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# MICK & KEITH

ONE of the greatest dangers that every musician faces is the straight-forward problem of getting on with the other members of the band.

It's tough enough to stay together when you're not making it—the beds are rough, the gigs are under-paid and there's no record contract to warm your hopes for the future.

But it requires a completely different form of toughness to stay together when you're massively successful. Suddenly, everyone you meet offers a different style of advice: "Why don't you ask for more money?", "Do you really think your Manager does anything for you?", "You know, the trouble is, you're on the wrong label", —it goes on the whole time.

If you think that you'd be willing to put up with any number of snide remarks if you were making £100,000 a year—just look at the number of super groups who keep breaking up.

Keith Richard and Mick Jagger, however, are one of the supreme examples of a music

partnership which really works.

They've been pretty close to each other for 30 years. They were both born in Dartford, Kent, in 1944. Maybe they passed each other in the High Street several times but they didn't actually meet up and talk until their mid-teens.

Their partnership has kept going riding through storms and overcoming every upset because each half relies so much on the other and is willing to accept his role. Mick has always been the front man of the Rolling Stones — always grabbing the headlines, the applause and most of the quotes—Keith has remained a somewhat shadowy figure, along with Bill Wyman and Charlie Watts and more recently Mick Taylor.

But he doesn't belong with them. Musically, Keith is right up there with Mick and when you remember that he actually wrote the music for many of their most famous numbers, it is quite clear that the group would never have existed with-

## How two Dartford guys founded Britain's biggest rock band and the longest lasting rock partnership—all with the help of a £10 Rosetti guitar

out him.

Most people believe that Mick was the man who started the whole thing going. Not true. It was actually Keith who suddenly took a very strong liking to Chuck Berry back in 1958 and started to buy every single record he could find.

But, only a few short months later—he wasn't satisfied any longer with just listening to Chuck's records — he wanted to play along with them! So he persuaded his parents to buy

him a Spanish Rosetti acoustic guitar for £10—and even that had to be done on h.p.

From that moment he's always been a dedicated guitar freak. He didn't take lessons or anything, he just bought the usual guitar tutor so that he could learn some of the basic chord shapes and with a bit of help from his grandfather, who had been a musician himself in his early days, he just kept bashing away, trying to match Chuck Berry's sounds.

*Left to right: Keith Richard and Mick Jagger as they are today contrasting with (far right) an early picture of the partnership*



# THE KEYSTONES

By the time he was fifteen his friends swear that he could play most of Chuck's solos straight off.

The birth of the Rolling Stones really took place when Mick and Keith finally met up one Saturday in 1959. They were both 15, and Mick noticed that Keith had a copy of Chuck Berry's *Back in the USA* tucked under his arm.

After only a couple of weeks Mick was hooked onto Keith's type of music.

What were they like then? It's hard to believe now, but most of their friends remember both of them as being very shy and reserved. But their deep interest in R 'n B music persuaded both of them that they wanted to learn to play it. So they started rehearsing with the aim of forming a group. Keith and a friend Dick Taylor played acoustic guitars while Mick sang the vocals and filled in on harmonica. (Incidentally, the same Dick Taylor, later with the Pretty Things was tipped, along with many others, as

Mick Taylor's replacement.)

In 1962 Mick, Keith and Dick Taylor finally got round to testing out the London beat world. They found it pretty icy! It was a crazy mixed-up scene: people like Acker Bilk, Cliff Richard, Brenda Lee, Elvis, The Shadows, etc.

## Beatles

At the same time The Beatles—and Brian Epstein—were trying very hard to impress George Martin in EMI's No. 2 Studio in Abbey Road that they were worth recording.

The Rolling Stones took a different road. Keith was trying to get into an advertising agency after his art college training and Mick, who was actually pretty good at school and passing exams, went to the London School of Economics.

Like pretty well every other pair of guys who try to get into the music world, they didn't

really know what to do. They started off by hanging about a pub in Soho called The Bricklayer's Arms. If they didn't meet many people who could help them get on in the music world, at least they met a good cross-section of Soho, including film cutters, prostitutes, actors, labourers, etc. They also began to hear about the leading figures in the London Blues and Jazz world.

One evening they were playing through a Muddy Waters LP and came across a track called "Rolling Stones". They added 'silver' and decided to call their group The Silver Rolling Stones. But they soon dropped the prefix.

They also met their present road and equipment manager, Ian (Stew) Stewart, who hung around Soho hammering any piano he could find and who played with them whenever he could. He is also featured on many Stones tracks and he's the 'Stew' behind 'Boogie with Stew' on Zeppelin's *Physical Graffiti*.

As Mick said, a year later, "We just sat around, messing about with our guitars and mouth harps hoping to put Rhythm 'n' Blues on the map. We really did want to have a go at putting our music across. If we flopped, OK, but at least we would have tried".

But, unfortunately for them, they ran foul of the Establishment in the jazz world. The Elder Statesmen on the scene then didn't like the Rolling Stones at all, and did their best to keep them out of all the venues in the London area. Their big break eventually came when a resident group called the Dave Wood Rhythm 'n' Blues Band decided to leave their regular venue at the Station Hotel in Richmond. The bloke who ran the place, Gorgio Gomelsky, who also discovered and managed the Yardbirds with the then unknown Eric Clapton, was anxious to find a replacement, and was delighted when Mick rang him one day. In fact, he said "This must



be telepathy or something, Mick. I was going to call you".

At last The Stones had found the sort of venue they really wanted. At the start they attracted only 50 people, but after a few weeks the atmosphere had changed completely and several hundred Stones fanatics were jammed into the small, square low-ceilinged room. I don't know what it was like for the people who were dancing but just standing there in a lightweight shirt in mid-summer, made the sweat run down your back.

Like any other group, the Stones desperately needed someone to push their career in the right direction, and just at the right moment a young publicist called Andrew Oldham came down to the Station Hotel to see them in action. Only 19, he was an erratic young character who was tremendously attracted to the pop world, and he had already handled publicity for singers like Mark Wynter, and in January, 1963, Brian Epstein signed him up to handle The Beatles publicity. Shortly after the release of *Please Please Me* Brian decided that he wanted a full-time person to handle The Beatles press affairs, so Andrew handed over to Tony Barrow.

Andrew had taken a small office alongside Eric Easton, an experienced show business agent, and as soon as Andrew had seen the Rolling Stones in action, he and Eric signed them up. Just 13 days after Eric and Andrew had first seen them at the Richmond Hotel, the Rolling Stones went into the old Olympic Sound Studios behind Baker Street to record their first single, *Come On*.

## THE KEYSTONES

CONTINUED

Oddly enough, only two publications praised the first Rolling Stones single: one was Record Mirror who said "It's good, punchy and commercial, but it is not the fanatical R&B that audiences wait hours to hear; instead it is a bluesy commercial group that should make the charts in a small way". And the other one was *Beat Instrumental*, in which we wrote "The Rolling Stones are genuine R&B fanatics and their first waxing is in many ways the sort of thing you would expect to hear from a coloured American group. The Stones have a great style and like few others, know how important it is to be original".

Although that first disc only made the lower reaches of the charts—it actually stayed in the top 50 right through July, August and September, 1963, it became the first of a tremendous series of hits.

If one analyses the two people who really made those hits, the answer is nearly always the same—Mick Jagger and Keith Richard. The early Rolling Stones recording technique was simple: get into the studios and mess about for hours at a time until something happens.

The studios they used were definitely primitive compared with today's 16- and 24-track complexes—Regent Sound was just a small, rectangular ground floor room in Denmark Street, London's Tin Pan Alley, with papier maché egg trays covering the wall to reduce the echo.

There was only one system of recording, mono, and one type of echo, but that studio still produced great hits like *Not Fade Away*, a track that was recorded with an incredible line-up including The Rolling Stones, Gene Pitney, Phil Spector and Andrew Oldham, all whooping it up together. Studio Managers would never believe the cost either: would you believe it—£5 an hour!

### 'Stoned'

The famous Nanker-Phelge name only started when The Stones came to record the 'B' side of their second single *I Wanna Be Your Man*. This track was recorded in Kingsway Studios, opposite Holborn Tube Station in central London. The studio had only been booked for a few hours and when a good take of the 'A' side had been put in the can there was very little time left to do a 'B' side. Eric Easton recalls that he said to The Stones "Come on, we've only half-an-hour left so let's do a quick 12-bar Blues". Everyone duly punched straight into the usual chord sequence with Mick adding some words whenever he felt like it. That number, of course, was "Stoned".

All The Stones, plus Ian Stewart, who had also played on the take, were given an equal share in the song-writing royalties, and Brian Jones suggested that they call it a Nanker-Phelge composition. "As far as I can remember

now," recalls Eric Easton, "there was some bloke the boys came across while they were living in Edith Grove, Chelsea, called Phelge who the boys thought was a bit of a 'nanker', and this led to — in some people's opinion — that horrible face they used to pull for certain photographers and to the name Nanker-Phelge.

Brian Jones, of course, made strenuous efforts to persuade the others that he had as much right to put forward his creative views in the group as anyone else, but, as Charlie Watts and Bill Wyman really did not have much to do with the song-writing in the early days, and Brian, anyway, could not equal the creativity of Mick and Keith, the Nanker-Phelge partnership quickly became Mick Jagger and Keith Richard.

Twelve years later Mick and Keith are still together, and when you look at the number of super groups that have broken up over the past ten years, that is quite a record.

I believe that most of the credit for this long-lived partnership must go to Keith Richard. After all, he has been Mr Music to Mick Jagger's Mr Words. Above all else, it has been Keith's willingness to let Mick Jagger take ninety per cent of the credit and almost one hundred per cent of the limelight, that has kept the group together.

Much as I like and admire Charlie Watts and Bill Wyman, I really do believe that any other drummer or bass guitarist could have taken over from them back in 1962 but, provided Mick and Keith had stayed, the story would still have happened.

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# YOUR LETTERS

## HAPPY DAYS

Dear B.I.,

I have for several weeks now been trying to trace a band called Happy Days. I saw them at a gig at the Brentwood Youth House on January 20th when they played a very professional set and ended the evening with a guest appearance from Jimmy McCullough, lead guitarist of Wings. I would be grateful if you could find out anything about them, as I have become interested in their music.

Yours,

A. Trent,  
Brentwood, Essex.

The manager of the Youth House put us on to Graham Wieland, the lead guitarist of Happy Days, and he told us about the group. On the other guitar is John French, and on bass Dave Whitehead. Mick Devenish sings, Clive Dimmock plays sax, and Richard Carter is the drummer. They use a JBL PA system, and HH amps. Richard has a Gretsch kit, and Graham and John play Gretsch Nashville and Les Paul Custom guitars respectively. Mick uses an AKG mike, and Dave has a Fender bass. Happy Days have been together for about nine months, gigging around the

colleges in Southend and Cambridge, for instance. In fact they plan to play the Youth House again on April 14th. Graham knows Jimmy McCullough, and he has gigged with them before.

## VOX POPULI?

Dear B.I.,

I am experiencing great difficulty with my original Vox AC30 combo amp. Can you please suggest some way of getting the necessary parts and also an AC30 manual or handbook.

Yours sincerely,

Deric Hayes,  
Pembroke Dock, Pembro.

AC30 handbooks seem to be hard to come by these days, but we contacted Top Gear of 5 Denmark St. London W.C.2., who say that they will be very happy to undertake repair of Vox amps. It would be worth getting in touch with them first, though. Their 'phone number is (01) 240-2437.

## SHAM-ROCK?

Dear B.I.,

When bands give reports in your magazine about how bad conditions can be on tour, they don't know how lucky they are.

I have played in some of the top Irish bands, and here is a typical gig. Leave home 12 o'clock, travel 8 hours in a transit van with all the gear and seven other men. Arrive at the hall tired, cramped and dirty. No-one there, and the hall not yet opened. Wait for another hour until the caretaker comes. Hump the gear in and set up. (Nothing like sound-checks — nobody knows what they are). Go into a little room at the back of the hall and have tea and sandwiches. Change into suits in a cupboard sized dressing room with no mirrors. Play for two hours to all sorts of Batmen who don't care in the least about music. Pack gear and repeat the journey home.

I will remain anonymous for fear of the Irish Showband Mafia!

P.S. Please print this letter as it might encourage a change in the whole business.

Being on the road is tough at the best of times, and even the biggest bands probably went through just the same thing earlier on in their careers. This early sweat is nearly always the testing point of a new band, and unfortunately it will take more than one heartfelt letter to change the situation. Anyway, anonymous

musician, let's hope that as many people as possible read your letter and have sympathy about these problems.

## ENGINEER

Dear Sirs,

I am an Argentinian student, and I hope to come to England and study to be a record engineer. Can you please give me full information about the places where I can do this. I have studied electronics here for four years.

Yours sincerely,

J. Manrique,  
Buenos Aires,  
Argentina.

The answers all really depend on how long you intend to remain in England, and whether you want to work here or return home and use your new-found knowledge there. The Polytechnic of North London has a one year course, "Sound, Studio and Recording". The BBC has a training scheme within its own organisation, but they would probably only consider you if they thought that you would continue to work for them. Occasionally some studios are prepared to train apprentices. This is not a formal system; you would rather watch them at work and learn as you



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# AND QUERIES

went along. Again though, they would only do this if you were going to work professionally for them at the end of your apprenticeship.

## IMPEDANCE

Dear B.I.,

I have a new Sound City 120 watt lead amplifier which I am using through a Laney 4 x 12 cabinet. The speakers in this cabinet are 12 inch Goodmans. Could you please tell me the impedance of each speaker? The cabinet has 'Laney Bass 100' written on the back and the serial number is 5006. Could you tell me if these speakers are in fact bass speakers?

I have heard that if the speakers are wired parallel a greater volume (or efficiency) can be obtained. If this is so, and the impedance of each speaker was, say, 15 ohms, then when wired in parallel the total impedance of the four speakers would be 4 ohms. If I did this and set the amplifier to 4 ohms impedance would I get any more volume?

Finally, I am going to purchase another cabinet the same as the Laney. Will I have to make any further adjustments to the impedance plug on the amplifier?

Yours faithfully,  
K. Dobson,  
Woodbine Terrace,  
Ashington,  
Northumberland.

We asked Boosey and Hawkes (who handle Laney equipment) for their comments. The speakers in your Laney 4 x 12 are (if labelled Goodmans) perfect for bass and are 15 ohms each. However, you won't get any more volume from your set-up by altering your wiring. The maximum volume from any combination will be produced when both amp and speakers are of the same impedance. The impedance of your cab is, at present, a total of 15 ohms which has been produced (unless it's been changed at some stage) by wiring the two pairs in parallel and then the two pairs together in series.

As for your last point, well, it's our opinion (and Boosey and Hawkes agreed) that if you want more sound then you should certainly go ahead and buy your second cab. Although it won't make the amp any more powerful, you'll shift more air and it will sound far better giving more sound. For this you would be best just to plug in your second cab and set the amplifier impedance to 8 ohms to enable it to deliver full power to your Laney cabs.

## PICK-UP FAULT

Dears Sirs,

I recently purchased a Burns lead guitar, which is fitted with two Burns tri-sonic pickups. The serial number is 1496.

My problem is that when I switch onto the treble pickup the volume is reduced to half that of the rhythm pickup. I was hoping you could explain this fault and tell me how to rectify it. If the pickup needs re-wiring could you tell me who could do this? When I bought the guitar it was fitted with a tremolo assembly, but the tremolo arm and tremolo mechanism cover were missing. Could you tell me where I could get these parts and give me a rough estimate of the cost?

Yours faithfully,  
Ian Johnson,  
Scarborough, Yorkshire.

Well, Ian, the problem you seem to have almost certainly isn't a fault at all. We spoke with George Mills, one of the design team who worked on your guitar. He is now with the Home Counties Organ Centre, Welling, in Kent, but was able to tell us that this effect may be quite normal for your guitar.

To get a good treble sound,

the pickup on this guitar was placed close to the bridge. The problem there is that, as you approach the bridge of a guitar, the amplitude of vibration (that's the amount the string vibrates) is reduced. As this factor increases you tend to get a reduction in volume.

There are three possible solutions here; some are obviously more satisfactory than others. Firstly, you could consider having a guitar repairer limit the output of the rhythm pickup. Secondly, you might have a small transistorised pre-amp implanted into the body to amplify the signal from the treble pickup. However, this would be difficult, expensive and bulky as it would need a battery power-source. Perhaps the best, and certainly the cheapest answer, would be to sacrifice a little of the treble output of your guitar by moving the pickup a little further away from the bridge.

As far as the tremolo arm is concerned, we would recommend that you contact another ex-Burns man, Phil Archer of Allan Billington Ltd, 172-174 Park View, Welling, Kent. They hold a virtually complete stock of Burns parts and if you write to them with your model's name (that's very important by the way), they should be able to help you with spares.

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# PLAYER OF THE MONTH

# RICHARD DAVIES



(Right) Richard Davies

(Far right) Supertramp: Bob Benberg, John Anthony Helliwell, Dougie Thomson, Roger Hodgson and Richard Davies

ON stage with Supertramp, founder member Richard Davies plays Wurlitzer piano, Hammond 102 organ, grand piano and harmonica. His equipment is completed by two Leslies. Which all sounds very grand, but when there are five musicians sharing the platform things can get a bit hectic.

Now that Supertramp have cracked it they're working a lot more and it wasn't until recently that Richard stopped worrying about having to dash from instrument to instrument during a set.

"It's getting to be routine now playing all those instruments on stage, but it was a bit difficult," he explained. "It's not difficult for me, it's just a question of whether it's going to upset people seeing so much movement, but I think if we get it smooth, which I think it is

now, it's okay."

Supertramp aren't exactly the most physically lively band on stage, preferring to let their music do the work, but Richard's dashing about can sometimes remind the viewer of Rick Wakeman's on-stage antics.

"No way am I going to do a Wakeman, absolutely not," Richard disagreed. "I've got very little technique in that sense. I won't even start thinking about a solo album for a while . . . I will do when we've got three hit albums and we can sit back and think."

## Drums

For one who makes part of his living by playing keyboard instruments it's rather unusual that Richard began his career (albeit at a very tender age)

with a drum. His parents had a record of Gene Krupa playing *Drumming Man*, which the young Davies listened to non-stop, he claims. As a result of his interest, his parents bought him a snare drum for his seventh birthday and by the time he was eleven he had built up a small kit and was ready to take lessons for three years.

"I joined the local brass band in Swindon for experience and it was alright until they wanted me to wear a uniform," he recalls. "Then I packed it in — and that was when I became aware of image I suppose."

Though he didn't claim to understand the music, Richard felt that there was "something good" about jazz and he began reading magazines on the subject and playing along with records at home. But he was

also developing an interest in the piano.

"My mother was always working in her hairdressing shop so I used to go to my auntie's for tea and she had a piano so I started tinkling about on it and learned to play, mainly boogie woogie 'cause that was the easiest to pick up, and that way I built it up."

A short spell with a group amazingly called Vince and the Vigilantes featuring Ginger Frantic on vocals ("you always try to get better names than anyone else," he laughs) while he was at art school led to him sending off for a Hohner electric piano with the idea of forming a rhythm and blues band "because I didn't know anyone I could drum with who felt the same way about music".

But that only led to frustration when Richard wanted to



turn pro and he couldn't persuade the others in the newly-formed group to take that step. While he was trying to decide what argument to use next he got a phone call from drummer Keith Bailey who asked him to join *The Lonely Ones* on organ.

"That was Noel Redding's band, he had just left as I came in, which I suppose is quite nice for me now, I don't think I could have taken that then. The whole band was a bit like Noel, it was full of young kids out for a good time."

## Stuck

The group got a two weeks booking in Rome which ended up with them staying in Italy for eighteen months because the van vanished, they found themselves stuck out there, so decided to try and make a go of it on the Continent. A club

owner in Geneva took over their management and got them some extra work writing scores for low budget films but when that became too much of a farce they switched management and changed the name of the group to *The Joint*.

This was at the time when Robert Stigwood was finding he had something approaching the Midas touch in London, so the band came home and signed with him. Three months later they split up. Or "disintegrated" as Richard puts it.

"I went back to Geneva to try and salvage the band because a couple of the guys thought it was worth saving, but it was hopeless and I decided to form a band round myself."

Through an ad in a musical magazine he met Roger Hodgson and together they proved

the basis of what was to become *Supertramp*. Now almost four years later they are the only remaining original members.

Richard and Roger are the two writers in the band and it is only really through the success of *Crime Of The Century* that their ability in that respect had come to the attention of audiences at large.

"I started writing a few instrumentals when I was with the semi-pro band," Richard pointed out. "I was influenced by good r-and-b . . . Chuck Berry, Fats Domino, Bill Doggett . . . then I just stopped completely. Things did change though when I started doing that film music, it was a little broader than r-and-b, it had to be, so I started thinking about different chords and I suppose there was a bit of classical music in it.

"It's harder to write as you get on because the more you know the harder it is to play something without thinking 'ah no, I've done it before' or 'that's tasteless' because your tastes improve and you become more self-critical.

"I often write tyings and just scrap them, that's happened a lot. I just write when I can . . . I went home at Christmas specifically to try and write but it didn't happen. There's lots of stuff in the can but I want to know what's going to come out of me next and I'm a little bit short on ego about that.

## Future

"We're thinking about the format of the next album. The approach is really the most important thing, because if you have a successful album out, as we're now finding out, it's putting a certain amount of crunch on you as you're gonna be disappointed if the next one's not going to do something as well."

He finds that lyrical ideas can come to him at any time but musically "I find out on stage by jamming" and he and Roger write separately then "turn the songs round among ourselves."

Though *Crime Of The Century* has been well-received by the fans and critics alike, Richard cannot find time to trade on this.

"I am influenced by standards rather than actual influences," he comments. "I'm very conscious of whether a number is up to so-and-so's standard, or whether it's naive, or what. As far as lyrics go it's gotta be Dylan . . . I'm not saying I try

to write like Dylan but when you hear people like that you can't really get too cocky about writing lyrics."

He admired Steve Winwood and Stevie Wonder for their music and when he gets the chance listens to "funky jazz things like Horace Silver, sixties jazz and Blue Note records".

"I really admire that music because it's a rare combination of technique and feel . . ." his voice trailed off, then he picked up the thread again . . . "in the rock field you tend to get too much technique and the feel gets lost, or you get a very kind of primitive heavy thing which is lacking in the technique, whereas those albums I mentioned just hit both nails on the head."

With Roger he owns *Delicate Music* which publishes their music in conjunction with Rondor, A & M's company. That should bring him in a nice extra bit of bunce, and to maintain that income he thinks carefully about an album before he commits himself to anything definite.

"When I see an album I like an album to be an album which is a complete thing, not a concept in that it's got to be a story or a rock opera or anything, but it's gotta have a mood all the way through, I think that's right.

"That's why I don't play these 'Best Of' albums because you're getting a lot of the different times of people. Singles are okay because they cost the same as the album," (this would be a reference to a single being taken from an album) "but we don't aim any of our numbers at singles. Gallagher and Lyle were saying when they had a hit with *Dead And Gone* they got people coming to hear that track and they weren't interested in anything else, so it can really have a bad effect on you."

Which is an interesting way of looking at things, as was Richard's answer when I asked him how he rated himself now as a player.

"I'm still really trying to play the piano in a lot of ways; my approach to the piano is still very primitive even now. I'm not saying it's wrong, I still get a great buzz out of playing, but you're frightened to decide whether to try to learn more and run the risk of losing the freshness of discovering new things which come when you're writing and you discover new chords and things that help the writing, so you're frightened that if you get too knowledgeable it might stifle something."

# WHAT THE A& No.2 DECCA

**In the second of our series telling you what the record companies are looking for from new artists, we turn the spotlight this month on Decca's A & R Department!**

AS most of us know, A&R stands for Artists and Repertoire and, as its name suggests, it's the department responsible for listening to and signing new acts. Decca stress that their A&R department isn't run by a crowd of hard record business executives who throw out tapes because they don't like the first few bars. Nor, they add, by one man who's amassed a backlog of five years of tapes which he's struggling to listen to.

As Frank Rodgers, Label manager for Decca points out, "We listen to every tape that's sent in and in the fastest possible time. Many people don't realise how easy it is to contact us—we must be the most accessible department in the whole company."

## Background

Frank is a genial 30-year-old who started in the music business when he was 17. His first job was in his father's business, bringing over American artists to tour the US Air Force bases throughout Europe, and as a result of his prolonged period in the company of Americans it's still just possible to detect a trace of American in his Irish accent.

During this period, Frank describes his job as having been, "Tour manager, mother hen, just about everything."

He moved to Decca when he was about 23 and went into the promotions department where he stayed for just over

two years before moving onto A&R.

"I suppose you could say I've worked my way up from roadie to label manager" he adds.

## Contracts

In this capacity, Frank signs new acts, looks after Decca's house producers (they're the producers who work full time for the company) and liaises with any independent producers who may be working with his artists. On top of this he is responsible for administration, but he's the man to talk to at Decca if you are looking for a recording contract.

What does he look for in a new band? "Nowadays they must be able to write their own material" he replies, "and they must know what outlet they're aiming for."

Decca place great store by groups who have a good management before they try for a recording deal. Frank feels that the days are gone when a new artist or group can rely on their record company to do all the promoting.

## Management

"I don't think that the record companies can do it all the time," he said. "It's important that the group get the right gigs and the right tours. It's harder for a band to interest a manager after they've got a recording deal, as he feels that many managers prefer to make

**'A tape doesn't really mean much it's always best to see a band in action!'**

the contacts themselves, and earn a percentage of the recording advance.

For bands who are ready, however, Frank stresses the accessibility of his department.

## Easy

"It's so easy for them to come in and be heard—I don't think they realise how easy it is. There are six of us on call here, and we are also prepared to go out and listen to groups—and we don't mind where we travel."

When you are ready to approach the company, the first step is to send in a demo tape. Here, Dick Rowe, Decca's Executive Producer, stresses the need for making that tape as good as you can get.

"The best advice I can give is that if anyone is considering sending in a tape then they

# R MEN WANT...

should use the best studio they can afford. In every town there are recording facilities somewhere, if you take the trouble to find them." The Association of Professional Recording Studios (01-668 1554) will help you there.

## Procedure

Dick Rowe continues, "The most important thing to remember is not to submit the master tape, but to send in a copy. It's just no good sending in the original, because anything can happen to it, and if it's lost somewhere along the way then it's gone for good. The best procedure is to make a quarter inch copy tape, clearly marking the sender's name, address and telephone number, and send it by recorded delivery. All the tapes are logged in and out by us to ensure that none go astray."

A committee of three—Frank, and two house producers, Bill Barclay and Nick Tauber—listen separately to the tapes, and those which have obvious potential are then played at A&R meetings which are attended by everyone concerned.

## Criticism

Frank continues, "If we have to reject a tape then we will always contact those concerned to offer objective criticism which may be a guide to where they are going wrong." Nick Tauber, one of the A&R panel and producer of albums by groups like Sundance, Thin Lizzy, Iron Virgin and new band Beano, also feels strongly about what he wants to hear from a new group. He likes to see a band working live, "A tape doesn't really mean much; it's always best to see a band in action". Here he feels, American bands have the edge over their English counterparts, and he cites the Doobie Brothers and Little Feat as examples of the sheer stage presence that American bands have.

Like Frank Rodgers, Nick, who's 26 and was formerly  
*Continued on page 14*



*Lieutenant Pigeon, one of the successful bands who submitted tapes through Decca's A & R Department*



*Up and coming Camel, poised for a breakthrough after sending tapes to Decca*

# WHAT THE A&R MEN WANT...

Continued from page 13

an engineer with Regent Sound Studios, places great emphasis on bands having good management. As he points out, there have been many fine groups in recent years who have made good albums, but who haven't had the right tours to enable people to see them live. Nick adds that there are always exceptions and that a great group will come through despite everything. Nevertheless, you don't have to be the best band in the world to sell records and it would be a pity to lose a competent group who make pleasant records just because they suffer from bad management.

## Promotion

In this, Nick is backed by Keith Whiting, another of Decca's house producers. He said, "Since I've been producing, there have been so many good bands who couldn't get good management."

Keith, who is 23, and was formerly with Phonogram, is especially worried about the media's influence in promoting new groups. He sees America and Canada as having better systems with their F.M. stations who play all types of music, not just what happens to be in the top twenty.

At the moment he feels that economics are working in favour of groups who concentrate on the singles market. Where-

**Economics are working in favour of groups who concentrate on the singles market**

*Jimmy Scott's single "We All Need a Hero" was a direct outcome of an approach to Decca*



as an album can cost between £15,000 and £20,000 to produce, a single can be recorded far less expensively and its chances of recognition are just as great. Show business is, after all, business.

Keith's advice on demo tapes, like that of Dick Rowe, is simple, "Send as much as you possibly can. It is expensive but it's the best investment you can possibly make."

## Tips

Naturally, Decca don't just rely on tapes alone. They get many of their tips by word of mouth. That's the way they first got to hear of Thin Lizzy and the Rolling Stones.

Some of the many names who have come through the A & R department at Decca are Jimmy Scott, a new artist who had a single entitled *We all need a Hero*, and Lieutenant Pidgeon; both submitted tapes, and both have succeeded. Likewise that up and coming outfit Camel, who seem to be poised for a breakthrough. They too came in through the A&R men.

So, that's how it's done. Now you know the names, and perhaps a little bit about the people behind the names. All that remains for you to do is make that demo, fix up that string of dates and fire away — who knows, you could just be the next Rolling Stones!

## NEXT MONTH IN BEAT

The May issue of *Beat* will continue our feature on what the record companies are looking for in new talent by examining Virgin Records' A&R department

**PLUS special features on**  
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A special interview with Mel Bush, on promoting Led Zeppelin on tour.

## COMPETITION WINNER

Our January competition to win a new 100 watt Marshall solid-state combination amplifier was won by Andrew N. Castle of 179 Devonport Road, Stoke, Plymouth, Devon

At least I have the distinction of naming Robin Trower's single, *Man Of The World*, the best single of 1973. No, it never made the charts yet its compulsive and insistent beat with an equally hypnotic vocal was raw and exciting.

The personal claim is made to over-ride anyone's feeling of another journalist busily climbing on the Trower background. A few years back in '73 few magazines really concerned themselves with Mr Trower, other than to remark a similarity in sound to one Jimi Hendrix.

Now with the passage of time the ex-Paramounts, Procul Harum guitarist alongside with James Dewar, bass and vocals and Bill Lordan, drums has made the Robin Trower name-check hot property and made the band every reasonably heavy mag's darling.

It's nice to be popular but the suddenness of attention, largely through the high selling of album number two, *Bridge Of Sighs* both here and America, hasn't come through some spectacular type processes. It's come via hard work and possession of thick skin against those who have muttered 'Hendrix' and left.

## Derivation

The naming of a beginning is always dicey but the Robin Trower story perhaps finds its derivation in the Procul album, *Broken Barricades*. On this is found a cut entitled *Song For A Dreamer*. It was made as a tribute toward Hendrix and according to Trower, "It opened my eyes to what I was capable of doing, it made me see limitless possibilities of the guitar as a music-making instrument rather than just as a lick-turner-outer. Hendrix show-

# ROBIN TROWER

# TRICK OR TREAT?

ed me how to make ethereal, beautiful music, beautiful rock, if you like."

*Song For A Dreamer* gave Trower musical ambitions outside of the way Procul Harum were moving, and so he left. For a brief time he was instrumental in forming a band called Jude.

Jude didn't even make a recording studio but at least it gave Trower a respect for ex-Stone the Crows musician, Jimmy Dewar. Dewar's haunting styled vocals with a sense of distance and when needed, punch, had made deep impression.

So Dewar and Trower formed a partnership and found a drummer in Reg Isadore of Quiver popularity.

The Robin Trower Band was formed and an album soon underway. It was titled *Twice Removed From Yesterday*, which contained the earlier



mentioned cut, *Man Of The World*.

Britain was rather slow in greeting the possibility of a new musical messiah. In the States they came and paid homage at the onset with the band's performing debut at L.A.'s Whiskey A Go Go drawing a house full notice.

The second album, though, really gave clear signs of the Trower band's imminent greatness in the rock world. *Bridge Of Sighs* hit gold in America before release and had a slight element of surprise for some. There was a definite R&B influence, but then hadn't Trower moved in this form right back to the Paramounts?

About the blues, Trower says, "It allows me to play sensitively, rather than whanging out as many notes as possible. I like songs simple in construction but possessing complexity in atmosphere and feeling."

Lordan replaced Isadore last summer and now recently has come the fine album *For Earth Below*. The Trower band have played America and toured Britain with acclamation.

Yes, Britain, for we have suddenly woken up to the band's worth on its own without mutterings of Hendrix. Whether Trower is impressed with the late respect is hard to ascertain. At least we cannot blame him should he have a slightly bored indifference to sudden hero-worship.

He knows like any follower since the band's inception after Jude days that there has always been a magic and good honest quality to his music.

The band is no one's copy, and anyway Trower says, "I'm happy with what's going on now."

With that I would agree but I'm sure he's been happy for some time. He ought to have been anyway!

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

# JERRY LEE LEWIS



THEY have a lot of trouble with pirated tapes in the United States. Crooked operators market cassettes of top artists, from illegally made recordings — and the operator gets rich quick while the artist, composer, musicians are all done out of their due financial rights.

There was a rack loaded with pirated tapes in a petrol station in Tennessee. Elvis Presley tapes, material by Jerry Lee Lewis, Led Zeppelin, and the Who. A fair-haired guy drove his car into the station and his eyes fell upon the tape display rack.

"Who do these belong to?" he enquired of the attendant. "Oh, it's a guy who calls once a week to collect cash and replace sold cassettes", said the

hired hand, who added he didn't know the guy's name.

Whereupon the customer ripped the rack from the wall, smashed the whole thing to smithereens, stamped on the tapes, and drove off, yelling: "Tell that pirate guy that Killer was here!"

It was Jerry Lee Lewis, long-known as Killer, and one of the most "pirated" stars of the great days of Golden-oldie pop.

He's a long-serving star who has injected more excitement than most into pop music, though he's gained fiery headlines as much for his personal life escapades as for his on-stage music-making.

A hero of the golden age of rock, from 1956 to 1960. Alas for Jerry, things turned sour in May of 1957. He arrived, to a

fanfare of trumpets, in London, start of a 27-date tour of sell-out concerts. A casual remark at a launch press reception revealed to the world that the Killer was married . . . to a 13-year-old girl, Myra.

## Reaction

Jerry said that was a regular occurrence back home in Louisiana, but in the UK it led to questions being asked in Parliament, to the Lewis entourage being asked to leave their hotel lest public taste be affronted. On the first concert appearance, the fiery Lewis was greeted by silence from the audience.

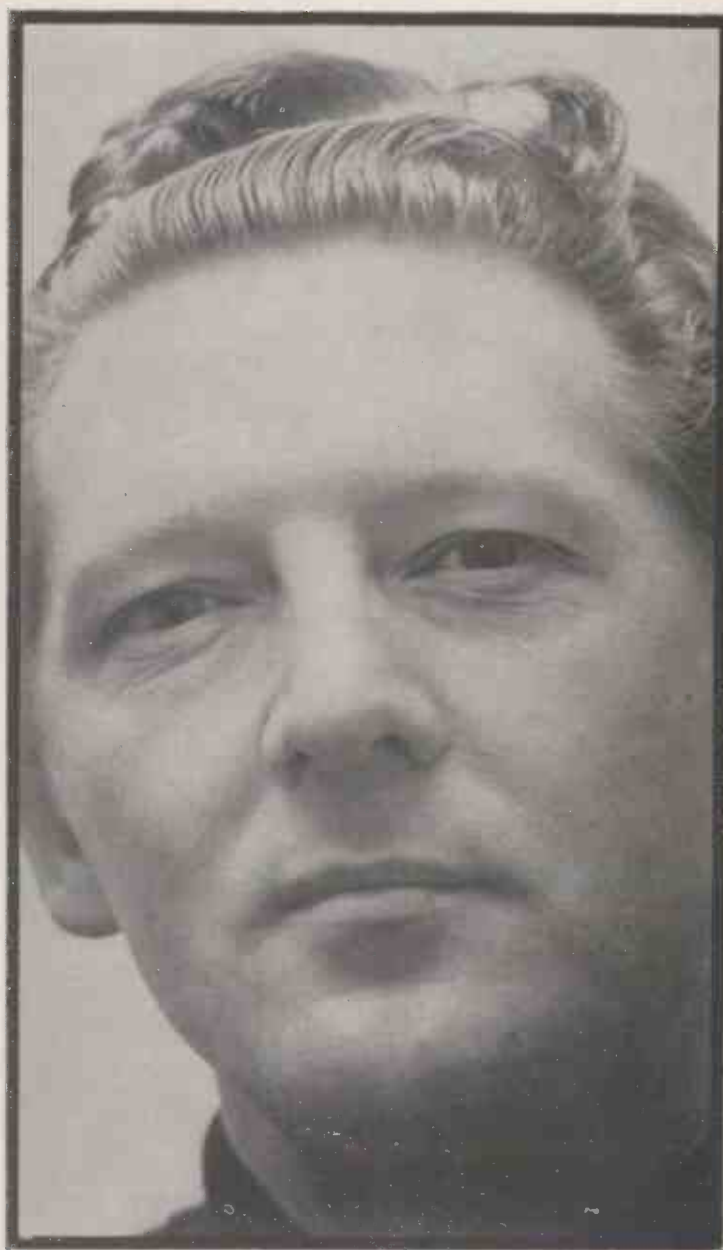
"I sho' hope y' all ain't half as dead as you sound", quoth he. A yell of "Go home, baby

snatcher" greeted him. The whole party was over. Lewis returned home, the other dates cancelled. Another of the giants of rock and roll had sunk in a welter of controversy.

Later he was to come back in the Country and Western field, a first love of his, musically. But the wild one was never so wild again. The raver from way back lost the spark.

Trace the start of the Jerry Lee Lewis career back to Memphis, Tennessee, in 1956. Four guys round a piano in the Sun recording studio, trying to work out an intricate arrangement of a song called *Peace In The Valley*. Jerry Lee Lewis was one. The guitarists were two guys named Carl Perkins and Johnny Cash. And the pianist was one Elvis Presley. Contem-





poraries in one of the most talent-laden areas of pop music.

Lewis was born in Ferriday, Louisiana, September 29, 1935. His pa, Elmo, is still a carpenter in those parts — Lewis keeps in touch, because he owes a great deal to his music-loving dad. Story is that his pa mortgaged their little home to buy the boy a 900-dollar piano, but prior to that Jerry had worked hard on his father's six-string guitar.

His parents sang in the Assembly of God Church in the little township. It's said — though it takes some believing now in the light of subsequent scandals — that Jerry meant to become a minister of that Church.

Anyway, his early studies were interrupted because he

was caught, redhanded, playing "rocked-up" versions of hymns. He says now: "They kicked me out of that college in Waahatchie, Texas, but it was probably all for the best. I'm a Christian. Not necessarily a very good one."

## Influence

But he built the foundations of his rock brilliance on all kinds of music. He got his country feel from Jimmy Rodgers and Hank Williams, his rhythmic sense from old boogie-woogie pianists. In no time, he was appearing in public . . . by accident.

He says: "It was in a Ford motor agency, near home. The car dealer was introducing his latest line. There was this

country band playing the car lot. So I played piano with them and sang through *Drinkin' Wine, Spoo Dee O'Dee*. Went down well, so I gave 'em the lot. The whole works, for twenty minutes or so."

And Jerry Lee Lewis went on giving audiences the whole works . . .

By 1956, Lewis was haunting those Sun studios, pleading with the legendary Sam Phillips for auditions and contracts. He worked mostly with just guitarist and drummer (Roland James and Jimmy Van Eaton, respectively). They were wild, undisciplined sessions, more like drunken parties than commercial enterprises, but the Lewis name soon spread far and wide as one of the wildest performers of them all.

The first hit, *Whole Lot Of Shakin' Goin' On*, came in 1957. *Great Balls Of Fire* was another smash . . . *Breathless, High School Confidential*, followed. And Lewis holds a surprising, but presumably reliable, view: "All those were country songs. Maybe they were sung as rock, but they were country. I've always been singing country music. And I'll tell ya, country music would be the biggest right now if only Jim Reeves hadn't died in that plane crash. He was spreading out real big — he was going to go the whole way, but he died."

Lewis's own heroes were Bing Crosby, Hank Williams and

*Continued on page 18*



# JERRY LEE LEWIS

Elvis Presley. Meeting Elvis, he admits, was one of the great moments of his life. Yet when his own first record came out, a country song called *Crazy Arms*, it was felt that Presley so dominated the rock scene that nobody else could get a look in.

To be held back and up by one of your own idols was, Jerry figured, a bit hard to take.

Anyway, *Crazy Arms* sold 300,000, and Jerry's one-night fee for stage shows rocketed . . . to fifty bucks! He stopped "flirting" with drums, and stuck to piano. By the time *Whole Lotta Shakin'* had finished selling six million copies, Lewis was huge, and he finally broke nationally in the States through going on the Steve Allen Show — giving millions of fellow citizens a show of electric impact. With, naturally, the hair-combing routine well-projected.

Lewis says now that it took him ten years, and a lot of soul-searching, to realise just





how much true country music meant to him. His first full C and W session produced *Another Place, Another Time*, which was to become his biggest record-seller in six years. Suddenly he was dominating the country chart in the States — that hit being followed by *What Made Milwaukee Famous*, by *She Still Comes Around* and *To Make Love Sweeter*.

Jack Good, famed British television producer, gave the Lewis career another shot in the arm by using him in a leading role in *Catch My Soul*, a rock version of Shakespeare's *Othello*, which ran for a couple of months in Los Angeles.

Though he doesn't currently dominate the charts as in the old days, the fact is that Killer still maintains a killing pace. His manager reckons he could book him 350 nights a year with his band, but Jerry needs time to be with his family. So instead he works merely some 275 nights a year . . .

The old trademarks, of jumping on the piano, of uttering the most immodest remarks about his ability — "Killer is the greatest", he'd roar — have surely helped him travel upwards of a million-and-a-half miles in the past ten years.

His first wife divorced him — actually she married the private detective she put on Jerry to see what he was up to! His fourth wife is, also named Myra. And they have two children.

## Touring

Certainly he still tours the UK and does well, though without the big-star grandeur he received when he first arrived on that somewhat disastrous bill-topping gig. On a recent tour he introduced his sister Linda Gail Lewis, with whom he has made records.

Musically, he seems to veer between rock and country, though he also throws in a



helping of Gospel if he feels the mood of the audience is right.

It's difficult to pin the guy down, and stories abound whenever his name is mentioned. For example, he has one on-stage gimmick of curling his lean leg around the microphone stand, drawing it towards him, then lashing out and kicking it away. The folk-story is that he developed that move when trying to trap a bottle of whiskey which had slithered from his grasp.

For sure he's added to his own reputation quite openly, with his talk of wine, women and song. Fact is the Killer is absolutely confident of his own abilities and proud of his position in the development of pop music.

Most critics pay tribute to his instrumental ability, to his performance value, and to his ability to match his voice to almost any kind of song.

He's in a different class to

Elvis Presley, of course — Elvis made it on a movie level, while Lewis reached his film pinnacle with a brief but impactful appearance in *High School Confidential*. If there is a hang-up in Jerry Lee Lewis's claim to all-time rock/country fame it is that he just hasn't come up with the goods as a songwriter.

His hits have all been derivative — others have further derived from his own albums . . . notably Tom Jones, who hit the top of the charts after "lifting" *Green Green Grass Of Home* from a Lewis album.

Had Killer been able to create songs for himself, then there would be no doubts about his rock immortality.

However on this subject he predictably has the last word for himself. "Didn't write no real songs", says he, "because I have so many other gifts I wanted to leave some credit available for others. Could have written some real beauties, though, if only I'd bothered . . ."

# NAZARETH

## Capturing the real sound through self-production

**W**HAT I was striving for was to capture on record the dynamic sound of Nazareth. I don't think that that's been done before on any of our five previous albums."

Manny Charlton, lead guitarist with Nazareth, flipped a switch at Air Studios high over busy Oxford Street.

"I've always thought the recorded Naz sound a bit thin compared with other albums by other artists. I decided that the only way really to capture the sound we wanted was for me to produce the new album myself. Only a member of the band could really understand what we wanted."

### Producing

So Manny, wizard of the guitar, talked to the other three members of Nazareth, Dan McCafferty, the singer, bass guitarist Pete Agnew and Darrel Sweet, the drummer, about producing the band himself.

"They were a bit reluctant but they agreed after we talked it out."

Manny, whose ambition had always been to produce, set to work on the band's first album for a year. The result is a new album and single, both titled "Hair Of The Dog," and released on the B & C Mooncrest label.

It is the sixth LP by the band whose worldwide album sales now approach two million records — which have earned them three gold discs in Sweden, three gold discs in Canada, a gold disc in Switzerland and a silver disc for UK sales.

Their first producer was Dave Hitchcock, followed by Roy Baker (the man behind Queen and Jet) and then Roger Glover.

Why did Manny wait until album number six before taking over the production?

"I'd always been into produc-



*Nazareth: Manny Charlton, Darrel Sweet, Dan McCafferty and Pete Agnew*

tion but I needed to learn how it was done. That meant working with other producers learning it all and building up the confidence in myself. I didn't want to have to deal with engineers and not know what could be done and what couldn't." As it happened, he had John Punter as mixing engineer. "He was terrific, really helped a lot."

When Manny was preparing the album prior to going into the studios he knew he wanted to capture a "live" sound from

Nazareth . . . the sort of sound they create on their live gigs all over the world.

"We'd played a lot in the last year and we were really tight. I wanted to capture that tight, together sound."

### Qualified

Manny is a qualified electronics engineer with much sophisticated equipment at his Dunfermline home. He wanted the LP to have as full and powerful a sound as possible.

"I decided to use a small studio in the country because it had the kind of live sound I wanted.

"Many of the larger studios aren't really suitable for that particular sound."

First of all he laid the basic rhythm track of drums, bass and rhythm guitar before overlaying extra guitar tracks and solos, gradually building up the whole texture of the sound.

"I believe that it's wrong to leave too much to the mixing stage. Mixing can bring up things but it's got to be on the tracks first."

He used only two of his many guitars for the recording — a Fender Stratocaster and a Gibson Les Paul Custom, with a Marshall stack and Fender Twin-Reverb. He also used synthesizer on some tracks. "I'm not the world's greatest keyboard player but I managed to get down some nice sounds," he said.

### Focal point

He also made sure that Danny's vocals were a prominent feature. "He is the focal point of the band and it was important to bring him forward."

Most of the playing was by Naz but on some tracks they were helped by Max Middleton on piano and Simon Philips (of Chopyn) on tablas. They also used a three girl vocal team on one track.

Manny moved to Air Studios in the mixing stage. It's a studio he knows and likes and he completed the mixing there with John Punter.

The result is an album that Manny can be proud of — and is.

"Really, I'm delighted with it. I think for the first time it's Naz as we are when people come to see us."

That's loud and proud. And very musical. And above all, exciting.

# AMCRON

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# THE DUANE EDDY RECORDING TECHNIQUE

'I could go out and pick up almost any group of young musicians to work with ...'

**D**IFFERENT musicians have different ways of approaching a recording session—some like a drink or a smoke, some prefer listening to tapes, some even take long walks. But there can be none so bizarre as the former practice of Duane Eddy who got in a spot of bird-scaring before getting down to work.

He wasn't a farmer worried about a rook attack on his crops and he didn't just have an itchy trigger finger, he just felt that it would be better if the people who would eventually buy his records didn't have to listen to a dawn chorus accompanying his bass guitar lines.

All this performance came about because of the size of the studios he used, plus the fact that the equipment wasn't exactly sophisticated. It could well have been more in place in a Fred Flintstone cartoon in fact.

"The very first recordings I did were in a small studio in Phoenix, Arizona, in 1958," he

told me over morning tea in his London hotel suite. "To give you some idea of the layout of the place, the control room later became the bathroom and the studio became the booth and they built on to that!

"When I started they had just gotten some new equipment and were able to record with three tracks and in stereo which Lee Hazelwood (Duane's producer at the time) didn't particularly like because he liked monaural and stereo was new-fangled and we were experimenting with it, running things across from one speaker to another. It was lots of fun."

Duane said that the whole studio was a little larger than the room in which we were sitting. That would have made it about twenty feet by twelve.

"For the studio they bought a big five hundred gallon tank from an oil company and they drilled a hole at one end and put the mike in and they drilled

a hole at the other . . . and sometimes if a siren went by from the fire company or the police cars we'd have to stop recording until it went off the street. Then in the morning they'd have to go out and chase the birds off it because we could hear them in the echo chamber which was the empty oil tank—that was kinda fun."

Which makes you wonder how many musicians today would put up with those kind of conditions. Maybe Frank Zappa or John Lennon would have left the birds there for the sheer hell of it.

## Relaxed

But Duane didn't mind it at all and added: "It was a very relaxed atmosphere; we used to come in in the mornings and Jimmy Simmons (the original Rebel Rousers string bass player) would get us warmed up by playing *Sweet Georgia*



Brown on the bass with the slap style, which was almost impossible."

More than most of the early rock and rollers, Duane Eddy was the innovator of a particular sound that has been copied but rarely equalled. He made his name as the man with the bass guitar. Even in those far off days of the late fifties when hits like *Rebel Rouser*, *Forty Miles of Bad Road* and *Shazam* blared out of Bal Ami juke boxes the sound was clear and deep with rarely a trace of distortion.

Duane puts this down to his equipment and instruments.

"I had an amplifier specially made for me by a man called Tom McCormick and it was called a Howard which is his middle name," he pointed out in his softly-spoken way. "He took first of all an old Magnatone amp and re-wired it to make it much clearer and harder than normal and he put a fifteen inch

JBL with a snap tweeter to it and that gave me a better amp than anything on the market at that time and it remained so until the big amps like the Vox came in.

### Louder

"It was probably over a hundred watts—in those days bigger than anything going—but those were actual watts, and the amp, if we had the big cabinets like they have now with four and six speakers in them, it would have driven them easily. As it was, I was louder than most people and clear at the same time—no distortion, which is very important to me."

To this very day Duane still uses the original Gretsch he obtained in the mid-fifties. He classes it as invaluable to him and, though he has played other guitars, retains it as his personal favourite.

"I bought my Gretsch in late fifty-five or early fifty-six and

I've used it ever since. I used that on most all my records, and it cost about £250," he revealed. "At that time I had no money to speak of. I was working weekends and working clubs with small groups and things and I just paid on it by the month. In fact I traded in a Les Paul for it which has since become very popular and I shoulda kept it. It woulda been worth a fortune now. It wasn't a bad trade, all things considered.

"I used a Danelectro six string bass guitar which is an octave lower on some things like *Because They're Young* and *The Twang's The Thang* album."

But that sound, that so distinctive twang, that trademark that distinguished Duane Eddy from all other bass guitar players must have been a deliberate thing.

"Yeah, I sat down and worked that out before I ever started recording," he agreed. "Lee Hazelwood was producing my records at that time and he suggested something that would be simple and . . . he actually had the idea for the six string bass like Danelectro made many years before. He said it would be nice to have a guitar with all bass strings on it, he liked that sound and it stuck in my mind, so I developed the thing.

"And also Guild made a guitar for me, a Duane Eddy model which they marketed, and I used that on some of the recordings because it's very close to the same sound."

Only recently has the line-up of the Rebel Rousers been subject to frequent change. For a good many years the same bunch of guys worked with Duane in the studios and on the road.

"We had pretty much the same group throughout the years. We had Buddy Wheeler who helped develop the amplifier along with Tom McCormick and Buddy built himself an amp double the size of mine, but it was set up for the old Fender bass which gave us that clicking sound on records. He would mute the bass string and use a hard pick and get a clicking over the note.

"Then we had the stand-up bass thing which we used. At first we overdubbed the sax parts in Los Angeles, Lee would take the tape there and overdub it. I also added the tremolo to a lot of things, and we used quite a bit of echo.

"Then later on after the first couple of records Jim Horn be-

came our sax player and Larry Knetchell became our piano player and he later joined Bread—he plays just about any instrument you can name."

During his recent visit, Duane recorded at SARM Studios in London's East End with Tony Macaulay producing. The end result was the GTO Records single *If He Loved Me Like He Loves That Old Guitar* and an album is in the pipeline.

Though the single is far less frenetic than his early work Duane says that the album will include a good deal of wild material. He has worked with a number of producers, but reserves specially high praise for Macaulay.

### Feeling

"I've got now what I consider one of the best producers I've ever run across and one of the most talented people I've ever met in the eighteen odd years I've been in the business," he enthused. "He came down to see a show I was doing last summer here in London and went home and wrote a couple of songs, then we met and talked about recording. When he showed me the songs I was knocked out because just from seeing that one show and listening to the records he had captured the feeling in the sound as well or even better than anyone's ever done.

"He even picked out the key; there's no other key I would have done the song in, he picked it out exactly. Lee Hazelwood would show me a song but I'd have to work out the key. Tony is so creative, he's the essence of what this business is about, he's one hundred per cent creative."

Follow that. Duane does in a way by praising the standard of musicianship of most of our young groups. He plays with a home outfit whenever he tours here and this time round used Medicine Head.

"I could go out and pick up almost any group of young musicians to work with because they learn quickly," he claimed.

A point proved the next day by one Roy Wood who was "breakfasting" on a large Scotch at Duane's Press reception. Roy was going to sit in on double-neck guitar and when I asked him if he knew all of Duane's old numbers replied: "Oh, it'll be easy. They're so well-known I'll just fit into them as we go along."

And he did.

# PILOT - how they got the big break

IT was the personal touch that did it for us." That's how Pilot's keyboard and flute player, Billy Lyall, explained how the band finally achieved a recording contract, after a long, hard struggle. These eight different companies who turned them down must be kicking themselves now because among the demo tapes they rejected was a song called *Magic*, a well-constructed melodic song which sent the Scottish foursome scuttling into the charts with their second single.

The "personal touch" referred to was the fact that bass player David Paton knew someone who worked for EMI Records, so they were actually able to hand their tapes to a guy they knew, rather than having to send them in to a total stranger. Even so, it was a matter of convincing several people that their material was good, and luckily the EMI executives were quickly convinced. "By that time," admitted David, "we'd had the songs rejected so many times that we'd lost all enthusiasm for them. By the time *Magic* was recorded it was already three years old."

## Lucky

Three years in the life of such a young band — Stuart, the oldest, is only 23 — doesn't seem too long an apprenticeship. Many bands, like Mud for instance, have served five years or more before reaching that elusive goal, chart success. Pilot cheerfully admit that they have been very lucky. They've been together just about a year and a half and although their first single, *Just A Smile*, didn't make it, *Magic* got into the top twenty and their third single, *January*, stayed at number one for several weeks. Their first album, called *The Album Of The Same Name*, sold quite steadily if not spectacularly and their follow-up, *January*, will be released soon.

"I think getting our tour with Sparks was a lucky break for us," said drummer Stuart Tosh. In fact, it was lucky that he joined the band at all. He had his flight booked, his ticket in his wallet and his bags packed and was all ready to depart for South Africa when the others asked him to join them. What

changed his mind? "Something about the music just gave me the feeling that it might happen," he said, with a grin.

Briefly, how they got together was as follows. All four lived in Edinburgh. David and Ian Bairnson, the guitarist, played in a resident band at a local dance-hall. Bill was working in Craighall recording studio, David came in to do some demos and they both started working together. "We never had any idea about getting a band together," David explained, "we were just recording together and enjoying every minute of it."

Stuart sat in with David and Ian's band one night, heard they wanted a drummer to help out on the demos, and volunteered. So the first three members of Pilot came together. Ian by this time was down in London, so when the others came down they looked him up and all got together in Abbey Road Studios to put down album tracks. They'd never played together on the road. They just came together in the studio, made a successful record and went straight out on tour with Sparks.

"We were a bit nervous about it at first," admitted Ian, "but we got on fine with them and it certainly boosted the sales of *Magic*."

That song came about quite by accident, as many good songs do. David, who wrote it, explained, "I had the chorus lying around for ages and one night as I was going to bed I suddenly thought of a verse and realised it might fit in with what I already had. So I put them together and it was the perfect match." It was David, too, who came up with their second hit, *January*, although on their first album, which was recorded before Ian Bairnson had completely joined them, the writing honours are shared equally between David and Bill.

In Stuart's opinion — and he considers himself a non-writer at the moment — Bill and David have fairly similar writing styles but Ian's is a lot funkier. This should make for quite a bit of variety in the future.

Several people have remarked that there is in their opinion a certain similarity in sound

between Pilot's songs and those of the Beatles. Pilot hotly deny that this is deliberate. "Of course we've been influenced by the Beatles," said David, "everybody has! We've never tried to copy them. Our songs are written just as they come and as far as all-over sound is concerned, there's bound to be a comparison between two groups, each with a four-man line-up, singing harmonies."

Perhaps another thing in the minds of those who compare them to the Beatles is the fact that there is the same kind of refreshing infectiousness about their numbers, but as far as Pilot's actual playing is concerned, they are already far in advance of the standard the Beatles were at when their first couple of hits entered the charts.

## Experience

Young as they are, Pilot have already had considerable musical experience. They all learned their instruments from an early age — Bill started on flute and piano at the age of 13 — and they are always practising and improving their technique. Every time Bill and David have a spare moment, they get together to play classical pieces on flute and guitar. With such experience behind them, they get highly annoyed when people compare them to the Bay City Rollers ("How can you compare a creative band like us to a group who play other people's songs?" asked David. He ought to know, he actually played with them for a short while!).

They also stand up for themselves when they hear people moan enviously about how much money pop groups earn. "Starting a band is always a gamble," said Ian. "It's like starting a business before you're sure you've got a customer. In the music business, you've got the two extremes, people earning vast amounts and people earning nothing. When they see you at the top they think, 'Oh, look at him, I bet he's earning heaps,' but they tend to forget that you might have struggled for years not earning anything — we've all done it — and those vast sums are probably equivalent to 8 years' back-dated wages!"



▲ David Paton  
▼ Bill Lyall



▲ Ian Bairnson  
▼ Stuart Tosh





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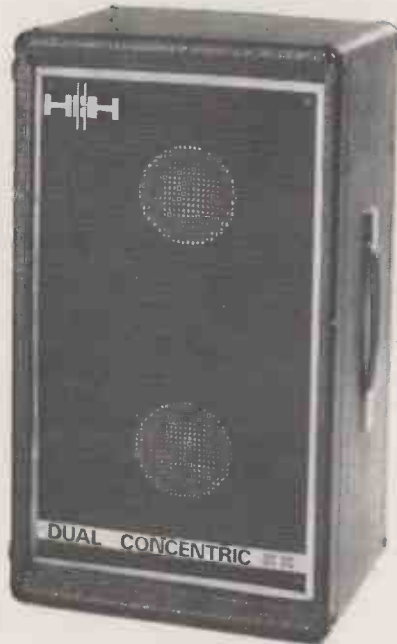


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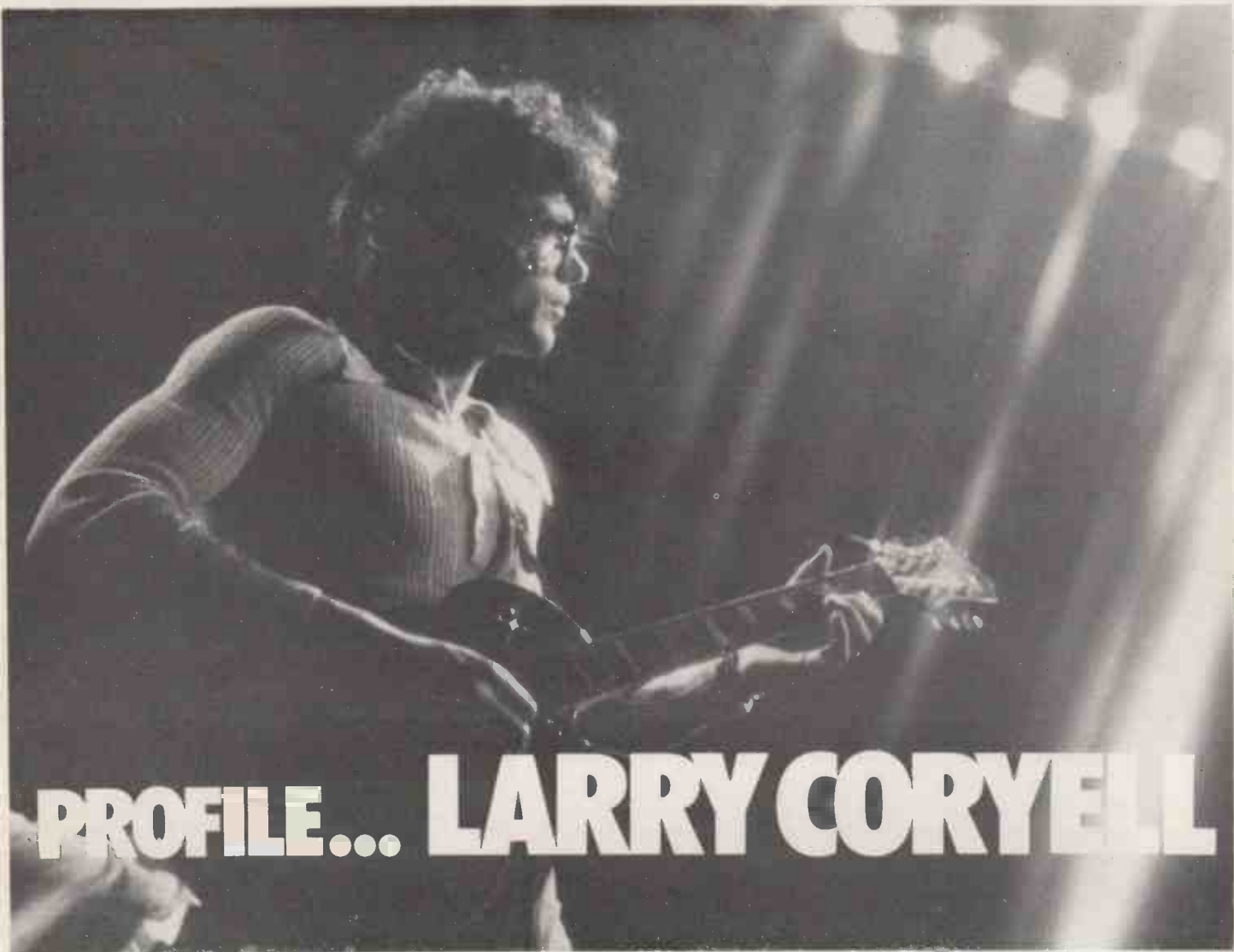
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# PROFILE... LARRY CORYELL

**Q**UESTION how and why any of today's giants of rock music started playing any instrument at all and in a fashion to make them the envy of their musical contemporaries and you will often find a fascinating progression in their musical evolution.

While it is fairly easy to trace the development in style of, say, an Eric Clapton or a Jeff Beck from the blues of people like B. B. King and the early gutsiness of Les Paul, it is not so obvious what the early 'fifties rock and roll movement — crude and basic as it was — could provide in the way of inspiration to a musician whose interests now span the classics, modern jazz and C & W.

## Irrelevant

Yet very often it is an initial seemingly irrelevant factor of one song which will provide the impetus for a young enthusiast to sit down and practise for hours the mastery of a

simple progression or riff without any definite idea of musical development.

Guitarist Larry Coryell — for some years now widely respected as a developing master of his craft — is a typical example of a guy who heard a certain song just once, and from then on found out what he wanted to do, set about it methodically and has continued to widen his musical horizons ever since.

In the very best tradition of the "cigar box guitar owner who taught himself to play, read and write", Larry's initial impetus came from his grandmother who bought him a ukulele for his twelfth birthday.

"That summer, *Don't Be Cruel* was a big hit, and from the moment I heard that I knew I was going to be doing something in music," is the way Larry describes it himself. "I switched to guitar pretty soon, and I was really into rock and roll. When I saw Gene Vincent in Washington, I asked him who was his favourite guitar player,

and he said it was Chuck Berry. I had been expecting him to say 'Galloping' Cliff Gallup, who used to play with Gene's back-up group the Blue Jeans, and this really knocked me out. I thought: 'Wow! I'd better get to know this guy' — and I did. I listened to every one of Chuck's records I could find and copied as much of his playing as I could. The best solo I thought he ever did was on *Oh! Carol*, and I was really into *Johnny B. Goode*.

## Snobbery

Then came the evolutionary stage where many guitarists drifted away from rock and roll as being too "crude", too low-brow for "sensitive" musicians, and Larry is honest in admitting to this musical snobbery which characterised much of the development of guitarists in the late fifties and early sixties.

"For a time I became a jazz snob, and would listen to nothing but jazz," he recalls.

It was around this time that Larry did a tour over here with the Gary Burton Quartet, playing support to a showcase of guitarists including George Benson, Buddy Guy, Jim Hall and Barney Kessel.

"I was really terrified about playing on stage the first time with Barney. I think he was one of the greatest of the pre-psychedelic post bop era. He played some really far out bebop."

During his 1½ year stint with Burton, Coryell's musical freedom could not be said to be extensive as "Gary only wanted enough rock in the programme to relate to the audience." Basically he's a jazzman — always will be."

But the wheel had turned full circle by then with the emergence of artists like John McLaughlin who successfully began to bridge the gap between jazz and rock by the use of rock forms and idioms in a jazz context. Like McLaughlin, Coryell had begun to listen

very much to horn players, but at that time had not conceived that jazz and rock could enjoy a complementary relationship. When he did, it was a revelation.

"The first time I heard *Extrapolations*, I almost drove off the Henry Hudson Parkway," he says ruefully. "The only other time that happened to me was the first time I heard Jimi Hendrix."

In his search for a music style with which he could identify, Larry played with many different musicians and bands before achieving his dream of running his own band in December 1968.

### Superstar

Current development of course is with Eleventh House, featuring Larry, keyboard player Mike Mandel, trumpeter Mike Lawrence, bassist John Lee and Alphonse Mouzon whom Larry is convinced will soon become a superstar among drummers.

On advice to guitarists Larry was quite positive. "First, practise all you can; second, learn how to play with other musicians, especially non-guitarists, and learn how to establish a dialogue with other instruments."

"The cardinal rule as told to me by Gabor Szabo: music first; instrument second. That was his guitar lesson to me. I don't make a fetish of guitars

— to me it's just an instrument. I've got a Hagstrom Swede and that suits me fine. I also have a beautiful hand-made lo Prinzi acoustic, and I play that every chance I get."

"It's the understanding of the relationship between apparently unrelated musical forms such as jazz, rock and classical music that gives the basis of improvisation," Larry defined. "I like all 1975 music. *September Man*, by Belgian player Philip Catherine is monstrous. I've also heard some beautiful things by Derek and the Dominoes, but I listen very much to the French Impressionists, Ravel, Debussy, etc. They have given so much to what has come to be known as the Bill Evans school of playing.

"I also love dissonance — Schoenberg, Bartok — all that crazy shit. I stand up and shout 'Woo' at Stravinsky where other people would do it to — I don't know, Led Zeppelin, maybe."

Larry makes no secret of the fact that he loves any kind of guitar players, and feels that he can learn from any of them. "One of my dreams is to make one of those incredible laid-back albums they used to come out with in the fifties — like Johnny Smith, for example."

For the future also, Larry is equally definite. "I love to learn and I hate to get stagnant. I plan to retire when I'm 109..."

"The first time I heard *Extrapolations*, I almost drove off the Henry Hudson Parkway,"



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# ON TOUR WITH VAN MORRISON

**W**HAT do Van Morrison, Maggie Bell, Mud, Chapman-Whitney, Bryn Haworth, Bloodstone and Keef Hartley all have in common? The answer is keyboard player Pete Wingfield, who has played with them all during the past couple of years in the past.

One of rock music's highly respected backroom boys, Pete learnt piano at school from the age of eight until he began working for his A levels. At the same time he was playing old Shadows hits by ear, so he never had the same problem as many classical pianists, who are so strictly taught that they have to "unlearn" their classical training in order to be able to "feel" rock music.

After taking a degree in International Relations at Sussex University, Pete went with Jellybread on Blue Horizon records. In 1971 he joined the Keef Hartley band, and was a member of Colin Blunstone's band from 1972 until 1974, when he went into sessions.

Then he was offered the chance to play Montreux with Van Morrison. "Van and his manager parted company and came over to do the Montreux festival and a European tour without a band. My agent called me up and asked me if I'd like the gig. I said 'You're damn right I would!'"

## Line-up

Jerome Rimson, a young black American from Detroit was on bass. He was with the Detroit Emeralds for four years, and he's worked on stage behind famous Motown acts like Martha and the Vandellas; over here he's mainly worked with Headstone. The other member of the band was Dallas Taylor, the drummer with CSN & Y.

After Montreux, Dallas split and Pete van Hooke was drafted in. "I met him on the plane over. He's not Dutch, actually he's from Edgware, and his main claim to fame is that he played in a circus in Africa for ten months."

They did a European tour, and after a "knockout gig" in Heidelberg it seems that Van decided that there could be a

US follow-up. "I've never seen Van so happy. He was rushing around after the gig shaking hands with everyone. I think that's what made him think the US tour was possible."

But before that, Pete Wingfield toured Britain with Maggie Bell and played keyboards on her Suicide Sal album. "Maggie's really great to work for, she's so dynamic — raunchy sums it up I think . . . yes, raunchy. My hands were bleeding at the end of every set — all that Jerry Lee Lewis style rock'n roll piano!"

Then America with Van Morrison. The line-up was the same as for the European tour: Van on sax, harp and guitar (and vocals), Jerome and Pete on bass and drums, and Pete

Wingfield on keyboards — a Wurlitzer electric piano and a concert grand which they shipped around with them. It was miked up with a Helpinstill pick-up which belonged to Ed, Van's tour manager.

"Taking a grand piano on tour is something that's hardly ever been done before, though I think Elton John might have done it. Although the hiring and freight charges worked out slightly more expensive than just hiring a different piano in each town, it was worth it to be playing an instrument I knew."

They played 25 gigs, starting off in Canada because of the difficulty of getting a visa for the States immediately. "We travelled around partly by air

and partly in a converted Greyhound coach with all mod. cons. — like AM/FM radio, colour television, refrigerator . . . Van's very unconventional — he doesn't subscribe to the current trend of carrying tons of equipment and an enormous road-crew around with him. He had no permanent manager, but just hired one for the tour. When we did the Knebworth festival there were bands like the Doobies and the Allmans with about 30 or 40 people running around — the entire Van Morrison entourage was only six people! Even for the States tour there were only 14!"

And although they took a grand piano around the States there were no banks of speakers — an amp each for Van, Pete and Jerome and a hired PA.

For the first 15 gigs they were supported by the Persuasions. "That helped too, because being a vocal act they didn't have any instruments to set up. They just used the PA, which saved a lot of time. They were an excellent act, too." The next four gigs were supported by Little Feat, and the last six by Etta James.

What was it like working with Van? "Great! He's completely different from the normal entertainer. To start with he's not a trouper — his first priority is to please himself, not the audience. He hardly ever speaks on stage — this left us with the job of playing to the audience."

## Variety

"We rehearsed for five days before the US tour, and we thought that we would be playing a specific set, but in fact it didn't work out like that at all. Van likes a change, so we never played the same set more than three times running. I think it's great to be playing different numbers, because you don't get stale, but I also like to get things really tight which you can't do if the set keeps changing."

"The general formula would be about 25 per cent well-known Van Morrison numbers, 25 per cent R & B hits like *Help me* and *Believe it to my soul* and about 50 per cent new



material. We generally played *Moondance* and *Gloria* as encores.

"I think US audiences are much more respectful towards stars than the audiences over here. They put up with a lot. Sometimes Van would suddenly decide he didn't want to play the set we'd worked out, and he'd launch into a number he'd just written and which we'd never heard! So we just had to busk along, in front of thousands of people, with Van calling out the chord changes to us between the lyrics."

But in spite of Van's habit of springing surprises on the band in the middle of a gig, Pete affirms that the music didn't suffer. "For Van the music is all — he has no stage act; and no gimmicks. He exists in a vacuum — he knows nothing of the current scene. He listens to jazz and blues, never to rock, and his idols are people like John Lee Hooker."

Another unusual feature of the tour, which is heartening news for all those who complain at the prices charged for concerts these days, is that the tickets were not highly priced. "The result was that Van made money, we made money, everyone made money, the audience was happy — and the music was great."

Pete enjoyed the tour immensely. "It was very easy and very fluid because there was no guitarist, which left me free to play what I felt like. Also there was little formal arrangement. Van controlled everything with hand signals."

Of course this doesn't mean that the tour was sloppy. When asked his impressions of touring the States, Pete said, "It's a



**"He's completely different from any other entertainer."**

job. Everybody there is so much more professional. The distances and finances are so much greater that you have to be much more together. But towards the end I lost all feeling of nervousness — you just got used to the fact that there would be a baseball stadium full of people waiting to see you."

And what did he think of Van Morrison? "Van's crazy — but he's crazy in the nicest possible way. He'd probably say he was the only sane person around . . . oh Christ, what have I said now . . ."

"He may seem solemn and unhappy on the outside but there's a bizarre and unusual sense of humour beneath it. He likes British humour, the Goons and so on. He even got Pete (van Hooke) to send over home-made cassettes of Tony Hancock."

## Album

Were there any follow-ups planned? "Well, we cut an album, provisionally entitled *Mechanical Bliss*, in two days at EMI's Haarlem studios during the European tour. I'd like to tour the States again with Van, because I like working in the States and I like working with Van, but I've got other things going on too."

Pete's been working with a band called the Olympic Runners, who have had hits in the US R & B charts with *Do It Over* and *Put the Music Where Your Mouth is*. And, most important of all, Pete has just signed a recording deal with Island to do a solo album of his own songs. Hopefully he won't be unknown to the public for too much longer.

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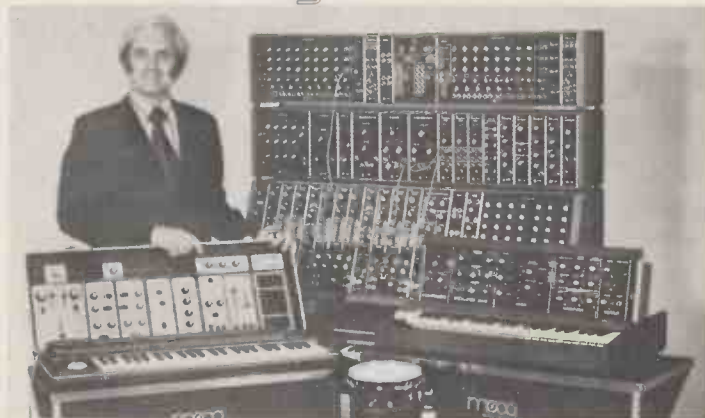
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# SYNTHESISERS how they work

**T**HERE ARE two ways to approach a synthesiser. Either as a musical instrument or as part of the flight deck of the Tardis with lots of knobs and switches that are fun to twiddle.

Both afford considerable pleasure to the operator, but the latter is really extremely boring to the listener. The full potential of the synthesiser has yet to be realised. Its capa-

bilities are enormous, quadrupling the depth of musical expression that has been available on other instruments.

## EDUCATION

Technically, any competent keyboard player can handle a synthesiser without difficulty, but the listening public always needs to be educated to new sounds. The education is done

by a process of familiarisation, slipping the new sounds and note patterns into more established musical delights.

The problem is that the synthesiser gives the musician too much freedom. The old musical conventions are lifted. He is no longer restricted to the diatonic scale or to slight variations in tone for certain passages. He can alter the tone and presentation of every note he hits if

he likes.

This can be lots of fun, but rather too much for the mind of the average appreciator to absorb without becoming bored or irritated. That is not to say that the instrument should be set up to give a certain sound and then not altered, but neither should it be allowed to sing away to itself with the

*Continued on next page*



The ARP 2800 Odyssey from Boosey & Hawkes

Continued from page 31

operator making adjustments just to see what comes out. That is taking free form music too far.

The first essential to being able to use a synthesiser properly is to understand how it works. Most electric instruments, guitars, organs, pianos, function by taking an acoustically produced sound — the plucking of a string, hammering of a bar, a rotating disc, etc — amplifying it and altering it. All they do is turn the sound into electrical energy and then back into a different sound, perhaps louder and with different tonal qualities, through a speaker.

Obviously there is really no need for the acoustic origin of the sound. All that is required is an electrical component that will produce the same characteristics in an electric current that a magnetic pick-up does. These are called oscillators. All you do is feed them with a bit of electrical energy and they emit a little oscillating current which will vary according to how much electricity you are pumping into them.

This makes the job of pro-

ducing truly electronic music very simple. The oscillator emits a current that can be turned into a sound of a certain pitch. If you up the voltage controlling the oscillator by so much it will emit a sound a semitone higher, or a tone or an octave, while by lowering the voltage you can similarly lower the emitted note.

## SWITCHING

All that is required then is to have a simple switching system whereby when you press down middle C on a keyboard it permits a current of a given voltage to operate the oscillator which will send out a tiny current. That tiny current, when it is turned back into sound through a speaker, is middle C.

It's all too obvious really. Trouble is, if you press down another key simultaneously the poor little voltage controlled oscillator, or VCO, will be faced with not two separate voltages, but the sum of two voltages. This would produce some other note higher and probably out of tune with the others. Consequently the VCO can only be

Continued on page 34

## JIMMY PAGE and his ARP ODYSSEY

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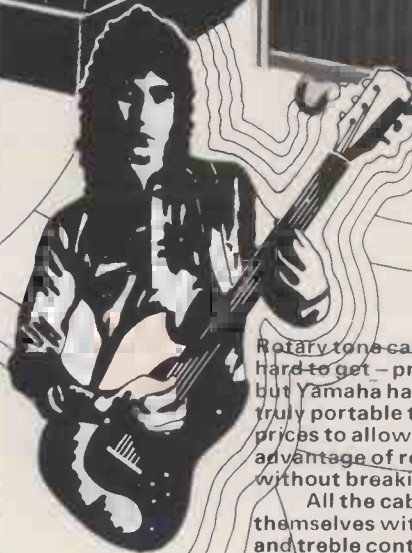
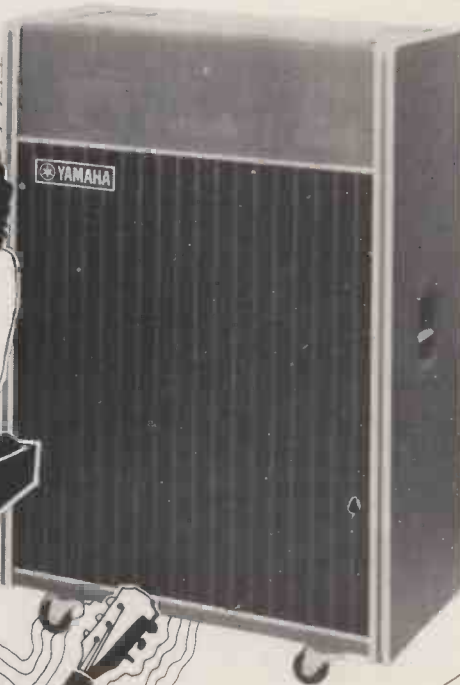
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And the good news is not just for organists. Yamaha inputs will match most electric and electronic instruments - congratulations to Darryl Way on his pair of RA100's for piano and violin. And to Mick Abrahams for his guitar work using the RA50/PE200A special effects system. (Heard "Low Flying Angels"?)

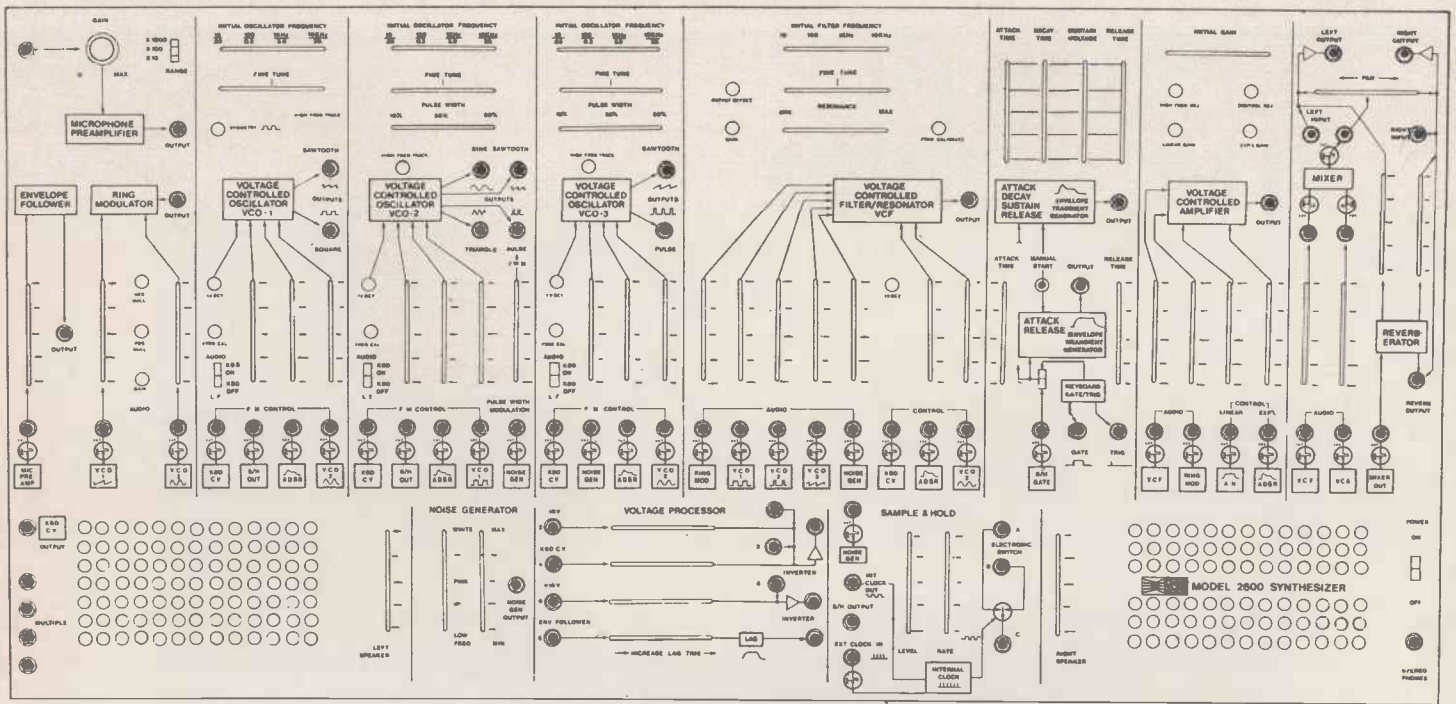
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(Above) Line diagram of the front panel of the ARP 2600, pictured at right

Continued from page 32

allowed to receive one control signal at a time from the keyboard which means that the instrument must be monophonic.

However, the oscillator can be additionally controlled from another source, to give it decay and attack for example, and the resultant tone can be altered by means of filters and other components which themselves can be adjusted manually like the tone controls on any amplifier. The keyboard can be used to trigger additional components like an envelope generator.

## PHYSICS

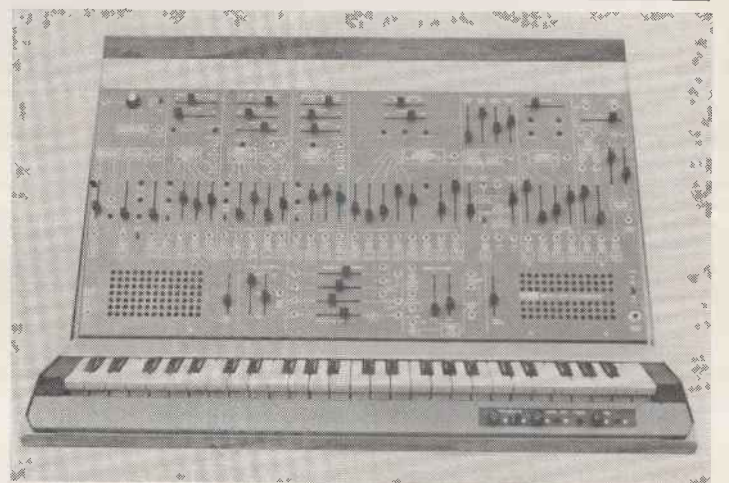
The oscillator is not producing just one fundamental, but a harmonic series like any acoustic instrument. A little knowledge of the physics of sound is required to understand this. When you pluck a string, blow a flute, bang a gong, whatever, a number of vibrations are set up within the instrument and consequently in the air that vibrates against your eardrum. These will usually consist of a fundamental note and a number of other notes that are higher and quieter. The extent and strength of these frequencies gives the characteristic sound to the flute, guitar, gong and so forth.

Filters are used in a synthesiser to eliminate these harmonic frequencies and bring in others, thus changing the characteristic of the note generated. This means that strictly speaking you should be able to produce the characteristic sounds of all these instruments. In practice it is rather more difficult to get this exact — partly because of the restrictions of using a keyboard instead of a bow or pick or mallet. Also because there are a number of other things that go to make up the sound of an instrument.

One of these things is attack and delay, which has already been mentioned. A plucked string, for example, has a very fast attack and very slow delay. A flute, on the other hand, need have no attack or delay at all virtually.

The synthesiser then has three types of circuit. Tone sources, tone modifiers and control devices. Very often the tone sources will be limited to a couple of oscillators and perhaps a noise generator which produces "unpitched" sounds — white noise, which has a variety of uses apart from drum sounds and producing breath sounds on woodwind effects.

Apart from filters, other tone modifiers that may be used include voltage controlled amplifiers, ring modulators and synchronised oscillators. Controlling all this, apart from keyboard and envelope genera-



tors, may be a sample and hold circuit. This is the facility often used by players who want to impress by leaving the thing playing to itself while they walk away from it.

## THUMB WHEEL

Perhaps the most important control device, neglected on many synthesisers, is a thumb wheel at the side of the keyboard. Manfred Mann, who lectures music students on the use of synthesisers, says that these simple controls give the musician most flexibility when playing. One may be used to "bend" the note — take it out of pitch and back again as on guitar. Another is useful to control and bring in additional effects as required.

They are far simpler to use than rotary knobs and slide bars on the control panel.

A synthesiser panel will com-

prise a number of switches to bring these various devices into operation and rotary or slide controls to control things like speed, depth, length, etc, of the differing effects.

There may be two or three VCOs. Any additional VCOs have two possible functions. They can be used to make the depression of any one key produce two or more notes and they can be used to control each other. For example, using a sample and hold facility, one oscillator might be set to push out a pulse which generates no sound but the pulse triggers another oscillator which is generating sound.

Unfortunately this sort of explanation is almost impossible without a synthesiser to give a demonstration.

Obviously it is necessary to tune the oscillators to the same pitch as other instruments in the band before playing and

this has been the cause of considerable problems in synthesiser technology. Early synthesisers, because of the fragility of their components, tended to slip gradually out of tune. Nowadays any tendency towards temperament on the part of the components is ironed out at manufacturing stage by a simple survival of the fittest system. The synthesiser is made and then turned on and left to run for some hours. Anything that doesn't make it is taken out and replaced and the test is repeated until the instrument is stable.

Unfortunately, this means that in order for the components to be really robust they need a long time to warm up, sometimes as much as 1½ hrs.

Once the instrument is warmed up there is normally a fine tuner control that enables you to tune to the band, or concert pitch, or just tune each oscillator to the other. They can be tuned in octaves, thirds, fifths or whatever you think might produce a pleasant combination. Usually there is some system of switching the oscillator so that it produces very low frequencies which are inaudible but useful for controlling other oscillators, as described above.

There may well be other ways in which the original oscillator frequencies or wave forms can be moderated. These are usually discussed in terms of waveforms and mean very little on paper but a lot when you hear the effect. Two oscillators in sync have the effect for example of producing vowel-like sounds. The mathematical explanation of this is horrifying. All you need to know is that there is a switch somewhere that synchronises the oscillators.

**A selection of synthesiser models available in this country, with recommended retail prices.**

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<b>Boosey &amp; Hawkes</b>	
ARP Pro-soloist	595.00
ARP Odyssey	759.00
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ARP Explorer	399.00
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*Manfred Mann, who lectures students on the use of synthesisers*

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# THE TRUTH ABOUT P.R. MEN!

## Part 2

# The Gimmick Machine

**O**LDER people continually criticise pop fans for watching "Top Of The Pops" on the grounds that such and such an artist has no talent and wouldn't be a star if he didn't look so ludicrous. How right they often are, for, on talent alone, how big would some of today's idols be?

Admittedly a good number can sing/play/write very well. Unfortunately even some in that category have to resort to publicity gimmicks to achieve that extra bit of attention that they hope is going to keep them in the chart that bit longer.

Even the Beatles—surely a group that one would have thought could stand on its talent alone—always sought maximum publicity for every new release. For example the sleeve of "Sgt. Pepper" was covered with pictures of personalities and gaudy uniforms. Paul McCartney recently re-hashed the same trick

with "Band On The Run" which had a picture on the sleeve of film stars covering against a wall. If they feel the need to go to such lengths who can blame lesser artists?

David Bowie, that superb self-publicist, can write excellent songs, but was Ziggy Stardust a natural extension of how he felt or a carefully-conceived stunt?

Try to question Bowie on his motivation and the odds are you'll get evasive answers that defy the comprehension. All good fun to young Bowie whose wife, Angela, has now fallen prey to the same attitude. Come

on now, who would seriously consider calling their son Zowie? And hasn't Uncle Frank Zappa dubbed one of his off-spring Moon Unit?

## Attention

In the early days of British rock and roll, one Wee Willie Harris dyed his hair green and walked the streets in an outrageously long jacket bearing his name in sequins on the back. He's still around today in cabaret but now sporting a pink shock wig and outsize bow tie. It works because it makes people pay attention to him.

Where would Gary Glitter be

without his tinsel, arched eyebrows and carefully-contrived stage act? Surely his live album proved that his voice leaves a lot to be desired.

So what can the young, hopeful, local semi-pro group do to get themselves noticed?—"It's been two years now and we're still doing the rounds of youth clubs and working men's clubs hoping for the big break while endlessly churning out other people's hit numbers," they cry.

Dr. Feelgood still do play standard rock and roll songs, but this is part of their image as a tough bunch of dudes. It took time before they gained respect for their own writing. Ace didn't come up with their hit record overnight; they had to be content with copying top hits in pubs until the breakthrough came.

It's a tough job getting the action in a tough business relying purely on talent. It can be done, it has been done, but to command the kind of money paid to superstars like Elton John, the Stones and Slade there has to be something different, something that's going to make people sit up and pay attention.

When Ambrose Slade played the halls they wore everyday gear—their only gimmick being the fact that Jim Lea played violin. Almost overnight they were transformed into Slade, a strange mixture of "bovver boys" with their manager claiming that they did it all themselves while he was on holiday. But it worked and now they've



"Publicity gimmicks to achieve that extra bit of attention." *Mike Raxworthy*

Continued on page 39



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# THE TRUTH ABOUT P.R. MEN *Continued*

progressed to colourful outfits and become stars.

This projection of an image is very important, and one that cannot be dismissed with a sneer. It is a fact that a number of today's stars don't exactly agree with the image they are forced to project, but who are they to argue while the money rolls in?

## Sparks

Did Rus Mael have that Hitlerian moustache, oiled back hair and cricket pullover ten years ago before Sparks existed? And did brother Run look so 1975 back in 1970 when they were known as Half Nelson? It's a fair gimmick and one that has worked, but it didn't work back in 1972 when they first came to England to try their luck. A case of being before their time perhaps. I've actually heard them switch voices in mid-interview—perhaps it's nothing to do with publicity and that's how genuine Martians behave!

It's one thing to make a public spectacle of yourself if success goes hand in hand with it, but there are those people who, for reasons usually connected with naivety, go in for the stunt.

One manager a few years  *Rus Mael: Does his image contribute to Spark's success?*

▼ *An early Stones pie-throwing stunt to launch the "Beggars Banquet" album*



back hit on the idea of hiring Sotheby's, the famous auction rooms, putting his artist, a singer, up on a rostrum and inviting record company A&R men along to bid for the poor chap's signature on a contract. Any publicist who had gone along with that would have been the laughing stock of the business and the singer's chances of making it would have decreased a thousandfold.

## Elephant

At the time when there was a Government threat to send one of the Bee Gees back to Australia, an elephant was hired to walk down Whitehall covered in posters attacking the scheme. Apart from the cost of £200 the stunt only made a few inches of copy in a few papers.

Not long afterwards, a Bee Gees fan chained herself to the railings of Buckingham Palace in an attempt to have her idol left alone.

"There was nothing preconceived about this idea but it just so happened that the national papers' photographers happened to be there and it made the centre spread of the Mirror among others," admitted publicist Tony Barrow with a smile.

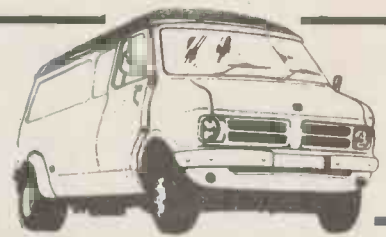
He added: "Moral of the tale — it's better for someone to spend seven and sixpence on a padlock than £200 on an elephant."

But it is becoming increasingly difficult to dream up a gimmick or a stunt that's going to work. As the world of pop becomes daily more and more bizarre, what can the next step be?

Indeed as one group or singer falls by the wayside another almost identikit version is there to take their place. In the words of so many pop pundits "What we need is another Beatles". But there can never be another Beatles or another Elvis.

So the gimmicks, the stunts, the publicity-seeking actions in this cut-throat business will continue unabated. Then, when the new phenomenon sweeps the world, the copyists will have their field day again.

# ROADIES PAGE-



## Dave Zammit & Phil Freeman of Gentle Giant

**G**ENTLE GIANT are a band whose biggest following is in Europe and Canada. So a day in the life of Dave Zammit, Phil Freeman and Frank Kirby can prove far more gruelling than that of a road crew dealing with relatively short inter-Britain hops. The band fly, but Dave, Phil and Frank not only have to drive the two truck-loads of gear as many as 950 miles in a day, but when they reach the venue they must spend six hours setting up the equipment and another four taking it down and re-packing.

No easy life, yet this is one of the most dedicated, tightly knit units you could hope to come across.

### History

Dave Zammit is the tour manager and sound engineer and has been three years with Gentle Giant. Phil joined them three and a half years ago and Frank has been with them a staggering seven years, since the days when the band was known as Simon Dupree and the Big Sound.

"The running of the P.A. is my responsibility," explained Dave. "We have a custom built R.S.D. system, which I service and am in charge of, and I also do the sound mixing. It's my job to get the band members from place to place and Phil's and Frank's to get the equipment from place to place!"

Phil is in charge of the keyboard section, which consists of a Hammond organ, clarinet, electric piano and synthesiser, plus a set of vibes which Kerry Minnear plays during the act. Both he and Dave have been in bands, Dave as a bass player and Phil as lead vocalist, and they reckon that this experience has helped them to understand what is required in their present job.

"I miss performing," said Phil, "and I still keep in contact with a lot of bands I used to know. But the point is that

doing a road manager's job is not the sort of thing you could walk into any band and do because you wouldn't really enjoy it. It's got to be the right band. Giant are so musical that I can really appreciate what they are doing and that makes the job so much better. This band is like a family. On the road it's eight people all pulling together."

Job satisfaction isn't a thing you hear many roadies talking about, but Dave echoed the point. "Financially we're not better off than many people, but we are better off satisfaction-wise. A lot of road managers work for a group but they're not interested in the music. Their job-satisfaction comes with their pay-packet. Everybody has to have a sense of pride, or it just doesn't work."

At the moment, Giant pack just over 3 tons of equipment into a Ford D300 van. "If they get much more, we'll have to apply for a Heavy Goods vehicle licence," grinned Phil. Frank is the best driver, in their

opinion. "He gets behind that wheel and becomes a machine," Dave explained. "In the States on one tour we had to drive 975 miles in a day and he drove 600 straight through, stopping only for petrol."

### Hassles

Just about their worst experience on tour was on the band's second tour of the States. "Our first nine days there we drove overnight seven nights in a row, which meant one night's sleep the first night followed by eight days straight with only the odd fitful doze in the van," recalled Phil. "We were on a very tight budget and everything including us was packed into the smallest truck imaginable. We were really bad-tempered and irritable for the first couple of days but after that we worked like automotons. After four days with us not being able to get near a shower, the group wouldn't come near us because we smelt so bad!"

What made them carry on

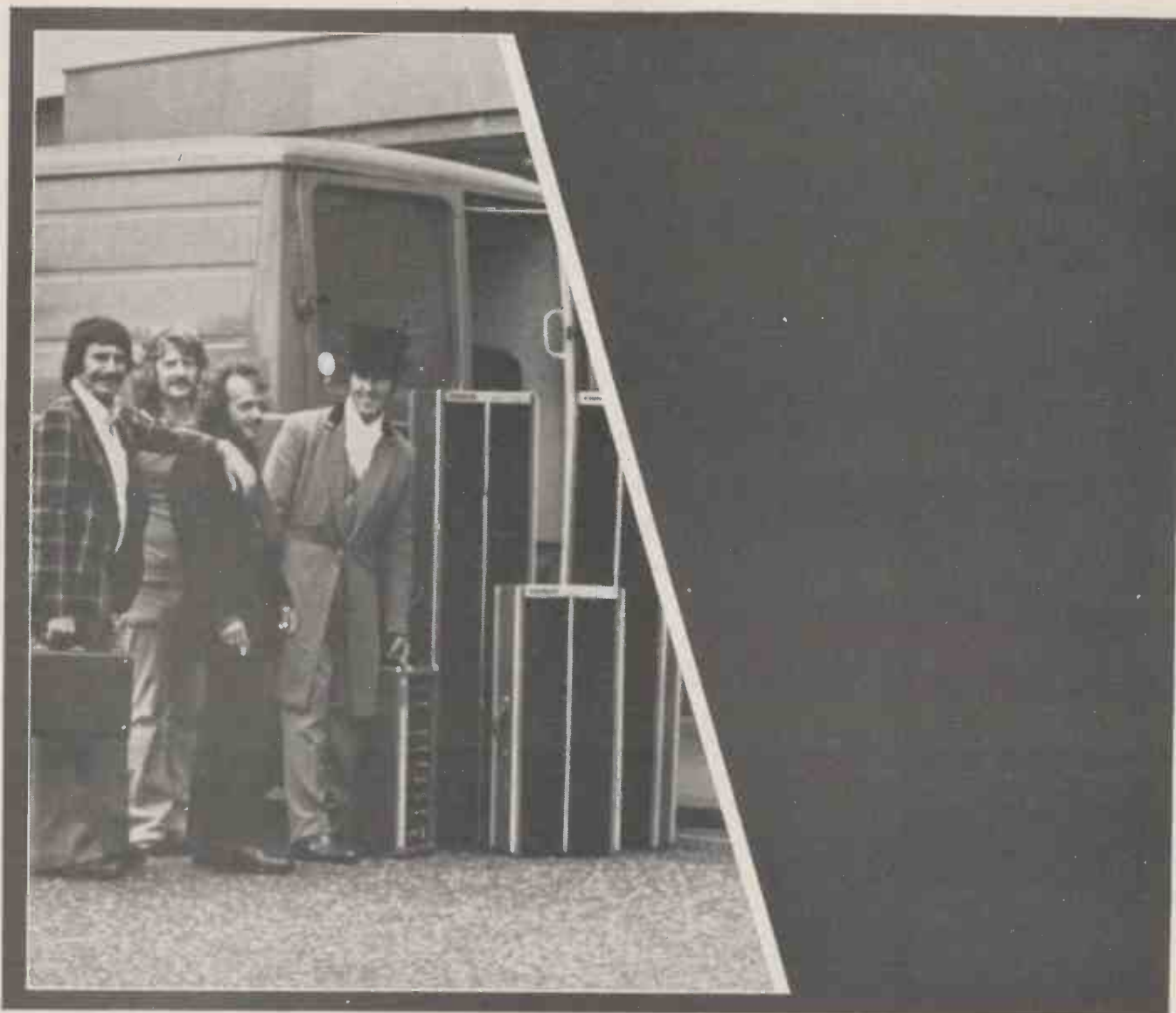
under these sort of conditions? "As far as that particular time is concerned," said Dave, "I haven't got a clue. We were getting very low wages at the time, too. I think we've all said loads of times, 'What the hell are we doing this job for?' but it boils down to the fact that we know the band are going to succeed. It's just down to time."

Dave reckons that his own musical training has helped him become a better sound mixer, so that now he feels an integral part of the group, musically as well as anything else. "One thing I like most of all about the job is that now I've learned the mix and got it down I can start to develop it beyond the text-book stage. I can actually put emotional feel and musical sensitivity into it. After a gig in Canada on our last tour a guy came up to me and said, 'Thanks man, it was great' and gave me a four-leafed clover. I just didn't know what to say. It's this sort of buzz that makes you want to go on, even through the bad times."

*Gentle Giant: Ray Shulman, John Weathers, Gary Green, Kerry Minnear, Derek Schulman with (inset) Dave Zammit*

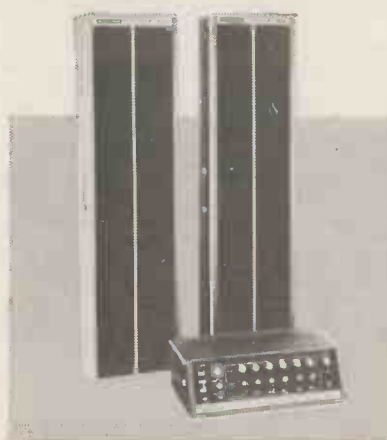






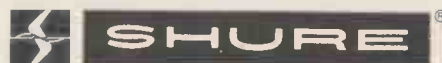
Kenny Ball with arm on shoulder of soundman Pickstock outside London Hilton.

## The 151,000 mile sound system.



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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# album reviews

## ALBUM OF THE MONTH



**LED ZEPPELIN**  
**PHYSICAL GRAFFITI**  
**SWAN SONG SSK 89400**

Enter the long awaited double album from giants Led Zep, and love it or hate it, you have to sit up and take notice. Numbers range from under-par to masterly, but an under-par Zeppelin is still riveting. Blast off is with the powerful *Custard Pie*, featuring fierce syncopated rhythm and Robert Plant in full vocal flight. Side Two is probably the best, and after the symphonic majesty, oriental flavour and all, of *Kashmir*, senses are suitably numbed for the slide acoustic strains of *Bron-Y-Aur*, and *Down by the Seaside*, coasting on comfortably after. 'Bonzo' Bonham never lets up on the drums, and is always ready with a thick thump on the offbeat. There are a few ten minute tracks which may take time to grow on you, but if you can't wait put *Custard Pie* on again and stand back. Some might say that they have been indolent in taking over a year to release an album, but this one should silence even the most ardent knockers. When they're after a particular mood, they catch it perfectly and sweep you along with it, and when they're rocking, it fairly sizzles along. Repetitive riffing from Zeppelin is only to be welcomed. It'll set you back a fiver, but why not invest in the music

of a band that really knows what it's all about. They hardly need our support, but they're so good, dammit.

### **CURVED AIR** **CURVED AIR LIVE** **DERAM SML 1119**

There are many bands about today who have given up the unequal struggle to gain recognition by musicality alone, and have instead resorted to various theatrical gimmicks. Though Curved Air's combination of a female vocalist and a violinist leading the band has occasionally been written off as unnecessarily unusual, do not be deceived! They're full of music, and after a two-year layoff, it's nice to have them back. Monkman and Pilkington-Miksa play on this album, but have since been replaced by the talented and enthusiastic Mick Jacques and Stewart Copeland. They have performed better live, and the airy Kristina voice comes over more harshly here than on previous studio albums. She does not have a fierce, aggressive voice, and there is evidence that she is straining it to its limits, but such things are part and parcel of a live gig, so just shut your eyes and visualise them on the platform. The set opens strongly with the time-tested *It Happened Today*, and further includes the ex hit single *Back Street Luv*, and *Vivaldi*, with Darryl Way sawing furiously on the violin. In fact this album is more of a proclamation that Curved Air are back than anything else, but it is still good listening from



start to finish. Unless you've got a soft spot for yer actual live albums, this promises to be a goody.



### **10 cc** **THE ORIGINAL SOUNDTRACK** **MERCURY 9102 500**

Like any creative band, 10 cc sail close to the edge of the abyss on the other side of which live all manner of near misses. Here, with a new album and a change of label, they've come close, so very close, to the edge of that chasm, and I can't quite be certain that they haven't gone shooting off the edge into near oblivion.

For that reason, any review of their record has to be careful if only because they border so often on the trite simply by sending it up.

Still, you've got to hand it to the band, their use of clichés to defeat clichés (both musical and verbal) is outstandingly fresh. Take for example, a line from *Life is a Minestrone* on Side Two: "I'm leaning on the Tower of Pisa". Clever, clever stuff! Or, better still, "That's the way the croissant crumbles" from *Une Nuit à Paris* from side one.

But these quotes are weak stuff compared with the sheer bite of "The second coming of the Holy Ghost/ We need a pocketful of miracles/ Two thousand years and he ain't shown yet/ We kept his seat warm and the table set/ The second sitting for the last supper" Boy, when they cut, they cut!

However, in their attempts to attack cliché-ridden thought and music they do run this risk of bordering on clichés themselves. This shows most of all in their music which seems to be less instantly appealing than *Sheet Music*, their last album. Nevertheless, 10 cc are perhaps the freshest thing to hit rock music in the last few years and even if they are inclined to swipe at anything and everything with cat-like venom, well, you do need a few irritants around like that to shake you out of your complacency from time to time.

The question remains though as to how far they can go without turning out material which is as weak as that they satirize,—"He who supps with the Devil needs a long spoon!". Let's just leave it by saying that maybe the spoon was a couple of inches short on two or three of these tracks.

### **CHRIS DE BURGH** **FAR BEYOND THESE CASTLE WALLS**

**A&M AMLH 68284**

What a very gentle first record from the quiet Chris de Burgh. Chris and his acoustic guitar are supported by a spectrum of instruments from harmonica to a brass and woodwind array, and the back up is always sensitive. He certainly has a fine voice, but despite all the abettors, this collection lacks some spine. A first release is always difficult, and perhaps Chris was too aware of the need to stamp his style on the music scene. Melodies range from pleasant to insipid, and at times the songs become orchestral whispers with Chris quietly reciting the poetic lyrics on top. If this album is not too rudely received, or indeed passed by, let's hope for more adventurous stuff next time. Unfortunately this release is more a glimpse of potential for the future than a positive statement for the present. It isn't twee, but it's getting close, and he does have the talent to avoid that.

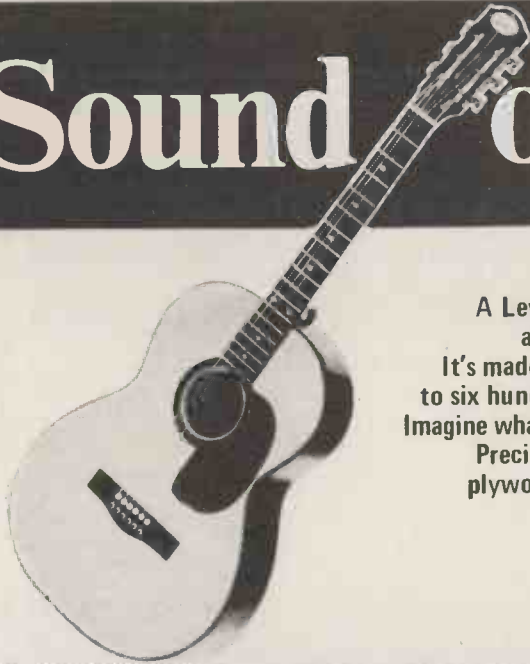
*Continued on page 45*



# The Sound of Wood

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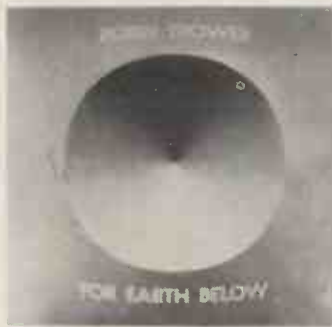
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continued from page 43



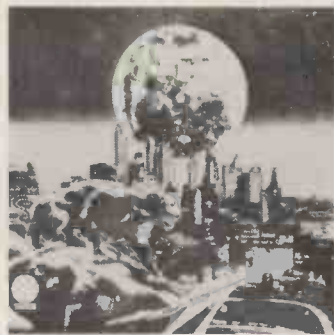
**ROBIN TROWER  
FOR EARTH BELOW  
CHRYSALIS CHR 1073-B**

Following the highly successful *Bridge of Sighs* cannot have been too easy for Robin Trower, but *For Earth Below* is an admirable sequel, and the big time status is surely not to be grudged them. It is not unfair to Robin to liken his music to that of Jimi Hendrix, but he is no 'feedback freak' who can scarcely believe the sounds he produces. Jame Dewar on bass provides a suitably heavy anchor, and he also handles all the vocals—very soulful crooning it is too. The three who make up the band have really grown together well, and the music is firm and compact. It is possible to detect a recurrence of the same heavy riffs, differently patterned, throughout the proceedings, but this is not at all important. The album comes over more as a cycle of emotions rather than sounds, but it is still valid stuff rather than vague ethereal sublimities. As the title implies, it is for the earthing rockers, but it should appeal to the space travellers as well.

**THIN LIZZY  
NIGHTLIFE  
VERTIGO 6360 116**

Now here's a problem album. Thin Lizzy come over live like vandals storming Rome, but here on *Nightlife* there's little of the crash bash live murder that grips you with blood and fire when the band are there in the flesh. What they have here is a softer perhaps more melodic approach that's subtle but a strange counterpart to their live atmosphere. Nevertheless, *Nightlife* works well. Where Lizzy venture into melody they do so with a constructive ease, and where they use their heavy powerhouse sound it comes across strong.

The title track, for example, has a pleasing use of strings with a very Ray Charles feel about them. For sheer heavy gutsy music, listen to the excellent and haunting (yes, even heavy music can deserve that tag) *Sha-La-La* on Side Two. So what you're left with is an album from a band who aren't frightened to experiment beyond the more limiting framework provided by heavy music. Given that desire to progress, then Thin Lizzy have a good future and have made an album which should grow on you over the weeks to earn a place in that front section of your record rack that's reserved for old favourites.



**JEAN MUSY  
FEW AND FAR BETWEEN  
ATLANTIC K50081**

The story goes that when Jean Musy first learned to play classical piano without the benefit of music or guidance, he started by copying all the records owned by his parents. A fairly normal occurrence, one might imagine, but for one major difference. The Musy turntable revolved too fast, and so it was that, after several years of this, Jean entered — and won — a concourse for classical pianists playing a piece by Chopin one tone higher than the written key! Several years and several painful lessons later, Musy was gradually beginning to establish himself as a keyboard player of some promise, but it was not until British arranger Johnny Arty heard him playing with French singer Joe Dassin and exhorted him to come to England that Jean finally managed to make the break into the Parisian session scene and learn to read, write and arrange music. *Few and Far Between* is an instrumental showcase of his playing, but it is rather unusual in that the vocal passages were completely rerecorded for the UK market by Dave Dee temporarily abandoning his production work, and the lyrics rewritten



by the redoubtable Howard/Blaikley team. With the new result, Musy pronounces himself well satisfied, in that the new members have captured the flavour, although not necessarily the original meaning of the songs. Essentially, however, it is an instrumental album which shows a great deal of sensitivity in the treatment. Already, without much advance publicity, the album has attracted quite a good deal of interest over here, and this may well open the way for other such international collaborations.

**NIEMEN  
MOURNER'S RHAPSODY  
CBS 80557**

Although well known in the more obscure musical circles, Czeslaw Niemen, a Polish singer/keyboards player, isn't a name that would mean a great deal to most people. However, if this album gets the plays it deserves, that situation could change overnight. Sounding a little like a cross between, say, Van Morrison and Roger Chapman (with perhaps a dash of Joe Cocker thrown in), Niemen has produced here a really superb album. Side One is a collection of songs (sung in English by the way) that reflect the musical strength and deep feeling of the man in a way that is almost overwhelmingly potent. He FEELS, and that's a quality that is all too rare at the moment. Side Two features the album's title track,



*Mourner's Rhapsody* which is based on a poem by the 19th Century Polish poet Cyprian Norwid. Very moving it is too, and superbly well illustrated by the reverse of the album's excellent cover. Given a little good fortune, Niemen should do well in the UK and with the wind behind him, could go down a storm in America where his arrangements and powerful voice could awaken a rather stagnant scene.



**JOHN LENNON  
ROCK 'N ROLL  
APPLE PCS 7169**

The only honest reason for re-recording a string of rock 'n roll hits (because that's what Lennon has done here) must surely be because you think there's something extra you can give them. As far as this attempt is concerned it's a failure. Why a man of Lennon's stature has to do this is not immediately obvious. Perhaps he feels that he must pay his dues to the rock that gave him his roots back in the early Beatle days. Perhaps he feels that it's time for a renaissance in rock, but whatever his reasons he has failed to give anything at all fresh to these songs. Take side one for example, where he removes the punch from the immortal Gene Vincent's *Be Bop A Lula*, takes all the sensitivity from Ben E. King's *Stand By Me* and emasculates *Rip It Up* and *Ready Teddy*. He follows this by a version of Chuck Berry's *You Can't Catch Me* which has none of the delicious driving rhythms of either the original or even the Stones' great rendition from their second album. What is difficult to see is why a man who CAN rock (witness any early Beatles rocker like *Twist and Shout* or *Money*) should just imitate originals without adding anything fresh. In short, this is a waste of time.

## THE MANAGERS

# CHAS CHA



**W**HEN you come to think about it, it's only natural that a one-time superstar musician is logically exactly the right type to make a good manager for a new, upcoming band.

If you've been through the mill, you'll surely know the pitfalls. You build up a deep appreciation of how easy it is to be ripped off. Realise how promoters and agents can make life a misery. Understand the importance of maintaining standards and not just let fame slip away through laziness or sheer ruddy ignorance.

But most pop big-timers just don't fancy the switch to a back-room job, no matter how important. They cling to fame, and eventually just move out of the business.

Chas Chandler didn't hang on. His group, the Animals, broke up when the going was still very good. They'd enjoyed a run of hits starting with *House Of The Rising Sun* in the summer of 1964. A big name, a

draw when they split just a few years later on . . . but with very little money to show for their energy and talent.

Ripped off? Seems like it. And Chas Chandler, a quiet man of big physical stature, eyed the management scene and vowed that his acts would not go through the hassles and hangups he'd experienced.

Brian James Chandler, 37 in December, started his talent-spotting and management career by linking up with a lad name of Jimi Hendrix. From there he went on to be known as the Slade-driver of pop — as manager, mentor and kicker of group backsides of those lads known as Slade.

Chas says "The three years with the Animals was often just like being in a zoo. You rushed here and there, travelling all the time, playing in between, never knowing how far you could trust anybody and we assumed we were making it and stashing away and didn't worry just

The power  
behind the  
phone ...



# CHANDLER

so long as we had enough to live on.

"The truth gets you later on. It was like having a big turnover and no capital. And it was the screwed-up financial side that killed the group off. Eric Burdon knew what was happening and wanted out to do his own work. We just carried out what engagements were in the book and that was it—farewell. As far as I was concerned I not only didn't want to be a bass-player again, I also felt I couldn't even look one straight in the face."

But it was during the Animals' last tour of the States that Chandler met Hendrix. "I was asked to look him over in the Cafe Wah in Greenwich Village, and the first thought was that if I was going to get into producing records then this was the ideal musician to start me off."

Chandler reckons he had only £1,400 to call his own after the Animals split, but he used a fair amount of it to get Hendrix to London. Learning every inch of the way, Chandler produced Hendrix to perfection and when the split finally came it was amicable and matey. In fact just before Hendrix died so tragically and so young he was trying to contact Chandler with an idea of the duo getting together again.

A whole lot of mud has been thrown at Hendrix in the past few years, but not one word has come from Chandler. Their relationship in business and out of it, was too strong for him to get involved. And he was really broken up when news of Hendrix's death filtered through.

The relationship had really taught Chandler how to avoid the hang-ups of pop music. Hendrix was a superstar and therefore there to be ripped off. He was a nice guy, so he was available to be "leached" by hangers-on. He was a temperamental guy, so he was easy to take advantage of.

And Chandler enunciated his attitude as a manager. "It is to make as much money and get as much success as possible for my act. I don't try to

'So many groups don't care and leave it to somebody else!'

analyse my actions, because they are mostly intuitive and based on my own group-playing background."

His ear for music and his eye for performers with visual appeal stood him in good stead when he first saw the group called Slade at the Rasputin Club in New Bond Street. He only had to talk to them to realise they were going through the same problems as he'd encountered with the Animals.

He says: "They were being screwed. They were good—in fact they were great, but they didn't know where the hell they were going. Their recording thing was disastrous... they'd been Ambrose Slade on Fontana and into a heavy sort of scene, but what they needed was a direction and the chance to build a reputation steadily."

And Noddy Holder says: "We'd met so many managers who promised the earth and did nothing. We knew Chas was the right one. Just a matter of instinct."

What Slade needed most of all was someone to inspire them with confidence and determination. Chas did just that. They'd sweat it out on a series of one-nighters and he'd constantly reassure them: "It's all in a good cause, lads. Money!"

With the Animals, Chandler had always stayed at the best hotels, no matter where the

money was coming from or whether it was worth the expenses. But over Slade he says "They were naturally careful blokes when the money first came in. They got a number one hit, and I tried to talk to them about the question of status, or doing a bit of the big-star approach. But it was all I could do to persuade them to stop staying in thirty bob a night hotels and move up into the thirty-five bob class."

But Chandler kept tags on all the money. He was determined that as it piled up he would make sure it wasn't just chucked away. The lads themselves took their time before investing in houses and cars and all the usual trimmings of fame.

Chandler is different from most other managers in that he insists on keeping in the background. He's not the one who farms out the quotes, constantly spelling his name out for journalists. He hands over to Noddy, Jim, Dave or Don, depending on who he thinks is most helpful on a particular subject.

Some managers—most of them—insist on being regarded as a kind of extra member of the group. Chandler is just that, but doesn't show it.

And he says: "You have to be specially careful about over-exposure for a group. Even the keenest fans can get too much of a good thing." But he worked tremendously hard to get the group off the ground in the States, a territory he knew only too well from his days with the Animals and Jimi Hendrix.

Though he had excellent raw material to start with, Chandler has also steered Slade away from the usual bad habits of turning up late, being careless on stage, not caring about how they look. He's there too checking every detail about lighting and amplification.

And he knows that Slade are on top because they really enjoy the performing side of their work. Yet despite the kind of reception which even outdoes what the Animals had in the 1960's, Chandler just isn't interested in getting back in the spotlight himself.

When it came to launching Slade in movies, Chandler handled the deals, chucking out the umpteen scripts which just wouldn't have enhanced the boys' reputation. "Flame" may not have been everyone's cuppa, but it was a great starting point for a band loaded with personality.

To handle the various affairs, Chandler set up the Barn group

of companies, which includes production, management and publishing. But he's generally operated on a "one artist at a time" belief when it comes to management, simply because he feels management is a single-minded job which calls for complete dedication.

Maybe his reluctance to take the spotlight stems from his early days. Certainly he has a mistrust of managers who come on strong and flash.

Chandler has literally forced himself to come to grips with percentages and commissions. He says: "So many groups don't care and leave it to somebody else. That way you can really get ripped off. I like to know what is happening to every single pound of income. In my opinion, the manager owes that to his artist. He has to take on the full responsibility."

In all fairness, it would be very hard indeed nowadays to put one over on Chandler. Without becoming hard in his own personality, for he remains a level-headed and friendly person, he has his own file index in his mind in which reside the names of crooks, swindlers or potential baddies. He knows just who he can trust to entrust with Slade business.

But he says "It has to be an intuitive business, this management scene. You've got to play hunches, because other influences can wreck something good, or boost something bad. You can't lay down hard and fast rules."

Mostly though the management game adds up to the aforementioned ambition: to get as much success and make as much money for his act as possible. They work hard because it's impossible to gauge just how much time is left.

Chandler, a widely-read man with a wide interest in music, started in a British blues scene, moved into an American blues scene as management figure and is now more into a straight British good-time band business.

If he did take on anybody else in a full management sense, be sure it would not be any kind of competition for Slade. That's one aspect of management he despises—the way some managers collect a roster of maybe a dozen "in-style" bands, chucks 'em all in the air and sees which one gets success.

That's not the single-minded, dedicated, determined Chandler way of working.

# INSTRUMENTAL NEWS

## HORNBY SKEWES IMPORT NEW DRUMS

**T**HE first consignment of the HSD 500 drum kit has arrived in Britain from Japan. Sole UK distributors of this Hoshino outfit are John Hornby Skewes and Co, Salem House, Garforth, Leeds, LS25 1PX, and their telephone number is 09738 5381. They say that at the moment the kit will be available in two metallic finishes — fine copper and fine gold, which are said to look most striking on stage.

### Outfit

The HSD 500 should retail at about £245 inclusive of VAT and exclusive of the cymbals. The outfit comprises a 14 inch by 22 inch bass drum, a 16 inch by 16 inch floor tomtom,



*HSD 500 drum kit now available from Hornby Skewes*

9 inch by 13 inch and 8 inch by 12 inch tomtoms, a 5½ inch by 14 inch chrome snare drum, bass drum pedal, the new-type

hi-hat and snare drum stands. There are two cymbal stands, a pair of sticks and wire brushes.

## AMCRON RACES AHEAD

**M**ACINNES Laboratories, the importers of the Amcron range of power amplifiers and speakers, are to contest the Radio One Production Saloon Championship this year. The car they are to run will be an Alfa Romeo Alfetta saloon driven by Jon Dooley. The car is part of the Macinnes Amcron Racing Team which also includes for this year a new Van Dieman RF 75 which will be driven by Matthew Argenti in the Southern Organs Formula Ford Championship. The car will use Scholor engines and will be turned out in the Macinnes Amcron livery of orange/mauve.



*Amcron power now on wheels (see left)*

## FUNNY CAT



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# INSTRUMENTAL NEWS

## New Ludwigs from Rose-Morris

**R**OSE-MORRIS & Co have taken over UK distribution of the entire range of Ludwig percussion, including Musser vibraphones.

Announcing this move following the Frankfurt Fair, R-M promise that there will be an across-the-board price reduction and that there will be many more new finishes available than before, including a striking selection of Vistalite Rainbow models.



## Record Year at Orange

**C**ELEBRATING a record year at Orange, managing director Cliff Cooper told us that his company had obtained over £250,000 in orders at the Frankfurt Fair, from countries outside the USA, while as far as the latter is concerned Cliff's verdict was: "To the best of my knowledge, Orange is the biggest-selling British made amplifier over there".

Opening up the export mar-

ket, Orange amplifiers are going to seven countries hitherto untried as outlets, including East Germany, Yugoslavia and Hungary, and plans have been agreed to open a sales company in Vienna to serve the eastern bloc. Cliff himself is planning to embark on a visit to China with a small trade delegation, to investigate possibilities of selling Orange PA equipment there.

## Summit Speaker Systems

**S**ummit would like to point out that they are mainly concerned with the manufacture of speaker systems and do not, in fact, build amplifiers.

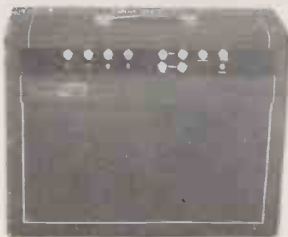
The Dave Lee Travis system pictured in last month's "Instrumental News" is powered by four 200watt and two 120watt MATAMP slaves and a custom built MATAMP consul.

Summit say that too often speaker systems are spoilt by the wrong amplification, and

therefore prefer to deal with a company devoted to the design and production of high quality amplifiers, and for this reason they have specifically chosen MATAMP amplifiers to drive their system.

Also, it should have been stated that although D.L.T. has the use of the system, it is, in fact, owned by London based D.J. Stevie Frogg, who uses it on all his own gigs in and around Ilford Essex.

## Professional Sound Systems by Gardner



The 120 watt Super Combo Small—but watt power!

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Full range of Gardner equipment available:—

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435 HESSLE ROAD, HULL

## Miniature Stereo Mixer

**A** miniature six-channel stereo mixer is one of Allen and Heath's Minimix systems of interlinking units which may be used individually or together to form the basis of a compact mixing facility for recording or PA use.

A compact 8 $\frac{3}{4}$ " by 11 $\frac{3}{4}$ " by 1 $\frac{1}{2}$ "in, the Minimixer weighs 5 $\frac{1}{2}$ lbs, and at £148 plus VAT, should appeal to those after a mobile unit which can be mains or battery operated.

There is a post-fader mix to feed an external echo system, and a pre-fader mix for fold-back or stage monitoring. There are also two auxiliary line lever inputs on the mixer, which have individual level controls,

and two band bass/treble equalisers. They are intended for stereo echo return, or linking mixers together. The main output levels are controlled by a further two linear faders.

The Monmix is a five-channel line mixer. As a monitor mixer for multitrack with four channel recorders, it provides pan, level and cueing facility with an extra input for phantom echo, etc. When used in conjunction with the Minimixer the cue buss can be linked through to simplify the operation. The outputs of several mini mixers and other line sources may be mixed together with the Monmix, giving master control over a series of sub mixers.

## New Gibson Dealer Plan

**A**t a special demonstration of new Gibson guitars this month, Henri Selmer & Co. announced the introduction of a new "Star Dealer" scheme aimed at appointing specialist Gibson retailers throughout the country.

The demonstration, by Gibson's Development and Field Relations Manager, Bruce Bolan, was impressive not only in respect of the new models shown, but also on account of the playing by Bruce, who is an accomplished guitarist.

The models shown included the Marauder six string, the L6S, the Grabber Bass plus a limited run of the legendary "Flying V".

Main features of the instruments are that the L6S has the ability to reproduce an extremely wide range of tones and that the Grabber is equipped with a sliding pick-up which enables a greater selection of tone.

The Star Dealer system is to be run by Selmer in conjunction with Gibson dealers and will include a promotional campaign to assist the shops plus a greater back-up service for customers. Star dealers will offer a wide range of help to Gibson owners.

Selmer are also hoping that dealers who take part in the new scheme will attend courses planned to be held at

Selmer's factory to keep them abreast of developments.

Also announced this month by Selmer is the acquisition of two important agencies. From America comes the Moog range of synthesisers including the new Satellite model and from Japan the Pearl range of drums.

## BOUNCING BACK FROM VENUS



We can't promise the ROLAND SPACE ECHO unit has been used in the heavens, but it's used like hell on earth.

High quality continuous cassette Tape Echo units. The employment of a 2 track, full channel head eliminates noise and improves tonal quality.  
MODEL RE-100 Without Reverb  
MODEL RE-200 With Reverb



**EFFECTS UNITS**  
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Ask your local music store about Roland.

# B.I. INSTRUMENT REVIEW

## THE EPIPHONE 335 ACOUSTIC

WITH a plethora of guitars in this price range it's a comfort to be able to turn to a reliable brand name such as Epiphone for a medium priced acoustic of good quality.

### DEEP SOUND

Certainly, the Epiphone 335 acoustic is no disappointment. Designed and approved by Gibson, the Epiphone gives a good deep sound which is deceptive when you bear in mind that the roundness is produced from a very small body. In fact, the size of the guitar is one of its main features, making it especially suitable for girls or just

anybody who is thoroughly sick and tired of lugging round large-bodied acoustics from gig to gig.

Another feature which is sure to make this instrument popular is the compactness of the neck which makes it particularly suitable for learners. A small neck can be a great help to a youngster or someone with diminutive hands. It's nice to see that being catered for in a medium-priced instrument.

### QUALITY

Rosetti, who distribute all Epiphone guitars throughout the UK are very proud of the fact that a great deal of trouble has been taken over the quality of these guitars, and particularly that Epiphone have now adopted the original method of fixing necks onto bodies by dovetailing instead of the cheaper method of bolting them in place. The neck is also adjustable and has a nice feel to it.

An attractive guitar, the Epiphone comes with a laminated spruce top, rosewood veneer back and sides and a rosewood fingerboard with block inlays.

### GOOD VALUE

As described earlier, the sound is surprisingly full for the size of the body but perhaps a little improvement could be gained by fitting a lighter gauge of string to it which would make barred chords a bit easier to play higher up the neck.

Still, this seems to be a fine guitar and at a recommended retail price of £69.95 represents good value.

The 335 is one of Epiphone's 'Fabulous Five' a range of acoustics which stretch from this model up to a very high quality twelve string.



## THE FRAMUS M/75 5-STRING BANJO

THAT the banjo is an often neglected instrument in the rock scene today may be due in large part to its inability to compete in sheer volume and weight of sound — even when miked up — with the electronic powerhouse pyrotechnics one has become accustomed to witnessing.

### PLEASURE

But to relegate it to the folk and non-heavy country and western field is to deny the banjo access to many modern music forms, so it is a pleasure to come across an instrument of this sort specifically designed with a penetrating tone.

The Framus M/75 five-string banjo is just such an instrument, which in its relatively short existence so far (14 months) has all the chances of catching on as more than a mere gimmick to add a "hill-billy" flavour.

The M/75 derives its cutting tone first of all from its extremely strong construction and secondly from a special Framus-patented tailpiece which allows each string to be adjusted to the required volume — and that's LOUD! By dispensing with the traditional resonator, one does indeed lose some overall volume, but the cutting sound obtained more than compensates for this.

Another special feature of this instrument is the fifth-string capo operating on an ingenious spring system. To raise the pitch of the "drone" string, one merely slides the gadget up the neck — a full octave can be encompassed in this way — and when not in use, the capo lives behind the fifth fret. One small criticism of the model we tried was that the capo did not seem to exert quite enough pressure on the fingerboard, and the resultant sound was rather muffled, but Framus assured us that replacement of the spring, which is a routine simple operation, would correct this fault.

Machine heads on the instrument are excellent. Custom-



made for Framus, they are fully enclosed and have a workman-like feel to them without any evident play. The fifth string also has a geared machine — a big plus, as very often on this type of instrument a violin-type wooden peg is used, with consequent pitching difficulties.

It is evident from the overall construction that care and attention have gone into the design; where the chrome hardware comes into contact with the cebrano hoop, for example, the connecting bolts are reinforced with both metal and felt washers.

The neck on the M/75 is of maple with an ebony fingerboard and elaborate ebolony inlays and it is wider than usual, giving a guitar-type feel to the action.

Design of the banjo was by Kentucky picker Derrol Adams who worked in conjunction with Framus to produce an elegant looking instrument which appears to offer extremely good value for £143 including VAT.

# FRANKFURT REVIEW

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# BEAT'S IMPRESSIONS OF THE 1975 FAIR

BRITAIN certainly flew the flag in earnest at this year's Frankfurt International Spring Fair, with most of the UK contingent nestling together in the far corner of the giant West Hall. So, despite the fact that there were around 400 exhibitors at the Fair, finding the British stands was no problem, due to the prominence of the Union Jack on virtually every display in this section. Had other countries followed suit in the identification of their product it might have saved shoe leather trekking between the Information booth and the object of one's search, but apart from the East German joint display, most other countries' exhibits seemed to be placed at random throughout the hall.

## Synthesisers

It would be invidious to claim that any one instrument grouping proved itself more popular than another, but certainly the recent advances in electronics technology have prompted a growing public awareness of the potential of the synthesiser, and it was frequently difficult to set foot on a stand where a demonstration was in progress. The actual workings of a synthesiser together with a brief summary of models available, are featured elsewhere in this issue; here we concern ourselves with the wide range of other instruments and equipment displayed at the Fair.

Still on the subject of simulated sound, though not exactly synthesisers, an amazing novelty which attracted a great deal of attention at the Fair was the Stylophone 350S, a larger, more comprehensive version of the pocket instrument featured by such artists as David Bowie, Rolf Harris and the Osmonds. Now aiming at the rock market with this new model, Dubreq's Bert Coleman has recently sup-

plied Mud and Greenslade with this extraordinary little instrument and people already using it in their act include Rod Argent and Greek keyboards virtuoso Vangelis Papathanassiou.

## Pedals

Capable of being used entirely independently, due to its own battery power supply, internal amplified and speaker, the 350s can also be used in conjunction with an outside amplification set-up and any amount of effects pedals, although it is capable of producing such effects as wah-wah, vibrato, decay and reiteration using a tiny three and a half octave keyboard operated by one or two metal styli.

With tabs similar to that on a conventional portable organ, the pitch range of the instrument can be further extended by 16', 8', 4' and 2' stops, and the tuning can be varied to enable the player to accompany a pre-recorded sound, e.g. a cassette, which can be played into the Stylophone.

Larry Macari's Colorsound range of effects pedals and units formed the basis of an attractive stand display, which advertised sound effects hitherto unobtainable except in a recording studio. Designed for use with PAs, guitars, or organ and electric pianos, the Colorsound Phaze Pedal 4 achieves a variable speed phasing effect by the use of a pedal, "straight" sounds being obtained by a foot switch. For similar application, the Chuck-a-wah is a special type of sound filter triggered by the output of the instrument to which it is connected: the harder one plays, the more effect is obtained.

Three new guitars introduced by Gibson (distributed in this country by Selmer) were the Marauder, the Flying V and the

Grabber Bass.

According to Selmer, the design of the Grabber is revolutionary in that it incorporates a sliding pick-up: the forward position gives a "deep roar", and the backward position a "crisp punch".

The attractively styled Marauder has three pick-ups — one Super Humbucker and two special design units placed together for a loud, penetrating sound. Completing the trio, the Flying V is a limited edition of a model discontinued by Gibson some years ago, but revived by popular demand. As most readers will know, this is not the first time that Gibson have re-introduced an earlier model, the Les Paul being a prime example, and if interest in this latest revival measures up to that for its predecessors, Gibson will have a big seller on their hands.

## Strings

One cannot look at guitars without wondering what kind of strings are available, and so it was that we found ourselves on the General Music Strings stand where Peter Stein and Dave Martin showed us the wide range they now produce including Red Dragon, Ambassador and Monopole, together with the well-known Picato range which has been augmented by a new bass guitar string in both long and medium scale and will complement the existing range of Picato bass strings.

Also highlighting a new bass guitar string were James How Industries, this particular item being the Custom Gauge from the Swing Bass range and both James and Ronald How and Eddie Tuite were kept extremely busy answering visitors' enquiries.

Hornby Skewes introduced their new Herald range of gui-

tar strings, available in complete sets only: classic, folk/western, electric light and ultra-light gauges, bass (tape—and wire-wound) and 12 string. Also shown by the company were Miles Platting amplification and the enta guitar reverb unit.

## Amps

Cliff Cooper's attractive Orange display concentrated on their extensive range of amplification, with particular emphasis on the new Orange Twin Reverb combination unit, which, with a power output of 50w and two 12in speakers, reverb and tremolo plus full tonal controls, is said to be applicable equally to studio and to stage use.

A new version of the popular 120w Graphic Valve amplifier was also featured, together with the Super Compact PA; comprising two cabinets each with two 12in speakers and two horn units, the entire system will fit into a mini or the boot of a large car, making it an extremely attractive item for the smaller groups.

Further up the scale comes the Orange portable 15-channel stereo mixer, equipped with individual channel controls, stereo pan pot, echo send control, internal reverb and a host of other facilities which, coupled with its compact and striking visual styling is certain to make it a much sought after unit.

On the Rosetti stand, Mick Borer and Alby Paynter, representing the Simms-Watts division of the company, showed new PA, guitar, and disco speaker cabinets, including the H100 fitted with an RCF 15in 100w speaker and four high frequency horn units.

Carlsbro featured a complete range of solid state amplifiers, 130 watts. Introduced in Britain

last September, the amplifiers attracted a great deal of interest from Continental visitors to whom the selection was new.

Striking feature of the stand was the Stingray twin-channel 130 watt guitar amplifier which has bright and normal inputs on each channel, in addition to volume, presence, treble, middle and bass controls and a special sustain effect operated by a footswitch. The Stingray Super is a more comprehensive unit than the standard model, and in addition to the features of the latter also includes foot-switch reverb and tremolo.

## Combos

Both Stingrays are also available as combination amplifiers fitted with two heavy duty 12in loudspeakers.

Designed for high power reproduction where space may be limited is the 100 watt Carlsbro Mini Bin, a folded horn full-range bin powered by an Eminence 15in speaker and two Celestion MF 1000 HF horns which measures 20in x 20in x 35in.

The next amplifier stand we visited belonged to H. H. Electronic of Cambridge, who showed a large range of amplifiers, mixers and a new echo unit which was the object of considerable attention.

Overall sales were by up 100 per cent on last year's show, and their stand was visited by representatives from 21 countries, all of whom made purchases.

As a result of booming sales, both at home and abroad, H. H. have taken on another 30 staff to keep pace with increasing demand.

Cleartone's stand at the fair reflected the swing towards solid state amplification with particular emphasis going to the new CMI 100 watt lead and bass amps and the new 100 watt combination amp.

Cleartone's Roger Heafield told us that there was a definite swing towards combination amps at present, no doubt promoted by the increasing movement towards the 'miking up' of individual amps through the p.a. system.

CMI amps are now moving towards solid state in a big way, although they are still continuing to manufacture their popular valve powered range,

as Roger added, "You can get just the same sound out of a solid state CMI, you can have the sound as 'dirty' as you want."

For Framus on their home ground in Germany it was "business as usual", according to their representative in England, Walter Streit, but this year the emphasis fell more on the range of Nashville guitars and basses. Comprising a total of 18 models in a variety of styles and colours, Nashville guitars cater for almost every taste and aspiration, from country music with their selection of flat-tops to heavy rock and jazz with the Jan Akkerman electrics.

Among the bass guitars shown was a prototype fretless designed to match the Akkerman, but there are as yet no long-term plans for going into full production with this model.

## Marshalls

Rose-Morris exhibited their range of Marshall amplification equipment, a feature on which appears elsewhere in this issue, and were very pleased with the interest shown in the new solid-state models. Also attracting a great deal of interest was the Clansman Model 5816 high-tension side drum, which has a patented internal snare mechanism, adjustable at both ends for snare tension and pressure against the head.

Main features of the CBS/Arbiter stands (alongside their famous established names like Fender guitars and Rogers drums) were the new Fender P.A. system, disco units and a new rhythm unit called the Rhythm Master. The particularly interesting feature about this unit is its 'walking bass' facility and the fact that it is foot controlled, making it suitable for use with solo instruments when both hands of the player are occupied.

In addition, a new range of amps was on show, called the Arbiter series. These included solid state, valve and battery from 100 watts to a new portable "cary" amp. and a 10 watt reverb amp.

Kemble Pianos stand carried a wide range of the company's quality pianos, ranging from 6 to 7½ octave models. Particularly interesting to Kemble was

the tremendous success of the Yamaha stand for whom they are UK agents.

Drawing crowds was the new range of Yamaha amps, especially the 100 watt combination amp known as the G 100 B 212.

First examples of this new amp are due to arrive in England at the end of April and are claimed to offer astounding tone range through the use of F.E.T. transistors.

## Synthesisers

Also shown by Yamaha were two new synthesisers, one model, the SY2, is priced around £500 and yet provides a complete range of extras that often have to be purchased separately. Of special interest is the fact that it comes built into its own flight case.

Top of the range is a new £25,000 synthesiser which is a full 3-manual synthesiser fully polyphonic throughout. Main features are that it is fully programmable with call-back through tabs.

Kemble claim that this instrument can re-create the sounds of a 50-60 piece orchestra and that the player does not have to have much electronic programming knowledge.

J. T. Coppock of Leeds displayed their new range of Elgen amplification and Sales Director, John Lawson reported that their stand had generated particular interest among the German and Scandinavian visitors.

This Elgen range has not yet been shown in England, but Mr Lawson is looking forward to unveiling it here in the not too distant future. The most noteworthy point about these amps is that they are solid state as opposed to the valves that the firm previously used. This major change has been accompanied by minor changes in the design and appearance.

Boosey & Hawkes, world-famous for their range of brass and reed instruments for the student, showed new euphoniums and concert flutes, but also well represented in the amplification field with Hawk and Laney models, the latter featuring "Klipp" control. Completing the variety of equipment on their stand were the well-known Beverley drum outfits.

Three new amps were on display at the Custom Sound stand, the 700 A, 700 B, and 700 C models. Each of these new amps has a 150 watt output and they fill the three main functions of amplification being, respectively, P.A., instrument and slave power.

Particularly interesting were the CS 700 A and B. Both of these are solid state amps, the A having five channels with independent volume and tone controls with a master volume plus built-in reverberation.

The 700 B goes even further with built-in features, including in its specification reverb, sustain and fuzz. All the amps shown had full protection against short and open circuits.

Oldham-based Tyas Electronic Systems, suppliers of disco equipment, showed new lighting units, PS amplification and the new MMX8 range of mixing units, the latter being eight-channel units claimed to be suitable for either PA or recording studio use.

## Horns

The recent boom in demand for horn units was well reflected on the Vitavox stand, who were showing their complete range of equipment.

Highlights of the company's display were the Multicell Horn and the new 4 Khz Horn, introduced to Europe for the first time.

Mr. Neil Young, Managing Director of Vitavox told us, "It is extremely encouraging to know that we are now more competitive than ever before in the European Market, and particularly in Germany itself.

B. Page and Son Ltd. are the UK agents for Dynacord, and Ben Page professed himself very satisfied with the reception that their new range of equipment received at the Frankfurt Fair. Dynacord have modernised much of their gear, and unveiled a new 16-channel mixer and two 100 watt lead and bass guitar amplifiers. Mr. Page reported widespread interest in the small Mosquito speaker boxes, comprising eight speakers in an aluminium box.

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A PICTORIAL REVIEW OF THE FAIR APPEARS ON THE NEXT FOUR PAGES.

# FRANKFURT REVIEW



▲ Rose-Morris showed a large selection of Marshall amplification, including the 100W lead amp pictured above

▼ CMI bass guitar shown by Cleartone Musical Instruments



▲ Jim Marshall and Beat Editor Dave Mulrine



▲ Marshall 8x8 "crazybox" type speaker enclosure

▼ Peter Stein and Dave Martin on the General Music Strings stand





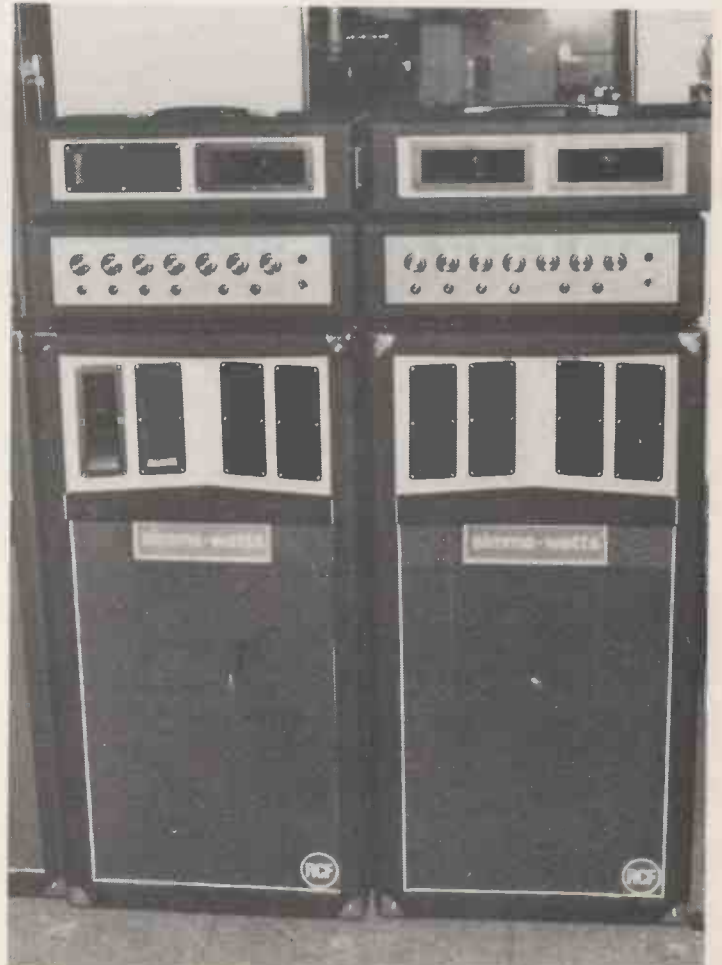
▲ CBS/Arbiter showed a wide range of Fender instruments

▼ The new Resosound Silver Glide cardioid microphone



▲ Colorsound amplifiers, pedals and effects units pictured on Macari's Sola Sound stand

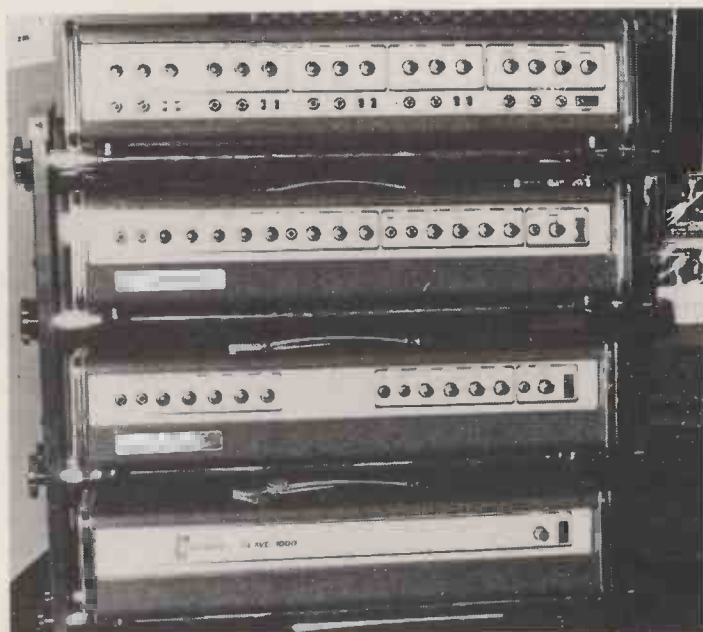
▼ Rosetti introduced new 100W Simms-Watts PA/guitar/disco speaker cabinets



# FRANKFURT REVIEW



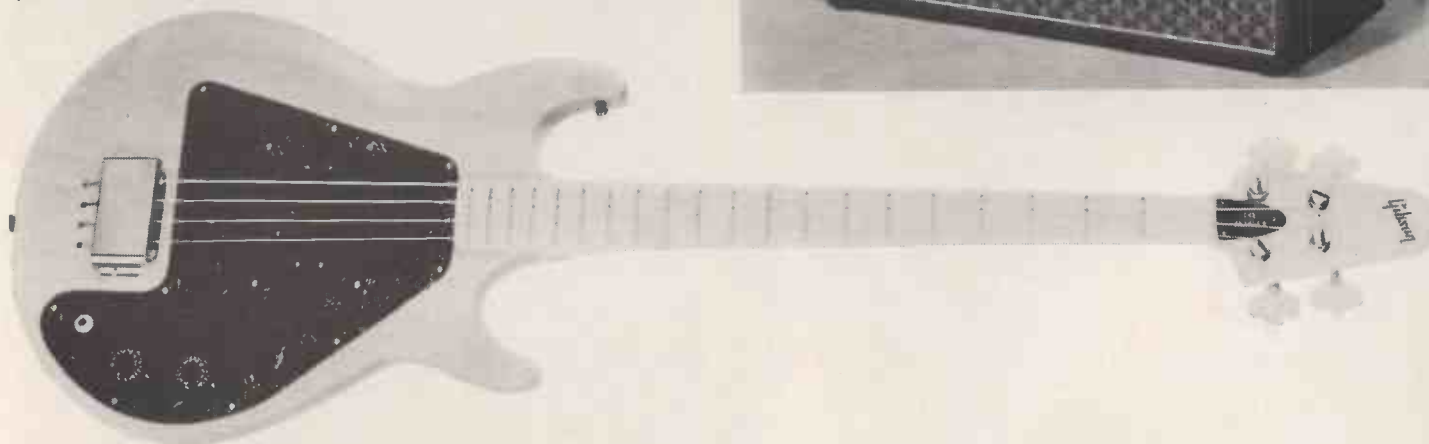
▲ Cliff Cooper showed us a large selection of Orange amplification including the new Reverb Twin pictured below



▲ Stacked up for display were these Carlsboro Stingray amps with (below) the Stingray Combo



▼ The new Gibson Grabber bass guitar introduced by Selmer







▲ H/H 212 DC and (right) 412 DC with Mini Horn

▼ Laney Klipp amplification demonstrated by Boosey & Hawkes



▲ A martial array of Gibsons pictured on the Selmer stand



▲ Eddie Tuite and James and Ronald How pictured on the James How stand

▼ WEM amplification shown by Watkins



# THE MARSHALL ART

## Beat examines Marshall's entry into the solid state field

**M**ARSHALL is a household name in the amplification world today. The brand name is synonymous with reliability, durability, and the famous, gutsy, no-nonsense sound favoured by many leaders of rock music's heavy brigade.

Founder and Managing Director Jim Marshall has made it his business to stay at the top with the simple formula of never working to anything but the highest standards. Rose-Morris are the sole worldwide distributors for Marshall amplification, and recently in London, and then at the Frankfurt Trade Fair, they unveiled some very interesting new amplifiers. These are a 100 watt lead amp, and a 100 watt bass amp, and though transistorised, a flick of a switch produces the famous valve sound, so that both are ideal for live use. Further to this, in the "studio cut" position background noise and hiss

is eliminated, so that they are equally suitable for studio use.

Their recommended retail price including VAT is £143 each, and with such versatility are likely to cause quite a stir in the music business — in fact many visitors to the Frankfurt Fair professed themselves impressed with the products.

An unusual feature, rarely found in transistor amplifiers, is the output transformer, which allows the use of the amp with almost any combination of speaker cabinets. Mr. Marshall is very proud of them. As he says, "These amps have cost me eight years of research and £40,000. I just don't think it's worth cutting corners."

Jim Marshall has used Celestion speakers since he started making speaker cabinets, and pronounced his satisfaction with his choice. "I need a speaker that is going to last the distance, and Celestions fit the bill — they're really rugged and reliable."

The new amps add to a long list of already popular products. Other amplifiers include 50 watt lead, bass and organ, and 100 watt lead and bass, all valve powered. The firm produces a wide range of speaker cabinets, and many combinations are possible; the 100 watt lead-organ-bass stack for instance, comprising 4 by 12" speaker cabinets, or the 100 watt lead-

organ Powercel set-up.

Many of the firm's products work well in conjunction with each other, and any Marshall dealer will be able to suggest other combinations to suit a particular need. Marshall manufacture several PA speaker cabinets, and of these the new 8in by 8in pair is well worth a mention. The recommended retail price of the pair is £180.45, inclusive of VAT. The angled fronts are designed to improve the sound dispersion, and with eight Rola Celestion speakers in each cabinet, the pair handles 125 watts RMS.

A versatile combination amplifier is the Artist two-piece reverb 50 watt. It should retail at around £260, and is suitable for both stage and studio use. There are two inputs per channel, and two channels, one reverb and one non-reverb. A reverb footswitch is also supplied with the unit.



# TALKING SHOP!

## A survey of music shops in the London area

**T**HIS month the Beat spotlight falls on many of the music shops in the London area, and examines what they are selling, and the additional services they are offering. Many shops have discovered an increasing need for quality equipment, from both professional and semi-pro musicians, and stocks reflect this. Very often, of course, musicians cannot afford to buy the best gear brand new, and many shops have been enjoying a steady second-hand trade. Unlike many other businesses, shop owners and managers have sympathy with a musician's needs, and understand the problems which can arise from a faulty purchase. More often than not a buyer will receive friendly and professional advice, and coupled with this, after-sale repairs and service, either on or off the premises.

London is particularly well served with a wide variety of music shops, and it is provident to visit as many as possible before deciding on a purchase. Stocks are variable, so it is well worth a morning's walk to see if there are any particular bargains on offer.

Boosey and Hawkes' St. Giles Music Centre is situated near Centre Point, just off London's Tottenham Court Road, and is in fact not easily visible from the main road, despite their extensive frontage. Much of their gear is in the cheaper price bracket and aimed at the semi-professional musician. They sell Spanish guitars as well as Guild, Epiphone and Harmony

models with six and twelve strings. Now and again the shop also deals with second-hand gear, and the factory in Edgware also gives the shop some soiled guitars, which sell at about half their regular price. Some of the imperfections don't impair the tone of the guitar too drastically, and there are certainly some bargains for the learner.

As for the electric guitars B&H sell mainly CSL and Antoria, with the occasional Guild, the cheaper ones selling for about £50. The shop has five Beverley and two Premier drum kits on show, which are sold without stands and cymbals. A five-piece Beverley kit costs £205 and the Premier about

£20 more. Stands and cymbals are available separately in the accessory section, as are such assorted items as cowbells and tambourines.

### COMBOS

In the amplification department the shop again caters mainly for the semi-professional with a selection of small combination amps which cost from £30 up. At the moment the shop stocks some Diamond organs, but will discontinue them in the future in favour of portables. They also have some ARP synthesisers, which they reckon are good value at about £780.

The brass and woodwind section is upstairs, with a wide

range of Boosey and Hawkes instruments like trombones, trumpets, flutes and clarinets. They also stock a few educational instruments — glockenspiels, xylophones and the like, as well as some recorders.

South Eastern Entertainments Limited have three music shops in Lewisham High Street. Number 375 is for non-electric gear, 377 for electric gear, and "Organland" is at number 398. The shops are near the Lewisham hospital, Rushey Green, London S.E.13. Shop manager is Mike Willis.

Electrics in stock include Gibsons, Fenders, Antorias,

*Continued on next page*



# TALKING SHOP!

Continued from page 59

Rickenbackers and Guilds. Columbus and Avon are among the cheaper copies, but Mike enjoys a steady trade on both the cheaper and more expensive guitars. HH, Fender, Vox, WEM, Sound City are some of the amplification brands, and there are several echo units in stock too. The WEM Copycat sells well, as does the Meazzi Computer Echo. As Mike says, "This isn't a well known item, but we are finding it very popular."

Next door are the drums and acoustic guitars. In stock are Ludwig, Hayman and Rogers kits, and they are also the importers for the see-through Meazzi kits, which Mike says compare favourably with the others. This branch also keeps the guitar and drum accessory bar, and a good selection of sheet music.

Further down the road in "Organland" are pianos, electric pianos, home organs, portable



Orange amplification and Gibson guitars at the Orange showrooms

organs and synthesisers.

SEE have their own workshop with two full time engineers who undertake repairs to guitars and amplifiers. Mike also offers mail order and hire purchase facilities. The three branches are open Monday to Saturday, from nine to six.

Orange, at 3-4 New Compton Street, WC2, pride themselves on having a "discount store, which is one of the cheapest shops in the West End." They

have a full range of Gibsons and Fenders and after purchase service to go with it—they have a full time electronics engineer and guitar repairer. At the time of Beat's visit to the shop there were about fifteen Rickenbacker basses in stock, costing from £280 to £300 depending on colour.

Acoustic guitars are as well displayed as anything else — among them Fenders, Gibsons, Suzukis and Yamahas, and Martins on order.

in the amplification department Orange is naturally the most widely displayed brand, but the shop has many others too — Hiwatt, Vox and Sound City for example.

Orange also uses the next door premises for all the second-hand equipment that they sell, with brands such as WEM, Marshall and HH. They also stock a range of new, and occasionally used, synthesisers such as the Moog and Mini-Korg. Orange are also further extending these next door premises to include a large accessory bar. Fortunately there are no sound problems with neighbours, so customers can try out gear in the shop, or in the studio below if there are no people in there. At the moment the studio is undergoing a gradual process of development.

Macaris, 122 Charing Cross Road, WC2. Larry Macari has three shops in the West End which sell a wide variety of equipment, but as far as he is concerned pride of place goes to the keyboards. With so many shops close to each other in this area the prospective buyer would do well to plan a round

Continued on page 62

## Rose-Morris SHOWROOMS

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# TALKING SHOP!

Continued from page 60

trip and take a look at as many as possible, but Macaris should definitely be one of the stops.

They are the sole agents for ARP synthesizers in London and in fact have a wide range of these and other keyboards—the Blue Comets by Hillwood and the Elka Rhapsody which can simulate piano, clavichord and strings should be of interest to the keyboard player. Larry is especially proud of his large selection of effects units and phase pedals. A small pedal phaser goes for £25 and the large Suphaze costs £42—and there is a booth in the main store where they can be tried out. A gadget which should appeal to the showman is the portable Mighty Atom, which weighs in at about five pounds! This battery operated amplifier has controls for treble and bass and a booster to recharge the battery. At £22 it is proving a good seller for the shop.

The walls are lined with Fen-



ders, Gibsons, Antorias and Ghersons, to name a few, and at the lower end of the scale the cheaper classical guitars cost from £12 up. The shop has a lively second-hand trade, and in fact often find that customers prefer something that has already been reliable for a previous owner. In the other two shops Larry keeps the goods for export, and does most of the repair jobs.

Top Gear, at 5 Denmark Street, WC2, have the deserved reputation of being dealers for the professional musician, and because they do stock quality items the shop should be of interest to the semi-professional as well.

They have a good selection of left-handed guitars, and also offer many at discount prices. Yamaha acoustics for instance go from £35.50 to £65 plus VAT. There are also various Epiphone, Rickenbacker, Gretsch and Fender guitars as well as six and twelve string Guilds.

Top Gear is another shop that has found the second-hand business lucrative—in stock are several Gibson and Fender basses and some Stratocasters with and without tremolo arms. The 15 per cent discount on new Fenders as well as reductions on Gibsons should interest the buyer after a quality guitar. There are many new and used amps in the basement with several Peavey bass systems, Hiwatt custom built PAs, Fender and Marshall amps, and some WEM horns.

Like the guitars, there are plenty of amps offered at discount prices, so Top Gear is well worth a visit for those interested in both the new and used equipment market.

Wing Music of Tweedy Road, Bromley, is a shop that is orientated towards running a rental and repair service. Full time engineers work on the premises, and shop manager Barry Mitchell also claims to have one of the cheapest rental services in the country, though he prefers giving quotes to the individual customer. In the shop are several amps and PA sys-

tems, and in a few months they plan to bring out their own bins (called Wingbins!). Barry described them as "very compact 100 watt bins, which will cost from £99 plus VAT." As well as these, they will be bringing out horn clusters to go with them, and, some months in the future, mixers too. They also manufacture phasing units, and have supplied several name bands. A mail order service throughout the country is a substantial part of their business.

HH amplification seems to be a good seller for the shop, and other lines include Shure mikes and stands, and disco and lighting equipment, which is mainly supplied by order. Barry would like to keep more drums than space allows, but there is a full accessory range for the drummer, and Paiste cymbals have continued to be a steady seller. The credit facilities are an attractive part of the shop's service, with only 10 per cent cash required and up to three years to pay the rest.

Rose-Morris, at 81-83 Shaftesbury Avenue stock a wide range of instruments and amplification. As worldwide distributors for Marshall equipment, this is their main range, but they are also the West End agents for WEM, with PA equipment and several amps. In guitars they stock the name brands as well as copies, but this is another shop that finds that when they can afford it customers prefer the Fenders and Gibsons. Recent visitors to the shop include the Kinks and John Entwistle's Ox, who rigged themselves out with Marshall gear.

## New agency

Rose-Morris are now the agents for Ludwig, as mentioned in this month's Instrumental News section, and the shop expects its first kits to be in stock in about three weeks. Though the future handling of Fibes drums is not yet finalised, there are still some of these kits in the shop.

On the first floor of the shop are acoustic guitars, keyboards, disco equipment and various other instruments. They are also agents for the quality Martins, and have a large selection in stock, with models costing from £228. In addition, they have many guitars in the lower price bracket with brands like Eko, Yamaha and Suzuki, which all sell steadily. The shop also stocks a range of Hohner electric pianos and their own Combo

Continued on page 64

## HERBIE HANCOCK discovers ARP EXPLORER 1

Since the success of his album 'Headhunters', Herbie is relying more and more on his abilities to programme and play ARP synthesizers on stage as well as in the studio.

His recently acquired Explorer 1 synthesizer gives him the flexibility to switch quickly and easily from preset voices to an infinite variety of manually programmable sounds including unpitched effects like wind, thunder, surf and, of course, exciting electronic sounds.

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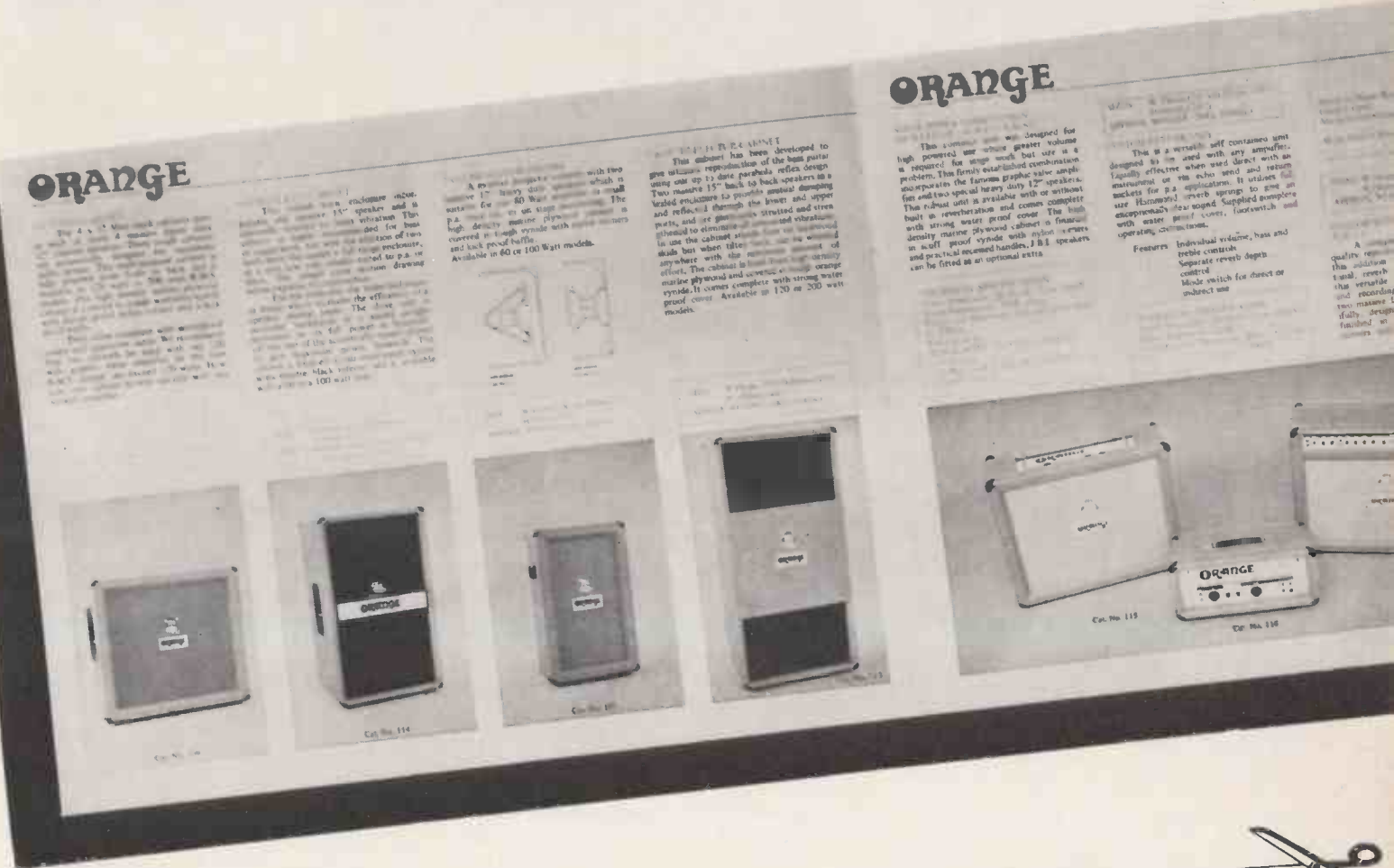
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BI 4/76

# TALKING SHOP!

Continued from page 62

line, plus several portable organs and synthesisers.

As well as these main lines the shop has a brass and woodwind section, and the Suzuki range of violins. In mikes they have brands like Shure and AKG, and DJs have shown an interest in the Marshall disco unit. The shop features a rapid repair service on instruments and equipment, and has a large range of strings, spares and accessories. On the ground floor is a very large stock of music songbooks and tutors.

Selmer, in Charing Cross Road, is one of London's longest established music shops, and with its wide range of equipment also remains one of the most popular. They are not tied to any one manufacturer so that most of the well-known brands are on show. Among others there were Fender and Saxon acoustic guitars, but shop manager Graham Osborne told Beat



A selection of Gibson guitars and H/H amplification at Selmer

that the Mahama was still probably the best selling acoustic under £100.

## DISCOUNTS

To help promote the shop Selmer offer a particular line of guitars at a 20 per cent discount each month. At the time of our visit to the shop they were low on stock in the keyboard department, and had mainly the 'home' type of organ such as the American Lowreys and about five models of the

English Kentucky. Models like the Teenie Genie are probably the closest thing to self playing in the keyboard world. At the flick of a switch one can select a rhythm, and accompaniment with the 'voice' of the piano, mandolin, flute and banjo, to name but a few. If you want to play with one finger and sound like a pro, and if you have £529, then this one's for you.

There were also a couple of other organs in the shop requiring a little more effort from the performer—like the Selmer

Armon, the cheapest of which was £153 plus VAT.

## DRUMS

The drum department sells most of the name kits like Rogers, Gretsch and Ludwig, but like the Soundhouse they also find Rogers to be the best seller on the whole. Selmer are sole West End agents for HH amplification, which is by far their best seller. The brass and woodwind section is as prominent as the rest, and their accessory department includes the obvious items like strings and picks.

The Fender Soundhouse in Tottenham Court Road is probably the nearest thing to a music department store in the West End. They are the Fender wholesalers for the other London shops, and this is in fact a substantial part of their business. It is a very popular shop due to the fact that so much diverse equipment can be tried out in the same place, and it has standing accounts with several well-known bands. The shop has a selection of copy guitars, such as Greco and Arbiter, and of course a wide range of the more expensive Fenders and Gibsons, priced up



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to £409 for a Les Paul Custom Ivory (well out of reach on one of the walls!). The drum section is as extensive, and sets on sale include Premier, Ludwig, Gretsch and Rogers, of which the shop reckon the latter is one of the best sellers.

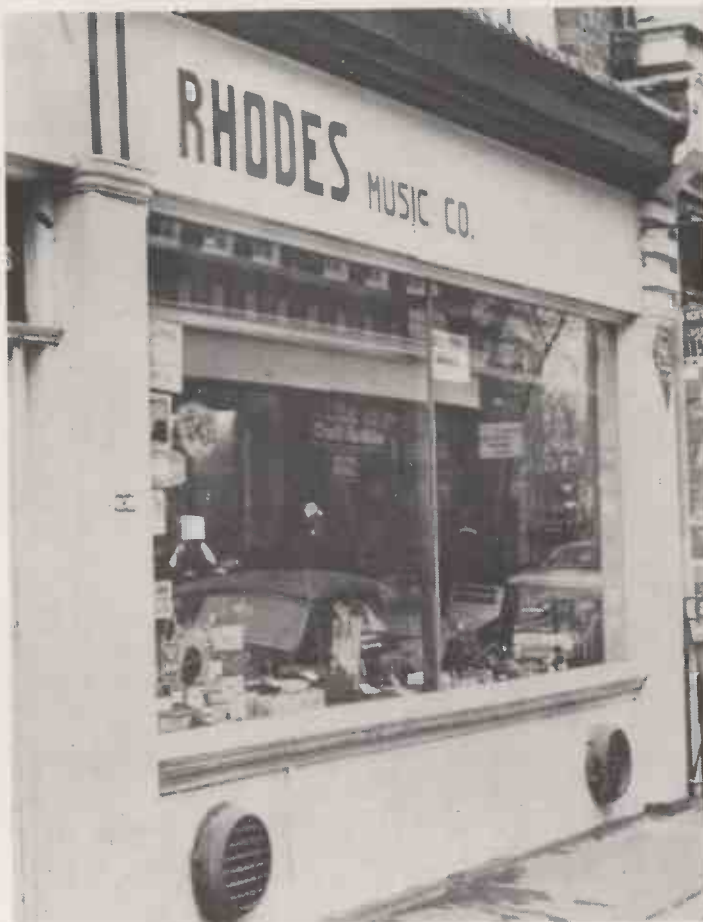
## KEYBOARDS

The keyboard department only opened in January and the shop is still awaiting stocks of ARP and Moog synthesisers. They have Fender stage pianos and several Mellotrons, as well as the prototype of a new two keyboard Haven. Altec, JBL, Emphasis, Hiwatt and Simms-Watts are some of the amps, PAs and mixers in the store—plus the popular Fender PAs. There are also sections for brass and woodwind, disco and lighting equipment and of course spares and accessories.

## LESSONS

Of particular interest to those willing to learn will be the free drum and guitar lessons every Saturday. The Fender Soundhouse newspaper is also very helpful in spotlighting the lines on show in the shop, and as the manager said, "we have about £120,000 worth of stock in altogether."

Rhodes Music Co., 22 Denmark Street, London WC2, offer a three-month guarantee on the electrics of all gear, new and used, and also offer spare parts and free labour within that period. Acoustic guitars start from about £13, and electrics from about £20, with



brands in stock including Fender, Gibson, Epiphone, Guild and Ovation. Both new and used amplification gear is covered, with Orange, Marshall, Kustom, Hiwatt, WEM and Fender equipment in the shop. Fender pianos sell steadily, as do secondhand Hammonds.

There is a drum section including accessories, spare parts and pedals.

## REPAIRS

Veronica Waters, who runs the shop, also told us that it is possible to order gear at

discount prices, and mentioned the HP and part-exchange facilities. The shop also undertakes repairs at reasonable prices after the three-month guarantee period.

The Ivor Mairants Musiccentre at 56 Rathbone Place off Oxford Street stocks the cream of acoustic guitars — Martins, for whom they are agents. Mr. Mairants proudly and ginegrly showed us a CMF, which sells at £900 with the case, as well as the D41 (costing £500), the D38, D28 and D18. Cheaper brands in stock include Sakura, Ibanez and Mitsuma.

## COPIES

Also in the shop are various electric copies: a Sakura Les Paul copy costs £49 with the case, a CSL Gibson copy, also with case, costs £150, and a Kasuga Stratocaster copy goes for £115. Gibsons and Fenders are obtainable by order.

The shop reckons to stock "virtually any stringed instrument", and also has banjos, mandolins, harps and ukeleles. They deal occasionally in the second hand market, though this is a variable side of their business. Guitar repairs, from refrets to rebuilding, are undertaken on the premises. Pickups and effects pedals are available, and there is also a very extensive string bar. Song books and guitar tutors (including classical) are steady sellers.



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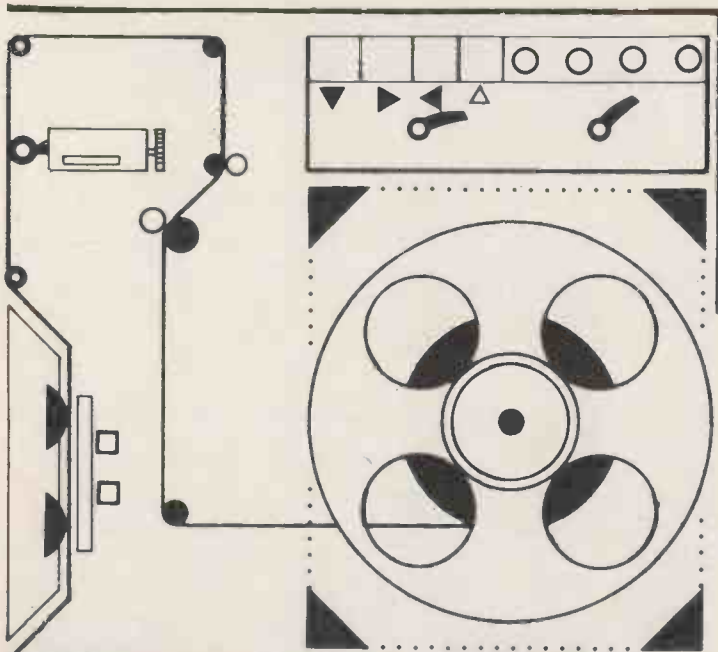
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# STUDIOS TAPED

A round-up of personalities,  
equipment and facilities in  
recording studios

## PYE

Pye Studios in Bryanston Street have two main music studios under the management of Howard Barrow. Chief Technical Engineer Noel Jesuadian gave us a comprehensive run-down on the studio's equipment and facilities, including Studio One's 26 in 16 plus 8 out Neve monitoring desk with Dolbies throughout and equipped with Quad monitoring. Tape machines are Studer A80 and B62 models, and other equipment comprises Audio Design noise gates, a Cooper Time Cube, Universal compressor/limiters, EMT plate, AKG and Master Room echoes.

Capacity of this studio is 35-40 musicians, and microphones used are Neumann, AKG, Sennheiser and Beyer, all phantom powered into the desk. Monitoring in the control room is Lockwood Major with Tannoy Reds.

Studio 2, known as the rock studio with its 10-15 musicians capacity, is furnished with a Neve 16 in 16 out desk, Ampex MM 1100 16-track and Studer  $\frac{1}{4}$  in. tape machines. Quadraphonic facilities are also available and there is a high degree of mobility of equipment between the two studios. Vocal booths are adjacent.

Pye's reduction room has a 24 in 8 out quadraphonic Neve console with Sansui QS encoding/decoding plus Ampex and Studer machines.

Of the three disc cutting rooms, Number One has a Neumann lathe, with an SX 74 cutter head, Two and Three have Neumann and Scully respectively. The two copy rooms,

which have Ampex and Studer machines, do all the copying for export licensees.

The company are planning a gradual expansion, with the addition of 24-track being "imminent", while more echo and digital delay systems are also envisaged.

## WORCESTER

Studios out of London are becoming increasingly popular for a variety of reasons and among those reflecting this new growth of interest is Radio Worcester Productions.

Situated below Worcester Music Centre in the High St. they can offer a great deal in the way of extra equipment and instruments, so much so that they normally have up to three synthesisers in stock as well as drums, organ and piano in the studio itself.

### Well-tried

The studio's equipment is a well-tried combination of a Leever-Rich 8-track, TRD twin-track plus 2 Revoxes and a 4-track Scully for echo and phasing. These run through a 16/8 desk and a 8/4 desk.

Engineers are Lawrence Frayne, Colin Owen and the Studio Manager "Muff" Murfin.

A great emphasis is placed by the staff on providing a relaxing atmosphere. Muff recalls his early recording days when a studio engineer greeted him on one occasion with a stop-watch in his hand. When his time was up, it was up!

Consequently, Worcester try to be as sympathetic as possible to groups using the studio.

Charges are £11 for the odd hour and £8 for "general" use with special rates for block bookings. The studio can accommodate 20 musicians, and session men are available locally.

## MARQUEE

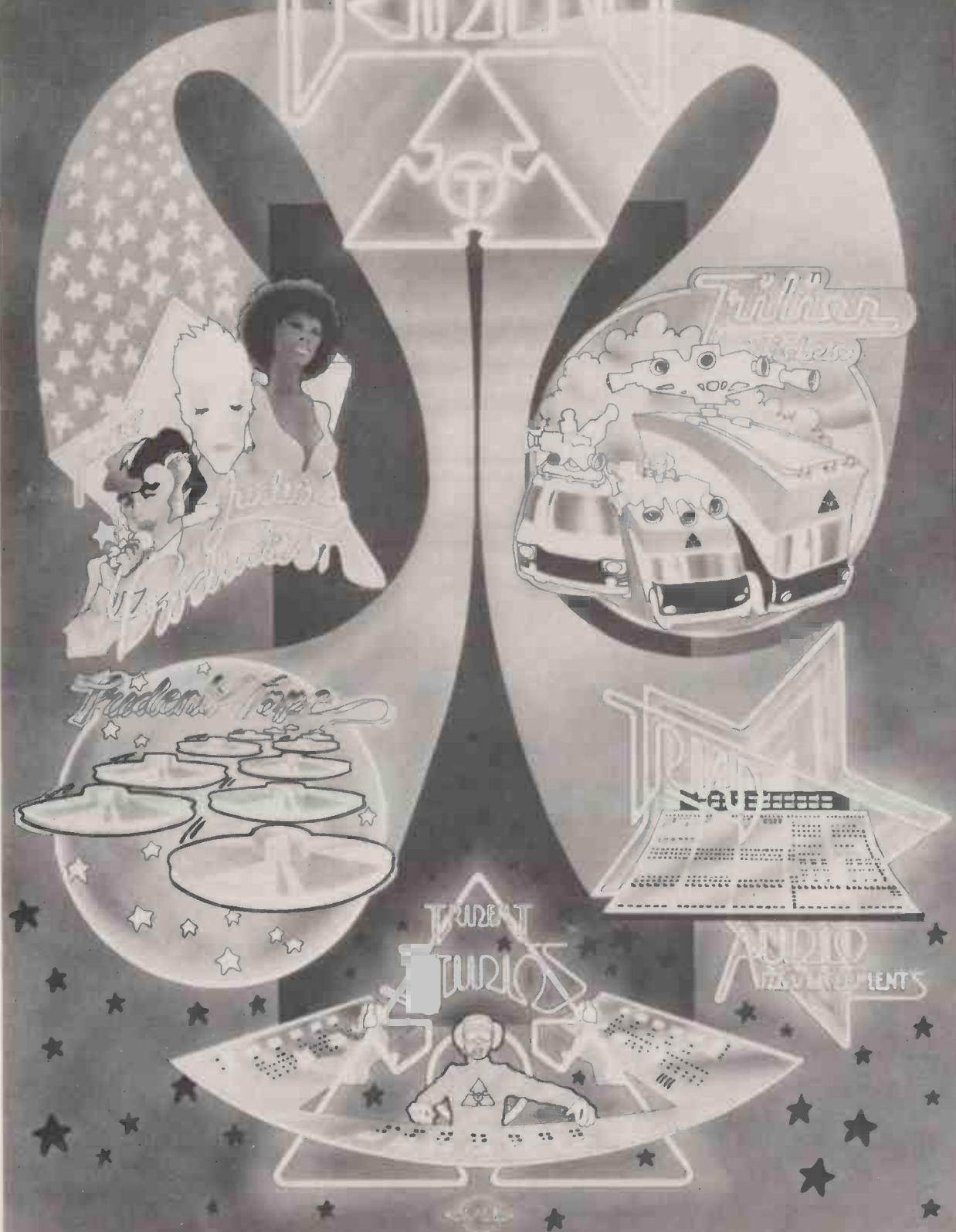
Marquee Studios in Wardour Street, who have been going from strength to strength with each year of their relatively short existence, are now operational with 24-track.

Equipment in the studio now includes an MCI 32 in, 24 out, mixer, an MCI 24-track tape machine, MCI and Studer  $\frac{1}{4}$  in. machines with Dolby through-



Cutting equipment at Pye's Bryanston Street studios

# TRIDENT



17, St. Anne's Court, Wardour Street, London W1V 3AW. Tel. 01-734 9901/6, Telex Tridisc 27782



Continued from page 66

out, plus two Keepex, digital delay unit, four EMT stereo plates and JBL/ Amcron monitoring.

The present studio space is 1,000 square feet, with accommodation for 35 musicians, but Marquee plan to add a separation room for extra capacity. Future plans include the building of a remix suite and it is hoped to install 24-track with quadraphonic facilities on the first floor. This is scheduled for June

of this year, but director Gery Collins emphasises that it will not be used for anything apart from recording in the Marquee Club until exhaustive operational tests have been carried out.

Current studio rates are, for recording and remixing, £37 an hour, and for 16-track, £28 an hour, with a £6 supplementary charge for Saturday, Sunday and Bank Holiday working.

Engineers are Geoff Calver, Phil Dunne, Will Roper and Simon White.

## KINGSWAY

At Kingsway Recorders, 24-track work is handled by a Raindirk 30 in 16 out desk which was specially designed by Kingsway's Louie Austin—known to intimates as Conway Faith, who, in company with Terry Yeadon and George Sloan, handle engineering work.

Equipment in the studio includes Studer 24- and 16-track machines with a permanently linked M24 Dolby set-up. Monitoring equipment is by JBL.

An interesting effect obtained at the studio is an echo facility

in addition to the existing EMT, AKG and Grampian units. Because of the studio's location in the heart of a large Kingsway office block there are extensive garaging facilities in the basement, and when this is empty, lines are linked up to this vast chamber for "weird" echo effects.

## ORANGE

Orange studios, located underneath the company's showrooms in New Compton Street, can accommodate up to 20 musicians per session in an air conditioned atmosphere, and equipment here comprises an Amity 16-track, an Ampex 4-track stereo and mono with Neumann, AKG and Beyer microphones, EMT echo plates and Dolby noise reduction.

One advantage of being connected to a shop is that the studio can offer a wide range of instrumentation for free use, including guitar and bass amplifiers, a Hammond M 100 organ with Leslie, a harpsichord and a piano. An ARP Odyssey synthesiser is also available for hire.

Charges at Orange per hour are—for 16-track £16 (recording) and £12 (reduction); and for 4-track £12 (recording) and £10 (reduction). There are no overtime rates for extra charges.

## DJM

Dick James Music's DJM Studios in New Oxford Street place great emphasis on the correct working atmosphere as much on quality of equipment and facilities, according to Studio Manager John Eden, and the informality of the surroundings does indeed put a prospective customer at ease.

Studio 1, with a capacity of 12 musicians, is equipped with a Steinway Piano, while the more intimate Studio 2 which at the time of our visit was rigged up as a drum booth can accommodate six musicians, both studios being linked to the control room by two separate foldback rings.

The control room, very compactly designed, is equipped with an MCI 24/16-track desk and machine, a Studer 8-track

Continued on page 70



Specially designed for Kingsway is this 30in/16 out Raindirk mixing console

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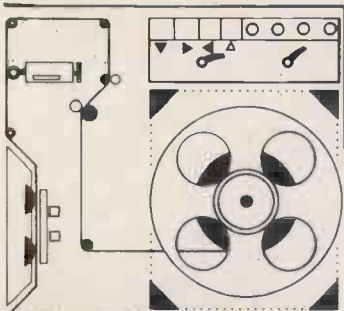
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# STUDIOS TAPED

Continued from page 68

with Dolbies throughout, a Studer A80 2-track, two Universal Audio Limiters, ITI Parametric/Astronic equalisers, eight Keepexes; audio design expander, compression limiter and Crown JBL monitoring.

An extra available to musicians is a Moog 3C which can be programmed on request.

Adjoining the control room is the tape copying room with four Studer ¼ inch two-track stereo machines with Dolbies, a Teac A450 cassette recorder, an Akai eight-track recorder,

Thorens / SME / Shure record deck and Tannoy/Crown monitoring.

Studio rates per hour for recording are as follows: 24-track, £32; 16-track, £28; 8-track, £24. Reduction costs are £4 cheaper than the above rates, while copying costs £8 an hour. Overtime charges are £4.50 per hour after 6 pm, and all day Saturday and Sunday.

## RAK

RAK boss Mickie Most has recently purchased a new mobile studio, and he told *Beat* why he is looking forward to using it. "In one word, freedom. I can work just where I want, away from it all, and conclude a project without interruptions. Though recording live shows is obviously a prominent use of the mobile, I have several other ventures in mind too."

About £70,000 was spent on the construction and equipping of the truck, which is 25ft long and 8ft wide. The console is an American Automated Processes model, which Mickie particularly enjoys using, with 30 extra microphone tracks, and there is a pair of Studer



MCI JH 24-track recorder at DJM Studios

recorders and EMT 240 reverb foil plate for echo.

Other equipment in the mobile includes Eventide phasers, Dolbys and Crown amplifiers. Mickie has further installed mixing facilities, and thus is able to conclude an

album on location. And the other ventures? These included the Rak Rock tour currently on the road, featuring Rak artists Suzi Quatro and Cozy Powell. As well as this, the mobile remains available for hire when commitments allow.

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The last word from Mr. Most—  
"Recording is that much more  
interesting."

## SUN

The main work at Sun Recording Services' Studio in Reading is the production of demos and jingles, and Studio Manager Martin Maynard emphasises convenient access from the M3 and M4 motorways which has resulted in a good deal of custom from the West and South-West.

Equipment at the studio includes two four-track and two two-track tape machines with a 16 input, 8 output group desk which allows for future expansion to eight-track, stereo reverb, automatic double-tracking and a synthesiser which may be used as an independent instrument or to process any signal source derived from the desk. Microphones used include AKG, Shure and Beyer.

In addition to the synthesiser mentioned above, a wide range of musical instruments is available, an upright overstrung grand piano and Marshall, Laney and Selmer amplifiers.

A special feature of the

studio, mentioned in a recent issue of *Beat*, is that Rob Boughton, one of the studio's engineers, is available as an in-house session musician, playing a variety of fretted instruments and keyboards. This enables customers to produce a demo of their own material without having to pay extra session charges.

Another service offered at the studio is the repair and maintenance of amplifiers, speakers and sound equipment.

Studio rate at Sun is £6.50 an hour and rehearsal room charges £1.50 an hour, subject to studio availability.

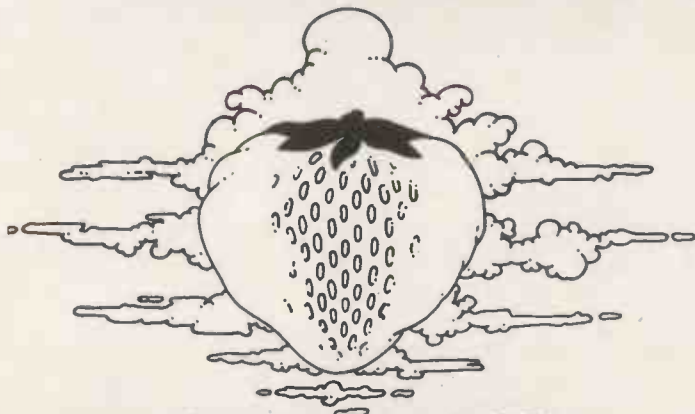
## TRIDENT

Trident Studios, in the West End's Wardour Street, plan to completely re-equip their two studios in about three months, at which time they will be closed for a month or so. Studio 1 accommodates 35 musicians, and the desk is a 28-input 24-track Triad.

At present the studio uses Studer tape machines, and mikes include Neumann, AKG,

*Continued on page 72*

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Continued from p. 70

Beyer and Sony. The speakers are JBLs. Both the Triads in Studios 1 and 2 will be replaced by updated models. Adjacent to Studio 2 on the first floor are also some overdub booths. Instruments in the main studio include a Bechstein grand piano, an ARP synthesiser, a Hammond C13 organ and a Hayman drum kit.

## New look

Chief engineer Mike Stone told us that the disc cutting and copy rooms on the second

and third floors were also to be modernised. Queen have recorded extensively at Trident, and Mike mentioned them too: "Their first album here was one of my first as an engineer — it was quite a complicated beginning." Queen will doubtless enjoy looking around when the new-look Trident is operational.

Mike started at Trident as a tea boy (many well known engineers also handled the tea bags early on in their careers) about five years ago, and after nine months became a tape operator. He got his first job as an engineer when he helped the then chief engineer David Henshall to do his own album, and from there moved to the aforementioned Queen projects. Mike reckons that to be a successful engineer it is imperative to have patience.

## Knowledge

"Musical knowledge is not so vital (though I did play some piano and trombone at school), but you must have a feel for the music," he says.

Mike enjoys experimenting with the more complicated equipment, but reckons at the same time that 24-track recording is the practical ultimate.

"Beyond that it really becomes computerised mixing, and would certainly need more than one engineer too." Mike is proud of Trident — "There are no superstar individuals here; it's a team effort."

## ADVISION

Advision's recently updated sound complex in London's Gosfield Street is one of the most comprehensive in Europe.

Their new look Studio One has a capacity for sixty musicians and a comprehensive array of modern equipment.

Centrepiece is a Quad Eight 32 input 24 out quad recording console. This is complemented by 24 track/16 track MCI and Scully 2 in recorders, JBL monitoring, facilities for recording music to picture on 35mm and 16mm film and a Dolby noise system, other facilities include digital delay lines, compressors, graphic equalisers, etc. As we mentioned last month, their futuristic Studio Two and post production suite features the revolutionary Compumix computerised mix-down desk.

Advanced technical features

include VCA controlled faders and sub group, JBL quad monitoring facilities, MCI 24/16 track 2 in recorders, and Studer ¼ in recorders. Additional facilities include graphic equalizers, digital delay lines, phasers, noise gates and a Dolby noise system.

Advision's dubbing theatre is equipped with a recording booth for post-sync recording to picture. It has full Rock and Roll facilities for both 35mm and 16mm film and magnetic 35mm optical transfer facilities and three track recording of 35mm mag film.

## Engineers

Studio director is Roger Cameron, and engineers are Roger Cameron, Martin Rushent, Gary Martin, Geoff Young, Paul Hardiman, and Dec O'Doherty. Bookings are handled by Pauline Stuart.

Hourly rates are: Studio One, 24/16 track recording and recording to picture £38; Studio Two, 24/16 track recording and mixing £30; Dubbing theatre, 35mm dubbing £27; 16mm dubbing £22. Overtime rates are £7 an hour after 6.00 p.m. Monday to Friday and all weekend.

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## STUDIO PLAYBACK

### BUSY MONTH for MANOR

A busy month for the Manor Studios February, with only one day free for maintenance of their equipment. Comus were in mixing their next single along with a crowd of Virgin Records artists working on various projects. These included the now inter-married Slapp Happy and Henry Cow who are working on a new album. Apparently, this next venture will be more biased towards

the material of Henry Cow than the two groups' last album which was very much a Slapp Happy sound.

Also working at the Manor were the Celebrated Artists Band who completed a single and some tracks which we may eventually see on an album. Other visitors included the Clear Light Symphony who were mixing tracks for their forthcoming album.

# TROJAN AT KINGSWAY

THE Butterfly Ball single, lately recorded at Kingsway, has been enjoying quite a lot of airplay recently. Eddie Hardin, Peter York, and Charlie McCracken completed their album at Kingsway, and it is currently doing well in Germany. The album, basically a synthesiser and keyboard affair, may be released here in the future. Kingsway have been doing a lot of work for Trojan Records, with Tony Ashfield producing and George Sloan engineering. Artists include John Holt, the Chosen Few,

and Gladstone Anderson, a reggae artist who has undertaken a largely orchestrated work. Sweet re-recorded *Fox on the Run*, the new single, of which a version is also on their album *Desolation Boulevard*.

### OVERDUBBING

In the future Roger Daltrey will be having some material overdubbed. This particular session was booked by Russ Ballard, who is involved in the production.

## E.L.P, YAMASHTA & HARVEST at ISLAND

ISLAND seem to have been inundated with bands during the last few weeks. Top producer and engineer Andy Johns has been in the studio with the Heavy Metal Kids and Trapeze have been combining the use of both Island's studio

and their mobile unit, to work on their next album. The mobile was taken down to Braintree in Essex for use with Phil Brown an engineer and Steve Smith handling production.

ELP have also been among the bands moving over to

mobile units — they hired Island's for use, we suspect, at their cinema.

Barclay James Harvest have been finishing off their next album, produced by the ubiquitous Roger Baine and engineered by Vic Smith. Finally, Ron-

nie Laine has been into Island for work on his next album which is being produced by Johnny Burns. Also in Island has been percussionist Stomu Yamashta whose album is being engineered by Phil Brown.

▼ Stomu Yamashta, ELP (top right) and Barclay James Harvest, a few of the many bands working at Island last month



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# STUDIO PLAYBACK

continued from p. 73

## IRISH SOUNDS

**E**YELESS have been in Eamonn Andrews' Studios recording several tracks for an LP, and the same studio has been busy working on The Sands new album and the Philosophers LP which was produced by Jerry Hughes. A traditional album was recorded by a group called Whiskey Styl. Among other visitors to the studio have been Mandilla, Stray Cats and Paddy Keenan.

### Switchblade

Recent visitors to Trend Studios were Ditch Cassidy and Eric Bell who were finishing the recording of *Switchblade* a rock opera written by Paddy Mehan. Brendan Quinn recorded his new single called Wedding Bells. Cahir O'Doherty recorded an LP and the session was produced by John Drummond. The album also features a song by John called *Beautiful Morning*. Paddy O'Reilly's LP for Dolphin Records recorded at Trend was produced by Dermot O'Brien. The Others did several tracks for EMI with Fred Meijer engineering. Also recorded was an LP called *Live at Bunratty Castle* which was produced by Jerry Hughes. Gregory, Jerry Mulholland and Josef Locke have also been at the studios.

### New 24-track

Recently opened by composer Philip Green and businessman Thomas O'Keefe is Ireland's first 24-track studio, Aisling Sounds. Studio management and bookings are handled by Joyce Moore and Pat Morley

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is one of two engineers at the studios. A second engineer from England is to join shortly.

### Orchestra

Already there have been visitors to the new studios including Jimmy and Tommy Swarbrigg, the Freshmen and The Consort of Sepulche. Red Hurley recorded his new single with a 28-piece orchestra conducted by his brother Liam Hurley.

### MOODIES' SOLO AND CAMEL AT DECCA

**J**OINING in the sudden rush to the studios have been Decca who have hosted many top artists during the past few weeks. Camel have been working on their latest album produced by David Hitchcock and engineered by both Ken Fuller (who is shortly emigrating to Canada) and John Burns. Also engineered by John Burns and produced by David Hitchcock is the new Caravan album which has been recorded during the past few weeks.

New group Beano have been in the studios working on a single produced by Decca's Nick Tauber and over in Studio number 1 (that's the one designed by the Moody Blues) both Graeme Edge and Ray Thomas have been working on solo projects.

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## ELTON JOINS FEMALE BOOM AT MARQUEE

**F**OLLOWING last month's boom in female recording artists, Marquee Studios have continued this month with their contribution to International Women's Year with a visit by Polly Brown, who has been recording an album with producer Jerry Shury, for release on GTO Records. Also at Marquee was Stephanie De Sykes completing her new single. Both recordings were engineered by Geoff Calver.

Gus Dudgeon has continued mixing the next Elton John album, which was started last month, with engineer Phil Dunne.

Another well-known face has been making an appearance this month — Geno Washington — who has been working on his next single with producer Kaplan Kaye and engineer Geoff Calver. The record is scheduled for release in May by DJM.



Elton John — new album



Stephanie De Sykes, contributing to "International Women's Year" at Marquee

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# STUDIO



# SPOTLIGHT

## AIR

### 'Doing very nicely . . .'

MUSICIANS who haven't used Air Studios in Oxford Street before, and there can't be many, might worry about its being on the fourth floor. They needn't. Studio manager Dave Harries explained why: "There's an excellent loading bay at the back of the building which is owned by Peter Robinson's, and all you have to do is to drive in there and we've got a phone down by the lift. Ring up and one of our lads comes down with a trolley and brings all your gear up while you park your car. That's all there is to that, less hassle than most other places really . . . We don't seem to get any problems."

The only difficulty, he admitted, might be in parking once you've unloaded, but that was a problem Air shared with any number of other studios in central London. In any case Air's rate card says that they will arrange for one of their staff to park for you, and nothing seems to have prevented Air from becoming one of London's busiest studios.

### Busy

Dave told me Studio Two was the busiest of the four studios they have above Oxford Circus "because it's also the best-equipped". Nevertheless, whenever I've visited Air, Studio One seems to have been in use, so Studio Two must be busy indeed.

The multi-track tape machine usually in Control Room One is a 3M, like those in the other studios. Studios Two and Four have 24-track machines, and Studio One's 30-input, 16-output desk is capable of 24-track working. Air have ordered a Neve 24-track desk for Studio One which will be identical to that already in Studio Two except that it will not have

quadraphonic pan pots on each channel — the shape of the control room in Studio One makes it less than ideal for quad mixing.

When the new desk arrives in September there will be a more comprehensive foldback mixer on it than there is on the present desk. There are two line and two power foldback rings around the studio, for which the sockets are in floor traps.

The studio itself is big —

60 ft by 30 ft by 18 ft high. Like Studios Two and Three the acoustics were designed by Ken Shearer.

The desk in Studio Two's control room has 32 inputs and 24 outputs. Each channel has full quad panning provided by two pan pots, and each pan pot has a switch to alter the outputs to two-channel stereo if necessary. In addition three more pan pots can be used to alter the sound from normal stereo through centre position

mono to a transposition between right and left. A switching matrix selects the inputs and outputs of the required Dolby units so that if any tape machine is selected, whether in record or playback mode, the correct connection is made to the required Dolby units. Each of the 24 tracks and four quad outputs has an individual meter. For monitoring, six Tannoys are used, four at the front and two behind.

The 24-track 3M machine was installed a couple of months after the desk.

Air have a four-track machine which is usually here in Number Two, although, like all the other tape machines, it can be moved about and so it is misleading to say which machine lives where. Like the dozen or so two-track machines, the three sixteen-track and the two eight-track machines, the four-track is a Studer. "We can interchange quite easily . . . Usually if you want things like quad cross-fades you can do them on the eight-track and copy them afterwards."

### Dolby units

All the studio control rooms can be provided with a full Dolby complement, enough Dolby units for the multitrack machine and the mixdown machine. Portable Dolby units are usually only needed for effects, copying and so on.

Studio Two measures 30 ft by 27 ft by 18 ft, and has the same foldback facilities as in number one. Neumann and AKG microphones are used.

At the moment, Studio Three is used for mixing and overdubbing. The board is a 16-track and there is a small studio, 12 ft square, which Air built themselves. When the new desk goes into number one the



present Studio One desk will be moved into Studio Three, and the 16-track 3M tape machine they have just bought will be converted to 24-track.

Dave Harries expects Studio Three to do a lot of work after that: "It's doing a lot now and it's only 16-track. A lot of people come here specifically to mix in Number Three and nowhere else, and what we've got to do when we alter it is not to change the sound." He laughed. "Whatever you do, if you change the paint colour in a room people say it's changed the sound."

Like the other three studios' desks, that in Three has a tape machine remote control unit with it connected by a thick cable. Harries says he doesn't like having a large box leaning on the console and has ordered transport-only remotes for fitting into all four desks. The track selection wasn't needed on a remote control in any case, he said, because it could be pre-selected.

## Acoustics

The new recording room in Number Three is acoustically isolated from the desk area, and was built separately from the building, mounted on metal-astic blocks. The ceiling is suspended from the booth so that it is doubly isolated. There is a double door into the booth on each side, and the doors have been fitted with an internal steel plate to increase their mass and so reduce the amount of vibration transmitted through them.

The newest recording room is that in Studio Four, which used to be the dubbing theatre. "We completely gutted the room and started from scratch." Air reopened Studio Four last summer, retaining full film facilities, and they have shortened the length of the room by building another wall three feet or so in front of the first. This provides better isolation between Studios Three and Four and makes the dimensions of Studio Four more suitable for monitoring, particularly in quad, for which Studio Four is equipped. The front two speakers of the four Tannoy HPD monitors can slide along rails on the wall so that they can be positioned nearer or further away from the desk. Air built the cabinets for these monitors as they did for all the monitors throughout the complex.

The desk here, which used to be in Studio Two, is 30 in and 16 out and the multitrack machine is one of the 3M 24-



Neve 24-track mixing desk at Air

tracks. At the back of the room is a booth which is acoustically isolated like that in Studio Three.

At the moment there are 20 Dolby units built into Studio Four and, while I was there, Robin Cable had plugged up another eight portable units to mix for Esperanto. Another eight permanent units will be built in shortly so that normally the portables won't be needed in here. Studio Four was used

to mix and overdub Roxy's album *Country Life*, Bryan Ferry's *Another Time, Another Place* album and the single *Smoke Gets in your Eyes*.

It was here, too, that Queen did their album *Sheer Heart Attack*. The Faces and Ralph McTell and regular customers and Mott the Hoople were using Studio Two on one of my visits. The soundtrack album for the film *Tommy* was made here.

The studios at Air can be



Geoffrey Emerick, Air Studios Engineer, who has received his third Grammy award for engineering, this time for Wings' Band on the Run. Commenting on the award, Paul McCartney said: "I'm glad that Geoff gets the recognition he deserves."

linked up: "We don't really have any need for it, but they can be. We did it for the John McLaughlin *Apocalypse* album, with the LSO in Number One and John McLaughlin and the group in Number Four playing together." Air has closed circuit television equipment.

Chrysalis bought Air and its associated companies towards the end of last year, but George Martin is still as much involved in Air as ever. The engineers are Geoff Emerick, John Middleton, Steven Nye, Denny Bridges and Peter Swettenham. Chief recording engineer is Bill Price. The chief technical engineer is ex-Neve man Mike Blackburn and the technical engineers are George Barnet, Paul Nunn, Malcolm Atkin, Danny Wise and Henry Dien.

Twenty-four track recording in Studios One and Two costs £39 an hour, £4 an hour less for 16-track. Reduction for any number of tracks is the same as the two- to eight-track recording rate, which is £28.

In Studio Three 16-track recording and reduction is £25 an hour and two-to-eight-track recording and reduction is £20. Any facility in Studio Four is £25 except two-to-four-track mixing, which is £20. Air have two Steinway grand pianos which are available free of charge, and a wide range of instruments and synthesisers can be hired. All prices exclude VAT, and overtime rate is 20 per cent.

Air Chrysalis director John Burgess said there were no plans for further changes to the studios, but he, George Martin and the other shareholders were looking at plans to build another complex — probably outside this country — it might even be a floating studio on one of two boats they are looking at.

## New Label

Other plans include a label, which will be launched this year. The label is one good reason for going in with Chrysalis in that that company has a ready made marketing and distribution set-up which Air can use.

Whatever the future of Air Chrysalis, the Air studio complex seems successful financially as well as in other ways. Chrysalis seem to have regarded it as a useful commercial proposition in its own right. Whether or not another Air complex is opened elsewhere, 214 Oxford Street stays as it is: "Air's doing very nicely . . . All's happy at Air."



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2873 Solid elec red.....	62-95
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#### LA MANCHA

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Ditto, tremolo.....	358-56
Telecaster Ctm.....	262-44
Ditto, tremolo.....	316-44
Telecaster Std.....	230-04
Ditto, tremolo.....	284-12
Bronco, red.....	150-12
Musicmaster.....	138-24
Mustang.....	213-84
Telecaster Thinline.....	340-20
Ditto, tremolo.....	376-92
Precision bass.....	249-48
Ditto, narrow neck.....	265-68
Precision bass, fretless.....	249-48
Jazz bass.....	299-16
Telecaster bass.....	263-52

Mustang bass.....	235-44
Bass VI.....	370-44
Musicmaster bass.....	119-88
Pedal steel 2000.....	1140-48
Pedal steel 1000.....	948-42
Pedal steel 800.....	719-28
Pedal steel 400.....	513-00
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De luxe Six steel.....	135-00
De luxe Eight steel.....	150-02
Studio d/l steel.....	113-40
Champ. steel.....	87-48

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FC-20.....	39-85
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J-115 Jumbo.....	39-42
J-120 Jumbo.....	42-66
J-125 Jumbo.....	45-36
J-130 Jumbo.....	78-86
Electric:	
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4-str bs, 34" sc, w/cs.....	202-50

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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
Jazz Bass, cherry/sun.....	88-56
Jazz Bass, natural.....	91-80
Jazz Bass, l/h.....	102-60
L/2 F.R., l/h mahogany.....	113-40
L/2 mahog. (chrome).....	86-40
L/2 black.....	88-56
G/2 Tremolo, walnut.....	88-56
G/2 Tremolo, ivory.....	86-40
G/2 Tremolo, cherry.....	88-56
G/2 cherry.....	84-24
G/3 Tremolo, walnut.....	91-80
G/3 Tremolo, cherry.....	91-80
L/2 Bass, gold/mahog.....	91-80
G/2 Bass, walnut.....	89-64
G/2 Bass, ivory.....	87-48

#### All with hard case, strap and lead

#### FRAMUS

5/19 Classic.....	51-50
5/23 Classic.....	68-95
5/32 Classic.....	101-50
5/196 Texan.....	67-70
FS/196 Falcon.....	109-30
5/197 Jbo.....	114-50
D style.....	175-60
Cowboy.....	201-60
5/296 Texan 12.....	78-10
FS/296 Falcon.....	117-10
FS/74 solid.....	77-80
5/155 solid.....	110-60
5/360 solid.....	192-60
solid.....	223-80
solid w/cs.....	351-31
solid w/cs.....	482-00
J/156-2 bs.....	77-80
1/375 bs.....	95-00
5/380 bs.....	140-50
Std. d/l, bs.....	223-80
5/120 s/ac.....	192-60
5/60 gtr.....	117-10
AZ/10.....	333-10
6/41 mandolin.....	46-30
6/41 elec.....	58-65
O/4 steel.....	72-90
SL/800-2 Hawaiian.....	301-80
FS/1000 ped.....	694-75
FS/2000 ped.....	931-50
6/174 bjo.....	80-70
6	

UL77 Rock & Roll...	2-00
77 lc. gauge, elec.	2-00
P750 med. gauge, elec	2-25
735L Bass, round wnd	5-43
735M Bass, rnd. wnd	4-90
736L Bass, nylon wnd	5-43
736M Bass, nylon wnd	5-43
738L Bass, flat wnd.	5-43
738M Bass, flat wnd.	4-90
727 "Gold", Folk.	2-23
P727 "Gold", C&W.	3-22
P12 "Gold", 12-string.	3-67
76 "Gold", Classic.	1-78

### HÖHNER ★

<b>ELEC</b>	
AT 2T Solid	39-15
FB 1W Bass	65-60
FT 2T 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	
Solid	58-35
SP 1 Solid	27-80
ST 30 Solid	55-90
ST 300 Solid	70-40
TF 200N Solid	56-50
XK 250/J Bass	169-75

<b>MORIDAIRA</b>	
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

<b>MUSIMA</b>	
1612N Acoustic	14-65
1612S Acoustic	14-30
730 Classic	17-75
731 Classic	19-60
732 Classic	24-55

<b>TAKEHARU</b>	
G85 Classic	26-70
I20 Classic	32-05

<b>MORIDAIRA BANJOS</b>	
FB 1R 4-String	38-75
FB 2R 5-String	39-85
GB 1 6-String	41-10

<b>HONDO</b>	
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

<b>MITSUMA</b>	
JF201 Folk, steel st'ng	19-00
JF202 Folk, steel st'ng	22-50
JF203 Folk, steel st'ng	27-50
Cases for above.	13-00
JW303 Jumbo, steel	
strung.	30-00
JW304 Jumbo	35-00
JW305 Jumbo	45-00
JW303/12 Jumbo	40-00
JW304/12 Jumbo	45-00
JW305/12 Jumbo	45-00
JG101 Classical	20-00
JG102 Classical	25-00
JG103 Classical	30-00
JG42 Classical	35-00
JC45 Classical w/case	100-00
JC46 Classical w/case	120-00

<b>NEUTSCHMANN</b>	
H/made Baroque	48-11

<b>KASUGA</b>	
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
KLG.2 Electric	126-20

<b>HORNBY-SKEWES</b>	
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<b>NEUTSCHMANN</b>	
H/made Baroque	48-11

<b>KASUGA</b>	
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
KLG.2 Electric	126-20

<b>HORNBY-SKEWES</b>	
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KLK.2G Electric	128-42
KJB.2 Bass	137-70
KCG.3 Electric	139-51
KLK.2S Electric	135-83
<b>LARK</b>	
M5309 Plectrum	7-84
<b>PALMA</b>	
S1612 Plectrum	14-68
ST1612 Plectrum	15-02
N1612 Classic	15-22
C103N Classic	17-57
IC.600S Folk	21-60
SG1 Classic	16-59
C.104N Classic	27-98
WF.5 Western	22-49
580 Classic	15-98
300 N Classic	11-96

<b>TERADA</b>	
G.306 Classic	37-75
G.307 Classic	44-18
G.309 Classic	51-99
G.310 Classic	54-57
F.602 Folk	39-53
FW.613 Western	57-14
FW.623 12/s Western	61-29
FW.615 Western	55-16
JW.835 Western	104-82

<b>ZENTA</b>	
FT.1 Electric	24-00
FT.2T Electric	26-00
FT.20B Electric	36-00
GE.1 Electric	23-00
GE.2T Electric	27-00
ME.20TS Electric	39-00
SC.33T Electric	37-00
LE.200 Electric	75-00
LE.200B Electric	108-49

<b>GUYATONE</b>	
HG.91 Hawaiian	27-91
HG.106 Hawaiian	63-48

<b>IVOR MAIRANTS</b>	
<b>MARTIN</b>	
D.41	Prices on request
D.35	"
D.28	"
D.12.28	"
000.28	"
000.18	"
00.21	"
016.NY	"

<b>SAKURA</b>	
Elec Les Paul Copies:	
L.S.2. S/B inc. case	49-00
L.S.2.B. inc case	54-00
L.S.2.GDS inc case	59-00

<b>Flat Top:</b>	
TF.120	35-00
F.339R	42-50
F.300	21-00

<b>Classical:</b>	
C.136S	70-00
C.132S	45-00
TG.30	26-00
TG.20	23-00
TG.10	20-00
C.114B	19-00
C.113A	17-00

<b>ASTURIAS</b>	
Classical:	
A.140S w/cs.	100-00

<b>ORANGE ★</b>	
Orange custom guitar	275-00
Case	27-50

<b>B. L. PAGE ★</b>	
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<b>MICRO-FRETS</b>	
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
Spacitone	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

<b>JOHN BIRCH</b>	
SCSL Elec	259-20
SCDL Elec	239-50
Twin-neck	379-00
Strat copy	248-40
"Rickenbischer"bsfrm	259-20
SVL (Flying V)	259-20
Custom gtrs to order.	

<b>KEMBLE</b>	
<b>YAMAHA</b>	
Classics:	
G55	32-80
G60	28-47
G65	36-53
G85	29-95
G90	39-36

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

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

<b>OVATION</b>	
Breadwinner	281-00
Deacon	334-45

<b>TOP TWENTY</b>	
1970 6-str.	28-88
1971 Bs.	43-55

<b>AVON</b>	
3403A 2 p/u.	49-05
3403B 2 p/u w/bg.	51-45
3403C 2 p/u w/cs.	60-45
3404A 2 p/u.	50-90
3404B 2 p/u w/bg.	53-30
3404C 2 p/u w/cs.	55-44
3405A 1 p/u bs.	48-00
3405B 1 p/u bs w/bg.	50-40
3405C 1 p/u bs w/cs.	53-03
3407A 2 p/u.	55-91
3407B 2 p/u w/bg.	59-76

<b>GUYATONE</b>	
3426 steel w/cs and stand.	42-27

<b>ACOUSTICS OVATION</b>	
Balladeer 6-str w/bg.	242-70
Balladeer 12-str w/bg.	334-50
Glen Campbell 6-str w/bg.	303-90
Glen Campbell 12-str w/bg.	372-70
Folklore w/bg.	273-30
Classic Balladeer	242-75
Artist Elec Ac.	349-75
3274 Country Elec Ac	349-75

<b>SHAFTESBURY WESTERNS</b>	
3190 Jbo w/cs.	105-04
3191 Jbo w/cs.	123-74
3192 Jbo w/cs.	140-43
3193 Jbo w/cs.	159-08
3194 Jbo w/cs.	176-76
3167 6-str Jbo.	31-80
3168 12-str Jbo.	39-77

<b>SIGMA</b>	
3170 Dreadnought	55-50
3171 Grand Concert	
Folk.	46-15
3172 Grand Concert	
Folk.	60-87
3173 Dreadnought	73-66
3041 Classic	44-18
3042 Classic	67-75

<b>EKO</b>	
3131 Rio Bravo	57-00
3132 Rio Bravo 12-str	63-00
1780 Ranger	39-95
1894 Ranger elec.	46-88
1793 Ranger 12-str	46-65
1893 Ranger 12-str elec.	52-18
1781 Ranger folk.	29-20
3135 Colorado folk.	16-71
3137 Studio L folk.	16-40
1400 Navajo	28-95
3141 Navajo 12-str	33-95
3151 Sombrero-6.	47-12
3152 Sombrero-12.	54-40
3153 El Dorado-6.	79-35
3154 El Dorado-12.	88-64
3143 El Paso.	67-71
3142 El Gaucho.	89-14
3138 Studio R-M.	22-10
Left-hand to order 15% extra	

<b>ACOUSTIC GUITARS</b>	
1512 Kansas 6-str.	8-54
1511 15-11 6-str.	7-27
Texas Jbo.	21-00

<b>CLASSIC GUITARS SUZUKI</b>	
3065.	24-52
3066.	26-53
3067 matt finish.	28-96

<b>ROSETTI</b>	
FT145E Folk	55-00
FT105E Folk	79-95
FT165E 12/s Folk	89-95
EC20 Classic	44-50
FT130E Folk	42-95
FT135E Folk	72-95
EA260E Bass	95-00
EA250E Elec.	89-95
ET27B Elec.	85-00
ET280E Elec.	69-95
ET27S Elec.	85-00
ET28S Bass	95-00
ET270E Elec.	69-95
FT33S Folk	69-95
FT350 Folk	84-95
FT365 Folk	95-00
FT550 Folk	115-00
FT565 12/s	125-00
FT160N 12/s Folk	67-00
FT570B Folk	105-00
EC24 Classic	61-50
EB98 Banjo O/F.	125-00
EM50 Mando	55-00

<b>EROS</b>	
9578 Elec.	66-00
9579 Elec.	46-15
9585 Bass	72-00
9586 Bass	66-00
9353 Folk	29-99
9353E Folk Elec.	35-00
9356 12/s Folk	37-50
9356E 12/s Folk Elec.	44-00
9350 Folk	28-00
9351 Folk	34-95
9587 6/s Electric	66-00

<b>EROS MK II SOLIDS</b>	
9711 6/s.	49-95
9712 6/s.	49-95
9713 Bass	49-95

<b>GEISHA</b>	
9645 Classic	10-99
9646 Classic	12-50
9644 Classic	19-90

<b>KISO-SUZUKI</b>	
9502 Classic	31-50
9503 Classic	34-95
9504 Classic	37-50
9505 Classic	41-50
9583 H/made Classic	68-95
9651 Folk	39-75
9582 Folk	36-50
9653 12/s Folk	47-00
9507 Folk	45-00

<b>ROSETTI</b>	
Raver Bass	33-25
Raver Bass	33-25

<b>TATRA</b>	
9198 Classic	17-99
9225 Classic	21-99
Hi-Spot Nylon	12-75
Hi-Spot Steel	11-75

<b>LANDOLA</b>	
9700/23 Classic	14-95
9701/71 Folk	34-30
9702/66 Jumbo	31-15
9703/72 Large Jbo	40-75
9704/73 12/s	44-65

<b>KYOTO</b>	
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Citation outfit, sun-	2288-00
burst.	
Citation outfit, nat-	2288-00
ural.	
<b>MSA PEDAL STEEL</b>	
<b>GUITARS</b>	
CS-10, w/case.	980-00
Side Kick, w/case.	399-00
Red Baron, w/case.	289-50
<b>HOFNER GUITARS</b>	
HS-4580	130-75
Congress	55-00
Artist.	64-25
Standard.	49-90
HS-174Solid.	160-50
HS-164V Solid.	86-50
Galaxie Solid.	134-00
HS-185 Artist Solid,	
bs.	103-00
HS-182 Solid, bs.	92-25
Violin bs.	112-50
Professional Solid, bs.	74-00
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
<b>YAMAHA GUITARS</b>	
S50A Folk.	23-56
FG75 flattop.	35-84
FG110 flattop.	40-09
FG160 Jumbo flattop.	42-65
FG170 Jumbo flattop.	52-96
FC170 Flattop.	54-17
FG200 Jumbo Flattop	54-67
FG260 12/5 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 13/5 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
<b>SAXON GUITARS</b>	
813 Classic.	25-43
814 Classic.	27-98
815 Classic.	38-78
816 Classic.	45-65
817 Folk.	27-98
818 Folk.	31-91
819 Folk.	36-82
820 Jbo.	35-35
821 Jbo.	38-78
822 Jbo.	39-76
823 Jbo, 12-str.	39-76
824 Jbo.	40-75
825 Jbo.	2671
826 Jbo.	2671PRO
827 Jbo.	2400
828 Jbo.	6000
829 Jbo.	6000
830 Solid.	63-82
831 Solid.	61-36

<b>SELMER GUITARS</b>	
Rancher, 6-str, C&W	24-30
Rancher, 12-str, C&W	31-91
<b>VIVA GUITARS</b>	
Viva 1.	7-73
Viva 2.	8-27
<b>SUMMERFIELD</b>	
<b>LEVIN</b>	
LG17 Classic.	90-00
LG19 Classic.	110-00
WR34 Folk	145-00
W36 Folk.	130-00
W32 Folk.	185-00
W12-36 Folk.	165-00
<b>*CSLAND IBANEZ</b>	
<b>ELECTRIC</b>	
2350.	106-50
2350DX.	137-50
FG360S.	106-50
2351DX.	127-50
2351DXCS.	125-00
2341.	120-00
2341DX.	152-00
2350V.	115-00
2451.	150-00
2452B.	150-00
2452.	112-50
2343.	125-00
2337DX.	132-50
2344.	136-00
2402.	200-00
2402DX.	220-00
2404.	220-00
2364.	120-00
2364B.	150-00
2372.	175-00
2372DX.	175-00
2373.	150-00
2380.	175-00
2381.	185-00
2399DX.	195-00
2387.	145-00
2387B.	150-00
2388B.	160-00
2388B/DX.	175-00
2388B/DX Stereo.	195-00
2388.	150-00
LH2388B/S.	175-00
2613.	115-00
2616CS.	156-00
2368F.	85-00
2453.	160-00
2455.	162-00
2457ST Stereo.	178-00
2355.	130-00
2355DX.	160-00
2355M.	145-00
2352C.	96-00
2352DX.	108-00
2369B/V.	147-50
LH2352C.	104-00
LH2352DX.	115-50
LH2350.	112-50
LHFG360S.	112-50
LH2351DX.	135-00
LH2372.	160-00
LH2380.	200-00
2348.	175-00
2348B.	165-00
2671PRO.	240-00
2671.	600-00
<b>SUMRO ELECTRIC</b>	
<b>SOLIDS</b>	
LS200 Solid.	68-00
LP2G.	58-00

LPGC.	62-00
LP5GC.	62-00
JB200 Bass.	78-50
SC3.	58-00
SG6M.	52-00
SG42M Bass.	58-00
GEI Student.	29-50
<b>IBANEZ AND CIMAR</b>	
<b>CLASSIC</b>	
304 3/4 Size 'Cimar'.	25-00
309 'Cimar'.	27-50
361 'Cimar'.	32-50
362 'Cimar'.	35-50
363 'Cimar'.	38-50
364 'Cimar'.	41-50
370 'Ibanez'.	41-50
375 'Ibanez'.	47-50
TAK.1 CSL.	47-50
TAK.2 CSL.	45-00
<b>*HIROSHI TAMURA</b>	
<b>HAND MADE</b>	
<b>CONCERT</b>	
P35.	120-00
P45.	150-00
F45 Flamenco.	150-00
<b>*MITSURU TAMURA</b>	
<b>HAND MADE</b>	
<b>CONCERT</b>	
P700.	210-00
P800.	250-00
IOP1200 10 String.	375-00
<b>*MASARU KOHNO</b>	
<b>HAND-MADE</b>	
<b>CONCERT</b>	
M.K.10.	375-00
M.K.15.	540-00
M.K.20.	720-00
M.K.30.	950-00
<b>*R MATSUOKA</b>	
<b>CLASSIC</b>	
M20.	87-50
M25.	97-50
M30.	115-00
M40.	140-00
M50.	165-00
<b>*R MATSUOKA</b>	
<b>WESTERN</b>	
<b>DREADNOUGHT</b>	
D40.	130-00
D50.	150-00
D60.	175-00
D90.	220-00
<b>*CSL MACCAFERRI</b>	
<b>REPLICA</b>	
MAC.1 Classic.	100-00
MAC.2 Jazz/Folk.	100-00
MAC.2 Jazz Special.	105-00
MAC.3 Jazz.	120-00
<b>IBANEZ WESTERN</b>	
<b>AND FOLK</b>	
60 Folk.	38-60
610 Jumbo.	45-00
65 Folk.	44-00
615 Jumbo.	50-00
615/12 Twelve String	55-00
620 Jumbo.	55-00
647 Jumbo.	55-00
647/12 Twelve String	60-00
755 Jumbo.	55-00
755/12 Twelve String	60-00
LH515 Jumbo.	55-00
LH620 Jumbo.	57-50
LH515/12 12 String.	59-50
LH647 Jumbo.	59-50
LH647/12 12 String.	62-00
355/12 'Cimar' 12 str	38-50
369 'Cimar'.	45-00

<b>STUDENT GUITARS</b>	
APG701 Paramount	
Classic.	17-99
CC14 Maya Classic.	20-00
CS1 'Sumbro' Tail-	
piece.	9-99
EG1 German 7/8 size	9-50
KPI 'Kapok'.	9-99
<b>HAWAIIAN GUITARS</b>	
2391 6 str w/ich Legs.	72-00
2390 Basic Model 6 str	27-99
HG308 De Luxe 8 str.	80-00
HG118C Twin Neck	
2 x 8 str.	125-00
<b>BANJOS</b>	
591 'Ibanez' Profes-	
sional w Case.	200-00
FB1R 'Sumbro' Tenor	37-50
FB3R 'Sumbro' Folk.	40-00
FB5R 'Sumbro' Long	
Neck.	42-00
DX80 'Sumbro' De	
luxe.	75-00
*Price includes case	
LH=Left-handed	
<b>TOP GEAR</b>	
<b>RICKENBACKER</b>	
Solid Elec 1 p/u.	172-80
Solid Elec 2 p/u.	224-64
Solid Elec 2 p/u 12-str	259-20
Solid (4000 series	
shape).	241-92
Solid w/Humbucking	
p/u/s.	302-40
S/Ac 6-str.	302-40
S/Ac 12-str.	388-80
S/Ac 12-str d/j stereo	388-80
S/Ac d/j stereo, 6-str	
2 p/u.	362-88
S/Ac d/j stereo, 6-str	
3 p/u.	388-80
Solid bs 1 p/u.	285-12
Solid stereo bs 2 p/u	319-68
S/Ac bs.	406-08
Twin-neck stereo.	829-44
<b>GUILD</b>	
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S-Ac 2 p/u.	362-88
S-Ac 2 p/u.	345-60
Starfire Six.	518-40
Starfire Four.	319-68
Starfire Two.	259-20
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Deluxe Solid 2 p/u	
Stereo.	293-76
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Standard Solid 2 p/u	
Stereo.	241-92
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Stereo Solid 2 p/u.	276-48
Solid Double p/u.	181-44
Solid 1 p/u.	138-24
Solid 2 p/u l c/way.	285-12
Solid 2 p/u l c/way bs.	276-48
As above Stereo wrd.	311-04
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2 p/u Solid 2 c/way bs	241-92
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D/nought.	311-04
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D/nought.	259-20
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Mahog D/nought.	259-20
Bluegrass D/nought	
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Bluegrass D/nought	
Sunburst.	216-00
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Dreadnought.	190-08
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Navarre Maple 17"	
Jbo.	397-44
Navarre Maple 17"	
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Navarre Mahogany	
17" Jbo.	336-96
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Bluegrass 16" Folk.	293-76
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Aragon 15 1/2 Folk,	
S/burst.	181-44
Troubadour 13 1/2 Folk,	
Nat.	155-52
Troubadour 13 1/2 Folk,	
S/burst.	146-88
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17" Jbo.	518-40
Custom Flamed Maple	
17" Jbo.	457-92
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17" Jbo.	345-60
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Standard 15 1/2 Folk.	224-64
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Opus Five D/nought.	150-66
Opus Ten Jbo.	150-66
Opus Twenty Extra	
wide Jbo.	
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Junior Pedal Steel.	175-77
Pedal Steel.	234-36
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Neck Pedal Steel.	518-94
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K.75 3/4 size flk.	7-50
G.101 Student flk.	8-95
K.200 Intermediate	
flk.	10-95
K.230 Mini wstrn.	13-95
K.116 Intermediate	
flk.	11-95
K.320 Concert flk.	13-95
K.135 Concert flk.	13-95
K.145 Concert flk.	14-95
K.155 Concert flk.	14-95
K.440 Auditorium flk	17-95
K.240 Auditorium flk	17-95
K.450 Auditorium flk	
2 scratch plates.	18-95
KD28 Jbo wstrn.	23-50
K.520 Jbo wstrn.	27-50
K.520-12 Jbo 12 str.	32-50
K.530 Jbo wstrn.	28-50
KDG.77 D/j flk w/cs.	58-95
KDG.70 D/j jbo.	34-50
KDG.88 D/j jbo w/cs.	66-00
KDG.812 D/j 12 str	
w/cs.	69-95
<b>Classic:</b>	
KC.265 Student.	10-95
K.112 Student.	11-95
KC.333 Concert.	14-95
KC.366 Concert.	16-95
KDG.60 D/j w/cs.	47-50
<b>Electric:</b>	
KEB.130 Bs long scale	24-95
K.28 D/j bs long scale	44-50
K.2T D/j lead.	34-50
KE-100 Single p/u.	18-50
KE-200 Twin p/u	
w/rem.	23-50
<b>Banjo:</b>	
K.99 30 brckt w/res	
w/cs.	58-95
30 brckt w/res.	45-00
B.20 Promotional.	29-95
<b>Z.B.</b>	
<b>EMMONS</b>	
Pro. D10.	843-38
Pro. S10.	594-00
Pro. S12.	692-18
S58.	243-49
S510.	392-72
ES8.	194-40
ES10.	206-18
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6155 Pro. 11.	860-55
6143 Pro. D10.	837-44
6150 Lloyd Green.	654-90
6148 Pro. S10.	552-08
6140 Professional.	553-08
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<b>ASS</b>	
1 x 12 60W wedge mt	48-60
2 x 12 120W wedge	
mt.	97-20
2 x 12 120W ld bs.	92-34
2 x 12 120W flare.	103-68
2 x 12 120W flare plus	
2 hrs.	162-00
4 x 12 240W lb bs.	139-32
1 x 18 100W bs reflex	129-60
1 x 18 100W fld hn.	178-20
2 x 12 200W Crecendo	
Tractrix.	194-40
2 x 15 200W Crecendo	
Tractrix.	220-32
1 x 18 150W Crecendo	
or Reflex.	149-04
1 x 18 150W Crecendo	
fld hn.	197-64
1 x 15 200W Gauss	
Tractrix.	194-80
2 x 15 400W Gauss	
Tractrix.	324-00
1 x 18 200W Gauss	
Reflex.	186-30
1 x 18 200W Gauss	
fld hn.	259-20
Twin Horn Cab plus	
X/O.	on app
Ass Gauss P.A.	
Ass Crecendo P.A.	

<b>BOOSEY &amp; HAWKES</b>	
<b>LANEY</b>	
L.60, 1/b/o amp.	132-25
L.100, 1/b/o or o amp.	145-65
L.412 B100 cab.	160-70
L.412 S120, 1/b/o cab.	165-



50-100 Cab w/hn.....	118-80
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100W, pr.....	158-57
1067, 6 x 10 cols.,	
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1068, 250W slave.....	191-60
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1071 50W, L & bs.....	118-84
1072 100W L & bs.....	127-57
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Base, 100W transistor	
amp.....	129-60
T.901 Pre-amp, g/eq.	110-16
T.902 Pre-amp, g/eq.	132-84
T.915, 150W transistor	
amp, g/eq.....	203-04
T.930, 300W transistor	
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S.80, 80W combo amp	194-40
SR.80, 80W combo	
amp, w/Hammond	
reverb.....	216-00
Minix, 10W port. amp	42-12
I008SA, 8-ch, 2 o/p	
mixer.....	259-20
I008, 8-ch, 2 o/p	
mixer, w/150W	
amp.....	324-00
VU1008, 2 VU meters	
box.....	32-40
I012, 12-ch, 4 o/p	
mixer.....	756-00
I012T, 12-ch, 4 o/p	
mixer, with g/eq.....	837-00
I030, 22-ch, 4 o/p	
mixer.....	988-20
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mixer, with g/eq.....	1069-20

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eq.....	185-76
801M, 80W amp, 2-ch	145-80
802S, 80W amp, 2-ch,	
stereo.....	178-20
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118B, 100W cab.....	162-00
412C, 100W PA col.....	116-64
212C, 50W PA col.....	74-52
APK150, 150W slave	
unit.....	110-16
APK280, 2 x 80W	
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MPK602, 6-ch stereo	
mixer.....	93-96
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APK2802, 2 x 80W	
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range, 40V spkr.....	12-96

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1038, 100W L&B.....	138-70
1039, 2 x 15 cab.,	
120W, ld.....	122-21
1040, 2 x 15 cab.,	
120W, bass.....	118-62
1050, 2 x 12 cab.,	
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1062, 1 x 18 cab.,	
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1063, 4 x 12 cab.,	
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1064, 4 x 12 cab.,	
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### J. T. COPPOCK

ELGEN	
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100W Stereo.....	137-50
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50W Bass combo.....	148-00
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Fid Hn cab FH100A.....	179-00
1 x 15 cab 150W.....	181-50
1 x 15 cab 100W.....	158-00
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Beat Instrumental is the only magazine which lists all leading musical instruments and equipment available in Britain today.

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Custom-built, prices on application

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EVM15B speaker.....	74-52
EVM15L speaker.....	74-52
EVM18B speaker.....	85-86
SP8B, 8 coaxial.....	29-70
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SSH Vdf super pedal.....	89-00
SSH Phaser-filter.....	57-00
SSH Distort. booster	41-00
FM CSEST horn.....	23-00
FM C7EST horn.....	48-00
FM C8 H.F. horn.....	31-00
FM C35 15 cell horn.....	304-00
D2 Multicell driver.....	57-00
D4 Driver.....	57-00
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E2-E4 Network in	
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RSC 180 Ditco, with	
80-watt amplifier.....	340-20
OR 200, 106-watt amp-	
lifier and two	
speaker cabinets.....	513-00
TR 70, portable, 60W	
two channels.....	232-20
CL30 Amp./Cab.....	237-60

### FELDON AUDIO

JBL	
4311 Control mt.....	T.B.A.
4311WX Control mt.....	"
4320 Studio mt.....	"
4320VX Studio mt.....	"
4330 Studio mt, 2-way	"
4330WX Studio mt,	
2-way.....	"
4331 Studio mt.....	"
4331WX Studio mt,	
2-way.....	"
4332 Studio mt, 3-	
way.....	"
4332VX Studio mt.,	
3-way.....	"
4333 Studio mt., 3-	
way.....	"
4333VX Studio mt.,	
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4340 Studio mt., 4-	
way.....	"
4340VX Studio mt.,	
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way.....	"

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GM119, boom stand	15-54
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GM120, boom.....	9-02
GM121, boom.....	10-00
GM137, boom.....	6-60
GM109, cable top.....	7-73
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GM148, low level.....	9-02
GM149, low level.....	10-02

Accessories:	
GM150, triple mic bar	5-49
GM127, adjuster.....	1-80
GM166, mixer/amp.	
stand.....	12-50

### HARMON

110.....	128-00
125.....	275-00
145.....	395-00
147.....	425-00
147RV.....	498-00
122.....	425-00
122RV.....	498-00
251.....	485-00
700.....	445-00
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770.....	498-00
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## HORNBY-SKEWES

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D4 4 x 12 120W.....	145-80
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### JOHN BIRCH

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YTA400.....	798-19
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TS100 PR.....	390-76
TS200 Pr.....	618-16
YHS 100 Pr.....	331-84
BS 100 Pr.....	534-10
PS 400 Pr.....	949-00

<b>Complete Systems:</b>	
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
<b>Yamaha Disco Systems:</b>	
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
Saturn 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
Rack.....	57-75
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

<b>CROWN INT/AMCRON</b>	
IC150 stereo pre-amp.....	210-60
D60 amp.....	167-40
D150, 140W amp.....	280-80
DC300 A.....	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 PLACQUE ★

<b>AMPEG</b>	
Ampeg V4 stack.....	565-00
Ampeg V4 B system.....	575-00
Ampeg B 15N porta- bass.....	315-00
Ampeg V2 system.....	395-00
<b>ACOUSTIC:</b>	
371 system.....	630-00
271 system.....	675-00

### N.B. ★

<b>FLAME</b>	
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 ★

<b>Item Amplification</b>	
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
<b>Speaker Systems</b>	
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
<b>Horn systems</b>	
4 x Middax horn cab.....	129-39
2 x 12 shaped cab. two Middax horns, 150W.....	143-40

### ORANGE ★

<b>CABS</b>	
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
<b>HORNS</b>	
106/HO Horn units for col. (pr).....	169-40
108 Horn unit, 100W.....	163-35
108/V Horn unit de luxe, 100W, inc. Vitavox S3.....	217-80

<b>AMPS</b>	
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 re- verb.....	244-65
115/120, 120W, combo.....	259-50
115/120R, 120W, com. 300-30	

### B. PAGE & SON

<b>DYNACORD</b>	
Perfect combo.....	362-88
Basking T 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
<b>Guitar Amplifiers</b>	
190L.....	330-00
Model T.....	420-00
Concert lead.....	330-00

Coliseum lead.....	570-00
Coliseum 880.....	597-00
<b>Bass Amplifiers</b>	
190B.....	276-00
Model T.....	420-00
Concert bass.....	276-00
Coliseum bass.....	570-00
Coliseum 880.....	597-00
<b>Mixer &amp; Mixer Amplifiers</b>	
Studio PA.....	228-00
Concert Controller I.....	438-00

### ROSE-MORRIS

<b>MARSHALL</b>	
<b>Amplifiers:</b>	
1959 100W lead.....	167-70
1987 50W lead.....	118-42
2068 100W Artist.....	177-58
2048 50W Artist.....	136-60
1992 180W Bs.....	167-90
1986 50W Bs.....	118-42
1989 50W Org.....	118-42

<b>Speaker Cabinets:</b>	
1982-1982B 4 x 12 ea.....	159-00
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.....	149-87
2056 2 x 15 Powercel.....	341-71
2097 8 x 8 Pair.....	180-45
<b>Combination amplifiers:</b>	
2040 Artist Reverb.....	212-51
2041 Artist Reverb.....	259-69
2059 100W Artist.....	327-45
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
2077 Transistor Bs.....	243-13
2078 Transistor Ld.....	243-13
2098 Transistor Ld.....	143-00
2099 Transistor Bs.....	143-00

<b>PA Amplifiers:</b>	
2003 100W 6 i/p.....	185-35
1917 20W Set-up.....	122-53
2071 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
<b>PA Speaker Cabinets:</b>	
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
<b>Disco Units:</b>	
1993 2-Deck Disco.....	175-54
1994 Slave Amp.....	97-98
1995 1 x 12 Spkr Cab.....	67-96

### ROSETTI

<b>LEO PORTABLE AMPS</b>	
9641 w/tramolo.....	25-95
9642 Leo ten.....	37-75
<b>SHURE</b>	
VA300S Speaker Col- umn.....	146-45
VA301S Monitor Speaker.....	106-27
VA302E 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-C 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.

<b>Complete P.A. system</b> 400W (360W fldbck) 5643-00	
<b>S.A.I.</b>	
DSL stereo disco.....	267-30
Disco IV/s Pro.....	189-00
Disco IV/s Standard.....	174-96
Disco IV/s.....	155-52

<b>Amplifiers:</b>	
SA280S stereo slv.....	162-00
SA150S slv.....	123-72
SA60S slv.....	72-90
SA50T T+B.....	81-00
<b>Cabinets:</b>	
MP1010.....	178-20
MP1000.....	155-52
MP1011.....	124-20
MP1012.....	210-60
MP1013.....	178-20
MP1004.....	124-20
MP1003.....	194-40
MP1005.....	97-20
MP1009.....	97-20
MA501 pr.....	200-88
MA503 pr.....	137-70
MA505 pr.....	102-60
MA506 pr.....	91-80
MA1006.....	74-52
	42-12

### SELMER

<b>SOLID STATE</b>	
155S Combo.....	32-50
<b>Super Reverb 30</b> Combo.....	95-00
Lead 100.....	112-00
Bass 100.....	95-00
Power 100.....	77-00
Futurama 3.....	





Kenny Clarke Pairs	5147, 35cm, 14"	9-48
5215, 13"-14", High Hat, pr.	5148, 38cm, 15"	10-80
5216, 14"-15", High Hat, pr.	5149, 40cm, 16"	12-86
	5150, 45cm, 18"	17-91
	5157, 50cm, 20"	20-46

High Hat Matched Pairs		
5243/2, 13"		48-00
5244/2, 14"		58-00
5245/2, 15"		63-00
5246/2, 16"		67-00

Avedis Zildjian Brilliant		
5333, 10"		21-00
5334, 13"		28-00
5335, 14"		33-00
5336, 15"		35-00
5337, 16"		37-50
5338, 17"		40-00
5339, 18"		44-50
5340, 20"		52-00
5341, 22"		64-00
5206, Cymbal Snaps		0-54
5197, Cymbal Polish, bottle, per doz.		1-31

Super Zyn		
5172, 12"		11-97
5173, 13"		13-90
5174, 14"		16-07
5175, 15"		17-90
5176, 16"		20-08
5177, 18"		24-10
5178, 20"		27-95

Zyn		
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
51985, 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
5146, 33cm, 13"		8-00

### SELMER

### PEARL

Outfits:		
Powermate Wood/Fibreglass		309-69
Powermate Satin		284-58
Powermate Black		251-10
Big Shot		251-10
Thunderking		209-25
Dynamax		184-14

Snare Drums:		
414 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

502WS 14 x 14 Tom		103-95
505WS 16 x 16 Tom		140-40
743W 14 x 5 Snare wood. chrome		125-55
743M 14 x 5 Snare metal		125-55
437A 14 x 5 Snare alt. glass		125-55

Stands:		
240 Hi-Hat		38-50
102 Snare Drum		26-00
133 Cymbal, floor		29-20
134 Cymbal, floor		33-90

Pedals & Cowbells:		
222 Bass Drum		42-75
923 Cowbell		2-95
924 Cowbell		3-75
926 Cowbell		4-60
927 Cowbell		4-20

Conga & Bongo Drums:		
903/906 Tumbador		110-00
904/56 Twin Congas on stand		175-00
905/906 Quinto		99-00
900 Bongoes		57-90
230 Pedal		13-75

K. Zildjian Cymbals:		
11049, 10" Crash		14-65
11055, 12" Crash		20-25
11056, 13" Hi-Hat		22-25
11050, 14" Hi-Hat		25-00
11057, 15" Crash/Ride		27-50
11051, 16" Hi-Hat		29-20
11058, 17" Crash/Ride		30-85
11059, 18" Crash/Ride		34-15
11059, 19" Crash/Ride		36-55
11053, 20" Crash/Ride		39-00
11054, 22" Crash/Ride		48-80

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-com fitting		29-20
501M 14 x 9 Tom Tom		89-00
511M 13 x 9 Tom Tom		89-00
505M 16 x 16 Tom		140-40
509M 12 x 8 Tom Tom		89-00

Altglass:		
615A 24 x 14 Bass		146-80
613A 22x14 Bass		146-80
633A 20x14 Bass		146-80
501A 14 x 9 Tom Tom		89-00
511A 13 x 9 Tom Tom		89-00
505A 16 x 16 Tom		140-40

Woodshell Drums:		
615WS24 x 14 Bass		146-80
613WS22 x 14 Bass		146-80
633WS20 x 14 Bass		146-80
511WS13 x 9 Tom		89-00
509WS12 x 8 Tom		89-00

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
5146, 33cm, 13"		8-00

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.

### SUMMERFIELD ★

### IMPERIAL & ROYAL STAR

TD5 DX outfit		350-00
2455, outfit		225-00
5820, outfit		280-00
5255, outfit		260-00
KBI25, outfit		300-00
KBI25/2T, outfit		350-00
JR77, outfit		225-00
R55, outfit		175-00
3020, outfit		50-00
3010, outfit		60-00
300, Trap Set		16-50
8588ES Snare		75-00
8258 Metal Shell Snare		43-50
3386 Snare		30-00
2216, 16" tom tom		38-00
2213, 13" tom tom		25-00
2212, 12" tom tom		22-50
2222, 22" bass		60-00
86225, 20" bass		80-00
86205, 20" bass		36-50
86125, 12" tom tom		38-50
86135, 13" tom tom		60-00
86165, 16" tom tom		80-00
8622, 22" bass		70-00
8620, 20" bass		32-50
8613, 13" tom tom		35-00
8616, 16" tom tom		50-00
1045 Cocktail outfit		72-00
348 Bass Anchor		1-50
725 Bass Pedal		10-99
720 Bass Pedal		10-99
800 Bass Pedal		42-50
71 Bass Beater		1.10

73 Bass Beater		1-60
1263 Conga set		95-00
1301 Fibre glass conga		116-50
1302 Fibre glass conga		125-00
1303 Profes. conga		105-50
1304 Profes. conga		110-00
5000 Timbales		47-50
108 Bongoes		12-99
109 Bongoes		13-99
885 Hi Hat stand		18-50
885D Hi Hat stand		18-50
850 Snare drum stand		5-99
880 Snare drum stand		13-50
882 Cymbal stand		11-75
886 Tom Tom stand		30-00
86 Snare stand		11-50
872 Cymbal stand		8-99
875D Hi Hat		13-99

76 Oriental temple blocks		40-00
1106 Oriental temple stand		13-99
602 Finger cymbals		1-30
780 Rail console/Tom Tom holder		7-35
783 Twin Tom Tom holder		13-50
263 Cow Bell, 3"		2-50
264 Cow Bell, 4"		3-00
265 Cow Bell, 5"		3-25
266 Cow Bell, 6"		3-75

DRUM HEADS BY STAR		
1514, 14" snare		2-00
1014, 14" snare/batter		2-65
1012, 12" Batter		2-00
1013, 13" Batter		2-40
1016, 16" Batter		2-75
1020, 20" Bass		4-20
1022, 22" Bass		4-40
900 Cymbal sizzler		1-10

DRUM MATE 'STARTERS' KIT		
4060		175-00
4065		100-00
4066		115-00

TAMA/STAR		
TD5DX Outfit		350-00
8805 Outfit		375-00
8705 Outfit		340-00
7925 Outfit		275-00

8588 Metal Shell Snare		67-50
8258 Metal Shell Snare		43-50
8256 Metal Shell Snare		45-50
3386 Snare		30-00
3356 Acrylic Snare		45-50
2212 12" Tom Tom		22-50
2216 16" Tom Tom		38-00
2213 13" Tom Tom		25-00
2222 22" Bass Drum		60-00
86225 22" Bass Drum		90-00
86205 20" Bass Drum		80-00
86125 12" Tom Tom		36-50
86135 13" Tom Tom		60-00
86165 16" Tom Tom		80-00
1133 Royal Star Vibraphone		335-00
1132 Royal Star Vibraphone		220-00

### ROWEN MARK CYMBALS

034 14"		8-99
040 16"		13-99
045 18"		16-99
050 20"		21-00
055 22"		28-99

1303 Professional Conga Drum (wood)		105-50
1304 Professional Conga Drum (wood)		110-00

5000 Timbales and stand		47-50
108 Bongoes		12-99
109 Bongoes		13-99
6885 Hi Hat Stand		18-50
6885D Hi Hat Stand		18-50

6850 Snare Drum Stand		5-99
6882 Cymbal stand		11-75
6886 Tom Tom stand		30-00
6885 Snare stand		11-50
6870 Snare Stand		10-00
6872 Cymbal Stand		8-99
6875D Hi Hat		13-99
6890 Snare stand		16-50
6892 Cymbal stand		15-50
6893 Cymbal stand		16-99
6894 Cymbal stand		21-00
1715 Cymbal holder		1-25
616 Cymbal holder		25-00
6895 Hi Hat stand		1-35
602 Finger Cymbals		1-99
170 Practice Pad on floor stand		5-60

450 22" Gong w. Mallet		85-00
451 24" Gong w. Mallet		100-00
452 26" Gong w. Mallet		120-00
453 28" Gong w. Mallet		150-00
454 30" Gong w. Mallet		200-00
455 32" Gong w. Mallet		250-00
456 36" Gong w. Mallet		350-00
457 40" Gong w. Mallet		500-00
1133 Royal Star Vibraphone		335-00
1132 Royal Star Vibraphone		220-00

## KEYBOARDS

### BALDWIN

Models:		
124A	T.B.A.	
E10		
124B		
124BC		
E10R		
E10L		
E10LR		
125A		
E10LB		
130A		
130AC		
126		
130D		
130DC		
56A		
56D		
711		
CT100A		
CT100D		
C630		
4E		
210D		
PR200A		
C620		
E110 (Piano)		
E105 (Piano)		
Cabinets:		
3ET		
3S		
3PR		
3ETE		

### BOOSEY & HAWKES

DIAMOND		
9820, 800 organ		584-17
9821, pedal board		56-95
9824, 600 org. w/case		176-47
9825, Exprsn. pdl.		8-80
9828, 700 organ		368-17
9829, 700 organ		319-14
ARP Synthesizers		
2701 Pro-soloist		595-00
2800 Odyssey		759-00
2600 '2600'		1760-00
2900 Explorer		399-00

### C.B.S. ARBITER

Rhodes Suitcase Piano, 88 note		1169-64
Rhodes Suitcase Piano, 73 note		1019-54
Rhodes Stage Piano, 88 note		797-04
Rhodes Stage Piano, 73 note		672-39
Super Satellite Power Speakers		718-20
Rhodes Piano Bass		392-04

Haven Organs:
---------------

13-note pedalboard..	43-20
Matador R.....	302-40
Professionalelectronic piano.....	464-40
Super piano.....	810-00
Cordovox CG6, incorporating Super IV accordion.....	1895-40
Cordovox CG7, incorporating Super V accordion.....	2149-20
Transivox.....	777-60
137 Accordion.....	356-40
XIV Accordion.....	421-20
Super IV accordion.....	486-00
Super IV 4/5 accordion.....	626-40
Syntorchestra.....	475-20
Cordovox A-210.....	847-80
Cordovox A-250.....	2138-40

### GALANTI

X300 Basic.....	199-10
X100 Chilton.....	289-30
X300R6.....	299-20
X360R6.....	369-60
Cosmavox F1.....	379-50
Cosmavox F2.....	459-80
Cosmavox F3.....	599-50
Cosmavox F5.....	799-70
Insta-string + legs/cs	349-80
Insta-pno. + legs/cs/	
sustain pdl, G20	
amp.....	249-70
Insta-piano + legs/cs/	
sustain pdl, and	
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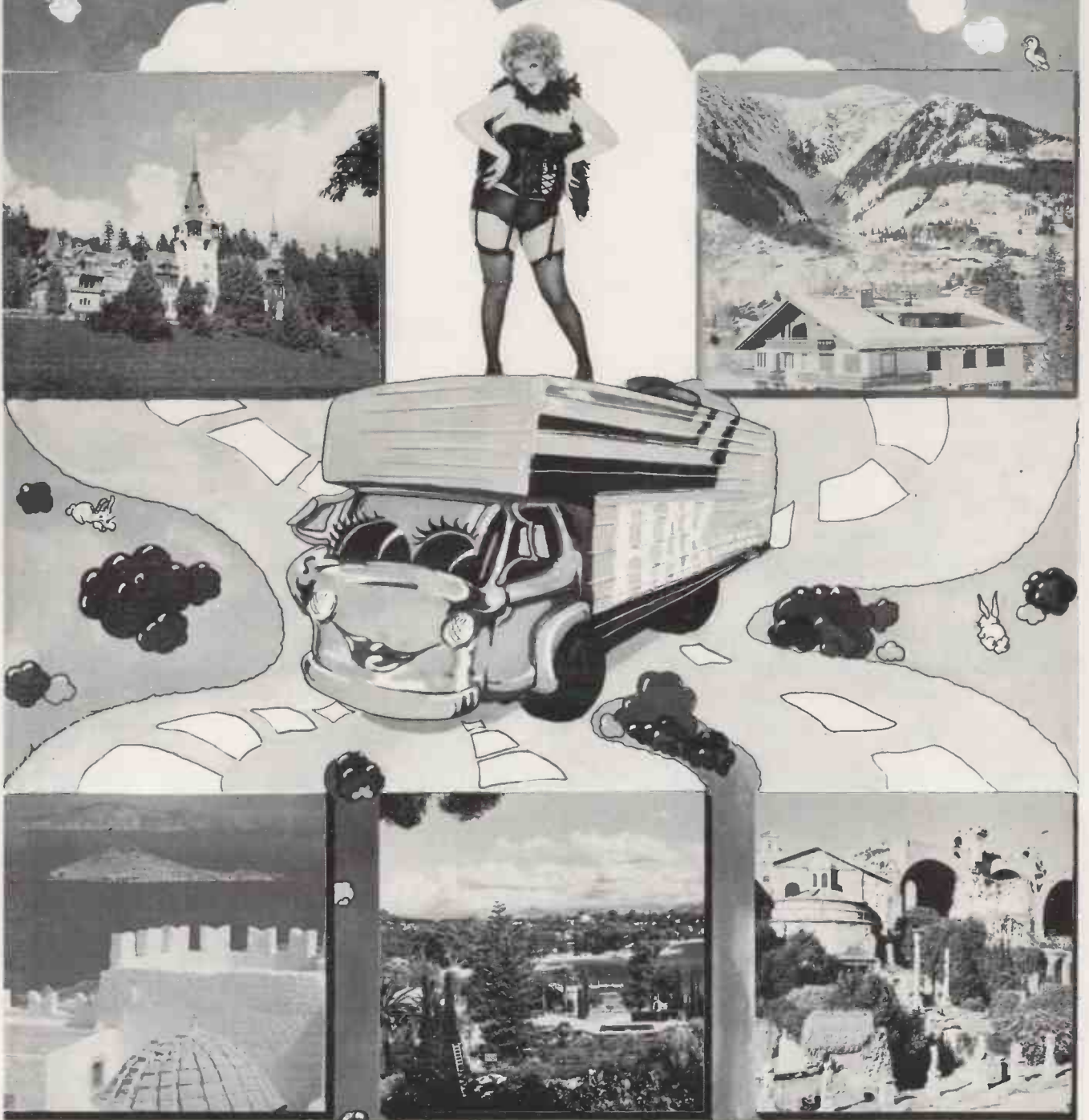
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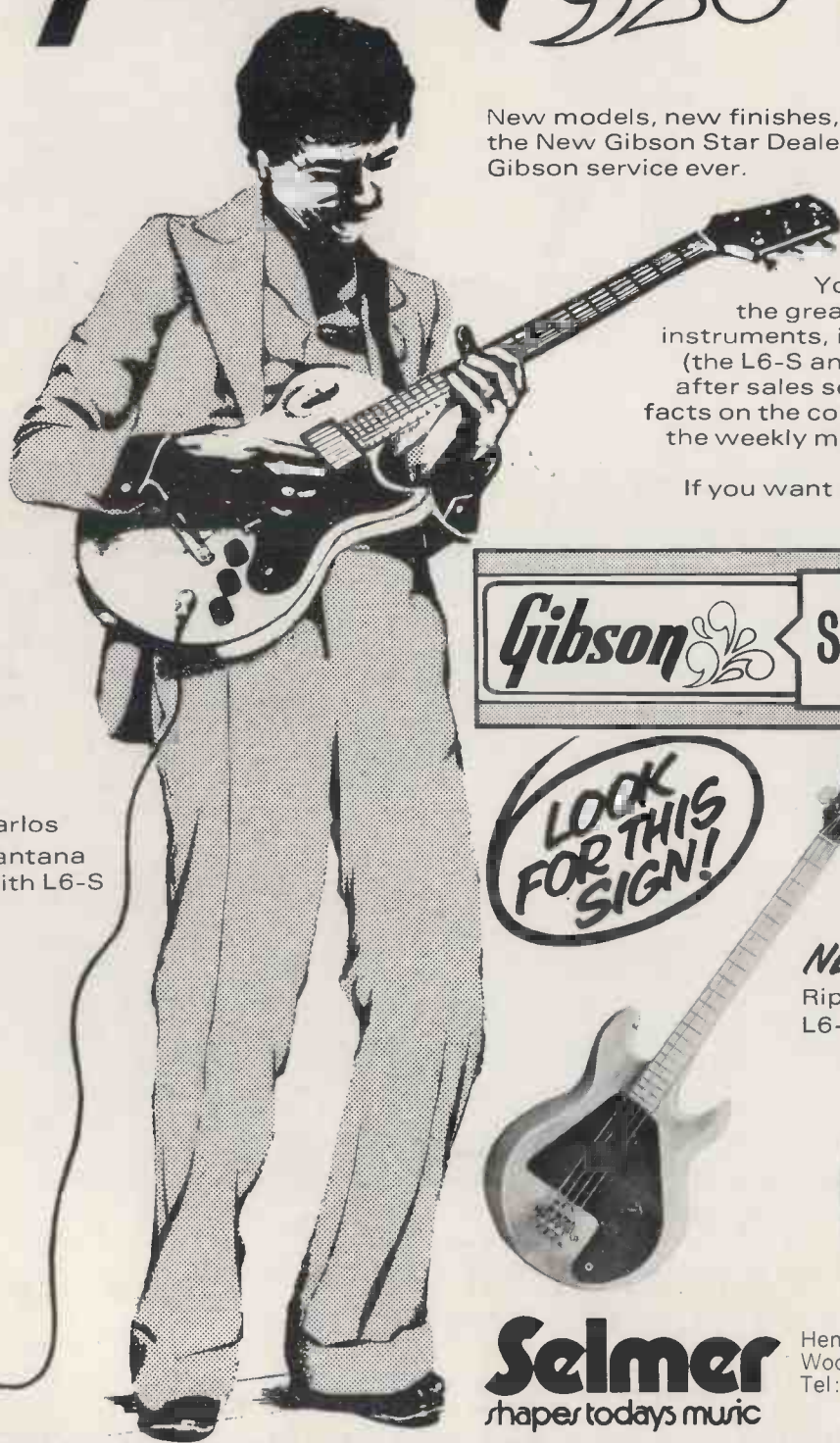


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