

MUSIC WORLD &

JULY '74 25p

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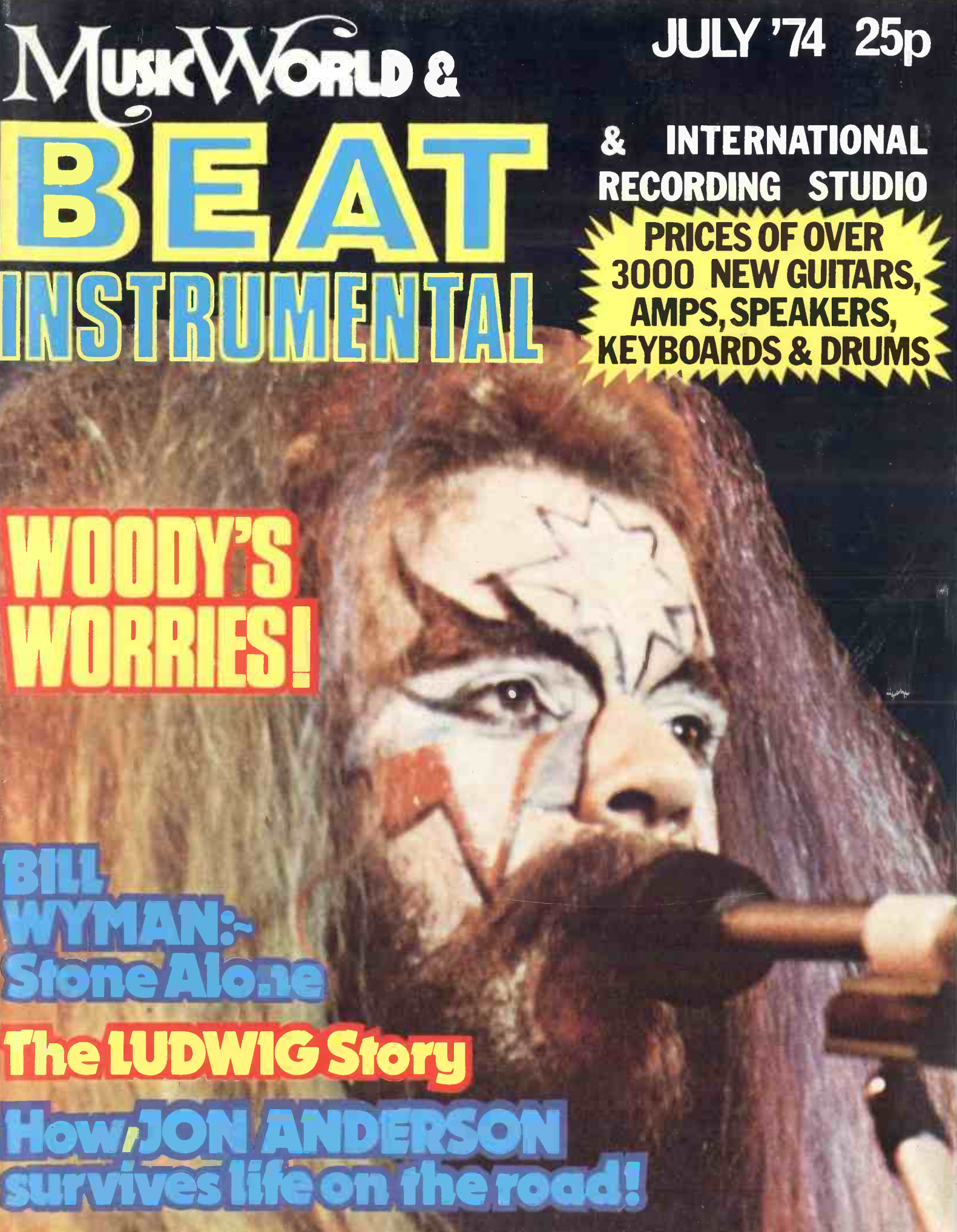
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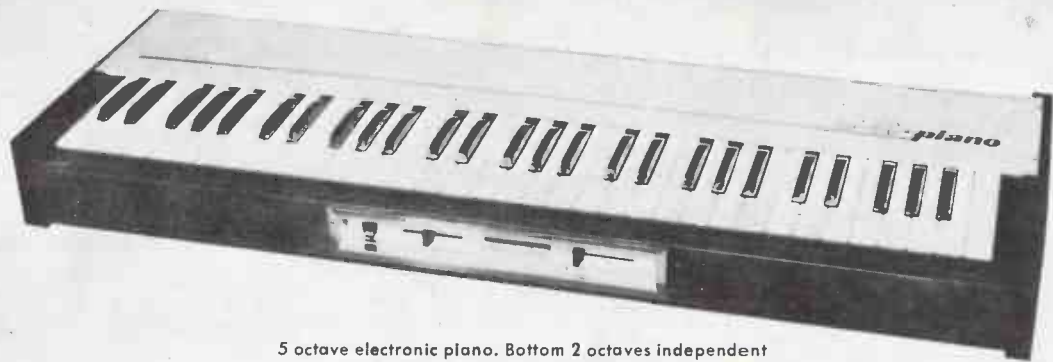
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BEAT INSTRUMENTAL AND INTERNATIONAL RECORDING STUDIO

No. 134

July 1974

Editorial and Advertisement Offices

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

Publisher:
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Printed by
Graphic Art Services (Brighton) Ltd.
Burgess Hill, Sussex RH15 9EH

Distributors: Surridge, Dawson & Co. Ltd.
136-142 New Kent Road, London S.E.1
Telephone: 01-703 5480

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

YOUR LETTERS

CARL'S KIT

Dear *B.I.*,

I play drums in a local rock band, Lighting, and we are all great admirers of your magazine. I would appreciate it if you could print a description of Carl Palmer's drum kit as we think he is fantastic, to say the least.

Yours sincerely,

**Sergei Brekeda,
San Pablo, California.**

Here, at length, is a description of the gear Carl Palmer has on stage with him. It's a pretty incredible assortment! For a start, there's the steel rostrum and the equipment which enables it to revolve while he's playing, plus the mirrored perspex, strobe light and controls and dimmer board. Behind him is a pagoda gong frame and two Paiste gongs, 1 x 38 in. and 1 x 50 in., and a 16-inch church bell, which he plays with his teeth.

He has a polyphonic Moog and a Rose percussion synthesiser (specially designed for him by a gentleman called Nick Rose), and trigger microphones. He has a set of Ludwig tubular bells, Ludwig 29 inch, and Ludwig 32-inch symphonic tympani, Ludwig 6½-inch and 14½-inch snare drums, two Rogers temple blocks, two 9-inch Cowbells and a set of Indian bells.

Carl has four sets of tomtoms, in the following groups; 6 in. and 8 in. and 10 in., 12 in. and 13 in., 14 in. and 15 in., and 16 in. and 18 in. There's a 28-inch, custom-built, stainless steel bass drum, and a 24-inch bass drum. The list of Paiste cymbals is as follows: 20-inch Chinese cymbals, 22-inch and 24-inch crash cymbals, 20-inch and 24-inch ride cymbals, 16-inch medlum cymbal, three finger cymbals, a 9-inch splash cymbal, and two hi-hat cymbals.

The list is completed by a

violin bow, two Speed King bass drum pedals, some Latin-American small percussion effects, assorted drum sticks, gong and tympani beaters, a W.E.M. Audiomaster and assorted amplification.

MORE POWER ?

Dear Sirs,

I am a member of a newly-forming group and, due to lack of nerve and need, am hesitant about paying out £150 on a reasonable 100w amplification system.

It occurred to me that it might be possible to use a 25w combination to be going on with and then I would get another when finances allowed. Is there any way in which they could be wired up to play the one guitar at 50w ?

If one of them had an earphone socket, would it be suitable to use as an input for the 'slave' if the automatic cut-out in the internal speaker were rendered ineffective ?

Yours faithfully,

**David S. Conner,
Hornsey, London N8.**

You can run an amp. with an earphone socket into the slave but it might incur mismatching. The problem arising from using two 25w amps., with a split lead, is that you would not end up with enough signal to get a 50w sound out of it, in fact, you would get at best 35-40w, and the difference between this and 25w is hardly detectable to the human ear.

IMPROVEMENT

Dear *B.I.*,

I have recently bought a CBS Les Paul copy on which I would like to improve the tonal variation. Could you suggest how I could do this, e.g., by replacing the pots ?

If it can be done, what pots could I use to give a wider range ? Could I use a wah-wah pot ?

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AND QUERIES

Would it be possible to wire the pick-ups out of phase and if so, how?

Could you suggest someone willing to make these alterations and the approximate cost if, a) I took it to a specialist or, b) did it myself.

Thanks.
Yours faithfully,

**K. Deul,
St. Albans.**

Ron Roka of Roka Acoustic Services explained that the pot does not, in fact, alter the tone, but you can make the tone more or less bassy by using a different value capacitor. There is, actually, no such thing as a wah-wah pot. It is possible to change the capacitor yourself, but he would not suggest wiring the pickups out of phase yourself without having a circuit test.

Mr. Roka informed us that the approximate charge for these alterations would be around £5. He can be contacted at the Fender Soundhouse, 213-215 Tottenham Court Road, London W1.

MUSICIANS

Dear Sir,

I was delighted to read your article on Russ Ballard (*B.I. May*), and his views on how difficult it is to find good, young musicians.

I've been trying to put a group together in my home area for over three months now and although I've advertised in a weekly music paper and my local newspapers, there seems to be very few good musicians about who are prepared to nurse a band through its formative stages.

At least it's comforting to know that the successful stars find it's as hard as the rest of us to find good players.

Yours faithfully,
**Roger Sutton,
Bath, Somerset.**

CONVERSION

Dear Sirs,

I am a bass player and use an old Rickenbacker 4000 mono bass which I would like to convert to stereo. Could you please inform me if it is possible to do this myself and, if so, could you supply details?

Keep up the good work.
Yours faithfully,

**Colin Elliott,
Bell Green, Coventry.**
It is possible to do this yourself through fitting additional pick-ups. The Rickenbacker Stereo model has two separate outlets, the treble and bass being separately fed out each side. However, it would probably be better to take it along to an expert to get the best stereo sound.

PA OR NOT

Dear Sir,

I've been playing in a band at my college for the past 18 months and we're just beginning to get regular gigs. At the moment there's an argument going on about re-equipping the band.

We've all got 50-watt amplifiers and I'm in favour of keeping the small amps. (which are of reasonable quality), and getting ourselves a big P.A. system with enough channels to mike everything up. The rest of the band feel they need at least 100 watts (except the drummer) to make themselves heard, and they don't feel that a big P.A. alone could give them a sufficient depth of sound.

**Colin Lethbridge,
Lockerbie, Dumfriesshire.**

Although we don't know the type of material your band plays, we feel that you've got the right idea in keeping down the source amplification levels and getting a decent P.A. system. When the very large P.A. systems were first introduced bands kept their 100- and 200-watt amps, and then proceeded to mike the amps. to be re-amplified via the P.A. The result was often a very messy sound because the original source sound kept 'swimming' about in front of the stage, mucking up the

balance that the sound engineer was getting on the mixer.

If your small amps. produce a good sound, try to keep them and either mike them up or feed them directly into a mixer. You'll need enough channels for all the vocals, amps, and drums, and you'll probably need a P.A. kicking out 500-1,000 watts, but it'll still probably work out cheaper than re-equipping with 100-watt amps. all round and buying a slightly smaller P.A. system. If the system you buy has got decent bass bins you certainly won't lose any depth of sound.

CABINETS

Dear *B.I.*,

I have been following your magazine for some months now and I cannot remember seeing a feature on loudspeaker cabinet construction. I am most certain that a feature of this type, showing speaker uses, cabinet dimensions and different methods of loading, i.e. folded horns and bass reflex, would be well received by readers.

Incidentally, I find your feature, *Understanding What's Watt*, very informative - may we have many more such features.

Yours in anticipation,
**Colin Bryant,
Aylesbury, Bucks.**

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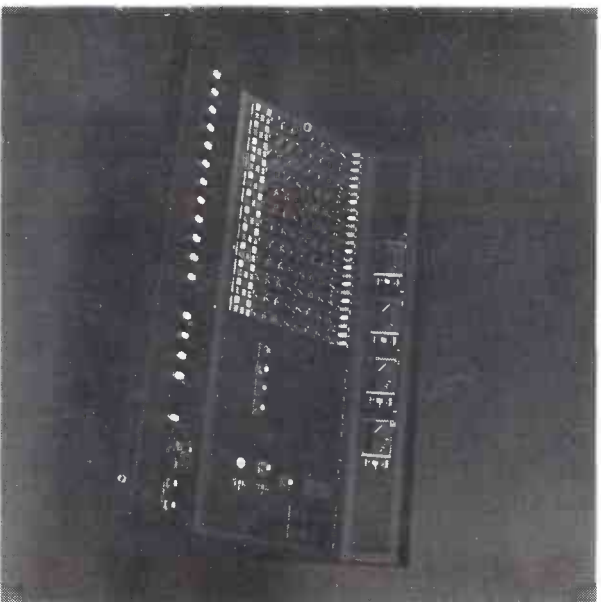
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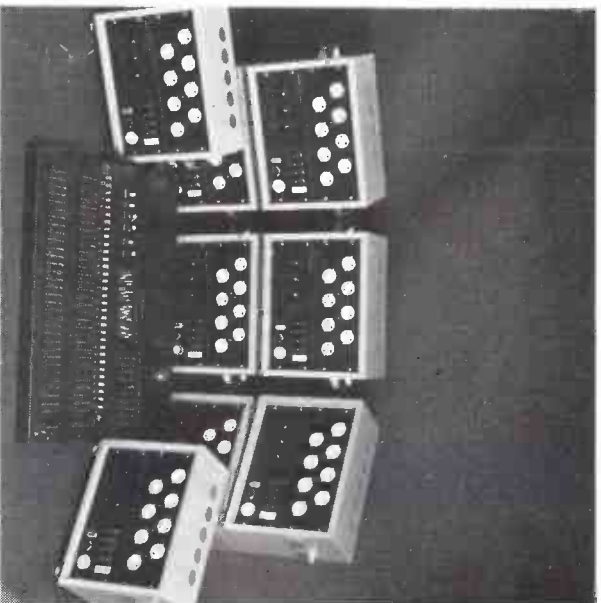
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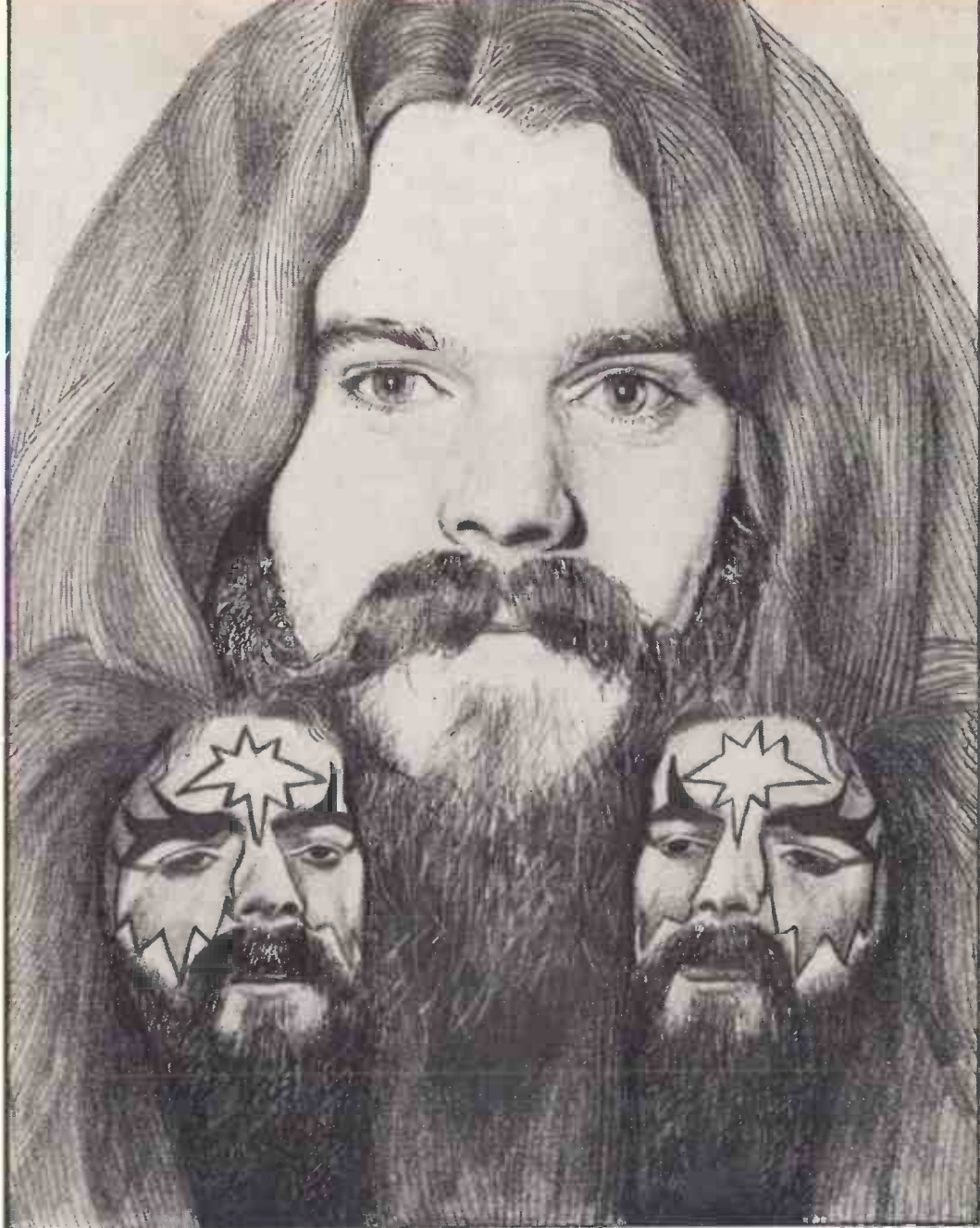
ROY WOOD may have become known as the great recluse of rock 'n' roll, but it's never hard to trace him. The chances are he'll be in the studio on any given night between 6.00 p.m. and 8.00 p.m., and not just any studio either.

He's built up a preference for the Phonogram studios which hide away behind a white Victorian facade near Marble Arch. The building looks like some diplomat's sin bin until you enter through the basement side and find, lo, Mr. Wood, dressed as usual in flowing coloured cardigan and mock Indian shirt, bright red platforms and just an ordinary pair of strides.

It's the individuality about his clothes and manner that makes you wonder why he bothers about old rock 'n' roll. Could it be that the super rock hero of Sixties music has no taste for contemporary guts and guitar dynamics?

Not really. You've only got to watch him at work for a few moments to realise that it's all a bit of a game to Roy, except that the game has got a bit rough of late. He's a natural creator, be it old-time sounds or just '74 hits, so the very nature of his music doesn't matter so much as the fact that he's making something. The trouble is that all this creation kind of focuses attention and prompts records companies and managers to sign deals which give deadlines of two albums a year.

Now that would be O.K. if it was just two albums a year, but Roy's got further sucked in by business machinations to the extent that his personal output as simply Roy Wood is signed to one label, Harvest (EMI), while the bands' output - Wizzard - is signed to Warner Brothers. And for both companies he has to



Wood Splinters

produce two albums and two singles a year. Now you begin to understand why he's in the studio all the time. It doesn't end there either. Since the guy has proved his production techniques can stand comparison with the best - i.e. Spector - he's bombarded with requests to produce, write, direct, perform . . . etc., etc.

Recently he's been lending his talents to Lynsey De Paul's first single with Warner Brothers. It seems natural, both are signed to

Don Arden, both have recently switched labels to Warners, but of course there are many rumours about a romance between the two.

DERVISH

Even so, that is merely a mild aside. Back at Phonogram, Woody is working on the Eddie and the Falcons album which should have been out months ago but like most works of great effort, has taken a little longer to be polished up to standard. All the basic

tracks are down and now it's just up to Roy to decide what he wants added here and there in the form of vocals or instrumental work. With him are a couple of engineers and of course Rick Price, the Wizzard bassmen whose become a sort of absent minded professor's best friend in the way he helps to keep Woody together.

Roy works like a dervish on the cutting and editing and when there's too much chat he will say abruptly: 'hang on a bit lads, I'm

trying to think here,' and you naturally shut up and reverently lapse into whispers and sign language.

When he's working Roy demands total attention and he admits he's a perfectionist. If you ask him about that he'll just say 'yes I am,' and leave it at that, though he does look back on past work as something he could have done better. Like Wizzard's Brew, the band's first album. 'It was a bit vague, but only because the



band had only been together for a couple of weeks when we went into the studios. If we did the same material now it would be quite different.'

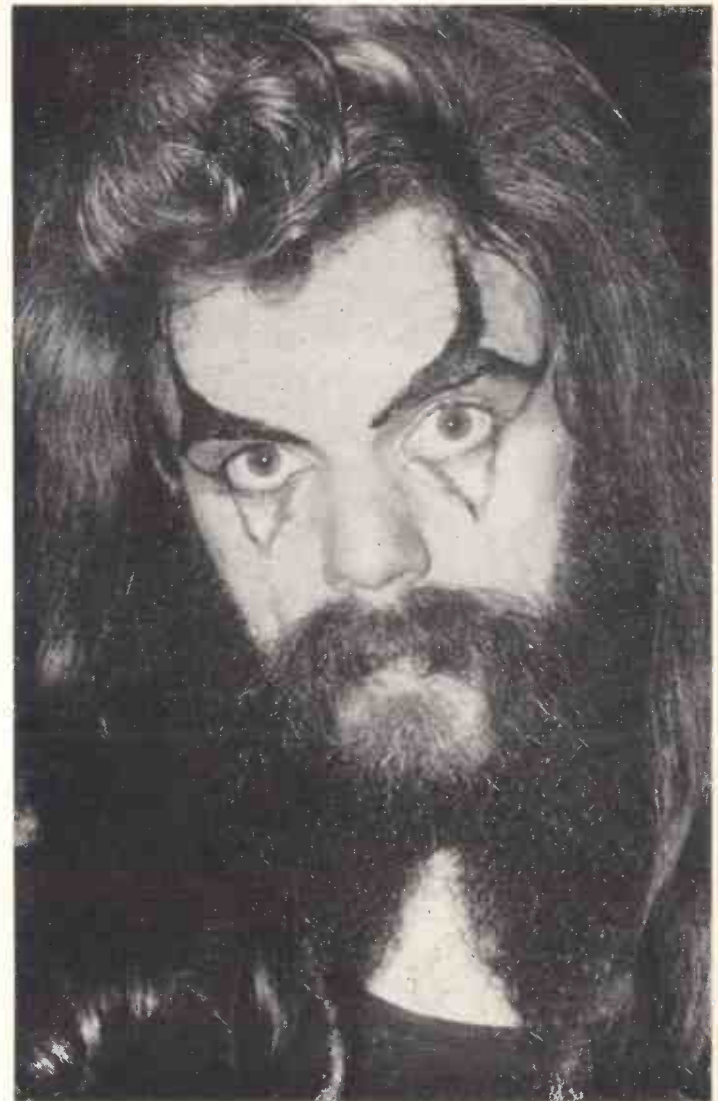
The band is very much Roy's nest rather than just the musicians he writes for. The truth is he could probably put all the tracks down virtually unaided, but he chooses to have a band — for roadwork of course, and also for encouragement. Everyone knows he's a shy bloke, that's why he wears makeup and the Wizzard's outfit, it's something to hide behind. Also there's the band who, because they are friends from way back, make him feel good about going on stage.

SIXTIES

'All the blokes were just sort of playing around Birmingham when we started,' he says. 'It's all really too much for them y'know, they are really chuffed to death. The band is really sparkling and they are really pleased with the success. And they give me such a lot of encouragement to go on and do it. They are really great blokes. But

if the time came when the band split up or anything like that, I wouldn't bother to go on the road again. I couldn't be bothered to get another band together and anyway I don't suppose I'd find another set of blokes I'd enjoy playing with.'

If and when that happens it is quite likely that Mr. Roy Wood will spend his whole life in the studios. At the moment he's doing about six nights a week on average, only taking time out to tour with the band. The problem is that they are due to tour America this summer and they have to have a new album ready to promote over there — otherwise the trip is hardly worth it as a commercial proposition. The album, as anyone who saw Wizzard on their recent tour will know, is called Eddie and the Falcons after the group which Roy first played with as a teenager. It's a mixture of rock styles from the early 'sixties with naturally a liberal sprinkling of Spectorish treatments — plus Elvis, Eddie Cochran, and Buddy Holly. Roy could be called rock's greatest plagiarist, but he does it so



cleverly and well that you can hardly criticise his resurrection of the past. Hardly any of today's music is non derivative and at least Roy Wood is quite open about where he gets his ideas from.

'I wanted to do an album where we actually captured the atmosphere of the early 'sixties and the only way you can do that is by more or less copying the styles of the day. So that people couldn't say "oh he's copied so-and-so." I tried to copy all the styles and mix them together. It does bring back memories really. Besides that I enjoy playing in different styles and singing in different styles, even to the point of doing impressions really.'

TRAD

You get the idea when Roy signals the play back of five of the tracks from the new album. The first is an amazingly commercial cut, *Story Of My Life*, which I'm quickly told is to be the next single. It's got that Phil Spector meets the Beach Boys with Neil Sedaka acting as sound interpreter

and has to be a smash.

The next track has Roy sounding so Elvis it could be easily passed off as the king. He turns around and grins, almost certainly knowing what's going through your mind.

This album is likely to be out in a month or so, though who it will appeal to is anybody's guess. In one sense he agrees he wants the new generation of record buyers growing up now to discover the pleasures of four solid beats to the bar, saxes honking, and all that, on the other hand it's just another project.

'I've got this other project which I've already written some stuff for. It's an instrumental album where I play all the things myself. There's a musical concept . . . which should be alright. It's not a rock opera as such, more a classical work with a theme to it.'

On top of that there's his own new solo album *Mustard*, on which of course he'll be playing everything himself again, then there's the four sides of *Wizzard* album started over a year ago now, which he still hopes to

complete.

'We completed one side, the jazz side, and we're quite pleased with it. One was done like it at Ronnie Scott's club with a trio, one in trad style and the other like Don Ellis. It's a bit frustrating because we recorded those things about one year ago and we'd like people to hear it now, so what we may do is issue an e.p.'

SHEEPDOG

All the inspiration for all these projects comes from he knows not where: 'It sort of pours out of the back of me brainbox somehow,' he says with characteristically dour Brummie logic. 'I don't get time to be influenced by other people or records that much because I don't get time to listen to them.'

'Anyway my songwriting is mainly fictional, it always has been, so I don't have to have personal experience to write about otherwise my songs would be pretty boring because I'm a pretty boring bloke, you know what I mean? In my spare time I don't do anything more exciting than

watching the television or something.'

In his spare time, he says, but so little of that does he get that his Tudor mansion home up in Worcestershire has only been visited on three brief occasions this year. For the rest Woody lives in a London hotel or wherever the band are on the road. Most of the time he doesn't know what time it is or what day it is. He's vaguely aware that he has to be in the studio at 6 p.m. and nothing else.

The pressure has already got to him — an ulcer or whatever it is, at 27 is not too good.

'The pressure does bother me sometimes. I worry a lot about the fact that it all seems to be on my shoulders, but Rick Price is a big help, because he takes a lot of that strain. If you are trying to be musically creative, you can't be a businessman as well.'

Just to make things a bit easier, he's getting a studio built at Gothersley Hall, that mansion place of his where a couple of goats and a sheepdog keep him company. Then who knows, the hermit label could stick really hard.



ALL LYRICS BY...

'I DON'T normally give press interviews,' announced a short-haired, suntanned, slimline Bernie Taupin. 'But I want to give the book as much publicity as I can. Mind you, I don't mind being asked a few questions on other subjects while I'm here.'

'This book is really for all those kids who write to me about their songs. When I first started writing I probably approached it in much the same way as they are doing, so, if I developed in the way I did, they'll realise there's hope for them.'

Bernie Taupin, Professor of Rock and Roll Lyrics, talking. His book, *The One Who Writes The Words*, comes into the shops within the next few weeks. It's hardback, expensive (around the £3.50 mark) and illustrated by Alan Aldridge. At the time I spoke

to Bernie a three-sided publishing battle was being fought to see who would gain the honour of gold-leafing their name on the spine of Bernie's masterpiece.

The book isn't in any way the brainchild of an ego-trip. It all began when a friend of Bernie's got together a private edition of his lyrics for a gift. Then a few more people wanted one and the idea of doing it on a large scale formed. I was amazed to discover just how modest Bernie is about his lyrics, to the point of putting a lot of them down.

PRETENTIOUS

He shrugs off most of the ones before *Honky Chateau* as being 'pretentious'. He cringes at the thought that, judging by the letters he receives, particularly those from the States where aficionados tend to be more effusive than in our stiff-upper-lipped isle, there are people who live in a kind of Taupinesque lyrical world, dominated by Elton and Bernie's music. It terrifies him.

It's partly this and partly his desire to spare nothing in showing his writing's development, that has made him include in the book 'everything I've ever written, the bad things as well, even the scraps which never got finished,' all in chronological order.

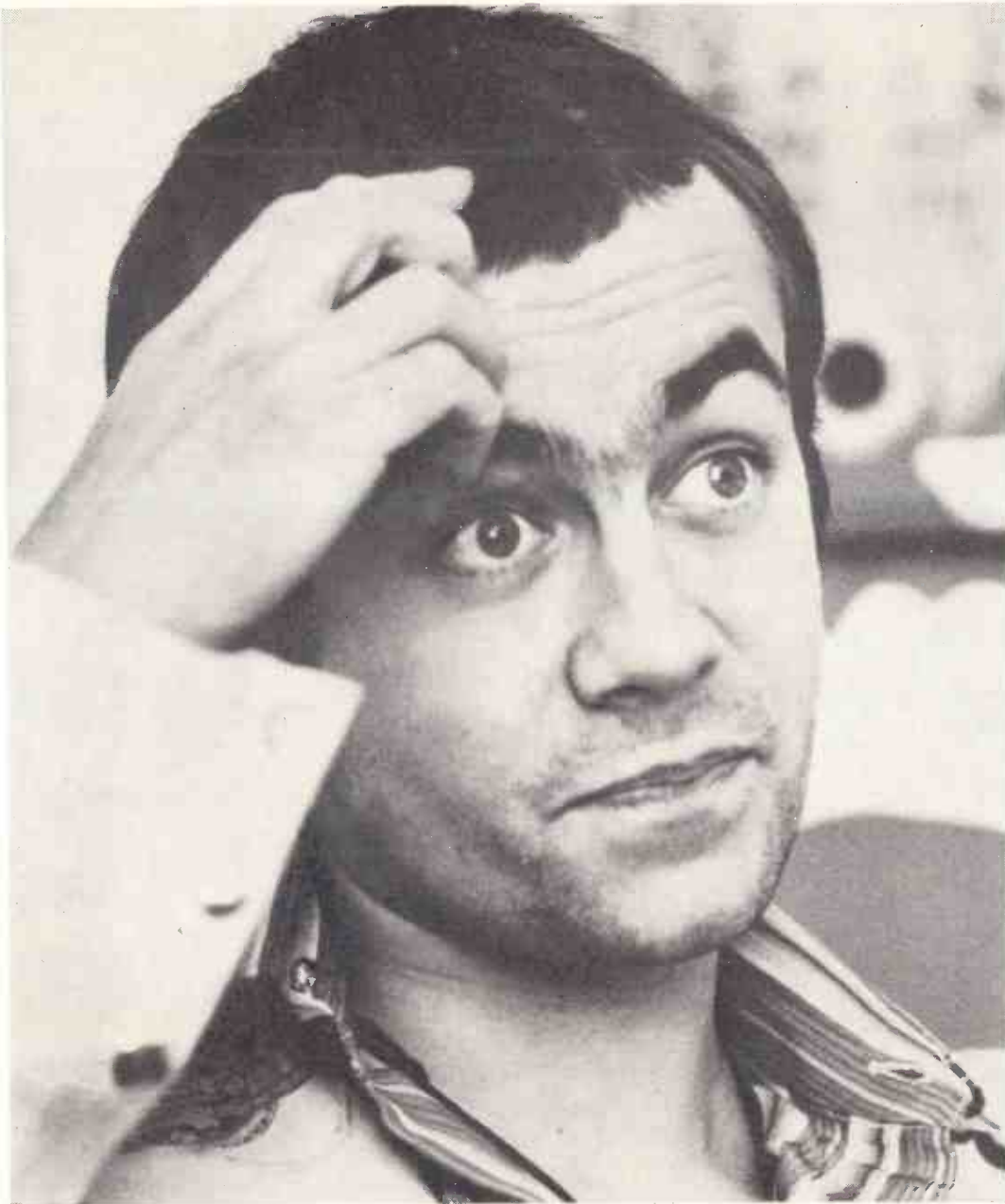
Does he consider that aspiring young songwriters will take it as a kind of textbook and set themselves to studying Professor Taupin's 'teach yourself song-writing in seven years,' not-so-easy method? 'It's what I kind of hope,' he admitted.

'You see, when I started writing seriously it was probably the summer of 1967, the height of flower power and psychedelia, so I was very much into writing about lemonade lakes and plasticine people. I was writing purely to impress, which is what most of the kids who send me their lyrics for criticism are doing.'

CHURNING

'We worked through that groovy thing, before Elton was actually performing himself, through the *Empty Sky* album and we found ourselves just by churning it out. We were both very raw when we first got together and so impressed by the thought that we were actually *writing songs* that I don't think we even thought about whether we worked well together or not. It was just "God, we've created a song, we must be geniuses"!'.

It seems like everyone has their own favourite 'Taupin era'. When Bernie and Elton began turning out their more aggressive numbers such as *Saturday Night's Alright*





For *Fighting*, a lot of people who preferred the poetic, poignant, orchestrated numbers were unpleasantly surprised. The only people who didn't give a damn were Bernie and Elton.

POETIC

'I hate the more poetic kind of songs,' he said, firmly. He wouldn't even admit to a tiny, sneaking, inner fondness for numbers like *Your Song*. 'I love songs like *Saturday Night*. That's totally what I'm into.'

Does he see his songs as having improved, then, from the old style? 'Improved - that's something for the onlooker to decide, not me. But obviously I've changed. I think a lot of the pretention has gone, everyone can see that it's got a lot simpler now compared to the days of hugely orchestrated, intricate lyrics.'

Yet it was these very songs that endeared the couple to the hearts of so many 'bed-sitter listeners', to use Bernie's phrase. Quite honestly, songs like *I Need You To Turn To* never struck me as being pretentious. They sounded quite natural songs, born out of situations and ideas that everyone could understand, with no airy-fairy metaphors or hammered-

home messages.

'Yeah, I suppose you're right,' Bernie acceded. 'I was probably being a bit hard on it. I know a lot of people still think that the *Elton John* album was the best thing we did, but a lot of it was very naive. I agree that at the time it was probably an amazing album.'

'I did an interview with somebody the other day and I put the album down and he said, "you're going to hurt the feelings of everyone who has played it in their bedsits". And that's the sort of album it is. You can imagine young girls playing it in their little flats and associating with it and that's kind of a nice feeling.'

FUNKY

But not the feeling Bernie wants people to associate with now. He's gone hard, he's gone funky, he's got the bover boys bopping and the sweet little bedsit darlings are soaking their Kleenex tissues over Simon and Garfunkel reissues instead.

Bernie thinks the audience they have for their music now is the widest one they've ever had. 'I think we cover everyone from the teenies to the mums and dads. I felt I had to write the earlier kind of numbers for people to notice us and now everyone *is* aware of us

they're going to listen anyway and maybe enjoy what we're doing now even more.'

What they are doing now is apparent on their new album, *Caribou*, which is 'as far away from the *Elton John* album as it is possible to get'. The album was named after the studio where it was cut, Jimmy Guercio's studio in Denver, Colorado.

BEARS

'It's right up there in the mountains, with bears and snowmobiles and just an unbelievable place. We had a few teething problems at first because we couldn't get used to the American studios. The whole monitoring system and playback in the studios is very strange, and a whole lot of other technical detail which is too boring to go into. But next time we go back we're booking it for a longer period of time.'

It doesn't sound as though Bernie is altogether pleased with the finished results on *Caribou*. 'The basic thing was cut in about a week. It's been a very bitty album to put together as it was all done in portions.'

The album has no kind of theme to it. 'It's very, very basic, it's the first one we've done that's

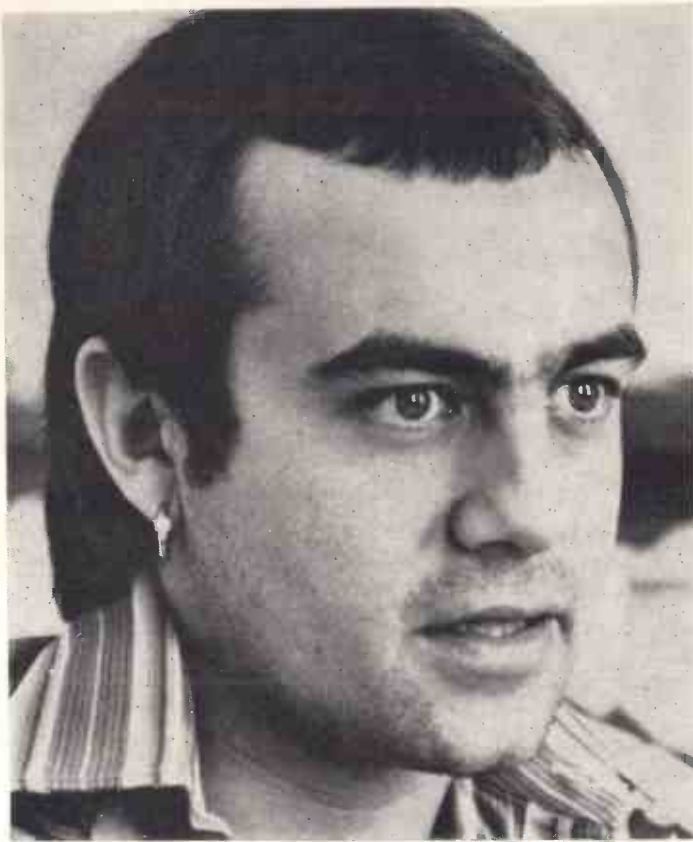
really down to earth.' Down to earth? Has the rocket man landed safely at last? 'What I mean is that it's just a collection of songs, earthy, ballsy rock and roll songs. The production is pushed to one side and it's much more raw sounding.'

However much he may be into simpler kinds of songs at present, he still reckons that this is just another stage on the way to something different. As regards his co-writing liaison with Elton, things have got to such a professional pitch between them that, whereas he used to hand Elton maybe ten lyrics and Elton used to put music to six of them, nowadays they are into each other's methods so completely that they know instinctively what to produce for each other, and nothing is wasted.

RESTRICTED

Have they ever worked the other way round, i.e. Elton taping a melody and sending it over to Bernie to have lyrics added? 'No, if he did that I'd probably feel restricted because I'd have to put in words that fitted exactly to his tune.'

continued on page 14



'I wrote 24 tracks for Yellow Brick Road in two weeks'

He can't ever see himself running out of ideas, but he admits he is a lazy writer, working best to a deadline. 'I wrote twenty-four tracks for *Yellow Brick Road* in two weeks, but the songwriting doesn't seem to suffer for it.'

At present he finds he usually approaches writing from the stand-point of thinking of the title first. In fact about 80% of the stuff he's written recently was done this way. And talking of percentages, as far as royalties on the songs he writes with Elton are concerned, there is an exact fifty-fifty split between them.

'Say on an instrumental album

someone uses one of our songs, it's still the same split, I'd still get 50% even though they weren't using the words, and if a music paper printed just the lyrics, Elton would still get his 50%. He's not taking his share of the book, though. He's waived his rights, although he's perfectly entitled to his share if he wanted it.'

So it's forward into what looks like a future of never-failing success for Mr. Words and Mr. Music. Yet is 'forward' quite the right word? What was it Bernie said about loathing his poetic lyrics and complicated orchestral arrangements? Either he loves a nostalgia trip as much as the rest of us, or else the thought of the ageing, sentimental bedsit chicks of the 'sixties has twanged a sympathetic chord because, when asked the standard question about what the future held, Bernie replied, 'What I think we'll probably do in a couple of years time, or maybe in a year, is to go back and do an amazing, very heavy double album. We'll probably use Buckmaster again and get back the old gang and relive it, maybe do a concept album.'

'We'll probably write more complicated or free-form songs for it, I don't know. But the old bedsit people will like it.'

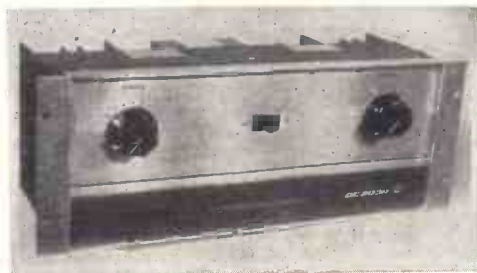
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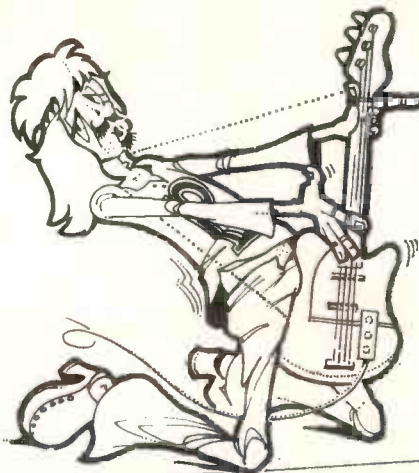
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LIFE ON T WITH JON

THERE are not too many group artists spending pre-concert time in their dressing room leafing through Paramhansa Yoganada's 'Tobiography Of A Yogi'. Nor will many groups take risk at issuing an album with a heading inside the sleeve cover, 'The Revealing Science Of God - Dance Of The Dawn'.

Jon Anderson is one artist prepared to delve into the four Pari Shastric Scriptures before meeting thousands of appreciative fans. Yes is the group willing to release religious words and an album titled *Tales From Topographic Oceans*.

CYNIC

It might be said by the cynic that Anderson and Yes are but the last remnant of those intellectual or should it be pseudo days of a few years back. Then, and doubtless at the same time owing something to drugs, people-produced inconsequential scrawl where lyrics were meant to puzzle and entice or at least give the impression of the writer belonging to some terribly clever school of thought.

Certainly, they lay themselves wide open to accusation, if only for the fact of now being one of the few groups into consistently producing concept albums.

Anderson, lyricist and lead singer, gives lie to accusation against Yes. He has a matter of fact attitude and dresses in somewhat worn jeans and denim shirt. There are no thick, dark glasses, carefully cultivated side hair or impressive frontal beard, nor does he tramp the home inspecting floor and carry himself with professional dignity.

He just happens to be genuinely interested in various thought forms and sees them lending weight to the kind of musical forms congenial with the other members of Yes.

'Of course we are into music,

but I do believe and, of course, know from first-hand experience, there are people who say when listening to our material they have had an experience more than just listening to music or when seeing us live, more than being captured by sound and light effects.

HOURS

'What I like doing is to stick up ideas and set other forces into movement. *Topographic Oceans* wasn't arrived at in sudden hurry. Steve and myself spent many, many hours working out the form the album would take with words and music being built round the four Pari Shastric Scriptures.

'Each new album and work is for us the test of pushing our boundaries a little more forward. I think one of the most important things as an artist is to possess something to give. We carry our concern for what we do and the audiences who listen by making sure we exercise personal discipline. I've been reading about groups and their life-style on the road and the problems encountered touring America.

VEGETARIAN

'Our recent US tour saw us playing two to three hours for 40 days and 40 nights. Physically I never felt better. We take care with ourselves on tour, for instance we eat together on a vegetarian diet. Unlike some groups we have a close friendship thing and again a common dislike of mass-produced American food. We arrange provision of fresh fruit and foods. You can get some terrible tinned or frozen foods in the States.

'We never have the sense of being bogged down in some fantastic chick situation. Obviously these groupies or what have you are around but in the main the people who want to talk with us do

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THE ROAD ANDERSON

so on musical grounds.

'We are not great party-goers, though we do go to arranged receptions. My interest lies in the musical field. I am working harder than ever I have done. You certainly have to make time for searching toward musical development.

'Success for Yes has meant some money for each of us and I have this splendid home. It could make me rather lazy, a kind of arrived feeling. It works opposite for I have now got a place where I can find time and space to see things I would like to do. I now have an added assurance of being able to escape from those things which ruin many a group's future and music, the basic search of finding bread to pay bills and constant gigging to gain an audience.'

ENERGY

Anderson is serious about himself, but if he sounds a trifle over-serious it has something to do with the printed word not being able to convey the man as he speaks. His face continually lights up as he makes a fresh point or thinks of something else to say. Energy pulsates through him. Jon Anderson is the antithesis of the jaded musician.

He takes up later in our conversation a point he made earlier, of Yes and their fans, 'Music is a strange thing. It becomes part of people's lives and as we progress with our music so we take people with us on the same trip. Consequently, we do not want to stand still. You find yourself wanting to enhance possibilities and get people who listen into those situations.

INTELLECTUAL

'I haven't come from an erudite, intellectual background or anything. My home roots are found in Accrington, real working-class if you like. It just happened that I was

allowed to explore the world of music, including classical from an early age, though I looked and searched for myself.

'I must make one thing clear, though, in all this. We are not as such striving to be intellectual and all that. If we branch out and incorporate many forms, then it is good, but basically Yes is entertainment value!

CRITICISM

'Like many groups today who have been around a few years we have met criticism. No one minds this but we do object when someone attempts to dismiss with cursory glance at something which has taken a long time for us to produce.

'Music critics often build someone up and then attack or ignore them. Zappa is one of my heroes and he was a king of musical Press overnight sensation. Then people said he was nothing, a fun figure.

'You ask anybody, rock, jazz or whatever, and few will turn their backs on the creative genius of Zappa, yet I noticed a writer doing a rip-off of him some weeks back. I think some writers are into their ego scene hunting.'





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THE quiet one has stepped out of the shadows. You feel that the first steps are somewhat faltering as Bill Wyman, Rolling Stones' veteran bass player and quiet man for over 12 years, comes forward to be recognised.

Over the past decade Bill has half-heartedly amused himself with occupations outside the band, but *Monkey Grip* is his first do or die attempt at asking the public for a separate valuation of his worth.

'It was in my mind for a considerable time, the only problem was finding a three-month break from the Stones' commitments in which to do the recording.'

Wyman is ensconced in one of those St. James' Park hotels that don't enjoy the glamorous reputation of the Ritz or the Savoy, but which exude that real-wood atmosphere that hints of even more exorbitant tariffs. Bill is 'at home' to the British Press and every half hour or so he opens the door and prepares himself to deliver the answers he's been providing for nearly a week. 'What made you record a solo album?' 'Why did it take so long for you to get round to it?'

The years of clumsy questioning he has endured as a member of the world's most successful band have taken their toll. He's more or less prepared for any question that can be thrown at him, and it's very hard to push him hard enough to force him to question himself and his reasons for giving a particular answer.

ORDINARY

Bill's extremely ordinary – in the nicest possible way. When I arrived he was staring with disbelief at Britain's TV answer to the Grand Old Opry.

'God, that's pathetic; who's watching this? Why didn't they get some of the real country artists on film rather than this rubbish?'

Bill's very into Country music. Listen to *Monkey Grip* and you'll hear that the rhythm section especially is very laid back.

'The feel on the album was as important as anything else. I wrote the songs over the past year and I had about 20 to choose from for the album. We recorded 12 tracks and then we had to select the nine for the album. Of the three tracks in the can two are OK and the other one didn't really work out.'

'I've been tempted to do a solo thing many times in the past few years but now I realise that I just

IN A MONKEY'S GRIP



“MY MAIN AIM ON THE ALBUM WAS SIMPLICITY”

wasn't ready and it wouldn't have come out right if I had managed to get it recorded. The opportunity presented itself towards the end of last year when the boys decided to take a holiday and I thought that would be a good time to get the songs down.

'The album was recorded here, there and everywhere and that's all I'm prepared to say on that subject. At the start of the recording I was terribly unconfident about my voice but as things went on I felt better and better. Originally I decided that I'd better have loads of brass on the tracks and several back-up girl singers to give me a boost, but in the end I didn't use them that much.

'My main aim on the album was simplicity. I wanted to achieve that in a different way to the Stones, but it was more a question of deciding what to leave off the album rather than decide what to put on.'

The Stones are noticeable by their absence on Bill's solo recording.

'I didn't really want to have the Stones on the record because I was trying to express something that I was unable to get out within the band. We've got a very precise direction within the band and obviously there are things I want to do that don't fit in with that.

HOLIDAY

'The boys weren't around, either. I was going to use Charlie and Mick but they went off on holiday so they just weren't around. I really wanted to avoid getting a Superstar album together, that really wouldn't have been my album. In the end I used Leon Russel and Dr. John, but only because they were right for certain tracks.'

Within the Stones Bill has to be feted and accorded all the tributes

calculated to satisfy the ego. How much does the success of his solo album matter to him?

'Yeah, it matters. If it doesn't go I'll feel that I'm on the wrong track. After waiting for so long before putting something out I'd like to see it successful naturally. I've got plans for recording another album, but I think I'll wait and see how this one does first.'

Bill's always been the shy one; always a back-up man and happy to stay in the shadows. Even now that he's made his own album the promotion seems a very low-key affair despite the frantic efforts of the promotional machine.

Living in the south of France presents Bill with its own problems. His 'thing' in life at the moment is collecting all the tapes and films and surrounding material that the Stones made in their career.

'I'm a very nostalgic person really, the beginnings mean a lot to me. I'm totally engrossed in making

this discography thing, no one's ever done one and I'm trying to include all the bootlegs, the tapes of old radio shows like "Saturday Club" from all over the world, but I'm finding that so much stuff has been thrown away. It seems that the value of tape is greater than the value of Stones' music on it. We did live spots on "Joe Loss Lunch-time Shows", "Eamon Andrews' Show" and "The Arthur Haynes Show", and only one or two of the tapes have been found and they were used on "The Rolling Stones' Story". I've been searching for tapes on my infrequent visits to London and it's very difficult finding anything that's left at all, they've all been wiped. All the archives I've been to seem to be in a complete mess and I've found our tapes lying under piles of dust thrown in a corner. No one seems to care about material on tape or on film. Buster Keaton's films were found decomposing in a Holly-

wood basement and where are all the tapes of the Goon Shows?

'We've managed to get hold of some of the old TV pop shows. We've got some "Thank Your Lucky Stars" and "Ready, Steady Gos", but it's a difficult task locating them. I've got some 1964 interviews of Brian talking on a pirate radio station and there's a guy in New York who's got the most fantastic collection of our stuff.'

INTEREST

Bill's interest seems to be leading towards some sort of collective autobiography.

'Well, it would make a fantastic book, no one's ever done it. I mean, I've kept diaries and all the Press cuttings and wasn't originally doing that for a book, but just for my own interest.'

For many people the early Rolling Stones period will always mean a great deal. From within the phenomenon does Bill see the

event in the same way?

'The Stones were such a new thing for the world. Kids growing up today have got no idea of how revolutionary the whole thing was, even the hair was a shock.'

'I've really no idea how Brian, Mick and Keith got on to the Chicago Blues music that we adapted. At that time I was into Chuck Berry, The Coasters and Jerry Lee Lewis, and they were raving about this music that I and no one else around have ever heard of. Even when I wanted Chuck Berry records I had to order them from the States and they used to send them over three months later and now and again I got an album, I mean, one dozen Berry's, and that would flip me out. American films turned me on to people like the Johnny Burnette Trio but the stuff they were into was even further out. I wish I knew how they found that music.'

RAY HAMMOND

"THE STONES WERE SUCH A NEW THING FOR THE WORLD"



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album reviews

ALBUM OF THE MONTH



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This is, without doubt, the best album Focus have made. All the originality and artistry that combined to hurl the band out of the Dutch backwater is displayed here with stunning skill. The recording medium seems to have been totally mastered (excuse the pun), and from start to finish it's a no nonsense collection of tracks showing the writing skill of Thijs Van Leer and the considerable guitar talent of Jan Akkerman.

British drummer Colin Allen joins the band for the first time on record, although the feeling of integration seems to deny this. The only time the band can be faulted is when they ponder a little too long on being heavy (as in *Hamburger Concerto*, itself), although I don't anticipate that will upset many people.

The synthesiser is used well on the title track (and, indeed, elsewhere on the album), and if you can overcome the almost mandatory dislike of the instrument, you'll hear it being used in the way it was intended – creating new sounds.

Credit should go to Polydor for lifting *Harem Scarem* as the single from the album, there are other tracks that might have got air-play more easily. It's a fine track and is truly representative of this fine album. **R.H.**

THE NITTY GRITTY DIRT BAND

WILL THE CIRCLE BE UNBROKEN

UNITED ARTISTS UAS 9801

Imported copies of this de-luxe packaged triple album set have been available over here for some time now and many will be pleased by its release in the UK.

Although the Dirt Band prove their ability to pick traditional country music, it's hardly surprising that the show is stolen by their 'guests' on the album – Mother Maybelle Carter, Earl Scruggs, Doc Watson, Roy Acuff, Merle Travis, Jimmy Martin, Vassar Clements, Junior Huskey, Norman Blake, and Pete 'Bashful Brother Oswald' Kirby.

As far as personalities are concerned, it's a meeting between East and West and the atmosphere in the studio has been captured on the disc by the inclusion of various ad-lib comments and mis-takes which went on the tape. One gets the impression that the personality mix wasn't a huge success, but musically there's some fine results.

There's a total of 37 numbers on this set – too many to list here, but as a sample these include *Keep On The Sunny Side*, *Black Mountain Rag*, *Wreck On The Highway*, *I Saw The Light*, *Nine Pound Hammer*, *Earl's Breakdown*, *Orange Blossom Special*, *Wabash Cannonball* and, of course, the title track.

The type of music has a strong college campus following in the States and the combination of the various country greats and a West coast country rock outfit will, undoubtedly, make for strong sales in that direction. However, in Britain tastes are more clearly defined, and I suspect that as many country music record collectors will undoubtedly have first-time around recordings of Scruggs, Watson and Co. playing much of the material on the disc, the addition of The Dirt Band is unlikely to make them rush out and buy it. To dismiss the album thus would be a pity though, as it has a spontaneity of its own, engendered by the 'in on the session' feeling the listener gets. Also, anyone who buys the album solely because of The Dirt Band's inclusion may be disappointed. It's not cheap at over £6, but the packaging is superb, obviously aimed at the collector, with four inner pages of colour photos, comprehensive notes on the paper inner sleeves, and full personnel listings for each track. **D.R.**



BUCKWHEAT

HOT TRACKS

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Buckwheat are a six-piece American band with one of the funkiest girl singers I've heard for a long time, Debbie Campbell, and another very fine vocalist in Bucky Smotherman. They purvey a kind of unrestrained country rock and, although their own songs are extremely commercial, they are not above putting their own gutsy touch to standards like *Will The Circle Be Unbroken*.

There's not a bum track on this album. The band are tight, but not too tight to prevent the listener noticing the interplay and interreaction between the instrumentalists. You can tell the band really get off on playing together by the spirited way each number works to a climax till it almost seems the band just don't want to stop playing.

Doin' It My Way, a number co-written by Debbie, lopes along aided by sleazy guitar and Debbie's bluesy vocals, which sound a bit like a slightly less raucous Maggie Bell. If you've ever heard anyone singing like a funky lead guitar, that's what this lady does. *Sweet Marie*, with its spacious arrangement, gives ample scope for Bucky Smotherman's full voice, with the keyboards adding just the right touch of poignancy. If you like the Band's type of music, this one's for you. **L.R.**



ROY BUCHANAN THAT'S WHAT I AM HERE FOR POLYDOR 2391 114

Roy Buchanan has become rock's Oscar Peterson. He's the master of technique and he's probably the fastest rock guitarist in the world. Many complain that Peterson lacks feeling and that's probably the most common criticism about Buchanan, but the technique!

On side one Roy plays his tribute to Jimi Hendrix on *Hey Joe*, and there is the most breathtaking solo shortly before the end, one is left with a mental image of blooded hands on the fingerboard. The album, as a whole, rocks very well and the band Roy uses is very good. The line-up is Dick Heintze (keyboards), (lovely boogie playing on *Roy's Bluz*), Billy Price vocals, John Harrison bass, and Robbie Magruder drums. All the musicians have a hand in the composition rather like a jamming band, but they are so close and tight it's a joy.

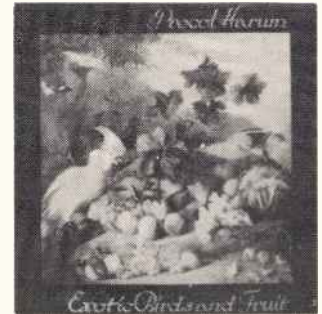
Without a doubt Buchanan is flashy, in a way rather like Clapton was before he learned when not to play, but he's a guitarist's guitarist, and this album is his best expression to date. **R.H.**

PROCOL HARUM EXOTIC BIRDS AND FRUIT CHRYSALIS 1058

This album is a masterpiece from a band that's sadly underrated in this country. Here, for those who wish to hear, are all the delights of musical rock, the ingenuity of composer Keith Reid and Gary Brooker never having been demonstrated better. Procol's last album, *Grand Hotel*, reached heights rare in 'conventional' bands and the delay before releasing this album has obviously been fruitful.

No better guide to the variety of the album can be found than the first three tracks of side two, *The Thin End Of The Wedge*, *Monsieur R. Monde* and *Fresh Fruit*. Here the whole band has a chance to come through. *Wedge* is heavy with that oppressive nouveau classical approach Brooker and Reid do so well, the *Monsieur* is a rocker that showcases the tightness of the band and in particular gives credit to Mick Grabbham on guitar, and drummer Barrie Wilson. *Fresh Fruit* is typical of the variety of the album and the almost sing-along feel belies the extremely rhythmic undercurrents.

Throughout the album the listener finds tracks of the unexpected and Procol exhibit themselves as being highly original and standing outside of the main streams of rock music. I couldn't put any other label on this but very good. **R.H.**



THE SWEET SWEET FANNY ADAMS RCA LPLI 5038

Queen's soaring soprano squeaks on *Seven Seas Of Rhye* have got nothing on The Sweet's *Heartbreak Today* ('What would you like with your ice-cream, sir - crushed nuts?'). If this is the record they hope will show what they can do on their own, away from songwriting mentors Chinn and Chapman, they've certainly proved that they've learned their lesson well - *Rock! Rouser* is an amalgum of every C. & C. chart trick, introducing the repetitive riff, the echoes of Connolly's gulping vocals. They've even included a couple of C. & Cs. on the album, 'because they're specially written as album tracks,' explained Andy Scott.

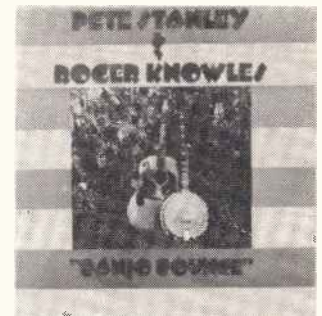
As for the inclusion of Joey Dee's archaic hit, *Peppermint Twist*, how old hat can you get, old boy? It's easy to see how they get the teenies bopping, but a collection of mundans lyrics, thumping riffs, circa '67 phased guitar and a standard eight bars of Moog thrown in every so often, is hardly sufficient to hold the attention for the length of an album side, unless one happens to be hoofing it in some beery bop shop.

Give the lads their due, their harmonies are clean and tight and their playing spirited if not inspired, but their attempts at naughtiness as on *AC DC*; 'She's got some other woman as well as me', are too coy for comfort. **L.R.**

PETE STANLEY & ROGER KNOWLES BANJO BOUNCE XTRA 1134

Pete Stanley is rated as one of the best five-string banjo pickers in the country and on this album, backed up in fine style by his partner Roger Knowles, he shows us why - with a wide selection of tunes demonstrating various tunings and picking styles.

Pete and Roger are well known in country music and folk clubs throughout Britain, both as fine instrumentalists and entertainers. I was a little disappointed therefore, that the album didn't contain some vocals which would have provided a more balanced programme and conveyed more of the atmosphere at one of their live performances. This would have appealed more, I'm sure, to the majority of Pete and Roger's fans although several popular instrumental pieces have been included, such as *Kentucky Mountain Chimes*, *Grandfather's Clock*, *Home Sweet Home* and *Duelling Banjos*. I preferred Side Two, which contains the last three tracks mentioned and *Rosewood Casket*, a beautiful melody with a couple of nice guitar breaks from Roger, who also steps up to the mike well on the previous track, *John Hardy*. I thought the guitar under-recorded on several tracks - listen for it on the title track and you'll hear some excellent back-up work going on. My favourite number from Side One is Don Reno's *Banjo Signal* which features Pete playing thumb lead on the fifth string and some great picking in the style of Bill Keith. Really, though lads, did you have to include *Marching Through Georgia*? Couldn't you have made it *Dixie* and chosen the Stars and **Bars** for the sleeve design? **D.R.**



TEN YEARS AFTER POSITIVE VIBRATIONS CHRYSALIS 1060

It is claimed that TYA have confounded their critics just by releasing this album and scotching the growing rumours about their impending split. If that was the aim in producing this work then they have succeeded, but no other target has been reached. This is a collection of ten instantly forgettable tracks that boogie very smoothly but offer nothing of originality or interest. I'm afraid that Alvin Lee is still playing the licks that have sustained him in sybaritic ease the past few years and there's a general feeling of listlessness.

It's Getting Harder, at the beginning of side two, almost gets into the James Brown groove and it's probably the best track on the album. The record was made at Lee's back garden Space Studios and the recording sound is no better than average. **R.H.**

RICK WAKEMAN JOURNEY TO THE CENTRE OF THE EARTH A&M 63621

Judging this solo work is particularly hard. Rick is in a unique position of a rock star commanding a full orchestra to do his bidding. Given a massive orchestra and a choir he has been given as much as Grieg, Delius, Stravinsky or any composer of the past.

'Journey To The Centre Of The Earth' is a massive challenge. The book is one of the finest light fiction works of the English language and is singularly rich in imagery. So the standards by which Rick has to be judged are those that the aforementioned composers stood or fell by.

But the composition does not fulfil the challenge. Narrator (and Yes mentor), David Hemmings manages, despite an appallingly clumsy script (I realise the difficulties of precis), to neatly place the images in our mind, but the musical compositions fail miserably in enlarging or even sustaining those images. The orchestrations are 'nice' but in the words of a famous engineer once criticising a composer, 'he seems to think fluently in harmony and counterpoint, but yet his compositions are as stilted and as unoriginal as a rank amateur's'. On top of that, the lyrics are banal beyond criticism.

To judge this album from a rock standpoint would be patronising. Were it a piece of music for a disco evening it might be fitting to discuss how good the drum sounds are, and how well the keyboards are played, but within this context that has to be taken for granted. On side two, towards the end, Rick borrows the best-known phrase from Grieg's 'Hall Of The Mountain Kings', and this only leaves the listener yearning for the subject matter to be passed over to Grieg for complete re-writing. It's sad to criticise such a major work in this way, but if a rock artist wants to step into the big league he has got to stand or fall by its standards. Perhaps Rick will take the massive body of his fans by the hand and thus lead them into the delights of 'classical' music in this way, but unless his composition improves they'll desert him for the masters that, perhaps, they have still to hear. (It's true, of course, that many early works of these 'masters' can be found lacking, but because no twist of fate gave them a platform, the material goes largely unjudged). **R.H.**



DR. JOHN DESITIVELY BONNAROO ATLANTIC K50035

Dr. John's raw vocal style marries perfectly with the lumpy fender bass put down by George Porter Jr. In fact the whole band seems to revolve round the bass and Dr. John's compositions seem to weave and bob around these patterns. At no time does the melody break free from rhythm's captivity and the band thunders like it'll never stop.

On *Me - You = Loneliness* Dr. John starts solo voice delightfully, but slips in a hard, if down, tempo number that reveals that his voice, harsh and discordant at times, is capable of delivering a message a la Ray Charles.

The Doctor's affectation on vocals may upset some but that is, undoubtedly, a major part of his appeal and he certainly knows how to put a band together. This sounds like the most relaxed bunch of sidemen ever and the brass section fits very snugly with none of the overdubbed feeling that so often spoils brass in a rock band setting.

There's a couple of tracks on the album that sound like they've been added to make up the running time, but on the whole the Doctor marches on and has made an album representative of the creeping progression in his very distinctive music. **R.H.**

SCAFELL PIKE THE MONTH OF MAYING EPIC EPC 65761

A debut album from Stockholm-based, four-piece vocal quartet: Derek Hudson (six- and 12-string guitar), Jerry Gustafson (lead and acoustic guitars), Roy Colegate (bass), and David Hynes (piano and penny whistle), consisting mainly of traditional folk songs played and sung in a modern style.

This group deserve to be successful for their performance of the material on this album is both tasteful and original with absolutely no concessions made to the fashionable 'mock-traditional' folkie movement. Whether the latter style of mixing a traditional folk instrumentation with electric guitars and drums and singing in an 'auld English' accent is acceptable or not is a matter of personal taste but it would be only too easy for a new group of this type to adopt such a well-tried formula and I congratulate Scafell Pike for avoiding it.

This album also introduced me to Swedish songwriter Lars Tennander who contributes two pieces: *James James Morrison Morrison* (using the text of an A.A. Milne children's poem), and *How Do You Do*, an outstanding number with a haunting quality strangely reminiscent of some of Edith Piaf's material.

The production and arrangements on this disc are extremely effective and evocative. It's difficult to pick out individual tracks - they are consistently good, but *The Three Ravens* with strings by Mats Olsen is a good example, and the short round *London Bridge Is Falling Down*. The latter song is introduced with eerie fog-horn and 'Big Ben' chimes effects (O.K., we all know Big Ben is at Westminster) - out of period for the song, perhaps, but they didn't say which London Bridge - maybe it was for the one that went to the States!

The English folk song *Lovely Joan* deserves special mention as well. The only track that I wasn't impressed with was *The Broomfield Hill* which has been rocked up to the extent that the story doesn't get across - important with this type of material, and I would question the inclusion of Ralph McTell's *Streets Of London*, which is a great song and, therefore, done overmuch already.

Other instruments featured on the album are trumpet, flugelhorn, oboe, cor anglais and drums. **D.R.**



P.F.M. THE WORLD BECAME THE WORLD MANTICORE K53502

A good album is always hard to follow. P.F.M.'s first British album release, *Photos Of Ghosts*, was full of arresting numbers like *Celebration*, which were naturals for airplay and stage performance. This new album is a much heavier concept as the inside photo - could it be Hiroshima? - hints. It's a lot more ambitious, with its use of full-scale choirs and rich orchestration and, at first hearing, it's much harder to get into.

Pete Sinfield, who wrote the English lyrics for both albums, thinks that this is by far the superior piece of work and, on subsequent hearings, the sheer good playing of this Italian band strikes home. It's amazing how easily the English lyrics complement the music. It would be interesting to hear the Italian version to compare the two.

P.F.M. are still underrated in this country, although not at home, where they used to be THE top session men and indeed played on about 90 per cent of the top Italian records for a number of years. They have their own distinct sound which, although it can sound like Yes occasionally, never trades on the similarity but uses it as one more strand in the overall texture. The production on this album is much better than on *Photos Of Ghosts* and, although the album still can't quite capture the verve of their live performances, it comes a lot nearer to doing so than the last attempt. **L.R.**





GEORDIE

DON'T BE FOOLED BY THE NAME

EMI EMA 764

Here it is at last! Originally recorded last summer at Lansdowne and Pye studios, Geordie's second album has suffered so many set-backs that the final product differs quite a lot from the first version. The first release date was for last November, but due to the vinyl shortage and pressing problems that have afflicted practically every record company, it was then rescheduled for 14th February. It finally saw the light of day in the record shops about four weeks ago and, during the time lags, Geordie pulled out three songs that were originally intended to be on it, and substituted new ones.

All the numbers on this album, although none of them have been released as singles by the band, will be familiar to frequentees of their gigs. Their version of *House Of The Rising Sun* goes through several interesting stages. At first it starts off with harmony humming, like a spiritual. Then it launches into what sounds amazingly like a copy of the old Animals' hit version. It follows theirs very closely for a while and suddenly breaks out into wild, moaning guitar which is played against the hummed chorus.

Except for *Little Boy*, which is one of Vic Malcolm's quiet, thoughtful numbers, it's a very heavy album, definitely a contender for the Zeppelin stakes. Maybe they can't take tanks and tommy guns on stage for *Mercenary Man*, but they do a good sound effects job, with Brian really going to town on the drums and Vic's guitar rising and falling like an air-raid warning.

The blues roots in their music are so distinct that the occasional inclusion of a harmonica part would be a valuable addition to the sound, particularly on a number like *So What*.

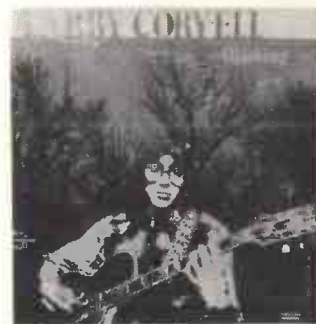
Vic Malcolm said that he hoped this would be the album to convince the public once and for all that they weren't purely a pop singles band – hence the title of the album. Although I think they still lack some of the subtlety and variety of style and mood necessary for holding a listener throughout a long number, they have proved that they can play much better than their singles allow them to. But live, they're even better, and that excitement is something you just can't capture on vinyl. **L.R.**

LARRY CORYELL

OFFERING

VANGUARD VSD 79319

Larry Coryell is a guitarist successfully bridging all types of musical moods and styles, and with his semi-acoustic Gibson and a band playing soprano sax, electric piano, bass and drums, has made another exciting and innovative album. He plays forcefully, incorporating fluid jazz runs and approaches with whining rock guitar techniques, and although those techniques sound (and have been) rather incompatible, he's brought them together beautifully. But the music isn't a stage for him to play off, because the band, and particularly Steve Marcus on soprano, shine through equally as strongly. Coryell and Marcus evidently enjoy playing tight harmony together, and the effect is lovely – the metallic guitar lines and the seemingly effortless soprano blending into long and unpredictable lines. The production has allowed dynamics to be used well, too, so at times everything's quiet with notes just being dropped casually – then they'll start building, riffs and lines intermingling over and under key changes. If you're a guitar player this is one you shouldn't miss hearing – *Foreplay* is an excellent example of Coryell's wide scope.



TRAMP

PUT A RECORD ON

SPARK SRLP 112

It sounds like a live gig. On further investigation it turns out that the album just about was. Recorded in two days flat, the music is just as it came out, with the addition of an occasional overdub. Jo-Ann and Dave Kelly's harmonies were sung together on the spot at the same time as the music was being played and the finished result is so fresh and so exciting that it's now been decided to turn what was intended to be a one-off session band into a gigging group, with a slight change of line-up.

What can one say about such pro musicians as ex Fleetwood Mac and Savoy Brown, bassist Bob Brunning, and pianist Bob Hall, who has over 30 albums to his credit? As for Danny Kirwan and Mick Fleetwood . . . the three-fifths of Mac that are on this album play together with the confidence of musicians who are well-used to playing together and their tightness forms a good, solid nucleus for this blues-rooted music.

Golden-voiced Jo-Ann sings straight from the soul and Dave Brooks' sax adds just the right amount of raunchiness to a very funky and immensely enjoyable album. **L.R.**

FRUUPP

SEVEN SECRETS

PYE DNLS 3058

Belfast band Fruupp live in a world of fairies and fantasy, and their folk/classical/rock/literature-influenced music, helped out on stage by the use of dramatic monologues and costume, has won them quite a cult following. This album, their second, has a strong classical influence, with Vincent McCusker turning out some pretty nifty classical and lead guitar. Interwoven legends about wisdom and princesses can hardly include any down-to-earth rock, which is what makes this album sound a little pallid overall.

There are quite a lot of 'borrowings' included in their numbers, not only from classical composers but from well-known contemporaries, too. Close your eyes and fit an imaginary flute into *Wise As Wisdom* and it recalls Jethro Tull's *Thick As A Brick*. Turn over to side two for an instant, touch of the Wakemans. But apart from these probably unintentional similarities, it is a very pretty album, played with dedicated skill by the four musicians.

Maybe it's because it's an interim album that it is not particularly strong. The band have announced that for the past year they have been working on a project entitled *The Prince Of Heaven's Eye*, which they hope will be their classic and which should be out this autumn. So *Seven Secrets* should certainly keep Fruupp freaks' appetites whetted till then. **L.R.**



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WELCOME to Slade's Craze Nite' proclaimed the banners outside and inside the Hammersmith Odeon — where Noddy, Dave, Don and Jimmy prepared to involve their London fans in yet another colourful orgy of Sladism.

Slade could hardly be numbered amongst the world's greatest instrumentalists or most creative songwriters, but then they don't claim to be. However, to create a fanatical following large enough to fill outsize auditoriums up and down the country, they must have something and anyone who's seen a Slade concert will know exactly what that is — showmanship.

I knew just what the burly chick sitting next to me meant when fidgeting through Beckett's supporting set she turned round and said, 'Don't think much of this lot'. Not that there was anything wrong with what the band were playing — they turned in some inspired blues-

ON THE ROAD

WITH SLADE

biased rock, but their lead singer's discourses on B.B. King and Junior Parker, fell on deaf ears. To be fair, some attempt to communicate with the audience in between the obligatory Jaggerisms was made, but towards the end of their performance the dull intonation of some medieval-sounding chant was discernible from

restless factions in the stalls.

An hour later the volume had increased to a sufficient level for 'We want Slade' to be heard all over the Odeon.

REACTION

A temporary diversion was provided by the Slade fancy dress contest introduced by D.J. Greg Edwards and judged on audience reaction. It was won (surprise, surprise), by a rather fetching young dolly with a nice pair of legs, ultra-short hot pants — oh, yes, and a Noddy Holder outfit — who Greg Edwards presented with a tape recorder.

At 9.30 Slade materialised to the expected ovation, and an immediate rush of bodies towards the stage. Noddy, in his customary check suit and mirrored top hat,

informed the audience, 'We're gonna have a good time here tonight, everybody's gonna shake their ahrs abah and really move it!' and the band launched in to *Take Me Back 'Ome* — a good opener which had the more reserved fans standing on top of the seats, waving flags, scarves, banners, arms, and generally making like a football crowd — but without any aggro.

Part of Noddy's sales technique is to promise the fans the impossible or at the least the highly unlikely — 'We're gonna have a streaking competition later on and Dave's gonna enter 'cause he reckons he'd win' (cheers from the lads and squeals of delight from the girls) or, 'Dave's gonna do a triple somersault into the audience and get back with his trousers on' — it

◀ *Noddy using his selling technique*

▼ *Dave Hill — super yob*



never happens, of course, but somehow you think it might just. It's just the good old solid British bawdy humour tradition that packed 'em in to the music halls in your grandad's day.

Noddy worked the multitude as unself-consciously as if he'd been playing the local boozier on a Saturday night. To the circle mob: 'Can yer 'ear alright up there?' – (muffled replies of yeses and nos) – 'better turn it up then,' said Noddy, humming the stripper as he took off his jacket (cries of 'More, more').

Gudbuy T' Jane was followed by drummer Don Powell singing Janis Joplin's *Move Over Baby*, with Noddy exhorting everyone to clap. When Noddy announced 'This one features Don on the drums,' I thought we might expect an impressive drum solo, but it didn't happen.

A canary yellow-clad Jimmy Lea took the vocals (with difficulty it seemed) on *When The Lights Are Out*, which was followed by Slade's latest single *Every Day*, and then it was back to the terraces for an unaccompanied sing-song with the audience swaying to the strains of *You'll Never Walk Alone*.

Slade got back into a rock gear with *We're Really Gonna Raise The Roof*, which had Jimmy trailing his ultra-long guitar lead up to

the raised neon-lit platform behind the band, resembling something out of an old Hollywood movie set. Noddy kept the innuendo going on *Just A Little Bit* which he followed by the customary call for one minute's silence – 'First one to make a noise comes up on the stage – if it's a young man he has to take his trousers off, if it's a young lady she has to take her knickers off'. The audience knew what to do next, of course – Noddy's threat was the signal for an immediate barrage of noise! 'You dirty lot!' he exclaimed. 'I thought people down in London were supposed to be nice and clean.'

GRITTY

More pounding, basic, good-time rock followed; *Let The Good Times Roll*, *Cum On Feel The Noize* (Slade at their best), and *I Want You Baby* with Noddy torturing his larynx to produce some very gritty vocal sounds.

By now the Slade machine was well and truly wound up in a high pitch of excitement which emanated from the stage as well as the auditorium. 'You've been rocking in Hammersmith tonight' cried Noddy urgently, gasping for breath like a horse-race commentator. 'We gotta go now. . . . Their exit stage left was, of course, the signal for an instant and vociferous recita-

tion of 'We Want Slade' and the band came back to close the evening with *Mama We're All Crazee Now*. A few people succeeded in getting on to the stage, but were efficiently and apparently painlessly removed by the 'big boys'.

Slade must be the highest-paid soccer stars never to kick a ball professionally in their lives! A Slade concert is an exercise in total involvement, like a cup final with everyone on the same side.

Any aspirations to being a musically-significant band that Slade might once have had have now disappeared from their stage performances, their music is as unsophisticated as their audiences. It was quite amazing to see even a ten-year-old in grey flannel trousers, short back and sides and National Health specs., bopping with the best of them. There were mums and dads, too, listening with tolerance and probably recalling

their own hysteria at a long gone Gene Vincent or Bill Haley concert.

One suspects that Slade could play more creative rock if they chose but why should they? They've made it on a different tack – catching a mood of the moment and who can blame them for supplying it while the demand exists?

They can't afford to compromise now. Slade entertain in a way that many more musically-respected bands would find impossible. True, the audiences of the latter would shudder if their idols addressed them in a similar fashion. But the point is that Slade's capacity for holding such a rapport with the huge audiences they attract, at least in terms of entertainment, is an equally valid talent.

DEL ROBINSON

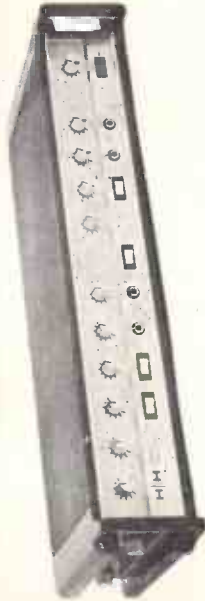
Canary Yellow Jimmy Lea ▶

▼ Don Powell avoiding the drum solo



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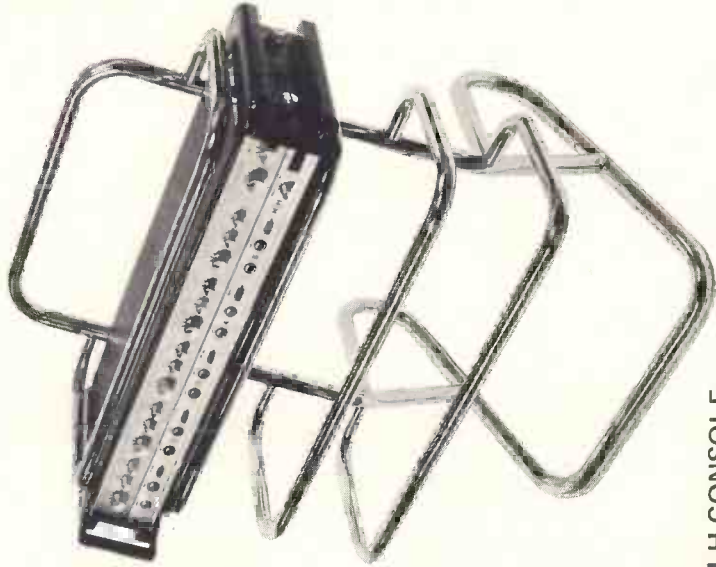
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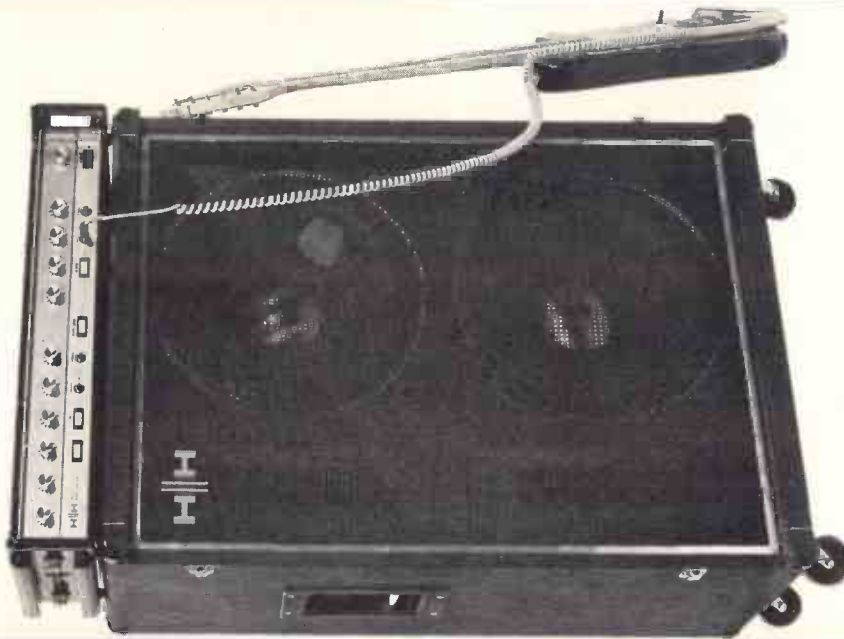
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STUDIO PLAYBACK

LEO SAYER SEEN IN KINGSWAY

EXPECT a new album from Clifford T. Ward soon. He has been spending some time in Kingsway Recorders adding strings to a few of the tracks. Hot news department informed us that Leo Sayer Esq., was heading for Holborn to start work on a brand new album.

Top Irish band Horslips have also been in Kingsway mixing their new album and Nazareth have recently remixed their new single there. Ian Gillan has laid down some new tracks and Hustler and Elf have both put down some



Clifford T. Ward

numbers for the Purple label.

Louis Austin was engineer on two albums recently recorded at Kingsway, a new one for Mather Fisher and one for Phonogram artist Eddie Hardin, which was produced by Roger Glover.

LANSDOWNE & THUNDERTHIGHS

LYNSEY De Paul certainly isn't confining her songwriting talents solely to her own recording career. The lovely lady wrote the new Thunderthighs single, *Central Park Harvest*, which was recorded at Lansdowne Studios recently – and played piano on it, too.

Osibisa have spent a lot of time in Lansdowne laying down tracks for the follow-up to their *Happy Children* album, with producer Pete Gallen and engineer Ashley

Howe. Daniel Boone has also been putting down album tracks and amongst the long list of people using the studio for singles were Scott English, The Pearls and Graham Leyden.

Two top French recording stars have recently made the trip across the Channel to record in Lansdowne. They were Joe Dessin and Michel Sugain, who were putting down numbers for future albums.

STRAWBS PRUNING AT TRIDENT



Strawbs' Dave Cousins

A TV film of that hectic Elton John and Rod Stewart concert at Watford, where so many girls fainted that at one point it was Rod on stage with the St. John Ambulance Ensemble, was recently put together at Trident. Both the filming and recording were done by Trillion Video, part of the Trident group of companies.

The Strawbs were also in Trident recently, pruning an album track down for a possible single,

and the fiery Arthur Brown has been in to mix a single. Dana Gillespie boobed – er, bobbed – in recently to put down some tracks for her follow-up album, which is being produced by Mick Ronson and engineered by Denis McKay.

Producer Roy Baker has been working on an album for E.M.I. artist Richard Myhill, and R.C.A. star Les Payne has just completed a new single.



ROD, ELT 'N' NAZ

ONE of the most enjoyable open-air gigs so far this year was 5th May at Watford, where Rod, Elton and Nazareth gave brilliant performances. Humorous high spot was when the skies opened and Elton broke off a song to launch into *Singing In The Rain*, with harmonious help from the crowd. The whole event was filmed (see above) but we don't know if the streakers were included!

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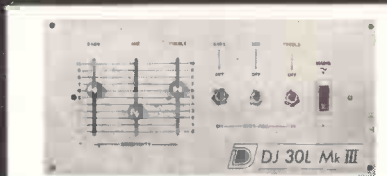
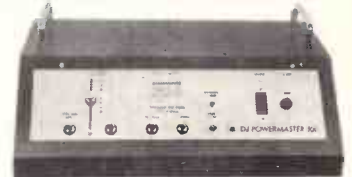
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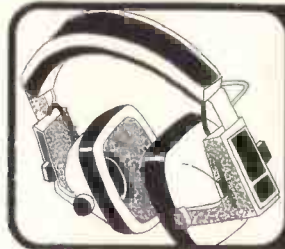
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STUDIO PLAYBACK

EXPANSION AT MINOT, NEW YORK

WE'VE had some Stateside news from Minot Sound Studios, Inc. Their president, Ron Carron, announces the completion of the studio expansion programme which includes additional space and new equipment.

Founded in 1972 Minot, situated in the basement of 19 South Broadway, White Plains, N.Y., now boasts 3,000 sq. ft. which,

they say, is enough room to accommodate a 20-piece orchestra. Part of the increased space houses a new drum cage, vocal booth and Steinway grand.

They have also recently installed an MCI 16-track recorder and a Dolby noise suppression system to complement their existing MCI recording console and AKG reverberation chambers. Minot specialise in recording instrumental and vocal groups, both professional and amateur, as well as producing radio commercials, and their services include on-location recording, a well-stocked special effects library, sound system installation and musical writing and arranging.

TOMMY AT MUSIC CENTRE

THAT very versatile lady, Miss Lynsey De Paul, has been casting her songwriting talents in the direction of a group called Rain. ATV music producer Len Beadle recently booked Studio

Three at the Music Centre to record the single she has written for the band.

Group Three Productions (The Thunderbird people) booked Studio Two to record music for their new series *Space 1999*, composed by Barry Gray, and composer Frank Cordell has been in recently to record music for the Anglia TV series *Survival*. Composer Ron Grainer has been in to record the title music for a new Yorkshire Television series *South Riding*, which will begin in September, and Potterton Productions, the Canadian Animation Film Company, have been putting down the children's choir track for *The Happy Prince* with musical director Ron Goodwin.

Filmwise, The Music Centre has been busy on music for the films *Gold* starring Roger Moore, Susannah York and Ray Millard, *Quilp* starring Anthony Newley with music composed by him, *The Confessions Of A Window Cleaner*, and *At Your Service*.

Ken Russell's controversial film of The Who's *Tommy* has also taken up a lot of session time at The Music Centre with the mixing of pre-recordings. Raymond Froggatt booked nine sessions to record the score for his forthcoming musical on the life of Shakespeare, and Jim Sullivan has been in to record his album *Big Jim's Back* for EMI, produced by Derek Lawrence. Sullivan himself is producing an album for McGuinness Flint.



Lynsey De Paul



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STUDIO PLAYBACK

DISCOVERIES at ORANGE

A YOUNG lady, only 4 ft. 6 in. in height, who sings like Noddy Holder of Slade? Impossible? Not according to Orange Studios. Her name is Charlie James, she actually *knows* Nod, and she's been down in Orange recently laying down some remarkably powerful vocals for the Polydor label.

Orange have also been doing a lot of work on a mammoth project for a company called Paradene. It's a kind of musical history of America which is being prepared for the American Independence Bicentenary in 1976 and will take about 18 months to complete. Miki Anthony is involved somewhere at the centre of it and recently the Victorian age has been covered, the Roy Young Band have laid down some rock and roll and a bluegrass group, and the Barbers Shop Quartet have been in.

RAK Records' artist Chris Neil

has put eight or nine tracks down, and Simon Park of Orchestra fame has also been in. Orange has now gone over to a completely automatic Dolby system and the Studios have also been totally re-equipped with new microphones, including a number of Sennheisers.

BAY CITY ALBUM RECORDED AT SARM

THE most familiar face down at Sarm in recent weeks has been Twinkle, hard at work on her new album with Mike D'Abo, for ATV Music. All the numbers on the album are new ones which have been composed by Twinkle herself.

Phil Coulter has been forging ahead on three separate projects, an album for the Bay City Rollers and albums for Irish bands Planxty

and Pumpkinhead. Tony Macaulay has been in recording the music he has composed for the film *Percy's Progress*, for Anglo-EMI, and has also been mixing tracks for the *New Seekers*.

Vincent Crane has been mixing tracks for his band Atomic Rooster and amongst the other bands who have been down at Sarm recently were Gentle Giant for WWA, and The Pioneers for B. & C., engineered by Geoff Earley, while J. C. Livingstone has been recording numbers produced by Rod McQueen.

In the copying room Gary Lyons has been assembling compilations for K-Tel Records as well as work for many leading recording companies, including Bell Records. Sarm are still the only London studio which operates a 24-hour collection and delivery service.



Mike D'Abo

OLIVIA IN CENTRAL

CENTRAL Sound Recording Studio have just been revisited by John Mable, the lead singer with Ray Charles' backing group, the Raelettes. He has been recording most of his new album there while in the UK for TV spectaculars.

Olivia Newton-John has been in to record about eight titles for Festival Records in a session produced by John Farrar and Richard Henry Dee has been in for his second session to record a single for Fresh Air Records, a Feldman/EMI production.

Filling Central Sound with soul recently was Oscar Tony Jnr., who put down some numbers for Contempo Records. Ex Ivy-League member John Carter, who was responsible for producing the Kincaides' hit *Dreams Are Ten A Penny*, has been recording and producing his own session for Sunny Records, and Springfield Revival also popped in to lay down some tracks.

Major Lance, recording for Warner Bros., Roy Roca for Bradleys Records and Polly Brown have also been in the Studio recently.

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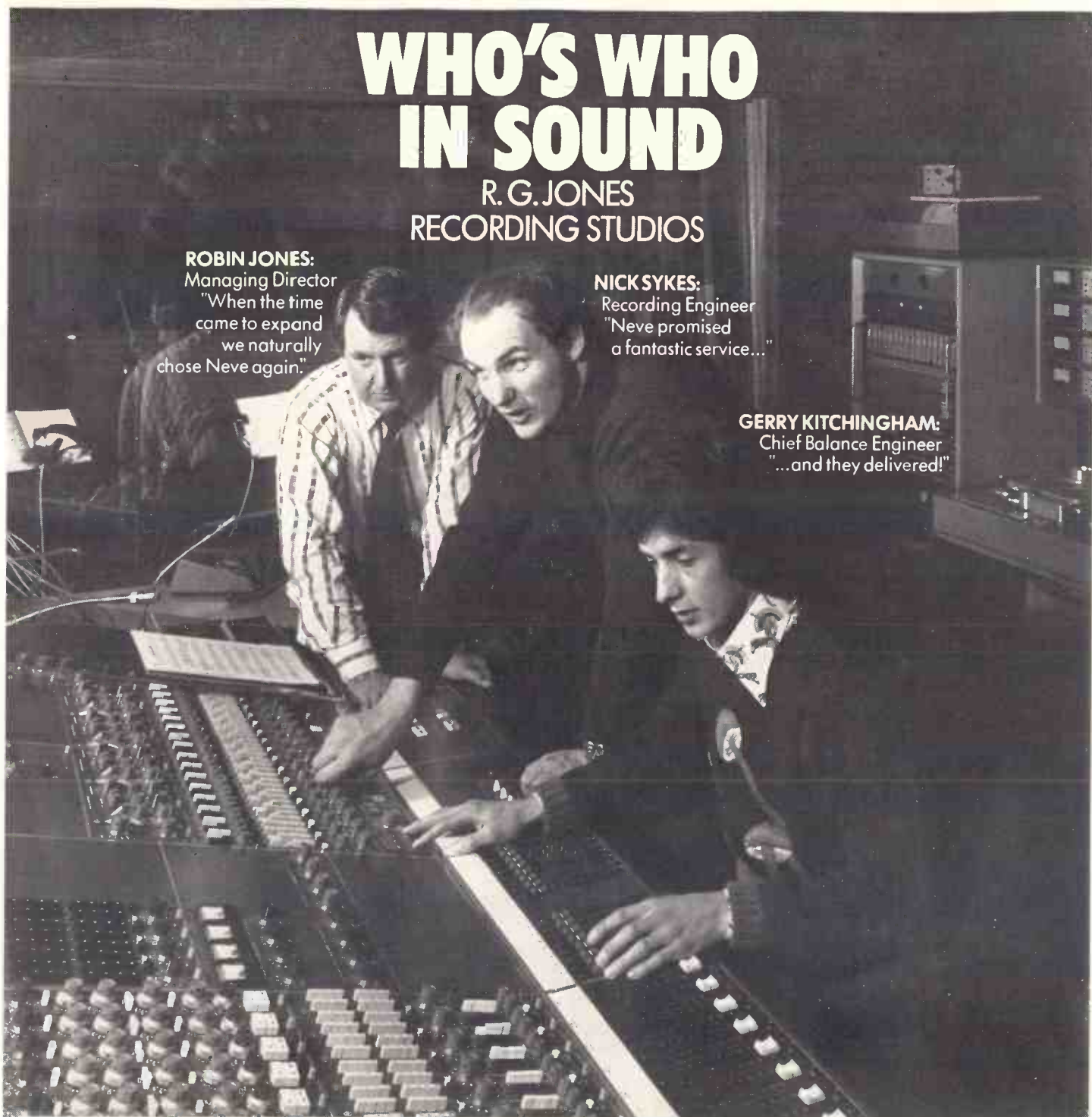
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Leading Question...

Interview: Lorna Read

Photographer: Chris Love

RONNIE LANE

WE caught up with Ronnie Lane a couple of weeks before the launching of The Passing Show, his ambitious project which involved 40 to 50 people travelling from town to town with their caravans and big top. How did the original concept come about? How will its success or failure affect him and how much has leaving The Faces redirected the music he's producing now? These were the questions that we put to Ronnie.

BI: Just what exactly does The Passing Show consist of? What kind of circus acts are included?

RL: There's no circus acts really. They're the people who drive the trucks and put the tents up and the electricians – they all do different things and have different talents and I thought it would be good to let them do their acts. I've found in the past, when The Faces tried a few circus acts on an American tour, that the audience The Faces used to draw by their music weren't particularly impressed by a clown running around, or a juggler.

BI: Yet surely you'll draw a wider audience, the people who come to hear the music plus the ones who like circus shows?

RL: We'll see how it goes down. It'll change as it goes on and gains experience. In each town it'll probably be augmented by acts drawn from that town, people who want to perform. If it stays on the road it'll end up beyond my imagination.

BI: Did you get the grain of the idea while you were with The Faces?

RL: Yes, I got it a long time ago. I've been thinking about it for about two years, but I never thought it was practical. I still don't know if it is, I'll have to see.

BI: Where did the idea of calling it The Passing Show come from?

RL: When I went to India with Kate. I was hard up, it was after the Small Faces had disbanded and we just went off to India. I bought a packet of fags and it had Passing Show on it and this little man who was part of the logo of the Show. I remember it struck me heavily then, just the title. It's funny I ended up using it. I believe in fate, don't you? That's why, although I'm nervous about the show, I'm not worrying too much.

BI: Is the show a very expensive thing to put on?

RL: It is a bit expensive, yes. I'm hoping it's going to break even at least. People always think I've got a lot of money, I don't know why. If it can't break even, then it'll have to fold. Everyone's on a wage, including me. It's just an experiment. I don't know how lucrative it is, I'm not that interested really, as long as it pays for itself. If we can sell some records on the strength of it, pay everyone and make a good name, that'll be everything.

BI: Have you written any music specially for The Passing Show?

RL: No, but what I have got I think will fit with it very well. I haven't consciously sat down and written for it, but I think that perhaps, when we're on the road and we'll have nothing to do in the afternoons except play, we'll obviously come up with some things that'll be directly from the Show.

BI: Which way do you think your music's going since leaving The Faces?

RL: Backwards! I just like to provide a bit of entertainment really, in one way or another. I think the new album (*Any More For Any More*) has got a bit of everything on it. The things that are attempted on it go right across the board from folk to . . . well, some of it's even trad jazzy. Then there's the single, *The Poacher*, there's a comedy number. . . . I didn't write everything, but I did write most of it. I don't mind covering if I can find good songs.

BI: The new single, with its string arrangements by Jimmy Horowitz and its story content, is very different from *How Come*. How did the number come about?



RL: I always *have* tried to write little stories. Sometimes they've been successful and sometimes they haven't, but I suppose I am writing differently now that I'm not with The Faces. *The Poacher* came from last summer really. I lived by the river in a caravan and it just fell on my head one day. All the best ones fall on your head, you don't write them. The words came first then I got the little oboe and violin thing in my head and asked Jimmy Horowitz to write it down for me.

BI: Do you feel much freer musically since leaving The Faces?

RL: Oh yes, it's very nice. At least I can take something to its conclusion without having any doubts imposed from outside. I don't suppose The Faces would have got *The Poacher* together, 'cbs I couldn't have generated the interest to really see it through.

BI: Is this why you split with the band?

RL: Many, many reasons, all sorts of things. I was getting a bit bored with the same old things going on and I personally thought they had reached their peak. Trying to work on my own music while I was in the band got very frustrating for me. I think it got like that for everyone. I mean, when me and Woody made that film music it was such a relief to go into the studios, just the two of us, and just do it without having to consult five people all the time. It's nice, when you've got an idea, to get a session man in. You're paying him so he does what you tell him, and there's no ego involved. It's wonderful.

BI: Wouldn't it have been possible, though, to do what a lot of people do and combine a solo career with being in a band?

RL: It is possible, but I would find that very frustrating otherwise I would have tried it.

BI: You've had a few changes in Slim Chance. What's the line-up now and who's your new bass player?

RL: Steve . . . I always call him Steve, I haven't got round to finding out his second name, yet. Nice boy. He's only just joined, he's really that new. He's a nice bass player, though I don't know who he was with before. We've got a couple of Scottish lads, Lucas and McCulloch, this fiddle player who I found in a pub - it's a shambles! When I was forming this band I consciously didn't go around the normal circle of musicians who have been knocking around for years, except for the drummer, Bruce Rowland, who I've known before.

BI: Surely you can more or less have your pick of the musicians you want?

RL: I wouldn't say that. I don't know if my music's everyone's cup of tea. People are still very much into loud rock and roll and I'm not any more. I don't use big amplifiers any more, I use small ones and do a lot of acoustic things.

BI: What is the power of the amplification you're using now?

continued on page 40



LEADING QUESTION:

RONNIE LANE continued from page 39

RL: The largest is about 40 watts and the smaller ones about 15. But I've bought a big American P.A. that will mike the whole lot through, so it's nice. We've got a bit more musical.

BI: So you've got no regrets about leaving The Faces?

RL: Oh no, no regrets. This is a lot more satisfying for me. I did all that for such a long time and it wasn't getting anywhere, and I wasn't getting any closer to where I wanted to go. I'm not saying I didn't enjoy The Faces. It was nice while it was good and while the spirit was there, it was everything to me. Christ, I put in a hundred per cent but, to me, it gradually went off. Instead of progressing and broadening, it narrowed.

BI: What's going to happen to your mobile studio while you are travelling, seeing it's so much in demand now?

RL: The mobile? Oh, that will come along with me now and again. If the shows go well I'd like to make a Passing Show album. At the end of the season it would record various parts of the acts and things, not just me. It could be nice, couldn't it? It could be really nice.

BI: So it's not just for convenience. You prefer using the mobile to going into a studio?

RL: Oh yes. I made the new album in my barn with the mobile. It was

very nice to make an album like that instead of in a studio. Studios are so insulated now that there could be a world war outside and you'd never know.

BI: Have you still got any great ambitions you'd like to achieve?
RL: Yes. I would like to know what it's all about. *There's* a driving ambition for you! Mind you, if you'd asked me two years ago what my ambition was I wouldn't have known, and yet I was already thinking about this circus. I didn't think of it as an ambition then because it seemed so hopelessly impractical.

BI: How about other bands? What do you think of the music scene at the moment, seeing that you're not into rock and roll any more?

RL: I can't say I'm that turned on by anything that's going on at the moment. I don't listen much at all to modern music these days. I listen a lot to old records, old folk and blues, Edith Piaf.

BI: What do you think of people like Rick Wakeman who seem to be attempting to write modern classics?

RL: It's best to do what you can do, well, not try and do what you can't. You can't make a silk purse out of a sow's ear. If you get too involved with it all you lose sight of what you can do best. It's all very well to have high aspirations to write a classical piece, but most classical pieces were written without any assumption that they would be classical.

BI: Would you like to deep-freeze yourself and come to life in 200 years' time and see what people were thinking of today's music?

RL: I'd like to freeze myself and come to life 200 years ago. Then I'd be happy. I don't like the way things are going now.





Lead singer Gary Holton

'WE want to put the balls back into rock and roll,' hollered singer Gary Holton across a crowded juke box. 'Glam rock has had it, these people like Bowie. That whole factory has been overlaid. Mind you, I'm not knocking it, I'm all for entertainment, but I think the audiences have had enough of poofy music.'

So there! Heavy Metal Kid has spoken, crossing his much-patched denims and revealing several inches of lurid purple lurex sock.

Gary Holton, vocalist with the Heavy Metal Kids, had come into the office bearing gifts - a group tee shirt, several flexidiscs of their new single, *Rock 'n' Roll Man*, shiny metallic stickers and a white label of their first album, *Heavy Metal Kids*. He and lead guitarist Micky Waller sat while I sampled a noisy draught of gutsy rock songs.

Holton sings like Holder with a Hunter accent. 'I was trying to sound like Bowie, actually,' he said, reprovingly. Actually, the band are genuine East Enders. Gary was Pearly Prince of Camberwell when he was nine years old, and they play up the Cockney bit to the limits, Gary more than anybody.

Having gone to stage school which, he reckons, benefited him a lot with regard to his live per-

formances with the band, he sung in Hair and played the Artful Dodger in the stage production of Oliver - hence the Fagin-type hat he usually wears on stage.

'Those acting parts didn't prepare me for singing rock at all,' said Gary. 'I used to get hoarse every night at first. I had to learn how to really sing loud. I am into theatrics on stage, though. I definitely think an audience should be entertained. What we do depends on the particular audience we get that night.'

REACTION

'Their motto is that they don't care what happens so long as they get a reaction,' states their publicity handout boldly. Does this include being crude and outrageous? 'It could do, we have a few tricks up our sleeve!'

How many embryo bands, I wonder, have been conceived 'dahh the Speak'? Stamping ground of ageing superstars who hang round its murky corners hoping to be noticed, the after-midnight haunt of roadies on the rampage, London's Speakeasy must be on the way to becoming the two 1's of the Seventies.

At any rate, this is where the idea for forming the Heavy Metal Kids

HEAVY METAL KIDDING

took shape. Gary Holton had been working with a band called Biggles, managed, like H.M.K., by Rikki Farr. 'We had all the equipment but no original songs,' said Gary, explaining why Biggles remained grounded.

FRANCE

He actually met up with Micky and the rest of the band in the South of France. The others were working as a backing band for a French pop singer and met Gary during sessions. They needed a singer, Gary fitted the bill, so they started rehearsing together. 'The idea of the Heavy Metal Kids started as a bit of a laugh. We were playing down the Speak and the audience were being a bit naughty so we started getting a bit heavy with them, know wot I mean?'

'When someone said, "who are you?" I said, "it's the Heavy Metal Kids" and it sort of grew from there. Then we started dressing a bit on stage.'

Their image is one of collarless shirts, waistcoats, patched, rolled-up jeans, 'just the opposite to the glam rock bit'. Musically, they think their complete opposite is Cockney Rebel. 'They're all right musically, but they're writing the songs of 1975 and we're writing the songs of 1962,' said Gary.

The band have had some bad luck recently. Having had two tours supporting Humble Pie and Uriah Heep, their planned tour with Nazareth had to be called off due to drummer Keith Boyce

contracting glandular fever. 'It's a great shame because we get on so well with Nazareth,' Gary commented. 'We did a short European tour with them and they were very nice to us and very helpful. In fact we've been really lucky with the bands we've worked with so far. It is frustrating to be a support act, but you've got to do it and it's much easier when you're working with good bands.'

They don't try to be too technically ambitious either on stage or on record. They are mostly concerned with giving the audience a good time and enjoying themselves, too. Their music is unpretentious, with straightforward lyrics, and singalong choruses, with harmonies courtesy of Gary, ex Jimmy Cliff bassist Ronnie Thomas and keyboard man Danny Peyronel. An unusual feature of their music is a touch of reggae, influenced, no doubt, by Micky, whose old band worked in the West Indies in the Bluebeat days and actually had a couple of reggae hits out there.

MELODY

At least three of the album's tracks could have been put out as a single, probably pretty successfully, too. 'You know what the music scene needs?' asked Gary, brandishing his fruit juice ('I had a heavy night on the booze, last night'). 'It needs melody. You've got to get the melody back into music and that's what we're trying to do.'



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FROM OUR FILES

From BEAT, JULY 1964

MARCH 11th, 1963. A.V.I.D. . . . Very Important Date! For that was when the fabulous Hollies unleashed their big-beat talents on the population for the first time as a fully professional group. And what a great job they've made of their successes ever since. . . .

It'd been rhythm guitarist Graham Nash, lead singer Allan Clarke and bassist Eric Haydock in the first instance — they'd all been in a Manchester group called the Deltas. That group broke up and Tony Hicks was enlisted on lead guitar.

Then in came drummer Don Rathbone (since replaced by Bobby Elliott) and the five met for a Christmas party in 1962. The room was filled with holly and other decorations. They were looking for a name . . . and nobody can recall precisely who first shouted the name 'Hollies'. But 'Hollies' stuck . . . as it's stuck to the charts so well in recent months.

Disc success came almost immediately for the boys. *Just Like Me* crashed the charts, almost miraculously, within three days of release . . . which shows what sort of following the boys had up North. *Stay* was another hit; then came *Searchin'*. The album *Stay With The Hollies* fair zoomed into the L.P. Top Five. *Just One Look* became the boys' biggest single to date, with a Silver Disc award and a Number Two chart placing.

So on to *Here I Go Again*, their new and highly-touted single and their first E.P. *The Hollies*. My view is that *Here I Go Again* hits yet another new high for the fivesome who manage to sound so brilliantly different to most of the other beat groups. They've searched for originality and found it. And I'm not in the slightest bit surprised that so many visiting top Americans are so impressed with the Mancunians.

Let's peer more closely at each individual member of the group. Starting with the leader, GRAHAM NASH. Born February 1942, he's Blackpool-born, moved to Manchester at two. At 14 he was offered a bicycle OR a guitar as a birthday present by his mum. She couldn't really afford a bike, so Graham settled for a £2 guitar. And is now delighted he settled in that way! He and Allan Clarke were originally the Two Teens, then he left school to become an engineer. Allan and Graham became the Guytones before Graham worked in a Post Office. They changed their name again to become Ricky and Dane. And the Fourtones.

Group of the MONTH



THE HOLLIES



If 5 ft. 10 in., ten stone, brown-haired, blue-eyed Graham now suffers from split personality, who can blame him? But the changes of name are now over. And he and Allan write much of the Hollies' material.

ALLAN CLARKE is Salford-born, in April 1942. Met Graham Nash at school. Those name changes come into his story, too . . . but Allan had umpteen jobs before turning to music for a living. Once worked as a jacquard cutter in a mill . . . says: 'They told me the mill was going to close down, so I left. The mill didn't close — just as well for me, otherwise I'd still be cutting jacquards!' Allan is the sort of a bloke who really lives every day to the full — he says he has a ball all the time. His hobby is playing guitar, but he doesn't play with the group.

Enter TONY HICKS. Professional musician by chance rather than intention. Born in Nelson, Lancs., he was an electrical apprentice when the Hollies invited him along to a session. 'Join you?' he queried. 'Much too chancy. . . .' But he joined. After two point-blank refusals. Tony has the strongest accent of all the Hollies — and is, therefore, the butt of most of their gags. Now says he wants to manage a string of groups of his own.

How about ERIC HAYDOCK? He is Stockport-born-and-bred — in February 1943. A keen sportsman, he was in a tool-making factory before he took up guitar. Had to fight his parents over turning pro. musician because they thought it was much too dodgy a career. Says: 'Now they're very proud of me, I'm glad to say.' Plays

six-string bass and has what the others call an 'active' sound. A very thoughtful lad, and certainly the quietest.

And on drums, BOBBY ELLIOTT. Burnley-born Bob (December 1942), had only three months left to do on a mechanical engineering course when he decided to join the Hollies. As he'd actually done four years, nine months, his parents too, were worried. He paid £2 10s. for his first drum kit, later went on to play in various groups round the Manchester area. He's a keen, dedicated musician who still practices hours every day. He used to 'court' Tony Hicks' sister.

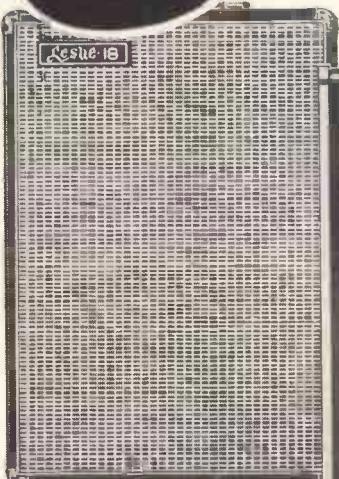
They're the boys. The five Hollies. Five real-life 'mates' and five on-stage collaborators in the best sense of the words.

Pete Goodman

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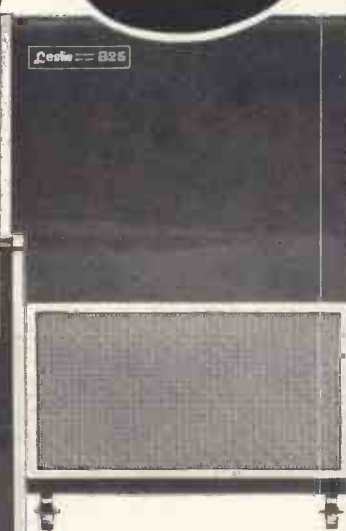
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Model 18
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 Speakers 12in extended range
 Rotors One foam rotor
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Model 760
 Total Height 45 1/2in
 Width 28 1/2in
 Depth 20 1/2in
 Speakers 15in Bass Speaker, Treble driver
 Rotors Two (horn and wood bass rotors)
 Amplifiers 90 watts RMS from 2 separate channels of amplification
 Weight 148lbs. approx.

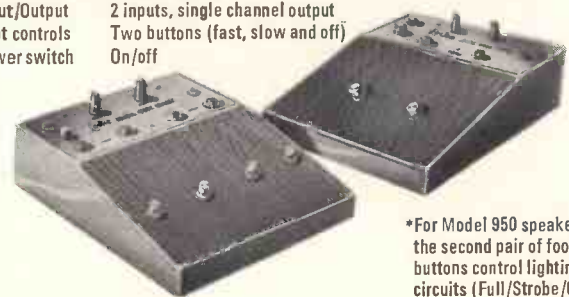


Model 825
 Total Height 31 1/2in
 Width 25in
 Depth 18 1/2in
 Speakers 12in extended range
 Rotors One foam rotor
 Amplifier 70 watts RMS
 Weight 87lbs. approx.



Model 910
 Total Height 54 1/2in
 Width 28 1/2in
 Depth 20 1/2in
 Speakers 15in heavy duty bass, two 6 x 9in, one treble driver
 Rotors Two (horn and wood bass rotors)
 Amplifiers 100 watts RMS from 3 separate channels of amplification
 Weight Upper module 60lbs. approx., lower module 106lbs. approx.

No. 9370 Pre-Amp II
 (For use with Leslie models 825,760)
 Rotor Speeds Fast, slow, off
 Input/Output 2 inputs, single channel output
 Foot controls Two buttons (fast, slow and off)
 Power switch On/off



No. 9420 De-Luxe Pre-Amp
 (For use with Leslie models 910,950)
 Rotor Speeds Fast, slow, off
 Input/Output 2 inputs, double channel output
 Foot controls Four buttons. First pair control rotor (fast, slow, off). Second pair provide full or medium reverb, or "off"
 Power switch On/off

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

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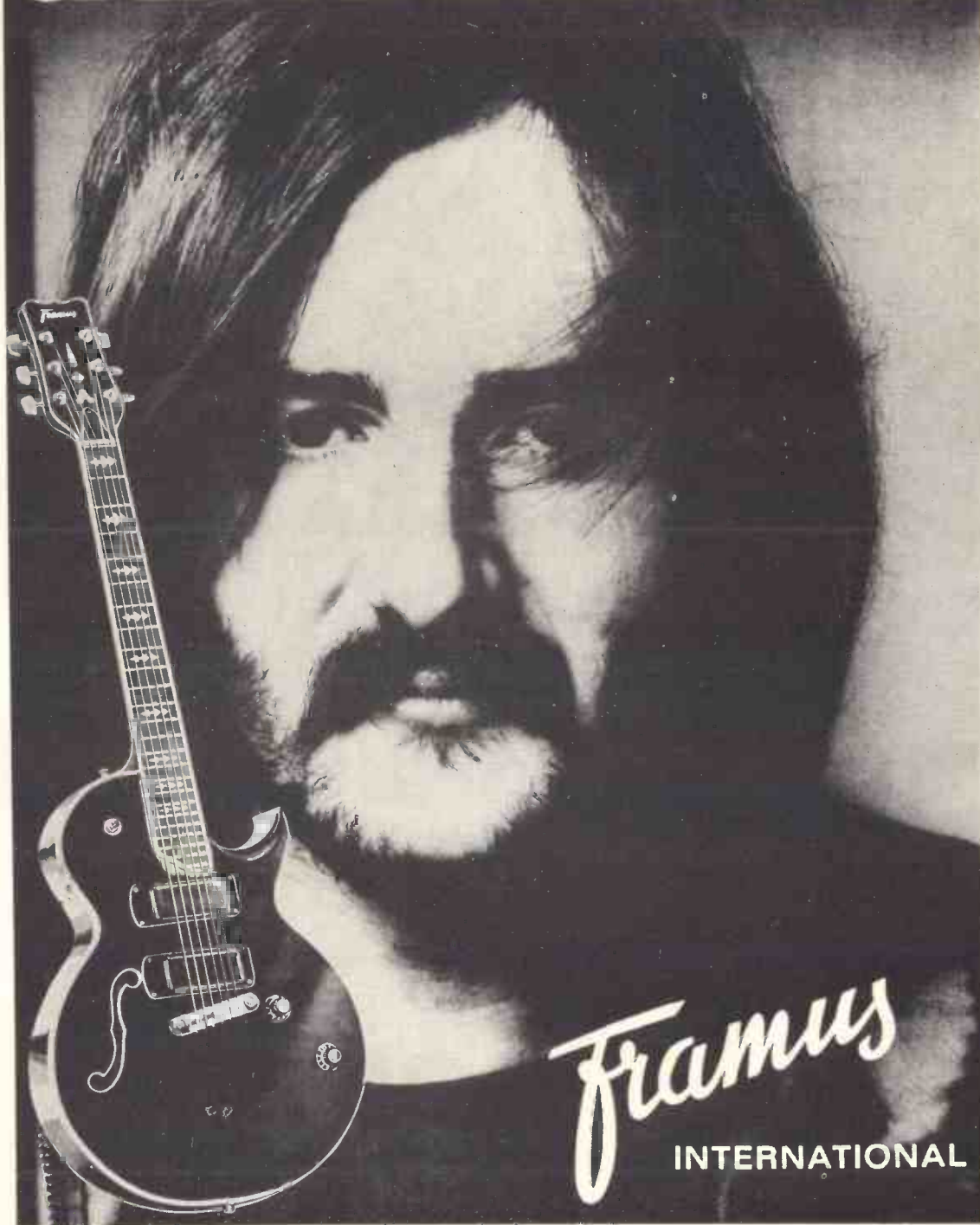
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CROSS GROSSMAN

AFTER being confined to minority audiences in folk and jazz clubs for many years, ragtime now seems to be poised on the brink of a long overdue revival, assisted in no small measure by the inclusion of Scott Joplin's music in the film *The Sting*, which stars Paul Newman.

Joplin, a highly original piano player was responsible for writing the majority of 'classical' piano rags around the turn of the century. As a black music form, ragtime could perhaps be considered one of the earliest 'commercial' expressions of the blues and it is inevitable that the two forms should be intertwined, both in style and instrumentation – witness the work of one of the greatest veteran bluesmen, the late Reverend Gary Davis.

At the age of 15, a young American guitarist by the name of Stefan Grossman was fortunate enough not only to meet Davis but to study with him for two years and now Grossman is recognised as a leading authority on and performer of ragtime and country blues. Stefan Grossman has visited the UK on several occasions and has two visits already under his belt this year which included an appearance on *The Old Grey Whistle Test*. Grossman fans will be pleased to learn that Stefan is now due back in the autumn for a three-week tour which will include college and concert appearances.

MARKET

When Grossman first came to this country he found a ready market in the folk circuits, with people crying out for someone who could actually play blues and ragtime with any proficiency. Now he likes to branch out musically, but is still best known for his blues and ragtime and this is fair enough really, since it is probably what he does best. Nevertheless, the Grossman we interviewed was somewhat at odds with the one being publicised. He said: 'When I first came over here all I was initially playing was blues and ragtime styles. Then I started to tour and like any musician I became bored with what I was playing. So, I had to create new sounds. I started composing and now I consider myself more a musician than a ragtime guitarist. My music ranges from classical-sounding things to rags, blues, and jazz.'

'I am being put forward at the moment as a ragtime guitarist be-

cause the record company is trying to take advantage of the new surge of interest in it. I've read the blurb – it's not as if I've all of a sudden begun playing ragtime – I was playing that before I played anything else. I would be much happier just being presented as a musician, but you know how impossible that is in showbusiness.'

CREDIT

Although Grossman has some seven albums to his credit, it is not as a recording artist that he has had the most success. 'I also do books on guitar, which sell widely throughout the world. In fact I wish my records sold as well. The people who buy these books are very enthusiastic. I always make it clear that people are free to write to me because I feel it's useless to have an impersonal contact, especially with the type of music I'm teaching. It was taught to me very personally and I want to impart some of that feeling to people. For this reason the books are laid out in a very personal style. We get hundreds of letters from all over the world every month. Some from Japan, Hawaii, New Zealand – even from people in prison. It's nice to see how the books are effectively changing people's lives. We are presenting a specific type of music to them and it is being accepted.'

'I went a little bit astray because, for a couple of years, I got very interested in writing songs and singing them on record, whereas my instrumental ideas are much more widely accepted. The same type of people who read my books are interested in that type of record. I'm very much geared to people who like guitar sounds or who play the guitar and that's a lot of people. It used to annoy me that people didn't want to hear my songs, just my guitar. Now it doesn't, because now I like to hear me play guitar more too.'

ENTHUSIASTIC

'If a song comes, then it comes and I get a kick out of it, but I really realise now that I'm a good guitar player. I am enthusiastic now about playing guitar – playing different types and getting different sounds. I am making records which show that.'

Grossman's real value lies in his technique, which is another way of saying that the albums of his which sell best are the ones which you can pinch things off of, or get

your ideas from. For ragtime his first album is the best – *Yazoo Basin Boogie* (Transatlantic 217). For blues – *How To Play Blues Guitar* (XTRA 1113). Scheduled for summer release is *Finger Picking Guitar Techniques* (XTRA 1138). However, if you are feeling really adventurous it really is much more fun to do it yourself. There is really nothing to stop you getting your own albums of piano rags and

old blues and figuring them out from scratch. Grossman himself said:

'The first thing the Reverend Davis told me is that when you learn to play, you have to get up in the morning and play first thing, before anything else. Technique is not all that important – it's learning how to love music and think in terms of music. Everything else follows.'



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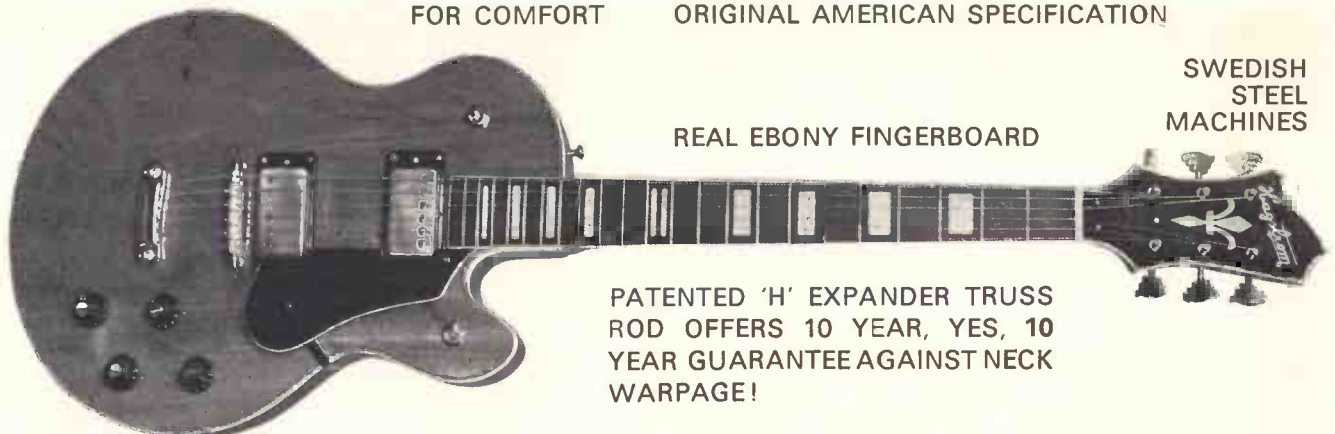
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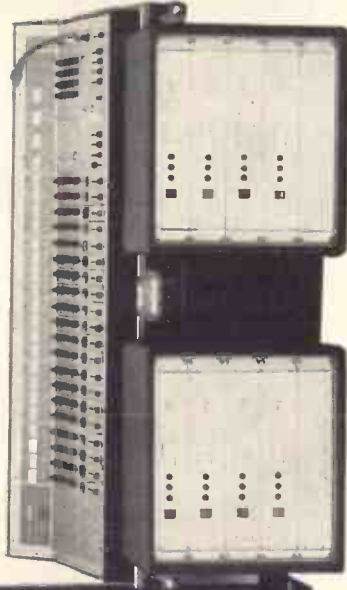
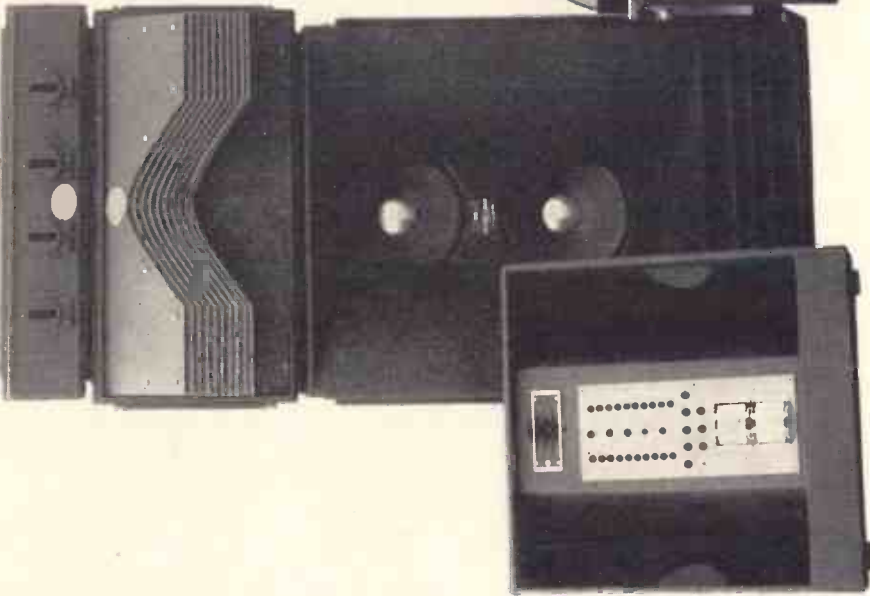
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HOW TO FORM A BAND

PART 2

IT'S only when the basic group's together that your real problems start. If there's a feeling inside the band that there is some musical reaction that's worth working on, your task as the organiser is to keep the band

together. That can prove to be difficult because you must understand that nearly every member (including yourself) is likely to be offered jobs with better pay with other bands.

There are a few broad categories that bands fit into. There is the 'work is the most important thing' type of band who concentrate on getting a good cabaret or

ballroom act together and then earning as much money as possible, the 'we are attempting to create some original music' type of band who will rehearse until they near perfection and then try to get a record deal which will give them the scope to record an album and there is the 'let's get a hit single type of band'. Naturally many bands are an amalgam of these attitudes and it's up to you to decide where your band fits.

If your band falls into the first category there are certain things that promoters, agents and club bookers look for. In this sort of band it's a disaster if there are less than three gigs in a week. Don't rehearse *too* long. So many bands fold before the first gig and it's often a case of being over cautious before accepting the first gig. As soon as you've got a set together get out there and perform, the best tutor of all is experience. If your band is fully rehearsed and has got a little gigging experience under its collective belt you should attempt to get into a cabaret, club or pub circuit. There's lots of work for good bands who entertain, and *entertain* is the operative word. That doesn't mean that you've got to put on funny hats and do Tommy Cooper impersonations, but it means that you've got to give pleasure to as many people as possible and one of the most useful assets in this field is a good presentation.

Presentation improves with practice but the most important thing is your choice of on-stage spokesman. Some groups do have all their members chatting to the audience between numbers, but in general it's something to be avoided because the audience fails to get to know any one personality well enough. If you've got a natural comedian in your band you are *ultra* lucky. Bands with a funny man up front and a

competent if unstartling stage act find more work than they can take. Make 'em laugh as well as dance and listen and you'll be an instant success.

If, like most bands, you haven't got the services of a really funny man, you'll have to decide who's most at ease talking on stage and through hard work you'll have to develop his personality. Your music should be as adaptable as possible. From time to time you'll have to dep for dance trios and Jimi Hendrix style bands all in the same evening so work out as large a repertoire as possible.

Business presentation is as important as on-stage presentation for this type of band. Every agent will want to see a really *good* set of photographs of the band and they'll want to be able to contact someone instantly in the band at all times. The principal quality that is required is reliability. An agent will use and go on using a band he knows won't let him down. Accidents always happen, there's nothing you can do about a head-gasket going on the van half-way up the M6 but always, always ring the venue, ring the agent (if possible) and make sure that you belong to an auto service that gets you mobile as quickly as possible. Understand that promoters are the boss, they're often thick and intolerant but if you're their friend, you'll go on working.

If your band falls into the 'original music' category you've got the hardest task of all ahead of you. If you make it, however, the rewards are greater than for any other sort of artist. Your band needs not only to be good but to offer something that's not been heard before. Perhaps you're offering something old presented in a new way, but believe that there are many bands who are all good attempting to persuade a record company to give them



Roy Wood makes it all seem easy

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studio time and only a band with the most outstanding material or approach is likely to cut through the competition.

To understand what I mean think back to the Beatles, the Stones and to Jimi Hendrix. When each one of those bands rose to fame they were playing music unlike anything that had gone before and thus were original. I don't know what there is that hasn't been done before, but if you do and you're prepared for all the disappointments that go hand in hand with the breaks stick at it.

Gigging is of less importance for this type of band although obviously a certain amount of stage experience will mature any band. A restricted gig sheet will not be hard to come by, of course, because this type of band will find it particularly hard to get work. The odd college might offer a support spot — usually asking you to play for free and there are some specialised clubs but it's a long hard slog with no money en route.

The recording deal will provide the cash that's needed to equip the band for top flight gigs but getting that recording deal is getting harder all the time. Since the energy, paper and vinyl crises record companies have been more selective than ever and cracking that nut is a task that's driven more than a few strong men to weeping.

Recording is the art you need to gain experience in. Every time you enter a studio it is going to cost money so expect to spend a lot of money rather than earn it during the formative stages. The only advice that's worth anything is to keep trying. Use every opportunity to get your tapes heard by producers, record companies and publishing organisations and eventually you should get a break, but it may be eventually.

Obviously the most important detail is your songwriting ability. That may develop within a group setting — or it may not. It is ultra important that your demo recordings allow your songwriting ability to come through, if a noisy lead guitarist keeps getting in the way with contradictory riffs it'll lessen your chances.

Sometimes the best way of convincing a record company of your worth is to go out and prove it in the field. It's a very hard slog building up a big enough circuit to keep a band of this type working regularly but it's possible to pick up a real following that will convince the producers of your worth. Hawkwind did it a couple of years ago and more recently Queen managed the same thing.

If your band is aiming for a hit single your progress is pretty

much cut and dried. Either you get one or you don't. You probably know the odds. You can lessen those odds by being persistent but it may take years before you hit the right formula. Artists like Roy Wood seem to make it all seem absurdly easy, but regretfully it isn't, or we'd all be doing it. If you know how, you're made.

Once again the band with the charts in mind has to persuade a record company to part with the money for recording and that requires good demos. Unless you've got some experience of recording studios it's unwise to consider making your own master because experience would help you to make it considerably cheaper (and probably better). If you can afford to record a single independently you've often got a better chance of getting a recording deal but it might be wise to seek the services of an experienced producer. Obviously you'll be hard put to interest a producer with a hit track-record, but never be put off approaching someone because you don't think they'll have time to listen. **They all listen!**

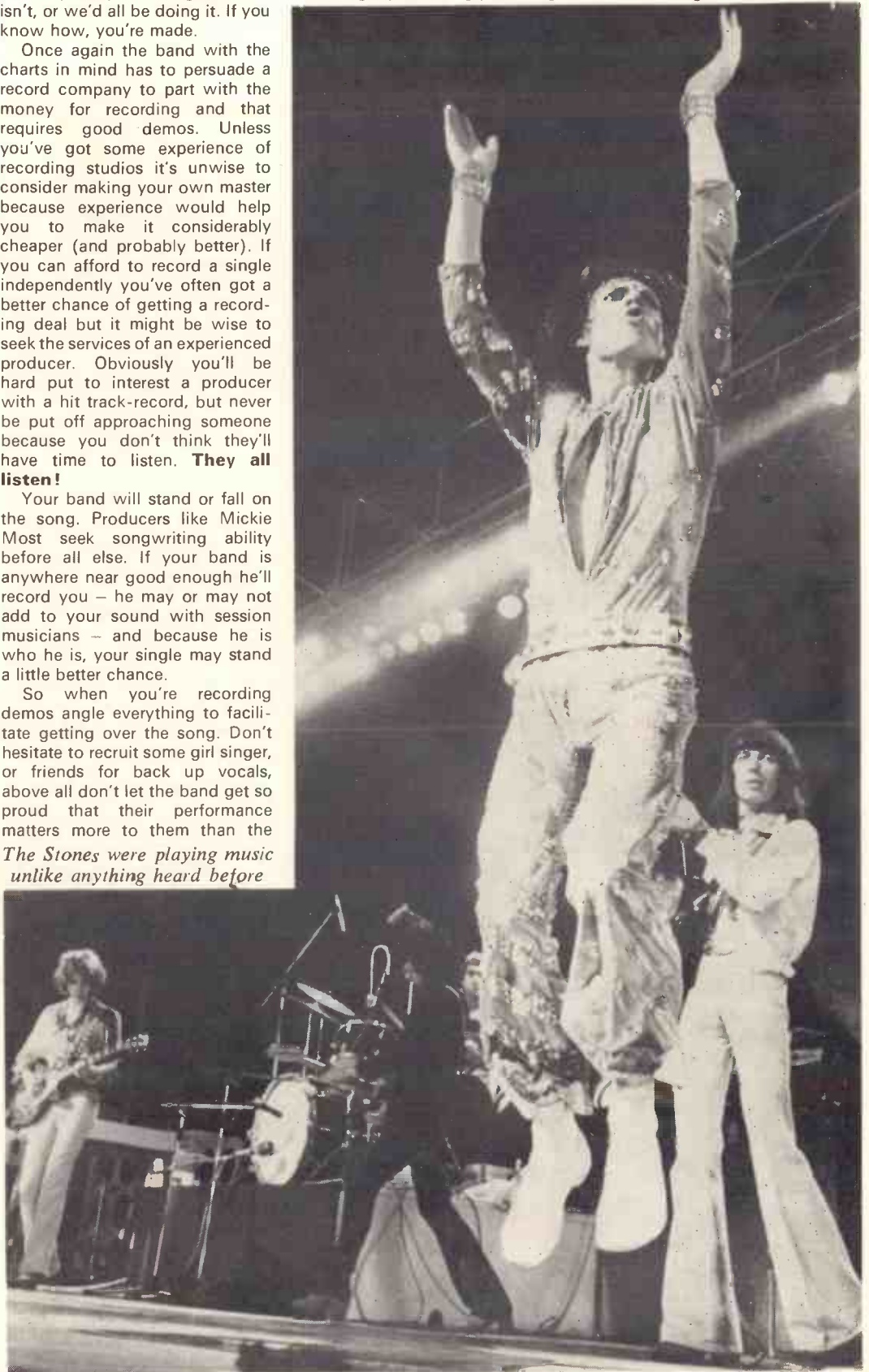
Your band will stand or fall on the song. Producers like Mickie Most seek songwriting ability before all else. If your band is anywhere near good enough he'll record you — he may or may not add to your sound with session musicians — and because he is who he is, your single may stand a little better chance.

So when you're recording demos angle everything to facilitate getting over the song. Don't hesitate to recruit some girl singer, or friends for back up vocals, above all don't let the band get so proud that their performance matters more to them than the *The Stones were playing music unlike anything heard before*

song. Occasionally song publishers can provide a way to the recording studio. Send your demos to as many publishers as possible. Many may offer you a publishing facility but that's no value without a record release. If they're that keen to get you to sing your songs

to them see if they'll organise some recording. In general terms publishing without recording is valueless these days.

What ever sort of band you have understand that there are many more disappointments than breaks. And good luck!



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STUDIO SPOTLIGHT

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WHEN The Who acquired an old chapel on the edge of a flattened-by-the-developers area in Battersea it was with the intention of using it as an equipment store and warehouse. Despite the 'gloom palace' atmosphere of the place its location so near to the centre of London, size and hang-out atmosphere suggested greater potential and it was decided to turn the building into a rehearsal and recording studio. Today it's very much a rock band recording studio and although The Who get first claim on its use, Rampart Studios of 115 Thessaly Road, London SW8 are open for business. Studio Manager John Wolff,

who has worked behind the scenes with The Who for ten years was in on the project from the beginning. In January 1973, before a brick or pane of glass had been disturbed, the place was nicknamed Thessaly Mansions – an obvious joke, and although the reception area has the stark contemporary reality of a basement blues dive, the studio itself and the upstairs offices have been designed to live up to the tag. An all-out effort was made to complete the mechanical side of things within six months and the studio has been fully operational since mid-'73, although finishing touches to the offices and decor are still

being made.

The first full unit to be produced by the studio was Quadrophonia, which was followed by Three Man Army. Currently being laid down at Rampart is the film track for Tommy. Although principally a rock studio, they can cope with 'just about everything' and this includes large string sessions (capacity 40 musicians), TV commercials and film dubbing. Size of the studio itself is 75 ft. by 30 ft.

The studio was built for quad. from the start although most of the recording done there is in stereo. John Wolff has reservations about the use of quad: 'Quadrophonics have become laid back,' he commented, 'true quadrophonic sound can cause stress due to the strong omni-directional frequencies that occur and its unpredictability makes it fatiguing to listen to. It hasn't been used much so far, but we're still experimenting with it.'

Resident engineers are J. Jensen, David 'Cyrano' Langston and Anton Matthews.

PANELLED

The original building had 18-inch deep walls – sufficient to absorb all frequencies including a bass cycle. These were covered in Stilite – a fireproof fibreglass

material and panelled with thick birch wood to give a good reflective surface. Panels in the wood were cut out to a mathematical ratio which would give a 25 per cent sound absorbency – enough to take out undesirable sounds and achieve a good balance.

by DEL ROBINSON

All of the windows have been treble glazed and one of the two exterior doors bricked up. The other now opens from the street to a small unloading bay with double doors to the studio.

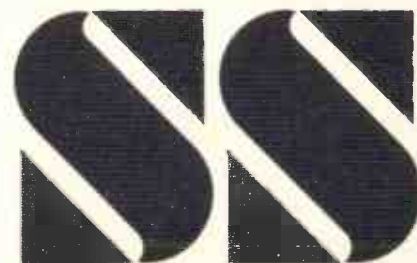
Because of its density, Stilite was also used to cover the roof. It was found, though, that sound becoming trapped in the eaves resulted in a double bombardment of volume and although John Wolff originally wanted to retain the airy chapel interior, he decided to design a stepped false roof which would avoid a reflective surface. This was constructed on girders placed alternately at a depth of one and two feet from the level of the eaves. However, even the apices formed by the stepping of the roof produced a ring from sound waves, so meter readings were taken to find the points at which this

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Ancillary equipment: Goldring deck - Quad 33 pre-amp - Eventide digital delay and phasing units - Stereo multitrack, ITI and Acousta-voicette equalisers -

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STUDIO SPOTLIGHT

occurred and these were then padded with Stilite contained in boxes.

It was decided to retain the original parquet flooring which provided a bright surface and dampening down is achieved by rolling down the floor carpeting – at present done by hand although there are plans to install a machine for this. The reverberation time is 1.8-1.2 and, says John, 'the bright atmosphere brings out the best from vocalists in a recording situation – it gives a good live sound without echoing.

In the control room a total of 12 wall-mounted speakers have been paired up to provide four corners of quad and two separation centre speakers. The tweeters have been adjusted to compensate for any loss of bass response caused by the high mounting. The studio uses JBL speakers with Lockwoods for playback and testing. Initial problems encountered with the American SAE power amps. were sorted out by John's right-hand man and technician – A. J. 'Boffin' Watkins, and Ramport now use their own design of amps., graphed by Eddie Veal of Audiotec, who also voices the three pairs of stereo speakers

which are linked to three Altec 729A Acoustavoicettes. Quad 33 and SAE power amps, are used for foldback.

There is a total of eight recording machines: two Revox A87 Mk. 3 Varipitch units, two Studer A80 two-track recorders, A80 16-track and four-track quadrophonic machines, a 3M two-track and the

3M M79/24 24-track unit with digital read-out, wired through to an automatic selector on the 24-track Helius wrap-around desk. Eventide phaser and digital delay units and VU re-directional preset units have also been installed.

The three two-track, 24-track, and the 16-track machines are generally used for recording. A switchable DBX noise reduction system has been installed, and tapes mixed at 30 i.p.s. can be re-mastered through the DBX to 15

i.p.s. This brings the studio in line with American practise, enabling Ramport to complete work for American artists visiting Europe, where Ramport claim to be the only studio that can offer this facility at the present time. A logic control box now under construction will enable patching from machine to machine to be done by switching instead of leads and jack-plugs.

In addition to the DBX all 24 tracks have Dolby M16 noise re-
continued on page 57



Ramport's well designed interior

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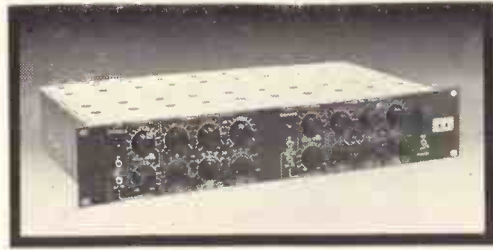
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STUDIO SPOTLIGHT



Ramport's control room

duction units with Dolby 361 on the master track for mixing down complete un-Dolbyised tapes.

Another facility offered, which John refers to as 'Radio Ramport' is that a recording can be 'transmitted' so that a band can hear what it would actually sound like played over the air.

Three separate types of graphic equaliser are used: an Angus e.q. built into the desk, Urei e.q.s and compensators, and an ITI parametric equaliser.

A Teac machine is used for cassette recording and playback. The studio has a great variety of microphones by Beyer, Neumann, AKG and Shure, with Beyer and Koss headphones and echo plates by EMT and AKG. Koss K2+2 quad-phones are used for quad mixing.

There are two separate booths, one with alterable acoustics containing the Bosendorfer 225 Concert Grand piano and another for vocals if required. John chose the Bosendorfer because of its middle range sound which allows the engineer freedom of recording with more bass or top.

HAMMOND

A very wide variety of instruments which can be used by the bands are kept on the premises. These include a Hammond organ and Leslie tone cabinet, a Fender-Rhodes electric piano, an assortment of both bass and lead am-

plification equipment, a xylophone a large marimba, gongs, and a full range of percussion equipment, including a Ludwig drum kit.

To avoid vagaries in the power supply, stabilisers have been installed to ensure a constant power output. Visiting American bands who bring their own equipment with them are catered for as well, with a separate 110-volt ring main. An air-conditioning plant turns over the complete volume of air in 35 seconds. A less sophisticated refinement but an appreciated one, nevertheless, is the free drinks machine in the reception area.

GLASS

Another feature in keeping with the 'Thessaly Mansions' concept is the illuminated stained glass windows that John intends to have set into the walls. These will depict the sleeve illustrations from hit albums recorded at Ramport, and the first example will, of course, be *Quadrophonia*.

John estimates the cost of the studio so far at around a £ $\frac{1}{2}$ million. At some stage in the future he would like to install a cutting room, but separate premises may have to be found for this.

Rates at Ramport are £40 per hour from 6 p.m. to early morning, £35 per hour from 12 noon to 6 p.m., and £30 per hour in the mornings.

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INSTRUMENTAL NEWS

NEW DISCO UNITS

A RANGE of disco units has been introduced by **Citronic Ltd.**, of Melksham, Wilts. Marketed under the name of *Stateline*, there are four disco units, one mono, three stereo which, say Citronic, are 'all built to give high performance and extreme reliability at reasonable cost'. The equipment is also designed for easy addition and substitution of compatible Citronic units.

The consoles use the SMP 505 solid-state mixer, constructed in integrated circuits and switchable from mono to stereo. Treble and bass controls are provided and each of the six inputs has a separate level control. P.F.L. facilities with cue lights are on five of the inputs and the output channels and the two microphones have a common tone control with a push-button switch for mike over-ride.

Facilities are provided for recording of all channels, including the mikes, and a slave amp. socket allows extra amplification to be patched in as required. In common with most Citronic equipment the mixer may be purchased separately and a mono version with four inputs, the MMP 202, is also available.

Top model in the *Stateline* range is the Texas console which gives 300W RMS or approximately 500W music power. In the same series, the Iowa, without the option

of quadruple amps., may also include a cartridge unit.

The less-expensive *Stateline* units, the Delaware (mono) and the Kansas (stereo), have two record decks and give 75W mono or 150W as the stereo equivalent. The Delaware also has a dual-amp. option.

Other optional extras include the stand, transcription quality record decks and electronic effect lighting control units. Further information can be obtained from Citronic Limited, 7 Market Place, Melksham, Wilts.

NOVANEX IN UK

A NEW range of amplification has arrived in the UK from the Continent - *Novanex*. It is being distributed by Peter Noble (Llanishen) Ltd., 11 Station Road, Cardiff.

Novanex is manufactured at Wijchen, Holland, where Managing Director Herr Lopemann has established a studio, where bands can go to rehearse and record using *Novanex* equipment free of charge, with free beer and sandwiches thrown in. Power generators - both instrument and line amplifiers are available from 30 to 100 watts RMS, and there are 4-, 6-, 8-, 10- and 12-input Mixers.

JINGLE MACHINE

A JINGLE machine for mobile discos has been introduced by Squire Electronics. The machine is claimed to be the first comparatively-low cost jingle machine on the market.

Broadcasting DJs are able to tighten their show by the use of instant start jingles, and this is the facility offered by the Squire model. The jingles are recorded on to an endless loop cartridge and by means of a special cue signal recorded on to the lower track, jingles stop and start themselves automatically in the right place. Whenever the DJ requires the jingles he has only to touch a button.

The Squire jingle machine is retailing for £125 (ex. VAT) and several well-known DJs are claimed to be already using the machine.



D.J. Dave Lee Travis with the Squire jingle machine



Stateline 100W stereo disco



Stateline SMP mixer/preamp

RSD SALES MANAGER

R.S.D. SYSTEMS Ltd. have appointed a new Sales Manager - Paul Burton, previously with Manticore Records, who will also be taking charge of R.S.D.'s new hire department. Another new face at R.S.D. - Development Engineer Alan Pound is now working on various projects including mixers, electronic crossovers and PA equipment.

R.S.D. will be introducing L.E.D.s - light-emitting diodes for flashing warning signals which will indicate equipment overloading, and in conjunction with Keith Ferguson formerly in charge of transport for E.L.P., are expanding their hire department to include lighting. The firm expect to be moving to new premises in North London in the near future.

CBS GO IT ALONE

CBS Arbiter are not exhibiting in the AMII Fair at Brighton this year. Instead the firm are holding their own exhibition for the trade on the third floor of the Fender Soundhouse in London's Tottenham Court Road between July 1 and 12. The floor - usually occupied by administration staff - is large enough for a complete show of all the lines manufactured or distributed by the firm. Highspots of the show promise

to be several new Fender products although CBS Arbiter were reluctant at Press time to name them. Arbiter products on show will include the amplification range and some new group percussion items. Also shown will be Paiste cymbals, Jedson guitars, the newly-acquired range of Cruma keyboards and Alane Haven will be personally demonstrating his range of organs.

B.I. INSTRUMENT REVIEW

HAMMOND C3

FOR many years the brand name Hammond has been a synonym for the electronic organ. Hammond organs penetrated the rock field in the mid-sixties and artists such as Georgie Fame and the late Graham Bond proved that these bulky instruments could be successfully carried about and were economic in group use. In recent years keyboard wizzards like Emerson and Wakeman have raised the standard of rock keyboard playing dramatically and they still retained the Hammond Organ as the basis of their keyboard set up.

The C3 has been the pride of the Hammond range for many years. It's the organ the Beatles played so successfully with during their Abbey Road days and organists have overcome the problems of its bulk and weight (525 lbs.) and taken it touring.

When the C3 was introduced it was expected to be used primarily in churches and similar auditorium applications, the variety of sound obtainable offered massive scope to the rock musician who was forever seeking the 'new sound'.

The organ is based on the two well tried Hammond principles, the tonewheel sound generation system and the drawbar sound selection system. Hammond are now introducing a system of electronic sound creation on some of their smaller models but the tonewheel remains undisturbed here.

The pre-sets offer the usual selection of brass and reed sounds, although the drawbars remain for the player who has the time to find his own subtleties.

One of the most attractive features for the prospective purchaser is that the pre-sets can be adjusted

to any combination of the drawbars. The models leave the factory with a specific sound on the pre-sets but a qualified Hammond engineer can alter the pre-set sounds to the customer's specification.

The C3 we tested was fitted with 32-note foot pedals (model known as the RT3), but most group customers prefer the standard organ. The two manuals offer five octaves each with identical pre-sets on each manual. Vibrato covers both manuals and can not be selected for just one manual.

The Hammond 'feel' is uni-

versally known to organists, and the C3 has the distinction of coupling the Hammond sound to almost every conceivable tone colouration. I think Hammond are sensible in avoiding such frills as built-in rhythm and cassette players on this model. It's an organ for the expert, and it's the sort of instrument that defies criticism from the player and demands that he be judged on his own ability.

Case finish can not be faulted in any way and there's no doubt that this is one of the finest organs available. The fact is reflected in the price. £1,980.



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griffin after bread

by
**Ray
Hammond**



It rankles with James Griffin that the Bread hits were not his. Bread was formed as a vehicle for James' and David Gates' writing ability, but by some quirk of fate it was David's songs that were the hits.

Perhaps that's why James could be seen recently trolling round Britain's countryside with a bunch of unrehearsed musicians playing a support spot on the Hollies' tour.

'I need to get a hit single,' he admits without a trace of conscience. 'I love recording more than anything and the only way I'm going to sustain my recording career is to come up with a record that is going to get my material across to a wide audience. I've got a great deal with Polydor records that means I should be making records for the next three years, but I've got to ensure that continuity by doing my damndest to get a hit. That's why when they suggested that I should come here and tour with the Hollies I agreed.'

By some strange coincidence James' visit happened to coincide with the release of his first solo album *James Griffin*. The album sounds very like a watered-down Bread without the benefit of the exquisite harmonies.

HARMONIES

'I didn't want to record harmonies that were false. In a couple of places I did track on some harmonies, but if I had really worked on overdubbing voices I would have felt that it wasn't really representative of me.'

'You're right when you point out a similarity to the Bread material.'

'Most of the songs on the album were written during the time I was with Bread and were intended for them. Now I'm into much harder rock things. Bread got caught in the soft rock/ballad image and couldn't escape. That's really why the band broke up. Everybody around us wanted us to continue in that style and the pressures were really very great indeed. In the States there's one particular chain of record stores that has a massive 30 per cent share of the market and if they don't stock your record you'll never get into the Top 30. I mean, it's a ludicrous situation but that's the way it is. We did some up-tempo things that they just wouldn't accept and we couldn't get past the block. That's really why we decided to call it a day with the band.'

BALLADS

'We were also very limited in audiences. Because we had hits with ballads, we were naturally expected to play to ballad audiences and sometimes they can be pretty hard to find, so things got difficult all round.'

Long before joining Bread James Griffin was recording, writing, singing and producing. He says he's been involved in the music industry for over 12 years and he hasn't lost any of his enthusiasm.

'Making music is everything to me. I am kind of sick of writing love songs, but I still write when I'm in a particular mood, it's the best way I know of expressing myself. I was brought up surrounded by commercial music so I guess that I write

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an automatic commercial content into my stuff.'

'I CERTAINLY DON'T DO IT FOR MONEY'

James gets a little defensive when you suggest that he has any business motives for projecting his music.

'I certainly don't do it for money, luckily I passed that stage long ago, although I never ever set out to make money, just to play my music. I now want to find success on my own because that will ensure that I go on recording for as long as I want to, and it's recording I love.'

But surely, if James has to concern himself with success to continue recording, he could short cut that requirement by paying for his pleasure himself.

'Well, I guess I wouldn't want to do that. Recording is an incredibly long gamble. I'd rather go and put all my money on one square at Vegas, the only way to do it is to use someone else's money.'

ACUMEN

So James at least admits to an element of business acumen in his artistic life?

'I'd be a fool not to be concerned with business. I'm not involved with the administration side of my business, but I do think commercially. That's why I'm here,

performing and talking to the Press. I need to educate the public about James Griffin. I need to give Polydor, here, every help I can to sell my record and then, if it doesn't sell, I can say, "well, it was just my product".'

At the moment James has been forced to suspend his solo career preparations for his European trip. In California (his home) he's putting together a band of sidemen with slow and deliberate care.

'I've got a really great Mellotron player and a drummer and I've just got to find a bass player now. I want to get thoroughly well rehearsed and then get on the road. I'm likely to be doing far rockier things than I'm doing now because I feel that I'm travelling in that sort of direction.'

OUTLETS

Polydor would certainly be hard pushed to find an artist more willing to help their balance sheet towards shareholders' approval.

'Polydor's a great company. they've got outlets in almost every country and I intend to travel and to say hello and to perform wherever it's needed. I enjoy being on the road and it's all adding up to experiences that will be valuable.'

'If I don't get a hit single from this album I'll go on recording, although as I've said the material that's in my head now is very different. If it is a success it will hold me back in a way because people always expect your next record to be similar to your current one and it's a slow process to lead them on towards what you actually want to do.'



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TAKING CARE OF ALAN HULL

TAKING *Care of Business* is completely autobiographical. It's all true. For the past six months we've been in a quagmire of business shit and we've just finally got out of it. But now we've got a new record company, new management and new agency so things seem to have sorted themselves out and everything is a bit more intelligent.'

OPTIMISTIC

It was an optimistic Alan Hull on the telephone. He'd just finished recording Lindisfarne's new single, a number he's written, entitled *No Need To Tell Me*, and the band were already at work on their forthcoming album.

'Everything's working out for the future. We've got a good deal with our new record company and they're very enthusiastic about the band. That's all we ask for really, someone who's prepared to work hard for us and they're certainly trying!

'We're doing things in stages now, concentrating on the next album, which we'll start recording as soon as we get a producer. We've been rehearsing for it on the island of Lindisfarne in a little village hall. We had all the gear down there and recorded what we were doing on a couple of stereos.

'We're well prepared to go into the studio now - we've got the songs all arranged and ready to record but with six of us in the studio you need someone outside the group to say yes or no.'

DARTS

The album is to be recorded at Morgan, where they did the single. 'It's nice down there. They've got a bar and a darts board and that makes it a little more human!'

Now that there is fresh writing talent within the band, as demonstrated on their last album, *Roll On Ruby*, the onus no longer lies with Alan to provide all the band's material. He finds this a great relief.

'The pressure's gone off me in



TAKING CARE OF ALAN HULL

every way. In the last band it was basically up to me to put the show on and write the songs and now it's like there's four front men and three writers, so I can step back a bit, which I don't mind in the least.'

PRESSURE

Not only does Alan feel that this release from pressure has helped his writing, he feels it's helping the band, too.

'There'll be about five of my songs on the album, three of Kenny's and three of Tommy's. I'm certainly getting more inspiration from the band and it also makes the whole thing more entertaining. You get different styles within the band and that's what we're aiming for, a pretty wide kind of band at the moment.'

In spite of the splitting of the old Lindisfarne and the months and months of business problems culminating in the vinyl and pressing difficulties which held back *Roll On Ruby* for so long, Lindisfarne have finally come out smiling.

'I'm really thoroughly enjoying the band at present,' commented Alan. 'We've all known each other for about ten years. It's a very incestuous kind of group, we've been around together for so long, in and out of each other's lives.'

SLAGGED

Does he feel that the press have been down on them in recent months? 'We haven't been getting slagged, have we? I thought everyone was ignoring us. That's the worst thing of all. As George Bernard Shaw once said, there's only one thing worse than being talked about and that's not being talked about.'

'I think everyone's been keeping away from us because of the business hassles. But the band itself - well, we've done two British tours and they've been sell-outs, the audiences have loved it and we've enjoyed it. So at least we know what we can do and the audiences who come to see us know what we can do.'

BOOZE

Alan gets quite a lot of inspiration from books but even more from everyday life - 'booze, everything!' Many of his songs are in the social commentary vein like *When The War Is Over* and even more are born straight out of personal experience. '*Court in*



Alan Hull leading the original Lindisfarne

the Act was a true story about one of the many cases I've been prosecuted for – like bad driving, for instance!

STYLE

Naturally, many of his more personal songs don't completely fit in with the style, or rather, styles, of the band. Alan has already made one solo album and now he's planning another, which he intends to start work on later this year. He thinks it's a good idea to have a musical side which is separate from the band and feels that Lindisfarne can only benefit from it.

'I'm going to bring the album out to coincide with a period of lull in the band's activities, so it won't interfere at all and can only help, really, being associated with Lindisfarne. I might even do some gigs on my own. For instance, I might do a couple of nights at the Theatre Royal in London. I might get in a string quartet and a rhythm section – I'll have to work on it. It's a possibility, anyway.'

MUSICALLY

With the new band, Alan feels a lot more things are happening musically than with the Lindisfarne

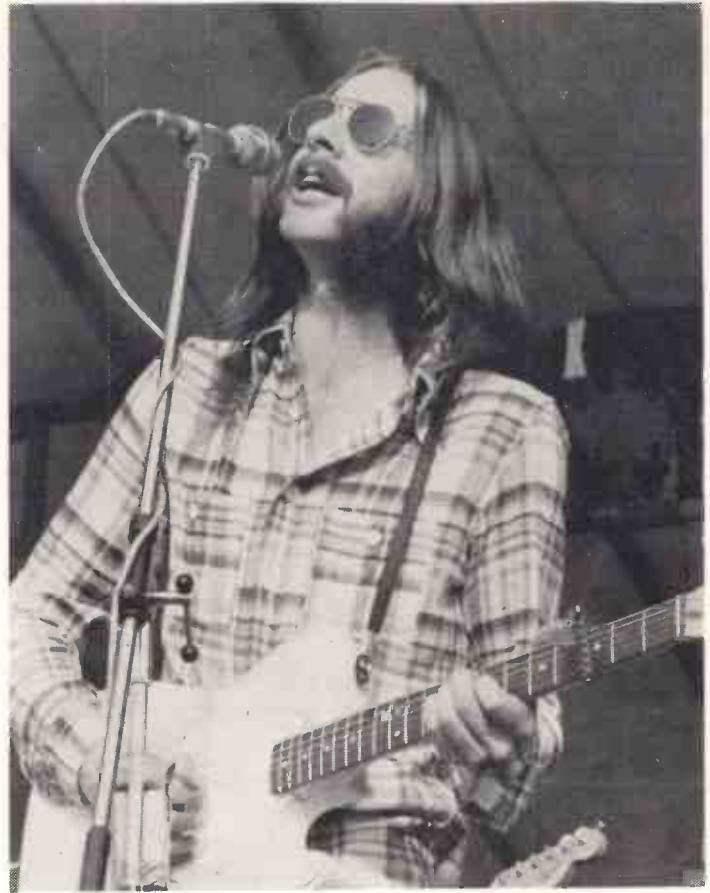
of yore. 'It's a very full line-up, it's got lots of potential. Kenny is a very competent keyboard player, he can play organ in a proper organ style, he can play electric piano like Stevie Wonder and concert piano as well, so you have the full range of keyboard sound.'

'He also plays guitar and you've got a boogie rock and roll guitarist in Charlie Harcourt and then there's the rhythm section. There's much more scope in the band and having four voices as well makes a nice change. I think the only way we'd possibly augment it is in the studio. We're thinking in terms of horn sections and string quarters and other kinds of orchestration but that will all stay inside the studio.'

STATES

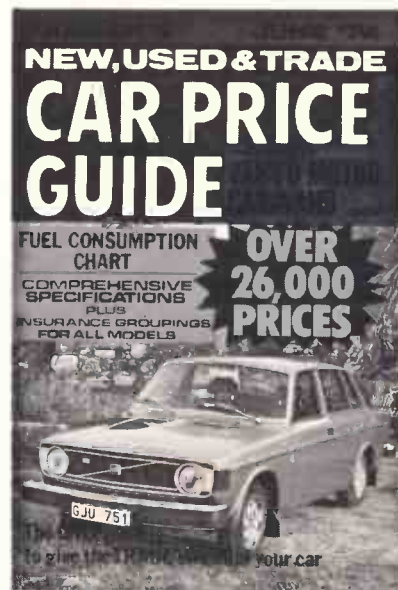
It's hoped that the album will be released in August in both Britain and America simultaneously. 'That's because we're going to do a tour of the States straight after that with Traffic and also a couple of dates with Yes. We'll have to squeeze in a few festivals in this country to promote the album and a British tour after we get back.'

'No, I never miss the old band. This is the future.'



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MANN UNDERGROUND

ALTHOUGH he's got 14 albums listed in the Atlantic Records Jazz Catalogue, flautist Herbie Mann is quite definite that he's not a jazz musician. His latest album, *London Underground* (see last month's Beat) consists of rock and pop classics, but played with the sort of freedom only usually found in jazz.

Talking to Herbie on the transatlantic phone — he was in recording studios near his New York home mixing an album by his regular band — it soon became apparent that he's not very fond of musical labels. Although it seems inevitable that *London Underground* will appear in the jazz catalogue, Herbie says he's always played R & B and rock'n' roll tunes.

'I've always listened to the music, because it's much more exciting to me than listening to old jazz groups.

ETHNIC

"Anytime I try to play an ethnic music, a rhythm feeling, I always try to get the people who play it best — when I want to play Brazilian music I go to Brazil, when I want to play R & B I go to Memphis, and when I want to play rock tunes, basically English rock tunes, I come to London." *London Underground* was recorded at Advision Studios, London, and the rock musicians included Mick Taylor, Fuzzy Samuels, Albert Lee and Aynsley Dunbar.

Herbie's audience is also changing. Just before recording *London Underground* he and his regular band had just come back from touring Australia and Japan, where they'd been attracting a lot of 14 and 15 year-olds. He's always had a young audience, but predominantly black because they played plenty of R & B, and now he's attracting the 'white freak audience.' One thing he says he's never had is a hard core of jazz fans: 'I've always been a white sheep. They never accepted me as a jazz musician because I never played jazz tunes — I've always played pop tunes, which are more interesting, and more related to the day.'

One of the reasons Herbie so rarely plays England is because the only promoters interested in him have been involved in promoting jazz groups . . . 'like the Harold Davidson office. And I



refuse to come over and play with another jazz group. Five or six years ago I said I'll only come over if you put me on tour with Georgie Fame or the Stones or somebody . . . they said that it would be two different audiences. I said bullshit, there's only one audience, the Music Audience, and you know, they're so dogmatic that's the reason I never play Britain.'

He thinks anyway that the recording is a more important part of the music industry than working and gigging — 'If you make good records you can pick when you want to work. The company gives me complete freedom, and all I got to do is bring in the product. The rest is up to me — that's one of the advantages of selling records. We play about 30 concerts a year.'

He looks on each album as a new musical direction, and prefers, because of the variability of his ideas, not to plan too far ahead. His next release is a reggae album which he recorded with the Jimmy Cliff band during the first two days of his *London Under-*

ground visit. While he was at those sessions Mick Taylor introduced him to an Indian band, which also interested him. While he was in Japan he recorded two albums with local musicians the Indian street musicians.

'I like to float on top of the waves,' he said, 'and digest all the influences. This way it's always fresh and new for me and I'm always discovering things. That jazz category is just stupid. Jazz really means just improvising according to your surroundings and environment, but too many people think jazz means Count Basie, and that's why there should be a new word. I'd like to use the words "crossover music," because that's what happens.' He's saying in fact that he feels equally at ease

within all musical styles: 'Yes, I haven't found any music that I can't get into, I leave myself completely open, just floating along on top of the rhythm section. It's like food and women — there's always somethin' new.' His ultimate hope is that audiences will see music in the same way, so the final criteria will be personal taste.

AMPLIFYING

I asked about the problems of miking and amplifying flutes, and again he mentioned his philosophy of keeping everything as simple as possible: 'I don't fight things, I just float along and adjust according to the situation — that's the secret of improvising and that's how I produce most. And that applies to studios, mikes and amplifiers as well. It's also a way to survive without getting ulcers, so if you don't put too many demands on yourself or set yourself up in front, and instead know it's going to work out, everything's very simple.'

He certainly enjoyed his stay in London: 'Man, I was ready to move. London's like what everybody would like New York to be, but if I did move to Europe it wouldn't be to work — just for the atmosphere and recording.'

COLLECTING

Another musical interest of his is collecting flutes, and he now has more than 90 instruments from all over the world, made of various metals, woods and ivory, and some very old. He originally played sax and clarinet, but left them to concentrate on flute. 'I've just bought an alto sax again — I don't know what I'll come up with, but it's somethin' else to do.' Something new for record? 'Who knows — I'm going down to Nashville one of these days, because they've got a tune I may even sing — I'm going to try it anyway!' He sounds happy. 'Yeah, I am. My band is marvellous, I've got a new wife and baby, and I'm doing what I want to do.'



ROTO SOUND — the world's highest grade in music strings — at your dealer NOW!

FEW sweet soul groups have made as much chart impression as the Avco recording group, The Stylistics, on the British scene. The group, in Britain last month, feature the falsetto tones of Russell Thompkins on lead vocals with background harmonizing from Airrion Love, James Smith, Herb Murrell and James Dunn.

Their recent track record includes the '74 top ten hit *Rockin' Roll Baby*, *Betcha By Golly Wow*, *I'm Stone In Love With You* and *Peek-A-Boo*.

In common with Billy Paul and the O'Jays, the Stylistics have been produced, conducted and arranged by Thom Bell and these three, with other groups, have formed what some call the Philly sound.

PHILADELPHIA

Yet as Russell Thompkins told *Beat* in a telephone call from San Francisco, 'The recordings may be done in Philadelphia but the Spinners come from Detroit, the O'Jays out of Ohio and Billy Paul hails from California'.

The Stylistics themselves did grow up in Philadelphia. They played area clubs and attempted to emulate the more famous. It was their success with *You're A Big Girl Now*, on a local label, Sebring, which drew them to the attention of Avco. Avco's interest in the Stylistics' success coincided in remarkable fashion with Thom Bell and the Delphonics parting after a string of hits. Bell became their producer and the Stylistics have never faltered, though in Britain there have been gaps between releases hitting the charts.

Rockin' Roll Baby is somewhat different in style for the group, with its very pop opening, its basic beat and drive. Certainly, it came at a good time, for *Peek-A-Boo*, one of several cuts taken from their second album, dithered at the bottom end of the trade's musical chart supplied by the British Market Research Bureau, and did so for a number of weeks.

DISCOS

As with many soul-style discs, *Rockin' Roll Baby* first generated enthusiasm from the discos and like '73 hits, *Feel The Need In Me* and *You Can Do Magic*, then went on to achieve general pop rating.

Russell Thompkins was not unexpectedly delighted with their renewed British success, 'I was surprised and not in favour of *Peek-A-Boo* being taken from our last album. I didn't feel it was strong enough. *Rockin' Roll Baby* has taken off everywhere, even Japan.'

The Stylistics' sound is de-

PHILLY STYLE



Lead singer Russell Thompkins



The Stylistics

ceptively simple, usually rather soft and gentle on the ear, good car music or for late-night relaxation. This ethos seems to pervade their recording. Russell Thompkins enlarged on this, 'We don't spend days and days recording. I mean I get into the mood and feel of a song. I can put down my lead in six hours for an album and I guess all told we might take a month on an album.'

'I just have this sense of picking up things. We don't fuss around. We get on with it. Some songs, of course, need more treatment than others.'

Russell's last remark opens an interesting observation on the Stylistics and at the same time gives a clue to their future direction. Their second album is given lift by a marvellous ending to side one, a seven-minute track entitled *Children Of The Night*. The orchestration, arrangement and particularly guitar work are gems and the vocal treatment tasteful and sensitive.

'I think we feel the times and this came into the recording of *Children Of The Night*. I think we would like to take an album side with the same kind of concept, not children, but love. Most of our songs move on the love theme.'

'Thom Bell has been influential upon our work but we have completed a new album without him. There was a dispute between him and our record company.'

INFLUENCE

'Avco obtained the services of Van McCoy for production and many songs were written by either Van or Hugo and Luigi, vice-presidents of the record company. I think Thom's influence is there, nevertheless.'

'When I speak highly of Thom Bell, I should also mention Linda Creed. Those two can sit down and produce words and music capturing this feel for the times I mentioned earlier. There's another lovely song about children on our new British album titled after our hit single.'

With that, one is in agreement, though I do not rate it as highly as the track on album two. Certainly both suggest the Stylistics could well and truly produce a memorable concept record. Russell expressed admiration for the work of Marvin Gaye in this avenue of musical expression.

Records are one thing and live concerts another. The Stylistics have one interesting surprise. They take into their stage order numbers popularised by other Philly-produced artists. 'We sing *Me And Mrs. Jones*, *992 Ways*, *Backstabbers* and *Mighty Love* popularised by the Spinners.'

THE LUDWIG



William F. Ludwig

TWELVE years ago the name Ludwig had little or no significance for drummers in Britain, that is until the arrival of the 'Beat Boom' in the early 'sixties since when the Ludwig logo has been seen on drums in every type of rock and dance band, from the struggling semi-pro outfit to name drummers such as Cozy Powell and Carmine Appice.

SURPRISE

It might therefore come as a surprise to many to learn that Ludwig started business as long ago as 1909. At that time the firm's founder William F. Ludwig (born in Germany in 1879) was drumming in the Philharmonic Orchestra of Chicago, and to satisfy the leader's demands for faster tempos and stronger accents, invented a new type of beater pedal. He found himself swamped with requests from other drummers to supply them with identical pedals and so, together with his brother Theobald, opened a small shop under the name of Ludwig and Ludwig.

Ludwig continued to play professionally, securing a position as timpanist in the famous Pittsburgh Symphony Orchestra, at the same time helping to sell the pedals in Pittsburgh and other eastern cities in which the orchestra played.

SNARE-DRUM

In 1911 Ludwig and Theo designed their first all-metal separate tension snare drum, which proved to be immediately popular throughout the mid-west.

Meanwhile, Ludwig's sister, who came into the business to take care of the books, married a tool-designer R. C. Danly who decided to help the brothers. They rented a barn where with a gas engine for power and some tools to make the pedals and they developed a new line of percussion instruments. R. C. Danly redesigned the foot pedal, improved the snare drum, patenting the first complete throw-off strainer, and built the first pedal tuned timpani in America which were also the first collapsible type timpani in the world.

In 1918, by which time the business was rapidly expanding, Theo died, at the age of 29 – a victim of the great flu epidemic,

and Ludwig and his brother-in-law were obliged to devote all of their time to the firm. During World War I they had supplied military drums to the U.S. government and post-war their custom came from drum corps, the large pit orchestras and newly fashionable cafe dance bands. Improvements made during this time included the balanced action fast tuning pedal timpani, the super-speed ball bearing two post pedal and the supersensitive snare drum designed especially for radio work. W. F. Ludwig also designed the first chromatic Bell Lyra, with frame and bars made of aluminium alloy.

FACTORY

By 1923 the volume of business had increased to the extent that Ludwig could claim the largest drum factory in the world, when the factory was enlarged by 10,000 sq. feet and a total of 240 workers were employed. However, in 1929 with the onset of the depression years, trade decline and to remain solvent, Ludwig and Ludwig left Chicago when they merged with the C. G. Conn Co. of Elkhart Indiana. The Leedy Drum Co. of Indianapolis had also been taken over by Conn, and for the next 25 years the two firms were consolidated into Leedy and Ludwig.

W. F. Ludwig was then unable to control major decisions and found his ideas regarding the design and manufacture of new drums and timpani conflicting with the new management. It wasn't surprising therefore, that in 1937, having left the employ of Conn, Ludwig formed the Wm. F. Ludwig Drum Co., which was established in premises at 1728 N. Damen Avenue in Chicago, where the firm is still located. Many of Ludwig's old employees who had been left behind when the 1930 merger took place came to work for him again, and though the going was tough at first, after a year, during which Bill Ludwig Jnr. had joined his father, the new firm had found its feet.

PEDAL

History repeated itself, with the introduction of the first new product which was another beater pedal – the Ludwig Speed King.

STORY

BY DEL ROBINSON

This became immediately popular with many well-known drummers. Drum and bugle corps continued to be good customers – the first big drum order, for black pearl drums, coming from the Commonwealth Edison Drum and Bugle Corps.

In 1939, to avoid confusion with the original firm, which by now was a competitor, the name was changed to the W.F.L. Drum Co., their products being known as the 'W.F.L. Line'.

During the second World War, W.F.L. production was restricted by limitations on the use of critical materials, although W.F.L. engineer Cecil H. Strupe re-designed the range using wood lugs and counter hoops, with a method of inner-tensioning that utilised flexible bows actuated by only a few tension rods. A screw tension drum, produced within the government's limitations resulted in the largest contract of field drums that had ever been placed with a single manufacturer. The factory continued working on government contracts for screw machine products and also made trap drum outfits for government dance band units, which were sent all over the world.

DANCE BAND

When the war ended W.F.L. recommenced the production of dance band drums, and their 1947 catalogue, which featured Buddy Rich on the front cover, included their new Classic line of tension cases.

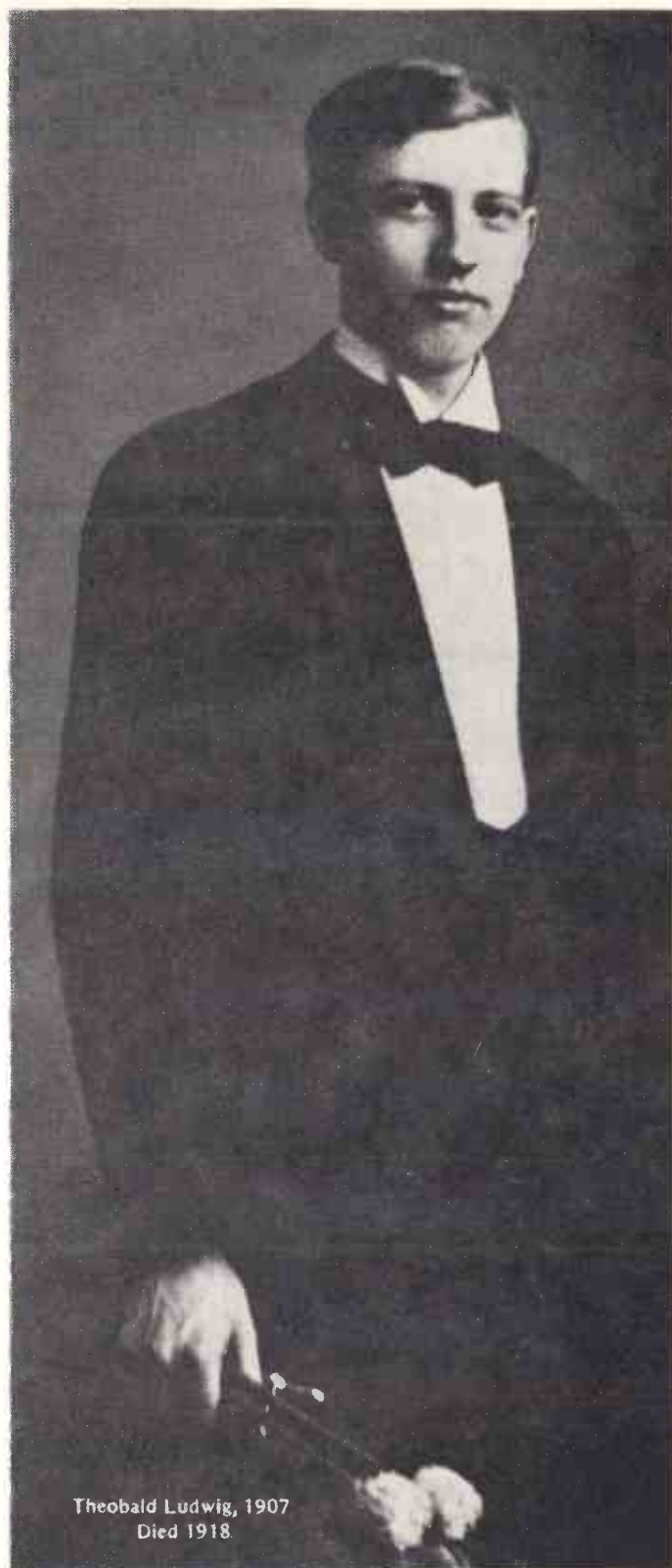
By 1948, W.F.L. had brought out their new Symphony model timpani which featured a new balanced action spring tension, enlarged their range of pearl outfits, and introduced new models of drum sticks and wire brushes. The firm continued to expand until 1950, when the Korean war brought fresh restrictions in the supply of materials and production was down by 63% until 1953, when the factory was extended by an additional 15,000 sq. feet.

NAME

In 1955 with a larger than ever range on offer, W. F. Ludwig bought back from the C. G. Conn Co. the Ludwig Division of Leedy and Ludwig and the name of the firm was changed back to the Ludwig Drum Co. This resulted in the reintroduction of several of the earlier lines, such as the Ludwig and Ludwig balance action timpani (now the Universal Model), rubber-covered wire brushes, the concert drum stand, Imperial die cast drum lugs, the original Super Ludwig all-metal snare drum and the various instruction books that had been introduced over the years. Many of the old dealers came back onto W. F. Ludwig's order books again, resulting in 1956 in further expansion with the addition of another 7,000 sq. feet of factory space and a new shipping dock.

Possibly the greatest advance

continued on page 70



Theobald Ludwig, 1907
Died 1918



The first Ludwig all metal separate tension snare drum 1911

Theobald Ludwig 1907. Died 1918

THE LUDWIG STORY

continued from page 69

yet made in percussion design occurred in 1957-8 when after extensive experimentation Ludwig introduced the Weather Master plastic drum-heads. The success of these resulted in the purchase of additional plant, which was to prepare Ludwig for the next great event in their history - the Great British Beat Boom.

AGENCY

In 1962 Ivor Arbiter went to the States and came back with the Ludwig agency for Britain. Up until that time relatively few Ludwig kits had found their way into the U.K. but Ivor started to promote and sell Ludwig firstly from his Paramount store, and then from Drum City. He did a

part-exchange deal with the drummer in an up and coming Liverpool group, the Beatles, and a similar deal with a southern R & B band.

STONES

The Rolling Stones came in and bought a secondhand Ludwig Super Classic kit - Ludwig had arrived on the rock scene.

At one time most of the Liverpool groups that were hitting the headlines were using Ludwig kits, which then cost approximately £275 for four drums and stands (today they're about £480). Although the metal snare drum was popular with most of the group drummers, Ringo favoured a wooden snare drum combined with a 20" bass drum and 14" tom-tom - a combination similar to the Downbeat outfit in Ludwig's present range.

Like many other firms whose

trade had received an unprecedented boost in the boom, Ludwig found that it ended as rapidly as it begun. During the boom the factory had been on double shifts almost around the clock, six days a week, producing and shipping scores of pearl outfits each day. In the Spring of 1967, when things went back to normal, Ludwig's foresight in not neglecting their traditional markets of timpani, marching and school drums paid off and the factory returned to business as usual, with all of the Ludwig lines continuing to sell steadily.

Since those hectic times Ludwig have continued to expand, purchasing the Musser Marimba Company of La Grange, Illinois and manufacturing marimbas and vibraphones. A huge 62,500 sq. feet warehouse addition has been made to the Damen Avenue plant

and in 1968 and 1969 Ludwig acquired a case-making company and an advertising and industrial design company.

Ludwig introduce a new catalogue about every three years, and their two most popular kits in the group field are the four drum Super Classic and five drum Hollywood outfits. A recent addition to the range are the 'see through' acrylic drums, available in clear or coloured finishes.

SON

William F. Ludwig Snr. died last year, at the age of 94 years. Today the firm he founded in a small barn on Chicago's west side with one employee flourishes under the management of his son William F. Ludwig Jnr. with plant totalling 207,500 sq. feet in area and 500 employees.



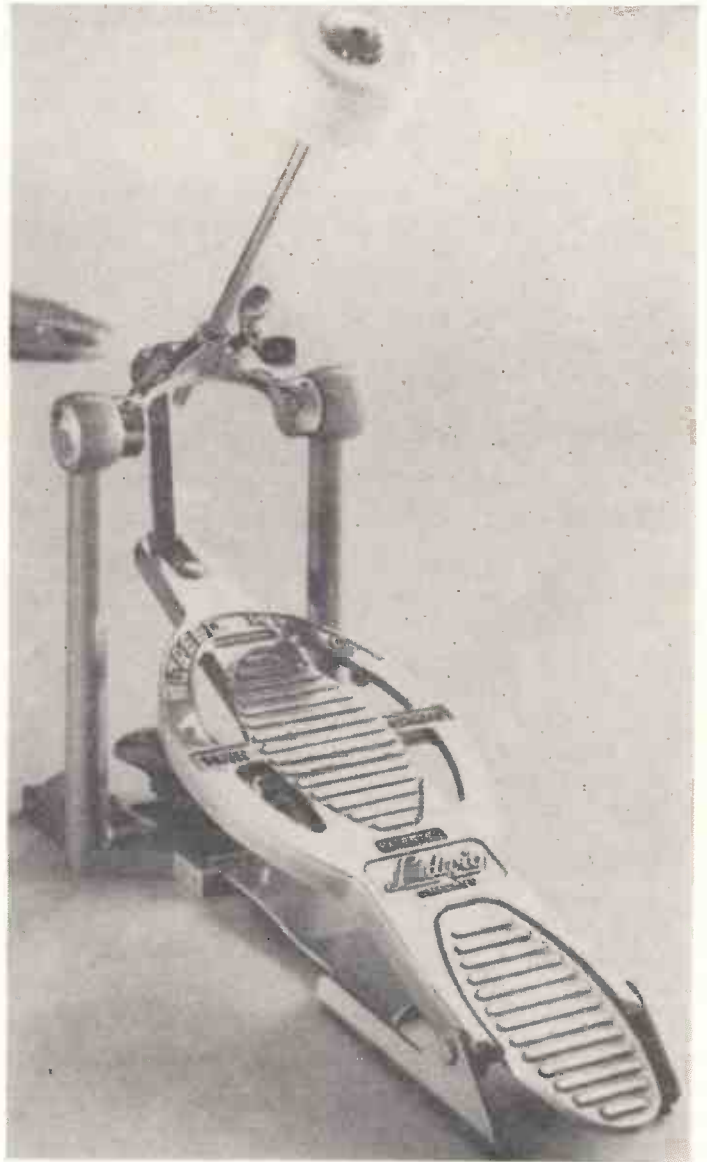
Dave Berry & Cruisers used Ludwig in the 60s



New Ludwig Standard kit



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Ludwig Speed King Pedal

AMII Fair Preview

THIS year sees a change of venue for Britain's largest musical instrument trade fair – the Association of Musical Industries Exhibition – which will this year be held out of London for the first time at The Metropole Hotel, Brighton.

Brighton, with its many amenities has become a very popular centre for conferences and exhibitions and the new premises are large enough to accommodate the whole exhibition (which last year was spaced over six London hotels) yet still retain the comfortable hotel atmosphere to which AMII Exhibition visitors have become accustomed. In previous years the exhibition has been held in August, but with the Metropole Exhibition Halls not totally available in that month in 1974 or 1975, the date has been brought forward to 7th–11th of July to ensure continuity for future shows.

The exhibition, which attracts buyers from all over the world, is open only to those directly connected with the musical instrument trade and all the manufacturers and wholesalers exhibiting are AMII members.

'Beat' will of course have a stand there and we look forward to meeting our many friends in the trade – both old and new, and wish everyone a successful show.

BOOSEY & HAWKES

The extra space allowed by the change of venue has benefited many firms, including **Boosey and Hawkes (Sales) Ltd.**, who will be showing considerably more of their comprehensive selection of equipment than last year.

Several new lines will be featured – Diamond home and portable organs, an addition to the ARP synthesiser range, the Explorer, and several guitars. The latter includes new models from Takeharu, Vittorio, Angelica and Kyoto. The Harmony, Landola, La Mancha and Di Giorgio ranges will also be displayed, along with Beverley and Avedis Zildjian percussion, and the Besson and Buescher brass and woodwind ranges.

Each day on the stand continual demonstrations of ARP synthesisers and organs will take place and Boosey and Hawkes are reported to have some new

developments up their sleeve which will be announced at the Fair.

CARLSBRO

A brand new range of 100W solid state lead/bass amps will be found on the stand of **Carlsbro Sound Equipment**. Separate guitar amp tops will be available with or without effects, the standard unit having two channels and featuring master volume control and sustain effect. The effects version will have the same specification plus reverb and tremelo on each channel. There will also be combo versions with 2 x 12" speakers.

Carlsbro will also be showing two smaller solid state combo amps which were introduced in prototype form at the Frankfurt Trade Fair – the Wasp and the Hornet. Stuart Mercer of Carlsbro told us that he expects these to be in production in time for the AMII show.

The Wasp is a 15W single channel unit with tremelo, two inputs (one normal, one brilliant), volume, treble, bass, presence and tremelo speed/depth controls, and 1 x 10" speaker. The Hornet is a larger version rated at 30W with 2 x 10" speakers.

We can expect to see two new horn cabinets from Carlsbro as well as a 15" folded horn unit available with an Electrovoice or Eminence speaker, and a matching Multi-ring RCF horn cabinet.

CLEARTONE

A new transistor range of CMI amplification will be the main exhibit on the **Clearstone Musical Industries** stand.

Since the successful introduction of the CMI range of equipment at last year's trade fair, Clearstone have been developing a transistor range to be marketed alongside the valve models and Clearstone's Roger Heathfield told us 'we hope that we're somewhat ahead of other transistor development.' The new range includes 50 watt and 100 watt amps and PA units. The valve range will be continuing alongside the transistor models.

A major feature of the stand will be an enormous 11 shell Slingerland Drum kit known as the Concord 11N. Two other Slingerland kits will be on show

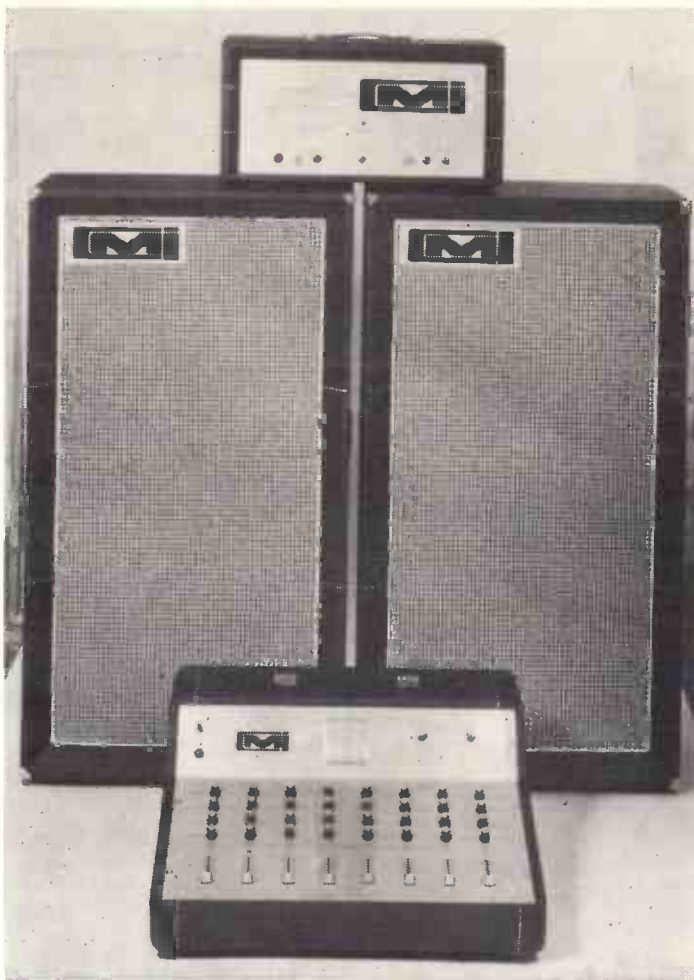
(of more modest dimensions).

Also displayed will be Melody, Klira guitars and a new range of classic guitars, known as Hashimotos, will be seen for the first time.

COPPOCK

J. T. Coppock (Leeds) Ltd. (Stand 22) are U.K. distributors for the Italian Elgam organs and the Antoria range of guitars, which contains over 100 models. Electric guitars form the greater part of the Antoria range and about twelve new electric models will be on show and left-handed versions of four Antoria electrics. Acoustics aren't forgotten either, we can expect to see four or five new steel strung Jumbos on

Continued on page 73



CMI 2000-watt PA set-up

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AMII Fair Preview

Continued from page 71

display, and two left-handed models as well. A 'much enlarged' range of accessories will also be on show, with the emphasis on electrics.

Another attraction on the Cop-

pock stand will be the full range of Elgen amplification and two new Elgam organs, both of which will incorporate a cassette which can be played back through the organ as an aid to beginners, and a rhythm unit.

DALLAS

Dallas Musical Limited, are taking the equivalent of four stands to show their very large range of products. There will be a big display of the competitively-priced Kawai organs and Moog synthesisers and Mellotrons will also be represented.

One of the stands will be devoted to Vox lines, and the famous AC30 amp which Dallas have been responsible for re-introducing will be on display. Difficulty in obtaining the right components for this unit has delayed its launching so far, but it should be on the market this month. Also on the Vox stand will be some new value-for-money electronic organs – the Corsica range, and Vox mikes and effects pedals.

Several new Sound City amplification units have been introduced by Dallas in keeping with their policy of continuing to offer a relatively inexpensive range of amplification with an increasing

Continued on page 75



Hayman 'Showman' outfit, by Dallas

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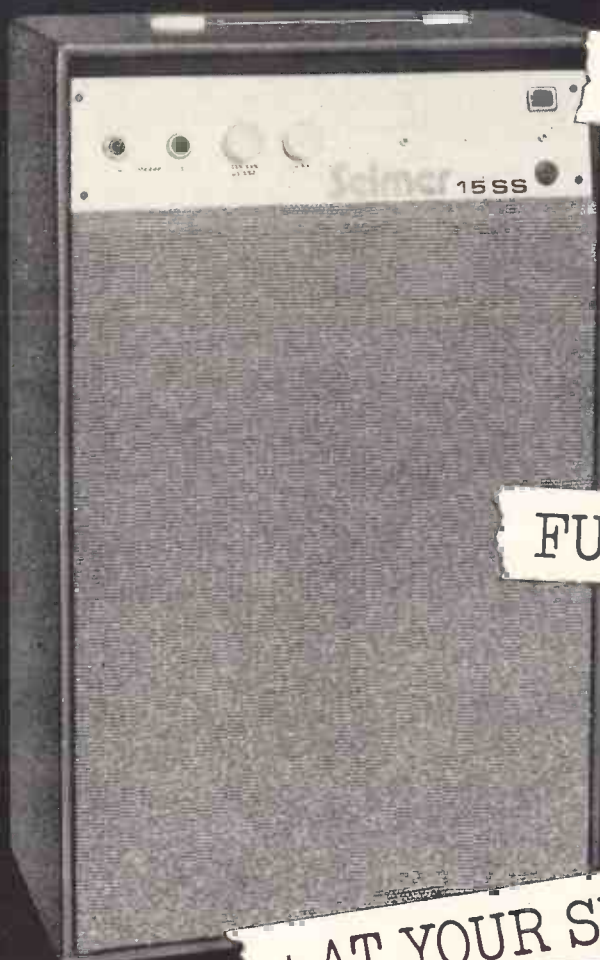
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AMII *Fair Preview*

Continued from page 73

accent on quality. These include the SMF and Bass 150 units and the Pro Artiste combo guitar and bass amps.

Hayman guitars, which are now making a big impact in the States will be shown, and Hayman percussion, which we are told can be delivered within six weeks of ordering. Dallas also handle the American Ludwig and Japanese Pearl percussion, and items from both ranges will be displayed. The popular Jedson and Torre guitars will also be shown, and Dallas say that due to buying in substantial stocks last Autumn, they can hold the present prices of these instruments for the rest of 1974.

FARFISA

Farfisa UK Limited will have their full range of organs, electric pianos, amps., rotating sound cabinets and accordians on display. The latter will include the Cordovox range.

Items shown for the first time will include the Farfisa 256 RK two manual theatre console, the Transivox electronic accordion which incorporates traditional accordion No. 41/120, 3/4 and built-in mike, and the Syntorchestra polyphonic and monophonic synthesiser-type keyboard with pre-set registers.

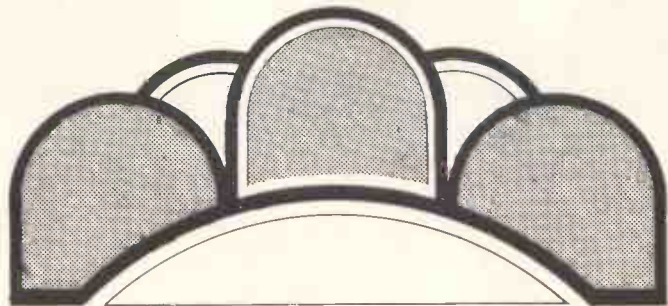
Demonstrators Graham Wright and Les Bonner will be in attendance on the Farfisa stand where the new models will be set up in a soundproof demonstration booth.

G.E.M.

A new 20 channel quadrophonic mixer – the 200/4 Lem Executive which was introduced at the Frankfurt Fair in March, will be the star attraction on the **General Electro Music (UK) Ltd.** stand.

The twenty channels can be singly selected also in four independent monitor amplifiers, mak-

Continued on page 76



YAMAHA

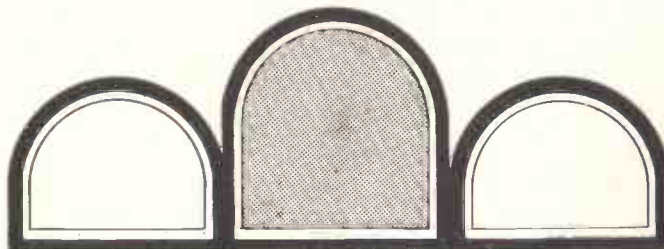
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The Yamaha modular slave-in-cabinet principal makes easy splitting, for both stereo and quad and makes up into systems from 30 watts to 3000 watts or more. All this with the legendary Yamaha reliability too.

The Kemble Piano Group, Mount Avenue, Bletchley, Buckinghamshire. Telephone: Bletchley 71771.



HH IC100 amp with 4 x 12 BL cabinet

AMII Fair Preview

Continued from page 75

ing it possible to obtain in the same time four independent mono PA systems, two independent stereo PA systems or one quadrophonic PA system.

The other new LEM lines which appeared at Frankfurt will also be shown for the first time at Brighton. These include an eight channel mixer with built-in reverb and 150 watt power amp and the facility to add external echo and slave amps. For the guitarist, there will be the new 100 watt fully transistorised combo with 2 x 12" dual cone specially designed R.C.F. speakers with reverb and vibrato and normal channel each with two inputs.

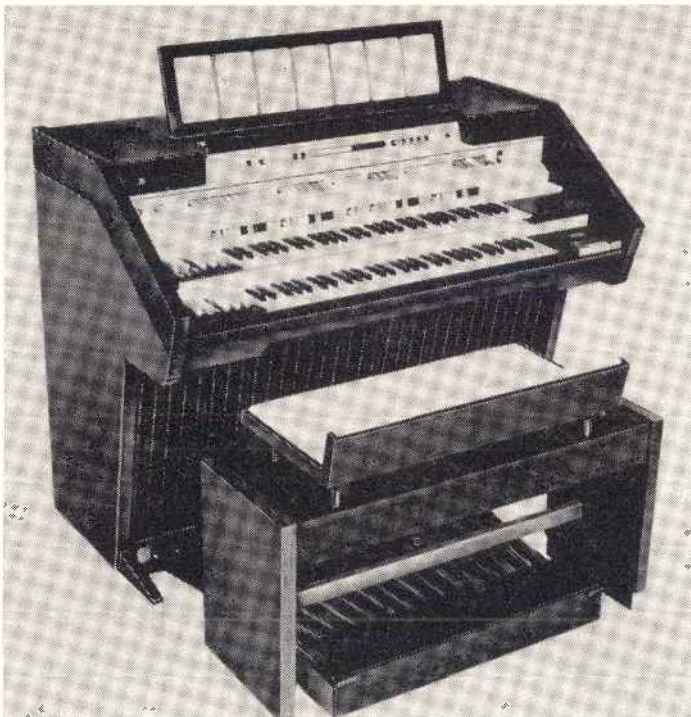
G.M.S.

General Music Strings Ltd., manufacture the comprehensive Picato range, which sell with coloured-coded ends in distinctive round plastic boxes. The complete range will be shown at Brighton, including Picato electric guitar strings in four gauges: ultra light (UL77), light (77), medium (P750) and extra fine (ES77), and bass guitar strings.

For the acoustic guitarist, the Picato Gold series comprises four sets: classic nylon (76), 12-string (P12), folk (727) and country and western (P727). The latter are a medium gauge string and are reported to be clear and long-lasting, with just the right degree of flexibility for fast flat-picking and clawhammer work.

Monopole strings will also be on display including nylon classic sets and golden alloy wound and chrome wound 12-string sets.

G.M.S. will be showing mike stands as well, made by Peter and Nicholas Engineering Co. Ltd. These are constructed of highly chrome-plated solid steel.



Hammond Concorde organ

HH

A new 75W combo amp in a totally sealed reflex enclosure which can be used for lead and bass will be shown by **HH Electronics**. The unit has a sealed back, and contains 2 x 15" speakers with a handling capacity of 50W each. HH's best-selling IC 100 and IC 100S guitar amps and the MA 100 PA system will be featured as well and like all HH equipment these are solid state units. The MA 100 system com-

prises a 100W PA amp and two 2 x 12 dual concentric speaker units, the dual concentric speakers giving a much wider frequency range than more conventional types. Using the matching S130 slave amp the system can be built up on a chrome console to a total of 400 watts. HH are taking what they describe as 'a new concept in PA speaker systems' to Brighton but they're keeping the wraps on this one until the show.

HAMMOND

Hammond Organ (UK) Ltd. will be taking a representative selection of their established quality organ range to Brighton, where this year their stand covers an area of 2,000 sq. feet and has a dealer hospitality suite and meeting rooms. The current best-selling Concorde and Regent organs will be shown and two new medium-priced Spinnet models, the 7100 and 5200.

Also on display will be the Roland Rhythm Units, Roland Electronic Piano and the Roland Synthesiser.

Sharing the Hammond stand will be the Leslie Speaker Division. Details of their exhibits had not been finalised when we spoke to Leslie, but they expect to be showing their 110, 125 and 145 cabinets, with walnut wood veneer finish and intended for home and club use, and also their 18, 825, 760 and 910 black vinyl covered units designed for groups and bands. Additionally, Leslie will be taking three types of Combo Pre-Amps which facilitate the connection of Leslie cabinets to electric guitar, electric accordion, or to a portable organ without inbuilt speakers.

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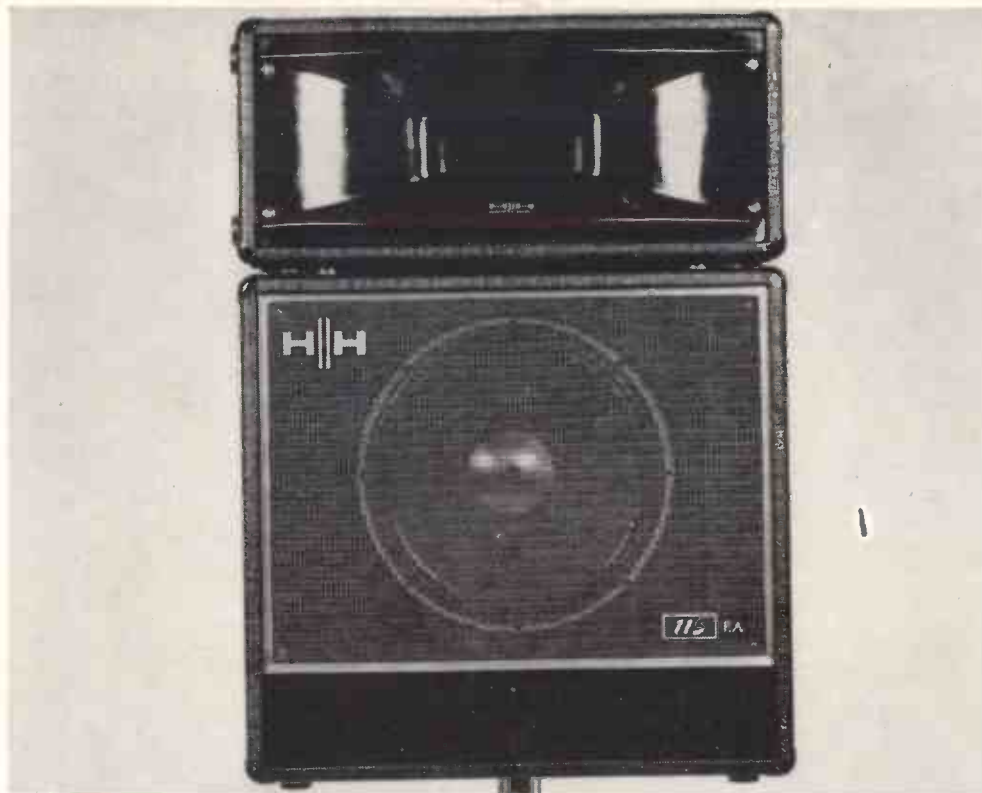
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HH Radial Horn and IIS PA Bass Compact speaker

M. HOHNER

A great variety of instruments will be shown by M. Hohner Ltd. who are of course world famous for their fine harmonicas

and accordions. They will introduce a Blues Harp Outfit which will consist of one Hohner Blues Harp, a blues harmonica tutor written by Tony Little Sun Glover and a harmonica harness. Another

recently introduced Hohner harp, the Student, which features raised keys for easy playing, will also be on display.

Three popular acoustic guitar lines can be found at Hohner's

stand: Moridaira, Musima and Resonata, and Moridaira mandolins and banjos, the latter available in 4, 5, and 6 string models.

The very wide range of Honda percussion is handled by Hohner and among the items they are taking to the Fair are tuneable and non-tuneable fibreglass congas, maracas, shaker, claves, castanets, tuneable and non-tuneable and headless tambourines, temple blocks, beach bongos and the new Hondo Kaluba drums which feature Lexan plastic heads and ABS plastic barrels.

Keyboards will be represented by The Combo Pianet, Clavinet D6, a new addition to the electronic organ range – the President 3 with rhythm unit, the inexpensive Mini-Korg 700 synthesiser and the HiPiano electronic keyboard.

HORNBY SKEWES

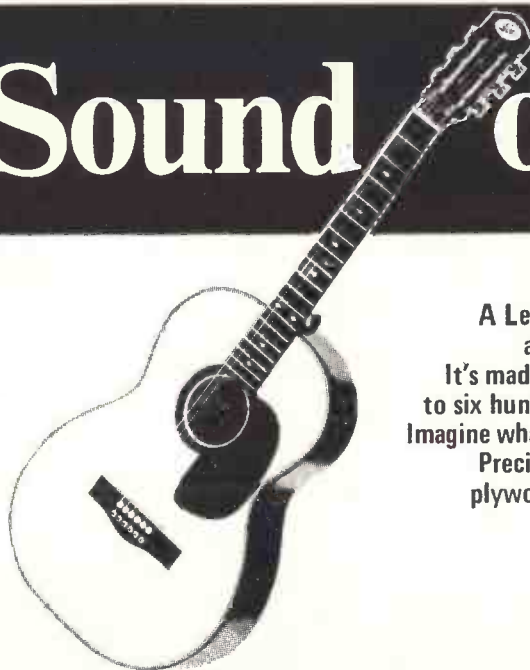
Terada, Kasuga, Zenta and Palma are just some of the popular lines handled in the U.K. by John Hornby Skewes & Co. Ltd. and these well-known ranges of guitars will be featured on their stand. Hornby Skewes will also be showing Miles Platting amplification, Roland effects units, Kasuga banjos and the range of Eko organs which are available in

Continued on page 79

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Levin

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CARLSON LEVIN
THE C.F. MARTIN
ORGANISATION



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AMII Fair Preview

Continued from page 77

portable and console versions. Some new Eko models will be on display and a new Hillwood synthesiser which comes with a 'very comprehensive' instruction manual. Also to be seen in the keyboards field are the Crumar electric pianos and drums are represented by the Beverley and Hoshino ranges.

Zenta L216 Solid from John
▼ Hornby Skewes & Co

JENNINGS

Following the introduction of the JEI range of amplification at last year's AMII exhibition, Jennings Electronic Industries are exhibiting the complete range finished in the new house colour described as 'subdued purple.'

The JEI range offers eight different amplification systems including a 100 watt transistorised PA which has six channels, each

with switchable reverberation. Of particular interest in the range is the B30 combination amp of valve design and, like the rest of the range it was designed by 'Big Denny' Jennings who designed the old Vox AC30 amp, arguably the most successful amp ever made. The range offers both valve and transistor amps and is comprehensive enough to fulfil almost any band requirement.

Also displayed on the Stand will be the two JEI portable organs, a two and three manual model, and accessories including a ring-modulator and a phase pedal.

KEMBLE

There'll be a lot happening on the stand of The Kemble Piano

Group, which is expected to be one of the largest in the show. There will be booths where people can try out the items on display. Kemble invite those who can't make it to Brighton during the day to give them a ring on the stand and arrange to come along in the evening when there should be a jam session.

There will be several new lines on show including a Yamaha combo amp, Yamaha synthesisers and several guitars. Yamaha have expanded their range of SG electrics to include two models under £100 - the SG30 and SG35 - and a more exotic instrument, the SG125. There will also be some new long scale basses in clear polyester finish and some new jumbo acoustics: the FG 280 and FG 360 guitars. PA equipment is represented by the Yamaha YPA 800 system which incorporates a PM 400 mixer and a pair of PS 400 front-loading horn bins.

MACARIS

Macaris (Sola Sound) Ltd. will be showing their popular range of Colorsound effects pedals including new phaser and accelerator units.

Other interesting units from Macaris are the Dopplertone phaser unit for organ and guitar

Continued on page 81



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and ancillary equipment for the home and the professional

AMII Fair Preview

Continued from page 79



Coloursound effects pedals by Macaris (Sola Sound) Ltd

which has says Larry Macari, a new bubble sound, and the Graphic Equaliser – 'a reasonably priced good quality five channel mixer with reverb.'

Macaris have improved their Compact and Mighty Atom practise amps with new integrated circuit and speaker protection, and the latest models will be displayed, together with the Solasound Power Pack range of combo amps which includes 20W, 30W twin speaker and 30W bass units. Also on show will be a new 100W six channel PA amp with reverb and EMS AKS and Hi-Fli synthesisers.

ORANGE

Orange Musical Industries are a firm that believe in a policy of continual improvement to their designs of equipment and the

items they will be showing at Brighton incorporate all of the latest developments. There will be a 16-channel mixer; a 150W transistor amp with six independent channels – available in both top and combo versions, some new horn cabinets which contain a new type of horn-driver unit, PA cabinets, a reverb unit, an Orange drum outfit and the latest version of the popular Graphic 120 amp.

PREMIER

The Premier Drum Company Ltd. will be showing their new copper timbales, the super-loud Kenny Clare outfit and their 808 double bass drum kit. There will also be a display of military drums from this long-established British drum manufacturer, Lokfast tom-

Continued on page 83



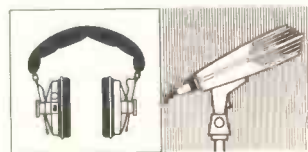
The Orange 'Graphic' amplifier



Professionally canned from ear to ear

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Kay microphones are designed to give a contemporary, professional appearance combined with the highest quality acoustical engineering for every application and condition.



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SPECIFICATIONS

Impedance: 50K ohms
 Sensitivity: -57 dB/1,000 cps
 Frequency Response: 100-10,000 cps
 Dimensions: 41 dia. x 170 (mm)
 1.6 dia. x 6.7 (inches)
 Weight: 370 grams/13 oz.



KTM-2

£9.45

Directional cardioid pattern pick-up. This type of pattern is especially useful when the performer must stand directly in front of speaker system as it will eliminate up to 80% of the background noise while accepting all frontal sounds. The directional characteristics make it easy to aim the KTM-2. This feature is extremely helpful in multi-mike installations and also to avoid pick-up of unwanted outside noise. Dual impedance allows use with a wide variety of sound amplifiers or with extra long cords. Sphere-shaped head for natural voice sound. Built-in wind and 'pop' screen.

SPECIFICATIONS

Impedance: High 50K ohms/Low 600 ohms
 Sensitivity: -57 dB/1,000 cps
 Frequency Response: 100-10,000 cps
 Dimensions: 52 dia. x 230 (mm)
 2 dia. x 9 (inches)
 Weight: 510 grams/1 lb. 2 oz.



KTM-4

£10.45

Uni-directional, cardioid-shaped pattern. Reduces feed back problems. A high quality, professional microphone suitable for studio, stage, TV and radio applications. Dual impedance for use with all types of tape recorders or with extra long connecting cords. Directional qualities make the KTM-4 ideal for multi-mike set-ups. Built-in wind screen. Bottom vents in head give smooth, rich sound to all voices. The KTM-4 is especially suited for male vocal and 'heavy' sound groups.

SPECIFICATIONS

Impedance: High 50K ohms/Low 600 ohms
 Sensitivity: -57 dB/1,000 cps
 Dimensions: 44 dia. x 200 mm
 1.7 dia. x 7.8 inches
 Weight: 510 grams/1 lb. 2 oz.

Complete with 20-foot fully shielded connecting cord which ensures clean, crisp sound by eliminating all unwanted signals from lighting fixtures, outside transmitters, etc. Also includes a quick-release holder for use with any standard microphone stand.

GUARANTEE

Kay microphones are guaranteed against manufacturing defects for one year from date of purchase.

For further information write to:

W.M.I. LTD.
PONTYGWINDY INDUSTRIAL ESTATE,
CAERPHILLY, WALES
Tel: 0222 883904

AMII Fair Preview

Continued from page 81



'Kenny Clare' drum outfit from Premier

tom holders, and a selection of Premier Plus drumheads, which were introduced early last year and proved to be an immediate success. Among the many top professional rock drummers who use Premier are Keith Moon, Neal Smith of Alice Cooper, Rob

Townsend of Family, John Coghlan of Status Quo.

ROSE-MORRIS

Drums, guitars, amplification and keyboards will all be featured on the stand of **Rose, Morris & Co. Ltd**, and the range of Shaftesbury 'see-through' Acrylic outfits is sure to attract a lot of attention. These are available in both four and five drum modules. Shaftesbury guitars will also be represented with a new range of quality acoustics and electric models as well. Also in the guitar field, Rose-Morris will be showing the distinctively-styled Ned Callan Cody bass and lead guitars, along with a new model, the Hombre.

Marshall amplification needs no introduction and a display of this world-famous range will be a prominent feature of the Rose-Morris stand. Fibes drums from the U.S.A., which Rose-Morris are now handling, will be shown and finally, keyboards will be represented by the top model in the Gem range, the Intercontinental.

ROSETTI

Rosetti & Co. Ltd. will have their biggest-ever exhibition stand

Continued on page 85

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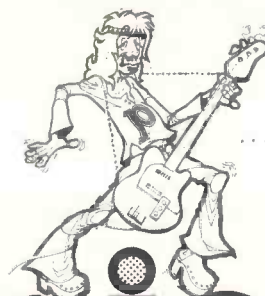


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AMII Fair Preview

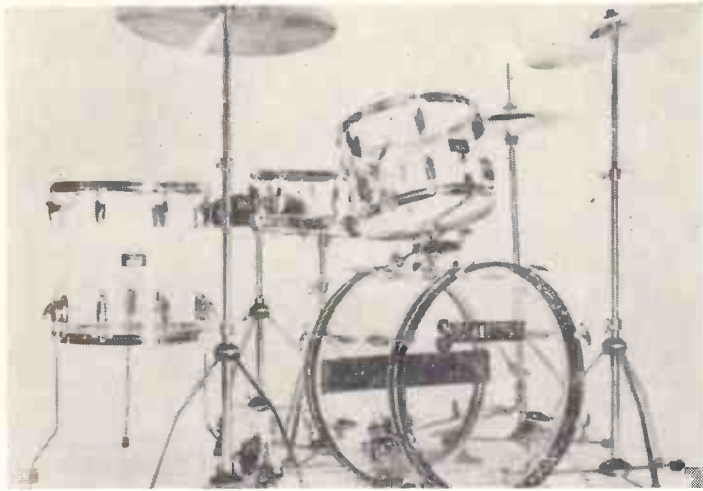
Continued from page 83

at Brighton and there will be a soundproof booth for musicians to try out the wide range of musical equipment which Rosetti handle.

This includes Epiphone guitars and they expect to have two new acoustics and possibly one electric

guitar on show, as well as a new Epiphone flat-back mandolin. Epiphone are now manufactured in Japan, but come under Gibson quality control and all Epiphone guitars are fitted with Gibson

Continued on page 86

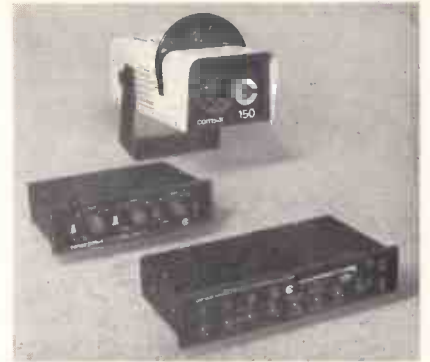


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AMII Fair Preview

Continued from page 85

strings. Brass and woodwind instruments will also be featured with the Corton Armstrong range of flutes, piccolos, trumpets, saxes, trombones, French horns and flugels, and Reynolds brass instruments from the U.S.A. Shure quality microphones which are

also handled by Rosetti will be displayed on their stand.

SELMER

Two new Gibson guitars are the star instruments on the **Henri Selmer and Co.** stand this year. Both are basses, the Ripper solid body bass and the Signature electro-acoustic bass. The Ripper is a bass intended to offer four or five tonal variations with its accent placed on stage work.

Selmer's Peter Pulham is predicting considerable interest for the 15SS amp in the new Selmer transistor range. A completely new range of solid-state amplification is to be exhibited and the design of the 15SS is so unique that patent rights are pending. Principal points about it is that it has 'no hum or white noise' emitted during operation. Coupled with a fixed retail price of £29.50 this amp seems suited for high quality studio work as well as practice use. Selmer are taking a joint stand with Lowery organ and the Lower highlight will be the massive H25-3 double manual console model.

Two new Saxon electric guitars will be on show, a Les Paul copy and an SG copy and the usual selection of Sellord percussion, Selmer Paris brass, Olds brass and London instruments will be displayed.

SIMMS-WATTS

Several new items are promised from **Simms-Watts** (division of Rosetti) including a new range of portable amps rated from 20-100W, new instrument cabinets

Continued on page 89



Epiphone EA 250 guitar



Gibson Les Paul Recording guitar

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... here again your 4 x 12" speakers are split for easy handling, but still give you clear and beautifully penetrating sound, with wide dispersion and careful balance right through the frequencies. Simms-Watts is thoughtfulness itself. Another good for instance? 12051 The Vocal Blender . . .



... one of its usefulnesses is obvious to anyone who has had to sort out the tangles after any lively show. Less obvious is the 'studio balance' it gives you under the liveliest of live conditions.



Can't say too much about Epiphone guitars in a Simms-Watts ad. Just that they're designed, approved and quality controlled by the makers of Gibson. And cost much less than you'd think. Send the coupon and you'll get a broadsheet.

The amplifier featured here is 12050, the AP 100 'TRI-SOUND'. Truly all-purpose, with a unique selector switch offering choice of bass, lead guitar or PA programmes, with the right tonal frequency for each. Cost? Just £99.00.
12051 Vocal Blender £147.00;
12055 Speaker Cabinet £75.00 each;
12054 Twin-horn PA Columns £168.75 a pair;
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Yes! There's a lot more to Simms-Watts than power, performance and very competitive price. And it's all described in their new broadsheet. If you haven't had yours, send the coupon. It could at least prevent that first, fine careless rupture!

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Please send me a copy of your broadsheet.

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BI 7/74

AMII Fair Preview

Continued from page 86

with 'astounding power handling coupled with super-clarity' and a reasonably priced PA bin. Further details were unavailable when we spoke to Simms-Watts but they

could tell us that 'all lines have been designed for portability without loss of power or clarity.' The established Simms-Watts range will of course be featured including the Tri-Sound 100W solid state amp and the Vocal Blender six channel mixer. Simms-Watts are sharing the Rosetti stand.

SUMMERFIELD

At last year's AMII Trade Fair in London, **Summerfield Brothers** made a big impression with their electric guitar range, which included the Flying 'V' 2387 guitars and R.B. 2388B bass guitar, and these popular models will be seen again at Brighton, along with several new lines.

These will include some new twin neck electric guitars and CSL 'Gypsy' guitars, which are copies of the original Macaferri instruments as used by Django Reinhardt. Summerfields also distribute the new Levin guitars, this famous brand now being part of the C. F. Martin Organisation, and the new Levin models and Lavin/Martin personnel will be at the Summerfield stand. Darco, which, say Summerfields, are 'Britain's best selling U.S.A. made guitar string' will once again be prominently featured - a special display of Barney Kessel strings will be the centrepiece of the stand.

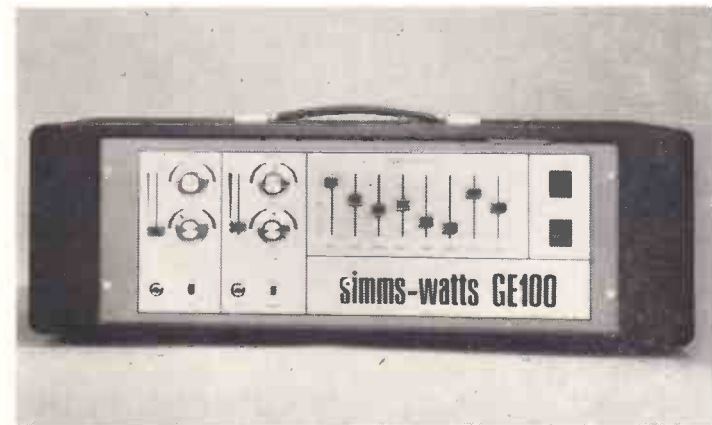
In the percussion field Summerfields handle Imperial and Royal Star drums and new copper finish and chrome finish outfits will be shown, plus several metallic colour finishes.

Completing the display will be

Continued on page 91



CSL 'Gypsy' guitar



Simms-Watts GE 100 graphic amplifier



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Fender Telecaster Standard	- Blond	£175	£48
Fender Stratocaster w/Trem	- Sunburst	£242	£67
Fender Precision Bass	- Sunburst	£189	£52
Fender Jazz Bass	- Sunburst	£227	£63
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Marshall 4 x 12 Cabinets		£108	£40
Marshall Professional 12-ch. Stereo Mixer		£890	£327
Marshall 250W Slave Amp		£182	£67
Marshall Powercell 250W Cabinets		£247	£91
Marshall P.A. Horns		£128	£47
Marshall 6-ch. 100W P.A. Amp		£126	£46
Fender-Rhodes Suitcase Piano		£771	£85
Fender-Rhodes Stage Piano		£514	£57
Wurlitzer Electric Piano		£308	£34
Hohner Clavinet D6		£292	£33
Hohner Combo Pianet		£139	£26

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mini KORG-700



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AMII Fair Preview

Continued from page 89

a comprehensive range of brass, woodwind, violins, mouthorgans, recorders and accessories for all instruments.

TOP GEAR

It's now a year since **Top Gear** started distributing the Peavey range of amplification in this country. In that time the range has come to be accepted as offering value-for-money as well as some extremely interesting design points although limited supplies to this country have restricted its chances

for mass popularity.

The supply situation is now resolved and the Stand this year is housing a comprehensive selection of the Peavey range. Peavey may introduce some new models in the US just before the AMII exhibition and any introduction will be displayed alongside models like the Duce 2 110 watts RMS combination amp and Century series of 60 watt amps. In common with many US manufacturers Peavey offer a wide range of cabinets and alternative matchings within the range including 'head' only versions of the Duce and the

Continued on page 92



Guild F-20 Folk guitar

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AMII Fair Preview

Continued from page 91

Century.

Guitar lines prominently displayed will include the Guild, Rickenbacker and Harmony and of particular interest will be the Guild X500 semi-acoustic, one of the most important models in the range. Supplies of Rickenbackers have previously been somewhat limited with demand far outstripping supply but it is hoped that the bass, 6 and 12 string will be displayed. Also on show will be Top Gear's own range of equipment including the Sound Rotor and general accessories.



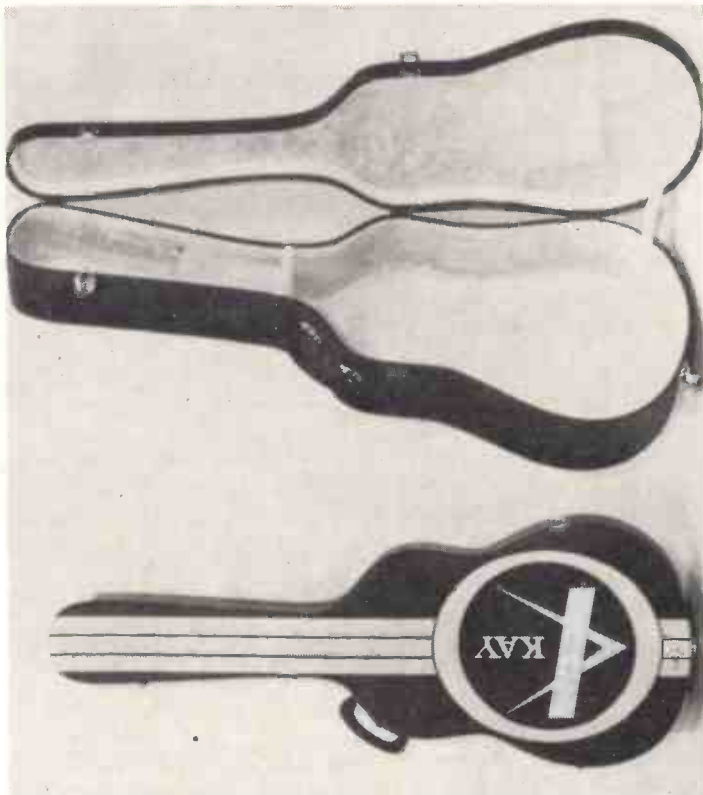
Kay R-1A Rhythmmer

and maple split backs and come in brightly coloured red, yellow and blue cases.

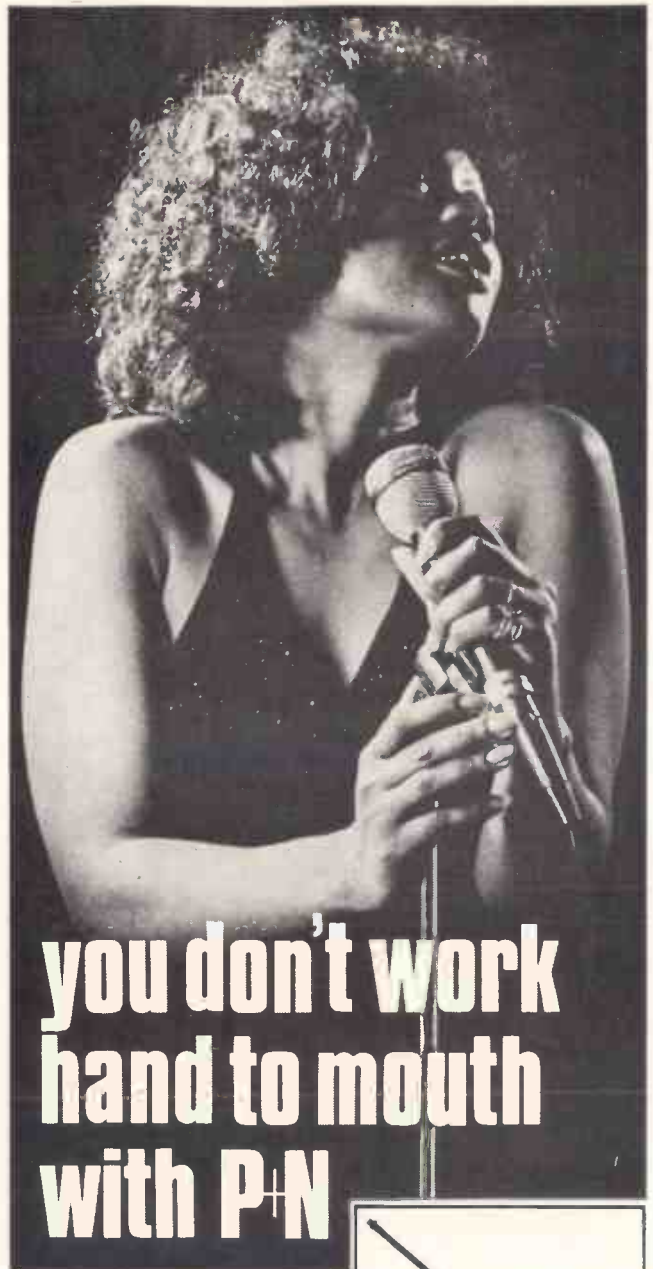
St. David, Londoner and Kay strings will be displayed, and Kay drum outfits. There was some difficulty with supplies of the latter last year but W.M.I. tell us that availability of this economically priced line has improved now. Other Kay lines at the fair will be their all-steel tuneable tambourines and new rhythm units.

W.M.I.

The Kay line of inexpensive guitars and accessories will be found on the W.M.I. Ltd. stand. Models in the existing range are now being improved and all are now manufactured in Korea. We can also expect to see some new acoustics in the medium price range which feature jacaranda



The new Kay guitar cases

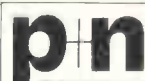


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Carlsbro Sound Equipment, Cross Drive, Lowmoor Road Industrial Estate, KIRKBY-IN-ASHFIELD, Notts, England. Tel. Mansfield (0623) 753902

BEAT INSTRUMENTAL'S EQUIPMENT PRICE GUIDE

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

GUITARS

BOOSEY & HAWKES

ANGELICA	
2841 Classic	10-95
2842 Full-size Classic	12-50
2843 Full-size Classic	14-99
2844 Folk	15-43
2845 Jumbo	17-25
2860 Folk	28-93
2861 Jumbo	32-45
2862 12 String	37-40
2873 Solid elec red.	68-20
2874 Solid elec oak.	85-25

LANDOLA	
SL23 Classic	15-95
V66 Jumbo	29-92
V71 Western	32-39
V72 Jumbo	39-98
V73 12-string	50-99

LA MANCHA	
2887 Etudiante	29-81
2888 Festival	31-90
2890 Artista	44-33
2891 Solista	54-36
2892 Gran Maestro	84-37
2893 Granada	89-87

DI GIORGIO	
No. 16 Signorina	34-49
No. 18 Etudiante	34-49
No. 28 Classic	41-94
No. 36 Bel Som	63-03
No. 30 Amazon	49-50
No. 6 Folk	55-93
No. 12 12-string	66-90

VITTORO	
569 Small size	10-95
570 Small size Classic	11-50

VARSITY	
513 Metal Strings	8-95
515 Nylon Strings	9-35

HARMONY	
6600/O Flat Top	81-84
6560/O Jumbo	78-43
6382/O Folk	78-43
1269/O 12 String	88-66
6390 Grand Concert	35-80
6395 Grand Concert	83-55
6690 Dreadnought	49-45

F-35	42-90	1752/4 S/mster bs	43-00
F-45	48-40	698E Gt Western elec	80-00
F-55-12	53-35	684E Super Nashville elec	61-00
F-65	53-90	698 Great Western jbo	64-00
F-75	66-00	698M Great Western jbo	75-00
F-85	91-30	693 Gentleman Jim d/l	56-00
F-95	112-20	684/12 Super Nashville jbo	61-50
		683 Super Nashville fk	43-00
		684/6 Super Nashville jbo	54-00
		628/12 Californian jbo	51-40
		628 Californian jbo	45-00
		79 Californian fk	33-00
		627/12 Bronco jbo	45-95
		627 Bronco jbo	38-75
		62 Bronco fk	25-00
		212 Nashville jumbo	37-00
		758 Great Western Artiste jumbo	114-00
		756 Herald	82-00
		757 Great Western std.	60-00

CLEARTONE

MELODY	
1200 12/s Folk	39-44
1250 12/s Folk Elec	48-27
500 Folk	33-05
525 Folk Elec	41-31
325 Folk	14-34
460 Classic	29-95
425 Classic	21-31
450	21-82
350	15-85
600	37-69
1300	44-37

MIAMI	
FT1 Elec	26-80
FT2 Elec	31-62
FT1 Bass	34-24

TANTARRA	
4195 Classic	19-89

GUYATONE	
HG91 Steel	20-66
HG306 Steel	55-52
HG188C Steel	85-72

KLIRA	
Westbury Jumbo	84-51
310 Electric	90-89
360 Bass	99-24
Blue Hill 6	65-39
Blue Hill 12	69-24
SM8 Solid	107-94
SM9 Solid	119-93
Westside	113-81
SM19 Bass	118-27
355 Bass	87-53
149 Classic	27-62

C.M.I.	
CMI Custom VI	109-96
CMI Custom IV	122-76
CMI Salisbury	109-96

ANTORIA	
RA2 Replica of Old English guitar	34-00
369	29-00
365	25-00

ANTORIA CLASSICAL	
RA2 Replica of Old English guitar	34-00
369	29-00
365	25-00

HAWAIIAN GUITARS	
2391	72-00
2390	24-00

J. T. COPPOCK

ANTORIA	
2355M Big John S.Ac.	86-00
2357 Violin Bass	51-50
2350G Memphis ctm	69-00
2350 Memphis std.	63-00
2350 Memphis ctm.	68-00
2351 Memphis d/l	72-00
2351M Memphis Original	74-00
2350B Memphis Bass	69-00
2354 Woodstock	69-00
2354S Woodstock std	66-00
2354SL Woodstock std, l/h	66-00
2377 Woodstock pro	89-00
2382 Woodstock d/l	90-00
2383 Woodstock ctm	102-00
2354B Woodstock bs	70-00
2354LB Woodstock long bs	72-00
2352 Clipper	49-00
2352M Clipper d/l	55-00
2368 Clipper Fireball	64-00
2352 De luxe	76-00
2353 Clipper bs	57-00
2353L Clipper long bs	52-00
2365 Dixie Master	63-00
2365B Dixie bs	75-00
2366B Marksmans	74-00
2366FLB Fretless bs	74-00
2375 Rocket Man	85-00
2375 Ash	116-00
2376 Dixie F/ball bs	100-00
2358R Rosewood Finish	59-00
2358M Maple Finish	59-00
2386 Memphis ctm, d/l	116-00
2386L Memphis CDL, l/h	123-00
2384 Clipper d/l II	100-00
2385 Clipper Talboy, bs	104-00
Twincaster lead	50-00
Twincaster bass	52-00
1755 Soundmaster II	53-00

DALLAS

DALLAS	
Dallas Jumbo	30-26
Dallas 12 string	30-69

GIANNINI	
AWN20 Classic	18-41
AWN30 Classic	20-26
AWN60 Classic	25-78
AWN70	29-46
AWN85 Classic	41-43
GS460 jbo	34-99
GS570 jbo	42-35
CRA6S Craviola	46-04
CRA6N Craviola	40-51
CRA12S Craviola	51-56

HAYMAN	
1010 Elec	140-15
2020 Elec	166-75
2020H Elec	175-08
3030 Elec	134-18
3030H Elec	140-90
4040 Bass	147-31
5050 Bass	179-03

JEDSON	
1 p/up Solid	23-87
2 p/up Solid	28-99
2 p/up Bass	32-40
Semi Acoustic	32-40
Jet Guitar	68-20
Strato copy	88-66
Dallas Jumbo VI	34-10
Dallas Jumbo XII	37-51
Supreme	95-48
Hummingbird	34-10
Santos jbo	17-08
Western Red jbo	16-79
Jet Bass	76-73
Scimitar Bass	49-96
Hawaiian	51-16
Interceptor	61-38
Super Jet	85-25
Sabre Bass	80-14
Artist Folk	37-51

Artist jbo	40-92
Artist 12 string	44-33
Cossack	6-65

TORRE	
Student	15-35
Chica	15-35
Classic	18-76
Supremo	18-76
Spagnola	23-02
Granada	36-15
Korean Classic	10-23
Korean 3/4 size	8-52
Georgian	8-86

DAN ARMSTRONG	
6-str gtr w/cs	181-50
6-str bs, 30" sc, w/cs	198-00
4-str bs, 30" sc, w/cs	189-75
4-str bs, 34" sc, w/cs	189-75

DAVOLI	
GHERSON	
L/2 F.R., mahogany	107-80
L/2 F.R., walnut	107-80
L/2 sunburst	90-20
L/2 walnut	90-20
L/2 mahogany	88-00
G2 Bass, natural	93-50
G/2 Bass, cherry	91-30
G/2 walnut	85-80
G/2 ivory	81-40
G/3 Tremolo, ivory	91-30
L/2 Bass, sunburst	91-30
L/2 Bass, black	89-10

MUSIMA	
1612N Acoustic	12-00
1612S Acoustic	12-00
1600 Acoustic	14-75
730 Classic	16-50
731 Classic	18-00
732 Classic	22-50

TAKEHARU	
G85 Classic	27-20
120 Classic	32-65
180 Classic	43-55

MORIDAIRA BANJOS	
FBIR 4-string	36-55
FB2R 5-string	37-95
GBI 6-string	39-30

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

FRAMUS	
01910 5/19 Classic	51-50
01310 5/23 Classic	68-95
01510 5/32 Classic	101-50
05300 5/196 Texan	67-70
05810 FS/196 Falcon	109-30
05500 5/197 Jbo	114-50
05710 D style	175-60
05910 Cowboy	201-60
06100 5/296 Texan 12	78-10
06810 FS/296 Falcon 12	117-10
10170 FS/74 solid	77-80
10200 5/155 solid	110-60
10200 5/360 solid	192-60
11110 solid	223-80
11210 solid w/cs	351-31
10980 solid w/cs	507-40
12002 1/156-2 bs	77-80
12490 1/375 bs	95-00
12700 5/380 bs	140-50
12610 bs	223-80
07301 5/120 s/ac	192-60
03302 5/60 gtr	117-10
03503 AZ/10	333-10
04200 6/41 mandolin	46-35
04203 6/41 elec	58-60
14470 O/4 steel	72-90
14270 SL/800-2 Hawaiian	301-80
14670 FS/1000 ped	694-75
14570 FS/2000 ped	931-50
13100 6/174 bjo	80-70
13120 6/175 bjo	87-20
13130 6/175 bjo	91-10
13140 6/176 bjo	85-90
13150 6/178 mandolin	82-00
13010 N-74 bjo	143-10
13020 N-75 bjo	148-30
13030 N-76 bjo	152-25
13080 M/75 bjo	143-80

SPi Solid	20-05
FT2T Solid	27-00
FT2T Solid	26-45
MB200B Bass	37-00
PM302 Semi-ac	45-35
PM302B	46-95
LG23R Solid	76-45
Model XK250/251/252	172-90
JB200	65-80
LE200	65-45
SA200 Semi-ac	44-45

MORIDAIRA	
841 Classic	22-90
842 Classic	27-35
843 Classic	29-90
844 Classic	33-76
845 Classic	39-90
846 Classic	55-50
847 Jumbo	45-85
848 Jumbo	59-75
849 12 String	59-00
850 Western	99-50
F301 Folk	38-95
F303 Folk	51-25
W613 Western	95-50
WE1030 Jumbo with pick-up	51-65

ANTORIA	
2391	72-00
2390	24-00

DAVOLI	
GHERSON	
L/2 F.R., mahogany	107-80
L/2 F.R., walnut	107-80
L/2 sunburst	90-20
L/2 walnut	90-20
L/2 mahogany	88-00
G2 Bass, natural	93-50
G/2 Bass, cherry	91-30
G/2 walnut	85-80
G/2 ivory	81-40
G/3 Tremolo, ivory	91-30
L/2 Bass, sunburst	91-30
L/2 Bass, black	89-10

MUSIMA	
1612N Acoustic	12-00
1612S Acoustic	12-00
1600 Acoustic	14-75
730 Classic	16-50
731 Classic	18-00
732 Classic	22-50

TAKEHARU	
G85 Classic	27-20
120 Classic	32-65
180 Classic	43-55

MORIDAIRA BANJOS	
FBIR 4-string	36-55
FB2R 5-string	37-95
GBI 6-string	39-30

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

FRAMUS	
01910 5/19 Classic	51-50
01310 5/23 Classic	68-95
01510 5/32 Classic	101-50
05300 5/196 Texan	67-70
05810 FS/196 Falcon	109-30
05500 5/197 Jbo	114-50
05710 D style	175-60
05910 Cowboy	201-60
06100 5/296 Texan 12	78-10
06810 FS/296 Falcon 12	117-10
10170 FS/74 solid	77-80
10200 5/155 solid	110-60
10200 5/360 solid	192-60
11110 solid	223-80
11210 solid w/cs	351-31
10980 solid w/cs	507-40
12002 1/156-2 bs	77-80
12490 1/375 bs	95-00
12700 5/380 bs	140-50
12610 bs	223-80
07301 5/120 s/ac	192-60
03302 5/60 gtr	117-10
03503 AZ/10	333-10
04200 6/41 mandolin	46-35
04203 6/41 elec	58-60
14470 O/4 steel	72-90
14270 SL/800-2 Hawaiian	301-80
14670 FS/1000 ped	694-75
14570 FS/2000 ped	931-50
13100 6/174 bjo	80-70
13120 6/175 bjo	87-20
13130 6/175 bjo	91-10
13140 6/176 bjo	85-90
13150 6/178 mandolin	82-00
13010 N-74 bjo	143-10
13020 N-75 bjo	148-30
13030 N-76 bjo	152-25
13080 M/75 bjo	143-80

SPi Solid	
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KEMBLE

YAMAHA	
CLASSIC	
G50A	26-00
G60A	29-00
G85A	30-50
G100A	36-00
G130A	40-00
G170A	46-50
S50A steel strung	24-00
GC3	110-00
GC6	159-00
GC10	216-00
GC20	360-00
FOLK	
FG75N	36-50
FG110	34-50
FG110N	40-43
FG140	43-44
FG150	46-84
FG160	47-53
FG170	50-00
FG180	50-68
FG200	55-68
FG260	68-20
FG300	90-51
FG300N	101-96
FG580	136-18
FG630	156-00

ELECTRIC	
FG110E	54-00
FG160E	66-00
SA30	86-00
SA50	116-00
SA60	186-00
SA90	233-00
SA70	118-00
SA75	193-00
AE11	150-00
AE12	214-00
AE18	277-00
SG20	76-00
SG40S	106-00
SG40	115-00
SG60T	144-00
SG80T	204-00
SG45	120-00
SG85	177-00
SB30S	108-00
SB30	116-00
SB50	139-00
SB70	175-00

ORANGE

Orange custom guitar	275-00
Case	27-50

B. L. PAGE

MICRO-FRETS	
Calibra	165-00
Calibra I	184-80
Signature	211-20
Signature Custom	211-20
Swinger	211-20
Stage II	224-40
Swinger Customised	244-20
Spacetone	277-20
Huntington	330-00
Baritone 6/s Bass	198-00
Signature Bass	184-80
Stage II	184-80
Husky	211-20
Thundermaster	264-00

ROSE-MORRIS

EKO	
Rio Bravo 6	TBA
Rio Bravo 12	"
Ranger 6	"
Ranger 12	"
Ranger 6 Electric	"
Ranger 12 Electric	"
Ranger Folk	"
Colorado Folk	"
Ranchero	"
Ranchero 12/s Folk	"
Navajo 6	"
Navajo 12	"
Studio L Folk	"

SIGMA	
3173 Dreadnought 6/s	75-00
3174 Dreadnought 12/s	77-00
3171 Grand Concert Folk	47-00
3172 Grand Concert Folk	62-00
3041 Classic Guitar	45-00
3042 Classic Guitar	69-00

OVATION	
Standard Balladeer 6/ string	TBA
Standard Balladeer 12/string	"
Glen Campbell Artist 6/string	"

Glen Campbell Artist 12/string	"
Folklore	"
Classic Balladeer	"
Breadwinner Electric	"
Deacon Electric	"
Artist Electric Acoustic	"
Country Electric Acoustic	"
SHAFESBURY	
00 Electric	TBA
65 Electric	"
66 Electric Bass	"
61 Electric	"
63 Electric Bass	"
Ned Callan Cody	"
Ned Callan Cody Bass	"
Resonator	"
Resonator Jumbo	"

AVON	
3404A Electric Guitar	TBA
3405A Electric Bass	"
3406A Electric Guitar	"
3407A Electric Bass	"
3403A electric	"
SUZUKI	
3054 Classic	TBA
3055 Classic	"
3066 Classic	"
3067 Classic	"
3068 Classic	"
3069 Classic	"
3070 Classic	"
3071 Classic	"
ROSE-MORRIS	
Kansas Folk	TBA
15-11 Folk	"
Dulcet Classic	"
Constanta Classic	"
Top Twenty Electric	"
Top Twenty Bass	"
Guyatone Steel Guitar w/case & stand	"

ROSETTI

EPIPHONE	
FT145E Folk	62-99
FT147 Folk	69-99
FT150E Folk	75-50
EC22 Classic	65-25
EC20 Classic	85-10
FT130E Folk	53-20
FT135E Folk	48-33
EA260E Bass	59-25
EA250E Elec.	74-35
ET278 Elec.	81-85
ET280E Elec.	86-50
ET275 Elec.	63-40
ET285 Bass	86-25
ET270E Elec.	56-45
EROS	
9578 Elec.	84-25
9579 Elec.	56-25
9585 Bass	93-95
9586 Bass	82-25
9353 Folk	36-95
9353E Folk Elec.	45-00
9356 12/s Folk	45-00
9356E 12/s Folk Elec.	53-00
GEISHA	
9645 Classic	10-95
9646 Classic	12-50
9644 Classic	14-99
9648 Folk	18-95
KISO-SUZUKI	
9502 Classic	31-50
9503 Classic	34-50
9583 H/made Classic	69-95
9651 Folk	36-25
9582 Folk	35-50
9653 12/s Folk	45-95
9507 Folk	44-00
ROSETTI	
Raver Elec.	33-25
Raver Bass	33-25
Rudi Classic	8-95
TATRA	
9198 Classic	16-95
9225 Classic	18-95
Hi-Spot Nylon	11-50
Hi-Spot Steel	10-95
LANDOLA	
9700/23 Classic	15-95
9701/71 Folk	32-50
9702/66 Jumbo	29-90
9703/72 Large Jbo	39-98
9704/73 12/s	44-25

ROSETTI	
Raver Elec.	33-25
Raver Bass	33-25
Rudi Classic	8-95
TATRA	
9198 Classic	16-95
9225 Classic	18-95
Hi-Spot Nylon	11-50
Hi-Spot Steel	10-95
LANDOLA	
9700/23 Classic	15-95
9701/71 Folk	32-50
9702/66 Jumbo	29-90
9703/72 Large Jbo	39-98
9704/73 12/s	44-25

SELMER	
GIBSON	
Howard Roberts Custom, Sunburst	529-00
Johnny Smith DN, Double Pickups, Natural	789-00
Johnny Smith D, Double Pickups, Sunburst	779-00
Johnny Smith N, Single Pickup, Natural	759-00
Johnny Smith, Single, Pickup, Sunburst	749-00
Super 400 CES, Natural	799-00
Super 400 CES, Sunburst	789-00
Byrdland, Natural	629-00
L-5 CES, Sunburst	619-00
L-5 CES, Natural	699-00
L-5C, Single Cutaway Acoustic, Natural	559-00
L-5C, Single Cutaway Acoustic, Sunburst	549-00
Super 400C Single Cutaway Acoustic, Natural	649-00
Super 400C Single Cutaway Acoustic, Sunburst	639-00
ES 175D, Sunburst	355-00
ES 175D, Natural	365-00
ES 150 DC, Walnut	313-65
ES-150 DC, Natural	313-65
ES-345 TD, Cherry	392-00
ES-345 TD, Sunburst	406-50
ES-345 TD, Walnut	392-00
ES-340 TD, Natural	357-50
ES-340 TD, Walnut	357-50
ES-355 TD-SV, Cherry	579-00
ES-355 TD-SV, Walnut	585-00
ES-335 TD, Cherry	319-00
ES-335 TD, Sunburst	335-50
ES-335 TD, Walnut	319-00
ES-325 TD, Cherry	239-00
ES-325 TD, Walnut	249-00
Les Paul Recording	399-00
Les Paul Triumph bs.	319-50
Les Paul Signature, Gold	359-00
Les Paul Signature, bs, Gold	329-00
Les Paul Custom, Ebony	379-50
Les Paul Custom, Sunburst	389-50
Les Paul De Luxe, Gold	309-50
Les Paul De Luxe, Sunburst	319-00
SG Custom, Walnut	349-00
L5-S Cherry Sunburst	529-00
L6-S Cherry	289-00
L6-S Natural, Maple	299-00
SG Standard, Cherry	249-00
SG Standard, Walnut	264-00
SG Special, Cherry	229-00
SG Special, Walnut	239-00
SG-2, Cherry	165-00
SG-2, Walnut	169-00
SG-1, Cherry	139-00
SG-1, Walnut	144-00
SG-3, Cherry Sunburst	179-00
EB-0, Cherry	219-00
EB-0, Walnut	229-00
EB-3, Cherry	258-00
EB-3, Walnut	268-00
EB-3L, long scale, Cherry	253-00
EB-3L, long scale, Walnut	259-00
EB-0L, long scale, Cherry	216-00
EB-0L, long scale, Walnut	219-00
SB-350, Cherry	172-50
SB-350, Natural	172-00
SB-450, long scale, Natural	172-00
EB-4L, long scale, Cherry	239-50
EB-4L, long scale, Walnut	248-00
L9-S, Cherry	289-00
L9-S, Natural Maple	275-00
EB-2D, Cherry	297-00
J-250R, Sunburst	437-00
J-200 Artist, Sunburst	406-00
J-200 Artist, Natural	417-00
Dove Custom, Cherry	345-00
Dove Custom, Natural Top	349-00
Gospel, Natural Top	289-00
Heritage Custom, Natural Top/Rosewood Back	289-00
Hummingbird Custom, Cherry Sunburst	259-00
Hummingbird Custom, Natural	269-00
Blue Ridge Custom, Natural Top	244-00
SJ De Luxe, Natural	228-00
SJ De Luxe, Sunburst	209-00
J-50 De Luxe, Natural Top	193-50
J-45 De Luxe, Sunburst	192-00
J-40, Natural Top	175-00
J-55, Natural Top	229-00

J-160E Custom, Natural Top	245-00
B-25 De Luxe, Sunburst	172-00
B-25 De Luxe, Natural	178-00
B-20, Natural Top	160-00
Blue Ridge 12 Custom, Natural Top	284-00
B-45-12N De Luxe, Natural Top	239-00
B-25-12N De Luxe, Natural Top	209-00
Citation, Sunburst	1459-00
Citation, Natural	1469-00
HOFNER	
HS-4580 Electro-Acoustic, Double Cutaway	99-00
Congress Acoustic	49-50
Hawaiian Artist	56-50
Hawaiian Standard	44-00
HS-173V Solid	99-00
HS-174 Solid	154-00
HS-175 Solid	112-75
HS-164V Solid	74-00
HS-4579 Solid	144-00
Galaxie Solid	117-00
HS-185 Artist Solid Bass	89-10
HS-186 Solid Bass	107-00
HS-189 Solid Bass	123-00
HS-182 Solid Bass	80-00
Violin Bass	99-00
Professional Solid Bass	69-10
Western Jumbo 6/s	72-50
Western Jumbo 12/s	79-00
Western Jumbo Electro-Acoustic	90-50
Arizona Jumbo Flat-top, 6/s	55-00
Arizona Jumbo Flat-top, 12/s	64-00

SAXON	
813 Classic	24-50
814 Classic	27-00
815 Classic	36-25
816 Classic	50-00
812 Folk	24-75
817 Folk	26-95
818 Folk	32-50
819 Jumbo	30-50
820 Jumbo	34-90
821 Jumbo	36-00
822, 12/s Jumbo	33-00
823 Jumbo	36-00
824 Jumbo	39-90
825 Jumbo	47-50
SELMER	
Rancher, 6/s, C & W	24-75
Rancher, 12/s, C & W	32-50
VIVA	
Viva 1	7-87
Viva 2	8-42

YAMAHA	
550A Folk	24-00
FG 75N Flattop	36-50
FG 110N Flattop	40-83
FG 140 Jumbo Flattop	43-44
FG 170 Flattop	50-00
FG 200 Jumbo Flattop	55-68
FG260, 12/s, Jumbo Flattop	68-20
FG 300N Jumbo, Flattop	101-96
FG 580 Jumbo Flattop	136-18
FG 630 Jumbo Flattop	156-00
G50A Classic	30-00
G6A Classic	29-00
G85A Classic	30-50
G100A Classic	26-00
G130A Classic	40-00
G170A Classic	46-50
GC-3 Hand-made Classic	110-00
GC-5 Hand-made Classic	159-00
GC-10 Hand-made Classic	216-00
MSA PEDA STEEL	
CS-10 Pedal Steel	759-00
CS-10 Pedal Steel (Rosewood) w/case	759-00
Side Kick Pedal Steel (Black) w/case	349-00

SIMMS-WATTS

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

SUMMERFIELD

IBANEZ CLASSIC	
304	24-00
309	25-99
361	28-99
363	35-50
364	41-00
362	31-99
370	37-99
375	44-00
*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
PI00	275-00
PI50	400-00
F40	150-00
FI50	400-00

MITSURU TAMURA H/MADE CONCERT	
*P700	210-00
*P800	250-00
*PI000	310-00
*PI200	375-00
*PI500	

E.S. ELECTRONICS

Table listing electronic components and prices under E.S. ELECTRONICS, including items like 1006 S/L 150, 1007 PA200/R, etc.

HÖHNER

Table listing electronic components and prices under HÖHNER, including items like Orgaphon 33 MH, Orgaphon 55 MH, etc.

MARLBORO

Table listing electronic components and prices under MARLBORO, including items like GA2 5w amp, GA3 8w amp, etc.

HORNBY-SKEWES

Table listing electronic components and prices under HORNBY-SKEWES, including items like MILES PLATTING V.100, 100w amp, etc.

Table listing electronic components and prices under HORNBY-SKEWES, including items like PA.50, 50w amp, PA.100, p.a. amp, etc.

Table listing electronic components and prices under HORNBY-SKEWES, including items like ZENTA Z.50, 50w combo and 2 x 12 in., etc.

Table listing electronic components and prices under HORNBY-SKEWES, including items like CD.15.SN, 10w combo and 1 x 12 in., etc.

ICELECTRICS

Table listing electronic components and prices under ICELECTRICS, including items like PAU 3030, stereo, 30w p.c., etc.

JENNINGS

Table listing electronic components and prices under JENNINGS, including items like V30, 30-watt Valve Combo, A.P.50, 50-watt Solid-state Combo, etc.

FAL

Table listing electronic components and prices under FAL, including items like Minstrel amp, Super 50, Phase 100-2 amp, etc.

FARFISA

Table listing electronic components and prices under FARFISA, including items like RSC 350 Rotating sound cabinet, RSC 180 Ditto, etc.

HAMMOND

Table listing electronic components and prices under HAMMOND, including items like Leslie Speakers: Model 110, 125, 225, etc.

HH ELECTRONIC

Table listing electronic components and prices under HH ELECTRONIC, including items like IC.100 1/b/o, 100w twin, IC.100 S, 1/b/o, 100w, etc.

KEMBLE

Table listing electronic components and prices under KEMBLE, including items like YAMAHA YTA25 combo, YTA45 combo, etc.

LEM

Table listing electronic components and prices under LEM, including items like Baby Lem mixer amp, LP60 cabinet, etc.

MACINNES

Table listing electronic components and prices under MACINNES, including items like CROWN INT/AMCRON C150, stereo pre-amp, D60 amp, etc.

MAURICE PLAQUET

Table listing electronic components and prices under MAURICE PLAQUET, including items like AMPEG Ampeg V4 stack, Ampeg V4 B system, etc.

M.I.

Table listing electronic components and prices under M.I., including items like INSTRUMENT CABINETS 100G, 100 Wrms., etc.

Table listing electronic components and prices under M.I., including items like 100B, 100 Wrms. 2 x 12 Mi custom spkrs. Guitar, etc.

Table listing electronic components and prices under M.I., including items like INSTRUMENT AMPLIFIERS SR80, 80 Wrms. combo, Hammond rev., etc.

Table listing electronic components and prices, including items like spkrs., 60 Wrms. Valve Power Attenuator, Bass, 100 Wrms. Transistor, Compressor Limiter, etc.

Table listing electronic components and prices, including items like P.A. MIXER CONSOLES T 901, Preamplifier, Graphic Equaliser for any Mixer, etc.

Table listing electronic components and prices, including items like PA CABINE RCL 400, 60 Wrms. monitor, 2 x 13 ellip. tilt back, etc.

N.B.

Table listing electronic components and prices under N.B., including items like FLAME MP 50, 2 x 12 cab., MP 50, 2 x 12 combo, etc.

NICHOLLS

Table listing electronic components and prices under NICHOLLS, including items like Item Amplification 120w SL, 200w SL, etc.

Table listing electronic components and prices under NICHOLLS, including items like 4 x 12, 100w G cab., 4 x 12, 200w G cab., etc.

ORANGE

Table listing electronic components and prices under ORANGE, including items like CABS 114 Bass 60w, 1 x 15" inv. horn, etc.

Table listing electronic components and prices under ORANGE, including items like HORNS 106/HO Horn units for col. (pr), 108/Horn unit, etc.

Table listing electronic components and prices under AMPS, including items like 104B, 6 chann., 120w, PA, 105, 6 chann., 200w, custom PA (prof.), etc.

B. L. PAGE

Table listing electronic components and prices under B. L. PAGE, including items like DYNACORD Twen 17w combo, Perfect combo, Bassing T Bass amp, etc.

Table listing electronic components and prices under B. L. PAGE, including items like ECHOLETTE Stentor amp, ET.5005 combo, ET.1005 combo, etc.

Table listing electronic components and prices under B. L. PAGE, including items like RSE 200-watt P.A., RSE 600-watt P.A., RSE 50-watt V Wedge, etc.

ROSE-MORRIS

Table listing electronic components and prices under ROSE-MORRIS, including items like MARSHALL L/B/O AMPS: 1959, 100w lead, 1987, 50w lead, etc.

Table listing electronic components and prices, including items like Unit 5, 100w lead, Unit 8, 50w organ, Unit 9, 100w lead, etc.

OTHERS:

Table listing electronic components and prices under OTHERS, including items like 2040, 50w combo, 2041, 50w two piece, 2048, 50w reverb amp, etc.

ROSETTI

Table listing electronic components and prices under ROSETTI, including items like LEO PORTABLE AMPS 9640, 9641 w/tremelo, SHURE VA3005 Speaker Column, etc.

RSE

Table listing electronic components and prices under RSE, including items like RSE 200-watt P.A., RSE 600-watt P.A., RSE 50-watt V Wedge, etc.

S.A.I.

Table listing electronic components and prices under S.A.I., including items like DSI stereo disco, Disco IV/s Pro, Disco IV/s Standard, etc.

Table listing electronic components and prices under S.A.I., including items like P.A./STAGE Eliminator Type M, Eliminator Type C, Mini Bass Bin, etc.

AMPS.	
'50' Combo.....	173-25
'50' Top (Twin channel).....	82-50
60 Slave.....	74-25
100 Slave.....	112-20
100 PA (6 channel).....	145-20
150 Slave.....	125-40

SELMER

L+B 100.....	179-50
SL 100 Slave.....	132-00
PA 100.....	188-00
Compact 155S.....	45-80
Compact 305S.....	87-00
Zodiac 100 S.V.....	116-50
Compact 30 S.V.....	106-00
Compact 50R S.V. Reverb.....	149-50
P.A./100/6 S.V. Reverb.....	149-50
P.A./100/4 S.V.....	109-50
Treble 'N' Bass, 100 S.V.....	93-75
Treble 'N' Bass, 50 S.V.....	79-90
Treble 'N' Bass 50 S.V. Reverb.....	93-90
Lead 100 speaker.....	115-50
Bass 100 speaker.....	86-50
P.A. 60H column spkr.....	99-00
Goliath 50, Mk. II.....	79-00
All-purpose 50 spkr.....	84-00
TV-35 P.A. col. spkr.....	49-90
TV-20 P.A. col. spkr.....	69-50

GIBSON

G-10.....	75-00
G-20.....	105-00
G-30.....	119-50
G-40.....	149-50
G-50.....	179-00
G-60.....	259-00
G-70.....	269-00
G-80.....	289-00
Thor Bass amp.....	179-00
Super Thor Bass amp.....	293-00

GIBSON SG SYSTEMS

SG212, Guitar amp with two 12" spkrs.....	429-00
SG212A, Guitar amp with two 12" Altec spkrs.....	529-00
SG115J, Guitar amp with one 15" JBL speaker.....	489-00
SG140, Guitar amp with four 10" spkrs.....	439-00
SG610, Guitar amp with six 10" spkrs.....	499-00
SG215, Bass amp with two 15" spkrs.....	352-00
SG812, Six-channel P.A. four 2 cols, with two 12" spkrs in each.....	699-00
SG812HD, P.A. Head only.....	355-00
SG812COL, Half P.A. col. with two 12" spkrs.....	88-50

SHARMA

ORGAN SPEAKER CABS.	
Model 500.....	116-60
Model 500 Professional.....	154-00
Model 500 de luxe.....	165-00
Model Sharmette.....	220-00
Model 2000 Chorister.....	258-50
Model 2000 Traditional, de luxe.....	297-00
Model 2000 Professional.....	297-00
Model 5000.....	390-50
Model 5200, de luxe.....	456-50
Model 5300, de luxe.....	495-00
Combo Pre-amp.....	33-83

SIMMS-WATTS

AMPS (Valve)	
AP 100 l/b/o.....	126-00
GE 100 Graphic.....	160-00
AP 200 l/b/o.....	190-00
PA 200.....	217-00
APU 200 Slave.....	178-00
(Solid-State)	
I2050 AP 100 'Tri-Sound' amp.....	99-00
I2051 Vocal Blender, 100W P.A. Mixer.....	147-00
I2051/C Fibre Case for Mixer.....	12-75
I2052 TSL, 100W Power Slave.....	85-25
I2058 Hammond Reverb Mixer unit.....	63-25
CABINETS	
I2003, 1 x 12 RCF, per pair.....	99-00
I2022, 2 x 12 RCF, per pair.....	182-00

I2054, 2 x 12 Twin Horned P.A. Columns, per pair.....	168-75
I2055, 2 x 12 A.P. Instrument Speaker cabinet, each.....	75-00
I2028, Add-on-Horns per pair.....	76-50
I2056, 4 x 12 Lead/Organ Speaker cabinet, each.....	128-75
I2057, 4 x 12 Tri-Tone Bass Speaker cabinet, each.....	133-50
I2026, H.100, per pair.....	435-00
I2029, S.L.H., 4 x 12 Lead, each.....	264-00
I2059, RCF, 100W Add-on-Horn unit.....	123-60
DISCO-DEX	
Mk. II, I2010.....	135-50
I2099 Pro.....	210-00
Echo Dex.....	78-50

SKIPPER CLAUDIO

P.A. SYSTEMS	
I80BB, Bass Bin, JBL, 180W.....	165-00
I20 MR, Mid range, JBL, 120W.....	390-00
60 MR, Mid range, JBL, 60W.....	230-00
I20 HF, High Frequency, JBL, 120W.....	220-00
60 HF, High Frequency, JBL, 60W.....	120-00
I20 MO, Monitor, JBL, 120W.....	165-00

SOLA SOUND

Reverb mixer.....	42-00
Doppelton.....	42-00
6-ch mixer.....	35-00
Graphic equalizer.....	42-00
Mighty Atom amp.....	25-00
Compact 10.....	33-00
Power Pak 15.....	48-00
Power Pak 30.....	85-00
Bass 30.....	75-00

SPECTRUM

I205Mp. amp. top.....	125-00
I20PA.....	TBA
I20SS.....	225-50
S/212P (pair).....	120-00
S/412P (pair).....	225-50
D/212P (pair).....	148-10
D/412P (pair).....	280-34
DH2/212P.....	206-38
DH2/215P.....	247-56
S/412Z.....	116-35
D/412Z.....	147-38
D/412ZS.....	163-15
L/412Z..... price on applic.	
L/215Z..... price on applic.	
L/415Z..... price on applic.	
I812/S.....	161-86
I812/D.....	189-49
RS/118.....	180-59

STRAMP

2100-A, 100W amp. top.....	213-60
2120-A, 120W amp. top.....	199-30
3120-A, 120W, 4-chan. amp. top.....	192-30
SL100, 120W slave amp.....	127-90
SL200, 240W slave amp.....	177-90
MP10, 10-chan. mixer.....	577-15
MP-16, 16-chan. mixer.....	1427-90
EX-2 cross-over.....	113-60
K-85 Power Baby combo.....	256-45
K-95 Bass Baby combo.....	285-00
2050-BB, 100W cab.....	163-60
2100-GB, 200W cab.....	206-60
2100-BB, 100W bass cab.....	213-60
370-B, 70W horn p.a. cab.....	142-15
3140-BH, 140W horn p.a. cab.....	186-45
3140-B, 140W p.a. cab.....	156-45
3200-B, 120W bass horn cab.....	427-90
H-50, 70W tweeter.....	156-45
H-100, 120W tweeter horn.....	227-15

THEATRE PROJECTS

VOICE OF THE THEATRE SYSTEMS	
A1/1005B, 100W.....	1686-09

A1/1505B, 200W.....	1723-62
A2/1005B, 80W.....	1283-37
A2/1505B, 80W.....	1296-84
A4/805B, 40W.....	782-78
A4/1505B, 40W.....	845-80
A4/1005B, 40W.....	800-12
A4X/1005B, 60W.....	906-85
A4X/105B, 60W.....	947-48
A5X/805B, 35W.....	455-76
A5X/1005B, 35W.....	473-22
A5X/1505B, 35W.....	518-90
A7-8, 50W.....	228-11
A7-5008, 50W.....	251-02
A8, 30W.....	242-22
I204B, 50W.....	285-54
I208B, 50W.....	285-54
I218A, 50W.....	265-85
Folded L/F Horn, 150W.....	294-25
Portable H/F Horn, 100W.....	392-86
I205BX Power l/sprkr.....	459-20
I209BX Power l/sprkr.....	442-10
I219AX Power l/sprkr.....	442-08
9846BX Power l/sprkr.....	541-54
9844A Studio mt, 30W.....	247-14
9845A Studio mt, 50W.....	298-34
9846-BA Studio mt, 100W.....	360-37
9848A Studio mt, 200W.....	738-47
9849A Studio mt, 60W.....	229-42
849A Col spkr, 40W.....	109-78
I207C Col spkr, 75W.....	123-08
I211A Col spkr, 50W.....	106-34
I217A Col spkr, 75W.....	194-49
612C spkr cab.....	99-00
828B spkr cab.....	101-42
815A L/F horn cab.....	141-79

THOR

I47W, L/B/O amp.....	119-45
I47W, push button amp.....	130-20
I47W, Slave amp.....	104-65
85W, Slave.....	77-50
300W, Horn folded bass cab.....	262-70
300W, 2 x 15 lead cab.....	187-50

TOP GEAR

HIWATT	
DR-504, A.P. 50 amp.....	120-45
DR-103, A.P. 100 amp.....	158-40
DR-201, A.P. 200 amp.....	214-50
DR-512, P.A. 50/6 amp.....	138-60
DR-112, P.A. 100/6 amp.....	161-70
DR-203, P.A. 200/6 amp.....	240-90
STA-100, Slave 100 amp.....	123-75
STA-200, Slave 200 amp.....	194-70
SE-4121, Lead 50W, 4 x 12-inch cab.....	128-70
SE-4123, Lead 100/ Bass 50, 4 x 12-inch cab.....	146-85
SE-4122, Lead 150/ Bass 75, 4 x 12-inch cab.....	161-70
SE-260, 2 x 15-inch, 100W Horn Bin.....	234-30
SE-320, 4 x 12-inch, 100W Horn Bin.....	234-30
SE-4124, 2 x 12-inch P.A. Col., 50W sgl.....	125-00
SE-4125, 4 x 12-inch P.A. Col., 100W sgl.....	146-85
SE-4126, 4 x 12-inch P.A. Col., 150W sgl.....	165-00
SE-2123, 2 x 12-inch P.A. Cab., 25W sgl.....	75-90
SE-2124, 2 x 12-inch P.A. Cab., 50W sgl.....	94-05
Mixer Type 'A', 8-Channel Reverb/Mixer.....	341-55
SA-212, 50W, 2 x 12-inch Lead Combo amp.....	179-85
SE-412, 50W, 4 x 12-inch Bass Combo.....	234-30
SE-2150, 100W, 2 x 15-inch Bass Reflex Cab.....	168-30
SE-4151, 200W, 4 x 15-inch Bass Reflex Cab.....	257-40
SE320, 4 x 12 P.A./Bass, 100W.....	234-30
SE260, 2 x 15 Bass, 100W.....	234-30

TURNER

B1503 Bass Horn Cab. extnd. rng.....	162-50
B1505 Bass Horn Cab. low frequency.....	162-50
M1201 Mid Range H/C, low.....	150-00
M1002 Mid Range H/C, extnded.....	135-00
T302 Radial Horn, hi frequency.....	275-00
MON15H Hex Monitor, 15 in., rad. hn.....	150-00
A300W Amp.....	210-00
A300 Ditto, V.U.s.....	245-00
M 16/8/2/6 Mixer.....	2250-00
M 20/8/2/6 Mixer.....	2550-00
M 24/8/2/6 Mixer.....	2850-00
Racking Case.....	175-00
Multiwatt 125'.....	220-00

VITAVOX

Bass Bin, 2 x 15.....	412-77
Bitone 6200 6-cell h.f. unit.....	296-45
Major Bitone.....	364-21
Mini Bitone.....	131-34

PS212, 130W and 2 x 12-inch Cab.....	313-50
PM412, 210W and 4 x 12-inch Cab.....	412-50
PB215, 210W Bass and 2 x 15-inch Cab.....	379-50
PB118S, 210W Bass and 1 x 18-in. Cab.....	495-00
PS, 130W Amp.....	173-25
PM, 210W Amp.....	255-75
PB, 210W Amp., Bass PA 120, 60W PA sys.....	247-50
PA412, 130W PA sys.....	363-00
PPA400B12H, 210W PA sys.....	561-00
PPA, 130W PA Amp., 4 chan.....	189-75
PPA400, 210W PA Amp., 6 chan.....	255-75
PMR 112H-2, 130W Mon. and Cabs.....	346-50
PCSP Sound Projector.....	330-00
P-MA412 Musician System, 210W, Musician amp. with 4 x 12 speakers.....	"
P-MS112H Monitor System, 130W, Monitor amp. with 2 cabs 1 x 12" plus horn.....	"
P-MS410 Monitor System, as above but with 2 x 10" speakers.....	"
P-PA Standard PA, 130W, 4-channel PA Mixer/Amp.....	"
P-PA400 PA 400, 210 watt, 6-channel PA Mixer/Amp.....	"
P-PCSP Commercial Sound Projector, bass reflex ported 3-way BIN. 1 x 15" l x 12", 90° radial horn.....	"

TRIUMPH

JOHNSON	
J5, 5W combo.....	32-00
J5, tremelo.....	36-00
J15V, 15W combo.....	51-33
J30, 30W combo.....	103-19
J50V, 50W combo.....	110-28
J100 UV amp.....	112-66
J100 PV p a amp.....	123-46
J100 PVR p a amp.....	136-65
J100 SV slave amp.....	94-55
J100 SS slave amp.....	62-78
J100 S, C slave amp.....	56-10
Echomaster.....	72-11
J4M.....	25-11
J4S.....	25-11
J4SMT.....	26-73
J4SBT.....	26-73
Reverbmaster.....	*19-10
Mixmaster.....	*19-10
Tonemaster.....	68-72
Soundmaster.....	121-91
J/412 M cab.....	106-57
J/412 H cab.....	123-62
J/412 F cab.....	87-78
J/412 G cab.....	113-48
J/412 SM cab.....	105-55
J/412 SH cab.....	121-50
J/412 SF cab.....	86-79
J/412 SG cab.....	112-00
J/212 M cab.....	66-55
J/212 H cab.....	76-04
J/212 F cab.....	56-78
J/212 G cab.....	71-28
J/50 SSLS cab.....	138-97

TURNER

B1503 Bass Horn Cab. extnd. rng.....	162-50
B1505 Bass Horn Cab. low frequency.....	162-50
M1201 Mid Range H/C, low.....	150-00
M1002 Mid Range H/C, extnded.....	135-00
T302 Radial Horn, hi frequency.....	275-00
MON15H Hex Monitor, 15 in., rad. hn.....	150-00
A300W Amp.....	210-00
A300 Ditto, V.U.s.....	245-00
M 16/8/2/6 Mixer.....	2250-00
M 20/8/2/6 Mixer.....	2550-00
M 24/8/2/6 Mixer.....	2850-00
Racking Case.....	175-00
Multiwatt 125'.....	220-00

VITAVOX

Bass Bin, 2 x 15.....	412-77
Bitone 6200 6-cell h.f. unit.....	296-45
Major Bitone.....	364-21
Mini Bitone.....	131-34

VOX	
Piano Vox.....	199-90
AC30.....	169-00
AC50.....	TBA

WALLACE

AC.3500XT, Mk. IV, 40W amp.....	115-50
AC.6085XT, 80W amp.....	148-50

W.E.M.

Copicat Echo.....	71-50
Clubman 6w, valve amp.....	35-80
Westminster 10w, valve amp.....	42-60
Dominator Mk. 3.....	68-20
Dominator Bass Mk. I.....	80-00
Power Musette Mk. 2.....	68-20
E.R.40.....	73-30
P.A.40.....	73-30
S.L.40.....	62-20
Monitor reverb com. Monitor reverb amp., top.....	154-00
E.R.100.....	88-00
P.A.100.....	100-00
S.L.100.....	85-25
Band Mixer 100, Mk. 2.....	129-50
Audiomaster Mixer.....	298-00
Reverb Master 100.....	175-50
Super Dual 12.....	70-00
Super 40.....	70-00
Starfinder 100 Bass.....	85-25
Starfinder 100 Twin 15.....	104-00
Super Starfinder 80.....	100-00
Super Starfinder 200.....	139-80
Reflex Bass.....	167-00
1 x 12-inch P.A.....	39-20
4 x 10-inch column.....	52-80
6 x 10-inch column.....	88-70
Club system.....	69-90
Club 2 x 12 inch.....	49-50
Band system.....	85-25
Band, 2 x 12 inch.....	73-30
Foot Monitor 2 x 12 inch plus Horn.....	100-00
Vendetta col.....	139-80
4 x 12 in., A column.....	93-80
4 x 12 in., A super col.....	108-90
4 x 12 in., B col.....	133-00
4 x 12 in., C col.....	127-90
X.32 Horn col.....	73-30
X.29 Stack.....	279-60
Horn cluster.....	85-25

BB.2, 2 x 15 in., 300w Bass Bin	HU.1 H/F Horn unit.	in. Heavy-duty Bass	135-00	10-channel Mixer....	650-00	Reeling machine for	25-channel Mixer ..	Two examples given on a P.A. guide sheets G1 and G.2
FB.1, 2 x 12 in. Reflex Wedge Monitor	IC.1/1 Reflex 1 x 15 in. Standard	IC.1/2B Reflex 2 x 15 in. Heavy-duty Bass	200-00	20-channel Mixer....	1150-00	SD18 hm-loaded re-flex cab.	200-00	500w P.A. system (complete)
FB.2, 1 x 12 in. Reflex Wedge Monitor	IC.1/2 Reflex 2 x 15 in. Standard	IMC/I, 1 x 12 Reflex Stage Monitor	on app.	25-channel Mixer....	1300-00	P.A. complete systems:		2500-00
	IC.1/1B Reflex 1 x 15 cymbal			Reeling machine for	on app.			1000w P.A. system (complete)
				17-channel Mixer ..	on app.			4000-00

PERCUSSION INSTRUMENTS

D. H. BALDWIN

GRETSCH

4027 Rock 'n Roll	TBA
4029 Avant Garde	
4028 Black Hawk	
4015 Name Band	
4025 Progressive Jazz	
4002 One Nighter	
Plus	
4007 One Nighter	
Plus	

Snares:

4160G, 14 x 5	
4160, 14 x 5	
4157, 14 x 5 1/2	
4153, 14 x 6 1/2	
4109, 14 x 5	
4102, 14 x 5 1/2	
4103, 14 x 5 1/2	
4190, 14 x 6 1/2	
4191, 14 x 6 1/2	
4192, 15 x 8	
4193, 15 x 8	
4105, 14 x 5 1/2	

Bass Drums:

4259, 26 x 14	
4260, 26 x 14	
4262, 30 x 16	
4263, 32 x 16	
4264, 34 x 16	
4265, 36 x 16	
4271, 26 x 14	
4272, 28 x 14	
4273, 30 x 16	
4274, 32 x 16	
4275, 34 x 16	
4276, 36 x 16	
4110, 22 x 14	
4111, 24 x 14	
4115, 26 x 14	
4117, 28 x 14	
4244, 18 x 14	
4249, 20 x 14	
4247, 22 x 14	
4269, 24 x 14	
4271, 26 x 14	
4272, 28 x 14	

Tom Toms:

4415, 12 x 8	
4416, 13 x 9	
4420, 14 x 10	
4421, 15 x 12	
4417, 14 x 14	
4418, 16 x 14	
4422, 16 x 18	
4419, 18 x 16	
4423, 18 x 18	

also in walnut

Cymbals:

K. Zildjian & Ajaha - prices being revised	
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BOOSEY & HAWKES

BEVERLEY COMPLETE OUTFITS

Panorama 21	225-30
Panorama 22	310-26
Panorama 24	265-97
Galaxy 18	183-44
Galaxy 21	196-23
Galaxy 24	147-30

AVEDIS ZILDJIAN

7386, 8"	12-30
7387, 10"	14-85
7389, 12"	19-80
7390, 13"	22-25
7391, 14"	24-75
7392, 15"	27-00
7393, 16"	29-65
7394, 17"	32-00
7395, 18"	34-50
7399, 19"	37-00
7396, 20"	39-50
7400, 21"	44-50
7397, 22"	44-50

AVEDIS ZILDJIAN BRILLIANT

7387B, 10"	18-85
7390B, 13"	26-25
7391B, 14"	28-65
7392B, 15"	31-00
7393B, 16"	33-65
7394B, 17"	35-95
7395B, 18"	38-50

7396B, 20"

7397B, 22"	43-50
7390HH, 13" Hi-Hat	53-30
cymbal	44-50
7391HH, 14"	49-50
7392HH, 15"	54-00
7393HH, 16"	59-30

CBS ARBITER

ROGERS

Studio X	947-10
Compact X	788-70
Studio VII	590-70
Londoner V	544-50
Londoner VI	600-60
Ultraper VIII	825-00
Ultraper IX	980-10
Starlighter IV	490-05

Drums:

Dynasonic snare	110-00
Supertenn snare	82-50
Skinny snare	50-60
Powertone, 14 x 20 bs	127-60
Powertone, 14 x 22 bs	134-20
Powertone, 14 x 24 bs	141-90
Powertone, 8 x 12 t.t.	63-80
Powertone, 9 x 13 t.t.	67-10
Powertone, 10 x 14 t.t.	80-30
Powertone, 12 x 15 t.t.	88-00
Powertone, 16 x 16 t.t.	96-80
Powertone, 16 x 18 t.t.	115-50
Powertone, 18 x 20 t.t.	141-90
Powertone bongos	55-00
Powertone timbales brass	107-80
Powertone timbales copper	117-70
Accusonic timpani 20 inch	260-70
Accusonic timpani 23 inch	281-60
Accusonic timpani 26 inch	333-30
Accusonic timpani 29 inch	349-80

Drum/Cymbal stands:

Giant	18-70
Supreme I	18-70
Samson I	19-80
Supreme II	17-05
Supreme II, floor stand	17-05
Hi-Hats:	
Swivomatic Hi-Hat, hinged heel	29-70
Swivomatic Hi-Hat, adjust. footboard	29-70
Supreme	44-00
Pedals/Beaters:	
Swivomatic, hinged heel	29-70
Swivomatic, adjust. footboard	29-70
Rocket	23-10
Thrones:	
Samson	30-80
Accessory	45-10

CLEARSTONE

SLINGERLAND

4N Lacquer 20"	375-82
4N Pearl 20"	405-89
4N Chrome 20"	417-48
4N Lacquer 22"	381-60
4N Pearl 22"	411-70
4N Chrome 22"	423-26
50N Lacquer	460-86
50N Pearl	492-69
50N Chrome	507-15
60N Lacquer	541-54
60N Pearl	587-81
60N Chrome	604-01
58N Lacquer	429-04
58N Pearl	434-84
58N Chrome	449-29
80N Lacquer	506-81
80N Pearl	544-43
80N Chrome	562-24
IN 20" Lacquer	426-16
IN 20" Pearl	455-09
IN 20" Chrome	469-54

To avoid unnecessary repetition, certain abbreviations are frequently used in our listings: electric - elec; custom - ctm; semi-acoustic - s/ac; organ - org; professional - pro; standard - std; acoustic - ac; folk - fk; bass - bs; string - str; de luxe - d/l; jumbo - jbo; piano - pno; left hand - l/h; scale - sc; case - cs; banjo - bjo; monitor - mt.

IN Lacquer 22"

IN Pearl 22"	431-94
IN Chrome 22"	460-87
57N Lacquer	475-32
57N Pearl	783-87
57N Chrome	811-64
2R Lacquer	429-05
2R Pearl	469-54
2R Chrome	484-01
14N Lacquer	564-36
14N Pearl	627-98
14N Chrome	649-40
9N Lacquer	359-62
9N Pearl	407-07
9N Chrome	456-23
65N Lacquer	484-01
65N Pearl	496-73
65N Chrome	928-17
11N 2 x 24 Lacquer	986-03
11N 2 x 24 Pearl	1014-94

DALLAS

HAYMAN

2220 Recording	200-51
2221 Pacemaker	224-50
2222 Big Sound	232-37
2219 Showman 22"	283-58
2219A Showman 24"	293-43
2244 Iceberg (Showman 22" Trans-parent)	368-96
2220/S Recording	249-79
2221/S Pacemaker	287-70
2222/S Big Sound	286-58
2219/S Showman 22"	344-15
2219A/S Showman 24"	354-01
2244/S Iceberg	411-93

Drums:

2223 Vibrasonic Snare Drum	39-39
2243 Metal Shell Snare Drum	55-62
2224, 12 x 8 Tom Tom	36-86
2225, 13 x 9 Tom Tom	37-89
2226, 14 x 14 Tom Tom (incl. legs)	58-52
2227, 16 x 16 Tom Tom (incl. legs)	58-52
2228, 18-in. Bass drum	62-32
2229, 20-in. Bass drum	72-87
2230, 22-in. Bass drum	81-77
2234, 24-in. Bass drum	90-59
2242, 26-in. Bass drum	107-59
18 x 18 Tom Tom	76-73

Cymbals:

14" (per pair)	10-54
12" (per pair)	12-21
16" (each)	6-80
18" (each)	8-83
20" (each)	11-76
22" (each)	15-75

Heads by Remo:

12" Tom Tom	3-05
13" Tom Tom	3-31
14" Batter	3-44
14" Snare	3-22
16" Tom Tom	3-85
18" Bass drum	5-73
20" Bass drum	6-40
22" Bass drum	6-89
24" Bass drum	7-40

LUDWIG

Super Classic	466-54
Super Classic with 24" Bass drum	475-87
Hollywood	533-77
Big Beat	568-09
Super Classic Blue	
Vistalite	503-92
Octa Plus	1030-20

Snare Drums:

400 Supra Phonic, 14 x 5	89-12
402 Supra Phonic, 14 x 6 1/2	95-20
404 Acrolite, 14 x 5	66-84
405 Piccolo, 13" x 3"	81-02
410 Super Sensitive, 14 x 5	134-29
411 Super Sensitive, 14 x 6 1/2	137-74

Pear Drums and Accessories:

70 Big Shot outfit	239-79
67 Thunda-King outfit	184-34
68 Dyna-Max outfit	161-33
Powermate, black	272-80
Powermate, satin	281-33
4514 Snare drum	24-42
4714 Snare drum	23-25
710 Bass pedal drum	8-62
709 Bass drum pedal	8-42
808 Bass drum pedal	4-77
805 Hi Hat pedal	11-36
700 Hi Hat pedal	7-49
704 Snare drum stand	4-35
706 Snare drum stand	7-11
702 Cymbal stand	4-17
703 Cymbal stand	4-73
721 Bass drum anchor	1-48

HÖHNER

SONOR

Outfits:	
K120	163-40
K130	225-40
K132	274-95
K162	360-60
Snare Drums:	
D421	77-85
D426 (metal)	97-60
D431	46-95
D444 (metal)	77-85
D454 (metal)	46-95
Tom Toms:	
T628	41-35
T629	41-35
T630	41-35
T631	48-85
T632	48-85
T648	69-50
T649	69-50
T650	69-50
T651	82-60
T652	84-50
T652 (air tuned)	107-05
Bass Drums:	
G230	80-75
G231	80-71
G240	133-35
G241	133-35
Bongos:	
L823	88-25

L824

L841	80-75
Hi-Hats:	
Z5451	16-90
Z5452	35-70
Zyn (standard):	
272	3-25
274	4-50
275	5-20
276	6-40
278	8-45
2685	8-55
280	10-55
2695	10-75
282	13-15

HORNBY-SKEWES

BEVERLEY

Galaxy 18	183-70
Galaxy 21	197-12
Galaxy 24	200-97
Panorama 21	223-85
Panorama 22	303-05
Panorama 24	364-66

HOSHINO

Outfits:	
HM1000	135-84
HK600M	25-15
HM2000	158-19

KEMBLE

YAMAHA-OUTFITS

YD680	314-00
YD665	334-52
YD660	299-23
YD260	153-65
metal snare:	
SD6500M	47-70

5246, 16"	29-65
5247, 17"	32-00
5248, 18"	34-50
5248WVC, 18" wide cup	34-50
5248FT, 18" flat top	34-50
5248S, 18" sizzle	34-50
5248T, 18" trio	34-50
5248MC, 18" mini-cup	34-50
5249, 19"	37-00
5220, 20"	39-50
5220P, 20" pang	39-50
5220S, 20" sizzle	39-50
5220MC, 20" mini-cup	39-50
5261, 21"	44-50
5261, 22"	49-50

AVEDIS ZILDJIAN BRILLIANT	
5333, 10"	18-65
5334, 13"	26-25
5335, 14"	28-65
5336, 15"	31-00
5337, 16"	33-65
5338, 17"	35-95
5339, 18"	38-50
5340, 20"	43-50
5341, 22"	53-30

KENNY CLARKE PAIRS	
5215, 13"-14" High Hat	47-00
5216, 14"-15" High Hat	51-75
HIGH HAT MATCHED PAIRS	
5243/2, 13"	44-50
5244/2, 14"	49-50
5245/2, 15"	54-00
5246/2, 16"	59-30

SIMMS-WATTS

ASBA	
Wood Shell Series:	
613, 22 x 14 b.d.	130-50
633, 20 x 14 b.d.	127-95
505C, 16 x 16 Tom	
502C, 14 x 14 Tom	
511C, 13 x 9 Tom	
509C, 12 x 8 Tom	
743W, 14 x 5 Snare	127-95
Metal Shell Asbasteel or Altuglass Series:	
615M, 24 x 14 b.d.	149-50
613M, 22 x 14 b.d.	149-50
633M, 20 x 14 b.d.	149-50
505M, 16 x 16 Tom	
501M, 14 x 9 Tom	
511M, 13 x 9 Tom	
743M, 14 x 5 Snare	127-95
Fibreglass Series:	
614, 22 x 14 b.d.	120-00
512C, 13 x 9 Tom	
507C, 16 x 16 Tom	
900 Bongoes (pair)	55-50

K. ZILDJIAN	
Cymbals:	
11050 14" Hi-Hat (pr)	39-95
11051 16" Hi-Hat (pr)	48-50
11052 18" ride	28-95
11053 20" ride	33-95
11054 22" ride	38-95

SUMMERFIELD

IMPERIAL & ROYAL STAR	
TD5 DX outfit	350-00
5245, outfit	225-00
5820, outfit	280-00
5255, outfit	260-00
KB125, outfit	300-00
KB125/2T, outfit	300-00
JR77, outfit	225-00
R55, outfit	175-00
3020, outfit	50-00
3010, outfit	60-00
300, Trap Set	16-50
8588ES Snare	75-00
8258 Metal Shell Snare	43-50
3386 Snare	30-00
2216, 16" tom tom	38-00
2213, 13" tom tom	25-00
2212	22-50
2222, 22" bass	60-00
8622S, 22" bass	90-00
8620S, 20" bass	80-00
8612S, 12" tom tom	36-50
8613S, 13" tom tom	38-50
8616S, 16" tom tom	60-00
8622, 22" bass	80-00

8620, 20" bass	70-00
8612, 12" tom tom	32-50
8613, 13" tom tom	35-00
8616, 16" tom tom	50-00
1045 Cocktail outfit	72-00
348 Bass Anchor	1-50
725 Bass Pedal	10-99
800 Bass Pedal	10-99
71 Bass Beater	1-10
73 Bass Beater	1-60
1263 Conga set	95-00
1301 Fibre glass conga	116-50
1302 Fibre glass conga	125-00
1303 Profes. conga	105-50
1304 Profes. conga	110-00
5000 Timbales	47-50
108 Bongoes	12-99
109 Bongoes	13-99
885 Hi Hat stand	18-50
885D Hi Hat stand	18-50
880 Snare drum stand	5-99
880 Snare drum stand	13-50
882 Cymbal stand	11-75
886 Tom Tom stand	30-00
86 Snare stand	11-50
872 Cymbal stand	8-99
875D Hi Hat	13-99
76 Oriental temple blocks	40-00
1106 Oriental temple stand	13-99
602 Finger cymbals	1-30
780 Rail console/holder	7-35
783 Twin Tom Tom	13-50
263 Cow Bell, 3"	2-50
264 Cow Bell, 4"	3-00

265 Cow Bell, 5"	3-25
266 Cow Bell, 6"	3-75
DRUM HEADS BY STAR	
1514, 14" snare	2-00
1014, 14" snare/batter	2-65
1012, 12" snare	2-00
1013, 13" Batter	2-40
1016, 16" Batter	2-75
1020, 20" Bass	4-20
1022, 22" Bass	4-40
900 Cymbal sizzler	1-10

WESTERN ORGAN STUDIOS

CAMCO	
Astro 22 Kit	374-68
Double Tom Tom	453-95
Triple Tom Tom	521-68
Big Band	601-85
Snare Drums:	
No. 99 Super	77-25
No. 701-M	66-16
No. 450	61-96
Tom Toms:	
1412, 8 x 12	49-19
1413, 9 x 13	55-27
1410, 10 x 14	58-78
1415, 12 x 15	61-21
1414, 14 x 14	66-78
1416, 16 x 16	74-48
1418, 16 x 18	87-12
1420, 18 x 20	102-51

Bass Drums:	
1118, 14 x 18	92-72
1120, 14 x 20	97-35
1122, 14 x 22	102-80
1124, 14 x 24	104-39
Bass pedal	16-83
High Hat	18-45
Buck Rodgers snare stand	14-00
Cymbal stand (high)	15-32
Cymbal arm	6-87
Spurs	6-87
Tom Tom holder, single	12-95
Tom Tom holder, double	19-26
Tom Tom holder, triple	28-21
Tom Tom holder, stand, double	34-58
Tom Toms:	
728, 28"	on app
730, 30"	on app
727, 27"	14-85

ZICKOS	
Original see-through kit	TBA

W.M.I.

D-3 3p.c. kit (bass, tom-tom, snare)	49-50
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KEYBOARDS

BALDWIN

Models:	
124A	TBA
E10	
124B	
124C	
E10R	
E10L	
E10LR	
125A	
E10LB	
E10LB	
130A	
130AC	
126	
130D	
130DC	
56A	
56D	
711	
CT100A	
CT100D	
C630	
4E	
210D	
PR200A	
C620	
E110 (Piano)	
E105 (Piano)	
Cabinets:	
3ET	
3S	
3PR	
3ETE	

Rhodes Suitcase Piano, 73 note	858-00
Rhodes Stage Piano, 88 note	671-00
Rhodes Stage Piano, 73 note	572-00
Super Satellite Power Speakers	605-00
Rhodes Piano Bass	330-00

J. T. COPPOCK

ELGAM	
1037, Portable	79-00
1049, Portable	114-00
2049, Portable	145-00
3049, Portable	187-00
610, Portable	224-00
610R, Portable with Rhythm	275-00
249, Portable	278-00
249R, Portable with Rhythm	316-00
2049C, Console	168-00
Oxford Console	362-00
Oxford RL Console with Rhythm and Space Sound speakers	458-00
Elgam Piano with Foot Pedal	260-00
13-note Pedalboard for Portables	39-60
Match 7C	51-00
Mini Pops Junior	55-00

DALLAS

Synthesiser 12	326-00
Mini Moog Synthesiser	997-00
Moog Sonic Six Synthesiser	977-75
Mellotron 400	979-69
RM1 elec. pno.	724-62
5691 Concorde	82-52
5695 Rocky Mount pno.	832-31

ELKA ORLA

Electric organs:	
5001 Tornado IV	188-67
5002 T.L.49	188-67
5003 Capri Junior	208-46
5004 Capri Junior w/ reverb	223-74
5005 Panther 2150	342-91
5006 Panther 2200	294-77
5007 Panther 2250	404-36
5008 Capri Duo	476-25
5010 Concorde Junior	314-51
5011 Concorde P120	531-97
5012 Concorde Pro 200	769-19

5013 International 200P	924-67
Home organs:	
5101 Consolette	251-59
5102 Ancona 501	564-30
5105 Ancona 501CRA	564-30
5107 Ancona 501 CREA	639-80
5108 Ancona 701 CRA (w/piano effect)	661-35
5109 Ancona 701 CREA (w/piano effect)	735-04
5110 Hereford 990	605-43
5111 Hereford 990C	622-54
5112 Hereford 990CR	658-44
5113 Hereford 990 CRA	685-81
5114 Hereford 990 CRE	726-86
5115 Hereford 990 CREA	832-08
Electronic Piano:	
5117 Minuette 99	287-53
5118 Minuette 99C	307-31
5119 Minuette 99CR	353-44
5120 Minuette 99CR/A	381-02
5121 Capriccio 11	404-36
5122 Capriccio 11/R	458-26
5123 Capriccio 11/OL	673-95
5125 Capriccio 22	535-55
5126 Capriccio 22R	589-49
5127 Capriccio 22/O	697-30
5128 Capriccio 22/OL	805-15
5129 Capriccio 33	607-43
5130 Capriccio 33R	661-35
5131 Capriccio 33/O	769-20
5132 Capriccio 33/OL	877-01
5133 Notturmo 44	593-08
5134 Notturmo 44R	646-99
5135 Notturmo 44/O	754-82
5136 Notturmo 44/OL	862-64
5137 Notturmo 55	726-04
5138 Notturmo 55R	779-99
5139 Notturmo 55/O	887-80
5140 Notturmo 55/L	995-64
5141 Notturmo 66	781-77
5142 Notturmo 66R	835-69
5143 Notturmo 66/O	943-50
5144 Notturmo 66/OL	1051-36
5201 Elkapiano	210-29
5204 E.p. 88/Amp Consol.	368-42
5205 Elkarhapsody, 490V	239-04
5206 Elkarhapsody, 610V	486-51
5207 E.r. 610/Amp Consol.	603-83
Accordians:	
Elkavox 60	745-83
Elkavox 60 (chromatic)	839-28
S/S Amps:	
Universal 50	198-94
Universal 100	230-38
Universal 200	377-41
Reverb III	90-89
6105 Tx20	104-80
6106 Tx Bass 20	120-05

6107 TRX 20	113-23
6108 TRZ 20	135-87
Organ cabs:	
Elkatone 305P	294-73
315PS	467-26
315PSR	499-61
303PSR	682-94
Rhythm boxes:	
Drummer One	146-48
Drummer One plus amp	218-89
Orla:	
Dixie 27/8	19-42
1150 Dixie 27/8	19-42
1150A Dixie Legs 27/8	24-81
1151 Pinto 37	29-65
1253 Venice d/1/49	120-05
1256 California 49	89-85
1350 Chicago 37/12	88-97
1351 Chicago 37/18	92-53
1353 Equipe d/1	115-02
1354 37/18 Consul	165-52
1355 Venice Consul d/1	177-01
1356 Venice Chord d/1	179-72
1357 OPR 61 d/1	278-58

FARFISA

Model 256RK	1496-00
Model 148R	385-00
Model 150R	479-60
Model 152R	686-40
Model 154R	940-50
Cassette rec outfit	77-00
Church organ CH25	962-50
Church organ CHS	333-30
Professional Duo	1045-00
Bench to match	66-00
50-watt amplifier to match	167-20
ViP600	814-00
13-note pedalboard	108-90
ViP400 - incorporating Synthesalor	588-50
13-note pedalboard	108-90
ViP233	435-60
13-note pedalboard	44-00
ViP345, incorporating Synthesalor	451-00
13-note pedalboard	44-00
Matador R	308-00
Matador R Consolette	308-00
Professional electronic piano:	
Super piano	473-00
Cordovox CG6, incorporating Super IV accordion	1930-50
Cordovox CG7, incorporating Super V accordion	2189-00
Transivox	792-00
137 Accordion	363-00
XIV Accordion	429-00
Super IV accordion	495-00

Super IV 4/5 accordion	638-00
Organ chests:	484-00
Cordovox A-210	863-50
Cordovox A-250	2178-00

GALANTI

Napoli Series:	
Napoli Single	151-80
Napoli Single	176-00
Galanti Duo (X300)	231-00
Galanti Duo (X300R) A+B	324-50
Napoli Duo	261-80
Napoli Duo	327-80
Napoli Duo inc. Leslie	426-80
Grande Classe Series:	
C100	328-90
C110, inc. Leslie	667-70
C120, inc. Leslie	700-97
C130, inc. Leslie	632-50
C150, inc. Leslie	1060-95
Viscount (X) Series:	
X125	715-00
X150	852-50
Spectravox Series:	
Model 10, w/tape rec	467-50
Model 20, w/tape rec	548-90
Model 30, w/Leslie and tape rec.	698-90
Model 40, w/Leslie and tape rec.	749-87

CP amp	96-85
Elpiano	314-40
Sustain pedal	21-10
Collapsible legs	30-55
Clavinet D6	351-95
Bass Z	142-65
Bass Z stand	166-05
Electra Piano	591-20
Organet 41	224-60
Organet 240	378-35
Organet 240RA	468-70
Contessa Electronic	350-00
Hohner rhythm player	257-90
Contessa Mini-Pop Junior	57-35
Contessa Mk 30M	97-20
Contessa Mini-Pop 3	113-05
Contessa Mini-Pop 7	127-20
Atlantic IV Musette	699-10
Atlantic IV de luxe	753-20
Electravox A piano	678-65
Electravox C Button piano	796-30
Electravox de luxe piano	850-15
Sonovox piano	744-65
Sonovox button	852-65
Organetta N w/bench	25-50
Organa 12	113-50
Organa 249	203-2

J72 Two manual console	on app.
J73 Three manual console	on app.
TS11 Twin speed horn pulsator	308-00
PB13 13-note pedal board and case	55-00
VC1 Foot volume control	13-20

294MCB Cassette recorder	33-00
LEM	
Audio electric piano	385-00
Insta-Piano G20 amp.	229-90

Magnus:	
350 reed	19-00
401 reed	26-00
411 reed	37-00
421 reed	39-00
468 reed	44-00
535 reed	77-00
570 reed	77-00
850 reed	53-00
Magnus Electronic 1550 portable	138-00

293 Jumbo 61, 5 oct.	181.87
297 Intercontinental.	675-00
SELMER	
LOWREY	
Neptune	449-00
I.C. 44 K-I Walnut	739-00
I.C. Genie Walnut I.C.-G.	599-00
LC88 SG.1 Super Genie with Leslie.	859-00
LC-98K Walnut	995-00
LC-98-KSG Walnut	1149-00
GAK Citation	1421-00
Citation Console GAK25	1649-00
HR-98-1 Theatre Spinnet	1475-00
GAK-H-1 Theatre Organ	1999-00
GAK25H-1 Theatre Organ	2589-00
TLOKSA Holiday De Luxe	1299-00

CH2-50 Stereo	438-90
CHI-30	257-40
CHI-5C	383-90
CHI-50P Portable	383-90
CHO-30	193-60
CHO-30 Portable	193-60
Pre-amplifier unit	30-25
SELMER ORGANS	
Partita	370-00
Partita d/I.	424-00
Elec Piano	219-50
Woburn	110-10

4019 Ebony	407-00
4020R walnut	506-00
4020D mahogany	525-00
4023C	616-00
4026 mahogany/wlnt	823-90
540 mahogany/walnut	840-40
550 mahogany/walnut	1086-80
4080R walnut	1147-30
4370 mahogany/wlnt	1133-00
4373 mahogany/wlnt	1412-40
4570 walnut	1555-40
4572 (Church) walnut	1555-40
4573 walnut	1824-90
4700 walnut	2802-80

KENTUCKY

200 Challenger organ	654-50
201 Challenger organ w/bench and rhythm unit	737-00
300 Explorer organ	907-50
301 Explorer organ w/bench and rhythm unit	990-00
100 Adventurer organ	1204-50
101 Adventurer organ w/bench and rhythm unit	1287-00
294MC Cassette recorder (portable)	41-45

LIVINGSTON

Chorister 1/61 (Melodic Bass)	594-00
Chorale (Melodic Bass)	808-50
Chorale with 29-note pedalboard	983-40
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