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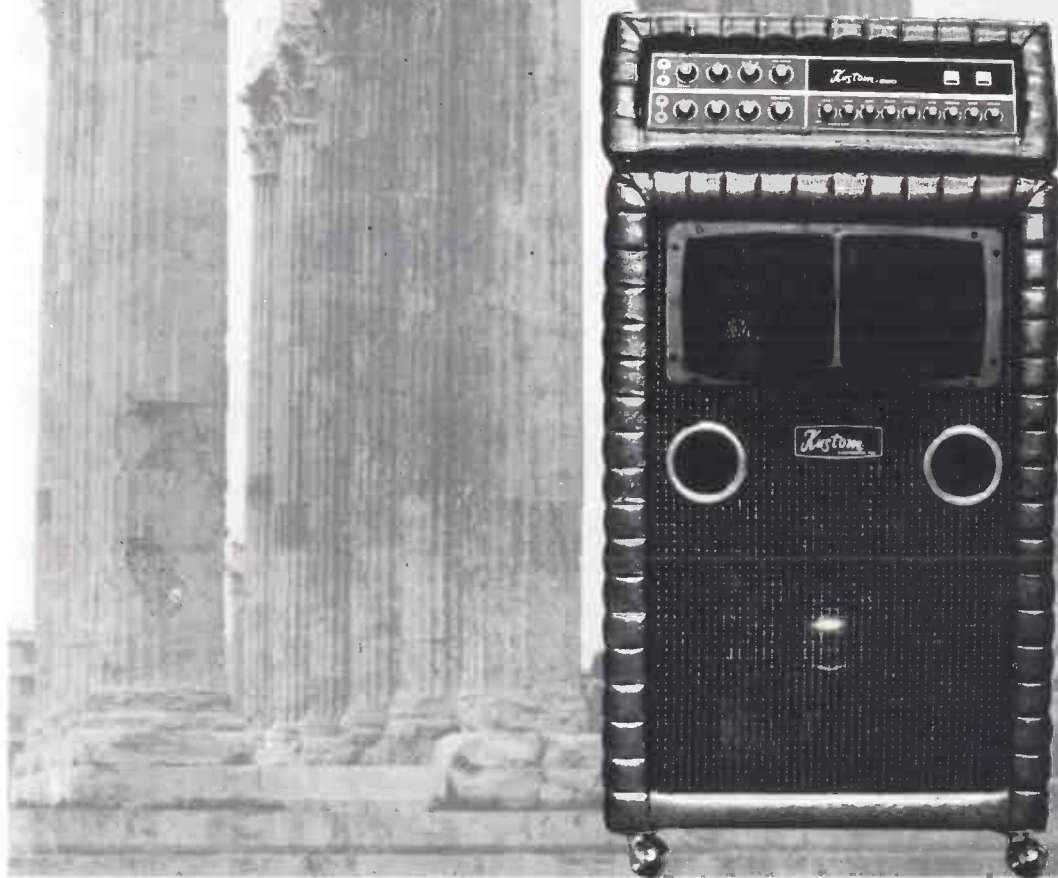
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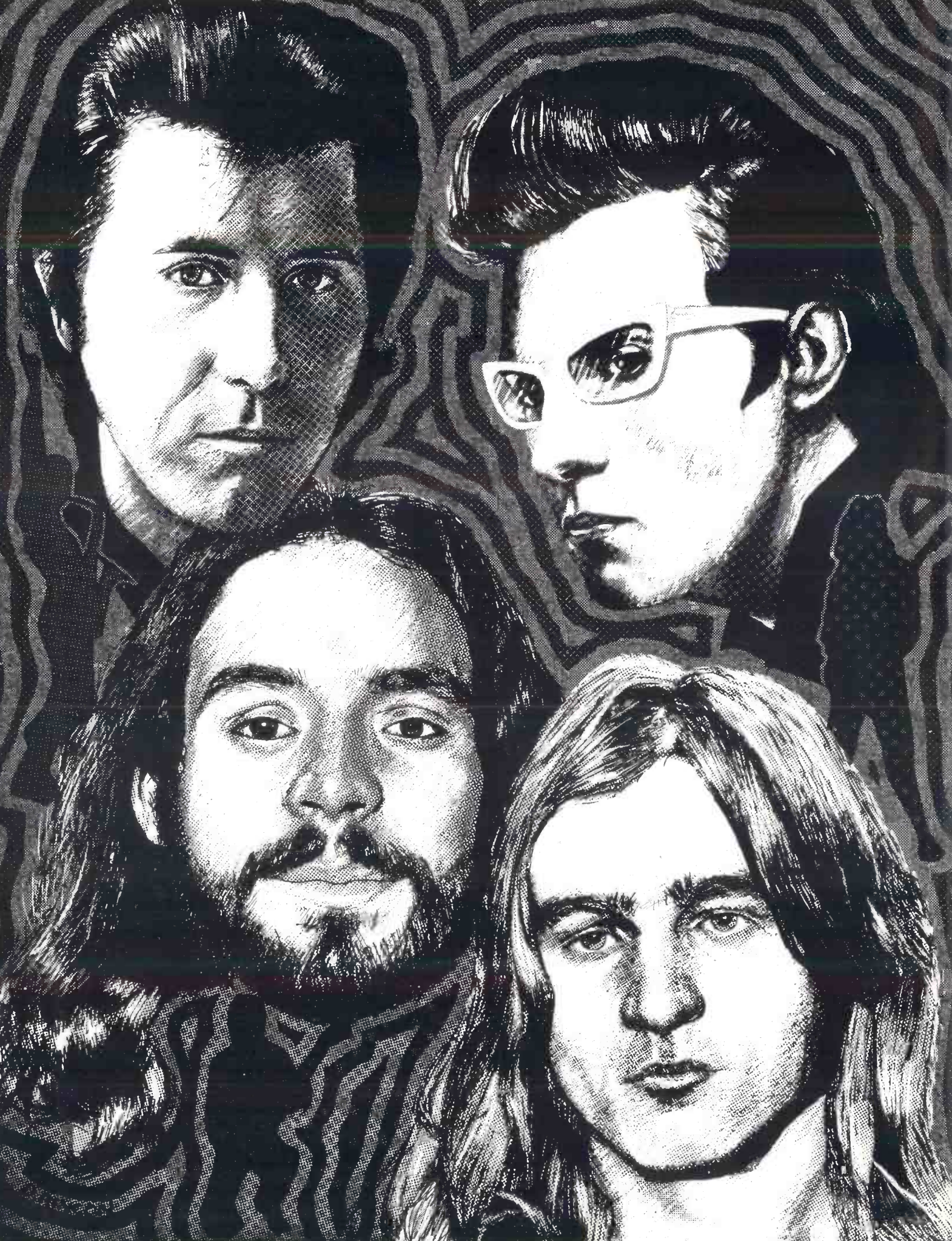
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EDDIE ADDS MORE MUSIC TO THE ROXY IMAGE!

It has become almost as hip to knock Roxy Music recently, as it was trendy to praise them a year ago.

The musical purists, who had 'paid their dues, man', smiled none too sweetly as they watched Roxy rocket to success with their first album. It was whispered that they weren't all they should be musically, but then you can't knock success, can you?

The band continued from strength to strength, their second album was a smash, and they began to conquer the world. Then disaster, cracks began to appear in the facade. It became obvious that the band had been a little too successful, a little too soon for the egos involved to adjust.

Eno minced off into the distance to a chorus of barbed bitching from the trade Press. Eddie Jobson was mentioned as a replacement, but the rest of the band seemed to be in revolt against leader Bryan Ferry. They wanted some say in the running of the band, they wanted some of their compositions included on the albums – in other words, they wanted a share of the limelight.

It seems as though their demands have been met, Eddie Jobson has been brought in and all seems to be well in the Roxy camp (sic).

Well, that should be that, enough anyway for any reasonable person – after all the band had been through an extremely traumatic period. There was plenty of 'dung flung', and it hit the fan fair and square.

It seems, though, that the resulting smell wasn't enough for some people, the claws appeared. Their critics have



The new man in Roxy, Eddie Jobson, pictured soon after joining the band

been lurking in the alleys waiting for just such a time to get their revenge. You see Roxy are not really a 'musicians band', they have more than that to offer, they are selling the image, the concept of the band just as much as the music.

PLASTIC

It isn't that they don't take the music seriously, they know that people want more than that. They are obviously right, too, they were offering more than the plastic camp

and glitter of the Sweet or Gary. These guys had style, real style.

But then it is always easier to pick holes in other people's success than it is to examine the reasons for one's own failures and shortcomings.

The new album scheduled for release this month and the current tour which takes them all round Britain and Europe, will be the acid test.

Beat Instrumental talked to Eddie Jobson recently, during a break from record-

ing. How was the new album going, we wondered? 'We are all really pleased, though things are beginning to get a bit frantic, we want to get it finished before the tour starts.

'I haven't really done that much on it, though,' he added, 'I have added violins and things on some of the tracks. I have acted like a session man, but I wouldn't want to change the sound at all, at the moment – I haven't been seen or accepted by the public yet.

POSER

'You will notice the changes over a period of time rather than on this album. I think the band is bound to change slightly because they have got more scope now.

'Eno was just a poser really, nothing more and nothing less. He was a very good tape operator,' he added.

'I think Bryan was going to ask me to join the band whether Eno had left or not, so I don't really consider myself as a replacement for Eno, though I have taken over synthesiser. I think that the gap that he has left is pretty much unfillable – he was very well liked.

'I have only seen Roxy once, and Eno was very prominent, he was just total image. There isn't really that much trouble about replacing what he did, but what he was is irreplaceable. I'm not really his type at all.'

In fact Eddie is very down to earth, and an amazingly mature 18-year-old. Yes, Eddie is only 18 and already he has been featured in two top rock bands.

His story is rather like an



L. to r.: Andy McKay, Paul Thompson, Phil Manzanera, Bryan Ferry and Eddie Jobson

improbable fairy tale. He had received classical training on violin and piano since the age of seven.

He played in various orchestras, never really listening to rock music. The Beatles and The Stones passed him by. 'I feel very ignorant of the rock-scene,' he said, 'someone says The Rolling Stones and I say... "Who?"'

His first professional gig was with a Newcastle-based band, called Fat Grapple. He put an ad in the local paper advertising his services, 'I said something like incredibly talented multi-instrumentalist prodigy,' he told me. The ad went into a sister paper of the local paper by mistake and it was from that ad that he received the reply from Fat Grapple.

CONTRACTS

Grapple played support to Curved Air on a couple of occasions and Eddie, a great admirer of the band, became friends with them. When Daryl Way stepped down Eddie, still only 17, was asked to join.

He first met Bryan Ferry through his sister - 'My sister was at college with Bryan's sister. They were great friends and naturally she mentioned me. I wrote to him about management contracts and things and we became friends.

'Bryan asked me to play on his solo album, which I really enjoyed. After that Eno left, and the rest is history.'

It certainly is a heavy load for such a young guy to

carry; is he nervous about the tour at all? 'Not at all, there is no point, I just hope that people will accept me. I have been answering all my mail myself - I have had some very nasty letters... things like "How could you get rid of an incredible musician like Eno?" I like to write back myself, I think that people really like that.

'We will have a few days' rehearsal before we go on the road, in fact we will be recording the Newcastle gig, which is only about the tenth gig we'll have done together. I really do hope that it goes all right.'

It certainly looks as though things are on the mend for Roxy, the individual members certainly seem to be reconciled to each other, which can only make for good music.

Bryan Ferry seemed to have lost that tinge of bitterness that seemed to be creeping in. He played me the backing tracks for the new album which sounded incredible, though it is very difficult, of course, to get any idea without the vocals or overdubbing.

He was certainly of the opinion that it was the best thing that Roxy had ever done. He seemed to think that it was as much of an advancement on the second album, as that one was on the first.

It would certainly be a sad loss if an idea like Roxy Music were to fall by the wayside. People certainly take music too seriously, and it is always the Roxys of this world that suffer.

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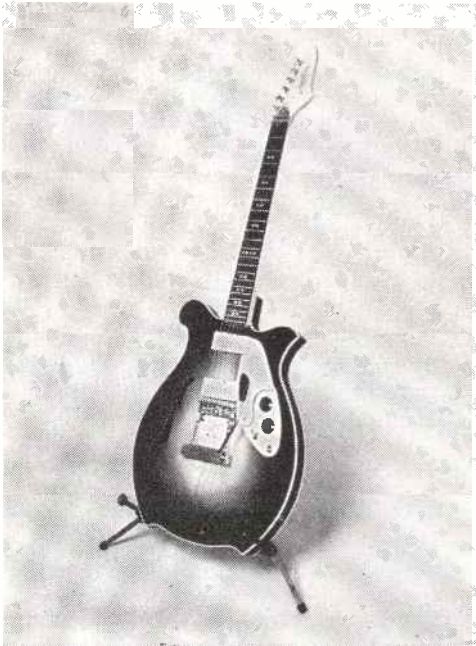
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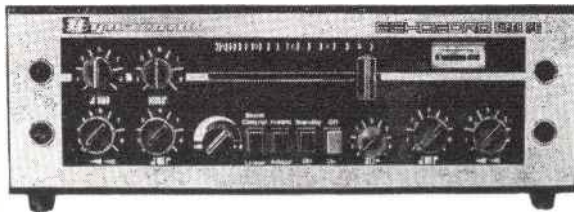
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QUADRAPHENIA

ANOTHER GREAT WHO OPERA?

(hence his nickname 'The Ox') but still waters run deep and Entwistle's enormous talent has only recently begun to surface.

It all started some two years ago when he was pressured by friends into making a solo album which was entitled *Beat Your Head Against The Wall*. It continued through *Wistle Rymes* right up to his rock and roll album *Rigor Mortis Sets In*. Now, rather than rest on his laurels, Entwistle is preparing for the next two years of his career – which will be busier, more demanding and, therefore, more satisfying than anything that has gone before.

He'll be getting his own band, Rigor Mortis, on the road. Making at least two more solo albums, plus one with the band, doing session work, producing, supervising the enlargement of his West London home, breeding carp (their fishpond has to be enlarged, too!) and on top of all this he'll be touring, recording and enjoying his time-honoured role with the Who.

Ask him why he's doing all this and he'll reply with a quick shrug of his shoulders: 'I'm not content with just being known as the Who's bass player – there's still a side of me that wants to play classical and brass material.'

It seems that his colleague in superstardom, Pete Townshend, has the same sort of ideas regarding classical and brass music. John described for us how *Quadruphenia* – the Who's new 'concept' album due out about November, and written entirely by Pete – has been shaping up.

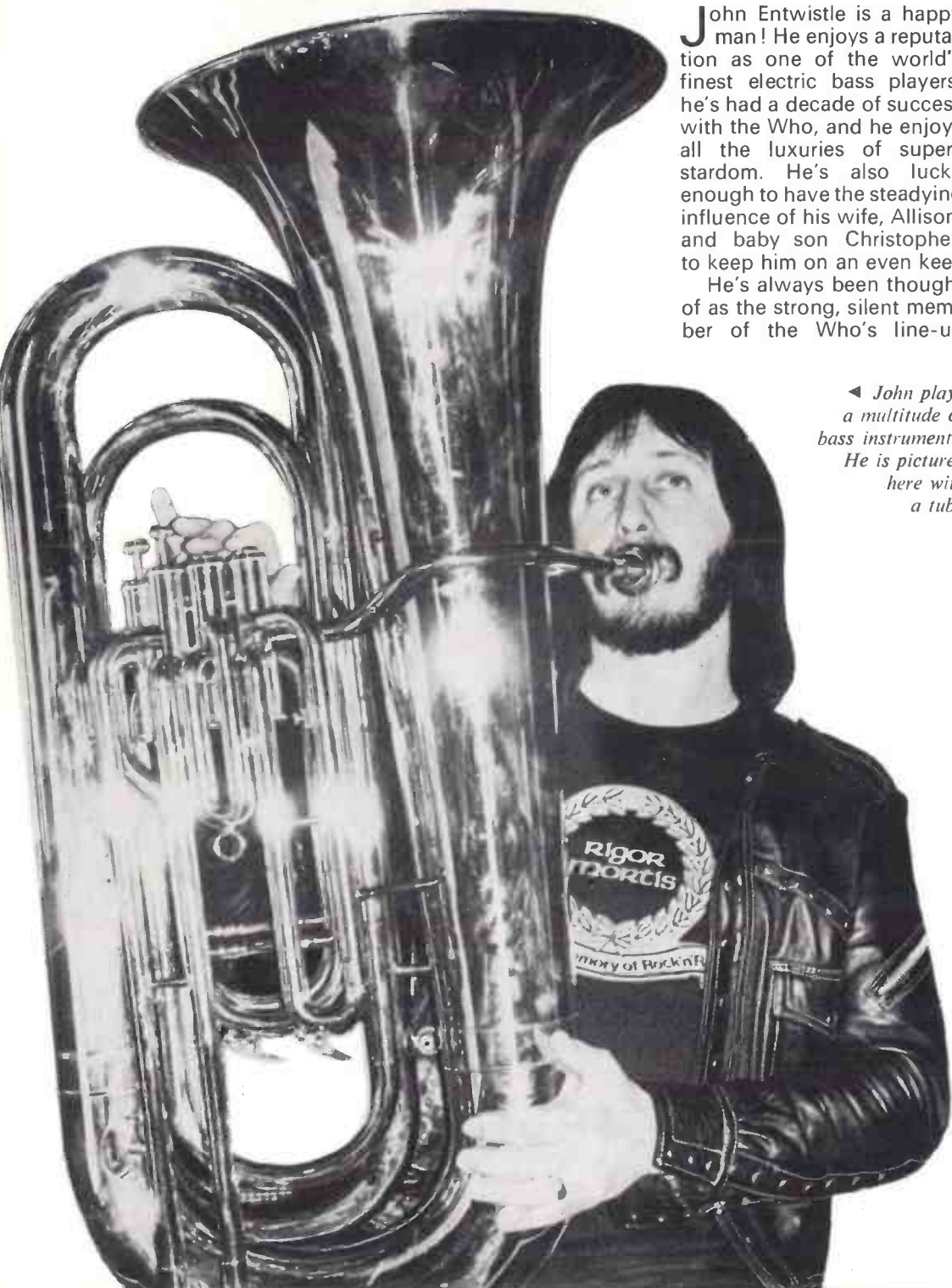
'This album has been a lot easier for me,' he said. 'There aren't any of my compositions on it because Pete had written too much material. Each number is important to the story line, which is about a little mod and all the things that go through his head.'

The Who, if you remember,

John Entwistle is a happy man! He enjoys a reputation as one of the world's finest electric bass players, he's had a decade of success with the Who, and he enjoys all the luxuries of superstardom. He's also lucky enough to have the steadying influence of his wife, Allison, and baby son Christopher, to keep him on an even keel.

He's always been thought of as the strong, silent member of the Who's line-up

◀ John plays a multitude of bass instruments. He is pictured here with a tuba



were spawned and rose to stardom in 1964 from among the ranks of West London mods. Beginning life as The Detours, they changed their name to the High Numbers and finally became the Who. They were the darlings of a whole sub-culture that thought of red socks, hush puppies, parkas, blue-beat hats, chrome-laden scooters, mohair suits and their very own band, the Who as 'flash, very flash.'

'*Quadraphenia* has been much easier for me because I've had a free hand as to what I play on bass,' continued John. 'In the past the arrangements of each number have been set. For instance, if you get a number like *Happy Jack*, where the bass line is dunk, dunk-dunk; that's the nearest I can get to putting John's impression of a standard bass line into words, 'you can't really stray away from that.'

BASS MAN

'That's not to say that I've never had any freedom, but if the bass line conflicts with the rest of the number it shouldn't be done. At no time has Pete ever told me what to play but, as a bass man, I've obviously been dictated to by the format of the number.'

'The new material from Pete, however, has given me more opportunity for playing the bass part that I actually want. I've been able to put all those little embellishments in.'

'I think this represents a basic change in the direction of Pete's writing. The songs are longer, but I think the main point is that the chord progression of each one doesn't happen so quickly, so one has more time to explore. Instead of playing half a bar in C and then going to G, the new stuff will have, perhaps, a whole bar in C to play around with.'

'He's writing in a more classical style, too, and I had to play an awful lot of brass for the album,' said John.

'There's about seven numbers with huge, 14-piece brass parts on them,' he continued, 'that I arranged and played myself. Pete gave me

a completely free hand 'cause he knew where he wanted the brass but he didn't exactly know what he wanted.'

Townshend's and Entwistle's relationship is so close that Pete can send John into the studio after having only briefly explained what is required. Entwistle then proceeds to deliver the goods. It's a relationship which has developed over a 10-year period, during which the Who have been through everything, sometimes individually, but for the most part together.

'In the parts of *Quadraphenia* where Pete knew exactly what he wanted, he put on horn sounds with a synthesiser,' said John, 'so, as you can imagine, the album is quite orchestrated. There's brass, synthesised strings, flutes and things like that.'

'It's taken us a couple of months to make the album and we did most of the backing tracks using Ronnie Lane's mobile studio (see April edition of *Beat*) which we had situated at the Who's new studio in Battersea.'

'Our studio was completed by the time we'd done the backing tracks and we used it to put on the overdubs. Ronnie's studio worked fine for us, me in particular, because I like to get all the backing tracks out of the way.'

'The way we work is to make sure that the backing tracks stand up on their own and then we use the overdubs to provide colour. It hasn't always been the same. On previous occasions where we've got a poor backing track we've tried to make the number work by doing overdubs.'

LESSON

'We learned our lesson the hard way, we need to work out good backing tracks for stage use 'cause that's where the Who really gets off.'

'The important thing about the new album, however, is that people shouldn't approach it in the same way they approached *Tommy*, 'cause it's not like *Tommy*.'

'*Quadraphenia* is altogether more believable than



John with baby son Christopher and the working scale model of a Thunderbird bass given him by producer, John Alcock

Tommy 'cause it deals more with everyday life. I'd call it a period, historical opera, although I don't like the use of the word opera, especially when the storyline is about the scooter mods.'

When the album has been released, the Who will take *Quadraphenia* on the road or, as is more likely, parts of it. The rest of the Who's stage act on their forthcoming European, British and American tours, will be used to provide John Entwistle and Roger Daltrey with the opportunity to perform some of the material from their respective solo albums. The band has seen such a growth in terms of output from its individual members that it's hard to compile a truly representative stage act these days.

'After two years of hardly any stage work, I'm sure we're going to enjoy ourselves immensely,' said John. 'We thrive on work anyway, and I'll most likely find that it'll be a lot easier to write material between playing the live dates. If I'm up on stage and I think of a good riff, then it could easily develop into another number for me.'

WORRIES

'This next two years will be the busiest period in my life. I'm excited and I'm worried all at the same time. I'm worried, or should I say concerned, about the time factor.'

There's such a lot to do and between it all I've got to find time for a holiday. I'm sure I'm going to need one, it's either that or a nervous breakdown!

CAN THE STRAWBS STAY TOGETHER?



‘Once nerves begin to fray ... that’s when the hassles begin’

— Dave Lambert

The Strawbs are back, both on stage and on record, and at least one person (two if you count me) is happy about it.

Dave Lambert, one of the two remaining members of the old Strawbs spoke to *Beat Instrumental* recently, and radiated confidence throughout the interview.

After the split following their tour of the States last June, Lambert and Dave Cousins bid farewell to Blue Weaver, Richard Hudson and John Ford.

In their places came John Hawken on keyboard, formerly of Renaissance and The Nashville Teens; Rod Coombes on drums, an ex-member of Spooky Tooth, Juicy Lucy and most recently of Stealers Wheel; and Chas Cronk, a top session bass player. Most musicians might have doubts about reforming ‘at the top’, but not Lambert. He told me ‘We’ve been rehearsing, first in Honiton, then at the Country Club in Hampstead, and now at the Lyceum, just off the Strand.

‘It’s important to rehearse

somewhere large enough to use all the equipment that you’ll use on stage. A cottage is a fine place for writing, but if you’re going to perform in a large venue, you have to do some rehearsals there as well.’

The Strawbs finished a European tour last month, and immediately left for the States. They’ll return the first of November for a tour here.

The first single from this new line-up, *Shine On*, has been matched by a great deal of work on their first album. They’ve recorded four tracks in London at Island Studios, and another four at the Chateau, mid-way through the European tour.

The last tracks will be done at the A & M studios in Los Angeles, and the whole lot mixed at Sound Techniques in London, with Tom Allom doing the engineering.

Dave is pleased, both with the tracks they’ve laid down and the songs themselves. ‘We’ve managed to get it together quickly,’ he said, ‘Rod Coombes has been a great help with the arrangements, he’s the best at that, and we tend to let whoever’s best at something do it.’

The Strawbs do their own production. They had wanted Bob Ezrin, who produces Alice Cooper, but were left to their own resources when he came down with pneumonia.

Dave admitted that there were disadvantages in a band producing themselves: ‘I

don't think that the last band would have split when it did if we'd had an objective producer. We had a lot of hassles, and we should have used someone to tell us when the sound was right instead of arguing about it.'

Dave Lambert tends to dismiss the idea that Dave Cousins has the most influence in the group, but with nine line-up changes in three years, and Cousins the sole original Strawb, it's clear that Dave C. must hold some sway.

Dave L. told me: 'Dave does say things for effect sometimes, but it's just that.'

Perhaps their working relationship is so good because their compositions, while not especially alike, are more in the same vein than those of John Ford.

Lambert and Cousins tend to write together, doing their composing around the keyboard. This is not a disadvantage for the other Strawbs, because they're all multi-instrumentalists.

'We use a piano because it's much simpler; you can do

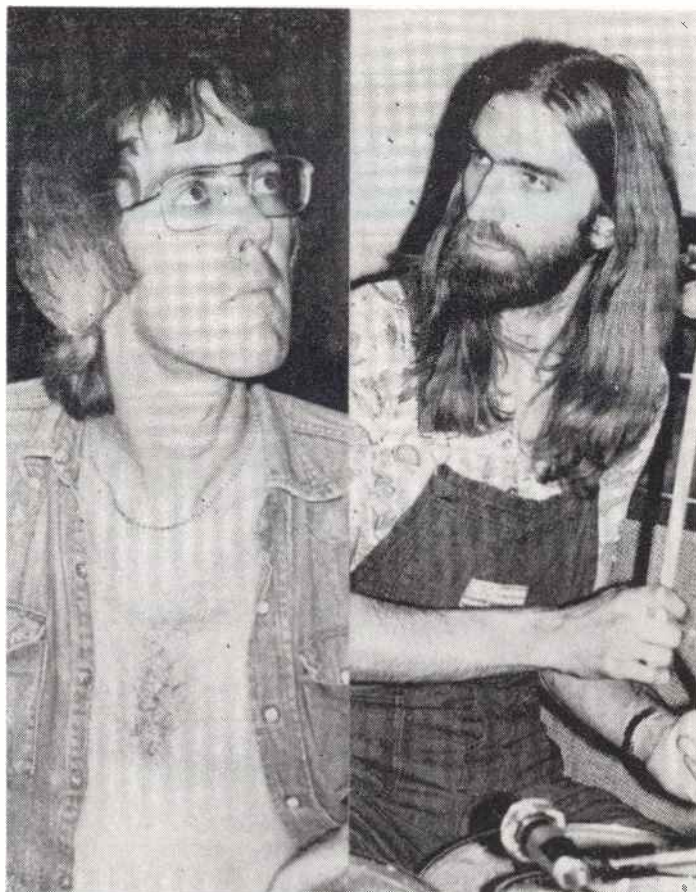
chord inversions and work out the bass lines much more easily if you have the whole scale in front of you,' said Dave.

From our conversation, it seems likely that this year's crop of Strawbs are happy with each other. But it's impossible to ignore the track record: even if the freshmen do get along well with Dave Cousins, one can only assume that the same was true of Hudson, Ford and Blue Weaver in the beginning.

As Dave Lambert told me: 'We'll have to see how it goes on the road. Once nerves begin to fray and people's hang-ups come out, that's when the hassles begin.'

It will be interesting to hear the new album. John Hawken will be at the keyboard of a second mellotron, to increase the orchestral sound, and Rod Coombes' drumming will mean a tighter, punchier rhythm section, enhanced by Chas Cronk's bass guitar.

Now, if they can only stay together. . . .



New men John Hawken (left) and Rod Coombes



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Manfred

I can see us being enormously successful in America,' said Manfred Mann modestly, through a mouthful of chips. 'I can visualise it. I can see the same situation in Germany, too, but in England I just don't know what's going to happen.'

Having met with a singular lack of response to his music from British audiences during his two-and-a-half years with the Earthband, perhaps it's not surprising that he should resort to cynicism. After all, he is, in his own words, 'a veteran of the music scene who's due for immense respect, having merely survived so long!'

'Over here we haven't done one major gig in two years. I don't know why. I'm just not interested to know any more. In Britain, interest seems to derive purely from whether one can get on Top Of The Pops, or not.'

His bid for the TOTP league was the release of

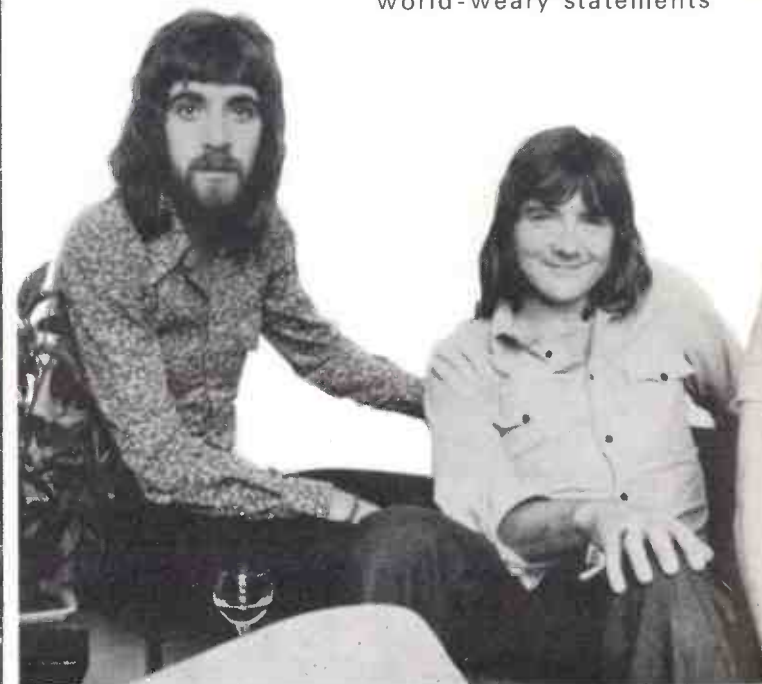
Joybringer, designed to 'get people to come to the gigs and see us live. We're primarily a live performing band rather than an album band.'

Yet not only is *Joybringer* a rehash of somebody else's original inspiration, i.e. Gustav Holst's *Planet Suite*, it's not even representative of what the Earthband are into. 'It was a one-off idea,' Manfred admitted. 'From now on we're going to play heavy, funky music.'

DISAPPOINTED

That means that anyone who likes the single and goes along to a gig to see the band who play it is going to be disappointed. At the time we spoke to Manfred he admitted that they'd never even played it at a live gig because 'it doesn't really fit in with our music. It's not a dramatic thing - the things we're doing are far more dramatic than that.'

It's difficult to hold a conversation with Manfred. He tends to speak in a mixture of tongue-in-cheek humour and world-weary statements



Mann needed a hit!

'from now on we're going to play heavy funky music'

— **Manfred Mann**

about his position in the British music scene.

One thing's for sure, though, and that's his desire to quit Britain and concentrate on the States and Germany.

'We've been spending a lot of time there, recently,' he told us, 'and we don't really regard playing in England as our main aim in life. We've

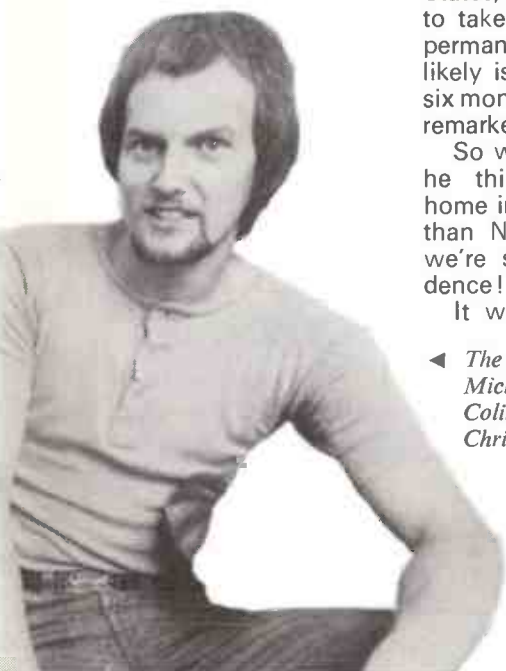
been playing for over two years here and there's been no interest in us apart from the single, but there's been lots of interest in Germany and America.'

Two-and-a-half years is a long time to flog your musical guts out to an unappreciative country. Come now, Manfred, surely success in Britain means a lot to you? And in spite of his emphasis on the States, he's still not intending to take the band over there permanently. 'What's more likely is that we may spend six months at a time there,' he remarked.

So where, of all places, is he thinking of buying a home in the States? No less than New England, though we're sure that's a coincidence!

It was impossible to pin

◀ *The Earthband I. to r. Mick Rogers, Colin Pattenden and Chris Slade*



▲ *Manfred as he appeared recently on Top of The Pops*

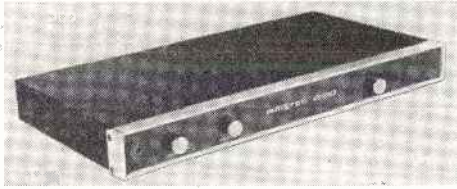
▼ *Manfred, circa 1965*

him down to an actual departure date. What he wants to do is to release the single over there, then the album and follow that with the band itself. As this will probably mean early next year, we asked him what his plans were between now and then.

'Between now and the New Year,' he replied with a perfectly straight face, 'the British public will realise what they've been missing for the past two-and-a-half years.' Why doesn't he bring out a single of some of his **real** music, then, and try convincing us?

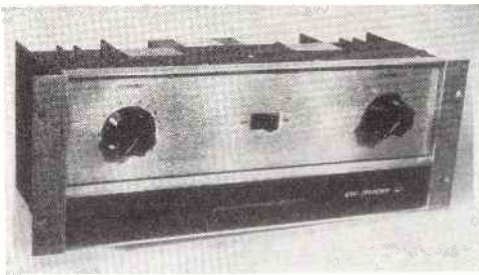


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'BITCH OF A BAND !!!

One of the most impressive new bands to emerge this year are Stray Dog, who have just released their debut album (see our Reviews, pages 58 and 59).

Lead guitarist Snuffy has been acclaimed by an enthusiastic Press as a 'magic' guitarist and their live performances likened to 'an orgiastic experience'. Yet, for all that, they are likeable, approachable people who don't try to put any great musical profundities over, like many of the so-called 'heavy' musicians.

Greg Lake of E.L.P. heard the band in the States, he liked them and got them on the last E.L.P. tour, which started everything happening for them.

Snuffy and bass player Al Roberts had already hunted all over Britain for a suitable drummer but it was not till they arrived in L.A. that they found him - Les Sampson, from Ashford, Kent.



Stray Dog l. to r. Snuffy, Les Sampson and Al Roberts

Their music's hard to describe. It's heavy, it's melodic, it's sensual and it's full of unexpected rhythmic changes. The addition of Eric, Snuffy's self-designed electric console, augments the sound to the fullness of a four or even five-piece band.

Stray Dog are the only band in the world to have all their instruments and equipment custom designed by Terry Marshall, who also put the finishing touches to Eric!

'Having all our gear custom built means that we can instantly adjust to every type

of venue,' Snuffy commented. 'The one thing most musicians don't get right is the technical side, but we believe it pays to have our gear perfectly attuned like this.'

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HOW THEY MADE IT

DIANA ROSS

From the Supremes to supreme! That just about sums up Diana Ross's career development – from being a background session singer to becoming one of the world's most sought-after singers and actresses.

On her last British tour she travelled in her own privately-hired jet with a retinue of 60 people, including her own orchestra, rhythm section, vocal backing group, plus assorted wardrobe assistants and valets.

Sounds like a fairy tale, doesn't it? The poor, little girl from the Detroit slums who turns into a superstar. However, it was no wave of a magic wand, but Diana's own talent and determination that got her there.

She was born in Detroit 29 years ago and makes no attempt to conceal her background. 'We were obviously poor,' she told our reporter, 'but, to be truthful, I was never aware of it. If I needed a penny or a nickel, I always got it. I don't mean I was always asking for it, it's just that if I really wanted a stick of bubble gum I usually got it! I didn't really have any other wants.'

'We lived in a low rent housing project and I guess that I was always a bit of a tomboy because I used to love playing baseball with my three brothers.'

Even as a young child Diana Ross loved singing. 'I was always looking for an opportunity, even at church,' she explained. 'I was always singing at things like socials

and school gatherings. I don't think I can have been very good, though, because I was turned down for a musical at school, which was what decided me to form my own group.'

Luckily for Diana, she had two like-minded school-friends, Mary Wilson and Florence Ballard, who were equally keen on the idea of starting a group.

'We got together and practised almost continually,' Diana continued, 'and finally, when we were just entering our senior year at high school, we went to see Berry Gordy. He had just started Motown in those days and that was literally THE place for black talent to go.'

This looked as if it might be their big break, but things did not go as smoothly as the girls hoped.

UNIMPRESSED!

'He was pretty unimpressed with us at the time,' Diana confessed, 'and he told us to go back to school for two years, which we did. He let us do a little background singing now and then. We used to get paid two dollars for it, I remember.'

'He still didn't pay much attention to us, though, that is until we were sort of reintroduced by Smokey Robinson. He decided to give us a chance then. We started out by being called The

Primettes because there was another Motown act at the time, called the Primes and, for some reason, brother and sister acts were very popular then.'

However, The Primes put paid to this idea by changing their name to the Temptations. So, left in the lurch, the Primettes became The Supremes.

It was a lucky name change because they soon had their first hit record *Where Did Our Love Go?*, in 1964. This was followed by a string of 11 chart-topping Number Ones, a dozen gold discs and a good few platinum as well. This was a pretty impressive record for a group that was moulded out of the Motown combine, who sang what they were told to sing and dressed as they were expected to dress.

They became stars, and what more could any girl ask for? 'It all happened a bit suddenly,' confessed Diana.

'One moment we were nothing and the next we had five hits. Berry saw to it that we had some kind of tuition, though. For instance, we had this lady who used to come in and teach us what, for lack of a better word, you could call etiquette. It was a sort of finishing school, I guess.'

Going out on the road gave Diana a chance to study the more experienced groups and thus add to her own act.

'We used to go out with a lot of other Motown acts like Smokey Robinson, Mary Wells and The Temptations,' she explained.

'Smokey always used to close the act and, to start with, we used to open it. I used to sit in the wings and try to learn from the other acts. I learnt a lot from Stevie Wonder in those days and he was a hell of a lot younger than I was! But eventually, as we got more hits, we used to go on second to last. We never did close the show, though, that was left to Smokey.'

TWO ACTS

After so much time and so much success, the decision to quit the Supremes was, by no means, an easy one. After all, Diana, Mary and Florence had been friends since their schooldays and had worked together for over eight years.

Diana says the decision was a joint one between her and Berry and certainly Motown had nothing to complain about, because they had ended up with two top acts for the price of one.

It wasn't until after the event had happened that Diana realised the full magnitude of what she had done. She was now out on her own for the first time and, being the sensitive person she is, naturally had a few qualms about it.

'I used to get really uptight and lonely just after the split took place,' she confessed. 'If I saw the others

were playing in a club in town, I'd always go down and watch them and think to myself, did I do the right thing? It wasn't until *Ain't No Mountain High Enough* became a hit that I realised I had, after all, made the right decision.'

VULNERABLE

Diana is a very warm, friendly and sympathetic person to talk to. In spite of the confidence she displays on stage and screen, she still has an air of vulnerability about her. This may be the reason for Mike Roshkind's, Motown's Vice-Chairman, almost continual presence when Diana is meeting the Press.

You can imagine how she must feel when faced with 30 or so eager reporters at a time! But Motown protect her well. 'I listen to what they say,' Diana said. 'I mean, let's face it, I'd be a fool not to, after all they've done for me. But apart from that, both Berry and Mike are personal friends and I trust them.'

Next on Motown's super-

star-building agenda came the film *Lady Sings The Blues*. This, in a way, was an ultimate test of Motown's faith in Diana. The film was a gamble. It could either boost her into the realm of the showbiz untouchables like Sinatra or Bennett and make her the complete all-round performer, or else knock years of building-up to the top on the head, restricting her to just being a cabaret act for ever, albeit a very highly paid one.

'It was the ultimate challenge, there can be no doubt about that,' was how Diana put it. 'I just had to shut my ears to all the scorn and concentrate on doing a good job.'

BLASPHEMY ?

'When it was first announced that I was to play Billie, I got a lot of really nasty letters from righteous, old, jazz veterans who thought the idea almost blasphemous.'

Diana prepared herself for the role with the thoughtful thoroughness which she has applied to every aspect of her

career.

'I just sat down and lived with Billie's music for nine months. I wanted to try and bring her out as a person and not just as Billie, the junkie, because she was happy at times, too, just like everyone else.'

ACTRESS

'I read everything I could possibly read about her, I talked to people who knew her - I just totally immersed myself in Billie Holliday, the human being.'

As we know, the film was an enormous success and broke box office records all over the world. But, even more important, it established Diana as an actress, not just a competent one, either, but a brilliant one.

Max Jones, *Melody Maker's* jazz critic and a personal friend of Billie's, said that while deploring the film's often fictional content, Diana had completely captured Billie's character. Her performance was almost clairvoyant, he remarked.

So here she is, Diana

Ross, up in the ranks of the immortals. What can possibly come next? 'I want to do more production,' was her reply. 'I produced two tracks on my *Touch Me In The Morning* album and I've also been producing a new Motown group called The Devastating Affair.'

'Also, I'm still looking round for another film. One thing, there isn't any lack of things to do, it's just finding the time to do them that's the problem! Don't forget, I'm a mum now - twice! - so I do want to spend some time with my family. They're my prime consideration.'

ONLY THE BEST

One thing Diana really believes in is that 'there really doesn't seem to be much point in doing anything unless you're going to do it the best you can'. If anyone is going to live her own maxim out, it's Diana Ross.

Diana in Aachen — She travels with her own orchestra in a private jet.



HOW GILBERT SOLD HIS FIRST SONG

So you've written some songs and want somebody professional to hear them? It's not enough, any more, to sit in your flat and play them to yourself or a few friends. What do you do next? If you're in a group you can at least play a gig and test them out on a live audience, but what do you do if there's just you and your few guitar chords_or_living-

room piano?

Presenting your work to a music publisher is not as easy as it once was. There was a time when you bought a one-way ticket to Tin Pan Alley and knocked on a few doors. You could always find people to listen to you sing, or hear you play your music. But publishers' and recording companies' offices are now scattered throughout London

and the provinces and the only way to track them down is to get hold of the Music Industry Yearbook, which is indispensable.

Once you've decided on some publishers to test your songs on, you won't find many who have the time to wade through piles of manuscripts or even listen while you sit and sing.

No, the only acceptable way to really give your songs a chance is to put them down on tape or a demo disc, as clearly as possible. Barbara Hayes, whose company Hazy Music publishes Lindisfarne's songs, amongst others, told us: 'You'd be surprised at the tapes people send in. Sometimes it's just their voices singing over a background of a radio commentary or traffic noises.'

On the other hand, there's no need to go as far as one chap - Tony Peters of Famous-Chappell Music told us: 'This chap came into the office and said he'd got three songs down which he wanted me to hear. He'd spent £100 on a 16-track tape, getting a group to do his songs. Well, the band was good, but the songs - well, they were really duff. A

writer should never spend a lot of money on a demo record or tape without having a professional opinion first.'

Tony reckons the best thing to do is to approach a publisher with a preliminary tape or demo disc, and if the publisher thinks the song has potential, he will recommend, or even pay for, a more professional tape or disc.

Lots of people, too, have pretty hazy ideas about what they want to do with their songs. If you have no band to record them and no desire to do it yourself, it's always best to have a group or artist in mind for whom you think your material might be suitable. If you can do this or, on the other hand if you have a band behind you, it's a lot easier to get things moving.

But all the publishers we have spoken to have stressed how difficult it is to try to promote an unknown performer with new songs.

Happily, occasionally a publisher can be knocked out by a new artist with his own material and this is the bit of luck that all aspiring writer/singers hope for.

Barbara Hayes encountered one of these exceptionally talented people when she was manager of April Music Ltd., in 1967. The person in question? Ray (better known now as Gilbert) O'Sullivan.

We were fascinated to know just how Gilbert first came into contact with a music publisher, so we talked to Barbara Hayes and her ex-colleague Ivan Chandler, who is now April Music's Deputy General Manager.

'At that time,' recollected Ivan, 'April was a new company and there were just three people involved, Barbara, Stephen Shane (son of publisher Cyril Shane) and Cathy Gibson (now Cathy Darling, General Manager of York Records' publishing company, Chevron Music). I didn't actually join the company till halfway through Gilbert's time with us.'

'Stephen Shane was then managing a singer called

Gilbert as he first appeared before an unsuspecting British public



Christian Ward who recorded for Decca. One day Christian came in and said to Stephen, "I know this really good songwriter who lives in Notting Hill, in a little flat and writes his songs and just sits and plays them on the piano. Maybe I could record one of them." So Stephen thought, why not give it a try?

April got in touch with him and invited him up to the office. Barbara Hayes well remembers the very first tapes Gilbert ever made of his songs. 'He made them in his back yard with an out of tune piano and a microphone on his lap, but they were still very good tapes. The songs were so different and his voice so unusual.'

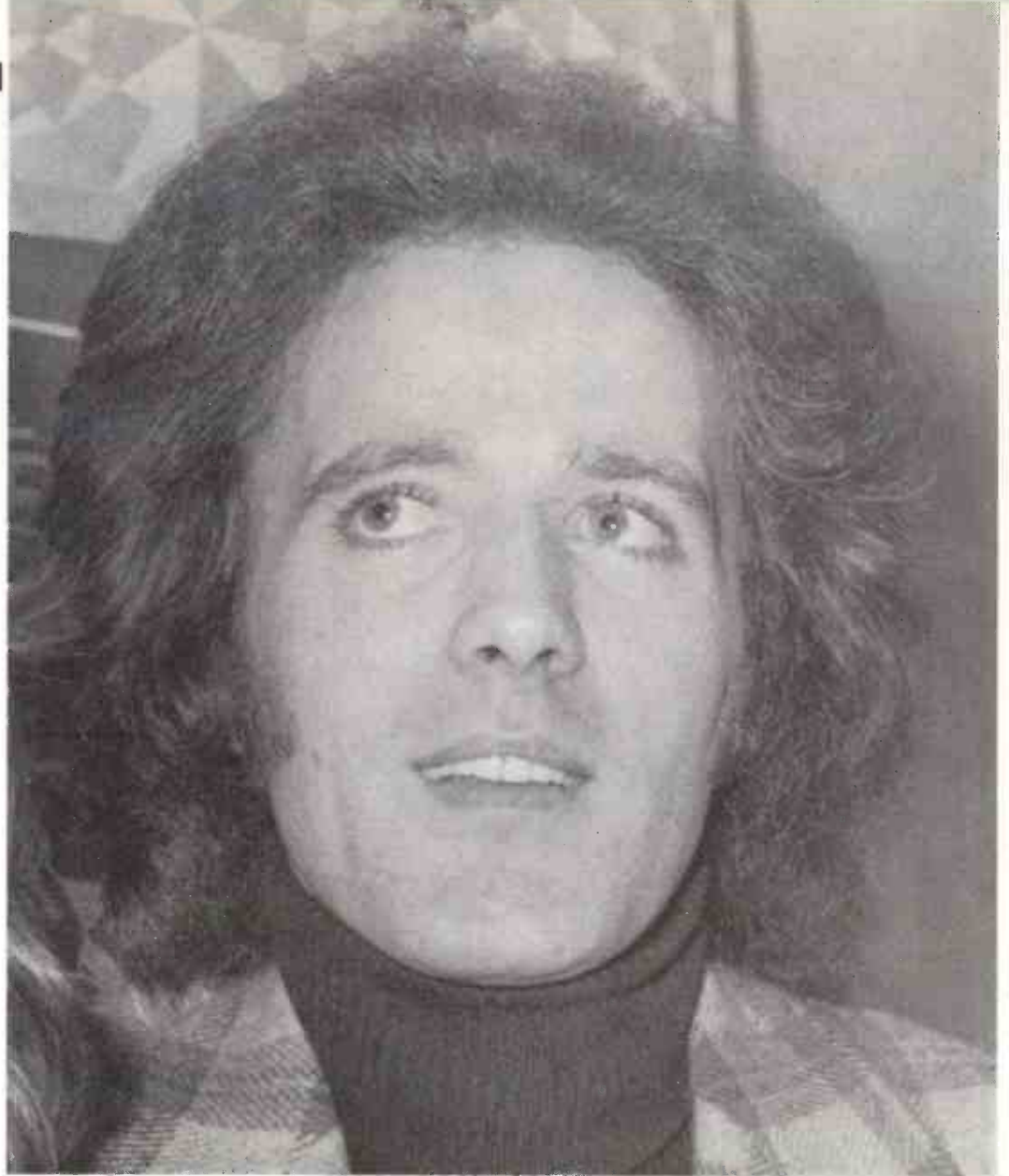
Ivan Chandler played us a couple of tracks off some tapes Gilbert made in 1967, a few days after signing his publishing contract with April Music and it's easy to see why everyone was so impressed with him. They are vastly different to the kind of highly commercial numbers he is doing at the moment. One was a hilarious, witty, little song about rice-pudding and cups of tea and Gilbert's voice sounds flatter and more nasal than it does now.

ORIGINALITY

The songs are very fresh and original, yet it's easy to see why April had some difficulty getting some of them recorded, just because of this originality and the strange word-twists and highly personalised humour.

However, they got Gilbert a recording contract with CBS and also got a few of his songs recorded by groups such as the Tremeloes and the Amboy Dukes. Out of 20 of his early songs, they got about eight of them covered, which is quite a high percentage.

His first single, *What Can I Do*, was recorded in the typical CBS fashion of the time and sounded slightly reggae-ish. It just wasn't Gilbert and it didn't take off. Neither did the second, *Dis-*



The 1973 Gilbert O'Sullivan certainly looks very different from the original 'schoolboy'

appear, which did just what its name suggests!

During this time Gilbert was doing no live gigs and was working at various office jobs. Barbara Hayes mentioned how she used to worry about him because he used to come into the office looking really lonely and sad, and just sit down and hardly speak to anyone. The publishers had done all they could to get his songs known but what he needed to get him off the ground as a recording artist was someone who could bring him out as a personality and project his songs from that basis.

The man who managed to do this was Gordon Mills. He signed him to his own MAM label, worked on the short-trousered image with him (it was Gilbert's original idea) and cut the record *Nothing Rhymed*, for which Ivan Chandler did the promotion. It raced up the charts and from that moment onwards Gilbert was never out of the public eye.

STRUGGLE

So it took Gilbert O'Sullivan quite a long time to get established and it took a great deal of faith and hard work on his publishers' part,

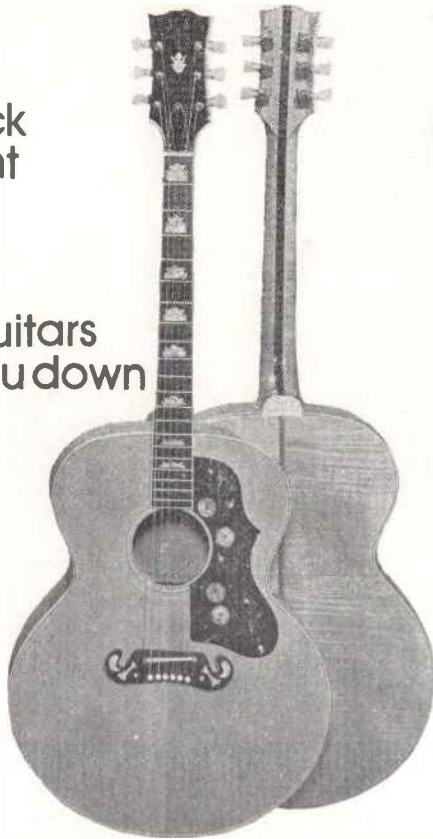
and patience on his own. But it's the way most people have to start out and, in the amateur songwriting stakes, all beginners are equal. It's up to the publisher to recognise what talent may lie in the cassette that drops on to his desk on Monday morning.

Just remember, you don't need to spend a lot of money to demo your songs, because a good publisher can recognise the potential of a good song. So, muzzle the budgerigar, tell the workmen outside your house to stop drilling for half an hour, and just give him a chance to listen to what you've got to offer!

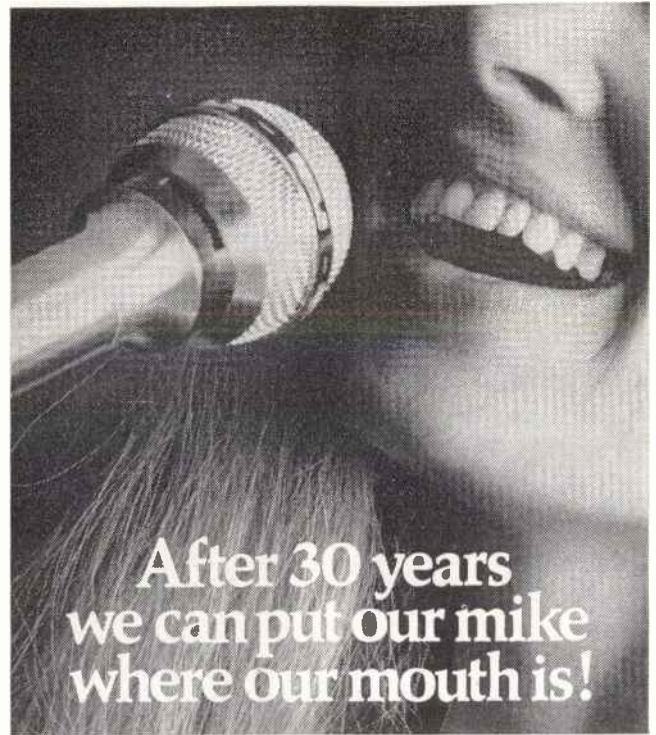
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B.I. INSTRUMENT REVIEW

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They're made in Maryland, America, under the most modern, quality-controlled conditions and to handle one of these instruments is to understand why such care is taken on them at the production stage.

SLEEK

They're sleek, good looking and a joy for any guitarist to handle. A spokesman for Macari's – Micro-Frets' exclusive London agents – said the Swinger model is ideal for jazz players, and there's no doubt that the elliptical shape of the neck makes for fast and easy barring.

The mellow response from the two pick-ups is also

ideal for jazz players, but a flick of the three-way toggle switch to engage the treble pick-up gives a sound that any purist rock player would be proud of.

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An exclusive design feature of Micro-Frets is the Micro-Nut, which offers individual tuning facility at the nut end of the neck. This, coupled with individual saddle adjustment at the bridge, offers the complete solution to tuning problems both above and below the 12th fret.

Schaller machine-heads, a full-length truss-rod, one volume and one tone control, are the other important design features. The Micro-Frets Swinger retails at £264 with case (£244 without), and is distributed by B. L. Page & Son Ltd., who are sole U.K. wholesalers.

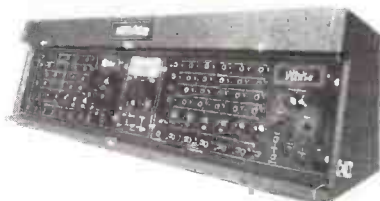


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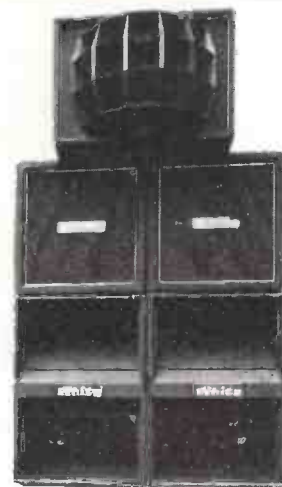
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'Men me

The last time that *B.I.* talked to Suzi Quatro was in August last year. At that time she was thinking about forming a band and, apart from her own, sheer determination, hadn't got much with which to convince the British public of her musical talents.

Since then, of course, she's had three smash singles, built up one of the toughest-looking – and sounding – bands in the business and gained a reputation among the Press for being a forthright, no-nonsense lady to interview, with a penchant for strong language!

I think I expected to meet a kinky-looking lady, clad in chains and leather gear, who would greet me with a barrage of swear words. Perhaps she reacted differently because it was another woman interviewing her – I don't know. But Suzi turned out to be cool, calm, highly intelligent and with very strong views on music – and men.

UP-TIGHT

'I'm not one of those posing superstars,' she told me. 'The only thing I stand on my soap box about is when men start up the bit about girls, and when they do, that's when I get up tight.'

Most guys who interview Suzi, apparently, are firmly convinced that women just cannot make good musicians. 'If anyone says it to me, I just tell them to . . . off,' she said. 'A lot of men have the needle when they come in, but I have to understand that they are very sheltered in their viewpoint. But I do take time with them. By the time they leave, they usually understand me.'

As Suzi says, why should

usually understand by the time they leave' - Suzi Quatro

she bother to fight any more? She knows she's a good musician and reckons she's proved it. 'So, if they ask me the wrong question, I hit them with a barrage of cuss words - that's where I get my tough Press thing from!'

If she believes that women can be good musicians, why has she deliberately chosen to surround herself with such a butch male group? Is it because she prefers working with men, and would she ever have considered having women in her band?

'I can think of very few good women musicians, quite honestly,' she admitted. 'If one came along, then certainly I'd have her in the band, but I've only known a few and they're already in groups.'

'I do need men behind me because they think like me, or I think like them, I should say' - she paused and chuckled - 'that was a Freudian slip!' What Suzi can't get into is the type of music that has long been associated with female artists, the soft, romantic songs, the introverted, emotional outpourings of other female songwriters. 'I can't get into singing things that are silly, like lovey-dovey,' she explained, 'they just don't sound right coming from my throat. I've always been a rocker.'

Suzi's new album hadn't been released at the time of writing, so I hadn't had a chance to hear it. However, I asked her what she considered personally to be the best number on the album. 'I'll have to answer that in two parts,' she replied. 'The

best music we've written on the album is *Skintight Skin* - that's almost progressive. But the happiest number that we've written, I mean, it just brings a smile to my face, is *Rockin' Moonbeam*. It sounds like everyone's pissed and having a great time!'

PARTNER

The 'we' Suzi mentions, means herself and Len, her guitarist. They've written most of the numbers on the album, together. Last August *B.I.'s* reporter left Suzi about to wander off to Hyde Park with an acoustic guitar, to do some writing. We wondered how she liked writing with someone else for a change.

'It's a lot easier than writing with myself, 'cos I

was writing with myself for years. Another person doesn't let you get away with a lot of rubbish. You see, it's hard, it's very hard to tell yourself, well - Suzi, that's a lot of . . . 'cos your ego won't let you do that. If somebody else is sitting there and says it's a load of rubbish, you think oh well, fair enough.'

She finds she doesn't need a lot of time to write a song with Len. It can be sandwiched in between sets, even. 'Rock and roll is best written in a very, very short space, sort of shoved in. I wanna write a song and it's all busy around me and that's what rock and roll is about, it's all energy.'

It's taken Suzi a while to find the perfect instrument for her music, but now she's

found it, an old Gibson EB2, circa 1960, which she bought two months ago. She has two basses up on stage 'because I break strings!' Her other guitar at present is a Les Paul Professional. 'It's three times the weight of a Precision,' she laughed. 'I bought it because I fell in love with it and now I'm a hunchback!'

PREFERENCE

'I prefer the EB2 because it looks so old and authentic and the tone's different. You get a very fat sound with the EB2 while the Les Paul is a bit, sort of . . . mechanised, not a true sound. It's a nice bass sound but an EB2 or an old Precision is a fat sound that you can't get with the newer models.'

Suzi knows what she's talking about. She was given her first bass by her father in 1956. 'It was an old Precision, but it got stolen. It was an antique and worth a lot of bread. My father was terribly upset.'

She's made her point as a woman rock musician. She's proved she can do it well. But, in her own words, 'I've by no means stopped. There's millions of things I want to do yet. I don't know what's going to come up. I'm just starting. Music-wise, I'd like to get a bit more of the classical in (she plays classical piano) and yet I still want to stay a rock and roller.'

Perhaps if there were a few more women in rock with Suzi's talent, determination and energy, all the slugging and sneering might stop.



HOW TO PLAY GUITAR IN 6 MONTHS

Ever wished you could play the guitar? Well, believe me, it isn't as hard as it might, at first sight, seem.

You've probably seen all those confusing chord books, pieces of sheet music and teach-yourself in a day tutors — forget them!

They can be helpful, but only after you've gotten over the initial hurdle of learning how to hold the instrument, press down the strings and strum.

And there's only a need for them after that if you want to go on to learning music theory or very complicated chord shapes.

The secret of good rock and roll is simplicity — listen to any Faces' or Stones' numbers and you'll see what we mean.

The root of most pop music is a simple three or four chord trick, and once you've learned this 'trick' in one key, then it's only a moment's work to learn it in another.

DESIRE

There's only two things you need to enable you to start playing right now and they are a guitar and a genuine desire to want to make music.

After all, Jimi Hendrix couldn't read music, yet even before his death he was a legendary guitar player. He learned in exactly the same way that we're going to suggest you learn, and that is by listening, watching, playing and, above all, having fun.

Even if you are starting from scratch, you should be able to master enough of the rudiments of playing to be able to make music with your friends in about six months' time.

But first, get your guitar.

Ten years ago you would have had a relatively simple task. There were so few student guitars available that it was simply a question of buying what was offered.

IT LOOKS DIFFICULT — BUT THE BASIC PRINCIPLES ARE EASY TO MASTER. FROM THEN ON IT'S A MATTER OF PRACTICE.

The first in a series of features in which Beat helps you to learn to play guitar.

(My first instrument was a Rossetti six-string jumbo, and it cost 5 guineas.)

Nowadays, you'll be offered an amazing variety of instruments to choose from, but beware! You're going to need an instrument that is accurate above the 5th fret, one that doesn't have heavy gauge strings which can lacerate your fingertips, and one that not only stays in tune, but will also give you a reasonably-pleasant sound.

To get all this, you'll probably have to play safe and spend in the region of £30. At this stage of the game it's a good idea to kick-off with an acoustic guitar. If and when you want to 'go electric', you'll have to consider buying an amplifier too, and let's face it, you're not going to have very much fun playing an instrument if you're constantly worrying about how much it cost!

COMFORTABLE

Choose a guitar that feels comfortable. Of course, if you're not used to holding one, they'll probably all seem a bit cumbersome, but what you ought to be looking for is comfort mainly, as far as the neck and the strings are concerned.

If you have to use a lot of pressure in order to press the

strings down, then look for something else. If the neck is so thick that you cannot easily reach to bottom (thickest) string with the tip of your first finger, then again, investigate another model.

If you have a friend who is a guitarist, then take him along with you to buy your first instrument. If not, then the golden rule is: don't be panicked into buying something.

Explain to the salesman that you're a beginner, invite his opinions on your problem and try several instruments before deciding on one in particular.

When you've bought your first guitar and you've got it home, you'll want to get it in tune. The salesman at the shop will do this for you in the first instance, but tuning is something that ought to be checked every time you sit down to play.

For an extra few pence, you would be wise to invest in a set of pitch pipes — a set of small tubes which correspond to the strings on your guitar and which, when blown one at a time, will give you the right note to tighten or slacken your string to.

All that's needed here is a bit of patience and a modest musical 'ear'. Don't be upset if you can't tune up quickly at the outset because you'll

soon get used to the exercise as time goes on.

Now, you'll want to play.

The best way of all to start learning is to find a friend or relation who can play some guitar. They'll show you the basic, major chord structures and the trick is to look at the way they place their fingers on the strings and merely copy them.

In case you haven't got somebody to 'crib' off, we've drawn diagrams for four of the most simple chords. They comprise of E, A, D and B, and they're all played on the first 3 frets of the guitar (counting from the tuning peg end of the neck, or what is more commonly known as the nut!).

If you plan to play rock guitar style, then it's a good idea to use a plectrum from the outset. Hold it between the thumb and index finger of your right hand, and practice strumming the strings in a slow but steady rhythm, with the tip of the plectrum.

EXERCISE

This is yet another exercise that is best accomplished by watching a friend play, and if you cannot watch a friend, then you can still learn a lot from watching guitarists on the television or at concerts.

So, you now have all the basic requirements for making guitar music. You're strumming with the right hand and holding down a chord with the left.

Your next trick to learn is changing from one chord to another without losing the rhythm and here we suggest that you try changing chords in the following sequences: Start on A, change to D, change back to A and then change to E. That completes one sequence, and when you've got the knack of it, you'll notice that you can hum many popular tunes along with the chords you're playing.

Here are two other sequences for you: Start on D, change to E, change back to D and then change to A. Start on E, change to A, change back to E and then change to B.

The chord that you start a sequence on denotes the key in which you are playing, and what you'll be doing by following our sequences is to play the old three-chord trick in the keys of A, D and E. Easy, isn't it?

STRUM

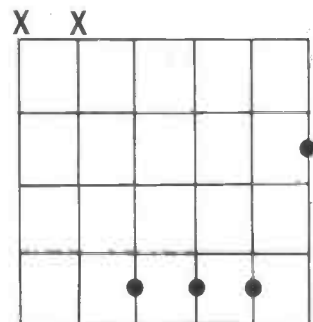
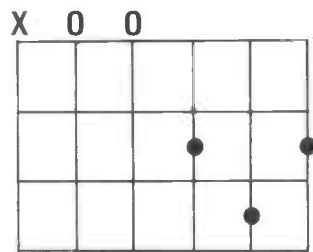
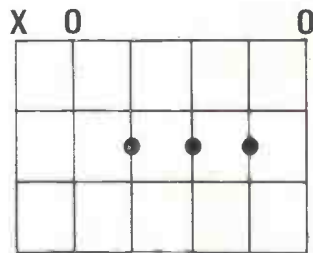
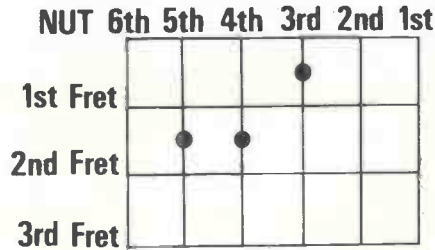
Now comes the real fun part. Once you've managed to strum and change a bit, you can sit down with a few of your favourite records (but don't go mad and try a Hendrix tune straight away, keep it simple to start with) and strum along.

Even if you're not playing in the key of the record, just playing along with it will help you develop your sense of rhythm and timing and if you develop a 'feel' at this stage of the playing game, life will be very much more pleasant when you progress.

Here's where you might invest in a simple chord book to help you discover more keys in which to play, but the golden rules still stand: Watch your friends and, for that matter, any other guitarist. Listen to what is happening and copy what you see and hear. Don't be afraid to try things out for yourself, and see if you can't find a small group of friends with which to learn. It's far easier to learn from someone else than from a book. Above all, have fun then you'll be learning all the time.

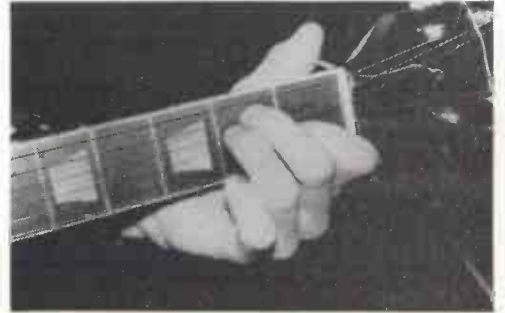
THESE STRINGS SHOULD BE PRESSED DOWN ●

X=DON'T PLAY O=OPEN STRING
STRINGS

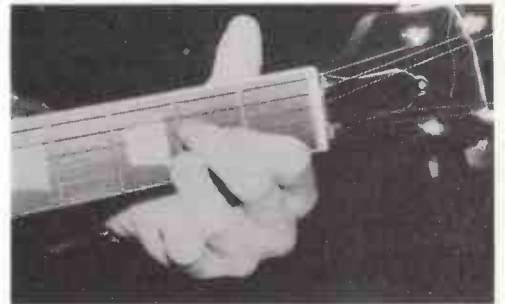


YOUR LEFT HAND SHOULD LOOK LIKE THIS

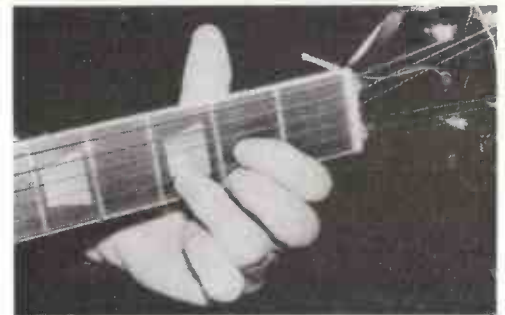
E



A



D



B





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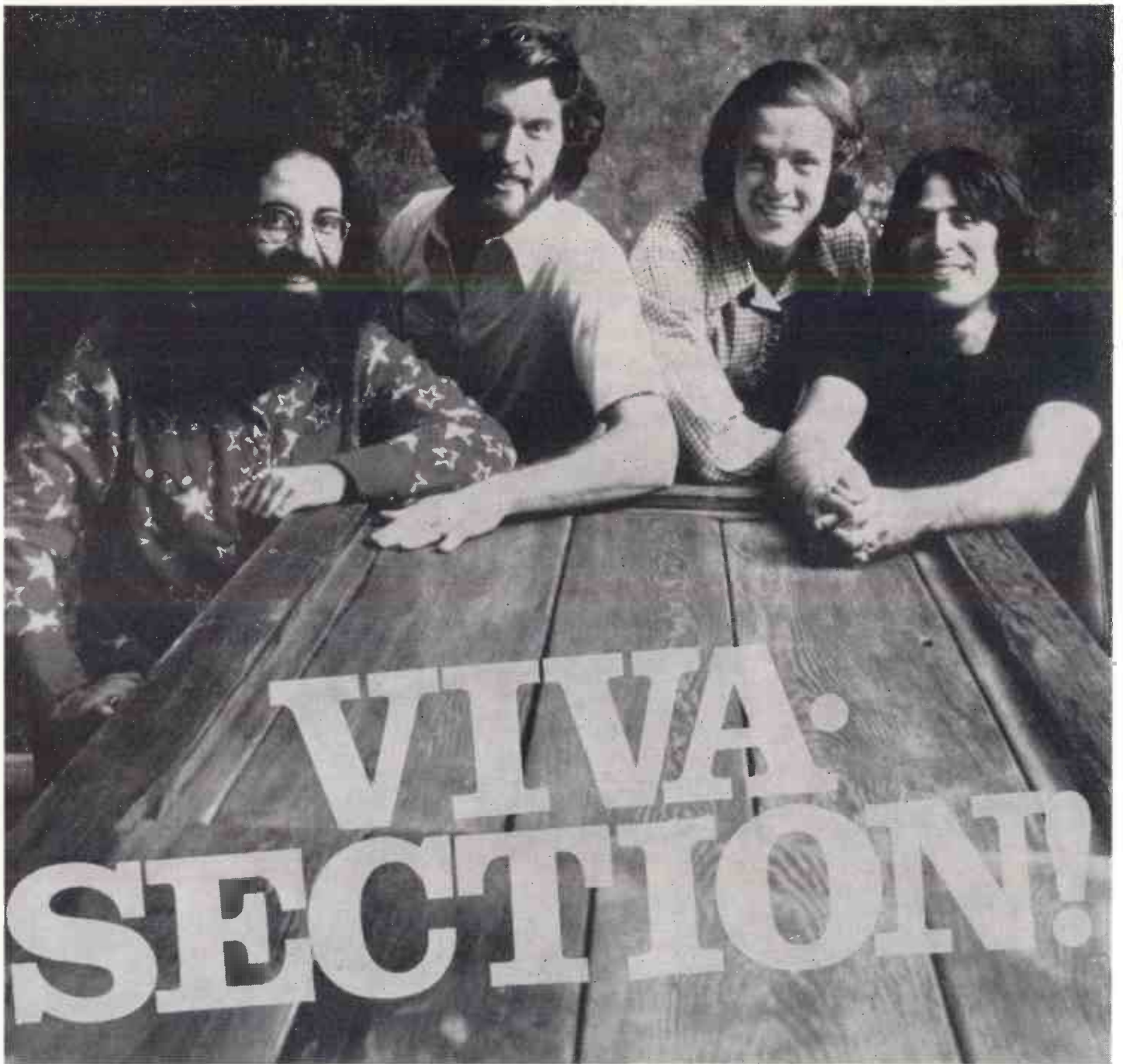
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Yikes, what mellow caballeros,' reads the poster for The Section's first album. The British public discovered just how mellow these caballeros are when they played the Crystal Palace Garden Party recently.

It was their first appearance as The Section in this country and their showing, together with the release of a second album called *Forward Motion*, places them musically beyond the country 'bag' in which they have been found for the past few years.

Just to keep the suspense going a little longer, see if

you can guess what I'm talking about when I tell you that The Section comprises Lee Sklar on bass, Craig Doerge on keyboards, Russ Kunkel on drums and Danny 'Kootch' Kortchmar on guitar. If I also tell you that their mentor is Peter Asher the penny should drop and you'll exclaim 'of course, James Taylor's backing band.'

You'd be right, of course, but you'd be well advised not to say it in their presence. If there's one thing that makes a Section caballero 'un-mellow' then it's to approach him as just another backing musician for James Taylor.

As Lee Sklar put it: 'We were never country players. We were into what we're into now and were routed into that country bag by a rather strange set of circumstances.'

Danny Kortchmar continued: 'We had always been headed in our present direction as individuals and as musicians. James brought us together to play with him as a back-up band and then we discovered that we were all of a mind, musically.'

As far as The Section are concerned, James is a good friend, was, and sometimes

still is, a very satisfying artist to work with, but above all, was a catalyst as far as the band is concerned.

To pigeon-hole the music that Section are into now is a difficult thing to do, but suffice it to say that at times they can sound like Frank Zappa at his freakiest and at others they can lay down a country funk that comes on as strong as darkness in a Louisiana swamp - which is surprising in view of the fact that they have all come up through the heavy music business scene of Los Angeles, the recording centre of the American west coast.

**'The
Section is
a chance
for us all
to express
ourselves
as
instrumentalists'
— Danny
'Kootch'
Kortchmar**

'The San Francisco sound came about with a bunch of ex-folkies and beatniks who started to take acid and buy amplifiers and electric guitars.

'San Francisco, therefore, was strictly a freak capital because it didn't have a heavy recording scene and everybody from there was in a band.

'Los Angeles, where we're all living, was the music business centre, so you can never compare Los Angeles and San Francisco music, the two are so very different.'

What that meant for The Section was a hard musical training through the medium of session work and it's probably this, more than anything else, that has put them where they are today — in the vanguard of contemporary rock music.

They are so obviously concerned with taking the expression of their abilities beyond the simple 12-bar, rock and roll format.

Danny, for example, has played for James Taylor, Carole King, Jackson Browne, Rita Coolidge, Jim Neighbours and many others. Didn't he ever want to be a rock and roll star, too?

COUNTRY

'Originally, I wanted to be a musician,' he replied. 'There was no rock and roll scene then as there is now, and I wanted to be a jazz man.'

'Then the Beatles came out and I wanted to be George Harrison, I wanted to be him for ages. I was scuffling with all these bands, trying to make a living, but after several years of that, the dream of being a successful rock star diminished and the dream of being a competent musician increased. At this point in time, my ambition and that of everyone else in the band, is to be a good, strong musician.'

For Danny, that has meant a change of attitude in his approach towards playing guitar. As recently as a year ago, he was using a slimline, semi-acoustic Fender Telecaster when playing 'country' music with James Taylor. For his present role with The

Section, he's chosen to play a Gibson Les Paul, and he explained why.

'My style is obviously determined by the kind of music I'm playing,' he said. 'When I was doing a lot of work for James, I was playing in the country style that is apparent on his records (*Sweet Baby James*, *Mud Slide Slim*, etc.) and the reason I wanted to be in The Section was in order to advance what I was doing on the guitar. Before that, I'd been writing tunes and singing and all that stuff, but what I really wanted to do was to improve my ability as a guitar player.'

INSTRUMENTAL

And for that very reason, newcomers to The Section's music will find not only the famous 'Kootch' on Les Paul rather than Telecaster, but also a marked lack of vocals.

'Right,' said Danny, 'The Section is a chance for us to express ourselves as instrumentalists.'

Lee explained how the public have reacted to this 'instrumental' policy. 'They seem to be very receptive to our music because we don't just boogie for 20 minutes on one chord while one guy musically masturbates on stage. It just doesn't happen in the group because we try to structure the music to the point where solos become an integral part of the music. We're concerned with writing music rather than just opening avenues for one star in the band.'

That may be a musical policy that is full of integrity and all the very best intentions, but doesn't it somewhat limit The Section's appeal in the music marketplace?

APPRECIATIVE

'Not at all,' replied Lee and Danny, in unison.

'We have just finished a month on the road with the Mahavishnu orchestra,' continued Lee, 'and that bill drew really appreciative crowds. Then we did some gigs with Blood, Sweat and Tears, some work with Van Morrison and all those

crowds were equally receptive.

'We've also had a good reception from James' audiences, so I think that the people are there, it's just a matter of time. I never think of the people as sheep that just take whatever they're given. Nowadays they are becoming more and more discerning.

TRANSEXUAL

'Tastes will always change as long as music keeps changing and I think that people tend to be very subject to whim. David Bowie happened, for example, and all of a sudden there was a tremendous amount of transsexual groups around. Some of them, like the New York Dolls, got really "outside", too.

'They're nothing but a bunch of drag queens, they can't play any music, but everybody gets real whimsical about it and thinks that it's real "now". They'll get tired of it, though.

'It has become theatre, it's not really music. Like Lou (Reed), he's more theatrical than music 'cause he's not a singer. He can talk out some lyrics but it's mainly his cult image that ensures his success.

SCOPE

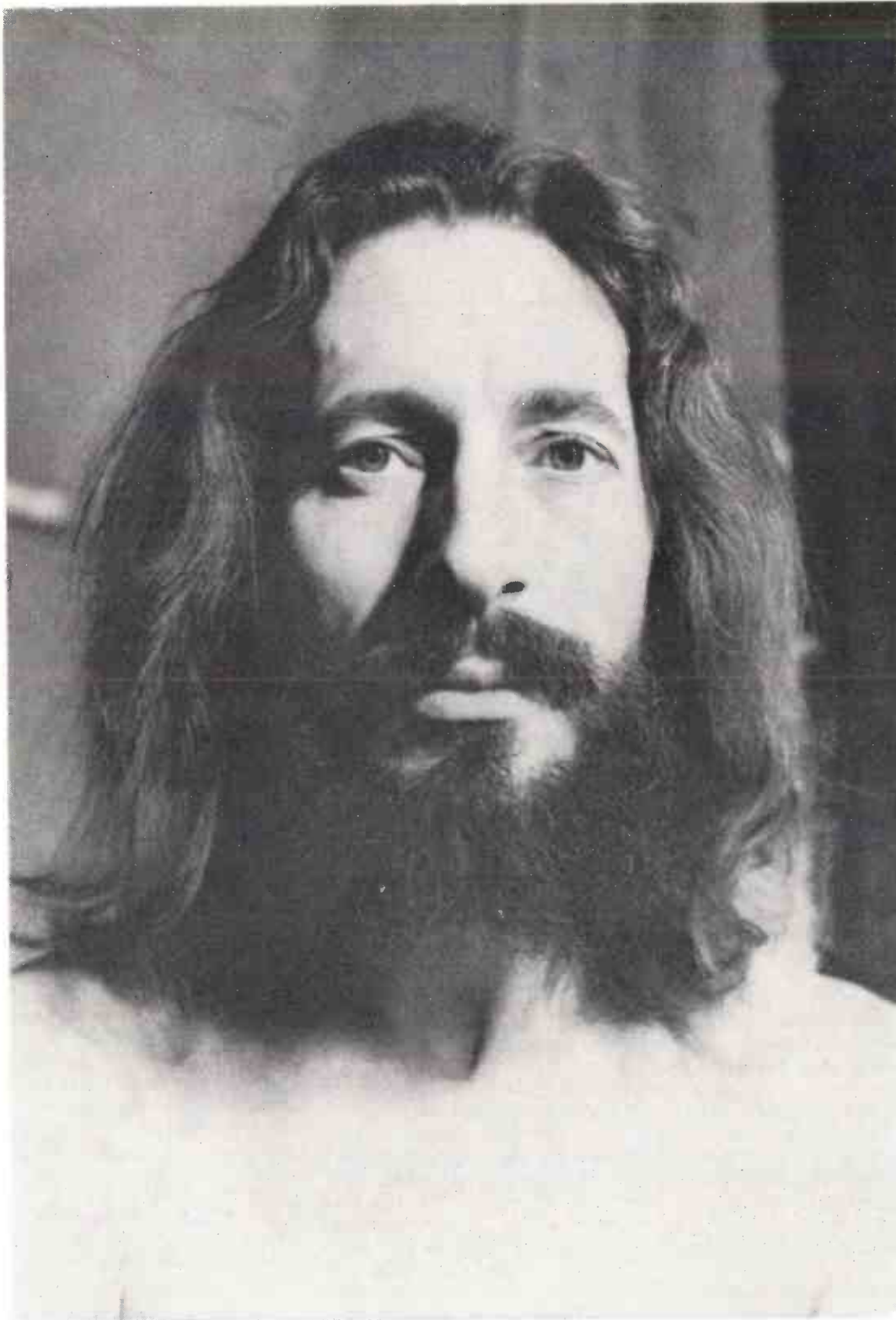
'I feel there's room for that. I think that music today has tremendous scope.

'And remember,' concluded Danny, 'we all grew up with rock and roll. At first there was Elvis and The Beatles and now we're in a situation where there is a great deal of very heavy "showbiz". The accent is more on theatre than music, but what it does mean is that tastes have expanded. Obviously, you don't want to listen to the same old crap-roo you were listening to five or six years ago and the people are demanding more and more different things to listen to.'

The Section's new *Forward Motion* album certainly meets those demands!



FROM COCKER TO PUB ROCK KNOCKER



A recent copy of *Melody Maker* carried an extremely brief letter which stated simply: 'Pub rock is a drag!'

The perpetrator of this cryptic comment was Nick Harrison, the man who arranged *I Shall Be Released* for Joe Cocker and, more recently, *Angie* and *Winter* for the Rolling Stones.

Now, what on earth is the connection between arranging album tracks and pub rock? This is the first question we put to Nick when we met in the offices of Tony Hall's Manna Entertainments – yes folks, the top arrangers have their own PR people these days!

DIABOLICAL

It transpired that, before he went into arranging, Nick played some 'totally despairing and diabolical' gigs as bass player with a group. Of course, they had to start off playing venues such as local pubs and weddings, where the strength of the music was pitted against the force of merry voices and clinking beer glasses!

However, it was thanks to gigging with this group that composer, songwriter, ex-teacher Nick Harrison met John Fenton of Essex Music, with a view to getting something done about his own songs.

John wanted to make a demo of one of his songs and introduced him to Denny Cordell and Tony Visconti. The result of this was that, due to his knowledge of violin playing and stringed instruments in general, Nick was asked to arrange a record for Tony Hall's group, Arrival.

The result so impressed Tony that he sent Nick a telegram to come up to the

'I've always written my arrangements to try to avoid clichés'

— Nick Harrison

office and, since then, has taken a personal interest in both his career and that of fellow arranger Paul Buckmaster.

Nick has extremely strong ideas about music, which make him a very stimulating person to talk to. 'For about 10 years before I got into the music scene, I used to listen to modern classical composers like Benjamin Britten, Bartok and Stravinsky, whose music really had no affinity with the Germanic school of classical music.

'A long time ago I realised that modern rock music was based on the kind of chord sequences used by the classical composers and I got the idea that pop music could, in

fact, use different kinds of chords. Of course, by now, progressive rock groups have started to do this,' he explained.

CLASSICAL

Nick set out to be a modern classical composer, with the depressing knowledge that all over the country there were composers busily scribbling away with no idea of how they would ever get anyone to listen to their music.

He realised that he would have to break into the music scene somehow and did it by putting aside his violin for a while and taking up bass so he could join a rock group.

What happened next he modestly attributes to 'being in the right place at the right time'.

When he was given his first few string arrangements to do he was, quite frankly, scared that because they were so unusual, they would not be found acceptable. After all, he was using musical influences which, although they'd been around for some time, had never before been used in the context of pop music.

His first really big job was doing some arranging for Ike and Tina Turner. 'I was afraid they'd say, what's all this about? However, I need not have worried because they came rushing out of the control room and said it was great.

WEIRD

'I was really knocked out because I thought they'd think the music was too weird. I've always written my arrangements to try to avoid clichés.'

Listen closely to *Angie* and you'll realise what Nick means. It's a simple, delicate

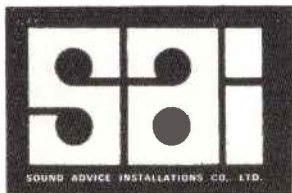
melody, which could easily have been overpowered by too heavy a treatment, but Nick has underlined the melody so that it, and the mood, predominate rather than the rhythm and the chords.

It was Tony who put forward Nick's name to Mick Jagger and Nick reckons he and Mick worked very well together. At present he's arranging a couple of tracks for a forthcoming Donovan album, one of which is 'a big Phil Spector treatment' and the other a Japanese sound.

As well as arranging, Nick is forming a group to be called Down Ampney, after the birthplace of Vaughan Williams, the composer. He intends to work with as many different instruments as possible, including his own adaptation, a six-string violin, and plans to include a lot of audience participation.

'The only trouble is,' he remarked, 'I can't think of what kind of venues we can play except small clubs and pubs.' Watch out for another letter in *M.M.*!

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ON THE ROAD

WITH

GENTLE GIANT

Gentle Giant are a band with a difference, their problems are common to a lot of bands however. Beat looks at their life on the road.

Touring is probably the most important aspect of any band's working life – and it's also the hardest.

It's important because it gives bands the opportunity to create relationships with audiences and if they do that well, then record sales and bookings increase accordingly.

It's hard because touring makes such great demands upon the mental and physical well being of the musician.

Even if you're a superstar and can afford private jets and chauffeured limousines,

the twilight world of hotel rooms and the constant living out of a suitcase can so easily take its toll.

And for the majority of British bands, the private jets and the limousines are still pipedreams.

You'll find musicians packed like sardines trying to sleep on top of the equipment in transit vans, or searching a strange town at one o'clock in the morning in the hope of finding a cheap hotel or bed and breakfast.

One good gig with an en-

thusiastic audience can make up for a lot of the discomfort, but the secret of a happy – and profitable – tour is, undoubtedly, organisation.

The band that gets its music together and then backs it up with organisation at every level is the band that is going to score in a big way.

To find out just what organisation means, we spent several days on tour in Scotland with Gentle Giant, recently – a band that has learned the hard way about 'going on the road' through numerous trips to America and the Continent.

EFFICIENT

An efficient agency (Worldwide Artistes, who handle Yes among others), and an experienced tour manager, David Hemmings, take most of the credit for making Giant's life on the road a happy one.

The agency will book gigs for them, agree on the fees charged, keep an eye on recording commitments so that dates don't clash, serve as a clearing house for all the ticket booking, passport clearing, hotel finding problems and take care of any business matters that may arise while the band is touring.

The tour manager will actually go on the road with the band to look after the day-to-day problems. Apart from getting them up and away to gigs on time, he might have to pacify hotel owners whose other customers are alarmed at the sight of 'long hairs' in the foyer.

He'll make sure that the roadies leave in plenty of time to set up the mountains of gear needed for each performance; pay the expenses and hold the purse for each musician and roadie; organise drinks for the lads on stage (which, on a Sunday night in Edinburgh, is no mean feat!), and even take upon himself the job of getting each finely-tuned instrument correctly placed on stage just before the band goes on.

It may sound like a lot, but if that was all he had to do, his life would be a simple

one. Apart from anything else, he's a trouble-shooter. Take the eighth night of the tour, for example.

Gentle Giant, their support band Wild Turkey and solo artiste Rod Crisp, arrive at the Caley Cinema, Edinburgh. It's five o'clock on a Sunday evening and the city appears to be deserted. The various musicians are cold and hungry and hot food has to be found for them – but the roadies have a far more pressing problem.

The Caley just wasn't designed to cater for the demands made on electricity by today's bands and the house electrician is shrugging his shoulders and saying: 'sorry lads, but we've only got enough power for the amplifiers, you can't have a light show as well'.

Giant travel with a lighting crew of two to handle the spot, flood and strobe lights that make up an important part of the show. Each lighting man is paid between £20 and £30 per week for his work and the cost of their equipment is staggering. A night without lights, therefore, means a part of the Giant organisation that isn't working and that means less of a show and wasted money.

Lights plus amplifiers at the Caley could lead to a blow-out of the cinema's entire electrical circuit and if power is cut off suddenly from an amplifier, the results can be disastrous.

EXPENSIVE

There's thousands of watts of expensive equipment on stage and so the tour manager, after toying with the idea of hiring a generator, has to make a compromise.

They agree not to boil any kettles, put on any fires, nothing in fact that will create an electrical load and in return the bands get to use the two house spotlights.

It's not the best of solutions because it means that the dressing rooms are freezing and coffee has to be made in a rush, between sets, but it's the best that can be done and the bands, somehow, manage to give a good show in spite of the fact that

the lights on stage give a cold, clinical atmosphere to it all.

What about the musicians themselves, how do they react to the pressures of touring and the many problems that crop up in the course of a working day?

After watching them play a gig at the City Hall in Glasgow on the Saturday night, I spoke to them on the following Sunday morning, after a late breakfast at their hotel on the outskirts of the city.

Brothers Derek and Ray Shulman, who were founder members of a band called Simon Dupree and the Big Sounds, and their keyboard man, Kerry Minnear, were eight days into the tour and still loving every minute of it.

'We paid our dues when we were with the Big Sounds,' said vocalist and sax player, Derek. 'I can remember sleeping in the car park after the first professional gig we did. When Ray and I broke up The Big Sounds and formed Gentle Giant we swore that we'd never go through that sort of thing again.'

The new band, Derek, Ray, Kerry, drummer John Weathers and guitarist Gary Green, spent a long time getting their music right and then, rather than go through the same old treadmill when

touring, they searched for an agency that would take care of all problems other than musical ones.

Their search was successful, but in order to make enough money to live properly, they had to play the States and the Continent where facilities and gigs are better than they are in Britain.

Four albums on Vertigo – *Gentle Giant*, *Acquiring The Taste*, *Three Friends* and *Octopus*, and a new one on the WWA label, *In A Glass House*, have sold very much on the strength of their live appearances and have made money that has been ploughed back into the organisation.

ROADYING

Their recent British tour – the first in a year – has been largely financed by their work abroad and they're one of any number of bands who'll tell you that it's difficult to make ends meet by working in this country alone.

Said Ray: 'When Simon Dupree and The Big Sounds started, we'd be doing about 13 gigs a week and all our own roading. We formed Gentle Giant in 1970 and didn't play in this country because of the gigs we were offered. We were determined

not to do all our own humping and play in clubs with tiny stages for next to nothing.'

Derek continued: 'We wanted Giant to be a concert band and we just refused to do gigs that weren't right for us. If there's one thing I've learned after all these years in the business it's that you can't do things haphazardly. England is a strange scene for us, therefore, because we've got used to much better conditions abroad.'

'There's no doubt that you work better if your travelling and sleeping arrangements are comfortable ones. We drove from Birmingham to Glasgow for example, whereas in the States we would probably have made that journey by 'plane.'

Years ago they would have driven in one van with all the gear and, perhaps, one roadie!

Nowadays they have two, three-ton trucks to transport their £15,000 worth of equipment plus a road crew of seven, and a Volkswagen caravanette for themselves. Tour manager, David Hemmings, takes his car along, too, so any travel problems are easily resolved.

The biggest problem that faces Gentle Giant when they tour, nowadays, is boredom. Ray Shulman explain-

ed: 'It's a real killer to have time off when you're touring. The first tour we did of the States was three months long, and for the first part of it we were playing with a name band that was temperamental to put it politely.'

'They blew out some of their gigs, saying they were ill, and so we had quite a bit of spare time – it was unbelievable! Being out in the sticks in America with nothing to do is dreadful and it gets so that a gig at the end of the day is a reward rather than just another job of work.'

BOREDOM

'Boredom can easily lead to frustration and that's when tension begins to occur within a band. There are lots of groups who have split, after American tours, for this very reason but, thank heavens, we've all learned the secret of when to leave each other alone and when to help each other.'

They've also discovered ways in which to overcome the boredom and when they are not discussing ideas for a new album or stagershow, they'll be out playing football or tennis. The band that plays together, stays together it would appear.

Gentle Giant are determined to do just that. They're convinced that only continual live appearances will 'break' them in this country as well as America and the Continent.

As you read this article they'll be winding up another Continental tour and preparing to go Stateside once again. After spending a long weekend on tour with them, in this country, it's a compliment to say that I only wish I was going with them.

The problems are many, but then so are the pleasures if good music is backed by good organisation. In a song off the Band's *Cahoots* album Richard Manuel sings: 'Mr. booking agent please have mercy, don't book the gigs so far apart'.

That song was doubtless written in the good old, bad old days. For any band with a bit of sense, things can be a lot different now.



The Giants: l. to r. John Weathers, Ray Shulman, Gary Green, Kerry Minnear and Derek Shulman

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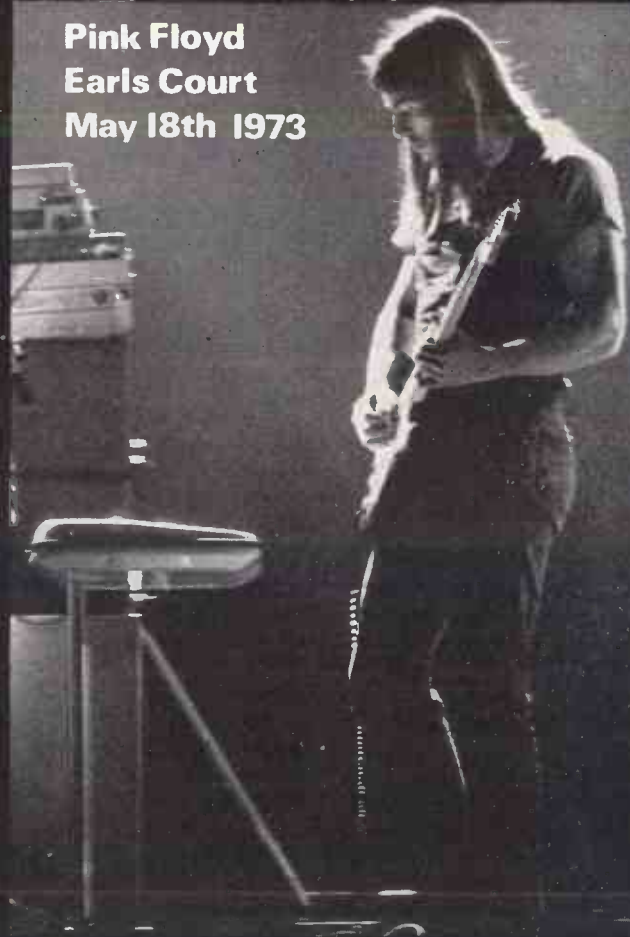
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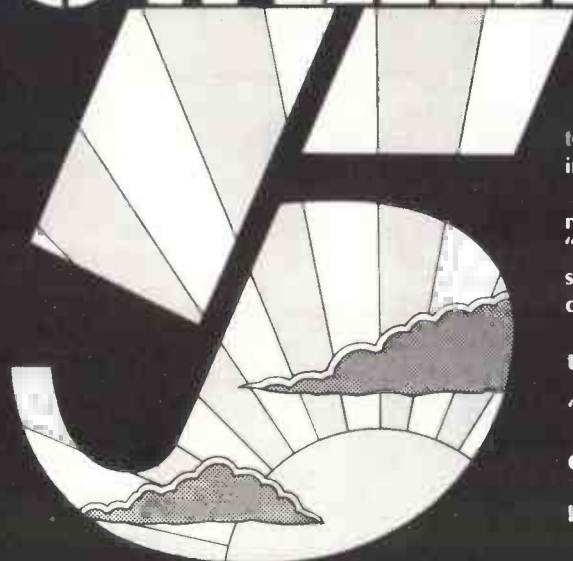
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Tony Tyler, NME

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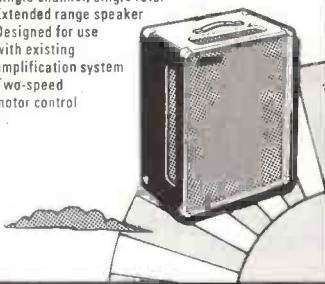
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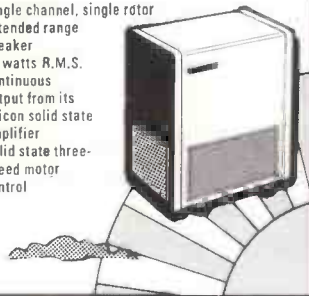
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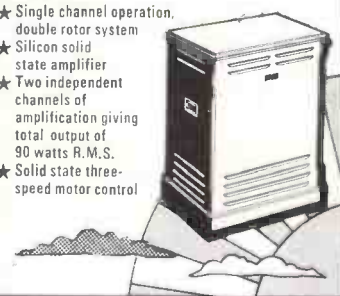
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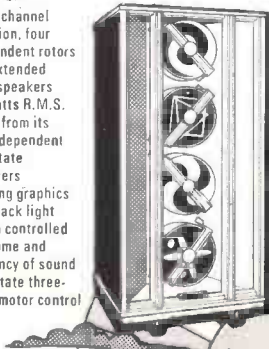
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Can you take SWEET seriously?

In the beginning we were just front men —
Brian Connelly



So Sweet want to be taken seriously! Well, that's what they've been telling everyone over the past few months. And, according to lead singer Brian Connelly, the only way they can do it is by establishing themselves in the album charts with a collection of songs that they've written — without the help of 'instant hitmakers' Nicky Chinn and Mike Chapman!

Now, this alone, is going to put Sweet in a very difficult position: Firstly, because the fans who have been bopping to their hit singles like *Hellraiser*, *Blockbuster*, *Ballroom Blitz*, etc., are going to expect the album to contain songs of similar quality and, secondly, the fact that Sweet — through their own fault — have been branded 'Camp Artists', is enough to send any serious album buyer rushing for the latest release from the Pink Floyd as soon as he sets eyes on an album offering from Sweet!

You may think I'm being very unfair — but you must admit that having had nine hit singles in Britain, all penned by Chinn and Chapman and blatantly designed for the singles charts, it is very hard to take Sweet seriously, as far as albums go.

Here's what Brian Connelly has to say on the subject:

CONTRACT

'Basically, we haven't had a chance as songwriters yet. Truly speaking, we've only got a contract with Nicky and Mike to produce our records, **not** write them. But, as songwriters, they're very clever and have the singles' charts pretty well taped and as this is a very unselfish scene, it's the better song that's going to be recorded, no matter who's responsible for writing it.

'In the beginning, when we were just front men for their *Funny, Funny* hit (see September *Beat*), all we were interested in was having a hit single and when we played them some of our own material, they told us, in no uncertain terms, that they

thought our compositions were rubbish!

'But the funny thing is, that the stuff we were writing then is almost identical to what they've done with *Ballroom Blitz!* It seems that, at last, they've got into the sort of music that we want to play.

'Obviously, they are more commercially-minded than we are, as far as singles go, but I think that our material is better, album-wise.'

TALES

Don't think that this album is going to be Sweet's first attempt at songwriting. If you flip over any of the nine hit singles that they've released, you'll see that Sweet have already been busying themselves writing the B sides. And if you listen to those B sides, you'll notice that Sweet, as songwriters, have totally different ideas from Chinn and Chapman as far as their music goes. Listening to those B sides will probably give you some idea of what to expect on their forthcoming album.

But talking of albums, we'd heard tales that they'd already released an album in the States containing tracks that aren't ever likely to be released in this country.

'Yes, that's perfectly true,' Brian admitted. 'We put a lot of material on the Stateside album that we'd never have tried in Britain. This is because we wanted it to be recognised as a rock album in America. But really, it's our next British album that we're worrying about now. We've got to be careful because we want it to be right. It's over 18 months since our last album was released here and when you consider all the hit singles that we've had since then, that's a very long time to expect people to wait.'

PROBLEMS

The very fact that Sweet's proposed visit to the States had to be called off at the last minute, due to visa problems, has indeed given the boys some breathing space to sit down and really

concentrate on material for the new album — plus get a better stage act together and really find a better approach at finally being taken seriously by critics generally. One can't help but reflect back on their recent ill-fated Rainbow gig, where Sweet were going to show their knockers, once and for all, what a good, live band they really are.

There they were, before thousands of fans and numerous members of the Press, poised to show us that they were not just three-chord merchants, when fate dealt a very cruel blow and **blew** their P.A. system. After several pathetic attempts to get the show started again, the situation only worsened and Sweet were left on stage looking like a primary school band at an end-of-term dance!

It's obvious that the embarrassment suffered by the band on that night has left a scar on the legend of Sweet that will take a long time to heal. But the boys have been making determined efforts recently to rectify the mistakes of that event and have just purchased a brand new IES P.A. system that cost somewhere in the region of £15,000.

PRESENTED

That, plus the adjustments they've made to their stage act, will be presented yet again to judge and jury at a return gig at the Rainbow on 21st December, to give us all a second chance at finding out whether Sweet are as good as they claim to be — they certainly do believe in the old 'try and try again' cliché!

Opposite:

Vocalist Brian Connelly.

Top: Bassist Steve Priest.

Below: Lead guitarist Andy Scott, who has changed guitars recently — from a semi-acoustic to a solid Gibson



SWEET

continued from page 37

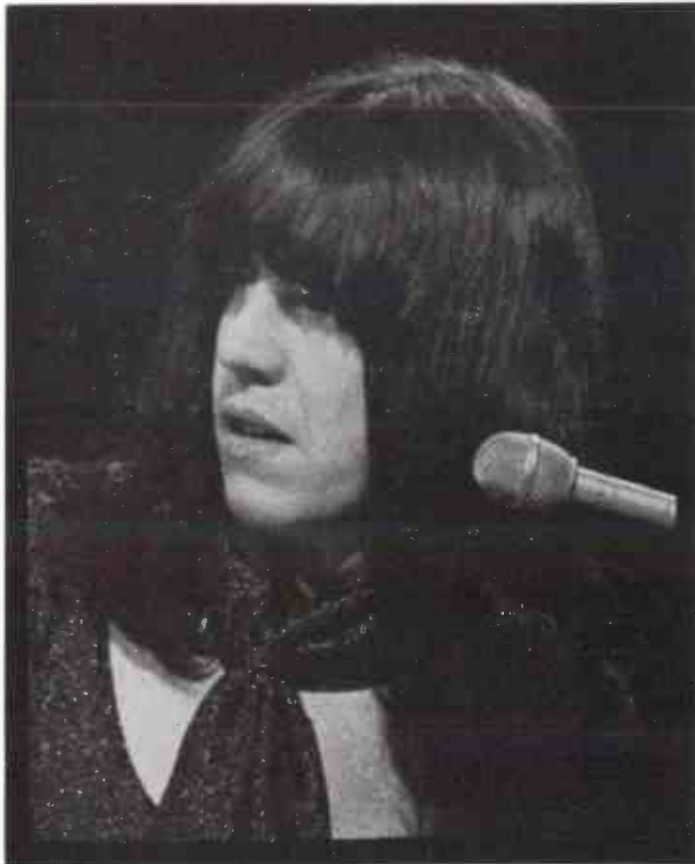
It is indeed lucky for Sweet — thanks again to Chinn and Chapman — that they've managed to maintain a firm footing in the singles' charts, had they failed there, they'd have probably given up for good! 'Not a bad idea' you all may be thinking to yourselves, but seriously speaking, are we being fair?

I don't think we are. After all, they are one of the hardest-working bands in Britain today. They're very tight, musically and vocally, and have tremendous command of their audiences — P.A. system permitting! Added to this the fact that the Sweet sound — though it may not be to your liking — hasn't yet fallen into the Slade v Geordie-type trap — has given the boys ample room to progress musically, without be-

ing forced to do so. And the mere fact that, thanks to the success of *Willy, Willy*, the boys have recently been able to capture a small corner of the American singles' market — a fact which, undoubtedly, gives many other try-hard groups cause for envy — has put them in very good stead for their proposed visit to America, when it eventually comes off!

So, bearing all that in mind, all the boys really need to do now is establish themselves in the album charts and then they'll have covered all the necessary angles for gaining some element of respect from even the most hardened music critic.

There's certainly no doubt that this forthcoming album is, indeed, going to be the big test for Sweet. For one, it will show just how important Chinn and Chapman are to the group in terms of commercial success and secondly it will give the boys a chance to air their musical frustrations openly and show us their true worth, once and for all.



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No. 1. TONY HICKS

When Hollies' lead-guitarist Tony Hicks feels like taking some time off, he goes on what could best be described as a busman's holiday – and the trip only takes him about 10 paces!

It's out of the living room at his Hampstead home and into the music room.

Once in there, Tony can forget the outside world, settle himself behind any one of more than a dozen instruments and relax in the way that musicians find most dear – by making more music!

Tony, veteran of a string of Hollies' chart successes, makes no secret of the fact that he's more in love with music than ever before, after all, how many guys do you know that take their work home with them?

Now that Allan Clarke has re-joined the band, and their new single *The Day That Curly Billy Shot Down Crazy Sam McGee* looks set to repeat chart successes for them, Tony spends even more time in the music-room writing, playing, recording and listening – especially for material for the new band he's producing called Taggett.

Without his music room and the equipment it contains, Tony would be lost. It represents the end product of years in the music business and has paid for itself time and time again because hits like *Stop, Stop, Stop, Carry Anne, On A Carousel* and *Long Dark Road* were conceived and captured on tape here.

'The whole thing has built up slowly,' he told *Beat*. 'It began with buying a tape recorder because I wanted to make rough demos. I wanted to track guitars, for example, and then I thought: "it

would be nice to have a piano on it" and even though I couldn't play one I got one so I could tinker about on it.

'I was living in a small mews house when I got my first tape recorder, which was a Brenell, and I had to keep it in the lounge 'cause there wasn't any room elsewhere.

'This was at a time after the Hollies had become successful. For the first three years we were playing in the ballrooms seven nights a week and living out of hotels and suitcases.

'So it was only about seven years ago that I bought this small mews house in London. I got the Brenell and a couple of guitars and I had a Hofner semi-acoustic bass that I used to put a mike up to. It took me ages to discover that I could plug all my electric instruments straight into the tape recorder.

'I began to use the recorder a lot more when we cut down on the touring a bit and started writing individually. I just wanted to get basic ideas down, in fact I don't think you could multi-track on the Brenell I had.

FIRST DEMO

'The first demo I ever did as a multi-track to play to the boys, I recorded on one track on the Brenell. I got a second, smaller recorder and kept ping-ponging from one to the other, live, with no direct connections. It was very hissy – but I got down the basics.

'The move of house came next, and the idea of a music room figured very strongly in my mind. I thought it would be nice to put all my musical things in it, and in fact the



▲ Tony at the keyboard of his baby grand piano

▼ Putting down a basic guitar track



Continued on page 42

whole of the house is now wired for sound from this room.

'I thought: "I've got the basic foundations for a music room, so I'll do it", and yet I still think that it's in a very small way.'

A 'small way' as far as Tony is concerned, includes the following equipment: An autoharp; a Fender Vibrolux combo amp; a harmonium; a baby grand piano; a Fender Telecaster; Gibson Stereo, and Danelectro sitar-guitar; a Fender Precision bass; a Spanish acoustic guitar; a Martin six-string acoustic and a Martin 12-string acoustic; a banjo; an electric bozouki and a samoshan (a Japanese instrument), plus a large selection of percussion instruments.

The 'hardware' includes a Revox Stereo tape recorder; a Sony stereo cassette recorder; A Nikko stereo amp., a Sonamp record deck; an

Eagle mixer; a reverb unit; an eight-track cartridge unit; and several Uher mikes.

Along with the growth of his instrument and equipment collection has come a growth in Tony's knowledge of recording techniques. He's come a long way since the days of a Brenell in the living room and just to prove it he played me his original demo version of *Long Dark Road* and then the track proper that scored such a huge success in the States. I couldn't immediately decide which one I preferred!

MODEST

Tony was a little more modest about his own recording achievements: 'It's simple really,' he said. 'For doing your own things, the Revox is incredible. It's been superseded by other machines that you can actually

make stereo mixes on by recording three of the tracks and then bumping them all on to one - it's like having your own four-track studio.

'I haven't got one though, because I've found that I haven't really needed it. I used one, just a short time ago and I found it so confusing that I just couldn't be bothered. I use tapes simply to play to the rest of the Hollies - there's no need for that amount of sophistication.

'I would recommend, however, that anybody using a Revox plugs his electric guitars straight into the machine; you can still use your fuzz-boxes and your wah-wahs, but you cut all the recording noise down to an absolute minimum.

'The way I work is to get a song finished in my head before I start to put it down, and then it normally goes down on guitar first of all.

'I then put the vocals down and when that's all there I listen back to it and decide what's lacking. I love bass, so I normally put that on, maybe even a bit of piano, but I don't try to put too much on 'cause it tends to dampen down the whole thing as far as a producer is concerned.

'If a producer hears a "finished version" of a song then he's obviously going to be swayed by that, and it doesn't leave him very much leeway in which to work. After all, when you've written a song, you're not necessarily the best person to decide what can be done with it. If you are making your own demos at home, don't try and do a big production job as well. If a song is any good, it'll stand up on its own with just vocals and guitar.'

Sound advice that, from a musician who ought to know!

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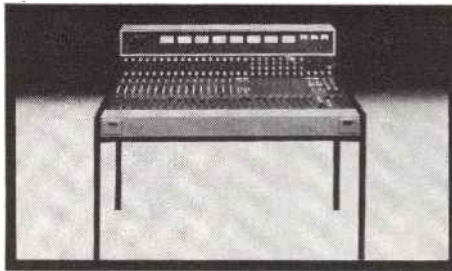
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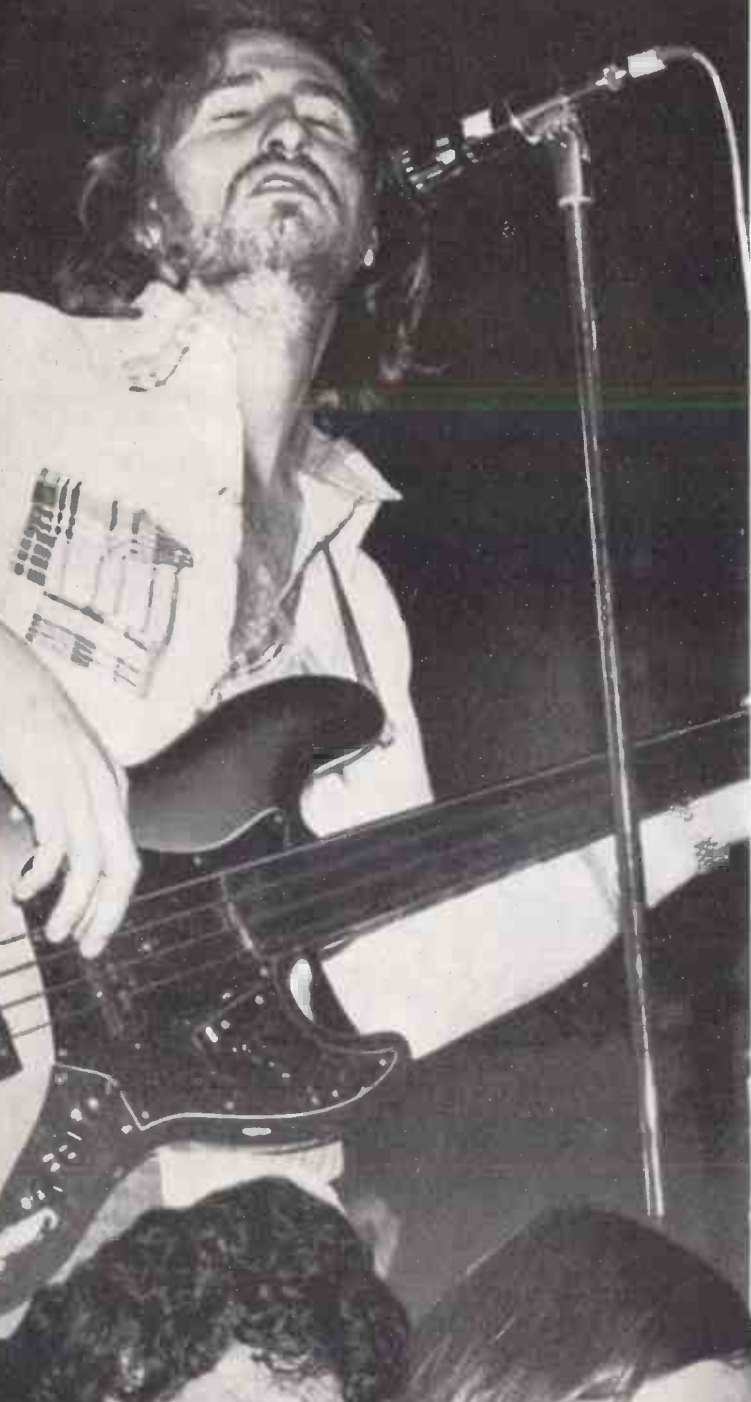
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Riff Raff feature fretless bass

If a band could make it on pedigree alone then Riff Raff would be one of the most successful bands around today.

All the members have played with some of the biggest names around today, but as a band success seems to have eluded them, so far.

Riff Raff is keyboard player Tommy Eyre, bassist Roger Sutton, guitarist Pete Kirtley, drummer Aureo De Souza and sax man Bud Beadle.

Beat Instrumental talked to Roger Sutton recently at CBS Studios where the band are recording their new album which will be released some time in the new year.

We started off by asking Roger about the problems that they have been having recently with the drummer, Aureo, who is a Brazilian.

Aureo applied to join the Musicians' Union, and was turned down, joining such illustrious figures as Tetsu and Danny Richmond,

among the damned. This means that Aureo will not be able to get a work permit. Does Roger think that the Musicians' Union is representing the best interests of its members?

'I think they are doing what they think is best for the majority of their members, but the trouble is that Unions and being a musician don't really go together. The Union isn't run by working musicians, I don't think that they realise the problems involved. At the moment I haven't seen any evidence that the Union is working up to the standards that it should.

'If they refuse Aureo membership, then they will be putting the rest of the band, who are all members, out of work for at least six months while we look for another drummer. How can they be acting in our best interest? I will go to meetings and put forward motions if I have to,



Top: Roger Sutton

◀ Left to right: Pete Kirtley, Bud Beadle, Aureo De Souza



because I believe in the idea of unions.

'I would be very sad if I thought that The Faces had got round their problems with Tetsu simply because they have got more bread that we have.'

It certainly would be a shame if the current line-up was broken up at the moment, because on the evidence I heard in the studios they are producing some fine music.

FRETLESS

Roger's bass playing is one of the most unusual features of the band. He plays a fretless Fender which certainly sounds distinctive. We asked how he came to start playing a fretless bass.

'It was a combination of circumstances really. I have always played cello and double bass, so the change from a fretted to a fretless instrument wasn't too difficult. I had an old Precision which was falling to bits, it badly needed re-fretting. I bought a new Jazz and took the neck off, I removed the frets from the old Precision neck,

added a new fingerboard and put the two together.'

The main problem, according to Roger, with playing a fretless bass is making sure that you're able to hear yourself play. 'When you first start, the most important thing is to realise that you mustn't worry about hitting the right note, anybody who can play bass should be able to pick up a fretless and stay in tune, but you have to be able to hear yourself play. I was lucky when I first started because I was playing with Mark-Almond and the rest of the band were acoustic.'

What, though, is the essential difference we wondered? The sound would have to be a lot different to go to all that trouble. 'Well, there are lots of essential differences, the fretless is much more physical - for want of a better expression - you can get into it much more. The fretted basses seem so computerised in comparison, one step away from a bass keyboard, in fact. All very well I suppose, a nice sound in fact, but not enough of a bass for me.

'I play according to what I hear, you are playing the scale that people sing it's called the Just Intonation, on a fretted instrument you play on the Tempered Scale. All the classical symphonies were written on the Just Intonation, if they were played on the Tempered Scale they would sound awful. Bach was one of the first composers to start writing on the Tempered Scale and in a way everything on that scale sounds a bit Bachy.

DIFFERENCE

'With a fretted instrument the sound is produced by the contact of the string on metal, your finger doesn't really come into it because it is pressing down on the string from behind the fret.

'With my fretless bass, it's a combination of three things: the string, my finger and the wood of the fingerboard. The sound is produced from the contact of the string with wood rather than metal, and that is a very different sound.'

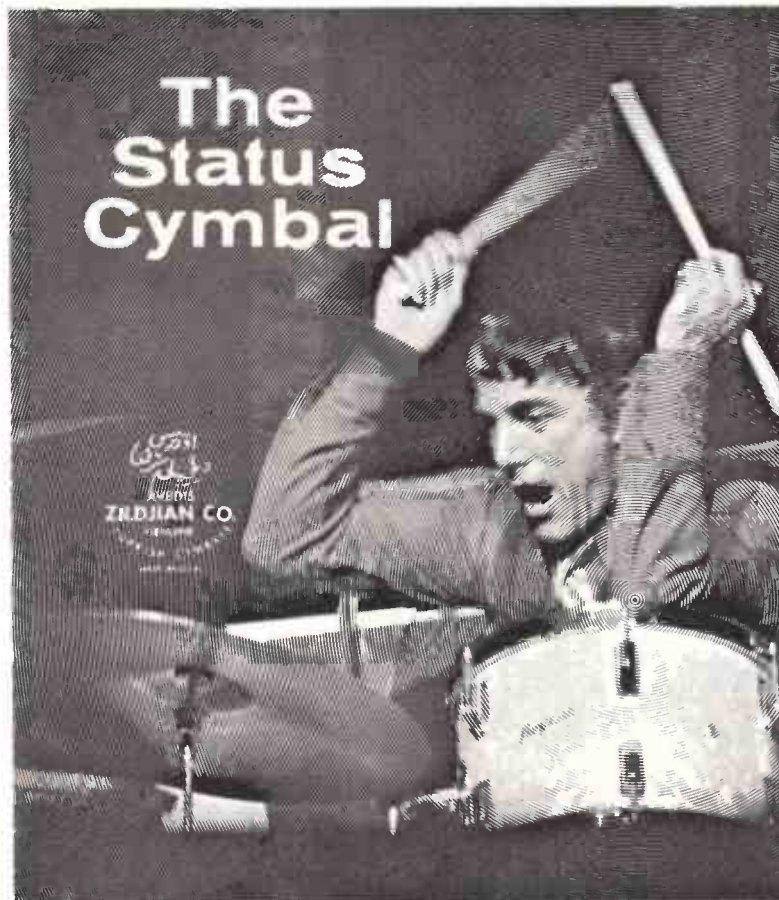
Roger is currently using an



▲ Keyboard player Tommy Eyre

H/H amplifier which, he says, is the nearest he has ever got to the sound he wants. 'I like a really flat response, I don't like an amp that adds anything to the sound.' With the H/H he is using JBL cabinet which he says is 'fantastic'.

If you get the chance, get along to see Riff Raff, they are one of the most unusual bands around. I won't attempt to classify them because it would be unfair, when you see them you'll know what I mean.



AVEDIS ZILDJIAN the only cymbals played by Louis Bellson

... and Buddy Rich and Roy Haynes and Gene Krupa and Shelly Manne and Max Roach and Harold Jones and Kenny Clarke and Jack DeJohnette and Ginger Baker and Mel Brown and Dino Danelli and Roy Burns and John and Bob Rosengarden and Charlie Persip and Del Blake and Jerry McKenzie and John Van Olden and J. C. Heard and Mousey Alexander and Dave Bailey and Ray Bauduc and Larry Bunker and Frank Butler and Frankie Capp and Kurt Bong and Charly Antolini and Kenny Clare and Gene Erich Bachträgel and Peter York and Mickey Hart and Danny Seraphine and Billy Cobham and Joe Bauer and Billy Kreuzmann and Stuff Combe and Oliver Jackson Cozy Cole and Rudy Collins and Jimmie Crawford and Joe Cusatis and Alan Dawson and Barrett Deems and Frankie Dunlop and Nick Fatool and Vernel Fournier and Frank Gant and Sol Gubin and Hank Johnson and Chico Lionel Hampton and Jake Hanna and Billy Hart and Herbie and Louis Hayes and Sonny Igoe and Gus Johnson and Jo Jones and Rufus Jones and Connie Kay and John and Irv Kluger and George White and Nick Ceroli and Sam Don Lamond and Paul Ferrara and Pete LaRoca and Frank Cliff Leeman and Stan Levey and Roy McCurdy and Tony Sonny Payne and Ben Riley and Dannie Richmond and Ed Shaughnessy and Harold Jones and Zutty Singleton and Alvin Stoller and Jack Sperling and Grady Tate and Jim Kappes and Jim Vincent and Steve Schaeffer and Tony Inzalaco and Jimmie Phillips and Sam Woodyard and Ronnie Zito and Johnny Blowers and Les DeMerle and Jimmy C. Black and Karen Carpenter and Chico Hamilton

STRAYING FROM

Stray is a name that's been around a long time. They're a band who have known each other since they were 14 and 15 years old and, apart from a break to work on *Mudanzas* – their latest album released May this year – they have been 'on the road' since 1967.

The constant road-work never really gave them time to settle down to work on new material and little time in which to record, but a change in management and the resultant lay-off to work on these things produced *Mudanzas* (Spanish for Changes), an album of strong and melodic songs and incorporating, for the first time, string and brass

'We were on the road for years and years and we all wanted to move on'

— Gary Giles

sections.

The line-up is, as it has always been, Del Bromham on lead guitar and keyboards; Steve Gadd, vocals and guitar; Gary Giles, bass guitar; and Ritchie Cole, on drums.

INTEREST

Beat went along to meet the band in the smoky dressing room at Global Village and while the sound of sup-

port band Piggy reverberated through the walls, they explained how *Mudanzas*, apart from selling better than any of the previous albums, has renewed a lot of interest in Stray. A surprising pointer to this is the fact that their first album, *Stray*, released September '70, is now selling again as strongly as *Mudanzas*!

(Gary Giles) 'The

changes are a result of a lot of things, we got a new management, and we had the facilities, time and scope to think about getting a new act together. We were on the road for years and years and we all wanted to move on. Looking back at the old albums you can see a change in every one – we were only 17 when we did the first and were really green, we had a few weird scenes . . . mess your head up a bit . . . but we were working five nights a week.

'We've been together since we were 14 and 15 and now we've been off the road for a while, it's strange, sitting at home doing nothing. We've never done anything else except play in a band, I mean, I've never had a day job or anything. It's just a way of life.'

ARRANGER

What about the use of string and brass on *Mudanzas*? (Del Bromham) 'On for instance *I Believe It*, it was the cello line which first came to me. I used to play a bit of bass, and when the arranger came along I said I'd like cellos to follow the bass line – and you can do what you like with the violins and high parts. But he's good, and covers our music really well.

'I think at times our songs suit string, rather than brass arrangements, and I always admired the Beatles for how they used strings – maybe some of the good stuff does rub off.

'*Mudanzas* was a strange album to make really, because we were working so much last year we didn't have time to write or anything. When we got in the



Stray l. to r.: Ritchie Cole, Del Bromham, Steve Gadd, Gary Giles

ROCK TO BRASS

studio we finished the back-tracks in about two weeks, but then there were millions of things we worked out afterwards, like guitar and vocal overdubs, and then it all came together nicely.

'A couple of years ago we had to record quickly because of financial reasons and although we planned to take more time with the last one we didn't need to. We're a live band really.

'Our mistake was that the solos used to wander off too much. *Mudanzas* was made up of songs, and it was nice just putting small fills in rather than hours of solos...

'We're reaching a wider audience now, which is good. They all used to be 14 and 15-year-olds, but we get a really wide age group in the audiences now.

'In the past I always wrote on guitar, but I'm using piano more now. I started on that when I was five. My first string instrument was a box and broom-pole - I was about seven, and my brother had a skiffle group called The Vagabonds. When he wasn't about I used to leap on the broom-pole and get a piece of rope and plunk away. I couldn't play it but it sounded good, then.

NICKED

'I'm using a Strat at the moment, which I've had for about 18 months. I had an old Fender years ago, but I had that nicked. Then I had a Firebird, and I had that nicked, so I got another and I had that nicked!

'I'm using a Telecaster neck on the Strat, because

the new Strat necks are too curved, and I found the notes fizzled out when I bent them. Then I tried a Telecaster, and the neck was more like the old Strat necks - flatter, and the notes don't fizzle out. So I put it on.'

How was their new album progressing?

(Steve Gadd) 'So far we've written about half a side and they seem to be more like group songs, you know. What we've got so far doesn't really need orchestration. Some of the material for *Mudanzas* was written with orchestration in mind.

'We usually put some demos down and play them back and then see what they need. We might use sitar or something, and get someone in who can play ("Ravi Shankar!" someone shout-

ed), or get a complete section in. I'd like to do that.

'Writing can be a struggle, but I usually get the first lyric that goes with a tune and then change it round to be about what I'm writing about. Sometimes it comes first time.'

(Del) 'You can go for months without writing a thing, then in two weeks write a bleedin' opera or something. I find the music easier than lyrics.'

(Ritchie Cole) 'We're not pushing a message or anything. I think we're just optimistic.'

Around and under the stage, bodies were half hidden in the light, but as soon as those first chords came crashing down, they were on their feet, welcoming Stray back. 'It's just a way of life.'

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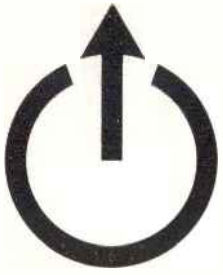
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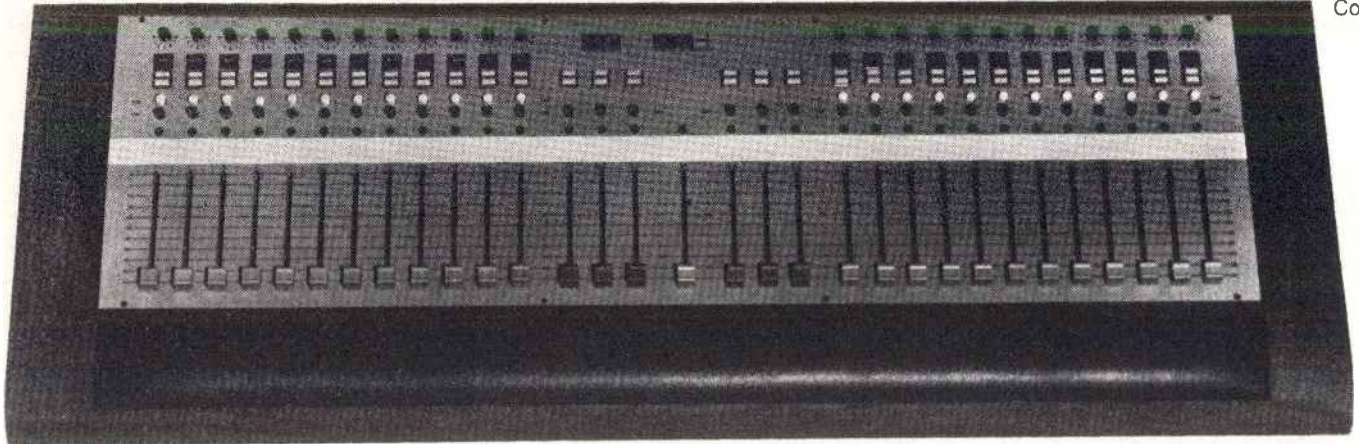
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MCI JH-416

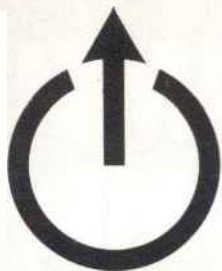
The *MCI JH-416 master recording console* stands alone in it's ability to perform both the normal and the complex-unusual mixing and signal routing functions with a minimum of programming by the operator. It's operation is simple and straight forward allowing even the most inexperienced mixers or producers to turn their attention to the real creative issues of recording and not be burdened with unnecessary complexities in equipment operation.

This simplicity of operation *has not* been at the expense of flexibility and the ability to easily set up quite complex recording or mixing situations. Exactly the reverse is true.

The prime philosophy of the *JH-416 console* that has been adhered to throughout the design and execution was, has been, and always will be that the normal every day functions of no compromise multi-track recording be accomplished with the absolute minimum of effort and confusion factor. And that as you progress to more exotic mixing and recording practices these techniques become a simple extension of basic operation with the console *never* becoming *the limiting factor*.

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MCI JH-416

The *MCI JH-416 console* is in reality two totally separate consoles integrated into one housing for operational efficiency. The quad mixdown busses, outputs, master fader, echo send, quad panners, cue sends, etc., are entirely independent, and are not used in the process of recording original tracks. There is an entirely separate group of combining busses, output amps, sub masters, etc., which are used to route and mix microphone or other input signals to the multi-track machine.

What this means is that the *MCI JH-416 console* always has its quad mixdown circuits available intact to be used as a monitor mix console while recording and tracking. We believe that this is a far superior method of constructing high versatility consoles when you consider the alternative. That being to build into a console a separate monitor mix section which is not used for any true signal processing functions, lacking the versatility, and usually falling short of the traditional technical performance specifications you expect in the normal mixing circuits.

We believe that this ability to have the full facility of the regular quad, 2T, and mono mix-down circuits available so that you can accurately synthesize what a legitimate mix will sound like as you record, while musicians are still in the studio, and creative judgments can be made, is critical. In some consoles the subtle variations in combining characteristics and technical performance specifications in a monitor mix section when compared with the normal mixing circuits make all the difference in the world in what you heard when recording and what you hear when mixing down.

This is only one of the many features which makes the *MCI JH-416* possibly the most popular and widely accepted mixing console ever offered to the industry.

For further information
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FRAMPTON'S CAMEL OVER THE HUMP!



With a second onslaught by Frampton's Camel presently on tape, Peter Frampton reckons his band is over their toughest hump.

As a two-time success, first with The Herd and more recently with Humble Pie, Frampton ought to know.

Beat spoke to him the week before he began sixteen days at Island Studios; the results of which should be released around Christmas.

The first album, *Frampton's Camel*, was a victim of mixed reviews in this country, but it has done very well in the States. It was largely acoustic, and the songs reflected a much more confused and unhappy Frampton than the man I spoke to.

'Things are a great deal better now, both for me and the band,' he said, and doubtless the addition of new drummer John Siomos, an American formerly with Mitch Ryder and the Detroit Wheels, has had a lot to do with this happy state of affairs.

The new album should have ten tracks, about three acoustic and seven electric, and the rest of Frampton's Camel — Mick Gallagher on keyboards and Rick Wills on bass — are still perfect foils for Peter.

CONFIDENCE

He produces the band, however, and even though he's a bit defensive about his skill, he has confidence in the future.

'I still have a lot to learn about production,' he said, 'but I enjoy it. I've always been interested in gadgets, and now I'm really beginning to understand decibel levels and the more technical side of production.'

He's also one of a growing number of artists who are turning to production as an extension of their music.

For someone like Peter, who has had a good musical training — including four years of classical guitar and an 'O' level in music, it's just another challenge successfully met.

Despite his forays into the production world, including the production of Roger Moon (who Peter describes as a 'cross between Dylan and Paul Simon'), Frampton unquestionably will remain a performer and songwriter.

LAZY

Peter confesses his approach to songwriting is not so much casual as lazy. He was visibly tired at our meeting, and told me 'I was up late last night writing. I generally get an idea and then sit down and thrash it out, either on the piano or guitar. If I had to sit down and work at it, I probably would have given up long ago!'

When Peter has an idea, he uses either a piano or guitar to work it out, depending on his mood or the song. His ideas begin as bass riffs, and develop gradually.

So much for the melody, which comes relatively quickly; the lyrics are much more difficult. 'It takes me about three times as long to write the words,' he said.

Lyrics are so touching that I wondered if he ever wrote any poetry? 'Yes, but I never use it as lyrics. My poetry is about the lighter side of life, humour and irony that is part of living,' he replied.

Peter Frampton is coming up for his third round at the top. This will be the true test: it's his band, his production and arrangements, and his songs.

Not content with ruling the roost in America, Peter wants to 'happen' over here too. This album could just get him and his camel over that hump.

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THE RECORDING CONTRACT YOU WANT

Life can be very frustrating for young groups. They know they've got talent, and they've worked on several songs which they are sure in their hearts could be turned into chart entries very quickly if only somebody would offer them that oh-so-elusive recording contract. But often it's a long wait.

So if one night a bloke ambles over, after they've stormed through their best number and says: 'I'd like to offer you a recording contract' the temptation to sign almost anything is very great!

But, as we have indicated in our previous articles on management and songwriting contracts, there are good, not-so-good and, frankly, lousy contracts.

Let's try and get things into perspective, because the old saying 'Nothing ventured, nothing gained' is very true in show business.

If the 'bloke' turns out to be Mickie Most, Mike Leander, or one of the other top recording managers in the business, then all you have got to do is check out the details and sign, because you've got nothing to lose.

Normally, however, he says his name is Fred Stanway, Charlie Oakes, or something, which means nothing so, naturally, you say, who is this guy and what's it all about? Of course you'd like a recording contract, but what exactly is being offered? Let's break the whole thing down just as we've done before and work through the logical steps you should take.

SIGN

First of all, remember the golden rule: 'DON'T SIGN ANYTHING BEFORE YOU FIND OUT WHAT YOU ARE SIGNING.' Always keep this firmly in mind when you are considering any contract. The next thing you must do is to find out whether the person is representing a well-known organisation or record company, or is just another amateur with a bit of money who thinks he's discovered the next Beatles?

Before anyone laughs (rather cynically, if you have already been caught) at the amateur, just remember that the next Beatles, Mott the Hoople or David Cassidy have to come from somewhere.

Also the terms that are offered usually go in reverse order to the standing of the person or company.

If it's a very respectable organisation, you will normally find that the contract is for one record only, with options; whereas the amateur may be prepared to risk his money for quite some time in order to try and get you away.

The next step, therefore, is to check up on the person's reputation and background. This can be difficult. For example, he may be a local business man or a small, reasonably-successful agent who has decided that he wants to branch out and use his existing contacts to promote a group in the recording world.

IMPERSONAL

This type of person can often be better in the long term than the large, impersonal record company. Why? Well, if your record's released by Decca, Pye or EMI it will certainly come out with several others and so their promotional efforts will, naturally, be divided. On the other hand, if it is a small man backing you, 100 per cent of his efforts will be put into the record. But if he hasn't any contacts he'll find the going very tough. On the other hand, the big boys do have tremendous power behind them if they want to use it.

Up to now, of course, I've talked as though everyone who approaches you will be nice and honest which, as you know only too well from your gigs, is not always correct. Again, only by digging around will you find out their reputation. The moment you get any whiff of broken contracts, frequently changing addresses, rapid formation and liquidation of companies, etc., beware!

But let's assume that you have been approached by somebody you like and who seems to be prepared to listen to your ideas and knows what the thing is all about.

PRESENT

Once everything is agreed he'll then present you with a recording contract which he'll ask you to sign. If any of you are under 18 he will also ask your parents to countersign the contract to show that they approve the terms.

What should a normal recording contract cover? The first thing to watch is the period of the contract. These days it takes about 3-6 months to find out whether a single record is going to get anywhere. So if he offers you a year's contract, it would be quite reasonable for him to insert a clause stating that he guarantees to release two single records. He may well request that you do rough demos of several of your numbers so that he can choose the four best.

Long contracts, i.e. 5-10 years are usually rather unhappy affairs. If anyone has recorded several numbers with you at a cost of several thousand pounds and promotes them quite heavily without success, over a period of two years, frankly, enthusiasm on both sides must wane. Normal practice is to sign a one- or two-year contract with options.

Large sums of money have been given to up-and-coming groups to make LPs, so if you do command a big following in your local area, don't underestimate your value to a recording company. You can always ask for a substantial advance. Equally, the recording company can refuse. Your Manager should be handling this side of the business for you. But if you haven't got one and you have to handle the matter yourselves, make sure, as I've already said, that you don't underestimate yourselves.

COSTS

Normally, the recording company will pay for all the costs of making a recording. They will also have to pay for any additional musicians or vocalists used at the session, at the standard union rates. If you are going to receive royalties for any sales of the disc then you will not receive any payment for your work in the studio. You will also have to 'warrant and affirm' to the record company or record producer that you are not already under contract to anyone else for the purpose of recording and here again it is most important to be honest. If you did sign some silly contract with somebody three years ago which came to nothing, then do tell the new company or person of the facts.

'in the old days the artist was lucky to get $\frac{1}{2}$ d. per single'

What about royalties. Well, in the old days the artist was lucky if he got $\frac{1}{2}$ d per single, which would be increased to as much as $2\frac{1}{2}$ d after a couple of hit records. It is still the same sort of situation today, although some superstars are reported to get 7p or 8p a single. Only the record companies who pay them know whether it is true or not. But the usual range is 1% to 5% for new groups in their first contract.

Don't forget to show the contract to a competent solicitor so that he can check it before you sign. By 'competent' I mean a solicitor who knows something about recording contracts. The ordinary family solicitor in the High Street deals with a lot of house conveyancing, divorces etc., but he's pretty ignorant about show business. I'm not saying that he won't give you sound advice. It's just that it is very difficult for him to advise you about a contract when he has no previous experience of show business work.

So, if you check the man and his company out, who have offered you the contract, and the terms given in the recording contract are OK and your solicitor agrees that there's no reason why you shouldn't stick your name at the bottom, do so because it may give you the hit you deserve.

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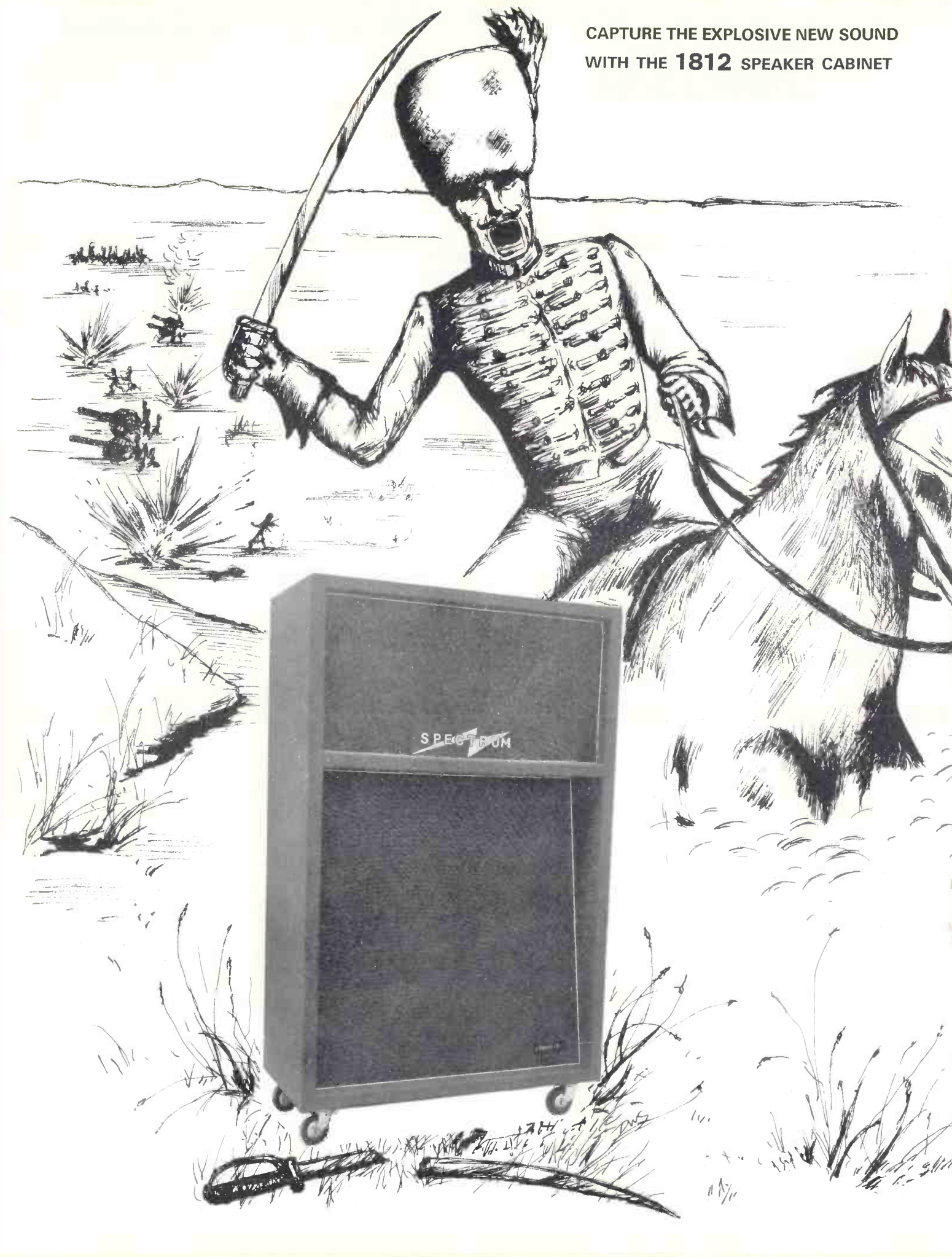
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YOUR LETTERS

LUTE

Dear B.I.,

Could you please tell me where I can obtain information on how to make a lute.

I would also like to know if there are any books published on how to play a lute. If so, please could you give me the addresses of where I might obtain these books.

Yours faithfully,

**D. A. Gill,
Warley, Worcs.**

We suggest you contact the Lute Society, who can supply you with plans and instructions on how to build your own lute. They should also be able to give you details about lute tuition. Their address is: The Secretary, The Lute Society, 5 Wilton Square, London N1.

DISCO

Dear Sir,

I would like some help from you. I have recently started to run a Mobile Disco,

under the name of Landslide Enterprises, and I have some questions I hope you can answer.

(1) Records being the price they are and as I run a disco, catering for every type of music, the records I have to purchase every week work out extremely expensive. I wonder if there is a way of purchasing them either direct from the record companies or through a wholesaler? Can you possibly assist me in this matter and supply me with a few addresses that might prove useful?

(2) How do I obtain permission to play records publicly, since records state on the middle circle that they cannot be publicly played without permission?

(3) Is there a book or anything published on the job and know-how of a Dee Jay, as I wish to improve my knowledge and ideas?

Thanking you in anticipation,

Yours faithfully,

**Terrence L. Webb,
St. Albans, Herts.**

We had a word with Bob Chickens, who runs

the Orange Trees disco, about your queries. Starting with the first one, the only ways to obtain records cheaper than the retail prices are as follows. Firstly, you can try getting your name put on the mailing lists of the individual record companies. However, this is hard to do unless you can guarantee them a minimum audience for each session. You'd have to contact each company about that.

Secondly, you can try getting well in with your local record store. If they can see that you are going to be a good customer for a long time to come they should be pleased to knock 10 per cent off the retail prices for you.

The third thing you can do is to haunt the large markets, such as Whitechapel Market in London. You can often pick up records in bulk this way, and pay quite a reasonable price for them.

In answer to your second query, you should

write to, or 'phone, The Performing Right Society, 29 Berners Street, London W1. Tel.: 01-580 5544. Most venues are already covered for performing rights, but they will be able to explain what to do if some places are not.

Regarding tuition, the Roger Squire DJ Studios of 55 Charlbert Street, St. John's Wood, London NW8 (tel.: 01-722 8111) run courses for radio D.Js and could probably help you. There is also a monthly magazine on the market called, appropriately enough, D.J. Monthly. If you're short of discotheque-style jingles, the D.J. column of *Melody Maker* carries several helpful advertisements.

ORGANS

Dear Sir,

I am writing to ask if you could possibly give me some advice regarding the following problem I am experiencing.



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AND QUERIES

I play a Hammond M102 organ with a Leslie 760 tone cabinet and at present I mike this through a PA system by placing a microphone (Shure, model Unisphere 111) in the top of the cabinet next to the horn speakers.

The reason for miking up is simply because the Leslie does not have the volume I need without turning up too high, which just makes it distort. On the other hand, by miking through the PA, the true Leslie effect is somewhat lost.

There would appear to be three alternatives to this method but all seem to have their drawbacks:

(a) Buy a second Leslie cabinet to avoid miking up. At present this would be financially impossible.

(b) Mike the Leslie through an amplifier stack – as mentioned earlier this would mar the effect of the all-round sound.

(c) Obtain a high-powered Leslie. I do not know of anyone who carries out this custom alteration, so could you give me any contacts?

These are my problems. Could you possibly comment and advise? Any in-

formation would be kindly accepted.

Yours sincerely,

**Jim Hewson,
Gravesend, Kent.**

The senior engineer at the Leslie Speaker Division informed us that if you need to mike up, the only way of preserving the true Leslie sound is to place the microphone not in the top of the cabinet, where the rotating speakers will cause wind distortion, but at least two feet, ten if possible, away from the cabinet at a height of six feet.

This may be difficult to arrange on stage, but he assured us that this is the best possible way to mike up a Leslie.

The best thing to do would be to buy a second cabinet but, as this is impossible for you, miking up would seem to be the logical alternative.

Leslie do manufacture more powerful speakers, namely the 910 and 930. However, unless you have a large van or muscular roadies, the 6 ft. tall, heavy 950 would be

impossible to manage. The 910 is a reasonable size, though, and provides that extra power.

Why not write to Leslie for further information? Their address is: Leslie Speaker Division, Hammond Organ (UK) Ltd., Deansbrook Road, Edgware, Middlesex, HA8 9BB.

BOOGIE

Dear B.I.,

A couple of friends and I have been learning to play guitar in different styles. We have now decided to go towards Blues and Boogie, and we were wondering if you could print the address of Valley Music (Status Quo) or any other companies like it.

Hope you can help out.

Yours faithfully,

**Adrian A. Dix,
Styvechale, Coventry.**

Certainly we can give you the address of Valley Music. It is: 139 Piccadilly, London W1 (tel.: 01-629 7211). As you don't say in which connection

you wish to contact them we don't quite know what other addresses to give you, but if you write again, more fully, we'll do our best to help.

PUBLISHERS

Dear B.I.,

My group are thinking about making a demo disc of an old song, with a view to recording it as a single.

We know that you need to contact the publishers in a case like this, but don't know how to find out who the publishers are. Can you help?

Yours faithfully,

**Gene Sharman,
London N12.**

The Mechanical Copyright Protection Society, tel.: 01-769 3181, have an index department which covers just about every song ever published. So, if you give them a ring and tell them the title of the song and, if possible, who has recorded it in the past, they should be able to tell you whom to contact.

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album reviews



ALBUM OF THE MONTH

MARVIN GAYE



LET'S GET IT ON

TAMLA MOTOWN
STMA 8013

This is a late night album – music to seduce by, but this does not put it in the realms of mazak – far from it.

Gaye's albums are concept albums, beautifully subtle and insinuating but never to the point of blandness – take the words to *You Sure Love To Ball*, 'Pretty little sexy baby/You sure love to ball' repeated over and over again to the accompaniment of heavy breathing and that superb pulsating rhythm that only Tamla musicians seem to be able to produce.

It is impossible to put into words the effect of the album – just lie back with the stereo turned up loud and let the sound wash over you – emotional and erotic.

I just love the way the tempo changes come up, like the Rolls going into overdrive.

Let's Get It On is not just album of the month it is an all time great that will rank in my collection alongside *Sgt. Pepper*, *Talking Book*, *Electric Lady-land*, *Surf's Up* and *Beggars' Banquet*.

What else can I say – brilliantiloveit.



Tracks: Side One – Let's Get It On; Please Don't Stay (Once You Go Away); If I Should Die Tonight; Keep Gettin' It On.

Side Two – Come Get To This; Distant Lover; You Sure Love To Ball; Just To Keep You Satisfied.



ELTON JOHN



GOODBYE YELLOW
BRICK ROAD

DJM LPD 1001

Teenyboppers beware – this is not the Elton John album for you! In fact, if you put on the first track you'd be forgiven for thinking someone has put a classical concerto in the sleeve by mistake.

A double album is really too much to take in at one sitting from any artist, but particularly when the songs and themes are so lacking in variety as they are on these two records. Don't get me wrong, there are some very good songs if you take them one at a time, but the album suffers from Elton not being able to decide whether he's in the Mecca of the movies.

Half the songs are dreamy, silver-screen nostalgia trips like *Candle In The Wind* and *Roy Rogers*, and the rest are 'teenage' views on rock and urban life. If he'd put all the slowies on one album and all the rockers on the other, at least there'd be a mood to rely on, but, as it is, I found it very annoying to be placed gently in the glooms by the first three tracks on one side and then have my pleasantly doleful spirits outraged by *Bennie And The Jets*!

Yet, in spite of its patchiness, it's somehow rather an endearing album if you like the usual sort of thing Elton and Bernie have to offer.



Tracks: Side One – Funeral For A Friend; Love Lies Bleeding; Candle In The Wind; Bennie And The Jets.

Side Two – Goodbye Yellow Brick Road; This Song Has No Title; Grey Seal; Jamaica Jerk-off; I've Seen That Movie Too.

Side Three – Sweet Painted Lady; The Ballad of Danny Bailey (1909-34); Dirty Little Girl; All The Girls Love Alice.

Side Four – Your Sister Can't Twist (But She Can Rock 'n' Roll); Saturday Night's Alright For Fighting; Roy Rogers; Social Disease; Harmony.



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GILBERT O'SULLIVAN



I'M A WRITER
NOT A FIGHTER

MAM SS 505

Gilbert O'Sullivan has a habit of bringing out stunning singles and singularly dull albums. Each time I think maybe the next album will be different, but unfortunately I've been disappointed yet again.

Somehow I always couple Gilbert with Labi Siffre as far as vocals and compositions are concerned. There are the same clever word plays, the deft, Noel Coward-like twists of sense and rhythm within lines. They both possess a light, slightly nasal voice, but whereas Siffre has his excellent guitar work to back up his vocals, O'Sullivan only has that same old plonky piano and his arranger.

Don't get me wrong, I think O'Sullivan produces some very fine songs, but I don't think the best are on this album. The record includes, *Get Down* and *Ooh Baby*, but I got the impression that he is at present striving too hard to keep in the singles market.

Surely a talent such as his for producing entertaining lyrics and interesting melodies could come up with some slightly more involved album material that isn't all wrapped up and over within four minutes flat.

Tracks: Side One – I'm A Writer Not A Fighter; A Friend Of Mine; They've Only Themselves To Blame; Who Knows, Perhaps Maybe; Where Peaceful Waters Flow. Side Two – Ooh Baby; I Have Never Loved You As Much As I Love You Today; Not In A Million Years; If You Love Me Like You Love Me; Get Down.

CARAVAN



FOR GIRLS WHO GROW
PLUMP IN THE NIGHT

DERAM SDL-R 12

At last Caravan have done it – made a good album that is. A year ago as a rock band they, er, to put it mildly, left something to be desired – but now they've produced something with depth and feeling, music rich in textures and ideas. Their choice of material is surprising too, and apart from the band's own numbers – which are unrecognisable by their previous standards – they've included a piece written by the Soft's Mike Ratledge, called *Backwards*. The songs and ideas are strong, so if, like your dear reviewer, you have been put off in the past, try *Girls Who Grow Plump In The Night* – could be right up your street.

Tracks: Side One – Memory Lain, Hugh; Headloss; Hoedown; Surprise, Surprise; C'thlu Thlu. Side Two – The Dog, The Dog, He's At It Again; Be All Right; Chance Of A Lifetime; L'Auberge Du Sanglier; A Hunting We Shall Go; Pengola; Bachwards.

SLADE



SLADEST

POLYDOR 2442 119.

Slade are one of those groups who, like the Osmonds, inspire either instant worship or a flip of the tranny switch every time they come on the air. How can one remain neutral when faced with a wall of thumping rhythm and Noddy Holder's ear-drum rending vocals?

What have the boys got that sends the teenies screaming? Not a message, thank God. It's the force of the guys' personalities, and the simple sing-along stuff that sets those feet stomping for more!

If you're not already a convert, there's nothing on this album to convert you. In fact, there's nothing new at all. The record is a potted history of the group, from their earliest recordings onwards, complete with information and notes on each song.

As such, it is very well presented. We already know the songs from their chart-topping days, so let's listen to two of the earlier numbers, *Pouk Hill* and *One Way Hotel*. The result is very illuminating, strong melodies and good arrangements!

Keep on stomping, lads, but what will you do when the party's over? More numbers like these two, we hope!

Tracks: Side One – Cum On Feel The Noise; Look Wot You Dun; Gudbuy T'Jane; One Way Hotel; Skweeze Me Pleeze Me; Pouk Hill; The Shape Of Things To Come. Side Two – Take Me Bak 'Ome; Coz I Luv You; Wild Winds Are Blowin'; Know Who You Are; Get Down And Get With It; Look At Last Nite; Mama Weer All Crazee Now.

GENESIS



SELLING ENGLAND
BY THE POUND

CHARISMA CAS 1074

Genesis' new album is all that was expected and more – eight songs which reveal a vivid perception of the effects that can be obtained by putting the right lyrics with appropriate music – and the result is enthralling. Each song, and each change within a song, follows so smoothly it's hard to realise where the changes took place. There's a depth to the album too, both in the lyrics and music, and the way they compliment each other. The way different characters are incorporated is amazing, and like the band live, the album has a very visual effect. *I Know What I Like* is based on the very strange cover painting, which is well worth close scrutiny. Have a listen.

Tracks: Side One – Dancing With The Moonlight Knight; I Know What I Like (In Your Wardrobe); Firth Of Fifth; More Fool Me. Side Two – The Battle Of Epping Forest; After The Ordeal; The Cinema Show; Aisle Of Plenty.

BRYAN FERRY



THESE FOOLISH THINGS

ISLAND ILPS 9249

This is a totally-self-indulgent album – that is in the true sense of the words. You will either like Bryan or his voice, or not – but he has really stuck his neck out on this one. At least he's had the courage to be the first one to extract the kidney juices from Bob Dylan.

The predominant feel of the thing is pure fun, nothing more and nothing less – but at the risk of maybe going into the reasons behind the album too deeply, I feel that the key to the whole exercise lies in the words of the title track *These Foolish Things* – 'I know that this was bound to be/These things have haunted me/For youth entirely enchanted me'.

In truth to say that the album was an unqualified success however, would be misleading – Bryan's voice is just too lightweight to carry some of the tracks notably *Sympathy For The Devil* (nice to hear the words though – but aren't they naughty).

The musicians on the album are superb, notably Eddie Jobson on keyboards, synthesiser and violin; Paul Thompson on drums and great back-up vocals from 'The Angelettes'.

Just one last request – please put out *Don't Worry Baby* as a single, then I can put it on auto-change all day long.

Tracks: Side One – A Hard Rain's A-Gonna Fall; River Of Salt; Don't Ever Change; Piece Of My Heart; Baby I Don't Care; It's My Party; Don't Worry Baby. Side Two – Sympathy For The Devil; The Tracks Of My Tears; You Won't See Me; I Live How You Love Me; Loving You Is Sweeter Than Ever; These Foolish Things.

THIN LIZZY



VAGABONDS OF THE WESTERN WORLD

DECCA SKL 5170

This is probably the band's finest album to date, and although it opens with a rather corny anti-pollution song, Kid Jensen's Mid-Atlantic accent really brightens up track two, *The Hero And The Madman*. The affinity between the two characters are beautifully described in this track. The melodies, guitar playing and ideas are much stronger than on any of their previous albums. If you've been inclined to dismiss this band, *Vagabonds* may convert you – if you're a follower you're sure to be pleased. The title track is about an Ancient Legend of the Mythological Cycle, which is featured on the sleeve, and makes interesting reading even if you don't buy the album – but you probably will.

Tracks: Side One – Mama Nature Said; The Hero And The Madman; Slow Blues; The Rocker. Side Two – Vagabond Of The Western World; Little Girl In Bloom; Gonna Creep Up On You; A Song For While I'm Away.

STRAY DOG



STRAY DOG

MANTICORE K 43506

Side one opens with some melancholy church organ playing, but suddenly Snuffy's soaring guitar blends in and then a voice snarls 'Fass'n Yor Seat Belts!' and you're flying on some of the finest melody rock you've ever heard! That's how it hit me, anyway. All the superlatives aimed at this band are going in the right direction. Snuffy's guitar playing is sensual, inventive and exciting all at once and the lazy, rolling vocals provide the topping to the gutsy and melodic songs. Along with Snuffy the band are Al Roberts on bass and keyboards and Les Sampson handling the percussion, and they, too, know what they're doing. The album's got a real punch, and is one of the few I'd pay two quid for. Let the singer (Snuffy?) sum it all up: 'Cummon an' KILL meee. ...'

Tracks: Side One – Tramp (How it is); Crazy; A Letter; Chevrolet. Side Two – Speak Of The Devil; Slave; Rocky Mountain Suite (Bad Road).

STATUS QUO



HELLO!

VERTIGO 6360 098

Here's an album that's sure to find a few homes. Apart from the electro-mechanical hit single *Caroline* there are two sides of driving rock'n'roll numbers, interspaced by 'quiet bits', fine harmonies, chunky blues riffs, and dual guitar runs in major keys. Turn it up loud enough and you'll get everyone on their feet. They're not virtuosos, and neither do they claim to be, but they get best from each other, and that's what counts. This shows on the arranged parts – when there's a break the build gets lost in places and there are some messy harmonics from Rossi, particularly in *Forty-Five Hundred Times*. But this is 'Good Time Music', and in my opinion, bloody good, too!

Tracks: Side One – Roll Over Lay Down; Claudie; A Reason For Living; Blue Eyed Lady. Side Two – Caroline; Softer Ride; And It's Better Now; Forty-Five Hundred Times.

AL-BUMMER OF THE MONTH

THE ROLLING STONES



NO STONE UNTURNED
DECCA SKL 5173

By the looks of it, the Stones ain't never gonna stop rolling — at least that's Decca's hope. What they've done is put all the Stones' 'Greatest B-Sides' on one album, sandwiched between two bizarre publicity shots from the band's Brian Jones days. A lot of people like their music, so maybe it's not a bad idea, but one thing they've forgotten is to mention the corresponding A-sides, and after all, it's been a long time. Nine of the twelve tracks are mono, electronically reprocessed for stereo effect, and this hasn't helped either. Great for Stones' freaks who missed all the singles, but after all of the other Decca blatant rip-offs, this must surely be the last drop of blood they extract from a Rolling Stone.



Tracks: Side One — Poison Ivy; The Singer Not The Song;
Surprise, Surprise; Child Of The Moon; Stoned;
Sad Day.

Side Two: — Money; Congratulations; I'm Moving On;
2120, South Michigan Avenue; Long Long While;
Who's Driving Your Plane.



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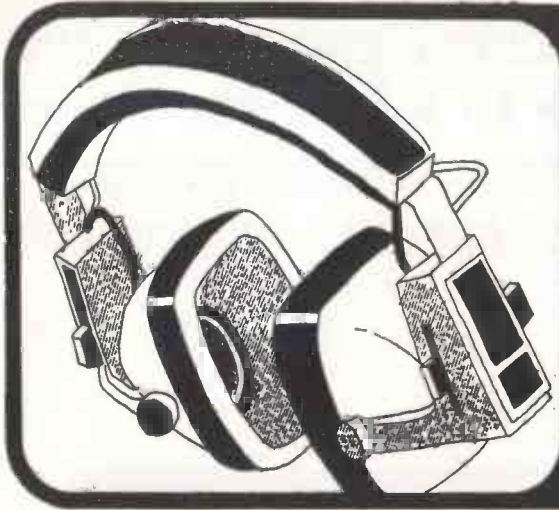
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STUDIO PLAYBACK

VINEGAR JOE AND CILLA DOWN AT CBS

**Beat wonders what
happened when these two
very different ladies met**

A new album's on the way from Vinegar Joe. They have been recording it down at CBS studios and the album has been engineered by senior CBS engineer Mike Ross, who also co-produced it with Pete Gage.

Ex-Stealers Wheel member Rab Noakes has been spending most of his time in the States recently, working on an album produced by Eliot Mazer. He's now in CBS doing the mixing.

A new album is also on the way from Brian Auger, who has just gone into the studio.

BACKING

Cilla Black popped in recently for three hours to lay down some backing tracks for an album and ended up doing all the vocals. Only trouble is, we couldn't find out whose album it was!



Things have been hot down at CBS where Elkie Brooks and Vinegar Joe have been recording their new album

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VIVE LA I.B.C.!

French invade Portland Place

The escargots and vin rouge have been flowing down at I.B.C. recently. They have had a French invasion – a number of French companies, such as the French branches of Screen Gems and EMI, booked up just about the whole of October to record various Continental artists, including a group called, believe it or not, Les Trois Musquetaires!

The reason why I.B.C. have suddenly become so popular with French companies is, apparently, due to their particular sound which cannot be reproduced by any of the French studios. Vive la difference!



Marc Bolan, overdubbing his new single at Marquee Stud

ANN AND MARC BUSY DOWN AT THE MARQUEE

Lovely, Blue Mink lady, Ann Odell, has been doing a lot of work down at Marquee Studios recently. She has just recorded her second solo album, from which her new single will shortly be taken. Ann has also recently produced the single, *Waking Up*, for Denny McCaffrey.

Tony Visconti has also been in Marquee, adding string overdubs to T.Rex's new single, while Peter Noone has been spending time working on a new album which has been produced by Tony Atkins. Tony is also producing a single for George Sergehe.

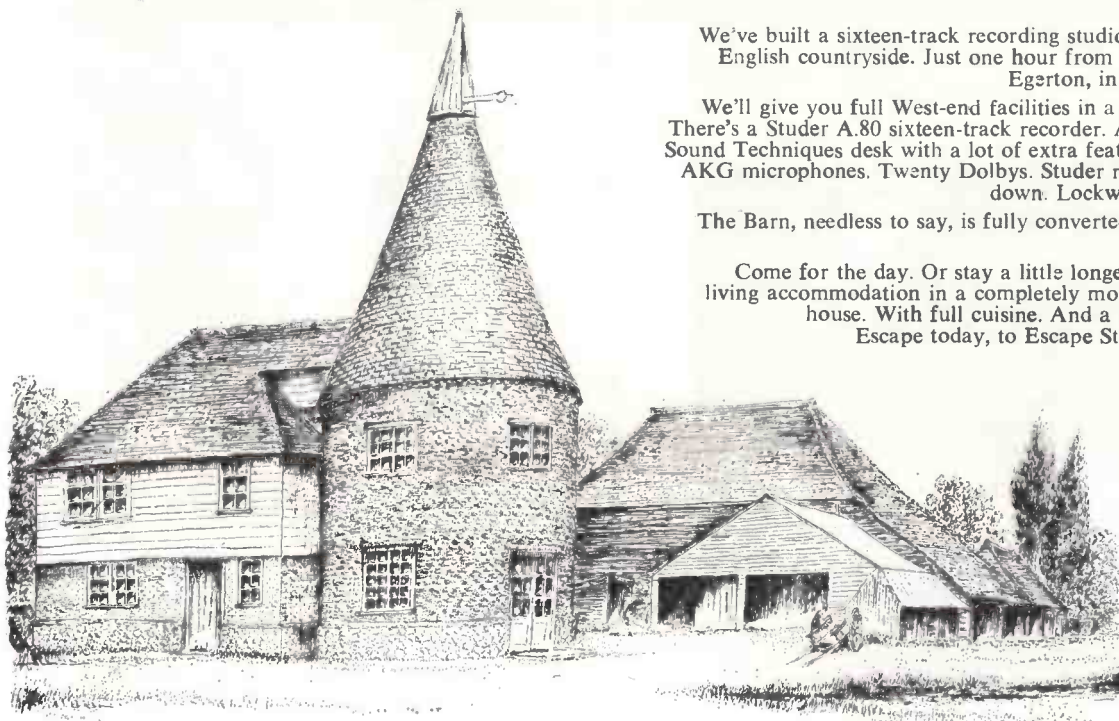
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STUDIO PLAYBACK

MORGAN CELEBRATE THE OPENING OF THEIR NEW BRUSSELS STUDIO

A unique party, attended by over a thousand guests, was held recently in Brussels to celebrate the opening of Morgan Recording Studios S.A., Brussels.

The directors of Morgan Studios in London, Monty Babson, Barry Morgan, Jerry Allan and Leon Calvert were present, of course, along with Belgium's leading A&R

people, and guests from Paris, Amsterdam and Germany.

A special flight from London brought the English contingent of guests, including Rick Wakeman, Eddie Offord and Allan White from Yes.

Although the studio has only been open for a few weeks, it is already booked with important international and local artists.



Rick Wakeman of Yes, in Brussels for the opening of Morgan's new studio

NEW REVERB SYSTEM FROM FELDON AUDIO

A new, variable decay reverb system, suitable for control room or portable use, has been recently introduced by Feldon Audio Ltd.

Manufactured by Quad-Eight Electronics of California, the RV-10 features a patented new approach to mechanical reverb stimulation and new effects can be achieved as four different initial delays are developed by independent transmission lines, with full delay pattern realised after 55 milli-seconds.

Immunity to external noise is claimed to be better than 55 dB, making it ideal for use in control rooms under high-level monitor conditions. Dis-

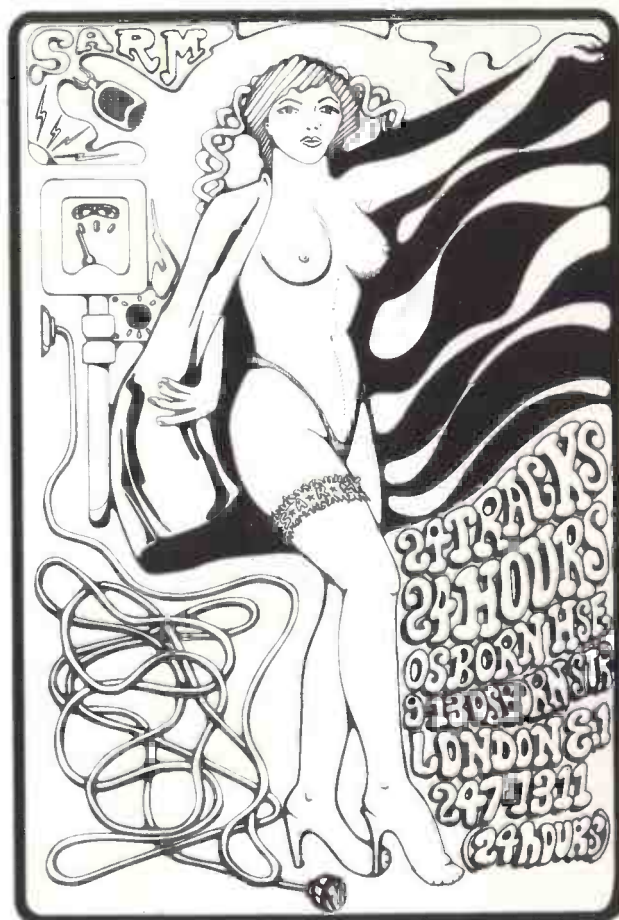
tortion in the drive and recovery system is under .25 per cent up to full output level of +18 dBm.

Input sensitivity is +4 dBm, continuously variable down to -20dBm with internal trim pot. Input/output impedance is 600 ohms, transformer isolated and floating.

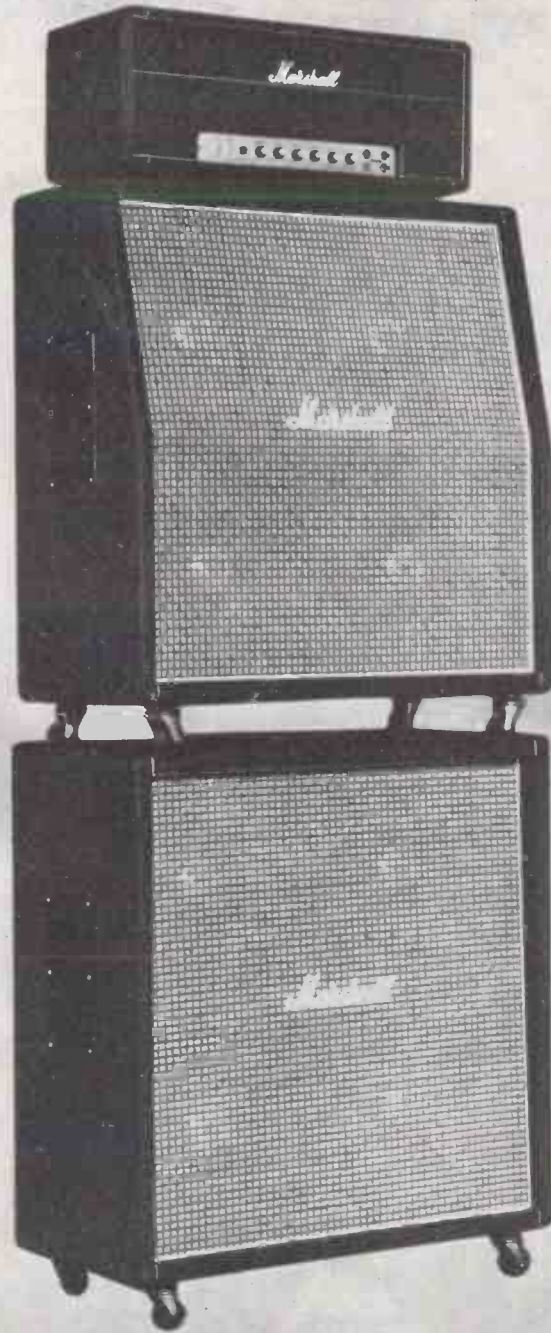
SELF-CONTAINED

Completely self-contained the unit measures only 19 by 3½ by 10½ in. and weighs only 17 lbs.

Further details are available from Feldon Audio Ltd., at 126 Great Portland Street, London W1N 5PH.



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INSTRUMENTAL NEWS

GUITAR COMPETITION

Here's a chance to win £550 – just by playing your guitar.

Lanchester Polytechnic are holding their third annual guitar competition, for which entrants must send in an 'untouched' 20-minute recording of their playing, including one of four test pieces set by the organisers.

The test pieces are *Three Tentos* by Henze (Schott 4886); *Theme and Variations* by Berkeley (Berben 1643); *Suite Piemontese* by Diarte (Berben 1541); and *Cello Suite No. 1* by Bach (Schott GA 213). (No Chuck Berry?)

The rules are as follows: Entrants must not be older than 26 years on 9th February, 1974; and should send their tape or cassette to arrive before 15th December, 1973. Each piece must be played from beginning to end continuously and not

edited in any way – (no multi-track mixdowns here!).

An entry fee of £3 is required with each entrant's recording, to cover judges' expenses and return postage for the recordings.

The five entrants with the highest aggregate marks will be asked to compete in a Final Competition in St. Mary's Hall, Coventry on 9th February, 1974, and required to play a programme of their own choice of classical guitar music, lasting 35-40 minutes, before five judges and a small audience.

Prizes in order are: £550, £160 and £80, with two additional prizes of £20.

Entrants should send their recordings (together with name, address, age, entry fee and titles) to **Reg Firth, Lanchester Polytechnic, Eastlands, Rugby, Warwickshire.**



NEW ELECTRO-VOICE MICROPHONE

Electro-Voice are back in the news, this time with some new 'ball-type' cardioid microphones.

Known as the 671 models, they're ideal for P.A. and recording applications and are designed to emphasise low frequencies when used close up.

The new head design and an exclusive hologram designed volumetric diaphragm provide exceptionally wide linear response at all angles of incidence for high gain-before-feedback in sound reinforcement applications.

Three models will be available shortly – the standard 671 at £40.15, the 671P with phone plug at cable end at £43.45 and the 671PC with plug and in carrying case at £46.75.

Anyone interested in seeing the Electro-Voice equipment range is invited to PA 73, held on Wednesday, 31st October at the Parkway Hotel, Leeds. Organised by The Association of Public Address Engineers, the exhibition will serve as a display and demonstration assembly for a number of P.A. equipment manufacturers, including AKG, Beyer Dynamics, D. J. Electronics, Shure, S.N.S. Communications, Vitavox, Keith Monks Audio, and Electro-Voice. There are a total of 21 exhibitors.

The Association of Public Address Engineers are at 6 Conduit Street, London W1R 9TG. Tel. 01-493 5256.

Electro-Voice are at The Hyde, Brighton BN2 4JU. Tel. 0273-66271.



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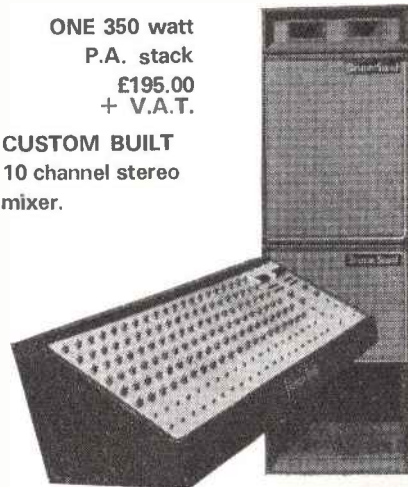
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MARSHALL-ING THE OSMONDS



Donny plays it loud on Marshall

The Osmonds, following hot in the tracks of Jimi Hendrix, Cream and Deep Purple, are using the 'Marshall Sound'.

At the end of July they took delivery of 100- and 200-watt Marshall stage

stacks, so if you're lucky enough to see them on their present tour, remember it's 'the sound that counts' – Marshall sound!

Marshall equipment is distributed world-wide by Rose Morris and Co. Ltd.

PAGE'S ODYSSEY



We don't want to 'arp on it, but Jimmy Page of Led Zeppelin, is now using an Arp synthesiser live with the band.

He purchased an Arp 2500 studio synthesiser last year and has now added an Arp Odyssey for live work.

He was first introduced to

Arp at the 1972 meeting of the Audio Engineering Society, and since then he's been in frequent contact with Arp headquarters, making a number of valuable suggestions for planning future Arp products and improving current ones.

STELLAVOX

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SP7 RECORDER weighs less than 3.5kg, size 8 x 21.5 x 25cms, speeds 9.5 to 76cm/s (variable with ASV), condenser mic powering, Ni-cad or AA dry cells, optional quartz pilot generator, plug-in head blocks for mono or stereo, with optional neopilot or synchrotone control track.

SM7 RECORDER designed for the highest fidelity stereophonic recording, 25 Hz to 28 kHz ± 2 dB at 38 cm/s, w and f $\leq 0.05\%$ DIN, s-n ≥ 70 dBA d. tot $\leq 1.5\%$ at 800 pW/m.

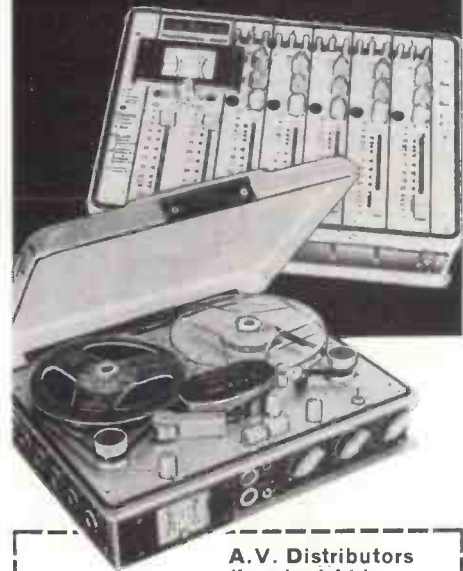
SQ7 RECORDER. Four channels on 6.25 mm tape, with full selsync, weighs 6 kg.

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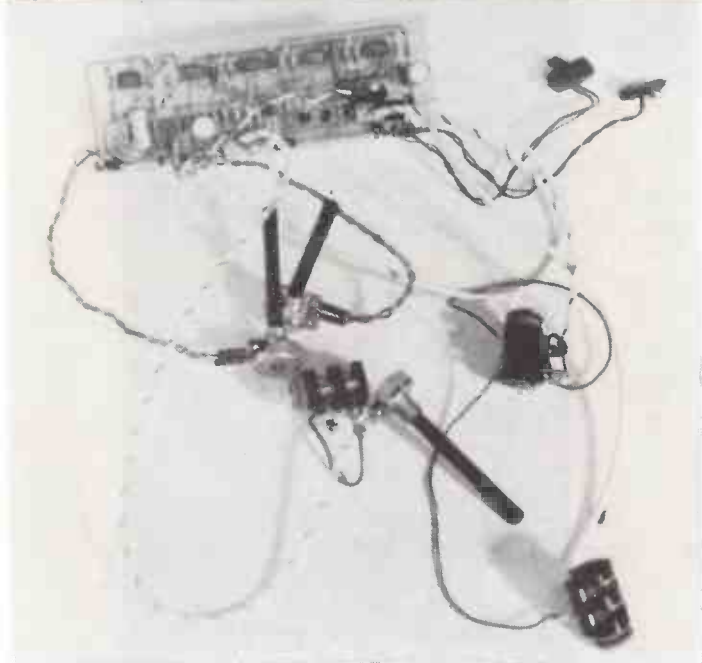
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BI 11

INSTRUMENTAL NEWS



It may look like a jumble of wires—but the Chadacre Phasing Module does a good job

AT LAST — A PHASING MODULE AT A REASONABLE PRICE

The new Chadacre Phasing Module may look like just a jumble of wires and potentiometers, but it does a good phasing job at a fraction of the cost of most other models on the market and can be adapted for all kinds of usage.

It's designed to provide musicians and studio engineers with the phasing effect that was first heard in rock music some five or six years ago. The sound is currently enjoying a renewed popularity — for example, on the new Isley Brothers' single *That Lady*.

Powered by two PP3 bat-

teries, the PH 950 Module can be used on stage, plugged between any electrical instrument and its amplifier, incorporated in any studio mixing desk or even built into an instrument.

It features an on/off switch, input and output sockets and an auxiliary input for external voltage control (i.e. oscillator or sound source).

The speed and 'depth' of phasing can be controlled either manually, or automatically and it should be available in the shops soon, retailing for about £30.

x x x x x x x

SIX NEW GIBSONS

Six new Gibson guitars are to be added to the Selmer catalogue this month, including two new Les Paul models and a custom jazz guitar.

After teaming up with jazz guitarist Howard Roberts, Gibson have produced the Howard Roberts Guitar, a

single humbucker, semi-acoustic in maple. The special design Super Humbucker is mounted on to the guitar neck to avoid altering the body's natural resonance and vibration and gives perfect tonal balance from the highest note to the lowest. Available on special order, the price is £519.

Another new model is the L6-S, a single cutaway solid with new and extremely powerful twin Super Humbuckers. Four independent magnets create four times the magnetic force ever used before and the instrument has a six-position selector switch — which can combine selective coils, in and out of phase — and mid-range and tone controls.

Other features are tuneomatic bridge and balanced

body, available in either cherry or maple at £289 and £295 respectively. A bass model, also in either cherry or maple, is available at the same prices.

The new Les Pauls are the Signature six-string and bass

models, finished in gold a la De Luxe, and with hollow bodies and 'f' holes. Prices are £349 and £319 for six-string and bass respectively.

The sixth new one is the natural finish Gospel flat-top, at £289.

GEORGIA ON YOUR MIND?

If any time you and your band are stuck with a busted amp. down in Atlanta, Georgia, here's some comforting news: help is just around the corner!

I.L.F. Inc., at 1920 Cheshire Bridge Road, Atlanta, have written to announce the services they are now offering for bands in the locality, including guaranteed work and repairs on instruments and gear, 48-hour emergency service, and in and out air freight for replacement parts and rush

work — 'A full service truck stop for road bands'.

I.L.F. can also provide sound systems ranging from small monitor set-ups to heavy P.As (sales and rentals), and are authorised dealers for Crown, Cerwin-Vega, Electro-Voice, Stramp, Shobud, G.B.X., Heil and JBL.

So, whenever you're 'Marching Through Georgia' and some of the Heavy Metal breaks down, 'phone I.L.F. at 404-872-4208, and get to that gig!



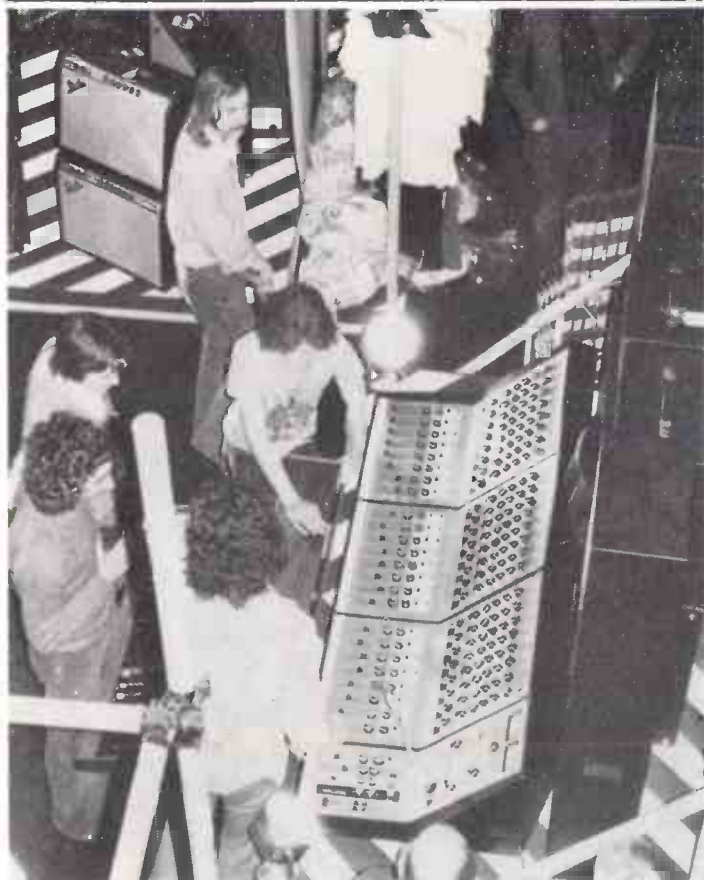
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SUPERSTORE!

FENDER SOUNDHOUSE A 'HUGE SUCCESS'



Guests at the opening party examine one of the WEM professional mixers

'A huge success' is the only way to describe the recently-opened Fender Soundhouse in London's Tottenham Court Road – in the first week alone more than 6,000 customers passed through.

On two floors, split by a coffee and rest area, the Soundhouse caters for every type of instrument/equipment customer – with guitars, percussion, amplification and their accessories at ground level and every type of keyboard instrument upstairs – handled by Lou Dean's Western Music Company.

The atmosphere is relaxed and informal, yet help is always at hand for queries or problems. The staff consists of young musicians, immediately recognisable by their coloured 'Fender' tee-shirts.

Directly behind the entrance is the cash desk for the ground floor, with instrument strings and accessories to the left. On the right are the guitars and amplification displays, with Fender, Gibson and Guild instruments on show – all available for demonstration.

Towards the back are the drum kits and percussion accessories, and with a number of kits set up, there are always budding Buddy Rich's – as well as Real Rock Stars – trying their hand. Among the makes on show are Premier – for which they

are agents – and Rodgers.

Among the firms with ranges on show are Rose Morris, who are pushing their Marshall amplification. They're featuring mainly the 'middle range', with 50 and 100-watt PA systems, the 50-watt Artist combination amp., and their 100-watt set-up with the 1 x 15 in. Powercel cabinet, as well as many more.

In guitars they're featuring the Shaftesbury models, and upstairs in the keyboards' department the Gem organs are on show, together with the new Intercontinental which is attracting a lot of interest.

Hornby Skewes are there, too, with the new Kasuga, Zenta and Terada guitars downstairs – with Miles Platting amplification and Roland effects units – and Eko organs and Crumar electric pianos to be available upstairs. In percussion they have the Beverley and Hoshino drum kits on show.

The atmosphere upstairs is almost sepulchral and wandering on soft carpets between the organs, pianos, synthesisers and Leslies can be likened to one of Liberace's fantasies – remember his 'piano' house?

You'll hear anything from a rolling boogie to a Bach prelude, played on some of the finest instruments available, including Farfisa (their complete range is on show),

Continued on page 71

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SUPERSTORE *continued*

Thomas, Lowrey, Yamaha, Gulbranson, Philips, Wurlitzer, Viscount, Moog, Arp and Fender instruments. There's also the Mellotron on show, and plans for the department include the setting-up of several instruments for a one-man display of Mellotron, synthesiser, organ and piano.

The piano display is probably the largest in London and every instrument on show is available for demonstration, with a large stock of Leslie speaker units available for the organs.

The whole of the first floor is Western Music's and all the keyboards, including the Fender Rhodes instrument, are sold through them.

An interesting model in the keyboards range is the Western Duo organ, manufactured to Western Music's own specifications and which, for £325, features percussion effects, reverb and auto-rhythm.

An adjoining auditorium will soon be open on the first floor, for large equip-

ment demonstrations and drum and guitar clinics. Plans also include a band playing there once a week - so there'll be plenty to see.

One of the shop's special features, and one for which the auditorium will be particularly useful, are the large WEM festival PA systems, for which the Soundhouse are the sole West End distributors.

One service which is probably unique is the Roadies' Club. Most professional bands buy their equipment through the roadies and they are always made welcome at the shop.

From the coffee bar, customers and visitors can see both floors, and while someone might be testing out a new Stratocaster downstairs, another customer could be playing strange melodies on a Moog - in a word, you'll hear anything and everything, and always learn something.

The place is open from 10 a.m. to 10 p.m., so if you're after a Moog, Strat, plectrum or just a cup of coffee, drop in - you won't be disappointed.

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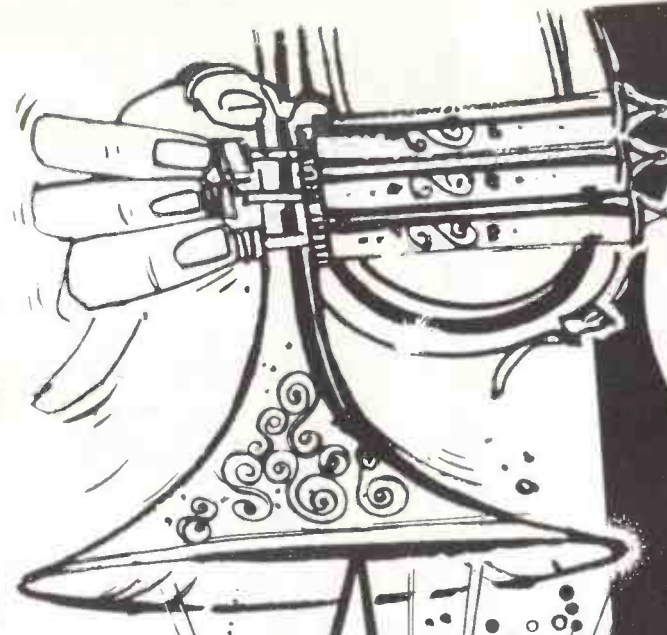
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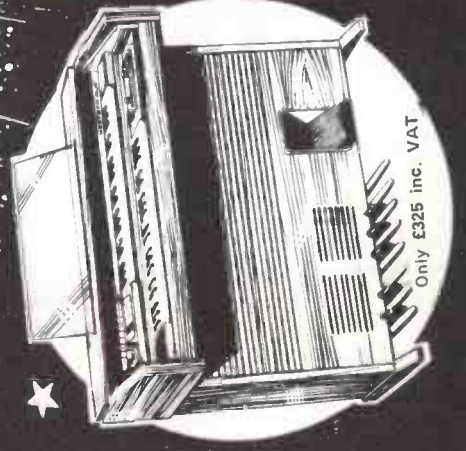


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STUDIO SPOTLIGHT

IBC STUDIOS

Beat looks at IBC's disc cutting facilities

Have you ever wondered what exactly happens to the master tape that you've slogged hours in the studio to produce, probably blistering your fingers on guitar strings into the bargain?

Master tapes produced at IBC Sound Recording Studios Ltd. (35 Portland Place, London, WIN 3AG - 01-637 2111) end up in the hands of the engineer responsible for disc cutting, Melvin Abrahams, who knows only too well how much master tapes are valued and so he treats them with the respect that is generally due to them.

According to Studio Director, Michael Claydon, and Technical Director, Denis King, it is very difficult to find anyone to train for the position of cutting engineer.

A disc cutter, they told *Beat Instrumental*, has to be a certain kind of person. He's got to have a good measure of both technical and operational knowledge and, more important, he has got to have good ears for music and in this aspect it is not only pop music that counts. An ear for classical, middle-of-the-road, latin American and other types of sounds must also be possessed. Abrahams must have been like manna from heaven for IBC.

Before the cutting engineer even begins to set up the machine, he first has to gauge how the finished product will sound on the most expensive and also the cheapest record playback systems, hence the necessity of a good ear for music.

Claydon said that disc-cutting techniques and machinery involved have changed dramatically over the years. He believes the biggest change is that there is no longer a straight transfer from tape to finished master disc. In other words, the one-for-one system is now extinct. Once upon a time, he added, everything

that was on the tape found its way to the disc, faults and all. This means that if the sounds on the tape were poor then the sound on the record would be poor also.

Stricter standards and controls of quality apply to disc-cutting now than ever before. It could be said, without any fear of recrimination, that more professionalism is needed in this department than at any other time in the recording process.

All disc-cutting machines have to be checked every morning. The slightest fault could cause a catastrophe. After a while the engineer gets to know his machinery just as a driver gets to know his car. But he has to, as he's working in microns with very fine tolerances. Here a centimetre is as big or as wide as a mile.

When a tape arrives at the disc-cutting room at IBC, Melvin Abrahams has to listen to the sounds thoroughly and in the meantime set up his machinery, adjusting the tape heads and so forth. When all the listening is done and he is totally satisfied that the levels are correct a test cut can be carried out to get the suitable pitch and depth. Once again, if everything is again satisfactory, the final master can be got ready for cutting. The surface of the lacquer must be absolutely flawless. Very occasionally a faulty lacquer

does rear its ugly head and there is nothing one can do other than destroy it.

Once the cutting heads of the Neumann lathe begin to move nothing must be allowed to touch the lacquer. Even the slightest piece of cigarette ash, which is accidentally dropped, could ruin what

has taken a long time to set up. The disc-cutting room at IBC is as dust-free as damn it and air filters are in operation during cutting time.

It sounds incredibly simple but it certainly is not. One has to take into consideration the lining-up of the lathe, the overseeing of the Ortofon Stereo Treble Limiter (STL) which removes uncuttable high frequencies and all other viscous content from the tape.

Said Claydon, the longer the side to be cut the harder the job for the engineer and the more precision needed. When you consider that sometimes as much as half-an-hour of music can be accommodated on just one side of an LP, you can imagine the number of test runs.



Melvin Abrahams at his lathe

STUDIO SPOTLIGHT

continued from page 73

The equipment at IBC's cutting room which, incidentally, only became operational last March, includes an Ortofon DSS 661 cutter head. The machine works thus: Each moving coil system is connected to a separate recording amplifier, the moving coil system being part of the negative feedback loop. The two channels are electrically isolated from each other. These two coil systems are coupled to one stylus holder so that one moving coil system will move the stylus tip in a direction of 45 degrees to the vertical and the other moves the stylus tip in a direction of 90 degrees to the first which means -45 degrees. This allows the two moving coil systems to drive the cutting stylus in the respective directions without affecting each other.

The Ortofon G0701 stereo cutting amplifier set is constructed for a sine wave output of 500 watts which makes it possible to cut peak velocities of more than 30 cm/s even at 20 kHz. The transfer of such high power, particularly in the treble region, is normally prevented by the rising impedance of the cutter head. However, in this amplifier a four-pole impedance matching network is inserted between the output stage and the cutting head. This converts the complex impedance at the output into a real load, essentially

resistive throughout the entire audible frequency range. Since the feedback is a motional feedback sampled in the moving parts of the cutter, it reduces non-linearity in the cutting action at lower frequencies while, throughout the operating range it reduces systems distortion and damps the cutter.

The control unit at IBC, known as the CPS 691, works in conjunction with further equalisers and limiters and was designed by both Ortofon and IBC experts. Also known as a tape rectifier, it has Dolby, EQ, limiters, pause correctors, stereo width controls and so on.

When the tape passes through this machine the engineer can determine whether the levels are right for a test cut. The sound transmitted from the tape heads to the cutting heads. The machine is automatic

and works without much supervision. The engineer needs only to make spot checks to see if the acetate is all right and that the spacing devices are operating properly. One important feature of this machine is the space-saving device. The tape paths can determine the size of the disc to be cut by automatically adjusting the machine. If, for instance, there is a 15 ips tape to go on a 33 rpm record the engineer has to know what path the tape must take. If the path is the wrong one, an unsatisfactory disc is produced. The cutting lathes will open or shut too quickly as it will receive the signals before, or after, it should. Depending on what goes wrong the cutting lathe will inter-cut or chop the grooves. The result? A thoroughly ruined lacquer.

The tape machine that provides the sound that eventually finds its way to the disc is a Studer A80/VU. The disc-cutting lathe system used is the Neumann VMS 70, which is one of very, very few being

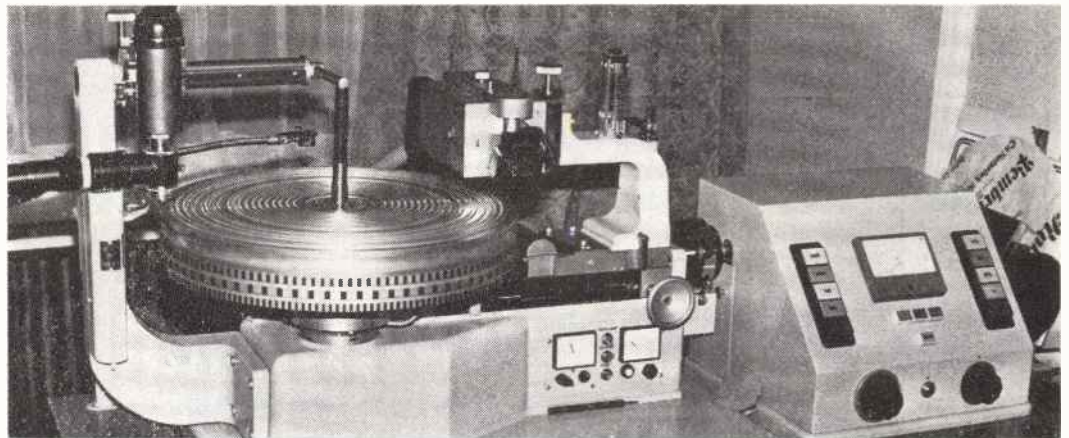
used in the world at this present time.

Disc cutting prices at IBC are:

	Masters		Stereo Mono	
	£	p	£	p
12" LP	13.00		10.00	
10" LP	12.00		7.50	
7" EP	10.50		7.00	
7" SP	10.00		6.50	
	Acetates		Stereo Mono	
	£	p	£	p
12" LP s/s	8.50		6.00	
12" LP d/s	11.00		8.50	
10" LP s/s	7.00		5.00	
10" LP d/s	8.00		6.50	
7" EP s/s	4.50		3.00	
7" EP d/s	5.00		4.25	
7" SP s/s	2.50		2.00	
7" EP d/s	3.00		2.50	

The above are exclusive of VAT so an extra 10 per cent must be added to the prices quoted.

For further information please write to **IBC Sound Recording Studios Ltd., 35 Portland Place, London W1N 3AG** or telephone **01-637 2111**. IBC is a member of the **Association of Professional Recording of Studios (APRS)**.



A close-up of the disc cutting equipment

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LEE SOUND

Beat looks at the latest Studio in the Midlands

Ron Lee has done many unusual things in his life so far. For instance, he was involved, for a while, in the training and riding of National Hunt horses on the Welsh-English border (he to has ridden a few winners), then stock-car building and racing took his fancy, but for the past 20 years the hi-fi and electrical business has been his main interest.

It was because of his yen for the different and also his extensive knowledge of electronics that prompted him to invest money (his life savings in fact), in a recording studio.

Lee Sound Studios (158 Wolverhampton Road, Pelsall, Walsall WS3 4AE), the equipment, the site and the people involved are almost unique.

Lee Sound Studios, as has already been said, is situated at Pelsall, a fairly

quiet suburb of Walsall, near Birmingham. Almost flanking the more than adequate car park is his hi-fi business, living accommodation and the studio itself. An extension is soon to be erected and this will connect the first two buildings to the studio itself.

Lee envisages a sort of recording village, with rest rooms, catering facilities, showers and such like.

COMPLEX

But as important as these studio satellites is the recording complex itself. Many of its features are new to me and I have been to many, many recording studios, from the biggest and most expensive London ones to the smaller and cheaper, country centres.

The first thing that hits you when you enter the double,

soundproofing doors from the car park is the restful atmosphere which is created by a sizeable collection of mood lights, suspended from the ceiling.

In blue, green, red, cyan, magenta, yellow, orange and white, these are wired up to a panel in the control room. According to Lee these lights can not only be kept on constant blaze and dim but can also be put on a frequency response flash. Sun glasses, he says, can be provided as long as 24-hours' notice is given!

A blue carpet with a thick underlay atop a solid concrete floor gives the studio a very dead sound. The acoustics can, however, be altered to suit the clients' own requirements through the opening or closing of drapes that are being fitted. Separation screens, due to arrive very soon, will also provide varying acoustics.

The walls of the studio are lined with Slotac panels and behind these are two 2½ in. thick layers of Stramit, which is compressed straw. Each sheet of this straw weighs 1½ cwt., or its metric equivalent. There is a double layer of Stramit all round with cavities between every layer. Says Ron, each sheet of Stramit reduces the sound by 29dB. None of the walls

of the studio actually touch, not even the wall dividing the control room from the studio. There is, therefore, no chance of unwelcome reverberation.

The 3½ cwt. doors lead straight into the car park, so there is no worry about the loading and unloading of equipment. More important than that, there are no stairs to climb with gear on the roadies' backs as is sometimes the case at other studios. A covered unloading bay means that transit vans or whatever can drive straight into the studio area.

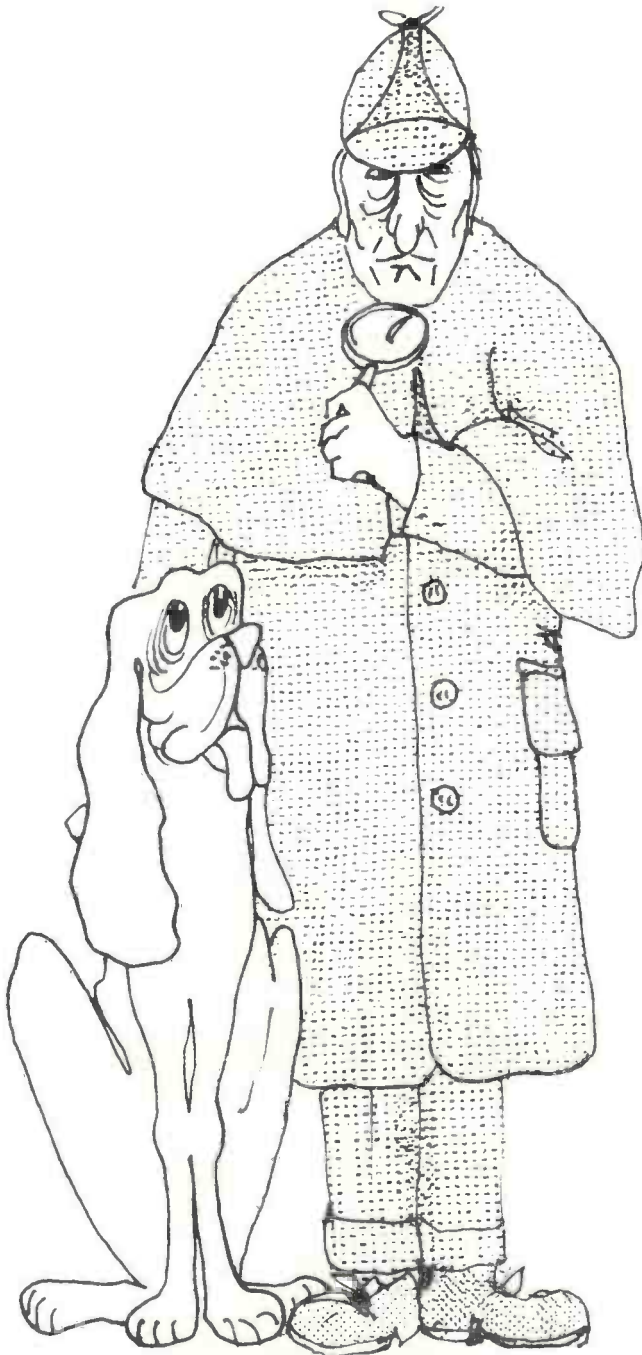
COMFORT

The studio itself can accommodate, with a great amount of comfort, up to 20 musicians. With slightly less comfort it will take about 30.

One of the most novel features of the studio is a system of switches around the walls that allow one group member to hear the instrument of another member without interference. This means that if the bass guitarist needs specifically to hear the bass drum he can make the necessary switch, completely cutting out the sounds of the other instruments and receive the bass drum through his head-

continued on page 78





“WHO DUN IT?”

The Case of the Incredible Recording Studio.

'Right here in the Midlands – under our very noses, Watson, people are making the most up-to-date recordings – using all the most modern facilities: Eight-track recording, 20-channel mixing, reverb and tape echo facilities; Beyer, Newman, AKG microphones – Bias stereo tape – Graphic equalisers – J.B.L. monitor speakers – Crown power amps – Koss PRO5LC headphones – Dolby – 8 Pye compressors and noise limiters, all cunningly concealed in a studio with room for up to 35 musicians.'

'Fiendish, Holmes. . . .'

'Beat groups, classical orchestras, bands and solo artists, all recording away like billy-o.'

'Uncanny, Holmes. . . . Who's behind it?'

'Elementary, my dear Watson. I make no bones about it – down Rover – this recording organisation is run by professionals –'

'Not. . . .?'

'Yes, Watson. . . . LEE SOUND!'

'By jingo! They're the ones with the built-in RTS2 test set which can locate a fault anywhere in the studio or control room, aren't they Holmes?'

'Yes, Watson, with all their superb equipment I was almost tempted to have a go at the hit parade myself. If you can't beat them, join them.'

'We'd better get down there, Holmes – just for the record.'

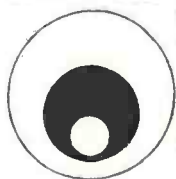
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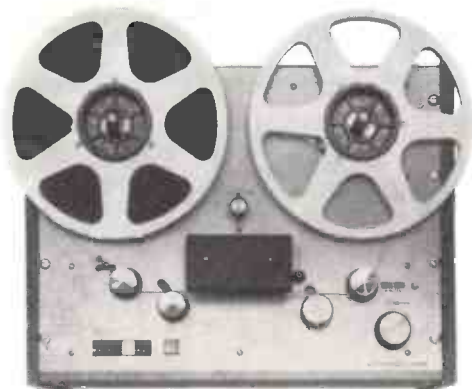
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phones. This switching virtually eliminates time-wasting and this is important in an industry where time means money.

Each one of the 20 switches, all around the walls and at gaps of a couple of feet or so, also incorporate their own mike inputs and direct injection if required. They were designed by Ron himself and wired up to suit his own requirements by electrical engineer, Don Stewart.

'It was awkward for him to do but then, again, so are most of the things I dream up,' he says.

SPECIFIC

The studio houses, at present, a Lowrey organ which can also be made to sound like a piano, harpsichord, jangle piano and so on. A concert grand is due to arrive in the near future. Any specific instruments or equipment can be obtained if 24 hours' notice is given.

It is interesting to know that Lee Sound will soon begin the manufacture and marketing of its own brand name sound equipment. These will be sold in the shop at the front and will also probably be used in the studio when a group does not have equipment of its own. Lee and his partner, Clyde Martin, spent many years together building equipment for local groups and also enjoyed a fair amount of success into the bargain.

The microphones in the studio are from AKG, Sennheiser and Beyer - various makes for various applications.

SUCCESS

Lee and Martin hope to implement many novel ideas which they hope will make their studio a great success with visiting groups, local radio and television stations.

One idea is to let any group that books in for studio time involve themselves in their own mix downs in the control room. This can be achieved with the assistance of experienced men like Lee and Martin and the engineer of the day. Another novel aspect is to have a staff arranger or

two on hand to give advice to groups or solo artists on getting the song or tune right, obviously only when such advice is needed. One of the men in this department is Glen Tommy, a local schoolteacher, arranger and musician. He can play virtually any instrument he's given and he can also read music. Another arranger/musician is Ian Stockley and yet another is Bave Yarnell. Once again, all are experienced musicians.

In the control room which, incidentally, has excellent visual and audio communication with the studio, is the 20-channel desk built by Audio Developments to the specifications laid down by the men at Lee Sound Studios.

The desk features four echo channels, eight group channels, four separate fold-back units. At present it is only an eight-track desk but it is ready to be converted to 16 track. Other features of the desk include separate self-sync, sub-mix facilities so that all the channels of the desk can be used simultaneously. One of the most original points is the matrix board, located right at the front, near the engineer's hands.

RETURN

The design of the matrix board enables the engineer to put any channel or echo return to any one of the group's inputs and any channel to any echo send. One can listen to any channel or echo return through headphones without going directly through the group channel.

'Some group members like to have someone instruct them as to keeping time and so on,' Lee says. 'In order for them to be heard the whole group channel has to be used and this means that the whole group can hear the chat that's going on. With the system here, there is direct link between the engineer at the desk and the group member and so there is no interference with the other guys. They can get on with their playing as though nothing is happening. Also,

the system means that if one group member, say the lead guitarist, is playing badly or out of tune, he can be immediately switched off and then do his own thing when the others have finished doing theirs. There is no time wasting at Lee Sound and I think groups prefer this.'

Loudspeakers? In the control room the JBL's can monitor off a selection of group channels and a selection of self-sync returns on five separate speaker programme lines. If ever someone wants to hear what is happening on one channel, the mixer can be suitably programmed and the musician can be heard without the rest of the session having to come to a grinding halt.

FAULTS

There is a system on the desk whereby if any faults occur in the playing of instruments the sound can be wiped out immediately but the other musicians can keep playing. Apart from this quite sophisticated set-up is a standard patch-board, too.

Apart from the system there are four Pye noise gates and eight Pye compressors, one for each group channel. The Graphic Equalisers from Astronics can be patched into channel or any group channel. A Ferrograph RTS 2 test set is built into the mixer and enables any fault in the studio or control room equipment to be located in seconds.

STEREO

The recording machines come from Leever-Rich and the stereo machine is from Bias Electronics. Says Lee, the wow and flutter is about half that stated in the manual. The manual says 0.6 and we record at 0.3. 'That's how good the Bias machine is.'

The recording rates at Lee Sound Studios are as follows: 8-track recording: £11 per hour, including VAT. 4-track recording: £10 per hour, including VAT. 4- and 8-track reduction: £6 per hour including VAT. Editing: £3 per hour including VAT. Tape copying: 6p per minute,



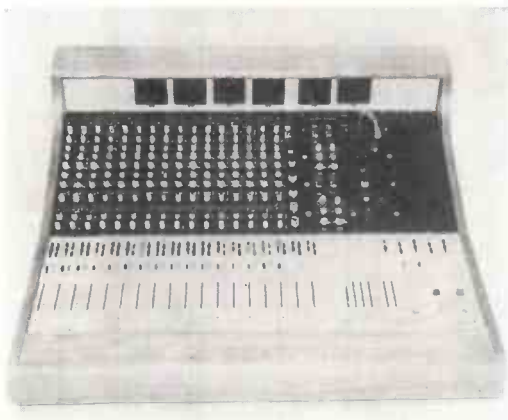
Part of Lee Sound's impressive control room

£1.10 minimum.

Lee reckons his rates to be the lowest virtually anywhere and guarantees all the facilities that a studio can offer, including free demo tape. It's likely that sometime in the future he will have installed some disc-cutting facilities. His aim, he says, is to help the group and not for the group to help him. Therefore,

the studio is open 24 hours daily with overtime charged at time-and-a-half after 9 p.m. Up to 48 hours there are no cancellation charges.

For further information write to **Lee Sound Studios, 158 Wolverhampton Road, Pelsall, Walsall WS3 4AE**, or telephone **Pelsall 2961/2333**.



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MIXING IT!



**Beat looks at the
fast growing
mixer market**

MIXERS are big business, there can be little doubt of that, and it's a market which, along with the group and music-boom, has enjoyed a remarkably rapid growth.

One consequence of this growth pattern is that with the tremendous competition and design advances the manufacturers are making, a confusing number of mixers of varying types are being made available, making it very difficult to make a choice. The situation is made doubly confusing by the fact that many firms offer custom-built mixers to your requirements.

This month *Beat* has taken a look at the field, covering everything from four-channel PA mixers, ideal for a band with a small line-up, to the sophisticated multi-channel units used in the largest recording studios or sound systems. We've tried to show which firms specialise in what, who offers custom-building, and consequently where you're likely to get the best deal.

Here then, together with the complex studio models, are some of the main mixer ranges available today:

Alice (Stancoil Ltd),

**Alexandra Road, Windsor
Tel: Windsor 51056.**

Alice are one of the leading manufacturers of professional mixer units, and their consoles are now in use in America, Europe and right down as far as Australasia — as well as in many recording studios in this country and on major band's tours.

Alice build three main systems, which collectively cater for all professional requirements in the sound mixing field. These are the AM large modular systems, the SM fully professional budget-price mixers, and the AD smaller professional units.

AM models are highly sophisticated mixer systems, based on very advanced

computer technology, making extensive use of analogue computer techniques. The systems are fully modular, and suitable for a wide range of applications, including radio and television broadcasting, recording studios, and large sophisticated PA systems. Typical price examples are £4,800 for a 16-channel, 8-track unit; £4,450 for a 16 quad PA mixer; and £15,600 for a 32-channel, 24-track unit.

Some users of the system are Jethro Tull, Radio Clyde, Virgin Records, and RCA Great Britain.

An SM unit is an economically priced mixer system, but with every main feature of the more sophisticated



A desk from Alice Stancoil's SM range

units, and designed for use mainly in smaller recording studios and with medium size PA systems.

Typical prices are £544 for a six-channel, two group unit; £1,400 for a 10-channel four-group unit; and £1,360 for a 16-channel, two-group PA mixer.

In the AD series the AD 62 is a six-channel, two-group mixer, with full equalisation, pan, echo-send, two limiters, VU meters, mic and line inputs, and is designed for use as a non-expensive semi-professional mixer. Price is £269.

The AD52 is a five-channel two-group mixer, battery powered with similar facilities to the AD62, but an improved specification for professional film work. Price is £190.

**Audio Developments,
Hall Lane, Walsall Wood,
Brownhills, Staffs. Tel:
Brownhills (05433) 5351.**

Audio Developments attracted a lot of interest at the last APRS exhibition with their new AD007 Mini Mixer, specially designed for outside and local broadcast, location tape recording, film work, stage mixing, PA systems and recording studios.

It is a battery operated number, with many features usually found on much larger units — dimensions are only 24 by 18 by 8 inches, and weight is 50 lbs.

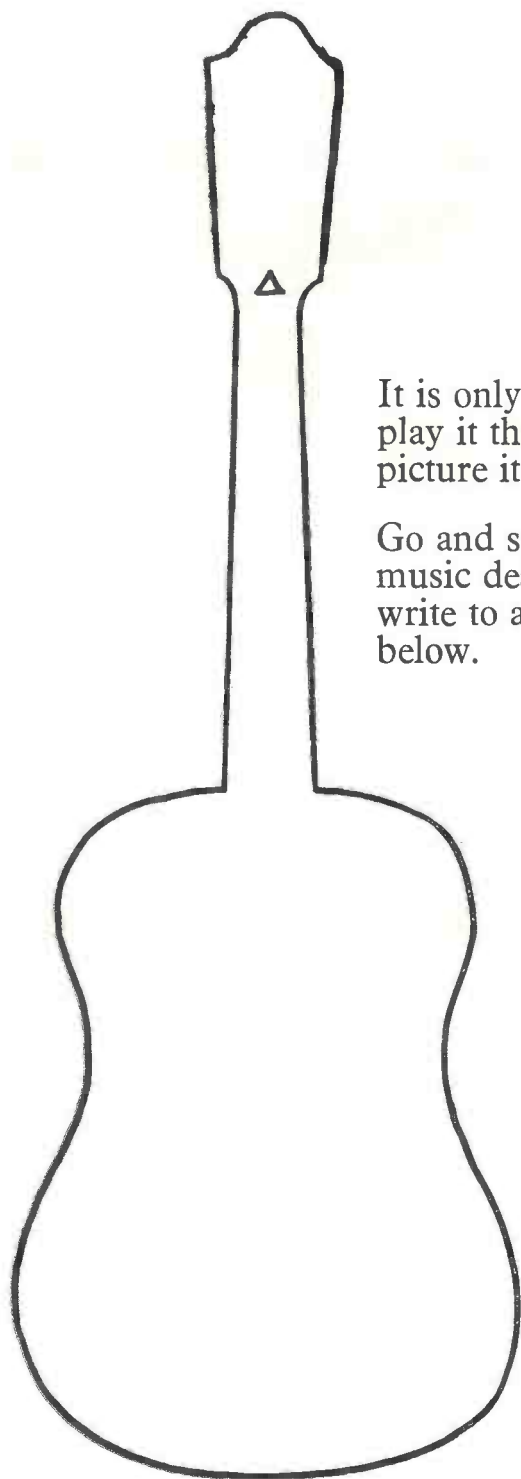
Specifications include eight input channels, four output groups, two compressors, which can be linked for stereo or 'voice over', two PPM meters, which are switchable to all channels and groups, an extender socket, which can expand the system to 18 inputs by linking with their Ten Input Extension Unit, and an additional input for vehicle or mains power supply.

Maximum overall gain is 80 dB, noise output referred to input is better than 125dB and distortion at maximum output is 0.1 per cent.

The other part of the Audio Developments range mixer modules and equipment is for their work in

continued on page 82

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continued from page 80

studio and professional PA systems.

**F. W. O. Bauch Ltd.,
49 Theobald Street,
Boreham Wood, Herts.
Tel: 01-953 0091.**

One of the longest reputations for equipment quality must be that held by Studer—who this year celebrated their 25th Anniversary in the professional recording field. Their range of equipment is handled by F. W. O. Bauch Ltd., who are also agents for Neumann, EMT, Universal Audio, Teletronix, Switchcraft, Klein and Hummel, Lexicon and Allison Research products.

The Studer range includes the mixing consoles 189-040 and 189-080, which are 18 and 16 channel units respectively.

The mixers have been designed for both stationary and mobile applications, for the production of mono, stereo and quad recordings, as well as mixdown from 4-16-track recordings.

The Struder 189-040 incorporates 18 input channels equipped with separate high level input and universal input, extensive filter facilities with high and low pass filters, fan equalisers, presence and absence equaliser. There are also two separately adjustable reverb sends, switchable before or after the fader.

Other facilities include two reverberation modules each with a master control and variable bass roll-off for the send channel, stereo reverb return channel with low cut-off filter, top equaliser and presence filter, and remote control for the EMT reverb plate.

There are four master bus bars and two sub-master busses, selectable by push button switches and pan

potentiometers, and four master units with fader and pre-fade listening button and pre-fade isolating jacks.

There's also a talk-back circuit with microphone, amp and push button set for selection of studio monitors, cue channels, or master channels; a remote control unit for Studer tape recorders; a test oscillator, 20 Hz – 20 KHz, selectable on each input, and signalling and remote control facilities from each fader. Stereo inputs can be fitted instead of mono units if required.

Perhaps the most exciting in the range is the new 189 Quadro console, intended for multi-track recording of up to 16-tracks, as well as for mixdown of up to 18 tracks. Size and weight make it specially suitable for mobile use or where space is an important factor.

Each input channel contains its own quadpot (joystick). Each master contains its own monitor-mixer, and four reverberation channels are built-in. The console is equipped with a complete remote-control for an A-80 multi-track. Two versions will be available, eight masters, with eight or 16-track monitor-mixer, or 16 mixers with 16-track monitor mixer.

**Bias Electronics Ltd., 162
Randall Avenue (reg.
office), London NW2.
Tel: 01-947 3121.**

Bias Electronics, who have a sales office at Unit 8, Coombe Trading Estate, 112/120 Coombe Lane, London SW20 0BA, manufacture two main mixer ranges, the BE 300 series, designed to bridge the gap between high-cost studio mixers and PA units, and the BE206 series, six-channel two-output group units, ideal for small recording studios, theatres, radio stations and CCTV work.

The BE 300 system is built around a number of standard modules, but the system is sufficiently flexible to be adapted for any input or application. The company either constructs a mixer to customer requirements, or supplies the modules to the customer on a do-it-yourself basis. They can be supplied



A Bias Electronics BE300 Series Mixer

with or without cabinet or console. Prices for ready-built units are modest, but vary according to the specification.

The module range for the BE 300 series consists of BE 301 (a), the standard input module suitable for mic or line inputs; the BE 301 (b), with 600 ohm input for mic or 10 K/ohm line input, selected by panel switch; the BE 302, with twin independent line amps, switchable PPM meter, and many other facilities; the BE 303, a single line amp with 600 ohm floating output, and maximum output before clipping of +20 dBm; BE 304 and 305, which are single PPM and VU meters respectively, each with built-in amps suitable for metering PFL or line levels; BE 306, a 24v stabilised power supply module, which will feed up to 12 mic/line modules and their associated output modules (a larger version is available); BE 307, a mic/line input module without equalisation but with pre-set gain control; BE 308, a twin mic/line input module, same size as 307; BE 309, a 3 watt monitor amp with gain control and O/P of 3 watts into 8 ohms; BE 310, a mono magnetic cartridge module, and BE 311, a stereo magnetic cartridge.

All modules are 250mm by 45mm by 190mm deep, except numbers 302, 304 and 305, which are 250mm by 90mm by 190mm. Fader panel size is 131mm by 45mm by 190mm.

Frequency response from 40 Hz to 15 KHz is ± 1 dB,

and from 20 Hz to 20 KHz is ± 2 dB. Equalisation ranges are ± 12 dB at 50 Hz (bass); +8 dB at 2.5 KHz (mid); and ± 12 dB at 10 KHz (treble). Signal to noise referred to input is better than -120 dBm, and distortion at 1 KHz is less than 0.1 per cent at +8 dBm.

The BE 206 is usually fitted with four mic inputs and two line inputs, each channel with preset gain control (30 dB range), a slider fader, pre-fade listen selected by illuminated push-button, and a routing switch to select either A or B outputs. The two output amps. are controlled by slide faders. Metering is by either PPM or VU meter. A talk-back amp is also fitted.

Model BE 206 TC is also available which differs from the standard model in that there is no talk-back unit, and is fitted with group tone controls.

Other mixers by Bias are the BE 104 four-channel mono mixer, and the BE 106 six-channel unit.

**Davoli Sound Equipment
Davoli House, 859
Coronation Road, London
NW10. Tel: 01-965 8646/7.**

The Davoli range of equipment, manufactured in Italy, is becoming increasingly popular with musicians in this country, and covers requirements ranging from practising at home with an 8 watt combo, to full stage stacks, PA systems, instruments (including a synthesiser, the Davolisint) and mixers.

Davoli produce two models, the Mixer 6 and Mix-

er 12, the figures designate the number of channels.

The Mixer 6 is a professional unit featuring electronic echo, and each channel has separate volume, treble, bass and echo controls. Recent modifications to this model have included controls on the echo unit, which gives echo, reverb and halo effects for each channel. There are a total of ten inputs, with sensitivity of -20 dB, and there's also a presence equaliser with octave filter. Output impedance is 8 ohms, and there are two outputs.

Two versions are available with either 100 or 200 watts power, and the unit, which is very compact, measures 55mm by 55mm by 15mm.

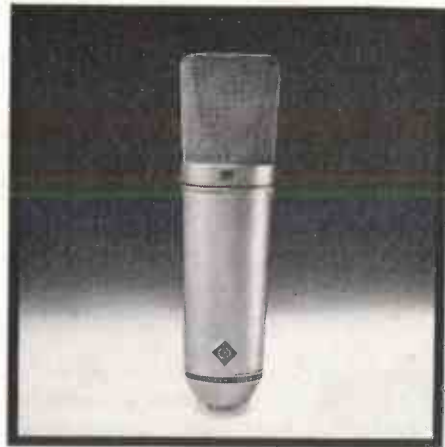
The Mixer 12 is a professional PA stereo mixer, with 12 channels, and with the first divided into five inputs (mainly for miking up drums) there are a total of 16 inputs. Input sensitivity is adjustable in six positions; saturation level: 0, -10, -15, -20, -25 and -30 dBm.

Apart from the comprehensive controls on each channel, there are separate volume and tone controls on the five inputs on the first channel. Input impedance is 1 K-ohm.

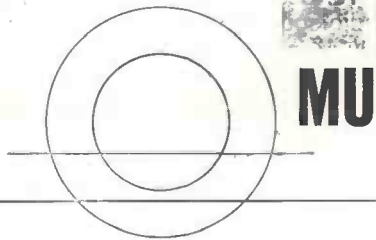
Other features are a high tones control (± 15 dB at 10 KHz); low tones control (± 15 dB at 100 Hz); presence control, tunable on 250, 500, 1000, 2000 and 4000 Hz; reverb level control for all types of effect; master selection switches; balance control; slide level control; four output masters with slide level control and VU meter overload indicator; output monitor with VU meter overload indicator, slider control and 2 level control mixing masters 1 and 2; and headphone output with selection for each channel, key for hearing all together, and VU meter for overload indicating of the input.

Feldon Audio Ltd., 126 Great Portland Street, London W1N 5PH. Tel: 01-580 4314.

Feldon Audio distribute the well-established MCI record-



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ing consoles, which are used world-wide by more than 65 studios.

The JH 416 console, which is available with facilities for up to 24 tracks, has recently had a number of improvements incorporated to meet the demands of UK recording engineers, with improved conductive plastic faders, illuminated mute switch with channel number, full reciprocal midrange equalisation boost or cut of 14 dB, mike input pad and new higher gain pre-amp to accommodate the full range of professional microphones, full quad panning, and 48 additional tie-lines and jacks on the patch bay, bringing the total capability to 288.

The JH416 is basically two separate consoles integrated into one housing for

operational efficiency. The quad mixdown busses, outputs, master fader, echo send, quad panners, cue sends etc, are independant, and not used in the process of recording original tracks. There is an entirely separate group of combining busses, output amps, sub-masters etc, which are used to route and mix microphone or other input signals to the multi-track machine.

The JH 416 LM has all the main features of the 416 incorporated into a smaller size desk unit for ease of installation. The size allows each meter to be positioned directly over the correct track, which in combination with range and colour changes and peripheral vision, makes the console one of the simplest to use.

Due to batch production the range of standard consoles available from MCI are competitively priced and have fairly short delivery delays.

Feldon Audio also handle the Quad-8 range of custom and standard consoles, now in use in 80 installations, and their latest development, the Compumix, which can be

added to existing installations to provide computer controlled repeatability functions.

It provides a complete record of all level and switching operations performed during a mixing session, and this record can be recalled and altered by the engineer to repeat or enhance any particular effect.

Listmain Limited, 33 Avalon Close, The Ridgeway, Enfield EN2 8LR. Tel: 01-366 3184. (Postal/'phone inquiries only)

Listmain Limited is a new company formed by Philip Dudderidge and Graham Blyth, formerly of R.S.D. Systems Ltd., to continue production of the GHB mixer formerly produced by R.S.D.

The mixer is now in the Mk IV stage of its design evolution, and the current contracts include a mixer for Sergio Mendes Brazil '77 in the States, and an installation at the Sheriton Hotel, Munich. The new company will continue to produce mixers for use with R.S.D. PA systems.

The Mk IV, designed and built to studio specifications, is of modular construction utilising gold plated edge connectors between each module and mother board. Each module contains the following control facilities: input attenuation; echo gain on two send channels; fold-

back gain; treble lift and cut at 15 KHz; bass lift and cut at 50 Hz, 100 Hz or 200 Hz (switchable); presence lift and cut at five frequencies (switchable); pan; VU meter and slider fader.

Master control modules: master output, foldback output and echo return provided with the same equalisation facilities. Break jack insert sockets are fitted to all modules.

An intercom/monitor control module is available which provides pre-fade listen to any combination of microphone modules and monitoring of main stereo output and foldback output. This module also provides a two-way intercom via headsets between mixer and stage.

The mixer is stereo as standard and four or eight-track output can be provided. Four stereo subgroups can also be provided.

This mixer is housed in a teak case with a built-in lighting strip to illuminate the console. Inputs and outputs are via Switchcraft (Cannon) connectors and multipin sockets are provided for the use of multicore cable.

The mixer can be seen at the new Fender Sound House in Tottenham Court Road, London.

The company is also interested in building mixers for other manufacturers to be

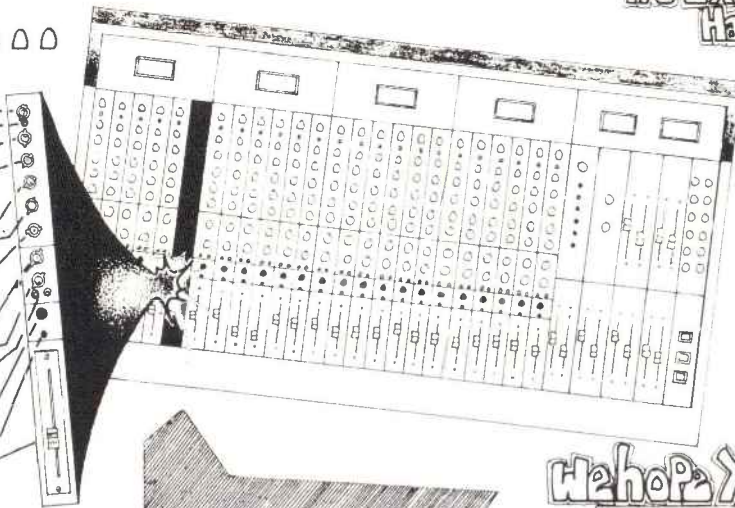
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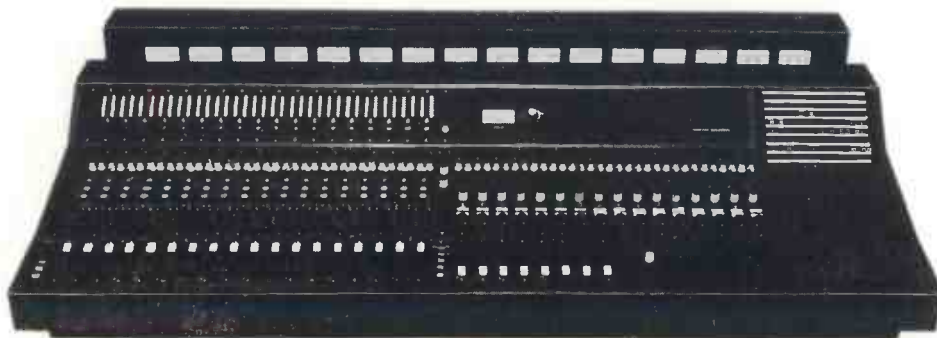
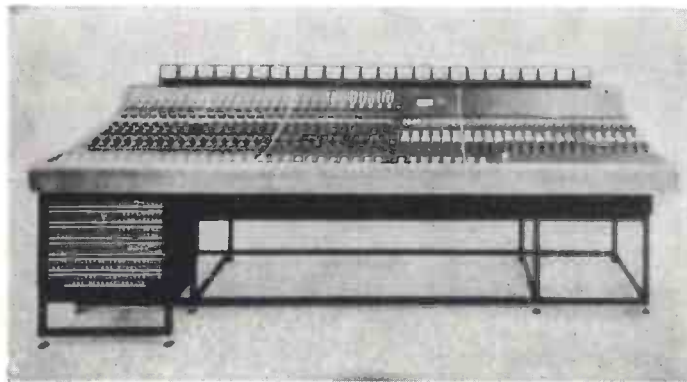
- Channel Gain
- Mic/line selector
- Treble ± 15 dB at 10KHz
- Mid Gain +10dB
- Mid selector 0.7 KHz - 7.0 KHz
- Bass ± 20 dB at 30Hz
- Bass selectors 40Hz, 80Hz, 120Hz
- Foldback/echo 1
- Foldback/echo 2
- Pre - fader switching 1+2
- Panorama
- Pre - fade listen
- PENNY & GILES fader.



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- TURNER -

The recording equipment created by engineers for engineers



Trident Audio Developments Limited 4-10 North Road, London N7 9HG Telephone: 01-609 0087 Telex: 27782



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marketed under their own name.

Neltronic (UK) Ltd., 422 Bath Road, Slough, Bucks. Tel: Burnham (Bucks) 61931.

Neltronic market modular mixers built by Tweed Audio Electronics, systems which are suitable for bands, clubs, dance halls, discos and college music rooms.

Tweed also have facilities for building large mixers for recording studios, but as John Williams, managing director, explained, it's the group end of the market that they aim to fill.

'Before we started, we looked at the whole mixer market to find a slot for ourselves. First of all we studied the professional end, and we realised that that end was satisfied. But when we studied the group market, we found there was nobody really catering for the professional end, with units around the £1,000 mark. And we've set out with that end in mind, with a range covering six, 10 and 24 channels.'

One of the standard units that Neltronic are marketing is Tweed's 6/2 mixer, which for its facilities and specification, has the remarkably low price of £900.

Suitable for studio or stage use, the six input channels are fitted with a sensitivity switch which, in 10 dB steps, ranges from -80 to + 10 dBm.

Other features include two built-in reverb units for stereo operation, internal speaker for cueing from all channels and outputs, two VU meters which are switchable to all channels and outputs, horizontal faders, a comprehensive filter covering low mid, and high frequencies, and facilities to pan between groups 1 and 2 on all channels.

Construction is all modular, and units are available with any number of inputs to two, four, or eight-track outputs.

Rose Morris and Co. Ltd., 32/34 Gordon House Road, Kentish Town, London NW5 1NE. Tel: 01-485 9511.

Rose Morris handle the world-wide distribution of Marshall products, a range of equipment known to practically every group musician. Marshall really cover all aspects of group amplification, including the PA mixing, and offer a 12-channel stereo model, a 9 to 15-channel

modular type, and a new 6-channel Mini-Mixer, which was on show for the first time at the AMII exhibition.

The Series 2 12-channel mixer is a solid-state unit measuring 30 by 30 by 15 inches, with a sloped control panel for ease of use and writing surface. It is all modular in construction, and each channel has attenuator, presence, treble and bass controls, three-way toggle switches for headphone, foldback, echo and reverb, and slider volume control and pan pot. Level meters for pre-fade monitoring are featured on each channel, along with internal reverb unit and provision for and external echo unit.

Other features include headphone monitor module, foldback output module, panning facility and master VU meters.

The intermediate model in the range is the 9 to 15-channel one, a solid-state modular type incorporating integrated circuits, and complete with master monitor and power supply boards. Each channel has high and low impedance inputs, headphone and monitor on/off switches, reverb, bass and treble rotary controls, and a slider volume control. The Master Board has master reverb and volume controls and slave amp input sockets, and the Monitor Board has master headphone and stage

monitor volume controls, headphone and stage input sockets and 3 in. VU meter.

The latest member of the range is Marshall's new six-channel Mini-Mixer, which weighs only 12 lb., and measures only 14½ by 6¾ by 4 inches. It's a solid-state unit, and each channel has treble, bass and volume controls, and two outputs each with master volume control. There are also two outputs for mixer and foldback, and a VU meter.

Stramp, Peter Struven G.m.b.H., Bornheide 19, 2000-Hamburg 53, West Germany. Tel: D-0411/80 10n 28.

Stramp amplification is used by some of the top musicians in the rock and jazz fields, including Leslie West, Jack Bruce and Rory Gallagher.

The main part of the range consists of instrument and PA amplification, but tied in with the latter are two audio mixers, the MP 16 and MP 10.

The MP 16 is a 16-channel unit, featuring lighted VU meters for each, stereo and mono monitor system, electronic crossover, quadrophonic performance, talk-back system, and headphone monitor, and is designed for use with mono, stereo and quad PA systems.

There are 16 low

continued on page 88

'STATE OF THE ART'

With so many established names and so very many newcomers coming and going among Mixer manufacturers, the prospective buyer of a mixing desk is continually bombarded with ever more hectic claims in advertisements with phrases like 'ergonomically designed', 'best in the world', 'ultimately professional', 'finest performance ever'. All that the buyer can do is fall back on a friendly engineer and ask him his opinion. The advertising agencies call this situation 'healthy'. I call it disturbing but, I suppose, inevitable. The situation in electronics is such that it is relatively easy to approach fundamental physical limits, but is this the only criterion?

In our Company, we have the technology and experience to produce a mixing desk at least equal to any other manufacturer in the world, with performance so close to physical limits as to be judged the 'best' mixer ever. The constant ideas feed back from customers, keeping us abreast of all innovations from all quarters enabling us, if required, to produce any engineer's dream but, electronic equipment of the standard and complexity of a studio sound mixer is

expensive. The costs lie hidden in drawing offices and laboratories where engineers scratch their heads and calculate the effect of hot coffee on panel finishes or conductive plastic tracks, where electronic switches are 'cycled' under massive overload and power supplies cooked on hotplates. The cheap professional mixer is a contradiction in terms. On the other hand, there is no need for a professional Mixer to cost the earth. Professional must mean reliable under all conditions however adverse, of a performance such that limitations are never reached in the mixer, ergonomic to a degree that an engineer can operate it quickly and efficiently and, because studios need customers, beautiful in appearance.

These are our criteria. The resulting product cannot be called cheap but I will insist that a studio does not pay for redundant facilities or needless complication. This thinking is carried throughout our ranges of mixers - not using six transistors where, with careful design, four will suffice. Continually searching for improved performance with reduction in cost. Investigating advances in solid state technology in other fields and

looking for the way to make the engineer's life easier with semi-conductor art. The search has been fruitful. We already use circuits in PPMs, equalisers, mixer amplifiers and power supplies which are a substantial improvement in performance and cost over more orthodox designs. The number of components or length of wire in a mixer can never be a measure of its true value as a professional tool.

Our professional mixers are less expensive than others. Their performance is truly 'professional'. (If you want the noise figures, you are welcome to them.) Our modular systems are rugged enough to tap dance on and the cabinets are individually designed and built by in-house craftsmen. Virtually all manufacturing operations are carried out under the ALICE roof, making deliveries quick and predictable.

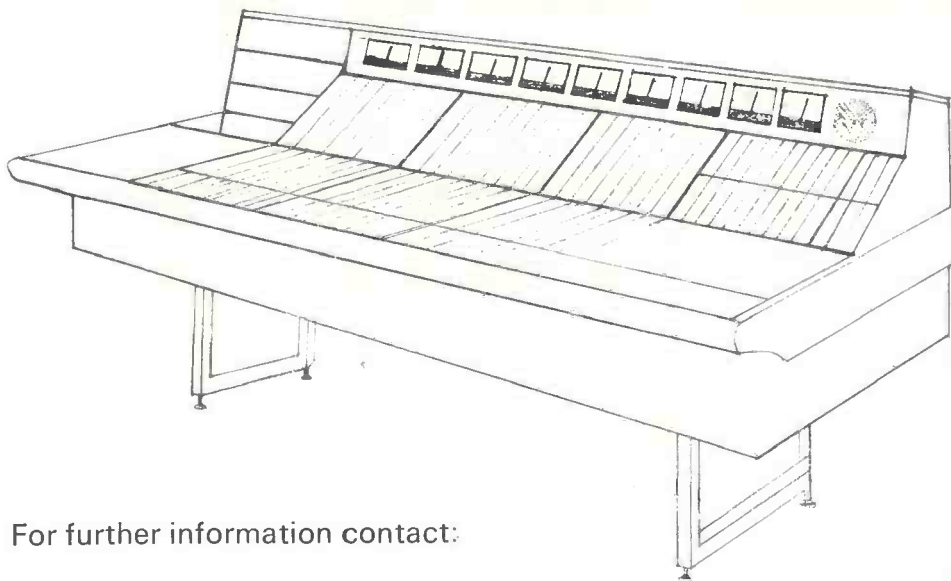
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continued from page 86

impedance mic inputs, all balanced line (input transformers), an input for mono or stereo echo facilities (two echo units are necessary for stereo op.) an input for stereo tape player with level control for playback and recording, and one for headphones, with level for stereo and mono.

Pre-amps used are Type VAB-3500, a plug-in module for each two channels. Each channel has level controls for volume, panorama for stereo left/right, bass, treble, echo stereo/mono, mono master and monitor master, and there are switches for on/off on each channel with indicator, pre-listen (headphone), and input sensitivity selection.

The MP 10 is available with four to 10 channels, and ideal for use with mono, stereo or quad PA systems. It is also possible to link several together for more than 10 channels.

Trident Audio Developments Division, 4/10 North Road, Islington,

London, N7. Tel: 01-609 0087/8.

Trident's equipment division, usually known as Triad, have split their mixer production into A Series and B Series models.

The A Series, which are available in any configuration, are designed for the larger recording studio installations. Various models from this series are in use all over the world, and a 24-in., 16-out console was recently exported to Japan for use by Crown Records of Tokyo. There's a possibility of another one going out there soon.

The basic A Series design has recently been streamlined and restyled, and models now incorporate switchable VU/PPM meters (Ernest Turner 903's), and overload indicators on each channel. All modules are completely enclosed, with easily removable steel panels for ease of servicing.

The B Series models are moderately priced consoles suitable for smaller recording and broadcast studios and mobile work, and are available in standard configurations of 18-in, 8-out and 16 monitor returns, or to order with virtually any number of inputs and outputs.

Triad, who are now expanding their export programme, recently installed a B Series console in Holland,

and with agencies in Canada, the USA and Japan, hope to have world-wide coverage soon.

Turner Electronic Industries, 175 Uxbridge Road, London W7. Tel: 01-567 8472.

Turner are one of the few firms with a reputation for equipment of exceptional quality at a reasonable price, and one item sure to further this recommendation is their new modular mixer range, which should be available this month.

Turner's new mixer is primarily designed for the more professional band, but with studio specifications, it is equally at home in the smaller studio, and since it is fully modular it can easily be adapted for eight-track recording or other customer requirements.

It will accept up to 24 plug-in channels which are mixed down to four stereo sub-groups. Stereo outlets are available direct or through the multi-channel electronic crossover for PA applications. The advantage with sub-grouping is that for live shows the drums can occupy channels 1 to 6 and be controlled by group 1, vocals go into group (ch. 7-12), and strings into group 3 (ch. 13-18). The net result is that the total drum level can be faded against the total vocal string/brass level

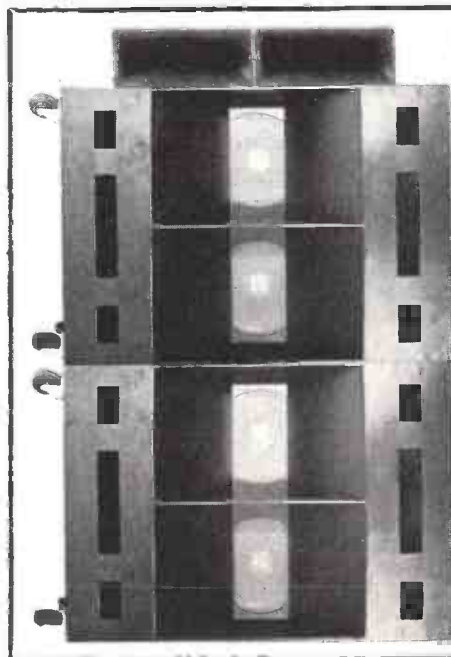
for the most versatile mix imaginable.

Facilities per channel are gain, mic line selector, treble, mid, 6-frequency mid selector, bass, 3-frequency bass selector, 2 foldback/echo with pre/post fade switching, pan, PFL, and Penny and Giles fader. All sub-group and master output modules are controlled by Penny and Giles fader banks. Ernest Turner VU meter are fitted for monitoring the stereo output, each sub-group and any incoming signal level. The back-panel is equipped with some 60 Cannons and multi-plugs. Titak dimensions are 53 by 31 by 10 inches.

Mike Turner, managing director, told *Beat*: 'This is the most professional group mixer on the market. One can start with 16 channels for around £1600, and at any time add further modules, going up to 24-channel operation. The modules are £50, so you can have a 24-channel mixer for about £2,200, a very reasonable price.'

'We are filling an enormous gap in the mixer ranges available at present - offering that extra bit of professionalism at a reasonable cost.'

This policy seems to be paying off too, for Turner have already sold an 8-track, 16-channel mixer to Banana Studios, Bristol, where it will



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be built into the studio layout. The J.S.D. band will soon be using one, as will the German band Amon Duul, and interest is strong in the States. Turner are shortly flying someone out to begin negotiations.

Western Organ Studios (Bristol) Ltd., 19 Union Street, Bristol BS1 2DF. Tel: 0272 25897.

Western Organ Studios are the sole UK distributors of the Kustom Electronics products, an American built range of high quality instrument and PA amplification.

Kustom produce two musical equipment lines, Kustom and Kasino, and it's the latter range which includes sound mixers.

The main model in the range is a 16-channel unit for use with the Arena and Stadium PA systems, and apart from particularly clean and logical styling, it has a very simple and easy-to-operate control panel.

Each channel has reverb, treble, bass and volume controls, all in line for easy

reference, and there are additional volume, bass and treble master controls to adjust the total system while still retaining channel balance. A master anti-feedback control, with three separate overlapping controls, is also fitted, along with masters for external echo unit and internal reverb, including bass and treble adjustment.

Push button controls allow the operator to monitor each channel via a fitted VU meter, and other features include cue mike and headphone inputs, with separate volume controls and output jacks for direct recording or the external speakers.

The unit is built into a portable carrying case, the lower part of which is the mixer base. A cover is then latched over the face panel for transportation.

Other mixers in the range are the Club and Concert power units, which are amplifier/mixers.

The Club Power Unit is a 4-channel 100 watt unit, with master reverb and volume controls, and volume,

treble, bass and reverb controls on each channel.

The Concert unit is a 250 watt, 6-channel unit featuring a graphic equaliser with seven slider controls. Each channel has volume, bass, treble and reverb controls, and there are additional master volume and reverb controls. Provision is also made for external echo unit.

The Kustom and Kasino ranges also include PA and instrument amplifiers and speaker units, to be used in conjunction with the mixers.

Zoot Horn Sound Equipment, 31 Station Road, London SE25 5AH. Tel: 01-653 6018/8483.

One of the more recent names in the mixer and PA field is Zoot-Horn, based in South London. They offer a range of bass-bins, monitors, cabinets and horns, as well as 10, 15, 20 and 25-channel mixers, and custom variations.

The units have been designed with roadies, sound engineers and musicians, giving them maximum flexibility on stage, with straight-

forward operation principles.

Prices for the standard four models are £600 (10-channel), £775, £1,020 and £1,195 for the 25-channel model. You can have 2-25 input channels, with meter, line or microphone switch, microphone sensitivity control, full equalization (bass, treble and middle), stereo echo send and stereo reverb sent, up to four foldback channels, full stereo panning facilities and an 80mm fader. All output channels, including foldback, have a meter, master bass, treble and gain controls. Talk back to stage facilities are available, and the mixers are installed in a teak console.

The Zoot-Horn range is the result of many years' group experience for Geoff Bevan, who at first hand has seen the problems of stage PA systems and sound mixing.

'I think it's much better to have a meter on each channel, because if one is overloading or there's feedback, it saves so much time in tracing it,' he said.



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STRAMP WEST GERMANY

After the excitement and glamour of the trade shows has died down, the new products which the manufacturers introduced at those shows find their way into the music shops up and down the country fairly soon.

This month, shortly after the main exhibitions, *Beat* has been around some of the major shops and showrooms to see what they're offering in the way of products, service, and facilities. Like everything else in the music industry, expansion seems to be the theme.

The days of cramped and dusty shops, where you couldn't find the right gauge of guitar string, are over, and the idea now is to 'get it all under one roof'. The new *Fender Sound House* in Tottenham Court Road, is, perhaps, the forerunner of this idea, and there can be no doubt that more shops of this calibre will follow.

To cope with the ever-widening range of musical merchandise being offered, shops are having to expand in order to be able to keep a comprehensive stock.

R.E.W., the specialist shops, are designed to complement each other by handling equipment for different market segments, the hi-fi and professional audio fields and this is the approach which customers appreciate.

The shops which attempt to cover the whole market are, without doubt, a great help – as long as they've got what you want. And that's where the *Fender Sound House* is going to score – let's hope there's one opening near you soon.

Here then are some of the major shops, and what you can hope to find there:

Cass Music, 38 Monarch Parade, London Road, Mitcham, Surrey. Tel.: 01-640 1870.

Have you ever fancied a '58 Les Paul with a body shaped like a space-ship, Fender fingerboard and Gretsch neck? If you have, about the only place you'll get one (custom built) is Cass Music, who feature the largest stock of American spare parts in Europe.

MUSIC SHOPS

B.I. LOOKS AT SOME OF THE COUNTRY'S LEADING INSTRUMENT AND EQUIPMENT STORES

The business started four years ago at Eastbourne. They were mainly concerned with guitars and studio equipment and handled the Amcron, Phase Linear, Revox and Teac ranges. But then came the instrument spares side, a field that has grown and grown, giving the firm a large mail-order business, and handling supplies to dealers all over the country.

At the end of October a new shop was opened at Mitcham in Surrey, bringing the firm nearer London, where more musicians, after spares, will be able to visit them and see the selection.

The shop is one of the new *Fender Sound Houses*, with a complete range of Fender instruments and amplification, the keyboards range, and the Rodgers drum kits. They also have agencies for Farfisa organs and H/H amplification, but all the major amplification and instrument manufacturers' ranges are on show.

Repairs are done on all makes of equipment and as already mentioned, guitar spares are readily available for the American makes. As a natural development to the spares side, the building of custom instruments is also featured and with items like fingerboards, necks, bridges, pick-ups, knobs and scratch-plates available they can – and have – built some rather unusual instruments.

In charge of the guitar side is 'Super' Simon Frankau,

who mentioned the Les Paul Space-Ship hybrid as one of the strange instruments that can be made available.

Down at Eastbourne, at 32 Grove Road, 'Nifty' Jeff Frost handles the spares, keyboards and studio equipment. If this winter you'd like a warm reception, coffee, and a peek at 'The Guitarists' Paradise', have a look in at either Mitcham or Eastbourne – remember that a Gibson knob is better than no Gibson at all!

CBS/Arbiter, Fender Sound House, 213/215 Tottenham Court Road, London WC2. Tel.: 01-323 4881.

Ivor Arbiter's new concept store, opened at the end of September, has proved to be the most well-thought-out showroom in the country.

On two floors, there's a display of equipment and instruments that cover the needs of practically any musician. On the ground floor the group amplification and accessories together with the Fender and Arbiter products, make an imposing sight. Upstairs there's a keyboards centre run by Lou Dean. Although the main selection is of home organs, there are a number of electric pianos and synthesisers, and stage keyboards.

But apart from the Fender and Arbiter ranges, which are not designed to compete, the Sound House has comprehensive stocks of all the

quality brands in instruments and amplification, as well as the sole West End agencies for the big WEM and Altec PA systems.

Other inducements include a spacious mezzanine coffee bar and a club to cater for roadies, who will be given membership cards which ensure special treatment.

The Sound House is open from 10 a.m. to 10 p.m., so if you want a full idea of the place miss out on your pub night... there's plenty to see.

Chingford Organ Studios Ltd., 230 Chingford Mount Road, Chingford E4. Tel.: 01-524 1446.

Chingford Organ Studios are based in four large shop/showrooms in and around London, which together cover the whole keyboards market, from home users to professional musicians and recording studios.

The main lines in organs offered are the Hammond and Yamaha ranges, along with Farfisa and Lowrey instruments. They also have the Fender and Kemble pianos on show, as well as large stocks of music books, cassette teaching outfits, and instrument accessories. Although the emphasis is on keyboards, the showrooms also stock guitars and amplification, and smaller instruments like recorders and harmonicas.

They are the largest Hammond dealers in London and

as well as delivering the instruments anywhere in the world, also offer an instrument hire service, so that organs and Leslie speaker units (which they also deal a lot with) go to recording studios, professional musicians, bands and holiday camps.

Gene Ashworth, Managing Director, told *Beat* that they attempted to cover every need of the organist.

'As well as the hire service and delivery for the professional users, teaching sessions for beginners are held each week at the showrooms, incorporating language laboratory-type methods.

'We also split organs to ease transport problems. Unless this is done the big ones are practically impossible to move. We cut them in half and where the wires are cut, use multi-plugs to join them again. With a Hammond C3 for instance, there are 400 soldered connections to break,' he said.

Chingford also manufacture pedal sustain units for Hammond organs, with 8 min. and 16 min. variable sustain, which are particularly useful when performing without a bass player.

Future plans include the opening of a new showroom before the end of this year at Northampton and another one at the Brent Cross shopping precinct, Hendon, which will be the largest in Europe when it opens in 1975.

The other three showrooms are at 38 Ballards Lane, Finchley N3, 11 Lisimore Road, Eastbourne, and at New Road, Rainham, Essex.

Claude Venet Enterprises, California Ballroom, Whipsnade Road, Dunstable, Bedfordshire. Tel.: 604102 (24-hour service at Luton 37111 Ext 225)

Just 26 miles up the M1 from London, Claude Venet enterprises are offering a 24-hour equipment service.

The firm is run by Claude Venet, an enthusiastic Frenchman who has been designing and building sound systems for many years.

In equipment and amplification they're offering ranges by Mi - for whom they're sole U.K. distributors - Aflyn, and SAI, as well as their own range of Skipper Claudio custom-built PAs, all of which incorporate JBL speakers and horns.

Mi's range includes a number of interesting and innovative ideas, all designed to help the musician.

Included in the range are: a 60-watt lead amp., and 100 bass amp., mixers, graphic equalisers and speaker cabinets. Mi also offer Power Panel Kits, consisting of stereo mixer pre-amp., 150-watt booster amplifier, a 2 x 80-watt stereo booster amp., and a nine-frequency band

graphic equaliser. All are ready to use for rack mounting, and enclosed in a metal case.

The Skipper Claudio PA systems, which are used by a number of professional bands (Magma, Gong, Supersister), are all tailored to a band's requirements. Claude Venet, who designs them, told *Beat*: 'I go and listen to a band to see what they need. The gear they'll need depends on their music, the places they play and how much money they can spend. When I've done this I give them a report, telling them what they need and why.

'That usually takes a few days, and then about 30 days to build the system.

'The price for a 600-watt stereo PA system would be less than £1,000, which is very reasonable.'

Although instruments are not stocked, any guitar can be available within two days, along with all the other equipment and accessories. Discounts and HP facilities are also available.

Croydon Music Studios, 40 Station Road, West Croydon. Tel.: 01-688 0628

Croydon Music Studios are the UK agents for Framus. Manager **Ed Hersey** told *Beat*: 'Acoustic guitars and banjos are selling particularly well at the moment.' Especially popular are the 05011 and 05300 jumbo models. The 05011 is made with a

plain wood matt finish and retails at £45.00. The 05300 is a polished version in plain wood or sunburst finish and costs £57.90.

Croydon Music Studios also stock a wide range of all types of guitars, including the popular Japanese models, amplification, drums and accessories.

Drum City, 128 Charing Cross Road, London WC2. Tel.: 01-240 1167.

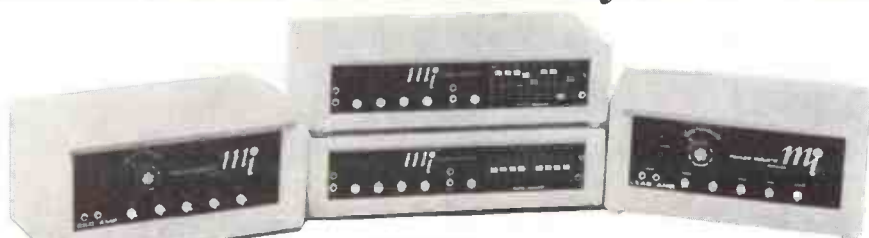
If you're a drummer the chances are that you've heard of Drum City, if not visited the place. The shop is run by Graham Spring and apart from being main agents for the Hayman and Ludwig ranges - kits by Gretsch, Pearl, Beverley, ASBA, Olympic, Sonor and Rodgers are on show.

The shop staff are all percussionists and between them they demonstrate and sell a vast range of percussion and accessories.

The cymbal ranges include Zildjian, K. Zildjian (which are made in Turkey), Paiste 602, 2002, Grand Beat and Hayman Phase 1. Drum heads are available by Remo, Ludwig, Rodgers and Everplay, along with Pearl and Beverley stands, and an enormous range of sticks and brushes.

The tutor selection is wide, too, containing 'Ludwig Modern Jazz', all the Ray Burns volumes, the 'Rock'n'

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MUSIC SHOPS

Roll Bible', the Jim Guirin tutor, and many more.

Drum City also offers a hire service, which covers any kit and combination and which is useful to a great many musicians. Although the shop's range is designed to satisfy all percussionists, a large number of bands purchase their kits at Drum City.

They also offer an extensive range of congas, bongos and African drums.

John's Music, 142 High Street, Scunthorpe, Lincs. Tel.: Scunthorpe (0724) 3800.

John's Music, run by shop manager Mick Strangleman, are the sole Northern distributors for the Italian-built Davoli range of amplification and instruments, which includes the Davolisint synthesiser.

Other amplification ranges on show are by Fender, Gib-

son, Simms-Watts, H/H and Marshall, but the emphasis is placed on the Davoli gear.

In guitars they've the Gibson and Fender ranges, a range of Italian-built solids under the Gherson name, and Sigma and Yamaha acoustics.

The main keyboards range is the Farfisa series, although Gem organs and reed instruments are featured.

One part of the shop, which is all on one floor, specialises in percussion, with kits by Premier - for whom they're agents - Ludwig, Hayman, Shaftsbury and Sonor on show, and available for demonstration.

But the stock doesn't end with instruments and amplification, for you can get the SAI discotheque and lighting gear there, along with the Hanimex, Japanese-made lighting systems. Other parts of the shop feature hi-fi systems, radios, cassette recorders, tape recorders, micro-

phones and 8-track gear. A lot of the shop's work is the installation of sound systems in clubs and hotels, and often a music system is built in.

Other instruments stocked, which don't really enter the group market, are Hohner accordions, and Selmer brass of which there's a selection.

As well as the makes described there's a constantly-changing stock of second-hand instruments and equipment, of all makes and types, which come in either for cash or in a part-exchange deal. As the Davoli centre, many club and showbands travel from as far as Leeds, Sheffield and Hull to see the range and they, in turn, leave the supply of used gear.

I.C. Electrics Ltd., 15 Albert Road, Aldershot, Hants.

The I.C. Electrics Discotheque Showroom in Aldershot is fully equipped to demonstrate their extensive range of discotheque and lighting equipment. The showroom is open from 10.00 a.m. to 5.00 p.m.

Monday to Saturday. A full catalogue is available on request.

Macari's Ltd., 122 Charing Cross Road, London WC2. Tel.: 01-836 9149.

Headed by perhaps the youngest shop manager in the West End - 20-years-old Carl Neilson - Macari's shop offers an exciting range of guitars, keyboards, amplification, music books and accessories.

The main guitar ranges are by Gibson, Fender, Micro-Fret and CSL, all high-quality instruments, but as well as those there are always unusual and interesting instruments adorning the walls.

Macari's are now London distributors of Micro-Fret guitars, a range of six instruments, American made, which are being used by an every-increasing number of professional musicians. In all, Macari's have 700 guitars in stock - there's gotta be something to suit you!

In amplification there is a selection of Italian PA systems. The makes are Montarbo - one of the most pop-

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MUSIC SHOPS

ular on the Continent – Davoli and LEM.

There's also a full selection of the Sola Sound products which includes practise amplifiers and effects pedals.

Macari's have two other shops in the West End, Macari's Musical Exchange at 102 Charing Cross Road ('phone 01-836 2856), and Macari's Electronic Keyboards at 20 Denmark Street, WC2, 'phone 01-240 0393 or 01-836 2856.

The Exchange handles mainly amplifiers, PA systems, microphones and the keyboards shop contains one of the largest selections of synthesisers, electronic pianos, organs and keyboard accessories in London.

Macari's are now sole U.K. distributors of the new Synthi Hi-Fi guitar and instrument synthesiser, and with these on show there will be a lot of interested musicians gathering at Macari's.

Larry Macari, managing director, told *Beat* that both Deep Purple and Pink Floyd had been in recently for the units.

J. and T. Marshall (Musical Instruments) Ltd., 55 The Broadway, Ealing, London W5 5JN. Tel.: 01-567 0792.

One of the shops which seems to attract group musicians and roadies is Marshall's, down at Ealing. It's run by the amplification firm, so there's always a complete stock of Marshall gear on show and available for demonstration, as well as most of the other major makes. As the store is one of the new Fender Sound Houses the range of Fender products is always on show.

They also feature the economically-priced CMI amplification, which is growing rapidly in popularity because of the almost unequalled 'power for pounds' value.

In guitars they've got all the major ranges, including Gibson, Eko and Suzuki instruments.

In keyboards they've got the Rose Morris-handled GEM range, the Fender Rhodes, Stage, and RMI pianos, the Hohner Pianet, Clavinet and Bass keyboard, as well as Welton, Wurlitzer and Davoli instruments.

Synthesisers have not been omitted, and the shop features the E.M.S., ARP, Moog and Davolisint instruments, all linked together through an amplification system for demonstration purposes.

The shop only measures 100 by 200 ft., and as shop manager, John McCann remarked, it's a wonder how it all goes in.

In percussion there are kits by Rodgers, Premier and Ludwig on show, and a selection of accessories for Gretsch and Sonor on show. In cymbals they've the Paiste, Zildjian and K. Zildjian ranges on show, as well as a vast selection of drum sticks and skins. It is interesting to note that Jim Marshall was a drum teacher before turning to amps., but his interest has remained evident. They still lap skins for bongos and drums, which fewer shops are doing today.

Other Marshall shops are at Bletchley and Luton.

Music City, 114 Shaftesbury Avenue, London W1. Tel.: 01-437 9353.

Music City opened in June this year and their policy of stocking new and used guitars, amplification and keyboards, complete with full servicing and after sales facilities, and PA and home recording departments, has made them one of the few well-known shops in the country.

The shop is managed by Steve Sutherland and he and the staff – Alex, Chris B., Chris H., Jim and Pete – are all enthusiastic musicians, able to answer customers' instrument and equipment queries.

The shop stocks most amps. and guitars, and are main dealers for Acoustic and H/H amplification, and

Fender, Gibson and Hayman guitars.

Steve Sutherland told *Beat*: 'Our repair service is second to none, and used by such bands as Pink Floyd, The Moody Blues, King Crimson and Yes.

'The export side of the business is growing, too, and we've now got a lot of friends in Europe and the USA.'

The Mellotron, Mini-Moog and RMI piano are Music City's main selling keyboard instruments and there's a 'never-ending' supply of effects units, strings and accessories available at the shop.

The home recording department contains Teac and Revox tape decks for stage and domestic work, Alice and Kelsey mixers, and Shure, Electro-Voice and AKG microphones.

Orange, 3 & 4 New Compton Street, WC2. Tel.: 01-836 7811.

One shop which has grown very rapidly in popularity with all forms of musicians is, undoubtedly, Orange, centrally located and offering, apart from the Orange range of amplification, guitars and percussion, a number of unique features – particularly in the second-hand market.

Orange are, perhaps, the pioneers of selling second-hand equipment and are the only shop to offer three months' guarantee on used equipment, inclusive of both labour and parts.

They also give price quotes for equipment, over the 'phone, offer a free advice service and facilities for HP and special payment schemes.

Cliff Cooper, managing director, told *Beat*: 'We offer the best value for money in the country. We give cash for second-hand gear and give the biggest discounts.'

The shop stocks all makes of equipment, including American instruments and gear, and full ranges of guitars and organs. The Orange range includes a full selection of instruments and PA amplification, a reverb unit, microphones, strobe unit, disco deck, percussion and guitars.

R.E.W. Audio Visual Co., 21 St. Giles High Street, London WC2. Tel.: 01-836 9025.

R.E.W.'s new showrooms, situated under Centre Point, have been open less than two months, yet already their 'phone's constantly ringing.

R.E.W. have four shops in London, each dealing with a separate slice of the hi-fi/studio/video equipment field – and handling them admirably.

The Centre Point shop, which is spaciouly layed out with a mezzanine floor, stocks the domestic hi-fi and video systems and will soon have specialist video staff there. At present the equipment is being run from a television, but when additional equipment is brought in, complete systems will be on show. At present they're showing gear by Quad, Morantz, Spondor and Acoustic Research.

Just around the corner is another of their shops, at 146 Charing Cross Road, WC2 (Tel.: 01-836 3365), which specialises in the professional end of the market, offering the highest quality sound equipment made. A good many studios purchased their equipment there and underneath the main shop is a vast display of speaker systems for demonstration, all wired so that efficient comparisons can be made. Note: A feature on this branch was printed in the August issue of *Beat*.

Some of the main speaker and recording equipment ranges are by JBL, Tannoy, Ferrograph and Teac and, although there's some duplication in stock with the Centre Point premises, the two shops are designed to complement each other rather than compete. Plans are now in hand to modernise the Charing Cross Road branch and work may start in the near future, but as Jan Murray, a director, pointed out, 'the professional people don't really like a place to be too much like a showroom, they like a bit of bustle'.

A large number of group musicians have purchased their gear at R.E.W. including the Moodies, the Faces, who bought video and audio gear,

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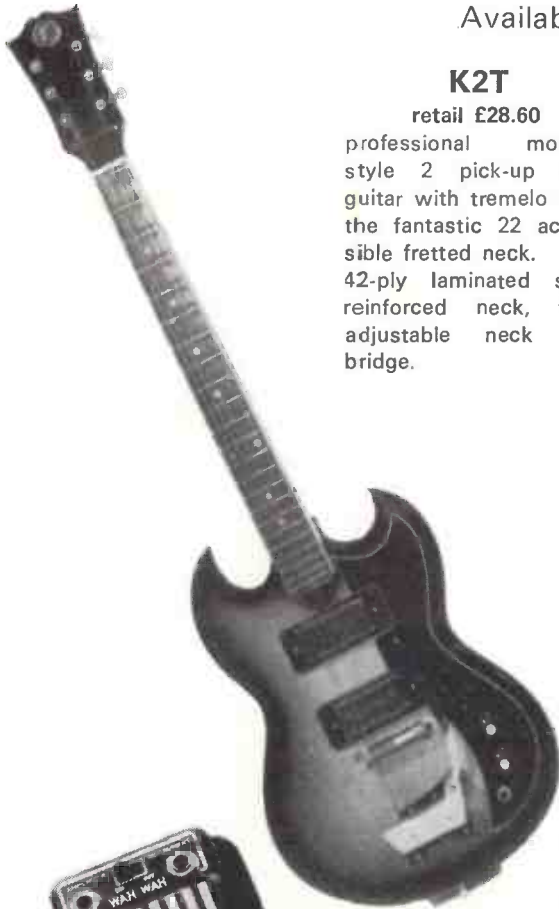
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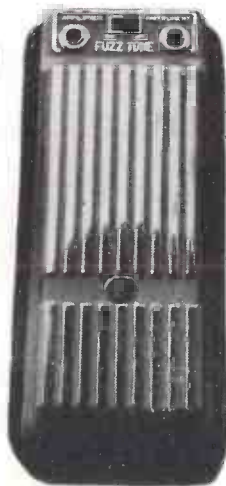
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MUSIC SHOPS

Pink Floyd, Cat Stevens, The Groundhogs, The Who, and The Rolling Stones, who also bought video equipment.

Down in South London, at 10-12 High Street, Colliers Wood, London SW19 2BE (Tel.: 01-540 9684/5/6), R.E.W. have their Video Recording Studios and Video Sales departments.

Also on the South side, at 266-8 Upper Tooting Road, London SW17 (Tel.: 01-672 4471/2), they have their South London Showrooms, which feature mainly domestic hi-fi systems and apparatus.

It seems they've got the scene covered – so pay them a visit.

Rose-Morris Showrooms, 81-83 Shaftesbury Avenue, London W1. Tel.: 01-437 2211.

Rose-Morris are one of the world's largest musical equipment merchandisers, and their emporium on Shaftesbury Avenue con-

tains everything from tin whistles to a 100-watt Marshall PA system – and lots in between.

The builders were in earlier this year inserting cases for microphones and the more expensive guitars which include Martin, Ovation and Gibsons. Other models in stock are by Fender, Guild and Rickenbacker, as well as their own lines of Shaftesbury, Avon, Suzuki, Aria, Eko and Rose-Morris instruments.

One of their main agencies and, perhaps, the most well known of all amplification, is Marshall, and a stock of the complete range is always at the showrooms. The range includes everything that a band can need, with amplifiers and cabinets of all sizes, reverb units, mixers, effects units, and even plug boxes – all topped with the inimitable 'Marshall' sound (as used by the late Jimi Hendrix, Deep Purple, Cream and countless others).

The amplification, solid guitars and percussion are all displayed on the ground floor and the acoustic guitars, organs, brass and woodwind instruments are kept upstairs.

All instruments can be demonstrated in the shop, and Dave Wilkinson, shop manager, added that repairs were carried out on all instruments and equipment.

Selmer's Shop, 114/116 Charing Cross Road, WC2. Tel.: 01-240 3386.

Selmer's musical instrument and equipment range literally has something for everybody, and since their main showroom has undergone a facelift there's more room to display the 'goodies'.

For a look at the Gibson guitar range, their new amplification, Lowrey organs, the MSA pedal steel guitars, or the complete Selmer amplification range, there's no better place to start than at their showrooms.

Demonstrations of all instruments and equipment can be held in the shop – and there's a lot to demonstrate! Apart from the Gibson gui-

tars, there are the Hofner, Saxon, Viva, Yamaha, Selmer and MSA ranges, which start with a Viva acoustic for £7.87 and go up to a MSA CS-10 for £759. The organ range consists of the Lowrey, Elka and Orla instruments, and on the percussion side they have the Meazzi Holly-wood kits, for which they are the exclusive London agents.

In amplification there's the complete Selmer range of solid-state and valve amplification, ranging from small practise amplifiers to combos and then to high power stage stacks and PA systems.

There's also the now, long-awaited Gibson amplification on show, the amps. should provide some exciting sounds.

Sound Advice Installations Co. Ltd., 358 Preston Road, Standish, Wigan, Lancs. Tel.: 0257-421603 and 2390.

S.A.I.'s main showrooms, situated just off the M6 at Junction 27 and at Junction 8 on the M62, stock everything for the entertainer, including instruments, ampli-

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fication, discotheque units and lighting.

The shop is open six days a week, with late nights until 9 p.m. on Mondays and Wednesdays. There's a staff rota system, which means there's always somebody there to answer technical problems and queries.

In amplification, apart from the complete S.A.I. range, they stock the imported Traynor, Kustom and Acoustic ranges, along with Fender/JBL, Hiwatt, Carlsbro and Orange gear. But if for instance you're after a Stramp amp., these can be obtained.

In guitars they've the Fender, Gibson, Rickenbacker, Guild, Micro-Fret and Mos-

rite instruments, but as with the amplification there's a constantly changing stock of second-hand equipment going through the shop - all guaranteed for six months. All new equipment, irrespective of the manufacturers guarantee, is covered for 12 months by SAI, something they have been doing for five years. Every guitar that goes through the shop, both new and second hand, has its electrics and action checked.

Bob Dewhurst, director, told *Beat*: 'We can't really differentiate between new and used gear because when the customer buys something he wants it to work, and if it's covered with a guarantee he's a lot better off'.

The other side of SAI's business is the disco and lighting equipment, and the shops contains a vast stock of units and accessories, including oil wheels and colour effects.

For large equipment demonstrations SAI have a large warehouse near to the shop, complete with a stage, where a group can, for instance, test a complete PA and group system.

Sound City, 124 Shaftesbury Avenue, London W1. Tel.: 01-437 7486.

One of the most popular shops with bands, right in the heart of London's 'Music Mile', is Sound City, which is stocked with an incredible

number of sound systems and instruments.

Customers have included Yes, Led Zeppelin, Joe Cocker, Status Quo and Spencer Davis, but as well as gear and guitars for the professionals, there's a good selection of competitively-priced equipment.

The stock lines are RSE PA systems, Acoustic, H/H, Sound City, WEM, Laney, JBL, Fender and Electro-voice, and all the other well known major manufacturers.

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MUSIC SHOPS

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St. Giles Music Centre (Boosey and Hawkes), 16/18 St. Giles' High Street, WC2. Tel.: 01-836 4080.

The Boosey and Hawkes shop has long been one of the main stopping places for groups in search of equipment, featuring anything up to 100 guitars in stock and the complete range of Laney amplification, which extends from small instrument combos to giant 200-watt amplifiers.

Upstairs, though, there are big selections of the Boosey and Hawkes brass and woodwind ranges and a selection of violins in the main shop.

In synthesisers they stock the well-known ARP range, featuring mainly the Odyssey and Pro-Soloist models, and both are available for demonstration.

In guitars there are models by Fender, Gibson, Guild, Rickenbacker and Levin, and their own ranges of Angelica, Di Giorgio, Harmony, Varsity and Vittoro acoustics. On the percussion side there are kits by Beverley and Premier, plus the Zildjian cymbals.

Shop manager Rickard Marder told *Beat* that as well as the group market they hoped soon, to cover a wider part of the educational market, which along with orchestral instruments are handled by Boosey and Hawkes' other shop at 295 Regent Street, W1.

Sun Music, 110/111 Oxford Road, High Wycombe, Bucks. Tel.: High Wycombe (0494) 36686.

Sun Music opened just one year ago this month and by way of celebrating this important first birthday, the shop, which was formerly only at number 111 Oxford Road, has now expanded into 110. This gives double

the room for storage and display and allows a number of new lines in percussion and guitars to be introduced.

At 111, Sun display the amplification, solid guitars and accessories, with ranges by Elgen, for whom they are agents, WEM, Acoustic, Peavey and Fender. There's also a large selection of second-hand gear, of all makes and types. In guitars there are Fender, Gibson, Rickenbacker and Guild instruments, as well as numerous second-hand models.

At 110, the newly-opened half, the percussion and acoustics are kept with kits by Hayman, Gretsch, Ludwig and Olympic on show, and acoustic guitars from Rickenbacker, Gibson, Harptone and Fender. The Elgan keyboard instruments are also featured.

Top Gear, 5 Denmark Street, WC2. Tel.: 01-240 2118/2347.

Guitar Village, 80 Shaftesbury Avenue, W1. Tel.: 01-734 8840.

Between them the Top Gear and Guitar Village shops handle the cream of the guitar and amplification scene. The shops were opened four and a half, and three and a half years ago respectively, by brothers Rod and Bob Bradley.

Top Gear deals mainly with the amplification side. There's gear by Gibson, Hi-watt, WEM, Carlsbro, Fender, Vox, JBL, Acoustic, Sound City, Ampeg and Peavey, the latter being an American make, new to the home market and for which Top Gear are now distributors. The range includes both valve and solid-state units.

Guitar Village contains mainly guitars and accessories — and what a range! Fender, Gibson, Rickenbacker, Guild, Harptone, Harmony and Grammer guitars line the walls, together with a large selection of second-hand instruments. There's also the Harmony mandolins and banjos on show, a new addition to the range.

In effects units they've got the Maestro range, echo units, and all forms of pedals.

If you're after spares for an American instrument this is the place to start looking because they've got the 'gubbins' for most of them.

In strings — where it all starts — they have the Ernie Ball, Earthwood, D'Angelico, Gibson, D'Aquisto, Harptone, Guild and Picato ranges.

Western Organ Studios (Bristol) Ltd., 19 Union Street, Bristol BS1 2DF. Tel.: 0272 25897.

Western Organ Studios is the largest music shop in the South West and have, in stock, a tremendous range of amplification, instruments and accessories.

A large part of the amplification stock consists of the American Kustom and Kasino amplification, for which they are sole UK distributors and which is now finding popularity with an ever-increasing number of professional and semi-pro musicians.

In the cabaret and jazz fields users include Acker Bilk and The Rockin' Berries, while in the rock and soul music categories, Average White Band, The Temptations, Vanity Fair, The Swinging Blue Jeans and Stackridge are the main users. In country music 'Kustom people' include Jeannie C. Riley and The Hillsiders.

The showrooms also contain all the major amplification brands, along with guitar and percussion ranges. But one feature of the guitar selection are the Mosrites, six-string and bass models, built in America, which feature hand-made, rosewood fingerboards, maple necks, high-power pick-ups, and durable gloss finish. The guitar also features a fully adjustable bridge and accurate pitch tremolo arm.

Apart from the usual percussion ranges they have the American Camco drum kits and accessories, widely used by band and session musicians.

As the shop's name implies, organs are strongly featured particularly the Italian Pari organs, for which they are the UK agents. Two

models are available, the XTOS split model, and the XTOL which features a built-in Leslie. The two models together cover the needs of either the home organist or the travelling musician.

Western Music Co. Ltd., 130/132 King Street, Hammersmith, London W6 0QU. Tel.: 01-748 5824.

The above address is Western Music's headquarters, but the company has a further three shops and another which will be opened shortly.

Their most recent showroom is on the first floor at the new Fender Sound House where they are in charge of all keyboard instrument sales. Further details on this department are featured elsewhere in this issue.

The other two branches are at **53/59 High Street, Croydon, Surrey (Tel.: 01-688 1248)**, and **50 The Broadway, Wimbledon, SW19. (Tel.: 01-540 0494)**.

As well as large stocks of electric organs and pianos, the shops also feature comprehensive selections of audio and hi-fi equipment, along with the usual guitars, percussion and amplification.

Managing Director is Lou Dean, and when *Beat* found him at the Sound House (he visits all the shops regularly), he explained how the company tries to cater for all types of musician.

'We've really got everything for the musician, whether he plays keyboards, guitar or drums, and we also offer HP, special loan arrangements, and no deposit schemes,' he said.

Wing Music, Station Approach, Tweedy Road, Bromley, Kent. Tel.: 01-460 9080.

Only 25 minutes from London and just outside Bromley North railway station, Wing Music offer an exciting range of quality amplification, instruments and percussion, all in a shop that's sometimes so packed it's hard to get from the door to the desk.

MUSIC SHOPS

The shop is one of the Fender Sound Houses and there's a range of guitars, basses, keyboards, Rodgers' percussion and the Mini Moog, but other ranges stocked are the Traynor, H/H, and WEM amplification ranges. Traynor gear is manufactured in Canada and although not advertised, is being used by an increasing number of professional bands.

The other main guitar range is by Gibson, and Wing are planning to have the complete range in stock in the near future. A good many of their guitars are sold via a mail order business, operated from the shop.

In percussion they have, apart from the Rodgers' kits, Ludwig and Hayman equipment and there is a possibility of importing the famed Slingerland kits soon, which is 'good news' for many drummers.

Apart from instrument effects units there's a vast stock of strings, with more than 50 makes on show.

The boss is Barry Mitchell and he told *Beat* that plans are now in hand for the setting up of a hire department which will feature the lowest prices in the country on amplification and group equipment.

White Sound Equipment, 3 Albion Place, Sunderland, Co. Durham. Tel.: Durham (0783) 78058.

One of the best-stocked shops out of London must, undoubtedly, be the White shop in County Durham, now catering for a rapidly-expanding club and show-band group scene.

As well as a large stock of instruments and most major amplification lines the shop is also the home of White Amplification, a range of amplifiers, mixers, slaves, bins and horns.

Bill White, managing director, started making cabinets just two and a half years ago and since then, after one move of premises, things have grown considerably and

he's now planning to export his equipment.

He told *Beat*: 'There's a very strong group scene here and we can't make enough. We're thinking of getting a van and giving demonstrations around the country.'

The shop has a wide selection of other amplification brands, including Marshall, Hiwatt, Electro-Voice, Altec, H/H and Simms-Watt.

In guitars there are Fender, Rickenbacker, Guild and Gibson instruments.

Percussionists aren't forgotten either, with kits by Hayman, Meazzi, Rogers and Yamaha on view, as well as lots of second-hand equipment.

Although keyboards are not stocked, future plans include synthesisers.

Worcester Music Co., Lower Ground Floor, Russell & Dorrell, High Street, Worcester. Tel.: 20279/21112.

The Worcester Music Co. is virtually three shops in one with separate sections for records, organs and other instruments. They stock a wide range of instruments and accessories from bagpipe reeds to £1,000 organs.

Among the popular makes of amps. and PA systems stocked are Marshall, Carlsbro and Sound City. They also market their own line, 'Emmex', which features an interesting range of disco equipment.

Above the showrooms, recently visited by Emperor Rosko, is a 4-track recording studio which offers a seven-day week, 24-hour service, and portable outside broadcast facilities for recording.

Wally and his partner 'Muff' Murfin, also run Entertainment and International ticket agencies as well as promoting their own dances and functions. Demonstrations are, of course, given in the showrooms, as well as in local hotels and clubs.

Shop manager is Ron 'Tug' Wilson and together with Barry he offers a complete after-sales service on in-

struments and gear, repairs and customising jobs, and a free and easy atmosphere.

On the financial side, discounts are offered on many items, as well as no deposit credit, and mail-order credit, so if you're after a good deal, take the train to Bromley. (If that's too far, prices for any item are quoted via the mail-order system.)

Z.B. Guitars (UK), 18 The Broadway, Maidstone, Kent. Tel.: 0622-58903.

E.S. Electronics, 2 Upper Fant Road, Maidstone, Kent. Tel.: 0622-55470.

Down in quiet Maidstone the Snowball gang have been moving again, getting their new workshops and showroom ready for visitors and group musicians.

E.S.E., headed by Eric 'The Godfather' Snowball, are the sole UK distributors for the Z.B. pedal steel guitars, a range of instruments which have been used by such bands as Led Zepelin and McGuinness Flint. Other makes at the showrooms are the Sho-Bud and Emmons ranges.

The E.S.E. range includes everything from a 10-watt practise amplifier to 150- and 200-watt stage amps., speaker cabinets and columns. They also build a lot of custom equipment, like 400-watt stereo and quad sound systems.

Shop manager at The Broadway is Clive Sayer, but the other members of the gang make up one of the strangest staff lists we've ever come across. Company representative is Ron the Con, whose real identity is Robin Maskell, and who makes you 'an offer you can't refuse.' Making sure you don't refuse are Colin 'The Rat' Hyde, engineer and entertainments secretary, and John 'If You Say So' Fisher, engineer and shop steward.

Other members of the gang are Steven 'The Mouth' Thornicroft, who recently disappeared on a mission into the heart of Germany with a group called Chickory Tip, and the roadies, Paul Wright, who's known as 'Mummy's Wee Boy' because he's nearly seven feet tall, and Hamish

Bog, known at the works as Roadie Mark II. Last, but definitely not least, is Eileen 'The Heavy Breather' who handles the 'phones and gives the visiting group musicians cups of tea and a warm reception — keep on getting it on Eileen.

Zoot-Horn Sound Equipment, 31 Station Road, London SE25 5AH. Tel.: 01-653 6018/8483.

Zoot Horn Sound equipment is the result of four years' work by Geoff Bevan and consists of a range of bass bins, cabinets and horns, mixers and accessories — all the equipment needed for top flight professional PA systems. The complete range, along with H/H equipment, is on show down at his shop in South London.

JBL speakers are used as standard fittings throughout the range and although the gear isn't cheap, the prices are very competitive.

Geoff Bevan has worked with bands since 1968, roadying and mixing at concerts, and well understands the difficulties of mixing on stage, and setting up equipment. Consequently, the range incorporates a number of features to make this sort of work easier — no cabinet, for instance, is more than two feet deep, allowing them to be brought through any doorway. All cabinets, except the big, bass bins, are designed to be carried by one man.

The equipment is designed so that it can either be used to up-date an existing system, or again to build a complete one. A typical 500-watt system, at £2,574, would consist of four 1 x 15 in. bass bins, two 100-watt horn units, two H/H 250-watt slaves, two H/H 100-watt slaves, two 2 x 12 in. wedge monitors, a 15-channel mixer with stereo output and foldback channels, plus 50 meters of multicore on a reeling machine with stage box. All connecting leads and vinyl covers included. There are, of course, many variations.

Details on the Zoot-Horn mixers appear in this month's Mixer Feature.

ES-150 DC, Walnut	307-50
ES-150 DC, Natural	307-50
ES-345 TD, Cherry	385-00
ES-345 TD, Sunburst	398-50
ES-345 TD, Walnut	398-50
ES-340 TD, Natural	350-50
ES-340 TD, Walnut	350-50
ES-355 TD-SV, Cherry	569-00
ES-355 TD-SV, Walnut	575-00
ES-335 TD, Cherry	316-50
ES-335 TD, Sunburst	329-00
ES-335 TD, Walnut	316-50
ES-325 TD, Cherry	235-00
ES-325 TD, Walnut	246-00
Les Paul Recording	399-50
Les Paul Triumph Bass	313-50
Les Paul Signature, Gold	349-00
Les Paul Signature, Bass, Gold	319-00
Les Paul Custom, Ebony	379-50
Les Paul Custom, Sunburst	307-00
Les Paul De Luxe, Gold	307-00
Les Paul De Luxe, Sunburst	319-00
SG Custom, Walnut	349-00
L5-S Cherry Sunburst	519-00
L6-S, Cherry	289-00
L6-S Natural, Maple	295-00
SG Standard, Cherry	249-00
SG Standard, Walnut	259-00
SG Special, Cherry	225-00
SG Special, Walnut	235-00
SG-2, Cherry	235-00
SG-2, Walnut	164-60
SG-1, Cherry	136-00
SG-1, Walnut	141-90
SG-3, Cherry Sunburst	173-50
EB-0, Cherry	215-00
EB-0, Walnut	225-00
EB-3, Cherry	252-00
EB-3, Walnut	259-00
EB-3L, long scale, Cherry	249-00
EB-3L, long scale, Walnut	254-00
EB-OL, long scale, Cherry	212-00
EB-OL, long scale, Walnut	217-00
SB-350, Cherry	169-00
SB-350, Natural	169-00
SB-450, long scale, Natural	169-00
EB-4L, long scale, Cherry	236-50
EB-4L, long scale, Walnut	245-00
L9-S, Cherry	289-00
L9-S, Natural Maple	295-00
EB-2D, Cherry	297-00
EB-2D, Sunburst	272-25
EB-2D, Walnut	272-25
J-250R, Sunburst	429-00
J-200 Artist, Sunburst	399-00
J-200 Artist, Natural	409-00
Dive Custom, Cherry	339-00
Dove Custom, Natural Top	348-50
Gospel, Natural Top	289-00
Heritage Custom, Natural Top/Rosewood Back	285-50
Hummingbird Custom, Cherry Sunburst	257-00
Hummingbird Custom, Natural	267-00
Blue Ridge Custom, Natural Top	239-00
SJ De Luxe, Natural	223-00
SJ De Luxe, Sunburst	205-50
J-50 De Luxe, Natural Top	193-50
J-45 De Luxe, Sunburst	189-00

J-40, Natural Top	172-00
J-55, Natural Top	223-50
J-160E Custom, Natural Top	239-50
B-25 De Luxe, Sunburst	169-00
B-25 De Luxe, Natural	175-00
LG-0, Natural Top	108-90
B-20, Natural Top	157-00
Blue Ridge 12 Custom, Natural Top	279-00
B-45-12N De Luxe, Natural Top	232-00
B-25-12N De Luxe, Natural Top	205-00
LG-ZX, Natural Top	124-30
Citation, Sunburst	1428-90
Citation, Natural	1429-90

HOFNER HS-4580 Electro-Acoustic, Double Cutaway	118-25
Congress Acoustic	45-10
Hawaiian Artist	51-70
Hawaiian Standard	40-15
HS-173V Solid	98-18
HS-174 Solid	199-15
HS-175 Solid	112-75
HS-164V Solid	73-15
HS-4579 Solid	141-90
Galaxie Solid	107-80
HS-185 Artist Solid Bass	69-10
HS-186 Solid Bass	106-15
HS-189 Solid Bass	122-10
HS-182 Solid Bass	79-64
Violin Bass	97-35
Professional Solid Bass	67-10
Western Jumbo 6/s	63-25
Western Jumbo 12/s	70-40
Western Jumbo Electro-Acoustic	80-30
Arizona Jumbo Flat-top, 6/s	52-80
Arizona Jumbo Flat-top, 12/s	56-10

SAXON 811 Classic	19-80
813 Classic	22-39
814 Classic	26-40
815 Classic	35-75
816 Classic	49-50
812 Folk	22-39
817 Folk	26-95
818 Folk	32-89
819 Jumbo	30-25
820 Jumbo	34-65
821 Jumbo	35-75
822, 12/s Jumbo	32-45
823 Jumbo	34-65
824 Jumbo	37-40
825 Jumbo	47-30

SELMER Rancher, 6/s, C & W	22-55
Rancher, 12/s, C & W	26-95
Viva 1	7-87
Viva 2	8-42
Viva 3	9-13
Viva 4	11-50
Viva Super 6 Classic	10-50

YAMAHA F50A Folk	24-00
SG 75 Flattop	24-31
FG 75N Flattop	36-50
FG 110 Flattop	31-46
FG 110N Flattop	40-83
FG 140 Jumbo Flattop	37-90
FG 150 Flattop	40-26
FG 170 Flattop	50-00
FG 180 Jumbo Flattop	50-68
FG 200 Jumbo Flattop	55-68
FG 230, 12/s, Jumbo Flattop	55-00
FG 260, 12/s, Jumbo Flattop	68-20
FG 300 Jumbo Flattop	89-22
FG 300N Jumbo Flattop	101-96
FG 580 Jumbo Flattop	136-18
FG 630 Jumbo Flattop	156-00
G50A Classic	26-00

G60A Classic	29-00
G85A Classic	30-50
G100A Classic	36-00
G130A Classic	40-00
G170A Classic	46-50
G-C-3 Hand-made Classic	110-00
G-C-5 Hand-made Classic	159-00
G-C-10 Hand-made Classic	216-00
MSA PEDAL STEEL CS-10 Pedal Steel (Rosewood) w/case	759-00
Side Kick Pedal Steel (Black) w/case	343-20

SIMMS WATTS

NED CALLAN Long / Med-length Neck Bass	129-00
Custom Elec.	114-50
Salisbury Elec.	114-50
Cody Special Elec.	150-00
Cody Special Bass	163-50

SUMMERFIELD

IBANEZ CLASSIC 361	24-99
328	26-99
333	28-99
362	29-99
336	32-99
370	34-99
375	39-99
*391	79-99
*392	89-99
*2858	110-00
*2862	220-00
ASN 101	11-50
AP701	13-99

TAMURA HAND-MADE CONCERT

P35	120-00
P45	150-00
P55	175-00
P60	190-00
P80	220-00
P100	275-00
P150	400-00
F40	150-00
F150	400-00

MITSURU TAMURA H/MADE CONCERT

*P700	210-00
*P800	250-00
*P1000	310-00
*P1200	375-00
*P1500	450-00
*P2000	600-00
*10P1200 (10 string)	375-00
*10P3000 (10 string)	850-00

R. MATSUOKA CLASSICS

M20	62-00
M25	72-00
M30	92-00
M40	118-00
M50	145-00

R. MATSUOKA D/NOUGHTS

D40	115-00
D50	140-00
D60	165-00
*D80	220-00

IBANEZ WESTERN & FOLK

60	29-99
610	34-99
615	32-99
615/12	42-99
620	42-00
647	44-99
647/12	49-99
753	89-99
755	46-00
755/12	50-00
*754	82-00
*754M	92-00
JJ200	55-00

CSL FOLK/JAZZ ACOUSTICS	90-00
MAC. 1	90-00
MAC. 2	90-00
MAC. 3	110-00
CSL & IBANEZ ELECTRIC 2020	43-99
2030	45-99
*LH2350 (1/handed)	82-00
*LHFG360S (1/hnd'd)	92-00
*FG360S	82-00
*2355	97-99
*2355M	108-00
*2356	108-00
*2364B	100-00
*2372	115-00
*2372L (1/handed)	115-00
*2372DX	130-00
*2373	150-00
*2375	127-50
*2380	165-00
*2380L (1/handed)	180-00
*2381	180-00
2363R	59-99
*2368F	72-99
*2387	150-00
*2387B	160-00
*2388B	150-00

SUMBO ELECTRIC

FG11	19-99
DS1	22-99
FG2T	29-99
LP2G	48-00
LPGC	52-00
LP5GC	52-00
TF200	45-99
SG200	51-99
SG200B	55-00
JB200	68-00
SC3	45-00
SG6M	42-99
SG6T	46-99
SG63T	65-00
SG42M	43-99
M2	39-99
FBI	150-00

STUDENT GUITARS

P.S.1	8-50
P.S.1/A	8-99
P.S.2	7-50
P.S.2A	7-50
E.G.1	8-50
E.K.P.1	9-50
K.P.2	7-50

HAWAIIAN GUITARS

2391	72-00
2390	23-99
HG308	69-99
*Price includes hard shell case	

TOP GEAR

HARPTONE E-6N 'Eagle' D'-nought	167-20
E-6NC 'Eagle' D'-nought	184-80
E-12N 'Eagle' 12/s	176-00
E-12NC 'Eagle' 12/s	193-60
L-6N 'Lark' Jumbo	193-60
L-6NC 'Lark' Jumbo	211-20
L-12N 'Lark' 12/s	202-40
L-12NC 'Lark' 12/s	220-00
S-6NC 'Sultan'	202-40
F-6NC 'Folkmaster'	220-20
Z-6N 'Zodiac'	228-80
RS-6NC Custom 'Bangladesh' model	255-20
B-4-0/F Acoustic 4/s Folk Bass	272-80

RICKENBACKER

420 Solid	140-80
450 Solid	193-60
450/12 Solid 12/s	211-20
480 Solid	211-20
330/12 S/A 12/s	334-40
360 Stereo	299-20
360/12 Stereo 12/s	404-80
370 Stereo	334-40
4000 Bass	264-00
4001 Stereo Bass	299-20
4005 S/A Bass	343-20

EARTHWOOD

Discontinued pending new models	
GUILD D-25-M D'nought	147-84
D-35-NT D'nought	181-28
D-40-NT Jubilee	207-68
G-37-M D'nought	207-68
D-44-M Jubilee	249-70
D-50-NT Special	273-90
D-55-NT T.V. D'nought	329-12
F-20-NT Troubadour	132-00
F-30-NT Aragon	162-80
F-40-M Folk	240-90
F-47-NT Folk	240-90
F-48-NT Navarre	273-90
F-50-BLD Navarre	350-24
F-50-R Navarre	379-50
F-112-NT 12/s	188-32
F-212-NT 12/s	240-90
F-212-LX 12/s	274-56
S-50-HB Solid	128-48
S-90 Solid	167-20
S-100 Solid	200-20
S-100-S Stereo	214-72
S-100-S Stereo	235-84
JS-1 Solid Bass	181-28
JS-1L Solid Bass	223-30
JS-1L-S Stereo Bass	237-60
T-100-D 'Slim Jim' Elec.	193-60
SF-1L 'Starfire' Elec.	218-24
CE-100-D S/A 'Capri' Elec.	381-60
SF-IV 'Starfire' S/A Bass	313-28
SF-BASS-1L 'Starfire' S/A Bass	294-80

HARMONY

6600 Regal De Luxe Dreadnought	78-43
H6600/0 As above, w/plus lined fibre carrying case	88-68
H6560 Sovereign Jumbo guitar	73-32
H6560/0 As above, w/fibre carrying case	79-75
H6659 Dreadnought guitar	39-22
H6659/0 As above, w/fibre carrying case	46-04
H6364 Sovereign Grand Concert 'nk. Jet black finish	56-27
H6364/0 As above, w/fibre carrying case	63-09
H6303 Sovereign Grand Concert gtr.	69-91
H6303/0 As above, w/fibre carrying case	76-72
H6382 De Luxe Grand Concert guitar	73-32
H6382/0 As above, w/fibre carrying case	79-75
H6340 Grand Concert guitar	32-40
H6340/0 As above, w/fibre carrying case	39-22
H6341 Grand Concert guitar w/two-tone, shaded top	32-40
H6341/0 As above, w/fibre carrying case	39-22
H6365 Grand Concert Size Folk guitar, w/mahogany top and back	40-92
H6365/0 As above, w/fibre carrying case	47-74
H6362 Grand Concert Size Folk guitar, solid spruce top, mahogany sides and back	39-22
H6362/0 As above, w/fibre carrying case	46-04
H1269 Regal Dreadnought 12-string	85-25
H1269/0 As above, w/plus lined fibre carrying case	95-48
H1233 Grand Concert Size 12-string	47-74
H1233/0 As above, w/fibre carrying case	54-56

WESTERN ORGAN STUDIOS MOSRITE VI Standard w/case	232-00
VI Bass w/case	232-00

W.M.I.

Electric Guitars: K-1 Single Pick-up	15-84
K-100 Two pick-up w/tremolo	18-92
K-2T Custom two pick-up w/tremolo (SG)	28-60
K-8T Hollow body 2 pick-up w/tremolo	26-40
KEB-110 Single pick-up bass	19-80
K-1B Custom single pick-up bass (SG)	28-60
K-2B De Luxe two pick-up bass (SG)	36-30
Acoustic Guitars - Steel String G-101 Standard size student - white top	6-93
K-115 Intermediate size - spruce top	8-47
K-116 Wildwood Intermediate size	9-99
K-118 Sunburst intermediate size	9-46
K-135 Concert size - spruce top	10-56
K-145 Sunburst concert size	11-33
K-155 Wildwood concert size	12-98
K-235 Sunburst auditorium size	14-96
K-240 De Luxe auditorium size - wildwood	15-95
K-312 12/s jumbo western mahogany Acoustic Guitars - Nylon String	37-40
KCL-110 Intermediate size - spruce top	8-91
KCL-112 Wildwood Intermediate size - classic	9-99
KCL-265 Concert size - spruce top - classic	10-81
KCL-465 De Luxe wildwood concert - classic	12-98

Z.B.

EMMONS Pro D10 10/s D/neck P/steel	859-00
Pro S10 10/s P/steel	605-00
Pro S12 12/s P/steel	705-00
SS8 8/s P/steel	248-00
SS10 10/s P/steel	400-00
ES8 8/s P/steel	198-00
ES10 10/s P/steel	210-00
GS10 10/s P/steel	395-00

Z.B.

Student S10, 10/s, P/steel	327-80
S10, 10/s, D/neck, P/steel	520-00
Student S10, 10/s, P/steel	434-50
Professional S10, 10/s, P/steel	625-90
S11, 11/s, P/steel	680-00
S10, 10/s, P/steel	625-90
D10, 10/s, D/neck, P/steel	864-60
D10/11, 10/s + 11/s, D/neck, P/steel	940-00
D11, 11/s, D/neck, P/steel	10

LEAD, BASS, ORGAN SPEAKER UNITS:
 4 x 12 small, 80w... 96-80
 4 x 12, 120w... 122-10
 4 x 12 large, 80w... 101-20
 4 x 12 large, 120w... 127-60
 1 x 18, 100w... 90-20
 1 x 15 twin horn, 50w... 105-60
 2 x 12 60w... 92-40

PUBLIC ADDRESS
 2 x 12 PA, 80w pair... 104-50
 2 x 12 PA, 120w pair... 126-50
 4 x 12 PA, 160w pair... 181-50
 4 x 12 PA, 240w pair... 238-70
 1 x 15 twin horn, 100w pair... 211-20
 2 x 12 1 horn 80w pair... 137-50
 2 x 12 one horn, 120w pair... 159-50
 Horn Unit (2), 120w pair... 93-50
 Horn Unit (4), 240 w pair... 156-20

SS II RANGE
 Prices available from your local dealer
 1 x 15 (JLB 130F)...
 1 x 15 (JLB 130F)...
 1 x 15 Twin horn (JBL 130F)...
 1 x 15 (JBL 140F)...
 1 x 15 twin horn (JBL 140F).....

CIRCLE SOUND

AP, 100w amp... 64-90
 Mixers per channel... 7-70
 LBI, 4 x 12, 100w cab... 64-90
 PAI, 2 x 12, 50w cab... 38-50
 PA2, 4 x 12, 100w cab... 64-90
 BL, 2 x 15, 150w cab... 97-90
 LBI, 4 x 12, 200w cab... 97-90
 PAI, 2 x 12, 100w cab... 57-20
 PA2, 4 x 12, 200w cab... 97-90
 FRI, 2 x 12/1 x 18/2 horns 100w cab... 174-90
 HCI, 2 horns 50w cab... 42-90
 PAI-H, 2 x 12/2 horns, 100w cab... 93-50
 PA2-H2, 4 x 12/2 horns, 100w cab... 134-20
 PA2-H4, 4 x 12/4 horns, 200w cab... 170-50

CLEARTONE

PARK
 1001, 75w amps... 97-74
 1002, 150w lead and Bass amp... 162-31
 1003, 150w PA amp... 169-47
 1005, 100w lead and Bass amp... 132-45
 1006, 250w slave... 202-89
 1007, 8 channel mixer... 214-83
 1008, 4 x 12 lead cab... 116-04
 1009, 4 x 12 bass cab... 116-04
 1010, 2 x 15 cab... 105-02
 1011, 1 x 18 cab... 85-93
 1014, 4 x 12 HF. cab... 180-45
 1015, Horn cab... 71-61
 1016, 4 x 12 cols... 219-60
 1017, 2 x 12 cols... 124-12
 1018, 24w combo amp... 102-64
 1019, 50w combo amp... 164-70
 1025, Minireverb mains 36-31
 1041, Minireverb Mixer... 62-06

CFI
 1037, CMI 50w... 78-82
 1038, CMI 100w... 105-02
 1039, CMI lead cab... 94-28
 1040, CMI bass cab... 90-75
 1044, CMI 10w... 29-97
 1050 CMI 2 x 12 cab... 76-81
 1046, CMI 100w PA... 136-05
 1047, CMI 50w PA cols... 69-22
 1048, CMI 100w PA cols... 109-80

CUSTOM SOUND

150w lead amp... 86-25
 110w combo... 115-50
 40w combo... 90-75
 150w 6 channel PA amp... 121-00
 350w PA stack... 214-50

DALLAS

FENDER
 Dual Showman, 100w Bandmaster, 45w... 662-99
 Twin Reverb, 100w... 329-15
 Twin Reverb with J.B.L.s, 100w... 338-53
 Quad Reverb, 100w... 448-43
 Super 6 Reverb, 100w... 427-61
 Super Reverb, 45w... 401-54
 Super Reverb, 45w... 298-37

Pro Reverb, 45w... 275-69
 Vibrolux Reverb, 40w De Luxe Reverb, 20w... 223-18
 Vibrochamp, 6w... 186-61
 PS400 Bass amp... 61-38
 Bassman 100, 100w... 821-46
 Bassman 50, 50w... 426-25
 Bassman 10, 50w... 329-15
 Bassman 10, 50w... 265-03
 Micmaster Bass, 12w... 93-77

SOUND CITY
 8300, 20w PA... 36-66
 8301, 50w Lead... 71-61
 8302, 50w Bass... 71-61
 8324, 50w Organ... 71-61
 8303, 50w PA... 84-32
 8304, 120w Lead... 100-81
 8305, 120w Bass... 100-81
 8325, 120w Organ... 100-81
 8306, 120w PA... 120-97
 8307, 200w Lead... 142-97
 8308, 200w Bass... 142-97
 8326, 200w Organ... 142-97
 8309, 200w PA... 161-29
 8319, Lead cab, 60w... 74-59
 8320, Bass cab, 60w... 74-59
 8321, Organ cab, 60w... 74-59
 8312, 2 x 12 PA60 col. pair... 117-21
 8313, Lead cab, 110w... 105-50
 8314, Bass cab, 110w... 105-50
 8322, Organ cab, 110w... 105-50
 8315, PA, 110w col. pair... 189-48
 8316, Lead cab, 140w... 121-48
 8317, Bass cab, 140w... 121-48
 8323, Organ cab, 140w... 121-48
 8318, PA, 140w col. pair... 225-90
 8329, 4 x 25w Horns... 76-73
 8331, 3-faced PA 60 cab... 51-15
 8332, 3-faced Horn cab... 55-33
 8334, 4 x 12 Extension Horn cab... 183-29
 8333, Monitor cab, 50w... 38-37
 8333, Monitor cab, 100w... 68-20
 8327, Concord Reverb... 147-70
 8328, Combo 60... 150-38
 8350, Slider amp... 43-99
 8337, Concord Rev. J.B.L.... 196-93
 8336, Concord Bass... 147-70
 8335, Concord GT 80... 215-25
 8351, Bass Slider... 51-15
 8340, Mixmaster... 286-44
 8345, Echomaster I... 300-08
 8346, Echomaster 2... 345-53

J. B. LANSING
 D120F, 80w speaker, 12"... 71-37
 D130F, 80w speaker, 12"... 79-55
 D140F, 100w speaker, 15"... 81-84
 SB110, 50w Enclosure on app. SB120, 80w Enclosure... 131-34
 SB130, 80w Enclosure... 148-08
 SB230, 160w Encl... 266-20
 BB140, 80w Enclosure... 153-33
 BB240, 160w Encl... 285-16
 PA130, 80w Encl... 259-25
 PA230, 160w Encl... 369-60
 PAL, 80w Horn cab... 187-70
 PAL, 160w Horn cab... 330-00
 PA075, Tweeter... 70-40

IMPACT
 1015, 60w amp... 76-73
 1017, 120w amp... 100-82
 1011, LJO cab... 105-50
 1016, PA col. pair... 189-26
 1016A, cab... 59-25
 1018, Bass cab... 85-25

DAVOLI

Lied organ bass, 50w... 111-06
 Lied organ bass, 100w... 157-50
 Lied organ bass, 200w... 246-35
 Super lied dual, 50w... 121-16
 Super lied dual, 100w... 167-60
 Super lied dual, 200w... 256-45
 Lied super effects/R 50w... 127-22
 Lied super effects/R 100w... 185-77
 Lied super effects/R 200w... 278-66
 B50/N cab... 58-36
 B75 cab... 111-96
 B150 cab... 160-53
 Combo-amp, J5... 29-88
 Combo-amp, tempest 25... 66-63
 Tempest 25 tremelo... 73-16
 Tempest 50... 130-90
 Tempest 50 tremelo... 138-69
 Combo-amp, Super studio S5500... 159-53
 Combo-amp, super studio S51000... 227-17

Combo-amp, didactic 6... 108-90
 8092/K, 50w... 105-00
 8092/K, 100w... 145-39
 8092/K, 200w... 199-91
 Mixer 6, 100w, w/case... 303-79
 Mixer 6, 200w, w/case... 394-66
 Mixer 12 x multi-core (20 mt)... 1041-95
 DK45 cab... 57-55
 DK90 cab... 113-09
 DK120 cab... 171-64
 DK180 cab... 197-89
 Compact mixer 6... 131-26
 Transistorised slave 200w... 201-93
 Microphone K695... 34-32
 Microphone K700... 38-16
 Didactic 6... 108-90

DJ ELECTRONICS

DJ Group 300, 150w amp... 132-00
 DJ Group 300, 150w slave amp... 121-00
 DJ 100, 100w slave... 54-45
 DJ 105, 30w p.a. amp... 49-61
 DJ 705, 70w p.a. amp... 69-30
 DJ 500, 50w p.a. amp... 59-40
 DJ 700, 70w p.a. amp... 72-60
 DJ 1000, 100w p.a. amp... 79-20
 Discmaster, 100w slave... 72-05
 Prince, 50w cab... 44-00
 Consort, 100w cab... 66-00
 Majestic, 100w cab... 88-00
 Sovereign, 100w cab... 99-00

ELECTROSONIC

Custom-built, prices on application

ELGEN

100w Lead... 119-00
 100w Bass... 119-00
 100w Stereo... 132-00
 100w Stereo Slave... 88-00
 100w, 4 channel PA... 132-00
 100w PA Slave... 88-00
 50w G/P... 82-50
 50w combo. w/reverb... 151-00
 50w Bass combo... 151-00
 Folded Horn Altec cab... 164-00
 1 x 15 Lead/Bass Altec cab... 153-00
 1 x 15 Bass cab... 92-50
 2 x 15 Bass cab... 126-50
 4 x 12 cab... 126-50
 2 x 12 cab... 74-00
 4 x 12 cols. (pair)... 164-00
 2 x 12 cols. (pair)... 111-00

E. S. ELECTRONICS

1001 GA10, 10w practice amp w/tremelo... 26-00
 1002 N/S 100w combo amp... 178-00
 1003 PA100/R, 100w, 5 channel PA amp... 152-00
 1004 AP150, 150w amp... 139-00
 1005 AP200, 200w amp... 170-00
 1006 S/L, 150w Slave... 107-00
 1007 PA200/R, 200w, 5 channel PA amp... 186-00
 1010 PA100/TC, 4 x 12" speaker col... 115-00
 1011 PA100/S, 4 x 12" speaker col., 100w... 115-00
 1012 PA60/TC, 2 x 12" speaker col., 60w... 73-00
 1013 PA60/S, 2 x 12" speaker col., 60w... 73-00
 1014 B125, 1 x 15", 125w encl... 107-00
 1015 B125/PC, 1 x 15", 125w encl... 123-00
 1016 HF100, 100w Folded Horn 18" Bass cab... 140-00
 1017 FH100, Horn units, 100w, encl... 112-00
 1018 S120, 4 x 12", 120w Guitar or Bass cab... 132-00
 1019 S/D, special disc. cab, comprising 1 x 18", 1 x 12" and 4 horns... 236-00

FARFISA

RSC 350 Rotating sound cabinet, 160-watt amplifier... 599-50
 RSC 180 Ditto, with 80-watt amplifier... 346-50
 OR 200, 160-watt amplifier and two speaker cabinets... 522-50
 TR 70, portable, 60w, two channels... 236-50
 S 50, 35-watt amp. with two speakers... 121-00
 G5 42R, pre-amp... 159-50
 CL 20, Leslie speaker designed for the Cordovox... 220-00

GEN. EL. MUSIC

Baby Lem mixer amp... 212-30
 LP.60 cab... 97-90
 LG.100 cab... 158-40
 LG.300 cab... 229-90
 Pro Lem mixer... 162-80
 Power Module, 100w... 90-20
 Power Module, 180w... 123-20
 Lem 911, bass... 283-80
 Lem 912, guitar amp... 294-80
 Venus G20... 46-20
 Mars G30... 64-90
 Mars GR30... 83-60
 Saturn GR50... 141-90
 Saturn B50... 68-20
 Bass 80... 162-80
 Explorer 80... 167-20
 Vanguard 60... 163-90
 Varisound R80... 294-80

HAMMOND

Leslie Speakers:
 Model 110... 117-00
 125... 259-00
 225... 270-00
 145... 376-00
 147... 403-00
 147RV... 457-00
 247... 420-00
 247RV... 468-00
 122... 403-00
 122RV... 457-00
 222... 420-00
 222RV... 468-00
 251... 418-00
 610... 463-00
 700... 439-00
 710... 528-00
 18... 205-00
 60... 367-00
 825... 363-00
 760 combo... 445-00
 760 Walnut... 457-00
 910... 616-00
 950... 1115-00
 9420 combo pre-amp Deluxe (Model 910/950)... 83-00
 9370 combo pre-amp II (Model 825/760)... 76-00
 9340 combo pre-amp (Model 825/760)... 46-00
 9875 combo pre-amp (Model 145/147)... 59-00

HH ELECTRONICS

IC.100 1/b/o, 100w twin... 142-73
 IC.100-S, 1/b/o, 100w... 105-60
 IC.100 combo amp, 75/120w, 2 x 12 speakers... 174-90
 IC.100-S combo amp, MA.100, 100w, S chan PA... 149-60
 MA.100-S, 100w, 5 chan PA... 130-90
 MA.100-S, 100w, 5 chan PA... 110-00
 S.130 slave, 130w... 84-70
 Amplifier prices include zip-up, black, water-proof cover.
LOUDSPEAKER SYSTEMS
 412 BL Minor, 200w 4 x 12... 118-80
 2 x 12, 70w PA stand... 71-50
 2 x 12, 70w PA dual concentrics... 86-90
 215BL, 200w, 2 x 15... 144-10

HOHNER

Orgaphon 33 MH... 258-65
 Orgaphon 55 MH... 288-40
 Orgaphon 60 N... 312-60
 Super Reverb 62... 368-45
 CP Pianet amp... 82-60
 Schaller Solo Uni... 57-60

HORNBY-SKEWES

MILES PLATTING
 V.100, 100w amp... 102-64
 V.50, 50w amp... 82-80
 PA.50, p.a. amp... 94-92
 PA.100, p.a. amp... 114-73
 V.50-S, 50w 2 x 12 in. cab... 70-36
 PA.50-S, 50w 2 x 12 in. cols. per pair... 115-39
 PA.100-S, 100w 4 x 12 in. cols. per pair... 189-51
 C.30, 30w combo and 1 x 12 in... 114-95
 C.50, 50w combo and 2 x 12 in... 137-71

ZENTA

Z.50, 50w combo and 2 x 12 in... 115-75
 Z.50.R as previous plus reverb... 145-05
 CD.15.SN, 10w combo and 1 x 12 in... 60-85
 PL.TK.15, 10w combo and 1 x 12 in. and light show... 73-15
 CD.6.SN, 6w combo and 1 x 8 in... 30-06
 CD.6.STD, as previous and term... 36-15
 Z.3, 3w combo and 1 x 6 in... 22-75

ICELECTRICS

PAU 3030, stereo, 30w p.c... 73-26
 PAU 6060, stereo, 60w p.c... 84-26
 ADM 60/3, 60w p.a. SMP, 101, stereo mixer pre-amp... 108-68
 MMP 202, mono-mixer pre-amp... 83-60
 P.50, power amp... 44-00

JENNINGS

V15, 15-watt Valve Combo... 55-00
 V30, 30-watt Valve Combo... 159-50
 A.P.50, 50-watt Solid-state Combo... 165-00
 V100, 100-watt Valve amp... 148-33
 A.P.100, 100-watt Solid-state amp... 124-30
 FR50, 50-watt Flat Response amp... 79-20
 FR100, 100-watt Flat Response amp... 102-30
 Speaker Cabinets:
 B1, 1 x 18" speaker, 100 watt... 95-70
 B2, 2 x 15" speakers, 100 watt... 115-50
 B3, 1 x 15" Speaker, 50 watt... 77-00
 D4, 4 x 12" speakers, 120 watt... 134-20
 TS0, 2 x 12" speakers, 60 watt... 80-30
 P.A. Equipment:
 P.A. 100 Amplifier... 123-20
 2 x 12" column with horn, 60 watt... 104-50
 2 x 12" column less horn, 60 watt... 85-80

JOHN BIRCH

CABS
 Penetrator 12"... 88-00
 Penetrator 15"... 130-00
 100w Slave built in... 55-00

LING DYNAMICS

ALTEC
 Altec 815, 300w p.a... 550-00
 Altec 1205, 75w p.a... 190-00
 Altec 1208, 100w p.a... 220-00
 1210 AX mixer/amp... 286-00
 1212A mixer/amp... 220-00
 771 BX crossover bi-amp... 160-00
 LDS, 85w slave amp... 85-00

MACINNES

CROWN INT/AMCRON
 IC150, stereo pre-amp... 140-80
 D60 amp, 60w per channel... 123-20
 D150, 140 amp, 140w per channel... 237-60

DC300 A, 500w per channel... 418-00
 M600, 1000w amp... 803-00
 M2000, 2000w amp... 1706-00
 M12A, 50w driver... 16-60
 M12C, 50w driver... 17-60
 M15C, 100w driver... 29-15
 M18A, 100w driver... 29-15
 M18A, 200w driver... 86-90

MAURICE PLAQUET

AMPEG
 Ampeg V4 stack... 565-00
 Ampeg V4 B system... 575-00
 Ampeg B 15N portable... 315-00
 Ampeg V2 system... 395-00
ACOUSTIC:
 371 system... 630-00
 271 system... 675-00
 Traynor 100 lead sys... 245-00
 Traynor 100 bass sys... 310-00

M.I.

INSTRUMENT CABINETS
 100G, 100 Wrms. 2 x 12 Mi custom spkrs. Guitar... 175-00
 100B, 100 Wrms. 2 x 15 Mi custom spkrs. Bass... 186-00
 200GB, 200 Wrms. 4 x 12 Mi custom spkrs. Guitar/Bass... 285-00
 315G, 300 Wrms. 2 x 15 J.B. Lansing spkrs. Guitar... 340-00
 315B, 300 Wrms. 2 x 15 J.B. Lansing spkrs. Bass... 347-00
 400H, 400 Wrms. 2 x 15 Gausp spkrs. Guitar/Bass... 382-00

INSTRUMENT AMPLIFIERS
 SR80, 80 Wrms. combo, Hammond rev. 2 x 12 Mi custom spkrs... 335-00
 Lead, 60 Wrms. Valve Power Attenuator... 174-00
 Bass, 100 Wrms. Transistor, Compressor Limiter... 174-00
 T 902, Preamp, Transistor, Graphic Equaliser... 143-00
 T 915, 150 Wrms. Transistor, Graphic Equaliser... 214-00
 T 930, 300 Wrms. Transistor, Graphic Equaliser... 318-00

PA MIXER CONSOLES
 T 901, Preamplifier, Graphic Equaliser for any Mixer... 120-00
 1008 SA, 8 Ch. 2 o/p direct mixing... 282-00
 1008, B Ch. 2 o/p 150 Wrms. amplifier... 345-00
 1010 T, 8 Ch. 3 o/p, Gr. Equ... 593-00
 1020, 8 Ch. 3 o/p, Gr. Equ. Stereo, Sig. Generator... 802-00
 1040, 12 Ch. 6 o/p, Gr. Equ. Quadrasonic, etc... 2185-00

PA CABINE
 RCL 400, 60 Wrms. monitor, 2 x 13 ellip. tilt back... 96-00
 RCL 700, 75 Wrms. 2 x 12 Twin cone Mi custom spkrs... 120-00
 RCL 1200, 150 Wrms. 4 x 12 Twin cone Mi custom spkts... 174-00
 RCL 1200, Same, with 150 Wrms. Fitted power module... 239-00
 RCL 150, 250 Wrms. 2 x 15 Mi Custom spkrs. and 24" horn... 318-00

ORANGE

CABS
 114 Bass 60w, 1 x 15" inv. horn... 140-80
 114/110 Bass, 100w, 1 x 15" inv. horn... 198-00
 113 Reflex Bass, 2 x 15", 120w... 198-00

13/200 Reflex Bass,
2 x 15", 200w..... 264-30
109, 4 x 12", 120w..... 130-90
107, 2 x 12" Monitor,
60w..... 82-50
114/4H, 1 x 15" inv.
horn, 4 horns and
cross..... 231-00
106, 4 x 12" anti-feed-
back col..... 130-90

HORNS
106/HO Horn units
for col. (pair)..... 154-00
103 Horn unit, 100w,
103/V Horn unit, 100w
of luxe, 100w. inc.
Vitavox S3..... 198-00

AMPS
104B, 6 chann., 120w,
PA..... 217-80
105, 6 chann., 200w,
custom PA (prof.)..... 429-00
102, 120w, graphic PA
102/80, 80w, graphic
PA..... 123-20
104/TX150, 150w, 6
chann. PA..... 231-00
103, 200w, Slave..... 288-75
111, 120w, graphic
Slave..... 118-80
111/80, 80w, graphic
Slave..... 110-00
1500w, Slave..... 825-00
110, 200w..... 321-75
112/120, 120w..... 123-20
115, 80w, combo..... 181-50
115/R, 80w, combo
with Hammond rever-
berb..... 217-80
115/120, 120w, combo..... 231-00
115/120R, 120w, com.
..... 267-30

B. L. PAGE

DYNACORD

Twen 17w combo..... 85-80
Perfect combo..... 273-90
Bassing T Bass amp..... 125-40
Imperator Bass amp..... 165-00
B.1001 b/o amp..... 273-90
HiFi Favorit II..... 204-60
G.2002..... 303-60
Eminent I..... 174-90
Eminent II..... 204-60
Gigant..... 396-00
A.1000..... 254-10
D.310 H, 80w cab..... 201-30
D.350, 80w cab..... 194-70
D.3000, 160w cab..... 290-40
D.520, 80w Bass cab..... 194-70
D.580, 80w Bass cab..... 198-00
D.380, 80w cab..... 277-20
S.46 Vocal cols..... 108-90
S.60 Vocal cols..... 115-50
S.101 Vocal cols..... 171-60

ECHOLETTE

Stentor amp..... 310-20
ET.5005 combo..... 561-00
ET.1005 combo..... 445-50
LE.55/H combo..... 201-3C
A.150 Slave amp..... 151-80
M.150 PA amp..... 227-70
M.120 PA amp..... 224-40
M.70 PA amp..... 201-30
LE.5 PA col..... 171-60
LE.4/H PA col..... 115-50
LE.2/H PA col..... 75-90
LE.60/H PA col..... 201-30
LE.50/H PA col..... 108-90
LE.30/H PA col..... 151-80
LE/HT Tweeter cab..... 95-70
PA 200 amp..... 313-50
CS.50 PA amp..... 115-50
Mustang amp..... 244-20
B.200 amp..... 158-40
Profi amp..... 273-90
Junior amp..... 85-80
GA.200 amp..... 383-80
GA.200 E amp..... 383-80
BA.200 amp..... 264-00
BA.200 E amp..... 264-00
ET.600 cab..... 102-30
ET.500 bass cab..... 102-30
GC.100 A cab..... 102-30
GC.100 B cab..... 102-30
BC.100 bass cab..... 108-90

ROSE-MORRIS

MARSHALL

L/B/O AMPS:
1967, 200w lead..... 211-00
1959, 100w lead..... 148-70
1987, 50w lead..... 102-60
1959T, 100w lead
trem..... 161-70
1987T, 50w lead trem..... 114-40
2062, 250w bass..... 213-10
1978, 200w bass..... 211-00
1992, 100w bass..... 148-70
1986, 50w bass..... 148-70
1989, 50w organ..... 102-60

L/B/O CABS:

1980 150w..... 152-00
1990, 8 x 10, 100w..... 132-30
2038, 4 x 10, 60w..... 79-00
2032, 4 x 12, 100w..... 129-00
2033, 4 x 12, 120w..... 163-10
2045, 2 x 12, 60w..... 79-00
1935-1935B, 4 x 12,
100w..... 132-30
1960-1960B, 4 x 12,
100w..... 132-30
1982-1982B, 4 x 12,
200w..... 162-00
1979-1979B, 4 x 15,
200w..... 190-70
2056, 250w..... 302-60
2052, 125w..... 176-30
2064, 1 x 12 cab 100w
2066 1 x 15 cab 125w..... 147-40

SET-UPS L/B/O

Unit 1, 50w lead..... 181-50
Unit 2, 50w lead..... 288-90
Unit 3, 100w lead..... 413-30
Unit 4, 100w lead..... 325-00
Unit 5, 100w lead..... 296-00
Unit 6, 200w lead..... 513-70
Unit 7, 200w lead..... 563-60
Unit 8, 50w organ..... 181-50
Unit 9, 100w lead..... 296-00
Unit 10, 100w lead..... 300-70
Unit 11, 100w lead..... 401-30
Unit 12, 200w lead..... 513-70
Unit 13, 200w lead..... 505-80
Unit 14, 50w lead..... 228-90
Unit 15, 50w lead..... 234-90
Unit 16, 100w lead..... 275-00
Unit 17, 100w lead..... 310-70
Unit 18, 100w lead..... 325-00
Unit 19, 200w lead..... 592-40
Unit 20, 50w bass..... 181-50
Unit 21, 100w bass..... 300-70
Unit 22, 100w bass..... 413-30
Unit 23, 200w bass..... 592-40

OTHERS:

2040, 50w combo..... 184-20
2041, 50w two piece..... 230-30
2048, 50w reverb amp..... 118-40
2059, 100w two piece
reverb..... 317-00
2068, 100w Artist
reverb amp..... 164-40
2049, 50w 2 x 12 cab..... 112-00
2069, 100w 4 x 12 cab..... 152-60
2003, 100w P.A. 4 in-
puts..... 154-80
1968, 100w 8 inputs..... 148-70
1985, 50w 4 inputs..... 120-60
2043, 200w 2 x 12,
2 x 10 pair..... 215-80
2047, 100w 1 x 12,
1 x 10 pair..... 142-20
2070, PA mixer, 12
channel..... 1088-80
2071, PA mixer, 6
channel..... 74-00
2077, 100w combo
Bass..... 217-20
2078, 100w combo
lead..... 217-20
1983, 100w 2 x 12
pair..... 138-60
Unit 24, 20w P.A.
amp 2 col..... 124-80
Unit 25, 50w P.A.
amp 2 col..... 244-80
Unit 26, 100w P.A.
amp 2 col..... 296-90
Unit 27, 100w P.A.
amp 2 col..... 364-50
2080, 30w P.A..... 137-90
2050, P.A. mixer, 9
channel..... 315-80
2051, 250w P.A. slave
amp..... 223-60
2056, 250w P.A. cab..... 302-60
2055, 125w speaker
and horn, pair..... 463-20
2057, double flare
horn unit..... 157-90
2052, 125w cab bass
boost..... 176-30

LINE SOURCE P.A.:

2009, 100w amp..... 171-00
2010, 50w amp..... 104-00
2011, 20w amp..... 62-40
2008, 6w col..... 17-70
2007, 10w col..... 31-20
2006, 15w col..... 37-10
2005, 18w col..... 42-50
2004, 24w col..... 42-50
2004, 24w col..... 50-50

ROSETTI

SHURE

VA3005 Speaker Col-
umn..... 138-60
VA3015 Monitor
Speaker..... 99-00
VA302E-C Control
Console..... 369-60
PM300E Booster amp..... 171-60
A3PC-C Console cov..... 8-36
A3PC set of covs..... 29-48
A3PC-S Speaker cov..... 10-56

A3S-C Console stand..... 26-84
A3S-S Speaker stand..... 10-56
A31PC-S Monitor cov..... 8-36
P300R rack mount kit..... 6-60

RSE

RSE 200-watt P.A..... 1067-00
RSE 600-watt P.A..... 3053-00
RSE 50-watt Wedge
Monitor..... 262-00
RSE 100-watt Upright
Monitor..... 534-00
RSE 10-channel Mixer..... 1523-00
RSE 15-channel Mixer..... 2053-00
RSE 20-channel Mixer..... 2420-00
RSE Extension Cables
from..... 250-00

S.A.I.

Disco IV/S..... 138-60
Disco IV..... 118-80
Mixer Chassis (IV)..... 52-80

P.A./STAGE

4 x 12 (Staggered),
200w..... 187-00
Matching quad horn
cabs..... 161-70
Matching twin horn
cabs..... 95-70
2 x 12 plus 2H, 120w..... 185-90
2 x 12 plus 2H Mini,
120w..... 185-90
2 x 12, 100w..... 106-70
1 x 12, 60w..... 73-70
4 x 12 plus 2H, 200w..... 264-00
1 x 12 plus 2H, 60w..... 152-90
4 x 10, 80w..... 82-50
3 x 10, 60w..... 66-00
S.A.I. Eliminator Cab..... 118-80
S.A.I. Bass Bin G15C..... 99-00
S.A.I. Bass Bin SR015..... 146-30
Altec Bass Bin..... 154-00
4 x 15" Bass Organ
Cab..... 165-00
Slope Front Stage
Monitor 1 x 12"..... 38-50
Altec 51B Horn Cab
for Electronic
Crossover..... 132-00
Vitavox S3 Horn Cab
for Electronic
Crossover..... 116-60
Vitavox S3 Horn Cab
with 500 Hz Cross-
over..... 136-00
100 watt Celestion
Sectorial Horn Cab..... 73-00
S.A.I. 2 x 15" Bass Bin
SR015 Electro Voice
Speakers..... 247-00
GUITAR CABINETS
4 x 12 Std., 100w..... 95-70
4 x 12 Slope, 100w..... 95-70
4 x 12 H.D., 120w..... 106-70
4 x 12 H.D., 120 Slope..... 106-70
4 x 15 (Super cab.) 200..... 165-00
AMPS
50" Combo..... 148-50
50w Top..... 74-25
Slave 60..... 66-00
Slave 100..... 99-00
6 Channel p.a..... 118-80

SELMER

L+B 100..... 174-90
SL 100 Slave..... 127-60
PA 100..... 184-80
Compact 155S..... 38-50
Compact 305S..... 75-90
Zodiac 100 S.V..... 108-90
Compact 30 S.V..... 91-30
Compact 50R S.V.
Reverb..... 141-90
P.A.100/6 S.V. Reverb
P.A.100/4 S.V..... 104-50
Treble 'N' Bass, 100
S.V..... 89-65
Treble 'N' Bass, 50
S.V..... 71-50
Treble 'N' Bass 50
S.V. Reverb..... 82-50
Chieftain 200 Amp.
Unit..... 163-90
Chieftain 100 Horn
Enclosure unit..... 104-50
Chieftain 100 Bass
cabinet..... 108-90
Chieftain Unit, com-
plete..... 361-90
Lead 100 speaker..... 109-45
Bass 100 speaker..... 80-85
P. A. 60 H column
speaker..... 97-90
Goliath 50, Mk. II..... 68-75
All-purpose 100
speaker..... 108-90
All-purpose 50 speak-
er..... 74-80

TV-60 P.A. col. speak-
er..... 80-30
TV-35 P.A. col. speak-
er..... 48-48
TV-20 P.A. col. speak-
er..... 60-50

GIBSON

G-10..... 71-50
G-20..... 97-90
G-30..... 115-50
G-40..... 139-70
G-50..... 163-90
G-60..... 242-00
G-70..... 253-00
G-30..... 270-80
Thor Bass amp..... 174-20
Super Thor Bass amp..... 284-90

GIBSON SG SYSTEMS

SG212, Guitar amp
with two 12" speak-
ers..... 419-00
SG212A, Guitar amp
with two 12" Altec
Speakers..... 519-00
SG1151, Guitar amp
with one 15" JBL
speaker..... 479-00
SG410, Guitar amp
with four 10" speak-
ers..... 433-00
SG610, Guitar amp
with six 10" speak-
ers..... 490-00
SG215, Bass amp with
two 15" speakers..... 346-00
SG812, Six-channel,
P.A. four 2 cols,
with two 12" speak-
ers in each..... 690-00
SG812HD, P.A. Head
only..... 346-00
SG812COL, Half P.A.
col, with two 12"
speakers..... 87-00

SIMMS-WATTS

Ike Isaacs Pro combo..... 197-00
Ike Isaacs Pro reverb..... 98-00
PA70 amp..... 108-00
PA70 col (pr.)..... 108-00
PA cols 4 x 8..... 126-00
API00 l/b/o amp..... 160-00
GE100 graphic amp..... 138-00
PA100 amp..... 182-00
PA cols 2 x 12 (pr.),
Add-on-horns, twin
horns..... 76-50
AP200 l/b/o amp..... 190-00
PA200 amp..... 217-00
APU200 PA slave..... 178-00
PA cols 4 x 12 (pr.)
H100 super horn cab..... 424-00
AP 4 x 12 l/b/o cab..... 143-00
4 x 12 l/b/o cab..... 160-00
4 x 12 l/b/o cab..... 264-00
lead cab..... 123-00

SKIPPER CLAUDIO

P.A. SYSTEMS
180BB, Bass Bin, JBL,
180w..... 165-00
120 MR, Mid range,
JBL, 120w..... 390-00
60 MR, Mid range,
JBL, 60w..... 230-00
120 HF, High Fre-
quency, JBL, 120w..... 220-00
60 HF, High Fre-
quency, JBL, 60w..... 120-00
120 MO, Monitor,
JBL, 120w..... 165-00

SOLA SOUND

100w amp..... 100-00
50w amp..... 70-00
100w PA amp..... 120-00
Colour sound practice
amp..... 25-00
Slave unit..... 65-00
4 x 12 lead cab..... 85-00
4 x 12 bass cab..... 110-00
2 x 12 general cab..... 60-00
4 x 12 PA cols (pair)..... 190-00
2 x 12 PA cols (pair)..... 120-00

SPECTRUM

120w a.p. amp top..... TBA
S/212P (pair)..... 119-85
S/412P (pair)..... 226-51
S/410P (pair)..... 134-64
D/212P (pair)..... 148-10
D/412P (pair)..... 280-24
L/212P..... price on applic.
H/412P..... price on applic.
DH/212P..... 176-41
DH2/212P..... 206-18

DH/215P..... 218-26
DH2/215P..... 247-56
S/412Z..... 116-25
S/412ZS..... 127-67
S/512Z..... 191-05
D/412Z..... 147-38
D/412ZS..... 163-12
D/415Z..... 239-77
L/412Z..... price on applic.
L/412ZS..... price on applic.
L/215Z..... price on applic.
L/415Z..... price on applic.
S/218Z..... 180-19
181ZS..... 161-86
D/218Z..... 215-60
181Z/D..... 189-49
RS/215..... 196-60
RS/118..... 180-59
RS/212..... 145-92
RD/215..... 215-11
RD/118..... 185-68
RD/212..... 156-09
RL/215..... price on applic.
RL/212..... price on applic.
OD/50A..... 183-92
OD/50A..... 267-24
OD/100A..... 275-88
OD/200A..... 470-37

STRAMP

2100-A, 100w amp.
top..... 213-60
2120-A, 120w amp.
top..... 199-30
3120-A, 120w, 4-chan.
amp top..... 192-30
SL100, 120w slave
amp..... 127-90
SL200, 240w slave
amp..... 177-90
MP10, 10-chan. mixer
MP-16, 16-chan. mix..... 1427-90
EX-2 cross-over..... 113-60
K-85 Power Baby
combo..... 256-45
K-95 Bass Baby com-
bo..... 285-00
2050-BB, 100w cab..... 163-60
2100-GB, 200w cab..... 206-60
2100-BB, 100w bass
cab..... 213-60
370-B, 70w horn p.a.
cab..... 142-15
3140-BH, 140w horn
p.a. cab..... 186-45
3140-B, 140w p.a. cab..... 156-45
3200-B, 120w bass
horn cab..... 427-90
H-50, 70w tweeter
horn..... 156-45
H-100, 120w tweeter
horn..... 227-15

THOR

147w, L/B/O amp..... 119-45
147w, push button
amp..... 130-20
147w, Slave amp..... 104-65
85w, Slave..... 77-50
300w, Horn folded
bass cab..... 262-70
300w, 2 x 15 lead cab..... 187-50

TOP GEAR

HIWATT
DR-504, A.P. 50 amp..... 103-95
DR-103, A.P. 100 amp..... 136-95
DR-201, A.P. 200 amp..... 180-45
DR-405, A.P. 400 amp..... 292-00
DR-512, P.A. 50/6
amp..... 120-45
DR-112, P.A. 100/6
amp..... 140-25
DR-203, P.A. 200/6
amp..... 209-55
DR-406, P.A. 400/10
amp..... 432-30
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XTOL, built-in Leslie 986-00

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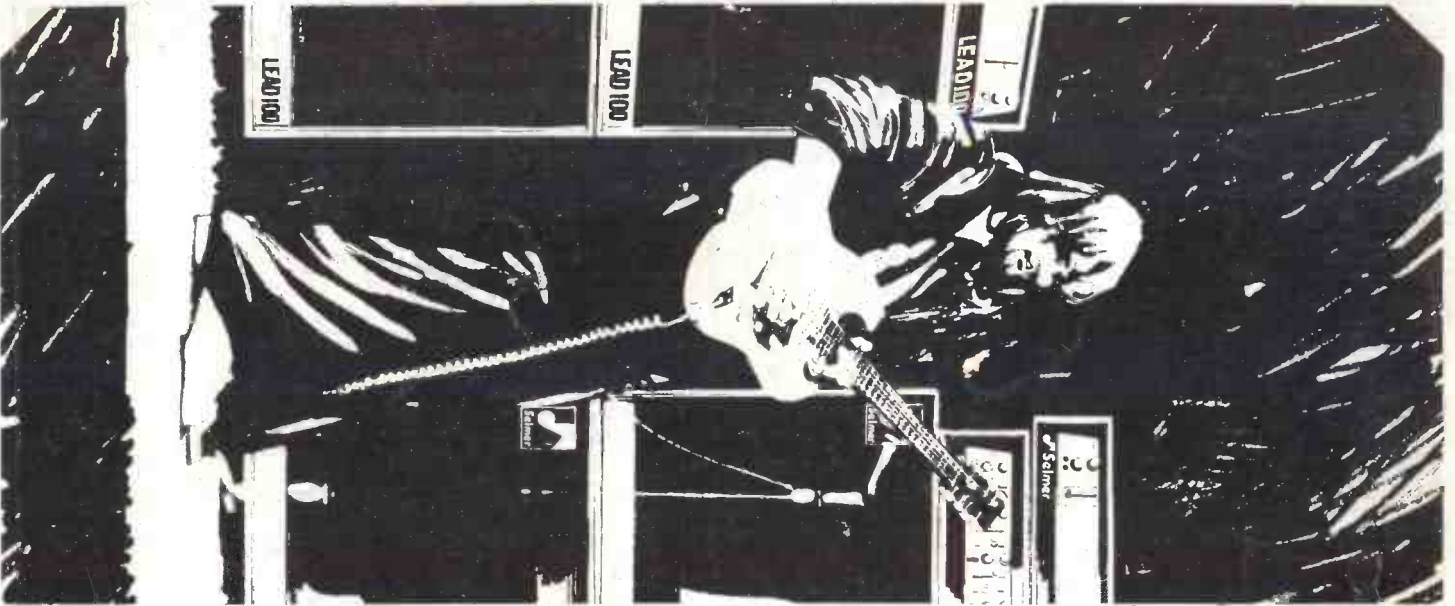
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