fields are worlds apart — a group musician will listen to a record and know the line-up of the band, what instruments they play and maybe what equipment they use, but a dee-jay probably knows when the record was a hit, the playing time and the lead-in time — the difference is amazing,' he said.

The Group 300 amplifier has a maximum output of 150 watts (RMS) before distortion, and has four inputs going into two channels, which will accept microphones or instrument pickups. There are four tone controls and a slave output, and

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Crescendo Speakers with 100 watt
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Maidstone, Kent
Tel: Maidstone 58903



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the unit retails at £132.00.

The D.J. 100 slave amp, at £59.80 is a solid state unit featuring full protection against short and open circuit, and is designed for all general power amp applications.

DNA Electronic, Electro-voice, 'Worlds End', Sowerby, Thirsk, Yorks.

DNA Electronic were formerly Dabar-DNA Associates, but have changed their name because the other was 'a little clumsy'. The head office is at Thirsk, but they have another office at 98a Lichfield Street, Walsall, Staffs.

As well as producing their own range of amplification and PA equipment, they are sole Midland distributors for Electro-Voice speakers, cabinets and microphones.

Peter Dowson, Sales and Technical Director, told *Beat* that equipment standards for groups were rising all the time, and that an average PA system for a group today was between 400 and 1,000 watts plus, and with monitor facilities and horn loaded speaker systems for more efficient power handling and effective distribution.

They offer three versions of the Eliminator cabinet for PA, lead and bass use at £170 and for really high quality PA and synthesiser amplification they have the Sentry IV at £380.

A recent addition to the range is the twin 15 in. Super Bin 250, capable of handling well in excess of 250 watts. Price is £315, not including a high frequency section.

Custom-built mixers are a speciality, and their 6 channel standard mixer features foldback and echo facilities and reverb on each channel. Prices range from £150.

The power amp range includes a 200 watt solid state unit at £135. Slave units are also available.

A complete 200 watt PA system (without microphones) would cost £630,

and a 500 watt system would be £1,000. All DNA equipment is fully guaranteed for two years, and Electro-Voice equipment is guaranteed for life against manufacturing defects.

All equipment is built to the highest professional standards, and the power ratings given are conservative.

DNA and Electro-Voice are planning a promotional 'happening' at the Victoria Hotel, Wolverhampton, where the complete range will be on show, and groups and deejays will be able to play and test the equipment.

A 1,000 watt PA system will be set up, and it promises – in the words of Pete Dowson – to be 'the loudest thing since Hiroshima'.

Dates are not yet fixed, but it should be held at the end of June/beginning of July, so go along and listen if you're in the area!

Electro-Voice, The Hyde, Brighton, Sussex BN2 4JU.

Electro-Voice manufacture some of the most sophisticated microphones and speaker units on the market, equipment which is used in television and radio, the aircraft industry, universities, colleges and schools (there's a story of a student taking an E-V mike underwater to record a water beetle croaking!), recording studios and bands.

Quality sound reproduction and reliability are the prime considerations, and although this puts the equipment in the upper price ranges it's well to remember that you 'get what you pay for'.

Electro-Voice do not manufacture amplifiers for group applications at present, but produce a very wide selection of speakers, horns and enclosures.

The main selling unit for public address and sound reinforcement is the Eliminator 1, a 100 watt horn

loaded enclosure containing 15 in. bass, 8 in. mid range and two vhf drivers. Price is £231.00. The Eliminator 2 enclosure features heavier mid range units and less vhf drivers.

The Sentry IV, at £418.00, is a three-way, all horn loaded cabinet containing two 12 in. bass units, a sectoral mid range unit and a tweeter. It handles 125 watts. Although the Sentry IV is open front, the IV/AR model has a covered front.

Other models similar to the Sentry IV are the HFSA, which features a high frequency sub assembly with crossover, and the LFSA, with a low frequency sub assembly.

The Sentry IIA, at £187.00, handles 20 watts, and is mainly used for studio monitoring work. It contains a 12 in. bass reflex unit and horn tweeter. The Sentry IA is a wall-mount version.

Although the units are manufactured in America, there are Electro-Voice representatives in all parts of the world. Covering the Midlands and the north of England are DNA-Electronic, at 98a Lichfield Street, Walsall, Staffs, and 'Worlds End', Sowerby, Thirsk, in Yorkshire.

Elgen, J. T. Coppock (Leeds) Ltd., Highfield House, Royds Lane, Leeds 12.

Coppock handle the Elgen range of amplification equipment which, although relatively new to the market, is being aimed at the working band, and offers high quality sound reproduction at competitive prices.

100 watt lead amp tops for bass and lead use are available at £119.00 each, and have two inputs going into one channel. Altec speakers are used in some cabinets, and these, coupled to the amplifiers, produce the sort of quality that bands today require.

E.S. Electronics, 20 The Broadway, Maidstone, Kent.

E.S.E. equipment is built to last, and the amplifiers are guaranteed for life against

faulty parts and workmanship.

Eric Snowball, Managing Director, told *Beat*: 'Most musicians these days know they get what they pay for, and although E.S.E. gear is expensive, they can rely on it to give a top quality sound and take a hammering.'

'Our 100 watt rated amp will give up to 460 watts, but by then it's getting a bit hot,' he said.

All E.S.E. equipment is solid state, and as well as instrument amplification they build PA systems for groups. Recently they did the PA system for Chuck Berry, and other groups who have E.S.E. set-ups include Chickory Tip, Vanity Fayre and Matthews' Southern Comfort.

When fixing up a band with PA equipment, someone from E.S.E. will listen to the band at gigs to see exactly what set-up they need. This way the equipment can be almost tailor made for the group.

Celestion speakers are used in most equipment, and all amps are given a 100 per cent over-run before leaving the workshops.

Feldon Audio Ltd., 126 Great Portland Street, London W1N 5PH.

Feldon Audio are the British distributors of JBL speakers, horns and enclosures, equipment which is among the select few in terms of quality sound reproduction.

JBL make sound systems for practically every application, including, of course, studio monitoring and instrument amplification.

The musical instrument loudspeakers use massive magnetic structures cast from a high magnetic conductance alloy. All the energy is directed to the voice coil gap, and if, for instance, you hold a metal object at the rear of the magnetic assembly there is virtually no attraction – indicating the absence of stray fields and lost magnetic power.

Because of this high standard of design and construction many other amplification manufacturers are now adopting JBL's.

MA 1005 H||H

CONTROLS. Treble and Bass, Lift and Cut controls with a volume control on each channel. Master Presence and Master Volume control. Push button switches for the Hammond Reverberation unit on each channel with Master Reverb control. (MA 100 only)

POWER CAPABILITY. 130 Watts rms. undistorted output.

FIVE CHANNELS. with a total of ten High Impedance inputs, two per channel.

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DIMENSIONS. 26 3/8 x 4 1/2 x 11 1/2 length, height & depth (670x108x292mm)

WEIGHT. 11Kg. Approx.

PRICE £100 + VAT



H||H Electronic

Industrial Site, Cambridge Road, Milton, Cambridge CB4 4AZ

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General Electro Music (UK) Ltd., Viscount House, Ashville Estate, Royston Road, Baldock, Herts.

Last year General Electro Music introduced the Lem and Gem ranges of amplification into Britain, equipment which is manufactured in Italy and has a big following on the Continent.

Since the introduction in England the equipment has grown rapidly in popularity, and in 1972 the Galanti group of companies, who manufacture the equipment, were awarded the Mercurio D'Oro for exports.

One of the features of the equipment is the ease with which it can be set up on stage — it's possible to have four power amps developing 720 watts with mixer and echo facilities set up within three minutes.

The 912S lead and accompaniment guitar amplifier is fitted with a foot switch that gives the player the ability to change from standard guitar sounds to modulated distortion effects. The Baby Lem mixer amp is available with either a 100 or 150 watt amp, and has six channels and an echo unit.

HH Electronics Ltd., Cambridge Road, Milton, Cambs.

Five years ago HH Electronics were making electric instruments and signal generators for industry — and a range of very high specification solid state amps for recording studios.

Musicians kept asking HH to make an instrument amplifier, and when they did, it turned out to be the predecessor of one of the highest

quality solid state amplifier ranges.

Over the past 18 months they have grown into one of the biggest established industry names, and their equipment is used by The Soft Machine, T. Rex, Wizard, The Kinks, Fairport Convention and Mungo Jerry — to name but a few.

HH are particularly noted for their solid state instrument amps, and their reputation today rests on the almost complete absence of amp distortion and background hum, along with tremendous reliability. The 100 watt MA

100 amp has signal/noise ratio of —70dB, which means hum and background noise is virtually eliminated.

Hiwatt, Park Works, 16 Park Road, Kingston on Thames, Surrey

Dave Reeves started building Hiwatt equipment in his garage, but soon had to move out and find larger premises. Now, several moves later, demand for Hiwatt equipment is still growing, and the firm may have to move again.

Even so, Dave isn't too happy about the continual expansion, and wants to keep the company small and efficient.

'We could make and sell two or three times as much equipment as we are doing now, but the larger it gets the harder it is to keep contact with the customers and the people who use the gear. Even so, the equipment standards are rising all the time,' he said.

The Hiwatt range includes amp tops for guitar, bass and PA, combination and slave amps, speaker and horn loaded cabinets and an eight channel mixer.

M. Hohner Ltd., 39-45 Coldharbour Lane, London SE5 9NR.

Hohner are one of the oldest firms in the music industry, and known world-



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STRAMP WEST GERMANY

PLAY IT OUT LOUD



The Orgaphon 60N combo by Hohner

wide for their range of instruments (you've all heard of Hohner mouth organs), but they're now establishing a growing reputation in the group market with their Orgaphon range of combination amplifiers and amplifier tops.

The amps are designed for use with all forms of keyboard instruments and guitars, and because of the very pure sound they produce, are very useful for recording work in studios.

Orgaphon power outputs

range from a 12 watt CP Pianet amp to a 100 watt amp top, and as distributors of the German made Schaller range of equipment (particularly effect units) they handle the Schaller Solo Uni 25 watt amp.

John Hornby Skewes and Co. Ltd., Salem House, Main Street, Garforth, nr. Leeds.

John Hornby Skewes have exclusive world wide distribution for the Miles Platting and Zenta ranges of amplification, equipment which is growing rapidly in popularity among groups, solo musicians and beginners because of reasonable prices coupled to quality sound.

Miles Platting amplification, which has been on the market for about eighteen months, is all valve powered, and aimed for the group market. The smallest amplifier top they make produces 50 watts, and there are 30 and 50 watt combination amplifiers.

The smallest Zenta amplifier is the Z.3, a three watt combo for the beginner. At the other end of the scale is a 2x12 in. 50 watt combo for use in the studio. A model with reverb is also available. All Zenta amplification is solid state.

Jennings Electronic Industries Ltd., 117-119 Dartford Road, Dartford, Kent.

The Jennings range is being completely redesigned at present, and will be introduced at the August Trade Fair. Information will appear in *Beat* as soon as details are released.

Johnson Triumph House, 122 Brighton Road, Purley, Surrey CR2 4DB.

The Johnson amplification range is exported all over the world, and it says something for their quality that they are able to do this in one of the most competitive industries.

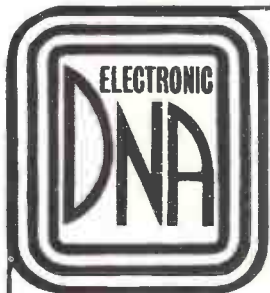
They were the first firm, back in the early 60s, to put a silicon transistor amp on the market, and this trend of innovation is still apparent in their range today.

The equipment is built for the group market, and extends from a 5 watt practice combination amp to a series of valve and solid state 100 watt amp tops.

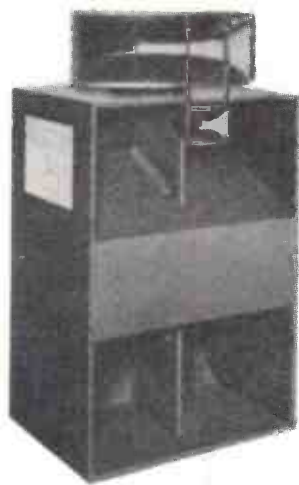
A 100 watt slave unit they manufacture is available in chassis form for use in permanent installations and discotheques.

Ling Dynamic Systems Ltd., Royston, Herts SG8 5BQ.

Ling Dynamics are the sole UK distributor for the internationally known Altec Lansing speaker systems, equipment acknowledged as of the highest quality, and which has been used in recording studios, theatres, airport terminals and even the John



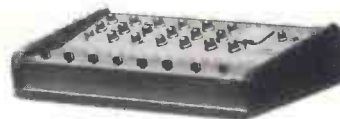
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PLAY IT OUT LOUD

F. Kennedy Space Centre.

Today Altec systems are being used more and more by musicians who want the highest quality sound reproduction.

They also manufacture amplifiers, built to the highest standards, and designed to work in conjunction with their speaker systems. The 771 BX crossover bi-amp consists of a 60 watt bass amp and 30 watt treble amp, and features a built-in crossover unit at the front of the amp.

Crossover frequency can be 500, 800 or 1,500 cycles, depending on the speaker system, instrument and room size, allowing much greater versatility in sound dispersion and balance than with conventional systems. Price is £160.00.

MacInnes Laboratories Ltd., Stonham, Stowmarket, Suffolk IP14 5LB.

MacInnes Laboratories are the sole British agents for the well-known range of solid state Amcron amplifiers, the latest addition being the DC300A, which supersedes the DC300, and is now capable of delivering 500 watts on each channel into 2.5 ohms.

Another significant feature is its ability to operate into

load impedances as low as one ohm.

The DC 300A has a number of improvements over the DC 300, which has been widely used in professional bands. Jethro Tull use 14 of the DC 300 models, Led Zepplin, Ten Years After, Blood, Sweat and Tears, and Elton John all use them.

Now the DC 300A, with only a tenth of its predecessor's distortion, should find an even wider market.

They are purely power amps, designed originally as laboratory tools, and without tone controls and effects, but they are versatile enough for practically any situation.

Another new item on the Amcron range is the Electrostatic ES-224 speaker system, which will handle up to 300 watts with a frequency range of 22 Hz to 30 KHz.

Orange Musical Industries Ltd., 3/4 New Compton Street, London

Orange are involved with nearly every aspect of the music business, producing every type of equipment required by bands. They have their own studios, record label, entertainments agency and music publishers too!

It is with this wide experience of musicians and their



▲ The MacInnes Amcron DC300A power amp



▲ The Orange 120-watt graphic amp

needs that Orange have produced their well-known range of instrument valve amplification, immediately recognisable by the bright orange Vynide covering they are given.

As well as instrument and PA equipment, Orange man-

ufacture an 'expandable' professional mixer, for which modules are available if more channels are required, a reverb unit, disco deck, microphones, drum kits, and a guitar.

The amplifiers are built on heavy steel chassis, mounted



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PLAY IT OUT LOUD

in a solid wooden cabinet, and this helps prevent breakages during transportation. All amps are sold with a log book in which to record owners and repair dates, and this is particularly useful if an owner or owner-to-be wants to know an amplifier's history.

B. L. Page and Son, 10/18 Wood Street, Doncaster, Yorkshire DN1 3LH.

Ever since Karl Griesbaum made mechanical birds that could sing and nearly fly, the Germans have had a reputation for quality and innovative equipment – well founded in the case of Dynacord and Echolette, as distributed in Britain by B. L. Page and Son.

Dynacord is designed and built with quality as the prime objective, and although this puts the equipment in the upper price range, the musicians who use it, like The New Seekers, Cliff Richard and Glen Campbell, are the type of artist for whom a pure sound is essential.

The range is really vast, including combination amps, guitar, bass, organ and PA systems, echo and reverb units, a quadrophonic disco unit, microphones and accessories.

With the design and planning department working

three years ahead of production, new equipment is constantly being put on the market, and consistent quality is maintained with all components – chassis and tools being manufactured at the factory.

The Echolette range is also large, and apart from instrument and PA systems includes an Equaliser-Synthesiser, which features a ring modulator, reverberation, tremolo and vibrato, and equalisation with 36 switch-selectable boost in the range of 70 cps to 20 Kcps. The unit, which is portable and weighs just over 25 lbs., allows one to produce a great variety of 'studio' sounds and effects.

Rose, Morris and Co. Ltd., 32/34 Gordon House Road, Kentish Town, London.

It was in the early 60s when Jim Marshall, engineer and drum teacher, started building the first amplifiers and cabinets with the distinctive 'Marshall' sound.

Soon, musicians of the stature of Jimi Hendrix and The Cream were using Marshall gear on stage, placing it among the leaders of group amplification, and since then (now handled world-wide by Rose-Morris) it has gone



▲ Dynacord Perfect 40-watt combo



▲ Marshall 50-watt Artist combo

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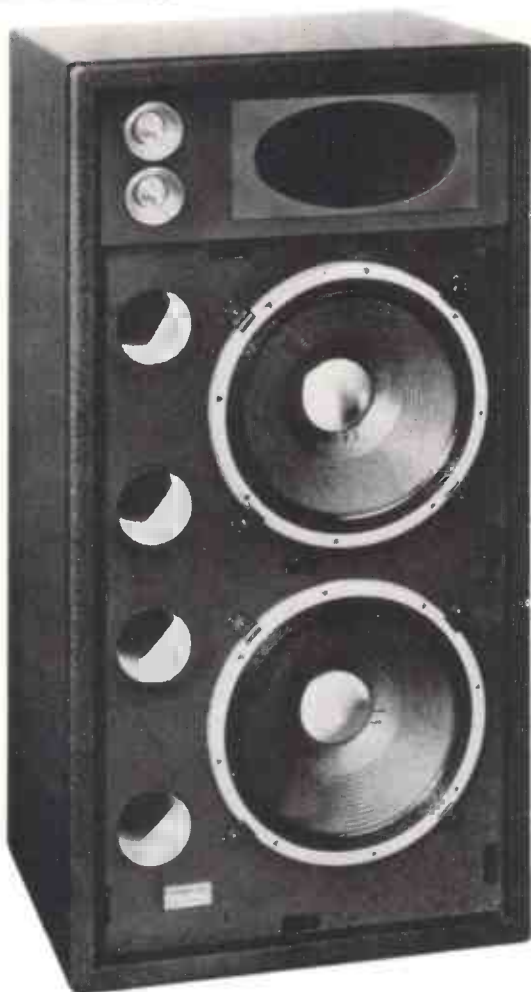


JBL

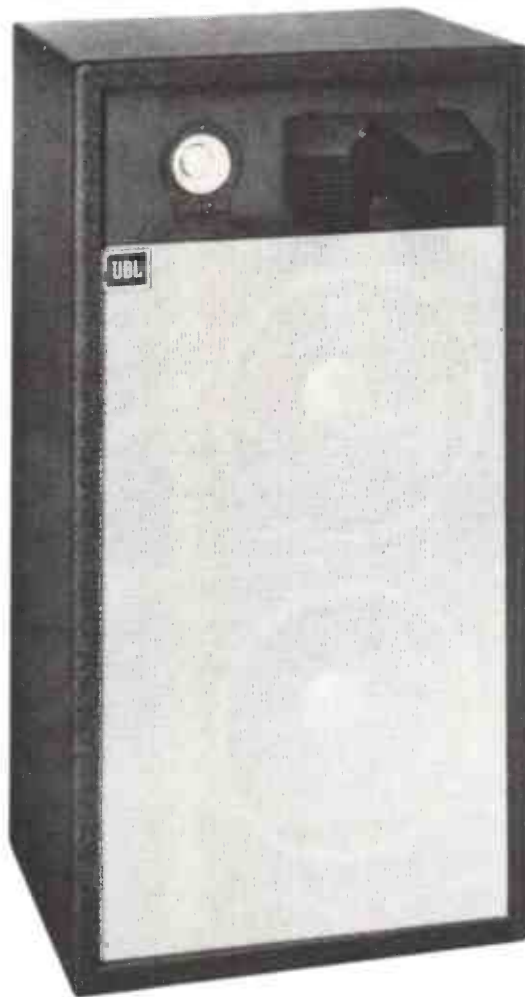
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**MODEL 3A**

These systems are suited to every application including Studios, Theatres, Concert Halls, P.A., Discotheques and Clubs, and are also suitable for industrial use and for research and development purposes.

MODEL 1A**MODEL 2A brief specification:**

Power amplifier requirements: 60-400 watts rms
 Efficiency: 1 watt produces 89 db spl at 15'
 Max. output: In excess of 115 db (0.0002 dynes/cm²)
 Frequency range: 30-20,000 hz (-8 db at 26 hz)
 Size: 48" x 26" x 20" x £450
 System contains: 2 high-power 180-watt, 15" extended bass drivers
 1 horn-loaded, 60-watt rms compression driver
 1 horn-loaded, high-frequency ring radiator
 2 constant impedance variable 12 db/octave crossovers.

FELDON AUDIO Ltd.

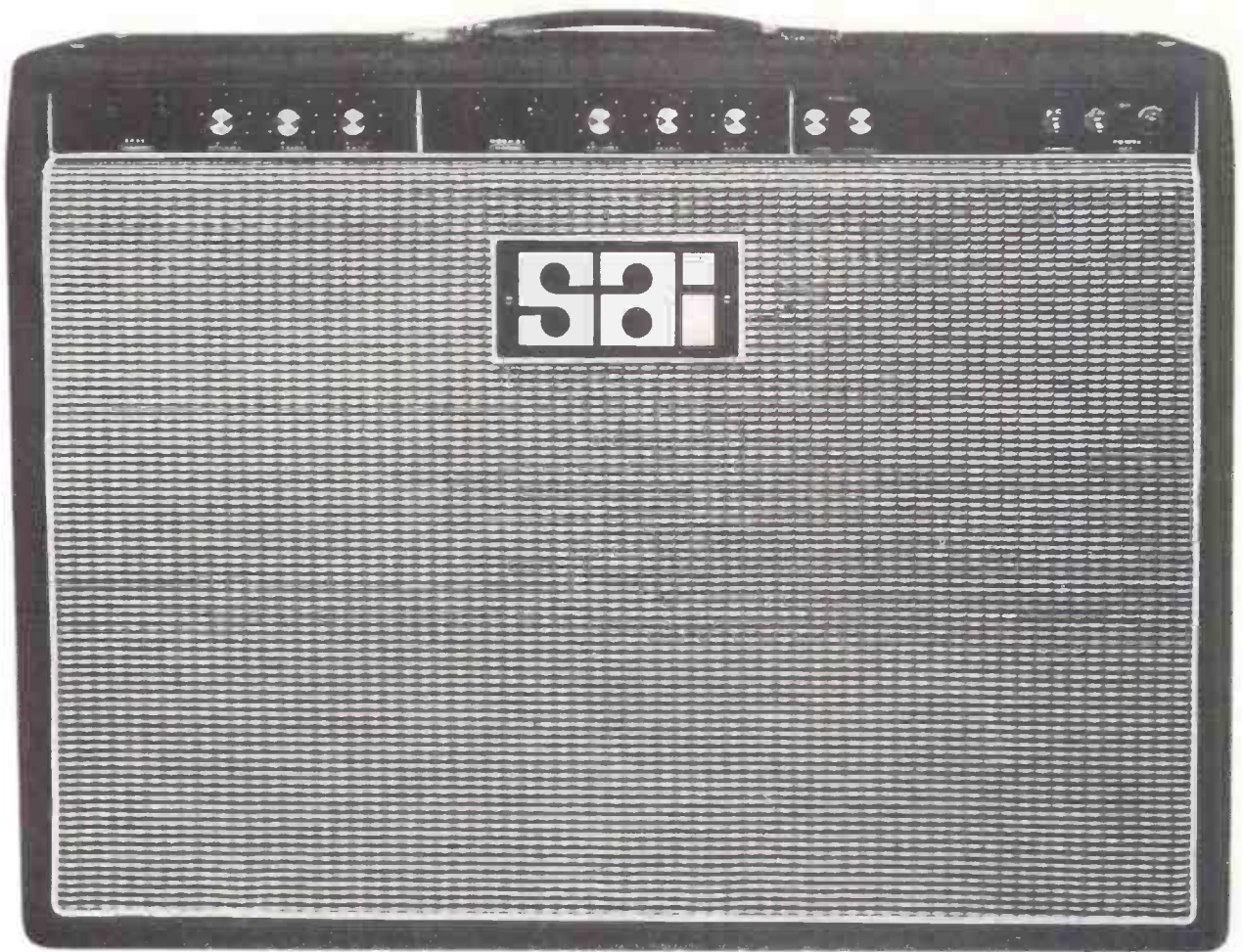
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You can never have too much Sound Advice

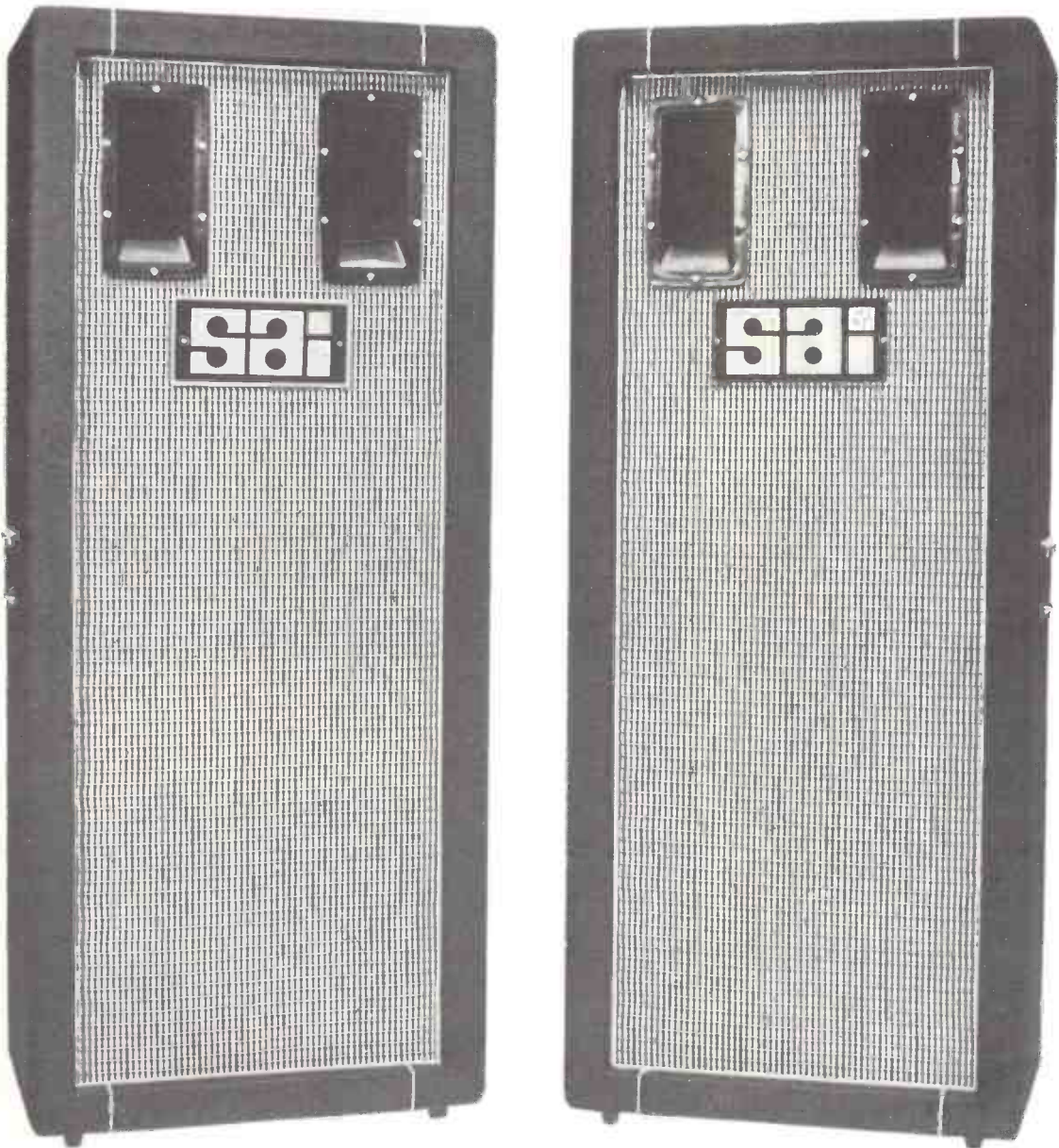
In the back of your mind you've probably got an idea of the type of sound you'd expect to hear from top-quality amplifiers and speakers. You know, that clear, definitive sound that gives you complete freedom to put over your kind of music. In which case we'd like you to listen to some Sound Advice. You can never have too much.

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away one of our Disco decks as 1st Prize in their
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See page 8

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PLAY IT OUT LOUD

from strength to strength in popularity. Deep Purple's amplification, for example, is almost all Marshall.

The reason for such popularity must be the 'Marshall' sound – which some describe as 'coloured' and some as 'pure' – but which has certainly attracted a vast number of musicians over the years. Today the range includes amplifiers and cabinets for almost every application, ranging from a 10 watt combination amp to 200 watt lead and 250 watt bass stacks. Celestion Powercel speakers are used exclusively by Marshall, specially designed to handle that distinctive sound. Although generally finished in black, all amps and cabs are available in red, yellow, orange and purple covering.

Rosetti and Co. Ltd., 138-140 Old Street, London EC1.

Rosetti handle the well-known Simms-Watts and Shure ranges of amplification equipment which has built up a well-founded reputation for quality and reliability in sound reproduction.

The Simms-Watts range covers almost all the requirements of the working band, and new and innovative equipment is regularly introduced to the market.

The GE100 100 watt amplifier features graphic equalisation, operated by eight slider controls, which allows the musician to change the sound of his instrument by altering the notes' harmonic content.

Director, Dave Simms told *Beat* that it was probably the most sophisticated amplifier on the market.

'The effects it creates are amazing, and the changes available on a guitar sound are really startling. It opens up a completely new range of sound.'

Another innovation is the Tri-Tone bass cab, fitted with a three-positional switch to alter the tone at the cabinet – instead of on the amp. They

retail at £160.

The Shure range includes very high quality vocal PA systems, and their equipment is used by Cliff Richard, The 5th Dimension and the Peddlars.

Shure equipment is also widely used for permanent installation purposes in churches, clubs and hotels.

R.S.D. Systems Ltd., 33 Avalon Close, The Ridgeway, Enfield, Middlesex EN2 8LR.

R.S.D. Systems (formerly Rotary Speaker Developments) make mixers, complete custom PA systems and guitar and bass amplification, and their gear is used by bands like Black Sabbath, Wizzard, The Kinks and Argent.

With the professional musician in mind they have built up a reputation for top-quality equipment and service.

They prefer to deal directly with customers, and anyone interested in their equipment is invited down to their workshop at 23 High Street, Cheshunt, Herts. They intend soon to open a London showroom.

Speakers used in their systems are either JBL or Electro-Voice units, and they recommend HH amplifiers to power them.

For guitar and bass they offer a 115FH folded horn bass cab fitted with 15 in. JBL speakers and rated at 150 watts. Price £205.00. The 210DH cab contains two 100 watt JBL 10 in. speakers and is a direct horn loaded cab. Price is £215.00. These two cabinets together form the basis of a very high efficiency 200 watt guitar stack.

The modular mixers they manufacture are built to their own design, and channel modules are available at £35 each. They are suitable for use in most applications including PA and budget studios, and average mixer price is about £1,000, depending on the facilities.



The new Simms-Watts 100-watt graphic amp



One of the SAI custom slave units

Sound Advice Installations Ltd., 358 Preston Road, Standish, nr. Wigan, Lancs.

Sound Advice Installations was formed in 1968 by Bob Dewhurst and Mick Atherton, two men who had been involved in the music industry, and saw that its future lay in the development of high-quality amplification.

Today the firm, better known as SAI, produce a range of top-quality instru-

ment and PA speaker systems, slave and instrument amplifiers, and the well-known IVS disco unit.

One of the latest additions to their range is a 50 watt instrument combination amplifier, fitted with two 12 in. speakers. It has four inputs going into two channels with tremolo and costs £148.50.

The speaker range includes units fitted with Altec, Viva-vox, Electro-Voice and Celestion speaker units.

THOR

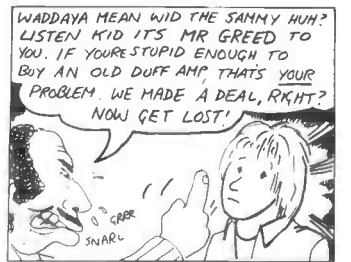
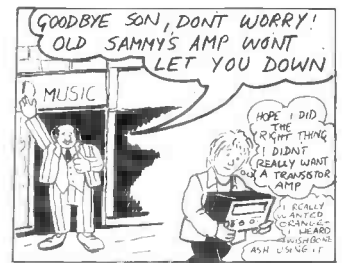
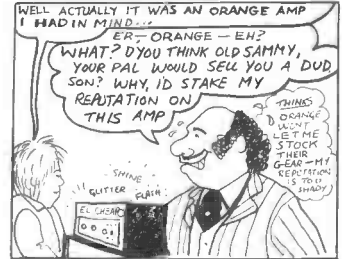
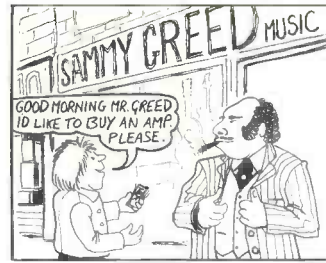
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PLAY IT OUT LOUD

Henri Selmer and Co. Ltd.,
Woolpack Lane, Braintree,
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2191.

Selmer is one of the oldest established companies in the music industry, formed in 1928 after a meeting between Henri Selmer, a Parisian clarinetist, and Ben Davis, who founded the company in the U.K. In the early 30s they were the first British company to sell amplification (imported from America) and in 1935 started making their own Selmer amplification in Charing Cross Road.

Today they manufacture a wide range of amplification for the group market, in solid state and valve form, along with practice amps and PA equipment. They also handle the Hohner Orgaphon amplifier and speaker range, and will soon have available the full range of Gibson combination amplifiers, eight in all, which range in power from 10 to 80 watts. Selmer have handled Gibson guitars for many years, and will introduce the amp range in about a month's time.

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

Sola Sound are as well known for their effect pedals as amplification, and their present range covers all aspects of sound colouration and amplification.

The equipment is manufactured by Macari's Musical Exchange, and made musical history years ago with the first fuzz-box, still the top-selling and best known effect unit. They then made another 'coup' with the first wah-wah to be commercially produced, and the effects range now contains a ring modulator device, the 'Octivider' — which produces some interesting effects, and a variety of swell, tremolo, wah-wah and fuzz units in different combinations.

The amplification range includes a 100 watt amplifier top, with four inputs going into two channels, at £100. It features full tone controls on each channel and a distortion and attack facility to give added dimension and depth to the sound. A 50 watt version, with the same facilities,

is available at £70.

A 10 watt Colorsound practice amp, fitted with a 12 in. speaker, and with two inputs going into one channel, is available at £27.50, and in a variety of colours. It features tremolo and is ideal for studio use. Weight is only 10 lbs.

A 4x12 in. lead guitar cabinet is available at £65, and an equivalent bass cabinet at £85. For general sound purposes a 2x12 in. cabinet is included at £60. For additional power purposes a slave unit is available at £65.

SNS Communications Ltd., 851 Ringwood Road,
Bournemouth BH11 8LN.

SNS Communications was formed in 1964, primarily dealing in equipment for the communications industry, but over the years more and more emphasis has gone onto equipment for entertainments purposes. Now they specialise in complete sound systems, and their range includes group and cabaret amplification, PA systems and a discotheque deck.

For the past year Slade have had a complete SNS system, using 125 watt M125 'sound shaper' instrument amplifiers and M Series

speaker cabinets.

John Staines, marketing services manager, told *Beat* that SNS equipment was aimed at the top five per cent of the market, where quality in sound reproduction was the main consideration.

'Our amps now have the most comprehensive tone control system on the market, and 'Current-Lok' short and open circuit protection, patented the world over, is a feature on all our solid-state amps.

'We build a lot of features into our amps, and as far as pound per sound goes we offer the best on the market,' he said.

The M Series of 50 and 125 watt solid state amps feature Graphic sound shaping in the form of six independently controlled tone circuits operated with slider controls. There is also an illuminated output level meter fitted, which acts as a testing device when used with the test selector switch, giving instant test monitoring and maintenance facilities while in use.

Southern Sound, 57 St. Swithuns Road,
Bournemouth BH1 3RG.

Southern Sound are better known for discotheque equipment, and although they don't manufacture instrument amplifiers they do make cabinets for group use for speakers to be put in. This makes it much more economic for a group to set up a sound system.

The cabinets are available in 4x12, 2x12, 4x10, 1x18 and 1x18 horn loaded sizes. All cabinets are available in a variety of colours and are complete except for acoustic wadding.

Southern Sound also produce a 50 watt PA amp at £72.00, which has four inputs going into four separate channels, and features mixing, recording and monitoring facilities.

Spectrum, King Business Equipment (Kilbride) Ltd., 37 Colvilles Place,
Kelvin Industrial Area,
East Kilbride, Glasgow.

Spectrum amplification is perhaps the latest range on



Slade live with their SNS sound system

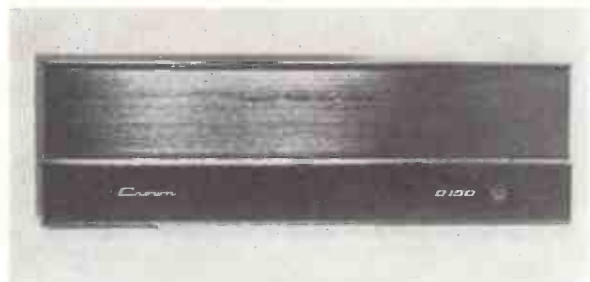
AMCROn AMPLIFIERS

The world-famous range of Amcron power amplifiers will be on display at the APRS Exhibition, June 22nd and 23rd, and you are invited to Stand 67 to discuss your particular applications.

Amcron Amplifiers lead the world in reproduction cleanliness, rugged construction, and reliability. They are recognised in all fields of sound amplification as being the 'State of the Art' equipment, and the one by which others are judged. While others come and go, only Amcron continue to set the standard. If your needs are for an amplifier that will give the highest quality, that will stand up to being thrown into a truck each night, and will be covered by a full 3-year warranty on parts and labour, then the Amcron range is for you.



The **NEW DC300A** will give up to 500 watts from one channel with distortion lower than 0.05%. Hum and noise is below 110 db below 150 watts, and the DC300A is now able to operate into loads as low as 1 ohm.



The **D150** offers up to 140 watts from each channel, or 330 watts as a mono amplifier. Again very low distortion, and rugged construction make the D150 ideal for smaller PAs and fold back systems.



The **D60** will provide up to 60 watts from each channel, and is of the same high quality as the D150. As a mono amplifier it will give over 100 watts. The D60 is only $1\frac{3}{4}$ in. thin.

London stockists for Amcron are:

REW (Audio Visual) Ltd.

146 Charing Cross Road, W.C.2

Telephone: 01-240 3883

& 10-12 High Street, Colliers Wood, SW19

Telephone: 01-580 9684



MACINNES LABORATORIES LTD. STONHAM, STOWMARKET. IP14 5LB.
Telephone Stonham (044 971) 486.

PLAY IT OUT LOUD



A Stramp 2100A, 100-watt valve amp

the market, and will be launched in Britain in August. It's built near Glasgow, and one band already using Spectrum gear are Middle of the Road, who collected a set-up before they left for their Continental tour last month.

The range includes both valve and solid state amplifiers and slaves, a very wide selection of speaker cabinets and columns, fitted with either JBL, Celestion or Goodmans speaker units, and discotheque equipment.

Although the range is very comprehensive, Spectrum also specialise in custom-built equipment, covering both amplifiers and speakers.

All cabinets are covered in 'Vynatex' anti-static material, available in twelve colours. Customers will receive a bottle of touch-up solution with their equipment, which they can spray on scratches and marks to keep the equipment looking new. This will certainly help keep the equipment's value on the second-hand market.

Stramp, Strueven Amplification Studio Developments, Bornheide 19, 2000-Hamburg 53, West Germany.

To realise the quality of Stramp amplification one has only to realise the quality of the musicians using it—like Jack Bruce, Leslie West, Robert Plant, Alvin Lee and Rory Gallagher.

Although manufactured in Germany it is handled in England at present by Bob Anderson Music, 18A The

Arcade, Aldershot, Hants.

The Stramp equipment policy is to build equipment practical for stage use as well as transportation, and the compact yet high power combos and cabinets they produce are the result of very efficient reflex cabinet design.

In the amps all components are at least 50 per cent oversized at critical points, and the valve amps will not damage if they are driven without speaker resistance and loaded input (this is useful if you occasionally forget to connect the speaker cabi-

nets). The solid state amps are all short circuit protected.

The range also includes horn units, mixers and slaves, and all equipment is covered with a material consisting of Polyester and nylon, which is anti-static and cuts cabinet vibration.

Thor Amplification Ltd., Pinecrest Works, Linslade, Leighton Buzzard, Bedfordshire.

Thor amplification can well be called 'Son of Marshall', for it's run by Terry Marshall, Jim's 'number one son'.

Until recently they have been supplying equipment to the trade only, but this summer they will introduce nationally a range of amplifiers, slaves and cabinets built to the highest standards. As well as the standard range they also specialise in custom equipment.

Three 100 watt amplifiers are available (147 watt RMS), the standard model (four inputs) at £119.45, a push-button version with a very wide tone range at £130.20, and a slave unit with volume and attenuation controls at £104.65. With slaving, power can be boosted to 10,000, watts.

They also do a small solid-state slave unit at £77.50. It's rated at 85 watts into right ohms and 100 watts into four ohms, and altogether weighs only 13 lbs. Cabinet dimensions are 13x10x8 in.

A 2x15 in. Altec loaded folded horn cab for bass use is priced at £262.70, and rated at 300 watts. A lead version is also available.

Turner Electronic Industries Ltd., 175 Uxbridge Road, London W7 3TH.

Turner have been producing quality mixing and amplification equipment for the past eight years, but have really come to the fore during the past two. They are mainly PA specialists, and their aim is to get the best possible sound for a band. All speakers used are JBL units, and they plan to manufacture their own amplifiers soon.

Mike Turner told *Beat*: 'Our systems are expensive, and although the gear is mainly used by professional bands, an increasing number of ambitious hard working bands are coming to us.'

Turner supplied David Bowie with a PA system, which consists of 16 bass



A selection of amps and cabinets from the new Thor range



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reflex cabinets, eight bass horns, eight mid-range enclosures and top horns. Other bands who use Turner systems include Stackridge, The JSD Band and Mason.

All systems are built on a modular basis, and can be tailor made to taste. Different modules can be inserted or taken out of the system until it's right. If for instance the band wants more presence, additional mid-range units are added.

One problem with modular systems is the eventual size, and Turner are now planning a more compact cabinet containing two 15 in. bass units, two mid-range and two top units, and capable of handling 400 watts.

Vitavox, Westmoreland Road, London NW9 9RJ.

Vitavox have been producing high-quality sound systems and loudspeakers for

forty years, and their range today covers almost every aspect of sound reproduction, including group amplification.

The equipment range includes a vast number of speaker and horn units which can be bought separately, along with complete speaker and horn loaded systems.

They recently introduced a 100 watt loudspeaker system consisting of a cross-over filter, pressure unit, high frequency cellular horn and loudspeaker, for the lower frequencies.

Their cabinet loudspeaker systems are used in studios for monitoring purposes, cinemas, and on stage for sound reinforcement.

A custom-built PA stack from Turner Electronic Industries ►



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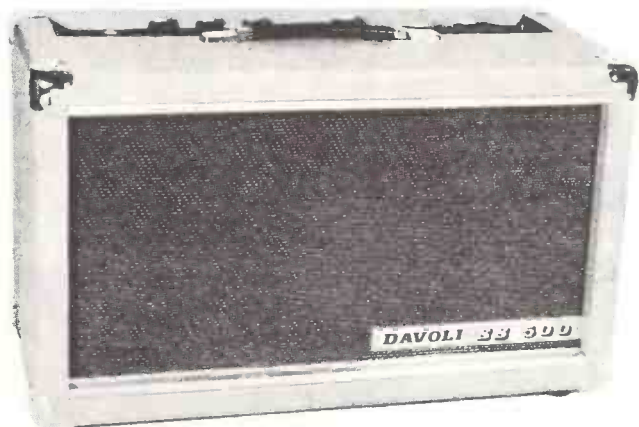
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(As SS 500 not illustrated)

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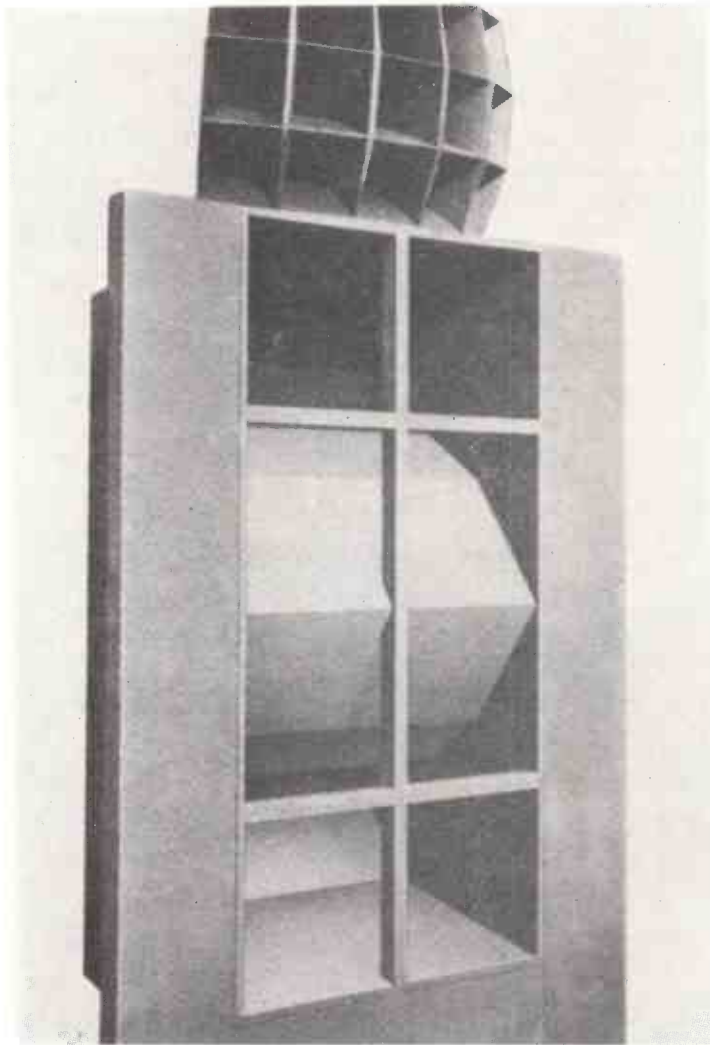
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Many professional bands use Vitavox equipment, and a growing number of manufacturers are incorporating their products into their own equipment.

Sound quality is Vitavox's prime consideration, and new and innovative products, setting new standards in sound reproduction, are constantly being introduced onto the market.

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Bass bin, 2x15 in., exponential bass horn, 40 watts. Price £412.77

Bitone 6200, six cell high frequency unit. Price £296.45

MiniBitone, dual channel speaker unit. Price £149.71

Bitone Major, 40 watt horn cab, dual channel. Price £393.14

Wallace Amplifiers Ltd., 12 Praed Mews, Norfolk Place, London W2.

One of the amplifiers most widely used by session bassists is the Wallace AC.3500 XT Mk. IV 40 watt unit, which along with the 60 watt AC.6085XT form the two standard amplifiers that Wallace produce.

In addition to these they custom-built higher powered versions and four, six and eight channel mixer amps, and their equipment is used by artists and bands like Jethro Tull, Procul Haren, Elton John and Hunter Muskett.

Wallace Amplifiers are a long established firm with a reputation for quality and reliability in sound reproduc-



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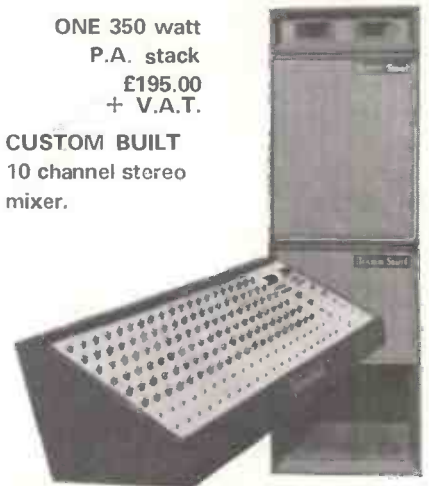


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tion, and also custom build studio consoles, industrial amplifiers, and do permanent installations at hotels, restaurants, dance halls and holiday camps.

The two standard multi-purpose amplifiers incorporate the Wallace XT tone mixing system, which allows the performer to select or reject any part of the sound spectrum and harmonic content in any permutation. This is achieved by the use of a dual pre-amp, one section with bass and mid-treble filters and the second purely harmonic. The levels from the two are then mixed to produce the required sound.

The 40 watt AC.3500XT Mk. IV retails at £115.50, and the AC.6085XT (60 watt) at £148.50.

Western Organ Studios (Bristol) Ltd., 19 Union Street, Bristol BS1 2DF.

Western Organ Studios are the sole UK agents for the

American made Kustom amplification equipment which is guaranteed for life and immediately recognisable with the heavy protective padding that surrounds the amp and cabinet units.

Artists who use Kustom include the Carpenters, Osmond Brothers, Raymond Froggatt, Acker Bilk and Bronco, and as well as sound equipment they manufacture radar systems and computer parts.

The guitar and bass amplification range is divided into three sections – 150, 250 and 500, but within those sections there are a wide variety of options available. In the guitar 250 range there are eleven options available, including different amplifier control systems, J.B.L. or Altec Lansing speakers and horn options, but all 250 Series set-ups are a 75 watt amp top on a cabinet fitted with 2x15 in. speakers, with or without horns.

Yamaha Amplification, Kemble (Organ Sales) Ltd., Mount Avenue, Bletchley, Bucks.

Yamaha Amplification, distributed in the U.K. by Kemble (Organ Sales) Ltd., offers a comprehensive selection of quality equipment, including low power practise amps and combos, ensemble systems and cabinets, and full size guitar and bass stacks.

Their 90 watt, two channel YTA95 combo, with reverb, tremolo and wah-wah, has already a sizeable chunk of the combo market, and is fitted with two 12 in. speakers. It has facilities for cross channel slaving, which can produce some remarkable sound effects.

Yamaha make a feature of putting the power amplifier in the speaker cabinet and then putting the pre-amp on top, and their PE200 pre-amp, with reverb, tremolo and wah-wah, can be used with every combo in the range and the 100 and 200 watt speaker/amp cabs.

Their ensemble systems are the YES 600 and 900 (the latter is fitted with a rhythm

unit) which consist of a 30 watt six channel mixer/amplifier with reverb on all channels, and two speaker cabinets, each fitted with one 10 in. and one 12 in. speaker. It can be used for both vocal and instrumental purposes, and is popular with bands for practising in small halls. At larger venues the system can be used for monitoring purposes. A 60 watt version is due out later this year. A useful feature for the solo musician is that he can play along with pre-recorded tapes played through the system.

The PM200 unit is an eight channel mixer/pre-amp with reverb on all channels, and is fitted with a VU meter. It can be used with pairs of amp/speaker cabinets of either 150 or 200 watts.

Prices for the range are being revised at present, and will be inserted in *Beat* as soon as they are available.

White Amplification Ltd., 3 Albion Place, Sunderland.

White Amplification have been producing equipment for the past two years for the professional and semi-pro group market. Their policy is one of quality above all, and although they naturally try to keep prices down, the quality doesn't come cheap.

Their equipment is used by bands all over the country, and they are shortly to start exporting to the Continent. Until recently they have kept very much to the local area, but with bands travelling all over the country, inquiries soon started coming in, and they're now selling it as fast as they can make it.



A Kustom 500-watt guitar system

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B.I.'s Preview of
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B.I. INSTRUMENT REVIEW

MOSRITE VI STANDARD

The Mosrite VI Standard, at £232.00 (including case) is certainly in the upper price range, yet what it offers in tone range and gain make it suitable for a surprising range of playing styles and sounds.

It's a large instrument, and although the body is like a conventional design turned the other way around, it hangs and balances really well.

The tremolo action is soft, and gives really fluid effects to notes and clusters and rollers are fitted to the bridge to handle string motion when the tremolo is used.

BRIDGE

The bridge is mounted to allow adjustability in all directions.

The sunburst body is finished to a very high standard, with rich, deep coats of lacquer. The neck, strengthened by a full length truss

rod, is laminated in construction and very strong. Near the head, the neck thickens to accommodate the truss rod bolt.

The pick-up selector is set just below the angled neck pick-up, and if you're the sort of guitarist who likes to switch tones quickly, it's easily done. Both the pick-ups are single pole and give a good, clean sound.

VIOLINING

The volume control is set near the bridge, and is ideal for 'violining'.

Tone variation is wide however, and although control tapers could be smoother, the Mosrite goes all the way from full and mellow notes with depth, to real poke and sustain in the higher frequencies.

Supplied with a balanced and lined case, the Mosrite is distributed by Western Organ Studios Ltd., 19 Union Street, Bristol BS1 2DF.



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The Dan ARMSTRONG Story

PART 2

The Problems and Pleasures of Playing Guitar

The story so far:— Having paid his dues as a musician, Dan Armstrong has put his extensive technical knowledge to work and opened a guitar repair shop in New York. His customers have included Jimi Hendrix, Eric Clapton, Leslie West, and many others. We pick up the story as the era of flower-power begins to fade and Dan makes plans for building his own instruments. Now read on:—

'Anybody who played in a band at that time just had to come to the shop when he was passing through,' recalls Dan. 'We were getting customers like B.B. King, Robbie Robertson of the Band and Felix Pappalardi, in fact it was Felix who helped in my decision to try to build my own instruments.'

'At the time I was taking the basic Danelectro basses and six-strings, making modifications to my own design and selling them to some of the best musicians in the business — among them was Felix. The guitars were getting so popular that I figured it was about time to start making my own.'

FATE

Fate, in the form of a New York City redevelopment programme, took a hand. The authorities decided that the building which housed Dan's shop had to be demolished — and so he moved into Greenwich Village.

'Things were getting tough on 48th Street and I wanted to be down in the Village where most of the guitar players were hanging-out anyway.'

'We settled in and I started going to trade shows and stuff. It was at a show in Chicago that I met a friend who worked for Ampeg.'

'This friend offered to show me what Ampeg was doing because the company had

recently been taken over by a bunch of people with a whole lot of money to spend on new developments.'

PERSPEX

He 'had a look' and then offered to build them a six-string electric guitar to sell. He was taken up on his offer, and the result was the famous Ampeg Dan Armstrong clear Perspex guitar.

'I got together with their chief engineer and we decided to build a revolutionary guitar,' said Dan. 'I knew what made a good guitar good, and a bad guitar bad and so I figured I'd take all the good things and eliminate all the bad things.'

'I decided to go for what I call an un-banjo. What gives the most acoustic sound and has the shortest sustain — a banjo, right? What has the longest sustain and produces the least acoustic sound — a steel guitar.'

'So, I sussed out steel guitars to find out why they sustained for as long as they did, and what made some do it better than others. It seemed to be that some had wooden frames and others had metal frames. The ones that had metal frames sustained a lot better, because they were more rigid.'

'So I figured what could I make my new guitar out of that's really hard? Wood varies a great deal in density, for example a solid guitar can sound good or bad, depending on whether it's made out of heavy or light wood.'

'I came up with the idea of good old plastic, which I figured we ought to be able to mould. In fact we had to machine the body to shape, and it cost a lot to cut and polish one of those bodies out of a solid block of acrylic plastic. It's not easy stuff to work in, but our end product was a really nice-looking piece of plastic.'

'So you can see that I really went too far, and what's more, I tried to make it as perfect as possible and built-in all the necessary adjustments, so that if the guitar was built right, it would stay right.'

Dan freely admits that the plastic guitars were not as versatile as they might have been, and decided that his next design would include such things as adjustable bridges and pick-ups — but first came the move to England.

ENGLAND

The English way of life — especially its reputation for quality — appealed so strongly that Dan, who had long been fed-up with the 'heaviness' of New York City, decided to sell-up his shop and move.

When he arrived, which was almost two years ago, he set about designing and building 'a more versatile, quality guitar'.

Using solid mahogany for the body, his time-proven truss-rod design, a pick-up that can be used as either single or double-pole, low or high impedance and 'borrowing' the idea of the fixed tail-piece, Dan has come up with an instrument that really 'cooks'.

Probably *the* design feature of the new Dan Armstrong guitar is the sliding pick-up. It can be set for low or high impedance, according to the musician's taste, and offers a variety of tones ranging from a Tele sound through a Les Paul sound to a purely Dan Armstrong sound.

General feel and playability were also high on the list of design 'musts' and Dan feels that he has finally ironed out the few niggling faults that he had with the previous guitar.

He's also brought out a range of electric guitar strings



Dan Armstrong with his new guitar, in both the early and finished stages

and effects, all of which should be available through selected dealers in this country at the time of going to press.

Meanwhile, he's busy meeting English musicians, helping them wherever possible and feeding off their guitar problems to produce the kind of innovations for which he is so famous.

IDEA

For example, Dan watched me play my Telecaster using the 'violin' technique with the volume control. Next time he came into the *Beat* offices he offered me this little idea to try out.

Take a rubber band and put it over the tail button of the guitar. Tie a thin piece of string to it and wrap it a couple of times around the volume control. Tie the loose end of the string into a loop, adopt the normal playing position and put the looped end of the string around your little finger. Pull, just an inch or so, and you'll turn the volume right off, release the tension and the rubber band will put-the control back to full on — it's just a little idea, but it's typical of the inventive Armstrong approach to the pleasures and problems of playing.



album reviews

ALBUM OF THE MONTH

THE BUDDY MILES BAND

CHAPTER VII

CBS 65406

Buddy Miles is a veteran whose seen a lot go by and helped a lot come up. *Chapter VII* features some incredible musicians and, driven by Buddy, they've turned out a really impressive album, the sort you can't put on and forget about – it really gets inside you! There's so much energy there and the tracks, particularly *Love Affair*, really build and build, till you're dancing along with it. The sleeve is beautiful, too, and opens like a leather-bound photograph album, with photos of Buddy and friends from when he was a baby to the present day, playing with people like Santana, Hendrix and Zappa. If you want your head 'blown', you know what to get.

Tracks: Side One – L.A. Resurrection; Life Is What You Make It, Part 1; Elvira; Hear No Evil; Love Affair.

Side Two – Life Is What You Make It, Part 2; Visions; Crossfire; There Was A Time.



MARK VOLMAN, HOWARD KAYLAN

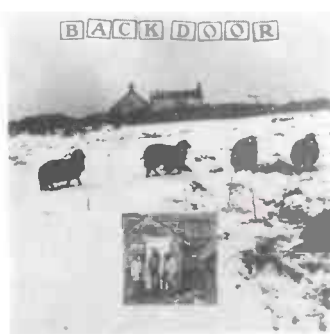
FLO AND EDDIE

REP 44234

Flo and Eddie you know well from their vocal exploits with Zappa – *If You Were My Dorder I'd . . . ; What Would You Do Daddy . . . ?* – well, they've finally got their own album together. Their vocal capabilities seem unlimited, yet the album lacks the spark and atmosphere that their earlier work had. *Carlos And De Bull* shows them to their best advantage and is a track well worth listening to, featuring their incredible versatility, both singing and talking. There's a strange selection of songs, including the Kinks' *Days Best Part Of Breaking Up* and *You're A Lady*, along with some of their own compositions. It's all in the style they're known for – every style!

Tracks: Side One – If We Only Had The Time; Days; You're A Lady; The Original Soundtrack From 'Carlos And De Bull'; Afterglow.

Side Two – Best Part Of Breaking Up; The Sanzini Bros.; Another Pop Star's Life; Just Another Town; Marmendy Mill.



BACK DOOR

BACK DOOR

WARNER BROTHERS K46231

Back Door are Colin, Ron and Tony, three musicians who live in an old pub on the windswept Yorkshire moors. They play bass, saxes and flute, and drums, respectively and have turned out an album remarkable for its simplicity yet stunning in its depth of musical awareness. Colin Hodgkinson on his Fender bass plays clusters, bass and melody all at once and together they've simply changed the accepted roles of their instruments. The album was recorded over two days and done completely 'straight', without overdubs or multitracking – making it one of the most honest I've heard. The music can't really be categorised, except maybe under 'Jazz', but that's the nearest you'll get, because you're listening to three people, not just their instruments.

Tracks: Side One – Vienna Breakdown; Plantagenet; Lieutenant Loose; Askin' The Way (blues); Turning Point; Slivadiv.

Side Two – Jive Grind; Human Bed; Catcote Rag; Waltz For A Wollum; Folksong; Back Door.

PETER FRAMPTON

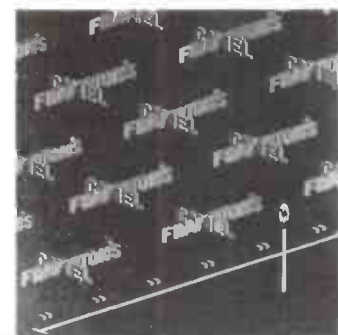
FRAMPTON'S CAMEL

AMLH 68150

This is a strange album. It's the sort you hear at a friend's and ask the name of. And then, when you're told, you think 'Mmmm' and wonder what you've missed. It's a difficult album to talk about, too, because some tracks are very easy to listen to and just enjoy and some are so intense in content they're almost oppressive. Either way it's an album well worth listening to, with some beautiful guitar licks and keyboard work from Peter and showing clearly the new direction in which his music is headed. Lyrics are strong and perhaps best on *Just The Time Of Year*, a track he wrote and overdubbed guitar, piano, bass and vocals.

Tracks: Side One – I Got My Eyes On You; All Night Long; Lines On My Face; Which Way The Wind Blows; I Believe (When I Fall In Love With You It Will Be Forever).

Side Two – White Sugar; Don't Fade Away; Just The Time Of Year; Do You Feel Like We Do.



WINGS**RED ROSE SPEEDWAY****EMI PCTC 251**

This is gonna hurt me more than it hurts you, especially since I've been listening to *Let It Be* a lot lately. I don't think Paul McCartney and Wings make it off the ground. Though it may be unfair to judge them in comparison with The Beatles, it's virtually impossible, especially for anyone who's lived through 7 years of Beatlemania, not to do so. *Red Rose Speedway* is a competent album from a more than competent assembly of musicians but, for me at least, that just ain't enough. There are lots of competent bands around today and McCartney should have the wherewithal to blow 'em all out. Even at the risk of sounding 'hack', I must say that the whole thing needs John Lennon, at least!, to give it what it so sadly lacks – balls!

Tracks: Side One – Big Barn Bed; My Love; Get On The Right Thing; One More Kiss; Little Lamb Dragonfly.
Side Two – Single Pigeon; When The Night; Loup (First Indian On The Moon);
Medley: Hold Me Tight, Lazy Dynamite, Hands Of Love, Power Cut.

**FLEETWOOD MAC****PENGUIN****REPRISE K44235**

Dear Fleetwood Mac, many thanks for coming back to England and very many thanks for such a lovely album. It's tight, it moves, there are some good songs and I love Christine McVie! *Penguin* is a mature, rocking album from a mature, rocking band. There's no fuss or frills, just ace stuff all along the line. Come back Peter Green, all is forgiven, 'cos I reckon that you and Bob Weston, together, could make sweet guitar music!

Tracks: Side One – Remember Me; Bright Fire; Dissatisfied; (I'm A) Road Runner.
Side Two – The Derelict; Revelation; Did You Ever Love Me; Night Watch; Caught In The Rain.

SEALS & CROFTS**DIAMOND GIRL****WARNER BROS. K46218**

If, like me, you've been looking for worthy successors to the Crosby, Stills and Nash school, you might well find them in Messrs. James Seals and Dash Crofts. On *Diamond Girl* they offer good vocals and beautiful harmonies, words that you can actually hear and lyrics that are worth hearing. Clever use of a flute gives most of the album a light – ish feel, that is until Louie Shelton and James Seals cut loose with some really fine guitars. There's also a delicate balance about the album which prevents it from getting either too countryfied or too heavy.

Tracks: Side One – Diamond Girl; Ruby Jean And Billie Lee; Intone My Servant; We May Never Pass This Way Again; Nine Houses.
Side Two – Standin' On A Mountain Top; It's Gonna Come Down (On You); Jessica; Dust On My Saddle; Wisdom.

**NAZARETH****RAZAMANAZ****CREST 1**

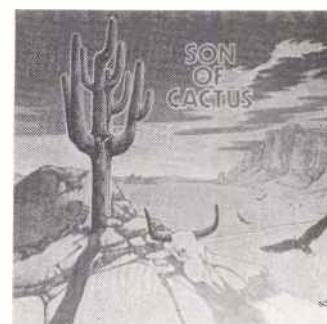
The new Led Zeppelin?, on the strength of this album, their hit single *Broken Down Angel*, and the rave receptions from audiences on their recent tour, Nazareth could well prove to be just that. Stinging guitar work from Manuel Charlton and vocals very much in the Robert Plant/Phil May idiom from Dan McCafferty make *Razamanaz* a very fine first effort indeed. At the moment they seem to make the most of other people's songs – Ry Cooder's *Vigilante Man*, for example, is given a good treatment – but if they can keep coming up with singles like *Angel*, then there's a few established British rock bands who are going to have to make room for the Naz.

Tracks: Side One – Razamanaz; Alcatraz; Vigilante Man; Woke Up This Morning.
Side Two – Night Woman; Bad, Bad Boy; Sold My Soul; Too Bad, Too Sad; Broken Down Angel.

THE NEW CACTUS BAND**SON OF CACTUS****ATLANTIC K40488**

American bands seem to be going through a very productive period at the moment. Lots of import albums come into the *Beat* offices and it's a shame that we cannot review them because they are not generally available in this country. Here's one that you can get, however, and it's in the finest American music tradition of warm, funky, melodic rock. The New Cactus Band is what's left of the old one, which featured among others Messrs. Tim Bogert and Carmine Appice. Former Iron Butterfly guitarist Mike Pinera adds his talents to those of Duane Hitchings, Roland Robinson and Jerry Norris to make *Son Of Cactus* a worthy offspring of a fine band.

Tracks: Side One – It's Getting Better; I Can't Wait; Hook, Line And Sinker; It's Just A Feeling; Lady (Spend My Life With You).
Side Two – Ragtime Suzy; Blue Gypsy Woman; Senseless Rebel; Man Is A Boy; Hold On To My Love; Daddy Ain't Gone.

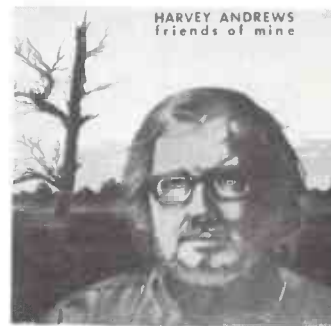


HARVEY ANDREWS**FRIENDS OF MINE****CUBE HIFLY 15**

A very nice album from a man who has been writing consistently good songs for far longer than people realise. All the lyrics are on the sleeve and they are good reading in their own right. Most of Andrews' success so far has come on the folk club circuits, although his talent could appeal to a far larger number if it got the right exposure. It seems as if good songs with words and music are not too hip at the moment, but if you're not feeling too cynical, give it a listen.

Tracks: Side One – Friends Of Mine; The Mallard; Down So Long It Looks Like Up; Sweet, Little, Fat Girl; Headlines; For My Father.

Side Two – Troubadours; Requiem; Autumn Song; Focus Hocus Pocus (One Night Stand); The Otter Song.

**WISHBONE ASH****WISHBONE FOUR****MCA MDKS 8011**

Very few people realise just how big Wishbone are in this country and that a chart place for this album is virtually assured. It is a very good album, a shade more laid back than their stage show, and it has more acoustic numbers creeping in. Ted Turner and Andy Powell complement each other well with guitar work which makes a change from the old rhythm/lead and never the twain shall meet number. Everytime I try to get someone to listen to Wishbone I find I'm preaching to the converted – so to those of you outside the flock I'd say: 'draw near and give it a listen!'

Tracks: Side One – So Many Things To Say; Ballad Of The Beacon; No Easy Road; Everybody Needs A Friend.

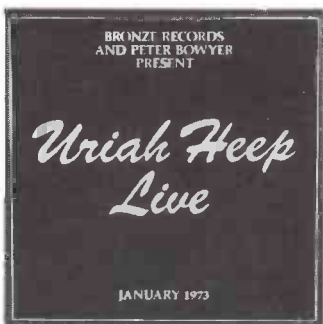
Side Two – Doctor; Sorrel; Sing Out The Song; Rock 'n Roll Widow.

STEVE GOODMAN**SOMEBODY ELSE'S TROUBLES****POLYDOR 2318079**

This album is exceptionally good. A lot of people have dismissed Steve Goodman as a second-rate John Prine, which is rubbish 'cos their styles may be similar, but their songs are very individual. Goodman's songs are very varied. He ranges from the lyrical to the amusing, with style. Anyone going to the Cambridge Folk Festival this year will see one of his rare appearances in this country, which is well worth it.

Tracks: Side One – The Dutchman; Six Hours Ahead Of The Sun; Song For David; Chicken Cordon Bleus; Somebody Else's Troubles.

Side Two – The Loving Of The Game; I Ain't Heard You Play No Blues; Don't Do Me Any Favours Anymore; The Vegetable Song; Lincoln Park Pirates; The Ballad Of Penny Evans.

**URIAH HEEP****URIAH HEEP LIVE****BRONZE ISLD 1**

The redoubtable Heep – *Salisbury* is dead and gone and in its place one of the best live albums to come to light for some time. This band really give it all it's got and their enthusiasm is really infectious. The musicianship in the band never ceases to amaze. Major fault is the mix on the album, which doesn't let Mick Box's guitar work shine as much as it could have. This is a double album, the best Heep have ever done and reasonably priced to boot!

Tracks: Side One – Sunrise; Sweet Lorraine; Traveller In Time; Easy Livin'.

Side Two – July Morning; Tears In My Eyes.

Side Three – Gypsy; Circle Of Hands.

Side Four – Look At Yourself; Magician's Birthday; Love Machine; Rock 'n Roll Medley.

PAUL SIMON**THERE GOES RHYMIN' SIMON****CBS 69035**

It seems quite fashionable to rave about Paul Simon albums at great length, throwing in the odd phrases about 'God's gift' to this and that and 'what can you say about the master?' Well, the *Bridge* album was a master, his first solo album was good and this one is very nice. The problem starts when everybody keeps telling you that what you think is nice is 'really great'. Of course, if one then becomes cynical, it is possible to swing right the other way and say that it's rubbish. This would never happen to a record reviewer, who is above such things. (Sic) There are a couple of very, very nice songs, particularly *Something So Right*. The rest is rubbish.

Tracks: Side One – Kodachrome; Tenderness; Take Me To The Mardi Gras; Something So Right; One Man's Ceiling Is Another Man's Floor.

Side Two – American Tune; Was A Sunny Day; Learn How To Fall; St. Judy's Comet; Loves Me Like A Rock.



gladys knight and the pips new -found freedom

The Carlton Tower hotel is undoubtedly a journalist's paradise. After all, where else in the space of a few minutes can one bump into CBS's Academy award winning star, Liza Minnelli, director Franco Zeffirelli of *Romeo and Juliet* and *Brother Sun, Sister Moon* fame — not to mention the gorgeous Miss Gladys Knight and her Pips.

I said hello to Liza, waved to Franco and continued on my way to the 17th floor — and Miss Knight's suite. Believe me, it was well worth the lift ride!

Miss Knight was in another room when I entered the lounge of their suite and was introduced to the Pips — brother Merald and cousins William Guest and Ed Patten. A minute or so later she emerged and the view of London from the lofty win-

dow suddenly became dull.

Gladys Knight & The Pips were in England for a series of nightclub and concert appearances, at venues ranging from Southend's Talk Of The South to the Fiesta in Stockton.

CONTENTED

From the contented looks on their faces it was quite obvious to any discerning person that life was being good to them. All of a sudden it seems, everyone's talking about their records, so much so, in fact, that even Buddah Records heard the word and offered them an excellent recording deal and sufficient bonuses to keep them smiling for years.

The move to Buddah meant the group leaving the Tamla Motown stable where they had been for seven years.

'We can have an even better career with Buddah than we ever had before,' brother Merald said. 'We didn't make the move to go backwards, that's for sure. The move from Tamla means more freedom, not only as recording artists but also as performers on stage.

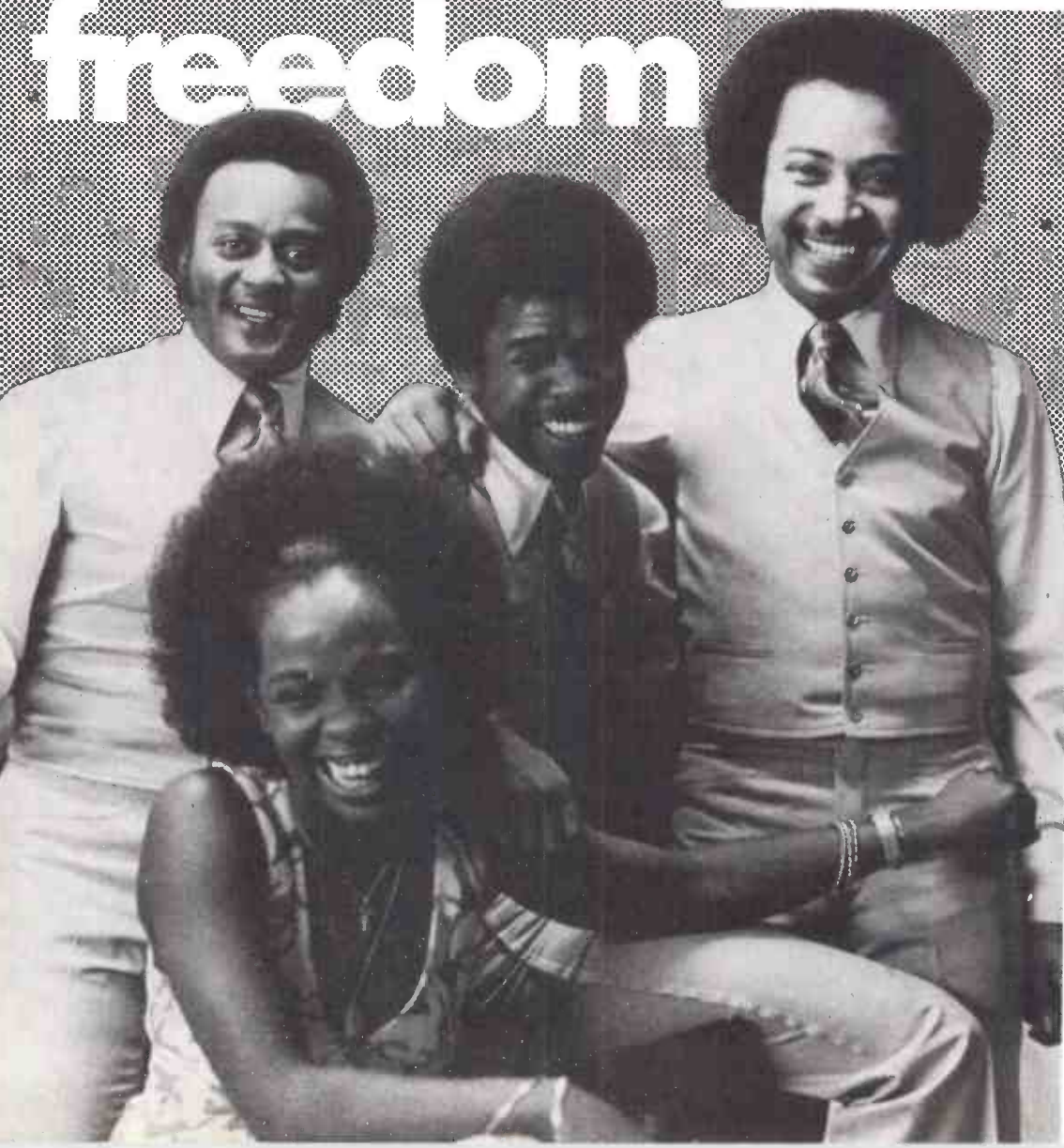
'We're now being directed by just a couple of people and they can spare the time to do the job properly. At Motown the company as a whole looked after us, which wasn't too good as nothing positive got done. Other artists there, like Diana Ross, The Supremes, the Temptations and so on were guided by just a couple of people and I think we should have been too.

'Management of an artist is a heck of a thing and you have to direct all your energies into it. Motown weren't able to do this because they had too many other big acts to look after. We need someone in an office to take all the calls and make decisions for us and we've now got this,' he said.

So, how are Gladys Knight & The Pips going to use all this newly-found freedom?

'We're obviously going to use it in the best possible way,' Miss Knight said.

'I feel more secure now that I've got someone work-



ing for me. I know everyone feels the same way.

'And now that a lot of the burdens have been lifted it means we can all do a lot more in the way of writing and production. It's almost like being given the green light and for us this is an achievement,' she said.

Gladys Knight & The Pips have not actually achieved as much as they should have during their 20-odd years of singing together. She has a reputation for being able to sing virtually any type of song but for reasons that only perhaps Motown know about the right songs were not put her way.

Miss Knight, her brother and cousins began their lives in the music world in the earlier part of the 1950s but it wasn't until 1961 that they got around to making a recording. Their first effort, *Every Beat Of My Heart* started originally as a test of some recording equipment rather than a formal recording session.

The tape was sold to the now-defunct Vee Jay Records, was released and made enough money to keep someone other than the group happy. In 1962 and 1963 they made other records such as *Letter Full Of Tears*, *Operator* and *Giving Up* and then she left the group to have two children, but rejoined after they had enjoyed a minor success with *Darling*.

TAMLA

Smokey Robinson then approached them to join Tamla Motown, but it took that company more than a year to find out what they were capable of. And in finding the right sound they went through almost every producer in their books, from Ivy Hunter to Norman Whitfield.

It was during this time that the famous Tamla Motown dance routines came into existence and it was apparently Gladys Knight & The Pips who actually set the formula, even though they have never actually been credited.

'We used a professional choreographer in our early



Gladys Knight and the Pips during a recent live performance

days to help us with dance routines,' Miss Knight said. 'His name was Charlie Atkins, one of the best around. He came from an exclusive club of professional dancers and a lot of the major entertainers around today have been taught by him.

BORED

'We aren't only a singing group. We need to move around, otherwise we'd all get bored. And we're going to continue singing and dancing,' she said.

On the recording side the group finally established themselves with a song called *I Heard It Through The Grapevine* which, unfortunately for them, was also released by Marvin Gaye. His version was the biggie. Follow-ups came in the form of *End On Our Road*, and an album called *Feelin' Bluesy*.

Eventually the hits began coming, with *Friendship Train*, and the old Shirley Ellis song called *Nitty Gritty*. Then, in 1970, they recorded a Clay McMurray number called *If I Were Your Woman* and this was the real beginning for them.

Their new records began selling in vast quantities and old ones became the target of treasure hunts around America.

In an interview on American television at the

time of the group's second million-seller in a row, Miss Knight stated: 'People are finally becoming aware of us. Something is about to happen. Whether it's the voice, the sound or the recordings, I just don't know. But something's happening.'

With that in mind they released in the earlier part of last year an album called *Standing Ovation*. After that something did happen and it's been happening ever since.

But what of the group themselves? Have they changed over the years?

'No,' Miss Knight said. 'We're still Gladys Knight & The Pips and the more we can continue to sound like us the better. Our way of recording hasn't changed either. We still use the least number of electronic effects as is possible in a studio these days. We are the entertainers, not the equipment.'

'We want to stay legitimate and not rely on any tricks to help us on our way. We use hardly any equipment on stage either. I don't think we really need to. Naturally the orchestra has to be miked up and we use vocal mikes, but no more.'

'I don't think we've changed as people over the years either,' she said. 'We're still out to achieve and when we've achieved we'll go out and achieve some more.'

'What it all means is this: the more we can sound like Gladys Knight & The Pips the better. I've said it before and I'll keep on saying it.'

What does 1973 hold for the group now that their talent has been realised? More albums? More singles?

'Oh yes, but we're also getting into other things as well. For instance, there's more writing to be done and we can do this more easily because we've no worries to occupy our minds. I don't think many people can write good songs or even perform on stage if they're worried about anything.'

'We may also be doing some film work. I'm reading some scripts at the moment. I think we're all capable of acting. I don't know yet too much about them other than one will star the whole group and one, a non-singing one, will also feature James Earl Jones, who was in the *Great White Hope*.

'But until the time comes to make a decision about filming we've got some tours and some more records to concentrate on. We'll probably be going to Japan some time in the future. We enjoy touring. We enjoy working.'

Meanwhile, have a listen if you can to Gladys Knight & The Pips' latest single, *Where Peaceful Waters Flow*. It's what might be described as an achievement.

FLOWER POWER

THE SPIRIT LIVES ON IN

ESPERANTO

If ever there was an acid-test of the hippy code – remember flower-power, peace and love, brother? – then Esperanto, a 12-piece contemporary rock outfit, must surely be it!

The band, and it's nice to be able to call them that in these days when even a three-piece group calls itself a band, comprises three Englishmen, three Australians, two Italians, a Frenchman, a New Zealander, an Hawaiian and Raymond Vincent, the Belgian who started it all.

Esperanto – which is also the name for an artificial Universal language – is Vincent's brainchild and, as with most brainchilds, it represents something of a gamble.

He conceived the idea for a 'new musical discovery' when he was principal violinist with the Belgium Symphony Orchestra – the idea being to use the differences that separate rock and classical music rather than their similarities.

In the late sixties, Vincent took the first steps towards making his idea a reality – and formed The Wallace Collection.

The group achieved superstar status among Continental audiences until last year, when Vincent decided to take the big step and move to England in search of new fields of musical expression.

He settled in Cornwall, to play and rehearse with musicians of a similar background and mind . . . Bruno Libert (keyboards), Godfrey Salmon (violin), Tony Harris (viola), and Timothy Kramer (cello).

From there, like Topsy, the



Raymond Vincent (left) the leader of the band

band 'just grew'.

Guitarist, Brian Holloway recalls: 'Some of us happened along, and others were 'discovered', in fact Raymond (Vincent) had something of a shopping spree at one stage. He saw these three vocalists at work in a studio somewhere and immediately said 'we'll have those three!'

GAMBLE

'Those three' were Joy Yates, Janice Slater and Bridgitte Du-Doit who combine to give the band a lot of its 'soul' feel.

Lead vocals are handled, for the most part, by Australian Glenn Shorrock, who was busy pursuing a solo singing career before he too got caught up in the unique challenge that Esperanto presents.

The band is a challenge and a gamble for other than musical reasons – a listen to their current album *Rock Orchestra* will convince you of that.

No, it's the problems of finance, transport and venues that must surely face Esperanto now.

A recording contract with A&M Records has solved the immediate financial problems – they had all been living 'on the breadline' while rehearsing – but anybody who's seen the amount of equipment that even a four-piece line-up has to cart around will no doubt wonder how Esperanto gets its equipment and members to gigs.

Pianist, Bruno Libert explained: 'Well, it's not too bad at the moment. Of course, we have a big truck and several roadies to take the

gear – we're hiring our PA systems for each gig at the moment – and as the rest of us live in or around London, and most of our gigs to date have been in London, we can all manage to be in the right place at the right time even if some of us do have to travel by tube!

'And it's not too difficult for rehearsals,' he continued, 'because we can rehearse in sections. If Brian has an idea for a song then he writes out his guitar piece and Raymond can then rehearse it say with the string section one day, the rhythm and vocal sections the next.

'It's a good system too because it means that at each stage there is time for each section, or individuals, to add their ideas and character to the basic theme.'

But surely the size of the band must limit it to certain venues – imagine 12 people with their gear trying to get on stage in some of the smaller clubs!

'It's true,' said Brian, 'we can only play at the larger places, but it's not been a problem up to now and we plan to succeed in such a way that it never will be a problem.'

Esperanto, it would appear, breeds confidence as well as international harmony!

The mutual desire among these 12 musicians to find a new and spontaneous musical involvement has also bred the kind of give and take attitude that so many young people and other groups talk about – and so few ever achieve.

Said Bruno: 'When you're playing with 11 other musicians you necessarily have to hold back a bit. If everyone just went hell for leather at their own particular thing then it would just be messy. Our secret is that each member of the band is concerned with the overall sound, and not with indulging their own personal egos.'

'Right,' agreed Brian, 'we have so much talent "among the ranks" that we really can make each number sound different from the previous one. Everybody gets their share, and it all makes for a very interesting sound.'



This picture tells a story.



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YES - A PERFECT

STEVE HOWE TALKS ABOUT THE BAND AND INTRODUCES

Yes are a better band now than they have ever been. They have a perfect blend of individual talent that promises to make their next album the best yet – not a small thing considering their 'track' record.

Yes now consists of Alan White on drums, Rick Wakeman on keyboards, Chris Squire on bass, Jon Anderson on vocals and Steve Howe on guitars.

To say 'guitars' is a slight understatement, as Steve Howe has a collection that's the envy of many.

It ranges from 17th century antiques to numerous Gibsons, Martins, Epiphones and Danelectros.

Overcoming feelings of speechless envy, *BI* spoke to Steve about his collection.

'I've been collecting them for the past seven years,' he said. 'When I started playing I just had a cello guitar.'

'About two years later I bought an electric guitar. It was a great little Antoria guitar. I didn't think then that I was going to have many. Then somebody filed the frets down for me, and kind of filed them off.'

'I told my father that if I was going to continue playing, I had to have a Gibson. So the first real guitar I had was the 175 that I play most of all.'

PRE-WAR

'Then a few months after that the same shop said they had this pre-war Gibson that I could have for £50, so then I had two.'

'Now I have 12 Gibsons and a collection of others. I heard that Les Paul has 150. Barney Kessel once said that if you are a session guitarist, you need eight guitars and that really made sense to me.'

'I wouldn't have had half the fun or excitement in the studio if I hadn't had my

collection of guitars. It's interesting to collect instruments anyway, not just guitars. It makes me feel like I'm experimenting.'

The band themselves experimenting more now than ever. The stage show has become more interesting, supplementing the music.

'We've expanded the production idea a little bit,' said Steve, 'Michael Taylor, who does the lighting for the show, got a few ideas – not too gimmicky. We didn't want anything that would detract from the music.'

'We don't jump around or anything, but the lights have got more tight with the music. Mike has got various mirror lights and mirror wheels which you shine a light on and it makes the whole place look as though it's raining. We don't have any rocket ships hitting us yet.'

'When Yes goes into other things besides music, we always have an area of confusion really.'

'We're not really business

men and we're not really production men. We can record, perform and rehearse – those things are very close to us. Everything else is more of an experiment really.'

'Michael's got some new ideas for production and Eddie Offord comes with us on tour and mixes the sound for us on stage. We use a stereo PA. He has this thing

The Gibsons from the Howe collection, l. to r., top to bottom, ES295, L5, ES5, E225T, ES345, Les Paul Junior, ES175, Pre-war F.D.H., ES140 $\frac{3}{4}$, Twin Neck 12/6, Cap Steel, L50. Steve is holding an Epiphone AI Caiola ▶



BLEND

SOME OF HIS GUITARS!

about phasing the cymbals and panning things. So he gets it going.

'I think the musical us – the intensity of light and sound, has an effect on the audience which is the one we want.

'I'm very much in favour of stereo PA as long as it's not used to the disadvantage of the person to the left or to

the right. You can't use it like you can if you're making a record to listen to on cans or something.'

When *BI* spoke to Steve, Yes were in the middle of a three-week rehearsal for the new album.

'We don't have monitor speakers when we're rehearsing,' he said. 'We just have a very small PA – a couple of cabinets – and one speaker each. We still play pretty loud – Alan is a pretty loud drummer to play with when he's rocking. We're enjoying it, and getting a lot of work done.'

NEW ALBUM

'The new album is going to be a double studio album. It will have four songs on it – four *Close To The Edges*, if you like. That's what we're working on. It's fantastically exciting. They will stem from ideas that Jon and I have written off the last two albums.

'The new album relates to the first Scriptures ever written by the Chinese. We have a theme for each track and we draw our music to fit that idea.

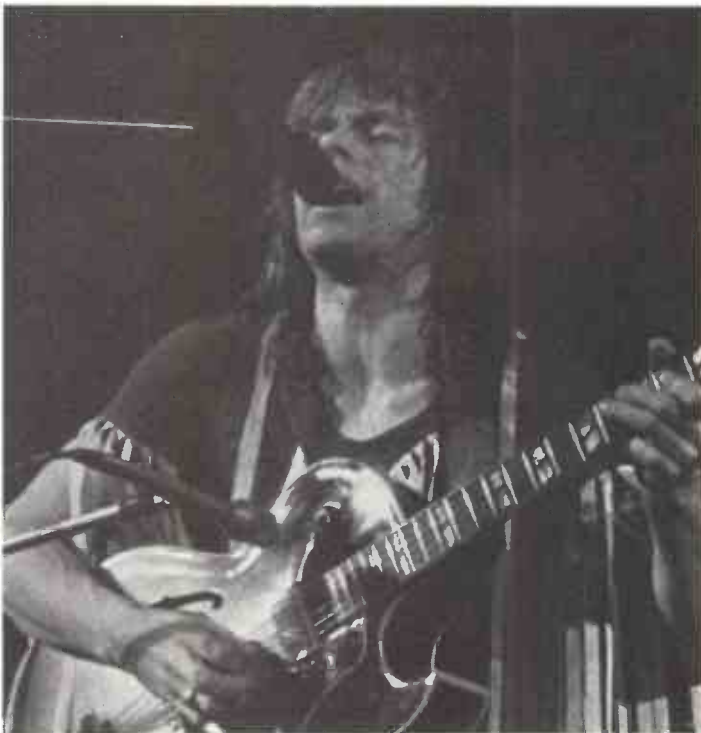
'We had hoped that Yes would have their own studio this year. I'm still hopeful that it might happen, although there have been problems. We want to record in 24 track. 16 track is fine if you're thinking in terms of stereo, but for quad recording, you need 24. We hope to do the new album in quad. What we're trying to do is avoid recording in sections, which we have done in the past.

'We decided to put aside four months to do this album. We're going to be pretty well rehearsed when we go in there. We hope to perform most of the pieces in one section – which is heavy going when you're playing for twenty minutes.'



▲ Steve Howe with an antique Roudhloff circa 1815

On stage with Yes on the last tour ▼



STUDIO SPOTLIGHT

SARM STUDIOS

~ First fully-operative 24-track in Britain



SARM Studios, the first in Britain to go 24-track, opened for business last month in London's East End.

At the time of going to press, many of the country's leading studios have plans in hand for going 24-track, but Sarm directors Barry Ainsworth, Gary Lyons, John Sinclair and Dave Sinclair have beaten all others to the 24-track punch.

Barry Ainsworth, former chief balance engineer at Command Studios, explained how it all came about.

'I've been in the recording business for 10 years', he told *Beat Instrumental*, 'and before that I was an electronics engineer.

'I started out at Pye Studios as an assistant engineer before going on to help build Command Studios and become their chief balance engineer.

'It was about two years ago that I formed the company with Gary Lyons and John Sinclair to set about making Sarm Studios – and my previous work for Command stood me in good stead.

'I suppose you could say that Sarm is my dream come true because I also do a lot of freelance engineering and disc-cutting and so I've been able to see where other recording operations fall down.

'It's been our main purpose in life to iron any similar failings out of the Sarm operation and include lots of facilities that have been lacking elsewhere.'

And what a labour of love that's been!

The Osborn Street premises, in a basement just off Whitechapel High Street, were formerly the old City of London 4-track studios.

To create their 'dream', Ainsworth, Lyons and Sinclair have had to work in every minute of their spare time as navvies, bricklayers, joiners, fitters, and engineers.

HARD WORK

All the old recording equipment was junked, walls were torn down to make way for the new studio, control rooms and reception complex, and between them, the lads reckon to have shifted over 50 tons of rubble.

Having done that, they set about building a main studio, vocal studio, main and second control rooms to their own highly expert designs.

Working hours were spent on freelance work for the Carlin, Bell, Ember and Rediffusion record companies, among others. Evenings and weekends were spent on the wholesale re-building of their own studios.

And it's worked in a manner that could well make them the envy of lots of people on the recording scene.

'These studios are proof of the fact that it can be done,' said Barry, 'and we've already recorded here the Swinging Blue Jeans, Carol Bell, Johnny Hackett and the new musical for Robert Stigwood called *Jam*.'

Separation of the complex is excellent and Barry described how this was done.

'We've "floated" the ceilings and floors for the most part,'

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STUDIO SPOTLIGHT

—continued

he said. 'The basic floors are of concrete, on top of that there's a plastic membrane, then hardboard, then carpeting — so there's no bass resonance through the floor.

'We've got 13 in. cavity walls built of house bricks with two layers of plaster, then screeding, then acoustic tiles.

'The suspended ceiling is two layers of plaster board, two layers of cork and then acoustic tiles, and I think that the net result of all this is a good, hard, rock sound — although we can make it lively if required.

FACILITIES

'I knew all along what I wanted to do and I believe that it's worked. What we hope to do is to use the second control room for radio work and any combination of tape copying to cassette, cassette to tape, disc to tape, etc.

'We can also link all the facilities of the second control room with those of the main control room, the vocal studio and the main studio.'

Masters made at Sarm are cut, by arrangement, at Pye Studios where the work is supervised by either Ainsworth or Lyons. Their excellent work in this field has included Dawn's No. 1 hit

Tie A Yellow Ribbon, Gary Glitter's *Touch Me*, album and singles, and all the David Cassidy hits.

Good visual communication between the main control room and the studio, air-conditioning and a very attractive colour scheme of donkey brown and grey makes Sarm as good to look at as it is to work in.

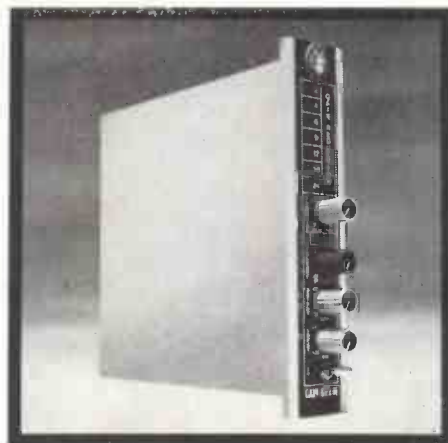
The main studio — 30 ft. long by 20 ft. wide and 10 ft. high — can be divided into three separate areas with the use of heavy curtains. These, and a variety of screens, make for a complete lack of 'spillage' problems from mike to mike.

Batteries of adjustable lights, varying in colour and intensity, create the right kind of atmosphere for artists ranging from string sections through rock groups to solo singers.

Making such a silk purse out of a sow's ear has been 'bloody hard work' according to Barry Ainsworth, but he reaps the reward in more ways than one.

He shares the engineering work with Gary Lyons and John Sinclair and, as such, has access to the following facilities.

In the Main Studio: 20 mike channels for AKG, Neumann and STC dynamic and condenser mikes. A Steinway grand piano, which is available free of charge to



Gain Brain Limiter Module

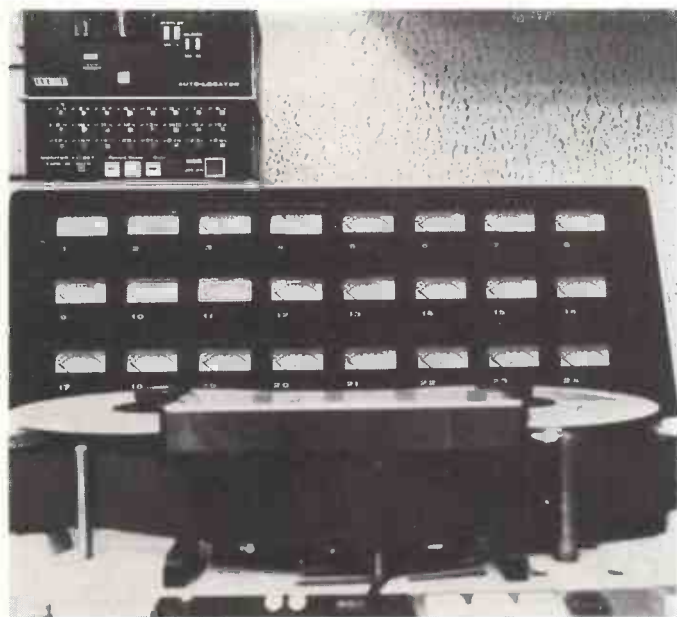
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Close-up of the 24-track MCI recorder and auto-locator

STUDIO SPOTLIGHT

—continued



Looking across the Main Studio towards the Main Control Room

clients, Wharfedale monitor speakers, 10 sets of AKG headphones and a variety of orchestral-type boom stands, music stands and screens.

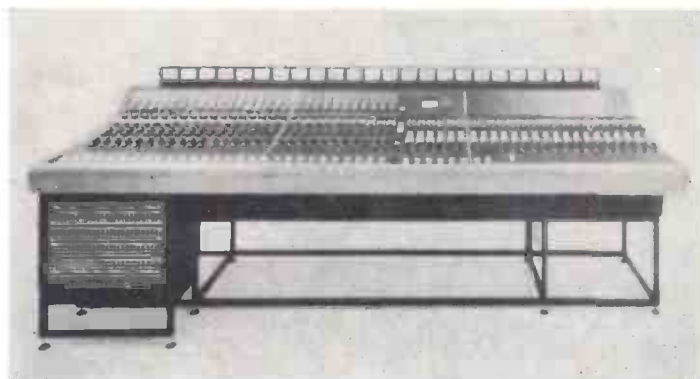
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Barry Ainsworth in Sarm's Main Control Room. The Triad 24-track desk is in the foreground and the MCI recorder behind



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BOWIE a musician behind

Producer Ken Scott talks about Bowie's professional and personal life.

"Sometimes he can get temperamental"

Ken Scott's biggest thrill in professional life was not his initial encounter with David Bowie but the time he was given total freedom at the re-mix sessions at the studios the singer uses most.

Bowie has co-produced his his records with Scott virtually since his re-emergence from Bromley, Kent, where he had lain languishing for a couple of years.

Scott is now to Bowie what a hairdresser is to a female. He is what you might call a confidant and therefore shares as many of the secrets of the star's recording and personal life as, perhaps, does his manager, Tony De Fries, and Angela, his wife.

The feather in Scott's cap was firmly planted soon after the release and eventual overwhelming success of the *Hunky Dory* album. He naturally felt worried for the first half of the recording session but said he soon knew that the results would be good.

'Bowie is quite an easy person to work with,' Scott said. 'Once we've got the correct level we usually go straight into it. When they're done I take over and do the re-mixing.'

Scott said it was difficult to compare Bowie's recording manner with others. Each person, he said, has his own difficulties and idiosyncracies.

'Bowie's trying to get everything on 16 tracks. But as Trident Studios are going 24-track early next year everything will be a lot easier for him.'

Two tracks from Bowie's *Aladdin Sane* LP were recorded at RCA's New York studios.

'He was over there at the time and suddenly got the urge to lay some tracks down. He had some idea of getting an American sound. They work on a much narrower frequency range in America — the highest range for EQing is 7 k's and the lowest is 100

cycles. In England we go for as many highs and lows as possible and this means EQing at 12 cycles. Anyway, the two tracks recorded at RCA were *Drive-In Saturday* and *Pretty Star*.'

Is Bowie always as easy to record as Scott maintains? Surely there have been some anxious moments since the two got together?

'Well, he does need a lot of balancing and sometimes he can get temperamental, just like most other artists, I suppose. In actual fact he hasn't really flared up too badly yet and when he does I'll obviously try to work around it.'

AGGRAVATED

'As I said, anyone involved in recording gets aggravated at times. Bowie doesn't like long breaks whilst machinery is being repaired. We had a problem like this in America. As far as I can remember it was at the time when we were recording *Drive-In Saturday* and the headphones started to play up. There wasn't much we could really do about it, so whilst the engineers fixed them we got some food in.'

Scott met Bowie nearly five years ago and he remembers him as being a lot less sure of himself then than now. Perhaps it had something to do with the lack of success of two albums.

'When those LP's didn't happen he broke away from the music business and tried to find a new direction. He's permanently changing as I'm sure most people will notice through his music.'

'Although he's really successful now he never acts the big time with me or any other person for that matter. The only time he ever might get near to it is when he's gigging, but that may have something to do with the fact that he's constantly protected so that the fans can't get near him. It's a



nd the make-up?

situation that would affect most people.'

Bowie, it seems, is easily alarmed. He's terrified, for instance, of flying. He won't go anywhere by plane but prefers the 'security' of a ship.

'He went to America by boat and when he'd finished touring there he sailed to Japan. He returned to England via the trans-Siberian railway and was in Moscow for the May Day celebrations.'

Much of Bowie's life is spent working these days. On his return from America he was booked to do 40 gigs here and then record some numbers, one of which will be his next single. Then he returns to America for 70 gigs.

He doesn't generally have too many numbers already taped when recording time comes about.

'I know Elton John works an LP in advance. Bowie's not able to do this. I don't think he really wants to anyway. If you keep something for too long you tend to keep listening to it and then you'll find faults. It's just not worthwhile working this way.

'The one thing he does try to do in advance is get songs written. The ideas for his next LP came to him during his trip through Russia.'

LOU REED

Unfortunately, because of his heavy work-load, Bowie is not able to produce many other artists these days. He did the *Transformer* LP for Lou Reed and also Mott The Hoople's *All The Young Dudes*. But he's done no more since then.

'When the work rate drops he'll probably get into it again. If he wanted specially to produce someone it would be arranged, I suppose.

'I know there's one artist in America that he's very impressed with. Her name's Annette Peacock and she's very much into the synthesiser which she even puts her voice through. I don't know whether he'd like to produce

her though.'

'I think he'd like to do some film work, but not of the Andy Warhol variety. At one time he was supposed to have done a film version of Robert Heinlein's *Stranger In Strange Land*. I know it was definite then but at the moment I don't know what's happening. I think he'd prefer non-singing roles but would probably like to write the film score, which he'd do with his guitarist, Mick Ronson.'

Scott is as impressed with The Spiders as he is with Bowie:

'They were a small band from Hull who meant absolutely nothing,' he said. Bowie somehow met Ronson and they started to do some work together on *The Man Who Sold The World*.

'In the group were Woody Woodmansey on drums and Tony Visconti on bass. Anyway, the LP's didn't happen and they went their separate ways. Then they came together again to do some further albums and they contacted the original bass player Trevor Boulder. Everyone tries to forget about the first two LPs that were done.

'I came into Bowie's life when I did some engineering for him on some of those sessions and he could see that I was bored and so he asked me to become his co-producer. I was knocked out.'

How about the Bowie image. Does it bother Scott?

'What do you mean? The bi-sexual image? No! It doesn't bother me at all just as my hetero-sexual image doesn't bother him.'

What does Bowie like to do when he's not working?

'He likes to listen to records a lot. If he gets into an artist he'll buy all their LPs and play them one by one. The last time I can remember him doing that was with Van Der Graaf Generator. He also likes sketching ideas for new stage costumes. Otherwise he's a collector - of anything and everything, experiences, influences, the lot.'



**"his bi-sexual image
doesn't bother me"**

THE A & R MAN



Pete Sullivan ; Communication is the key

If it seems to you that the term *A&R Man* has lost something of its definition over the past few years, then you've got professionals like Pete Sullivan to thank for it.

To him, a *Producer* is exactly the same thing as an *A&R Man*, it's just that nowadays *Producer* is the more common term to use.

He knows because he's worked on the production side of the music business for more than 15 years now; not to mention the fact that his fellow directors at Air London Studios include George Martin – whose work for the Beatles has probably made him the most famous *A&R man* of them all.

In days gone by, the *A&R man* was responsible for an Artist and his/her Repertoire – hence the title.

He had to get to know the artist, find them suitable recording material, be constantly on the look-out for new talent and be responsible for all aspects of an artist's recording work.

HITS

In this capacity, Peter worked for Tom Jones, Englebert Humperdinck, Lulu and many others. His success was therefore directly related to his artists and one has only to recall smash hits like *It's Not Unusual*, *The Last Waltz* and *Shout*, to determine just how great that success has been.

At that time, a producer was the guy who sat at the control desk during recording sessions, telling the engineer when the sound was right, keeping the sessions running

to schedule and doing the final mix of all the tracks for a number.

Peter explained how the two roles have merged: 'with the advent of 16 and 24 track recording techniques, the producer's job has become much more involved and much more technical,' he said.

'This means that an A&R man's job and a producer's job have become the same because I believe that the most important part of what we now call the producer's job is to get what he wants to hear – and that's the same thing that an A&R man is after.

'The secret, of course, is knowing how to get what he wants. It's all very well having something in your mind, but if you can't communicate in either musical terms, or verbally, or directionwise, then you can't possibly produce anything.

'Hence the producer is the person responsible for the entire recording project. Generally speaking, the Producer conceives the idea of what is to be recorded, although there are exceptions.

'Some groups produce themselves. Well that's fine cause they've written it and they're producing their own thing.

'But take a producer, like myself. I've got the material, I can see a way of approaching the material and so I go into the studio with an arranger, or musicians or whatever and I direct it to get what I want, that is not just musically but technically as well. I have to explain to the engineer what I want. Communication is the key word in all this.'

Nowadays many groups prefer to do their own production and I asked Peter if this meant that *A&R men*, Producers, call them what you will, get 'in the way' somehow.

'I think one has to take a compromise line here,' he replied, 'because there are certain groups that can and do produce themselves, the Pink Floyd for example.

'But I would say generally, that bands do need producers, an outside mind on the whole

project. I would say this is vitally important because it's a very difficult thing to activate everything by yourself, you can get bogged down.

'Decisions have to be made, and as an artist you can find yourself so close to it all that it's virtually impossible to make the right decision. The Floyd are the only band I can think of at the moment who are an exception to this rule.

Peter knows a lot about the problems faced by both outside producers and bands. He started work in a music publishing office and rose through jobs as an assistant producer and *A&R Man* for Decca before joining his three fellow directors in launching the Air London Studios.

The studios, four storeys above London's busy Oxford Street, are an artists' and a producer's dream. Plush, spacious and superbly equipped, they are undoubtedly some of the finest in this country.

FREEDOM

Peter told *Beat* how it all came about.

'George Martin, John Burgess, Ron Richards and myself were all successful as independent producers,' he said, 'and we decided that we wanted to make a little more money as well as having a little more freedom, and the only way we could see in which to do it was to strike out on our own.

'So, we pooled our resources. We maintained our successful production and acquired sufficient capital to start off our own studios, which was our ultimate ambition.

'We continued with the production arrangements that we'd had with our artists, George for example continued working for Cilla Black, and the Beatles before they split, and with the capital that we raised through this we put the studio together seven years ago.'

And there's any number of hit singles and albums to prove Pete Sullivan right on that score!

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After Neil You BARCLAY JAMES

'I think that Barclay James Harvest have suffered, like most English bands, from a lack of attentiveness to simplicity when making records.'

Strong words those, words with which many Barclay fans might disagree, but the guy who said them, Elliot Mazer, should know what he's talking about.

He's an American producer who was responsible for one of the 'simplest' albums of 1972, Neil Young's *Harvest*.

Harvest was also one of the best albums of that year, and Mazer is out to repeat his success in 1973, only this time he's going to try to do it with an English band - Barclay James Harvest.

In an exclusive interview with *Beat*, Mazer outlined what he feels he can do for Barclay James, who have already achieved a good measure of success in this country and the States.

'I think I can help them to make more believable, convincing and realistic records,' he said, 'not that any of their other records are not that, but this will get more of that. It'll put more presence into it, more personality because a record should be, for the most part, an accurate reproduction of the music.'

If it's simplicity of the order of Neil Young's *Harvest* - an album that was done 'live' and made great use of simple, acoustic guitar; laid-back, wet-sounding drums and plonking bass - can we expect an American-sounding Barclay James on their new album?

'No, their music isn't going to change,' said Mazer, 'it'll still sound like Barclay James

Elliot Mazer to produce English Band!

Harvest.

'You see, if I didn't like their sound there would be no point in working with them. I like the way they sound and I think I can develop it some more.'

PLANS

Mazer has plans to get hold of a mobile recording studio, such as the one he owns which is at present in the States and delights in the mildly mickey-taking name of His Master's Wheels.

In this country he's got the choice of a handful of top mobiles, Ronnie Lane's LMS (as featured in May's *Beat*); the Stones' or Pye's mobile, or he might choose to work in one of the out-of-town studios such as Escape, the Manor or Rockfield.

Wherever he goes, Mazer will be out for a natural feel in the recordings. 'I see no reason why the same vibrancy that a band turns in at a live performance cannot be captured in a studio environment,' he said.

With all the talk of simplicity and natural sounds, one might be forgiven for thinking that Mazer, in common with lots of country/

rock fans, has no time for lavish productions with generations of over-dubbing and effects. Such is not the case however.

'I like that kind of production work too,' he said. I like some of Zappa's stuff and the Beachboys, they're phenomenal. I've done albums like that with monstrous amounts of electronics and heavy instrumentation, so you can see that I'm not strictly on one side of the fence.

TRIP

'I happen to be on a simple, very basic trip right now, because that's kinda what I've been thinking about. I'm not against lavish production, if there's something on Barclay James that should resemble Stockhausen, well it'll be there, as long as it's important to the music and it's not bull.'

'I don't like any of those things if it's just bull though, if it's just ostentatious. So many bands have fallen prey to the Mellotron, Moog synthesiser and all that syndrome, but if they want to hear all that stuff really done well, let them listen to *Who's Next* or some of Pete Townshend's work. That's simple music, it's as simple as you can get it. It's three musicians and a singer just getting off all the time and it's great to hear, in fact the *Who*, my favourite rock and roll band.'

It will be interesting to see if Mazer's preferences have changed after his work with Barclay James.

'My manager played me their albums, and I just liked them,' he said. 'I felt there was a lot of new things going on, a lot of music and a lot of spirit. I also felt that they had a very together scene with their managers and all that, and I felt that there was a lot of potential.'

Barclay James, top to bottom - Les Holroyd, Mel Pritchard, John Lees, Woolly Wolstenholme



ng's Harvest IES?



Barclay James on the road, or should we say runway?, with the masses of gear needed for a top-flight band

'Another thing that appealed to me was their Universal attitude and budding political attitude, and because of these I felt that they would be very well received in the States.

'They're also very progressive, using a lot of different instruments and sounds.

'Their writing shows a viewpoint that's just a little different, I can't be specific about what it is, but I listen to it and I feel it's nice that this band is thinking this way. They seem to take a stand. John Lees, for example, did a solo album (*A Major Fancy*) and there was a very political song on it that I liked. But overall, they seem like a good, tight band.'

Joon Lees is a founder-member and lead guitarist with Barclay James. It was he and Woolly Wolstenholme the keyboard player, who met at an art college in Oldham and laid the foundations for the band.

In 1967, bassist Les Holroyd and drummer Mel Pritchard joined and the line-up hasn't changed since.

Until recently, Barclay's

music has been very English in its structure and sound – something which the band have tried to cultivate.

Their last album, *Baby James Harvest*, went some way towards changing that however and has more of a funky feel than their previous work.

'All I try to do,' said Elliot Mazer, 'is to transpose the artists' music into an attractive and tasteful entity.' Add Mazer's efforts to the enthusiasm and dedication of the band's fans, and 1973 could well be a year when Barclay James Harvest a few more of the rock rewards they've sown throughout six long years of musical husbandry.



Elliot Mazer behind the desk in His Master's Wheels

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PLAYER OF THE MONTH

TONY MCPHEE, Guitarist with the Groundhogs



Tony McPhee used to listen to Bill Haley singles and wonder just what instrument it was that made 'those lovely noises in the middle' – he was 14 at the time.

It was his sister who told him that the instrument responsible was an electric guitar and it was his lack of success at the local grammar school that was responsible for putting him on the stairway to success as one of Britain's finest guitarists.

'I disagreed with everything they taught,' explained Tony, 'so I left and went to work with a radio firm. My first two weeks' wages went on the deposit for a Futurama electric guitar and I spent the following year just practising and paying off the HP.'

BLUES

It was the early Rhythm and Blues craze – around 1959 – that really caught Tony's musical imagination however, and for the next four and a half years he listened avidly to artists like John Lee Hooker, Bernie Watson and Howlin' Wolf.

R & B gave Tony the direction he'd been looking for.

'I never used a pick for example,' he said. 'Watching those early blues guitarists, it soon became apparent that you had to play with the fingers of the right hand in order to create any fullness in that basic, blues structure.'

'I don't use a thumb-pick,' he explained, 'just the edge of the thumb and the tips of the fingers, and you have to compensate for that style on electric guitar by putting more treble on the amplifier.'

In 1963, Tony went the whole hog.

Together with Pete Cruickshank he formed his first band – The Groundhogs – and went 'on the road.' It was a struggle at first, what new band isn't?, with the lads having to pay for a van and equipment on HP out of a total weekly wage of around £40.

'I was happy, just doing what I'd always wanted to do,' he recalls, 'play electric

guitar. We never looked further than the next gig and were happy to be just a regular trucking band.'

Fate, and the British public, had other ideas though, and in the late sixties The Groundhogs, known then as a three-piece 'heavy' outfit, became the darlings of the underground music scene.

DEAL

They signed a record deal with United Artists and released an album, *Thank Christ For The Bomb*, that suddenly threw McPhee under the critical appraisal of most would-be guitarists in the country.

At times he was hailed as a white Jimi Hendrix, 'I considered that a great compliment,' he said; at others he was criticised by 'pop' fans – among them a top BBC disc jockey – as being too loud and too freaky, but in his own modest and unassuming way, he soldiered on.

Albums such as *Split*, *Who will Save The World* and *Hogwash* established him as a major guitar force that the English public were glad to hail as their own.

A re-shuffle within the band and the building of his own studios at home in Suffolk, provided a spur for musical creativity which will be seen on Tony's solo album, *The Two Sides of Tony T. S. McPhee*, due for release during the summer. There'll also be another Groundhogs album out in September.

Tony's advice to aspiring guitarists is to listen and learn. Don't be too concerned with the theory of music, just enjoy playing and do it as often as you can.

He rates Jimi Hendrix as his top guitarist and envies anybody starting out from scratch these days.

'There's so much more to aim for,' he explained. 'To those who are just beginning I'd say 'look right up, set your sights high and realise that the beauty of the guitar is its simplicity.'

Tony McPhee plays a Gibson SG, a Fender Stratocaster and a Zemaitis. His amplification is by Laney.

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PROFILE

JIMMY HENDERSON... VOCALIST WITH TUCKY BUZZARD



Jimmy Henderson, lead singer with Tucky Buzzard, could well be a successor to the Robert Plants and Rod Stewarts of this world – yet he only started singing rhythm and blues 'for a laugh'.

That was eight years ago, but you can bet that he was still 'laughing' earlier this year when Rolling Stones' bass player, Bill Wyman, produced Buzzard's current album, *Alright On The Night*.

Wyman has been friends with various members of Buzzard for some time now and spent many hours over a long period of time producing sessions for the lads before they formed their current line-up three years ago.

So why haven't we heard more about Tucky Buzzard in the way that we've heard about other protégé groups such as Badfinger?

The answer lies in the fact that Buzzard have been working for the most part on the Continent and in the States, besides which, they have no desire to use their friendship with Bill Wyman as an only claim to fame.

Some bands are just born great, others have greatness thrust upon them. Tucky Buzzard, it seems, are determined to work for their share. If it comes, Jimmy Henderson for one, will have paid his dues.

'I started singing in school choirs when I was five,' he said, 'and I stayed in choirs until I was 17 or so. When I went to college, a friend of mine asked me if I would sing with his semi-pro band.'

'I did it as a joke to start with, because I thought it might be a laugh, but when I started singing with them it got very serious.'

There followed a year's work at places such as Hamburg's Star Club, at the end of which, Terry Taylor joined the band to form a songwriting team with Jimmy as well as handle the lead guitar work.

They called themselves The Mode, and just had time to recuperate from the German trip before being shipped off on another tour, this time to Spain.

Following the Spanish

tour, Taylor and Henderson holidayed in Madrid where they met bassist Dave Brown and drummer Chris Johnson.

The four of them got on so well together as friends that they decided to join forces professionally. They returned to England to begin the task of getting Tucky Buzzard off the ground.

'We got in with an American agency who got us a lot of work on the Continent,' recalls Jimmy. 'By this time, Bill Wyman was producing our records and at the time our music was best for the American and Continental markets.'

'Bill gave us a lot of encouragement, both in the studio – where he really comes out of his shell – and in terms of helping the band generally. He helped us get our funky sound when we recorded at Olympic and with the Stones' mobile, but it's never been a business relationship. It's always been a question of friendship first.'

Their first album *Tucky Buzzard In Flight*, was only released in the States, where it did quite well. The second album, *Warm Slash*, was released there and in this country too, but due to promotion hassles, it didn't do much at all.

Jimmy is hoping that the current album *Alright On The Night*, will go a long way towards getting the band known in England – which is what he now considers to be the most important thing.

'We're planning to go back to the States in September, but between now and then we aim to get across to English audiences,' he said.

'We've been working for a long time already,' he added, 'but it's still a question of "time will tell." If we went and did say, three months, of really pumping English audiences it would be the wrong approach.'

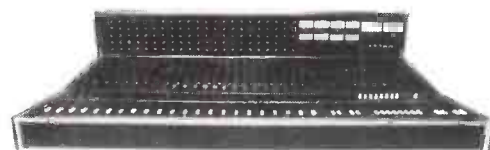
'We feel that our music is as good as anybody else's, but you can't force it on people.' Which just goes to show that if you've got someone like Bill Wyman behind you, not to mention the experience of eight years in the business, things still don't happen overnight.

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BEAT INSTRUMENTAL'S EQUIPMENT PRICE GUIDE

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

GUITARS

BOOSEY & HAWKES

ANGELICA

2841 Classic	9-72
2842 Full-size Classic	10-91
2851 Full-size Classic	16-61
2857 Full-size Classic	22-99
2845 Jumbo	15-00
2846 Jumbo	25-57
2847 12 String	28-15
2860 Folk	28-93
2861 Jumbo	32-45
2862 12 String	37-40

YASUMA

2863 Folk, Humming Bird model	37-40
2864 Jumbo, Humming Bird model	41-80

LA MANCHA

2865 'Estudio'	19-95
2866 'Fiesta'	24-72
2867 'Recital'	29-92

DIGIORGIO

No. 16 Signorina	28-98
No. 18 Estudiante	31-10
No. 28 Classico	38-77
No. 34 Tipo Autor	50-27
No. 36 Bel Som	61-60
No. 38 Vibrante	76-70
No. 40 Amazon	35-80

VITTORO

570 Small size Classic	10-98
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YARSITY

513 Metal Strings	8-95
515 Nylon Strings	9-35

HARMONY

6600/O Flat Top	86-90
6560/O Jumbo	68-20
6382/O Folk	64-79
1269/O 12 String	95-48

CLEARTONE

MELODY

1200 12/s Folk	38-15
1250 12/s Folk Elec	46-61
500 Folk	31-99
525 Folk Elec	40-53
325 Folk	13-91
425 Classic	21-31
460 Classic	31-30

MIAMI

FT1 Elec	19-78
FT2 Elec	23-90
FT1 Bass	27-46

TANTARRA

4195 Classic	16-02
4197 Classic	23-82
2010 Classic	22-39
1307 Folk	17-92
1324 Folk	22-86
1325 Folk	25-55

GUYATONE

HG91 Steel	20-66
HG306 Steel	55-52
HG188C Steel	85-72

KLIRA

Westbury Jumbo	70-05
310 Electric	75-19
360 Bass	81-82
Blue Hill 6	54-15
Blue Hill 12	57-25
SM8 Solid	90-94
SM9 Solid	100-73
Westside	101-05
SM19 Bass	96-20
355 Bass	77-66
149 Classic	27-50

CROYDON MUSIC STUDIOS

FRAMUS

05011 J196L Jumbo	39-40
05311 J196L Jumbo	50-75
05050 J197 Jumbo	31-06
05511 J197L Jumbo	80-93
05841 FS196R Humming Bird	62-63
06101 J296B 12 St.	61-60
06011 J296L 12 St.	45-00
06311 J297 12 St.	94-83
10040 J155 Solid	40-06
10330 FS72BL Solid	54-72

10680 5/360SW Solid	142-30
10870 5/355BG Solid	110-15
10740 5/370 Solid	159-59
12440 5/375R Bass	156-24
12700 5/380 Bass	110-15
12280 5/156 Bass	89-10

03502 AZ10 Attilla

Zoller Semi Acc.	225-04
00/11 50/1L Folk	18-65
14470 0/4 Hawaiian	41-00
10400 J370 Solid	63-09
12490 J375 Bass	75-90
13120 6/175	52-87
13100 6/174	50-53
13020 SL75G	92-32
13130 6/175PS	63-34

DALLAS ARBITER

DALLAS

Dallas Jumbo	289-49
Dallas 12 string	214-66

FENDER

Jaguar Elec.	315-09
Jazzmaster Elec.	289-49
Stratocaster, w/trem	248-13
Stratocaster, l/trem	214-66
Telecaster custom s/bst	202-84
Telecaster de luxe	260-93
Telecaster standard blonde	177-24
Telecaster thinline	263-88
Telecaster w/Bigsby tremelo	220-56
Musicmaster guitar	107-41
Jazz Bass	232-37
Precision Bass	194-97
Telecaster Bass	206-79
Bass 6	265-86
Mustang Bass	173-30
Musicmaster Bass	89-52
Freekick Bass	216-62
800, 10/s, p/steel	620-34
2000, 10/s, p/steel	1035-54
400, p/steel	454-92

FRAMUS

5/194	TBA
J/113	"
J/193	"
5/195	"
Stereo Elec	"
J/370	"
J/155	"
5/120	"
5/380 Bass	"
S/355	"

GIANNINI

GN50 Classic	15-35
GN60 Classic	17-05
GN70 Classic	20-46
GN80 Classic	23-87
GN90 Classic	27-27
GN100 Classic	42-62
GS460 Folk	30-69
GS570 Folk	37-51
GS680 Folk	42-63
CRA65 Craviola	42-63
CRA6N Craviola	37-51
CRA12S Craviola	47-74

HAYMAN

1010 Elec.	140-16
2020 Elec.	166-75
3030 Elec.	134-19
4040 Bass	147-31

JEDSON

1 p/up Solid	18-45
2 p/up Solid	21-99
2 p/up Bass	25-58
Semi Acoustic	27-00
Jet Guitar	63-49
Jet Bass	67-91
Scimitar Bass	44-21
Hawaiian	53-04
Interceptor	54-92
Super Jet	69-60
Sabre Bass	71-71
Performer Jumbo	32-29
Artist Folk	35-77
Artist Jumbo	36-23
Artist 12 string	6-14
Cossack	6-14

TORRE

Student	10-28
Chica	12-00

Classic	15-35
Supremo	17-63
Spagnola	18-24
Granada	30-24

HÖHNER

HÖHNER ELEC

SG2 Solid	36-90
SG2 Solid with case	49-40
SG2000 Custom Solid	48-10
SG2000 Custom Solid with case	60-60
SG220V Solid	49-45
SG220V Solid w/case	59-00
SG18 Bass	42-20
SG18 Bass with case	58-30
LP200G Solid	52-00
LP200G Solid w/case	64-60
TF200 Solid	39-30
TF200 Solid w/case	48-25
SE2B Bass	40-50
SE2B Bass w/case	58-55
SE2T Solid	28-65
SE2T Solid w/case	40-85
FB1W Bass	47-40
FB1W Bass w/case	62-75
SP1 Solid	20-05
SP1 Solid w/case	29-00
FT2T Solid	27-00
FT2T Solid w/case	42-45
AT2T Solid	26-45
AT2T Solid w/case	37-85
MB200B Bass	37-00
MB200B Bass w/case	49-80
SA148 Semi-ac. Discontinued	
PM302 Semi-ac	45-35
PM302 Semi-ac w/case	57-80
PM320B Bass Semi-ac	46-95
PM302B Bass Semi-ac. w/case	57-80

911 Semi-ac. Discontinued	
LG23R Solid	76-45
Model XK250/251/252	151-90
JB200	65-80
JB200 w/case	86-20
LE200	65-45
LE200 w/case	84-80

MORIDAIRA

841 Classic	22-90
842 Classic	27-35
843 Classic	29-90
844 Classic	33-76
845 Classic	31-90
846 Classic	55-50
847 Jumbo	45-85
848 Jumbo	59-75
849 12 String	59-00
850 Western	99-50
F301 Folk	38-95
F303 Folk	51-25
W613 Western	95-50

WE1030 Jumbo with pick-up

51-65	
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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

CONTESSA BANJOS

BJ5 5 String	52-85
BJ4 4 String	50-15
BJ6 6 String	53-70
500 Acoustic w/tail-piece	8-50

HORNBY-SKEWES

Neutschmann H/made Baroque	37-70
417 Lute	138-58
Dietrich DG15 H/made Classic	156-95
Theodor Dunger 15-TD H/made Classic	148-98

KASUGA

G.85 Classic	28-03
G.100 Classic	31-21
G.130 Classic	35-33
LG 160 Classic	41-16

G.160 Classic	42-72
FG.250 Flamenco	58-34
F.10 Folk	29-56
W.13 Western	34-34
F.15 Folk	36-23
T.15 12/s	38-03
W.17 Western	41-91
T.20 12/s Western	48-46
F.200 Folk	50-29
W.250 Western	57-31
T.300 12/s Western	64-67

PALMA

40FD Folk	10-33
60N Classic	11-98
WJ127 Western	19-89
MJ509 Folk	5-43
MJS 1522 Folk	6-67
MG101 Folk	6-58
500 Folk	8-78
MG501 Folk	8-66
30N Classic	9-68
ST1612 Folk	12-89
ST1612 Folk	13-30
N1612 Classic	13-35

TERADA

S.616N Classic	15-10
G.703 Classic	18-66
G.705 Classic	24-86
800 Classic	26-38
FL.202 Folk	23-91
FW.504 Western	46-88
W.513 12/s Western	45-32
C.102 Plectrum	16-62

ZENTA

PI Elec	17-67
FT1 Elec	21-48
FT2T Elec	27-43
FT20B Bass	41-10
SG2T Elec	42-30
SG1B Bass	40-45
LP200GRB Elec	54-70
LP200GRB Bass	61-48
PM102B Bass	44-76
HG91 Hawaiian	19-69
HG106 Hawaiian	61-24

IVOR MAIRANTS

MARTIN

0021	TBA
0018	"
D18	"
D28	"
D35	"
D41	"
D12-35	"
D45, 018, 0018, 00028, 0045, D12-23, D12-20 and D12-45 avail	"
able to order only	"

JOHN BIRCH

SCSL Elec.	203-50
SCDL Elec.	181-50
SCDS Elec.	181-50
SCDB Bass	181-50
SCDJ Elec.	181-50

ORANGE

Orange custom guitar	250-00
Case	25-00

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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

ARIA

John Pearse Folk	TBA
John Pearse Folk, Jm.	"

EKO	
Rio Brave Folk	TBA
Rio Bravo 12/s Folk	"
Ranger Folk	"
Ranger 12/s Folk	"
Ranger Folk Elec	"
Ranger 12/s Folk Elec	"
Ranger Folk Jm	"
Colorado Folk	"
Ranchero Folk	"
Ranchero 12/s Folk	"
Studio R Folk	"

Ovation

Balladeer S/burst Folk	
Folklore Folk	
Balladeer Folk	
Balladeer 12/s Folk	
Glen Campbell Folk	
Glen Campbell 12/s Folk	
Balladeer Classic	

ROSE-MORRIS

Kansas Folk	TBA
15-11 Folk	"
Dulcet Classic	"
Constanta Classic	"
Top Twenty Elec	"
Top Twenty Bass	"

SHAFTESBURY

00 Elec	TBA
65 Elec	"
66 Bass	"
3302 Resonator	"
3303 Resonator Jm.	"

LS-S, Cherry Sunburst	515-90	J-150E Custom, Natural Top	232-10	Saxon 823 Jumbo	31-50	P45	150-00	TF200	45-99	F-20-NT Troubadour	132-00
SG Standard, Cherry	227-70	B-25 De Luxe, Sunburst	161-70	Saxon 824 Jumbo	34-00	P50	175-00	SG200	51-99	F-30-NT Aragon	162-80
SG Standard, Nat. Mahogany	238-70	B-25 De Luxe, Natural	167-20	Saxon 825 Jumbo	43-00	P55	190-00	SG200B	55-00	F-40-M Folk	240-90
SG Standard, Walnut	238-70	LG-0, Natural Top	108-90	SELMER		P80	220-00	JB200	64-00	F-47-NT Folk	240-90
SG Special, Cherry	204-60	B-20, Natural Top	150-70	Kancher 6/s, C & W Guitar	13-52	P100	275-00	SC3	40-00	F-48-NT Navarre	273-90
SG Special, Walnut	215-60	Blue Ridge 12 Custom, Natural Top	274-98	Rancher 12/s, C & W Guitar	24-14	P150	400-00	SC3C	14-00	F-50-BLD Navarre	350-24
SG-2, Cherry	147-40	B-45-12N De Luxe, Natural Top	218-90	VIVA		F40	150-00	SG6M	42-99	F-50-R Navarre	379-50
SG-2, Walnut	149-60	B-25-12N De Luxe, Natural Top	136-90	Viva 1	7-86	F150	400-00	SG6T	46-99	F-112-NT 12/s	188-32
SG-1, Cherry	130-90	LG-12, Natural Top	127-80	Viva 2	8-41	R. MATSUOKA CLASSIC		SG42M	43-99	F-212-XL 12/s	240-90
SG-1, Walnut	133-10	Citation, Sunburst	1428-30	Viva 3	9-10	M20	62-00	M2	39-99	F-212-XL 12/s	274-56
SG-3, Cherry Sunburst	160-60	Citation, Natural	1433-90	Viva 4	11-49	M25	72-00	FBI	150-00	S-50-HB Solid	128-48
EB-0, Cherry	198-00	C-200 Classic	185-90	YAMAHA	10-50	M30	92-00			S-90 Solid	167-20
EB-0, Walnut	203-50	C-300 Classic	225-50	SS0A Folk	20-40	M40	118-00			S-100 Solid	200-20
EB-3, Cherry	240-90	C-400 Grand Classic	284-90	FG 110 Flat-top	24-31	M50	145-00			S-100-S Stereo	213-74
EB-3, Walnut	246-00	C-500 Grand Classic	350-90	FG 140 Jumbo Flat-top	37-89					S-100-SC Stereo	235-84
EB-3L, long scale, Cherry	233-20	HOFNER		FG 150 Flat-top	40-26	R. MATSUOKA DREADNOUGHT				J5-1 Solid Bass	181-28
EB-3L, long scale, Walnut	238-70	HS-4580 Electro-Acoustic, Double Cutaway	101-20	FG 180 Jumbo Flat-top	43-45	D40	115-00	HARPTONE		J5-II Solid Bass	223-30
EB-OL, long scale, Cherry	194-70	Congress Acoustic	41-80	FG 230 12/s Jumbo Flat-top	55-00	D50	140-00	E-6-N 'Eagle' D'nought	149-60	J5-III Stereo Bass	237-60
EB-OL, long scale, Walnut	200-20	Hawaiian Artist	46-20	FG 300N Jumbo Flat-top	89-22	D60	165-00	E-6-NC 'Eagle' D'nought	167-20	T-100-D 'Slim Jim' Elec.	193-60
SB-350, Cherry	165-00	Hawaiian Standard	36-30	FG 580 Jumbo Flat-top	116-24	D80	220-00	E-12N 'Eagle' 12/s	167-20	SF-II 'Starfire' Elec.	218-24
SB-350, Walnut	170-50	H-5173V Solid	79-20	CG50 Classic	23-04	IBANEZ WESTERN & FOLK		E-12NC 'Eagle' 12/s	184-80	CE-100-D 'Capri' S/A Elec.	381-60
SB-450, long scale, Cherry	165-00	HS-174 Solid	109-45	G60A Classic	25-46	60	29-99	L-6N 'Lark' Jumbo	176-00	SF-IV 'Starfire'	313-28
SB-450, Walnut	170-50	HS-175 Solid	90-20	G85A Classic	27-06	610	34-99	L-6NC 'Lark' Jumbo	193-60	FF-BASS-II 'Starfire' S/A Bass	294-80
EB-4L, long scale, Cherry	227-70	HS-164V Solid	60-38	G100A Classic	30-58	615	38-99	L-12N 'Lark' 12/s	193-60		
EB-4L, long scale, Walnut	238-70	HS-4579 Solid	118-80	G130A Classic	35-14	615/12	43-99	L-12NC 'Lark' 12/s	211-20		
EB-2D, Cherry	297-00	Galaxie Solid	96-80	G170A Classic	41-63	620	42-99	S-6NC 'Sultan'	193-60		
EB-2D, Sunburst	302-50	HS-185 Artist Solid Bass	73-70	GC-3 H/made Classic	100-98	647/12	44-99	F-6NC 'Folkmaster'	211-20		
EB-2D, Walnut	302-50	HS-186 Solid Bass	89-65	GC-5 H/made Classic	144-48	753	89-99	Z-6N 'Zodiac'	228-80		
J-250R, Sunburst	438-90	HS-189 Solid Bass	97-90	GC-10 H/made Class	195-30	754	82-00	RS-6NC Custom 'Bangladesh' model	246-40		
J-100 Custom, Natural Top	291-50	HS-182 Solid Bass	65-45	MSA PEDAL STEEL		754M	92-00	B-4-0/F Acoustic 4/s Folk Bass	264-00		
J-200 Artist, Sunburst	394-90	Violin Bass	80-30	CS-10 Pedal Steel (Rosewood) w/case	759-00	J1200	55-00	GRAMMER			
J-200 Artist, Natural	405-90	Professional Solid Bass	54-45	Side Kick Pedal Steel (Black) w/case	343-20			H-10 'Merle Haggard' G-50 'Johnny Cash' D'nought	308-00		
Dove Custom, Cherry	335-50	Western Jumbo 6/s	55-00					G-30 D'nought	264-00		
Dove Custom, Natural Top	346-50	Western Jumbo 12/s	65-45	SUMMERFIELD				G-20 D'nought	281-60		
Heritage Custom, Natural Top/Rosewood Back	278-30	Western Jumbo Electro-Acoustic	69-30	IBANEZ CLASSIC				S-30 Jumbo	228-80		
Hummingbird Custom, Cherry Sunburst	251-90	Arizona Jumbo Flat-top, 6/s	41-52	361	24-99			S-20 Jumbo	246-40		
Hummingbird Custom, Natural	262-90	Arizona Jumbo Flat-top, 12/s	46-20	328	26-99			RICKENBACKER			
Blue Ridge Custom, Natural Top	231-00	SAXON		333	28-99			420 Solid	141-90		
SJ De Luxe, Natural	207-90	Saxon 810 Classic	17-59	362	29-99			450 Solid	176-00		
SJ De Luxe, Sunburst	195-90	Saxon 811 Classic	19-80	375	29-99			450/12 Solid 12/s	215-60		
J-50 De Luxe, Natural Top	192-50	Saxon 813 Classic	22-55	391	39-99			480 Solid	215-60		
J-45 De Luxe, Cherry Sunburst	285-90	Saxon 814 Classic	26-40	395	79-99			330/12 S/A 12/s	343-20		
J-40, Natural Top	167-20	Saxon 815 Classic	37-75	2858	89-99			360 Stereo	281-60		
J-55, Natural Top	215-60	Saxon 816 Classic	49-50	2952	110-00			360/12 Stereo 12/s	378-40		
		Saxon 817 Folk	26-95	2862	220-00			370 Stereo	334-40		
		Saxon 818 Folk	23-90	731	16-50			4000 Bass	264-00		
		Saxon 819 Jumbo	27-50	732	20-00			4001 Stereo Bass	299-20		
		Saxon 820 Jumbo	31-50	ASN101	11-50			4005 S/A Bass	343-20		
		Saxon 821 Jumbo	32-50	AP701	13-99			EARTHWOOD			
		Saxon 822 12/s Jumbo	29-50	TAMURA CONCERT				Discontinued pending new models			
				P35	120-00			GUILD			

AMPLIFIERS, P.A. SYSTEMS AND SPEAKER CABINETS

BECK		K.60 'Thor' 60w comb	163-68	4 x 12 large, 80w	101-20	1003, 150w PA amp	166-45	8322, Organ cab, 110w	105-50
4 channel, 70w amp.	TBA	BURMAN		4 x 12 large, 120w	127-60	1005, 100w lead and Bass amp	132-45	8315, PA, 110w col. pair	189-48
4 channel, 100w amp.	"	GPA/SLA100 mixer plus amp	138-60	1 x 18, 100w	90-20	1005, 250w slave	199-27	8316, Lead cab, 140w	121-48
6 channel, 125w amp.	"	MFA/SLA100 mixer plus amp	150-41	1 x 15 twin horn, 50w	105-60	1007, 8 channel mixer	214-83	8317, Bass cab, 140w	121-48
6 channel, 150w amp.	"	MFA/SLA100 mixer plus amp	150-41	PUBLIC ADDRESS		1008, 4 x 12 lead cab	116-04	8323, Organ cab, 140w	121-48
6 channel, 200w amp.	"	MFA/SLA100 mixer plus amp	165-82	2 x 12 PA, 80w pair	104-50	1009, 4 x 12 bass cab	116-04	8318, PA, 140w col. pair	225-90
PA/L cab	"	M2000 mixer	327-96	2 x 12 PA, 120w pair	126-50	1010, 2 x 15 cab	105-02	8329, 4 x 25w Horns, 3-faced PA 60 cab	51-15
PA/2L	"	GPA module	36-30	4 x 12 PA, 160w pair	181-50	1011, 1 x 18 cab	84-39	8331, 3-faced PA 60 cab	51-15
PA/4L	"	MPA module	52-80	4 x 12 PA, 240w pair	238-70	1014, 4 x 12 HF. cab.	180-45	8332, 3-faced Horn cab	55-33
DV/L	"	MPA/R/SL100 mixer plus amp	165-82	1 x 15 twin horn, 100w pair	211-20	1015, Horn cab	70-33	8334, 4 x 12 Extension Horn cab	183-29
SV/L	"	M2000 mixer	327-96	Horn Unit (2), 120w pair	159-50	1016, 4 x 12 cols	215-68	8333, Monitor cab, 50w	38-37
		GPA module	36-30	Horn Unit (4), 240 w pair	156-20	1017, 2 x 12 cols	121-90	8333, Monitor cab, 100w	68-20
		MPA module	52-80	CIRCLE SOUND		1018, 25w combo amp	100-80	8327, Concord Reverb	147-70
		MPA/R module	75-90	AP, 100w amp.	64-90	1019, 50w combo amp	161-76	8328, Combo 60	150-38
		SL100, 100w slave	115-50	Mixers per channel	7-70	1021, P120 Micro	14-30	8330, Slider amp	43-99
		LS412 100w 2 x 12	70-95	LBI, 4 x 12, 100w cab	64-90	1022, Fuzz sound	12-24	8337, Concord Rev. J.B.L.	196-93
		LS412 200w 4 x 12	126-72	PA1, 2 x 12, 50w cab	38-50	1023, WAH swell pedal	14-20	8336, Concord Bass	147-70
		GBO412 200w 4 x 12	127-71	PA2, 4 x 12, 100w cab	64-90	1025, Minimixer mains	33-24	8335, Concord GT 80	215-25
		GBO215 100w 2 x 15	108-24	BL, 2 x 15, 150w cab	97-90	1041, Minireverb Mixer	57-11	8351, Bass Slider	51-15
		CARLSBRO		LBI, 4 x 12, 200w cab	97-90	1041F, Minireverb Footswitch	2-45	8340, Mixmaster	286-44
		LEAD, BASS, ORGAN AMPLIFIERS		BL, 2 x 12, 100w cab	97-90	CM I		8345, Echomaster 1	300-08
		60 TC	90-20	PA1, 2 x 12, 100w pair	170-50	1037, CM I 50w	78-82	8346, Echomaster 2	345-53
		100 TC	125-40	PA2, 4 x 12, 100w cab	64-90	1038, CM I 100w	105-02	J. B. LANSING	
		200 TC	163-90	BL, 2 x 15, 150w cab	97-90	1039, CM I lead cab	94-28	D120F, 80w speaker, 12"	71-37
		60 TR	112-20	LBI, 4 x 12, 200w cab	97-90	1040, CM I bass cab	90-75	D130F, 80w speaker, 12"	79-55
		100 TR	136-40	PA1, 2 x 12, 100w cab	97-90	1044, CM I 10w	27-50	D140F, 100w speaker, 15"	81-84
		60 TC twin	145-20	FRI, 2 x 12/1 x 18/2 horns 100w cab	174-90	1045, CM I 50w PA	109-80	SB110, 50w Enclosure on app	131-34
		60 TR twin	174-90	HCI, 2 horns 50w cab	42-90	1046, CM I 100w PA	136-05	SB120, 80w Enclosure	148-08
		PUBLIC ADDRESS:		PAI-H, 2 x 12/2 horns, 100w cab	93-50	1047, CM I 50w PA cols	69-22	SB230, 160w Encl.	266-20
		60FS PA	104-50	PA2-H2, 4 x 12/2 horns, 100w cab	134-20	1048, CM I 100w PA cols	109-80		
		60 PA reverb	111-10	PA2-H4, 4 x 12/4 horns, 200w cab	170-50	CUSTOM SOUND			
		100 PA reverb	129-80	CLEARTONE		150w lead amp	86-25		
		100/7 PA	141-90	PARK		110w combo	115-50		
		200/7 PA	174-90	1001, 75w amps	96-00	40w combo	90-75		
		100 PA slave	108-90	1002, 150w lead and Bass amp	159-41	150w 6 channel PA amp	121-00		
		200 PA slave	140-80			350w PA stack	214-50		
		LEAD, BASS, ORGAN SPEAKER UNITS:							
		4 x 12 small, 80w	96-80						
		4 x 12 small, 120w	122-10						

Treble 'N' Bass 50		300w. Horn folded	
S.V. Reverb	75-00	bass cab	262-70
Chieftrain 200 Amp		300w, 2 x 15" lead cab	187-50
Unit	149-00		
Chieftrain 100 Horn			
Enc.	95-00		
Chieftrain 100 Bass			
Cabinet	99-00		
Chieftrain Unit, complete			
Lead 100 Speaker	329-00		
Bass 100 Speaker	99-50		
P.A. 60H Column	73-50		
Speaker	89-00		
Goliath 50 Mk.II	62-50		
All-purpose 100			
Speaker	99-00		
All-Purpose 50			
Speaker	68-00		
TV-60 PA Col. S	73-00		
TV-35 PA Col. S	41-00		
TV-20 PA Col. S	55-00		

TOP GEAR

HIWATT			
DR. 504, AP 50 amp.	97-35		
DR. 103, AP 100 amp.	123-70		
DR. 201, AP 200 amp.	174-90		
DR. 405, AP 400 amp.	230-50		
DR. 512, PA 50/6 amp	113-85		
DR. 112, PA 100/6 amp	133-65		
DR. 203, PA 200/6 amp	193-00		
DR. 406, PA 400/10			
amp	415-30		
STA. 50, Slave 50 amp	72-60		
STA. 100, Slave 100			
amp	99-00		
STA. 200, Slave 200			
amp	156-75		
STA. 400, Slave 400			
amp	250-80		
SE4121 Lead 50, 4 x			
12" cab	105-60		
SE4123 Lead 100/Bass			
50, 4 x 12"	118-80		
SE4122 Lead 150/Bass			
75, 4 x 12"	133-65		
SE4129 All purpose			
200, 4 x 12"	178-20		
SE4124, 50w, 4 x 12"			
PA col.	100-65		
SE4125, 100w, 4 x 12"			
PA col.	120-45		
SE4126, 150w, 4 x 12"			
PA col.	136-95		
SE4127, 200w, 4 x 12"			
PA col.	181-50		
SE2123, 25w, 2 x 12"			
PA speaker	59-40		
SE2124, 50w, 2 x 12"			
PA speaker	75-90		
SE2125, 100w, 2 x 12"			
PA speaker	105-60		
SE2151R, 2 x 15"			
(crossover) PA cab	145-85		
SE2121H, 2 x 12"			
(crossover) + horn	191-40		
SE2150, 2 x 15", 100w			
Bass cab	138-60		
SE4151, 4 x 15", 200w			
Bass cab	214-50		
SA212, 2 x 12", 50w			
Combo Lead amp	141-90		
SA412, 4 x 12", 50w			
Combo Bass amp	188-10		

SOLA SOUND

100w amp	100-00		
50w amp	70-00		
100w PA amp	120-00		
Colour sound practice			
amp	25-00		
Slave unit	65-00		
4 x 12 lead cab	85-00		
4 x 12 bass cab	110-00		
2 x 12 general cab	60-00		
4 x 12 PA cols (pair)	190-00		
2 x 12 PA cols (pair)	120-00		

THOR

147w. L/B/O amp	119-45		
147w. push button			
amp	130-20		
147w. Slave amp	104-65		
85w. Slave	77-50		

TRIUMPH

JOHNSON			
J5, 5w combo	24-58		
J15V, 15w combo	44-00		
J30 V, 30w combo	87-56		
J50V, 50w combo	91-60		
J100 UV, amp	103-95		
J103 PV, p.a. amp	113-96		
J100 PVR p.a. amp	126-14		
J100 SV, slave amp	87-26		
J100 SS, slave amp	54-22		
J100 SS C, slave amp	48-08		
Echomaster	67-96		
Reverbmaster	16-37		
Mixmaster	16-37		
Tonemaster	custom		
Soundmaster	custom		
J/412 M cab	106-57		
J/412 H cab	123-62		
J/412 F cab	87-78		
J/412 G	113-47		
J/412 SM cab	105-54		
J/412 SH cab	121-49		
J/412 SF cab	86-79		
J/412 SG cab	112-00		
J/212 M cab	66-15		
J/212 H cab	76-04		
J/212 F cab	56-78		
J/212 G cab	71-28		
J/50 SSSL cab	137-50		

TURNER

TA 150 st. power amp	165-00		
LPH 1501, bass horn			
cab.	165-00		
MRH 1001 mid range			
cab	137-00		
HFR 503 h/f horn array	275-00		
MON 15 H monitor	N/A		
M24/B/2/6 mixer	P.O.A.		
Tri-amplification syst			
for Tri-amplification	2970-00		

VITAVOX

Bass bin 2 x 15	412-77		
Bitone 6200 6-cell h.f.			
unit	296-45		
Mini Bitone	149-71		
Major Bitone	393-14		

VOX

Completorange being revised at present will be inserted as soon as possible.

WALLACE

AC. 3500XT, Mk. IV, 40w amp	115-50		
AC. 6085XT, 80w amp	148-50		

W.E.M.

Copicat Echo	57-75		
Clubman 6w, valve amp	30-80		
Westminster 10w, valve amp	38-50		
Dominator Mk. 3	61-60		
Dominator Bass Mk. 1	72-60		
Power Musette Mk. 2	61-60		
E.R. 40	66-00		
P.A. 40	66-00		
S.L. 40	56-00		
Monitor reverb com.	154-00		
Monitor reverb amp, top	89-00		
E.R. 100	89-00		
P.A. 100	89-00		
S.L. 100	74-80		
Band Mixer 100, Mk. 2	115-50		
Audiomaster Mixer	264-00		
Reverb Master 100	159-50		
Super Dual 12	62-70		
Super 40	62-70		
Starfinder 100 Bass	77-00		
Starfinder 100 Twin			
15	93-50		
Super Starfinder, 4 x 12"	126-50		
Super Starfinder, 4 x 12"	88-00		
X.40 Reflex Bass	148-50		
1 x 12" PA	35-20		
4 x 10" column	47-50		
6 x 10" column	77-40		
Disco Super 2 x 12"	66-00		
Club system H	63-80		
Club 2 x 12"	44-00		
Vendetta	126-50		

4 x 12", A column	83-50		
4 x 12", A super col.	96-80		
4 x 12", B col.	121-00		
4 x 12", C col.	115-50		
2 x 12", B cab.	66-00		
X.32 Horn col.	66-00		
X.29 Stack	253-00		
Horn cluster	77-00		
Festival stack	528-00		

WESTERN ORGAN STUDIOS

AMPS/ENERGIZERS:			
150-1	146-88		
150-2	185-18		
250-1	218-51		
250-2	269-83		
250-4	321-09		
150-PA energizer	251-84		
300-PA energizer			
150 GUITAR SYSTEMS:			
1G + 1H-1 (complete)	357-66		
1G + 1H-2	393-96		
1G + 1H cab	208-78		
250 GUITAR SYSTEMS:			
4-12G-1 (complete)	427-29		
4-12G-2	478-55		
4-12G-4	529-87		
2-15G-1	427-29		
2-15G-2	478-55		
2-15G-4	529-87		
2-15L-1	529-87		
2-15L-2	517-13		
2-15L-4	632-44		
2G + 1H-1	504-73		
2G + 1H-2	556-05		
2G + 1H-4	607-31		
2L + 1H-1	607-31		
2L + 1H-2	658-62		
2L + 1H-4	709-88		
4-12G cab	208-78		
2-15G cab	208-78		
2-15L cab	311-41		
2G + 1H cab	286-22		
2L + 1H cab	336-98		
250 BASS SYSTEMS:			
2-15B-1 (complete)	427-29		
3-15B-1	504-73		
2-D140F-1	555-50		
3-D140F-1	697-07		
1-18B-1	490-38		
2-15B cab	208-78		
3-15B	286-22		

PA SYSTEMS:

150 PA	501-15		
300 PA	737-55		
302 PA	672-04		
303 PA	892-54		
305 PA	1077-69		
150 PA cols (pr.)	250-30		
300 PA cols	417-56		
303 PA cols	572-44		
305 PA cols	777-59		
X2G + 1H PA col with			
power module	392-92		
X2A + 1H	469-86		
X2L + 1H	495-49		
Monitor module	198-55		

KASINO PA SYSTEMS:

8 channel mixer, high			
imp	466-78		
8 channel mixer, low			
imp	548-84		
16 channel mixer, high			
imp	581-18		
16 channel mixer low			
imp	745-25		
Lounge/arena single			
col.	238-53		
Theatre/stadium sing-			
le col.	339-07		
Monitor module	198-55		
Complete lounge system			
high	943-80		
Complete lounge system,			
low	1025-91		
Complete theatre system,			
high	1144-88		
Complete theatre system,			
low	1226-99		
Complete arena system,			
high	1535-21		
Complete arena system,			
low	1699-39		
Complete stadium			
system, high	1937-37		
Complete stadium			
system, low	2101-55		

PERCUSSION INSTRUMENTS

D. H. BALDWIN

GRETSCH			
Outfits:			
4027 Rock 'n Roll	TBA		
4029 Avant Garde			
4028 Black Hawk			
4015 Name Band			
4025 Progressive Jazz			
4002 One Nighter			
Plus			
4007 One Nighter			
Plus			
Snares:			
4160G, 14 x 5			
4160, 14 x 5			
4157, 14 x 5 1/2			
4153, 14 x 6 1/2			
4109, 14 x 5			
4102, 14 x 5 1/2			
4103, 14 x 5			
4190, 14 x 6 1/2			
4191, 14 x 6 1/2			
4192, 15 x 8			
4193, 15 x 8			
4105, 14 x 5 1/2			
Bass Drums:			
4259, 26 x 14			
4260, 28 x 14			
4262, 30 x 16			
4263, 32 x 16			
4264, 34 x 16			
4265, 36 x 16			
4271, 26 x 14			
4272, 28 x 14			
4273, 30 x 16			
4274, 32 x 16			
4275, 34 x 16			
4276, 36 x 16			
4110, 22 x 14			
4111, 24 x 14			
4115, 26 x 14			
4117, 28 x 14			
4244, 18 x 14			
4249, 20 x 14			
4247, 22 x 14			
4269, 24 x 14			
4271, 26 x 14			
4272, 28 x 14			
Tom Toms:			
4415, 12 x 8			
4416, 13 x 9			
4420, 14 x 10			

4421, 15 x 12			
4417, 14 x 14			
4418, 16 x 16			
4422, 16 x 18			
4419, 18 x 16			
4423, 18 x 18			
also in walnut			
Cymbals:			
K. Zildjian & Ajaha -			
prices being revised			

BOOSEY & HAWKES

BEVERLEY			
Panorama 21	144-92		
Panorama 22	216-53		
Panorama 24	179-02		
Galaxy 18	114-62		
Galaxy 21	126-17		
Galaxy 24	128-31		
AVEDIS ZILDJIAN			
7386, 8"	8-15		
7387, 10"	10-10		
7389, 12"	15-80		
7390, 13"	17-65		
73			

122, 26 x 15"	50-16	Tom Toms:	5220MC, 20"	131-00
126, 26 x 17"	53-57	728, 28"	5221 22"	131-00
124, 28 x 17"	53-57	730, 30"	on app	
164, 28 x 15"	48-95	727, Stand	14-85	
166, 36 x 19"	92-07			
Tom Toms:				
435, 14 x 14"	35-09			
446, 16 x 16"	36-30			
442, 12 x 8"	22-66			
433, 13 x 9"	24-86			
444, 14 x 8"	26-62			
440, 14 x 10"	29-70			
Bass Drum Pedal: 250S	9-02			
Super Zym Cymbals:				
352, 12"	11-55			
353, 13"	13-42			
354, 14"	15-40			
354P, 14"	30-80			
355, 15"	17-27			
355P, 15"	34-54			
356, 16"	19-25			
358, 18"	23-21			
358S, 18"	24-09			
360, 20"	26-95			
360S, 20"	27-94			
362, 22"	33-77			
Zym:				
272, 12"	3-41			
273, 13"	4-07			
274, 14"	4-79			
274P, 14"	9-57			
275, 15"	5-45			
275P, 15"	10-89			
276, 16"	6-71			
278, 18"	8-86			
268S, 18"	8-97			
280, 20"	11-11			
269S, 20"	11-22			
282, 22"	13-86			
Heavy Pairs Super-Zym:				
374, 14"	33-55			
375, 15"	37-51			
376, 16"	41-47			
Zym:				
232, 12"	8-97			
233, 13"	10-51			
234, 14"	12-43			
235, 15"	13-97			
236, 16"	15-40			

ROSE-MORRIS

SHAFTSBURY

Outfits:		
Module 5050	TBA	
Module 5055		
Module 5060		
Drums:		
5420 Bass Drum 20 x		
12 wood shell		
5420 Bass Drum 20 x		
12 wood shell		
5422 Bass Drum 22 x		
14 wood shell		
5422 Bass Drum 22 x		
14 wood shell		
512 Tom Tom 12 x 8		
513 Tom Tom 13 x 9		
514 Tom Tom 14 x		
15		
516 Tom Tom 16 x 16		
422 Snare Drum,		
aluminum shell		
423 Snare Drum,		
wood shell		
Cymbals:		

AVEDIS ZILDJIAN

5241, 8"		
5242, 10"		
5243, 13"		
5244, 14"		
5245, 15"		
5246, 16"		
5247, 17"		
5248, 18"		
5248WC, 18"		
5248FT 18"		
5248S 18"		
5248T 18"		
5248MC 18"		
5220, 20"		
5220P, 20"		
5220S, 20"		

5220MC, 20"		
5221 22"		
VEDIS ZILDJIAN		
BRILLIANT		
5333, 10"	TBA	
5334, 13"		
5335, 14"		
5336, 15"		
5337, 16"		
5338, 17"		
5339, 18"		
5340, 20"		
5341, 22"		

KENNY CLARKE (pairs)		
5215, 13" - 14" High		
Hat (per pair)	TBA	
5216, 14" - 15" High		
Hat (per pair)		
5243/2, 13" (per pair)		
5244/2, 14" (per pair)		
5245/2, 15" (per pair)		
5246/2, 16" (per pair)		
POWERDRIVE		
5409 Twin Bass drum		
pedals (per pair)	62-25	
5410 Hi-Hat stand		
with choke pedal	24-30	
5411 Snare drum		
stand	18-00	
5412 Cymbal stand	15-85	
5413 Tom Tom		
mounting	16-70	
5416 Drum stool	17-50	

ROSETTI

SIMMS-WATTS

ASBA		
Wood Shell Series:		
22 x 14 b.d.	115-00	
20 x 14 b.d.	112-50	
16 x 16 Tom Tom	112-50	
14 x 14 Tom Tom	98-00	
13 x 9 Tom Tom	66-50	
12 x 8 Tom Tom	61-00	
14 x 5 Snare	112-50	

Metall Shell Asbasteel Series:		
22 x 14 b.d.	131-00	
16 x 16 Tom Tom	126-00	
13 x 9 Tom Tom	70-00	
14 x 5 Snare	112-50	
Congas:		
Tumba and Stand	82-50	
Twin Congas and		
Stand	147-00	

SELMER

MEAZZI HOLLYWOOD

Jolly Major Drum Kit	93-50	
Jolly Major Side Tom-		
Tom	23-10	
Jolly Major Cymbal		
Stand	4-62	
President Perform-		
ance Kit	218-90	
President Lux Kit	246-40	
President Normal Kit	209-00	
President Jazz Kit	198-00	
Multisound Tunable		
Tom Tom (14 x 14)	82-50	
Multisound Tunable		
Tom Tom (16 x 16)	93-50	
Rapid Hi-Hat Stand	24-20	
Rapid Cymbal Stand		
w/tilter	11-00	
Rapid Bass Drum		
Pedal	24-20	
Rapid Snare Drum		
Stand	22-00	
Metal Snare Drum		
(5 1/2 x 14)	38-50	

SELMER LONDON

Cymbals	12-10	
20" Cymbal	14-30	
18" Cymbal	12-10	
16" Cymbal	82-50	
SELLON LATIN		
PERCUSSION		
Single Quinto	53-35	
Case for above	9-79	
Single Tumba	53-35	

Case for above	10-89	
Single Tumbador	53-35	
Case for above	12-10	
Single Conga stand	9-79	
Double stand	16-50	
Triple stand	26-95	
Pair of Bongo Drums	44-35	
Standard Guiro	4-95	
Horn-shaped Guiro	4-95	

STATUS MUSIC

RODGERS

Outfits:		
43-0100 Celebrity	TBA	
43-0700 Citadel		
43-1300 Constellation		
43-1900 Headliner		
43-2500 Lodonier		
43-3100 Starlighter		
43-4300 Twin Bass		
43-4900 Ultra-Power		
Bass Drums:		
44-0100 Powertone		
14 x 18		
44-0400 Powertone		
14 x 20		
44-0700 Powertone		
14 x 22		
44-1000 Powertone		
14 x 24		
Mounted Tom Toms:		
45-2081 Powertone		
12 x 8		
45-2381 Powertone		
13 x 9		
42-2681 Powertone		
14 x 10		
Floor Tom Toms:		
45-3283 Powertone		
14 x 14		
45-3503 Powertone		
16 x 16		
45-3884 Powertone		
18 x 18		

Snare Drums:		
45-8285 Skinny (Satel-		
lite) 2 1/2 x 13		
45-8485 Dyna-Sonic		
Metal (Wire) 5 x		
14		
45-8885 Powertone		
Metal (Wire) 5 x 14		
Timpani:		
47-9502 Accu-Sonic		
26 and 29" (pair)		
47-9503 Accu-Sonic		
23 - 26 - 29" (per		
set of 3)		
47-9504 Accu-Sonic		
20 - 23 - 26 - 29"		
(per set of 4)		
47-9520 Accu-Sonic		
20"		
47-9523 Accu-Sonic		
23"		
47-9526 Accu-Sonic		
26"		
47-9529 Accu-Sonic		
29"		

WESTERN ORGAN STUDIOS

CAMCO

Outfits:		
Triple Tom Tom	TBA	
Double Tom Tom		
Astro Outfit		
Separates:		
Snare Drum		
Bass Drum		
Tom Tom		
Tom Tom		
Buck Rogers Snare		
Stand		
Center Pull Hi Hat		
Bass Drum Pedal and		
Beater		

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:		
3E		
3S		
3PR		
3ETE		

9819 Diamond Piano	352-00	
9820 Diamond 800		
Organ	495-00	
9821 Sustain Pedal		
Board	49-50	
9824 Diamond 600		
Organ	151-80	
9828 Diamond 700		
double manual w/		
rhythm unit	297-00	
9829 Diamond 700		
double manual w/		
out rhythm unit	259-60	
9850 Diamond X-100,		
50w	203-50	
9851 Diamond X-80		
20w	187-00	
ARP Synthesizers		
2701 Pro-soloist	682-00	
2800 Odyssey	682-00	
2600 "2600"	1650-00	

CRUMAR

CEP-1 Elec. Piano		
(with legs)	215-55	
CEP-2 Elec. Piano		
(without legs)	199-65	
DALLAS ARBITER		
Mini Moog Synthesiser	742-50	
Moog Sonic Six Syn-		
thesiser	654-50	
Mellotron 400	764-50	
Jo'anna electronic		
piano	192-67	
R.M.I. electronic		
piano	724-62	
Fender Rhodes stage		
piano	618-92	
Fender Rhodes suit-		
case piano	881-49	

DAVOLI

Davo'lsinc	212-46	
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EKO

2022 Tiger Junior	89-23	
2023 Tiger	202-02	
2024 Tiger	180-93	
2025 Minstrel 44	131-90	
2026 Minstrel 44	115-73	
2027 Tiger 61	253-34	
2027R Tiger 61R	294-81	
2028 Tiger Mate	258-87	
2029 Tiger Duo	312-08	
2029R Tiger Duo R	358-68	
2030 Madrigale 61	273-00	
2030R Madrigale 61R	314-48	
2031 Cantorum 44	275-97	
2031R Cantorum 44R	317-45	

ELECTRATONE

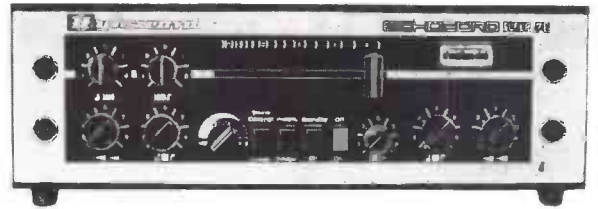
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CH1-50	383-90	
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for portables	31-90	
Expression pedal for		
portables	8-25	

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Model 54		
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Cordovox CG4		
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