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MUD

Living down to a name

MUD are four very pleasant guys, all from the same area of London down Mitcham way, who played in ballrooms and clubs for five years without having a hit record. None of them are outstandingly good musicians. They make no pretences to being Claptons, Cobhams or Cockers. Musically, they're just four blokes who play smoothly together, harmonise well and specialise in doing rock numbers from the good old days. Apart from their singles, that is.

Everything changed for them when Mickie Most came to one of their gigs. That led to a recording contract and an arrangement for that fantastically successful songwriting pair, Nicky Chinn and Mike Chapman, to write them a single.

On what can you base Mud's success? What lifts them from the ranks of the best club and pub bands and places them in the Number One category? Is it luck, having Nicky and Mike to write them an instant hit, or is it something more?

COMPOSERS

Actually Mud do write songs, but so far haven't let anyone hear any of it. "Nicky and Mike have the track record," said lead singer Les Gray. "We hope they'll go on writing songs for us after we've changed labels."

In July Mud are moving from RAK records to Private Stock, "purely for business reasons." During their time on RAK they certainly have been stunningly successful. Their first single, Crazy, got into the top twenty and since then every one of their singles has gone high into



the charts, *Lonely This Christmas* staying at number one for several weeks running.

You couldn't say the band have been really manipulated. True, their songwriters did try to think up something special for them, but it was something very much based on what the group had always done, a mixture of rollicking rock and roll and Elvis-style ballads. Even their stage gear was built round this, their first set of outfits being glorified Ted suits.

Success is addictive, so no wonder they are anxious to stick with the boys who write the hit songs. Yet what they do, they do remarkably well.

They have got an image that has grown along with them, not one hung on them that's all the wrong style. They're no longer sweet little teenagers, they've been kicking around for

a long time, hence their utter professionalism on stage.

Unlike some musicians, they're not in the least bit self-indulgent. They won't even introduce one of their own compositions into their act "until we've written one that really fits."

The band are genuinely concerned about producing the goods their customers want and pay for. "Sometimes a group will have a hit record and then, when the people come to see them, they indulge in twenty-minute guitar solos rather than what the kids want to hear. 'Les has got a point there. 'That would be like us having a hit with, say, Tiger Feet, and then telling the kids, 'okay, we'll play that at the end but now, what we're really into is this.'" He launched into an impression of a guy bent over

his guitar mumbling freaky lyrics.

"It's misrepresentation in my opinion. Bands should be done under the Trade Descriptions Act for it. When kids have paid good money for our records and tickets to our concerts, we want to give them what they've paid for."

As the band set out to practice what they preach, this once led to a situation which Les reckons was the worst thing that ever happened to him on stage.

"We were playing a big venue on the Continent and I caught some awful stomach bug. We were right in the middle of a number when I got an attack. Well, I mean, you can't rush to the microphone and say to the kids, who've all spent about £2.50 to come and hear you, 'Sorry but we'll have to stop the show because I want to go to the loo.'

Luckily for Les, fortune must have been on his side. "Rob was due to take a guitar break so I asked him to make his solo longer than normal. Then I dashed off the stage clutching my stomach, raced up three flights of stairs to the loo, then down again and I was back on stage even before he'd finished his normal-length break!"

HUMOUR

Now we're getting down to one of the things that really makes Mud stand out. Their natural sense of humour, which on stage runs to perfectly timed comedy and adds a kind of lift and sparkle to the whole show.

This isn't new. Early on in their career they found that a touch of humour always went down well. "In the old days we used to tell jokes between the numbers, the straightforward 'have you heard the one about . . . ' approach. It's impossible to do that now with all the kids screaming at us. Mind you, we think that's great, but it makes it impossible for any speech to be heard."

Lately they've gone one step further and taken part in a film, the first from GTO Productions, called "You're Never Too Young To Rock." It also stars the Glitter Band and the Rubettes, so you can guess what kind of movie to expect. Although it has a plot, as in many pop movies in the Cliff Richard and Elvis Presley tradition, that plot is mainly an excuse to let us hear the boys play.

However, after seeing Mud in action on TOTP last month, this might be a film worth see-

ing. If you didn't see the programmes, you missed seeing the band turn a banally sentimental ballad into a comedy turn.

"I mean," explained Les, "you can sing a song like *Lonely This Christmas* straight once, but after that . . ." So the first time they were on TV, the delivery was in grand opera style, Les clutching his breast with emotion and rolling his eyes heavenwards with the best of 'em. The next week, with the song still at number one, and Chinn and Chapman being safely tucked away on their Christmas holiday, all hell let loose. The band strolled on with a fifth member, a horribly ugly ventriloquist's dummy, which Les sat on his knee and shared the lead vocals with.

The third week, the songwriters still being on holiday, Les did some impromptu clowning which surprised the rest of the band, who weren't expecting it. No props this time, but just gestures and declarations to various members of the band. It really was funny and was a good way out of the awkward situation in which Les found himself, quite able to sing the song straight but faintly embarrassed by the rather overdone sentimentality.

I've a feeling the film might well be funny, too, if any of Les's tales about what went on behind the scenes had anything to do with it, like hilarious times spent in canoes on a river last November, trying to keep them afloat when the bottoms were full of icy water, tight stage trousers accidentally splitting, all the sort of things which are hysterically funny when they do happen by accident and not all funny when planned.

The film will be released at the end of June. Mud are also working on a new album, a Mudrock 2 epic, featuring songs like *Oh Boy* and *Living Doll*.

Now that Mud have split from Chinn and Chapman, due to the label change, maybe they'll do what Status Quo did, go back to square one and build up something new based on their own numbers. "I really admire Status Quo. They did it the brave way. They gave up everything they had at the time, publicity, fame, money, and started again, building up their new image. That's the only honest way to go about it.

So far we haven't heard any of their songs but they seem to have a lot going for them, entertainment-wise, and it should last them a long time.



Left: Rob Davis, Les Gray and Ray Styles. Above: Les. Below: Dave Mount.



YOUR LETTERS

VOLUME LOSS

Dear Sirs,

I play a Fender "Strat" and a Fender Jazzmaster through a Watkins Copicat and Marshall JTM 45 amp. While I was playing one night, the volume suddenly dropped. It was OK through the amp only, but not when put through the echo unit. Echo unit checked — nothing wrong! Any advice?

Also, when playing the same guitar(s) through JEN double sound, through Sola swell pedal and through the Copicat into the amp, the volume is decreased when any of the above effects are used, either singly or together. This is especially noticeable when the "Double Sound" wah effect is not switched in, i.e. plugged into the pedal but the effect not being used. Would the length of the leads needed cause this and can you offer any advice? Has the Sola swell pedal any battery as I can find no way of opening it up to renew one?

Yours faithfully,
Chris Giddings,
Salisbury,
Wilts.

We spoke to Watkins Electric Music Ltd., manufacturers of the Copicat, regarding your

first query. Mr. Burke, Development Engineer, told us that as the Copicat has a three-to-one gain, the sound should in fact be louder when the unit is used, but the level may have dropped if the Copicat is an old one. We suggest you send the Copicat to Watkins themselves for checking and/or overhaul. Their address is 66, Offley Road, London SW9.

Alan Pine, Engineer for Macaris Ltd., 102 Charing Cross Road, London WC2, was able to advise regarding the effects pedals. Alan said that the loss in volume would not be caused by the length of the leads but probably due to variable resistance from the effects unit(s), which decreases the input. Each unit you use will have the effect of halving the resistance.

The Sola swell pedal does not use batteries and simply plugs into the amplifier.

'FIFTIES AXES

Dear Sirs,

I own two guitars which are, I believe, both discontinued models. The first is a Fender Duosonic, serial no. 49495, and the other is a Hofner President, serial no. 5387. If there is any information you can give me on these two guitars I would

be very grateful.

My other query is about re-wiring a three pickup guitar, e.g. a Fender Stratocaster. Possibly you can tell me where I can get a circuit diagram.

Thank you for your help in past magazines.

Yours faithfully,
A. Kynaston,
Bristol.

All Fender guitars with five digit serial numbers were built between 1957 and 1960, and the Duosonic model which is now discontinued, was introduced in 1958.

Henri Selmer & Co. Ltd., for whom the Hofner President guitar was made, told us that according to their records four-figure Hofner serial numbers were in the 9,000 range and three-figure numbers in the 200s, although the catalogue no. of the President guitar was 5125. They are not sure when this model was introduced but it was probably during the fifties. The President was at the height of its popularity in the early sixties, being an "f" hole cello-type guitar with single cutaway. On the earlier models the cutaway was gently curved but this was later changed to the sharply pointed florentine design.

This restyling occurred in about 1966, when three Presi-

dent models were listed: a six-string electric, model 66, available in blonde or brunette (dark sunburst) finishes, an acoustic version, and a bass guitar, all in the same style.

Two "high sensitivity" "Novasonic" double - pole, double-coil pickups were used, but in 1968 these were replaced by two Hofner "high efficiency" bar pick-ups, as fitted to existing models in the current Hofner range. The range was rationalised in 1972, when the President models were discontinued.

We can't help with the circuit diagram, but if you have or are thinking of buying a "Strat" that needs rewiring, try Roka Acoustics, at The Fender Soundhouse, 213-215 Tottenham Court Road, London W1P 9AF.

QUEEN SOUND

Dear Sirs,

Could you possibly find out the electrical circuitry of Brian May's guitar, and especially give me information on his pick-ups, as I am wrapped in the sounds he gets for Queen on their LPs. I am in the process of building my own guitar to try and get a sound I really like. At the moment I am using



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AND QUERIES

a modified Telecaster, and in addition to the two existing pickups I have added in the middle a Fender anti-hum, but I am still not satisfied with the sound I get.

My very best regards,
R. van Lindt,
Christchurch,
New Zealand.

Brian May's guitar has very little electrical circuitry. All the tone controls are passive, i.e. there are no transistors. He obtains the variety of sounds by using different combinations of the three pickups which can be switched in and out of phase. As each pickup has a separate on/off and phase switch, many combinations are possible. The only other control is a treble cut which takes the high frequencies out. As to your own guitar, only you can find the exact sound you want by experiment.

SHIREGAFF

Dear Sirs,

After hearing a supporting band at a local hall I asked around the music shops there for details, and though people had heard of them, nobody knew where they came from.

The band, Shiregaff, played all their own numbers and went down a storm. Could you please give me details on the band, instruments played, and any history you may have on them as I think they are the best band I have heard lately.

Yours faithfully,
A. Jackson,
Wallsend,
Northumberland.

We also were unable to find any details on the band. As they were supporting in a local hall the chances are that this is a semi-professional outfit. Has anyone else heard and enjoyed their music? Maybe someone who knows their history will write in.

BASS GEAR

Dear Sirs,

I use an Acoustic 301 bass cabinet and would like to know the power handling, frequency response, and what make of speaker is used.

Also, which bass amp do Acoustic recommend to use with this cabinet, and can you give me any information about this amp. Thank you for a very informative and useful maga-

zine.

Yours faithfully,
W. R. Putt,
Blandford,
Dorset.

The UK distributors for Acoustic say the model 301 cabinet incorporates a single Altec 18 inch speaker. The recommended amp for use with one of these cabinets is the Acoustic 140 amp top, a two-channel unit rated at 125W RMS. However, if you have two 301s, you can match them with the Acoustic 370 amp top. This is rated at 365W RMS and features high and low gain inputs, bright switch, volume, treble, mid-range and bass controls, and a five-section graphic equaliser. The frequency response of the 301 is 20-20,000 cycles, but when two of these cabinets are matched with the 370 amp, the frequency response will vary owing to the use of the graphic e/q.

JIMI'S PEDALS

Dear B.I.,

I am a Danish guy who reads your great magazine every month if I can get it. I hope you can understand my English, and answer the questions that I have. What kind of wah-wah

and fuzz pedal did Jimi Hendrix use and can I buy them? I play a Stratocaster, but my tremolo arm makes the guitar go out of tune. I know from live recordings that Jimi's did the same, but when I saw Ritchie Blackmore recently playing in Copenhagen, his did not go out of tune. Can you find out why not?

Yours,
K. Henriksen,
Norgesgade,
Denmark.

The answers to your first questions plus anything else that would interest you about Jimi can be obtained from the Hendrix Information Centre, PO Box 3464, Amsterdam, Holland. Ritchie's guitar does apparently go out of tune as well! When he plays he does have spares so that if the problem got out of hand he would change guitars. Also he does not really rely on the tremolo arm for effect as much as Jimi Hendrix did. By the way, your English is fine!

Do you have a query or do you merely want to air your views on any musical topic? Write to:

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B.I.3.

THE way that Darryl Way uses his violin is obviously explained by a listen to *Curved Air Live*, to be released at the end of February, or by catching one of the forthcoming gigs in this country, but for the record, the direction that his playing has taken is by no means a musical fluke. The only other instruments that he has seriously played are various keyboards, and his musical training is impressive. A two year violin course at the Dartington College of Arts was followed by one year at the Royal College of Music.

Francis Monkman, talented keyboard player and guitarist, met Darryl when he was trying out his first electric violin in a music shop, and these two plus Florian Pilkington-Miksa and Rob

Martin got the chance to play in the musical *Who The Murderer Was* by Galt McDermot and William Dumaesq. Sonja Kristina joined soon after and the early albums went from strength to strength, with Way's violin and Kristina's vocals giving the band a sound that was becoming increasingly popular.

PROBLEMS

After the album *Phantasmagoria* the problems began. Monkman left, and then Way himself, leaving Kristina the problem of keeping the band together. Unfortunately this attempt was fated to be short lived, and the band to go off the air altogether. The original members

were at their most disillusioned, and talks began about the possibilities of a reformation.

It was at this point that the November/December tour was planned with the original members. Now, the future of Curved Air looks pretty rosy, considering that prior to that "comeback" tour the band had been off the road for two years.

Some bands can return to the live arena after a long layoff and gain an enhanced reputation from their absence; many more have tried it with a misplaced faith in the memory of the listening public. Curved Air were delighted to find themselves firmly in the former category, and were royally received by the fans . . . hence the live album and

PLAYER OF THE MONTH

DARRYL WAY

Darryl playing his transparent violin



the forthcoming tour.

As Darryl Way said: "It was a great feeling to play the old songs again, and the audience really reacted fantastically." These "old songs" include *Back Street Luv*, their successful single, *It Happened Today* and the widely applauded *Vivaldi*, a piece which gave full rein to Darryl's violin playing.

EXCITED

Darryl was very excited about the prospect of playing with the new members, and spoke particularly of Americans Kohn the bassist and Copeland, the drummer. "With an American rhythm section, the feel of the music is a little

different now. It seems to be looser, to need so much less arrangement. The most noticeable influence that the new guys have had on my playing is my introduc-



tion to the blues. This is an area which I've lacked a bit in the past, and I've been studying it more closely lately. I'm beginning to feel more expression with the violin, less technicalities."

The band was recording an *In Concert* programme for radio release in early March, so that seemed the perfect opportunity to see exactly what Darryl meant. Though it's hard to commit the real feeling of the music to words, there were several noticeable bluesy sections where the guitar licks were perfectly matched by the violin—and Phil Kohn has a really fluid style on the bass. The only real shame is that at this point their past is clearer than their present. The tour and album should put that right though.

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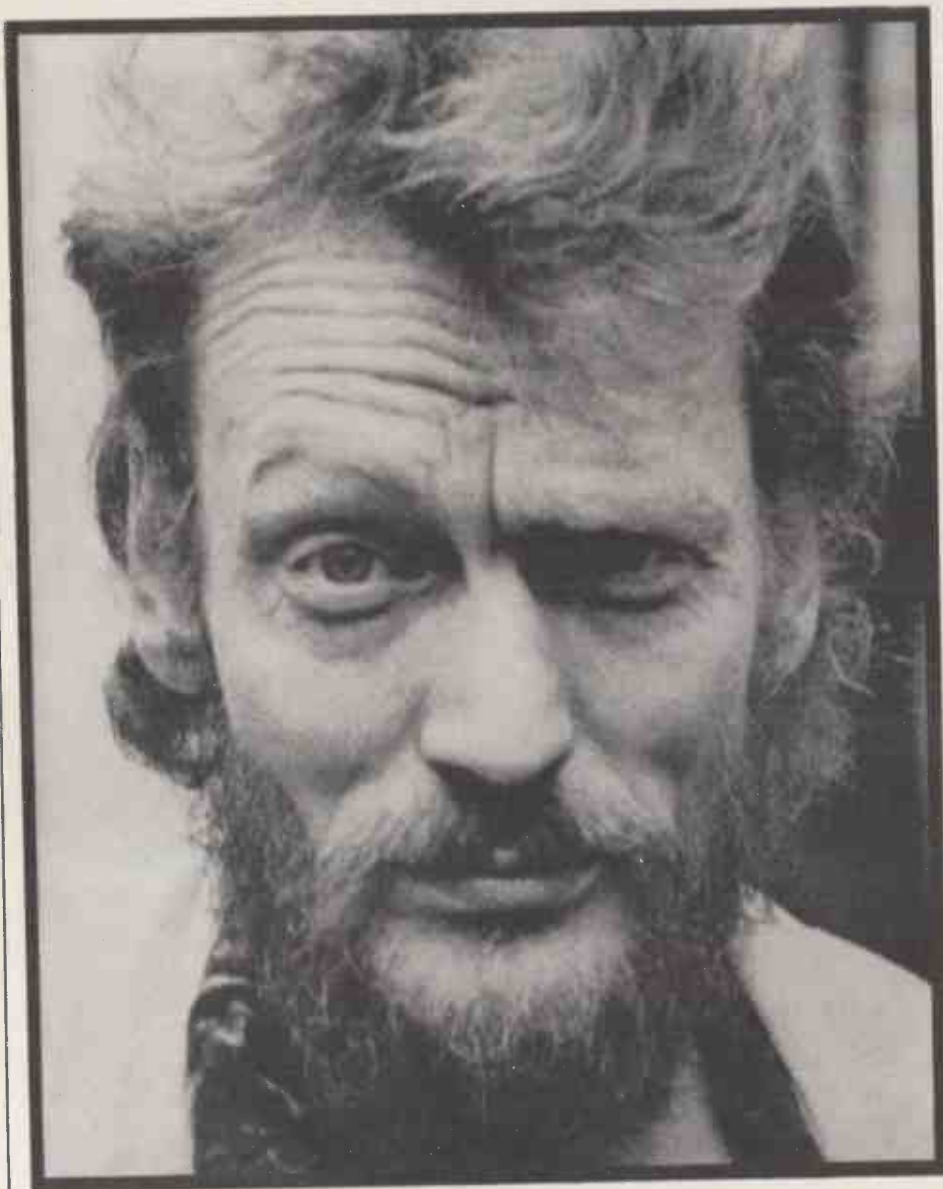
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ARP



‘ I was in Africa with my ears open, and their



MORE has happened to Ginger Baker in his career than most other musicians could ever hope for. He has never been one to sit and wait for success though; fame came hand in hand with a unique, complex style of drumming which was an integral part of bands in the sixties which are now musical institutions rather than nostalgic memories. The Alexis Korner Band, the Graham Bond Organisation and the Cream (remember them?) were separately pioneers of revolutionary sounds that embraced jazz, blues, and hitherto unheard of rhythmic complexities.

TECHNIQUES

With all that behind him, and a four-year stay in Africa, he is still right in there and looking forward to the future with his new band, The Baker Gurvitz Army, with enthusiasm.

To begin with — what about other drummers on the scene today? He did not have to search at all for the answers.

On the fashionable Buddy Rich:

“He’s a little bit old. He invited me to play behind his band at Ronnie Scott’s, and the last time I played there was about 14 years ago. At that time I decided not to play there again, just go in occasionally to meet friends. Anyway, it would be a joke. He’s trying to keep jazz alive with bullshit that went out at the end of the war. Buddy Rich said somewhere that if you have no talent you end up playing rock and roll. He said I was scared to play with him—what, in front of 300 people at Ronnie Scott’s? I usually play before thousands.”

He finished his statement with an ex-

GINGER BAKER SOUNDS OFF

drum patterns have certainly influenced me'

pressive lift of an eyebrow!

Who, then, *did* he rate?

"Max Roach is one of the older drummers, but he was great. I'm getting a bit old myself," he added with a grin. "Billy Cobham has lots of technique, but needs a bit more form."

As to the popular young drummers around today, Carl Palmer for instance, Ginger granted that many can play fast, but went on to explain what was more important than sheer speed.

"If you play something fast—great. That's easier. But try and slow it down and play it with the same rhythmic feel. Doing that would show up about 95 per cent of the younger musicians about today. They'd lose control. You must have the ability to play at any tempo. Your hands have got to play what you tell them, not what they want to play."

The late Phil Seamen was a close friend of Ginger's, and played a large part in widening his outlook on the techniques of drumming.

"I remember I'd rush in and play something to Phil: I'd say hey, look at this and that. You know, he'd say 'OK, now play it like this', and he'd show me a different pattern just clicking his fingers."

Ginger had tips to give that would not only benefit beginners but fascinate many professionals too.

"Look around and you'll often see that the guy's left hand just comes in and follows the stronger right hand. You've got to practise starting with the weak hand. That's one of my secrets, really.

If you play a four-stroke ruff evenly on to a tape, then you should be able to play it back and say which hand's leading. *That's* technique and control. Maybe my hands aren't even as fast as some people's," he added quickly, "but my feet are faster than anybody's."

"There are twenty-six basic rudiments in any drum book. These should be learnt and played *at any tempo*. Then once your right hand's OK, learn it leading with the left hand. If people learnt that, there would be a lot of better drummers about."

Some of the vast Baker know-how may be coming out in book form soon.

"Over the basic 26 I mentioned you can go on to your own things. Actually, I am considering bringing out a tutor with some of the variations which I have discovered."

AFRICA

He went on to outline the importance of practice and the pitfalls of complacency.

"There are a lot of guys with basic talent, but if you're making bread and it's all going down a storm you can get lazy. I've been playing about 20 years—for years on end I was practising nine hours a day. Of course practising isn't the same as performing. You can get behind a band and it will still sound Mickey Mouse!"

In 1970, while Ginger was taking time off from the pressures of much-anticipated public performances, it was his old

friend Phil Seamen who encouraged him to listen to African music. Four years later he is enthusiastic about his discoveries and the influences they have had on his style.

"I was in Africa with my ears open, and their drum patterns have certainly influenced me. I don't consciously try to pinch patterns though. It just rubbed off playing there with different bands and drums and so on. Over there you get a bloke playing a third of a beat behind the band. I've done that often over here. But then the band thinks that's where the fucking beat is and they come in there!"

The same eyebrow lifted again.

"They are very critical audiences in Africa, as James Brown found out. He thought he could get away with taking a second-rate band out with him—you know, he figured they'd just see James Brown up there. But they noticed all right! It's up to you to win them over. If they can see and hear that it's good they really appreciate it. There *are* a lot of mistakes there and they can learn from the West. We can give *each other* a lot."

Ginger's involvement with the different varieties of African music grew into a desire to provide them with badly needed musical facilities. He built the first multi-track studio in Africa.

"It was not converted. It was built as a studio, and I want it to be comparable to a studio anywhere. It's already got

Continued on P.12





GINGER BAKER

Continued from P.11

superior equipment, but when you're travelling around producing and so on you see that every studio has different equipment and you think, well—I could do with that. With improvements coming out all the time it's a matter of carefully choosing what you want. I take advice from engineers and people in the business.

"Doing it that way it pays its way now, but it's really an investment for the future. It's very interesting and rewarding, and I've done something in a country where there is a need."

At this time starting the touring routine with a new band was not really on the cards for Ginger; until he met guitarist Adrian Gurvitz, that is. He immediately saw an exciting outlet for his creativity, minus contractual hassles. Out came the Baker Gurvitz Army album.

Forget for a moment who it's by—it's

the first album of a new band. The Baker/Gurvitz songwriting team is obviously one of great potential, and Adrian Gurvitz's style of guitar playing fits Baker's drumming to give the band a very definite identity. There are several orchestrated sections, and one track, *I Wanna Live* features four backing vocalists. These are certainly melodious, but the band is at its best during the unaccompanied instrumental passages.

Mad Jack builds up to a sequence of ascending guitar riffs which perfectly match the fluent drum progressions, and the track is probably the most characteristic of the Baker/Gurvitz sound. Look out for a fine drum solo on 'Memory Lane'. Doubtless in the future the sound will change to integrate keyboards and vocals to a greater extent. Still, right now this one's a tightly played album with plenty of musical content.

"Adrian is one of those people who makes you play", said Ginger. "We had the tracks down in a couple of weeks. The album's OK; we're already thinking of the next one."

How did the band work, then?

"Like every rehearsal Adrian comes in with something, while I'm more of an arranger and producer, so we work well together in that respect."

FUTURE

Most of the good things come out of argument. We find the meeting point where everyone can accept an idea—a point at which no-one could arrive by themselves. We're a lot better for that. We have some amazing shout-ups, but they are creative. Everyone has their say and there are no grudges."

Humour is never far away, which must surely make working a pleasure.

"Yeah, we send each other up a lot. Sometimes it's subtle, and sometimes it ain't!"

Ginger was looking forward to the tour in Europe and England and also to recording the new album, most of which had already been written even before the tour was due to start.

"We'll play some tracks off the album, and about four of the new numbers. Vocally, it will be very interesting. Snips, from the Sharks, has joined us, and though he's young and hasn't sung with other singers before, he's got plenty of talent."

Ginger is also very pleased to renew his old acquaintance with Peter Lemer, formerly with the Seventh Wave, who will play the keyboards.

"He's a fine musician. I met him years ago when he used to play a bit with us in the Graham Bond Organisation. He's been around a long time."

Ginger is philosophical about his own future.

"I don't want to play for the rest of my life, but give this band about three years, and we'll see how things are going. I enjoy the arrangement and production side a lot. Anyway, whatever I do will be involved in music one way or another. If you're sincere and honest, then you get out of life what you've put in. It's the hardest route, but in the long run it's the only way. You should grow old and feel you've done something, not be selfish with what you've got."

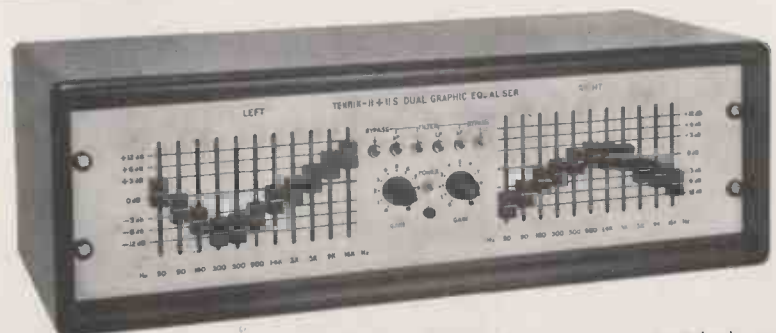
His rich musical contributions during rock's earlier years are many and varied, and he must surely derive great satisfaction from his achievements when he cares to stop and look over his shoulder. In the meantime something's brewing, and that elusive magic ingredient is definitely IN.

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To enter, study the following ten names taken from the past twenty years, and from them pick SIX who you think have had the most influence on the development of rock music today. Then put them in order of importance using the letters beside each one, and complete the entry form which is included in this magazine, to be returned to us not later than March 31.

If for example Hendrix is your first choice, put F by number one on the entry form. Our panel of judges have given us their decision in a sealed envelope which will be opened when all your entries have been received.

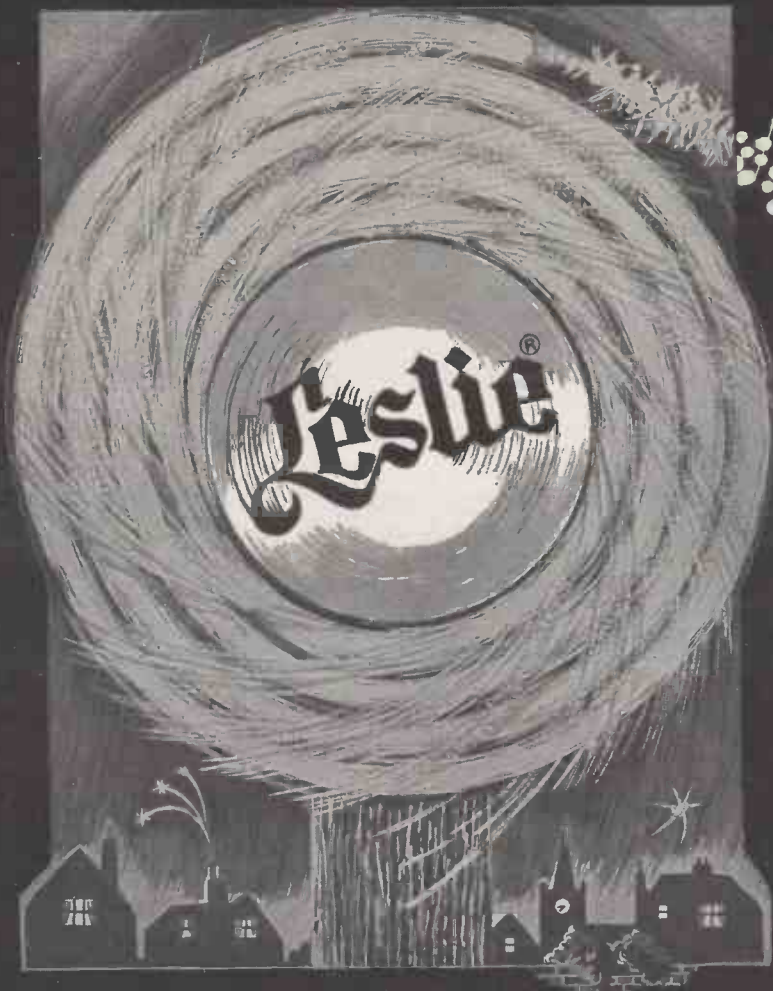
- A Beach Boys
- B Beatles
- C Chuck Berry
- D Bob Dylan
- E Emerson, Lake and Palmer
- F Jimi Hendrix

- G Elvis Presley
- H Rolling Stones
- I Shadows
- J The Who

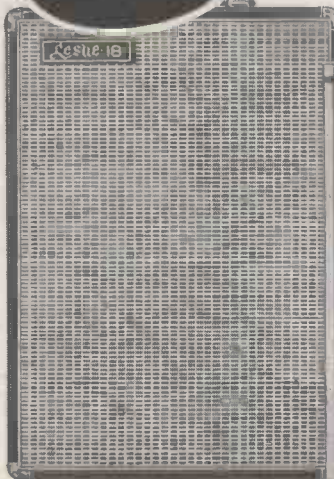
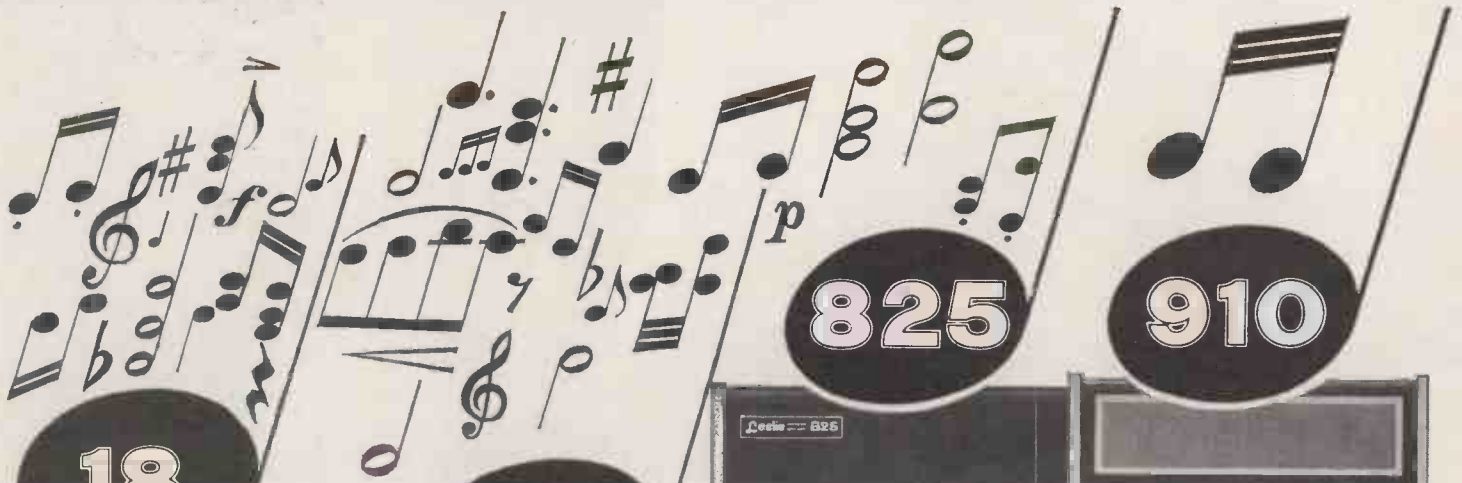
The decision of the Editor is final and binding, and no correspondence can be entered into. Let us have your entry form by March 31, and don't forget to affix a stamp.

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**BEAT INSTRUMENTAL'S
LEGENDARY GIANTS OF POP...**

ELVIS PRESLEY

AN APPRAISAL BY JOHNNY DEAN



WHATEVER your personal views about Elvis — or his particular place in pop history — one simple fact has got to be accepted by even the most ardent Presley hater.

Any guy who succeeds in selling millions of records for over twenty years in just one country — and I do mean our good old United Kingdom — when he's never even bothered to give the place the honour of a one-minute concert, until he has passed his fortieth birthday — **MUST** have some lesson to teach anyone trying to break into the music business in 1975.

The big problem is What ?

It certainly can't be that the easy way to achieve enormous success in the States is never to go there. I'd just like to see what the American press would do with any British group who never managed to summon up the energy to travel the Atlantic despite achieving enormous

record sales in that country.

Don't get me wrong, I am no Elvis hater. Far from it. I believe that he did more than anyone else to change the whole face of the music scene in the mid-fifties.

If one accepts that Elvis was **THE** big star of the fifties and

the Beatles the big stars of the sixties, then who is the big star of the seventies? Personally, I don't think he, she or they, have turned up yet and the odd thing is that their name might already be known. Are you prepared to put your money on Pilot, the Bay City Rollers, Kenny, Hello, Mud or any of the other new faces to be the group of the seventies? Yet the odd fact is one of them could easily be. And in ten years' time some writer — just like me — will no doubt be agonizing about one of these groups' innermost thoughts when they created a certain song way back in the mid-seventies. Because Elvis was a teeny bopper idol when he first appeared back in the mid-fifties.

To use the old cliché, it's

so easy to be wise after the event. But, when you research what people actually said about Elvis, the Beatles, the Stones or any other top artist when they first appeared, it's often very, very different from the piles of praise that are loaded onto their heads a few years later when the gold discs are safely tacked to the bedroom wall.

Luck



Only one common denominator keeps appearing in almost every story of super-stardom. No, it's not Lew Grade, Ed Sullivan, Gordon Mills, Bill Martin or any other person.



It's a simple thing called Luck. It's quite unbelievable the part that Luck has played in the success of many of today's top stars.

Any Elvis addict (Britain must be one of the front runners in this field, having a crop of the most ardent Presley fans in the world, who are prepared to argue for hours and give over ten million reasons why the King hasn't yet played a single concert in Britain — "He's too busy making films, he knows, his records will spread to the four corners of the world, he keeps in touch via his fan club and magazines, etc. etc.) will by now undoubtedly have devoured Jerry Hopkins book, which certainly gives a very detailed record of Presley's life right up to the start of the

seventies. Part of the book traces the dramatic way in which Elvis broke into the American record world. The problems he faced were very similar to those every young artist or group meets when they're trying to get a break in the current music establishment. It's always there, no matter what era you look at. Right now, it's Elton John, David Bowie, E.L.P. etc plus, of course, all the elder statesmen of pop like the Beatles, Stones, Dylan and Elvis.

Today's scene is also very complicated and tremendously fragmented with a kaleidoscope of guys and girls playing a million different types of music. During recent years it's been naked, druggy, cosmeticated, pretentious, sincere, ecology-

mind, just about anything and everything has been done to achieve success. Any newcomer always faces mountains of problems when they're trying to create a different sound, or a unique appearance.

Cool



Before Elvis Presley, it was very different. The music scene in the early fifties was clean, cool and beautifully organised. America reigned supreme and almost every other country in the world, including Britain, accepted that a regular diet of American singles was much better than any home-produced efforts. As these mainly consis-

ted of cover versions of American hits by Frankie Vaughan, Ronnie Hilton and Anne Shelton, etc. who can blame them. The Americans also knew who played the right kind of music. They were good musicians and good singers in the 20-50 age group. It was a very good time for 40-year old trumpet players and Messrs. Guy Mitchell, Frankie Laine, Johnnie Ray, etc. seemed set for a long, long time to come.

I don't believe that Elvis Presley was conscious of the fact that he was in any way trying to bust up the existing system then. In fact, as Jerry Hopkins reveals in his book. "Early in his career a pattern had formed

Continued on page 18

ELVIS PRESLEY



in Elvis's recording sessions which would continue with only minor changes. 'Every session came hard', says Marion Keisker, who was the person who first bothered to tape the original demo disc that Elvis made at Sam Phillips' Sun Recording Company in Memphis back in 1954. 'He never had anything prepared and the sessions always went on and on. First thing, he always wanted to cover some record he had heard on the jukebox and Sam would have to persuade him that he couldn't do that. He would have to do something new and

different and let the people try to cover him'."

If ever anyone could claim to have put Elvis Presley on to the right track at the very beginning, it must be Sam Phillips. If he had just allowed Elvis to have his own way and let him cover a series of records that had already been released he might never have created that very original combination of black and white music for which he was to become so famous.

I wonder how many thousands of managers since then have tried to persuade their unknown artists or groups to

"Develop a style" just like Sam Phillips did when Elvis first started to rehearse in Sam's studio with Scottie Moore, a 21-year old guitar player and Bill Black, a bass player who lived just three doors away from Scottie.

Their efforts first bore fruits when after several months of hard work, they finally produced a historic recording called "That's All Right (Mama)" in that little Memphis Studio. The song was originally written and recorded in the 1940's by Arthur (Big Boy) Crudup, a black country blues singer whose style made a big impact on the young Elvis.

Parker

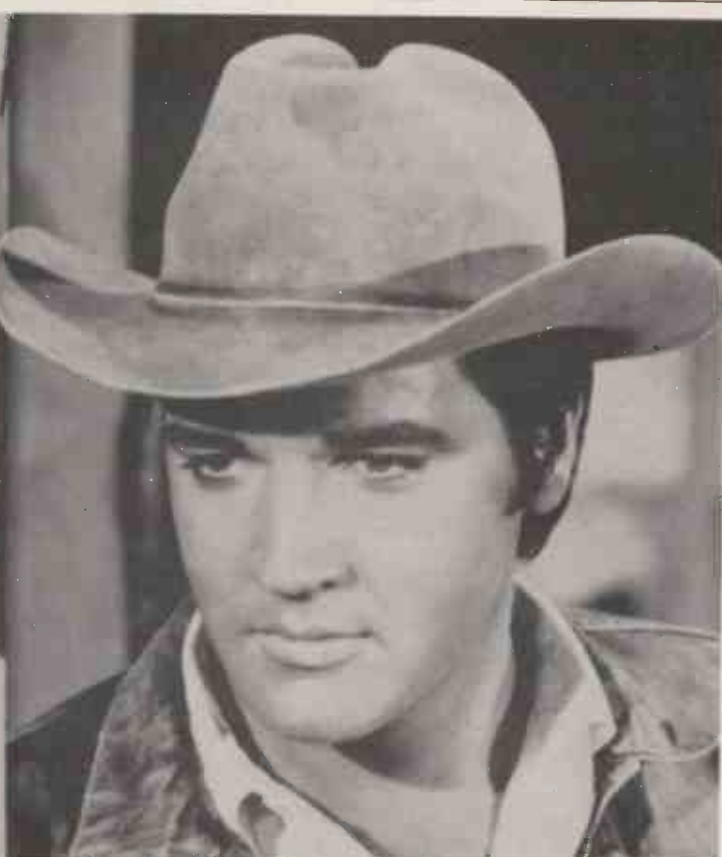
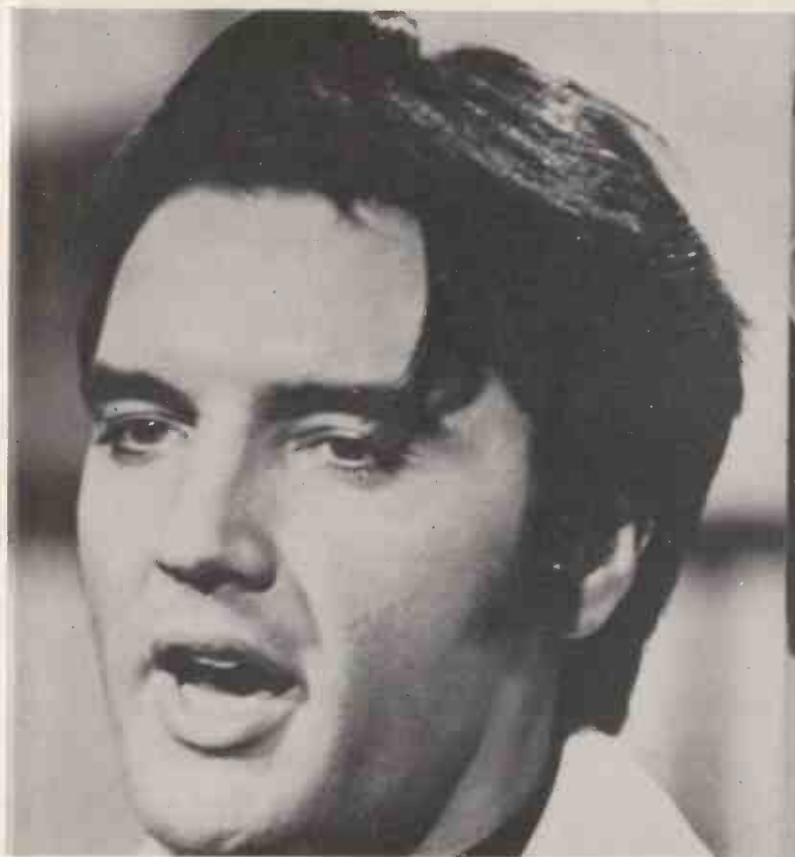


A tremendous amount has been written about the Colonel and the part he played in Elvis Presley's success. One often gets the impression that he created, launched and made Elvis.

The Colonel certainly was and still is, a brilliant manager. But the facts are that Elvis had already revealed his great potential before the Colonel decided that he'd found the right horse to hitch his wagon on to. It was also undoubtedly the Colonel who decided that Elvis should make that second series of mass production films which did so much to diminish Elvis's stature in the film world. They earned a lot of money, but one wonders where Elvis would be today if, in fact, he had made far fewer, but much better, films. Initially, he might have lost a few million dollars in income, but he might now be a much bigger film star . . . and a better actor.

The Colonel, however must be given the undisputed title of Master of Pop Publicity. He merchandised just about everything he could about Elvis and the way he promoted every Elvis film, single and album release through the worldwide network of fan clubs is an object lesson for every other pop manager who wants to





make more money.

He also understood the importance of Elvis's fans. Far too many pop stars today cultivate a fan club very enthusiastically during the early period when they are climbing the bottom rungs of the ladder. But, once they do get a few hit singles or albums behind them, they decide they no longer need the support of their fans and ditch them.

Fans



The Colonel has never made that mistake because he knows that 100,000 fans will go out and buy a lousy new Elvis record the first week it's released and, therefore, make it a certain chart entry, even though the general public reject it. A large fan club is undoubtedly a wonderful buffer against a bad disc.

The title "Superstar" is thrown about too much these days. I believe the title should only be given to a group or individual who succeeds in creating a new era of pop music. Bing Crosby, who sold well over two hundred million discs

was probably the first true pop Superstar, Frank Sinatra the second, Elvis Presley the third, and the Beatles the fourth. Everyone else, in my book, comes out as just ordinary pop stars—no matter how brightly their stars may shine for a short period of two or three years. A Superstar must live longer than that and people must still want to collect and buy his or their records ten—or in the case of Elvis—twenty years after he first started making them.

What fascinates me about Elvis Presley is that he is now "celebrating" his fortieth birthday. It must rank as another unique "first" for the King because I can't remember any other artist who celebrated his thirtieth, let alone his fortieth year on earth.

But Elvis deserves it because he is still succeeding in coming up with good recordings. His current stage act is largely designed to appeal to his fans of long standing. "Blue Suede Shoes", "Hound Dog" and all the other great oldies are performed for the ten thousandth time, although the pelvis doesn't gyrate quite so fast, or so sexily, and the legs quiver at a much slower rate these days.

Is he wise to decline to appear in Britain after all these years? Very hard to say. Will all those Elvis idolators who have read every word and gazed at every picture that has been published in this country for the past two decades finally end up a little disappointed if they finally come face-to-face with the King in the flesh?

I believe that Elvis will be OK. All the expectations that have built-up so strongly over the years will undoubtedly induce a state of hysteria long before the famous Elvis finally swaggers onto the stage.

Clear



But any young artist or musician just starting out on the long climb to success can learn a lot from Elvis achievements. The Presley commandments for achieving success are now pretty clear, even though he probably didn't realise he was formulating them many years ago.

Firstly, he proved very early on—before he had any chart successes—that he could really get an audience going. Too

many of today's musicians believe that all they need to do on stage is to play. They don't believe in performing for the audience.

Power



Secondly, he accepted the power of fans and used it to the utmost.

Thirdly, he accepted Sam Phillips' advice to ignore all the accepted current mid-fifties conventions of record-making and do something different and new.

Fourthly, he used all the media: radio, television and the press, in every possible way.

Fifthly, once he found a manager that he could trust, he let him manage and he got on with the performing.

He had the personal charisma, talent, personality, looks and ability to become a Superstar.

I firmly believe that every-one of these Presley commandments is just as relevant to today's scene as it was twenty years ago.



Leading Question: JOHN McLAUGHLIN

Welcome back to Britain. You have a distinct American accent these days. I can still speak Yorkshire. I'll give you an example!

You return with a different set-up than say the first Mahavishnu visit of '73.

Yes, indeed. There is the brilliant Jean-Luc Ponty on electric violin and electric baritone violin. Michael Walden will surprise many with his drumming skill. He is involved with percussion and some vocals. I could go on, but all the relevant details can be found on the first album of what I call the "new" Mahavishnu Orchestra, *Visions Of The Emerald Beyond*. I'm very excited about the album.

We did hear rumours of it being a double-record set but notice this hasn't happened.

True. I did wish for the inclusion of an acoustic guitar set. It would represent my East-West musical fusion and something I could continue with for a long time if there were not other pressing matters. I suggested to CBS a reduction in royalties if it would mean the double record album being reasonably cheap. After discussion it was decided against this two-album style. I began to see it would take away from the music coming from the new Mahavishnu orchestra and people would conclude I was going backwards rather than forwards.

How do you see your present musical excursions in relation to the present music scene?

That involves criticism. I would have criticised the Stones years ago when they began, but as I see it now it's worthless to criticise. I can't criticise them now. I have my own opinions, but what are they? So long as they believe in what they're doing and are happy. That's what's important. Anyway, I was ignorant of some things then.

We'll come back to you and today's music in a moment. The Stones were

involved with blues and you were yourself very much taken up in this kind of music.

I was brought up with different cultures. The blues form is an evolutionary form and it depends what people make of it. I could take a particular form like jazz. I could right now be a jazz guitarist and just have stayed with jazz and just been a jazz guitarist. But these cultures I was brought up in, I cannot deny myself, so I have to say yes to them.

What are these different cultures?

Well, in my case I have cassettes of everything. There's western classical, Bartok, Vabern to Eastern classical, South Indian, North Indian and the contemporary Western music scene, be it jazz or be it, well, I don't know what rock I have in there. I do have some Carole King.

Can you forget all else and concentrate on one at a time?

You have to. And that's where meditation has been so helpful.

Is there any rock group or band you find sympathy with?

There are some funk bands I really like, such as James Brown. But you know who is a funky band, The Ohio Players. A funky band, I really like them. Funk is different from rock. Funk is much more delicate. Funk is sweet as well. It's more delicate than sweet. If you ever play in funk you'll destroy it, whereas in rock you can do anything, it's just rock 'n' roll.

If I can change the subject somewhat and move to some basic things about you the guitarist. Why the double-neck?

Convenience. Why should I have an electric 12-string down there and have to take the six off, put the twelve on and plug it in and so on?

Some people would get a kick out of doing it. It gives them time to strut across the stage and walk tall.

Roadies, breaks in concerts, oh well, I or we didn't have any roadies when we





S

began on stage. I actually love the 12-string and when I saw this picture of a double-neck, I said it was for me.

You have a number of other guitars, I believe. Anything special about them?

Well I also have a Martin 12-string and a Ramirez concert guitar, but I'm having a special guitar made by a guy who's brilliant, and this could be really revolutionary. It'll have sympathetic strings and a bridge which is adjustable from east to west. You know what happens on a tamboura—you put some thread underneath the string and at a certain point the string hits the ivory under the bridge and you hear the harmonics spring out of it. That's what I want to do on this guitar, and tune the strings to whichever tonality I'm playing in and get a very resonant sound.

Is the guitar functional for you or can you see yourself as a collector for wall and floor adornment?

I play them. I mean I'm certainly a student. I've been following the Vena, it's an Indian instrument, comes from South India actually, the ancestor of the sitar. I'm really into Indian music, very advanced stuff rhythmically and spiritually.

We've seen some rock guitarists with large collections of guitars but they lie unused.

They should use them! I like to work every day. I like to play every day. For me practising is playing. I mean I just love to play. So I play, well it varies as to whether I'm on the road. I do like at least one hour a day, at least. That's my personal playing, whether I'm in a concert or not. If I'm writing and composing then I'm with a guitar for hours.

Obviously I've not heard the new album at this time of meeting, other than the two tracks you played just now. They sounded extremely interesting. I did not for instance enjoy the album Apocalypse.

I've got a thick skin. Whatever you say, it's your opinion. You write for you,

you know who you write for. You know what you like and that's all there is to it.

Perhaps we have more in common if I say I enjoy Miles Davis, though I've tended to be with his earlier stuff until Big Fun.

It's five years old, you know. He has a lot of stuff stuck on the shelf. Anyway, I hope you'll like the new album. I'm very happy with it as a group. For me it's the epitome of group music. The sound is excellent. The producer was Ken Scott.

That's the guy who has been with Supertramp?

Yes, right. He's an excellent engineer. He has the capacity to bring things into the physical world. He's a very open fellow and encourages you to do something new. That's good—remember an album is in the engineer's hands.

You and your music would seem to be about the dignity of, say, man. Wouldn't you say much of rock is violation of this? That it often states merely violence?

Well, the rock world in a way reflects its environment without being conscious of the inner thing. In the inner world is found a great deal with which people are unaware about. Everyone's got a soul, a voice and it talks to people. Constantly people hear it but ignore it.

You see this all gets to why I love funk. It's not about violence, it's beautiful. It's fine, happy. Rock in a way reflects insecurity. I don't mean loudness reflects insecurity. Our group can get loud. Volume has its place.

On your new album there are several very spacey sections. Doesn't that kind of feel reflect lostness? No soul?

Well, sometimes I wish to reflect both parts. I think what you say is "chaotic" but order grows from it. I think it's there in my music. I will show this "chaos" as one movement but into it will come purpose. Things grow but you know in the end I can't talk about the music. You have to hear it!

PROFILE...

BRYAN FERRY

THE problem with Bryan Ferry is that he's always been over-analysed. His musical motives are constantly being questioned, note by note, wavering and vibrato-filled vocal phrase by phrase. This constant probing into what makes him tick, and even whether he's WORTHY of all the interest, makes the man apprehensive and suspicious.

So much so that he's not into the usual run of interviews. No way. Ferry prefers to get on with the music.

Result is that he's been a long-time victim of rumour-mongers. As no words of confirmation come from the horse's mouth, as it were, it's felt that the best thing is to make something up.

In the meantime, Bryan continues to put some of the old razzamatazz back into rock and roll. With or without Roxy Music. With or without the approval of the critics.

Ferry was born in Washington, County Durham, September 26, 1945. Once he got his rather rumbustious kindergarten days out of the way, he started painting pictures. "That's all I really wanted to do. When I got rather better at it, I went to university in Newcastle, instead of down to London for the Royal College of Art, And in Newcastle I found myself very much in a pop-orientated world.

PERSONALITY

"I painted by day and sang and played harmonica by night. There were a variety of groups in those years. One was called Gasboard, sometimes with three saxes, another was really a blues group. All very fine, except I felt I was becoming a split personality.

"By day I was languishing in an arty intellectual world and by night I was a denizen of a scene dominated by steamy and physical music. Very strange indeed . . ."

He analyses himself very carefully, so maybe it's only justice that he finds himself over-analysed by others. He says now: "It really was a dual existence. My life was sensual and physical, but it wasn't taking much brainwork. Now I use my brain for writing songs, and get the physical release out there on stage."

Roxy Music, in fact, started because Bryan "misappropriated" some art scholarship money. Instead of going to New York to study, he went to the South of France to write songs. The band was formed to play the songs to play to publishers and record companies. Most of whom politely showed Mr. Ferry the door—and it wasn't until a guardian angel, in the unlikely shape of disc-jockey John Peel, gave the band a plug on Radio One's Sound Of The Seventies.

Establishment of the band came through the single Virginia Plain and the album Roxy Music.

Much-analysed works, both! Bryan says, analytically: "Now I think it was because we were one of the first bands to wear proper clothes—that accounted for some of the out-and-out hostility. People apparently couldn't believe that anyone who wore such freaky clothes could actually play good music, too."

Result was that Bryan got more publicity for his lounge-lizard look than for his music. His own solo album debut came with *These Foolish Things*. "It received a mixed reception," he says. "Which means that quite a few critics knocked hell out of it."

Bryan inadvertently triggered off the "Roxy split" rumours simply by doing that in-good-spirits giveaway record. And he says: "It was really just an extension of my other musical work. In many ways I feel closer to Cole Porter and Frank Sinatra than the rock tradition. I don't however, see myself as a square. I believe those people were often more hip than rock musicians. And the craftsmanship of the writing of a Cole Porter is quite staggering.

"Songwriting is not, cannot ever be, just a matter of getting a few chords together to play in the studios, putting some solos on it, and then some words over the top. But it always has upset me when people misunderstand my motives. Sometimes they misunderstand things which seem absolutely simple to me."

It's been suggested that Bryan Ferry is edging himself towards a Tony Bennett or Frank Sinatra kind of projection. He says: "That is fair enough. But more important is that I write my own songs. I'm the only one who really knows how those songs should be performed. I find it interesting to inflict my style and presentation on other people's material, much-recorded material, but I need my own music.

"However it does all add up to the fact that I want to find musical expansion in my own way, and in doing so have to face the fact that I'm just about the most sensitive person in the world and find it hard to create a hard shell against criticism."

Almost certainly that is why he keeps his private life very much to himself. If he opened up that part of his existence to possible criticism and prying eyes, then he just wouldn't be able to cope.

Nevertheless it was a surprise to most people in pop that Bryan Ferry delayed his first solo appearance until December 1974. He'd had enough success as a solo singer to have promoters baying at his door. When he finally gave it, it also seemed surprising that he should pick the Royal Albert Hall for the London gig.

So many stories persist about the much-analysed Bryan that he finds it hard to get across the point that his music, his



work, is the most important thing to him. He said in one interview: "My work is the only justification for doing anything. For talking to a journalist, to walking down the street. Sometimes I have to laugh at it to keep it in proper perspective, but it's still the one thing I have pride in. I'm just not much of a social creature."

Bryan's father was a miner, earning then around £15 a week. Occasionally, just occasionally Bryan finds it hard to justify his own huge earnings. And yet he says: "I do work incredibly hard in my own job, and I do believe that comparatively few people could do what I do. Therefore the rewards should be greater. I was prepared to gamble on whether I would succeed or go to the wall. I've tried so-called safe jobs, like working on a building site and in a steel factory, but I was prepared to take a gamble on a job in which you burn yourself out mentally, physically and emotionally."

TASTES

He collects the music of Cole Porter, the Gershwins, the early Beatles and Billie Holliday. He points his own theories about what it must have been like in early days for those giants in their various fields. For that reason he was able to withstand the early criticism of Roxy Music . . . that they were too bound by their own concept of how to look, sound and play. "You make the initial impact in one way, but there's always room along the way to change.

"There was a time when I was deeply into the West Coast scenes. I think most people were influenced for a while by the Beach Boys' music, and we'd wear their kind of white jeans and sneakers. There is always some influence, and you just make what you can of it."

That he does have his own influences has tended, in that over-analysed life style of his, to take away credit for his

sheer, determined originality. To sing a song like *The In-Crowd* in a manner not unlike that of Noel Coward was one thing; to unashamedly revive *These Foolish Things* was another.

He appeared from out of the rock arena to appear, heaven forbid, on the Cilla Black Show on television—one of the first to walk, in full glare, into an establishment series. Naturally he was slagged roughly and rudely by the main music press. Yet his own analysis was: "There are so few programmes on television that young musicians can show themselves on, so someone somewhere has to make the big breakthrough. If people are going to over-react just because I sing a duet with Cilla Black, then there's something wrong with their mental function."

As for all this over-analysis of Bryan Ferry . . . well, it could be argued that he is sometimes his own worst enemy. When he takes an oldie and treats it to an outing with that distinctive voice of his, it is sometimes hard to draw a line between whether he's sending it up or treating it with the utmost reverence. One inclines towards the latter—but it would help, perhaps, if Mr. Ferry would issue a public statement (or public warning!) on the matter.

He gives no hints, either, as to the position he'd like to see himself in maybe five years from now. One school of thought still leans towards the Andy Williams area, full of commercial charm. Another sees him as a kind of Cary Grant figure, though placed into essentially contemporary movies.

He sees himself more as remaining Bryan Ferry, one-time art student and one-time blues shouter. He feels he doesn't have to explain his motives any more than that.

Which means, inevitably, that he'll continue to be the most enigmatic and over-analysed star in pop music's First Division championship.

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If Barry Melton feels like performing live for long enough he will be widely acclaimed as the talented solo-acoustic performer that he is. Right now it's not unfair to him to note that he's spent most of his time hanging around with other headlining musicians, while his own role has often been that of a sideman.

To begin with, he was the co-founder of Country Joe and the Fish — featuring Country Joe McDonald, and Barry as the "Fish". As a duo in '65 they did their first tour of the Pacific coast of the States and Canada, and just a year later

took up the rock format which caught the attention of the pop music world. If a few brows still remain puckered, think back to Woodstock and remember the group which exhorted half a million folk to "give us an f-u-c-k" and shout it aloud in unison: the group who sang against the war in Vietnam and were joined by the same mass of folk for the chorus.

Every album they made featured Barry's fine guitar work, but it was still one of those bands where the band itself and the leader's name became synonymous in the mind of the public. Add to this

the fact that after five years on the road with Country Joe and the Fish he felt drained, so he went to his home on the west coast of California to put his feet up and enjoy life on the calm seas in his yacht . . .

Barry talked of the break with Joe and the time off from touring:

"It was an amicable stop with Joe. The basic problem between us is that we're both highly developed in our individual careers. It's easy to play with one another, but after 12 years in the music business, I'm okay on my own."

Barry feels that their music is sufficiently developed not to

need the complementing effect of the other any longer. He is glad to play electric guitar for someone else now and again, but is more enthusiastic about his career as a soloist.

"As a soloist you get distinct personal satisfaction — it's hard for me to give a bad performance unless I'm drunk or wasted. Of course you can't afford the off-night as much."

So while he was avoiding live performances, and after he began to get restless angling for cod in the ocean, what was going on? Plenty, and it was happening with guys who read like a Who's Who in the San Francisco Bay Area music scene.

A rock and roll band, Melton, Levy and the Dey Bros. did not hold his interest for long, but one album was produced by friends Mike Bloomfield and Norman Dayron. Then, as Barry put it:

"I found a new interest. I moved to a pal's house and did several projects in his studio."

That pal is Mickey Hart — ex Grateful Dead drummer, whose Rolling Thunder album featured Grace Slick, Paul Kantner, Jerry Garcia and Stephen Stills as well as Barry Melton. Robert Hunter (lyricist with the Dead) also got a hand from Barry with his debut album.

Easy-going

As Barry said, "He'd been helping others out so much it was about time someone gave him a hand."

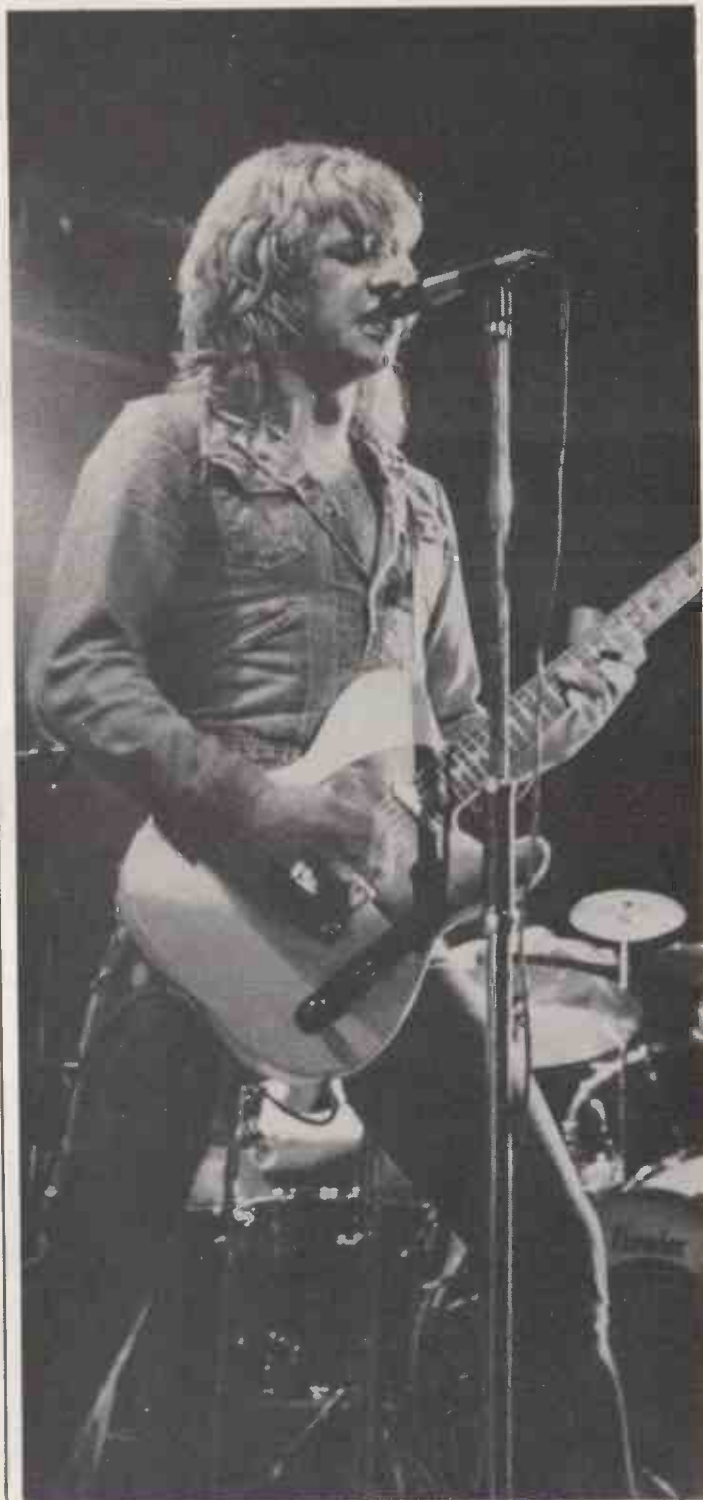
That comment really captures the easy-going non-competitive spirit of West coast musicians in general and Barry Melton in particular. He could have been rich, but he's just comfortable. He could have found fame as the co-leader of Country Joe's All Star Band, but he's just appreciated regionally as an occasional contributor. He no longer felt sincere repeating himself to audience after audience, so he packed up, and the money went into Mickey's studio.

At the time of writing, he was slated for a European tour later this year as an acoustic soloist, and there was also the possibility of another reunion with Country Joe. During the interview he was picking out some serious songs and some tongue-in-cheek ditties on his guitar; if he doesn't change his mind and find another project, European audiences could well be in for a treat.

FISHMAN MELTON BACK IN THE SWIM



STATUS QUO



'Our gimmick is we haven't got a gimmick'

RICK PARFITT knocked on the door of his manager's office with a guitar. It belonged to Micky Moody of Snafu and he had borrowed it to test with a view to buying it. If he does, that'll make four he uses on stage, each with a different purpose. All those critics who slag Quo for being "three-chord wonders" maybe ought to think again!

It's strange to think that after all these successful years Status Quo have only just had their first number one single, with *Down Down*. "I was really surprised it got there," said Rick. "I mean, we don't release that many singles, do we? We've never really set out to have a number one. Basically, for us, a single is the gateway for an album. If it gets somewhere in the charts and gets us airplay, that's the main thing."

Of course, getting a record to number one usually means being called upon to appear on *Top of the Pops*. Quo have recently been featured in the music press for the hard things they've been saying about that programme and Rick had no intention of backing down.

"We were filmed some weeks ago when the single was at about 30 in the charts. The film was used then, and when the record was at number 10 and number three, but when it was at number one they didn't bother to use it! There haven't been any official comments on what we said but a lot of people have come up to us and said, "well done!" Everybody knows it's a load of . . . I only watch it out of sheer boredom or when somebody good like Queen is on. It seems to be dominated by black acts now, I don't know why, though they do make some good records. Perhaps I'm getting old. I don't think we'll ever do it again."

Quo certainly are old in

terms of how long they have been together. The band started about 11 years ago and Rick himself has been with them eight years. In the early days they made it very soon and very young, rebelled against the people who were trying to mould them and in 1968 they were all working as "petrol pump attendants and things" by day and working weekends and odd nights with the group.

"We had nothing to give up and nothing to lose," said Rick, and the gamble they took in relaunching the group along their own lines fortunately paid off.

It still took them a long time to conquer the States. This time last year they were still touring as a support band. Now it looks as if there is only Japan which hasn't yet fallen victim to Quo mania. "We were going to do a Japanese tour this year but we've got three or even four American tours, a lot of Europe and a new album to fit in this year somehow, so it's had to be postponed."

Burned out

Although it's taken the band such a long time to get to this level of world acceptance, Rick is philosophical, pointing out that many musicians who are too good and too successful at too early an age burn themselves out young.

"I figure we're probably about the right age for the level the band is at now. I don't think anyone really reaches their peak as a worldwide successful band until they're around 29 or 30, when they've really matured into the business. Look at Rod Stewart — he was over 25 when he joined the Faces."

Rick himself looks surprisingly young and healthy in spite of the long, energetic, fatiguing years he's spent with Quo. He's certainly seen a lot of changes in that time, changes which seem to be reflected in the driving vigour of Quo's music, the rhythm and pace which never lets up.

MAINTAINED!

"Things have got so much faster now. Years ago not nearly so many bands were hopping on the bandwagon. There are so many starting out now and they all either look like or sound like somebody else. They won't last, it's nice and refreshing when someone like Queen comes along. But Sparks will be a fairly short-lived band because a gimmick is a gimmick and they've got a very heavy one. It's good, but they'll have to change it eventually, just as Gilbert O'Sullivan did. People tire of gimmicks and want something new."

"Our gimmick is the fact that we haven't got a gimmick."

Think about that. Status Quo haven't got a flashy image, so no gimmick there. They use a lot of watts, but so do many groups. They don't go in for complicated chord changes and arrangements — this isn't a deliberate stratagem, but the key to their success, the Quo sound. Scratch beneath the surface arrangements of most hit records and you won't find a lot of complicated chords either.

Parfitt has a few words to say to the band's critics. "What are they trying to prove? Even if we did only know three or four chords, we're making number one records, number one albums and packing out places all over the country. That's not bad for four chords, is it?"

The fact that the band play music in a straightforward manner is just what attracts so many fans to them. It allows the aggressive force of their music to come out uncluttered, almost as raw as the early Rolling Stones. Inevitably seats tend to get smashed up at their concerts, which is why they are banned at many venues.

Rick isn't proud of this record: in fact it has led to difficulties in that the group really are quite restricted as to where they can play in this country. "But that's what Status Quo are all about, getting kids up and getting them going."

This aim of letting the mood

come through extends to the way they record their albums. Getting the Quo sound in the studio needs a lot of careful preparation but not so much that it's gone stale by the time they put down the track. They have to put out the same energy and vibes they would at a live gig, and that's always hard in the "dead" atmosphere of the recording studio.

Rick explained how the band go about transferring the right Status Quo feel onto vinyl.

"We usually have some songs left over from an album which we keep for the next. We had 16 together for our current album and used 10 of them — we normally only put eight numbers on an album but this seemed the best outlet for the pick of the bunch.

"We save the ones which are left over — by that time they are fairly mature songs to us as we'll have played them to one another and got a bit more used to them. We test them, and new ideas, out on the road, sitting in hotel rooms with our little practice amps we take along on tour with us. Things generally come like that, in odd hours on the road.

Feel

"We need to know our stuff well before we record it so that it can happen naturally in the studio. You can't afford too much sitting and thinking, you've got to let it all out. That's how the feel of Status Quo comes across, just by forgetting yourself and getting on a kind of musical lift. You're sitting there not really aware of it but it's all just coming out. That's how we get our backing tracks. We always know when we've got *the one*."

Anyone familiar with their albums will notice how the band has improved steadily over the years. "If I listen to, say, *Dog Of Two Head* and compare it with the present album, *On The Level*, the difference in sound, production, playing and songwriting is immense," observed Rick.



"Our playing has improved incredibly since we first started and it really shows. We're getting better all the time in everything we try to do. We're not even against making the music more complicated, but right now we're happy with it the way it is.

Recently Parfitt, the "rhythm guitarist", has been getting into new things on guitar which are a lot to do with his growing interest in songwriting.

"The reason I now need four guitars on stage is that I play a lot in open tuning. I never used to, but about 18 months ago I stumbled on an open G tuning and decided it was a really nice sound. Open tuning opens up a lot of new things, different chord shapes and sounds which I've never used before. In the past I've always stuck to ordinary straight tuning.

"Now I use a Fender Telecaster as my main guitar and keep a Gibson Special in open D tuning, another Special in a B tuning and another guitar for a weird tuning that I use for the song *Dripping Away*, which is all Ds, all the way down."

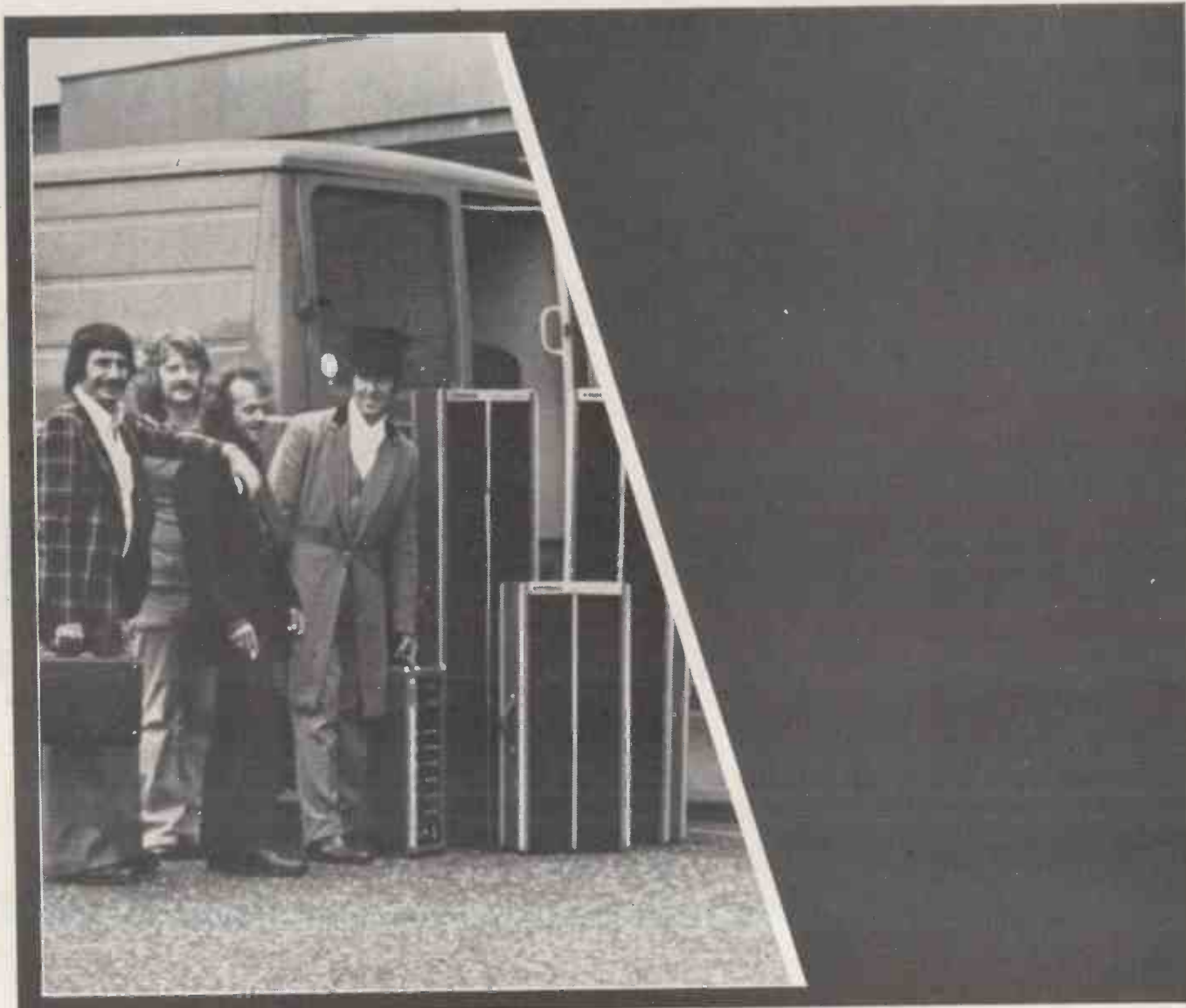
It seems that around 18 months ago, which is when Rick reached this new creative turning point, another kind of psychological upheaval hit the band, which almost meant the end of the road for Status Quo. This is how Rick described it.

"The band is a marriage. You see more of them than you do of your Missus. She has to get used to being number two. We went through the hardest stage of all about 18 months ago. The first stage is getting to know each other. Then you come to the point where you've all been together so long that each member of the band starts to become a little aware of themselves, of what kind of person they are, what kind of musician and where they stand in the band.

"This is the main turning point. You have to breeze through it into phase three and it's very, very hard to get through. While we were going through it we were trying to top one another all the while. Anything anyone said, the other had to top it and arguments broke out all the time leading to a bad feeling in the band.

"We found it hard to tour, hard to work. You weren't happy at home and you weren't happy going away. But it's done us all a lot of good, because we've come out the other side all feeling great and the best of mates."

In spite of this, Parfitt is wise enough not to hope that the band will go on for ever. "In 10 years time I think we'll be too old. But we'll never decide to split. We'll know when it's time to quit and when our time is up."



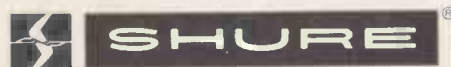
Kenny Ball with arm on shoulder of soundman Pickstock outside London Hilton.

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Working with a band that's constantly on the road can give any soundman headaches, so imagine the difficulties facing Ian Pickstock, sound technician for Kenny Ball and His Jazz Men. As the United Kingdom's most widely travelled jazz band, the group wore out its first sophisticated equipment van after 86,000 tortuous miles. But despite the rigors of countless one night stands, Ian's Vocal Master Sound System is still producing true-to-life sound after 151,000 miles on the road! When asked about the Vocal Master's instant adaptability, Ian says, "This system makes an expert out of me—whatever the size and shape of the hall."

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THE TRUTH ABOUT P.R. MEN!

PART 1

The Image-Makers

THERE'S a line from one of Elvis Presley's early films, "Jailhouse Rock", that goes, "Stick with me and I'll put diamonds in your teeth". That line was penned in 1957 and people actually used to believe it.

Today come-on lines in the music business are less corny but they often amount to the same thing. In other words, if a new group in the shape of its manager can be persuaded to part with the readies, instant success is on the menu.

Musicians may be less gullible, but a certain kind of independent public relations officer can still spin quite a line. Unfortunately for the band they often find out when it's too late that they've been conned.

Happily there aren't too many of that kind of shark publicist around — they get found out by experienced agents, managers and journalists — but the few that manage to survive tend to get most PROs tarred with the same brush.

Unfair

Which is unfair to the good lads who not only know what they're doing for both their clients and the Press but maintain good relations on both sides.

The publicist has come to be regarded by journalists as a necessary evil. But again there are the exceptions, those really professional PR men whose call is always welcomed by the writer. There aren't too many of them, but they are the ones who get the results without putting people's backs up.

If a writer is persuaded by one of the silky-tongued ones to spend an evening at the Marquee, for instance, to see a band play, the last thing the journalist wants is trouble at

the door because his name isn't on the guest list. It may sound unlikely but that thing does happen from time to time.

Inside the club the publicist sometimes can't be found. He's not at the bar with the promised free drink, the group haven't seen him that night and there are other writers hanging around waiting for the arrival of their host.

When he decides to put in an appearance, as often as not the excuse is lame and clearly insincere. The apology is a rarity. After all you are a journalist and writing about groups is your business, so why shouldn't you want to spend the evening at a club rather than doing something you may prefer? And a lot of the clubs aren't half-way as entertaining as the Marquee.

That's one type. Then there is the ear-basher, perhaps one of the most dreaded of the species. He'll phone you a number of times every day blagging you about some totally unknown group even if you have already said "no". The only result he'll get is bad feeling for his client from the journalist. He also has the habit of suddenly being unable to fix the interview that he has promised, sometimes even suggested, in the first place.

The "I'll call you back right away" brigade deserve a special mention. These are the breed that never do what they promise, even after two or three prompting calls from the

journalist. They have usually agreed to get some information about an artist — a release date, tour schedule — or fix an interview. The fact that time is precious doesn't seem to occur to them. Neither does it enter their head to ring and say that, though there's a delay, the matter is still in hand.

Stunts

That bright green octopus wending its way along Piccadilly blowing kisses at the taxi drivers can be one of two things — a condition induced by a late night at a club, or, and this is the most likely explanation, some naïve group taking part in a stunt on the



"A necessary evil...?"

advice of their publicist. No way is this kind of thing going to sell records. It's far too easy to spot a stunt a mile off to expect half of Fleet Street round there at a moment's notice. Nobody wins in a case like this.

The handful of reliable publicists, those who have made a name for themselves without resorting to cheap stunts, who are known as experts at their job cannot be found guilty of the kind of misdemeanour mentioned above.

The smooth-talking con man has at some time been found guilty of some if not all. He won't be found socialising with journalists after work or meeting their families. The others will, and though that's not part and parcel of the deal, it makes for better relations.

We spoke to four of the best-known and most successful PR men in the music business and asked them roughly the same questions. How and why do you take on a group? Exactly what do you achieve for them? Have you a set fee? What contact do you have with the Press?

The four were Les Perrin, who celebrates 25 years as a PR man on March 5, and handles artists like the Stones, Slade, Lulu, the Spinners and the British end of Tom Jones, Engelbert and Gilbert O'Sullivan; Tony Barrow, a former Beatles Press Officer, with offices in London and Los

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THE TRUTH ABOUT P.R. MEN *Continued*

Angeles, who represents, among others, Cilla, Gary Glitter, Sweet, Hello, Glen Campbell and Mud; Bill Harry, the former editor of "Mersey Beat" and buddy of the Fab Four, who has been a PR man for nine years and includes Suzi Quatro, Smokey, Arrows and Cozy Powell among his clients, and Tony Brainsby who began twelve years ago and now represents Wings, 10 cc, Queen, Wizzard, Stomu Yamash'ta and Thin Lizzy.

All four were agreed when it came to signing a new act. The group must have potential.

"You've got to remember that you're charging these bands a fair-sized salary per week and you've got to be able to earn your money," says Brainsby. "If they come to you and you really don't think you can do much for them it's alright taking the money, that bit's fine, anyone can take the money and say 'I am their press officer', but the thing is you've got to come up with things in newspapers."

Barrow asks: "Have they got a record? Where are they working? Is this an act that is already known somewhere under this name or another? What were they called before?"

Then: "There must be something for you to work on because you don't create something from absolutely nothing. People believe you just come to a PR and say 'I've got a group called Joe Bloggs, what are you going to do for them?' You don't create the image, the manager creates the image."

Image is a word that often crops, up, and different publicists have different ideas about the way in which it applies and in which they should apply themselves to it.

Perrin, for instance, feels: "Perhaps ninety-seven per cent of people who have written about Frank Sinatra (one of his sometime clients) have never met him, but if through your press kit you make them feel an expert on Sinatra or anybody else then they will write about them if you paint — terrible word — an image."

The press kit that Perrin mentions can be a boon or a curse to the person on the receiving end. So often it con-



Les Perrin (above)



*Les Perrin pictured with Mick and Bianca Jagger (top right)
Tony Brainsby with Paul McCartney and Wings (above)*

sists of nothing more than a couple of sheets of mis-spelled Roneo-ed paper with scrappy tit-bits about various artists. It can, however, be a thoroughly professional job that doesn't get filed away in the waste paper bin immediately.

"I suppose the terms of reference for a PR are the basic Press manual, and I believe in putting in an awful lot of information," Perrin points out. "The packaging of the manual so that you capture the journalist's attention — the use of typographical consultants or graphic designers is essential — local BBC and independent radio and TV as well as national broadcasting is very important."

Barrow gets his new artists

into his office on the pretext of doing a simple life-lines job and then over the course of a couple of hours or so finds out other things about them, "things that nobody has told us about, but which may come up in the course of a conversation."

Information

All four stress the importance of keeping the provincial newspapers up to date on the activities of their clients.

Harry has a card index of over 260 local papers with such details as their publication dates, areas reached and space given to pop.

"I write to the main papers and go round and see them," he explains, "but with local

papers you have to know the sort of thing they use, maybe some like colour transparencies. Even if a group is rehearsing in High Wycombe you try to get someone from the local paper to go along and meet them.

"The timing is important. Some of the magazines do things so many weeks or months ahead so you know that you can give certain information out to certain publications three months ahead and do the main interviews the week before the record or tour comes up so that when it does happen you've got it in the daily papers, the musicals, the

Continued on Page 33

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THE TRUTH ABOUT P.R. MEN *Continued*

provincials and the monthlies as well."

Barrow sends different information to different parts of the media but to newspapers within a 30 mile radius of a gig on the grounds that "put two or three local papers together and you get a readership comparable to the Daily Express."

A slightly different way of handling things is that employed by Brainsby.

"We would phone 30 or 40 key provincials with huge circulations and organise specialised telephone interviews and make sure the journalist in question has the biography. And when the artist comes in here we make sure he has a pile of telephone interviews to do as well. It makes his afternoon a little busier, a little fuller, he feels happier that he's being kept busy for every minute and he's working while he's here."

He works closely with his artists' record companies and personally contacts about three dozen people on the companies' mailing lists. But he does "mail-outs" for all gigs.

One of the most important considerations for a new band who is thinking of hiring a publicist is "How much is this going to cost me?" None of the people we spoke to would reveal figures, but they specified what their fee involves.

Perrin: "It's dependant on how much time is going to be consumed. If you get a one-off it's cheaper and less fulfilling than doing a whole campaign. I don't like doing one-offs because you have to condense so much time and energy and thought into a limited period that would spread over a lot longer on a permanent basis.

"You can do a deal on a percentage and it would have to be for a considerable period because you've still got to pay the rates on the offices."

Perrin, incidentally, doesn't mind taking on semi-pro bands



Suzi Quatro with Bill Harry



Tony Barrow

if he likes them. He did that once for an outfit that eventually sold 35 million records — the Dave Clark Five. He backed his judgement and was proved right.

Brainsby: "I would never do a percentage deal with any band. There's a lot of bands that if I'd done a percentage deal with I could perhaps have retired by now, but I don't think percentage deals work. I don't have a contract with any band, but I do have a minimum fee which I really can't think in terms of going below because I have to feel they're paying their way."

Individual

Harry: "I basically have a flat fee which applies to my income and my needs. I handle what I know I can control. My system is me, I'm an individual, my artist is an individual and I have a closeness to them."

Barrow: "People come starry-eyed to a PR and think the one thing that's missing so far is that they don't have a PR, and if they get themselves one everything else will happen — that is not so! It's the easiest thing in the world to do a con job, because to be a PR you don't have to have any qualifications whatsoever.

"There are PRs who will say 'pay me if I get so much, don't pay me if I don't get so much'. No PR in his right mind will say that. There are PRs who say that, and they've no right to be in PR. If I can't say a thing like that with an established artist I wouldn't dream of doing a deal like that with a new artist.

"We say 'We will get you whatever we can during the quarter (the regular Barrow contract period) but if you're not doing anything don't expect us to do an internal preen job' which is what some people expect. They come along and say 'We haven't got a recording contract, we haven't got this, we haven't got that, but we want you to stir up the buzz in the business'. You can't do it that way, you've got to work on something that exists."

If your band is prepared to risk making a collective fool of itself, there are publicists only too eager to indulge in a bizarre stunt aimed at getting you maximum publicity. Our four generally come down against the practice.

Press receptions are regarded by journalists as a good thing, mainly because of the unlimited amount of free alcohol. For that reason, PR men are not

greatly in favour. Perrin regards them as "fêtes to Bacchus, where the main object seems to be the escalation of Distillers Limited shares", and Barrow sees their worth only for someone of the stature of Nancy Sinatra, when everyone wants to talk to her.

The main thing to remember, then, is that the PR man is not the passport to instant fame and fortune. He will, if he is honest, tell you what he thinks of your chances and then he'll set out to do as much for you as possible.

Perhaps a tract on Perrin's wall best sums up the situation. It is from the Institute of Public Relations and reads: "Public relations practice is a deliberate and sustained effort to establish and maintain mutual understanding betwixt the individual and his or her public."

The day of the man with the big cigar, broad grin, flash suit and "Come here son and I'll make you a star" has not gone forever. But how often does it work?

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BY the middle of February, Bad Company will have embarked on a world-wide tour embracing Europe, Japan, Australia, New Zealand and the States. These dates are sellouts before the band even reaches the airport with their suitcases. Their story so far is a short one, but already they've got elbow room at the top of the table with the Zeppelins and the Purples. Drummer Simon Kirke sat in the relaxed atmosphere of his Berkshire home and spoke enthusiastically to us about Bad Company's phenomenal success.

Kirke and lead singer Paul Rodgers were in the widely followed but now defunct Free, so perhaps an obvious question was: to what extent is the old Free image responsible for Bad Company's immediate attraction?

"At first it was probably the Free thing which pulled the crowds," Simon replied, "but from then on Bad Company

was accepted as Bad Company and not as ex-Free. As far as Paul and I are concerned, Free is gone. It was a good band which outlived its life span and neither of us wants to live in the past."

If they have achieved this new identity, how far has the change been a conscious effort? Kirke's emphatic style of drumming and the Rodgers vocals are quite distinctive, so that there must surely be at least some recognisable traces of Free.

SIMILARITIES

"With two of us from another band there will be similarities but that's not important to us. We didn't consciously try to bury the Free image — it just went."

Kirke emphasised the point by recalling the formation of Bad Company.

"It was in fact Mick Ralphs (ex Mott guitarist) and Paul who started it off from their old songs. They are quite different musicians. It was only

after they had got together that I, and then Boz Burrell, were asked to join. Boz was the final addition. We really wanted a guy who would fit in easily, not ask 'what riff is that?' and that kind of stuff which immediately interrupts the music. Boz also sang for eight years, so we have more harmony possibilities. Mick has the high voice, Paul the middle, and Boz can provide an underlying harmony."

The group's first album, called simply **Bad Company**, is full of raunchy down-to-earth music. Did this call for any changes at all in Kirke's own drumming style?

"My style changed a little, but again that was not a conscious thing. Anyway my particular style can't bend too far. I certainly do get more satisfaction from my playing now, as I have a positive role in the band. My few songs, about six, are getting a bit of air too."

Their second album **Straight-shooter** will be out around the end of February and it's a collection of raw heavies like the first album, and indeed the



STRAIGHT SHOOTING

'Kirke emphasised the point by recalling the formation of Bad Company'



Top photo: Simon Kirke
Right: Boz, Paul Rodgers,
Mick Ralphs.



FROM BAD COMPANY

stage act. Ralph's guitar runs and thick chords work so well with the Rodgers vocals, and none of the Bad Company flavour is lost on record. Kirke, speaking for the whole group, admitted being well satisfied with *Straightshooter*, and told how it was made.

PROGRESSING

"For a start the title comes from a term in an American dice game — if you throw a double six that's called straight-shooting. Anyway, we did it in Ronnie Lane's place which is a big castle in Monmouthshire. I had my drums in the kitchen, but a camera was rigged up so the others could see me in the recording caravan outside. Though the music is fundamentally the same, it is a progression, because we've been together longer now, and we have more tours behind us too. The playing is more fluid — we're more of a band now."

Straightshooter is bound to be even bigger than the first album, especially when the mammoth tour gets under way.

Kirke readily admitted that regular exciting live appearances must boost the chances of an album and anyway, that's where the band's at!

"Albums are fine, but they won't sell if you don't back them up with live appearances. We have much more fun on stage. A rapport with audiences is a great experience. Yeah, we have a ball — a performance is the peak of that particular day."

Most bands admit to being vulnerable to the occasional bad night, and to the gloom that it can cause, but Simon saw a bright side to that too.

"Your resistance does drop on a bad gig, but I do feel that they are necessary. They keep you on your toes. I mean, if you never had a bad gig, you wouldn't have anything to aim at really. I remember when we kicked off in the States we were opening the show, and then you really have to work hard. Now that we're headlining it's easier."

Simon added a word on American audiences. It's a feeling shared by many musicians

today, and one which we in England should heed.

"I look forward to playing the States. People are less reserved, and they register appreciation more easily."

Simon gave a lot of credit to Peter Grant, the manager whose stable includes Led Zeppelin and Maggie Bell.

ORGANISED

"He has our schedule worked out into '76. He puts a lot of faith and effort into his projects, and with him behind us it all becomes easier. All we have to worry about is playing the music — and that's the way managers should be. He doesn't pretend to know all about the music, but he really knows about organisation. He knows what bad organisation could mean."

Nice to see credit given where it's due, and a star appreciating the work that goes on behind the scenes.

After all the touring — "We may do something over here in the summer, and we'll probably do the third album. We already

have five or six numbers in our heads. It's good to be one step ahead. When you get to the studio you must have the arrangements already fixed up." Wise words.

Simon had talked and played the new album. Out to the shed in the garden where he stashes his kits. He had to go through a lot of red tape before he got permission to start building. At the moment he intends to use it only for rehearsing and practising, as it is not yet sound-proof enough for professional recordings.

His stage kit is a five-piece Ludwig with a 26 inch bass drum. ("I want Ludwig to make me a bigger set for an even louder sound!") His five-piece Gretsch is a little smaller, and that he uses for recording. And the tiny old Hayman kit in the corner he keeps purely for nostalgic reasons.

Bad Company is big business, and they are on the crest of a sizey wave. If you like good, unpretentious rock music get *Straightshooter* on to your album shelf. Then sit tight and wait for the summer.

RAY THOMAS



MORE than any other group, the Moody Blues have become known as the purveyors of philosophical music. In the eight years since *Days Of Future Past* — the band's second LP — six more albums have followed on, each continuing a central theme and earning the Moodies millions of dollars. And a lot of criticism for allegedly being pretentious.

Naturally the group does not accept that criticism. They are making, they claim, social comments, putting meaning into their lyrics and accompanying the words with fitting music.

Ray Thomas took time off from recording his solo album (Graeme Edge's is complete, as is a joint effort by Justin Hayward and John Lodge) to explain the group's music, what the Moodies think about it, their motivation, and some of the bizarre reactions it has brought from listeners.

Ray is making his album at Threshold, the Moodies' own studio, a feature on which appeared in our February issue.

He settled himself in the luxury control room which he refers to as the Starship Enterprise and began by casting his mind back to 1967.

"We got cheesed off with playing just ordinary blues, plus we had a difference in personnel with John and Jus and their influences came into play," he recalled. "We were gonna do *Days Of Future Past* on stage, as it didn't really occur to us to record it in the first instance, but as soon as we got the opportunity we just exploded that theme into forty-five minutes of sound."

Decca had given the Moodies studio time in the hope that the group would come up with some light Muzak-type pop. Their reaction when *Days Of Future Past* was presented to them is something that still raises laughs in the group's own Threshold offices.

"We wrote the lyrics by inspiration and the music by perspiration!" Ray joked. "We used to have big discussions on what we were going to record, but we didn't name any album until it was finished, except *Future Passed* which got named half way through. To me that was

the most obvious concept because it was just about a day, rather than the concept of *Threshold Of A Dream* or *Children's Children*, but we used to have little meetings and sit around and rap to get everybody's head into the same sort of thing but leave everybody a little bit of freedom so you're not like in a musical straight-jacket.

"We wrote and recorded *Future Past* in 14 days because it's like anything else, everybody's fresh, nobody's done it before. With the same personnel year after year it's gotta get more difficult because everybody remembers what they played on the first one, or it might sound a little bit like something else we've done.

Individual

"After the first one we did *Lost Chord* which took about four weeks, and then the next one took a little bit longer and so on, until the last one took about two months in all. But I think that's a natural outcome of using the same personnel all the time. It wasn't a fact of running out of ideas, it was trying not to repeat what you'd already done. We've all got our own individual style of playing which, when you put it together is the Moody Blues' sound. It gets more and more difficult to maintain that, but we utilise new sounds to make it sound different. That was our biggest problem. It wasn't a drying up of material or anything; it was just trying to make 'em sound newer."

Apparently there was no pre-conceived plan to extend the series of albums to seven.

"It just happened," Ray pointed out, "plus the fact that we thought it was nice to do it like that because it was a complete package, right from the sleeve, the theme of the thing and the continuity.

"Really we've always said the same thing in our music. If there's any message at all it's been the same throughout the whole thing, it's like 'peace, love and out of sight' innit? And that's why it gets more and more difficult about saying it differently each time. You can't

lay something down which you consider to be really nice and beautiful and 'peace, love and out of sight' and in the next one go 'Woo, get your knickers off!' It don't really sit well, does it?"

Ray admitted that writing meaningful lyrics can have its drawbacks from another point of view—the analysis of each song by some fans.

"It gets 'crazy,'" he sighed. "I was talking to Paul McCartney years ago and he was saying exactly the same thing. He said: 'I sit down and all I try to write is a nice song, and at the end of the day it's put out as just a nice song and it stands as that. But what people do to it, the interpretation they get from it, is ridiculous'."

"Take *Legend Of A Mind*, it's about an American high priest of the drug scene and I wrote it as a send-up. I've had people come up and go 'Oh man, I know where you were when you wrote that'" and I just had to disillusion people and say "No, when I wrote that it was bloody hard graft, I'd been in the studio a long time, I'd got a stinking hang-over, I wasn't floating around I was just sitting there grafting" and they don't believe it.

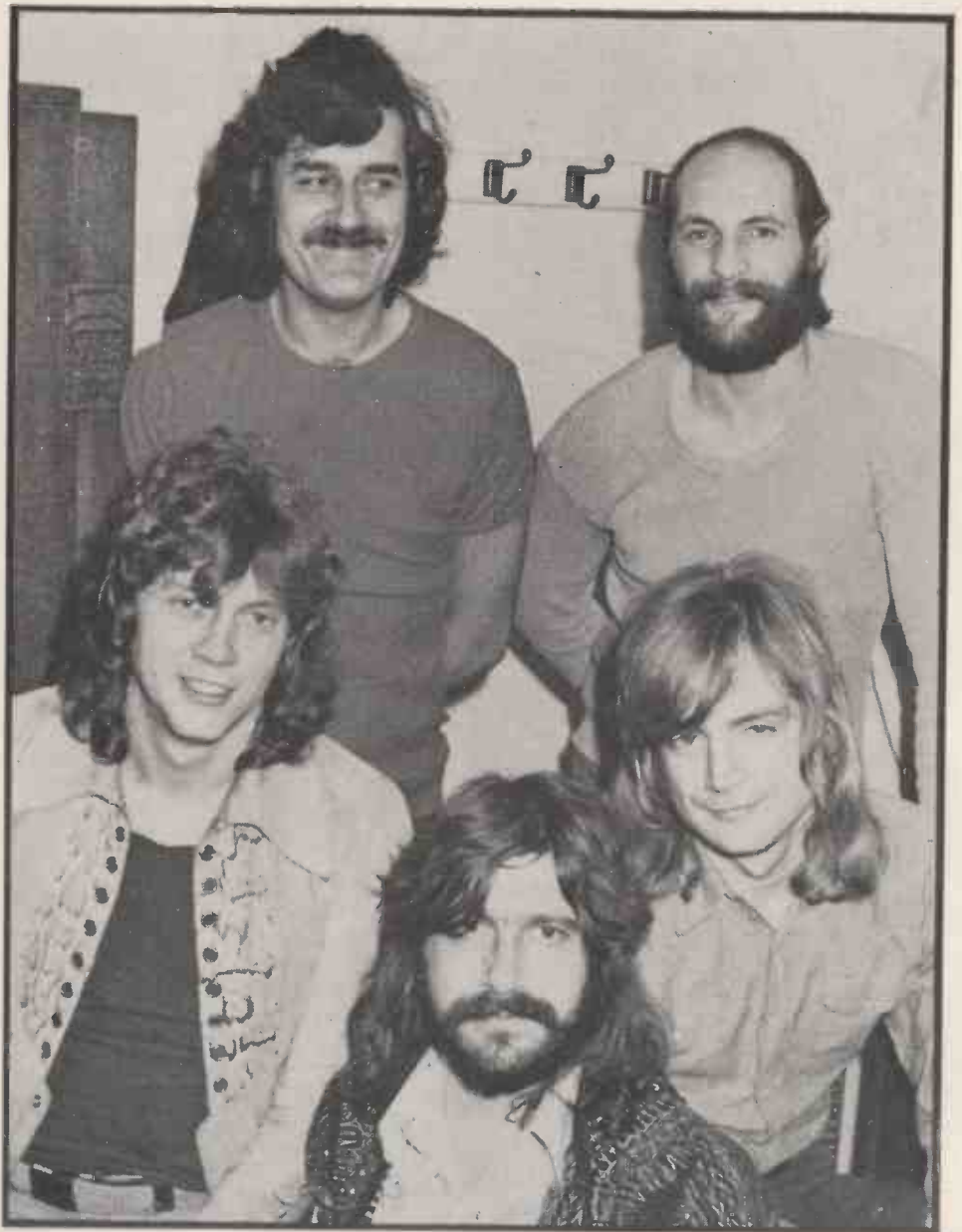
"They try to tell you that when you wrote it you were in grace, and then I get uptight because I wasn't in grace . . . I was in disgrace. I was in a disgraceful state at the time!"

Americans seem to take the Moodies' lyrics much more seriously than the British fans. Some of the people the group has come across on its U.S. tours sound like characters from a science fiction novel.

"They come to expect too much of us," Ray admitted. "Some of the things they've come out with. We've all rolled up and it's been like 'the rock gods came from on high' or 'the veteran cosmic rockers fly into town'. There was one guy in Dallas and when they put it out that we were doing a gig he sat on a street corner with a big placard saying something like 'there are 70 days before this thing happens' and he sat there and when we finally arrived he had been sitting there

'We wrote the lyrics by inspiration and the music by perspiration'

The Moody Blues: (standing) Ray Thomas, Mike Pinder, (seated) John Lodge, Graeme Edge, Justin Hayward.



every day and just changing the numbers on his thing, '69 days to go', '68 days to go' and so on, and he's just sitting there under the baking heat on the pavement and when we got there he was black, he was burnt to a crisp. He came bursting into our hotel room and got told to ' - - - off! Well, not really, but he was a right freak.

"These people are looking for something, they're searching for something and they're not really getting off on their own thing, they're feeding off other people.

"You imagine it if Handel was alive today with a beard and the long barnet and he wrote the Messiah, people would be falling on their knees! We've had people falling on their knees in dressing rooms and ask us to do the laying on of the hands, you get all sorts of weird nuts."

But despite all this Ray finds writing meaningful songs worthwhile.

"There's so many other people who get a lot of enjoyment out of it and we get a lot of enjoyment out of doing it in the first place and, as I say, if you can make a social comment then do it," he claims.

Meaningful

The conversation turned to other people who write meaningful lyrics, but Ray really couldn't think of many, despite a fair bit of thought.

"I think the Beatles came pretty close with *Sgt. Pepper* but that wasn't so close as a concept to me, it was just like a load of songs and they'd wrapped it up in a show. I think *Pepper* was beautiful, I like *Mystery Tour* too.

"But once you start dissecting the lyrics . . . it's there to be listened to and enjoyed, and if there's a comment, that's all it is. Some people break it right down to the last crotchet and it's gone. It's like taking a Rolls-Royce to bits, all you've got is a load of bits and you ain't got a beautiful machine that works. It's the same with music, just the same."





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drumming with henrit



I recently received a letter from a reader in Liverpool who mentioned he'd seen an Argent concert but couldn't make out what drums I was using now. So Liverpool reader here's a photograph of my new Hayman kit, along with all the relevant information.

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As a result of all the letters received in response to my articles the Editor has decided, in his infinite wisdom, to allow me to conduct a question and answer column. Therefore, if you have any serious questions about my articles, or perhaps have a problem you would like me to help out with (relating to drums and drumming) you can write to Henrit's Agony Column c/o Beat Instrumental, 58 Parker Street WC2B 5QB, and I will endeavour to answer you in print.

ROBERT HENRIT

Bob will be continuing his series of hints for drummers in future issues of Beat

ROADIES PAGE -



John Chichester of E.L.P

"ON the road ELP runs like a well-oiled machine and it has a very, very strict hierarchy. There don't seem to be any weak links in the chain. This mighty empire runs like clockwork."

John Chichester, Greg Lake's personal roadie, is still amazed by the sheer professionalism of ELP's organisation, although he has now been with them for over two and a half years.

Co-operation

The idea of each member of a band having a personal roadie seems like the last word in on-upmanship. Yet in practice it is something which works extremely well. Each member of the band has someone who concentrates on his particular instruments and equipment and is responsible for setting them up on stage and generally making sure they are in first class playing order before a gig or recording session.

John originally went to work for ELP in the 'special effects' department. "I was the guy who looked after the Tarkuses they were using on stage at the time. They were big tank-like things and I sat inside one and worked it. It had flashing lights and expanding polystyrene balls which we shot out into the audience."

John had a friend who was Number One roadie for them at the time and he mentioned to Greg that John was a bit of a guitar expert. In fact he played professionally with a group for quite a time but refused to say who in case we'd never heard of them!

Being Greg's personal roadie isn't as glamorous as it sounds. You might think Carl Palmer's roadie would have a worse job organising that massive drumkit but John reckons that job has its compensations, compared to his.

"Carl's guy has to put out a lot of physical energy for a short time while he's heaving the equipment round and putting it together but once that's

all done, Carl comes in for a sound check and that's that job over till the show starts. My job is maybe less intense but it goes on all the time. Between the sound check and the show itself, which is normally the three hours when most of the road crew can sit back and relax, I have to restring and tune the guitars and have them ready to hand to Greg when the show starts. Sometimes he changes guitar in a split second in the middle of a number and I have to be bang on cue to give it to him."

John reckons he must have seen ELP play over 130 times in the last year and he is amazed that they never seem to have an off night. "I think that if everything on stage is going right, the lights, the production, then they can play perfectly." And the miracle is that, with the huge number of people who accompany ELP on tour, the liaison between everyone is so good that everything runs smoothly in every department.

"The actual ELP road crew is only seven people but on the road there are basically three companies all putting on the same show." This is what John meant earlier by "the hierarchy."

Teamwork

"You've got the band at the top — they each have two personal assistants who aren't roadies but take care of things in the hotel, for instance, and the needs of the band members themselves. Then there'll be the tour manager and maybe the band's manager. Then the road crew, plus various specialists like Moog technicians and eight people from the sound company, International Entertainment Services, from whom ELP hire their PA.

"Then there is a separate production company, a firm from Boston, Massachusetts, and they will have six or seven people doing the backdrop and stage production. Also there are people for the slides. On the

last tour we used a 24ft. diameter screen for our slides. Then we have our sound mixer and his assistant. Each section has its own boss so after that it's a matter of co-ordination."

Thirty-six tons of equipment is certainly a lot of gear to organise, yet, miraculously, John couldn't recall one incident where anything failed to turn up at the right place at the right time. Carl's drumkit alone weighs over three tons and Greg carries eight guitars on the road. "And the show's still growing," said John, cheerfully.

Greg's bass equipment is quite an unusual mixture. "It isn't what most people use, like banks of 4x12's. We have a full range. It's like the biggest hi-fi in the world. There are high frequency and mid range horns, speakers, bins for the bass amp, all electronically crossed over with special preamps, to convert the bass guitar speaker so

that it can go through the Crown Industrial amps. All the drivers are JBLs and the whole thing was put together by International Entertainment Services."

Most ELP buffs would give anything for a job like John's, but, surprisingly, he's never been really into their music. The Allman Brothers is more in his line! But working with them has forced him to admit that their albums don't nearly do them justice.

"Their music isn't emotional, it's incredibly technical and the effect of it live is so powerful that I can really get off on it. There isn't another band I can think of to match them except The Who and even they can have off nights. It's incredible that with such an enormous organisation, so little ever goes wrong. I like to think they are the most highly organised band in the world."



John Chichester, Greg Lake's personal roadie.



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THE MANAGERS

TAM PATON



The power behind the phone...



SUCCESSFUL managers fall basically into three categories: the very influential men like Chas Chandler and Gordon Mills, who can put big money and a lot of knowhow behind anyone they decide to back; the experienced, but only partly successful blokes who may well put a lot of effort and knowhow but very little cash into pushing an artist, and finally — right at the bottom of the pile — come the guys with no money and very little knowledge, who can only put a lot of hard work and sacrifice behind an unknown group or artist.

When Tam Paton decided to try and get a few gigs for a completely raw Edinburgh group called the Saxons, he very definitely fell into the last category. As he frankly admits now, he had no idea what he was letting himself in for.

He wasn't even very impressed with the bunch of Edinburgh lads who persuaded him to come and watch them play in their front room seven long years ago. "They played the old Beatles number Mr Postman

— which is a big hit now for the Carpenters — "but I thought they were terrible", he told me. "All the same, something impressed me. I think it was their tremendous enthusiasm and freshness. They wore washed out jeans with their names stitched on the back and I ended up talking to them until one o'clock in the morning."

Different

"I had no idea how to manage a group. I was in a completely different world running a sixteen piece orchestra at the local Palais. We played the usual stuff that people danced to in the sixties.

"I suppose one of the attractions about the Saxons was that their world was so completely different from mine. I was used to playing regularly in the same venue, on the same days of the week, at the same times, while they were a rather helpless bunch of young lads with terrible equipment who couldn't get any gigs. So when finally they asked me to manage them, I agreed."

"I didn't do anything about it for sometime, but Alan, the elder of the two Longmuir brothers who had originally started the Saxons, kept on phoning and phoning me until I decided that I would try and get them some work. I put them on one night at the Palais, on a Thursday night. They didn't do very well, but the odd thing was that several of the girls started asking when they would be coming back. That impressed me, but the Palais manager didn't want to book them on a regular basis."

"So I went out and got them gigs at the Top Storey Club, the International, and lots of other places, usually for about £7 a time in those days."

As a result Tam Paton joined the thousands of other managers all trying to push their unknown groups into the charts.

He wasn't a complete novice at the pop music game. Like thousands of others, he'd formed a group in the early sixties and when the Beatles were at the first peak of their popularity he went in for a big competition

"If the tide hadn't turned in 1974 we would have been completely broke."



with a six-man group called the Crusaders. They succeeded in winning the Scottish heats and duly arrived at the Prince of Wales Theatre in the heart of Wales to take part in the finals before a celebrated panel of judges, which included Brian Epstein, Cilla Black and one of the Fourmost.

They Played Peter & Gordon's hit *World Without Love* and, in their heart of hearts, they all believed they had done a better job than any of the other finalists. After a lot of nervous waiting around, the results were announced. Tam Paton and his Crusaders had been placed 10th out of the 12 groups in the finals. "I felt terrible," Tam recalls. "We were all certain we had played better than anyone else and couldn't understand why we had been marked so low.

"I wanted to ask somebody what they really thought of us, so I hovered around the judges and finally managed to get a word with the great Brian Epstein. I told him who I was and asked him why he thought we had got such low marks.

I will always remember his answer. He said, "You're all good musicians, but you've got no image."

After the Saxons had been re-named the Bay City Rollers, the long trek around Scotland started, and to Tam's delight they proved extremely popular. Almost everywhere they went they gained more fans and were asked back again. They seemed to be on their way, although they weren't making any money. Every penny that they got from their gigs went into buying equipment, clothes and food.

Success

Then in 1971, Jonathan King, at the peak of his chart busting powers produced *Keep On Dancing* for them. The single roared into the charts, and Tam Paton and the Rollers thought they had it made. But, their follow-up singles failed to make the grade.

This is the real testing time for any manager — and particularly for one who hasn't got several thousand pounds to put into publicity or more

equipment. Very few of the many thousands of managers who start out trying to get a hit ever succeed in doing so. But of the small percentage who do succeed in busting the charts many give up very quickly if they find that they seem to be on to a one-hit wonder. Most keep going for another couple of failures and then decide to find a better horse to back.

But Tam Paton — true to character — refused to accept defeat.

The Bay City Rollers were now in that terrible in-between stage that haunts any group seeking that elusive follow-up hit. It was a strange limbo period of gigging all over, the place — often having to travel overnight from one end of the country to the other being hailed as the "Chart-Busting Bay City Rollers", but being paid far less money than the title deserved.

Alan Walsh, who now handles the Rollers' publicity, remembers the very first time that he came across Tam. Following their success with *Keep On Dancing*, the Rollers had been selected to represent Great Britain in the Grand Prix Song Contest organised by Radio Luxembourg. Everyone had their fare paid and bed and breakfast supplied at the hotel in the Grand Duchy.

Alan remembers this tall bloke in his early thirties approaching dressed in faded denims. He didn't know who he was, but he began to notice a very odd sound. Every time the guy put his foot down he heard a strange slap.

It was only when he had walked past that Alan realised that the sole of his left shoe was hanging off. He also noticed that none of the Bay City Rollers ever appeared in the bar at any of the cocktail parties thrown by Radio Luxembourg during the contest. The answer — as Tam explained recently — was very simple: they didn't have any money to mend shoes or to buy food or go to any of the parties in case they found themselves having to buy a drink for someone else. They were completely skint and existed entirely on the breakfast which was a part of the board and lodging provided by the organisers.

By the end of 1973 the group's finances were in a disastrous state. "We were £20,000 in the red," Tam now says. "And if the tide hadn't turned in 1974 we would have been completely broke." When asked what he would have done

if they hadn't got another hit, he replied, "I don't know, probably all fled to Australia I suppose."

1974 saw a complete turn-about. Bill Martin and Phil Coulter produced a series of smash singles for the BCRs. In February *Remember* entered the charts listings, *Shang A Lang* followed up in May, *Summerlove Sensation...* in August and, finally, *All Of Me Loves All Of You* made it into the Top 10 in October. Three out of the four singles sold over a quarter of a million copies. Finally, just to prove that they weren't just a singles group, their first album *Rollin'* entered the charts in October, reached No. 2, has already sold almost 300,000 copies and is still going strong.

After six long years, Tam Paton's not a man to believe in overnight success, but he has now backed the Rollers' creative ability by giving the boys more say in the making of their future records.

Talented

He believes that he has got very talented song writers in Eric Faulkner, Stuart "Woody" Wood and Leslie McKeown, and far more of their material is going to appear on future singles and albums. Most of January was spent in the studios working on tracks for their new single and LP.

If Tam Paton is proved right — and his track record has been very good up to now — then he could quickly become one of the most powerful managers in the country. He will, by dint of his own efforts, have made the jump from being a guy with no money and very little knowledge, who just decided to back a completely unknown group called the Bay City Rollers in Edinburgh, to joining the exclusive club of top managers.

One big lesson that every young group can learn from Tam Paton is that you are often far better off building up your popularity in your own home town. London is no longer the Mecca of would-be pop stars. It is really a bit of a graveyard.

The Tam Paton story also shows that it is often better to rely upon the energies and enthusiasm of a local person, even if they haven't got much money or many contacts, than try and sign up with one of the top men who will undoubtedly already have a very full stable of super-stars all demanding his constant attention — meaning there's not going to be a lot left for you.

H EY all you rockin' and rollin' Sha Na Na fans out there, I bet you can't wait to put your cat clothes on and bop down to the record store and buy the band's next album, right? Well when you do you might just notice something different about the sound and there's one very simple reason for that—for a lot of the time all the members of Sha Na Na aren't playing on it!

What? Can this be? Love Affair didn't play on their first record, Sweet didn't play on their first three, but then they're only kids' groups, but not Sha Na Na. Let it not be so.

Yep, I'm afraid it is so. Fearless Lenny Baker, Sha Na Na's very large sax player and guitarist Elliott Randell admitted all with not so much as a tinge of remorse when we met up in a West London health clinic. You read that right, a *health clinic*. The group's record company had decided it would be a jolly wheeze to hold a reception in this huge room full of sadistic-looking keep fit equipment which was being laughed at by the entire company.

We began talking about recording and got round to the next album after *Hot Sox*.

"This time the rhythm section

went in and recorded the tracks before we got there," Lenny pointed out. And Elliott added: "Myself and the drummer, and we used New York studio musicians to do the rest of the work." Which led to Elliott explaining: "Mainly because the rest of the guys weren't around."

Competent

The revelations were beginning and Elliott resumed: "On the forthcoming record some of the people you'll hear aren't in the band. People that are incredibly competent in what they do, they do it twelve, six-

teen hours a day, every day in New York City, those are the people doing it."

"What you can put on an album and what you can put on a stage is completely different," opined Lenny.—"You're dealing with two different media, you're dealing with the visual and entertainment medium and you're dealing with the totally audio medium, and when you're listening to something you can still visualise the stage show and it will still be fun. In the meantime you're getting this very heavy push from people who live their lives in the recording studio and know best

SHANA NA



how to function in the studio. I don't really think that it's ripping the public off at all," Elliott put in.

It was getting like a verbal tennis match with the two musicians switching from one to another constantly. That well-known Elvis Presley impersonator, Mud's lead singer Les Gray, was sitting in on the conversation and taking it all in.

Lenny's turn again: "You talk about technical things, okay you have a high part, now my voice, I'm a lead tenor but I'm not that high—one guy in the group, Johnny Contardo, has a great falsetto and can sing up high so he sings all the high

'The difficulty in recording us is you can't put the live show on a record'

parts and he can sing a three-part harmony with himself in the studio but he can't do it on stage.

"You can have twenty-five different parts—singing parts, vocal parts — you can have Elliott playing one guitar lick with the rhythm track then go back over and put different solos in here and there. Now I don't think that's ripping off the audience; I think everybody that records does it, they have to, there's no way past it."

And over to Elliott: "You take *Sgt. Pepper* that classic Beatles album, they could never ever in a million years reproduce that sound on stage. And I also think you might find other drummers than Ringo Starr on it."

The album is being made at producer Tony Camillo's studio in New Jersey and it seems that even while Sha Na Na are away from home work is continuing unabated.

"Tony Camillo said to me 'Will you mind if somebody else plays any of the horn parts?' And I'm in England and they're putting the horn parts on now, I don't mind because he knows best," Lenny told me. "He knows Elliott and he knows how Elliott plays but he doesn't know me and he doesn't know how I play, I'm not a studio musician anyhow."

"There's a difference between myself as a performer and an entertainer and a guy that does this for a living sixteen hours a day who is competent sitting

in front of that mike, but he can't go out on that stage and do what I do, but I can go out on stage and put across what he's put on the record.

"I could argue and say 'No, I wanna do all the sax parts, I'm the saxophone player in Sha Na Na' but I consider myself above that. It's for the good of the record."

"We used to have rows about this. There'd be a song and someone'd say 'I'd like to try that' and you'd end up with seven lead vocals and then we'd have a vote on whose lead vocal would go on."

"The last time we recorded *Romeo And Juliet* on *Hot Sox* we had a bit of a row because there were two different opinions in the group as to the sound they wanted on it and it came down to the producer having to make the decision."

"We never have a big fight, we have a democracy and we sit down and vote. Sometimes it's a pain in the ass, to put it bluntly, because when you know something's right and some other guys want to do another thing then you have a vote and whoever can persuade the vote politically wins."

"Sometimes the guys who lose go and lobby again for their cause, it gets really ridiculous," Elliott chipped in with a smile thinking about the situation. "That's why we've taken it away from the studio, so that we can get a product out hopefully that we can be proud of and at the same time it will sell."

Our interview was resumed later at the group's posh hotel in Bayswater. We all sat around in the lounge having some beers and were kept entertained by a Scottish chap from one of the teenybop magazines who was obviously trying for a part in the next Tarzan film by sitting on a pedestal emitting loud chimp-like shrieks.

Favourite

When he quietened down a bit I asked Lenny and Elliott if they had a favourite studio, and Lenny replied: "No, we've changed studios several times. The first album I did with the group was with Eddie Kramer at Electric Lady. At that time that was probably one of the best studios that had ever been built—sixteen track."

"The second album we did at Century Sound, which is now a Chinese restaurant. Jeff Barry who was responsible for the Archies owned that. The next one we did was live, after that we did one at the Record Plant

in New York City which is an excellent studio, and right now we're recording at Tony Camillo's studio which is in his house and also excellent."

On the subject of different studios, Elliott feels: "A studio assuming it's decently equipped, is as good as the people running the boards. A good engineer can get a really fine sound in any one of twenty or thirty studios in New York City, not to mention Los Angeles and Chicago."

Service to Mr. Baker: "I have never felt more at ease than in the place we're working now. The engineers are hip, it's out in the country, I don't like New York City in fact I hate the place, and he," with a glance at Elliott, "loves it. The studio is very comfortable and for me personally what counts is the atmosphere of the place and of the producer and the engineers."

Service to Mr. Randell: "The other producers were just kinda one-shot deals. The difficulty in recording us is you can't put the live show on a record and we've never had any luck recording fifties toons at all, so now we're gonna try something else."

There are lots of us old-timers who can't let go of the fact that we were brought up with Jerry Lee Lewis, Fats Domino, Carl Perkins and that good crowd of guys, so for us Sha Na Na are just what the doctor ordered when it comes to the nostalgia stakes.

So I asked Lenny and Elliott if they set out to do straight copies of the old records or if they had their own arrangements worked out.

"On the fifties stuff, we do pretty close to a straight out copy," Lenny replied. "We don't even write it down, fifties rock and roll is so original that you can't write it down. Okay, if I had a band and I went out doing clubs and that and I wanted to do Chicago toons I'd get somebody to sit down and write out all the parts, do a copy of all the parts and then take it in and say 'Okay, this is it', but with fifties rock and roll you don't do that, you listen to it. With fifties rock and roll you can either play it or you can't."

"Lenny and I are the two oldest people in the group and we look back, I don't know about the fifties, but the very early sixties which is very close to the fifties..." Elliott began, but before he could finish there was Lenny pitching in with his bit.

"I started playing in 1959," he wanted to say.

"I was thirteen, born in forty-seven, which would have made it fifty-nine or sixty when I started playing professionally," Elliott concluded.

"I was twelve when I started playing and I'm playing the same rock and roll now that I played in 1959," said Lenny not to be outdone on the biographical details.

Then he remembered the original question and went on: "Technically you have to be better than the originals because of the recording techniques. We can get a better quality on the record than they could get back then because they were doing it in a radio station or with a two-track player where we can go in and have five tracks for the drums, you know you get a lot better quality when you finally mix that sixteen tracks down into two."

Revelations

"Little Richard used to record in a radio station and Buddy Holly and the Crickets. I think it was usual to do the drums on a Quaker Oats box, seriously."

Elliott too had a revelation to make.

"Bobby Bloom a couple years ago on his last record laid the basic track and the basic track was Jeff Barry banging on the back of a guitar and Bobby singing. There was no instrument for pitch, and then they started overdubbing things on top of that; you know your recording techniques vary from artist to artist."

"All the old Sha Na Na records follow a pattern of basic simplicity which is what the fifties were, there was nothing terribly complex about most of the music. The point is, now Sha Na Na is really turning a new corner."

"I felt something had to change in Sha Na Na's recording technique: I just joined in this past year and none of their records particularly turned me on before until this last one, *Hot Sox*. I thought that was the best production. Now not only are we using a better studio and a better producer but we're using original material. We're using material that people can really relate to, to have fun with, just the way they did with the 'fifties, but it's songs about dancing, about having fun. Somehow we're capturing the spirit on record which we've never really done before."



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WHAT ARE THE RECORD COMPANIES LOOKING FOR?

Continued from page 47

you'll nearly always be completely wrong. So don't change one of your songs, or your style, just because you think you sound too much like Queen, Pilot or Cockney Rebel — and don't change anything because you think that by sounding like one of the pop scene's big bands, your going to stand a better chance (the reverse is usually true—EMI's already got Queen, and it doesn't need another!).

Concentrate on playing what feels right to you in the style that feels right to you—and let EMI decide what kind of music you're actually playing. What EMI is looking for is originality — and that's something that can't be copied!

If the material, and the way in which you play it, can't be determined other than by the talent you've got, the way in which you submit it can. Your material will either be "in the grooves", or it won't be—and there's nothing that you or EMI can do to affect it. But you'll be doing yourself a big favour if you present it in the right way.

Mobbs and Clarke and the other members of the A & R department listen to everything they receive—but they won't thank you if they've got to unravel a tangled reel of tape or pick the fluff out of a battered cassette before they can play it. It's hardly the right way to convince them of your professional attitude!

A demo can be either reel-to-reel tape, a demo acetate or a cassette. Ideally, it should be reel-to-reel tape, recorded at 7½ ips or 15 ips—the speeds available on all professional tape decks and, in the case at least of 7½ ips, most better quality hi-fi decks. A demo acetate has a very limited life before the quality of the cut starts to deteriorate—and it stands to reason that a recording with any glimmer of potential is going to be played a lot.

A cassette, by the same token, offers an inferior quality of reproduction compared to most reel-to-reel recordings, and Mobbs and Clarke would much rather hear your music

than a lot of background tape-hiss! If you are serious about getting a contract, you should be prepared to spend out for a few hours of studio time in a demo studio (such as those advertised in the pages of BI) in order to present yourself in the best possible way. But if you can't afford it, just go for the best quality recording you can get on the equipment available to you.

EMI would much rather hear a home-recorded cassette than nothing at all — and they'd much rather hear a really promising song recorded with just voice and guitar straight onto a cheap tape than a bad song recorded in a 16-track professional studio complete with all the trimmings of orchestral accompaniment and electronic effects!

Clarke suggests that you record "up to half-a-dozen songs at the very most". Balance them to show as wide a spectrum of your musical talent as possible, and "put the best one first". It's not necessary to include lyrics, but the box (please use one — the post isn't kind to an open reel or cassette) should show the titles and running order, and carry your name and address clearly marked. Make sure that you also write your name and address on the leader tape or cassette body — it's very important to identify it clearly. And make sure, unless it's easy for you to record another demo, that you have a copy made, rather than send your precious original. Tapes and records can easily go astray in the post — and EMI can't accept any responsibility for unsolicited demos.

Send the tape by post, rather than deliver it yourself. As Mobbs points out, "The time to listen properly to a demo is when everyone else has gone

home and the 'phones have stopped ringing." You may think it important to be able to explain what's on the tape, and how you perform it live—but a good demo should stand up without any explanation, and EMI will come and see you live if there's any promise in the tape they hear.

Mobbs and Clarke have been around too long to be interested in the hard sell, so don't phone up with a lot of promises and demand an appointment. It isn't necessary, and it won't impress anyone. If you're nervous about copyright, mail yourself a copy tape in a registered and dated envelope, and keep the receipt — it's all the proof you need. EMI, like all the major companies, would never knowingly infringe your copyright, but if you intend approaching a lot of publishers as well, it may be a wise precaution.

At present, EMI keep the tapes sent to them for about ten days, to allow time to listen properly. So don't 'phone up expecting a reply immediately after having sent a tape — you wouldn't want EMI to rush through your tape in order to listen to someone else's, so don't ask them to rush through other tapes in order to listen to yours.

Encouragement

Most tapes—those that don't offer what EMI is looking for at the time—are returned with a brief letter of apology, although occasionally, when Mobbs and Clarke detect a glimmer of talent, they'll try to offer encouragement and practical criticism, even though they are unable to offer any kind of commitment.

If you really have got something to offer, the next step will be to see you play. They may arrange a London gig for you

(in which case they'll probably arrange for a few agents to come and see you too), or they'll travel to one of your own gigs. "We'll go anywhere if we think it's going to be worth it," says Clarke.

They do sometimes see a band, too, without first hearing a demo, perhaps after reading good local press reviews or after receiving a tip-off from a respected promoter or DJ. Clark wishes EMI received more tips this way—quite a lot of bands have been spotted and signed without having first approached EMI, and the advantage to them is that EMI will pay for the demo recording sessions!

The variety of music sent in to EMI runs the whole spectrum from easy listening (which is handled by the independent MoR—"Middle of the Road"—division quite separately to the Pop Division) to *avant garde* rock. Some is reasonably good, a very small amount is exceptional. But even some of the exceptional material can fall by the wayside through the ever present spectre of economics. It costs several thousand pounds to put a band on the road; it can cost ten or fifteen thousand to record an album, and a lot more to promote it properly. The basic sum which must be worked out is whether EMI can sell enough records to cover its investment.

It would have to sell a lot of albums to cover its costs without the assistance of a few hit singles, and it's for this reason that the days of the "album" bands are very largely over. What EMI is listening for, at least to start with, is the promise of an early single. "We always hope to hear it straight away", says Mobbs. "Sometime, though, it isn't there at first. But you can sense that perhaps the next number they write, or one of the next numbers, will be a single — and that's good enough."

It really is a case, these days, of having a single before an album is even considered — so if you think you'd be "selling out" by writing a single, you'd be wise to think again.

EMI doesn't have talent scouts. It's phasing out the concept of house producers and replacing it with a balanced approach to three objectives: to find the right group, the right song, and the right producer. It's doing away with a lot of the old systems and looking ahead to a period of new successes. Nick Mobbs and Martin Clarke are ready to do their bit, and the rest is up to you.

Pilot, one of the newer groups whom EMI backed for their originality.



album reviews

ALBUM OF THE MONTH



JOHNNY WINTER
JOHN DAWSON WINTER III
SKY 80586

So that's his middle name then! So many superlatives have been scattered around about Winter's quicksilver style, that to call an album of his "good" nowadays seems to imply some disappointment. It shouldn't. This one's up to his usual high standards and features all the famous Winterisms—the neat sliding from one harmony to another, the exuberant chords and the technique of playing his runs just a fraction of a beat behind the rhythm section.

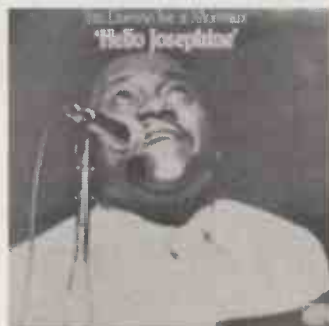
ROCK AND ROLL

There are plenty of rock and rollers, including one Rick Deringer composition, *Roll with Me* as well as some more bluesy numbers. Admirable sentiments are expressed in the lyrics too. What about "Buy tickets for my concerts every time I come to town, and baby you'll be a friend of mine"? Or recalling the *Golden Olden Days of Rock and Roll*, "when guitars were guitars and men were men"

Enough said—if you don't like Johnny Winter, now's as good a time as any to lend an ear, and if you do you'll probably have already enjoyed this LP by now.

FATS DOMINO "HELLO JOSEPHINE" ATLANTIC K50107

This album was recorded in Montreux on May 1, 1973 and mixed in November 1974 so one can only presume that Atlantic had doubts for eighteen months as to whether the album would be successful. Being live it features many of his old hits including *Walking to New Orleans* and *Let the Four Winds Blow*. Fats' vocals and piano playing have not changed at all, but he is still a first rate entertainer as so far he has remained inimitable: on this recording he is backed up by a cheerful barrage of saxes plus a couple of guitars. There are enough Fats fans around who will want to hear him in concert, and hopefully some others who will also want to sample one of the elder statesmen of rhythm blues in action. So why the release delay?



STEELEYE SPAN COMMONERS CROWN CHRYSALIS CHR 1071

This latest offering from folk-group Steeleye Span is definitely their best. The group has the good taste not to overdo a good thing — after so many albums they might have been tempted to branch out and unnecessarily embellish their simple melodies. The vocal harmonies are always pleasant and blend very well with the unpretentious instrumental contributions. *Weary Cutters* has Maddy Prior unaccompanied and double-tracked, and leads



neatly into the last and most enjoyable track on the album, *New York Girls*. The lyrics are cheerfully tongue-in-cheek and the song is graced by the Goonery and acoustic ukelele of one Mr. Peter Sellers. A lively contribution, and a welcome breath of fresh air to an often repetitive album scene.

VARIOUS ARTISTS CHESS GOLDEN DECADE CHESS 6445 203 VOL. 7. 1963-1965 'HI-HEEL SNEAKERS'

A total of 16 R & B/Soul cuts make up this fascinating album of Chess recordings — all reissues with the exception of Joe Tex's *Get Closer Together*, which emerges from the archives for the first time.

On a listening of this record, it's immediately apparent just how much this type of sounds influenced the thriving group scene in Britain in the mid-sixties, particularly those tracks which veer more towards the R & B side. For example: the title track by Tommy Tucker; *One Hundred and Two* by Piano C. Red (James Wheeler), described in Roy Carr's excellent sleeve notes as 'an anonymous piano-pounder from Chicago's juke joints'; Little Milton's Hooker-ish guitar instrumental piece *Meddlin'*; the Sonny Boy Williamson classic *Help Me*, which must have inspired countless lads to rush out and buy harmonicas; and Sugarpie Desanto's *Soulful Dress*. Sugarpie's *Slip-In Mules* is also included,



an 'answer' record to *Hi-Heel Sneakers* and wisely placed at the opposite end of the album from the latter.

Tony Clarke's raver *Woman, Love and a Man Part One* and *Dancing Danny* by the Vibrations sound typical of the material that influenced the Liverpool bands — did any British group copy either of these I wonder? The latter has a riff not far removed from *Sweets for My Sweet*, a U.K. hit for The Searchers.

The remaining tracks should ensure the album strong sales in the north of England where a soul 'revival' is finding a large following. Two of the outstanding tracks in this bag are The Radiants' *Voice Your Choice* and Billy Stewart's *Sitting In The Park*.

VARIOUS ARTISTS "GOOD-BAD, BUT NOT EVIL" JANUS 6310 303

The sub-title of this L.P. is 20 Strange pop 'Classics' from the Cadence label. Strange one or two certainly are, Bill Hays's *Message from James Dean*, for example — but classics? Well admittedly there are one or two of those as well, but there does seem to be a tendency at the moment to tag practically anything recorded before 1967 as "classic".

The period these recordings cover is 1954-62 and the majority of them succeeded in entering the U.S. top twenty. It's not

continued on page 53



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Continued from page 51

surprising that the best-remembered are those that reached the highest positions, such as the Everly Brothers' *When Will I Be Loved*, Johnny Tillotson's *Poetry in Motion*, and the ancient *Hernando's Hideaway* and *Mr. Sandman* (The Chordettes).

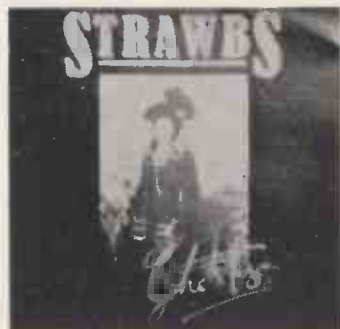
Tillotson's *It Keeps Right On A-Hurtin'* shows that C & W type material has been consistently successful over the years and many guitarists will be interested by Link Wray's '58 hit *Rumble*, described as "the first psychedelic guitar record", particularly as Link is presently enjoying a new wave of popularity. The original flip-side of *Rumble*, *The Sway*, is also included.

The Eddie Hodges' tracks *Bandit of My Dreams* and *Made To Love* can immediately be identified as pure '62 pop, straight out of the cleaned-up punk rock and roll mould that was so different to the products of the Beatles era that eclipsed this period of pop history.

Childhood memories are evoked by Bill Hays' *Ballad of Davy Crockett*, though it's hard to believe that this made number one, even in 1955. Oh well, if The Wombles can make it in the seventies, why not?!

**STRAWBS
GHOSTS
A&M AMLH 68277**

After all the patronising hostility that the Strawbs have had to endure since they went electric, they've produced another album with two fingers cheerfully waving at the opposition. The Cousins/Lambert combination has really given the Strawbs a forceful style which deserves to attract more than their regular fans. It must be said, however, that there are occasions where the instrumental passages veer towards the tedious and become clogged up with irrelevancies which lead nowhere. The ideas are



not inventive enough to afford such luxuries. That said though, once the songs are accepted as just good catchy numbers they do keep the feet tapping. It's an album to listen to, and not to analyse.



**MAHAVISHNU ORCHESTRA
VISIONS OF THE EMERALD
BEYOND
CBS S69108**

One can isolate small fragments of John McLaughlin's music, but by attempting any sort of categorising it seems that the whole point of his music is missed. Certainly no-one else combines so many meeting points with other musical forms—rock, folk, classical, jazz and Indian sitar to name a few. At any rate he is a fine musician, and this album is full of very complex ideas. Once the complexities of the music have been appreciated, it is really a matter for the individual listener to find a particular essence in the music. There are certainly many McLaughlin fans, so probably the fairest thing to do is to leave the last word with the man himself; he feels that this is his most expressive and creative album to date.

**THE PLATTERS
SPOTLIGHT ON THE
PLATTERS
PHILIPS 6641 202**

The early fifties saw the birth of many black vocal groups, recording mostly R & B and rock and roll material and it was from that period that the smooth-voiced Platters emerged. In fact the group are still performing, although various personnel changes have occurred over the years. This 'two for the price of one' double album contains a selection of Platters material from the late fifties/early sixties period which followed their big hit years from '53 to '58.

The easy-on-the-ear Platters treatment is given here mostly to ballad 'standards' although

a couple of rock and roll numbers are included: *Rock Around The Clock* and *Don't Be Cruel*. It's hard to imagine any genuine rock and roll addict wanting to listen to the former, which gets of all things a cha-cha treatment, and Presley fans are unlikely to be impressed by the Platters' version of the latter. Bland as they are when compared with the originals however, the vocalising is of the same immaculate well-dressed calibre that made this group famous, and Platters fans will do doubt welcome these numbers with the same enthusiasm as the more staid material.



**PFM
COOK
MANTICORE K 53506**

Given that the development of today's rock music belongs essentially to the English-speaking peoples, it is almost unknown for a "foreign" group to attain any stature in this field, as much due to inherent national differences in culture as to differences of language, and if many good bands are not heard much outside their own shores, perhaps a lot of the blame for this could lie at the doorstep of musical snobbery. Italy's PFM (or Premiata Forniera Marconi, to give them their full name) seem to have succeeded where others have failed, having taken America by storm playing with and against such formidable opposition as Santana, Poco and Dave Mason, and building up a staunch international following in the process. It is arguable that the communication barrier has been broken solely by the expedient of having most of their lyrics rewritten in English by Pete Sinfield, as their instrumental competence alone is worthy of note. On this, their third album on Manticore, guitarist Franco Mussida seems equally at home in raving technical flights as in reflective and often melancholy solo interpretations, and the band itself is extremely together both rhyth-



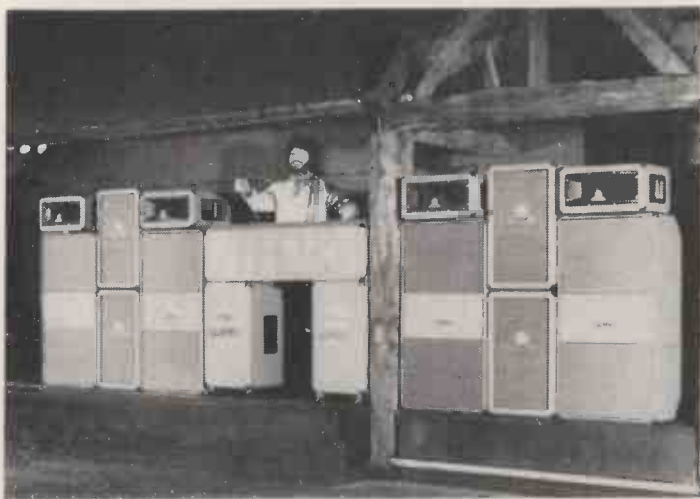
mically and melodically. Oddly enough, it is in the one Italian-lyric number where the band betrays its origins, and *Dove . . . Quando* at times reflects very much the style of such home-produced schmaltz as *Come Prima* and *Non Ho L'Età*, etc. However, it isn't often that any album is completely without fault, and this selection, recorded live in Toronto, is well worth more than a cursory listen.

**LEO KOTTKE
DREAMS & ALL THAT STUFF
CAPITOL ES11135**

Hey, all you country pickers! Feelin' a bit jaded with the standard country line-up? Have a listen to Leo Kottke, who looks like some kind of high school hick, but plays with the authority of a Doc Watson. The whole album is just Leo on his 12-string, occasionally augmented by pedal steel and bass (and on one track by a solitary triangle yet!), but there's no doubt as to who's doing all the beautiful pickin'. One of the many problems of playing finger-style 12 is the difficulty of achieving clarity, especially at speed, but this dude picks as crisp as cracklin' bread and as cool as dew-fresh polk salad on a Sunday morning down on the farm. Seriously, he doesn't seem to be one of these techniques-is-all freaks, and with any luck he won't lose that "honest" feel that comes across on this album. Y'all ever dig the kind of stuff that prompted the Lovin' Spoonful to write *Nashville Cats*? Pick it purty, cuzzin!



INSTRUMENTAL NEWS



New amps, gear from Summit

SUMMIT, who have been producing amplification equipment for some time under another name, have recently introduced a complete range with the Summit brand, including PAs, stage gear and discotheque systems.

Among the artists whom Summit have supplied are Dave Lee Travis, Tony Reeves of Greenslade and Hello.

DLT's system has a 1,500 watt handling capacity and comprises four 200 watt bass bins driven by Gauss speakers, four 100 watt Large Flair horns, four 2 x 12 inch columns, a

custom built mixer, four 200 watt slaves and four 100 watt slaves.

Summit's range is available in three stages: the portable cabinet with 2 x 12 inch speakers and horns; the 4 x 12 inch columns and horns; and the bass bin/horn system described above.

In addition to PAs, Summit also produce 4 x 12 inch lead and base cabinets, 2 x 15 inch cabinets, wedge monitors, guitar amps, slave amps, disco and group mixers and a wide range of other equipment.

New ATC Speaker Systems

TO be shown for the first time at Sound 75 International, three new loud-speakers from Acoustic Transducer Company (ATC) have edge-wound voice coils—a design innovation for a European manufacturer, say ATC.

The 12 inch speakers have been designed for professional use in many high power applications. With a nominal power handling capacity of 75 watts, the standard model is recommended for use in speech amplification, public address systems and discotheques, while the bass model, which has the same power handling capacity, is also designed for organs, electric pianos, bass guitars, etc.

Explaining the advantage of having edge-wound voice coils, ATC's chief designer says that failure in power loudspeakers commonly results from excess heat. "By winding the voice coils with the copper strip on edge, we cannot only get more copper into the magnetic field, we can improve the conduction

of the heat away from the voice coil. The copper is insulated with a phenolic resin as it is wound, and the complete coil on its nylon-based former is encapsulated in epoxy resin and baked to 170 deg. C to guarantee its stability.

"With the smaller air gap that this winding technique gives, heat dissipation to the magnet is improved, and heat transfer is aided by the chemical blackening of the surface. Finally, the voice coil has forced air cooling exhausting through the large heat sink at the back of the speaker."

Prices for the speakers are £55 for the standard and £57.50 for the bass.



Binson range now available from E.S. Electronic

A NEW company, E.S.E. (Binson Sales) has been formed in England to handle Binson products exclusively throughout the UK. With a few exceptions, Binson products have been largely unobtainable in this country until now.

Although Binson Echorec echo units are well known, there are a further 13 echo units available from the company, together with a variety of PA mixers, amplifiers, equalisers, speakers, portable PAs and guitar amps.

P. A. Mixer

One of the new systems, the Binson 7, is available in four versions — a small six- or eight-channel portable PA mixer with a built-in echo unit and either a 100 watt or 200 watt amplifier. The unit has an integral stand which can be raised to a height of about four feet for ease of operation.

Moving Picture Speakers

A PICTURE speaker which oscillates within its own frame is the novel idea from Ormal, who claim the system to be as effective as most conventional speaker systems. Designed for wall mounting in pairs, the Echonica panel speakers are only 1½ inches thick, and come in a variety of over 60 different pictures.

The price per speaker is £23.50 plus VAT, and in pairs £47 plus VAT.

WE GOOFED

In our review of the Kasuga RB 400 banjo in last month's issue, the retail price was shown as £16. This price, which includes the supply of a case, should in fact have read £164.

MIXING CONSOLES

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KEYBOARDS

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B.I. INSTRUMENT REVIEW

COLUMBUS N77 bass

A FEW years ago Japanese copies were regarded as the lowest of the low. Now the state of the game has changed out of all recognition and some of the copies available are very, very good. The Columbus N77 is one of the best of all.

A solid bodied Jazz styled bass, it offers, at a very reasonable price, a wide tonal range from a deep round full bass boom up to a sharp sustaining treble cut that sounds like a spade digging into a pile of gravel. That's the nearest I can get to describing that John Entwistle sound that seems to come so easily from this superb axe.

One nice point I noticed with the Columbus was that it came with good strings. That's a rare feature still, as many of us habitual "guitar testers" will know. If they are Japanese strings they're good. If not, then I'm glad to see that the distributors have had the sense to equip this bass with a nice start in life.

The action, while not exactly scraping the fingerboard, is low enough to get up a fair lick of speed, and I found myself playing fast runs which I really hadn't been sure I was capable of.

One important feature with any guitar is that it has to be consistent right throughout the thousands which are made. According to John Gittings of Aflin, who lent me the Columbus, every one he's tried has been both reliable and exactly of the same quality.

Potential for lowering the action is also there, with an easily got at truss rod (please leave it to the professionals though — don't tinker yourself) and plenty of room for getting just what you want.

Overall the finish is good. The sunburst is attractive and the neck well finished and smooth. The frets are nickel silver and the pick-ups look sturdy and well constructed.

Machine head action is positive with no discernible play, which is fine for accurate tuning.

Although I couldn't be certain, it would seem likely that the body on the Columbus is made of plywood. That's in no way a bad thing, and is certain to be at least part of the reason behind the low price. Somehow, though, the makers have managed to give a resonant amount of tone and bags of volume not unlike a body which has been carved from a hunk of solid wood.

All round, the N77 must offer a tremendous start to any embryonic bass wizard. When you think back to even 10 years ago, the sheer amount of guitar you can buy for your money with instruments like this is one of the greatest and most welcome changes. The time was when £50 wouldn't buy you much at all. Now you can get your hands on a sufficiently good machine to last you right from the start of your career to when you can afford any number of hand-made weapons.

For the final word, I'll hand you over to a customer of Aflin's (who by sheer chance just happened to come in while I was reluctantly handing the Columbus back). He's had a similar bass for a few months now, what did he think of it?

"I use mine mainly for session work," he said. "It's fine, the only trouble I've had has been with friends who keep trying to borrow it off me!"

Now that's what I call a good recommendation!



Columbus N77 bass guitar from Fletcher, Coppock & Newman

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Beat's annual preview of instruments and equipment on show

FRANKFURT FAIR PREVIEW

THE International Frankfurt Fair is the most comprehensive trade exhibition in the year, and the 1975 show is the biggest yet. Last year saw 345 exhibitors, and this year the fair will have 360 direct exhibitors and 50 additionally represented firms on a exhibition area of 18,000 square metres. 250 of the total number will be non-German exhibitors from 40 other countries. Most of these are neighbouring European countries — England, France, Holland, Switzerland — but there is also an increase in overseas participation.

The following breakdown will give a rough idea of how extensively the different products are offered. 290 firms will show wind, string, keyboard and percussion instruments, 119 will show electronic instruments, and 122 will display microphone and loudspeakers. Ninety-nine exhibitors will present amplifying equipment, and 34 will show accordians and harmonicas. Fifty music publishing firms will also be exhibiting at the fair.

Many firms are exhibiting in more than one merchandise group, which is why the sum of the figures exceeds 360.

We continue our usual policy of looking at the exhibits of a cross-section of British sup-

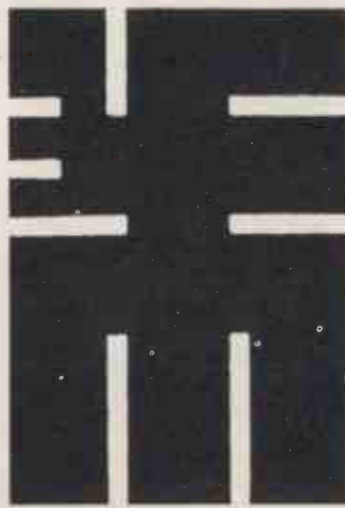
pliers, which between them supply equipment from all the merchandise groups mentioned above.

Apart from exhibiting their regular equipment, most firms try to anticipate a particular trend in the market, and cater for it accordingly. The only point on which there was general agreement was that now more than ever there is a need for outstanding equipment — "bigger, better, louder, more accurate sound reproduction, high professional standards" were some phrases which guessed the needs of the musician in 1975.

Firms like Selmer and Clear-tone unveil new solid state amplifiers, while Orange persist with their already widely used valve equipment. Many firms have added to already successful ranges, and a lot of the equipment shown at Frankfurt for the first time has already been introduced here.

**Altec International (UK) Ltd.,
17 Park Place, Stevenage,
Hertfordshire SG1 1DU.**

This is the first time that the full range of Altec products will be shown at Frankfurt. Staffing the show will be Don Palmquist, the American Vice President and General Manager of the company, and from the UK



weight portable control console suitable for the professional performer to take on the road with him. Each of the ten channels has individual slide volume, VU meter, rotary type bass, treble, reverb level, monitor level, monitor select channel A and B, Cannon-type transformer balanced 150 ohm mic level input and high level pre-amp output. A big plus for this 120-pounder is that it is self contained — so there won't be a long list of expensive extras. The 1220 AC comes standard with a vinyl covered plywood case which also houses the detachable steel legs. The console itself may be removed from the bottom half of the case and used as a permanent table top console.

Boosey and Hawkes (Sales) Ltd., Deansbrook Road, Edgware HA8 9LA will be represented by new company Chairman and Managing Director Dennis Gillard (formerly the Sales Director) and Export Director Sam Norton.

Their regular range of quality brass and woodwind instruments will be on display, but they have several new products which will be the main attractions on their stands.

The Sovereign B-flat Euphonium is available with 3-4 valves and is finished in bright silver plating. The Sovereign range, already popular with musicians, consists of cornet, flugel horn, tenor horn, euphonium and three trombones (one of which is the "Double Trigger bass trombone").

The Edgware 564 concert flute has positive adjustment and performance with light action. The body and foot have been re-designed to new acous-

continued on page 59

On the road

Two new products are the 1221 stage monitor and the 1220 AC mixer. The 1220 AC was designed to be a light-



SHAFTESBURY

A superb range of Shaftesbury drums covering every requirement for the drummer will be on show at the Fair. Top quality and fantastic value-for-money are the hallmarks. Come and see the range of modules, various finishes, including acrylic, individual drums, accessories. Try them out for yourself - you'll be impressed.



Shaftesbury RED CALLAN Guitars

This excellent range of electric guitars has met with great approval from the press and public alike. The range consists of two models Hombre and Cody plus a bass version of each. Features include heavy duty machine heads, detachable neck-fully adjustable, hardwood fingerboard with nickel silver frets and fully adjustable bridge tailpiece assembly.

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CONTINUED

from page 56

tic dimensions for better overall intonation.

The new Hawk Amplification range features combination amps using solid state circuits and components. This range consists of 50, 25, 15 and 5½ watts combinations.

The Laney amplification range features the special "Klipp" control in the 100 and 60 watt amps. The Laney range includes amps, P.A. columns and reverb units.

Also on display will be the latest Edgware B-flat and A sharp Sonorite Clarinet which is the result of years of research in conjunction with ICI.

They will also be showing Beverley drums and the "Executive" range of cymbal snare and hi-hat stands.

CBS/Arbiter, 213/215 Tottenham Court Road, London W1P 9AF will be displaying on three stands. On one stand they will show an extensive array of the famous Fender guitars, as well as amplifiers and Rogers percussion. They also promise several new instruments and pieces of electronic equipment. Henry Gilbert will be in attendance.

EXPORT

On their second stand the display will be particularly for the benefit of the German dealers and export customers: Arbiter amplification (solid state, valve and battery) from 100 watts to the new portable "carry" amp. On this stand will also be the reasonably priced 10 watt Reverb amp plus plug rhythm unit. The quality Arbiter Classic, Jumbo and Electric guitars should cause a lot of interest. There will also be many accessories, and attending



Altec 1220 mixer

here will be Erik Kendrick, Martin Fredman and Reg Clark.

The third stand witnesses a new CBS/Arbiter venture which has already had some success. This is a display of musical toys and pre-school instruments — guitars, drums, disco units, tuned percussion, harmonicas and so on. Alan Marcuson will be in attendance.

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

CMI amplification will once again be the main feature of the Clearitone stand at Frankfurt but this year the whole range has been restyled, and there have been several new additions. The most important change has been the introduction of Solid State amplifiers which have not yet overtaken the valve amplifiers but with the growing difficulty of obtaining valves will surely start to do so. This range is as follows: 5, 10 and 15 watt practice amps; 50 and 100 watt lead and bass amplifiers; 50 watt P.A. amp and 100 watt master P.A. amp; 100 and 250 watt Slave amplifiers and an 8-channel mixer.

The range of cabinets will include 1 by 18, 2 by 15 and 4 by 12 cabinets, the last two being available in both lead and bass versions. There are 2 by 10, 2 by 12, 4 by 10 and 6 by 10 columns — the latter is suitable for both P.A. and lead guitar.



A range of Hawk combination practice amps



Beverley drumkit from Boosey & Hawkes

Continued on page 62



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trademark to look out for.

Framus Nashville is the most exciting new range of guitars, developed at the Framus Nashville Research Center, situated in the Hundred Oak district in Nashville Tennessee.

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"There is no pedal steel guitar in the world that I have not yet played. I would like, from my experience, to develop a model which has all the advantages a professional musician needs." These were the words of the American designer, Mr. B. Aldridge, prior to putting his thoughts into practice.

10 pedals, 8 footpedals, 2 kneepedals, aluminium frame for both necks, metal frame with rosewood decoration selected watered mountain maple, Nashville-sound pick ups, anti-hum, chrome-plated steel nuts, individual machine heads with precision control, adjustable highly-polished chrome-plated legs, FRAMUS patent (patent pending) for all strings, easy and fast mounting, plush-lined rough wooden case.

CONTINUED

from page 59

The most important feature of all the solid state amplifiers, with the exception of the practice amps, is that they are fitted with an auto transformer which allows them to be used with virtually any cabinet or combination of cabinets of any impedance and still produce maximum output.

Both the 50 and 100 watt lead and bass amps will be available in combination form with speakers and amps in the same cabinet.

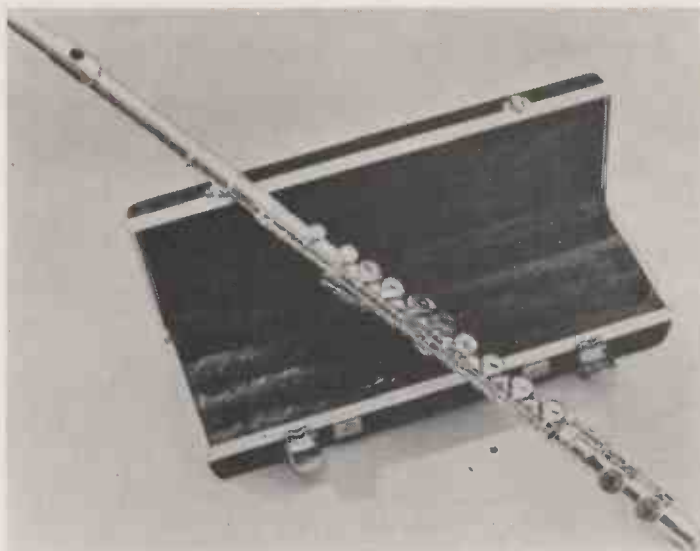
As well as amplification, the range of CMI electric guitars and accessories such as sound/light units, graphic equalisers and "autowah" pedals will be on display.

Manning the Cleartone stand will be company executives Keith Tonks and Roger Heafield who will be able to answer questions and also give practical demonstrations.

J. T. Coppock (Leeds) Ltd., Highfield House, Royds Lane, Leeds 12 will introduce a new range of amplification at Frankfurt, but were giving limited information on it until the fair starts. As John Lawson, the Sales Director said, "There is more, but that's all I want to say at this stage."

Solid State

This is the firm's second year at Frankfurt and they will be showing their Elgen amplification range. This new range has not yet been seen in Britain. There are some minor improvements such as the design and appearance, but the major difference is that the amps are now solid state instead of valve as the firm used previously.



Edgware 564 Flute from Boosey & Hawkes



Boosey & Hawkes Sovereign Euphonium

Cleartone CMI Amp



Also to be exhibited is a pair of 2 inch by 12 inch PA columns with treble horn.

Elgen Products make the amps and their rep is Mr. P. Robinson. Also on the stand will be the Managing Director of Coppock, John Lomas, and John Lawson the Sales Director.

Custom Sound, Custom House, Arthur Street, Oswestry, Salop will have their gear exhibited at Frankfurt by a Manchester firm, Leech Manufacturers, who will in future be the export agents for Custom Sound. All Custom's amps are solid state, and recently new items include a 150W into four ohms slave, which is fully short and open circuit protected and fully thermally protected. This amp is only four and a half inches high and is ideal for use with high quality mixing desks.

Mixer

Another item alongside this amp is the CS700A, a five channel 150W PA mixer amp which has independent volume, treble and bass controls on each channel. A particularly interesting feature of the CS700A is the 'reverberation gain' control which enables either reverberation or echo to be selected independently per channel. Inputs include mike, echo send, return and footswitch. Outputs are loudspeaker, tape and headset plus line out and slave out.

continued on page 64



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GENERAL MUSIC STRINGS Treforest Glamorgan

CONTINUED

and Nicholas Engineering Co. Ltd.

GMS will be exhibiting their full range of musical instrument strings. The focal point of their display will be the "Picato" range, but samples will also be shown of all the brand names manufactured by GMS including Monopole, Ambassador and Red Dragon. A completely new item which will be introduced at the exhibition is "Picato" bass guitar string, now available in both long and medium scale, which add to the already established "Picato" bass guitar range.

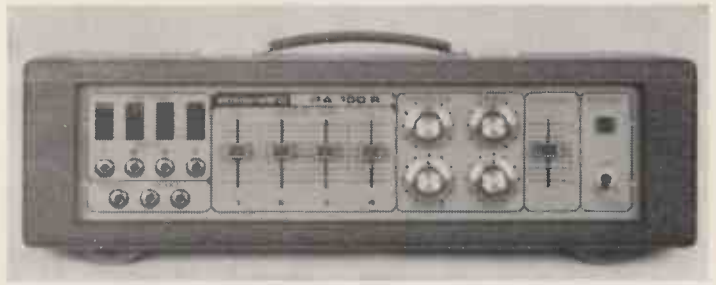
The Peter and Nicholas Engineering Co. will be exhibiting their full range of microphone stands and accessories, as well as several new lines. Their goods are already popular with many groups and their Disco Unit stands, High Level speaker stands, new Table Top Model microphone stands and range of goose necks should

from page 62

General Music Strings Ltd., Treforest Industrial Estate, Pontypridd, Glamorgan will, as last year, be sharing their stand with associate company Peter



The new Simms-Watts H-100 cabinet with one 15 inch speaker and four horn units. Price is £165.



Simms-Watts' PA100R amplifier priced at £139.

attract more than passing interest from the retailers.

GMS representatives at the Fair will be Mr. Alfred Stein, Mr. Peter Stein, Mr. Jeff Jeffery and Mr. Dave Martin.

HH Electronic, Cambridge Road, Milton, Cambridge CB4 4AZ will be showing several new products at Frankfurt.

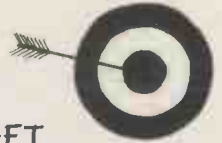
The new echo unit is a compact and portable echo delay system, made to studio standards, capable of single echo repeat or multiple echo, with the added feature of variable time delay. A wide range of echo delay time is covered by a horizontal slider control. Sound effects ranging from fast reverberation to very slow echo repeat are produced by slider control settings. A built-in compressor/limiter prevents overload distortion, and special long life professional recording tape ensures low noise and wide dynamic range. The retail price of the echo unit is £123.82.

HH have been encouraged to design an audio control mixer to complement their already well known range of amplifiers and speaker systems. The PM12/2 is the first of a new range. It is a transportable sound mixing console designed for high quality P.A. systems or recording applications, and is manufactured to broadcast

studio standards incorporating integrated circuit operational amplifiers and double sided circuit boards. It is designed in a compact portable format with 12 full mixing input channels, two output main groups and comprehensive foldback and effects groups. It also features a unique HH development, LED (light emitting diode) output VU meters, and electroluminescent lighting on channel and group controls.

The "Second Generation"
Continued on page 66

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by Gibson

So many enthusiastic letters have arrived since the end of their great Gibson Gift Box offer that Rosetti now introduce, for a very limited period only, another substantial presentation to each and every purchaser of a new Epiphone guitar from an authorised Epiphone dealer.

Between now and the end of March, buy Epiphone and you get both a superb instrument designed and approved by one of the greatest guitar makers in the world, AND a fitted, padded substantial cover, worth almost £10.00. It's a very useful extra and it's absolutely free. So choose the model you need from the comprehensive Epiphone range . . . and act now!

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Epiphone 12 String	£89.95
New Model 12 String	£67.00
Super de luxe 12 String	£95.00
De luxe Pro 12 String	£125.00
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Name

Address



BI 3/75

CONTINUED

from page 64

amplifier is "designed with musicians in mind and is capable of producing sounds never before achieved by ordinary instrument amplifiers." It has new audio signal-processing circuitry which reacts to lead, bass, organ or synthesiser sounds in the same powerful way.

The 4 by 12 Dual Concentric Column is designed for high quality P.A. systems, and is especially suitable for use in conjunction with HH MA100 or MA100-S P.A. amplifiers. The DC contains special wide range, high power handling 12 inch loudspeakers. The speakers are known as Dual Concentric because of the twin cone

design; the larger cone for re-production of the bass and mid-range frequencies and the smaller inner cone assembly for extended high frequency response. The power handling capacity is 100 watts RMS and the nominal impedance 8 ohms.

HH will be showing another new product, the 50W Add-On Horn. The unit is all fibreglass and can be used with any HH loudspeaker where extra middle and treble response is required.

At the HH stand will be Managing Director Mr. Harrison, Sales Manager Mr. Bradbury and export agent Miss Gisela Burg, Director of Expotus Ltd.

M. Hohner Limited, 39/45 Coldharbour Lane, London SE5 9NR.

The Hohner stand of the German mother company will be visited by the following English representatives: Sales Director Dirk Commer, Sales Manager Laurie Westell and Director Ivor Beynon.

As well as their established products, Hohner will be unveiling several new items.

NEW

The "Special 20" is the latest in the Vamper Harmonica range and will be shown at Frankfurt for the first time. Its plastic body is completely airtight, and there are features in the design which should make it particularly attractive to the blues player. Note "bending", wailing, vamping, scating and plain, straight playing is all within the range of the "Special

20" and it should not only appeal to the beginner but to the professional as well.

The new portable Electra Piano has been used by the James Last Band for the past six months on "road-tests", and has the same tone as the already well known upright Electra Piano.

KEYBOARD

Marketed under the Hohner International label, and on view for the first time at a trade fair, will be the String Melody keyboard instrument. This provides a comparatively inexpensive way of producing a synthesised orchestra sound — the "orchestra" sound is pre-set and there are eight slide bar mixers.

The new Hohner-Vox II Electronic Accordion and the Hohner International Mignon electronic organ will also be on display. The latter is probably the world's smallest one manual console organ but despite this features many effects familiar to the larger models.

Hohner have also added to their recorder range. The 9635 Bass Recorder, in maple, features authentic baroque fingering.

John Hornby Skewes and Co. Ltd., Salem House, Main Street, Garforth, Leeds LS25 1PX have specially produced the new range of "Herald" guitar strings for introduction at the Fair.

These high quality British-

FUNNY CAT



Let them grin its only jealousy at the exciting sounds you get with your ROLAND AG-5 'FUNNY CAT' effects pedal unit.

The AG-5 gives a soft distortion sustain and other harmonic movement effects



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made strings are available in complete sets for Classic Guitar, Electric Guitar, Bass Guitar, Folk Guitar, Country and Western Guitar and 12-String Guitar.

Also on show will be the HS range of school glockenspiels. There are three diatonic models — 8, 12 and 13 note, and two 21 note chromatic models. The 13 note diatonic and one 21 note chromatic models are fitted with dampers.

H/H Electronic's echo unit

Continued on page 68



A FAIR SELECTION

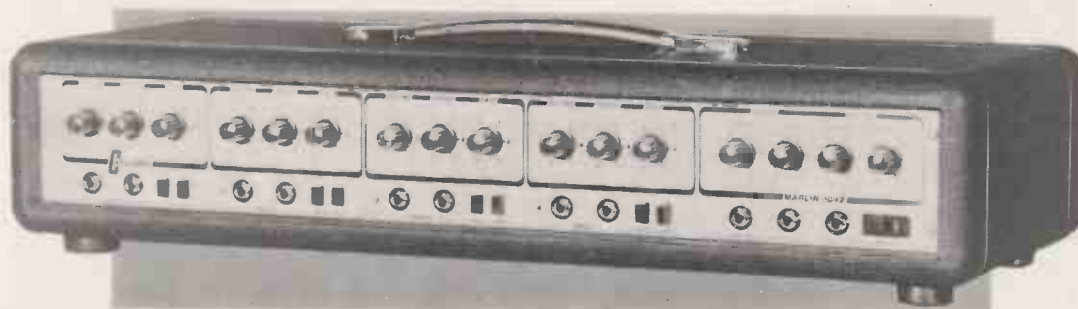
NEW!

MINI-BIN

A compact multi purpose folded horn bin fitted with 1 15" Loudspeaker and two high frequency horns. New addition to "Audience Penetrator" range. 100w. power handling. Use in Pairs for Disco or P.A. or singly for bass guitar.



THE MARLIN 1042



A new versatile portable P.A. amp. with switchable reverb on all input channels. Four channels. Two impedance inputs per channel. Reverb and effects send push button each channel. Full power capability up to 130 watts RMS.



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

CONTINUED

from page 66

One of the firm's more recent additions are the Hornsby Chime Bars. These are individual Glockenspiel type notes comprising a tuned metal bar mounted on a special resonator tube. Using the special beater provided, a note of considerable resonance and tonal quality is produced. These Chime Bars are available in a range of 25 individual notes (chromatic G-G) as well as in sets of 13 notes (diatonic B-C) or 25 notes (chromatic G-G). Each set comes in a polished wooden cabinet with beaters and detachable legs.

On display will be the Miles Platting amplification equipment range, which includes guitar/organ and P.A. amplifier and loudspeaker units with a choice of 50 or 100 watt output ratings.

HS will display a comprehen-

sive range of amplifier and musical instrument accessories: "Zenta" Reverberation and mixer units, microphones, drum sticks, amplifier leads, loudspeakers, conductors' batons, guitar and recorder bags, "Hornby" guitar straps, kazoos, miniature bagpipes and various other unspecified items.

Representing the company in Frankfurt will be Mr. John Skewes, Mr. David Barnett, Mr. David O'Reilly, Mr. Ray Nicholson, Miss Belinda Skewes and Mr. Paul Brown.

James How Industries, 30 Upland Road, Bexleyheath, Kent shipped 6.7 tons of Swing Bass strings to the States last year under their brand name of Rotosound, as well as 20 other types of string.

James How invented the black nylon electromagnetic string and the Swing Bass range. Another first for the company is the Custom Gauge Bass in medium and long scale which adds to the Swing Bass range.

POWER

The Super Bass provides the musician with power and harmonic control and the new design features extra band width.

They're also promoting their goods with a large selection of tee-shirts — owners so far include Elton John and John Entwistle!

In attendance will be J. How, R. How and E. Tuite.

Kemble Pianos, Mount Avenue, Bletchley, Milton Keynes offer a large range of quality pianos



Miles Platting 50w PA available from John Hornby Skewes

from six to seven and a quarter octaves. The Rutland is a six-octave upright in mahogany, walnut or teak with a satin or polyester finish. A third pedal is an optional extra. Among the seven octave models is the Classic, one of their most popular, and the similar Elite, which has a special slimline design to fit modern houses. The Vogue offers a design alternative. The

top is not hinged in the normal fashion, but opens at one end like grand pianos. As the names imply, the Chippendale and Regency models are period designed and feature carved legs and casework in the different period designs. The Regency is a seven-octave piano while the Regency has seven and a quarter octaves with a similar top to the Vogue.



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Miles Platting 30w combo amp

One seven and a quarter octave grand piano will also be on display. The Cascades have not yet been seen anywhere—they are also seven and a quarter octaves.

Representatives at the fair will be two members of the Kemble family as well as Mr. Jacobs and Mr. Card.

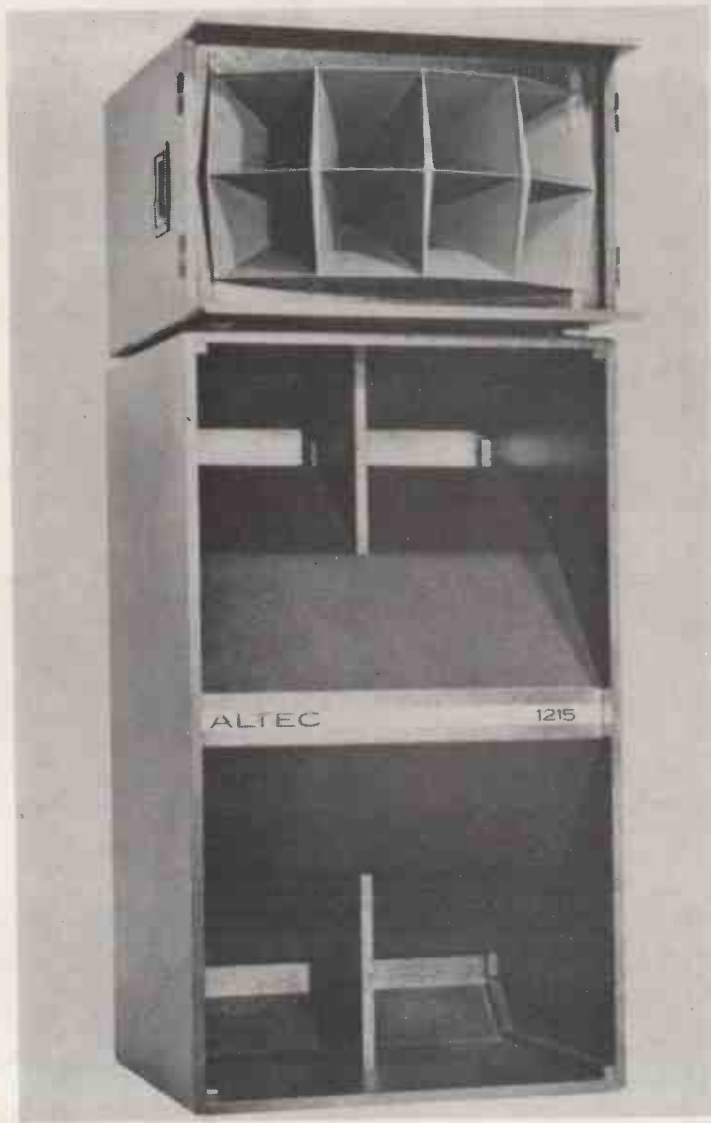
Macari's Sola Sound, 20 Denmark Street, London WC2H 8NA are offering a range of phase units. The Colorsound Phase Pedal is a four segment phase unit where the effect is speeded up by the action of the pedal and straight sounds

are obtained by a foot switch. The Doppletone five segment phase unit has two circuits—phase and bubble. A slider pot controls both circuits and gives an accentuated phase sound plus a distorted ring modulation sound.

The Supa Phaze has seven segments and has a much wider range than the two previous models. The speed of the phase is controlled by the angle of the pedal.

These units are made to be used in conjunction with the electric guitar, electric organ, pianos or PA vocal units.

The Chuck-a-wah is an inter-



Altec 1215

esting new device which can be used with guitars, pianos, organs and basses. The unit is

housed in a steel pedal and has a special type of sound filter

Continued on page 70



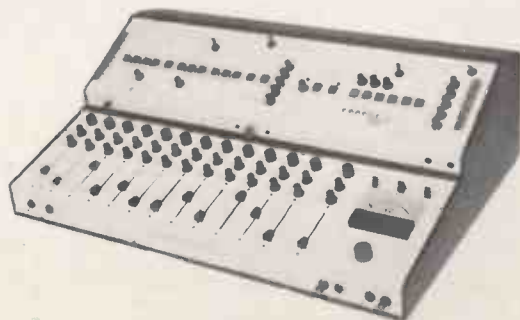
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**CUSTOM BUILT REMOTE
CONTROL SOUND AND
LIGHT DESK**

CONTINUED

from page 69

which works on the principal of "the harder you play, the more sound you get." It has a foot operated switch to normal and a rotary control for the amount of filter response.

Larry and Jean Macari, and rep Brian Butcher will be on the stand.

Orange Musical Industries, 3-4 New Compton Street, London WC2 spoke of "some very

advanced stuff" on their stand. Orange are exhibiting only valve equipment, anticipating that a large number of people now using transistorised equipment will turn to the more sophisticated items that Orange are displaying.

Pride of place goes to the highly successful Graphic Valve 120 watt amplifier and the updated version will be on display. The panel layout is simple and quick to operate on stage, and should be quite suitable for the studio too.

NEW GEAR

Orange will also unveil several new cabinets including folded horn cabinets. They will also introduce a new Twin Reverb Unit, add-on horn units for P.A. use and some compact P.A. cabinets with inbuilt horns which are also suitable for disco use. They will also introduce stage monitor cabinets, a new disco unit, and some drum equipment. The "Cartmaster" is a professional record and replay cartridge machine aimed at DJs and radio stations. As it has been specifically designed to broadcasting standards, what may at first seem to be expen-

sive is probably quite reasonable.

These new items will appear with more already well-known equipment and on top of this there will be a display of accessories such as microphones, leads, strings and strobe lights.

B. Page & Son Ltd., 10 Wood Street, Doncaster, Yorkshire DN1 3LH will be demonstrating for the first time at Frankfurt the new ME 111 Organ Speaker Cabinet. The space-sound-effect in the treble and bass range produces the so-called Doppler or Leslie effect at high and low frequencies.

The two loudspeaker rotor systems are run by separate power amplifiers each with 80 watts output. The rotating drum projects the sound in all directions, and the ME 111 may be connected to all commonly used organs. The second channel allows connection of a rhythm unit, a guitar or any other instrument which will be separately adjustable. There are two separately controllable inputs with an integrated totalizing amplifier. The input stages are protected against humming and coupling interferences by means of a separating transformer.



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Try adding a ROLAND AW-10 'WAH-BEAT' to your equipment and just see how it gets the 'kids' screaming for more.

Ask your local music store about the range of Roland effects units.

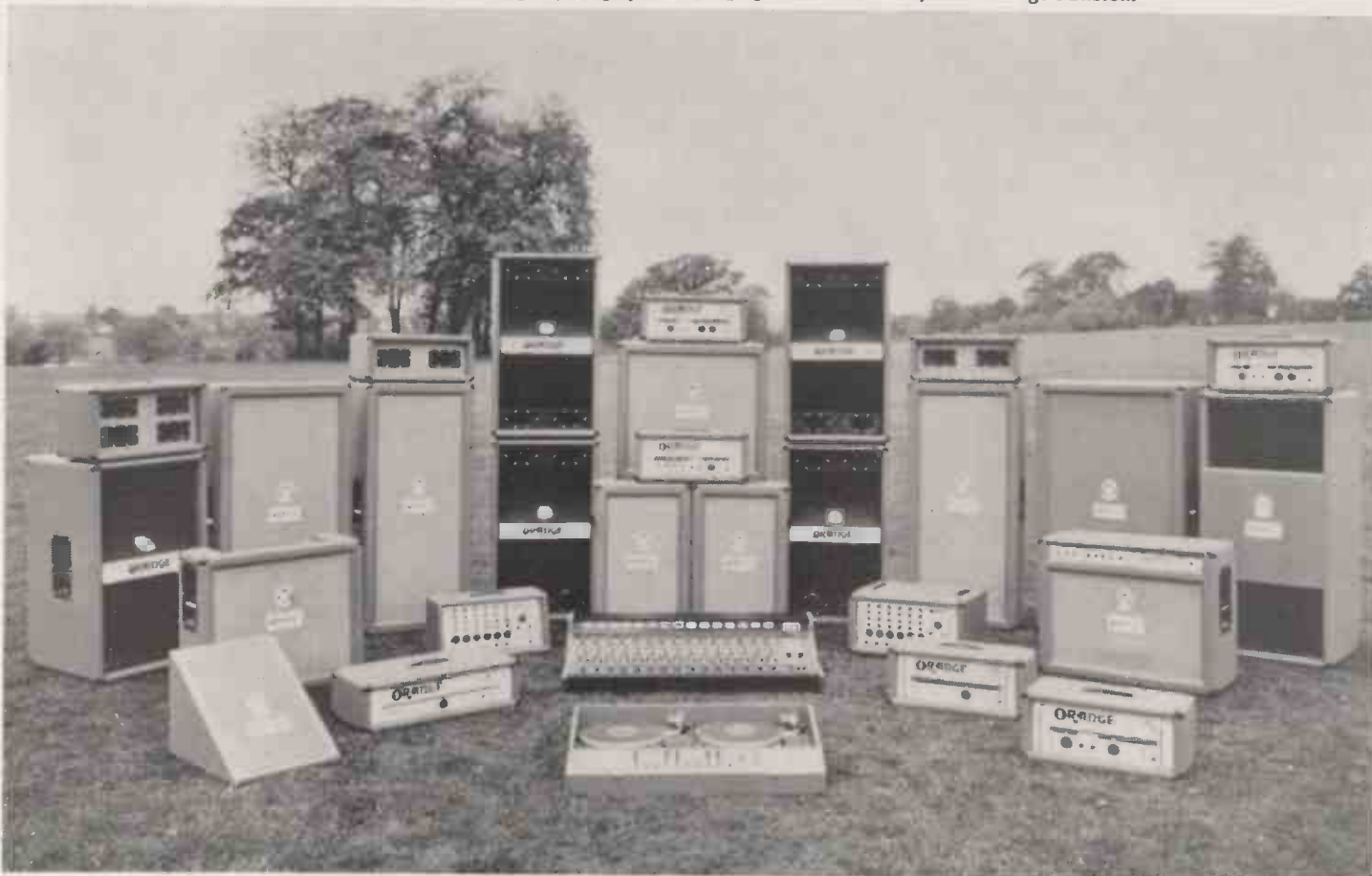


ROLAND EFFECTS UNITS
for those in search of professional sounds.

Also on show for the first time at the Fair are the small Mosquito Speaker Boxes. The

Continued on page 73

A panorama of the wide range of amplification equipment available from Orange Musical



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 Erich Bachtragel and Peter York and Mickey Hart and S
 Danny Seraphine and Joe Bauer and Gregory Peters an
 Billy Kreuzmann and Sidney Jones and Frankie Capp
 Cozy Cole and Rudy Collins and Jimmie Crawford and G
 Joe Cusatis and Alan Dawson and Barrett Deems and K
 Jack DeJohnette and Tony De Nicola and Bruce Philip
 Frankie Dunlop and Nick Fatool and Vernel Fournier an
 Frank Gant and Sol Gubin and Hank Johnson and Chico
 Lionel Hampton and Jake Hanna and Billy Hart and Her
 and Louis Hayes and Sonny Igoe and Gus Johnson and
 and Jo Jones and Rufus Jones and Connie Kay and Joh
 and Irv Kluger and George White and Nick Ceroli and S
 Don Lamond and Paul Ferrara and Pete LaRoca and Fra
 Cliff Leeman and Stan Levey and Roy McCurdy and Tor
 Sonny Payne and Ben Riley and Dannie Richmond and
 Ed Shaughnessy and Harold Jones and Zutty Singleton
 and Alvin Stoller and Jack Sperling and Grady Tate and
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Gibson 335, walnut
Gibson 'Ripper' bass, natural

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Guild S100, black
Guild X500, natural, semi/acc.
Fender Strats S/B, natural, mahogany
Fender Tele's S/B, blonde, etc.
Fender Pre Bass, S/B, natural, mahogany

Fender Pre Bass fretless, S/B
Fender Jazz Bass, S/B, walnut

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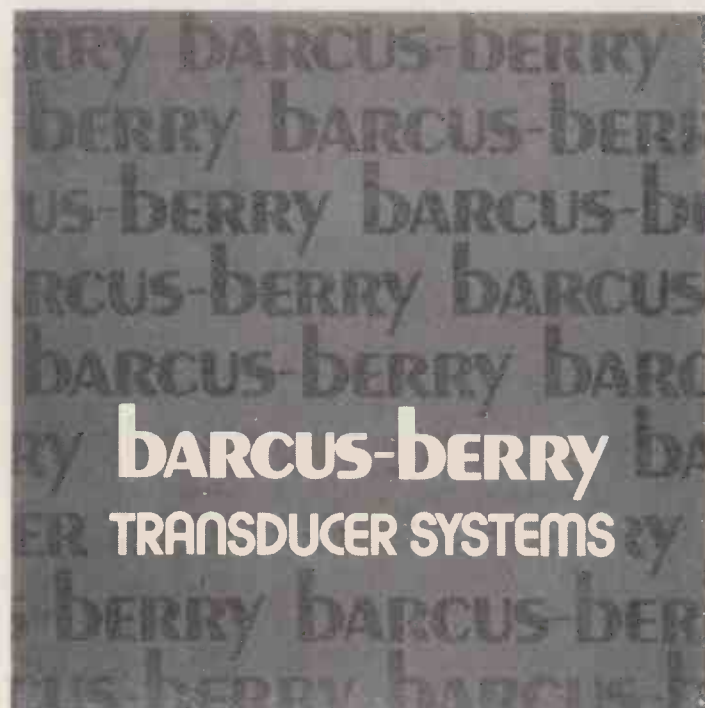
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CONTINUED

from page 70

firm promises several other items as well but the ME 111 will probably be the highlight of their stand.

Mr. Ben Page will be in attendance.

The Premier Drum Co., Pullman Road, Wigston, Leicester DE8 2DF will feature their usual wide range of percussion instruments. The "Kenny Clare" outfit has already been well received as a kit specifically



Drum stool from Premier

designed to be loud enough not to be drowned by a loud band, and this year Premier will display the twin tom-tom version with its special resonator shells. They will also show the B707 which is a twin bass drum outfit.

The Super Royal Scot range of marching drums has been



Premier timbales

extended by the addition of the S80 and S81. Special features of these drums are two extra tensioning brackets and deep profile hoops for fine tuning and greater strength.

A new range of four concert toms and a pair of chrome timbales will also be shown at the Fair. The four toms are "ideal for sessions, recordings, or any group that uses extensive amplification." They will also feature the latest Premier finish — polychromatic silver.

On show for the first time will be the Kenny Clare drummer's throne, which has a removable top allowing accessories to be stored in the throne itself.

Premier's range of tuned percussion has been expanded by the introduction of alto and soprano metallophones and two new chimes. The metallophones are the first produced by Premier, while the chimes feature a new damping system.

Continued on page 74

ELGEN AMPLIFICATION P.A. EQUIPMENT

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Leeds 12



CONTINUED

from page 73

Derek Stephenson, director, Allan Hewitt, sales administration manager, Roger Horrobin, sales promotion manager and Alan Maxted, sales representative, will be on the Premier stand.

Rosetti and Co. Ltd., 138-140 Old Street, London EC1V 9BL have added to the Epiphone guitar range. The "Fabulous Five", as they call these guitars,

feature some design changes. The new fixed-heel neck on some of the models is the return to the traditional method of dovetailing the neck into the body instead of bolting it on. All Epiphone guitars are fitted with Gibson strings which are selected to suit the particular model.

Simms - Watts (Division of Rosetti and Co. Ltd.) are introducing four new amplifiers at Frankfurt. On show will be the new PA 100W 4-Channel amp; a new PA100W amp with Hammond Reverb; a new all-purpose 100W amp with built in Fuzz control; and "a design so new that nothing is being said about it until the wraps are taken off in Frankfurt." They are all solid state and aim at "power with portability."

COMPACT

The range of speaker cabinets is extended by the introduction of compact units fitted with high-frequency horns making the cabinets fit for use with guitars, PA or discos. Highlight of this range is the H100 speaker cabinet which is fitted with an RFC 15 inch 100W speaker plus four high-frequency horn units. The exist-



Epiphone FT350 guitar and FT365 12-string

ing Simms-Watts Disco range equipment in a soundproof booth. will be demonstrations of all

Continued on page 76



Great Sound...

NOW THE 4KHZ HORN GOES INTERCONTINENTAL

Introduced to Europe at the 1975 Frankfurt International Trade Fair

Now going intercontinental after twelve tremendous months of U.K. success — the Vitavox 4KHZ Horn — shown to Europe for the first time at the 1975 Frankfurt International Trade Fair.

With the 4KHZ Horn, the Vitavox range is now five nucleus strong. The outcome of nine months research, it is the latest concept in the continuing development of the range. Its arrival meant One Source — One Throat — for sound power only many Horns together could give before.

The 4KHZ Horn is designed for use with the Vitavox S3 Pressure Unit for wide dispersion of the upper audio frequencies. When mounted in the vertical position it gives a wide sound distribution in the horizontal plane. Made from heavy gauge steel, treated with acoustic damping compound, finished in dramatic hammer black paint, and with a Heavy Duty mounting bracket to support the pressure unit weight, the 4KHZ Horn is geared throughout to meet the needs of BIG SOUND with THE GREAT SOUND OF VITAVOX.

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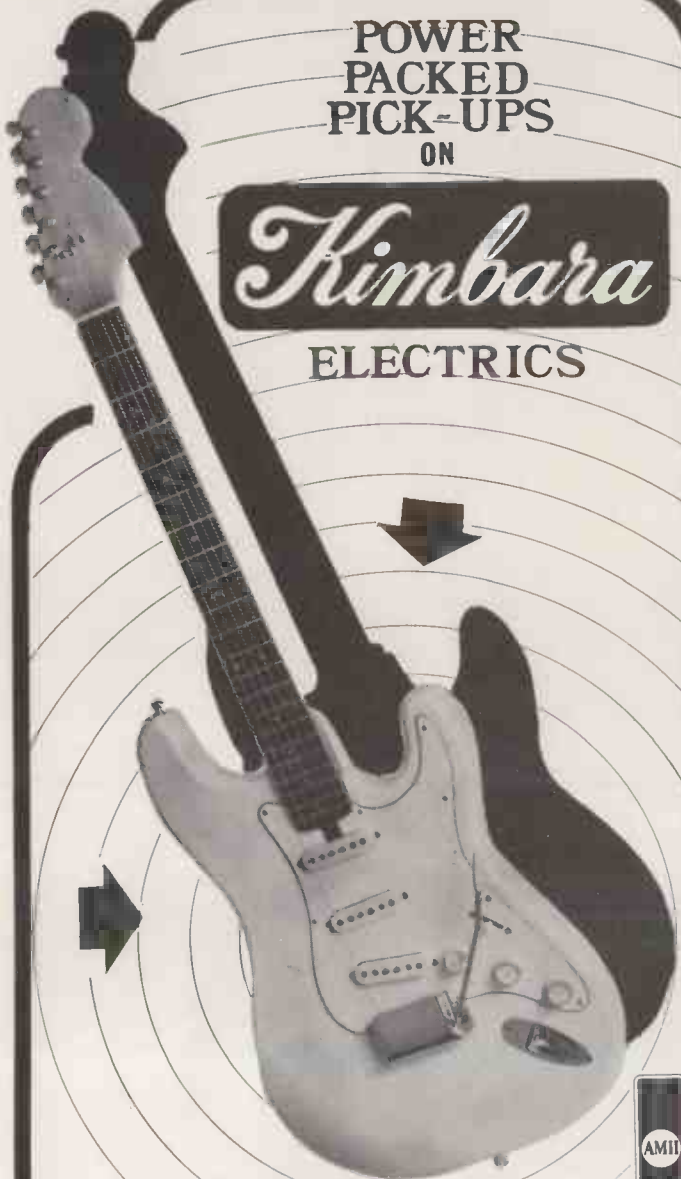


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CONTINUED

from page 74

Henri Selmer and Co. Ltd., Woolpack Lane, Braintree, Essex CM7 6BB will be hoping to enhance their already solid reputation in the amplification field when they unveil a new range of advanced solid state models at the Fair.

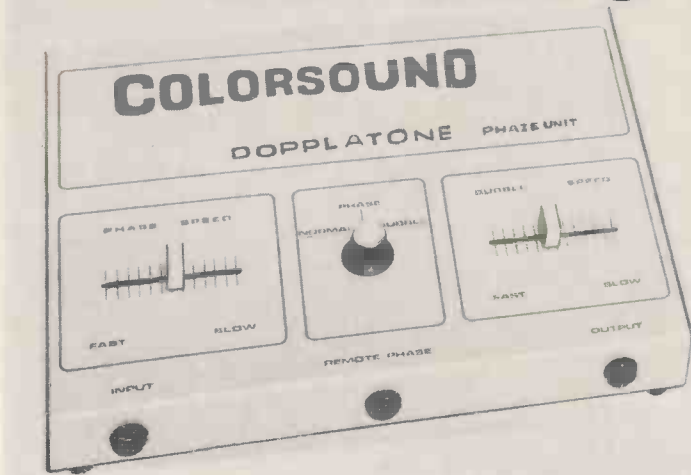
The firm is very enthusiastic about the 30 watt Super Reverb 30 Combo Amp. With two channels (four inputs), an exclusive super reverberation unit and



▲ Selmer's new Super Reverb 30 combination amplifier

Continued on page 78

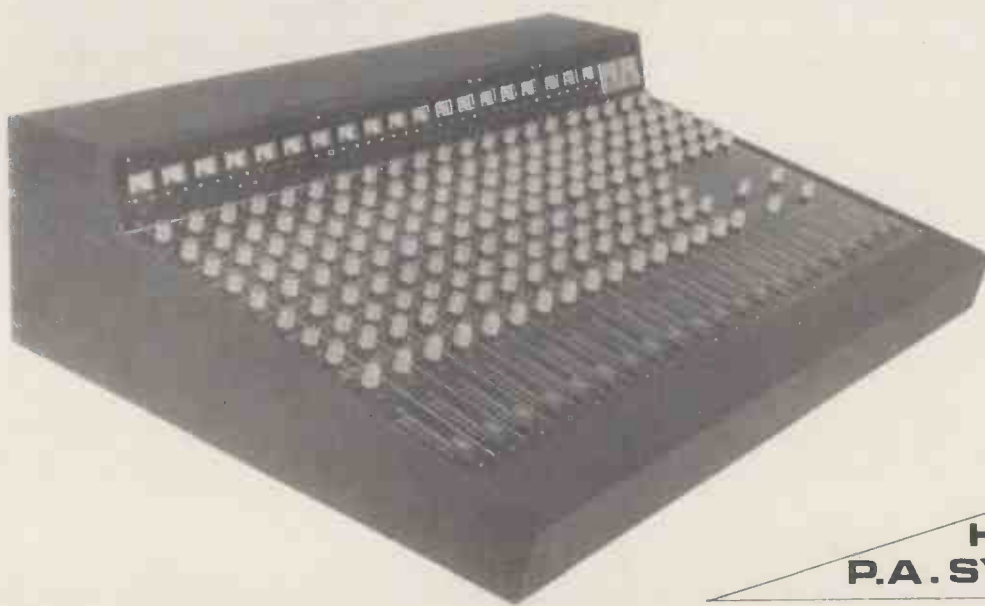
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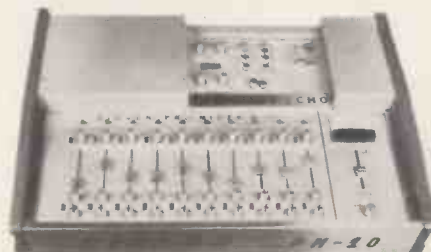
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from page 76

two heavy duty speakers, it can be used as a dual purpose professional studio or stage amp.

The new 15SS has been designed as a small unit which can double as a practice or studio amp. Its advanced solid state circuitry should minimise electronic hum and, being reasonably priced (exact quotes will be given on the date) ought to be a leader in the small amp market. It has a single channel (two inputs), a 13 inch by 8 inch 15 watt elliptical speaker.

For the first time Selmer London will be exhibiting the latest range of Kentucky electronic organs — models 101 Adventurer, 201 Challenger and 301 Explorer, each with Automatic Rhythm.

New items

Selmer have added to their Melody Maker ranges, and several items will be shown at Frankfurt for the first time, the Super Melody Maker trumpet and the Super flute which are both ideal for the musical student in the lower priced market.

Once again the full range of the popular Saxon guitars and Sellond Latin Percussion will be available for trial and demonstration.

Vitavox Limited, Westmoreland Road, London NW9 9RJ.

The focal point of the Vitavox stand display at Frankfurt will be the 4kHz Horn. This will be the unit's first introduction to the European market, and as it has enjoyed high sales in the UK it will probably interest the European buyers.

The 4kHz Horn was launched by Vitavox in the summer of last year following on the introduction of improved adhesive, plastic and component technologies to the Power Loudspeaker Range three months previously. The Horn made the Range five units strong.

Its arrival provided for the first time the technique of creating horizontal sound dispersion from a vertical horn, and making available from one source what only many horns could give before.

The horn is designed for use with the Vitavox S3 Pressure Unit, one of the other units in the Range, for wide dispersion in the upper audio frequencies. It is made from heavy gauge steel, treated with acoustic damping compound and is finished in hammer black paint with a heavy duty mounting bracket to support the weight of the Pressure Unit. The Horn is geared throughout to meet the demanding needs of the big sound groups.

The complete Vitavox Power Loudspeaker Range will be on display. In addition to the Horn and the S3 Pressure Unit, the Range comprises the AK 156 Loudspeaker, the H.F. Horn and the Dividing Network.

STAND NUMBERS

Boosey and Hawkes	50253
CBS/Arbiter	50447/51329/ 51064
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James How Industries	50247
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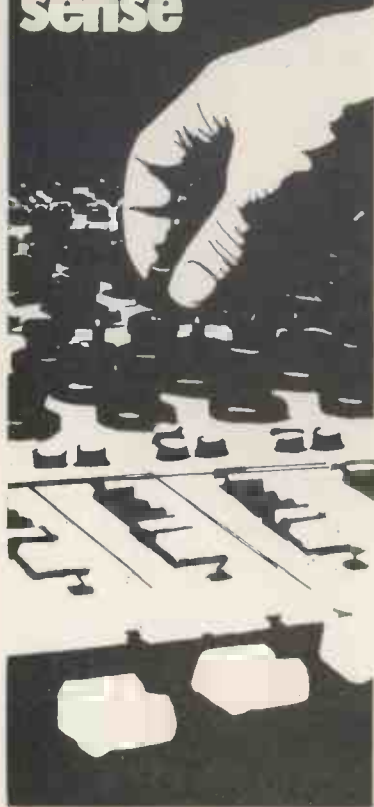
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THE PRODUCERS

Men of sound sense



JEFF WAYNE

DAVID Essex's single, *Rock On*, written by the star himself, was released on August 10, 1973. Six weeks later it was number one in the charts. In November, the first Essex album, also called *Rock On*, was released. An instant chart entry.

Both single and album were produced by Jeff Wayne. By March, 1974, the single had won an annual award as Best British Produced Pop Record. A week later it was top of the charts in the United States, the same month winning a Gold Disc for one million dollars' worth of business in America.

And suddenly the pop spotlight was fairly and squarely on Jeff Wayne. He became one of the most sought-after young producers in the business.

Wayne had a background of experience in most aspects of pop music, but barely anything to work on in terms of producing actual artists. Essex was the breakthrough.

Says Wayne: "My first work as a producer was tied up with my other, lucrative, work, as composer and orchestrator of jingles. Before I started producing the telly commercials, I was just a composer and arranger. But through these jingles, I did some film scores.

Meetings

"Through the scores, I met up with Vigrass and Osborne, Paul and Gary, and because I wanted to get back more into the pop music business itself I cut two songs by them . . . which were based on jingles.

"Then my girlfriend, Liz Whiting, who was in "Godspell", asked why I didn't talk to the star of the show, David Essex, about singing on some of my television commercials. After all, I knew what it was all about — I'd done some 2,300 commercials in six years.

So it was that David Essex came to sing on the advertisement for Johnson's Pledge furniture polish. That one has been running for three-and-a-half years now, and is the time that Jeff and David have been close friends.

Yet . . . despite that award as "best producer", Jeff has ventured no further into actually producing other artists. He sees

" . . . deciding whom to produce is as important a decision as getting married."

his relationship with David as getting stronger and stronger; but the only other artist he plans to produce is Marian Segal, whom he likens to Joni Mitchell — "only different!"

Says Wayne: "When it comes to deciding whom to produce it's honestly as important a decision as getting married. But I have another problem, because I've done the whole thing backwards, wrong way round, whatever you think best describes it. I've done so many commercials, and they make so much money, that I'd have to have a top ten record every time I go into the studio with a pop artist to compensate for the time I lose not doing jingles. So naturally I'm not interested in producing artists for a living.

"I've had lots of unknown artists asking if I'd produce them. But if I'm not in it for a living, then I can wait till I get that feeling of totality over someone . . . that feeling like being involved in a marriage."

Prior to meeting Essex, the Wayne career had stretched pretty wide. He's the son of Jerry Wayne, an American singer who had top ten hits of his own. Jeff studied jazz at the Juilliard School of Music, Manhattan; after graduating, he played as a tournament tennis player in California.

Then he started writing and arranging for acts like the Sandpipers and the Righteous Brothers and, in 1963, was co-writer of *The Martian Hop*, by the Randells, which sold well over a million copies.

Three years later, he joined his father, then a producer of theatre shows, in London, and wrote the music for "Two Cities", based on Dickens' "Tale of Two Cities". And from there



he was into the world of radio and television jingles.

Says Jeff: "All experience is valuable. You learn something from everything you do. But if you're producing an artist who is also a songwriter, then you have to be sure he can create something original. I don't feel there is any value in just recreating other sounds. *Rock On*, I'm sure, was an original concept. I'd had the sound in my mind for a while, but we had to have the right song to fit it.

Personality

"The song creates the right sound; the artist creates the right personality."

Even the heavier underground papers took notice of *Rock On*. Like "Village Voice": "Instead of getting carried away with the cheap sentiment aspects of the



echo chamber, Essex and Wayne carefully set up an infinite regress situation, placing the listening right in the middle of two sound mirrors, set face-to-face. It's all coming right back at you while it's all being spirited back into the sound oblivion from which it all came."

So how does Jeff Wayne operate as a pop producer? He explains: "The first thing is the orchestration. I produce and orchestrate by working out every last detail of the sound. Obviously I allow freedom to change things, once in the studio; once having considered the attitude of the artist. You can play around with things later on. You can easily wind up with a lot of changes. But you have to have an original sound plan . . . all of it. No gaps.



David Essex, whose hits have all been produced by Jeff Wayne at Advision.

"I do the rhythm section first, or the smallest group I can. If possible I have the artist there, just singing along with it — though his part in the proceedings is scrubbed out later on. But his presence, with that small group, helps get the feel of it. Then comes the master vocal, with minimal orchestration.

"Then you add the extras. I'm aware that this isn't the conventional way of creating a record, but it's the way I feel happiest. Usually the idea is to put the thing down and then add the singer on top of it all.

Commitment

"The question of what equipment you need, or how you record, eight-track or whatever, is answered once you know what the total sound commitment is. I really refuse to spend unnecessary time in the studio, sorting out this and that, because it's in my own interest to know exactly what I'm doing.

"David Essex's last record took five weeks, and the longest hang-up on the whole thing was . . . his vocal! When I'm doing jingles, I can use sight readers and it's just more or less a formality to add vocal to predetermined sound. But David, as an example, doesn't read. It can take him hours to get something just right . . . to get one vocal down.

"David's voice is a matter of 'feel'. It's an undefinable feel, but it's that individualism that is in the end more important than reading a part off right away, no problem."

He added: "Rod Stewart isn't what you'd call a good singer, but he sure knows how to interpret a song.

"It's that special extra something. I haven't found many people, as I say, that I want to produce in a pop field. But there are a couple from the past that I'd have given my left whist to have produced. The Beatles, obviously, because they still reign supreme in history. They've reached it all when they were together, through a perfect combination of different things.

Likes

"And I think about Simon and Garfunkel — I'd love to produce Paul Simon, right here and now. Just give me Paul Simon or Paul McCartney!

"And Neil Diamond. His roots go back to my own — the streets of New York. He

breathes musically the same way I breathe . . . No, I can think of artists I like, dozens of them like George McRae, but I don't really NEED artists to produce just for the sake of it. I want that feeling of a complete marriage.

"David and I are the best of friends, and we have fun together. We make money, because what we're producing together is successful, but above all I like my involvement in music to be fun.

"This girl Marian Segal. She's signed to my company, so I can gamble with her. I'm prepared to put my money into doing masters of her, but I just want that total freedom to please myself in how to project her career. This way I don't have to worry about the usual contracts — where you have to make records because it says so right there.

"But people ask about what you actually do in the studios, and how you do it, and it's impossible for a guy like me to give that kind of facts and figures. I haven't done enough in a pop sense. It'll come, sure, but in my own time. I loved doing the tour with David Essex and I'd like to do one of my own. Something in the area of Rick Wakeman's *Journey To The Centre of The Earth*, but not singing. Definitely not me singing. I know my limitations in that sense, just as you have to know them when it comes to producing pop artists in the studio."

Planning

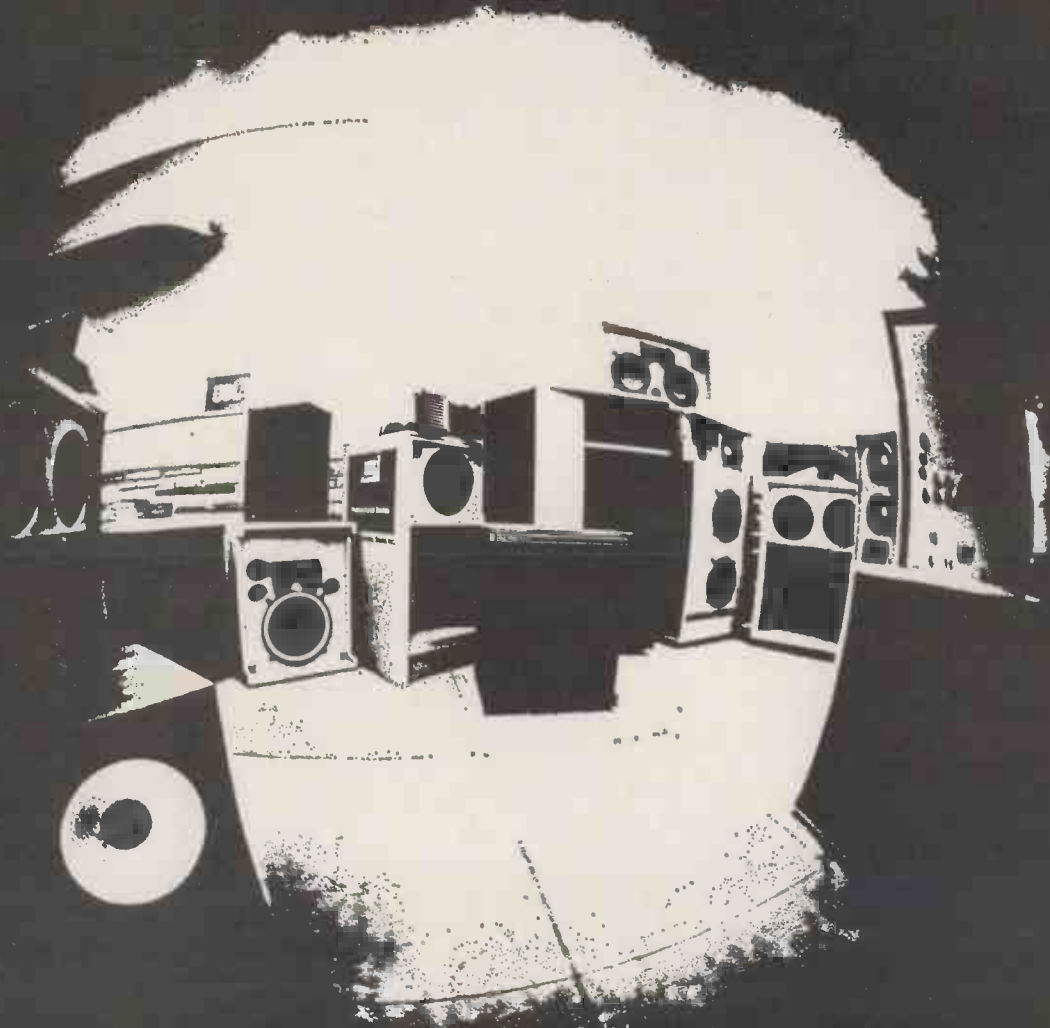
Jeff stressed that something like a year went by between the initial think over making the first album with David and actually doing it. David was writing the songs; and Jeff, in between jingles, was planning that totality of sound and production which he insists on before even going into the studio. And when they did finally get into the studio for the first session they got the glad tidings that *Rock On* had hit the singles chart after only three days on release.

For the second album, they used the nucleus of musicians who were going on the tour.

Said Jeff Wayne: "You can say the marriage with David Essex is going along well. There'll be many more anniversaries to come. In fact, it'll go on for ever, just so long as the fun doesn't go out of the marriage."

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STUDIO PLAYBACK

Marquee goes 24-track

The first stage of Marquee's studio development is now complete with the installation of 24 track facilities, and among the first to take advantage of this was Gus Dudgeon, who is mixing Elton John's new album *Captain Fantastic and The Brown Dirt Cowboy* with engineer Phil Dunne. The further stages of the £100,000 development, which include the building of a new mixing suite, is now under way.

This year is International Women's Year but Marquee, as always one step ahead, had their Ladies' Year in 1974 with frequent visits from Lynsey de Paul, Stephanie de Sykes, Lesley Duncan and Kiki Dee!

Following the last Kiki Dee

single and album *The Music In Me*, Gus Dudgeon is now recording the new Kiki Dee Band single.

Another lady, Lesley Duncan, is now in the completion stages of her new album, produced by Jimmy Horowitz with engineer Will Roper.

Geoff Calvet, another of our engineers with an international reputation, who handled most of Lynsey de Paul's engineering in 1974, is shortly to commence on Stephanie de Syke's new single.

Other visitors to the studio in the first month of the year have included Alvin Stardust, Gilbert O'Sullivan and Rod Stewart.

ELP, Essex, Whitman at Advision

ADVISION'S Studio 2 has really been "buzzing" over the last couple of months with various artists experimenting on the Quad 8 computerised mix-down desk. Among them have been Linda Kendricks, re-mixing her latest single; Greg Lake, working on a new album for ELP and an Italian group—Banco; Johnny Pearson, working on some singles for Shirley Bassey; Barclay James Harvest, currently on tour in Leeds and old faithful David Essex who has been recording some tracks for CBS.

Slim Whitman has been busy recording messages for fans and general broadcast. He has also been working on his new single for United Artists, *Honeymoon Feeling*, which follows his chart busting *Happy Anniversary*.

Following their recent highly successful tour with Status Quo, Snafu have been working on their new single which is to be released at the end of February. They used the studio to

mix their last album *Situation Normal* and find the facilities excellent.

Zebra, who are shortly to go on tour with Return to Forever featuring Chick Corea, have been preparing their second LP—to be released in April. Since their last album they have had a slight change of personnel and there are now seven members of the group instead of six.

Alquin, produced by Roger Baine for Polydor Holland, are a Dutch group, who have been together for about eight years. They have been mixing their fourth album — *Nobody Can Wait Forever*—to be issued on the Continent some time in February.

Also at the studio were a fairly new group called Blue Goose. They have been working on their first album which they hope to release sometime in March. The band have been together for just a year and are in the process of planning their future.

Sun rises in Reading

OFFERING "a vital link in the demo industry", Sun Recording Services new studio in Crown Street, Reading, has a wide range of instruments available for use free of charge, and also the free services of a resident multi-instrumentalist session player—all included in the basic studio price of £6.50 an hour.

Operational since last December, Sun Studio has two four-track machines and a 16 input channel eight output group mixer, in anticipation of future conversion to eight-track recording. The studio and control room, though separate, are linked by closed circuit television, and are available for 24-hour recording at no extra charge on the basic rate.

Studio manager at Sun is Martin Maynard.

Phonogram heavy on singles



Be-bop de luxe, recently recording at Phonogram

BERT Weedon recently completed an album produced by Chris Harding and engineered by Robert Golding, and Be-Bop de Luxe took one session to finish a single. Nucleus finished their new album *Snakehip* at Phonogram, and this was produced by Jon Hiseman with Steve Lillywhite engineering.

At the moment it is mainly singles that are being made at Phonogram, and these include Capricorn, Katrina, and Peters and Lee. The chief engineer is Peter Olliff who has a hand in most of the projects. He has also engineered an album for Harry Secombe which is produced by John Franz.

Other visitors to the studio include Andy Moore, Simon May and Lena Zavaroni in February. The Bachelors, the John Gregory Orchestra and a group called Friends are expected in early March.

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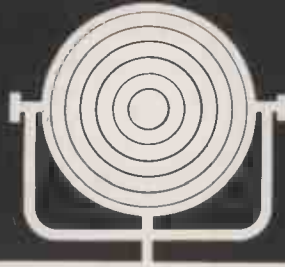
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STUDIO



SPOTLIGHT



ADVISION

The sound of the future

A REVOLUTIONARY new concept in studio recording has been quietly taking shape at London's Advision complex in Gosfield Street, where already over £125,000 has been poured into a massive reorganisation and updating of post production facilities.

Breakthrough

In what promises to be a major breakthrough in recording techniques, Advision's No. 2 Studio has been completely redesigned to incorporate Eur-

ope's first computerised integrated mix-down desk.

Developed to Advision's specifications in conjunction with Quad Eight International of California, the desk is designed for mixing 24-track and 16-track masters to quadraphonic and stereo. But where more conventional methods would usually be applied, the desk takes over with its own built-in Compumix computer, a device which allows the unit to retain the level settings as replayed by the sound engineer, and

these can be replayed and updated at any time. In other words, once a setting on a particular track has been made, it can be reproduced exactly limitless times.

Data signal

What happens is this: when the sound engineer records a preliminary mix, the control levels are automatically translated into digital information, the consequent data signal, or "program", being stored on two tracks of the tape. Replaying

of the mix is achieved in the conventional manner, but with the following difference. Modification (or updating) of the sound balance may now be obtained without subsequently affecting the original reduction, as this remains stored in the computer's "memory". Only when the final mix meets with the engineer's (or producer's) approval can this then be used as the master.

It can readily be appreciated that, using standard equipment, a complicated mix-down is often an arduous and time-consuming task. As one engineer explained: "It becomes almost like a live performance on stage, in that the tension mounts higher the longer the engineer has to concentrate on getting the balance on *all* the tracks just right; the slightest mistake on one track often means that he has to start all over again every time."

Not only can time and temper be saved, say Advision; the resultant simplification of the engineer's operational problems, with improved control at every stage of the mix, gives a final balance which more accurately reflects the engineer's skill.

Originally based in Bond Street, Advision was formed in 1954 as a film production company and as a sound studio with the emphasis very much on recording for films, and it was not until the early sixties when the studio progressed to eight-track facilities that film production was finally abandoned in favour of large-scale expansion in the sound recording industry.

Progressive from the outset, Advision was the first studio in this country to use magnetic recording tape, and with the further expansion in 1967 to

The Quad Eight Compumix desk at Advision





the use of eight-track, became the first in the UK—and indeed one of the first in Europe—to offer this new facility.

Talent

Roger Cameron, Advision's Studio Director, joined the company some 14 years ago as a trainee disc cutting engineer, progressed to operational work the following year and to studio management shortly afterwards when he recalls working with such diverse talents as the Yardbirds, Donovan, Alan Price, Georgie Fame, the New Vaudeville Band and Winifred Atwell.

"However, by this time I was becoming more involved with administration and less with the studio's production activities," explains Roger, "and when in 1969 the decision was made to move to a new and larger £2½ million purpose-built complex in Gosfield Street, I was appointed Studio Director."

Seven months after the de-

cision to move, the main music studio No. 1—with accommodation for 70 musicians—was doing its first recording sessions.

The latest development Roger explains in this way: "My concept at that time was that, in a multi-track recording format, and with the imminence of 24-track, the logical step for us to take was to re-equip the studio with computerised control and in conjunction with Quad Eight we decided to design a totally revolutionary desk."

Whether this substantial investment will reap dividends has yet to be seen, as the large-scale alterations necessary for such a radical change-over have only recently been implemented, but already interest from the music business has been extremely encouraging. First to use the new facilities were Yes with their album *Relayer*, currently riding high in

the charts, which was produced by Eddie Offord, himself no stranger to the Advision premises. Jeff Wayne, also a regular visitor with David Essex and with his large output of commercials, has pronounced himself very enthusiastic about the new system.

Perhaps one of the biggest indications of the potential of the system can be derived from the success of Elton John's *Lucy in the Sky with Diamonds*, which was recorded at Advision with Gus Dudgeon using the new production suite.

For the technically minded, the Quad Eight desk is 32-channel, automated quadraphonic mix-down console with comprehensive equalisation, quadraphonic panning on every channel, voltage-controlled subgroups, four echo channels, stereo foldback, automated quad joysticks, etc.

Additional features in Studio

2 include digital delay lines, graphic equalisers, an instant phaser, noise gates, compressors, limiters and a 24/16 track MCI tape recorder with automated search and find facilities.

Nor has the aesthetic been neglected in the new design. Advision have completely redesigned the acoustic treatment and decor of the studio.

Roger Cameron himself is extremely confident that the new developments will maintain Advision's position as one of the leading studios in the field, and that turnover — already around the £250,000 a year mark—will be greatly exceeded in 1975.

"It's always been Advision's policy to stay ahead of any technical developments. There has been a cutback in the recording industry in general, and it's my belief that it is the studios with the best service and facilities which will survive."

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693 Gentleman Jim d/l.....	57.00
684/12 Super Jumbo.....	61.50
684/6 Super Jumbo.....	54.00
684/6L Left-Hand.....	58.00
628/12 Californian jbo.....	58.00
628 Californian jbo.....	51.00
79 Californian fk.....	37.50
627/12 Bronco jbo.....	52.00
627 Bronco jbo.....	44.00
627L Left-Hand.....	51.00
627 Bronco fk.....	39.00
357 Folk.....	41.00
697 Dreadnought.....	75.50
695 Nashville 6.....	50.00

758 Gt Westrn Artiste jbo.....

112.00
63.00
80.50

YAMAKI

112 6-str fk.....	47.00
215 6-str jbo.....	68.00
120 6-str jbo.....	87.50
220 12-str jbo.....	81.50
225 12-str jbo.....	90.50
225 12-str jbo.....	101.00

TAMA

3550S Grand Concert.....	96.00
3550P Grand Concert.....	93.00
3558S Jumbo.....	129.50
3560S.....	144.00
3561S.....	130.50

ANTORIA CONCERT

F2871 Flamenco.....	102.00
2858 Solo Grnd Concert.....	102.00
2855.....	58.00
2851.....	53.00
2850.....	43.00
2841.....	51.00
2840.....	49.00
2839.....	42.50

ANTORIA CLASSICAL

RA2.....	33.50
361.....	32.50

HAWAIIAN

2391 Outfit.....	70.50
2390 Guitar only.....	23.50

NATIONAL DOBRO

Golds enamel finish.....	189.00
33D Diamond Etch design.....	250.00
36 Hand-engraved.....	285.00

DOBRO GUITARS

'Bluegrass', round neck.....	177.00
'Hound Dog', square neck.....	177.00

DALLAS

HAYMAN

1010 Solid 3 p/u.....	137.27
2020 Semi-Acstc.....	167.40
3030 Solid 2 p/u.....	138.94
1010H Humbucking p/u's.....	143.96
2020H Humbucking p/u's.....	175.77
3030H Humbucking p/u's.....	145.66
4040 Solid bs.....	167.40
5050 Semi-Acstc bs.....	184.14

GIANNINI

AWN20 Classic.....	19.25
AWN30 Classic.....	21.76
AWN60 Classic.....	30.13
AWN85 Classic.....	43.52
G5460 Jumbo.....	40.18
G5570.....	48.55
CRA6S Craviola.....	53.57
CRA12S 12-str Cra.....	59.43

TORRE AND CLASSICAL GUITARS

4424 Torre Student.....	15.07
4436 Torre Chica.....	15.07
4431 Torre Classic.....	20.93
4418 Torre Granada.....	35.49
4415 Spagnola.....	22.60
500N Korean clas ny lon str.....	10.04
503SA Korean 3/4 sz std str.....	8.37
Georgian 4/4 sz.....	10.04
4435 Cossack 3/4 sz.....	8.37
1672 3/4 sz.....	11.72
4427 Martin Coletti 3/4 sz.....	8.37

JEDSON ELECTRIC GUITARS

4455 1 p/u solid.....	26.78
4456 2 p/u solid trem.....	31.81
4457 2 p/u solid bs.....	40.18
4458 2 p/u Semi-Ac.....	31.81

4444 Jet elec outfit.....

75.33	
4445 Jet bs outfit.....	75.33
4454 Scimitar bs.....	49.05
4459 Hawaiian outfit.....	50.22
4449 Super Jet.....	83.70
4448 Interceptor.....	60.26
4450 Sabre bs.....	78.68
4460 Strato Copy.....	87.05

JEDSON JUMBO GUITARS

4464 Dallas VI.....	33.48
4465 Dallas XII.....	36.83
4494 Artist.....	40.18
4495 Artist 12 str.....	43.52
4497 Supreme.....	93.74
K1349 Hummingbird Santos.....	33.48
4489 Western Red.....	16.49

DAN ARMSTRONG

6-str gtr w/cs.....	194.40
6-str bs, 30" sc, w/cs.....	210.60
4-str bs, 30" sc, w/cs.....	202.50
4-str bs, 34" sc, w/cs.....	202.50

DAVOLI

GHERSON

L/2 F.R., mahogany.....	105.40
L/2 F.R., gold, l/h.....	113.40
L/2 F.R., walnut.....	105.40
L/2 sunburst.....	88.56
L/2 walnut.....	88.56
L/2 mahogany.....	88.56
G2 Bass, natural.....	91.80
G/S Bass, cherry.....	89.64
G/2 walnut.....	84.24
G/2 ivory.....	79.92
G/3 Tremolo, ivory.....	89.64
L/2 Bass, sunburst.....	89.64
L/2 Bass, black.....	87.48
L/2 Bass, cherry/sun jazz Bass, natural.....	88.56
Jazz Bass, l/h.....	91.80
L/2 F.R., l/h mahogany.....	102.60
L/2 mahog. (chrome).....	113.40
L/2 mahog. (chrome).....	86.40
G/2 Tremolo, walnut.....	88.56
G/2 Tremolo, ivory.....	86.40
G/2 Tremolo, cherry.....	88.56
G/2 cherry.....	84.24
G/3 Tremolo, walnut.....	91.80
G/3 Tremolo, cherry.....	91.80
L/2 Bass, gold/mahog.....	91.80
G/2 Bass, walnut.....	89.64
G/2 Bass, ivory.....	87.48

All with hard case, strap and lead

FLETCHER, COPPOCK & NEWMAN

KIMBARA

N105 Classical.....	24.25

UL77 Rock & Roll	2-00	KLG.2G Electric	128-42
77 lt. gauge, elec.	2-00	KJB.2 Bass	137-70
P750 med. gauge, elec	2-25	KCG.3 Electric	139-51
735L Bass, round wnd	5-43	KLK.2S Electric	135-83
735M Bass, ryl. wnd	4-90	LARK	
736L Bass, nylon wnd	5-43	M3309Plectrum	7-84
736M Bass, nylon wnd	5-43	PALMA	
738L Bass, flat wnd.	5-43	SI612 Plectrum	14-68
738M Bass, flat wnd.	4-90	ST1612 Plectrum	15-02
727 'Gold', Folk	2-23	NI612 Classic	15-22
P727 'Gold', C.&W.	32-2	IC.03N Classic	17-57
P12 'Gold', 12-string	3-67	C.600S Folk	21-60
76 'Gold', Classic	1-78	SGI Classic	16-59
		C.104N Classic	27-98
		WF.5 Western	22-49
		580 Classic	15-98
		300 N Classic	11-96

HÖHNER ★

ELEC	
AT 21 Solid	39-15
FB 1VW Bass	65-60
FT 21 Solid	32-45
JB 2 Bass	59-00
JB 200 Bass	80-75
LB 200 Bass	52-25
LE 200 Solid	80-45
LG 23R Solid	86-15
LP 200G Solid	78-15
LS 200 C Solid	59-15
LS 200 YS Solid	59-15
MB 200B Bass	36-30
ME 20 TS Solid	42-75
PM 302 Semi-ac.	44-55
PM 302 B	46-10
SA 200 Semi-ac.	43-60
SE 2B Bass	39-75
SE 2T Solid	28-95
SG 2S Solid	40-35
SG 10B Bass	46-55
SG 22 Solid	40-45
SG 200V Solid	58-35
SG 2000 Custom	
SP 1 Solid	58-35
SP 10 Solid	27-80
ST 300 Solid	55-90
TF 200N Solid	70-40
TK 250I Bass	56-50
XK 250I Bass	169-75

MORIDAIRA	
841 Classic	22-50
842 Classic	26-85
843 Classic	29-40
845 Classic	39-15
846 Classic	54-50
847 Jumbo	45-00
848 Jumbo	58-65
849 12-string Jumbo	57-90
850 Western	79-50
855/F301 Folk	38-25
856/F303 Folk	50-30
851/W613 Western	93-75
852/W6103 Jumbo	
with pick-up	50-70

MUSIMA	
1612N Acoustic	14-65
1612S Acoustic	14-30
730 Classic	17-75
731 Classic	19-60
732 Classic	24-55

TAKEHARU	
G85 Classic	26-70
I20 Classic	32-05
MORIDAIRA BANJOS	
FB 1R 4-String	38-75
FB 2R 5-String	39-85
GB 1 6-String	41-10

HONDO	
H 130 Folk	26-95
H 150 Folk	26-95
H 155 Jumbo	29-30
H 160 12/s Jumbo	34-50
H 175 Jumbo	29-60
H 180 Jumbo D/L	31-70
H 200 Folk	31-80
H 210 Jumbo	34-05
H 220 12/s Jumbo	38-60
H 305 Classic	15-25
H 310 Classic	23-10
H 320 Classic	30-15

MORIDAIRA BANJOS	
FB 1R 4-String	38-75
FB 2R 5-String	39-85
GB 1 6-String	41-10

HONDO	
H 130 Folk	26-95
H 150 Folk	26-95
H 155 Jumbo	29-30
H 160 12/s Jumbo	34-50
H 175 Jumbo	29-60
H 180 Jumbo D/L	31-70
H 200 Folk	31-80
H 210 Jumbo	34-05
H 220 12/s Jumbo	38-60
H 305 Classic	15-25
H 310 Classic	23-10
H 320 Classic	30-15

HORNBY-SKEWES	
NEUMSCHMANN	
H/made Baroque	48-11
KASUGA	
G.312 Classic	45-11
G.314 Classic	50-32
G.316 Classic	58-38
G.318 Classic	68-73
F.310 Classic	99-82
F.211 Folk	49-39
D.212 Western	55-34
T.213 12/s Western	62-67
F.411 Folk	69-24
D.412 Western	75-36
T.413 12/s Western	82-79
F.611 Folk	70-71
D.612 Western	77-34
T.613 12/s Western	86-28
F.811 Folk	89-67
D.812 Western	94-54
T.813 12/s Western	106-97
KSG.2 Electric	115-51
KSG.2T Electric	119-96
KLK.2 Electric	126-20

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KSG.2T Electric	119-96
KLK.2 Electric	126-20

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.

G120	44-58	3414 6-str	96-22
G150	50-77	as above w/cs.	114-62
G180	60-03	3415 Bs.	83-45
G220	73-33	as above w/cs.	105-05
G280	90-40	3417.	73-62
G33	108-00	OVIATION	
GC6	156-10	Breadwinner.	225-82
GC10	212-07	Deacon	284-58
S50A	26-82	TOP TWENTY	
FG75	38-59	1970 6-str	28-88
FG110N	42-67	1971 bs.	43-55
FG150	45-99	AVON	
FG160 jumbo	52-96	3403A 2 p/u	49-05
FG170	54-17	3403B 2 p/u w/bg.	52-85
FG200 jumbo	54-67	3403C 2 p/u w/cs.	60-45
FG200 jumbo	66-00	3404A 2 p/u	41-18
FG260 jbo 12-str.	76-69	3404B 2 p/u w/bg.	43-39
FG280 jumbo	77-98	3404C 2 p/u w/cs.	55-44
FG300N jumbo	103-46	3405A 1 p/u bs.	38-90
FG360 jumbo	110-00	3405B 1 p/u bs w/bg.	41-60
FG580 jumbo	133-70	3405C 1 p/u bs w/cs.	53-03
FG630 jbo 12-str.	172-08	3407A 2 p/u	55-91
FG1500 handmade	343-63	3407B 2 p/u w/bg.	59-76
FG2000 handmade	391-75	GUYATONE	
Folk w/p.u.		3426 steel w/cs and stand.	42-27
FG110E	53-02	ACOUSTICS	
FG160E	64-80	OVIATION	
Semi-Acoustic:		Balladeer 6-str w/bg.	176-72
SA30.	84-43	Balladeer 12-str w/bg	245-46
SA60.	189-65	Glen Campbell 6-str	
SA90.	238-91	w/bg.	225-82
SA75 Bass:	198-55	Glen Campbell 12-str	
SG30.	83-45	w/bg.	274-90
SG35.	101-13	Folklore w/bg.	225-82
SG40.	112-90	Classic Balladeer	176-73
SG45.	117-83	Artist Elec Ac.	255-27
SG85.	173-76	3274 Country Elec Ac	255-27
SB35 Bass.	101-13	SHAFTEBURY WESTERNS	
SBL55 Bass.	147-28	3190 Jbo w/cs.	105-04
SBL75 Bass.	171-82	3191 Jbo w/cs.	123-74
Acoustic - Electrics:		3192 Jbo w/cs.	140-43
AE11.	147-27	3193 Jbo w/cs.	159-08
AE12.	216-36	3194 Jbo w/cs.	176-76
AE18.	284-06	3167 6-str Jbo.	31-80
		3168 12-str Jbo.	39-77

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
Spacetime.	277-20
Huntington.	330-00
Baritone 6/s Bass.	198-00
Signature Bass.	184-80
Stage II.	184-80
Husky.	211-20
Thundermaster.	264-00

ROSE-MORRIS	
ELECTRICS SHAFTEBURY	
Ned Callan Cody	
w/bg.	152-15
Ned Callan Cody Bs	
w/bg.	157-10
Ned Callan Hombre	
w/bg.	115-50
New Callan Hombre	
Bs w/bg.	125-50
3413.	78-54

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ELECTRICS SHAFTEBURY	
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Ned Callan Cody Bs	
w/bg.	157-10
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w/bg.	115-50
New Callan Hombre	
Bs w/bg.	125-50
3413.	78-54

3066.	26-53	Johnny Smith N,	
3067 matc finish.	28-96	Single Pickup	963-00
3068.	38-28	natural.	
3069.	48-13	Johnny Smith, Single	
3070 handmade.	91-32	Pickup, sunburst.	963-00
3071 handmade.	150-24	Super 400 CES, natural.	
ALHAMBRA (Spanish)		Acoustic, natural.	1039-00
3087.	18-58	Super 400 CES, sunburst.	
3088.	23-54	Byrdland, natural.	

Citation outfit, sun-	2288-00
burst.	
Citation outfit, nat-	2288-00
ural.	

M5A PEDAL STEEL GUITARS	
CS-10, w/case.	980-00
Side Kick, w/case.	399-00
Red Baron, w/case.	289-50

HOFNER GUITARS

HS 4580.	130-75
Congress.	55-00
Artist.	64-25
Standard.	49-90
HS-174 Solid.	160-50
HS-164V Solid.	86-50
Galaxie Solid.	134-00

HS-185 Artist Solid,	
bs.	103-00
304.	103-00
309.	92-25
325.	112-50
Violin bs.	74-00
Professional Solid, bs	
Western Jumbo, 6-str	83-50
Western Jumbo, 12-	
str.	89-50
Western Jumbo Elec-	
tric-Acoustic.	104-00
Blue Grass, 6-str Jbo.	77-75
Blue Grass, 12-str Jbo	84-00

Arizona Jbo flattop,	
6-str.	59-00
Arizona Jbo flattop,	
12-str.	63-25

YAMAHA GUITARS

S50A Folk.	23-56
FG75 flattop.	35-84
FG110 flattop.	40-09
FG140 Jumbo flattop.	42-65
FG160 Jumbo Flattop	52-96
FG170 Flattop.	54-17
FG200 Jumbo Flattop	54-67
FG260 12/s Jumbo	
Flattop.	76-69
FG280 Jumbo Flattop	77-98
FG300 Jumbo Flattop	103-46
FG360 Jumbo Flattop	110-00
FG580 Jumbo Flattop	133-70
FG630 13/s Jumbo	
Flattop.	172-08

G55A Classic.	32-80
G60A Classic.	28-47
G85A Classic.	29-95
G100A Classic.	36-00
G130A Classic.	40-00
G170A Classic.	46-50

GC-3 Hand-made	
Classic.	108-00
GC-5 Hand-made	
Classic.	189-00
GC-10 Hand-made	
Classic.	212-07

SAXON GUITARS

813 Classic.	25-43
814 Classic.	27-98
815 Classic.	38-78
816 Classic.	45-65
817 Folk.	27-98
818 Folk.	36-82
819 Jbo.	35-35
820 Jbo.	38-78
821 Jbo.	39-76
822 Jbo, 12-str.	39-76
823 Jbo.	40-75

824 Jbo.	55-47
825 Jbo.	60-38
830 Solid.	63-82
831 Solid.	61-36

SALMER GUITARS

Rancher, 6-str, C&W	24-30
Rancher, 12-str, C&W	31-91

VIVA GUITARS

Viva 1.	7-73
Viva 2.	8-27

SUMMERFIELD

IBANEZ CLASSIC	
APG 701.	17-68
C114.	19-65
304.	23-56
309.	25-54
361.	28-49
LH647.	31-43
363.	34-88
364.	40-29
370.	37-23
375.	43-23
*2858.	108-09
*2862.	216-18

TAMURA HAND-MADE CONCERT

*P35.	117-91
*P45.	147-39
*P55.	171-95
*P60.	186-70
*P80.	207-81
*P100.	270-23
*P150.	393-05
*F40.	147-39
*F150.	393-05

MITSURU TAMURA H/MADE CONCERT

*P700.	266-35
*P800.	245-65
*P1000.	304-61
*P1200.	368-48
*P1500.	442-18
*P2000.	589-58
*10P1200 (10 string).	368-48

KOHO HAND MADE CONCERT

*MK10.	393-05
*MK15.	540-45
*MK20.	736-56
*MK30.	982-63

R. MATSUKA CLASSICS

*M20.	85-97
*M25.	95-80
*M30.	112-99
*M40.	135-10
*M50.	157-30

R. MATSUKA D/NOUGHTS

*D40.	127-74
*D50.	147-39
*D60.	167-04
*D80.	216-18

LEVIN GUITARS

LG17.	83-51
LG19.	103-16
WR34.	132-56

W36.	117-91
W32.	171-97
LT18.	147-39
W12.36.	147-39

IBANEZ WESTERN & FOLK

60.	35-22
610.	41-26
65.	39-30
615.	44-22
615/12.	51-09
620.	49-13
647.	49-13
647/12.	54-05
755.	49-13
755/12.	54-05
*754M.	98-26
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KC.333 Concert.	14-95
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AP100 s/s.	124-20
FR50 flat resp.	85-32
FR100 flat resp.	103-68
Spkr. cabs.:	
B1 1 x 18 100W.	102-60
B2 2 x 15 100W.	124-20
B3 1 x 15 50W.	84-25
D4 4 x 12 120W.	145-80
TS50 2 x 12 60W.	89-64
PA Equipment:	
PA100 w/rvrb.	159-84
2 x 12 col. 60W.	97-20
2 x 12 col. 60W w/hn	117-72
Ring modulator.	85-54
Phaser pedal.	32-40
Graphic eq.	32-40
Reverb unit, mains.	48-60
Echo unit.	83-70

JOHN BIRCH

Penetrator:	
I5in. Crescendo.	151-20
I5in. Gauss.	183-60
I2in. Crescendo.	102-60
I2in. Gauss.	129-60

KEMBLE

YAMAHA	
YTA15 combo.	97-20
YTA25 combo.	107-02
YTA45 combo.	185-56
YTA95 combo.	244-47
YBA45 combo bs.	136-47
YBA65 combo bs.	231-70

Lead Stacks:	
YTA100.	325-95
YTA110.	371-11
YTA200.	464-38
YTA300.	659-76
YTA400.	798-19
YHS100.	165-92
TS100.	195-38
TS110.	240-54
TS200.	333-81
Base Stack:	
YBA100.	377-00
YBA200.	644-05
YBA300.	911-10
BS100.	267-05
PA and Ensemble:	
EM 60A.	115-85
EM 90A.	179-67
EM 130A.	235-33
PM 200.	211-09
PM 400.	399-00
PM1000.	P.O.A.
Cabinets:	
ES 60A Pr.	68-73
ES 90A Pr.	98-18
ES 130 Pr.	117-82
PS 75 Pr.	343-63

PS 100 Pr.	468-32
TS100 PR	390-76
TS200 Pr.	618-16
YHS 100 Pr.	331-84
BS 100 Pr.	534-10
PS 400 Pr.	949-00
Complete Systems:	
YES 600.	184-58
YES 900.	277-85
YES 1300.	353-15
YPA 150.	554-72
YPA 200.	679-49
YPA 206.	506-61
YPA 206H.	838-45
YPA 208.	601-85
YPA 208H.	933-69
YPA 406.	734-01
YPA 406H.	1065-85
YPA 408.	829-25
YPA 408H.	1161-09
YPA 606.	1124-77
YPA 606H.	1456-61
YPA 608.	1220-01
YPA 608H.	1551-85
YPA 800.	1348-00

Yamaha Disco Systems:	
YDS 200.	390-76
YDS 200H.	722-84
YDS 400.	667-62
YDS 400H.	999-46
YDS 600.	1058-18
YDS 600H.	1390-02
YDS 602H.	1721-86
YDS 600B.	1201-72
YDS 600BH.	1533-56
YDS 800.	1335-24
YDS 800H.	1667-08
YDS 802H.	1998-92

LEM

Venus G20 combo.	66-00
Mars B30 combo.	90-75
Mars GR30 combo.	107-25
Exp. B50 top.	82-50
Saturn GR50 top.	99-00
Pro. Lem mixer.	206-25
Baby Lem mixer/amp.	247-50
Studio Lem mixer.	412-50
Reflex:	
100W amp.	111-37
180W amp.	156-75
Voltage regulator.	61-05
Flight case.	29-70
LP60 PA cab.	113-37
LG100 PA cab.	193-87
LG300 PA cab.	305-25
Telescopic stands.	24-20
911 Bass amp, 2 x 15 cabs.	359-70
912 amp, 4 x 12 cab.	363-00
Lem Audio road po.	464-05

L.S.E.

101 Power Amp.	87-00
102 2-ch. mix and PA.	135-00
105 5-ch. mix and PA.	145-00
4000/M 8-ch. mixer.	372-00
8000/M 8-ch. mixer.	493-00
8000/MP mixer.	P.O.A.
5112 Spkr. Cab.	94-50
5210 Spkr. Cab.	96-00
412 Spkr. Cab.	101-50
110 Spkr. Cab.	30-25
Custom Built Sound.	P.O.A.
Custom Built Lighting	P.O.A.

MACINNES

CROWN INT/AMCRON	
IC150 stereo pre-amp	210-60
D60 amp.	167-40
D150, 140W amp.	280-80
D300A.	453-60
M600, 1000W amp.	896-40
M2000, 2000W amp.	1792-80
M12A, 50W driver.	19-36
M12C, 50W driver.	19-36
M15C, 100W driver.	32-07
M15E, 100W driver.	32-07
M18A, 200W driver.	86-90

MAURICE PLACQUET ★

AMPEX	
Ampeg V4 stack.	565-00
Ampeg V4 B system.	575-00
Ampeg B 15N portabass.	315-00
Ampeg V2 system.	395-00
ACOUSTIC:	
371 system.	630-00
271 system.	675-00

N.B. ★

FLAME	
MP 50.	62-50

MP 50, 2 x 12 cab.	62-50
MP 50, 2 x 12 combo.	108-50
MP 50, 1 x 15 combo.	93-00
Session Master reverb	225-00

NICHOLLS ★

Item Amplification	
120W SL.	130-08
200W SL.	175-76
6-channel, 120W PA.	187-00
120W Slave.	124-33
200W Slave.	165-66
6-channel Mixer.	164-88

Speaker Systems:	
4 x 12, 100W C cab.	115-19
4 x 12, 200W G cab.	144-97
4 x 12, 200W C cols. per pair.	228-10
4 x 12, 400W G cols. per pair.	255-92
2 x 12, 100W C cab.	88-83
2 x 12, 100W G shaped cab.	98-62
1 x 18, 100W G Bass cab.	99-53
2 x 15 Bass reflector.	166-60
Horn systems:	
4 x Middax horn cab.	129-39
2 x 12 shaped cab. two Middax horns, 150W.	143-40

ORANGE ★

CABS	
114 Bass 60 w, 1 x 15" inv. horn.	152-25
114/110 Bass, 100W, 1 x 15" inv. horn.	214-20
113 Reflex Bass, 2 x 15" 120W.	214-20
113/200 Reflex Bass, 2 x 15" 200W.	285-45
109, 4 x 12" 120W.	144-96
107, 2 x 12" Monitor, 60W.	89-25
114/4H, 1 x 15" inv. horn, 4 horns and cross.	249-75
106, 4 x 12" anti-feedback col.	144-96
HORNS	
106/HO Horn units for col. (pr.)	169-40
108 Horn unit, 100W	163-35
108/HV Horn unit de luxe, 100W, inc. Vitavox S3.	217-80

AMPS	
104B, 6 chann., 120W, PA.	285-75
105, 6 chann., 200W, custom PA (prof.).	472-95
102, 120W, graphic PA	147-30
102/80, 80W, graphic PA.	139-80
104/TX150, 150W, 6 chann. PA.	254-10
103, 200W, Slave.	327-45
111, 120W, graphic Slave.	134-70
111/80, 80W, graphic Slave.	124-80
1500W, Slave.	907-50
110, 200W.	353-92
112/120, 120W.	142-35
115, 80W combo.	203-85
115/R, 80W, combo with Hammond reverb.	244-65
115/120, 120W, combo	259-50
115/120R, 120W, com.	300-30

B. PAGE & SON

DYNACORD	
Perfect combo.	362-88
Bassking? Bass amp.	174-96
Imperator Bass amp.	233-28
B.1001 b/o amp.	388-80
HiFi Favorit II.	285-12
G.2002.	427-68
Eminent 100.	641-52
Eminent II.	291-60
Gigant.	557-28
Gigant II.	592-92
A.1000.	359-64
D.310 H, 80W cab.	268-92
D.350, 80W cab.	262-44
Magic HS.	90-72
Echochord Mini.	262-44
Echochord Super.	359-92

SUNN

Self-Contained Units	
Studio lead.	240-00
Studio bass.	228-00
Guitar Amplifiers	
190L.	330-00
Model T.	420-00
Concert lead.	259-50

Coliseum lead.	570-00
Coliseum 880.	597-00
Bass Amplifiers	
190B.	276-00
Model T.	420-00
Concert bass.	276-00
Coliseum bass.	570-00
Coliseum 880.	597-00
Mixer & Mixer Amplifiers	
Studio PA.	228-00
Concert Controller I	438-00

ROSE-MORRIS

MARSHALL	
Amplifiers:	
1959 100W lead.	167-70
1987 50W lead.	118-42
2068 100W Artist.	177-58
2048 50W Artist.	136-60
1992 100W Bs.	167-90
1984 50W Bs.	118-42
1987 50W Org.	118-42
Speaker Cabinets:	
1982-1982B 4 x 12 ea.	159-03
1960-1960B 4 x 12 ea.	145-60
1935-1935B 4 x 12 ea.	145-60
2045 2 x 12 60W.	86-85
1995 1 x 12 50W.	67-96
1990 8 x 10, 100W.	145-60
2064 1 x 12 Powercel.	142-63
2065 1 x 15 Powercel.	166-40
2052 1 x 15 Powercel, Bs Boost.	199-09
2049 2 x 12 Artist.	123-06
2069 4 x 12 Artist.	149-82
2056 2 x 15 Powercel.	341-71
2097 8 x 8 Pair.	180-45
Combination amplifiers:	
2040 Artist Reverb.	212-51
2041 Artist Reverb.	259-65
2059 100W Artist.	327-43
2048 Artist Rvb Amp only.	136-60
2049 2 x 12 Cab.	123-06
2068 Artist Rvb Amp only.	177-58
2069 4 x 12 Cab.	149-86
2046 Specialist Rvb.	111-15
2077 Transistor Bs.	243-13
2078 Transistor Ld.	243-13
2098 Transistor Ld.	142-95
2099 Transistor Bs.	142-95
PA Amplifiers:	
2003 100W 61/p.	185-35
1917 20W Set-up.	T.B.A.
2017 6-ch Mixer.	68-30
1994 Transistor Slave	97-98
2050 9-ch Mixer.	331-75
Extra channels.	31-22
2070 12-ch Stereo Mixer.	1070-00
2051 Transistor Slave	183-64
PA Speaker Cabinets:	
2043 2 x 12, 2 x 10 pr.	254-28
2047 1 x 12, 1 x 10.	167-45
2056 2 x 15 Powercel.	341-71
2057 Single H/F Hn.	159-67
Accessories:	
2066 Distribution Box	73-66
Disco Units.	
1993 2-Deck Disco.	175-54
1994 Slave Amp.	97-98
1995 1 x 12 Spkr Cab.	67-96

SELMER

SOLID STATE	
1555 Combo.	32-50
Super Reverb 30 Combo.	95-00
Lead 100.	112-00
Bass 100.	95-00
Power 100.	77-00
Futurama 3.	18-25
L + B 100.	183-00
SL 100 slave.	132-00
PA 100.	188-00

VALVE	
Treble 'N' bs, 100 SV	109-00
Treble 'N' bs, 50 SV.	89-00
Treble 'N' bs, 50 SV Reverb.	101-00
P.A. 100/6 SV.	165-00
P.A. 100/4 SV.	123-00
Speakers:	
Lead 100.	129-00
Bass 100.	97-00
P.A. 60H column.	109-00
TV-35 P.A. column.	55-00
TV-20 P.A. column.	75-00

GIBSON	
G-10.	78-75
G-20.	117-00
G-35.	149-00
G-55 w. Phase Shift.	248-00
G-105 w. Phase Shift.	322-00
G-115 w. Phase Shift.	345-00
Thos bass amp.	185-00
Super Thos bass amp.	289-00

ROSETTI

LEO PORTABLE AMPS	
9641 w/tremolo.	25-95
9642 Leo ten.	37-75
SHURE	
VA300S Speaker Col-umn.	146-45
VA301S Monitor Speaker.	106-27
VA302E-C Control Console.	424-45
PM300E Booster amp.	176-90
A3PC-C Console cov.	8-64
A3PC set of covs.	29-37
A3PC-S Speaker cov.	10-37
A3C console stand	27-65
A3S-S Speaker stand	10-56
A31PC-S Monitor cov.	8-64
P300R rack mount kit	6-91

S.A.A.S.

Complete P.A. system	
400W /360W (fdbck) 5643-00	

S.A.I.

DSI stereo disco.	267-30
Disco IV/s Pro.	189-00
Disco IV/s Standard.	174-96
Disco IV.	155-52

Amplifiers:	
SA280S stereo slv.	162-00
SA150S slv.	123-72
SA60S slv.	72-90
SA50T T + B.	81-00
Cabinets:	
MP1010.	178-

Concert Controller II:	
Model 80.....	747-00
Model 81.....	897-00
Model 80P.....	897-00
Model 81P.....	1047-00
Speaker Enclosures:	
312S.....	216-00
412S.....	258-00
610S.....	216-00
610M.....	504-00
115S.....	168-00
115M.....	186-00
215S.....	210-00
215M.....	246-00
215SH.....	268-00
415M.....	330-00
118M.....	318-00
118MH.....	360-00
212S.....	150-00
410S.....	156-00
410M.....	348-00

CONTROL AUDIO-CONTROLLER OPTIONS	
Model 40.....	1257-00
Model 41.....	1407-00
Model 42.....	1557-00
Model 60.....	1407-00
Model 61.....	1557-00
Model 62.....	1707-00
Model 80.....	1557-00
Model 81.....	1707-00
Model 82.....	1857-00

THEATRE PROJECTS

ALTEC VOICE OF THE THEATRE PROJECTS	
1204B, 50W.....	356-40
1208B, 50W.....	353-16
1218A, 50W.....	370-87
1215A, folded L/F hn, 150W.....	270-00
1225A, portable H/F hn, 100W.....	428-87
1205BX power l/spkr.....	558-14
1209BX power l/spkr.....	554-90
1219AX power l/spkr.....	570-71
1207C col. spkr, 75W.....	189-13
1211A col. spkr, 50W.....	141-38
1217A col. spkr, 75W.....	243-00
612C spkr cab.....	64-26
828B spkr cab.....	91-80
815A L/F hn. cab.....	123-12
Studio Monitors:	
9844A, 30W.....	336-53
9845A, 50W.....	444-93
9846A, 100W.....	468-76
9848A, 200W.....	804-60
9849A, 60W.....	270-00
9846BX (powered).....	664-63
Amplifiers:	
771BX bi-amp, 60W L/F, 30W H/F.....	245-46
9477B, 130W power amp.....	281-38

Music Speakers and Components:	
417-8H, 12 in, 100W.....	64-67
418-8H, 15 in, 150W.....	69-77
421-8H, 15 in, 150W.....	81-00
425-8H, 10 in, 75W.....	55-25
601-8D, 12 in, duplex, 20W.....	81-96
604E, 15 in, duplex, 35W.....	150-24
511B, Sectora: hn.....	49-01
808/8A, 30W H/F driver.....	71-99
N809/8A, crossover/attenuator.....	43-72

THOR ★

147W, L/B/O amp.....	119-45
147W, push button amp.....	130-20
147W, Slave amp.....	104-65
85W, Slave.....	77-50
300W, Horn folded bass cab.....	262-70
300W, 2 x 15 lead cab.....	187-50

TOP GEAR

AXAMP	
Batt. Port.....	13-95
PEAVEY	
Combinations:	
Pacer 45W w/reverb 1 x 12.....	137-70
TNT 45W 1 x 15 Bs. 2 x 12.....	153-90
Vintage 110W Rev. 2 x 12.....	291-60
Vintage 110W Rev. 4 x 10.....	324-00
Deuce II 110W Rev. 2 x 12.....	275-40
Session 200W Rev. 1 x 15 JBL.....	396-90
Session 200W Rev. 2 x 12 EV.....	413-10

Heads only:	
Festival 110W Dual Channel Reverb.....	226-80
Roadmaster 200W 3-Chan.....	307-80
Century 60W all-purpose.....	145-80
Bass 210W Dual Chan Musician 210W Dual Chan Reverb.....	226-80
Standard 130W Rev. all-purpose.....	243-00
F-800G 410W Rev./effects.....	170-10
F-800B 410W Bass with equaliser.....	405-00
Speaker Cabs (Instruments):	
All purpose 80W 1 x 15.....	97-20
Gtr/K/boar 100W Cab, 2 x 12.....	121-50
All-purpose 150W, 2 x 15.....	162-00
Gtr/K/boar 150W, 6 x 10.....	Special order
Gtr/K/boar 200W, 8 x 10.....	Special order
Gtr/K/boar 200W Large, 4 x 12.....	162-00
Gtr/K/boar 200W Large, 4 x 12.....	162-00
Gtr/K/boar 200W Stackable, 4 x 12.....	162-00
Gtr/K/boar 150W Cab, 2 x 15 (+Hn) Bs/Org 100W Stackable, 1 x 18.....	178-20
226-80	

PAS:	
4-Chl 60W Rev. amp. with 2 x 10 cols.....	268-30
Standard 130W Rev. mixer P.A.....	178-20
PA400 210W Rev. 12 Inp P.A.....	243-00
PA600 210W Rev. 18 Inp P.A.....	437-40
PA900 400W Rev. 27 Inp P.A.....	567-00
800M 8 Chl Hi-Lo Rev. mixer.....	259-20
260 Booster 130W.....	
800 Booster 400W.....	145-80
Monitor 130W w. Equalisation.....	275-40
Monitor System Amp w. 2 l x 12 +Horn Tiltback spkrs.....	153-90
299-70	
PA Cabs.....	
4 x 10 50W.....	72-90
1 x 12 +Hn 50W Tiltback.....	72-90
2 x 12 75W Col.....	72-90
2 x 12 -Hn Col.....	105-30
4 x 12 150W Col.....	105-30
4 x 12 +Hn 150W Col.....	129-60
2 x 15 +Hn 150W Col.....	202-50
Festival Enc 2 x 12 & 2 x 15 Spkrs.....	243-00
Festival Projector Hn Adjustable Cross-over Network 75W.....	145-80

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.

Vocal Projector Enclosures:	
2 x 15 + Twin Hn Encl 75W.....	To be announced
2 x 12 +Hn Encl 75W 1 x 15 +Hn Encl 75W.....	"
Microphones:	
Low Imp.....	35-64
High Imp.....	35-64
412 col., 4 x 12.....	153-90
412H, 4 x 12 +hn.....	186-30
215H col., 2 x 15 +hn.....	259-20

HIWATT	
AP50 Amp.....	124-74
AP100 Amp.....	162-00
AP200 Amp.....	208-98
PA50/6 Amp.....	142-56
PA100/6 Amp.....	170-10
PA200/6 Amp.....	234-90
Slave 100 Amp.....	127-98
Slave 200 Amp.....	189-54
Ld 75W 4 x 12 cab.....	132-84
Ld 100W/Bs 70W 4 x 12 cab.....	147-42
Ld 150W/Bs 100W 4 x 12 cab.....	165-24
AP 2 x 15 hn. bin, 100W.....	205-74
AP 4 x 12 Hn. Bin, 150W.....	205-74
150W 2 x 15 Bs Ref. cab.....	166-86
4 x 12 PA col., 75W.....	126-36
4 x 12 PA col., 100W.....	152-28
4 x 12 PA col., 150W.....	170-10
2 x 12 PA/Mt. cab. 20W.....	77-76
2 x 12 PA/Mt. Cab., 75W.....	95-58
Twin-Turntable Disco Type B 8-ch. mixer.....	273-78
Type A 8-ch. mixer.....	497-34
Type B 8-ch. mixer.....	312-66
50W 2 x 12 Comb. amp, Ld.....	165-24
50W 4 x 12 Comb. amp, Bs.....	225-18
100W 4 x 12 comb. Amp.....	254-34

TRIUMPH ★

JOHNSON	
J5, 5W combo.....	32-00
J15, tremolo.....	36-00
J15V, 15W combo.....	51-33
J30, 30W combo.....	103-19
J50V, 50W combo.....	110-28
J100 UV amp.....	112-66
J100 PV amp.....	123-46
J100 PVR p.a. amp.....	136-65
J100 SV slave amp.....	94-55
J100 SS slave amp.....	62-78
J100 SS, C slave amp.....	56-10
Echomaster.....	72-11
J45M.....	25-11
J45B.....	25-11
J45MT.....	26-73
J45BT.....	26-73
Reverbmaster.....	*19-10
Mixmaster.....	*19-10
Tonemaster.....	68-72
Soundmaster.....	121-91
J/412 M cab.....	106-57

J/412 H cab.....	123-62
J/412 F cab.....	87-78
J/412 G cab.....	113-48
J/412 SM cab.....	105-55
J/412 SH cab.....	121-50
J/412 SF cab.....	86-79
J/412 SG cab.....	112-00
J/212 M cab.....	66-55
J/212 H cab.....	76-04
J/212 F cab.....	56-78
J/212 G cab.....	71-28
J/50 SSLs cab.....	138-97

TURNER

1 x 15 Bs Hn.....	194-40
2 x 15 Bs Hn.....	345-60
1 x 12 Mid Rng. Hn.....	162-00
2 x 12 Mid Rng. Hn.....	270-00
1 x 10 Mid Rng. Hn.....	145-80
H/Rad. Hn. + VHF Tweets.....	297-00
Wedge Mts., pr.....	280-80
Hexagonal Mt.....	226-80
B200 Pro. Power amp.....	162-00
B300 Pro. Power amp.....	216-00
A300 Pro. Power amp.....	283-50
A500 Pro. Power amp.....	432-00
TPS 16/2 mixer.....	1620-00
TPS 24/2 mixer.....	2268-00
TPM 16/2 mixer.....	2154-60
TPM 24/2 mixer.....	2964-60
TPM24/8/2/5 Ultimate.....	4781-16
5 Way Crossover.....	162-00
Belden Multiway Cables.....	on app.
Cannon Plgs - Stg. Boxes.....	"
Gauss Spkrs.....	"
J.B.L. Spkrs.....	"

VITAVOX

Bass Bin CN308.....	433-35
6200 Bitone Repro.....	311-70
Major Bitone CN343.....	383-20
15 in. Loudspeaker.....	70-00
S.3 Pressure unit.....	80-00
H.F. Horn CN157.....	43-35
500 Dividing Newrk.....	25-00
220S/531 Multicell Hn CN129.....	363-85

VOX ★

AC30.....	170-75
AC50.....	T.B.A.

WALLACE ★

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

W.E.M.

Copical Echo.....	70-20
Clubman 6W, 12" spkr.....	44-20
Clubman 6W, 10" spkr.....	36-80
Westminster 10W amp, 12" spkr.....	50-10
Westminster 10W bass amp, 12" spkr.....	56-00
Westminster 10W Accordion amp, 12" spkr.....	50-10
Westminster 10W amp, 10" spkr.....	42-20
Dominator MkIII.....	69-50
Dominator Bass MkII.....	81-00
Power Musette MkII.....	69-50
Halle Cat.....	245-50
E.R.40.....	77-00
P.A.40.....	77-00
E.R.100.....	98-25
P.A.100.....	98-25
S.L.100.....	83-70
Bandmixer 100 MkII.....	140-00
Reverbmaster.....	192-50
Audiomaster Mixer.....	292-70
Super Dual 12.....	72-15
Super 40.....	72-15
Starfinder 100 Bass.....	86-90
Starfinder 100 Twin 15.....	105-55
Starfinder Super 80.....	120-30
Super Starfinder 200.....	137-15
Twin 15 Reflex Bass, 1 x 12.....	174-80
1 x 12" w/vol control 4 x 10" Column.....	42-20
6 x 10" Column.....	50-10
Club System.....	56-45
Club 2 x 12".....	97-20
Club 12".....	71-15
Club 20".....	55-50
Band System.....	86-40
Band 2 x 12".....	74-60
Foot Monitor 2 x 12" + Horn.....	98-30
Vendetta.....	137-45
4 x 12" A Super.....	96-20
4 x 12" A..... (Discontinued).....	
4 x 12" B Column.....	130-60
4 x 12" C Column.....	125-55
X.32 Horn Column.....	84-55
X.29 Stack complete.....	298-00
Horn Box from X.29.....	87-00
Festival Stack comp. New Columns.....	569-15
2 x 10" (40W pair).....	44-15
2 x 10" plus horn.....	55-00

WHITE ★

LW.100 Guitar/Bass amp. (100W, RMS).....	140-80
PA.100, 6-channel, full mix amp. (100W RMS).....	285-45
PA.200, 6-channel full mix amp. (200W RMS).....	396-00
SL.100 Slave amp. (100W RMS).....	128-70
MGW.6, 6-channel Mixer (full mix).....	185-90
MGW.12, 12-channel Mixer (full mix).....	440-00
LW.100C, 4 x 12, 160WRMS, Guitar/Bass Enclosure.....	130-90
MW.150, 1 x 15, 150W RMS, Folded Horn Bass Enclosure.....	166-10
JW.151, 1 x 18, 150W RMS, Folded Horn Guitar/Bass Enclosure.....	174-90
M.40, 1 x 12, 40W RMS, Angled Monitor Enclosure.....	42-90
PAW.80, 2 x 12, 80W RMS, P.A. Enclosure (pairs).....	151-80
PAW.160, 4 x 12, 160W RMS, P.A. Enclosure (pairs).....	269-50

PAR.152, 1 x 15, 150W RMS, Folded Horn Bin.....	166-10
H.100A Altec Horn/Driver/Crossover.....	171-60
H.101V Vitavox Horn/Driver/Crossover.....	115-80

WING

TRAYNOR		
Combos:		
YGM-3 30W rvb.....	97-20	
YGM-4 40W rvb.....	119-88	
YGL-3 Twin rvb 30W.....	213-84	
YBA-2B Bs mate 30W.....	97-20	
YBA-450W, 15" spkr.....	152-28	
Amplifiers:		
YBA-1 50W, bs.....	96-12	
YRM-1 50W ld w/rvb.....	119-88	
YBA-1A 100W bs.....	129-60	
YGL-3A 100W head-rvb/trem.....	152-28	
Monoblock 325W bs/ld.....		243-00
Speaker Systems:		
YS-15P 15" ported bs.....	87-48	
YT-15 2 x 15" ld/bs.....	110-16	
YF-10 4 x 10" ld/bs.....	110-16	
YC-810 8 x 10" bs.....	T.B.A.	
YC-610 6 x 10" ld.....	139-32	
YF-212 2 x 12" ld.....	103-68	
YF-12 4 x 12" ld.....	149-04	
YCV-188 1 x 18" Vega cab 300W.....	272-16	
YCV-215 2 x 15" Vega cab 400W.....	272-16	
YCV-212 2 x 12" Vega cab 200W.....	171-72	
P.A. Amps:		
YVM-2 P.A. amp 30W.....	74-52	
YVM-3 P.A. rvb 30W.....	97-20	
YVM-4 4-ch w/rvb.....	136-08	
YVM-6 6-ch w/rvb.....	213-84	
YPM-1 100W slave.....	97-20	
MX8-8 ch mixer.....	T.B.A.	
MX16-16 ch mixer.....	"	
P.A. Speaker Systems:		
YSC-2 4 x 12" cols (pr).....	139-32	
YSC-3 4 x 8" cols (pr).....	100-44	
YSC-8 6 x 8" cols (pr).....	171-72	
YSC-9 15" x 12" x hn cabs (pr).....	388-80	
YM-1 Mtr cabs (ea).....	58-32	
YSC-7A Cols (pr).....	204-12	
YSP-1 Sibilance Projector (ea).....	51-84	
EQ-1 Graphic e/q.....	51-84	

W.M.I. ★

Amplifiers:	
CM-8, 6" speaker.....	12-95
CM-66, 8" speaker w/ tremolo/horn vent.....	23-10
K-66 De luxe Junior.....	26-95

ZOOT-HORN

BB.1, 1 x 15", 150W bass bin.....	198-45
BB.2, 2 x 15", 300W bass bin.....	340-20
BB.3, 1 x 15", bass bin.....	198-45
FB.3, 3-way wedge.....	261-88
FB.4, 2-way wedge.....	131-56
FB.5, 2-way wedge.....	237-60
HU.1 H/F horn unit.....	151-20
IC.1/1 Reflex, 1 x 15.....	129-60
IC.2 Reflex, 2 x 15.....	216-00
IC.3 Reflex, 1 x 15, bs.....	129-60
IC.4 Reflex, 2 x 15, bs.....	216-00
IMC/1, 1 x 12 cab.....	116-64
10-channel Mixer.....	974-24
10-channel Mixer.....	974-24
10-channel Mixer.....	1278-02
23-channel Mixer.....	1703-62
25-channel Mixer.....	1300-00
SD18 hn-loaded cab	

AYEDIS ZILDJIAN	
7386, 8"	13-69
7387, 10"	16-00
7389, 12"	24-46
7390, 13"	22-83
7391, 14"	27-33
7392, 15"	29-65
7393, 16"	31-80
7394, 17"	34-16
7395, 18"	38-68
7395S	45-11
7399, 19"	40-98
7396, 20"	45-11
7396S	45-11
7396P	52-32
7400, 21"	50-16
7397, 22"	56-95
7397S	63-80

AYEDIS ZILDJIAN BRILLIANT	
7387B, 10"	19-58
7390B, 13"	26-30
7391B, 14"	31-00
7392B, 15"	33-27
7393B, 16"	35-53
7394B, 17"	37-84
7395B, 18"	42-36
7395BS	49-17
7396BS	56-00
7396BP	56-00
7396B, 20"	49-17
7397B, 22"	60-57
7397BS	67-45
7390HH, 13" Hi-Hat cymbal	45-66
7391HH, 14"	54-67
7392HH, 15"	59-29
7393HH, 16"	63-61

C.B.S. ARBITER

ROGERS	
Outfits:	
Studio X	1022-76
Compact X	852-12
Studio VII	638-28
Londoner V	588-60
Londoner VI	648-00
Ultrapower VII	891-00
Ultrapower IX	1058-40
Starlighter IV	529-20
Londoner Super 10	523-91
Starlighter Super 10	464-51

Drums:	
Dynasonic snare	118-80
Superten snare	88-50
Skinny snare	55-08
Powertone, 14 x 20 bs	138-24
Powertone, 14 x 22 bs	144-72
Powertone, 14 x 24 bs	153-36
Powertone, 8 x 12 t.t.	69-12
Powertone, 9 x 13 t.t.	72-36
Powertone, 10 x 14 t.t.	86-40

Powertone, 12 x 15 t.t.	95-04
Powertone, 16 x 16 t.t.	104-76
Powertone, 16 x 18 t.t.	124-20

Powertone, 18 x 20 t.t.	153-36
Powertone bongos	59-40
Powertone timbales brass	116-64

Powertone timbales copper	127-44
Accusonic timpani 20 inch	281-81
Accusonic timpani 23 inch	304-56

Accusonic timpani 26 inch	359-64
Accusonic timpani 29 inch	377-78

Drum/Cymbal stands:	
Giant	20-52
Supreme I	20-52
Samson I	21-60
Supreme II	18-36
Supreme II, floor stand	18-36

Hi-Hats:	
Swivomatic Hi-Hat, hinged heel	32-40
Swivomatic Hi-Hat, adjust. footboard	32-40
Supreme	47-52

Pedals/Beaters:	
Swivomatic, hinged heel	35-64
Swivomatic, adjust. footboard	35-64
Rocket	24-84

Thrones:	
Samson	33-48
Accessory	48-60
Paiste Cymbals & Gongs:	
2002:	
14" Hi-Hat Sound Edge	72-90

15" Hi-Hat Sound Edge	77-44
14" Hi-Hat	47-57
15" Hi-Hat	53-19
16" Crash, Med/Ride	30-46

18" Crash, Med/Ride	36-61
20" Crash, Med/Ride	45-36
22" Crash, Med/Ride	58-10
24" Crash, Med/Ride	69-93
18" China type	49-33
20" China type	61-38
Formula 602:	
13" Hi-Hat Sound Edge	66-80
14" Hi-Hat Sound Edge	72-90
15" Hi-Hat Sound Edge	77-44
13" Hi-Hat	52-27
14" Hi-Hat	55-73
15" Hi-Hat	60-21
16" Thin	35-64
17" Thin	40-12
18" Thin	42-88
19" Thin	49-03
20" Thin	53-46
22" Thin	68-47
24" Thin	82-33

18" Flat Ride Med.	48-38
20" Flat Ride Med.	61-45
18" China type	48-38
20" China type	61-45
No. 1 Seven Snd. set	20-95
No. 2 Seven Snd. set	24-84
No. 3 Seven Snd. set	42-50
No. 4 Seven Snd. set	48-38
No. 5 Seven Snd. set	48-38
No. 6 Seven Snd. set	48-38
No. 7 Seven Snd. set	61-45
14" Joe Morello Hi-Hat	72-90
17" Joe Morello	42-44
18" Joe Morello	48-38
20" Joe Morello	61-45
2" Finger Cymbals	4-75

Gongs:	
7" Symphonic	8-96
Stand	2-38
10" Symphonic	13-50
Stand	2-92
13" Symphonic	18-58
Stand	3-40
16" Symphonic	29-48
Stand	12-10
20" Symphonic	48-17
Stand	14-47
22" Symphonic	75-17
Stand	28-94
24" Symphonic	96-34
Stand	28-94
26" Symphonic	121-93
Stand	28-94
28" Symphonic	151-74
Stand	38-56
30" Symphonic	198-02
Stand	48-18
32" Symphonic	247-54
Stand	60-26
34" Symphonic	345-82
Stand	60-26
36" Symphonic	426-60
Stand	72-75

Weatherking:	
14" Snare	3-41
12" Batter	3-65
12" Tom Tom	3-23
13" Tom Tom	3-50
14" Tom Tom	3-65
16" Tom Tom	4-08
17" Tom Tom	4-37
18" Bass Drum	6-08
18" Bass Drum	6-78
22" Bass Drum	7-30
23" Timpani	8-81
24" Timpani	9-39
25" Timpani	9-96
26" Timpani	10-45
27" Timpani	10-70
28" Timpani	11-03
29" Timpani	11-60
30" Timpani	13-76
32" Timpani	15-42

LUDWIG	
Outfits:	
980 Super Classic	460-35
983 Hollywood	527-31
S.C. 24" bs drm	468-72
Big Beat	568-09
S.C. Blue Vistalite	502-20
Octa-Plus	1012-77

Snare Drums:	
400 Supra-Phonic	88-72
402 Supra-Phonic	93-74
404 Acrolite	65-29
405 Piccolo	80-35

41" Supersensitive	
14" x 5"	132-25
41" Supersensitive	135-59

PEARL	
Outfits:	
Powermate Wood/Fiberglass	309-69
Powermate Satin	284-58
Powermate Black	251-10
Big Shot	209-25
Thundaking	184-14
Dynamax	

Snare Drums:	
4514 Chrome	31-81
4714 Chrome	26-78

Pedals & Stands:	
805 Hi-Hat Ped.	14-23
706 Snare stand	8-37
703 Cymbal stand	5-86
710 Bs Drm ped.	10-04
810 Bs Drm. ped.	25-00
721 Bs Drm. Anchor	1-46

DAVOLI	
UFIP CYMBALS	
RITMO	
10"	9-50
11"	10-26

UFIP CYMBALS	
RITMO	
10"	9-50
11"	10-26

DAVOLI	
UFIP CYMBALS	
RITMO	
10"	9-50
11"	10-26

DAVOLI	
UFIP CYMBALS	
RITMO	
10"	9-50
11"	10-26

DAVOLI	
UFIP CYMBALS	
RITMO	
10"	9-50
11"	10-26

DAVOLI	
UFIP CYMBALS	
RITMO	
10"	9-50
11"	10-26

DAVOLI	
UFIP CYMBALS	
RITMO	
10"	9-50
11"	10-26

DALLAS

HAYMAN	
Outfits—less stands:	
2221 Pacemaker	220-42
2222 Big Sound	228-15
2219 Showman 22"	278-42
2219A Showman 24"	288-69

2244 Iceberg (Showman 22" Trans-parent)	362-25
Outfits—with stands:	
2221 S Pacemaker	282-47
2222 S Big Sound	281-37
2219 S Showman 22"	337-89
2219A S Showman 24"	347-57
2244 S Iceberg	404-44

Drums:	
2223 Vibrasonic Snare Drum	38-67
2243 Metal Shell Snare Drum	54-61
2224, 12 x 8 Tom Tom	36-19
2225, 13 x 9 Tom Tom	37-20
2226, 14 x 14 Tom Tom (incl. legs)	57-46
2227, 16 x 16 Tom Tom (incl. legs)	57-46
2228, 18-in. Bass drum	61-19
2229, 20-in. Bass drum	71-55
2230, 22-in. Bass drum	80-28
2234, 24-in. Bass drum	88-94
2242, 26-in. Bass drum	105-63
18 x 18 Tom Tom	75-33

Controlled Sound:	
12" Tom Tom	3-62
13" Tom Tom	3-80
14" Tom Tom or Batter	3-88
15" Tom Tom	4-15
16" Tom Tom	4-34
17" Tom Tom	4-52
18" Tom Tom	4-89
19" Tom Tom	5-88
20" Bass Drum	6-70
21" Bass Drum	7-42
22" Bass Drum	8-05
24" Bass Drum	8-59
26" Bass Drum	9-22

Weatherking:	
14" Snare	3-41
12" Batter	3-65
12" Tom Tom	3-23
13" Tom Tom	3-50
14" Tom Tom	3-65
16" Tom Tom	4-08
17" Tom Tom	4-37
18" Bass Drum	6-08
18" Bass Drum	6-78
22" Bass Drum	7-30
23" Timpani	8-81
24" Timpani	9-39
25" Timpani	9-96
26" Timpani	10-45
27" Timpani	10-70
28" Timpani	11-03
29" Timpani	11-60
30" Timpani	13-76
32" Timpani	15-42

LUDWIG	
Outfits:	
980 Super Classic	460-35
983 Hollywood	527-31
S.C. 24" bs drm	468-72
Big Beat	568-09
S.C. Blue Vistalite	502-20
Octa-Plus	1012-77

Snare Drums:	
400 Supra-Phonic	88-72
402 Supra-Phonic	93-74
404 Acrolite	65-29
405 Piccolo	80-35

41" Supersensitive	
14" x 5"	132-25
41" Supersensitive	135-59

PEARL	
Outfits:	
Powermate Wood/Fiberglass	309-69
Powermate Satin	284-58
Powermate Black	251-10
Big Shot	209-25
Thundaking	184-14
Dynamax	

Snare Drums:	
4514 Chrome	31-81
4714 Chrome	26-78

Pedals & Stands:	
805 Hi-Hat Ped.	14-23
706 Snare stand	8-37
703 Cymbal stand	5-86
710 Bs Drm ped.	10-04
810 Bs Drm. ped.	25-00
721 Bs Drm. Anchor	1-46

DAVOLI	
UFIP CYMBALS	
RITMO	
10"	9-50
11"	10-26

DAVOLI	
UFIP CYMBALS	
RITMO	
10"	9-50
11"	10-26

DAVOLI	
UFIP CYMBALS	
RITMO	
10"	9-50
11"	10-26

DAVOLI	
UFIP CYMBALS	
RITMO	
10"	9-50
11"	10-26

DAVOLI	
UFIP CYMBALS	
RITMO	
10"	9-50
11"	10-26

DAVOLI	
UFIP CYMBALS	
RITMO	
10"	9-50
11"	10-26

DAVOLI	
UFIP CYMBALS	
RITMO	
10"	9-50
11"	10-26

DAVOLI	
UFIP CYMBALS	
RITMO	
10"	9-50
11"	10-26

DAVOLI	
UFIP CYMBALS	
RITMO	
10"	9-50
11"	10-26

DAVOLI	
UFIP CYMBALS	
RITMO	
10"	9-50
11"	10-26

DAVOLI	
UFIP CYMBALS	
RITMO	
10"	9-50
11"	10-26

12"	11-12
13"	13-82
14"	17-56
15"	18-90
16"	21-00
18"	31-10
20"	37-26
22"	45-90
24"	54-00

RED SOUND	
5-40	
8-10	
8-64	
8-80	
12-88	
16-74	
19-48	

HÖHNER ★	
SONOR	
Outfits:	
K120	170-50
K130	235-80
K132	

5340, 20"	49-18	5146, 33cm, 13"	8-00
5341, 22"	60-58	5147, 35cm, 14"	9-48
5206, Cymbal Snaps	0-54	5148, 38cm, 15"	10-80
5197, Cymbal Polish, bottle, per doz.	1-31	5149, 40cm, 16"	12-86
Super Zyn		5150, 45cm, 18"	17-91
5172, 12"	11-97	5157, 50cm, 20"	20-46
5173, 13"	13-90		
5174, 14"	16-07		
5175, 15"	17-90		
5176, 16"	20-08		
5177, 18"	24-10		
5178, 20"	27-95		

SIMMS-WATTS

ASBA			
Metal Shell Drums:			
615M 24 x 14 Bass	146-80		
613M 22 x 14 Bass	146-80		
633M 20 x 14 Bass	146-80		
120 D/I t-tom fitting	29-20		
501M 14 x 9 Tom Tom	89-00		
511M 13 x 9 Tom Tom	89-00		
505M 16 x 16 Tom Tom	140-40		
509M 12 x 8 Tom Tom	89-00		
Alutglass:			
615A 24 x 14 Bass	146-80		
613A 22 x 14 Bass	146-80		
633A 20 x 14 Bass	146-80		
501A 14 x 9 Tom Tom	89-00		
511A 13 x 9 Tom Tom	89-00		
505A 16 x 16 Tom Tom	140-40		
Woodshell Drums:			
615WS 24 x 14 Bass	146-80		
613WS 22 x 14 Bass	146-80		
633WS 20 x 14 Bass	146-80		
511WS 13 x 9 Tom Tom	89-00		
509WS 12 x 8 Tom Tom	89-00		
502WS 14 x 14 Tom Tom	103-95		
505WS 16 x 16 Tom Tom	140-40		
743W 14 x 5 Snare wood, chrome	125-55		
743M 14 x 5 Snare metal	125-55		

5114, 12"	3-52		
5115, 13"	4-27		
5123, 14"	4-94		
5124, 15"	5-69		
5116, 16"	7-03		
5121, 18"	9-20		
5122, 20"	11-55		
5198S, 20" Sizzle	11-72		
5125, 22"	14-40		
Kamala			
5257, 10"	2-00		
5258, 11"	2-42		
5259, 12"	3-01		
5262, 13"	3-52		
5263, 14"	4-27		
5264, 15"	5-10		
5265, 16"	6-11		
5273, 18"	8-54		
5274, 20"	10-46		
UFIP CYMBALS Standard			
5205, 30cm, 12"	9-32		
5207, 33cm, 13"	12-91		
5208, 35cm, 14"	15-70		
5209, 38cm, 15"	17-91		
5210, 40cm, 16"	20-02		
5211, 45cm, 18"	28-90		
5212, 50cm, 20"	35-10		
5213, 55cm, 22"	47-42		
5214, 60cm, 24"	65-19		
Red Sound			
5145, 30cm, 12"	4-90		

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.

437A 14 x 5 Snare altuglass	125-55	904/56 Twin Congas on stand	175-00
Stands:		905/906 Quinto	99-00
240 Hi-Hat	38-50	900 Bongoes	57-90
102 Snare Drum	26-00	230 Pedal	13-75
133 Cymbal, floor	29-20	K. Zildjian Cymbals:	
134 Cymbal, floor	33-90	11049, 10" Crash	14-65
Pedals & Cowbells:		11055, 12" Crash	20-00
222 Bass Drum	42-75	11056, 13" Hi-Hat	22-25
924 Cowbell	2-95	11050, 14" Hi-Hat	25-00
924 Cowbell	3-75	11057, 15" Crash/Ride	27-50
926 Cowbell	4-60	11051, 16" Hi-Hat	29-20
927 Cowbell	4-20	11058, 17" Crash/Ride	30-85
Conga & Bongos Drums:		11052, 18" Crash/Ride	34-15
903/906 Tambador	110-00	11059, 19" Crash/Ride	36-55

11053, 20" Crash/Ride	39-00
11054, 22" Crash/Ride	48-80

SUMMERFIELD ★

IMPERIAL & ROYAL STAR

TDS DX outfit	350-00	1301 Fibre glass conga	116-50
5245, outfit	225-00	1302 Fibre glass conga	125-00
5820, outfit	280-00	1303 Profes. conga	105-50
5255, outfit	260-00	1304 Profes. conga	110-00
KB125, outfit	300-00	5000 Timbales	47-50
KB125/2T, outfit	350-00	108 Bongoes	12-99
JR77, outfit	225-00	109 Bongoes	13-99
R55, outfit	175-00	885 Hi Hat stand	18-50
3020, outfit	50-00	885D Hi Hat stand	18-50
3010, outfit	60-00	850 Snare drum stand	5-99
300, Trap Set	16-50	880 Snare drum stand	13-50
8588S Snare	75-00	882 Cymbal stand	11-75
8258 Metal Shell Snare	43-50	886 Tom Tom stand	30-00
3386 Snare	30-00	86 Snare stand	11-50
2216, 16" tom tom	38-00	872 Cymbal stand	13-99
2213, 13" tom tom	25-00	875D Hi Hat	13-99
2212	22-50	76 Oriental temple blocks	40-00
2222, 22" bass	60-00	1106 Oriental temple stand	13-99
8622S, 22" bass	90-00	602 Finger cymbals	1-30
8620S, 20" bass	80-00	780 Rail consolette/ Tom Tom holder	7-35
8612S, 12" tom tom	36-50	783 Twin Tom Tom holder	13-50
8613S, 13" tom tom	38-50	263 Cow Bell, 3"	2-50
8616S, 16" tom tom	60-00	264 Cow Bell, 4"	3-00
8622, 22" bass	80-00	265 Cow Bell, 5"	3-25
8620, 20" bass	70-00	266 Cow Bell, 6"	3-75
8612, 12" tom tom	32-50	DRUM HEADS BY STAR	
8613, 13" tom tom	35-00	1514, 14" snare	2-00
8616, 16" tom tom	50-00	1014, 14" snare/batter	2-65
1045 Cocktail outfit	72-00	1012, 12" Batter	2-00
348 Bass Anchor	1-50	1013, 13" Batter	2-40
725 Bass Pedal	10-99	1016, 16" Batter	2-75
720 Bass Pedal	10-99	1020, 20" Bass	4-20
800 Bass Pedal	42-50	1022, 22" Bass	4-40
71 Bass Beater	1-10	900 Cymbal sizzler	1-10
73 Bass Beater	1-60		
1263 Conga set	95-00		

W.M.I. ★

D-C 3 p.c. kit (bass, tom-tom, snare)...	49-50
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KEYBOARDS

BALDWIN

Models:		T.B.A.
124A		
E10		
124B		
124BC		
E10R		
E10L		
E10LR		
125A		
E10LB		
E10LB		
130A		
130AC		
126		
130D		
130DC		
56A		
56D		
711		
CT100A		
CT100D		
C630		
21E		
40D		
PR200A		
C620		
E110 (Piano)		
E105 (Piano)		
Cabinets:		
3ET		
35		
3PR		
3ETE		

Rhodes Suitcase Piano, 73 note	1019-54
Rhodes Stage Piano, 88 note	797-04
Rhodes Stage Piano, 73 note	672-39
Super Satellite Power Speakers	718-20
Rhodes Piano Bass	392-04
Haven Organs:	
101	719-93
102	1058-86
103	1339-20
Traveller	909-36
Crumar Keyboards:	
Organiser	434-16
Stringman	459-00
Jazzman	356-40

J. T. COPPOCK

ELGAM	
1037, Portable	95-00
1049, Portable	122-00
2049, Portable	157-00
3049, Portable	205-00
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