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MAY '75 25p

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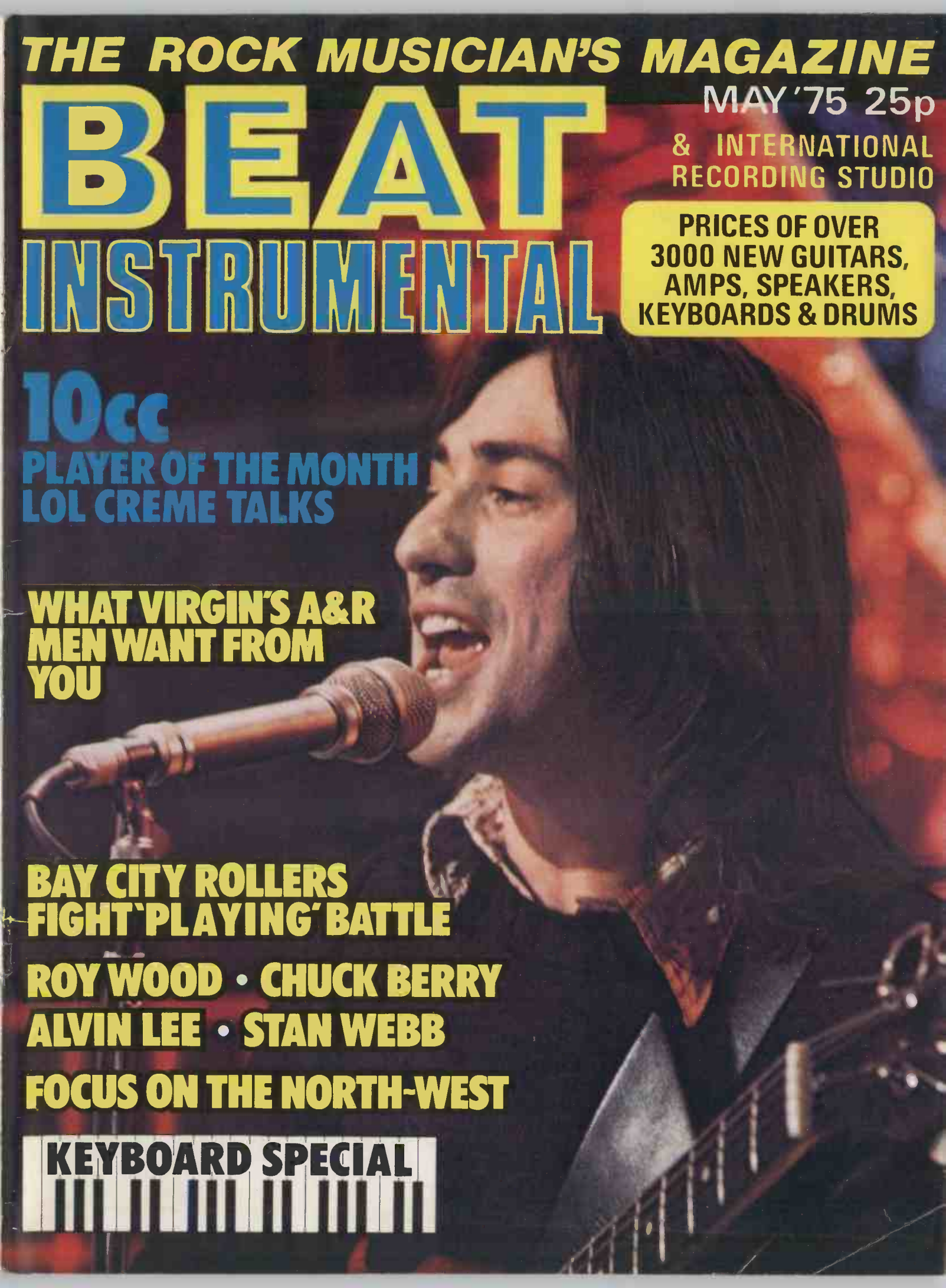
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MEN WANT FROM
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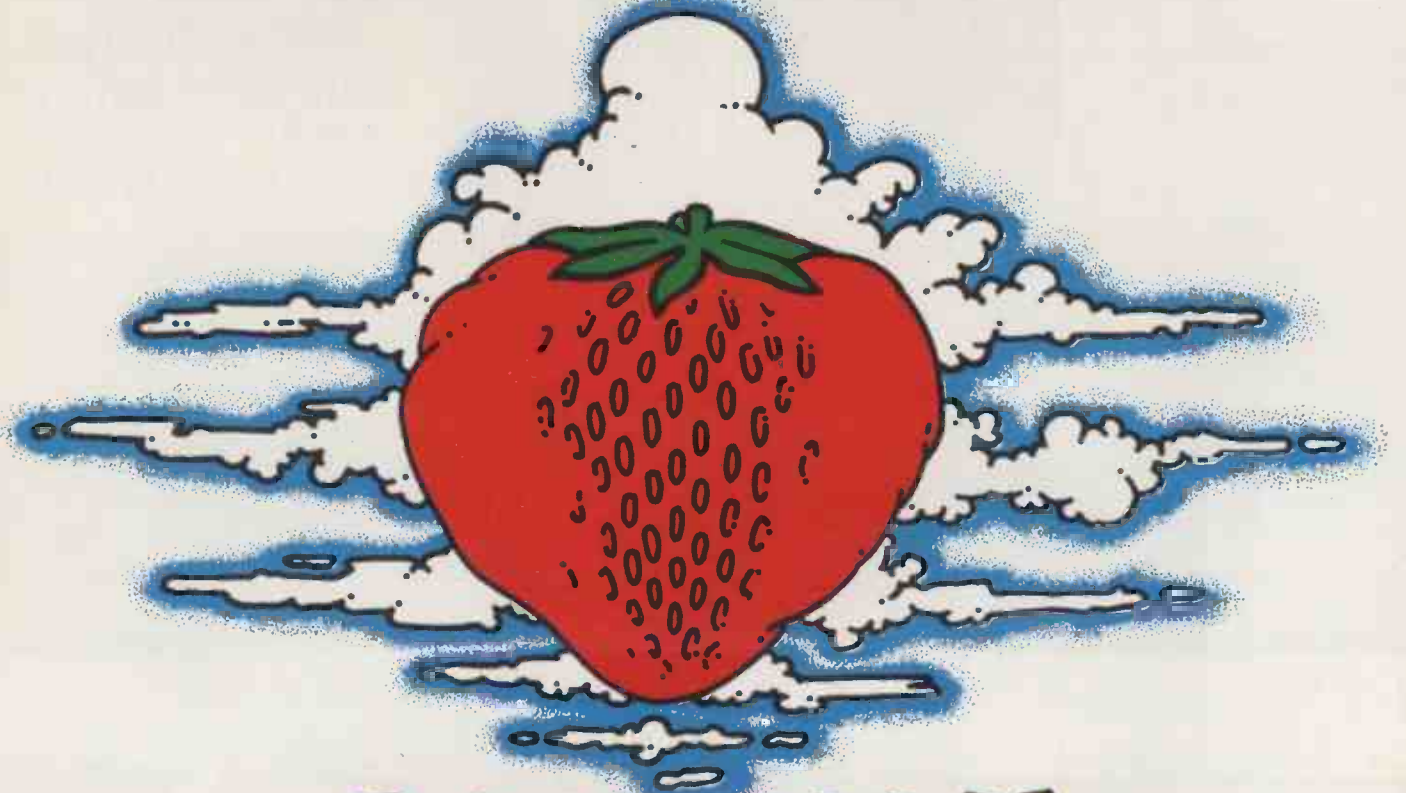
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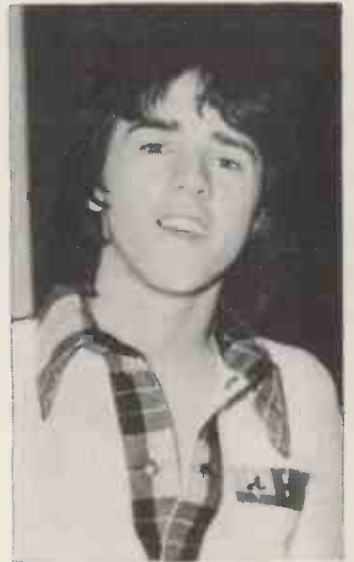
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BAY CITY ROLLERS



The Rollers (1975):
Stewart 'Woody' Wood

time as *Keep On Dancing*.

"*Manana* obviously didn't have any of the boys playing the backing because it was a 40-piece orchestra — Johnnie Gregory's in fact. Again, the boys just sang on this one. On *Saturday Night* we sang and played with session men to produce the backing. On *Remember*, we again played with session men and we sang the vocals. We provided most of the backing for *Shang-A-Lang* and, of course, we played every instrument on the backing of *Bye Bye Baby* and our new album, *Once Upon a Star*.

"What makes us so annoyed," said Alan Longmuir, "was the fact that we have been gigging all over the country for years. What do they think we've been doing on stage? Miming to somebody else's records! Of course, we were playing all the notes; there wasn't anybody else to do it."

"I think people forget," Derek added, "that we have been together a long time now. We



The Beatles (1963):

John Lennon

WITH the fight to get a record into the charts getting tougher as every month passes, who can blame any record company for paying far more attention to the sales potential of any finished tape that is presented to them, rather than worrying about exactly who played what and when during the sessions which went into producing it.

Most record buyers don't care very much anyway. Every year there are thousands of hit records on which every note has been played or sung by that exclusive band of anonymous session musicians and vocalists.

And all those well-known orchestras like Mantovani, Manuel of the Mountain, John Barry, etc. basically rely on certain key instrumentalists backed up again by people from the session musicians pool. There just aren't enough good violinists, french horn players, harpists and bassoonists, etc. to make up all these individual orchestras. Whoever waves the baton before the orchestra takes all the credit on the record label and the session men, who have done all the playing, are happy to take the regular money that comes from being able to play any formation of dots that are stuck in front of them at a moment's notice.

It also doesn't seem to matter who plays what if you are already a well established musician. No-one worries if Paul McCartney or the Moody Blues decide to ask half a dozen orchestral players to join them for a track or two on their latest album.

But the national press, who

delight in exposing hidden facts which may well help to boost circulation, are always only too ready to turn the harsh glare of the publicity spotlight on to any well-known pop star. Drug headlines are a regular feature of course.

At the end of March the Sun came up with the headline: "Fake hits made us stars, Bay City Rollers confess" and reported that Alan and Derek Longmuir, Leslie McKeown, Stuart 'Woody' Wood and Eric Faulkner, had not played on any of their big single hits which had rocketed into the charts during 1974. The first record that they actually made themselves was the new No. 1, 'Bye Bye Baby' said the Sun.

Sensation

What doesn't matter for Jonathan King, John Barry, Paul McCartney and John Lennon can be taken very seriously indeed by a new group like the Rollers, who are undoubtedly the current top teenage sensation.

When we showed the headline to the Rollers and their Manager, Tam Paton, they were very annoyed. "Let's get the record straight," said Tam, "because the boys are getting a bit fed up with other musicians coming up to them saying 'So you didn't really play on any of those records'".

The facts are that in 1971 we made *Keep on Dancing* with session musicians, with the boys just singing the vocals. Our second single *We Can Make Music* again had session musicians on it and, in fact, it was made at the same

HOW DID THEY MAKE THEIR HITS?



Eric Faulkner



Leslie McKeown



Derek Longmuir



Alan Longmuir

started back in our early teens and it's just not possible to have done all the one night stands we have without being able to produce all the sounds ourselves."

If you compare the Rollers 1975 with the Beatles 1963—and if anyone thinks that's not comparing like with like, then just take a look at the photos of the BCRs now and those of the Beatles back in '63. It's quite obvious that the Beatles '63 were pretty well in the same groove as the Rollers are now excluding, of course, song-writing ability which the Rollers have only just started to get into.

Style

George Harrison was an excellent rhythm and lead guitarist, playing his Gretsch semi-acoustic, with a fine refreshing ability after years of pop stars who had just 'worn' guitars. John Lennon was a good

rhythm guitarist, who could handle quite a variety of styles and Paul McCartney was one of the best bass guitarists anyone had seen at that time. He originally played rhythm and lead guitar with the group, but he changed over to bass when one of the early members of the Beatles died. He also dabbled on drums and banjo. Ringo Starr was, of course, a very competent drummer.

The Rollers, at the same stage of their career — meaning right now, are certainly versatile: Eric Faulkner plays lead guitar and writes songs, Leslie McKeown, who handles most of the vocals, can also play guitar and synthesizer and sometimes teams up with Eric and Woody for their songwriting. Stuart 'Woody' Wood plays guitar, keyboards and mandolin. Derek Longmuir, like Ringo, basically sticks to his drums. Bass guitarist Alan Longmuir can also handle acoustic guitar, piano and accordion.

On any straight comparison the Rollers come out pretty well.

Of course, the Rollers have had many changes. As you may know once upon a time there were six BCRs and only two of them are still with the group, but the Beatles also had changes. Remember Stu Sutcliffe and Pete Best?

Respect

It is extraordinary how quickly the teenage superstars of today turn into the highly respected musicians of tomorrow. As the Osmonds, David Cassidy, Slade and other hot favourites of the 1971-74 era start to fade, so new faces and sounds are required to appeal to the new 10-14 year olds, who can do so much to make the superstars of tomorrow. If anyone doubts their power, then just read the facts about the meteoric rise of Frank Sinatra, Elvis Presley, the Beatles, the Osmonds, David Cassidy, or now the Bay City Rollers.

Towards the end of each era,

and this certainly happened during 1973, the recording companies tend to become mesmerised by the need to satisfy the big demand for the new 'advanced' types of music.

Then, suddenly, they realise they're missing out.

Having seen the way the Rollers first album shot to the top of the charts and stayed there week after week and their second one *Once Upon A Star* repeating the same success, there are no doubts anymore, and almost every company is eagerly searching for their own teen super group of 1975.

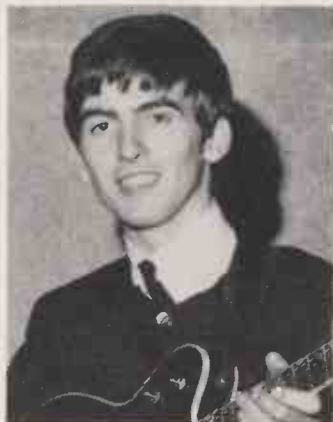
There certainly is one great difference about the BCR and most other groups — their attitude to the type of music that they want to play. Alan Longmuir summed it up very simply when he said, "We just want to play pop music." In fact, the Rollers say they have been playing pop music ever since they started and they have no intention of changing their aim now.

"Just in case anyone takes our statement that we played every single note on our new album completely literally," said Eric Faulkner, "I should mention right now that our Music Director, Colin Frechter did play clarinet on at least one of the tracks."

Their fan club has already demonstrated their loyalty to the Rollers by sending in thousands of letters saying they don't care who played what on any of the Rollers hits, and they will be able to see the facts before their very eyes when the group climbs on stage every night during their tour which is now under way and will last until 1st June.



Paul McCartney



George Harrison



Ringo Starr

YOUR LETTERS

AGENCIES

Dear Sirs,

I would like to set up an agency in this area for groups, singers, comics, etc., on a part-time basis, but I don't really know how to go about starting and would therefore greatly appreciate any professional advice you could offer. Secondly, I own a Fender Twin Reverb amplifier, but have recently tested a Carlsbro Stingray Super amp with a 15in. JBL speaker cabinet plus twin treble horns, and found that I obtained a better sound from the Carlsbro, in spite of the fact that it is over £100 cheaper than a Fender. Which in your opinion is the better gear?

Yours faithfully,

T. Ball,
Accrington,
Lancashire.

On your first question, we have had quite a few letters recently seeking advice about setting up such agencies—here are some basic guidelines. If you want the company to be registered, this can be done with the Board of Trade or perhaps the local town hall. This entitles you to call it 'Company' or 'Limited', but you must then make an annual presentation of your accounts to the Board of Trade. Such a step is unimportant

in the early stages—the Citizens Advice Bureau will advise you further. The tricky part is approaching artists and offering to manage them, but initiative and courtesy should often do the trick. Remember that small groups are often wary of the bigger agencies who are not so interested in the act, but more in making money. Cassette recordings of your protégées should then be brought to the notice of any local venue within your reach—colleges, universities, discos, concert halls. This is the important stage, so do not give up. From there on, it's a matter of luck, but as the saying goes, luck favours the brave.

Your second question highlights the point that the sound of your gear is a matter of choice. You 'prefer' the Carlsbro Sound, and many others prefer the Fender sound!

HANK MARVIN

Dear Sir,

After seeing Marvin & Farrar perform locally, I was able to meet Hank Marvin afterwards and ask him some questions, one of which dealt with how he gets the twang from his Martin and Yamaha acoustic guitars. His answer was that he used Gibson Sonomatic Light

Gauge strings and that his Martin was open-tuned.

Could you please explain the meaning of open tuning.

I would also be very interested to see an article in Beat about Hank and his equipment, as he really produces his own unique sound on stage.

Yours sincerely,

Eric Banyard,
9 Clifford Road,
West Bromwich,
West Midlands
B70 8JY.

Open tuning differs from standard tuning (E, A, D, G, B, E) in that the strings are pitched to sound as a complete (usually major) chord without any left-hand fingering being necessary, a practice which results in a louder, more resonant, sound and enables a slide, bottleneck or similar device to be used. Developed originally by early blues and folk artists to overcome the difficulties of the barre positions, open tuning has since been adapted to many forms of rock and popular music, and modern exponents include Keith Richard, Johnny Winter and Mike Rossi.

If you are considering an open tuning for your guitar, we suggest you start with one which lowers more strings than it raises to avoid breaking strings or putting undue tension on the neck. One such

tuning could be D, B, D, G, B, D, which means detuning the 1st and 6th strings and raising the 5th, giving an open G chord.

We agree with your opinion on Hank, having featured him many times in Beat in the past, and we hope to feature him equally as much in the future.

STRINGS

Dear Sirs,

A friend of my father's used to play banjo and guitar in the big band days and he told me that I should give Bell brand strings a trial. I have asked about these strings in several music shops but no one seems to have heard of them. Can you give me any information?

A. Moorhouse,
Fleetwood,
Lancs.

Bell brand strings are made by the National Music string Company of New Brunswick, N.J., and this line was widely sold in this country prior to the War. The Bell brand strings are the "economy" line made by the specialist American house who make nothing else but fretted instrument strings. These days they do not appear to offer Bell brand on the European market and concentrate on their quality Black Diamond line. You

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AND QUERIES

should have no difficulty in getting Black Diamond strings which are distributed to retail shops by Barnes & Mullins; Fletcher, Coppock & Newman, Rosetti and Hornby Skewes.

KEYBOARDS

Dear Beat,

Could you please tell me what keyboard instruments and amplification Patrick Moraz of Yes uses, and if possible, have an interview with him? Something I am sure many of your readers will appreciate. I read your magazine every month and I think it is very good.

David Stooke,
London W.5.

Patrick is currently using a massive range of equipment which includes; a Hammond C3 organ, Fender 73 and 88 pianos, two String Thing synthesizers, 3 mini-Moogs, a DC Clavinet, two EMS AKS synthesizers, two Mellotrons, an ARP Pro-Soloist synthesizer, a Rhythm Ace drum machine, two Binson echo units, an Alpine horn (!), an Electronic Slinky, a grand piano and an electric harpsichord. These are played through Fender and JBL equipment.

FENDER NUT!

Dear BI,

Last week I bought a 1967 Stratocaster with a new maple neck; it's fine except that the top three strings are "sitarizing" in an annoying fashion, owing to the fact that the slots in the nut are too wide. Can I fix this myself, without loss of tone, or can I get a new nut put in professionally?

Yours hopefully,
Nigel Palmer,
Felixstowe,
Suffolk.

Most music shops have nuts in stock, which only cost about 20p each. It's an easy operation to slide the old nut out and the new one in, but if you still have doubts the shop will certainly help you further.

FRASER'S AXE

Dear Beat,

Please could you tell me what bass guitar strings are used by Andy Fraser, as it seems he is using his bass for lead purposes with his new band. Also, what bass does he play?

Stephen King,
Belvedere Road,
Kent.

Andy's unusual style comes

through a lot of hard work helped by using the following equipment; a Guild stereo bass with the unusual combination of Fender flatwound G, D, and A strings used as 2nd, 3rd and 4th. strings plus an Ernie Ball regular slinky, wire-wound guitar string as a 1st.

To augment the sound, Andy splits his lead to the first channel of a Marshall 100 watt amp. The other lead goes through the pedal board of a Hi-Flight, then through a wah-wah and volume pedal arrangement to a 50 watt Marshall, ending-up with the second Marshall being linked through to the second channel of the original Marshall 100.

KC, ETC.

Dear Sir,

I am an ardent fan of KC and the Sunshine Band, and I have made endless attempts to gain information about them without any success as yet. I read your article about them in the February issue, which was very good, and I hope that you can give me an address where someone could help me.

Yours faithfully,
J. Shepherd,
Whitstable,
Kent.

Try the Publicity Office, Southern Music, 8 Denmark Street, London WC2H 8LT.

GRETSCH PARTS

Dear Sir,

I own an old Chet Atkins Nashville-styled electric guitar. As several parts require renovation, could you tell me where I can obtain the original Gretsch parts. The serial number is probably 49589, though I can hardly see it. Is it of any value and how old is it? I would also like to add how much I appreciate B.I. for keeping me so well informed on the pop and recording scene.

Thanking you,
B. Gray,
Aberdeenshire,
Scotland.

The Baldwin Piano and Organ Company have been handling Gretsch in the UK for two years. For the parts that you want you would have to write to them, and they will try to order them direct from the States. Also, if you send them all the information, they may be able to find records that would tell you its age. They could probably suggest a value, but the last word here would of course be with the particular dealer you approached.

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PLAYER OF THE MONTH

LOL CREME

TRYING to single out any one player from the multi-talented 10 c.c. is a nightmare. As a collective unit they shine brightly as being, arguably, the most refreshing band in the country. Even accepting that when they come together the whole becomes greater than the sum of its parts, they still stand out individually as fine all-round performers.

Lol Creme combines, perhaps, the best of their qualities in his small frame. He's a fine guitarist with a fluid style, interweaving licks around lead guitarist Eric Stewart's solos, adding much of the band's humour in his vocal work, contributing songs, piano work and standing out as an all round musical genius the like of which we so badly needed in rock—until 10 c.c. arrived on the scene.

Perhaps we can look at Lol Creme as a sort of synthesis of what is best in the band.

Now 27, Lol started his career in a fairly typical manner, "I started playing at home when I was about 12. The guy next door got a guitar and his friend taught him to play. I watched him—and I wanted one too!" Here Lol contorts his face, rocks back in his chair and personifies guitar lust; he has a contagious laugh.

"Then I went on holiday with my parents to Spain and they bought me a Spanish guitar. I spent the rest of that holiday in the hotel room with my guitar. From what I can remember (although obviously I wouldn't have known a good





guitar from a bummer at that time) it was the best guitar. I wish I'd kept it now, but I part exchanged it for an electric guitar kit. In those days they were doing kits of a body, a neck and some electronics. The action was so bad that you had to hold it down at each fret with a vice. Believe me, that made movements very slow!" Again he breaks out in manic laughter miming the horror of playing his Frankenstein guitar.

"I remember that I used to play it through a Grundig TK 25 tape recorder. Later I moved onto a Watkins Dominator. Then I wanted to take it up seriously so I got a residency at Bernard Manning's club, the Embassy, and so I got a proper guitar, a Harmony two-pick-up job, looked a bit like a Gretsch, so I sprayed it Gretsch Green. I kept that guitar for quite a while."

Lol's background of years of playing experience has given him a head start over many younger musicians. It is never really surprising to learn how many of the best musicians have Lol's sort of background, years of hard graft followed by a sudden culmination of all their work in one band that makes headlines.

Guitars

All guitarists seem to have their favourite instrumental loves, Lol's has been a sad affair with his.

"For five or six years I really craved for a Gibson Everly—then one came my way and I snapped it up, completely regardless of cost. That really was the best guitar I ever had. Unfortunately, a good friend of mine had an accident and it was smashed. I actually cried and my wife did too, really we were so upset."

"We had people working for us in the States then so I put out a call for one, but you just can't get them."

Lol's next guitar was a Gibson S.G. but he soon moved on to another model, "I was after a funkier sound and I found an old 1969 Les Paul Junior in a small New York shop a couple of years ago. Right now I'm planning to find an old Les Paul Custom. We've heard that in Louisiana you can get old Les Pauls in junk shops—it hasn't dawned on them yet that they're worth a lot. The trouble is though that it's very easy to get hyped on those guitars. People are scraping down the numbers and are putting on new ones, but there is a way you can tell. Underneath all the finish and everything the wood should be green—I think that's the only way you can tell."

The consistency with which a guitar holds its tuning is important to Lol, especially as the band are now making excellent use of tapes on stage which demand that the tuning must be held accurately throughout the show to match in with taped backing. A recent addition

to their equipment then has been a strobo tuner

It's easy to forget, though, that Lol is also perfectly happy at a keyboard, "Actually, I'm more into keyboards than I am guitar right now. I'm writing mainly on keyboards—you have phases you see—and I've been into keyboards ever since *Hollywood on Sheet Music*. When I'm playing on guitar I use a lot of tunings for writing. It's very easy to play instinctively—to go to the chords you know and I just found that with tunings, I had to learn all over again every time so *The Dean and I* and lots of others were all written with that approach. That's what's behind the keyboards. I went to the piano and had to start learning all over again—that way I had to find the chords that fitted the tune in my mind as opposed to letting my fingers do the work."

Not only, though, do 10 c.c. have a great deal of musical ability to their credit, they also have the invention of a device that could revolutionise the whole approach to guitar playing. This device, known as the Gizmo, is the brainchild of both Lol and drummer Kevin Godley. The idea behind the unit, which Lol now plays as an integral part of his Strato-caster, was to provide a string sound.

As Lol explains, "We wanted to use strings but couldn't afford it, and we thought that there had to be a way of making the guitar do the job. Kevin and I hit on the idea of vibrating the string permanently and it all grew from there. We did it first of all using a drill with a rubber thing on the end, which we held against the string to vibrate it. It sounded awful! Still, there was a clue of something there and we spent about four years refining it so that now it's down to a basic of a box which fits onto the bridge mount like a Fender tremolo-arm plate. There are six keys, and as you press a key down, or any combination of keys, it vibrates the string. That way you've got constant tones, more like a string sound than anything else.

Anyone who wants to hear what the Gizmo sounds like only has to listen to some of the beautiful work on *Sheet Music* or, perhaps, go along to see the band live, where Lol makes fine use of the Gizmo on stage.

As a song writer, Lol contributes a great deal of material to the band. Look at the credits of their new album, *The Original Soundtrack* for evidence of that.

Perhaps one final Creme statement tells the whole story, "I think it's important for a musician who cares, if he's a writer as opposed to someone who just wants to play flash guitar, to approach his instrument as if he doesn't know how to play it. That way he learns everything new and he's fresh."

WHAT THE A&R MEN WANT

No.3

VIRGIN

HAVING looked at both Decca and EMI's giant A&R departments in our last two issues, we're turning the spotlight this month on one of Britain's smallest and newest companies, Virgin Records.

In many ways, Virgin came into the record business by a strange route. Most people will know that their origins lie in the retail side of the business, but their progression from slightly zany adverts in the weekly music press advertising cut-price records to a fully fledged record company is interesting.

The very beginnings of the company can be found in a magazine called "Student", which was started by the then 17 year old Richard Branson. Finding an overwhelming response to an advert he placed in the mag. advertising records, he decided that what Britain needed was a large-scale record retailer concentrating on cut-price offers on a mail order basis.

Moving on from there, Richard placed an advert in a pop music weekly and Virgin Records was born.

Growth

Like Topsy, the company just grow'd, the famous Manor Studio was born, a chain of record shops established and Virgin Records as a record company was under way.

One of the first staff members of the company, back in the days when it just had the one shop in Oxford Street, was South African-born Simon Draper. Fresh in Britain and armed with a newly won degree in English Literature, Simon took his first job as buyer for the mail order and shop side.

Now 24, Simon has progressed within the company to the position of A&R manager, where he has been responsible for signing such artists as Mike Oldfield, Gong, Tangerine Dream and Captain Beefheart.

As one can quickly tell from their list of artists, Virgin's approach to the record business is idiosyncratic to say the least. Unconventionality is very much the keynote to both their artists and their success story, for, as Frank Zappa (perhaps the 20th Century's Dr. Johnson) sarcastically remarked, "Just what the world needs—another record label". Perhaps the world didn't need any more record companies—Virgin would like us to think that they're not just another record company.

As Simon puts it, "When we

were bringing out a new label, we knew that we would have to bring out something new and different. I was looking, therefore, for artists who were (a) European in style and, (b) ones who were original."

To succeed in getting a recording contract with Virgin it isn't entirely necessary to be in line for a top of the singles charts hit. Many of their artists, like Henry Cow, for example, were never signed with massive chart expectations.

Potential

"With Henry Cow, when we first signed them, we didn't foresee enormous commercial potential," Simon explains, "But, we knew we could make it work for them. Coming, as I did, from buying for retail, I knew that things that were considered as being un-commercial by the big companies were, in fact, quite commercial."

Virgin's background in selling imports has served them well in many cases. The feedback through the shops and through the post has enabled them to see who was starting to become successful early on—especially with imported bands like Gong and Tangerine Dream.

If all this sounds like a strange way to run a record company, Simon would be the first to admit it, "The whole basis is built on enthusiastic amateurism! We made a few slip-ups in the early days but, in some ways, by coming at it from a new angle we started a few new ideas."

Virgin, like most record companies, would always prefer to be approached by artists who already have management. The difficulties of a record company trying to arrange equipment, gigs and all the other necessities of life are far better catered for by a manager, but, on occasions, they have found themselves actually managing performers.

"We've found so often that we've signed an artist who's

Simon Draper, A&R man at 24





A million seller—discovered by chance; Mike Oldfield.

original and exciting, like, say, Kevin Coyne, and we've been forced into managing them just to get them on the road. That was why we started a management company who now handle people like Gong and Kevin."

Most of Virgin's records have been albums. That was an obvious move from the point of view of most of their artists but, providing you have something very creative to offer, they are open minded towards singles, as was shown by the recent success of Robert Wyatt's *I'm a Believer*.

Pressures

If you're thinking of sending a tape in to Simon or 'Jumbo' Van Renen (Simon's A&R assistant) make sure it's not too lengthy. The pressures on any A&R department are always great but when the department consists of only two people, time is at a premium. For that reason, Simon would always rather hear maybe five or six of the best songs, rather than an hour's scraping of the barrel. Added to that, quality is important, "It has to be in the best interests of the artists to make the tape as good as possible".

If you should succeed in getting through to the contract stage, you'll find that Virgin give their artists a good deal of promotion as Simon points out. "The artists we've signed we're perhaps more committed to, so we'll go beyond the point where other record companies might say 'O.K., they're not selling well, so that's it', I suppose you could say we're more idealistic than that."

In many of the larger companies, an A&R man might make a decision to record a group, but the actual way in which that group is handled is going to depend a great deal on the marketing department. Simon however, likes to be involved as far as possible right through to the time the record is released.

As far as seeing bands is concerned, time, as always, plays a great part. Simon and Jumbo would always rather hear a tape first before going out to see a band. Whether that tape is on a cassette or reel is unimportant, but it should, of course, be well recorded.

Of course, perhaps Virgin's biggest discovery was now almost legendary Mike Oldfield. His *Tubular Bells* album has



Kevin Coyne needed management and Virgin obliged

been firmly lodged at the top of the album charts now for over a year and both his follow-up, *Hergest Ridge*, and *The Orchestral Tubular Bells* have been massive sellers. The story behind Oldfield is fairly typical in its haphazard way. He'd been recording as a session guitarist before the Virgin label was formed, at the company's Manor Studios. At that time he played an early version of *Tubular Bells* (recorded privately on primitive equipment) to the Manor's engineers. They thought it had potential and played it to Simon. A year later, when Richard Branson and Simon were in the throes of setting up the label, Mike Oldfield became their first artist.

"We knew nothing whatsoever about record releases or contracts" Simon remembers,

"We'd never even seen a contract before. So we borrowed Sandy Denny's contract with Island to see how it worked."

Oldfield re-recorded the album at the Manor, and Virgin were on their way to their first million seller.

If there's one thing now that Virgin lack it's a rock band in the classic sense of the term. It would be wrong, though, to assume that this was because of some anti-rock policy. Simon has spent a good deal of his time over the last few months, looking for the right rock group for the label.

"We looked at all the pub rock bands right from the start, but we just never saw anyone who was that original—that's what we're looking for, artists who are totally original." So, if you've got a rock band who have something really creative to offer (and that doesn't mean re-hashed Led Zeppelin numbers!) it might well be worth your while sending in a demo to Simon.

One of the big differences between Virgin and other companies is that they don't have house producers as such. Many of their artists like Gong and Tangerine Dream just don't need producers but where one is needed, they'll go to an outside producer for the artist concerned.

The picture one is left with of Virgin is of a company who make up in enthusiasm and commitment what they might lack in experience. Of the 25 records the company has released to date, 10 have made chart appearances — that's a success rate that many of their bigger rivals might well envy.

Perhaps the freshest ideas for years—Tangerine Dream.



ALVIN LEE—IN SEARCH OF

by GARY COOPER

WHEN Alvin Lee finally decided to take a rest from Ten Years After, back in the early part of 1974, a lot of people must have thrown up their hands in horror. Was this the end of Alvin Lee as Guitar Super Hero? Well, in some ways it was, but it certainly wasn't the end of Alvin Lee as a creative musician. In fact it is quite possible to see his new moves as being in the direction of a renaissance — and a rest — for a perhaps jaded palate. After all, you can only belt out *I'm Going Home* just so many times before you become totally bored with the whole thing. When you get to that stage there are two things you can do. One is to give up any pretensions to creativity and just work for the bread (the coward's way) or you can take your courage in both hands and move on into new pastures (and that takes guts). Fortunately, Alvin took the second route and we saw his solo live album *In Flight* as a direct result.

To see what lies ahead for him, I met Alvin in London shortly before Easter. The interview was full of surprises; to start with, Alvin told me that his current band (that's the one that was featured on *In Flight*) will shortly be finished.

"This was my journey into experimentation with funky, soulful, R&B" he explained, "You see, I think I'm ready for something else now. I have to look now for somebody who gets me off in a different direction, but whatever that direction is, I don't think it'll be jazz. This present band has gone off in that direction and I enjoy it, but it bores me to play it a lot. I've got a feeling towards a more chunky-funky rather than a slick-funky, style, because what I like about music is a beat."

In a way, that sums up a lot

of people's feelings about the band and there are sure to be a lot of people who'll be glad that Alvin is returning more to rock rather than taking a route into a sort of jazz jungle.

Perhaps the most depressing thing that can happen to any follower of an individual musician or group is that the desire for new thoughts and ideas dies. You watch them collapse into a rut and sense a bitter feeling almost of betrayal. It was nice to hear from Alvin that he doesn't head in that direction at all. Despite having a tremendously relaxed personality, it became obvious that, while he may be immediately without specific plans, there is no way that he has stopped looking for new inspiration.

Directions

"I'm still looking for my thing, to be honest. It's all a matter of experimenting with different directions. I suppose that I'm at some sort of multi cross roads now — prepared to go in all sorts of directions."

One of the main factors in Lee's popularity has been his reputation as one of the fastest guitarists around, a reputation which he's never been particularly happy with, as he explained.

"Look, I know a lot of guitarists who can play a lot faster than me. What brought all this on was that my style was to over-play. It wasn't that I was playing fast but that I was straining — turning bright red and playing every lick I knew. Someone like George Benson can play twice as fast as me but does it so easy that half the people don't know it's that fast. There's something about "the limitations of your own technique form your style". By improving my technique I'm losing my old style somewhat, but it'll re-shape and be a new style."

Nevertheless, what was miss-

ing from the *In Flight* album was that speed-freak feel. Alvin was quite specific that he missed it too. "Yeah, a lot of what I've missed was sweating and working out on the guitar. Now, in the present band, I do one solo spot when I break-out. In some ways it's more effective like that."

To give an idea of the sort of thing he's trying to put over, Alvin cites George Harrison as an effective guitarist.

"Harrison doesn't play fast solos, for example, but what he does is to write a piece and make a solo round it which is more like a tune. Often that has more effect than me playing eight thousand notes and doing all sorts of double-octaves and things. You see, that's all very well, but that's self indulgence. I've been through that phase. I know that when TYA started in the Marquee playing second spot to people like John Mayall the attitude was to go out and show them. I think that was probably what got us off. Now, though, I don't feel that sort of aggression. It was good in some ways but bad in others, and now I'm more interested in playing with taste."

It seemed natural, having talked a lot about style of playing to ask Alvin about his guitars. Always recognisable for his red Gibson 335 I asked him what he was playing now, "I've still got the Gibson. I've had it for 15 years now, which is not bad seeing as I paid £45 for it back in Nottingham. I've had a couple of others for seconds but that's always been my favourite because I'm so used to it."

Despite trends and fashions over the years, Lee has never been renowned for his use of effects units, not even a single solitary fuzz box. Why was this? "Well, I've always found them a bit confusing to tell the truth," he grinned. "You can get most of the sounds you need just by

using the volume control on the guitar. The gimmick machines and effects boxes always seem to overdo everything, fuzz being an example of this. It's great for sustain on a single note but on a chord it grinds and grunts. You can get the same effect by over-loading an amp and it doesn't affect the chords."

You might well expect that a player in Lee's class would be playing through a series of stacks, but not so. At the moment he's using a Watkins Dominator, 15 watt combination amp which he first used for recording. Now he's even got round to using the WEM on stage, wired up through a Marshall to give the extra volume needed for stage work.

Hard work

Like any of today's best musicians, Alvin didn't suddenly shoot to fame overnight. There's a background of hard work behind his style which many of the younger players today just don't seem to have. He started playing clarinet, but after a year found that he and the instrument just didn't seem to have hit it off. At that time he was listening a lot to jazz greats, Benny Goodman and Charlie Christian (influences which were to become apparent in later years). Then he moved on to guitar and took lessons between the ages of 13 and 14. From a knowledge of chords he worked out his own solo technique, which has developed to comprise a wider range of influences in its style than many of Lee's contemporaries.

Lee too has a lot of feelings about some of today's players.

"I think a lot of guys nowadays start playing lead and learn to play an Eric Clapton solo without any concentration on chord work—they can't play rhythms. One guy came up to me in the States with a tape he'd made saying he'd moulded

A DREAM



himself on me. When I heard it, it was all flash endings—no rhythms." (Lee breaks here into an amazing parody of his own style, pulling faces, posing like mad. It's nice to see he's still left with his sense of humour). "You know," he resumes, "that year I spent learning the basics—it took me about five years to learn how valuable that period was!"

"Mind you, some of the younger players are very, very good. Some of the 19-20 year olds, for example, who were brought up on the Beatles are great. Listening to Beatles' songs gave them a really great knowledge of sophisticated chords."

Like many a seasoned musicians, Lee has come to have a healthy disregard for the music business.

"Music's great, but the trouble with it being a business is that it keeps going round in circles. The industry caters for people who still go out and buy Beach Boy copies. That doesn't really help music. What helps music is a greater variation of what's happening."

It might be tempting to say that hard years of touring have left Alvin in a comfortably relaxed position. He's lost his fire and now is off into his own introspective trips. However, anyone who feels that is being naïve. Lee has passed by the stage now when he feels the need to blow every other guitarist off stage. He's lost that super - flash - Nottingham - kid-makes-good tag (which he probably never wanted anyway) and he's reached a stage where we're all going to be in for some fine playing.

Don't expect pyrotechnics all the way. They'll still be there, but there will also be the knowledge of when to hold them back. THAT is called maturity, and that's when a player gets REALLY good!

BEAT INSTRUMENTAL'S
LEGENDARY GIANTS OF POP...

CHUCK BERRY

HE'S been called "the daddy of them all" — a musical father to the whole contemporary rock and roll scene. But Chuck Berry, real name Charles Edward Berry, isn't really all that old.

In fact, he's either 43 or 46, according to which reference book you read. The best thing is simply to regard him as completely ageless, because his contribution to the rock repertoire and record catalogues of the world is immense.

He started on guitar in high school and had his own band by 1952. He signed for Chess Records in Chicago and cut his first titles in May of 1955. The main item on that first session was *Maybelline*, which became a million seller.

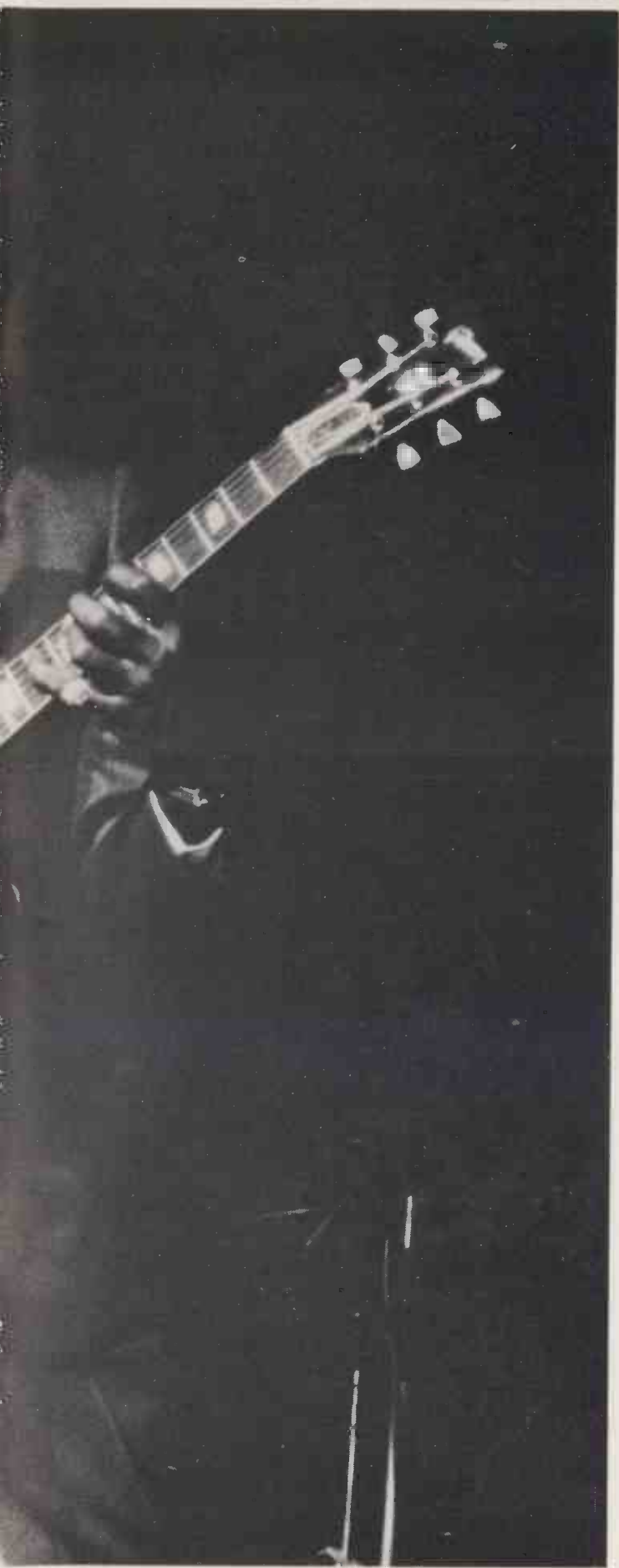
The song was co-written by Alan Freed, who has also been called "the father of rock and roll". And the musicians on that historic day were Johnny Johnson on piano, Willie Dixon on bass, Jasper Thomas on drums and Leonard Chess on maraccas.

Films

A massive career was under way. Though the next disc slipped a little, in 1956 Chuck had his second million seller with *Roll Over Beethoven*. He even appeared in several films starting off with "Rock Rock Rock" and "Mr. Rock and Roll".

Then he worked his passage to the Newport Jazz Festival and was filmed there singing





Sweet Little Sixteen for a part in the movie "Jazz On A Summer's Day". And he started acting for real in "Go Johnny Go," a 1959 movie in which he was given the chance to show his comedy talents.

So here was a man who completely established himself in the 1950s and was to go on to influence groups galore in the 1960s and who still pulls in the crowds, despite some erratic behaviour on stage, in the 1970s. In that 1960 beat boom which was triggered by the Beatles, Berry's music was the catalyst.

Influences

The Beatles' performances of *Roll Over Beethoven* and *Rock And Roll Music* were highlights of their acts, despite the tremendous power of the song-writing talents of the inbuilt John Lennon and Paul McCartney. And the Rolling Stones often cast aside the songs of Mick Jagger and Keith Richard to include the likes of *Bye Bye Johnny*, *Come On* and *Talkin' About You*. Most of the big-name breakthrough groups had Berry-isms tucked away somewhere in the repertoires.

Like most of the big names, Chuck started his singing in church. His dad was a bass

singer in the Antioch Baptist Church Choir. Mum was a soprano.

One big historical family, because his sister Martha was to sing on later Berry discs. And now his daughter Ingrid is playing piano and tambourine on stage with him, and he is clearly encouraging her to get more into the act.

Unlike some of the big names, Berry has always gone for the big on-stage show. He's basically an unpretentious man, but he believes in show-business. That famous duck-walk of his was born out of the blue on an Alan Freed show in the Paramount Theatre, in New York, and made him one of the many "overnight sensations" boosted by that theatre. Quite simply, the duck walk makes him look like a guitar-playing Groucho Marx, but it sure as hell is a lifter to his act.

Berry, through his music, has always believed there was and is no difference in black and white. In fact his theory is that his music was always aimed more towards the feelings of white kids than black, and it was important for him to be accepted by the whites. His movie appearances worked to that end.

Continued on next page



CHUCK BERRY

Continued

And he told me: "Don't ever give me that black-is-soul crap. If I've got soul, then Frank Sinatra has soul. I've heard records by the old Glenn Miller band, and they had soul in those arrangements. Folks get too pretentious about music instead of just laying back and enjoyin' it."

While millions of words are annually churned out about the exact, precise, accurate, definitive meaning of rock and roll, Berry ignores the lot. He says: "Rock and roll is just music. It's music with a beat, and it's aimed mostly at young people and it's great for me that at my age—and I ain't saying nothing about what that age is—I can communicate with those young people."

End, as far as the "daddy" is concerned, of the discussion.

Rock and roll has made him rich and famous. He's added at least thirty rock "standards"

to the catalogue and the proceeds have bought him his 100-acre Berry Park, which is a country club including a dancehall, restaurant, sports facilities, and he throws it open for a very small entrance fee to the locals in that part of Missouri.

Tough

But if Berry doesn't regard Berry Park as essentially a money-maker, rock concert promoters know him to be a very tough cookie indeed when it comes to money. Berry insists on his money in advance, in cash if possible, and certainly every last dollar of it included. He says: "Too many guys in this business are ripped off. They get hit records and attract the fans and they wind up when the popularity drains away with nothing much to show for it."

"One of the first things I remember is making a bit of a name for myself and boosting

my fee to around 150 dollars, and the guy who was managing figured that he'd give me the ten per cent and keep the ninety per cent for himself. That cured me of trusting managers and since then I'll negotiate every last detail of a contract for myself."

If you sum up Chuck Berry as a great survivor, you would be bang on target. In the 1960s, most of the older hands fell by the wayside in the face of the young three guitar-drums groups. Not Berry. His hits included the classic *No Particular Place To Go*, *Little Marie* and *Promised Land*.

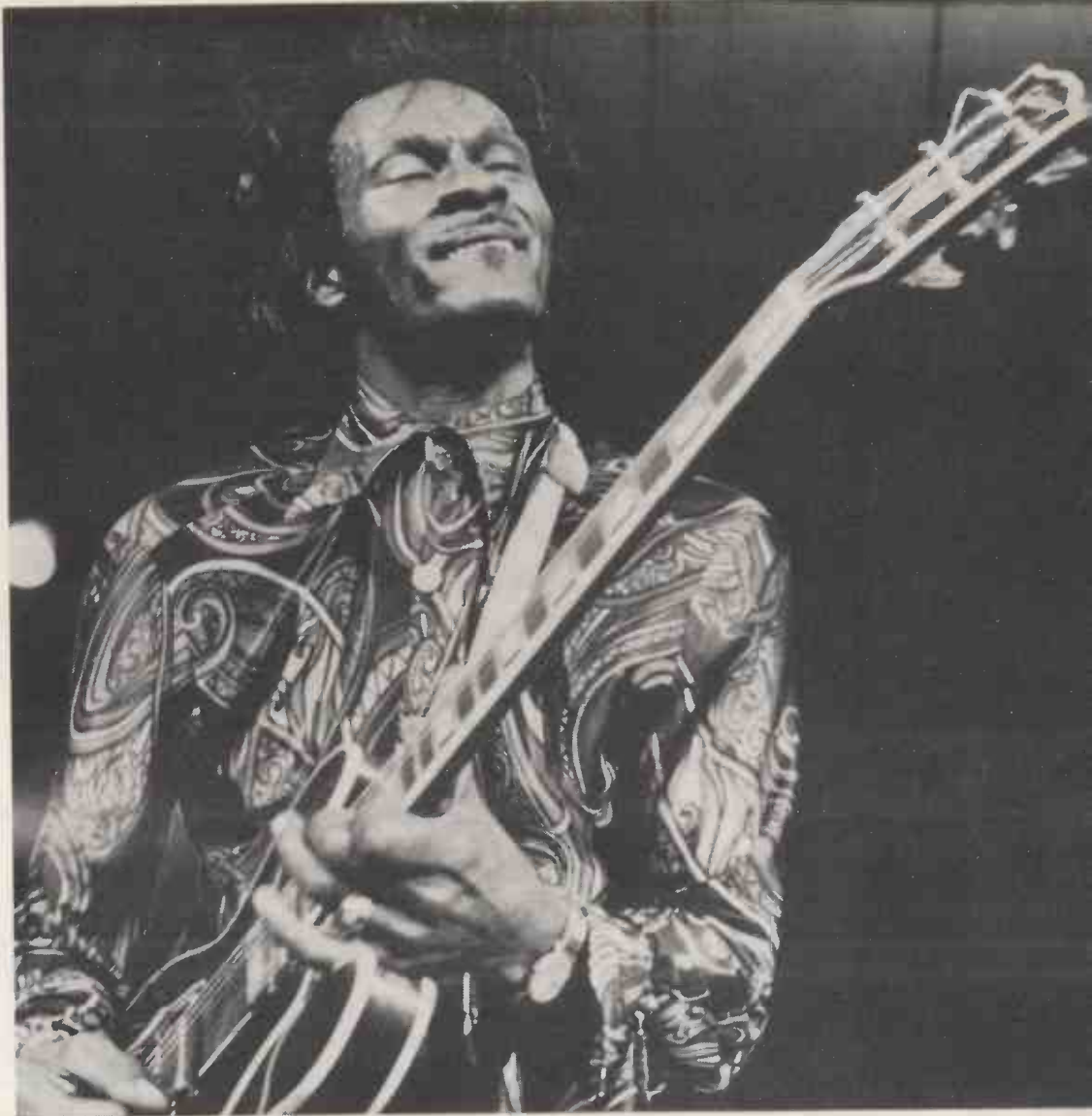
But not even a confident man like Berry can make all the right calls. His switch from Chess to Mercury was not a success, not for several years. His work seemed sloppy, and his full return to favour came in 1972 when he arrived in the UK to produce the great *London*

Chuck Berry Sessions album.

From which emerged the *My Ding-a-Ling* spasm of controversy which familiarised Mrs. Mary Whitehouse with the Chuck Berry style! Then there was the updated *Reelin' And Rockin'*, plus the movie of "Let The Good Times Roll," in which he sang a duet with Bo Diddley and opened up the whole 1950s era all over again.

Chuck Berry has earned his rock immortality in a number of different ways. For a start, he's a real class guitar player. And then he has this knack of producing commercial tunes. And he is also a fine showman. He jokes about his showmanship. "They called me Crazy Legs because of that duck walk. What I tell people now is that my suit was all creased up and it was the only one I had, so I crouched down like that to hide the creases.

"But that kind of thing helps





an artist. If I'm only known for the duck walk and the cherry red Gibson guitar . . . well, at least I'm remembered for something."

Importance

Rock writer Charlie Gillett, in his magnificent to me "The Sound Of The City," makes his view clear: "If importance in popular music was measured in terms of imaginativeness, creativeness, wit, the ability to translate a variety of experiences and feelings into musical form and long-term influence and reputation, Chuck Berry would be described as THE major figure of rock 'n roll."

In terms of hit records, he's not in the top league, but he's providing the fodder for all the others—like Elvis Presley, even, with *Promised Land*.

For a man who is so tough to deal with at business level,

Chuck Berry is quite astonishingly modest about his product. He says he doesn't see himself as any kind of legend, because he doubts whether he really started anything off, but he does accept that he probably gave the pop-rock industry "a shot in the arm."

And of his songs he says simply that he can't tell whether he's written a good one or not.

He theorises: "Look, I write a song. Say I write *Johnny B. Goode*. Then I just play it for my own amusement at home for the next ten years. Is that a good song? Or a nothing song? A song only becomes good when the people hear and like. But one thing that does give me great pleasure is to hear somebody else do one of my songs. After all, the status of Elvis Presley is way up there, and yet he sang one of my songs."

Because Chuck Berry himself

doesn't welcome analysis or pretension, it's sometimes hard to work out just what made him such a master communicator in the rock world. A general theory is that it was because he discovered precisely the right subjects to include in his songs: guys and dolls, schoolroom problems, the fuzz, parents (and associated arms of the bag marked "authority") and fast cars. Maybe things don't much change, but it's certain that nobody ever expressed those subjects in such a straight-through and fast-rocking style.

Self-taught

As for his guitar playing style — it's a self-taught process, though Chuck admits to struggling to cope with "proper" tuition in the beginning.

He was singing in a revue at school when the guitarist in the

band, guy name of Tom Stevens, helped Chuck buy a four-dollar Spanish guitar . . . plus five dollars to buy a set of Nick Maniloff instruction books. And a music teacher, Julia Davis, encouraged Chuck some more and soon he was good enough and confident enough to lay down a little prehistoric rock history at local parties.

The man is erratic and prone to forget things like interviews and appointments. But then genius is entitled to a certain amount of erratic behaviour.

He's one of the all-time greats, along with Presley, Beatles, Dylans and so on. Only thing is that Chuck Berry has lasted longer so far than most of the others.

For he really is one of the great experts in the art of surviving in a hard competitive world.

Even if he himself isn't too sure how he manages it.



MIKE HERON'S 'INCREDIBLE' REPUTATION

If anyone had said, three or four years ago, that one of The Incredible String Band would eventually form what amounts to a rock band, he'd have been laughed to scorn. But, following a long line of seemingly improbable rock happenings, that thing has come to pass and Mike Heron (the 'Incredible' in question) seems to be doing it in style.

For that reason, Beat decided it was time to talk to Mike and find out what lay behind the final split-up of the String Band, and what plans he had for the future.

"Basically, it finished because we'd been going for ten years. It had served as a creative vehicle for us, but it's hard to keep it up so that, after ten years, you can still look at it and say, 'Yeah, it's exactly what we want to do creatively'. Unfortunately, we had to own up, and it was on our last American tour that we finally did."

Heron is a confident person,

so much so that he can come over as almost over-confident. It's more likely to be relief than arrogance though, because at last he has found an avenue for his creative potential.

"I was very clear that I wanted to form a group around my songs and, therefore, wanted a group who would develop and not become just a backing band. So, obviously, everyone in the group would have to love my songs. I'm not tight about what I want DONE with them, just that people should love the material."

Line-up

When the String Band folded, Mike asked the members if anyone would like to work with him. He was quickly joined by three members, guitarist Graham Forbes, drummer John Gilston and Malcom Le Mastre. Malcom's role in the new band is as a mime and dance artist, although he does sing some backing vocals on the group's

first album. Mike describes Malcom as taking "Almost a sort of body solo" from time to time, and has obviously enjoyed the challenge of writing music to movement and vice versa. Two other musicians have come on to the scene since then and the line-up now includes keyboard player David Berker and bass player Mike Tomich.

Mike seems happy to be described as moving in more of a rock direction, but does he think he'll keep any of the fans of the String Band?

"I think we'll keep some," he replies, "Probably the Mike Heron aficionados, the ones who've always liked my songs. Whether we'll keep the other String Band ones is another matter."

Nevertheless, if audience reaction from the band's recent tour of colleges is anything to go by, Heron is in for success in maybe even a bigger way than he experienced it with his old band.

Although something of a multi-instrumentalist, Heron is now playing very little in the new band, "I'm just playing acoustic guitar and just a little bit of electric, mostly I compose on guitar but also on piano. Lately, I've been using twelve string a lot for composing, because in a way it simulated the sound of a group. Quite a few songs on the new album were written like that."

Ancestor

If you're looking for a trend in the new band which shows development from the past, then it's best to look at Heron's solo album, *Smiling Men With Bad Reputations*, where you'll find a direct ancestor of his current music which has far less tendency towards the 'twee' than some earlier material.

As the development of any songwriter is important, we asked Mike how he traced his own influences. "I suppose I listened early on to people like Buddy Holly, he was right at the root. I think that sort of music had a very solid influence on me but by way of musical snobbery I forgot it. Then, about five years later, I got into the folk thing which was very popular at the time, but in the last couple of years I've found myself realising how strong an influence that early stuff had on me."

If Mike Heron's Reputation, as a band, is to succeed, then, like so many other British artists before them, they are going to have to make it big in the U.S.A. That doesn't seem to be much of an obstacle to Mike, who feels quite as much at home in the States as he does in Britain. Added to his feel for the country, he also has good connections there. Heron's album was released by Neighborhood Records, the company owned by Melanie and her husband/producer Peter Schekeryk.

Advantage

The new material is very American in feel as well, and that's sure to work in the band's favour.

Whatever the band achieves it has at least established Heron as a viable solo artist. As he puts it, "Right now I'm doing what I feel I should be doing and keeping my integrity—I'm happy with what I'm doing. If people like that, and there's evidence that they do—then that's fine."

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Broken Glass: Bob Daisley, Stan Webb, Robbie Blunt, Bob Clouter

STAN WEBB'S BROKEN GLASS



YOU might be forgiven for assuming that the great British blues boom of the mid to late sixties was well and truly dead. You might be forgiven — but you would be wrong.

A living testimony to the fact that it wasn't all twelve-bar clichés and meaningless lyrics is one of Britain's finest guitarists, Stan Webb, whose new band Broken Glass has just made its first dent in the European rock scene.

That dent comprised a visit to France and two short tours of Germany, followed by a few gigs in Britain where followers of Stan's long lived Chicken Shack plus many newcomers turned out in force to see what was happening.

What, in fact, they saw was a happier Stan than we've seen for many a month. Happier because he now has two new managers to back him and happier because of the relationship he's built up with his new band.

These "splinters" of Broken Glass are Robbie Blunt (ex-Silverhead and ace slide guitarist) Bob Daisley (Australian sometime Chicken Shack bass player) and Bob Clouter (session drummer who's decided to go back on the road).

We met Broken Glass just before their third gig at London's Marquee Club — a famous haunt of Chicken Shack

back during the period when almost every band in the club was playing numbers by the blues giants.

You might expect that Webb's music would have undergone massive changes since those Chicken Shack days but it's not so.

"The original idea" he says, "Was a move away from the blues roots but we're finding that we're not really moving away at all, mainly because we don't want to very much, but also because the audiences don't seem to want us to."

Reputation

Often poised on the brink of massive success, Webb perhaps never reached the 'guitar hero' status of many of his contemporaries but nevertheless his reputation as a guitarist has always been strong. Once famed for his use of a Gibson Stereo (which has become as much of a Webb trademark as has Alvin Lee's 335) he's now moved on to a Les Paul, "I had the Stereo, an S.G., a 335 and a black Les Paul, but I sold them all. I'm not a great guitar collector and I never played any of them except for my current Les Paul. That's a 1057 — they didn't make many of them and they're worth a lot now; mine is the 205th of that model."

'America's a very good place for our sort of music'

In line with his move to the Les Paul is the acquisition of one of the new Marshall transistorised amps.

"They spent eight years developing those and they're great, excellent amps. It's the first time I've heard a transistor amp that sounds like a valve amp because it's the only one I've heard where you don't get a tinny sound."

Partners

Stan is insistent though that he's not the only focal point in the band. That comes through strongly on stage when the slide playing of Robbie Blunt shines through, especially when Stan stops playing to modestly throw the spotlight onto Blunt.

"We're all partners in this band" says Webb, "There's no way that there's going to be any change in the line-up."

Broken Glass's music can best be described as funky blues/rock and we asked Webb if he thought that blues still provided a good basic ground-

ing in rock forms for younger players.

"The trouble is," he replied, "you've got to want to play blues and you've got to listen to ever such a lot of records to get a background. I mean kids who are 15 or 16 now and pick up a guitar saying 'I want to play blues' — well, I don't know where the hell they're going to get the records. I've got something like 30 B.B. King albums and it's taken me a lot of time and money to get some of them, especially as half of them are unobtainable now. As far as my favourites are concerned, well, I haven't really got one, but I love B.B. King, his early stuff, and also a guy called Gatehouse Brown who plays violin and guitar. It's funny, hardly anyone's heard of him but he's a great guitarist."

America

It seems quite likely that America will provide the launching pad for Broken Glass. Already Webb and Blunt have the experience of life on the road in the USA and both are confident that Americans will appreciate what they're putting across. As Blunt commented, "America's a very good place for our sort of music. I like playing to American audiences — they boogie and they're interested in what you do."

For any band these days the only hope of keeping together is to make big sales. The days are gone when playing small venues and minimal album sales was enough. Rising equipment and touring costs have forced everyone to become more orientated towards large-scale success. That's how you come to find a band who perhaps seem unlikely chart contenders think in terms of singles success. Over to Robbie Blunt, "You've got to make a commercial success at some level just to stay on the road. That doesn't mean we're going to prostitute ourselves to make a hit single — if it happens, it happens."

So who knows, it's just possible that we'll find Broken Glass well established as a chart band in a year's time. One thing though is quite certain, if the Marquee audience is anything to go by, we'll see Stan Webb back at the top of the guitar player 'greats' list before long. Three encores has to be good enough for anybody and it's a sign that a whole new generation of concert go-ers are about to experience the blues boom re-visited.

LOCAL RADIO

UNLESS you happen to be part of a folk group, the chances of your local radio station — commercial or BBC — giving you that all-important break are pretty slim. The sad truth about the set-up as it exists today is that far too little attention is being paid to local musical talent outside of one or two fields. In a survey of many of Britain's local radio stations, I found that while most admitted the importance of assisting their local groups and singers via interviews, covering gigs and playing their tapes and records, few went even halfway towards giving any real enthusiastic support.

One station dismissed a lot of its local talent as "rubbish" — hardly the attitude one would expect from an organisation that is, after all is said and done, supposed to be providing a service to its area.

Providing a service seems to be taken almost unilaterally as meaning the provision of Top Forty music, local news, interviews and traffic reports. Top Forty music is all very fine and good for those artists who are already registering in the charts, but how about the others?

Demand

As has recently been proven by Northern discos, once a sufficient demand is built up for a record, the record company will sit up and take notice, the retailer will order bigger stocks of the record and, even if Radio One ignores it, the disc stands a much better chance of attracting the kind of sales that will get it into the hit parade.

If Northern discos can play the sort of music the kids want to hear, and remember that one of the best ways of judging what the kids want to hear is by playing a record and judging the audience reaction, surely the local radio stations can do exactly the same.

During the survey, only Birmingham's BRMB volunteered a playlist. Just outside its Top Forty, among the "breakers", is *Lipstick Traces* by Cousin Joe

From New Orleans on the Big Bear label. While it is by no means certain whether Cousin Joe is a local lad, the label most certainly is. So at least we have one station plugging away at a local concern.

The 18 stations contacted for the survey, which ranged from Glasgow to Southampton and from the Isle of Man to Oxford, were all asked to name any local musician or group they had broken nationally either by way of a record in the chart, a recording contract or important work of any kind.

Five asked to be contacted again the next day and on the following day asked to be phoned again in another 24 hours. Another promised to ring back but never did.

Of the remaining 12 — seven commercial and five BBC — the record of success was abysmal. Only one station could claim having paid enough attention to an artist to get him into the chart nationally, one claimed to have obtained TV work for a group as a result of featuring it on the station's road shows and a group that appeared on another station was booked for a "Golden Shot" spot as a direct result.

Hardly a satisfactory situation. Twelve stations, three results. Only a 25 per cent success rate, and that from the stations which co-operated. Perhaps the others didn't want to admit their failure.

The station that secured the chart placing for one of its locals is Glasgow's Radio Clyde. They have been behind Billy Connolly since they began and there can be no doubt that the immense advance order his latest album, *Cop Your Whack For This*, received in Scotland, and Glasgow in particular, helped slot it into the lower rungs of the national album chart.

Andy Park, Clyde's head of entertainment, said: "We helped Billy Connolly by giving him access to the air. We brought him in as a guest on the opening night because we recognised his talent. His material was featured for six hours on New

Year's Eve. The results we are still getting are incredible."

Six hours! Not just a quick spin and on to the next platter please. That's the kind of whole-hearted support that deserves praise, but it's also the kind of support that could so easily be given by other stations. Then why isn't it? If six hours might be deemed a little long, what's wrong with just half an hour? Half an hour is better than one quick spin or nothing at all.

And Clyde don't just stop at Connolly, as Park explained.

Talent

"Dragonfly, a local group, have a contract with EMI and we've had them recording jingles for us. We just like to feature talent, or local musicians who are talented. We have presented a two-hour Gallagher and Lyle programme.

"Bill Barclay did the recent Faces tour and before that presented a two-hour show for us before Christmas, and previous to that had a three-month series here. We are going to be holding local auditions in the future. We get tapes in here and we'll listen to them, it might take a couple of months but then we'll hear the people live and if that's still good we'll bring them into the studio. We've got a four-track live studio."

Clyde seems to be a popular place for visiting celebrities as well. Rod Stewart popped in for a brief interview recently and ended up by staying on the air

for ninety minutes.

Folk groups turned out to be particularly popular with radio stations. The reason often given was the difference in equipment used by a folk group and a rock group.

At Newcastle's Metropolitan, assistant programme controller Peter Lewis commented: "At the outset we decided it was part of our brief to encourage local artists, particularly musicians. To do this we've done something which I don't think any of the other stations have done — invested in a 'singles' studio, but because of various complications it's not complete and that has caused a delay in our plans. When it is finished, people will be able to come in and cut singles there.

"We also make recordings on location of a number of local musicians, especially the folk ones."

Note the emphasis on the folk artists. And that's even location work.

But at least Metropolitan have shown enough eagerness to build a special recording studio. That is a very good idea and when it's fully operational will be a tremendous asset to musicians.

Geoff Brown, Metropolitan's librarian, put in a plug for what the station had done for local artists by telling me: "We play quite a lot of Arbre's stuff — they've just got a recording contract with DJM — and we feature National Hero quite a bit, they've been supporting



Harmony Revival, picked up by their local station after a stint on the QE II

What are your chances of getting a gig?

Lindisfarne on tour. We featured Half Breed and as a result they've got some TV work lined up."

More folk support from Liverpool's Radio City where head of music Clive Burrows commented: "We give our whole-hearted support to local musicians, but we're not able to fulfil all our obligations at the moment because the live studios are not ready to use and we have to use the talk studios. We use a folk group every week from Chester to Southport but we try to concentrate on Liverpool groups. We couldn't have drums and bass guitar in the talk studio.

"We have recorded a concert by the Royal Liverpool Philharmonic Orchestra, the Wirral Choir and a recital by Bridget Fry who is a local folk artist, and we have the Hillsiders to come."

Opportunity

Well with all the folk music playing what chance do Radio City give the beat groups? Do their records get spun?

"We have the opinion that if a thing is worth playing we stick it on," Burrows replied. "We get a lot of stuff from the local label but a lot of it is rubbish so we don't play it."

Would he, one wonders, have felt the same about the local "rubbish" if this had been 1965 when every other group on Merseyside was being signed up and a good number of them became huge hits?

Down in London, Capitol concentrate mainly on their own chart which more often than not pretty well reflects what's going on in the national chart, but they do give air time to local groups.

Programme planner Aidan Day pointed out: "We play quite a lot of live music at night and tend to use the pub rock bands like Ace and Kokomo. Any groups that our people see that they like in clubs we'll take an interest in, but they're not always broadcastable.

"On Saturday nights we have a show that tends to veer towards folk groups."

Folk again, but one new element creeping into the proceedings is pub rock. Pub rock is pretty much a London expression, but Kokomo are on tour with two other groups in the same mould — Dr. Feelgood and Chilli Willi and the Red Hot Peppers — so if the sound catches on and spreads, perhaps other local stations will begin featuring shows from their locals, both groups and pubs!

BBC Derby admit to playing a lot of local folk groups but carried out an original idea when they followed the adventures of Harmony Revival, a nearby outfit, on the QE II where the group had been booked to entertain passengers. That's the sort of bright idea that needs to be seen and heard more often.

"We've been writing to local jazz musicians and bands and had talks with the Musicians' Union who said 'get a move on and do live stuff'," admitted BBC Oxford. "We will record local gigs and we support folk clubs. Most of the pop stuff we play is records."

Aha, the M.U. getting involved. Now that's an interesting development. Clearly a case of the much-maligned union getting down and helping its members. I wonder how many other local stations have been in contact with them.

A weekly jazz and folk programme comes from BBC Bristol who sometimes present



Billy Connolly, whose career was boosted by exposure on local radio.

it live in the studios, but they play very little pop music, preferring middle of the road records. While up in Carlisle, the local BBC station, plays "anything that is suitable for the area, invariably live."

Both rather encouraging, but both again tending to put the emphasis on the folk side of things.

Exposure

Sheffield's Radio Hallam are eager to give as much exposure as possible to local musicians both famous and up-and-coming.

"We bring them in for interviews and play any music they've got recorded," revealed publicity manager Darryl Adams. "We have recorded here but sometimes it's technically difficult. We have been offered live recordings by other stations but we won't buy them because the artists aren't local."

"We have a regular folk programme and have done some rock. We recorded Turnstile from Barnsley and Bob Monkhouse saw them while he was in there and they got a booking on 'Golden Shot'. We play quite a lot of stuff by Tony Christie, Joe Cocker and Dave Berry who are all local."

Interestingly, Hallam was the only station to mention local people already established whom they featured regularly.

At Manchester's Radio Piccadilly head of music Roger Day explained: "If we think a record by a local group stands half a chance we'll play it, but as Manchester is a soul area, we play that music more than other types. If we've got a Manchester group that we play and they break it big obviously they're going to be very friendly to us. I personally think that is where commercial radio is going to be successful."

That last remark would seem to be the crux of the whole matter. Of course local musicians are going to feel kindly disposed towards their local stations — if the stations help them. Obviously quite a few stations need to have a serious re-think about their policy.

Radio Caroline and Radio London used to plug away at all manner of small combos in the heyday of the pirate stations and they were taking a risk by doing so. Surely the legal operators can follow suit.

Fans of local groups can bring pressure to bear on the neighbourhood radio station by organising petitions to have their idols' records played. If they send in enough requests, there's bound to be a favourable result. Stations do exist to serve their listening public, they cannot afford to ignore them. If it got around that such-and-such a disc jockey wouldn't listen to his public he'd soon be in hot water. Get writing those cards.

It has long been a complaint against the BBC in London that the panel which selects records to go on the playlist is too discriminatory and rarely gives a chance to new talent. There is absolutely no reason why a record couldn't be given the odd spin even if the panel don't like it or rate its chances, particularly in the case of local radio.

And there is even a case for a real bit of co-operation between station and listener by inviting some of the kids to come along and select the records they'd like to hear played. tions can follow suit.

They can have their say in the letters columns of magazines; why not let them have their say on the air of their local radio station?

TV programmes like "Juke Box Jury" and "Thank Your Lucky Stars" often played records by unknowns and were very popular. At a local radio level this could easily work.

It would also help to generate interest by holding a local talent show, starting at halls and clubs and offering the winning act a programme of their own. It's events like that which lead to groups being spotted by major record companies and agents.

It has to be that with a little more thought and preparation, Britain's local radio stations could do so much to help struggling musicians who have anything but an easy time trying to get on the glamour trail.

IT'S very easy to overlook the individual talents within that free-floating anarchy called Gong. Serious comment and madcap lunacy rush along hand in hand so fast that you can find yourself caught up in the overall concept without realising the exceptionally high standard of the band's members. Anyone, though, who has taken the trouble to sit down and listen to, say, the second side of their last album, *You* will find that, as individuals, they are playing superbly well and have avoided that dreaded trap of the 'freak-out' bands — abstraction for its own sake.

Perhaps the one member of the band who's had the most temptation to go in that direction (if only because of the almost unlimited potential of the instrument) is Tim Blake (alias Moonweed).

Blake's major strength, though, has been his insistence on the synthesiser being a musical instrument instead of a glorified effects machine.

Beat managed to find Tim at the Portobello Rd. headquarters of Virgin Records, where, between the lunatic comings and



anarchy and I've taken a six months leave to sort a few things out. It's very difficult to play in a group of seven people when one has the capability of going on stage by oneself."

"I hope to do a lot more with Steve Hillage, our guitarist — he's just finished a solo album which is really great. His guitar playing is very much like a synthesiser approach although he's much more of a rock musician than I am. I've been playing for a long while now and putting a lot of energy into a group thing, therefore in my head I'm ready to realise something else — perhaps a solo album."

Ideas

Apparently, Tim wrote a solo synthesiser piece some four years ago, a time when it was very much a new thing. He's very much a contemporary of people like David Voorhaus who was responsible for the ideas behind the original *White Noise* album, and Edgar Froese of Tangerine Dream. Perhaps now, with a great number of solo synthesiser albums on the market, he's left it a little late to really make a solo record, but his ideas are very new;

"I've been buying a load of African drums recently, plus experimenting with the opposite idea of fairly arhythmic musical forms, combined with a synthesiser; they've given me a lot of fresh ideas."

If a solo album is to become a reality, then perhaps we can expect something very rewarding from the man whose 'Gong name' is Moonweed. Certainly his experimentation with Eastern religions is not new, but his ideas of combining Mantra meditations as hidden frameworks around which he can build a viable piece of music are interesting, as Tim puts it.

"Look, the basic principle of a synthesiser is variable resistance which can be summarised by the word 'ohm', interestingly enough the Sanskrit term for the fundamental vibration of the Universe is also pronounced as 'Ohm' — hence our music being a sort of 'magic spell'."

Even if you can't accept Tim's concepts, the effort behind working with such ideas is almost certain to produce interesting listening!

GONG FISHING

MIND GAMES WITH MOONWEED

goings of various Virgin staff members, we spoke with him about his contribution to Gong and his own solo projects.

Handling a synthesiser with any sort of skill demands a knowledge of electronics and here Blake has the advantage of a background as a studio engineer. He started his career at 15, working as a trainee in a 4-track studio in Barnet, where he picked up an interest in rock music which he grafted onto his already strong feelings towards classical forms. The next move was as a stage sound mixer and then into Gong some five years ago.

Now, he's emerging as one of the few synthesiser players who can inject emotion into an essentially electronic machine.

How does he see the synthesiser's tendency to control the player, rather than vice versa?

"It's a question of controlling elements" he replies "You see, perhaps some of my stuff could be called clinical, but I'm trying to get away from that. That's why I'm very keen on Moogs; the way the controls are set out on them makes very easy to control".

At the moment, Tim has two VCS 3 synthesisers equipped with sequential keyboards and a Mini Moog which he finds useful for stage work.

"I'd love to get a Moog series 4, but it's a question of money!"

Equipment

One of the bugbears of a group who use a full range of sounds and dynamic structures is that they suffer from having their records played on poor equipment. Here, Tim has strong views:

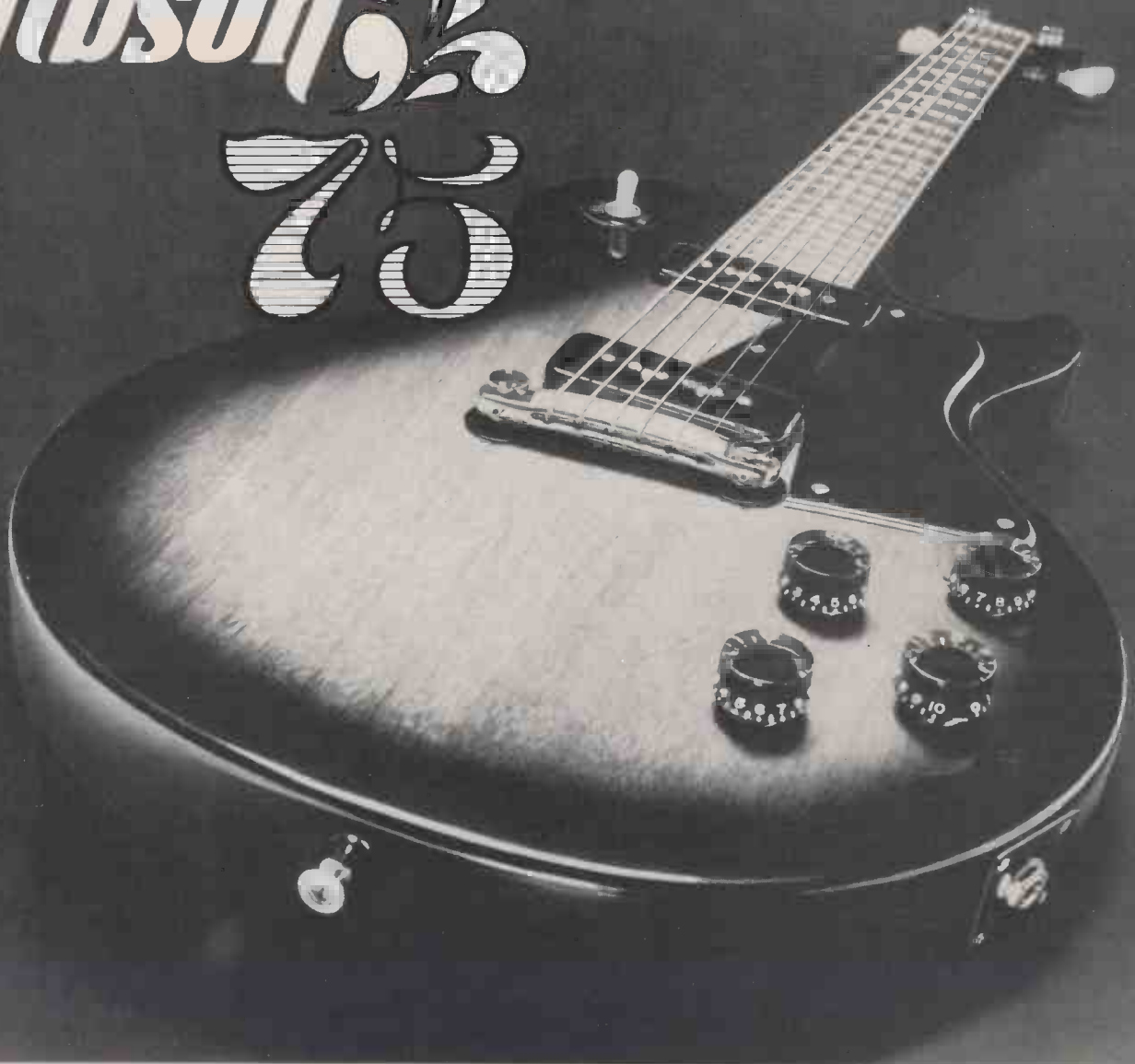
"Records are a very grotty

way of reproducing music, and for me this is a killer. If you're going to make music with silent parts in it, then the silence has got to be reproduced accurately. For example, an orchestra's dynamic range is up to about 60 decibels but when you look at a VU meter it's got a 20 decibel range and you go straight over the end."

Added to these feelings are very definite views about quad. "CD4 is the ONLY system for quad. Take *Everywhere* from our *You* album as an example, it must be heard in CD4 to understand what the hell is going on. We wrote that whole piece as a cycle — I suppose it's a Mandala — a sort of magic spell — based on the principles of sacred geometry. To get all that there is in it, it really must be heard in CD4."

What of the future? "Well, Gong is a sort of floating

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"THE Workhouse" is a superbly apt name for any studio used by Manfred Mann's Earth Band. If the name conjours up visions of people working their fingers to the bone, day in and day out, then that's fine, because Earth Band happens to be one of the hardest working outfits in the country. When they're touring, they're working hard, and the few breaks they do take from almost perpetual life on the road are swallowed up by intensive recording sessions.

Perhaps the major spur to the band is Manfred himself, and Beat arranged to meet him and the group during the early stages of the recording sessions for the band's next album.

Mann isn't the easiest person to interview, having developed something of a reputation as being an awkward customer—at least as far as journalists are concerned. That reputation makes him somewhat difficult to approach; one is intensely aware of Mann's stature as a musician and knows that he has a reputation for neither suffering fools gladly, nor accepting anything less than minutely detailed criticism or praise of the band.

Nevertheless, Mann is not an ogre; what emerges from talking with him is that he is passionately involved in all aspects of music and that devotion allied with a slightly awkward manner makes him appear far more curt than he is.

The Old Kent Road seems, at first, to be an unlikely spot for a recording studio. It's situated in one of the more depressing areas of South London where Victorian architectural monstrosities have been replaced by 20th century equivalents, no more likely to make life better for the people who live in them. The atmosphere, then, is one of hard work with not too much in the way of reward. Now the siting of the studio becomes uncannily appropriate as one sees the enormous effort put into their music by Earth Band, and, despite healthy album sales and great "on the road" success, they have not had too much in the way of vitally important press acclaim.

Still, the band now seem poised on the brink of success, and if their next album follows on the musical heritage bequeathed it by *Solar Fire* and *The Good Earth* then they look set for a winner—particularly in the States where the band has a good following.

It would be easy to assume



LIFE IN THE WORKHOUSE

In the studio with Manfred Mann's Earthband

that Earth Band have some sort of "message" to put over. Easy, because both *Solar Fire* and *The Good Earth* have strong points to make—*Fire* being an almost perfect piece of astrological musical onomatopoeia and *Good Earth* carrying an ecological tag. Mann, however, is wary of such "messages" and isn't happy about the idea of Earth Band being thought of as being Preachers of "cosmic" truths.

Workhouse

"Certain things appeal to us at certain times," he comments. "We get into them and they come out in the music. I always feel, though, that perhaps one shouldn't tell the truth, people should feel whatever they want to feel about the band—I wouldn't want to disappoint them."

The studio itself is one of that rapidly increasing number where the bands themselves have become involved in owning rather than just hiring them. Mann, along with Mike Hugg and a few others, is co-owner of The Workhouse, and feels

that having that control is a tremendous asset to the group.

"It's good to be able to leave the gear in overnight and to be sure that nobody else has been in. That way, instead of spending two hours to get the sound the next day you just spend half an hour checking things over. It's more relaxed and saves a lot of time."

The studio is well equipped with an API desk (bought from Command Studios) a Scully 16-track machine and the usual array of Dolby units, echo equipment—in fact every thing you might need to produce as superbly a produced album as, say, *Solar Fire*.

Not only, though, are Earth Band's albums well recorded, the tracks seem exceptionally arranged—merging into one another with a great sense of dynamics. Mann, modestly, though, claims that some of their best ideas have come about more by circumstance than intent.

"You can't tell if an album's going to come off or not—you just don't know till afterwards when you edit things together.

I mean, some of the things on *Solar Fire* were put together by accident. That choir, for example, was never the intention. You stumble across accidents, like on the end of the track *Solar Fire*—it ended on the solo and we had to do a cross-mix to get the song back in because we arranged it badly. *Saturn*, also, ended without coming back to the theme. If you saw the tape as it went



for cutting, there were about fifteen edits on the end."

The odd fact about that claim, though, is that any examination of the tracks in question would show that they worked perfectly, which must stand as a great credit to both the studio engineer and the band as arrangers/producers.

It's arguable that dogging Manfred's career, since way back in the early/mid sixties, had been a lack of original material. He still finds that a problem.

"The problem is just finding good enough songs. We write some things and look for others which we can do really well. I suppose I'm the guy who tends to look for the outside material, and to get it I listen all the time."

Mann draws his influences from strange areas too. I can remember first hearing the track *Earth Hymn* from the *Good Earth* album and somehow having the feeling that I'd heard the bass line before. Sure enough, during a musical break from rock music I found that he'd taken the line from a Vivaldi violin concerto. Pointing it out to Mann produced a grin.

"Yes, I've had the album for a long time and we used the idea, not as a song, but as a bass line. I then wrote a song over the top of it."

Despite his success as a writer, songwriting, though, doesn't come too easily to him, "I can write SOME very good stuff, but not a lot of it, I honestly find I'm best at arranging things."

Mann's equipment is interesting, reflecting his profound ability as a keyboard player, without verging on the overkill situation which some of the newer brethren have got themselves into. At present he's using a Mini-Moog, a Hammond

M102 with an MXR phase unit played through a Hi-Watt amp set-up. Added to this he has a new American synthesizer called an Electrocomp.

Being a popular band in the States (it seems possible that they'll break through to superstar status there before they hit the U.K.) the band also has a partial set-up in America.

Simply because Mann is doing all the talking, don't run away with the idea that he has a group of yes-men around him—it's just that while Mann is talking, the rest of the band (Mick Rodgers—guitar and vocals, Colin Pattenden—bass and Chris Slade—drums) are busy working tracks out next door in the studio. They're all highly experienced musicians with as much say in what happens as Mann.

New Album

The album that is causing the hard work is to be called *Nightingales and Bombers*. As Mann explains, "In a way it sort of reflects the band in that we have semi-heavy things and some very light things. The title comes from a tape I heard on the radio. "It came from the BBC archives, and was made by a guy who in 1942 was recording nightingales when the bombers came over, and it's a great and very emotive tape, because you can hear the birds, then the bombers with all that death and destruction. At one time we were thinking of using the tape on the album—I might still do that."

At this stage it's still too early for the band to discuss the new album. It's also (unfortunately) too early for me to be able to hear anything from it but, as we later sit and talk in a friendly cafe over the road from the studio, it becomes apparent that they're especially enthusiastic about the way things are going.

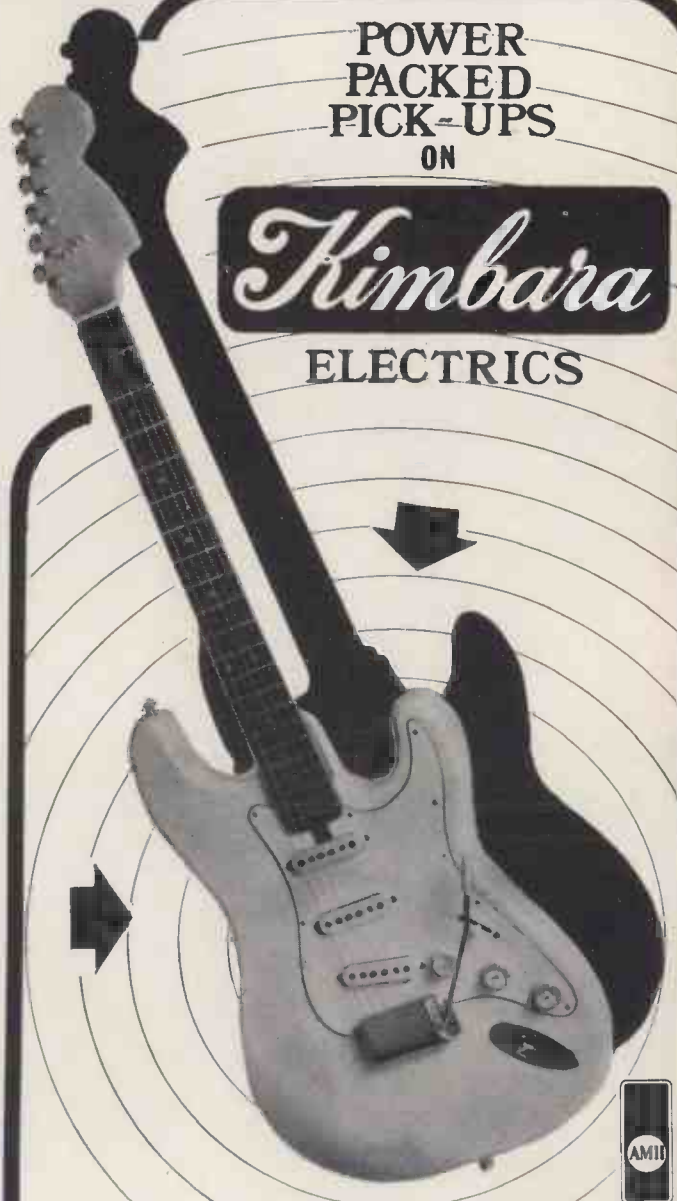
One thing, though, is certain, Earth Band have got to break big soon and when they do, hard work, not a super-hype job, is going to be one of the major contributory factors behind that success. That, and music which has to be some of the most original and creative being played today.

No, Mann isn't the easiest person in the world to talk to, but he's worth the effort. After all, anyone who can have lived through the pop scene he went through and still come up playing inspiring music has to be worth a listen!

● The problem is finding good enough songs. I suppose I'm the guy who tends to look for outside material ●

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KENNY- IN WITH A BUMP

FOR Kenny, it's all still a big, glamorous, well-paying game. They're still wide-eyed and disarmingly fresh about the music business. Transport cafés are still a source of endless amusement to them, and they joke about writing a book, a Guide to Good and Bad Transport Cafés. They're still young enough to survive on Coca Cola and Wimpy and chips.

Talking to them is like officiating at the annual boy scout's coach trip. You have to bring them into line every so often when they get carried away with their own flippancies. May be the egos are just beginning to show.

All five members of Kenny—Andy Walton on drums, Richard Driscoll the lead vocalist, Christopher Lacklison on keyboards, bass player Chris Redburn and guitarist Yan Styles—knew each other at school in Enfield, where they formed a band called Chuff, more often than not spelt Chuff, just for the hell of it! Agent Matt Nicholson, of Starlite Artists, saw them when they appeared on the same bill as the Troggs, nearly two years ago, and recommended them to manager Peter Walsh last August. He introduced the band to Bill Martin and Phil Coulter (well known, amongst other things for their work with the Bay City Rollers) who wrote *The Bump* for them. And that's just about the whole background story.

The Rollers are now very

much into writing their own material but Kenny have not so far attempted to compose anything of their own. Their musical tastes range from Yes to Stevie Wonder so they're certainly far from being narrow-minded, musically speaking.

While they're busy being knocked out by the fan response and the thrill of travelling, they've all got a few ambitions for the future tucked away. "I really admire Steve Howe of Yes," said Yan Styles. "I do try to put in a few hours' guitar practice whenever I have the time, and my main ambition is to get better and better as a guitarist."

Prodigy

Christopher Lacklison, Kenny's keyboard player, was actually a bit of a child prodigy. He took lessons in both piano and organ for several years, giving him a head start over people who have only played piano and then have had to learn their way round stops and pedals. He is very proud of being called upon, at the age of ten, to play piano in a concert in front of the Lord Mayor!

"I was absolutely terrified," he admits. "My parents and all my relatives were there, but it went off all right. Not like what happened the other day, when we were on stage just launching ourselves into the opening strains of *Fancy Pants* when I realised the synthesiser had

gone all out of tune!"

There doesn't seem to be any hype surrounding this band. No 'dedicated musicians who don't drink or smoke or have steady girl friends' publicity. They seem to be given their freedom to be themselves as long as they're at the right place at the right time.

"We haven't written any songs as yet, said Rick, "but we've got a few ideas and I hope we'll start doing a few things soon. I don't think it'll be anything too way out, probably quite poppy, commercial stuff. What we want more than anything at the moment is to get our first album out. We haven't started recording it yet!"

If you want to look for comparisons between Kenny and the Bay City Rollers, you don't have to search too hard. Five young guys in each band, each line-up deeply rooted in one particular part of the country, Edinburgh for the Rollers and London for Kenny. All very young, with Kenny having a slight edge on the Rollers, a matter of a year or two. Both bands, at the onset of their careers, shared the same song-writers, though the Rollers have recently split from them.

Then there's the matter of *The Bump*. The Bay City Rollers claim that they have been incorporating movements from this dance in their stage act for years but Kenny were the first to sing about it! Both bands, of course, set out to

appeal to the younger teenagers, though the Rollers, having reached number one in the singles charts, are more likely to draw the great crowds of mobbing, shrieking fans. Kenny's fans at the moment seem to be of the quieter, more awe-struck, less demonstrative variety, though no doubt a number one will change all that.

Similar

A bit uncannily similar, do you think? Well, here are the differences. Kenny now are at the stage the Bay City Rollers were at three or four years ago. The Rollers had their first hit, with *Keep On Dancing*, then had to wait a total of 28 months before having their second hit with *Remember*. Kenny have done slightly better, as they have just managed to get their second single, *Fancy Pants*, into the charts.

The Rollers have been through the dumps, times when they vowed that if their next record wasn't a hit, they'd jack it all in. Recently the strain of being idols got a bit too much for them and they all retired to a health farm. They wear their crowns slightly uneasily. They are already worrying about where they'll be in five years' time. They've made it, in Britain at least, and can only stay at the top as teen idols so long before having to summon up some mature musicianship to keep themselves there.



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Leading Question: ROY WOOD

ROY WOOD bounced in to the interview bang on time. As he explained, Wizzard's bass player Rick Price had woken him up and reminded him of the scheduled interview and the venue . . . Beat took a look under the greasepaint at Woody the recluse and occasional eccentric, and also collected a few words from Roy Wood the multi-instrumental rocker, writer and producer.

You have a new solo album out soon, don't you?

Yes. It's called *Mustard*—it's a follow-up in a way to my last solo album *Boulders*, inasmuch as it is also quite a different mixture of songs. I can't be specific about the date of release, because it's finished except that halfway through the recording there was some dispute, so that we had to change studios. I've still got some tracks stuck in this other studio until the dispute is settled, so it all depends on that really.

You are well known for the diversity of your music—how far have you continued this trend on the new album?

I've based tracks on different styles. The opening is a little jingle called *Mustard*, performed in the same vein as the Andrews Sisters. We've got a scratchy sound on it so that it sounds quite authentic, like an old 40s radio show. I've got bagpipes on another track which begins with Beach Boys type harmonies, and then goes into a Band of the Royal Scots type of thing. I've also done a Led Zeppelin style drum solo.

When you are recording, how do you judge what to put in and what to leave out?

I just take it as it comes, really. When I'm writing a song I think about the instrumentation I would like to use on it, and then I just build it up track by track and see how it goes. If it gets to the point where I think there are too many instruments, I stop! I obviously get

ideas as I am going along.

Is there any particular source of inspiration for this large songwriting output?

Not really. My main aim is to keep my writing as varied as possible, so that it doesn't get boring for me or for anybody else. I do work well under pressure, and often finish writing tracks in the studio.

How much emphasis do you place on studio work?

Well, I have quite a drastic recording commitment. I have to do four albums a year plus singles, and I don't know many people who have to do so much work. I certainly enjoy it, but sometimes wish that the commitment wasn't quite so great. Studio work has taken me off the road for some time, and I miss being off the road.

The bagpipes seem to be the latest of a long line of instruments that you have played. How did your use of them come about?

I've always fancied a set of bagpipes, and I just started tootling away on them. They are very fickle instruments, and difficult to maintain. Different temperatures affect them, and things can go wrong. You tune the drones up before you go on stage, and you stomp around for a bit playing a few Scottish marches. We use the pipes halfway through the act, and if they have been lying under a hot light or something they sometimes don't work at all. The temperature closes the reeds up. Not to mention the time they got a flipping puncture . . .

What are your plans for England in the future?

At the moment I have a solo single ready for release, called *O What a Shame*—rock 'n' roll cum Beach Boys sort of thing. Otherwise there are no plans. When the new Wizzard album is completed we will be going to the States.





E

You have a different image in the States from the one you have here. How far would you go along with this?

All the way. It's mainly because I haven't had any hit singles over there, so that there is no poppiness to live up to. I'd prefer to reach the stage where I can put out hit singles and hit albums, like the Faces and Elton John.

How much time do you get to yourself, and how much of this is music?

I don't really get much of a social life, but I don't miss it too badly anyway—I'm not a great partygoer. If I'm not writing I'm watching the TV or something, pretty boring in fact.

Are you aware of what is going on around you, and how much of it rubs off in your writing?

I just don't get the time to study—I've seen the Electric Light Orchestra live a couple of times recently. In fact the "Melody Maker" knocked them and I got quite cross really. My favourite band is Led Zeppelin, and at the moment ELO is my second favourite.

What about Roy Wood the producer, and writing for others?

I have written for other people in the past, but now I don't have the time. If I had the time and offers came in, I would be glad to write for other people. I have enjoyed writing for others too.

Is there anything you would like to incorporate in your music that you have not so far?

Well, I'd really like to have a dabble at everything. I have a reputation for changing about a lot, but I feel that a writer needs to get all the experience that he can in as many different fields as possible. There is a possibility that Wizzard may record a single without me in the future, but this would be for purely financial reasons while I had commitments elsewhere. Despite the fact that I am so busy, I'm pretty absent minded, and live in my own little world. As I said, Rick woke me up and told me to get moving as I had this interview today."

INSTRUMENT REVIEW 1

GIBSON L6-S CUSTOM

THE Gibson L6-S Custom is one of the more recent additions to the Gibson stable of solid electrics, and enthusiasts won't be disappointed in either the sound or the appearance of this instrument. Of the two versions available, one in laminated black maple with an ebony fingerboard, and the other of all-maple construction, we chose the latter for review, the two models being otherwise identical in specification.

The first point which must be made in favour of the Gibson service is that the instrument reached us complete in its original packaging from the Kalamazoo factory, and was already adjusted for playing.

The styling of the body on this instrument is somewhat of a departure from traditional Gibson shapes, but attractive nonetheless. Due to the all-maple construction of the guitar it was evidently thought that a

thicker instrument would be too heavy to be comfortably playable, with the result that the depth is a mere 1½ in. Unfortunately, this coupled with the large (13½ in.) bottom bout, makes the guitar weigh rather heavily on the knee when it's played in a sitting position. Otherwise, the shape is very attractive and contoured (shades of Brand F!) to rest easily against the body of the player.

There are two extremely "hot" Super Humbucking pickups without the usual screw-type pole-pieces, adjustment being effected by screws alongside the pick-up casings. Three diagonally in-line rotary controls—master volume for both pickups; midrange; and treble "roll-off"—are handily situated below the black pickguard, and very little practice is needed to locate them by fingertip feel for quick adjustments during

playing—a fact often ignored in the design of electric guitars.

The six-position tonal transfer switch, which is similar in styling to that on the 345 and 355 stereo models, has, however, a more varied function. Forming the basis of Gibson's new Q system, and operating in conjunction with the rotary controls, the selector clicks satisfyingly from one tonal range to another—from mellow bass to piercing treble with harmonic overtones. This is particularly effective on positions 5 and 6, where an out-of-phase sound is obtained.

The L6-S also features the latest Tune-o-matic bridge which has been appearing on more recent Gibson models. This is an improvement on the earlier 335-type inserts, which, if not made of metal, tended to break or crumble with prolonged use. The length of travel on the newer inserts is

longer and the movement more positive, allowing for more accurate intonation—a must on this type of guitar when using light-gauge strings.

Another significant departure from tradition is the maple neck, and Gibson devotees may discover an unfamiliar feel on a first attempt. This is soon overcome, however, and all kinds of inhibitions disappear rapidly as the incisiveness of the action becomes more apparent.

The fingerboard itself is narrow—1 9/16 in. at the nut—and thick-fingered players would no doubt feel uncomfortable playing down in "farmer's corner", but at the other end of the scale (no pun intended!), there is easy access to the 24th from a wide Florentine-style cutaway.

Fittings throughout the L6-S Custom are chromium, including the individual enclosed machine heads whose solid movement is a real asset to positive tuning.

To sum up, the L6-S Custom is an excellent axe, well-made, sounding and looking good, so it comes as no surprise to learn that it is in the upper price range—£289 including VAT. But, as the man said: "You gets wot you pays for".

Equipment used in test: H/H IC 100 amplification, Binson Echorec, Goodmans speakers, TEAC A3340 four-track and Ferrograph stereo recorders.



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INSTRUMENT REVIEW 2

KIMBARA N.119

OVER the past few years we've witnessed an ever increasing number of copies of famous guitars coming on to the market. Most of these have been copies of various members of the Gibson family—some bad, some good.

Neglected, though, have been Fender guitars which, accepting their enormous popularity, seems a little strange.

All that is bound to change though with the rapid acceptance in this country of guitars like the Kimbara N.119, distributed by Fletcher, Coppock and Newman.

The Kimbara has a good solid feel, settling well on your lap when played sitting down, and having a fine balance when you

use it with a strap. The action seems set low enough to please the modern-style guitarist without reaching the almost absurd fret-scraping levels which can be the cause of a load of problems—fret buzz being probably the least.

The neck is slim, the body well contoured, and the whole feel of the instrument is likely to inspire confidence, which is an important guitar function.

In the early days of copies, there was a quick success in the shaping of guitars to look like the originals. The trouble was, very few captured anything like the sound of them. The Kimbara scores well on both counts, being capable of producing a distinctive sound

that should please.

Adjustment is well provided for all round with an easily accessible truss rod, a micro-set bridge and very good quality machine heads—you'd have no reason to be out of tune on this one!

The Kimbara also has the advantage of a screw-in tremolo arm which works well enough but, like all such devices, has a tendency to put the guitar out of tune if you are rash enough to try any Hendrix-like flashiness. As this is a common enough fault on all tremolos (you're not supposed to STAND on the arm dammit!) it wouldn't be fair to blame the Kimbara for that.

The guitar comes equipped with a sturdy plush-lined case and, all things considered, represents good value at its recommended price of £98.40.

If we have any criticisms at all, they are that the finish on our example was a little rough in places (not that finish makes any difference to the sound) with a roughly trimmed scratch-plate and rather scruffy-looking pole-pieces on the pick-ups. One other small moan was that the strings weren't a properly balanced set, with the top being noticeably heavier than E, A and D strings. Still, that's easily remedied, and it's nothing much to worry about.

All in all then, a rather tasty guitar.



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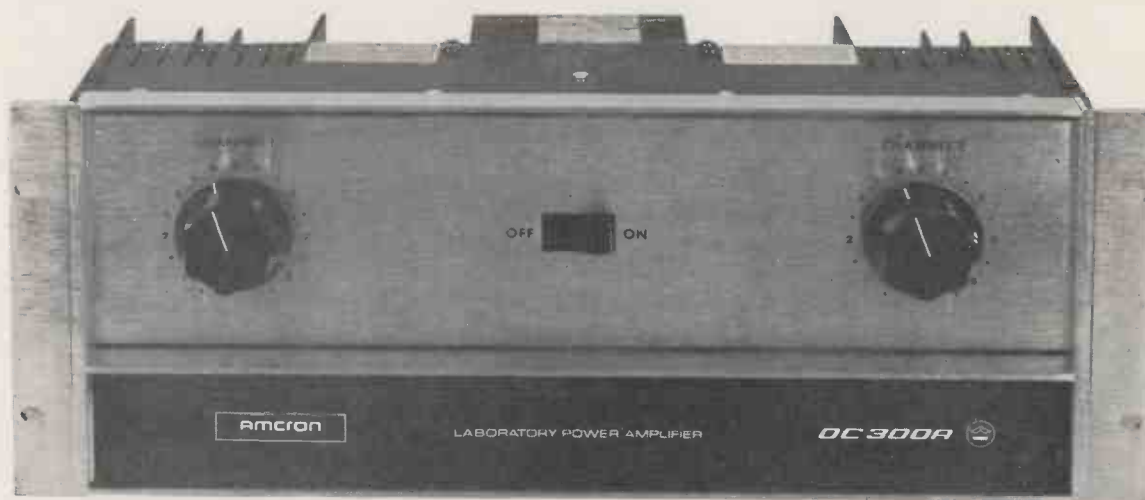


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STAGING THE BIG ONES

Mel Bush, promoter of some of the biggest events in rock, talks about the problems behind the Zeppelin show at Earls Court



MEL Bush doesn't give away complimentary tickets to friends.

"Every free ticket that goes out I have to pay for", he says in a moderated Wiltshire drawl.

With some 51,000 tickets on sale for the forthcoming Led Zeppelin concerts alone, one might think Bush is being rather churlish, but, as he says, business is business. The Zeppelin tickets were all snapped-up within a few hours of going on sale, and a further 100,000 applications were refused.

It was, Bush says, a very successful promotion. But then he is unaccustomed to anything else. Over the past 10 years Bush has promoted most of rock music's top acts, and some of its most memorable events.

Organising the Zeppelin concerts was a major exercise in economics and administration. The first problem confronting Bush was choosing venues suitable to both Zeppelin and their potentially enormous audience.

"We talked about doing a national tour, but Zeppelin made it clear that they wanted to put on the show they'd been doing in America." It was a presentation which Bush says only Earls Court was large enough to facilitate. But was this really fair on fans in the provinces? Bush argues that tickets were readily available through provincial outlets and that, anyway, devoted fans would willingly have made the journey to London to secure tickets.

The difference between the Manchester Free Trade Hall and Earls Court is the difference between a concert and an event, he feels. "If they'd done a 20-city tour of England they

would have only taken in 40-45,000 people anyway. By doing Earls Court for three nights they were able to take in 51,000 people. Whichever way you do it you've got problems."

Bush defines his role as a promoter as "catering to all the band's needs". In Led Zeppelin's case this meant liaising with everybody from the band themselves over drink preference to the Greater London Council over fire-regulations. Zeppelin flew in their own equipment and props from America — in quantities copious enough to warrant chartering a private jet rather than freighting by scheduled flights.

With the latest in laser lighting and probably the most sophisticated P.A. set-up ever seen on an English stage, each night's performance cost between £25-30,000 to present, with only £5,000 of that for the hire of Earls Court itself. Bush, working in collaboration with StageShow, the American company contracted to provide props, and a 15-man stage crew, supervised the installation of the equipment, treading a labyrinthine path through concert-hall and council regulations, even to the point of deciding which fire-proof fabrics would be suitable for the stage backcloth. It was also his responsibility to arrange publicity for the shows, "security" (a euphemism for "bouncers") programmes and catering franchises. Nothing was left to chance.

"If I'm doing a promotion I like to be completely in charge", he says. "You're only as good as your last promotion; if you do a bad one it's harder to get a big group next time."

Bush does not do many bad



Mel Bush pictured in the queue for tickets for the Zeppelin show at Earls Court

ones. He has a penchant for the "super-gig" — Zeppelin playing to 51,000 over three nights at Earl's Court; Slade and Bowie selling out the same venue; the Crosby, Stills, Nash and Young extravaganza at Wembley, seen by 71,000 people, and the up-coming Elton John Mid-summer Fest, again at Wembley on June 21.

Economics are the main consideration when staging presentations of such magnitude: the traditional concert circuit, once the bread-and-butter for most groups, now barely provides crumbs. But while such mammoth gigs are clearly profitable ventures, isn't it sometimes the case that they are less satisfactory for the audience?

Expanding

"Maybe three years ago that was the case", says Bush. "But now groups have learned to use a good P.A. and proper lights, and make the whole thing more of a show when playing big venues. Another thing is that music as an industry is expanding at an incredible rate in terms of both technology and sheer size — probably more than any other industry. The range of equipment available to groups is incredible, and every group wants to have the best, to do their show to perfection. In the States they can do what they want — every big town has its own stadium with a 15,000 plus capacity. But here those sort of venues are limited."

The CSN&Y Wembley gig — which took Bush six months to organise — was a good example, he feels, of a large outdoor concert succeeding through good production — and promotion.

"It proved to the public that

you can get a good sound-system operating outside; it was the best I'd ever heard. You can lose a lot by staging a show outside, but you can get a sense of occasion lacking indoors — providing you've got the right balance of acts. The CSN&Y show proved this. If you're trying to create rock history you're not going to do it with one act — even if it sells out to 70,000 people. For the Elton John show we've got the Beach Boys, Eagles, Kiki Dee and Joe Walsh; it's a quality bill, there's variation, but at the same time each act complements the next. Bills have failed in the past because of the wrong ingredients. It's no good following CSN&Y with Black Sabbath, and then another light act; they just don't complement each other."

A one-time musician himself, Bush started as a promoter in his native Wiltshire, booking local groups into church halls, gradually working his way through minor chart acts to the major international stars he now handles. He has built up his business through a series of shrewd gambles. He was the first promoter to move Slade out of the clubs and on to the concert circuit; "I did the same thing with Bowie. Everybody was saying 'Bowie's going to make it', but I was the first person who actually walked up with a cheque book . . ."

Based in Bournemouth, Bush's organisation is very much a family affair — his father and sister help run it. Bush himself has the lucrative, if unlikely, side-line of buying and selling disused RAF and Army camps. And how much is it all worth?

"I'll talk about promoting, but not money. It's not relevant . . ."



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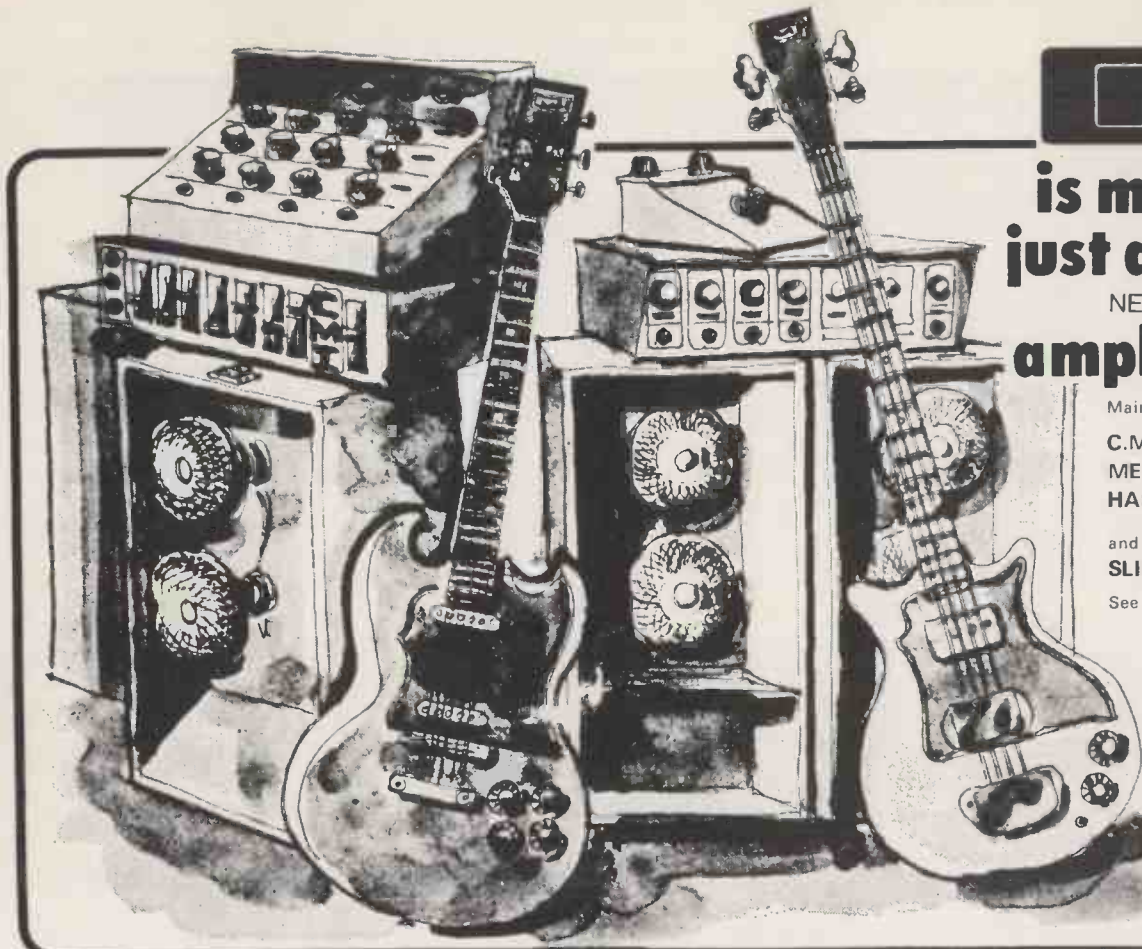
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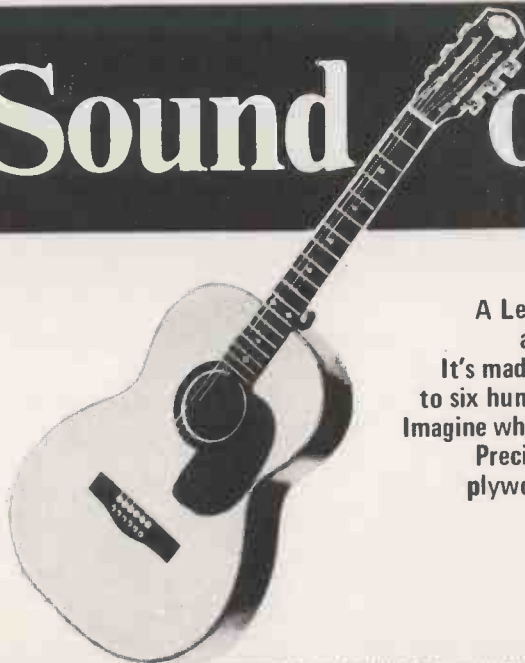
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ROADIES PAGE -



Bob Young of Status Quo

ROAD Manager, tour manager, songwriter, poet, Bob Young has frequently been Status Quo. In fact, he even appears on stage with the band, playing harmonica on *Railroad*. He's been with the band for an unbelievable eight years, having spent his time before that working as an engineer and running a folk and blues club in Basingstoke.

"When I first joined the band, I came in as the roadie doing everything," he recalls. "I was doing the P.A., the lights, the gear, the lot. We had a 200 watt Marshall in those days and I could fit the lot into a 15 cwt. Transit, lights and all!"

Certainly a far cry from the Quo of today, with their ten-ton truck and 5000 watt P.A. Yet basically, Bob says, the back line is pretty much the same as it was then. "We're still using some of the same amps and guitar amps, all old Sound City things. They made them to last in those days!"

After a year Malcolm Kingsworth joined and took over the task of setting the gear up. He's now sound engineer, and the crew has increased over the years to include Paul Lodge, who does the monitor mix and has been with them for four years, Keith Castley, who's the stage roadie and joined two years ago, George Harvey on lights and the newest recruit, Graham Catton. Apparently nobody has ever left and Bob is expecting to be signed on for another ten years' service once his first decade is up!

Capable

It's an extremely tightly knit team. "You couldn't find a more capable, and compatible crew anywhere," Bob says proudly. "I've got complete confidence in them. We've all been offered good gigs with other bands and we could have taken some very good offers over the last few years but we don't want to split up."

One reason the crew are so



happy with their job is that the band always give them a chance to utilise any talents they may have, which is what led to Bob's extra career as a songwriter.

Writing

"Way back in the folky days I used to write a song or two, but writing with Quo came about quite accidentally. The band's old organist and I write a few things for fun, so I thought I'd see what happened when I tried writing with other members of the band. Alan and I had a go with Francis and it all clicked. The first song we wrote together was *In My Chair*. Since then we've written *Caroline*, *Paper Plane*, *Down Down* — a few hits!

"Now we're swopping around a lot more and writing with different partners. Rick and I wrote a number called *Night-ride* which is on the B side of *Down, Down*."

Naturally, Bob has seen quite a few changes take place as Quo have grown over the years in popularity and gear.

"The main difference between now and six or seven years ago is that now everything is on a larger scale which means things have to be gone into in so much

more detail. The slightest thing that goes wrong on the road is blown up out of all proportion. Mind you, things rarely go wrong with such a good team and when things do, we can handle them either by working them out or by having a good laugh about them."

Roadwork

Bob has done a fantastic amount of travelling with Quo and he loves every minute of it. He doesn't think he'll ever get fed up with it all, or feel too old for the rigours of the road. "It's not rock and roll if you're not travelling," is how he sums it up.

In the early days he travelled with the equipment but now, as tour manager, he travels with the band. "They need someone to keep them in order!"

As well as organisational duties, he's also in charge of expenditure on the road, which is quite a task with people like Quo who hate carrying loose money around with them.

"They all carry credit cards, but sometimes they can't muster up a pound in cash between the lot of them, I'm a terrible bloke because they ask for subs and at the end of each tour I present them with a complete list of what they've spent and they square up right away. They'd be silly not to keep an eye on these expenses because things like telephone bills can really mount up. When you think of the money involved in air fares, hotel bills, car hire, trucks etc. for a band of Quo's size — nine people including the road crew — it can be quite frightening."

Damage

With Quo's reputation for sometimes whipping audiences up into a frenzy at gigs, resulting in damage to halls, Bob also has to act as Ombudsman between the band and the hall managers.

"I always warn them beforehand what to expect, because

that last Wembley gig cost us a lot of money. If the band see the kids climbing on the seats, they always say something to try to stop it. We don't like the bills for the damages but it's an occupational hazard."

Bob frequently finds he's immersed in pacifying a manager or sorting out security when he suddenly hears *Railroad*, his number, starting up on stage.

"I have to make a quick belt for the stage from wherever I am and I usually get there just in time. For that reason I always carry my harmonicas around with me but there was one awful occasion when I walked on, took out my harmonica and it was in the wrong key. The only think I could do was walk off again!"

Chance

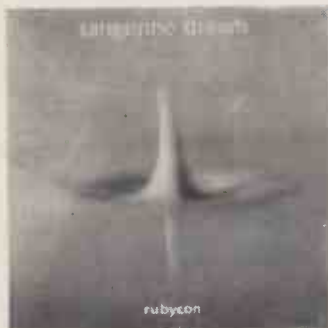
Like his songwriting, his harp playing came about because the band were looking around for somebody to have a go. "I was the only one at the time who knew where to suck and blow in it!" The band have kept his spot in ever since.

As far as the future is concerned, Bob's main ambition is to see the band making it big in America. He can also see the day arriving when he, along with each member of Status Quo, will record a solo album, because he has quite a distinctive, deep singing voice and has written a lot of songs which aren't in the Quo style. He may also have some poetry published but begs us not to make it sound like he's blowing his own trumpet.

"Everyone deserves praise and attention equally, because they're all an important part of the team. I'd also like to give the people who help out at various gigs a mention. We have regular teams of roadies who always meet us and help out at certain venues, like Hot Dog, the Sickly Twins and the Pongo Twins. Thanks, boys. Sorry I haven't room to mention everybody."

album reviews

ALBUM OF THE MONTH



TANGERINE DREAM
RUBYCON
VIRGIN V2025

How can you review an album like *Rubycon*? What standards can you use to pass any form of criticism on T. Dream's music?

You see, the problem is that *Rubycon* is quite unlike anything that most people have ever come across before. Certainly, there have been both jazz and avant-garde artists this century who have abandoned restrictions of melodic and rhythmic form. That isn't what T. Dream have achieved. What it would appear that they have done is capture the various ideas which have been floating around the music world for the last 50 years or so, contribute a great musical skill to them and then manage to put them over to a wide audience.

For that reason alone they will be assured of massive success as they break completely new ground in the history of popular music.

Rubycon itself is superb, a major triumph over those people who regard electronic instruments as being emotionless lumps of pseudo-scientific gadgetry. T. Dream have achieved that breakthrough which many of us have been waiting for—the proper use of synthesizers *et al* to create emotion completely without the use of

those instruments as fake guitars, drums, or whatever.

Furthermore, the band have also thrown out musical conventions which we have come to accept as "gospel"—speedy riffs, guitar licks, beat, and all the other forms that have their place but are not *all* that music has to give us. What they offer in return is an introduction to music as we have never heard it before. Music which creates effects without recourse to foot stomping or "pretty tunes", music which works its effect on us by sweeping waves of pure sound over and around us, working more by pure intuition than anything so concrete as normal music's use of hack clichés.

Yes, *Rubycon* is the forerunner of tomorrow's music and, strangely enough, we find ourselves now at the beginning of a new era. All of the sudden things feel different—a bit like 1962 all over again in fact. It's a nice sensation!



CLEAR LIGHT SYMPHONY
VIRGIN V2029

Clear Light Symphony is the brainchild of Cyrille Verdeaux, a French musician who has the distinction (sic) of having studied at the Paris Conservatoire.

Whatever his musical background, though, this album fails to deliver anything really substantial in the way of either pure hedonistic enjoyment or mental stimulation. What in fact it appears to be is a bridge be-

tween the purely melodic approach of Mike Oldfield and the rhythmic 'freak-out' stance of people like Tangerine Dream. As such it seems to have failed to provide anything more than a weak pastiche of both styles.

What does stand out here, though, is the contribution to the album of rather tasty guitar work on *Side One* by the imitable Steve Hillage of Gong. His style is instantly recognisable as is his tone, and he provides perhaps the only really worthwhile pieces on the record.

The real failing is in the attempt to combine these two styles. There is a melodic theme which one comes back to from time to time and there are also rhythmic effects, which, however, are not investigated in musical depth, and the overall result is rather like candy floss that melts insubstantially in your mouth.

Perhaps the album will find loving attention among those people who bought Oldfield's work without really appreciating it (which is in no way a slight upon Oldfield). These people will find the *Clear Light Symphony* pleasant muzak — the rest of us will probably leave it well alone.

AMON DUUL II
LEMMINGMANIA
UNITED ARTISTS UAG 29723

Nein. Perhaps after enduring the recent spate of re-releases and compilations, so many of which are *not* enriching musical excursions, one becomes a trifle wary of such offerings. This set is a collection of tracks from their *Yeti*, *Wolf City* and *Carnival* in *Babylon* albums, plus four previously unissued efforts including the title track. Certainly during the period when these albums were being released ('70-'72) AD II were gaining acclaim as Germany's most creative band; at this time too Germany was offering little else. This was accompanied in England by regional pilgrimages to discover and pay homage



to these and similar grimy psychedelics—to space out to vibrations in smoke-filled venues and listen sitting lotus to the albums at home, joss stick in hand. So they got around. The music defies categorisation, but often defies comprehension as well. The vocals (the words are in English) are frantic and meaningless, as the titles may suggest: try *Green Bubble Raincoated Man*, for instance. Actually the previously unissued numbers seem more direct and powerful than the others, but there really is very little on the plus side. If you still remain curious it is perhaps a cross of Hawkwind and Can. If you can't tell the difference between a soundcheck and a gig, give it a go by all means, but if you can . . . nein.

JEFF BECK
BLOW BY BLOW
EPIC 69117

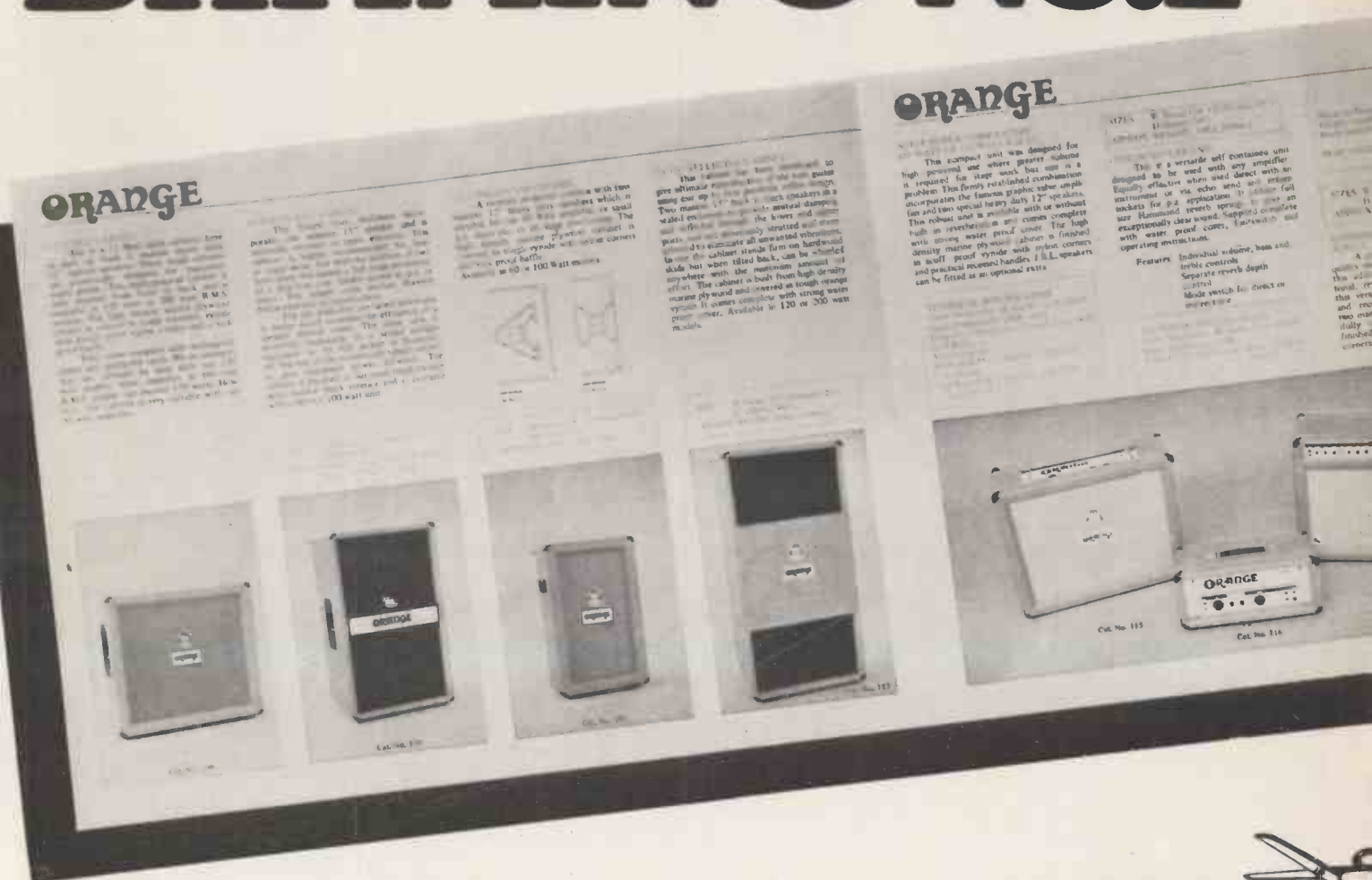
To pass any sort of opinion about Jeff Beck is almost impossible. The man has a strange chameleon-like ability to play in so many styles that one may find oneself swept out of the bounds of one's own tastes. For example, back at the very beginning, Beck's undoubted forte was blues guitar. Anyone who saw him with the Yardbirds will, no doubt, remember his outstanding playing on *Smokestack Lightning* or any of those great blues numbers. Next we had the psychedelic Beck, gradually easing into pyrotechnics with astounding style. This was followed by the period which many claim was his greatest hour, the two albums *Truth* and *Beck Ola* where he worked with Rod Stewart and Ronnie Wood. Then we had the *Rough and Ready* band with Max Middleton and, lastly, the ill-fated Beck, Bogart, Appice band.

Through all these changes, Beck has seemed heavily influenced by the musicians of the moment. Now, with his solo album and a return to Max Middleton as co-composer and

Continued on page 42

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Continued from page 40



keyboard player, we can see a jazz style emerging which blends with Beck's heavy Tamla/soul feel, picked-up, no doubt, when he worked in the States with people like Stevie Wonder.

To many, though, the approach here of fast runs and complex patterns will not be appreciated. Beck was always at his best with his amp cranked up to bursting point, screaming away with long drawn-out sustain, interspersed with melodic solos, as on *Truth*.

Still, the technique here is obviously fine and if you like Beck playing this jazz/soul styled music, then you're in for a treat. Alternatively, if you yearned for a return to either the blues or those characteristic

Beck feedback/sustain qualities, you're in for a disappointing time.

**BAD COMPANY
STRAIGHT SHOOTER
ISLAND ILPS 9304**

This one is set to be big. The first album *Bad Company* was made while the band was still growing together, and before they had extensively toured, but was still a clear taster for the future. *Straight Shooter* showcases all that the band do so well, and it is quite apparent that they are really enjoying it too. Mick Ralphs never realised his full potential during his earlier days with Mott the Hoople, and plays with economy and energy. Simon Kirke is still beating the skins in much the same way as he has always done, but a



new lease of life is apparent here as well, with two of his compositions on this set. Paul Rodgers' squeals and yelps lead the music as effectively as they did in his Free days. Okay, we all know about these guys, but they still add up to a tight, tight unit. The opening track and new single is *Good Lovin' Gone Bad* with shades of *All Right Now* and *Can't Get Enough* a very pleasant exercise which should do as well as the album. The more soulful *Feel Like Makin' Love* brings Ralphs and Boz Burrell to the mikes with some vocal harmonies, while the first Kirke composition *Weep No More* introduces a little string backing. Although the band is not resting on the Free laurels, the best way to describe the nature and variety of this fine album is to recall the better Free albums. I just can't say any more, save to express the hope that the old Free fans are tuned in, plus a few more too. And if you can get in, this has got to be a band to see live. (Incidentally, it's quite a nice album cover too.)

**LESLIE WEST
THE GREAT FATSBY
PHANTOM BPL 10954**

Leslie West's real claim to fame has been his past involvement with both Mountain and Jack Bruce. While both of his earlier projects were relatively successful, Leslie has now fallen foul of the great 'Must do me a solo album' trap. The result, while not being as dire as many of the solo albums around these days, is nothing to make you want to scream. West rocks through a wide variety of numbers including *High Roller* (a previously unheard Jagger/Richard number), *House of The Rising Sun* (yes, he's even attempted that ancient toon!), *Honky Tonk Women* and quite a lot of other fairly well known songs, which he uses to back these oldies but no longer goldies. Really that's the trouble with this album, West's singing is fine and his guitar work is great, but he has nothing new to offer in the way of really



outstanding material and precious little to give to re-hashes of others. Still, it's not a very bad album, and is certain to go down reasonably well at parties where his gutsy attack should help people up onto their feet. The truth of the matter, though, is that just because you can work well within the context of a band, where the influence of life on the road with four or five others creates a blending of styles, this doesn't mean that you're capable of going it alone. Not a bad album, but a near miss.



**ARIEL
ROCK & ROLL SCARS
HARVEST SHSP 4039.**

From Australia, the land of canned beer and surfing, a passable rock outfit. On this showing they stick to the fairly regular rock idiom, with all the songs written by guitarist Michael Rudd. It is certainly enterprising for a band of this sort to rely entirely on their own material, without attempting to regurgitate any of the older and well-tried classics, but in so doing one becomes increasingly aware of the similarities between many of the songs. This would in fact be more noticeable but for the fact that several songs like the title track are treated with quite refreshing vigour. The lyrics, which are printed on the inner sleeve, range from the banal to second string Lieber/Stoller type excursions; *Real Meanie* reminds one of *I'm Evil*, for instance. The band is definitely at its best when moving through the more basic exercises, for the odd vocal harmony sections are not always tasteful, while the brief harmonica passages are painful. More adventurous arrangements and lyrics would transform a pleasant experience into an exciting one. Meanwhile, it's all good fun, y'know!

IN BRIEF

George Carlin—*Toledo Window Box*—Little David, K59652. Not rock, but one of the best comedy albums in years.

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NUCLEUS ETCETERA



Bob Bertles (with cap) and Ian Carr stand over Nucleus members l-r Roger Sutton, Roger Sellers, Geoff Castle and Ken Shaw

NUCLEUS have been paying their dues round Europe for some time now, collecting several prizes as the best small jazz/rock ensemble in the country en route. Their brand of free-form music does not in fact fit comfortably into any box, making Nucleus one of the many outfits which holds great attraction for a particular core of followers, but which has failed to capture the wider audience it deserves.

If you've been missing out so far, don't hang around waiting for these guys to sell out, because it's just not on the cards. They have a new album, *Snakehips Etcetera*, due for release in May, and it's an open invitation to join the party. A live recording at Onkle Po's Carnegie Hall in Hamburg promises to be a good-time blast as well. Bob Bertles from Australia is the sax player, and in the best traditions of the finely matured jazzman proved to be a superbly articulate orator for the cause of their music.

He was profuse in his apologies for not having prepared statements of great philosophical import beforehand, but with instructions to proceed from an unbiased viewpoint was soon in full flight. He forestalled the question of his influences. "I got blind drunk the other night, and I dedicated every drink to Charlie Parker. He really turned me on. I must rate Nucleus as a big influence — things can really get grooving when there is room for improvisation. Ian Carr on trumpet is the band-leader, but he never forces any change of direction on you.

I remember one time we were recording in Germany, and we were already well into the number when this German calls down from the control room, 'Achtung, achtung, the tape does not seem to be working.' Ian was livid, but his playing the next time round was really something else."

Bob has countless similar anecdotes, but the feeling is

always the same. He's never so happy as when with sax in hand.

"We all thrive on being on the road. We did 13 gigs in 14 days recently, and the band was getting so tight I just did not want to stop. It's really a drag when you are working so hard and the adrenalin is flowing, and then you have to stop for a month off. It's not the monetary aspect of not working that worries me—I just miss making music."

Despite these odd breaks, Nucleus is a very busy band. Ian Carr, in between writing ninety per cent of the music, is also a recognised jazz author. Once the coming European tour is over, and the live album is in the can, he sets off for the States on a number of missions. He looks upon America as the jazz centre of the world, and hopes to parade Nucleus there at the soonest possible opportunity. Bob mentioned that the band had played there before he joined about eighteen months ago, and that the prospect of a visit with Nucleus greatly appealed to him.

Cinderella

Ian has also been commissioned to write a book on the plans to interview him and his friends before returning to his Derbyshire cottage to continue with the book when the time permits. Despite Ian's and Bob's obvious devotion to their music, neither is unaware that jazzmen play to a specific audience. The liner notes of Ian's last book, "Music Outside," quote that "jazz is a music outside, a perpetual cinderella of the arts in Britain, having neither the cultural acceptance of classical music which is underwritten by the state, nor the profitable mass appeal of rock music which is championed by the music industry". Bob echoes this view without a trace of pessimism. "Our stuff has in the past gone over many heads, but I think that *Snakehips* should have a wider appeal. There hasn't been any intentional change, but I feel that it's back to the roots more, and thus is more commercial. It's probably a good thing, because it's when a band forces a new direction that it often doesn't work.

Bob signed off in hearty mood. I've been tramping from embassy to embassy in the cold to get my visa fixed up, and I've got to line up another flat. What a bloody drag. I mean, I just want to get up there and blow my sax."

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Getting his priorities right has always been a first essential with Neil Young. On leaving school, where he studied modern languages, he joined the Royal Electrical and Mechanical Engineers: "To see if I had any technical ability". From here he went to English Electric, carrying out research work on technical literature with their Technical Publications Department. He moved on to the EWS Technivision Publications Division and then to Elliott Aviation, in both cases working on technical instruc-

tion literature for the Services.

In 1962, at the age of 25, Neil Young joined Vitavox, the firm his father founded in 1931. He then became an Associate of the Institution of Works Management. Seven years later, after a period during which, amongst other projects, he and his brother David helped to develop the costing and production control systems of the Company, he succeeded his father, the late Mr. Len Young as Managing Director; Mr. Young senior becoming Chairman of the Company, the post he held until his death in 1974.

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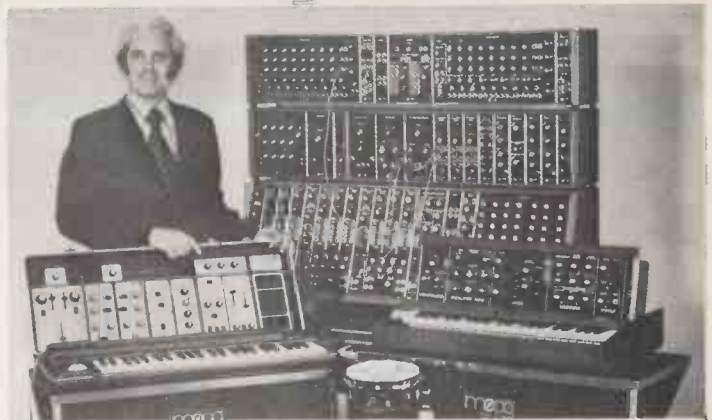
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BEAT INSTRUMENTAL LOOKS AT THE

NORTHERN SCENE

LIVERPOOL

THE best way to describe Liverpool now and what happened to it after The Beatles is to imagine you've been on a week-long binge drinking Pernod and vodka mixed!

It was great for a while but the end result was devastating.

The hangover has taken over ten years to clear and it's only now that the city is beginning to find its feet again musically.

It was during those hazy euphoric early Merseybeat days the city was well and truly mugged of any of its talent by fat men with fat cigars and fat chequebooks who signed up anything that moved.

Liverpool was left lying out in the cold helpless and talentless.

But, to coin a phrase, all that's changed.

A whole new generation has grown up, many of whom were just twinkles in someone's eyes while The Beatles packed their bags and left.

But, thanks to the city planners, you won't find much of the talent in the city itself.

For the planners moved in with their demolition men and ripped the guts out of the city and packed most of its people off to new flats and houses in the overspill towns of Kirkby and Skelmersdale, or to the vast suburban housing estates like Cantril Farm.

It is here where the unemployment rate is high and the amusement rate low, that the new talent is springing up.

Groups like The Sparcals are causing minor sensations wherever they play.

Here are four young lads who have been going for only just over a year, but who have done more than most groups do in a lifetime during that time.

They have amassed a loyal following of over 4,000 fans fully signed up in their fan club and they have also started their own record label, Proteen, and had their first maxi-single released on it selling locally nearly 10,000 copies.

They play pure pop music which makes a refreshing change from so many groups who think they stand a chance by being Led Zeppelin Mk 2.

Their secret for success? "We just play music for the kids, music that they can identify with, music that we love

playing," said John Brian the group's leader and singer.

The three other members are Will Alker, drums, Kenny Nelson, bass guitar, and Brian Flynn, rhythm guitar.

Offers have come pouring in for the group from recording companies and the group are just waiting for the right kind of deal before making any further moves, but they are well aware of the problems that being a group from Liverpool can bring.

Beatles

"Everyone expects you to be another Beatles. It is a terrible millstone to carry around your neck," said John.

"There can never be another Beatles, in fact most of today's kids don't even know who they were. Their pop music memory



Strife, a local band who have been featured at the Cavern

starts with Gary Glitter," added John.

Like all groups, The Sparcals find the lack of suitable venues their main problem. In the Merseybeat heyday when groups grew on street corners and clubs were two-a-penny there was no problem. In fact groups used to treble up and dash from one club to another on a good night.

The Cavern and The Blue Angel were the places to play, but the Blue Angel faded away years ago, and sadly the sands of time ran out for the original Cavern over a year ago. Now the sand stands 20 tons high on top of the cellar which gave the world The Beatles. The club was demolished to make way for a new underground loop line and the pile of sand is being used to mix for the cement.

A new Cavern has emerged from the rubble only five yards away across Matthew Street, but it just doesn't have quite the same atmosphere.

It is, however, a bastion for heavy rock bands and has been the resting place for two local bands, Nutz and Strife, who have both recently had albums released nationally.

Nutz caused quite a stir with their album, not only for their tight playing but for the cover which had a young lady posed in rather a delicate position.

The four-man line-up of Dave Lloyd, Mick Devonport, Keith Mulholland, and John Mylett, produce raw exciting rock-and-roll laced with tight harmonies and are certainly a band with a great future ahead of them.

So too do Strife who have just had an album, *Rush*, released in February this year on Chrysalis.

Aside from The Cavern, there aren't too many places for groups to play other than the occasional pubs, and it's in St. John's Precinct where you will find the best.

The Precinct is a monument to man's advancement in plastic, prefabricated technology, smack in the heart of Liverpool.

It's one of those massive shopping precincts where you can buy anything from mothballs to maracas and it's also the home of Pub Rock in the city.

You won't find much elbow room in either The Sportsman or The Moonstone when they have a live group on, and that's most nights of the week.

Since local groups such as Supercharge and Pinnacle started playing there, business has boomed.

Indeed Supercharge have made The Sportsman their home, and their following is almost as fanatical as that on the Kop a few miles away.

Supercharge are a high-powered free-blowing sax, brass and guitar outfit who have been together for over two years, but who have all served a beer-soaked apprenticeship in many other pro-bands along the way.

The result is a perfect blend of experience and professionalism that ensures a good night out wherever they play.

There are only two main places where you can see name bands in Liverpool—these are either at the Stadium or The Empire Theatre.

The Stadium was, and still is, used for boxing, and many of today's top rock stars have had a work out in its famous ring, which doubles as a stage for the groups.

Stadium

A cold empty barn of a place to which only the heavy metal kids go, its attraction is that it's cheap and nasty, with a good hot dog stall, and at the same time some of the best live music in town.

They say the nicotine is two inches thick on the ceiling which has overlooked a thousand fights and some of the best rock acts in the world. But that was when they were young and had hungry stomachs to fill while they were growing. Now you won't find any established group with stars on their doors playing the Stadium. But it is an ideal place for the up and coming band, and those who are headlining for the first time.

The groups know the music has to be good. They can't afford to sit back and let a synthesizer do the work if they are going to make the big time, so they come off dripping with sweat, and the Stadium has

some of the best music that goes.

Just lately they have had such diverse talents as Edgar Broughton and Steve Harley with his new Cockney Rebel.

Once the groups have made their name, then the cold dressing rooms of the Stadium are swapped for the warm comfort of Liverpool's biggest and best venue—the Empire Theatre in Lime Street, or the plush surroundings of Southport's New Theatre.

Under the direction of the Empire's new manager, Charles O'Neill, great efforts have been made recently to give Merseyside's pop and rock fans a wide and varied programme at the theatre.

"Our aim is to give them the best that there is, and I shall always continue to do this, providing there is the demand," says O'Neill.

He is very aware of what is going on in today's scene, and knows which groups will sell and those that won't.

"You have to be selective when you're running a theatre as big as this. It is no good selling only 500 tickets so that when the group get on stage they won't be able to see anyone," he added.

The theatre seats over 2,500 and has one of the widest and strongest stages in the country—a fact recognised by ELP last year. O'Neill said: "They searched the country for a venue which could take their forty tons of equipment and decided that the Empire was perfect." The group played to nearly 9,000 fans in three sell-out days.

This season's acts appearing at the Empire have so far included Bad Company, Hunter and Ronson, and Atlantic's Super Soul package tour.

Genesis sold over £9,000 worth of tickets in less than four hours for three nights.

One of the highlights of the

coming season was Slade and for the screamers the Bay City Rollers.

A few miles up the road brings you to Southport which not only has miles of golden sand but also has one of the top nightspots in the country with the New Theatre.

It is a superb auditorium which naturally only attracts the cream of the crop. Artists such as Jack Jones and Ella Fitzgerald show the standard of people who play there.

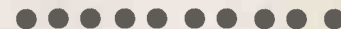
In fact Helen Reddy was so impressed with the facilities offered that she decided to do two concerts there — to be filmed by the BBC for a future programme in the "In Concert" series.

Helen will only be doing two other concerts in this country during her stay, so it shows the prestige which the New Theatre is rapidly obtaining.

The best show in town however is still of course to be found at Anfield where the Kop hold court regally every other Saturday. Here you can hear some of the best top ten records at a minimal charge and all with slightly re-arranged lyrics in praise of Toshack or Keegan. Here too is all the humour and pathos of Liverpool today.

The city may have one of the highest unemployment figures in the land and times may be hard, but one thing you can be certain of is that the music is back.

And while there may not be another group like The Beatles waiting around the corner, you can be sure that if it ever does happen again, then there will be plenty of Alka-Seltzers handy this time.



MANCHESTER

The Manchester music scene has seen better days. Since The Hardrock, at Stretford, came under new management, regular concerts by top artists from both sides of the Atlantic have been few and far between.

The Hardrock now seems to cater more for the younger end of the record buying public, especially since it became the venue for Granada TV's "Rock

On With 45" show. Incidentally, anyone wanting free tickets for the show should write to Granada TV, Manchester 3.

Future attractions at Hardrock include Don MacLean in concert on May 25.

The Free Trade Hall continues to provide some good concerts, despite appalling acoustics.

The recent triumphant return *continued on page 48*

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NORTHERN SCENE

of Manchester's 10cc brought a justified standing ovation after a flawless performance. The group seems likely to play the Free Trade again as soon as possible.

The Hollies, another group which originated from the city, are returning this month, but their week's engagement at Wythenshaw's Golden Garter Club from April 21 is their last booking before starting a two week U.S. tour taking in New York, Detroit and Los Angeles.

Manchester's quota of good live concerts may leave much to be desired, but the number of up and coming new performers is reassuring.

Oscar, who have just recorded their first LP and have a single *Mad About The Boy* coming out in about a month, have been playing together under various names for about seven years. Last year, under the name Samson they had their first chart success in Holland with *The Wind Talking To The Trees*, which for various reasons was not released in England.

The band, Brian McGladderie, Tony Bamforth, Gary McDougal, Roger Tweedale and Kevin Parrott are all from Manchester and have been playing up and down the country for some time.

Flight, a good young "bop" group have been playing to

receptive audiences in Manchester for some time.

The group was described by a spokesman for their record company as "a young 10cc". Make of that what you will, they are worth keeping an eye on.

Also, watch out for newcomer Ruth Swann, who's remake of Gloria Jones' 'Tainted Love' has just been released by Spark Records.

Attractive Ruth, who is 22—aren't they always—is from the North-West Ho offers a good range of music in unusual surroundings.

On the club scene, the North-West Ho offers a good range of music in unusual surroundings.

The club is a converted boat moored in the unlikely setting of Salford docks. Some unkind customers have suggested that if you fell overboard the fumes from the water would kill you before you made a splash, but that really isn't fair.

Half a dozen bars with different moods and volumes of music cater for most tastes, and a lively trad jazz band in a lower deck bar adds to the atmosphere.

The choice for soul fans, though, is less limited, with plenty of discos, none of them outstanding, but very few live shows.

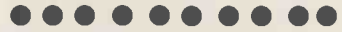
However, as record producer

Geoff Gill put it, "It is a dead scene in Manchester as far as 'progressive' music is concerned at the moment.

"The discos have been taking over to a great extent, wanting the maximum money for the minimum payout.

"But in six months they will probably try to pull in the the crowds by competing with each other with live acts."

Let's hope he's right.



Barrett's of 8a Oxford Road, Manchester, opened some twenty years ago when Fred Barrett, father of the present owner Adrian, gave trumpet lessons in the basement of a bookshop. He soon had so many pupils that he decided to move in to the retail business.

Adrian has recently opened another shop in nearby Oxford Street, to be known as the 'rock shop', which stocks keyboards, acoustic and electric guitars, percussion, PA systems and a range of spares and accessories. There is also a disco section with the gear set up and ready for trial. Adrian is a firm believer in the policy that customers should have the space to try out equipment—with the two shops sharing an area of 6000 square feet there is ample room

for the buyer to test any potential purchase.

The Oxford Road branch, the 'concert store', is now able to cater exclusively for those interested in brass, woodwind and 'traditional' instruments. Barrett's is one of the few courses'. Adrian reckons that shops which stocks 'tape these are of more use to the learner than tutors, as a tricky section can be played over and over again. They also run a flute rental scheme for students, which highlights their belief that for the retail side to prosper they must generate a general interest in the various instruments. There are also branches at 1 Meadow Street, Preston, and at 156 Newbridge Street, Newcastle.

A.1. in Manchester's Oxford Street is owned and run by Graham and Ann Mellor, who attribute a great deal of their present success to the fact that they have always tried to present the customer with friendly, personal service.

Although the shop looks fairly small from the street, there is a basement plus two more floors above, with each accommodating a particular line of gear. The shop is the sole HH agent for Manchester, and is also a Gibson Star Dealer and Fender Soundhouse.

In electrics besides the Gibsons and Fenders are CSLS and Kasugas, with Gibson, Guild and Ovation among others in acoustics. The amplification department is very well stocked with a wide range of brands including HH, Hiwatt, Peavey, Orange and Marshall.

A.1. also keep drums, keyboards and disco units which sell steadily. Even with all this equipment, the shop reckons that about half of their business comes from the second-hand trade. Ann Mellor told Beat, "I think nowadays most music shops do need to go into that market." One full-time engineer does same-day repairs on the premises whenever possible. Credit facilities are either 10 per cent down with a year to pay, or the HP system with one-third down, and two years to pay the rest.

The Sound Advice Installations showroom is in Regent Street, off Spendmore Lane, Copull, which is near Chorley in Lancashire. Coppull is between the M6 and M61 motorways just off the A49 within easy reach of Wigan and Preston, so that SAI is centrally situated in the north west area.



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WE SUPPLY WHOLESALE TOO
WOODS OF BOLTON

NORTHERN SCENE

A useful feature of the spacious showroom is the open stage where groups and disco operators can evaluate equipment and select the gear of their choice. A musician calling in or telephoning can expect advice on purchasing amplification and guitars, new or second hand, with adequate finance cover and insurance; the firm also operates a part-exchange system on used equipment.

Soundhouse

The showroom is a Fender Soundhouse too, and fulfils the requirements of that worthy name with a full range of Fender guitars and amplification. There are also Gibson, Guild and Rickenbacker guitars, plus a selection of Rogers drums.

Amplification, however, is probably the area in which SAI is best known, with several discos, like the large Northern Soul in Wigan using their gear. Bands after a large PA with mixers (and including transport and road crew) can hire a rig from SAI's associate company SLASH (Standish Light and Sound Hire). This company helps to provide theatre lights and PA equipment for many

venues in the area, large and small.

With after-sales service the firm is well worth investigating for the local musician after guitar, amplifier, disco or lighting equipment.

The Mamelok family have held a central position in the Manchester music business for some 70 years now. The present manager of the shop is Robert Mamelok, but it was his father

Herman who established the business in 1897. Herman started off by selling sheet music, and then moved briefly to radios, television and gramophones. However, the shop only really developed to its present form during the depression of the thirties, at which time Herman did a brisk trade with the saxophone boom.

Bob reckons that his shop was the first music shop in Oxford Road, but in 1968 he

decided to move to his present smaller premises at 192 Deansgate.

An eight foot revolving turntable in the shop window holds some thirty guitars, and there are about one hundred more in the shop itself. These include the ubiquitous Fenders and Gibsons, as well as the cheaper CSL, Guild and Antoria brands. In acoustic guitars are many six and twelve string models, including several left-handers. Spanish guitars start at £7.50, and form a substantial part of the shop's business.

A pleasing policy of the shop is the prominent price tag on each item, and the guitar cases in the basement are carefully stored so that the correct case can be quickly produced for a customer. Mameloks are also agents for Premier and Ludwig and have several kits on display, while Bob reckons that he has £2,000 worth of drum accessories in the basement. The basement was originally a display area, but Bob prefers to keep the spares and cases there, and all the goods for sale are together in the same area upstairs. As well as the

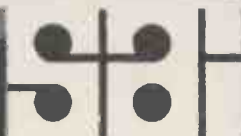


Drums and more drums at Mamelok's Oxford Road shop.

Continued on page 52

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Altec Sole Distributor—North West *the name to note*

NORTHERN SCENE

hard guitar cases is a stock of soft covers, which are made in Manchester. Starting at £2.00 these are certainly good value.

Bob stocks several accordions, all in the three figure price range, but maintains that he sells them regularly. "We have quite a large Irish population in North Manchester, and they are the main buyers in that department." He also undertakes accordion repairs, though there are at the moment no workshop premises in the shop. He stocks amplifiers and key-

boards, though these take second place to the guitars. Woods of 15-17 Manchester Road, Bolton, class themselves as musical merchandise wholesalers, but this firm does in fact cover several other services as well. They are the sole UK distributors of Welson organs (which are mentioned at greater length in our keyboard section); they also handle Welson guitars, several Spanish guitar brands, accordions and Galli strings.

To further stimulate interest

in their wide range of home and concert organs, the shop gives organ lessons every Saturday and Monday evening. Headphones are available for each instrument so that the individual can enjoy his musical creations by himself undisturbed. The shop has in the past run a rental service to the local clubs, but the future of this where the individual is concerned is uncertain at present.

Besides the main Manchester Road branch are premises at 84 Church Street, Preston, and at 1A/B Manchester Road in Burnley: the firm also envisages a move in some months to new premises in Manchester. The various Welson organs are the main items in the Bolton showroom, but there are also several guitars of interest. Of these the Spanish brands form the greater part—Jose Ramirez, Ricardo Sanchis Carpio and Prudencio Saez models are in stock, as are Welson electrics, which, starting at just over £80, are good value.

Woods also "dabble" in the amplification market, with an attractive Colorsound amp, for instance, selling at £33.



Mamelok's extensive showcase of instruments

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Workshop

On the first floor is a piano workshop where old pianos are stripped down as far as necessary, reconditioned, and then built up again. This operation can take up to several weeks, at which time the pianos return to the various retail outlets. All the repairs are done by hand, which allows for finished pianos of good quality that can sell at a cheaper price. On the same floor is their own piano showroom which is extensively stocked with new and second hand instruments. British firms are well represented here with Steinway, Kirkman, Rogers, Bentley, Kemble and Knight models, but there are many foreign pianos too, which all sell steadily—the German Schimmel, the Japanese Kawai and the sturdy Russian Lenberg. This large selection ranges from several grand pianos to a number of very compact home models.

With both the workshop and showroom on the same floor, there are still ample storage facilities, with hoists from the first and second floor. On the second floor beside the offices are racks of Fibrolite guitar

cases, which start at about £12. There is also a room with a wide variety of spares for the Welson organs; tab arrangements, circuit panels and coils, while there are machineheads and the like for guitars.

While the accent at the Bolton shop is on the keyboards, the Preston shop has a full drum and sheet music range, and once the Manchester branch is opened, Woods hope to be playing an even more significant role in the North West music scene.

Tyas Electronic Systems, 174 Crossbank Street in Oldham is a small but enterprising firm which enjoyed great success at this year's Frankfurt Fair, and is playing an increasingly important part in the North-West scene. Designer and mastermind is David Tyas; he and six assistants work in a room 10ft by 4ft and though there are plans for future expansion, he claims that there is ample space at the moment.

Mixer

One of the most popular products at the Fair was the MMX8 portable mixer, designed for the smaller groups who want to mix but can't afford the more expensive equipment, or as a reliable standby for the larger groups. Pride of place, however, must go to their lighting units, which work in conjunction with their disco and PA systems. The Triphaser consists of three independent 1000 watt channels which can dim the lamps or run them automatically to produce a wide range of effects.

An equally versatile unit is the Four Channel Sequential Flasher which can regularise the light flashes to coincide with the beat of the music—in addition, it is also possible for the lights to be strobed. These and other units form part of the sound and lighting system which goes out on the road as a big disco to the local clubs and colleges. The firm will shortly be starting work on proper group PA systems, with the cabinets currently being designed. As mentioned in our Instrumental News section, one of their light shows is at present on the road in the States.

Dawsons of 65 Sankey Street, Warrington, have been in the music industry for nearly a century. This experience is coupled with a staff of thirty musicians, electronics engineers

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and administrators, many of whom have performing experience. Dawsons have realised the ever-growing interests of musicians in the modern forms and standards of band mixing.

One of the managers, A.J. Crookes, explained. "Ways and means of reproducing music have changed many times during the period '68 to '75, and to maintain the sound quality required, it has become obvious that a trained ear and good mixing facilities are a must."

With this in mind Dawsons are ready to introduce a full range of band mixers in the near future, to suit small and large outfits alike. The sales staff are always ready, in their own time, to travel with bands, giving them the use of these mixers, combined with advice and instruction on how to get the best from their equipment.

Mr. Crookes enlarged on this policy: "From doing this on just

one gig, we feel sure band members will agree that using 100 watt stacks with a 200 watt PA both battling against each other for volume is no longer the way, and that to use small combos with a master-mixer makes everything clearer."

This feeling has been highlighted recently with one of their sales to a band by the name of Fivepenny Piece, who are now in their concerts sending both the vocals and instruments through a 500 watt H/H PA; they are reported to be very pleased with the results.

Indigo Studios, of 72 Gartside Street, Manchester opened up in March 1972, with much of the construction work having been done by the directors themselves. The prime objective then, as now, was to provide the city with a multi-track studio combining professional

and friendly service. Thus the studio, surrounded by Manchester's large clubland scene, attracts many musicians, known and unknown.

Director and Chief Engineer David Kent-Watson realises that the future of an artist depends largely on completing successful sessions, and that success for the client means success for the studio. While many aspiring Mancunians pass through the studio, tracks have also been produced for TV pop shows "45" and "Lift Off" with artists including Alvin Stardust, Ayshea, the Drifters, Mud, Geordie and Barry Blue, to name a few. Granada Television visited Indigo to record the theme music for such drama series as "Sam", "Mysteries" and "Once Upon A Time".

Expansion

The studio has also recently completed another phase of expansion with the installation of a 16-track Ampex MM1100. The monitoring has been improved with JBL loudspeakers powered by Amcron D150 amps, and facilities have been further increased by the addition of more limiter/compressors/expanders, graphic and sweep equalisers, phasers and expander/gates by Audio and Design, Teknik and Alice.

With the studio's willingness to offer pre-session advice musicians can save on studio time, and at the basic rate of £19 an hour for 16-track recording the prices are certainly competitive.

David, with cheerful resigna-

tion, says, "I find it difficult to understand why the city of Manchester has only one 16-track studio. It's a situation, however, that I am happy to tolerate."

The studio has its own label and a production company ICE, and thus has outlets for promising artists.

The Tony Saville Music Centre is at Peter House, Lower Moseley Street, Manchester 2. Tony has in fact been running the business for little over a year, but has already managed to establish personal contact with many of the local groups. The shop aims at a specific market—the local group after quality gear, and Tony tries to couple this with thoughtful and helpful service. As he puts it, "I think a guy will feel much happier if he knows you have an interest in his gear, rather than that you're just aiming for a quick sale."

The premises are not large, but Tony stocks a wide variety of the well known guitars and amps. In the former category they have Fender, Gibson, Gretsch, Rickenbacker, Guild, CSL, Antoria and Kasuga instruments, while the amplification department is equally well served with Kustom, Acoustic, SAI, Fender, Simms-Watts, Peavey, Carlsbro, Yamaha and HH equipment. There are also some portable electric pianos and small synthesizers, as well as Colorsound effects pedals, phase and echo units. Terry Smith helps Tony run the shop and servicing on the spot.



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THE MANAGERS

DEREK BOWMAN



The power
behind the
phone ...



WHEN Derek Bowman went to the Eagle public-house in the Chobham Road, East London, for a quick drink one evening in 1963, his line of business was journalism — as film and theatre news reporter for the Daily Telegraph.

But when he finally left that boozier out in the Stratford area, the first seeds were sown in a career change that was to be quite dramatically different. Derek Bowman was to become a pop manager.

For that evening he'd seen and heard one David Essex.

Potential

Essex was playing drums in a band called the Everons, and they played regular gigs in an upstairs room at the pub. Derek's attention had been drawn to the band by a factory-owning friend who had a young lad working there who also worked in the band. "Better than the Beatles", said the friend.

"Oh, ah", said a doubtful Derek Bowman.

"Why don't you become their manager, what with all your

contacts in the business?", asked the friend.

"Definitely NOT", said Derek Bowman.

But he did become manager to David Essex. It took the best part of ten years for David to break into the big-star bracket, but Bowman never for a moment wavered in his confident belief that Essex was a superstar in the making.

He says now: "I admit there were moments when I wondered if I was the right person to try and guide him to that stardom. But then he probably had doubts about my ability sometimes . . . you'd have to ask him about that. For me, though, I knew he was made of real star material."

A strange artist-manager liaison in some ways. Bowman says: "I was never a typical journalist. I just wasn't ruthless enough. To be honest, I never really enjoyed being a journalist.

"And to be equally honest I am not a typical pop or show-business manager. For a start, I am not a great businessman, which is obviously a slight disadvantage. But then nor was Brian Epstein. On the other hand, I haven't let a lot of things slide as he did in certain areas.

"Again, I didn't grow up in the rock and roll era, therefore basically I'm not a rock man. I'm more into the middle of the road areas of Frank Sinatra, Fred Astaire, Tony Bennett, though of course a lot of them are popular now with the kids.

"At the same time I LIKE a lot of rock music, I think melody is important, though. I'm still not ruthless enough, I suppose, but it's not vital. As for age—I think it does matter. I'm 45. Therefore I grew up in the 1930s. But you try to adapt. I like the Rolling Stones' kind of rock, rather than the Bill Haley kind."

But if Bowman has the honesty to realise his slight weaknesses, he is sure about his advantages. "Dedication and persistence", he says. "I've always known what I wanted for David. I saw to it that the theatre led to films and that in turn broke David as—oh, I hate the expression, but it led to him

being an 'all-round entertainer'. Where so many other rock artists are still looking for their first film vehicle, David has had two successes. That surely has created something new.

"And my own journalistic background means that I'm publicity conscious. It's not just a matter of getting stories and pictures into papers, it's a matter of knowing what to avoid.

Publicity

"You have to be able to assess what makes for good publicity—it's a strong managerial point. I admit I did once invent a story. I told the MCA record people that David Essex was known as 'Sexy Legs' — just made it up at a time when I didn't have to say anything, when there was no need to invent any angle. I realise, again from my own background, that journalists are able to take hard facts and treat them in the right way."

When Bowman first clapped eyes on Essex, the star-to-be was known as Davy Cook. For a time the band became the China Plates Blues Band—and Derek Bowman made sure they played to star-studded audiences. Visitors included his own "contacts" Peter O'Toole, his wife Sian Phillips, Susan Hampshire, Ann Todd.

His persistence showed when he tried to break down a strange post-Beatle resistance from record companies. Beatle recording man George Martin turned the band down flat. First real sign was when Decca's Peter Sullivan suggested sticking David solo in front of a microphone.

Homework

Bowman had to work hard at his rock-pop homework. He says: "I always play David's tapes. I always go into the studio and listen. Not to interfere, but listen. My strongest point is on the voice. I know artists hate having this mentioned, but some DO take coaching, and I believe a lot of the rock artists have—and I insisted that David was coached.

MAN

"I took him to two coaches for a time. He abandoned them in the end because he said it was interfering with his natural voice. But he knows now, through the coaching, that he can produce a full-bodied and full-blooded voice which adds up to a big theatrical experience."

More persistence when Bowman tried to get Essex started in the theatre. At first it seemed a natural step. Bowman was SURE about his theatrical know-how, but less certain about long-term prospects in pop.

"I rang about thirty repertory companies", he recalls. "But their reluctance was understandable. What I was selling in an overcrowded profession was a lad with a thick Cockney accent, who didn't know the difference between Hamlet and Ghosts and who'd never appeared in a proper show in his life."

Acting

However an advertisement for actors who could sing for a touring repertory company brought a change of luck. The company was putting on "The Fantasticks", still running off Broadway after 15 years, and "Oh! Kay", a P. G. Wodehouse story, with music by George and Ira Gershwin. David got the lead in "Fantasticks", and was a young Duke, talking with a lisp, in "Oh! Kay".

Even so, the opening night was not exactly a rampaging success. It was at the Festival Hall, Paignton—no curtain, the actors coming on to introduce themselves to the audience. Ten on stage, only nine in the audience!

But it led, through further persistence, to David working at the Yvonne Arnaud Theatre in Guildford, to intimate revue at the Mayfair . . . and eventually

to "Godspell", the show which really made his name.

The Bowman brand of confidence didn't waver even through record flops. The first single was on Fontana—*And The Tears Came Tumbling Down*. Four singles for Fontana, then a switch to MCA's UNI label. Leslie Grade, no less, becomes David's agent after hearing the single *Love Story*. A release for Pye, then a seventh (for Decca, this time), and an eighth—then one for Philips as part of a duo, David and Rosa.

And then "Godspell". And, after more than a decade, the stardom Bowman always predicted.

He says now: "Success, of course, brings problems. But David is writing well, singing well, and we're still looking for suitable movie roles. Eminent directors and writers are interested, following the success of "That'll Be The Day" and "Stardust". But we have to be so careful. Jim MacLaine in the movies was a rather passive person, a person to whom things happened, rather than making them happen for himself.

"People of little discernment said that David wasn't really acting. But you must ring changes.

"Nowadays overexposure is a problem. David is currently writing songs, going through a quiet period. But we're usually inundated with requests for interviews and picture sessions.

"He gets pretty tired of being interviewed. He did about 160 interviews in five cities in the U.S. In Europe, there were 40 in Spain, 30 in Germany, and another ten or so in Belgium.

"Most important, though, is that we don't plan his campaign in a regimented way. It annoys me to hear that he's just a packaged product, sent out on the market. For the first time



in eleven years, I've got a couple of wall charts on display, but they're not properly filled in.

"I'm pleased that, as manager, I've been instrumental in bringing out the full range of David's voice, because he was more an R and B shouter before. But I don't interfere. If I hate a sound, I tell him, but he makes up his own mind. It's not for me to be his guru. I'm not a Mickie Most, for instance.

"Of course success with David means that other acts ask if I would take over management. For thinking about one person takes up my time. I think there is a lot of talent here, as yet undiscovered, but how much GREAT talent is there? I believe implicitly that David is a great one.

"I'm not bursting to rush into another ten-year struggle on behalf of another artist. And artists can be so fickle—you build them up, then they're rushing off somewhere else. I'm not interested in building up a stable of artists. I believe they often exist just for the self-glorification of the manager.

Ambition

"And for sure I'm not money mad. I don't have to make millions as a driving ambition."

Derek Bowman, Oxford graduate, a B.A. (Hons.), who read French and Spanish, is quite happy seeing the fulfilment of a long-standing belief in the international career of the one-time Davy Cook, semi-professional drummer and raucous blues belter.

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KEYBOARDS

A BEAT INSTRUMENTAL SURVEY

FARFISA

A complete new range of console organs introduced by Farfisa this month is headed up by the Buckingham twin-manual model which has a dazzling array of voicings and special effects.

The top 44-note, F to C keyboard breaks down as follows: Solo—trombone 16' trumpet 8', clarinet 16', oboe 8', cello 16' violin 8' piano—full; Flutes—16', 8', 5 $\frac{1}{2}$ ', 4', 2 $\frac{3}{4}$ ', 2', 1 3/5 1 $\frac{1}{2}$, mixture—full-attack—Leslie; Sustain—on/off, long/short; Percussion—8', 4', 2 $\frac{3}{4}$ ', 2', long/short, repetitive/phasing, repeat, volume control.

A wah-wah effect with bright, volume and timer controls is

also included, together with a chimes effect. On the lower manual, which ranges over four octaves A to E, there is a rhythmic wah-wah effect and Leslie control, while the 13-note pedal board has a special bass guitar effect.

Rhythms

Another special effect incorporated in the instrument is the Super Partner which works on the first 32 notes of the lower manual giving 15 matched rhythms plus automatic bass and chord rhythm on this manual, the bass, chords or bass guitar section of which can be switched off when not required. The "Bravissimo" control gives 15 different, two-octave, one-, two- or three-

note arpeggios operating in conjunction with the 15 automatic rhythms available. As if this were not enough, the "Extra Men" facility, adds a variety of instrumental effects to all the automatic rhythms.

This special feature is also standard on the Beresford, a slightly different model with fewer tabs. Like the other models in the new series, the Beresford has its own built-in amplification, the particular specification of this model being two 40-watt amplifiers, four speakers and Leslie.

Two smaller, more compact models now available from Farfisa are the Balfour and the Beaumont, both of which have the Partner 14 rhythm unit, with 10 basic rhythms working on the first 27 notes on the lower manual, and the Easicord one-finger chord system. Both models also have built-in 15-watt amplifiers with compressors, the Balfour having two 8 in. speakers and the Beaumont one 12 in. speaker.

The other new models in the range are the Berkeley, the Balmoral and the Belgrave.

COPPOCK

Recommended for youngsters and anyone approaching music for the first time is the Elgam 1037, an extremely compact single-manual organ which sells for less than £100 and can be obtained from J. T. Coppock.

Completely self-contained with its own amplifier and speaker, this model has flute, principal, string and manual bass registers and a three-octave keyboard, and stows away in a rigid carrying case.

Further up the portable scale comes the Model 610, a single-manual, five-octave instrument

with 21 registers, normal, special and percussion sections and a nincorporated 50 watt (music power) amplifier and two 10in speakers. This model is also available with a built-in rhythm unit operated from the lower keyboard.

The Oxford/RL is a fully transistorised console organ which has 23 registers and four potentiometers working on two keyboards of 49 keys each. Special effects include Reverb, Soundshift, Cathedral, Percussion and Space Sound, and this instrument too has an incorporated rhythm unit.

HAMMOND

A 'mini-computer', only one-eighth of an inch square, but which contains 2,000 components, provides the source for the musical sounds on the Hammond Organ Co's Phoenix electronic spinet organ. With two 44-note keyboards and a 13-note pedal board, the Phoenix gives stereo reproduction through one 12in and one 6in. speaker, plus rotary animation. Special effects include pre-set tabs for orchestral voicings, a sustain in two degrees for bell and "cascading strings" effects and automatic reiteration.

Pre-set voicings are also a major feature of the T-500, together with a two-speed acoustic tremolo and a variety of tonebars for both keyboards and the pedal board — claimed to give "millions" of sounds and effects.

Both the Phoenix and the T-500 are equipped with the Hammond 'Rhythm 3ft unit. By selecting any of the 15 variations available, automatic programmed rhythm comes into

Continued on page 58



The new Farfisa Balmoral twin-manual console organ

Hammond portables movable assets

COMING SOON

No more need to put up with 'Second best'. Here are two portable organs with genuine 'Hammond Sound' which means good news for the organist 'on-the-move'.

Both the X2 and X5 offer the 'big organ' performance benefits of Hammond tonebars and touch response percussion yet can be easily dismantled for transportation.

Whether you are just starting out 'on-the-road' or already topping the charts, here are the models tailor-made for you.



The X2 and X5 do not have built-in speakers. For the ultimate musical effect, we recommend the use of either the Leslie model 760 or 825.

 **HAMMOND
ORGAN**

Hammond Organ (UK) Limited.,
Deansbrook Road, Edgware,
Middlesex HA8 9BB.

KEYBOARDS

Continued from page 56

effect when a note on the lower keyboard or pedal is touched. At any point, the rhythm can be stopped by depressing a foot switch, and when started again, it will recommence on the first beat of the bar.

Available also as an extra for any Hammond organ is the Roland Rhythm Unit TR-33, designed to match the finish on the instrument, while Roland also produce a synthesizer, the SH-3A, which is designed for portability, the main unit being accommodated in a suitcase-type casing. The SH-3A selects sounds produced at the VCO and converts them to one of three wave forms in any of five octaves using a 44-note F-to-F keyboard.

Mention of Hammond organs would be incomplete without some reference to Leslie speakers, long associated with the Hammond sound, and a special Combo range is available to fit in with most group requirements. Starting with the Model 60 electronic piano speakers, this pair of 10in. units has a total handling capacity of 100 watts RMS. Model 825 has one 12in. extended range speaker, a foam rotor and a 70 watt amplifier in a unit weighing 87lb. Combining a lighting display with the Leslie sound is Model 950, which has four 12in. speakers, four rotors and four amplifiers delivering a total of 200 watts. The startling visual effect of this unit is obtained by having the rotors exposed and decorated.

Portables

In June the firm will also introduce two new portable keyboards, though only in limited quantities to begin with. Hammond say that the manufacture of these instruments was prompted by extensive enquiries from both pro and semi-pro musicians after quality portables. The X5 is the larger of the two, with two manuals, while the X2 is a compact four-octave instrument. Both models have the traditional Hammond tone bars and touch response percussion with the authentic "Hammond sound".

The X5 has three presets on the upper keyboard and one on

the lower, with pedal sustain and an inbuilt reverb unit. It is recommended for use with the 760 or 825 Leslie speakers which plug straight in.

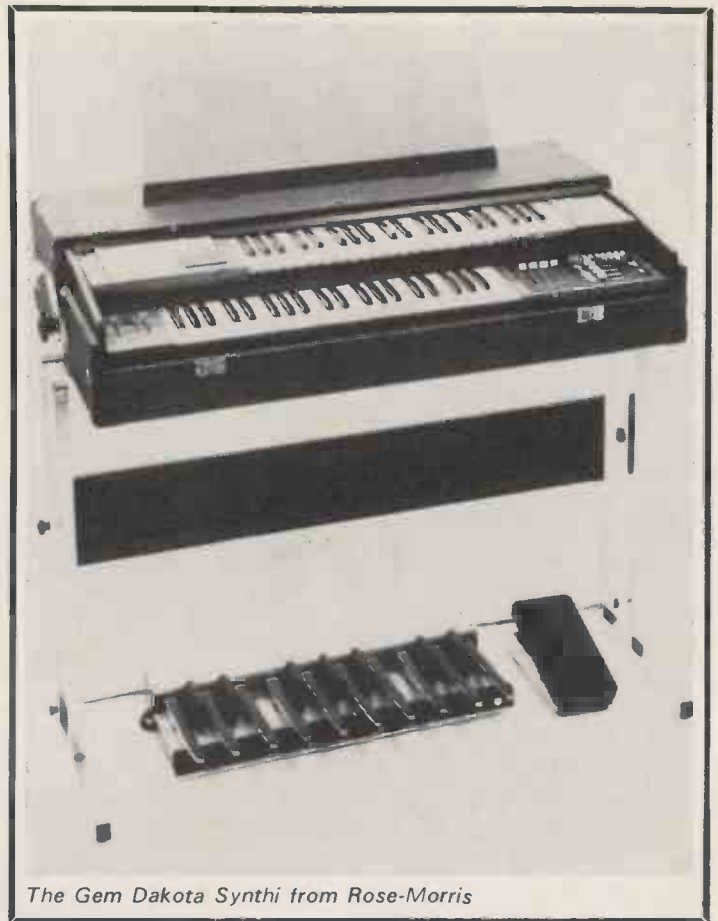
The X2 is aimed at the smaller group or combo, but Hammond expect both instruments to generate a lot of interest when they hit the market. Retail prices will be competitive, with the X5 costing £995 and the X2 £395 (inclusive of VAT).

CBS/ARBITER

Haven organs, built by Crumar in conjunction with organist Alan Haven are distributed by CBS/Arbiter and cater for all musical requirements.

The range starts with a portable, the Traveller, which has 16'8" independent bass, independent flutes and brilliance drawbars, with built-in piano, honky tonk and clavichord voices in addition to the regular organ sound.

With two 49-note keyboards and the optional availability of a 13-note pedal board, the



The Gem Dakota Synthi from Rose-Morris

instrument weighs 165lb and fits into a carrying case.

Fitted as standard on Haven's larger console models is the Nerve Centre rhythm

unit. In addition to the basic 15 rhythms offered, the unit is able to provide Auto Lower Manual Organ—Auto Bass and the Auto Piano-Player. This latter feature selects any or all of the piano stops—mellow, bright, honky tonk, harpsichord—and automatically plays rhythm chords at the same time moving from octave to octave. All the functions are independent and may be used singly or in combination with each other.

Two 49-note manuals and an 18-note (C to F) pedal board are the standard features of the Haven 103, together with slow chorale and fast tremolo Leslie, two 45-watt amplifiers and the Nerve Centre mentioned above, making it an extremely comprehensive instrument indeed.

ROSE-MORRIS

Rose-Morris & Co distribute a large selection of organs, electronic pianos and synthesizers.

Of particular interest is the Gem Dakota Synthi, a twin-manual organ which incorpor-

Continued on page 60



A new portable from Hammond—the X5 selling at £995

farfisa



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Makers of Electronic Organs, Electronic Pianos,
and ancillary equipment for the home and the professional.



KEYBOARDS

Continued from page 58

ates a piano synthesizer panel but yet can be dismantled in minutes for portability. Eight varied tabs are provided for the upper manual, and four for the lower, and, together with the percussion tabs, these give a wide variety of tones and voicings. Two depths of vibrato are available and there is a built-in reverb unit.

Supplied as standard features are a 34-note pedal board, a pedal volume control and a switch allowing part of the lower manual to be used for bass.

Effects

The piano section of the instrument comprises four sliders giving piano clavichord and spinet sounds, plus a slider for variable sustain. Moving on to the synthesizer section one finds sliders for frequency, amplitude, reponse and intensity and buttons for on/off, repeat, filters, modulators and waveform shapes.

Still on synthesizers, the Mini-Korg 800 comprises double banks which can be intermixed as required, and tuning is claimed to be both convenient and accurate using two sets of coarse and fine controls. The VCF stage provided both high and low pass filters together with bright boosters, the VCA stage controls the attack and percussion on the tone generators, with full sustain facilities and the VCO stage comprises two variable-frequency audio generators.

Other synthesizer models in this range are the 700, and 700S, which differ from the 800 in having a three-instead of a four-octave keyboard.

Among the smaller Gem portable organs are the Europa 290 and the Caravan 291, the former with a 37-note keyboard, built-in amplifier and 8 in. speaker, and the latter with a four-octave manual and similar self-contained facilities.

Also in the Gem range is the Model 299 Combopiano, an electronic instrument offering

three voices—piano, honky tonk and harpsichord—from a five-octave F to F keyboard. Additional features include a variable tremolo and a pedal-operated sustain. Finished in black leatherette with a simulated steel control panel the Combopiano comes complete with a music rest and screw-in legs, and the whole outfit stows away in a convenient carrying bag.

ELKA-ORLA

Designed as a supplementary keyboard to another organ which may not have certain special features, the Elkarhapsody 610 from Elka-Orla, offers two independent registers in which the effects of a string orchestra can be harmonised with the sounds of a piano and clavichord in a five-octave range. The optional pedal board available with this instrument has foot-operated rotary controls for volume and length of sustain.

A smaller version of the above model, the 490, has violoncello and strings registers, and features as options a photo-electric cell expression pedal and detachable legs.

The Elkapiano is supplied in two versions, Model 88 being a portable keyboard, Model 88/A a keyboard housed in a wooden cabinet, but apart from this difference are identical in specification. Effects obtainable are piano, jangle piano, clavichord and steel guitar. The key-

board has a 61-note F to F range.

WOODS

Woods of Bolton are the UK distributors of Welson organs, which start at the grander end of the scale with the three-keyboard Privilege 400 selling for just over £1200. This home or concert model has a built-in Syntex synthesizer as the upper manual, with 37 keys, and further includes a rhythm unit with twelve rhythm selectors and a choice of several instrument simulations.

There is a 35-watt built-in amplifier, and an output for an external amplifier. This instrument in fact does all but clap when the performance is over—and it looks as spectacular as it sounds.

Leslie

There is also a similar two-keyboard instrument which allows Leslie and special effects on the bottom keyboard and straight piano on top—this retails for £912 plus VAT. Among the cheaper keyboards which sell steadily is the one-keyboard Condor T, which is available with or without the cabinet, and includes automatic chords.

The smallest Welson is the four-octave Hobby, which costs £195. Among the portable keyboards is the Welson synthesizer, which costs £518.40, and the two-manual Personal



The Rose-Morris Gem Intercontinental



Welson Privilege 400/L console organ

Duo with 49 keys C—C on each manual.

The Welson Syntex is a compact portable which weighs 14 kg, and though it is supplied with its own legs, it can rest equally comfortably on the top of another keyboard. The four slide controls are attack, decay, sustain and release, and the instrument features 15 pre-set push button switches; these include flute, trombone, oboe, strings, spinet and bass guitar.

BENTLEY

Combining an organ and a synthesizer is Bentley Organ Company's Eminent ARP Ensemble, the synthesizer giving 30 preset instrumental and electronic effects, and being mounted conveniently above the twin manuals of the organ. With the addition of a 13-note pedal board and an automatic rhythm unit, this model is said to be about as self-contained as any keyboard instrument, and comes complete with its own built-in amplifier and speakers.

Among the Solina range produced by Bentley is the String-Ensemble, a portable polyphonic "mini-orchestras" which is based on the technique of digital tone generation with one master oscillator. In this way, the pitch of the instrument can be raised or lowered by one tune using a central tuning control. The polyphonic registers are Viola, Violin, Trumpet and Horn, the lowest register having the monophonic registers Contra Bass and Cello.

Among the Jen range of org-



Welson Syntex synthesizer available from Woods of Bolton

ans supplied by Bentley, the Commander has an automatic rhythm unit, automatic bass and automatic accompaniment. To obtain the latter, one merely presses a button, and the chords in the lower keyboard are rhythmically reproduced on the basis of the selected rhythm.

J.E.I.

The new series of Jennings Electronic Industries' portable organs, the J. 70 and J. 71 models, feature integrated device transistor circuitry and a new type of twin drawbar controls.

The J. 70, which is a twin-percussion, draw bar controls, separate by-pass tabs for theatre and baroque organ, tremulant and vibrato, also has an auto-

matic walking bass facility obtainable on the lower manual or lower octave of the accompaniment, and a further provision for a 13-note pedal board.

On the J. 71 three-manual model, the specification is identical to that for manuals one and two of the above, plus a three-octave-compass keyboard which features an integrated device system giving polyphonic pitch.

Equipped also with three keyboards is the J. 73 console, and this comes complete with built-in 50 watt amplifier and speaker. The unit can be split for portability.

BOOSEY & HAWKES

Special features on the Boosey & Hawkes Diamond

electric piano are four voice tabs — piano, cetra, combalo and spinetta — claimed to make this portable model extremely versatile in use. This 61-note piano is supplied complete with carrying cover for the legs.

Most sophisticated of the Diamond organ range is the Model 800, which has two 49-key manuals and an additional 60-roller keyboard for the arpeggio/glissando effect. When the arpeggio control is on, the chord played on the lower keyboard will be repeated for the extension of five octaves, while with the glissando facility, the entire chromatic range is heard for the same extension range. The upper keyboard contains sustain, percussion and repeat sections, and together with the lower keyboard and 13-note pedal board, there is a selection of 40 tabs or controls.

Continued on page 62



From our Galaxy of Stars Two Cosmic Combinations AP50 Solid State Valve V30 For Spaceage Stardom



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Dartford 24291 & 25297

KEYBOARDS

Continued from page 61

For compactness one can choose the Model 600 49-key single-manual portable which includes a built-in solid-state 18 watt amplifier and two 6in speakers. The first 17 keys on this instrument are bass or treble convertible and controls include six voice tabs for instrumental effects. Complete with case, the 600 costs around £175.

Boosey & Hawkes are also agents for the well known ARP range of synthesizers, the most elaborate of these being the 2600 which is said to be equally versatile for teaching, research, composition or recording. Also offering a wide range of musical and electronic flexibility is the more modest Odyssey whose two-voice polyphonic keyboard can be extended in range to seven octaves. Price of this model is around £750.

HORNBY SKEWES

The Eko range of portable and console organs by John Hornby Skewes kicks off with the Tiger Junior and Tivoli models, the former with 37 keys and 18 chord buttons and the latter with 49 keys, both being similarly styled in a polished wood cabinet and retailing at respectively £118 and £112.

In the Tiger portable selection appears the Model 61 and the Tiger Duo, both available with or without built-in rhythm units. The Duo, as the name suggests, has two keyboards, each of 49 notes, and a self-contained 30 watt amplifier with two heavy duty loudspeakers.

Moving into the larger console variety, one finds the Domus 37A, finished in walnut with two 37-key manuals and a 13-note pedalboard. The general controls on this instrument are: tone, vibrato, reverb pedal volume and manual balance. Switching to the automatic section, the player can operate the one-finger Easy-chord facility which gives majors, minors and sevenths automatically controlled from the pedals, while the rhythm section provides 10 rhythms

supplied by four instruments.

A special feature of the larger Majestic Auto TC is an automatic walking bass. By depressing a single note on the pedalboard, the player can select five different patterns in this way. The Majestic also has an electronic transposer which enables any key of the chromatic scale to be selected.

Also using an organ-style keyboard and control layout is the Hillwood Blue Comets 73 Synthesizer, which is now down in price to £324. Special effects on this outfit include tremolo, growl, wow, vibrato and portamento operating from a 37-note F to F keyboard.

SELMER

Pride of the Henri Selmer stable of keyboards is the Lowrey series of organs, and these are made in a wide variety to suit virtually every requirement, from the Teenie Genie at £575 all the way up the price scale to the Symphonic Stereo Theatre Console which retails at £5,565.

This latter model is completely solid state with two keyboards and a 25-note pedal board, three 50 watt amplifiers, four speakers — one 15in, two 6in x 9in and one 10in built in Leslie — and two output sockets for extra tone cabinets. In addition, this instrument offers new voicings through brass and string Symphonizers and arpeggio facilities from the Symphonic Golden Harp.

For those whose budget will not stretch quite as far, the Teenie Genie single-manual model has a 57-note keyboard, including 14 one-finger-bass chord notes. Also included is

automatic rhythm which follows as the player picks out a tune with one finger, automatic bass and ten instrument voices — flute, horn, mandolin, banjo, Hawaiian guitar, etc.

Selmer's own keyboard range includes the Standard Electronic Piano, a portable five-octave model weighing in at only 26½lb and available in two further models: one with built-in 20 watt amplifier — model P — and Model PR which has its own amplifier and an incorporated automatic rhythm unit.

DAVOLI

Claiming a range of effects as comprehensive as its larger counterparts, the compact Davolisint synthesizer has a frequency range of nine octaves.

Basically the instrument comprises two voltage controlled oscillators, each with its own separate sliders for frequency control, VCO 1 being used for tuning with other instruments in the band with a variation of ± 1 semitone. VCO 2 has a range of five octaves above and four octaves below middle C.

Other features include two vibrato generators, a special "extend" lever which allows both oscillators to give a simultaneous slide of an additional octave, and a separate keyboard controlling the octaves and the effects in the same fashion as the TAB controls.

Hohner

Of particular interest to the rock market, the Clavinet D6 from D. Hohner Ltd is a compact portable electric piano which derives its sound by the strings being directly struck by hammers. In addition, the D6 incorporates a system of rocker

switches and a damper for a combination of different sounds and colour tones — guitar, harp, spinet, harpsichord, etc. With a range of five octaves, the unit weighs only 69lb.

A long-established favourite from Hohner has been the Pianet, which like the D6 above can be easily transported, but this model achieves its sound by the use of stainless steel reeds, and is some 18lb. lighter than its big brother. Smaller again is the Combo version of the Pianet, primarily an add-on keyboard manual or separate playing section.

In the organ field, Hohner manufacture the Organet range of single — and double manual keyboards, all with built-in amplifiers and speakers and, according to specification, incorporated rhythm units. New from the company is the President 3, a massive twin-manual instrument with foot pedals, variable space sound effect, incorporated rhythm unit and an extensive variety of voicings.

KEMBLE

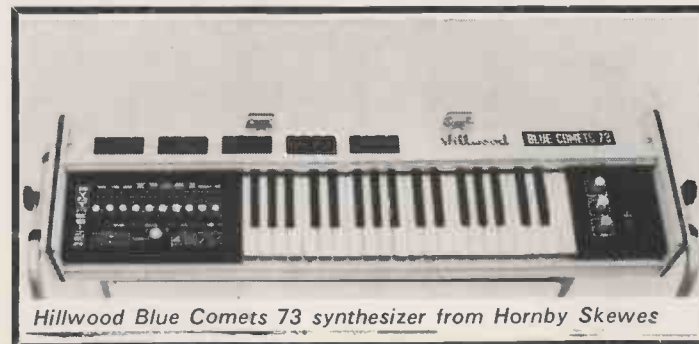
Yamaha are no strangers to the keyboard scene: for nearly 90 years they have been designing and manufacturing keyboard instruments, and are now obtainable in this country from Kemble.

At the Frankfurt Fair, the new £25,000 GX-1 was unveiled. Said to be the first fully polyphonic, programmable synthesiser intended for real-time (i.e. live) performance, it can reproduce on stage the full sound of any 50-piece instrumental section.

Related instruments are the SY-1 and the new SY-2 portable synths, which utilise 28 preset voices, in addition to extensive variables that can be switched in or out to give the immediate changes in sound and texture needed for onstage work.

The YC-25D and YC-45D portable organs offer a wide range of sounds and tone textures. The 45 in particular, with its many touch-effects and portamento is likened to a small portable orchestra; UK supplies are limited at present, but the situation is gradually improving.

Pianos for the serious pro, too, from both Kemble and Yamaha; Tom Jones has a Kemble grand, John Dankworth has TWO Yamaha grands, Lynsey de Paul has one Yamaha, and Julie Andrews has one of each!



Hillwood Blue Comets 73 synthesizer from Hornby Skewes

INSTRUMENTAL NEWS

Servicing Company for Moog synths

MOOG Technical Services is now operational at 17 St. Ann's Road, Harrow. The firm will be the sole suppliers and service agents of Moog products for the Greater London area. This equipment was previously imported from the States and distributed by the now defunct Dallas. At that time the present MTS director Phil Pearce ran P.J. Electronic Services, handling all the Moog servicing problems for Dallas.

Following the liquidation of Dallas, Dr. Robert Moog gave Phil permission to start his own company, offering comprehensive servicing facilities. Phil is in constant touch with Dr. Moog and is thus up to date with design modifications and information about new and old products.

Now for the first time too the full product range will be under one roof; Phil hopes to be able to give a comprehensive service to musicians, and also keep prices as realistic as possible. MTS are also introducing a design/development department, and one current project is the production of a "waveform sampler and modifier" for Greg Lake of ELP, which Phil describes as a "guitar synthesiser".

Trower sticks with Marshall

For his latest and biggest tour of the States, Robin Trower is once again using Marshall. Just prior to his departure, Trower visited the Marshall factory at Bletchley and bought four 2 x 15in Powercel speaker cabinets with a total handling capacity of 1,000 watts.



Dyelectron hits the high spots

Screaming treble, a lightweight body and a playable range of four and a half octaves are three features of a new range of Dyelectron guitars from Rosetti.

The larger-than-usual range of these instruments is due to a 31-fret fingerboard which brings the upper register in close proximity to the front pick-up, but is easily accessible due to deep cutaway "horns". In addition to the usual range of volume and tone controls for each of the two pick-ups, there is a facility whereby, when the volume control is pulled out, a top boost comes into effect.

The Dyelectron, available in electric guitar, bass and fretless bass versions, costs £128.90 and is finished in sunburst or gold sunburst with all-chrome enclosed machine heads.

Versatile echo unit from Hornby Skewes

Said to be one of the most versatile echo chambers available, the Noland RE-201 Space Echo unit from John Hornby Skewes features a separate mode selector, repeat rate, intensity control, and echo volume and reverb controls.

The RE-201 has a free-running tape system whereby take-in and feed movement of tape oscillation is repeated by its own elastic force to maintain appropriate length and revolution of the tape. Tape life is claimed to be more than 300 hours without deterioration of sound quality.

An echo normal changeover switch allows cancelling of the instrument echo sound for added convenience when microphones and instruments are used simultaneously. Since the treble and bass controls affect only the echo sound, the latter can be controlled freely without changing any original inputs, and by changing the combination and positions of the three playback heads, a total of 12 different echo variations can be obtained.

Another feature of the unit is a light-emitting diode in the peak level indicator to allow measurement of high output sounds such as those produced by electric guitars, percussion instruments, etc.

Mixing is also possible with the provision of two microphone channels and one instrument channel.

Selmer now 'mother' of Pearl

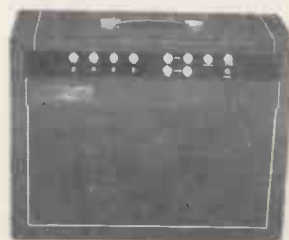
As noted in our April listings, Henri Selmer & Co are now British agents for the Japanese Pearl range of drums. Handed in the States by the Norlin Company, Pearl drums are currently being used by such well-known musicians as Louis Bellson, Art Blakey and Shelley Manne, and are said to be "competitively priced", ranging from the Maxwin series for beginners to the Professional series of comprehensive outfits.

New light show from Tyas

A light synthesiser prototype has been made by Tyas for Nektar, and it is currently on the road with the group in the States.

Nektar's light show is projected from a 20ft high scaffolding at the rear of the stage, while all the effects can be controlled from the keyboard. With its manual control it is possible to preset the lighting plot, or literally play the lights with the music. The speed of the light sequence can be chosen, as can different effects like strobe. Nektar have a 60-gig tour, and at the end of this Tyas will consider the prospects of further production.

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STUDIO PLAYBACK

Floyd, Harper, Hollies at Abbey Road

EMI's Abbey Road Studios look all set to have another massive winner on their hands when Pink Floyd's next album is finished.

The band moved into Studio 3 (newly converted to 24-track) at the beginning of January and have been recording solidly ever since.

Currently the band are on tour in the U.S.A. and EMI were unable to comment about a possible release date for what seems certain to be one of the most eagerly awaited albums in the last few years. Needless to say, Floyd produced the sessions themselves, but engineers were Brian Humphries and Peter James.

Harper

Also in Abbey Road were the new Roy Harper outfit recording an album. During the course of the sessions, the band used all three studios, the sessions being produced by Peter Jenner and engineered by John Leckie.

Other visitors included the Hollies, who were in Studio 2, and Gonzales, who were working on a single expected to be released shortly on RAK. Gonzales were produced by Mike Chapman and engineer was Peter Coleman.



Eno, Wyatt, Jade at the Manor

FOLLOWING close on the heels of brother Mike, Sally Oldfield has recently been at the Manor recording her first album. Sally, whose singing can be heard on Mike's albums, is reputed to have been cutting some fine tracks which were engineered by Mike Glossop.

Also at the Manor has been Robert Wyatt, who was joined on his sessions by the ubiquitous Eno. Wyatt's album, which he has produced himself, was engineering by Steve Cox. Release is expected to be very soon.

Island Records band Jade Warrior have also been in, working on their second album. Guesting on the sessions was Steve Winwood and the album was produced by Mick Glossop.

Elton, de Paul Albums from Marquee

THE sun is definitely shining for Marquee Studios at the moment with both Elton John's and Lynsey de Paul's new Marquee-recorded singles selling well.

As if having a hit single wasn't enough, Elton's new album is now at the final mix stage with Gus Dudgeon and engineer Phil Dunne at the controls. As soon as work on the album is complete, Gus is to be working on a single for a new Rocket Records artist Maldwyn Pope.

Lynsey, too, is about to embark on a major project, recording a new album, which is scheduled for May.

Another of the names in at Marquee has been Lesley Duncan, who has just completed her album which was produced by Jimmy Horowitz and engineered in 24-track by Will Roper.

Marquee's re-mix suite situated on the first floor now has its floors, walls and ceilings built—the studio is hoping that they will be able to open in late summer this year.

Engineer Stone Producing at Trident

WITH the completion of Trident's modernisation scheme being imminent in a couple of months, there are still a few projects under way with Chief Engineer Mike Stone forsaking his usual role to try his hand at producing. Some time ago he did some demos with a group called Charlie which led to his producing material for them. The Charlie dates run from mid-April to early May with two weeks for recording and one for mixing.

Before Charlie come in, Mike will have done some mixing for A Raincoat, a group from Surrey University, and some re-mixing for an album by the Dwight Twilly Band, produced

by Robin Cable. From the beginning of May the studio is not so busy, with most of the work going on in the remix room.

Towards the end of May Half Breed will visit the studio, with Ted Sharpe engineering for them and John Anthony producing. Trident is another studio that will be involved in doing film music. "Seven Men at Dawn" was recently filmed in Czechoslovakia and David Hentschel will do the music for Warner Brothers. After this there is a tentative booking for Starry Eyed and Laughing.

The modernisation of the third and fourth floor is now complete, so that the disc cutting and copy rooms are operational; everyone at the studio is looking forward to the time when all the updating is finished.

Advision's Studio Two Completed

ADVISION, one of Britain's premier studios, has announced the completion of the final phase of their £200,000 updating programme.

Studio One has a capacity of sixty musicians and is now claimed to be one of the world's most sophisticated recording centres.

At the heart of the new development is a Quad Eight 32 input, 24 out quad recording console equipped with full equalisation quad planning and automatic logic control of line in, line out switching to every channel.

Advision's Studio 2 (which is also their post production suite) features Europe's first integrated mix-down desk, featured in our March issue. Designed for mixing 24-track and 16-track masters to quad and stereo, the desk was developed by Quad Eight International. It has a built-in Compumix computer which allows the unit to retain the level settings as programmed by the engineer. These can then be replayed and modified as and when required.

APRS 75

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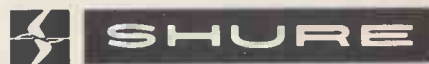


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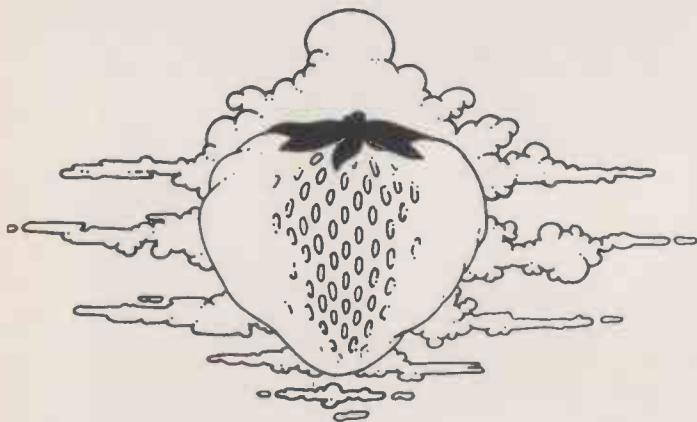


STUDIO



SPOTLIGHT

STRAWBERRY:



AIMING FOR A HAT-TRICK

STRAWBERRY Studios look set to have another silver disc in their reception area soon. If things go well, the two already lodged there (for *Donna* and *Rubber Bullets* by 10cc) are to be joined by a third, this time for *Minestrone* by the same band.

Three silver discs are good news for any studio, but Strawberry's reputation is built not only on big selling discs but also on the quality of the recordings which go so far to helping those records on their way. That reputation was built by hard work and a great deal of painstaking research to get just that right sound.

Beginnings

Strawberry is at present 16 track, and has been for two years, but Chief Engineer Peter Tattersall recalled the rather more humble beginnings of the studio.

"Eric Stewart and Graham Gouldman of 10cc are in fact partners in the studio. It was Eric and I who originally started it off some eight years ago, and a lot of laughs we had too. We began here because we thought there was a need for a studio, and we were glad to be able

to put our own ideas into action. In those early days it was little more than a demo studio, but we experimented a lot, and we were always aiming to improve. Graham joined just before we went 4-track. At this time 8-track was just happening at other major studios throughout the country."

Experience

While this ambitious updating and modernisation was taking place, Peter was still aware of the need for the studio to turn out a hit record and gain the reputation they deserved on a wider level. The hit came in 1971 with *Neanderthal Man* by Hotlegs, (three of 10cc under a different name), and when the Syd Lawrence orchestra started using the studio Peter was able to prove that his crew had the technical capabilities too. In the process of clinching that all-important reputation, Peter was deriving great contentment from his audio and engineering experiences with the big-band sound.

"It's surprisingly easy to get into. I really found it exciting, with twelve guys all blowing the same tune—quite powerful. The main difference between



recording with these bands and the rock groups is that with the former you are using a lot more tracks at one go. You have to be careful not to go over the top, though; it would be disastrous to mike up each instrument."

Quality

That last comment highlights his feelings about production techniques in general. He feels that there is often room for brass in a rock group so long as it is tastefully done and not overproduced. It can emphasise the chords and runs, but badly handled can ruin a section. Despite his long-time association with 10cc, he is able to praise them from an unbiased point of view, and emphasised the quality of their lyrics with the simple comment, "They look good written down, which is great."

So what of the control room where it all takes place? Dick Swettenham, who undertook the modernisation when the studio went from 4 to 8-track, built the current 24 channel 16 track Helios console. With its 'wraparound' shape, any part of the desk is within easy reach of the engineer. Facing the operator are channels 1 to 16, and next to them are masters 1 to 16, and all the monitoring controls. On the right hand side of the desk are channels 17 to 24, and on the left hand side are all the extra facilities. These include filters, compressors, autophasers and extra equalising units, with a full Dolby system throughout.

There are also four echo groups on the left, and set

within the desk is a miniature jack field. The equalisation units are the American Aengus, which range from 50 Hz to 10 Hz, and are designed (as far as such an operation is possible) to take out the unnecessarily dirty overtones to a fuzz guitar section. The Keppex 'variable gain expander' is used to get rid of unwanted signals and echoes. Beside the present MCI 16 track machine are two Studer A80 stereo machines, and there are two EMT stereo echo plates, with AKG and Neumann mikes: speakers are JBL.

The studio itself comfortably accommodates up to 40 musi-

'We were glad to be able to put our own ideas into action'

cians, and included in the charges is the use of a Bechstein grand piano, and a Mini-Moog synthesiser by arrangement. Opposite the control room is an acoustic or vocal booth, which can also very occasionally house the drums. However, Peter pointed out one corner of the studio as having an atmosphere especially suitable for drums. In the opposite corner is an acoustically different section, which, with its hard floor is ideal for strings. Despite the fact that the 'wraparound' desk is noticeably compact, the control room, studio and vocal booth are all spacious. The control room is 20ft by 19ft, the studio 40ft by 32ft and the booth 18ft by 10ft.

Trainee engineer at Strawberry is Syd Lawrence's son Martin, whom Peter reckons to have great potential. He has been with the studio eighteen months, and is planning on making engineering a full time career.

Updating

During the less busy summer period the studio plans to continue their modernisation policy with the installation of 24 track equipment.

The 16 track MCI tape machine will be replaced with a 24 track model, and Peter does not anticipate any problems with the transition, so he hopes that the studio need not be closed for more than a week.

Peter is obviously looking forward to the time when the studio is operational as 24 track, but he has already enjoyed working with several notables in the past. The Bay City

Rollers recorded their latest album, *Once Upon a Star*, at Strawberry, and Peter reckons with their enthusiasm and dedication that they could be around for a long time yet. His favourite album was *McGear*, released last October, when he also made the acquaintance of Paul McCartney. "Mike McGear is, I think, very underrated, and Paul McCartney is the complete professional. There was no wasted time, and he has what I can best describe as a percussive style of playing. Somebody once said that he plays the bass like a tuba, which is very true. Nine weeks is a long time to spend with one person, but it was a pleasure."

Future

Neil Sedaka took the time to record two albums at Strawberry, and would have done his last one there as well, but that McCartney was already in. 10cc are slated for another album at Strawberry later this year when the new equipment is operational. Where else is there to look but to the future? They have the facilities, the know-how, and have certainly entertained some notable clients. Says Mr. Tattersall with a smile, "The third silver would be nice—let's wait and see."

*From left to right
Pete Tattersall at the desk; the control room's Studer tape machines; Martin Lawrence in the booth; view of the studio with the Bechstein grand piano.*



BEAT INSTRUMENTAL'S EQUIPMENT PRICE GUIDE

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

GUITARS

BALDWIN

GRETSCH	
Fk, s/burst.....	119-75
Fk, natural.....	124-96
Sunvalley, s/burst.....	163-66
Sunvalley, natural.....	174-30
Rancher.....	206-24
Deluxe.....	250-17
Supreme.....	283-41
Electro classic.....	158-35
Clipper, s/burst.....	158-35
Double Anniversary, s/burst.....	343-44
Streamliner, s/burst.....	250-17
Streamliner, cherry.....	331-56
Country Club, s/burst.....	315-34
Country Club, nat.....	331-32
Viking, s/burst.....	441-74
Viking, natural.....	457-71
White Falcon.....	613-39
White Falcon stereo.....	693-22
Roc Jet, black.....	325-08
Roc Jet, porsche pumpkin.....	250-17
Roc Jet, red.....	250-17
Roc Jet, walnut.....	325-08
Bass, mahogany.....	250-17
Tennessee, cherry.....	347-76
Nashville, red.....	365-04
Country Gentleman, walnut.....	405-00
Deluxe Chet, red.....	471-02
Deluxe Chet, walnut.....	471-02
Super Chet, walnut.....	534-88
Super Chet, red.....	534-88
SHO BRO	
Hawaiian, 6-str.....	250-17
Hawaiian, 7-str.....	267-44
Spanish.....	250-17
SHO-BUD	
Steel guitars:	
6138.....	264-60
6139.....	434-16
6140.....	544-32
6152.....	231-12
6153.....	783-00

BOOSEY & HAWKES

ANGELICA	
2841 Classic.....	10-99
2842 Full-size Classic.....	12-50
2851 Full-size Classic.....	15-75
2852 Full-size Classic.....	22-95
2845 Hummingbird jbo.....	29-95
2846 Hummingbird 12-str.....	33-95
2848 Natural jumbo.....	26-50
2849 Natural 12-str.....	31-25
2873 Solid elec red.....	62-95
2874 Solid elec oak.....	75-00
LA MANCHA	
2890 Artista.....	41-85
2891 Solista.....	53-95
2892 Gran Maestro.....	81-95
2893 Granada.....	89-95
DI GIORGIO	
No. 16 Signorina.....	35-31
No. 18 Etudiante.....	35-31
No. 28 Classic.....	44-50
No. 36 Bel Som.....	66-95
No. 30 Amazon.....	52-50
VITTORO	
569 Small size.....	12-75
575 Full-size Classic.....	19-95
HARMONY	
4815/0 4-str. t.bjo.....	61-95
5815/0 5-str. bjo.....	66-95
4835/0 Sovereign t. bjo.....	77-00
5835/0 Sovereign 5-str. bjo.....	80-35
KYOTO	
9773 4-str. bjo.....	57-90

PEREZ	
605 Full-size Classic.....	14-95
TAKEHARU	
GT30A Small-size Classic.....	52-95
GT30B Small-size Classic.....	52-95
GT85 Full-size Classic.....	34-95
GT120 Full-size Classic.....	39-95
GT180 Full-size Classic.....	52-95
WT100 Jumbo.....	35-50
WT200 Jumbo.....	54-95

CBS/ARBITER

FENDER	
Electrics:	
Jazzmaster Sunburst.....	370-44
Jaguar Sunburst.....	401-76
Stratocaster S/bst.....	275-40
Ditto, tremelo.....	318-60
Telecaster d/l.....	334-80
Ditto, tremelo.....	358-56
Telecaster Ccm.....	262-44
Ditto, tremelo.....	316-44
Telecaster Std.....	230-04
Ditto, tremelo.....	284-12
Bronco, red.....	150-12
Musimaster.....	138-24
Mustang.....	213-84
Telecaster Thinline.....	340-20
Ditto, tremelo.....	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
Musimaster bass.....	119-88
Pedal steel 2000.....	1140-48
Pedal steel 1000.....	948-42
Pedal steel 800.....	719-28
Pedal steel 400.....	513-00
Stringmaster steel.....	306-72
Dual Six steel.....	221-40
De luxe Six steel.....	135-00
De luxe Eight steel.....	150-02
Studio d/l steel.....	113-40
Champ. steel.....	87-48
Acoustics:	
FC-103 Classic.....	29-43
FC-10 Classic.....	32-56
FC-20.....	39-85
FC-30.....	51-08
FC-40.....	58-21
F-15.....	38-23
F-25.....	44-50
F-35.....	48-87
F-45.....	49-90
F-55-12.....	60-75
F-65.....	60-86
F-75.....	77-76
F-85.....	103-14
F-95.....	132-19
Elec. Violin.....	241-92
Elec. Mandolin.....	159-84
ARBITER	
Acoustic:	
C-10 Classic.....	22-68
C-15 Classic.....	34-56
C-20 Classic.....	48-82
J-110 Jumbo.....	31-30
J-115 Jumbo.....	39-42
J-120 Jumbo.....	42-66
J-125 Jumbo.....	45-36
J-130 Jumbo.....	78-86
Electric:	
E-250 1 p/u solid.....	24-30
E-255 2 p/u solid.....	27-54
E-260 bass.....	37-26
Elects. (w/cs.)	
E-210 L.P. S/B.....	81-00
E-215 L.P. S/B.....	90-72
E-220 S.G.....	112-32
E-225 Flying 'V'.....	104-76
E-230 S.G.....	93-96
E-235 MM copy (no cs.).....	97-20

CLEARTONE

MELODY	
1200 12/s Folk.....	34-86
1250 12/s Folk Elec.....	43-72
500 Folk.....	30-81
525 Folk Elec.....	38-10
325 Folk.....	13-00
460 Classic.....	29-95
450.....	21-82
350.....	15-34
600.....	34-48
1300.....	39-38
MIAMI	
FT1 Elec.....	25-36
FT2 Elec.....	29-93
FT1 Bass.....	32-64
TANTARRA	
4195 Classic.....	18-28
GUYATONE	
HG91 Steel.....	20-66
HG306 Steel.....	55-52
HG188C Steel.....	85-72
KLIRA	
Westbury Jumbo.....	64-79
310 Electric.....	64-79
360 Bass.....	68-20
Blue Hill 6.....	58-78
Blue Hill 12.....	62-17
SM8 Solid.....	80-13
SM9 Solid.....	90-58
Westside.....	113-81
SM19 Bass.....	97-18
355 Bass.....	75-87
149 Classic.....	27-62
C.M.I.	
CM1 Custom VI.....	109-96
CM1 Custom IV.....	122-76
CM1 Salisbury.....	109-96
SG25.....	45-66
SG10B.....	44-52
ST300.....	67-49
HASHIMOTO	
G100.....	38-73
G130.....	44-18
G160.....	51-42
G200.....	57-79
G250.....	68-68
J. T. COPPOCK	
ANTORIA	
2355 Big John S.A.C. Sunburst.....	110-00
2355M Big John S.A.C. Maple.....	115-00
2357 Mr. Strad Violin Bs.....	51-00
2350G Memphis Custom.....	83-50
2350 Memphis std.....	77-50
2350ctm Custom Sunburst.....	83-00
2350L Memphis std 1/h.....	83-50
2351 Memphis d/l.....	86-50
2351DX Memphis d/l.....	99-00
2351M Memphis Original.....	93-00
2391N Memphis Natural.....	83-50
2405 Memphis Original d/l.....	133-50
2350B Memphis bs.....	78-50
2354 Woodstock.....	73-50
2354S Woodstock std.....	70-59
2354L Left-Hand.....	80-50
2377 Woodstock pro.....	88-50
2382 Woodstock d/l.....	93-00
2383 Woodstock ctm.....	119-00
238 Woodstock std.....	102-00
2347 Woodstock jun.....	104-00
2394 Woodstock nat.....	83-50
2354B Woodstock bs.....	76-50
2354LB Woodstock long bs.....	86-50
2352 Clipper.....	54-00
2352M Clipper d/l.....	61-00

2352 De luxe.....	90-00
2352 Custom.....	77-50
2353 Clipper long bs.....	63-00
3DLX Clipper long bs black.....	75-50
2368 Clipper Fireball.....	70-00
2365 Dixiemaster.....	63-00
2365B Dixie bs.....	83-50
2366B Marksman.....	81-50
2366FLB Fretless bs.....	81-50
2375 Rocketman Rosewood fb.....	87-50
2375 Rocketman Maple fb.....	93-50
2375W Rocketman White.....	98-00
2375L Sunburst 1/h.....	97-00
2375N Rocketman Natural.....	105-00
2375 Ash.....	128-50
2376 Dixie Fireball bs.....	106-00
2386 Memphis ctm d/l.....	130-50
2386L Left-Hand.....	137-50
2384 Clipper d/l.....	118-00
2385 Clipper Tallboy bs.....	116-00
1912 Twincaster.....	59-00
1917 Twincaster bs.....	51-00
1755 Soundmaster II.....	52-00
1752/4 Soundmaster bs.....	42-50
2370Semi-Acousticld.....	85-50
2371 Semi-Acoustic bs.....	81-50
2374Semi-Acousticld.....	94-00
698G Western elec.....	78-50
698G Western jbo.....	61-00
698M Gt Western jbo.....	66-50
698M Gt Western jbo.....	77-50
696 Gentleman Jim.....	54-00
693 Gentleman Jim d/l.....	57-00
684/12 Super Jumbo.....	61-50
684/6 Super Jumbo.....	54-00
684/6L Left-Hand.....	58-00
628/12 Californian jbo.....	58-00
628 Californian jbo.....	51-00
79 Californian fk.....	37-50
627/12 Bronco jbo.....	52-00
627 Bronco jbo.....	44-00
627L Left-Hand.....	51-00
62 Bronco fk.....	39-00
357 Folk.....	41-00
697 Dreadnought.....	75-50
695 Nashville 6.....	50-00
758 Gt Wstrn Artiste jbo.....	112-00
757 Gt Wstrn std.....	63-00
756 Herald.....	80-50
YAMAKI	
112 6-str fk.....	47-00
115 6-str jbo.....	68-00
120 6-str jbo.....	87-50
215 12-str jbo.....	81-50
220 12-str jbo.....	90-50
225 12-str jbo.....	101-00
TAMA	
3550S Grand Concert.....	96-00
3550P Grand Concert.....	93-00
3558S Jumbo.....	129-50
3560S.....	144-00
3561S.....	130-50
ANTORIA CONCERT	
F2871 Flamenco.....	102-00
2858 Solo Grnd Concert.....	102-00
2855.....	58-00
2851.....	53-00
2850.....	43-00
2841.....	51-00
2840.....	49-00
2839.....	42-50
ANTORIA CLASSICAL	
RA2.....	33-50
361.....	32-50
HAWAIIAN	
2391 Outfit.....	70-50
2390 Guitar only.....	23-50
NATIONAL DOBRO GUITARS	
30 Gold enamel finish.....	189-00
33D Diamond Etch design.....	250-00

36 Hand-engraved design.....	285-00
DOBRO GUITARS	
'Bluegrass', round neck.....	177-00
'Hound Dog', square neck.....	177-00
DAN ARMSTRONG	
6-str gtr w/cs.....	194-40
6-str bs. 30" sc. w/cs.....	210-60
4-str bs. 30" sc. w/cs.....	202-50
4-str bs. 34" sc. w/cs.....	202-50

DAVOLI

GHERSON	
L/2 F.R., mahogany.....	105-40
L/2 F.R., gold, 1/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, 1/h.....	102-60
L/2 F.R., 1/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	

FLETCHER, COPPOCK & NEWMAN

KIMBARA	
N105 Classical.....	24-25
N106 Classical.....	26-50
N169 Classical.....	29-95
N175 Classical.....	32-49
N28 Classical.....	34-85
N29 Classical.....	39-85
N81 Classical.....	45-00
N108 Classical.....	49-85
N74 Classical w/cs.....	70-00
N75 Classical w/cs.....	82-30
N76 Classical w/cs.....	94-60
N30 Folk.....	29-95
N71 Jumbo.....	36-25
N72 12 st.....	38-50
N73 Jumbo.....	47-50
N107 12 st.....	49-75
N109 Jumbo.....	51-95
N95 Custom C&W w/cs.....	94-65
N96 Custom C&W w/cs.....	94-65
N114 solid elec blk w/cs.....	89-95
N115 solid gold w/cs.....	89-95
N116 solid sun w/cs.....	89-95
N117 solid nat w/cs.....	89-95
N118 solid mahog w/cs.....	78-95
N119 solid sun w/cs.....	98-40
N120 solid white w/cs.....	98-40
N121 solid nat w/cs.....	106-80
RESONATA	
N87 Classical.....	17-90
N89 Classical.....	24-55

VICTOR GARCIA	
N187 Spanish.....	21-60
N118 Spanish.....	23-60
N189 Spanish.....	27-45
LORENZO	
N98 Student.....	11-95
N111 Classical.....	14-95
N99 Classical.....	16-4
N100 Classical.....	18-70
N101 Classical.....	22-45
N110 Folk.....	14-45
N102 Folk.....	21-35
N103 Jumbo.....	23-50

COLUMBUS	
N78 Jumbo.....	29-38
N167 C&W Jumbo.....	35-95
N36 Semi Ac 6 str.....	42-50
N113 Solid.....	39-95
N85 solid blk.....	47-95
N85/S solid sun.....	46-95
N54 Solid.....	46-95
N66 solid bass.....	48-95
N77 solid bass.....	48-95
N82 solid 3 pu.....	49-70
N1129 Elec mandolin.....	29-95
N83 solid.....	34-95
N84 solid bs.....	39-95

SHELTON	
N510 Folk banjo.....	35-55
N5015 Solo bjo w/cs.....	67-45
N1140 Lute 6 str.....	73-95
N1141 Lute 15 str.....	212-00
N1100 Balalaika 6 str.....	13-95
N5009 Uke banjo.....	9-25
N1124 Mandolin.....	13-30

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
5/96 solid.....	192-60
solid.....	223-80

738M Bass, flat wnd.	4-90	PB420	103-00
727 'Gold', Folk	2-23	LG380B	105-00
P727 'Gold', C&W	32-2	SE480S	107-00
P12 'Gold', 12-string	3-67	EB750	141-00
76 'Gold', Classic	1-78	LG770V	146-00
		SG1800V	172-00
		LG2000V	225-00

HÖHNER ★

ELEC		FT1	24-00
AT 2T Solid	39-15	ME20TS	39-00
FB 1W Bass	65-60	EG501	23-50
FT 2T Solid	32-45	EG502	26-00
JB 2 Bass	59-00	EB511	26-50
JB 200 Bass	80-75	HEG5006	31-00
LB 200 Bass	52-25	HET5001	34-00
LE 200 Solid	80-45	HE55000	35-00
LG 23R Solid	86-15	HEG5004	39-00
LP 200G Solid	78-15	HEP5002	44-00
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 250/1 Bass	169-75		

MORIDAIRA

841 Classic	22-50	TF.120	35-00
842 Classic	26-85	F.339R	42-50
843 Classic	29-40	F.300	21-00
845 Classic	39-15	Classical:	
846 Classic	54-50	C.1365	70-00
847 Jumbo	45-00	C.1325	45-00
848 Jumbo	58-65	SG.30	26-00
849 12-string Jumbo	57-90	TG.20	23-00
850 Western	79-50	TG.10	20-00
855/F301 Folk	38-25	C.114B	19-00
856/F303 Folk	50-30	C.113A	17-00
851/W613 Western	93-75		
852/W61030 Jumbo			
with pick-up	50-70		

MUSIMA

1612N Acoustic	14-65	JF201 Folk, steel st'ng	19-00
1612S Acoustic	14-30	JF202 Folk, steel st'ng	22-50
730 Acoustic	17-75	JF203 Folk, steel st'ng	27-50
731 Classic	19-60	Cases for above	13-00
732 Classic	24-55	JW303 Jumbo, steel	30-00
		strung	30-00
JW304 Jumbo	35-00		
JW305 Jumbo	45-00		
JW303/12 Jumbo	35-00		
JW304/12 Jumbo	40-00		
JW305/12 Jumbo	45-00		
JG101 Classical	20-00		
JG102 Classical	25-00		
JG103 Classical	30-00		
JC42 Classical	35-00		
JC45 Classical w/case	100-00		
JC46 Classical w/case	120-00		

MORIDAIRA BANJOS

FB 1R 4-String	38-75		
FB 2R 5-String	39-85		
GB 1 6-String	41-10		

HONDO

H 130 Folk	26-95		
H 150 Folk	26-95		
H 155 Jumbo	29-30		
H 160 12/s Jumbo	34-50		
H 175 Jumbo	29-60		
H 180 Jumbo D/L	31-70		
H 200 Folk	31-80		
H 210 Jumbo	34-05		
H 220 12/s Jumbo	38-60		
H 305 Classic	15-25		
H 310 Classic	23-10		
H 320 Classic	30-15		

HORNBY-SKEWES

PALMA			
M5309	7-84		
500	9-86		
300N	11-96		
SI612	14-68		
ST1612	15-02		
580	15-98		
C103N	19-55		
WF5	24-00		
FW301	35-00		
FW301-12	43-50		
203.7	48-11		

KASUGA

G100L	27-00		
G200	38-00		
F140	36-00		
D200	41-00		
T250 (12-str)	46-00		
D350	68-00		

TERADA

G306	37-75		
G307	44-18		
G310	54-57		
FW613	57-14		
JW835	104-82		

KASUGA ELECTRICS

SG360	99-00		
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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.

FG200 jumbo	54-67	OYATION	
FG200N jumbo	66-00	Breadwinner	281-00
FG280 jbo 12-str	76-69	Deacon	334-45
FG280 jumbo	77-98		
FG300 jumbo	103-46	TOP TWENTY	
FG360 jumbo	110-00	1970 6-str	28-88
FG380 jumbo	133-70	1971 bs	43-55
FG630 jbo 12-str	172-08		
FG1500 handmade	343-63	3403A 2 p/u	49-05
FG2000 handmade	391-75	3403B 2 p/u w/bg	51-45
Folk w/p.u.:		3403C 2 p/u w/cs	60-45
FG110E	53-02	3404A 2 p/u w/cs	50-90
FG160E	64-80	3404B 2 p/u w/bg	53-30
Semi-Acoustic:		3404C 2 p/u w/cs	55-44
SA30	84-43	3405A 1 p/u bs	48-00
SA60	189-65	3405B 1 p/u bs w/bg	50-40
SA90	238-91	3405C 1 p/u bs w/cs	53-03
SA75 Bass	198-55	3407A 2 p/u	55-91
Solids:		3407B 2 p/u w/bg	59-76
SG30	83-45		
SG35	101-13	GUYATONE	
SG40	112-90	3426 steel w/cs and	
SG45	117-83	stand	42-27
SG85	173-76		
SB35 Bass	101-13	ACOUSTICS	
SB55 Bass	147-28	OYATION	
SB75 Bass	171-82	Balladeer 6-str w/bg	242-70
Acoustic - Electrics:		Balladeer 12-str w/bg	334-50
AE11	147-27	Glen Campbell 6-str	
AE12	216-36	w/bg	303-90
AE18	284-06	Glen Campbell 12-str	
		w/bg	372-70
		Folklore w/bg	273-30
		Classic Balladeer	242-75
		Artiste Elec Ac	349-75
		3274 Country Elec Ac	349-75

ORANGE ★

Orange custom guitar	275-00		
Case	27-50		

B. L. PAGE ★

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

ROSE-MORRIS

ELECTRICS			
SHAFTSBURY			
Ned Callan Cody			
w/bg	152-15		
Ned Callan Cody Bs			
w/bg	157-10		
Ned Callan Hombre			
w/bg	115-50		
New Callan Hombre			
bs w/bg	125-50		
3413	78-54		
KLK.2G Electric	128-42		
KJB.2 Bass	137-70		
KCG.3 Electric	139-51		
KLK.2S Electric	135-83		
3414 6-str	96-22		
as above w/cs	114-62		
3415 Bs	83-45		
as above w/cs	105-05		
3417	73-62		

3071 handmade	150-24	Pickup, sunburst	963-00
ALHAMBRA (Spanish)		Super 400 CES, natural	1039-00
3087	18-58	Super 400 CES, sunburst	1039-00
3088	23-54	Byrdland, natural	830-00
3089	32-89	Byrdland, sunburst	830-00
3090	78-49	L-5 CES, sunburst	900-00
STUDENT		L-5 CES, natural	900-00
3057 Dulcet	13-60	L-5C, Single Cutaway	
3058 Constanta	8-95	Acoustic, natural	750-00
		L-5C, Single Cutaway	
		Acoustic, sunburst	750-00
		Super 400C, Single	
		Cutaway Acoustic,	
		natural	857-00
		Super 400C, Single	
		Cutaway Acoustic,	
		sunburst	857-00
		ES.175D, sunburst	378-00
		ES.175D, natural	388-00
		ES.150 DC, walnut	350-00
		ES.150 DC, natural	350-00
		ES.345 TD, cherry	435-00
		ES.345 TD, sunburst	449-00
		ES.345 TD, walnut	435-00
		ES.355 TD-SV, cherry	575-00
		ES.355 TD-SV, walnut	575-00
		ES.335 TD, cherry	349-00
		ES.335 TD, sunburst	368-00
		ES.335 TD, natural	349-00
		ES.325 TD, cherry	285-00
		ES.325 TD, walnut	285-00
		Les Paul Recording	399-00
		Les Paul Triumph, bs	376-00
		Les Paul Custom,	
		ebony	410-00
		Les Paul Custom,	
		cherry	424-00
		Les Paul Custom,	
		sunburst	424-00
		Les Paul De Luxe,	
		gold	333-00
		Les Paul De Luxe,	
		cherry sunburst	347-00
		Les Paul Signature,	
		gold	369-00
		Les Paul Signature,	
		brown	379-00
		Les Paul Signature	
		Bs, gold	357-00
		Les Paul Signature	
		Bs, brown	369-00
		SG Custom, walnut	389-00
		SG Custom, w/Bigsby	
		walnut	399-00
		SG Standard, cherry	269-00
		SG Standard, walnut	269-00
		SG Standard Satin,	
		walnut	269-00
		SG Standard, w/Bigs-	
		by, cherry	275-00
		SG Standard, w/Bigs-	
		by, walnut	275-00
		SG Standard, w/Bigs-	
		by, Satin walnut	275-00
		SG Standard, w/Bigs-	
		by, Palm Pedal	
		cherry	289-00
		SG Standard, w/Bigs-	
		by, Palm Pedal,	
		walnut	289-00
		SG Standard, w/Bigs-	
		by, Palm Pedal,	
		Satin walnut	289-00
		SG Special, cherry	245-50
		SG Special, walnut	245-50
		L5-S outfit	590-00
		L65 De Luxe, Black	209-00
		L65 De Luxe, natural	
		maple	209-00
		L65 Custom, nat.	
		maple	289-00
		L65 Custom, black	289-00
		Marauder	199-00
		L9-S Ripper Bass,	
		burst	269-00
		L9-S Ripper Bass,	
		natural maple	269-00
		Grabber Bass	190-00
		EB-3, cherry	279-00
		EB-3, walnut	279-00
		Artist outfit,	
		sunburst	486-50
		J-200 Artist outfit,	
		natural	499-00
		Dove Custom, cherry	371-00
		Dove Custom, natural	
		top	383-00
		Gospel	329-00
		Heritage Custom	329-00
		Hummingbird	
		Custom, cherry/sun-	
		burst	292-00
		Hummingbird	
		Custom, natural	298-00
		Blue Ridge Custom	269-00
		SJ De Luxe, natural	239-00
		SJ De Luxe, sunburst	259-00
		J-50 De Luxe	216-00
		J-45 De Luxe	211-00
		J-40, natural	185-00
		J-55, natural	262-00
		J-160E Custom	265-00
		Blue Ridge 12 Custom	319-50
		B-45-12N De Luxe	269-00

ROSETTI

EPIPHONE			
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		
ET278 Elec	85-00		
ET280E Elec	69-95		
ET275 Elec	85-00		
ET285 Bass	95-00		
ET270E Elec	69-95		
FT335 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		

Citation outfit, sun-	
burst.	2288-00
Citation outfit, nat-	
ural.	2288-00
MSA PEDAL STEEL	
GUITARS	
CS-10, w/case.	980-00
Side Kick, w/case.	399-00
Red Baron, w/case.	289-50

HOFNER GUITARS	
HS-4580.	130-75
Congress.	55-00
Artist.	64-25
Standard.	49-90
HS-174 Solid.	160-50
HS-164V Solid.	86-50
Galaxie Solid.	134-00
HS-185 Artist Solid,	
bs.	103-00
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

YAMAHA GUITARS	
S50A Folk.	23-56
FG75 flattop.	35-84
FG110 flattop.	40-09
FG140 Jumbo flattop.	42-65
FG160 Jumbo Flattop	52-96
FG170 Flattop.	54-17
FG200 Jumbo Flattop	54-67
FG260 12/5 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

SAXON GUITARS	
813 Classic.	25-43
814 Classic.	27-98
815 Classic.	38-78
816 Classic.	45-65
812 Folk.	27-98
817 Folk.	31-91
818 Folk.	36-82
819 Jbo.	35-35
820 Jbo.	38-78
821 Jbo.	39-76
822 Jbo, 12-str.	39-76
823 Jbo.	40-75
824 Jbo.	55-47
825 Jbo.	60-38
830 Solid.	63-82
831 Solid.	61-36

SELMER GUITARS	
Rancher, 6-str, C&W	24-30
Rancher, 12-str, C&W	31-91
VIVA GUITARS	
Viva 1.	7-73
Viva 2.	8-27

SUMMERFIELD	
LEVIN	
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

*CSL AND IBANEZ	
ELECTRIC	
2350.	106-50
2350DX.	137-50
FG360S.	107-50
2351DX.	126-50
2351DXCS.	125-00
2341.	120-00
2341DX.	152-00
2350W.	115-00
2451.	150-00
2452B.	150-00
2342.	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.	150-00
2372DX.	175-00
2373.	150-00
2380.	175-00
2381.	185-00
2399DX.	195-00
2387.	145-00
2387B.	150-00
2388B/S.	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/W.	147-50
LH2352C.	104-00
LH2352DX.	115-50
LH2350.	112-50
LHFG360S.	112-50
LH2351DX.	135-00
LH2372.	160-00
LH2380.	200-00
2348.	165-00
2348B.	175-00
2671PRO.	240-00
2671.	600-00

SUMBO ELECTRIC	
SOLIDS	
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

IBANEZ AND CIMAR	
CLASSIC	
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

*HIROSHI TAMURA	
HAND MADE	
CONCERT	
P35.	120-00
P45.	150-00
F45 Flamenco.	150-00

*MITSURU TAMURA	
HAND MADE	
CONCERT	
P700.	210-00
IOPI200 10 String.	375-00

*MASARU KOHNO	
HAND-MADE	
CONCERT	
M.K.10.	375-00
M.K.15.	540-00
M.K.20.	720-00
M.K.30.	950-00

*R MATSUOKA	
CLASSIC	
M20.	87-50
M25.	97-50
M30.	115-00
M40.	140-00
M50.	165-00

*R MATSUOKA	
WESTERN	
DREADNOUGHT	
D40.	130-00
D50.	150-00
D60.	175-00
D80.	220-00

*CSL MACCAFERRI	
REPLICA	
MAC.1 Classic.	100-00
MAC.2 Jazz/Folk.	100-00
MAC.2 Jazz Special.	105-00
MAC.3 Jazz.	120-00

IBANEZ WESTERN	
AND FOLK	
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
LH615 Jumbo.	55-00
LH620 Jumbo.	57-50
LH615/12 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

STUDENT GUITARS	
APG701 Paramount	
Classic.	17-99
CI14 Maya Classic.	20-00
PSI 'Sumbro' Tail-	
piece.	9-99
EG1 German 7/8 size	9-50
KPI 'Kapok'.	9-99

HAWAIIAN GUITARS	
2391 6 str with Legs.	72-00
2390 Basic Model 6 str	23-99
HG308 De luxe 8 str.	80-00
HG118C Twin Neck	
2 x 8 str.	125-00

BANJOS	
591 'Ibanez' Profes-	
sional w Case.	200-00
FBIR '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	

TOP GEAR	
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RIKICKBACKER	
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/l stereo.	388-80
S/AC d/l stereo, 6-str	
2 p/u.	362-88
S/AC d/l 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

GUILD	
Artist Award.	691-20
S-Ac 2 p/u.	544-32
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
Starfire Two Bs.	302-40
Deluxe Solid 2 p/u.	259-20
Deluxe Solid 2 p/u	
Stereo.	293-76
Standard Solid 2 p/u.	224-64
Standard Solid 2 p/u	
Stereo.	241-92
Standard Curved	
Stereo Solid 2 p/u.	276-48
Solid Double p/u.	181-44
Solid 1 p/u.	138-24
Solid 2 p/u 1 c/way.	285-12
Solid 2 p/u 1 c/way bs	276-48
As above Stereo wrd.	311-04
1 p/u Solid c/way bs.	198-72
As above Long Scale.	198-72
2 p/u Solid 2 c/way bs	241-92
As above Long Scale.	241-92
As above Stereo wrd.	267-84
Carved Stereo 2 p/u	
As above Fretless.	241-92

HONDO	
Grand Concert Folk.	26-94
D/nought.	29-28
Deluxe D/nought.	34-06
Concert Classic.	23-10
Deluxe Concert	
Classic.	30-13
S/burst Deluxe D/	
nought.	29-62
S/burst Deluxe D/	
nought.	31-71
3/4 Size Student Classic	
Student Concert Size	10-88
Classic.	15-89
Student Folk.	17-40
Student D/nought.	18-41

OPUS (BY HARMONY) USA	
Opus Five D/nought.	150-66
Opus Ten Jbo.	150-66
Opus Twenty Extra	
wide Jbo.	150-66

LITTLE BUDDY	
Junior Pedal Steel.	175-77
Pedal Steel.	234-36
professional Twin	
Neck Pedal Steel.	518-94
Solid*bs.	293-67

TV Rosewood Dread-	
nought.	397-44
Bluegrass Special	
Rose D/nought.	336-96
Bluegrass Jubilee	
Maple D/nought.	319-68
Jumbo 17" Body	
D/nought.	311-04
3/4 Size 15" Body	
D/nought.	302-40
Arched Back Maple	
D/nought.	259-20
Bluegrass Jubilee	
Mahog D/nought.	259-20
Bluegrass D/nought	
Nat.	224-64
Bluegrass D/nought	
Sunburst.	216-00
Bluegrass Mahogany	
Dreadnought.	190-08
Jumbo & Folk Acoustic:	
Navarre Rosewood	
17" Jbo.	492-48
Navarre Maple 17"	
Jbo.	397-44
Navarre Maple 17"	
Jbo, S/burst.	388-80
Navarre Mahogany	
17" Jbo.	336-96
Bluegrass 15 1/2 Folk.	293-76
Bluegrass 16" Folk.	293-76
Aragon 15 1/2 Folk, Nat	190-08
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
Twelve-String:	
Custom Rosewood	
17" Jbo.	518-40
Custom Flamed Maple	
17" Jbo.	457-92
Extra Large Mahog	
17" Jbo.	345-60
Mahog 16" Folk.	302-40
Standard 15 1/2 Folk.	224-64
Rosewood 16" D/	
nought.	362-88
Mahog 16" D/nought	302-40

W.M.I.	
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/l flk w/cs.	58-95
KDG.70 D/l jbo.	34-50
KDG.88 D/l jbo w/cs.	66-00
KDG.812 D/l 12 str	
w/cs.	69-95

Classics	
KC.265 Student.	10-95
K.112 Student.	11-95
KC.333 Concert.	14-95
KC.366 Concert.	16-95
KDG.60 D/l w/cs.	47-50

Electric:	
KEB.130 Bs long scale	24-95
K.2B D/l bs long scale	44-50
K.2T D/l lead.	34-50
KE.100 Single p/u.	18-50
KET.200 Twin p/u	
w/trem.	23-50

Banjo:	
K.99 30 brckt w/res	
w/cs.	58-95
30 brckt w/res.	45-00
B.20 Promotional.	29-95

Z.B.	
EMMONS	
Pro. D10.	843-38
Pro. D10.	594-00
Pro. S12.	692-18
SS8.	243-49
SS10.	392-72
ES8.	194-40
ES10.	206-18
GS10.	387-81

SHO-BUD	
6155 Pro. 11.	860-55
6143 Pro. D10.	837-44
6150 Lloyd Green.	654-90
6148 Pro. S10.	552-08
6140 Professional.	553-08
6138K Maverick.	284-32
6138 Maverick.	258-46

ZB GUITARS	
Student S10.	314-09
S10.	601-85
S11.	652-90
S10 on D10 cab.	649-96
S11 on D11 cab.	697-09
D10.	808-09
D10-11.	854-17
D11.	901-30

50-100 Cab w/hn.....	118-80
50-100 Cab w/hns.	149-04
FG120 Amp top.....	150-12
FG100 Cab 4 x 12.....	149-04
W120 Amp top.....	150-12

CLAUDE VENET

M.I. AMPLIFICATION RANGE

Lead, 60W valve amp	129-60
Bass, 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 amp, g/eq.....	259-20
S.80, 80W combo amp SR.80, 80W combo amp, w/Hammond reverb.....	216-00
Minix, 10W port. amp	42-12
1008SA, 8-ch, 2 o/p mixer.....	259-20
1008, 8-ch, 2 o/p mixer, w/150W amp.....	324-00
VU1008, 2 VU meters box.....	32-40
1012, 12-ch, 4 o/p mixer.....	756-00
1012T, 12-ch, 4 o/p mixer, with g/eq.....	837-00
1030, 22-ch, 4 o/p mixer.....	988-20
1030T, 22-ch, 4 o/p mixer, with g/eq.....	1069-20

POWER AMPLIFICATION RANGE

150G, 150W amp, g/eq.....	185-76
801M, 80W amp, 2-ch	145-80
802S, 80W amp, 2-ch, stereo.....	178-20
412G, 100W cab.....	116-64
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 stereo slave.....	116-64
TPK409, graphic eq.....	84-24
MPK602, 6-ch stereo mixer.....	93-96
MPK603, 2-ch stereo pre-amp.....	64-80
MPK604, 6-ch stereo mixer.....	132-84
MPK605, 6-ch stereo mixer, with VUs, headphones mon.....	139-32
APK1702, 80W slave modules.....	48-60
APK1501, 150W slave module.....	73-44
APK2802, 2 x 80W slave module.....	81-00
UTAH, 12-in. Ext. range, 40W spkr.....	12-96

SKIPPER CLAUDE SOUND SYSTEMS

Strictly one-off custom built..... on app.

CLEARTONE

1037, 50W L&B.....	119-23
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., 50W, ld.....	97-50
1062, 1 x 18 cab., 100W, bass.....	98-81
1063, 4 x 12 cab., 100W, ld.....	129-00
1064, 4 x 12 cab., 100W, bass.....	129-00
1047, 2 x 10 cols., 60W, pr.....	110-11
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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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SSH Distort. booster	41-00
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FM C7EST horn.....	48-00
FM C8 H.F. horn.....	31-00
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4340 Studio mt., 4-way.....	"
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115M.....	186-00
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215M.....	246-00
215SH.....	268-00
415M.....	330-00
118M.....	318-00
118MH.....	360-00
212S.....	150-00
410S.....	156-00
410M.....	348-00

CONTROL AUDIO-1	
CONTROLLER	
OPTIONS	
Model 40.....	1257-00
Model 41.....	1407-00
Model 42.....	1557-00
Model 60.....	1407-00
Model 61.....	1557-00
Model 62.....	1707-00
Model 80.....	1557-00
Model 81.....	1707-00
Model 82.....	1857-00

THEATRE PROJECTS

ALTEC	
VOICE OF THE	
THEATRE PROJECTS	
1204B, 50W.....	388-80
1208B, 50W.....	378-00
1218A, 50W.....	388-80
1215A, folded L/F hn, 150W.....	226-80
1225A, portable H/F hn, 100W.....	432-00
1205BX power l/sprk 1209BX power l/sprk 1219AX power l/sprk 1207C col. sprk, 75W 1211A col. sprk, 50W 1217A col. sprk, 75W 612C sprk cab..... 79-20 828B sprk cab..... 97-20 815A L/F hn, cab..... 127-44	
Studio Monitors:	
9844A, 30W.....	343-40
9845A, 50W.....	453-60
9846-8A, 100W.....	475-20
9848A, 200W.....	831-60
9849A, 60W.....	286-20
9846BX (powered).....	669-60
Amplifiers:	
7718X bi-amp, 60W L/F, 30W H/F.....	248-40
9477B, 130W power amp.....	270-00
Music Speakers and Components:	
417-BH, 12 in, 100W.....	68-04
418-BH, 15 in, 150W.....	72-36
421-BH, 15 in, 150W.....	88-56
425-BH, 10 in, 75W.....	59-40
601-BD, 12 in, duplex, 20W.....	86-40
604E, 15 in, duplex, 35W.....	160-92
511B, Sectoral, hn.....	51-84
808/8A, 30W H/F driver.....	73-98
N809/8A, crossover/attenuator.....	45-36

THOR ★	
147W, L/B/O amp.....	119-45
147W, push button amp.....	130-20
147W, Slave amp.....	104-65
85W, Slave.....	77-50
300W, Horn folded bass cab.....	262-70
300W, 2 x 15 lead cab.....	187-50

TYAS	
LC.60-2-chan amp.....	75-00

LC.60, 60W slave amp.....	60-00
GA 125W gr amp.....	85-00
PS 125W slave amp.....	96-00
T125 amp.....	130-00
60W combi.....	125-00
2 x 12" 100W sprk pr.....	108-00
Horn units pr.....	85-00
Bins, each.....	120-00
Disco 1 x 12", each.....	30-00
PA 2 x 12", pr.....	108-00

TOP GEAR

AXAMP	
Batt. Port.....	13-95
PEAVEY	
Combinations:	
Pacer 45W w/reverb 1 x 12.....	137-70
TNT 45W 1 x 15 Bs. Vintage 110W Rev. 2 x 12.....	153-90
Vintage 110W Rev. 4 x 10.....	291-60
Deuce II 110W Rev. 2 x 12.....	324-00
Session 200W Rev. 1 x 15 JBL.....	275-40
Session 200W Rev. 2 x 12 EV.....	396-90
Heads only: Festival 110W Dual Channel Reverb.....	226-80
Roadmaster 200W 3-Chan.....	307-80
Century 60W all-purpose.....	145-80
Bass 210W Dual Chan Musician 210W Dual Chan Reverb.....	226-80
Standard 130W Rev. all-purpose.....	243-00
F-800G 410W Rev./effects.....	170-10
F-800B 410W Bass with equaliser.....	405-00
Speaker Cabs (Instruments): All purpose 80W 1 x 15.....	356-40
Grr/K/board 100W Cab, 2 x 12.....	97-20
All-purpose 150W, 2 x 15.....	121-50
Grr/K/board 150W, 6 x 10.....	162-00
8 x 10.....	Special order
Grr/K/board 200W, 8 x 10.....	Special order
Grr/K/board 200W Large, 4 x 12.....	162-00
Grr/K/board 200W Large, 4 x 12.....	162-00
Grr/K/board 200W Stackable, 4 x 12.....	162-00
Grr/K/board 150W Cab, 2 x 15 (+Hn) Bs/Org 100W Stackable, 1 x 18.....	178-20
4-Chl 60W Rev. amp. with 2 x 10 cols.....	226-80
Standard 130W Rev. mixer P.A.....	268-30
PA400 210W Rev. 12 Inp P.A.....	178-20
PA600 210W Rev. 18 Inp P.A.....	243-00
PA900 400W Rev. 27 Inp P.A.....	437-40
800M 8 Chl Hi-Lo Rev. mixer.....	567-00
260 Booster 130W Slave.....	259-20
800 Booster 400W Slave.....	145-80
Monitor 130W w. Equalisation.....	275-40
Monitor System Amp w. 2 1 x 12 + Horn Tiltback spkrs.....	153-90
PA Cabs: 4 x 10 50W.....	299-70
1 x 12 + Hn 50W Tiltback.....	72-90
2 x 12 75W Col.....	72-90
2 x 12 + Hn Col.....	105-30
4 x 12 150W Col.....	105-30
4 x 12 + Hn 150W Col.....	129-60
2 x 15 + Hn 150W Col.....	202-50

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.

Festival Encl 2 x 12 & 2 x 15 Spkrs.....	243-00
Festival Projector Hn Adjustable Cross-over Network 75W.....	145-80
Vocal Projector Enclosures: 2 x 15 + Twin Hn Encl 75W.....	To be announced
2 x 12 + Hn Encl 75W " " 1 x 15 + Hn Encl 75W " "	" "
Microphones:	
Low Imp.....	35-64
High Imp.....	35-64
412H, 4 x 12.....	153-90
412H, 4 x 12 + hn.....	186-30
215H col., 2 x 15 + hn.....	259-20

Soundmaster.....	121-91
J/412 M cab.....	106-57
J/412 H cab.....	123-62
J/412 F cab.....	87-78
J/412 G cab.....	113-48
J/412 SM cab.....	105-55
J/412 SH cab.....	121-50
J/412 SF cab.....	86-79
J/412 SG cab.....	112-00
J/412 M cab.....	66-55
J/212 H cab.....	76-04
J/212 F cab.....	56-78
J/212 G cab.....	71-28
J/50 SLSL cab.....	138-97

TURNER	
1 x 15 Bs Hn.....	194-40
2 x 15 Bs Hn.....	345-60
1 x 12 Mid Rng. Hn.....	162-00
2 x 12 Mid Rng. Hn.....	270-00
1 x 10 Mid Rng. Hn.....	145-80
HF Rad. Hn. + VHF Tweets.....	297-00
Wedge Mts., pr.....	280-80
Hexagonal Pts.....	226-80
B200 Pro. Power amp.....	216-00
A300 Pro. Power amp.....	283-50
A500 Pro. Power amp.....	432-00
TPS 16/2 mixer.....	1620-00
TPS 24/2 mixer.....	2268-00
TPM 16/2 mixer.....	2154-60
TPM 24/2 mixer.....	2964-60
TPM 24/2/75 Ultimate.....	4781-16
5 Way Cross-over.....	162-00
Belden Multiway Cables.....	on app.
Cannon Plgs - Stg. Boxes.....	"
Gauss Spkrs.....	"
J.B.L. Spkrs.....	"

WHITE ★	
LW.100 Guitar/Bass amp. (100W RMS).....	140-80
PA.100, 6-channel, full mix amp. (100W RMS).....	285-45
PA.200, 6-channel full mix amp. (200W RMS).....	396-00
SL.100 Slave amp. (100W RMS).....	128-70
MGW.6, 6-channel Mixer (full mix).....	185-90
MGW.12, 12-channel Mixer (full mix).....	440-00
LW.100C, 4 x 12, 160WRMS. Guitar/Bass Enclosure.....	130-90
MV.150, 1 x 15, 150W RMS, Folded Horn Bass Enclosure.....	166-10
JW.151, 1 x 18, 150W RMS, Folded Horn Guitar/Bass Enclosure.....	174-90
M.40, 1 x 12, 40W RMS, Angled Monitor Enclosure.....	42-90
PAW.80, 2 x 12, 80W RMS, P.A. Enclosure (pairs).....	151-80
PAW.160, 4 x 12, 160W RMS, P.A. Enclosure (pairs).....	269-50
PAR.152, 1 x 15, 150W RMS, Folded Horn Bin.....	166-10

VITAVOX	
Bass Bin CN308.....	433-35
6200 Bitone Repro.....	311-70
Major Bitone CN343.....	383-20
15 in. Loudspeaker.....	70-00
S.3 Pressure unit.....	80-00
H.F. Horn CN157.....	43-35
500 Dividing Newrk. 2205/531 Multicell Hn CN129.....	25-00

VOX ★	
AC30.....	170-75
AC50.....	T.B.A.

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

W.E.M.	
Copicat Echo.....	70-20
Clubman 6W, 12" spkr.....	44-20
Clubman 6W, 10" spkr.....	36-80
Westminster 10W amp, 12" spkr.....	50-10
Westminster 10W bass amp, 12" spkr.....	56-00
Westminster 10W Accordionamp, 12" spkr.....	50-10
Westminster 10W amp, 10" spkr.....	42-20
Dominator MkIII.....	69-50
Dominator Bass MkI.....	81-00
Power Musette MkII.....	69-50
Halle Cat.....	245-50
E.R.40.....	77-00
P.A.40.....	77-00
E.R.100.....	98-25
P.A.100.....	98-25
S.L.100.....	83-70
Bandmixer 100 MkII.....	140-00
Reverbmaster.....	192-50
Audiomaster Mixer.....	292-70
Super Dual 12.....	72-15
Super 40.....	72-15
Starfinder 100 Bass.....	86-90
Starfinder 100 Twin 15.....	105-55
Starfinder Super 80.....	120-30
Super Starfinder 200.....	137-15
Twin 15 Reflex Bass.....	174-80
1 x 12".....	42-20
1 x 12" w/vol control 4 x 10" Column.....	50-10
6 x 10" Column.....	56-45
Club System.....	97-20
Club 2 x 12".....	71-15
Band System.....	55-50
Foot Monitor 2 x 12" + Horn.....	86-40
Vendetta.....	74-60
4 x 12" A Super.....	98-30
4 x 12" B Column.....	130-60
4 x 12" C Column.....	125-55
X.32 Horn Column.....	84-55
X.29 Stack complete.....	298-00
Horn Box from X.29.....	87-00
Festival Stack comp. New Columns.....	569-15
2 x 10" (40W pair).....	44-15
2 x 10" plus horn.....	55-00

WING

TRAYNOR	
Combos:	
YGM-3 30W rvb.....	97-20
YGM-4 40W rvb.....	119-88
YGL-3 Twin rvb 90W.....	213-84
YBA-2B Bs mate 30W.....	97-20
YBA-450W, 15" spkr.....	152-28
Amplifiers:	
YBA-1 50W, bs.....	96-12
YRM-1 50W ld w/rvb.....	119-88
YBA-1A 100W bs.....	129-60
YGL-3A 100W head-rvb/trem.....	152-28
Monoblock 325W bs/ld.....	243-00
Speaker Systems:	
YS-15P 15" ported bs.....	87-48
YT-15 2 x 15" ld/bs.....	110-16
YF-10 4 x 10" ld/bs.....	110-16
YC-810 8 x 10" bs.....	T.B.A.
YC-610 6 x 10" ld.....	139-32
Y-212 2 x 12" ld.....	103-68
YF-12 4 x 12" ld.....	149-04
YCV-188 1 x 18" Vega cab 300W.....	272-16
YCV-215 2 x 15" Vega cab 400W.....	272-16
YCV-212 2 x 12" Vega cab 200W.....	171-72
P.A. Amps:	
YVM-2 P.A. amp 30W.....	74-52
YVM-3 P.A. rvb 30W.....	97-20
YVM-4 4-ch w/rvb.....	136-08
YVM-6 6-ch w/rvb.....	213-84
YPM-1 100W slave.....	97-20
MX8 8-ch mixer.....	T.B.A.
MX16 16-ch mixer.....	"
P.A. Speaker Systems:	
YSC-2 4 x 12" cols (pr).....	139-32
YSC-3 4 x 8" cols (pr).....	100-44
YSC-8 6 x 8" cols (pr).....	171-72
YSC-9 15" x 12" x hn cabs (pr).....	388-80
YM-1 Mer cabs (ea).....	58-32
YSC-7A Cols (pr).....	204-12
YSP-1 Sibance Projector (ea).....	51-84
EQ-1 Graphic eq.....	51-84

W.M.I. ★	
Amplifiers:	
CM-8, 6" speaker.....	12-95
CM-6, 8" speaker w/tremolo/horn vent.....	23-10
K-66 De luxe Junior.....	26-95

ZOOT-HORN

BB.1, 1 x 15", 150W bass bin.....	198-45
BB.2, 2 x 15", 300W bass bin.....	340-20
BB.3, 1 x 15", bass bin.....	198-45
FB.3, 3-way wedge.....	261-88
FB.4, 2-way wedge.....	131-56
FB.5, 2-way wedge.....	237-60
HU.1 H/F horn unit.....	151-20
IC.1/1 Reflex, 1 x 15.....	129-60
IC.2 Reflex, 2 x 15.....	216-00
IC.3 Reflex, 1 x 15, bs.....	129-60
IC.4 Reflex, 2 x 15, bs.....	216-00
IMC/1, 1 x 12 cab.....	116-64
10-channel Mixer.....	974-24
10-channel Mixer.....	974-24
15-channel Mixer.....	1278-02
23-channel Mixer.....	1703-62
25-channel Mixer.....	1300-00
SD18 hn-loaded cab.....	259-20
3-way crossover.....	248-40

PERCUSSION INSTRUMENTS

D. H. BALDWIN	
4015 Name Band.....	
4025 Progressive Jazz Plus.....	
4007 One Nighter Plus.....	
4027 Rock 'n Roll.....	
4029 Avanti Garde.....	
4028 Black Hawk.....	

GRETSCH	
4027 Rock 'n Roll.....	
4029 Avanti Garde.....	
4028 Black Hawk.....	

4157, 14 x 5 1/2.....	"	4105, 14 x 5 1/2.....	"
4153, 14 x 6 1/2.....	"	Bass Drums:	"
4109, 14 x 5.....	"	4259, 26 x 14.....	"
4102, 14 x 5 1/2.....	"	4260, 28 x 14.....	"
4103, 14 x 5 1/2.....	"	4262, 30 x 16.....	"
4190, 14 x 6 1/2.....	"	4263, 32 x 16.....	"
4191, 14 x 6 1/2.....	"	4264, 34 x 16.....	"
4192, 15 x 8.....	"	4265, 36 x 16.....	"
4160, 14 x 5.....	"	4271, 26 x 14.....	"
4160, 14 x 5.....	"		

4272, 28 x 14.....	"	4244, 18 x 14.....	"
4273, 30 x 16.....	"	4249, 20 x 14.....	"
4274, 32 x 16.....	"	4247, 22 x 14.....	"
4275, 34 x 16.....	"	4269, 24 x 14.....	"
4276, 36 x 16.....	"	4271, 26 x 14.....	"
4110, 22 x 14.....	"	4272, 28 x 14.....	"
4111, 24 x 14.....	"	Tom Toms:	"
4115, 26 x 14.....	"	4415, 12 x 8.....	"
4117, 28 x 14.....	"	4416, 13 x 9.....	"

4420, 14 x 10.....	"	Accusonic timpani 29	
4421, 15 x 12.....	"	inch.....	377-78
4417, 14 x 14.....	"	Drum/Cymbal stands:	
4418, 16 x 16.....	"	Glant.....	20-52
4422, 16 x 18.....	"	Supreme I.....	20-52
4419, 18 x 16.....	"	Samson I.....	21-60
4423, 18 x 18.....	"	Supreme II.....	18-36
also in walnut	"	Supreme II, floor stand	18-36
Cymbals:		Hi-Hats:	
K. Zildjian & Ajaha		Swivomatic Hi-Hat,	
prices being revised		hinged heel.....	32-40
		Swivomatic Hi-Hat,	
		adjust. footboard .	32-40
		Supreme.....	47-52
		Pedals/Beaters:	
		Swivomatic, hinged	
		heel.....	35-64
		Swivomatic, adjust-	
		footboard.....	35-64
		Rocket.....	24-84
		Thrones:	
		Samson.....	33-48
		Accessory.....	48-60

BOOSEY & HAWKES

BEVERLEY COMPLETE OUTFITS

Panorama 21.....	234-35
Panorama 22.....	322-59
Panorama 24.....	276-53
Galaxy 18.....	190-88
Galaxy 21.....	204-00
Galaxy 24.....	206-55
AVEDIS ZILDJIAN	
7386, 8".....	13-69
7387, 10".....	16-00
7389, 12".....	24-46
7390, 13".....	22-83
7391, 14".....	27-33
7392, 15".....	29-65
7393, 16".....	31-80
7394, 17".....	34-16
7395, 18".....	38-68
7395S.....	45-11
7399, 19".....	40-98
7396, 20".....	45-11
7396S.....	45-11
7396P.....	52-32
7400, 21".....	50-16
7397, 22".....	56-95
7397S.....	63-80

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50N Pearl.....	492-69
50N Chrome.....	507-15
60N Lacquer.....	541-54
60N Pearl.....	587-81
60N Chrome.....	604-01
58N Lacquer.....	429-04
58N Pearl.....	434-84
58N Chrome.....	449-29
80N Lacquer.....	506-81
80N Pearl.....	544-43
80N Chrome.....	562-24
1N 20" Lacquer.....	426-16
1N 20" Pearl.....	455-09
1N 20" Chrome.....	469-54
1N Lacquer 22".....	431-94
1N Pearl 22".....	460-87
1N Chrome 22".....	475-32
57N Lacquer.....	731-79
57N Pearl.....	783-87
57N Chrome.....	811-64
2R Lacquer.....	429-05
2R Pearl.....	469-54
2R Chrome.....	484-01
14N Lacquer.....	564-36
14N Pearl.....	622-98
14N Chrome.....	649-40
9N Lacquer.....	359-62
9N Pearl.....	394-33
9N Chrome.....	407-07
65N Lacquer.....	456-23
65N Pearl.....	484-01
65N Chrome.....	496-73
11N 2 x 24 Lacquer.....	928-17
11N 2 x 24 Pearl.....	986-03
11N 2 x 24 Chrome.....	1014-94

HOSHINO

Outfits:	
HK600M.....	35-77
HM1000.....	149-00
HM2000.....	187-95
HSD500.....	245-45

KEMBLE ★

YAMAHA-Outfits	
YD680.....	314-00
YD665.....	334-52
YD660.....	299-23
YD260.....	153-65

ORANGE ★

Single drum kit.....	528-00
Double drum kit.....	748-00

PREMIER

Snares: Metal Shells:	
2000, 14 x 5 1/2".....	53-89
2003, 14 x 6 1/2".....	56-05
2006, 14 x 12".....	62-54
2011, 14 x 14".....	52-59
37 Hi Fi, 14 x 5 1/2".....	42-33

ROSE-MORRIS

Wood Shells:	
2001, 14 x 5 1/2".....	51-40
31, 14 x 5 1/2".....	40-17

ROSE-MORRIS

Outfits:	
203 Kenny Clare	
cymbals.....	468-39
707, 20" b. ds.....	576-72
B707, 22" b. ds.....	581-36
303, 20" b. ds.....	424-98
202, 20" b. d.....	371-41
B202, 22" b. d.....	373-78
111, 20" b. d.....	257-79
B111, 22" b. d.....	260-17
111, 20" b. d.....	257-79
B111, 22" b. d.....	260-17

ROSE-MORRIS

Bass Drums:	
127, 18 x 15".....	52-92
130, 20 x 17".....	56-91
132, 22 x 17".....	59-29
125, 24 x 17".....	69-01

ROSE-MORRIS

Super Zyn Cymbals:	
352, 12".....	17-38
353, 13".....	19-54
354, 14".....	21-92
354P, 14".....	34-84
355, 15".....	23-97
355P, 15".....	47-95
356, 16".....	26-24
356P, 16".....	30-45
358S, 18".....	31-32
360, 20".....	34-99
360S, 20".....	35-89
362, 22".....	43-74

ROSE-MORRIS

Zyn:	
272, 12".....	4-26
273, 13".....	5-45
273P, 13".....	10-90
274, 14".....	6-53
274P, 14".....	13-06
275, 15".....	7-77
275P, 15".....	15-55
276, 16".....	9-18
278, 18".....	13-17
268S, 18".....	13-50
269S, 18".....	15-33
280, 20".....	15-01
280S, 20".....	15-33
282, 22".....	17-92

ROSE-MORRIS

Heavy Pairs Super-Zyn:	
374, 14".....	48-16
375, 15".....	52-70
376, 16".....	57-78

ROSE-MORRIS

Zyn:	
232, 12".....	9-28
233, 13".....	10-90
234, 14".....	12-96
235, 15".....	14-58
236, 16".....	16-09

ROSE-MORRIS

Tom-Toms:	
442, 12 x 8".....	29-26
433, 13 x 9".....	32-29
444, 14 x 8".....	35-53
440, 14 x 10".....	38-55
435, 14 x 14".....	45-57
446, 16 x 16".....	47-84

ROSE-MORRIS

Tom-Toms:	
1025-1 Porto Seat.....	24-20
1402 Atlas Cymbal	
Stand.....	20-95
1124 Atlas Hi-Hat	
Stand.....	31-40
1364-5 Atlas Drum	
Stand.....	22-90
1026-2 Drum & Tymp	
Stool.....	24-20

ROSE-MORRIS

Other Items:	
443P Concert Toms	
(Stands).....	169-45

ROSE-MORRIS

443P Concert Toms	
(Stands).....	253-15

ROSE-MORRIS

443P Concert Toms	
(Stands).....	30-15

ROSE-MORRIS

443P Concert Toms	
(Stands).....	30-80

ROSE-MORRIS

443P Concert Toms	
(Stands).....	41-20

ROSE-MORRIS

443P Concert Toms	
(Stands).....	45-15

ROSE-MORRIS

443P Concert Toms	
(Stands).....	56-60

ROSE-MORRIS

443P Concert Toms	
(Stands).....	61-60

ROSE-MORRIS

443P Concert Toms	
(Stands).....	61-60

ROSE-MORRIS

443P Concert Toms	
(Stands).....	61-60

ROSE-MORRIS

443P Concert Toms	
(Stands).....	61-60

ROSE-MORRIS

443P Concert Toms	
(Stands).....	61-60

ROSE-MORRIS

443P Concert Toms	
(Stands).....	61-60

ROSE-MORRIS

443P Concert Toms	
(Stands).....	61-60

ROSE-MORRIS

443P Concert Toms	
(Stands).....	61-60

ROSE-MORRIS

443P Concert Toms	
(Stands).....	61-60

ROSE-MORRIS

443P Concert Toms	
(Stands).....	61-60

445P Concert Toms	
(Stands).....	253-15
487 5 1/2 x 6 Melodic	
Tom-Tom.....	30-15
488 5 1/2 x 8 Melodic	
Tom-Tom.....	30-80
489 6 1/2 x 10 Melodic	
Tom-Tom.....	41-20
461 8 x 12 Melodic	
Tom-Tom.....	45-15
462 9 x 13 Melodic	
Tom-Tom.....	49-80
463 10 x 14 Melodic	
Tom-Tom.....	53-75
464 12 x 15 Melodic	
Tom-Tom.....	61-60
465 14 x 16 Melodic	
Tom-Tom.....	70-10
1340-1 Double Tom	
Floor Stand.....	25-55
1343 Concert Tom	
Floor Stand.....	15-75
75 Ratchet.....	5-90
74 Slapstick.....	4-95
92 Double Castanets.....	3-65
97 Sleigh Bells.....	10-25
99-A Tambourine.....	16-40
355-W Practice Pad.....	5-60
378 Practice Pad (8" tunable).....	8-85
1336 Triangle Cup	
Holder.....	1-30
362 Gong Mallets.....	24-35
363 Gong Mallets.....	14-55

ROSE-MORRIS

445P Concert Toms	
(Stands).....	253-15

ROSE-MORRIS

445P Concert Toms	
(Stands).....	253-15

ROSE-MORRIS

mala	2-00
57, 10"	2-42
58, 11"	3-01
59, 12"	3-52
5262, 13"	4-27
5263, 14"	5-10
5264, 15"	6-11
5265, 16"	8-54
5273, 18"	10-46
5274, 20"	

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
5147, 35cm, 14"	9-48
5148, 38cm, 15"	10-80
5149, 40cm, 16"	12-86
5150, 45cm, 18"	17-91
5157, 50cm, 20"	20-46

SELMER

PEARL	
Outfits:	
Powermate Wood/ Fibreglass.....	309-69
Powermate Satin.....	284-58
Powermate Black.....	251-10
Big Shot.....	209-25
Thundaking.....	184-14
Dynamax.....	
Snare Drums:	
4514 Chrome.....	31-81
4714 Chrome.....	26-78
Pedals & Stands:	
805 Hi-Hat Ped.....	14-23
706 Snare std.....	8-37
703 Cymbal std.....	5-86
710 Bs Drm ped.....	10-04
810 Bs Drm. ped.....	25-00
721 Bs Drm. Anchor.....	1-46

SIMMS-WATTS

ASBA	
Metal Shell Drums:	
615M 24 x 14 Bass.....	146-80

613M 22 x 14 Bass.....	146-80
633M 20 x 14 Bass.....	146-80
120 D/I t-tom fitting.....	29-20
501M 14 x 9 Tom Tom.....	89-00
511M 13 x 9 Tom Tom.....	89-00
505M 16 x 16 Tom Tom.....	140-40
509M 12 x 8 Tom Tom.....	89-00
Altglass:	
615A 24 x 14 Bass.....	146-80
613A 22 x 14 Bass.....	146-80
633A 20 x 14 Bass.....	146-80
501A 14 x 9 Tom Tom.....	89-00
511A 13 x 9 Tom Tom.....	89-00
505A 16 x 16 Tom Tom.....	140-40
Woodshell Drums:	
615WS 24 x 14 Bass.....	146-80
613WS 22 x 14 Bass.....	146-80
633WS 20 x 14 Bass.....	146-80
511WS 13 x 9 Tom Tom.....	89-00
509WS 12 x 8 Tom Tom.....	89-00
502WS 14 x 14 Tom Tom.....	103-95
505WS 16 x 16 Tom Tom.....	140-40
743W 14 x 5 Snare wood, chrome.....	125-55
743M 14 x 5 Snare metal.....	125-55
437A 14 x 5 Snare altglass.....	125-55

Stand:	
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
T45 DX outfit.....	2-95
2455 outfit.....	3-75
5820 outfit.....	4-60
926 Cowbell.....	4-20
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.....	20-00
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
11052, 18" Crash/Ride.....	34-15

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11059, 19" Crash/Ride.....	36-55
11053, 20" Crash/Ride.....	39-00
11054, 22" Crash/Ride.....	48-80

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2455 outfit.....	225-00
5820 outfit.....	280-00
926 outfit.....	260-00
927 outfit.....	300-00
KB125/2T outfit.....	350-00
JR77 outfit.....	225-00
R55 outfit.....	175-00
3020 outfit.....	50-00
3010 outfit.....	60-00
300 Trap Set.....	16-50
85885 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 outfit.....	22-50
2222, 22" bass.....	60-00
86225, 22" bass.....	90-00
86205, 20" bass.....	80-00
86125, 12" tom tom.....	36-50
86135, 13" tom tom.....	38-50
86165, 16" tom tom.....	60-00
8622, 22" bass.....	80-00
8620, 20" bass.....	70-00
8612, 12" tom tom.....	32-50
8613, 13" tom tom.....	35-00
8616, 16" tom tom.....	50-00
1045 Cocktail outfit.....	72-00
348 Bass Anchor.....	10-99
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 consolette/ 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

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TD5X 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.....	38-50
86165 16" Tom Tom.....	60-00
8622 22" Bass Drum.....	80-00
8620 20" Bass Drum.....	70-00
8612 12" Tom Tom.....	32-50
8613 13" Tom Tom.....	35-00

8616 16" Tom Tom.....	50-00
7614 14" Tom Tom.....	46-00
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1304 Professional Conga Drum (wood).....	110-00
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6885D Hi Hat Stand.....	18-50
6850 Snare Drum stand.....	5-99
6880 Snare Drum Stand.....	13-50
6882 Cymbal stand.....	11-75
6886 Tom Tom stand.....	30-00
6865 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.....	1-99
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1133 Royal Star Vibraphone.....	335-00
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124B.....	
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E10R.....	
E10L.....	
E10LR.....	
125A.....	
E10LB.....	
E10LB.....	
130A.....	
130AC.....	
126.....	
130D.....	
130DC.....	
56A.....	
56D.....	
711.....	
CT100A.....	
CT100D.....	
C630.....	
4E.....	
210D.....	
PR200A.....	
C620.....	
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E105 (Piano).....	
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3S.....	
3PR.....	
3ETE.....	

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9821, pedal board.....	56-95
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9825, Expan. pdl.....	8-00
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Rhodes Suitcase Piano, 73 note.....	1019-54
Rhodes Stage Piano, 88 note.....	797-04
Rhodes Stage Piano, 73 note.....	672-39
SuperSatellitePower Speakers.....	718-20

Rhodes Piano Bass

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102.....	1058-86
103.....	1339-20
Traveller.....	909-36
Crumar Keyboards:	
Organiser.....	434-16
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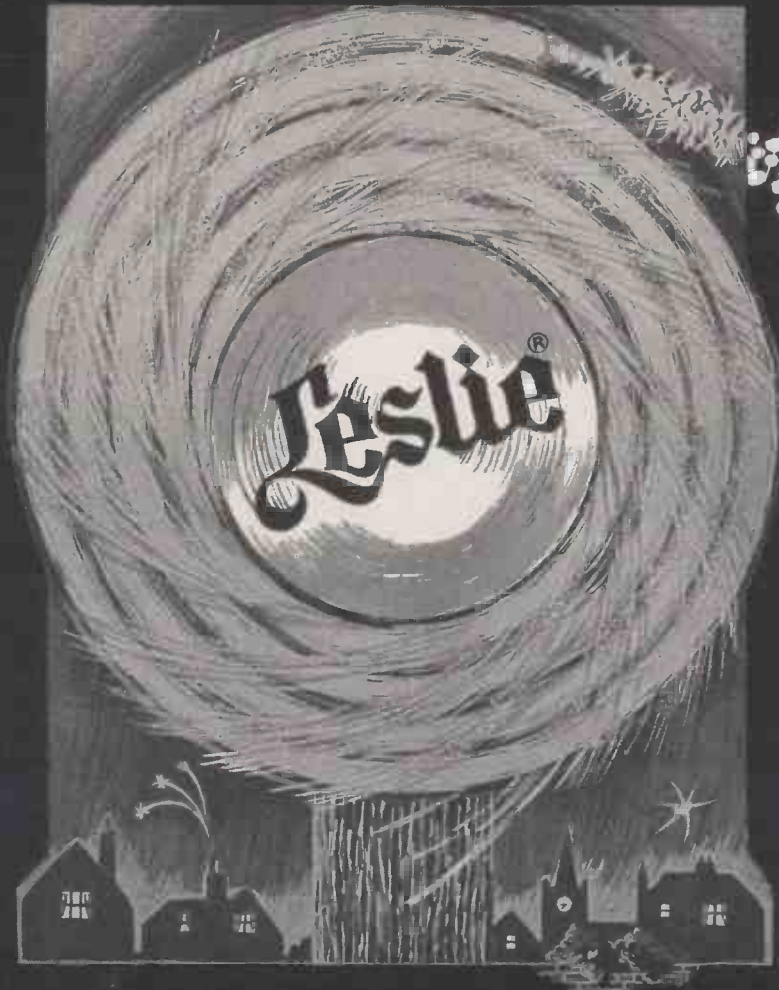
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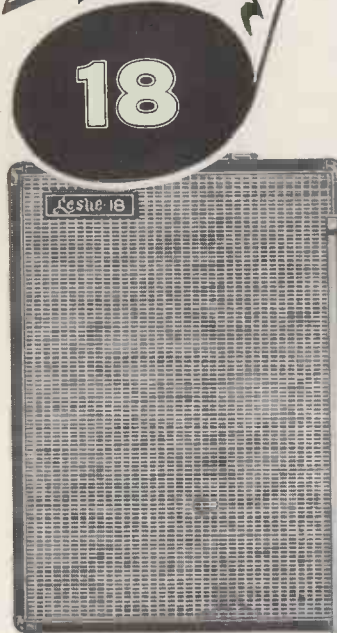
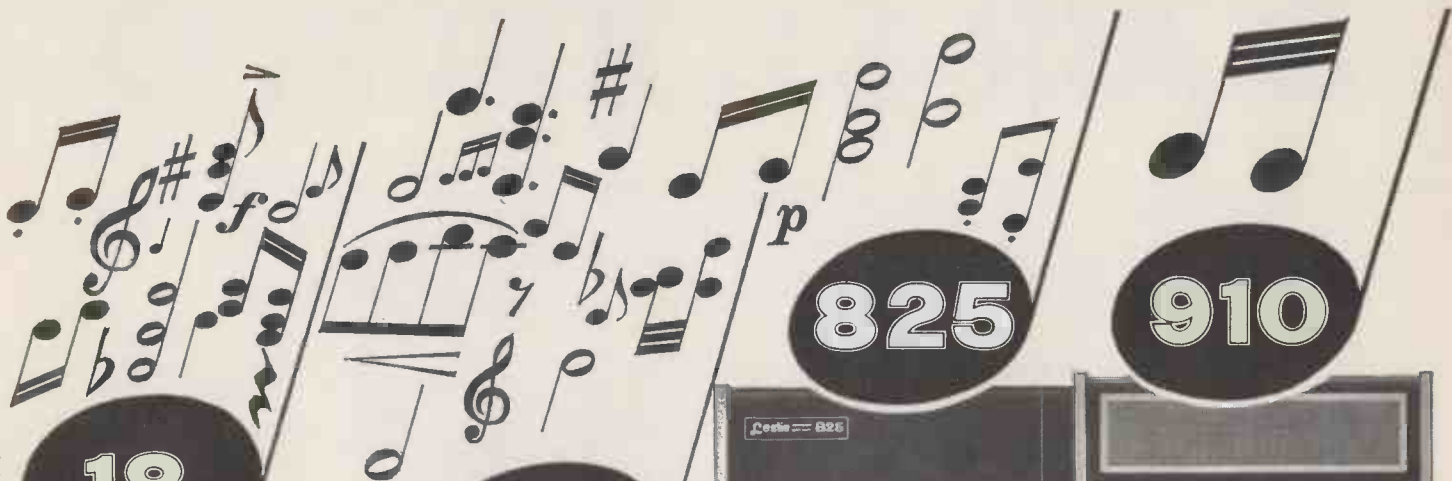
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5004 Capri Junior w/ reverb.....	223-74
5005 Panther 2150.....	342-91
5006 Panther 2200.....	294-77
5007 Panther 2250.....	404-36
5008 Capri Duo.....	476-25
5010 Concorde Junior.....	314-51
5011 Concorde P120.....	531-97
5012 Concorde Pro 200.....	769-19
5013 International 200P.....	924-67
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5101 Consolette.....	251-59
5102 Ancona 501.....	564-30
5105 Ancona 501CRA.....	564-30
5107 Ancona 501 CRA.....	639-80
5108 Ancona 701 CRA (w/piano effect).....	661-35
5109 Ancona 701 CRA (w/piano effect).....	735-04
5110 Hereford 990.....	605-43
5111 Hereford 990C.....	622-54
5112 Hereford 990CR.....	658-44
5113 Hereford 990 CRA.....	685-81
5114 Hereford 990 CRE.....	726-86
5115 Hereford 990 CRA.....	832-08
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5117 Minuette 99.....	287-53
5118 Minuette 99C.....	307-31
5119 Minuette 99CR.....	350-44
5120 Minuette 99CR/A.....	381-02
5121 Capriccio 11.....	404-36
5122 Capriccio 11/R.....	458-26
5123 Capriccio 11/OL.....	673-95
5125 Capriccio 22.....	535-55
5126 Capriccio 22R.....	589-49
5127 Capriccio 22/O.....	697-30
5128 Dixie 22/O.....	805-15
5129 Capriccio 33.....	607-43
5130 Capriccio 33R.....	661-35
5131 Capriccio 33/O.....	769-20

5132 Capriccio 33/OL.....	877-01
5133 Notturno 44.....	593-08
5134 Notturno 44R.....	646-99
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5136 Notturno 44/OL.....	862-64

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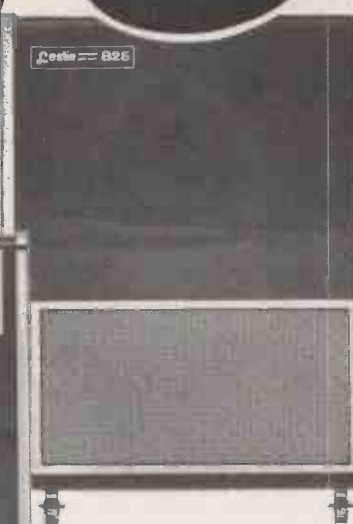
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Model 18
 Total Height 29in
 Width 21in
 Depth 15in
 Speakers 12in extended range
 Rotors One foam rotor
 Amplifier None (uses amplifier of combo instrument)
 Weight 70lbs. approx.



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



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



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

No. 9370 Pre-Amp II

(For use with Leslie models 825, 760)
 Rotor Speeds Fast, slow, off.
 Input/Output 2 inputs, single channel output
 Foot controls Two buttons (fast, slow and off)
 Power switch On/off



No. 9420 De-Luxe Pre-Amp

(For use with Leslie models 910, 950)
 Rotor Speeds Fast, slow, off
 Input/Output 2 inputs, double channel output
 Foot controls Four buttons. First pair control rotor (fast, slow, off). Second pair provide full or medium reverb, or "off"
 Power switch On/off

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

Leslie
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Leslie Speaker Division,
 Hammond Organ (UK) Ltd.,
 Deansbrook Road, Edgware, Middlesex HA8 9BB
 Sales office and general enquiries Tel: 01-205 4743

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X300R6.....	299-20
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Insta-pno. + legs/cs/	
sustain pdl, G20	
amp.....	249-70
Insta-piano + legs/cs/	
sustain pdl, and	
amp.....	229-90
Insta-combo org.....	229-90
Mahler Pianos:	
Topic, Mahog.....	400-21
Topic, Teak.....	408-87
Festival, Mahog.....	415-80
Festival, Teak.....	424-46
Festival, Schools.....	440-92

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De Luxe Pianet case.....	50-95
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Organet 41.....	241-80
Organet 240.....	417-30
Organet 240 RA.....	539-55
Organet 440 S.....	794-30
Organetta Electronic	
1.....	71-75
Organetta Electronic	
2.....	133-30
Musette.....	696-75
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Piano Keys.....	666-25
Button Keys (C).....	781-55
De Luxe Piano.....	968-70
Organetta Nw/bench	38-25
Organetta C.....	29-40
Organa 249/249K.....	195-35
Organa 354.....	255-25
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Junior.....	58-55
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Console org.....	725-00
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Console org.....	935-00
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"Add on" Kybd.....	479-00

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CEP2 Compact Piano	
w/out legs.....	199-00

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CEP72B Compac

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J71, portable.....	699-84
J72, console.....	on app.
J73, console.....	"
TS11, hn pulsator.....	302-40
PB13, pedal brd w/cs	54-00
VCI, ft vol control...	12-96

KEMBLE

YAMAHA	
YC 25D, port. org.....	578-34
YC 45D, port org.....	1054-62
SY1, Solo Synthesiser	475-00

LEM★

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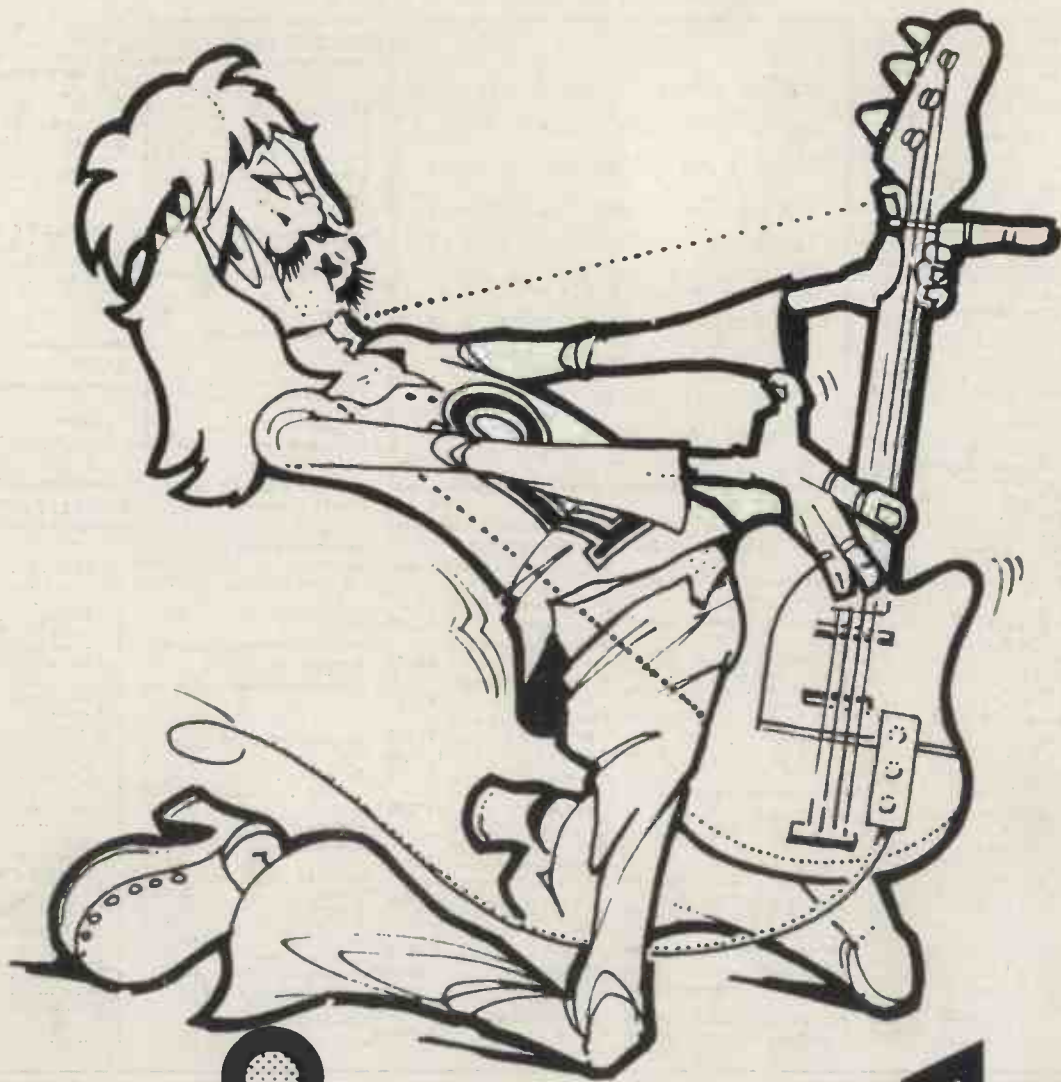
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