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Editorial

Regular readers of *Beat* will know that our aim has always been to provide the complete magazine for all of you interested in the writing, playing and recording side of the music business. Perhaps the one area we've neglected a little in the past has been songwriting, bearing in mind that as a trend it has recently become more and more important.

We will of course continue with the in-depth group interviews and equipment surveys that have made *Beat* the most important music monthly in England, but from now on we are also going to extensively cover the songwriting side. For instance this issue carries a feature with tips on how to approach selling your songs — many readers will welcome advice on that one! — plus special articles on Queen, Genesis and John McLaughlin.

One other big bonus from now on is going to be our unique gig guide. Area by area, we are going to compile a full guide showing musicians looking for work where to find it! Let's face it — which musician worth his salt isn't looking for places to work?

We are well aware, though, that this month one of the most popular pages of all is bound to be our competition to win over £1,000 worth of Marshall gear; we're also announcing the results of Songwriting's June lyric competition. We still don't know how we ever managed to get through all your entries! See you next month.

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CAN QUEEN STAND THE PACE?



Don't let anyone in or out of the music business try and tell you that being a musician is an easy life. It's not. Crack-ups abound and many of the drug abuses seized upon so avidly by the Sunday papers are little more than a sometimes desperate plea for help by a man or woman whisked-up from obscurity and thrust into a fast-moving whirlpool of temptations and demands.

Sure, it's pretty hard for amateur

bands but most of them don't depend on their earnings from music for their very livelihood, nor does it really matter if a gig is a bad one, nor are they plagued by the over-work syndrome thrown at them by a business more obsessed with its profitability and image than any genuine concern for the longevity or well-being of its artists.

So put yourself in the shoes of four highly intelligent young men who, collectively are known as Queen. After

struggling in total obscurity for years the band fought its way up from the bottom of the pile to the top. It didn't happen overnight but then again no-one expected the sudden shattering success of either *Bohemian Rhapsody* or the album *A Night At The Opera*. The results of that success were immediate and, for people less driven by common sense and a total faith in the integrity of what they were doing, could have been disastrous.

World tour

We spoke with the band's personal day-to-day manager Pete Brown about the world tour Queen have just returned from and the new album which is currently under way at the Manor Studios in Oxfordshire.

The tour, which began in Liverpool and ended in Brisbane took in much of the USA and Japan as well. Success seemed to precede Queen wherever they went, as Pete explained.

"The band had only been to Australia once before and that was about two and a half years ago. When we arrived, the single had been number One for about seven weeks and the album was still top of the charts. That's pretty much a representative sample of how Queen has been doing world-wide."

Tours like that, however glamorous they may sound, definitely impose strains of their own as Pete pointed out.

"Most problems you can have contingency plans to avoid, but the one thing we couldn't have coped with was Freddie's voice packing up. I think it's very much an indication of how the band self-discipline themselves that when Freddie did have problems and we took him to a throat specialist in Japan, the guy told him not to speak for forty-eight hours nor to drink red wine. He didn't, he just stopped talking at once. The whole band are like that, just very self-determined."

Jet-lag

Another problem faced by the super-groups is the businessman's favourite, jet lag. That one produced several amusing incidents. "Yeah, a couple of times I made some pretty silly blunders. On one occasion we were in a hotel in Japan and had to be up at about nine in the morning. I woke up finding bright daylight, and for some reason was convinced that it was ten a.m. So I got everyone out of bed in a panic, ordered breakfast all round only to get them all calling me back and telling me that it was actually 5 in the morning!"

In fact Japan works quite differently in many respects from European and American gigs. Due to a strange



custom they've developed over there, no support bands are used and gigs start around six thirty in the evening. At some of the smaller venues the band played, where it was essential to play two sets, they found themselves going on stage at about two thirty or three in the afternoon. After the gigs were over there were few restaurants left open (in Japan the band found that most places shut pretty early and there's little night-life.)

Motorways

Another strange facet of touring in Japan is that there are few motorways as we understand them, and Pete asserts that he has yet to see an art in the country. Consequently gear is transported from gig to gig in fleets of small trucks and vans.

In America other difficulties presented themselves. At one stage the band found themselves at Chicago airport every day for three weeks due to the lack of direct flights from town to town in the Mid-West. It's crazy situations like that that begin to cause serious problems for musicians.

But, if the world tour presented its problems for the band, they've come back (having been away from Britain since just after Christmas) to start work on yet another album. And that album's *got* to be good, simply to avoid the sniping that's sure to take place after such a massive hit as *A Night At The Opera*. How, we asked Pete, had they managed to get any material together; did they write on the road?

"No, there's no way that you can really write on the road. It's funny but there's only really two things you can

do, read and take photographs. So as soon as we got back they started writing. They all work in different ways, but to give Freddie as an example, he'll take a basic idea and develop it on his own to the full, and only when he's got it completely mapped-out will he play it to the band. With *Bohemian Rhapsody* he had the whole thing charted on sheets and sheets of paper with all the harmonies and the replies mapped-out, and he'll sit at the piano for weeks working on that sort of thing until he's got the complete idea.

"When the band's got their ideas together, they'll go down to Ridge Farm and play each other their concepts to complete the finished thing."

Was there any danger in rushing the band for their next album?

"No because John Reid" (the band's overall manager) "keeps things very flexible indeed and we've set no dates on anything. The album's finished when it's finished this time, and so it'll probably be far less rushed than the last one."

New album

Obviously reluctant to discuss exactly what's going onto the new album, Pete was prepared to say that we can expect yet another Freddie Mercury extravaganza but that this time it'll be based on a rather bizarre waltz idea he's had. Brian seems to be working on another heavy metal epic, and once again we're in for an album of extremes. The question of how much energy an artist puts into his profession is usually offset in most people's minds by the vast earning potential of bands, but, as recent revelations in the Press have shown, not all household names are as wealthy as their success might

suggest. Does this current state of affairs apply to Queen, we asked Pete?

"No, because with John Reid things don't work that way, he's very much a part of the new school of management. I'll agree though that everyone in the business knows about the rip-offs that have gone on. But with good management they can be avoided. Nevertheless, I think it's a fallacy to think that you can make a lot out of touring these days. Once you start to break down tour expenses you begin to see just how much it does cost to get a band on the road. But Queen believe that you should tour regardless of cost. A profit *can* be made on tours, although not in this country, but in most cases you're looking for your earnings coming from record royalties. In the case of our tour, for example, we were carrying a floating population of somewhere between seventeen and twenty five people, and that costs a lot of money.

Money

"As far as bands making money goes, I can think of a lot of songwriters I've met who've never set a foot on stage and yet who've earned a lot more than a lot of musicians who've become household names. But a lot of that has been due to the wastage of money by bands. The heyday of that was in '68, '69 period and a lot of musicians are still suffering from that now. I think that Queen have learned a lot from that period and are being sensible about how they handle things."

There's no doubt that Queen are now the top of the tree. *Bohemian Rhapsody* was not only the best but probably one of the best *selling* singles of last year. Their problem is that they now have to follow both that and their album. How well they will succeed is a matter of guess-work until the album is finally finished and released, but, if they can top what they've achieved so far, then they'll be doing pretty well. The chances are that they can — if only for one simple reason, as Pete Brown explains.

"Their only motivation now is an artistic one. They are never happy with what they've achieved before, whether it's an album or a single they always feel they can do better. Whatever it costs them it's always worth it when they go on stage."

So, next time someone loud-mouths at you about how easy it is being a Rock 'n Roll star, just put them straight. For those who succeed in this business the rewards are great. But it never comes easily, and even when you're at the top there's still a never-ending train of demands. For Queen it's still all worthwhile, and that's why *they can* stand the pace.

YOUR LETTERS AND QUERIES

Publishers

Dear B.I.S.R.,

I am a regular reader of your mag. It has given my friend and I the courage to send our songs to a publisher, so what we would like to know are a few publishers' addresses.

I would also like some information on demo tapes and what kind of cassette recorder I should use. Our songs up to now have consisted of two guitars and harmony vocals. Should we send them away like that or just record them with one guitar and one vocal?

Yours gratefully,
A. Dickinson,
Ashington,
Northumberland.

There are so many music publishers that it would be impossible to list them all, so here are just a few. For a full list, you should contact the Music Publishers' Association, 73-75 Mortimer Street, London W1.

*Dick James Music Ltd.,
71-75 New Oxford Street,
London, WC1A 1DP.*

*Carlin Music Corp.,
17 Savile Row, London,
W1X 1AE.*

*Intersong Music Ltd.,
50 New Bond Street, London,
W1.*

*Mews Music Ltd., Alembic House,
93 Albert Embankment,
London, SE1.*

*Chappell & Co. Ltd.,
50 New Bond Street, London,
W1.*

*Essex Music Group, Essex House,
19-20 Poland Street, London,
W1V 3DD.*

*April Music Ltd.,
17-19 Soho Square, London,
W1B 6HE.*

*RAK Publishing Ltd.,
2 Charles Street, London,
W1X 7HA.*

With regard to tape recorders, it is always best to record your songs on reel to reel wherever possible. It is most important to give publishers a high quality demo, because they can't possibly judge the potential of your song if it is obscured by crackles and hiss and

background noise. But if you feel your finances cannot possibly stretch to a reel to reel recorder, you would be well advised to purchase a good quality cassette recorder such as an Akai or a J.V.C. However, we would like to point out that for the price you'd pay for a new cassette recorder, you could get hold of a secondhand ½ track stereo, 7½ I.P.S. reel to reel recorder, an Akai or Tandberg, for instance. We would advise you to go for ½ track as opposed to 4 track as it has a better signal to noise ratio resulting in less magnetic 'dropout'. In other words, less playing time on your tape, but a better sound quality.

As to whether or not you should record two guitars and two voices, the answer is, emphatically, yes. Anything that adds something extra to the song by way of variety and arrangement should be put in just as long as you don't overdo it. And harmonies will certainly give the publisher a better idea of how the song could sound if given the full professional recording treatment.

Hawkwind

Dear Beat,

I have previously written three times to Hawkwind Feedback, United Artists, 37-41 Mortimer St, London W1, but as yet have received no reply. I wrote asking for a copy of the lyrics of some of the tracks from their *Space Ritual* album (Born to Go, Down Through the Night, Lord of Light, Space is Deep, Brainstorm, Upside Down and Orgone Accumulator). There is no songbook to the album but I have arranged the musical parts — I need the lyrics as I am forming a group and we will use some Hawkwind numbers before writing our own.

Yours faithfully,
T. Pritchard,
Binley,
Coventry.

P.S. Thanks for the article on Hawkwind in your May edition.

Hawkwind lyrics can be obtained from United Artists via their music publishing division.

The person to write to is Sandy Prior to whom you should send a 10p postal order per song (to cover the cost of photocopying) and a list of what you require. The address remains the same as for Hawkwind Feedback just write to United Artists Publishing.

*As a matter of interest Hawkwind have now changed labels over to Charisma and have an album called *Astounding Sounds*, *Amazing Music* just released.*

Air Bass

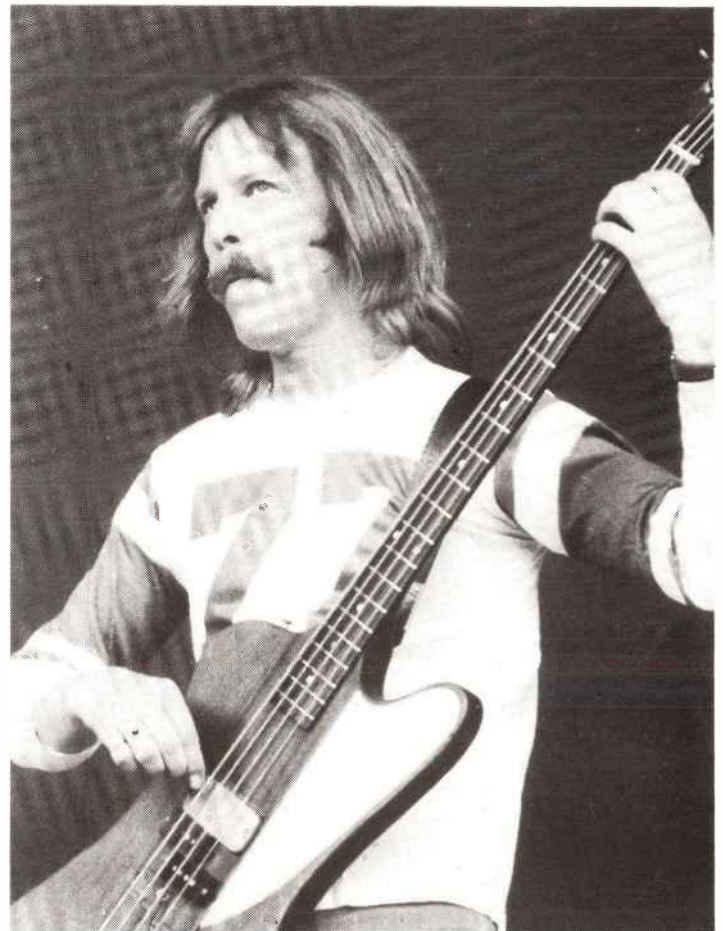
Dear Beat,

Could you please tell me what Bass set-up Tony Reeves of Curved Air uses?

Yours,
H. Corner,
Tunbridge Wells,
Kent.

Tony plays a Gibson Thunderbird bass and has recently been playing around with the Italian Galli strings. He has, however, switched back now to Rotosound round wound.

His amplification has been specially built for him by PA:CE and is a prototype of one which they will eventually be putting on the market. The idea is that Tony uses a selection of transistorised pre-amps specially designed to give a valve sound (knowing a little of the PA:CE boffins we'd be inclined to believe that they can succeed where others have often failed). These pre-amps offer a wide range of effects including fuzz, tremolo, octave dividing and a noise gate running through two 150 watt power amps. Hopefully we'll be talking to Tony soon about this equipment and how it's working.



Curved Air's Tony Reeves.

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YOUR LETTERS AND QUERIES

Acoustics

Dear Sirs,

As a regular reader of Beat I'd like to thank you for the excellent coverage you've given to good guitars in your reviews over the last few months (Guild, Gibson, John Birch etc.) These are all electrics however and you seem to have forgotten that there are some very good acoustics around which are essential for recording (almost any track can benefit from an acoustic guitar even if it's only quietly playing in the background). You also seem to have ignored good acoustic guitarists. Why not examine that side of playing well? Apart from that keep up your good work, Beat's still the best!

Yours sincerely,
Mick Banks,
Norwich,
Norfolk.

Actually we're rather saved by the bell here as you must have written your letter before seeing our August issue with its review

of the superb Ovation Patriot. As a general point though you could be right. If possible we'll try to get hold of some good acoustics for review over the next year.

As far as players go it's rather difficult. Most of the guitarists we interview play acoustic in the way you specify, ie in record, but tend to restrict them on stage. To get really fine acoustic players you have to look to folk, some jazz and some country players. These people often are only of minority interest but as a general point we're inclined to agree with you. Steps will be taken...

One point as an aside. We intended recently to write a feature on Martin Carthy who is probably one of our finest acoustic players but had a lot of difficulty tracking him down due to his recording up a creek in darkest Cornwall (Sawmills Studios) for a long period and then playing seemingly endless bouts of Northern folk clubs. We'll redouble our efforts now. How does anybody else feel about this subject?

Practice Amp

Dear Beat,

In answer to Ms. M. E. Graham in your July issue about a practice amp. I should like to point out that WEM manufacture two bass amps, one a 10 watt one and one a 15 watt. The former is the Westminster bass amp and retails at about £66, the second is the Dominator which has a 15" speaker and retails at about £85.

I myself am interested in buying in Antoria Rocketman Strat copy but I don't know much about them and I hope you can give me some info on them. Thanks for a great mag.

Yours,
Dick Lecar,
Ramsgate,
Kent

Thanks for reminding us about these amps Dick, we knew that we'd forgotten something! We trust that Ms. Graham is reading this month!

As for the Antoria, we haven't so far tried the model you mention. There are so many guitars of this type around at present that it would take us from about 9 a.m. to 12 p.m. every day for a year to catch up, all we can say is that the An-

torias we've tried seem very reasonable guitars for the price.

Our 2343 which we've had kicking around for months now since we reviewed it has served us very well indeed and we'd be inclined to recommend Antorias in general on that basis as being very good value for money.

Guild

Dear Editor,

I have frequently seen references in Hit Songwriting & Recording to the standard publishing contract which has been drawn up by the Songwriters' Guild. As I have just got a publisher interested in one of my songs, I should like very much to be able to get hold of one of these contracts and read it over before I sign anything, so that I am familiar with the kind of terms and clauses to expect. Is there any way in which I can obtain one?

Many thanks,
J. T. Campbell,
Market Drayton.

You can obtain a copy of the Songwriters' Guild Standard Contract form from their offices at Ascot House, 52/53 Dean Street, London W1, for the cost of 5p plus postage.

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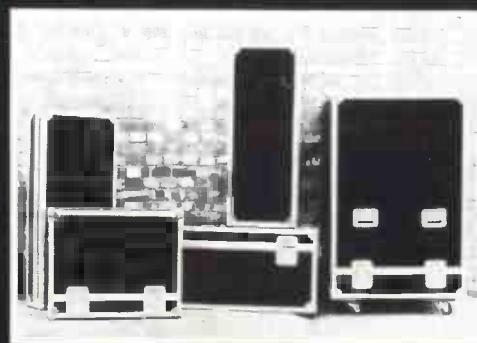
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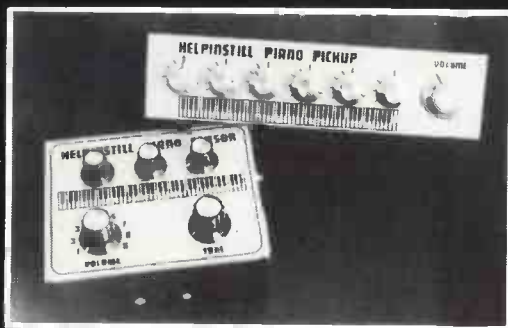


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PLAYER OF THE MONTH

10 CC'S KEVIN GODLEY

Kevin Godley has arguably the best voice in 10cc, a band whose overall vocal prowess could alone knock most other bands out of the running. And yet he's their drummer. Sitting in the modernistic austerity of his house in Chertsey (where Keith Moon used to live, though the swimming pool no longer has a Rolls Royce parked in it), I asked him which of his talents — drumming, singing or composing — he regarded as his chief interest.

"I would think if you want to put it down to those three things, it's more composing. That to me is the most creative side, because it's the basis of everything we do or everything I've got. It's the only stage where you're totally in control of what you're doing, because, drumming and singing, you're in the studio with three other people, and they're going to chip in ideas — suggest how a line should be sung, or a phrase should be interpreted. Same with drumming **really**. The only time you can really create properly and a hundred per cent is when you're actually

writing. To me anyway that is the most satisfactory time."

Does he then not really get involved with drumming per se? "I do when I'm doing it, but I wouldn't really say I'm a dedicated drummer in the sense that our on-the-road drummer; Paul Burgess, is. He's a one hundred per cent drum person — his life revolves around drums, whereas the fact that I play drums is more a happy accident than anything else."

After graduating through the usual youth club circuit, at one time playing bass on a six-string guitar without the lead plugged in ("I just stood there doing Shadows steps. Really pathetic."), he spent about six years at various art colleges, trying to decide what he wanted to do. The years were in no way wasted, however.

Design

"I think the period spent at art college had a hell of a lot to do with the way we compose music, especially myself, and I think also Lol. The way we approach composition is similar to the way



we might approach a design problem. We do a sort of rough of it first, on a musical layout pad, as it were, and we're almost *looking* at it instead of listening to it. It's not a conscious thing — it might be a desire to do some more design work. We haven't put pen to paper in any form of art work since the group's beginning four years ago, and it might be coming out in the music — the fact that we would like to do something like that."

What about the lyrics? Does the same apply? "What usually happens is that when it's time to do an album, I sit down with one of the guys — usually Lol — and chuck around a few musical phrases on the piano or guitar, and the words will come out of your mouth when you're singing along with it, which is what I have to do because I

don't play an instrument. I just wail and moan, and some of the wails and some of the moans actually form words . . . I think it's a skill more than anything else . . . one word can spark off a train of thought, because you're used to thinking in a particular way.

I think that's how it works . . . if I think of a word, like 'television', that sparks off a whole lot of different pictures which can be used as a song. But if I'm on a word kick I always try to make a song mean something, as opposed to a series of phonetic sounds which are pleasing to the ear, which a lot of people have done in the past.

It's very rare that we've got something to say or a definite idea when we sit down to write a song. But something will develop during the writing of a song



is that it shouldn't sound as if it's been put together. It's like a Gene Kelly dance routine. When you look at it, it looks great. It shouldn't look as if it's hard to perform. For me, a perfect example of what we're talking about is an earlier song called 'The Dean And I'. I think that was the perfect structure. It just flowed. One structure flowed into the next structure, whereas 'Don't Hang Up' was more angular, talking in visual terms."

You will have gathered that the word "structure" is as integral a part of Kevin's vocabulary as "work" is for Bill Nelson. It's all to do with the way the band operates, slick, objective and supremely professional. This has its bad side, of course. Smooth melody and solid raunch seem to be constantly at odds in rock music; the veneer can too effectively mask the rough edges. Was this Kevin's view of 'How Dare You'?

"I think the album's too easy-going, too middle-of-the-road, in the sense that we weren't trying hard enough. It was a good album by a lot of standards, but for us we didn't get any kind of a buzz out of it, although we kidded ourselves that we did when it was released. But now it's a considerable time since the album came out, and you can stand back and look at it from a distance, and see how it stands up against the other albums we've had out, and it certainly does not have the fire and inspiration of even the first album. It was a very flat album in a way. Our records do sometimes tend to be a little clinical, probably because of the perfection thing. If we lose a bit of perfection and gain a little bit of feel, then it can't do anyone any harm. That's for us to decide — see what happens when we've tried it. But there should be more feel there, I think."

Much of the band's recent work has been centred around an invention of theirs called the Gizmo. Although they first developed it three years ago, and have used it since then both live and on

record, Kevin and Lol have only just begun to realise its enormous potential. "The whole thing's about five inches square. It fits on the guitar like a small keyboard, and you play the guitar with that instead of plucking it. The concept was initially to get from the guitar the sound of strings, because we couldn't afford to get an orchestra." The principle of the Gizmo is that of the continuously vibrating string. The box fits on to the bridge mount like a Fender tremolo-arm plate. "It turns out that it's incredibly versatile, so we feel that's the direction we'd like to push the future music in, using this new instrument. It offers so many different sounds of a natural nature, not an electronic nature, that it's too good to be ignored." So confident are they about the Gizmo that they have sold the rights to it, and it should eventually come on the market for something in the region of £75. I asked him what was wrong with, say, a mellotron — apart from the price.

Mellotron

"You can ask a lot of musicians what's wrong with a mellotron. It's not you playing it basically. All you're doing is activating keys, which in turn activate a tape, which is musicians playing, and it's a string sound. This thing we've invented is not a string sound, although that's what it was intended to be. It does give a stringy sort of sound, but it has a completely different character as well. We've found out in the past couple of weeks that depending on what sort of lick you play, you get the sound of a particular instrument. If you play a cello-sounding lick, you get a sound like a cello from the instrument, or an organ sound if you play an organ-sounding lick, which is fascinating. And that is without too much titting around on the desk. The interesting thing about it is that we haven't resorted to any electronics — it's purely a mechanical device, but it simulates a natural action. The important thing is that it

lends itself to classical music, but it also lends itself to rock movements, jazzy movements — you can virtually play anything on it, so the limitations are non-existent."

How about the drums? What ideas was he working on with them currently? "I want to do some drum solo work, almost getting the drums to speak and play tunes, and involve them more with melodic things, and things involving natural sounds with drum sounds. All the electronic hardware I've heard with the drums sounds like Moog on a certain setting. I want to make drums do things they haven't done before. I think a drummer can contribute quite a lot, because he's playing an instrument. The fact that it doesn't make a note shouldn't inhibit him in any way from contributing to any sort of music."

A question it's always worth asking a successful musician is this — what would be his advice to a young person who wants to play music in a fairly serious way? Though it sounds corny, everyone seems to have a different answer—apart from the usual plea of "Don't do it!" — and this was Kevin's. Upon further consideration, however, he gave his vote to artistic integrity.

"The only advice I can offer the young musician is this: if he feels that he's got any talent whatsoever, and there's any form of music inside him, he mustn't be deterred by people telling him it's not commercial, or people saying he must change it to make it commercial. This happened so much to us, and if we'd listened to these people we'd have had a few hit records and died. It's worth suffering for your art, really. If you've got something good inside you, you'll win out in the end because there are people out there with ears who want to listen to it, even though it's got to go through a barrier between you and them called the music business."

Peter Douglas

that will become important at that particular stage. And a song can be a failure. 'Don't Hang Up' on the last album we consider — Lol and I consider, as the writers of the song — not quite a success. In fact, a failure." I mentioned that it was my own favourite track from 'How Dare You'.

"It's my favourite too. But we felt that what we had to say could have been put over better. There's a habit we've got into in 10cc of using puns, which come automatically now. It's a habit that's very very difficult to get away from, and which we were trying very hard to get away from in that song. It's too easy. It's almost a formula, which we're dead against. I think structurally it was a failure—it sounded structured. The whole point about structure

McLAUGHLIN'S NEW GUITAR



There's something rather old-fashioned about John McLaughlin; it shows in his clean-cut appearance and seems reinforced by his on-stage personality. It's all peace and love at McLaughlin's gigs; he's almost a left-over from the halcyon days of flower power, but when he plays, his image doesn't matter because he's certainly the best jazz-rock guitar player in Britain and quite probably in the World.

Recent gigs by McLaughlin's latest outfit, Shakti, have done nothing but reinforce that impression. He's playing with a tabla player, a guy who plays a large clay pot (no joking, it's a South Indian rhythm instrument), a brilliant violin player and two chicks who play squeeze-box like drone instruments as a background. Before you start yawning and mumbling about George Harrison's adventures on the Indian sub-continent, let me assure you that it works superbly well.

Shakti play a pure fusion of jazz-rock and Indian music; it's alive and it's real, as London audiences found out recently when Shakti quite simply upstaged both Weather Report and the Billy Cobham/George Duke band. McLaughlin's playing was faultless, but discerning members of the audience would have noted that John wasn't toting a normal guitar. Certainly it was an acoustic and equally certainly it had the rune 'The Gibson' inscribed rather tastefully on the head. But the guitar is one which John has had made for him specially by the aforemen-

tioned guitar builders in the States.

"I've actually been dreaming of this guitar for the past two or three years," John asserted when I met him during a brief stop-over in London for his gigs. "A friend of mine in California was going to build it for me but he developed asthma and his doctors told him not to work with wood. So I ended up about a year and a half ago going to Gibson and asking them if they were interested and they said yes. Six months ago they finished the prototype and it worked really well. The one I'm using on stage now was only delivered just before this tour began."

The guitar itself looks very much like any good quality acoustic but the inlays show that Gibson can still turn out some of the finest quality hand work imaginable. More than that it demonstrates Gibson's willingness to experiment with new ideas when suggested by a guitar player who quite obviously knows what he's talking about. As John explained, it incorporates several new ideas.

Chordal

"It's got seven sympathetic strings, which gives a greater resonance. Most of what I play is melody. It's linear and because there is no chordal instrument in this

group it's very stark (which is something I like). With this guitar I can just stroke these extra strings with my fingers and it sets a mood that can fit in with what we're playing."

The idea is that the guitar incorporates seven strings running diagonally under the standard six strings over the sound hole of the instrument. These are held by a bridge at the bottom right hand of the guitar and tuning pegs are fitted at the top right hand of the instrument. McLaughlin uses these strings to provide a permanent sympathetic resonance when he's playing a normal six string piece and, as he's said, he can also use them as a separate entity by

John explains his Gibson 'special' — close-up above.



stroking the strings which gives an effect sort of half way between a guitar and a Vina (a seven stringed South Indian musical instrument). Logically enough, it was experimenting with the Vina that gave John the idea in the first place.

"There's always been something about the guitar which I've never been quite happy with, and when I started playing the Vina I discovered that there was a tremendous subtlety about the instrument that caused me to start getting disenchanted with the guitar. At the same time I knew that I was a guitar player and not a Vina player. But I discovered that if I started carving the neck of the guitar away it would become perfect for me. Every guitar plays off the frets; you don't actually play off the fingerboard. What happens is that as your fingertip hits the fingerboard it causes friction, so if you just carve away at the fingerboard you're in space."

This, of course, is exactly the idea discovered by none other than Richie Blackmore, who sands away at the fingerboards of his Strats until there's a totally concave dip between each fret. McLaughlin's guitar has an even more pronounced concave dip than Blackmore's and it enables him, amongst other things, to exert quite remarkable vibrato in his playing.

Resonator

The normal six strings are tuned conventionally, and the resonator strings are tuned however John feels will fit the number he's playing. While explaining this point he tunes the guitar in various modes, showing how just a minor alteration to one string out of the seven causes quite a profound change in the overall sound the strings make. Having studied musical theory to a quite considerable extent, John has learned that a dissonance put into the tuning of the seven strings can provide the most interesting sound.

Strings used by McLaughlin are Gibson light gauge, on account of his need to band up to as much as a sixth or fifth in the middle of one of his lightning fast runs. He uses a 9 on the top, 11 on the second, 14 on the third, 21 on the fourth, 30 on the fifth and 37 on the sixth. The sympathetic strings are bronze acoustic heavy Gibsons. In the tradition of most top guitarists (who are, it must be admitted, in a financially stronger position than most younger players) McLaughlin is quite fanatical about the string changes which he makes after every set. Even if he's playing two sets in one night, the guitar has to be re-strung because he reckons to completely knock his strings dead through his string bending in one set.

The guitar is fitted with three Frapp transducer pickups, one in the six string bridge and one in either end of the bridge pieces of the sympathetic strings. The feed-out is through a standard stereo jack socket mounted, rather cunningly, in the strap button on the base of the instrument. He runs this through an M&R stereo graphic equaliser.

But McLaughlin has far more to talk about than just equipment. His main interest to readers must be the fact that he is, as we've already said, one of the very best guitarists alive. No doubt much of that is just good old-fashioned natural ability, but John places great store by the amount of work that a musician puts into his craft.

"To be a good musician you've got to cherish a beautiful dream; secondly you've got to sacrifice your life to it. You've got to give everything to music, your time, your life, you've got to apply discipline to yourself so that music becomes everything to you.

I mean I have to work all the time. After this interview is over and before the gig I'll be practising, because it's my responsibility to give my very best at the gig tonight. One



In action on stage.

of the reasons why there's a lot of feeling in this group is that everybody is very disciplined. It's an amazing paradox in music, but to achieve perfect freedom you have to be completely disciplined."

Complex

One of the only serious criticisms to occur about McLaughlin's work over the past few years is that, although having an undeniable speed, his playing has lacked feeling. For those who saw him in London recently, he has dispelled that criticism. Asked about the quite staggering speed he can attain playing immensely complex runs, he smiles and replies:

"It's all relative really, isn't it? It's all relative to what is necessary. If you listen to Horowitz or Ravi Shankar or somebody it's not so obvious — maybe it's just that in the pop music field speed is not that common."

McLaughlin doesn't talk readily during the interview. There are constant interruptions from the telephone, and members of Shakti keep drifting into his hotel room. At the drop of a hat he will repeat that it's all down to work and bloody

hard work at that. At the drop of a slightly larger hat he begins to drift off altogether onto topics slightly more spiritual than matters of technique and style. Whatever the weekly press have reported over the last few months about McLaughlin having resorted to a lifestyle more comprehensible to the average musician in the street, it still doesn't seem to be that close to everyday life.

Still, we go back to guitars and playing. Has John abandoned electric guitar for good?

"I haven't played it for almost a year now. I started with acoustic guitar, and now it seems to have gone full circle. There's not really any possibility of my going back now. Possibly under some special circumstance I might play electric for one or two nights but, as a performer, the most challenging things I can do as a guitarist is to play acoustic; it's more naked and it makes me work harder."

There we go, the hard work 'Love Devotion and Surrender' theme again. Still, whatever one may think of McLaughlin's spirituality, he's a fine guitar player and that makes up for a lot.

What remains to be seen is whether the new idea he and Gibson have come up with will find other users. Personally, while I can see quite a few good guitarists (because it's not for beginners) picking-up on the hollowed out fret business, I can't see many buying the sympathetic string side of the instrument. That's not, of course, to suggest that Gibson are thinking of putting this guitar on the market (as far as I know). All they've done is build what one man wanted. Who knows, though? In twenty years' time we'll be looking on guitars with only six strings as ancient relics. Either way we'll certainly be listening to McLaughlin, shaking our heads in wonder and mumbling words like 'I don't know how he does it.'

G.R.C.

An interview with Phil Collins looks, on the face of it, like a pretty good opportunity to talk about Genesis and nothing but that rather phenomenal band. In fact, when I set out one fine morning for Collins' new home in west London, I was dead set on doing just that. A Trick of the Tail has been in my top three favourite albums of this year since its release and a recent gig at the inevitable Hammersmith Odeon (where they sold out several nights) convinced me that any man who can put over a visual performance, sing and play drums as well as he did had more than enough going for him.

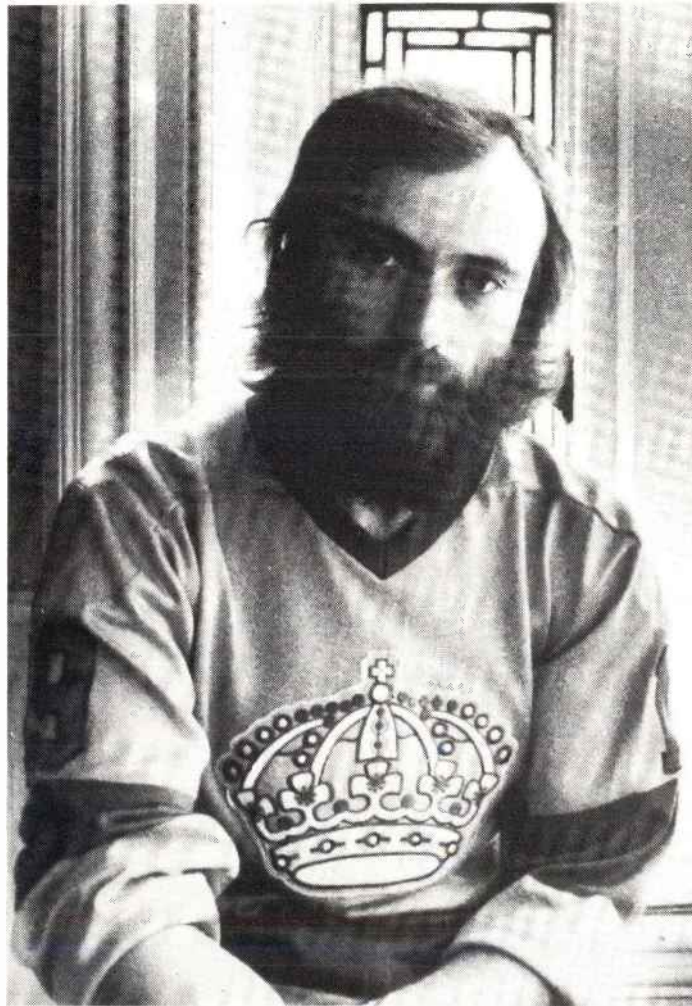
But, as is often the case with your most successful interviews, Collins had surprises in store for me. To start with he's a drummer in an unusually complete way. He's not just the result of a childhood desire to be a superstar but has gone into his subject thoroughly and from all sides of percussive music. We spent our time talking about drumming pure and simple, there wasn't time to discuss Phil's other activities — he's got that much to say about drumming as an art.

Property

Although just recently moved into the new house, pride of place had already been allotted to a rather impressive collection of albums, many of which verged onto the jazz/rock drumming school so much in vogue at the moment. Talk got onto influences quite quickly.

"I kind of picked-up on jazz with the Buddy Rich band and, dare I say it, Blood Sweat and Tears when that whole arranged music thing came along but I never really got onto that whole avant garde movement. I've found that now I hardly listen to any white drummers at all, not because of any colour thing but just because of the fact that all the drummers I listen to are black, people like Steve Gadd, Purdie, Weather Report, that's where my main influences

PHIL COLLINS GENESIS' DRIVING FORCE



are coming from."

If these are present-day influences, where did Collins begin?

"I was given a kit when I was about five and I used to sit and play it in front of the television or to records but,

unlike most kids, it didn't seem to wear off with me so I went through all the selling my train set to buy drums bit and used to sit at home in front of a mirror playing to records. Funnily, I didn't know it at the time but

playing in front of a mirror is supposed to be a good thing to do. At that time I was going through the Shadows and Joe Brown. The first drummer who really got me going though was Roger Powell who was the drummer in a band called the Action. Then I listened to Ginger Baker and people like that — I was never into the Carl Palmers and Jon Hisemans. The first people who got me into a new area were Bernard Purdie and then the very first Mahavishnu album which was a really important album for me."

Advantage

So Phil's origins are much like those of many straight rock drummers. The change-over to a more jazz orientated music though must have presented problems?

"No not really, I tried to turn my rock style to advantage. It's like in Genesis where I'm playing with Bill Bruford, Bill has strong hands and I have a strong foot and I suppose that comes from having a more rock background than he has. It's like Billy Cobham who plays with his hands uncrossed, that's just his style, to some people it would be a handicap but not to him."

Phil's current tastes are amazingly wide (is it just my imagination or do drummers generally seem to have the widest tastes of any musicians in rock?). He runs through the English arranged sound of Genesis through his experimentation with jazz in Brand X (a band which he runs alongside Genesis and which has established quite a reputation for itself in the jazz, jazz/rock world). On top of all this he is still prepared to don a bow tie and play dance band music occasionally which he gets a kick out of.

Phil's own style is very much a property, he believes, of what he's been listening to at the time, he's also strongly influenced by the equipment he's currently using as he explained.

"For Genesis I've got a Premier Kenny Clare kit

which has got a double shell. I've only had it a year and it's taking a while to get it sorted out. The trouble is that I like timbale sound, a sharp note and I can't seem to quite get that yet. I've also got a pet Gretsch kit though which I've had for about ten years and which was pretty ancient when I bought it. The Premier kit comprises 12x8, 13x9, 14x14 and 16x16 tom toms with a 20" bass drum and a 5½" wooden snare (which is very good in fact). The Gretsch kit has a very old Premier 12x8 tom tom and the rest is Gretsch with a 13x9, 14x14 and a 16x16 with a 20" bass drum. Actually I've got three snares and the other one is really interesting. It was made in America by the Professional Percussion Centre which is just a room above another shop known only by drummers — no advertising, nothing. You'll walk in there and find Elvin Jones or Cobham serving behind the counter. Well this drum was originally made for Cobham by a little Japanese guy who makes drums for them. It's got twelve nylon snares on it and it's got a really good live sound."

Cymbals

Like guitar players with their picks, so a drummer is pretty much obsessed (although he'd never probably consciously worry over-much about it) by his sticks.

"I was using Gretsch 3a sticks and I wanted heavier ones. Apparently Cobham had been in the same position and had had some made for him by the shop. I bought those had started using them but they were too long so I used to cut an inch or so off the end. Then Michael Walden came along and they took his name but got a bit lighter so I'm having mine made for me to take account of that."

Following closely the lines set down by his approach to what he listens to and his tastes in sound, Collins also has available in his arsenal four timbales measuring 13", 14", 16" and 18", he also uses rota-toms. Cymbals are mainly Paiste and he has a full range from 4" to 26", he also uses a few Zylidjian.

"I often use drums as a sort of personality change" Collins asserts. "I find that I'll use a different kit to get a different sound and it'll make me play in a totally different way."

Intuitive

You might think from having read all this that Phil Collins is pretty much your 'average' well-taught jazz rock drummer. 'Average' in that his approach is so much part of the new wave of drummers who seem to be influencing so many younger musicians. Phil's not entirely on the same trip though in his approach to the technical perfection aspect which so many preach.

"I'm more of an intuitive drummer really. I can't read

very well and I tend to learn everything from feel where as Bill (Bruford) learns everything from a different angle. I really think that the most important aspect for any young drummer is who he listens to. I learned the way that I think is probably the right way for people to learn — listen to the right people. For example when I first heard Cobham go round his nine tom toms at 100 miles an hour I thought 'Christ' but if you listen and work it out you can do it. It's o.k. to see it on paper but it's not as good as sitting down actually playing it. Mind you, sometimes I think I'm kidding myself and just trying to make a virtue out of not being able to read. It certainly can be useful and in many ways I regret that I've never got to learn to read."

Career

Collins, aside of his constant work with Genesis seems to be exceptionally involved in drumming, especially in the new jazz/rock school that has come across so strong in

recent months. Collins, like many drummers, sees a career in music as being just that — a career. His intention is to be around long after the current styles of Rock music have faded into distant memories. Consequently the last thing he intends to do is to stand and watch things whiz past his eyes. His involvement in two bands simultaneously is part of that because it enables him to have a wide perspective of current music. His admiration of Bill Bruford (who is currently learning tuned percussion) is another sign that Collins is on the move. Meanwhile he is making a staggering contribution to Genesis both live and on record.

Perhaps Collins is right and that the current raves over Stanley Clarke, Weather Report, Herbie Hancock et al will see a tremendous change in drumming and Rock music in general. If so he is part of that change as one of the few British drummers to be capable of playing that sort of music.



*The Genesis muscle 1-r
Steve Hackett, Phil Collins,
Bill Bruford, Mike Rutherford
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YES IN AMERICA

Dan Hedges joins Yes on the road in the States to investigate the organisation needed to stage the big ones



It's eight o'clock in the morning, New York time — or at least that's what the clock says in the lobby of the Manhattan Holiday Inn, a redundantly plastic piece of American engineering (you've seen one, you've seen them all), tucked away on the seedier end of West 57th Street, where the hookers are on non-stop parade twenty-four hours a day.

Yes are on tour — a couple of weeks into a massive, bone-crushing, 54 date American campaign (a sell-out tour, from the way it looks now), and they're taking a three day breather in the Big Apple before heading out into the fray again with tonight's concert at the Nassau Coliseum, way out on Long Island.

No, they're not at the Holiday Inn — they've finally reached the point where they can avoid them — so they're a couple of blocks east at the moment, ensconced in the slightly more agreeable environs of the Drake Hotel on Park Avenue. The Inn is where the roadies are camped out, and despite the ungodly hour, they're staggering out of the lifts (sorry, 'elevators') one by one — bleary-eyed and at least an hour away from that first cup of coffee — ready to start the day's work. It's a scene they'll be recreating just about every morning for the next two months of so.

Actually, they're what you might call the 'advance guard' — the people responsible

for getting out to the hall and going through the preliminaries that'll ensure that everything's set up right (*and* in time) for the evening's show. The man-in-charge is Mike Tait, the band's indispensable production manager and lighting designer, who has a full six years' worth of Yes tours tucked securely under his belt. If anything goes wrong, much of the band's wrath will undoubtedly be levelled at him — not an envious position to be in, to say the least, but one that assures that Mike *has* to be one of the best people in his field to handle it. Yes trust him, and it's as simple as that.

Travelling

About an hour later though, Mike, yours truly, and four of the aforementioned roadies have only made it as far as the pickup point for the Inn's underground car park, watching the Puerto Rican attendants run through their rendition of Sunday Afternoon at Le Mans. They've lost Mike's car, you see (one of fifteen he hired under his name, though the others are already out), and after several fruitless, parking space-by-parking space searches, it's still among the missing.

The problem is, it's beginning to get dangerously late, so we're finally forced to hail a cab in a final burst of desperation. One hour, twenty three wrong turns, and thirty five American dollars later, we're staggering along the runway-sized loading ramp that leads down into the bowels of

the Nassau Coliseum.

As a concert hall, it hasn't — being yet another one of those gigantic, ultra-modern, airplane hangar-esque sporting arenas that can be found in and around every large American city — pressed into service when concert promoters and arena owners woke up to the fact that rock was bigger money than basketball and ice hockey. It's the sort of place Yes play in all the time over here, and for better or worse, they've learned to tolerate the dismal acoustics and sterile atmosphere — making the best of the situation when there isn't much of a situation to begin with.

Dozens of huge packing and flight cases are being stacked in orderly disorder over on the far end of the arena, and dozens more are being unloaded from Yes' four mammoth semi-trailers by a small army of humpers as the technical people begin swarming over the newly-erected stage.

"I think we brought about twelve or thirteen people over from England," Mike Tait explains, waving a donut and a styrofoam cup of coffee around for emphasis. "We've got three guys on lighting from America, the sound crew are all American, and the pilots are American too! The whole tour involves about twenty eight technical people, and when you add in the four pilots, two stewards, the five people in the band, the manager, road manager, personals, and the advance travel agent — that's forty five people travelling

in all. Then there's usually one or two people from the record company, photographers, Press, and stuff like that, so it adds up to a pretty hefty party.

"As far as all this is concerned though, we've got four truck drivers, a guy called Jimmy who supervises loading and un-packing, another guy called Santos, who's in there as well, and usually a couple of sound guys, who ride along in the trucks as well. When the show's over, they load up and head straight on out, though we have a chartered plane for the rest of the crew — a Viscount. We got it off Bad Company. They'd been using it for the band, but we got it for the crew, which was really nice. It still had BAD COMPANY written on the side when we got it! Almost twenty of us travel in that, and we head out at about nine or ten o'clock every morning."

The Yes crew normally begin moving into the hall at eleven in the morning, and by five or six in the afternoon, they're pretty well organised — though there *are* exceptions. "We did a show last week where we moved on at four and were ready for a nine o'clock show, which was pretty fast for the amount and type of equipment we're using. To strike it takes no time at all — an hour or something — and then it takes about two hours to pack."

Progress

Oddly enough though, with the amount of work that has to be done and the amount of time it has to be done in, progress seems to be running at something approaching a snail's pace. While Mike and his assistants are busy scrambling all over the stage, dragging and hoisting the girders that make up the overhead lighting grid, the ant-like industriousness of the 'temporary' helpers seems to have waned substantially. It's all getting done, but s-l-o-w-l-y, so as not to disrupt the ongoing coffee break and newspaper reading session that Mike's found are annoying but unalterable aspects of the American Touring Process.

"This is New York State, which has a heavy union situation. Chicago, Boston, Detroit, and Cleveland can be pretty heavy too, but the rest of it's pretty relaxed. But I mean the *whole* of New York State is unionised, and this is what causes the trouble here. Anything that's done is *supposed* to be done by a union member, so you usually can't touch anything for a couple of hours until they relax. This hall may not be so bad this time because they've got a guaranteed minimum call. What they're aiming for is overtime though — so they'll go slow until the overtime is imminent. They don't care whether we like it or not because they're going to get paid anyway — though I usually work out an arrangement with them ahead of time and we decide how much overtime I'll let them have, then we all work together.

"Today I have ten stagehands and four loaders for the out, plus an electrician, and I don't know how many carpenters — maybe six."

But how many do you need? "We don't need *any*, but the union says that you have to have them anyway. Then you have four spotlight operators, fork lift operators — it just keeps on going. There isn't enough work for everyone — not when I bring my people in as well — but I can't get excited

about it. I've been doing this for years so I'm used to it."

Even still, things *are* beginning to take shape, slowly but surely. The lighting grid is assembled on the stage itself, and Yes' unique lighting system (with banks of lights encased in three, mammoth 'War Of The Worlds'-like pods) is assembled piece-by-piece before it's hoisted up and suspended above the stage by a complicated electrical rigging system — designed to cut down on set-up time without compromising on safety. "For rigging, we've got one of the guys who used to be on the Disney On Parade show — Joe Brannan — who's one of the top two or three riggers in the country. He rigs all the chain motors that're used to lift the lighting and sound grids up over the stage. He'll be climbing around up there, and all of a sudden he'll come flying out of the ceiling on a rope! It's frightening to watch him — he's just like a spider — though he's had one fall where he blew his spleen out and everything." Uhhhhhh . . . okay. "The safety margins have got to be fantastic. I've got a twelve to one safety margin factor, because if I've got the band underneath, they get a bit nervous."

By early afternoon, the lights are hung, and Mike's up on stage supervising the hanging of the four curtains that make up the rest of Yes' stage set — a back curtain for rear projections, a multi-coloured 'sculptured' drape by Roger Dean, a mid-curtain, and a snow-white proscenium curtain — that (after a couple of beers) makes the stage look a bit like the setting for a Punch and Judy show, but gives the band's performances that extra touch of professionalism and permanence. Although Yes are due in for a sound check at five, the roadies haven't even started the task of setting up the band's equipment



Chris Squire on stage.

yet. There's still too much to do — though the PA system is gradually starting to take shape on either side of the stage.

"For the amount of sound equipment we've got," Mike says, "it condenses very well after the show. It's a hanging system, which was only built a week before the tour, and it's absolutely incredible. Instead of putting all the speakers in a steel basket and hoisting that up, we just have this very small grid that the cabinets hang from. It's faster than stacking all those cabinets up, and the sound is fantastic." Clair Brothers, perhaps the most successful of the sound companies now working the American tour circuit, have handled Yes' concert sound for the past six years, and they're already out in the centre of the Arena, moving chairs (union or no union) to make room for their giant mixing board.

Mixer

"The sound board is a thirty two channel board," Mr. Tait explains. "All the channels are used, and I think we've got a couple of sub-mixers going besides. It's an English board — a Midas — though it's not the one we were going to use because Clair Brothers are building us a board which is out of this world. They've been working on it for two years, and it *still* isn't ready. It'll be their board, but it'll be for our use. "Even since we've been using this board and a Clair Brothers' voicing system which has special configurations of limiters and things, our sound has drastically improved. We haven't had the few minutes of genius that Eddie Offord used to demonstrate, but we *have* had a much more consistent sound."

Since Mr. Offord's departure, two new people have been brought in to man the board. Jean Ristori (assisted by Neal Kearnan) has worked with Patrick Moraz for years, and in addition to being an excellent studio engineer (Jean worked on Patrick's solo album), he's a first-rate cello player — adding that extra dimension to Yes' live sound that only someone who's a musician himself could do. "He's got a very fine ear. He's a foreigner, mind you — he's Swiss — but we can't hold that against him! With the equipment we have from Clair's, we have amazing devices which compensate for and regulate aberrations caused by different halls, and also keep the sound pretty tight. They close up the dynamic range slightly without losing any effect because if we close up the dynamic range, the hall will add it again naturally — though it does stop an instrument like a moog from screaming out and nearly deafening you.

"One thing you've got to learn when you're doing house sound is that when someone does a solo, you can't mix up — you *can't* just bring that instrument out and above all the rest. What you have to do is take all the other instruments down, and once you've learned that lesson, you're almost there. With this equipment, when you bring everything else down, it automatically brings the general level up, so the instrument you left up to begin with will be pushed out that much further." Of course, the size and shape of yer average American coliseum or civic center can create an absolute nightmare when it comes to a band's sound — though the Yes tour

(so far anyway) has been fairly free of any acoustical horror stories.

"The sound's been pretty good. We had one night when it was too loud — when the band didn't realise how loud the hall was. That place was ridiculous though. You just had to whisper on stage and it was deafening out in the audience." The roofless baseball and football stadiums, on the other hand, nearly always cause some kind of problem — even if it's only a lack of presence due to the absence of a roof. "Well, at the Philadelphia stadium where we played last week (sharing the bill with Peter Frampton), it was pretty easy because there was no reverberation from the hall. It did get very windy though, and that can carry the sound away, but we had an immense sound system — five or six systems combined — and it was much louder at the back of the place than it was at the front, which is good. There's nothing worse than a sound system that drops halfway down the pitch. That's the reason we built the sound tower forty feet high. It was very expensive, but it makes a huge difference.

"The next gig, at Washington, was hell. It was in a much more enclosed facility — a stadium, but with a roof over part of it. The echo was unreal — just terrible. There was nothing we could do about it — although the review in the paper said 'excellent, clear sound'. I'm amazed. The lights didn't get any reviews at all, because God was doing the Lighting that day." Speaking of lights, it's come time for Mike to begin unpacking the lighting board. If a glimmer of pride appears on his face for an instant, it's only because he designed and built the board himself. "It's about six feet long, but it probably has the largest capacity of any board around in terms of what it does. It has sixty channels, twenty nine pre-sets — gives me a lot of scope."

Adjustments

It seems as if the stage was bare only a second ago, but the risers for Patrick and Jon, and Alan's revolving drum platform have been set up, and the amps, mikes, and miscellaneous bits and bobs are being given the 'once over' by the Yes crew. The lights are working, the PA's beginning to crackle with life, miles of leads and cables have been taped in place, and all that remains are a few last minute adjustments before the band arrives for the sound check. Mike, meanwhile, is still careering around the arena like a maniac, triggering his lights by remote control, checking this and double-checking that. With all the people that're milling around the place though, you'd think he'd be entitled to sit back and take a breather, especially since his 'day' hasn't even started yet, as he still has to coordinate the lights at tonight's show.

"Ah, no. I basically kill myself in the process of all this, you know. We've got pretty good system though — different people for different jobs. An American guy called Chip organises the equipment coming into the show — where it all goes — because everything's got a different coloured lid and they all go in certain areas. Since I've been working all day, I usually split straightaway at the end of the night. Chip spends the afternoon at the hotel sleeping, so he comes back at the end of the



Jon Anderson airing his guitar

show to organise the stuff back into the trucks. Having him, we save two hours a day in people not knowing where stuff goes. "You usually fill all the available time — though I know that on McCartney's tour, they've got eight o'clock move-ins and days off between shows. We do them every day. Yes have always been like that — they've always worked every day — so we've just had to learn to do it much faster.

"The main tiring thing on this tour during the last month has been getting it all ready. We had two weeks of hectic work in England getting what we wanted because the band didn't really *know* what they wanted until the very last minute. The music dictates a lot of the staging, so we built a model of the whole stage set in England to make sure we were happy with it, and then I had to build it in America to save shipping it". The whole thing was set up in Pennsylvania, but when Yes finally hit the road and gave it a real test, nobody was happy, so it all had to be 're-thought' in mid-stream. "It was basically positioning — basically the keyboards, where there were problems because there were just too many of them. We dropped a few and sorted that out, but even before that — after those two heavy weeks in England — I'd gone to Boston for a week and rented a factory where I could set up the grid, and then I went to Pennsylvania. We were working ridiculous hours then, so by the first date I was shot completely — and that first week is always very heavy because it always takes you much longer on the first few dates until you learn the new system."

The setup *still* isn't satisfactory from all angles however, and Mike says that he's going to rebuild quite a few things during the three week break the band'll be taking

midway through the tour. "I think I can rebuild enough stuff to save an hour a day — an hour a day for ten people, so it's like ten man hours saved." He's still fiddling around with the lighting board when the band slowly begin drifting in for the sound check. Patrick strides past, dressed in white from head-to-toe, grinning and giving the thumbs up, and not looking anything like a man who's in the midst of a gruelling coast-to-coast tour. Alan White appears on stage, and starts tapping and testing his drums while the roadies and technicians swarm around him, still making those 'final' adjustments.

"For Yes, we're reaching a kind of maximum as far as equipment is concerned," Mike says. "We could possibly go to five trailers with extra lighting and stuff, but it wouldn't actually *look* that much bigger on stage. We've got enough. We've got four curtains, a full theatrical grid . . . the next thing to carry is the hall itself! We've got everything else, but we're going to expand slightly — though what we're doing now is a big step from what we used to do and what other bands are doing now." Chris Squire, also in white, drifts across the arena slightly dazed and dreamy — as if he'd been copping forty winks during the limo ride in from town, and hasn't really had the opportunity to revive himself. Jon Anderson hurries past the stage, on his way to who-knows-where, but stops for a second to smile at the crew and make a quick appraisal of their progress.

The crew's been living on coffee, Coca-Cola, and the odd sandwich all day, so when the dinner call goes out, most of them don't waste time blazing a trail to the Coliseum's restaurant, where the promoter's laid-on the customary roadies' meal. It's chicken tonight — a la Colonel Sanders — and though everyone has a grim word or two to say about it, food is food, and it disappears in five minutes flat. By the time we pile back out into the arena, the band's finished the sound check. On a more energetic night, it might've developed into a fairly lengthy jam, but tonight the whole thing was over in less than ten minutes.

Lifeblood

Steve Howe has a noticeably horizontal pallor about him as he stands over near the passageway leading back to the dressing rooms. "I'm completely exhausted," he yawns, having spent most of the past three days hiking around Manhattan in search of gifts for the wife and kids. "I'm going to go back to the hotel in a few minutes and get some sleep before the show."

Out of the corner of his eye though, he spots a stranger lurking around near the dressing room where his guitars wait the call to action.

"Hey, get that guy *out* of there," he snaps, suddenly shifting from his usually calm, collected manner into something approaching all-out rage. It turns out that the villain's merely one of the promoter's people, but Steve's out to make his point clear.

"Nobody, but *nobody* is supposed to be anywhere near that room," he growls at the culprit, "and I don't care *who* they are, *understand?*"

Strong words, but then Steve's guitars are

his lifeblood, and while he's the type of guy who could probably find his car nicked and not raise too much fuss, those guitars are on Sacred Ground, and anyone attempting to go near them without permission is asking for a 50 megaton sampling of the Howe Wrath.

But then, with a wave, he's off — as are Patrick, Chris, Jon, and Alan — back to the hotel until it's time to step out on stage.

We're right smack in the middle of the arena now, and Mike Tait is hunched over his lighting board, testing out his headset, and trying to ignore the mob of curious kids who've been peering over his shoulder for the past half hour. Yes are due to hit the stage in something like sixty seconds — the point where the last twelve hours of preparation will finally pay off.

The Coliseum's literally packed to the rafters with it's-your-guess-how-many-thousands of excited Yes fanatics, and though the soft, serene strains of Japanese Koto music are drifting through the PA, the atmosphere is tense and electric. Yes are one of the biggest bands in America, hence a Yes concert tends to take on the trappings of a religious ceremony or a royal coronation — though the intermittent barrage of firecrackers that're raining down from the upper tiers (courtesy of the more boorish element in the audience) generates a vague uneasiness in the hall.

Then it's time.

"Okay, let's go," Mike murmurs into his headset microphone. The curtain goes up, the lights flare on, the crowd goes *berserk*, and Yes roar, en masse, into 'Siberian Khattru'.

The three 'pods' blaze to life, right on cue, slowly rising in unison over the stage, then fanning out to hover ominously over Squire, Howe and Anderson. Sickly green lasers stab into the crowd. Back at the lighting board, Mike's like a sixth musician in the band — his hands roving over dimmers, dials, and switches with the calm assurance of someone who could obviously do his job blindfolded. Next door at the sound mixer, Jean and Neal go about the business of tailoring Yes' sound to sidestep the Coliseum's less-than-desirable acoustical properties.

Without a shadow of a doubt though, Yes' current stage show is a Big Production, right from the start. True, their repertoire for the tour consists mainly of Yes' Greatest Hits, since the sole material that'd been planned for the tour's been mysteriously dropped, but it's still an all-new show from the visual standpoint. It's a mind-boggling one too, and the crowd's quite visibly awe-struck by the whole thing. Lights, lasers, and sound — overpowering in some ways, but perfect just the same.

"It's totally necessary," Mike had said earlier," because the competition production-wise is fairly heavy. Some acts just forget about it and go on, but I think what's important is that you've got to look at cost-effectiveness all the time — whether you're *really* getting your money's worth out of all this stuff or whether it's just an expensive gimmick."

Yes don't seem to have that problem though — everything is visually stunning, and everything really does add to the music's impact as they plough through

'Soundchaser', 'Your Move', 'Gates Of Delirium', a quick flash of 'Long Distance Runaround', Steve's traditional airing of 'The Clap' ("I really love it because I go through so many changes when I play it"). Short instrumental spots showcasing Patrick and Jon, 'Heart Of The Sunrise', and finally 'Ritual' — giving Chris and Alan a chance to let loose with the sort of playing they've built their reputation on. By the time Chris reappears for a 'Roundabout' encore with his Rickenbacker 8-string slung over his shoulder, Yes have completely knocked the crowd on their asses.

It's Friday now, around twelve noon — only two days since the Nassau Coliseum, but Yes have already played another gig at Roosevelt Stadium in New Jersey. Mike Tait and his crew checked out of the Holiday Inn ages ago and are already up in Boston, sorting out the gear for the umpteenth time for yet another episode of the continuing Yes saga.

Over at the Drake Hotel, Steve Howe has fifteen minutes until check-out time, though he's barely started packing, and sounds as if the strain of touring is beginning to get at him. It might not've been so bad if it hadn't been for the disappointment of seeing several long weeks spent rehearsing solo material washed down the drain with the sudden surprise decision not to play any of it several dates into the tour — necessitating unplanned, last-minute rehearsals to spruce up the 'Greatest Hits' that'd been slotted-in as replacements.

"It's a complicated situation, you see," Steve explains in the midst of packing. "It's a question of what was *right* for the group. We spent a long time rehearsing some of the solo stuff for this tour, but when we got on stage, we realised that the strength of us all playing Yes music together is far greater. And we're enjoying



Acoustic rendition from Mr. Howe.

it! We wanted to use the numbers that we *all* wanted to play very strongly — like 'Siberian Khattru' — so we're not really asking ourselves now, 'Why don't we do our solo albums?'"

To be honest, the scope, complexity, and individuality of the various solo albums was enough to make even a die-hard Yes fanatic skeptical about their adaptability to the stage. The simple problem was that the material was *solo* material, conceived (with a few brief exceptions) without any of the other Yes members having anything to do with the project. Having Yes play material from 'Beginnings', for example, wouldn't have been much more valid then having the John Dankworth Orchestra or a bunch of session guys get up in stage and play it.

"Sure. Obviously, the material from the solo albums is still very strong but, in my case, because I'd gone *out* of Yes to do my albums, I would've been very surprised if we could've done it live. I was very *hopeful* that we'd be able to do it, and some of the songs *did* come off quite well, but they weren't as dynamic as what we do with Yes, so we decided to stick with what we felt was right for Yes on a Yes tour."

Rumours

But then again, there were all those rumours circulating earlier this year that Yes had an eye towards doing a five night 'residency' at the Albert Hall for the express purpose of showcasing each of the solo projects. At this stage, however, Steve isn't even thinking in those terms.

"When you start a tour, you just do that tour. You don't bother with the future. If you're going to do a Yes tour, you just go out and do it — and try to make the best of it. I mean, I've always felt that my album wasn't the easiest thing to do and it wouldn't be easy to play on stage. That idea *could* develop at some point in the future, but if we do it . . . well . . . we'll do it!"

The time has to be right.

"Yeah. Well, we want to make another Yes album, and we'll be starting on that when we get back to England. We've already done some ground work for it — in fact, we've done a lot of work at home and a little bit of work on the road as well."

During one of his shopping expeditions a few days earlier, Steve had hinted about a 'new direction' — or at least something a bit unexpected this time around.

"It's going to be something fresh, though I can't really explain it at this stage! It's hard to tell, so we'll all just have to wait and see. We're not sure whether we'll be touring England this year or not. We were hoping to do some dates around Christmas in a place like the Albert Hall. It depends on whether the album is finished or not, but it's very hard to project . . ."

Fair enough, but then Steve has more than enough to contend with at the moment — as do Jean, Chris, Alan, Patrick, Mike Tait, and all the other people who make up 'Yes' U.S. Tour — Summer 1976'. America's an awfully big place, and when you've still got forty concerts stretching out ahead of you, the end of the line and England can seem like they're an awfully long way away.

"I can't wait to get back home," Steve said at one point, and it was easy to understand what he was talking about.

BEAT'S GIG GUIDE

The first part of a unique series examining the club venues in Britain

The club scene has always played a vital role in British rock. In the early sixties, it was around the clubs and smaller local venues that the Beatles, the Stones or practically anybody you can think of perfected their music and prepared for the move into the national and international arena. Names like the Cavern or the Crawdaddy, the Mojo or the Twisted Wheel evoke the days, long since gone, when British rock was developing into a world-shattering force.

Clubs are always the places where rock music is most vital and least corrupted by the influence of the huge rock industry. Not only that, but clubs and similar small venues provide musicians with an ideal training ground and ideal audiences. Audiences who are there to entertain *themselves* as much as to *be* entertained.

These days things seem to have changed. Apart from a brief spasm of "pub rock" three or four years ago, the club scene seems to have deteriorated, and with it the chances musicians once had for finding success through live performance. You are less likely to be picked up by an enterprising manager like Brian Epstein today — it is more than ever true that the important people to influence for the most part sit in plush offices in London based record companies.

Despite that, many music business people, Beat included, think that the club scene is on the verge of a new revival. With the current state of rock music that could only be welcome. More clubs and small venues mean more groups and more work for groups. More clubs mean that the rock industry will have to pay attention to the grass-roots of the music.

As things stand, clubs and local venues are still important. Time was when a band would play a local circuit of smallish venues until it had gained both confidence and a reputation, at which point it would have moved up to slightly larger venues — and so on. Time was when a band could have made a good living without ever seeing the inside of a recording studio. Today the medium sized venues (for example, the college circuit) have been squeezed out, and a band is either doomed to eventual disillusionment and failure playing nothing but small venues or has to find a record contract rather

Each venue in our gig guide has been classified according to three categories; nature of venue, size, and the type of music booked. In the first category they are classified as hall, pub, college, or club. In the second, they are large, medium and small. In the third, rock, folk, disco, cabaret, jazz or soul are the types of music.

Whilst every effort has been made to ensure the accuracy of the gig guide we can not assume responsibility for any incorrect information, and we strongly recommend that a venue is contacted for further details *before* any playing contract is negotiated.

quickly in order just to survive. Alternatively, it can settle for a conventional existence as a cabaret act and maybe hope for 'Opportunity Knocks' or 'New Faces' to come along.

But finding a record contract is no easy matter. Many people think that all they need to do is to send a tape to their favourite record company. With rare exceptions THIS WILL NOT GET YOU A CONTRACT. Start playing in your area, build up a name for yourself, get yourself a booking in a popular club or venue in a large town in your area. Make publicity for yourself — any way you can. Get posters printed, pester your local radio station or independent television company until you get on one of their shows. Even promote your own gigs and invite local personalities and journalists along. Get your name into the national music press. Sooner or later, you will be noticed in national music business circles. A national agency will get you bookings throughout the country, a reliable and hard-working manager may be able to get record company A & R men interested in you.

The Beat Instrumental Gig Guide — which will cover the whole of Britain — is intended to help new groups and musicians as well as to provide a fans' guide to music venues. Naturally, we can't hope to provide a list of every club in the country. For one thing, the club scene changes too rapidly for that. Our area breakdown has to be arbitrary to some extent because we have drawn boundaries where no natural boundaries occur. However, we have tried to give as complete a list as possible of interesting or important venues and we have chosen each area on the basis of a number of historical and geographical considerations. Let it be said though, for the first and only time, that there is no substitute for local knowledge.

We have included folk and jazz clubs where solo musicians can get invaluable playing and performing experience. We have also included some larger venues where bands with some experience might be able to get support gigs or even, together with other local groups, arrange and promote shows featuring all-local bands (the Liverpool Stadium, for example). Remember, too, that cabaret clubs often book softer rock bands and discos usually have live nights or bands appearing for an hour's set in between records. All our venues are established to some extent and will probably not book groups with no experience. If you're just starting out, your best bet is to find a pub with a large hall or ballroom in your area. Approach the landlord and offer to play there for a trial period. If you are good you will increase the pub's takings — in which case the landlord will want you to stay. You should then either get paid by him or charge an entrance fee into the hall. Another possibility is to promote yourself in a church hall or a civic hall — but remember to publicise the gig. Colleges too are usually willing to try out new bands — give the social secretary a ring.

We include in each guide the name of a local agency or useful local contact — they may be able to help.

We've divided the country into eleven areas. Each month we shall deal with one area. Areas are centred on major cities wherever possible, and the listing for the city is given first followed by listings for the other towns in alphabetical order. The listings are in alphabetical order. The club name is followed by its address and telephone number (when available). We hope that readers will find this guide useful and that you'll write in and tell us what you think of Beat's Gig Guide.

● Liverpool

The Liverpool area used to be synonymous with rock clubs — in those days they were called beat clubs.

The Cavern was synonymous with rock clubs, but it has long since closed. The Beatles are just the most famous of Liverpool's hundreds of groups, most of whom were overshadowed by the vastness of the Beatles' success. Other musicians from the area include Aynsley Dunbar, Keef Hartley from Preston and Ian Andersen from Blackpool. After the heyday of the Cavern, the Iron Door and the Blue Angel most of the local clubs rapidly turned to chicken-in-the-basket cabaret, as they had once turned to beat from jazz. Old names like the Swinging Blue Jeans and the Mojos can still be found on the cabaret circuit, playing to an audience who grew up with them.

A new circuit of pubs and small clubs is growing up in and around Liverpool and in some ways Liverpool is undergoing a long-awaited musical resurrection. Recent products of the Liverpool pub and club scene are Nutz, Strife, Deaf School, Supercharge, and Liverpool Express. The Liverpool scene is bubbling under once more.

This month we also cover the area from North Wales to South Cumbria — traditional stamping ground of Liverpool groups. Next month we cover Wales and environs.

Local address: The area's major agency — L. E. Agency, Wigan. Wigan 55871/56122.

LIVERPOOL

Allinson's, Church Road, Litherland, Liverpool 21. 928 7442/8444. Typical provincial cabaret club.
Club, Medium, Cabaret

Annabelle's, Green Lane, Old Swan. Liverpool Express perform here.
Club, Medium, Cabaret

Bailey's St. John's Precinct, Liverpool 1. 709 0771. Fewer big-name acts these days.
Club, Large, Cabaret

Bun Club, 71a Seel Street, Liverpool 1. 709 8631. Major venue for local black groups.
Club, Small, Soul, Disco

Centre Hotel, Lord Nelson Street, Liverpool 1. 709 7050/2191.
Club, Small, Folk

Civic Hall, Crosby, Liverpool. c/o 928 6666.
Hall, Medium, Jazz, Rock

Coffee House, Church Road, Wavertree, Liverpool 15.
Pub, Small, Jazz, Rock

Dixieland Showbar, New Brighton, Wallasey. One of the chain of Dixieland Showbars presenting occasional rock acts; can be hired by independent promoters.
Pub, Medium, Cabaret, Rock

Dove and Olive, Speke, Liverpool.
Pub, Small, Rock

Eagle and Child, Prescot Road, Liverpool. Largest country and western venue in the area.
Pub, Small, Rock, Cabaret

Empire, Lime Street, Liverpool 1. 704 1555. Convertible cinema; major local as well as national acts.
Hall, Large, Rock

Floral Pavilion Theatre, New Brighton, Wallasey. 639 4360/6580/1794.
Hall, Medium, Cabaret

Grand Hotel, New Brighton, Wallasey. 639 6043. Specialises in big band shows.
Pub, Medium, Jazz, Cabaret

Gazebo, 21 Duke Street, Liverpool 1. 709 9422. Coffee bar, also has poetry readings.
Club, Small, Folk, Rock

Hamilton, Market Vaults, Market Street West, Birkenhead. 647 8118. Important soul venue.
Club, Medium, Soul, Cabaret

Heath Hotel, Greenhill Road, Allerton, Liverpool 18. 427 6257/9148. Specialises in trad jazz.
Pub, Small, Jazz

Le Metro, off Castle Street, Liverpool. Premises include a restaurant.
Club, Medium, Rock, Jazz

Masonic Arms, Bury Street, Liverpool.
Pub, Small, Rock

Maxwell Plum, Hanover Street, Liverpool.
Pub, Medium, Folk

Moonstone, St. John's Precinct, Liverpool 1. Important venue for local heavy rock bands.
Pub, Small, Rock

Mountford Hall (the University), Brownlow Road, Liverpool 1. 709 4744. "The best college gig for local bands".
College, Medium, Rock

Mr. Digby's, Birkenhead. A new venue, but one with good prospects.
Club, Small, Rock, Disco

New Cavern, Mathew Street, Liverpool 2. 236 7886. This club, opposite the site of original Cavern, was recently closed but is soon to be re-opened under new management as Eric's — featuring local bands.
Club, Small, Rock, Disco

O'Connors Tavern, 12 Hardman Street, Liverpool 1. 709 3326. Occasional venue with long history; Deaf School started here.
Pub, Small, Rock, Folk

O'Halligan's Parlour, 18 Mathew Street, Liverpool 2. 236 4123. Coffee bar.
Club, Small, Rock, Folk

Philharmonic Hall, Hope Street, Liverpool 1. 709 3789. Major classical music venue; rare rock shows.
Hall, Large, Folk, Rock

Plesseys Social Club, c/o Plessey Co., Edge Lane, Liverpool 7. 228 4803/3449. A good working-men's club venue.
Club, Small, Cabaret, Rock

Polytechnic, Byrom Street, Liverpool 3. 207 3581 or Guild of Students 236 2481, 708 0423.
College, Medium, Rock, Folk

Pyramid Club, 13-17 Temple Street, Liverpool 3. 236 7682/8941/2017/7816.
Club, Medium, Disco, Rock

Raffles.
Club, Small, Cabaret

Ragamuffin.
Club, Small, Cabaret, Rock

Rainford Folk Club, British Legion, Rainford. Rainford 2795.
Club, Small, Rock

Russell's, 1 Parr Street, Liverpool 1. 709 4268/9526/9172.
Club, Medium, Cabaret, Rock

Sanden, Lower Breck Road, Anfield. Country and western venue.
Pub, Small, Folk

She Club, 15 Victoria Street, Liverpool 2. 236 8309/2327/2900.
Club, Small, Cabaret

Shipperies, Durning Road, Liverpool.
Pub, Small, Rock, Cabaret

Sphinx Bar (the University), Brownlow Road, Liverpool 1. c/o Guild of Students 709 4744. University bar catering to "drunken, jeering college crowd — a good gig".
College, Small, Rock

Sportsman, St. John's Precinct, Liverpool 1. 709 3757. "Birthplace of the fab six — Supercharge".
Pub, Small, Rock, Jazz

Stadium, St. Paul's Square, Liverpool 3. 236 6316. Built as boxing stadium; specialises in heavy rock; regularly features local bands sometimes in an all-local programme.
Hall, Large, Rock

Star and Garter, St. John's Precinct, Liverpool 1.
Pub, Small, Rock, Cabaret

St. George's Hall, Lime Street, Liverpool 1. 709 3751/2. Occasional venue.
Hall, Large, Rock

St. Kevin's Hall, Kirkby.
Hall, Small, Folk

St. Peter and St. Paul's, 161 Liverpool Road, Crosby, Liverpool 23. 928 8950.
Hall, Small, Folk

Tiffany's India Buildings, Liverpool 2. 236 7737.
Club, Small, Disco, Rock

Timepiece, 29 Fleet Street, Liverpool 1. 709 7664. Highly regarded black music venue.
Club, Small, Soul, Cabaret

Victoria Hotel, Victoria Road, New Brighton, Wallasey. 639 1292/9731.
Pub, Small, Jazz

Why Not, Harrington Street, Liverpool. Poetry readings.
Pub, Small, Folk

Winter Gardens, Alderley Road, Hoylake, Wallasey. 632 1345. Cinema.
Hall, Medium, Cabaret, Rock

Wooky Hollow, 33 Belmont Road, Liverpool 6. 263 2796/0330/1475/1622.
Club, Medium, Cabaret

BANGOR

University College of North Wales. 51151 or Union, 53709.
College, Medium, Rock

BARROW-IN-FURNESS

Civic Hall, Duke Street. 21250/25795.
Hall, Medium, Rock

Maxim's, Cornwallis Street. 21134/25287/25295.
Club, Small, Soul, Cabaret

BLACKPOOL

ABC Theatre, Church Street. 24233/27207. Major rock venue; cinema.
Hall, Large, Cabaret, Rock

Dixieland Showbar, Central Pier. Rock shows off-season.
Pub, Medium, Cabaret, Rock

Jenkinson's Bar, Talbot Square. 29203.
Pub, Small, Cabaret

King's Arms, High Street, Garstang. Garstang 2101.
Pub, Small, Folk

Mecca Dance Hall (Tiffany's), Locarno Ballroom, Central Drive. 21572. Northern Soul Centre.
Hall, Medium, Disco, Soul

Norbreck Castle Hotel, Queens Promenade. 52341.
Pub, Small, Rock, Cabaret

Oasis, 53 Albert Road. 24157.
Club, Medium, Cabaret

Continued on next page

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007, Tower Street. 20318/21844.
Club, Small, Disco, Rock

008, Topping Street. 24948.
Club, Small, Disco, Rock

Opera House, Church Street. 25252.
Occasional rock shows.
Hall, Large, Rock

Poulton-le-Fylde College of
Education, Breck Road, Poulton-
le-Fylde. Poulton-le-Fylde
884651 or Union, P-I-F
883218/885526.
College, Small, Rock

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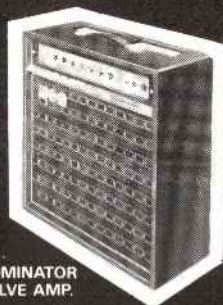
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BILL NELSON BE BOPS BACK



Bill Nelson with Gibson 345

Could this really be the mad axeman, Bill Nelson? I thought, as a slightly-built, smiling figure approached me with outstretched hand. But it was he. Be-Bop De Luxe were in the final stages of recording their fourth album — “Modern Music” — in Studio Three of EMI’s Abbey Road studios. There is an aura of quiet determination about Nelson, and two years of ceaseless hard grind have in no way inhibited his resolve. Since Be-Bop recorded their last album — “Sunburst Finish” — they have toured England and America. On the day he returned from the States, Nelson started work on the songs for “Modern Music”. The two-and-a-half-weeks of solid writing were followed by two weeks of solid rehearsal, and after that it was straight back into the studio to begin recording again. Naturally Bill would now like some time off to sit down

and work out some new ideas, away from the pressures of his many obligations.

We moved into a small ante-room at the back of the studio, and there he described how his early influences shaped his own guitar style.

Shadows

“When I first started it was back in the days when the Shadows were kings. Hank Marvin was the first really big influence that I ever had. I used to play at school in a little combo that put on Shadows records at 16 r.p.m. — as slow as we could get them — so we could pick the notes out. We used to learn them note for note and be very pleased with ourselves if we could sound exactly like them. But then I moved on from there. I listened to a lot of blues and jazz people like Wes Montgomery, Django Reinhardt, Barney Kessell . . .” How,

then, did he manage to develop that impressive turn of speed up and down the fretboard, since this is something that many young players are anxious to learn? “Well I suppose it came really out of a desire to express ideas quickly rather than just to play fast. The ideas were coming fast and they had to be executed very quickly. But, as you say, technically it’s not always easy to do it straight off. The only real answer is to learn to play slow first. It’s making every note say something, and then, as you get the control to do that, to do it at speed then is much easier, because you’re far more in control and in command of the notes you’re playing. A lot of people do play fast, and it tends to be a little bit meaningless. There are lots of little tricks, you know, like hitting once with the plectrum and then hammering four notes. To actually play fast and cleanly

you need to hit every note with the plectrum with up-and-down strokes.” Since we were on the subject, what about string gauges and string makes?

“I’ve not tried an awful lot. When I first started playing blues, I wasn’t aware of the fact that you could get light gauge strings, so I used to do it on heavy gauge strings — which is quite good because it does give you strong fingers. Then I got some light gauge strings and within six months of using them and trying to do what I used to do on heavy strings, of course my fingers had got completely weak. So I try to keep within certain limits with the gauges. At the moment I’m using .009 on the top, which is pretty light. A lot of people play lighter than that. I used to use .011 on the old Gibson (the 345), but I had it regretted, and for some reason the .011 didn’t work too well with the new frets, so I had to have a lighter gauge on.” Bill uses Rotosound strings, which he regards as good value for money, since for him the tone lasts a reasonable length of time and the response is good. “You sometimes get a bad batch, but that’s true of any make.”

Carlsbro

His amplification is Carlsbro. Any particular reason for that? “I’ve tried all sorts of things, you know. I think it’s down to a particular player getting used to one thing. You get used to a sound that you’ve had for a while, and you find it very hard to work with another one if you change. I’ve tried transistor amps, which don’t work for me at all. I like the warmth of a valve amp. Even if you’re playing a cleaner type of thing, straight into the amp, there’s still that little bit of harmonic distortion there that gives you a warmth that you find is lacking on a transistor amp.”

He bought his Gibson 345, which is a stereo semi-acoustic model, about seven years ago. “It’s just about on its last legs, actually. I’ve had it re-fretted once by John Birch in Birmingham, but it’s

no longer like it originally was. It's had a lot of knocks. I had it broken at one time — the neck came off and I had a new one put on. I got a shock on stage, fell off it and landed on the guitar on a stone floor, and broke the guitar. It's been in the wars, you know! It's not in pristine condition by any means, but funnily enough it's always the one I pick up when I really want to do anything."

He took me back into the studio, and showed me enthusiastically around his guitar collection, which consists to date of two amplified acoustic Ovations (one 12-string, one 6-string), a Shergold Meteor (for recording rhythm tracks), the old 345, a newer 355 and a Stratocaster, which he brought back from the States.

Big muff

"It doesn't have very good natural feedback; you've got to boost it with something, so I got a Big Muff as well when I was over there, to get a bit of sustain out of it. I've got a Little Muff, which isn't so much fuzz, as such. It's more or less a volume overload. And I've got an MXR Phase 100 which I recently started using. But the MXR 100's great. And I've got a Univibe, which I bought in the States, which I haven't used much yet. It's more like a Leslie sound than anything else.

"I would like to use a Leslie on stage, actually. Plug into a Leslie cabinet through a Hammond reverb and it's an amazing sound. You know the guitar sound on "Badge"? That was through a Leslie. I found out how that was done just by messing around in here. That's the good thing about the studio — if you've got the time you can really discover some things."

So how much preparation does Nelson do prior to recording?

"I do a demo at home first of all when I write the songs. I've got a Teac at home that I use. I find doing it that way is quicker than teaching everybody the thing verbally, or sitting down with an acoustic and strumming it, because you can never get the picture properly that way. It sounds like a folk song. So I put an acoustic guitar and a vocal down on the Teac, and then I overdub as much as I can. So the demo's an approximation of what I want to do. Then we go in and rehearse them purely as backing tracks, because I feel you should have a really firm foundation before you start thinking about overdubs. So we really work on the details, because these things always show up even when you've rehearsed them for a couple of weeks.

"We came in here and put a track down that we thought was O.K., a backing track,

and we heard it played back, and immediately all these little faults came up, like the drums and the bass should do *this* at this point, and should merge more with that at this point, and so on. You hear these things only when you record them, you know. You can't actually always hear everything when you're playing it."

Chore

Before you start thinking that Nelson is one of those rather humourless technicians who regard playing music as a bit of a chore — one that has to achieve some pinnacle of crystalline perfection, bear in mind that he is a man who feels he *has* to communicate, and music is the best way he knows how.

"I'd like a year off to go play with people that I wouldn't normally have the opportunity to play with. I've got lots of friends in the fringe jazz-rock world. Not anybody well-known — the people I used to be at college with at home. They are really good musicians. I've got a friend who's teaching avant-garde music, of all things, at college — experimental music and so on — and he's got some interesting ideas. I'd just like to play with them a while, put things down on tape and listen to them, and maybe get in some little r & b band playing in a pub somewhere — stand at the back and not have to worry about the whole thing that the band has become — a frontline thing that people have to look at, just forget everything and enjoy myself for a while."

Pubs

I mentioned that Man had played a few months ago at a pub in Islington under the name of 'The Sheiks of r & b', and that the same feeling obviously hit them from time to time. He laughed.

"It's like the B side of the single — we've got a single from this album that we recorded the first week we were in here, and Charlie (the bass-player) had to go back to New Zealand, and we wanted a B side. Somebody suggested taking a track off

one of the previous albums, but I said, that's a bit unfair on the kids that've already got the album anyway — a bit of a rip-off. So we thought, maybe they'd like a bit of fun on the B side, so we've got a 7½ minute B side! It started up as a blow — Simon on the drums and me doing this riff on the guitar. It was one night when we'd had perhaps a little too much to drink. I organized a nice little theme . . . then it gets very freaky and psychedelic almost (to use an out-of-date phrase) in the middle. It sounded a bit spacey, so I wrote a dialogue for Simon to read. It was this thing about a country yokel who'd seen this creature from an alien world, and he's describing it to his friend, saying it was made out of glass and he could see right through it. And then the echo voice comes on, slowed down so that it's very deep: 'I come with news from the mother planet.' And then the thing just builds up, and it doesn't quite finish. We just called it "Funky Phaser."

Lyrics are an integral part of any song — a fact which frequently seems to escape the *Aw woke up this mornin'* bores. To Bill Nelson they are more than just song lyrics.

"I'm a person who writes not because I want to, or because I think, oh I've got to write a song — I'd better sit down and write it. If you said, write a song now, I probably couldn't do it. I write because I have something I want to say first, so I have to have that to start with before I can do anything else musically. For the last three albums, most of the songs have been written about my relationship with a girlfriend I have. She's like my inspiration — she's my Muse, if you like. It comes from a real-life situation, no matter how fantastic it might sound in its finished form. And I think that makes it more meaningful when you play, because you do feel you've got something you can believe in when you're singing and playing, instead of just singing about any old thing. . . ." **By Peter Douglas**



Nelson with his other Gibson

SELLING YOUR SONGS

Are topical songs a good idea?

Typically Topical were typically topical last year with their chart-topping single 'Barbados', which was released at the advent of summer just as West Indian sounds were beginning to catch on. With the holiday season just starting and people's heads full of travel brochures, sunshine and visions of clouds from plane windows, Barbados just hit the right atmosphere at the right time.

Mind you, there was much more to this particular single than topicality alone. It was an excellent production, a clever overlay of sound effects on a catchy melody and lyrics. Yet would it have been such a big hit if it had been released in, say, November? or would 'White Christmas' have nipped in yet again and snowballed it out of existence? My view is that there are certain records that can only be hits at certain times of the year — as writers and publishers know only too well when they start searching round for Christmas songs at the end of every August!

Leaping onto a bandwagon is something everybody who has something to sell tries to do, and writers and musicians are no exception. It wasn't so long after the release of a certain blood-spattered, fish-dominated movie that Magnet Records released a single called 'Love-Bite' by a band called, inevitably enough, Jaws. It wasn't a hit, but the thought was there and that thought was, 'Here's a trend, let's write a song for it.'

Events of world, or national, importance have also inspired many successful songs of the past. 'Telstar' was an enormous hit which a far-sighted writer penned to coincide with the event of its launching. The fancy left foot of Spurs' player Cyril Knowles inspired that raucous chorus song, 'Nice One Cyril', which was released after the team had scored a major victory and the writer could be sure that there were thousands of Spurs fans who would be only too willing to part with a few bob for a musical souvenir!

Theme

Another form of topical song is written as a theme song to a film or TV programme. The writer of

these has a distinct advantage over the writers of other types of topical songs in that, being commissioned to do the job, he has no competition and on top of that, the fact that his song or instrumental can be heard every time that film or programme is shown practically guarantees large sales.

Conditions

Birthdays, April Love in or outside Paris, Autumn leaves and leavings, are all regular annual events which can inspire songs which are permanently topical as opposed to having to cash in quickly on one transient event. Another kind of song which is always topical in one part of the world or another is the song inspired by social or environmental conditions,

such as those emanating from the pens of writers like Stevie Wonder and Hamilton Bohannon. These are the direct descendants of the Protest songs of the Sixties and have their roots in the original blues.

Anniversaries

One master of the topical song who has been given little credit for his timeliness is David Bowie. 'Changes', 'Jean Genie', 'Space Oddity' and several more all caught and expressed subtle changes in mood at the very moment when they entered the collective consciousness of the majority of young people. It's a wonder some far-sighted record company executive hasn't re-released his song 'Life On Mars' in view of the current Viking investigation!

So far, what I have been attempting to point out is that there are several kinds of songs which could fall under the heading, 'topical'. The easiest money-spinners are the ones dealing with subjects of everlasting topicality like Christmas, anniversaries and the like. These are the ones that any writer can write at any time of the year, whenever inspiration strikes, and then sit on until the time is right to issue them. I must make the point that timing is extremely important. It is no earthly use storing up a



David Bowie, one master of the well-timed topical song.



Stevie Wonder, often inspired to write by social conditions.

Christmas song until November because, recording schedules being as they are, you'll find that by then artists and companies will have picked out the Christmas numbers they want to cover that year. Always allow about three months before the event. You'd be well advised to start pushing round a song called August in April or May!

Competition

When any sort of craze sets in, whether it be for yo-yoing or even the recent 'Jaws' spree, you can be sure that there will be a mad scramble as every company tries to be first in line with the best song on the subject. This sort of craze, which reaches great heights but lasts only a short time, is the hardest to write for. You've got to be quick off the mark, know exactly whom to get your song to, and, as there's likely to be stiff competition, you'll have to have a very strong number. There again if your song is lucky enough to be a hit, it's extremely unlikely to do what most

songwriters hope their songs will do and enter that rarified category of 'the standard'. Unless, like Chubby Checker, you're lucky enough to live through a revival of the twist, or whatever.

Imagination

If you write a really great song about marriage or birthdays, it's likely to earn you a lot more money over the years than a number about Princess Anne falling off her horse during the 1976 Olympics!

It wouldn't do to make a fetish of being topical, unless here-today-gone-tomorrow fame is what you're aiming for. But if a particular event captures your songwriter's imagination — and the imagination of the general public — and you can see a definite market for a song on that subject, by all means go ahead. A lot of money can be made from it, but far more is to be made from songs that will live forever, long after Telstar, The Onedin Line and a certain plastic shark have sunk beyond trace!

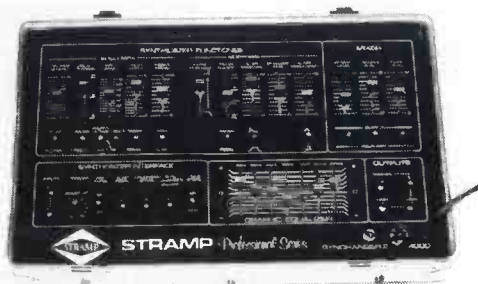


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THE STORY OF LENNON & McCARTNEY-

Into the studio with Ringo

In *Hit Songwriting And Recording* we have been tracing the career of a group who provided one of the greatest influences there has ever been on music: the Beatles. Now, as the magazine merges with *Beat* we have reached the summer of 1961 — the band have just signed a recording contract with EMI, and sacked drummer Pete Best. But with their first sessions at Abbey Road scheduled for September they need a replacement, and fast. No time for lengthy auditions. . . .

While on their third and last visit to Hamburg, the Beatles had met another Liverpool lad who was "paying his dues" drumming at the Star Club. He was Richard Starkey, whose track record at the time consisted of summer seasons at Butlins — and work with another popular Liverpool band, Rory Storme and the Hurricanes. His stage name, as everyone is now aware, was Ringo Starr.

When the other three Beatles, and in particular George, decided that Pete had to go, Ringo seemed the obvious choice for a replacement. By that time he had acquired a pretty good reputation as a drummer in Liverpool in his own right, and when the fans' wrath descended on the other Beatles at the rather unfortunate way Pete had been sacked, Ringo emerged unscathed as the fourth member of the Beatles.

Once those first traumas had passed, the group had to think about the imminent session. Unlike the recording work they'd done in Ger-

many and the records which sank without a trace, this session was important. They were the major artists this time, and the fruit of the session was to be the first British release from the Beatles.

There was more than a little fear and trepidation in the hearts of the band when they journeyed to London for that session; and they must have been even more nervous as they arrived at Abbey Road Studios on 11 September 1962 —

although their nerves were disguised with brashness and their unmistakable brand of Liverpool humour.

George Martin was taking quite a risk with this new band — especially as they were embracing the almost unprecedented step of recording two of their own compositions for this first single. At the time it was customary for new groups (and quite a few well-established ones too) to base their chances of chart entry on releasing cover versions of big American hits.

Also, Ringo hadn't been in the band when George Martin had auditioned the Beatles. So just in case there was any sort of problem, he took the step of getting session man Andy White along so that he knew he'd get a good drum sound and the session time in the studio — as valuable then as it is today — wouldn't be wasted.

In fact, they discovered that it wasn't strictly necessary, and Ringo took turns with Andy on the

various takes to do the drumming. The studio equipment was not what you'd call sophisticated by today's standards: a lot of bands booking a studio for their first demo now would demand rather more than was then available. But at the time it was good, and the single was recorded. The take finally used for the record was one in which Ringo *did* do the drumming.

Prophesy

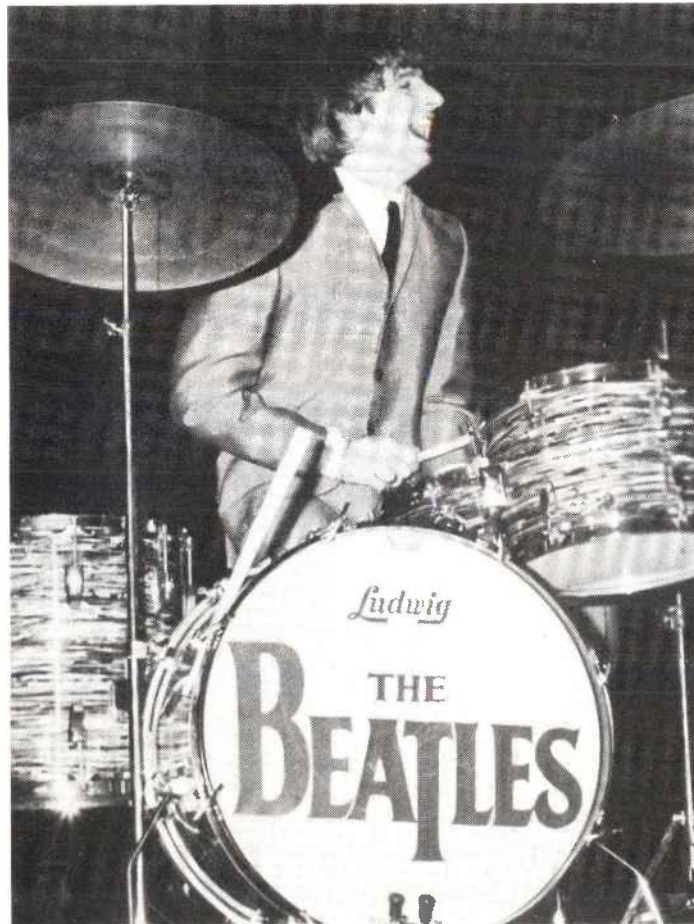
Parlophone R4949 "Love Me Do/P.S. I Love You!" was released on 5 October 1962 — and in fact did rather better than George Martin, Brian Epstein or the band could have dared to hope. Whether the sales were achieved by the recording being bought by the already hard core of Liverpoolian fans, or whether there was already an awakening of interest in this new group, "Love Me Do" reached the Top Thirty of the British singles charts.

The Daily Mirror of that time carried a small picture of the band in their weekly music column, with the prophesy that here was a group which could "go far". Perspicacity indeed!

The Beatles were even asked to make their first ever television appearance: on Granada Television's show "People And Places". In those days they already exuded a huge amount of charisma, which came across well on the television screen and a lot of people, including quite a few young women, fell under their spell. It was a fairly bleak outlook on the music scene at the time, and anything new and fresh, as they undoubtedly were, was welcomed. What's more the young people needed a new hero. . . .

Reception

By the end of 1962 things were starting to happen for the Beatles — although none, least of all the group, could have envisaged just what the consequences would eventually be. But at the time they'd just had a minor hit — and that was hardly bringing them fame and fortune . . .



Ringo Starr plus the famous drumkit.

yet. They still had to work.

So just before Christmas the Beatles made another trip to Germany to play at the Star Club — and this time Ringo was with them. Their reception was better than ever before, and it seemed that Germany too was beginning to realise that the Beatles were a bit more than just another British group.

Not only were they getting many offers to play in their native country, but John was a married man now and didn't want to be away so much. He'd married Cynthia just before that first EMI session, on the 23rd of August.

The new year was to be more important to them than even '62 had been — and 1963 was only twelve days old when their next single was released. Again they'd taken the unprecedented step of having such faith in their own material that they refused George Martin's suggestions of other numbers and insisted that "Please Please Me" backed by "Ask Me Why", both Len-

non/McCartney compositions, should be released.

Vindicated

It must have taken some courage (or was it just arrogance) to make that decision: but it was totally vindicated when "Please Please Me" startled them all by rushing to the top of the charts and staying there. The Beatles had their first number one . . . and they never really looked back. At last the fans had found someone who was the epitome of youth and the feelings of growing up — and as that was embodied in four good looking young men, so much the better.

That was, as everyone reading this must know, the beginning of Beatlemania — although it hadn't yet reached anything like its eventual proportions. In those days it was customary for groups to release singles at much shorter intervals than it is now, and so "Please Please Me" was still around the charts when the follow up was released.

"From Me To You's

success wasn't much of a surprise to anyone — although it must have been a great relief to the Beatles themselves. To have a number one with only your second single is quite an achievement, but as they admitted afterwards it was also a bit frightening.

It's interesting to note that when the Beatles very first album was released in April of that year their *first* major hit was on it, although the second and more recent wasn't.

"Please Please Me" as an album is interesting for many other reasons too. Those were the days when albums didn't really matter as much as they do now, and the single was the thing. But the boys put a lot of thought into their first album, and it was a highly acceptable combination of rock standards and their own material.

The album's recording took what to them seemed like an age — 16 hours of studio time! It reflected the Beatles' stage act, which was currently getting an airing to the public at large as they

toured supporting such acts as Helen Shapiro and Chris Montez. In those days heading the bill wasn't quite as immediately attendant on chart success as it is now — and in fact it wasn't until later that year that they got to be bill toppers. All that despite the fact that they'd had three hits by then, two of which were number one!

Seal

The next single, to many instantly evocative of early Beatles days and certainly one of the most instant songs of all time, was "She Loves You", released in August of that year. If anything set the seal on the band's success it was that number — another Lennon/McCartney composition. But by now no-one was trying to persuade them to record other people's material: in fact, quite the reverse.

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SONGWRITING'S LYRIC CONTEST RESULTS

We were delighted by the response we got to this competition. Literally thousands of entries poured into our offices which is why we decided to take an extra month over the judging, in order to give every single entrant a fair chance.

All the categories bar one proved very popular with the exception of Category B, the Song for a Film or Musical. As we had so few entries for this one, and as we thought that nearly all of these could have been more appropriately entered under one of the other headings, we decided not to award a prize in this section.

The overall standard of entries was very high indeed. One thing that amazed us was the number of songs we received which dealt with the subjects of horror, science fiction and fantasy. Could this be the start of a new trend? Hawkwind, watch out!

We would like to make the point that we made in June, i.e. that judging a lyric minus the music is an extremely difficult thing to do. For this reason, we paid great attention to rhyme and meter when reading through the lyrics, and tried to imagine what kind of melody would best suit each song. Title and treatment of the subject was another thing we looked closely at, when it came to judging each song.

Here, at last, is a full list of the winners from each section and below, you'll find each winning lyric printed in full. We have also included the full name and address of each songwriter, in case any publisher or group would like to get in touch.

Category (A) — Commercial Pop: The winner is David Flameé, of 16 Fawcett, Birch Green 4 and 8, Skelmersdale, Lancs., with 'The Best Love Is Your Love'.

Category (C) — Folk: The winner is Laurie Titman, of 60 Dingley Court, Westwood, Peterborough, with 'The Black Dog of Stowe'.

Category (D) — Ballad: The winner in this section is P. E. Williams, of Imberhorne, 15 Coppice Drive, Wraysbury, Nr, Staines, Middx., with 'I'm A Circus, I'm A Clown'.

Category (E) — Soul or Disco: The winner here is C. P. Brown, 236 Thomas Drive, Broadgreen, Liverpool 14, Merseyside, With 'High Voltage Lover'.

Category (F) — Heavy Rock: The winner is Gary Holmes, of 1 Emerson Crescent, Parsons Cross, Sheffield 5, Yorks., with 'The Vandal'.

Category (G) — Country/Blues: The winner is Hugh Gallagher, of 18 Grant House, Albion Avenue, London SW8, with 'Comin' Down Blues'.

CATEGORY (A) — COMMERCIAL POP THE BEST LOVE IS YOUR LOVE

1 Today my baby looked at me and said,
Lovin' is givin' and I love you.
I smiled at her and took her hand and said,

Honey, no one else's love will do.

Chorus

Love, love, loving, is
Give, give, giving, and
Hold, hold, holding
In each others' arms

I love you, baby,
And you drive me crazy
And you're such a lady
When you use your charms.

2 Why, you're so pretty and the music's fine

You got more rhythm than the beat,
I sure am proud that you are mine
Aw, you know how to move those feet.

Chorus

3 As we go walking down that lonely lane

Huggin' and kissin', hand in hand.
Is this just another young hearts' game?

Or are we really in lovers land.

Chorus

4 When we go dancing or swimming
in the sea,
There seems to be so little time.
When we're romancing one thing
bothers me —
Oh tomorrow will you still be mine?

Chorus

5 The people talk and say our love
has past,
Me and my baby — we don't care.
We know our love will last and last,
It's a thing we both can share.

Chorus

Repeat verse one, and fade or end . . .
By David Flameé.

CATEGORY (C) — FOLK SONG THE BLACK DOG OF STOWE

Intro

The black dog of Stowe, the black dog
of Stowe
If he ever gets you he won't let
you go
If you're all sitting comfy, I'll
sing you the ode
Of the nasty old, ghastrly old black
dog of Stowe.

1 Now in the village of Stowe a few
years ago, stalking the bamyards
and fields

Was a nasty old black dog to keep
prowlers out of the grounds of old
Farmer Shields.
and some old folk say if you ever
went near him or set foot on old
Shieldses' grass

That nasty old black dog would creep
up behind and sink his teeth deep in
your ar . . . m!

Chorus

The black dog of Stowe, the black dog
of Stowe
If he ever gets you he won't let you
go
I may not be brainy but one thing I
know
Is you'd better beware of the black
dog of Stowe.

2 If the legend is right, then one
midsummer night he strolled into the
bar of 'The Skunk'

And a yokel in fear mixed him gin,
rum and beer and he rolled out of
there steaming drunk.

He wobbled and wavered all over the
road while he was walking home
And on old Stowe Bridge he was killed
by a car and now all that is left
is his moan.

Chorus

3 I've heard many a liar sat round a
log fire tell tales with ardour and zeal
They say if you're gonna go near
Stowe Bridge late on midsummer
night, then you'd better have
nerves of steel.
They say you'd best bolt your windows
and lock all your doors, 'cos that's
when Fang the black dog's on the
prowl
You'd best pray for the dead and stay
tucked up in bed if you e'er hear
his hideous howl . . .

Chorus

By Laurie Titman.

CATEGORY (D) — BALLAD I'M A CIRCUS, I'M A CLOWN

1 I'm a circus, I'm a clown
I'm the laughter in your town
But the high wire has broken
And faces spin around.
As time runs out for the life of this
clown
Headlines of tomorrow
Will read sadness and sorrow
For the circus that died in your
town.

Chorus

I'm a circus, I'm a clown
Made you laugh when you were down
I'm a circus, I'm a clown.

2 Let me live when I die
In a corner of the sky
I'll spin a spiders' web
As lethal as a gun
I'll catch golden girls
Spread eagled in the sun
Or I could live as quiet as a mouse
Near a star in a red rocket house.

Chorus

3 Watch the crowd turn away
They don't understand
Why the clown lies so still
No music from the band
Headlines of tomorrow
Will read sadness and sorrow
For the circus that died in your
town.

Repeat Chorus

By P. E. Williams.

CATEGORY (E) — SOUL OR DISCO HIGH VOLTAGE LOVER

Chorus

You're a high voltage lover
Send those tingles up my spine,
You're a high voltage lover
And I've got to make you mine,
I need to feel those tingles
Running up and down my spine,
Girl, I need some shocking
So I'm going to make you mine.

1 The buzz that you give me
It shocks me through and through,
This kind of scene I never had
Until I met you,
And as you send those tingles
Rushing through my brain,
I know I've got to feel them
Again and again and again.

Repeat Chorus

2 And as you start to touch me
You send a tingle through my wire,
My body starts to move,
My temperature gets higher,
You switch on your terminal,
Plug into my desire,
And as your body gets in the groove,
It overheats my wire.
And as I feel your voltage
Surging through my mind,
You're all I need to get along
Because you're the shocking kind.

By C. P. Brown.

CATEGORY (F) — HEAVY ROCK THE VANDAL

1 Some people say I'm bad
Some people say I'm crazy
My mother says I'm mad
My father says I'm lazy

2 I'm 18 now and never done a day's
work in my life
I just like wrecking buildings and
fighting
I like to disgrace my father and his
wife
I ain't gonna be like him and work
in writing.

Chorus

Because I'm the thief, I'm the vandal
I don't like stuck-up people
I'm the thief, I'm the vandal
I just like to dismantle.

3 Some people know me as bad
Some people call me lazy
But I think I'm going mad
Because my friends all say I'm crazy.

Chorus

I'm the thief, I'm the vandal
I just like to dismantle
I'm the thief, I'm the vandal
I've just killed some stuck-up people.
I'm the thief, I'm the vandal
I don't like stuck-up people
I'm the thief, I'm the vandal
I've just killed some stuck-up people.

By Gary Holmes.

CATEGORY (G) — COUNTRY & BLUES COMIN' DOWN BLUES

Ah bummed a quarter bit on Sunday,
Bummed it somewhere round the
town,
Bummed a quarter bit on Sunday
Bummed it somewhere round the
town,
Got high in a lone dark Alley,
Spent Monday morning comin' down.
Got a dollar bill on Tuesday
Just a-hustlin' round and round,
Got a dollar bill on Tuesday,
Just a-hustlin' round and round.
Got high in a crowded pool hall,
Spent the whole day comin' down.
Another dollar note on Thursday,
Found it lyin' on the ground,
Another dollar note on Thursday,
Found it lyin' on the ground.
Got high on a ghetto sidewalk,
Guess I'll spend a lifetime comin'
down.

By Hugh Gallagher.

HOW TO CHOOSE AN AMPLIFIER

Bass amps and speakers

PART
1

Just about the worst thing that you can do to a loudspeaker is to play a bass guitar through it. "It sounded alright in the shop." When a loudspeaker is being driven hard, at the moment of transition between an outward excursion and the return, a stress force of some 90 g's is placed on the loudspeaker's cone. Quite surprising that the paper cone survives at all, considering that the wings fall off an aeroplane under a force of 10 g's, and not at all surprising that your bass may sound a little distorted when you turn your amp up at a gig!

This problem of inadequately powered / distorting gear is one which most bass players have encountered during the early stages of their career. With the volume and variety of equipment available nowadays, this really is one hassle which shouldn't occur, providing you have a reasonable amount of money to suit your requirements. Unfortunately it will inevitably happen, unless you are able to try the equipment out in reasonable

surroundings — and this doesn't mean a shop where you can't turn the volume up above 1, because there's some bloke trying out a Jews harp at the counter three feet away!

Capabilities

If John Entwistle turned up at your local shop to buy himself a new amp, you can bet your life the manager would let him take it to a gig to try it out—so try to get him to do the same for you. If this turns out to be impossible at least persuade them to let you try the stuff out with your own instrument, and at full volume: go in after closing time if necessary, but if the shop won't let you do this, you really shouldn't be gambling your money away there.

Given the right environment for trying out amplification, the next essential is to have a clear idea of what particular sound, and what capabilities, you want your prospective purchase to provide.

In general terms, there are two distinct types of bass sound that you can go for: the 'thunder in them thar

hills' muffled roar, or the more defined 'impact' sound. To acquire an effective reproduction of the former, you are probably in for quite a bit of cash, and run the risk of ending up with a rig which can *only* produce one sort of sound.

Bass horns, especially the type 'folded' to fit into portable cabinets (no speaker visible from outside), can present problems for bass guitar amplification. Because this type of enclosure is very efficient from the point of view of low frequency *projection*, what tends to happen is that the musician onstage hears a balanced sound, whilst the poor audience towards the rear of the hall get a very bottom heavy bass, often delayed and muffled in a disturbing fashion by the acoustics of the venue.

Enclosure

It is essential, however, to obtain a reasonably efficient enclosure for your bass rig — otherwise the situation arises where you're winding up the volume and tone controls in order to make your presence felt — and ending up with a distorted sound bearing little relation to the real sound of your instrument. Don't get us wrong: we've got nothing against distortion as such, and in fact probably qualify as hardened fans of the glass blast furnace (valves!), but you'll be heading up a certain creek without any means of propulsion if you settle for a rig which can't reflect the light and shade of your playing.

For this reason, most combos intended for guitar am-

plification and cabinets with open backs, are most definitely *out* as regards sensible bass amplification. Infinite baffle (closed back), Bass reflex ('ported'), or combination Bass reflex/forward facing mid-range horn enclosures are possibly best for bass guitar use. A good example of the latter type is the classic Altec 828B "Voice of the theatre" 1x15" bin, (if you can manage its relatively bulky dimensions), as used to good effect by Mike Howlett of Gong.

Robust

Most people, however, will probably want something as small as possible, in which case the best bet is to go for a fairly simple but robust cabinet, loaded with the best speakers you can afford. Speaker design is a complex subject, but the best drivers are often equipped with magnets made out of a substance called Alnico V. Commercial quality speakers often have Ceramic magnets, the magnetic efficiency of which is directly related to their thermal state: the hotter they become (the longer they have to do hard work) the more power it takes to drive them.

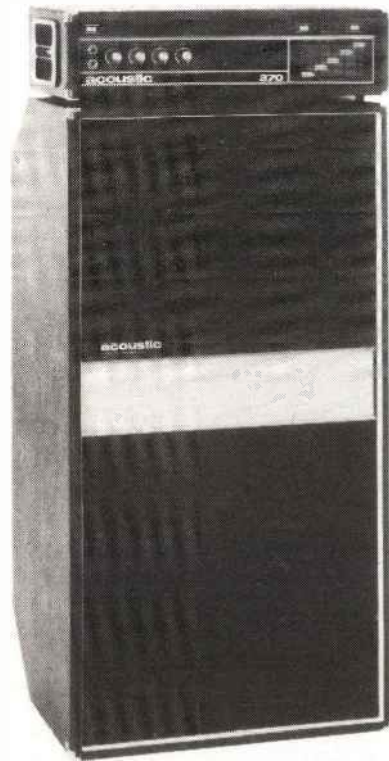
Lagging

Generally available speakers worthy of note include those made by JBL, Gauss, ATC, Altec, Electro-Voice, RCF and Celestion Powercells. It is worth stressing that any cabinet used for bass *must* be of robust construction. This means ¾ ply or chipboard, lots of internal bracing and at least 16 screws on a removable back. Internal fibre wool lagging (at least 1" thick) should be present on at least 3 non-parallel sides — the purpose being to stop standing waves being set up inside the enclosure. Fifteen inch speakers are often regarded as best for bass use, though ATC 12" loudspeakers have a recently won reputation for giving a very superior performance in correctly designed bass reflex cabinets.

On to the amplifier: classic question is valve or transistor? The answer to this



Marshall 100watt 'Master Volume' Valve Amp.



Acoustic 370 amp, with 301 1 x 18" folded horn.

one is really 'horses for courses', though it is worth bearing the following in mind: transistors are very low voltage, high current devices, valves are high

voltage, low current, and as such are capable of delivering extremely high voltage on a peak into a given load. This means that valve amps are subjectively louder, and much more musical as electronic hardware. Despite recent publicity to the contrary, (mainly from manufacturers of transistorised amplifiers!), valve amps are very robust, and tolerant of on-the-road abuse, and replacement valves are still widely available in reasonable quantities from propriety sources.

Overload

Useful facilities on bass amps really depend on what your final 'sound' demands. A master volume control is always an asset, as this gives one a lot more freedom as regards preamp overload / normal playing levels — useful as regards playing in a band where the instrumentation or energy level changes substantially from number to number. Look for a bass control on the amp which will reduce the normal low frequency level as well as

boost it: it is often difficult to get a respectable bass sound when recording with stage equipment, as the acoustic treatment of studios emphasises the low frequencies normally dissipated in a live environment. It is also desirable to be able to 'bring forward' the sharp initial attack and "click" of the instrument, in order to give it prominence in a live environment when a lot of high level sound is flying about.

Useful features on a bass amp include outputs for external speakers, and 'slave' or mixer outlets (from the pre-amp only) for studio or stage direct injection. Obvious points to look for are mains selectors for continental voltages, sufficient ventilation, (but no 'beer holes' on the top if you're in that sort of band), and heavy duty handles for easy progress from gig to van.

The final parameter must be, above all, your personal feelings about sound: don't be baffled by science or tempted by artistry — "play it by ear" — for the best sound!

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WHAT THE A & R MEN WANT

To many people in the music business, whether they are musicians or record company personnel, being an A & R man is an enviable position. Talk to the industry's press officers or journalists and you will find a large proportion of them have the ultimate aim of reaching that station in life. Charisma's Jerry Gilbert is one of those who've become an A & R man after having been both a journalist *and* a press officer, a double qualification if one likes to think of it that way.

"I think working for a music paper one gets to be well known to people in the business, and, for some strange reason that makes you employable. The only trouble is it doesn't tell anyone exactly *how* to employ you.

"I've known Tony (Stratton-Smith, managing director of Charisma) for a long time, and I was always close to them and their sort of product. And so when he offered me the job I suppose I was rather more sympathetic than I might have been to other companies. Strat has always been great at explaining ideas to people and convincing them — I suppose that's what he did with me."

Similar

Jerry started at Charisma as special projects manager, a position which he says was never actually clarified but became more or less that of press officer. When Charisma was involved in the problems of their larger parent company B & C last year it meant a lot of changes for all concerned. Eventually the company became independent, and Jerry found himself an A & R man — although even he's not quite sure how it came about! However he doesn't quite have the whole show to himself:

"Tony is really head of A & R and always will be. He's such a figure-head and his success rate has always been very high. I suppose he took

JERRY GILBERT OF CHARISMA RECORDS



his biggest risk with Genesis. Many record companies would have dropped them long before they eventually made it. But Charisma have always been the sort of company which lavishes a lot of time, love and money on its chosen acts: we don't give up easily.

"The problem we had with Genesis was similar in a way to the one we now have with Van Der Graaf Generator: to use a terrible record company cliché it is the 'cross over factor'.

"In other words, they sell a respectable amount of records but have become sort of cult figures—they always sell to the same people: it's rather like preaching to the converted. What we have to do is get their music listened to by people *other* than their fans. With Genesis it hap-

pened in the end, and that's what we now have to do with Van Der Graaf."

As Jerry pointed out, Charisma do have the reputation for sticking with their artists. He remarked on one other thing too:

"We've never had anyone who's left the label and done better with another. Once they've left us they've always gone down hill in popularity terms — bands like Lindisfarne for example. That's something Tony always tells people, and it's true."

Roster

Charisma currently have a very interesting and respectable roster of artists. At the moment the major ones are Genesis, Hawkwind, Monty Python, Van Der Graaf, Brand X (Phil Collins' band), Patrick Moraz and

they are soon to put out an album by Barry Humphries / "Dame Edna Everidge"!

Jerry has been doing A & R for about a year now, and in that time has been responsible directly for the signing of two acts — although others have obviously been signed to the label during his spell in the job. He explained how he encountered the two acts.

"The Chris White thing was incredible. I just got his tape in with a pile of others through the post. When I played it one of the songs was 'Spanish Wine', and I was really impressed with it. In fact it was the third track on the tape, and the arrangement on that tape is very similar to the one which was on the final version."

Ability

That song was released earlier this year and was very well received by all the right people.

"It had all the airplay we could have wished, and even got a 'Top of The Pops'. But it just failed to make the Top 30 — the highest it got was in the thirties."

Naturally Jerry was rather disappointed that Chris's first single with them wasn't a hit, but has supreme confidence in the artist's ability and potential: he's sure it'll happen one day.

His other signing is a new band called AFT — which stands for Automatic Fine Tuning, an American radio term.

"I found them squatting in a derelict building in Maida Vale! They'd been there for six months and had one room which was a permanent rehearsal room. They'd been rehearsing for all that time and had got their act to the peak of perfection. When Tony and I heard them we both thought they were great — he went absolutely crazy on them.

"They have one other great asset — apart from their music. of course. They have two very clear sighted

American managers who are very good to work with. So often a company is put off a group if they have bad management — it's rather like a vicious circle for the group too, because companies aren't keen on bands without management either!"

AFT are on at the Reading Festival this year, and can be expected to do a lot of work in this country in future. So there we have two acts which Jerry believes strongly in, and is convinced will make it. But in general what does he look for in new artists, and what do Charisma as a company want!

"For a start, we're not really interested in one-off gimmicky singles deals. We did start to formulate a singles policy, but singles on their own just aren't our thing. We're much more interested in artists with long term potential, and those who will not only be successful in this country but Europe, the States and other territories too.

"We really do seem to be best at selling albums. In

some instances of course we might consider taking a one-off. In fact we have just done so with the Alan Parsons Project, which we were very keen on. In the album field we have a very good track record at the moment: there are four Charisma albums in the Top 100, and that's one of them.

"It's very hard to say what one is looking for: so many things have to be taken into consideration. There is the appeal factor which I've already mentioned, and the long term potential, plus all kinds of things like management. And although it might not be our first consideration, if the band happens to look good and have good appeal on stage then obviously it would help!

"Although it may sound crazy in commercial terms, I honestly believe we might turn down a band like the Rollers even if we were certain they would be a success: it's just that sort of company."

In personal terms Jerry's musical taste leans toward the West Coast type of

music, but he says that one has to ignore one's personal feelings when considering artists to sign.

"I had a guy in the other day whose tape I really loved — but I had to own up and tell him that although I could listen to his type of music all day I couldn't see it being a commercial success, and I didn't think anyone else in the company would dig it. So despite my own feelings I had to turn it down."

Reasonable

Jerry maintains that when it comes to turning people down he's not only scrupulously honest, but does his best to be quick too.

"If I know we're not interested I'll always tell somebody straight away. Obviously if I think we might be and want to get someone else to listen to it then it will take a bit longer, but I don't believe in keeping people hanging around: it's only fair to give them a chance to try other companies.

"I always try to put aside one day a week to see people, but because of time and

economy I really prefer artists to send in tapes with just a brief explanation if one is needed. I think that three songs is an ideal number to put on a tape. The demo should be made to sound reasonable, without a fortune having been spent on the recording.

"I think that about £100 should be enough to get a reasonable demo done. After all, if an A & R man is interested, the company concerned will always be prepared to spend a bit of money on studio time to show what else they're capable of doing."

We've already ascertained that Jerry says it's impossible to say what he's looking for, apart from giving very general guidelines. All he will admit is "I'm basically a songs man, and no amount of glitter will compensate if the songs aren't good."

He also admits that he doesn't know what "qualifications" he has for the job — apart from six years in the business and believing he has good "ears" for product.

White

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EARDLEY'S 14 YEARS

AKG Managing Director to try a new career

Although it's perhaps a somewhat loose association, suppliers of musical equipment are very much part of the entertainment business. Bearing that in mind, it's perhaps surprising then that very few of them have ever seriously promoted either their products or their company's image with anything more than a passing glance of respect to entertainment itself. Even the most exotic equipment is often to be found displayed in the most dour way at exhibitions. One man who has done a lot to change the industry's attitude towards promotion is Peter Eardley, Managing Director of AKG Equipment Ltd., the English division of AKG Austria, one of the world's major manufacturers of microphones.

Any reader of BEAT over the years can hardly have failed to notice Eardley's flamboyance. He's a colourful character, and AKG's exhibition stands have always been noticeable because of the preponderance of both the company's microphones and rather attractive young ladies, who have, no doubt, played their part in helping the tremendous inroads which AKG have made into the group market in recent years.

Eventful

But it's too much to expect as vibrant a character as Peter to hang around one industry for too long, and we were surprised to hear recently that, after fourteen years at the top, Peter Eardley is shortly to relinquish his role at A.K.G. to move on to pastures new.

As a young man, Peter had, to put it mildly, an eventful life, spending two years in Hamburg where he lived in the Reiperbahn before moving on to the States and then Canada. Moving back to Britain, Peter started work selling medical instruments for a

year, but that got terminated, as Peter points out rather candidly, "I'm such a hypochondriac, and every day I developed a different illness!" At the same time, Peter's father, who headed a company which distributed many electronic products in the UK, had, as one of his lines, AKG equipment. To use Peter's

own words, his father rather bluntly asked him if he wanted to continue being a playboy all his life, or whether he was ready to start doing some real work!

Peter promptly began selling AKG mikes and, as he put it, "I found myself getting increasingly involved with microphones and sound in general." By 1969, things had begun to go really well and Peter formed AKG (UK) Ltd. in collaboration with the head office in Vienna, and AKG as we know it now really began to roll. To give you some idea of just how fast it did move, Peter can point to an 800% increase in business since '69. But as one might expect, this was not achieved without some deep thought about the market situation.

Fashion

Those who really know the musical instrument industry will usually admit that it is heavily based on fashion. Peter realised

this, and knew full well that in the initial stages at least AKG were going to have a few problems marketing their microphones direct to groups during the "beat boom" which was being pioneered by the Beatles, who weren't using AKG equipment. Consequently, Peter concentrated his efforts onto studios. The success of that move could perhaps best be judged by a look at any BEAT Studio Survey or Spotlight, where AKG microphones are proudly displayed in 99 cases out of 100. Another strong line of business was in the public address market. A differentiation should be made here between public address and PA as we in the rock business understand it. AKG's move took them into strong liaison with companies like Rediffusion, Telephone Rentals and Mecca, who weren't in the rock market.

But AKG's biggest breakthrough was yet to come. As Peter explains, "In 1967, AKG brought out their CMS



The familiar sight of Peter Eardley with an AKG bunny on each arm.

system, which was a modular condenser microphone. With the help of a brilliant technician called Bob Cooper we modified this microphone and got it accepted by the BBC and then the ITV stations. Since then we have been very strong indeed in the broadcasting field, and it's always given me tremendous pleasure to see famous people, whether they've been top pop stars or Prime Ministers, using AKG mikes, particularly on big entertainment occasions like the Eurovision Song Contest." Another thing that must have given Peter a tremendous kick was when the UK postage stamps celebrating fifty years of the BBC were issued, showing an AKG microphone!

Strategy

In the years that Peter has been associated with AKG, probably the biggest change he has seen has been in the studio world. Fourteen years is a long while in that market, and Peter has watched it grow right from full-scale adoption of stereo through to today's 24-track computer-mixed systems which still rely very heavily on AKG as the prime source of the signal in many cases.

We started this article by mentioning Peter's flair for entertainment, and that too has

been a vital part of his marketing strategy, as we've said. Within the first two years of his commencement with AKG Peter had begun using the girl who was the Regent Petrol model in his advertising promotion, and has found that the association with his company's products with attractive young ladies has done a great deal to ensure continued success — after all, most of the people who buy microphones are men! Peter's very proud of his moves in this field, although he admits cheerfully that some other people in the trade have been inclined to look slightly askance at his efforts. Nevertheless, he no doubt has an eye for picking a successful face as well as a successful microphone.

"I think that our customers are predominantly male, and I think that it's always been a very attractive thing to associate our products with beautiful women. In 1973, for example, we took a photograph of a very beautiful Penthouse Pet by the name of Gillian Duxbury, who has since become one of the most famous models in London."

Then, in 1973-1974, Peter was very lucky to be able to secure promotional help from the world-famous Playboy Club, who allowed him to use their Bunnies from the club in his

exhibition promotions. No doubt the attractiveness of these ladies and their shock-effect at sometimes rather tedious exhibitions contributed even further to AKG's success.

And now, in the mid-1970's, we find that Peter's foresight in clever marketing and concentration on a very professional end of the market has begun to pay off handsomely. As modern bands have become increasingly aware of the possibilities of using studio-like equipment on stage, many have begun to demand the same AKG quality equipment that they use in the studio. This, combined with the increasing miking-up of drumkits and backline amplification, has resulted in the growth of condenser mikes being used in addition to AKG's extremely good dynamic series.

Photography

But as we've said, Peter is shortly to leave active service with AKG and has plans afoot for a move into an even more glamorous industry — photography. Situated on the third floor of Eardley House (a building in Notting Hill which also accommodated AKG) is one of the nicest-looking photographic studios we've yet seen.

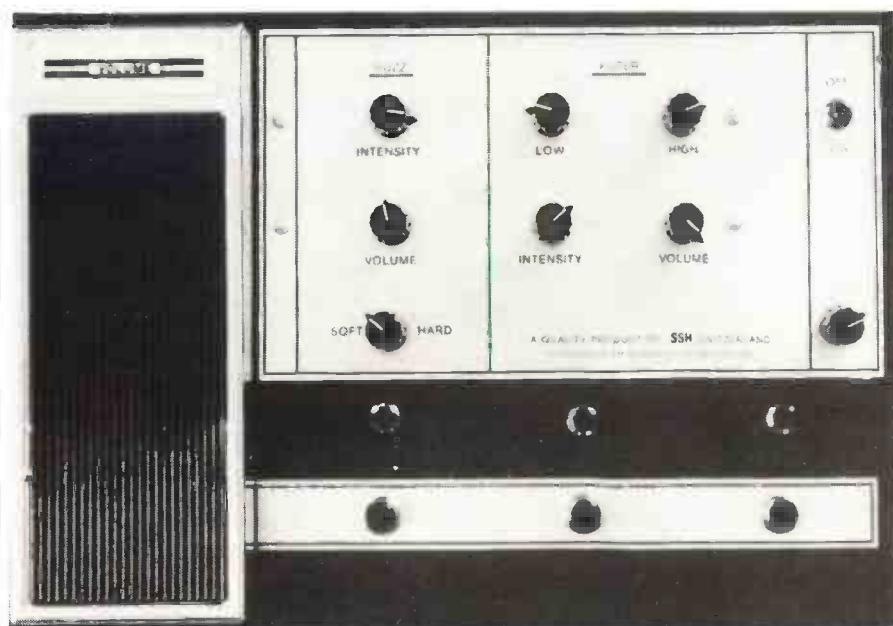
"I've decided that I'd like to have a change from sound to vision, and so I've gone into partnership with a very good professional photographer to start a company called Smiles Photography Ltd." Peter will be looking after the business side, where he will no doubt apply his admirable business technique towards promoting Smiles to the top of the photographic tree, as he has done with AKG.

Advisory

His successor at AKG will be Cecil Woolf, who is coming into the company as General Manager. Peter will be retaining an interest in AKG and will no doubt be providing valuable assistance in a purely advisory capacity. He will also be looking after G.E. Electronics, the company which was started by his father (who regrettably has recently died) and therefore hopes that he will be able to maintain his links with the many friends he has made in the studio world.

The industry will miss Peter's promotional flair, but this is not an obituary. Like many men with talent, Peter wishes to turn his hand to a new field. Beat wishes him every success with Smiles Photography, as we are sure does the whole musical instrument industry.

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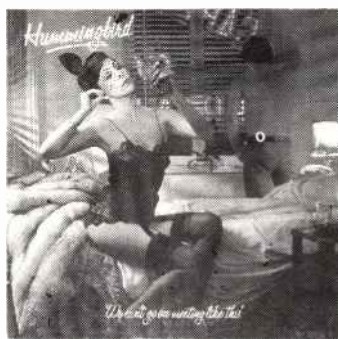
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album reviews

ALBUM OF THE MONTH



HUMMINGBIRD
WE CAN'T GO ON
MEETING LIKE THIS
A&M AMLH 68383

Hummingbird's first release about a year ago set high standards indeed for any follow-up, but *Meeting Like This* fully realises expectations. They are a band of seasoned session men; Bobby Tench, Max Middleton, Clive Chaman, Bernie Holland and Bernard Purdie, and if they have in the past been comparatively obscure, recent exploits will have done much to dispel this obscurity. Bobby Tench has taken both vocals and guitar to *Streetwalkers*, Middleton has continued a long association with the illustrious Jeff Beck by playing keyboards on *Wired*, while Bernard Purdie has probably graced more albums with his flawless drumming than he cares to remember. He is in fact the one change in personnel, replacing Conrad Isadore, and his enlistment from America (reputedly for substantial remuneration!) illustrates the band's commitment to producing the best album possible. Conrad in fact wrote most of the material for the last album, and in his absence tracks are shared by all members save Purdie, plus co-producer Ian Samwell.

Between them they cover the boards; hard funk, soul and blues — aggregation determined by what the words used to mean before pop's glitter merchants became so rampant. Material throughout remains completely worthy of the perfect execution, the latter in the face of complex and inventive

sections. *Fire and Brimstone*, the opener, is probably the most immediately likeable track, flaunting an instrumental passage which runs a few circles around the melody before bringing in the works for a full-blown coda. By this early stage one is already aware of the music's aspirations, but credit must be more specific.

Clive Chaman has long been one of my favourite bass players, and he pushes the instrument to its limits, and yet with no note which might have been omitted. Bernie Holland has the complete array of guitar sounds at his disposal; similarly, his primary skill is tempering technique with discrimination. Max Middleton makes liberal use of his trademark, panning his Fender Rhodes (I'm 99% sure) from speaker to speaker in the style he pioneered so long ago. But this operation of course takes place in the control room, not at the piano, and provides the perfect juncture to extend congratulations to engineer Dennis Weinreich at Scorpio.

Overall, the mixture of hard funk with matured melodies gives the album a full and rounded texture, leaving the whole far greater than the sum of the parts. One can only muse at their probable misfortune in being just too good to achieve any notable chart success. A wolf, and resplendant in wolf's clothing.

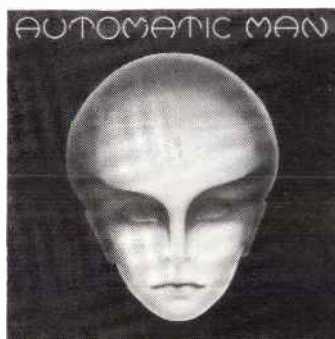
C.S.

AUTOMATIC MAN **AUTOMATIC MAN** **ILPS 9397**

Any band who combine the commercial and inspirational to such a degree deserve a medal! For my tastes, though, the music would be much more enjoyable if the band played with 'stops out' all the time. Automatic Man is: Michael Shrieve, drums, Bayeté, keyboards, Pat Thrall, guitar, and Doni Harvey on bass. As a new group of experienced musicians with a first album, it is no surprise that each member brings his own style and influences with him, which from time to time intrude upon the

group's original arrangements. What is surprising, however, is how tight-knit the band are in their approach to the music, and how 'English' their overall sound is.

If one wanted to attach a label to this sound, the term "texture rock" might suffice. There are gentle echoes of King Crimson in the more spatial musical themes, such as *Atlantic Rising Fanfare* and *Turning of The Axis*: I suspect this is due more to common musical backgrounds and group strength of purpose, rather than a conscious imitation of Bob Fripp's slightly single minded ideas. Perhaps some of the English influences are due to the fact that Bayeté obtained his degree in classical music from Trinity College, Oxford! Bayeté was, in fact, the composer of nine out of the ten tracks, the single *My Pearl* being credited to the whole band. Now and again this makes itself evident, mainly by virtue of the fact that keyboard melodies may be easily identified as stemming from one pen.



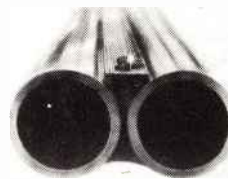
Commercial touches in AM's music, mostly evident in 'hook lines' to the songs, and in the vocal sequences, take the form of references or asides rather than a serious 'direction'. The juxtaposition of free flowing, driving pieces of music with these disciplined and ordered flashes is very weird indeed: look out for the fluid guitar work à la Hendrix on *My Pearl*. Tracks to listen to whilst contemplating the purchase of this album include the opening and concluding pieces, plus *Comin Through* and *Automatic Man*; definitely a group with something relevant to say, and definitely a group to see live.

N.K.J.

POINT BLANK **ARISTA 4087**

I enjoyed this album. The first track sounds like Juicy Lucy, the second like Bad Company and the third like Wishbone Ash, but by golly it gets yer foot

tapping. Information on the band is minimal: they have Rusty Burns and Kim Davis on guitars, Philip Petty on bass, Peter Gruen on drums and John O'Daniel on vocals, but that's all we know. One can only guess that they are American.



One-and-a-half plays on the geriatric stereogram in Beat's office were enough to establish that here was a band without any pretensions to originality. The inevitable "quiet" track — *Distance* — has Peter Gruen going sssswoooshh on the cymbals, and the guitars playing tastefully little phrases. Otherwise it's solid stomp. Side One especially rocks from stem to stern: it's all rhythm. When the guitarists try to stretch out individually they start to sound a bit youth-clubby, a bit stumbling, in the same way as Status Quo tend to whenever they depart from the relentless boogying that is their trade mark. Largely, however, this is a band that knows its limitations. John O'Daniel rasps convincingly away at every song, except for *Distance*, which he delivers with a fair degree of range and strength. On some of the later tracks it is possible to detect faltering lead guitar and, on *Lone Star Fool*, the drums actually come in a bit late. The bass is woolly throughout.

Nevertheless, there is an enormous demand for this sort of music. Whatever Point Blank lack in musicianship they make up for in sheer balls. The album should be played very loud. At a time when so many albums emerging from new bands are a bit too slick for comfort, it's a pleasure to listen to a bunch of boys who don't give a damn about fancy playin'.

P.D.

ROXY MUSIC **VIVA! ROXY MUSIC** **ILPS 9400**

It has been a steady journey for Roxy Music: downhill. Once they were innovative, enthusiastic and exciting; the musical atmosphere created on the first Roxy album was very

emotive, and genuinely novel in a bizarre fashion — modified and given greater ambiguity by their onstage appearance and group image. Each subsequent recording has taken them a step further towards gross self parody, and now they have reached the stage where the whole point of the exercise seems to be the projection of a large and vacuous pose.

Perhaps this is the very medium through which they are attempting to communicate: in my opinion, however, the sublimation of the pose has made Roxy Music two dimensional, and if any of their audience care to remove the full frontal blinkers, the deception will be exposed and the lack of depth and substance made clear. In simple terms, the wrapper ain't no good without the chocolate bar.



This album contains tracks such as *Do The Strand* and *In Every Dream Home A Heartache* through to *Pyjamarama* and *Both Ends Burning*, and was recorded live at dates in '73, '74 and '75. The only small ray of sun is that Phil Manzanera plays guitar (but not always with conviction), and the best purpose of this record would be as a 'Goodbye' album to celebrate the demise of RM. Viva Roxy Music, Roxy Music is dead!

N.K.J.

**THE ALAN PARSONS PROJECT
TALES OF MYSTERY AND
IMAGINATION:
EDGAR ALLAN POE
CHARISMA CDS 4003**

Alan Parsons is a well known name in the music business — his engineering and production work not only span many years but also a range of groups which encompasses Pink Floyd and Pilot, Cockney Rebel and the Hollies. But he's never been a success in his own right as an artist, although he's helped so many on their way.

Now, with this album, his big chance has come. He had a free hand in the concept, the musicians and everything to do

with it. In fact the project was completed before Alan even attempted to get a record deal, we understand — that's how confident he apparently was.

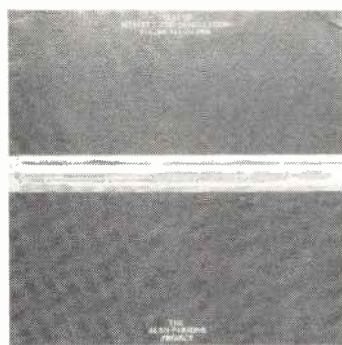
The final product is a very absorbing musical exercise: a selection of suspenseful and macabre poems interpreted into modern music. It's not a new idea, as followers of Rick Wakeman will know, but amid his and a spate of other 'concept' albums there is little doubt that this one stands head and shoulders above the others.

It can be of little surprise to anyone that Alan used many musicians on whose albums he has worked: the whole of Pilot take part, for example. There are also credits for a coach load of luminaries: Francis Monkman, John Miles, Arthur Brown, Terry Sylvester and the English Chorale to name but a few dozen.

The other major credit, however, must go to Eric Woolfson, whose idea the whole thing originally was. He is also executive producer and an important contributor of material, most of the tracks having been written by him and Parsons.

There are few vocals on the album: the emphasis is definitely on the instrumental, which leaves little room for personal virtuosity but is on the whole a masterful interpretation of the theme given.

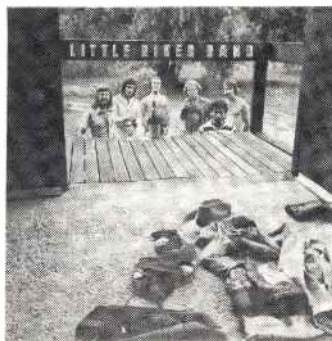
The whole thing was recorded at Abbey Road, and includes the use of an interesting "new" piece of equipment which — it says in the credits — is only available at Abbey Road. The machine concerned is a harmony vocoder, in evidence on the track called *The Raven*. The effect it produces sounds to me like voice modulated phasing, and is unusual as well as being pleasing to the ear and having the right sort of eerie feeling to it.



My only really unfavourable criticism of an album which I feel grows on you is that perhaps the peculiarly unreal and macabre feeling of Poe's poems could have been brought out more. Nevertheless it is a

worthwhile product of Alan's first attempt at his own musical career — we await further developments with interested anticipation.

R.J.H.



**LITTLE RIVER BAND
LITTLE RIVER BAND
EMI EMC 3144**

In the past the vast majority of albums which got an airing in this country came from either home grown or American acts, with just a few of our Common Market friends getting a look in. But suddenly some artists from Down Under are beginning to turn out music of a very high quality, and are taking their place among the notable newcomers in the field. AC/DC are one good example, and the Little River Band are another.

The six musicians in this band are Graham Goble, Glenn Shorrock, Beeb Birtles, Rick Formosa, Roger McLaughlan and Derek Pellicci. The music they put together between them can best be described as a cross between Steely Dan and the Eagles, and as they are two top notch exponents of their particular types of music the comparison is no insult.

In fact this is an excellent album for a band not really heard of here before now: all the tracks are self-penned and provide an interesting example of the band's style and range. They also produced it, with the help of manager Glenn Wheatley, whose name may not be unknown to some of you in this country from previous musical projects.

There are many excellent tracks: a personal favourite being *Curiosity (Killed The Cat)* which is a dead ringer for Steely Dan without being a rip-off — no mean feat. The playing is also of a very high quality, although as with all this style of music none is obtrusive.

The credits state with pride that it was composed, recorded and just about everything else in Australia, and if you listen to the album you'll know why they're proud.

R.J.H.

**book
review**

**PAUL MCCARTNEY/
IN HIS OWN WORDS
BY PAUL GAMBACCINI**

Two thoughts came immediately to mind on reading this book: first — "He's revealed all here, hasn't he?" and second — "What a nice bloke. He's just an ordinary human being." Whether the first of these thoughts is an accurate assessment is impossible to say. What is certain, however, is that McCartney gives the *impression* of being open, almost unrestrained, in his conversations with Gambaccini, a freelance journalist. For example, we hear how he first met Linda, and when he decided he wanted to marry her. We hear how he felt when John Lennon was slagging him, and when he had to sue the other three ex-Beatles in order to get Allen Klein. And if McCartney seems frank in his answers, credit must also go to Gambaccini for having enough knowledge to ask pertinent questions, and enough discretion to refrain from interrupting when his subject is in full flow.

Now a conversation which takes place between a journalist and a musician is not the same thing as a biography, so we have to take a lot of it for granted. All the same, it's nice to hear again about how Paul met John at a church fete in Woolton, or how Paul helped George get into an X certificate film when George was only fifteen. The subtlety of the interviewer's technique is apparent in the way he almost imperceptibly steers the conversation in a chronological direction. There is plenty of backtracking and jumping forward, but by and large the story of McCartney's musical career moves forward gradually toward the present, or rather to around the middle of 1975. He has a lot to say (and is very articulate about it) on just about every subject.

So whether you are interested in the Beatles, or in Wings, or in the man himself, this book is certainly worth the £1.95 asked for it by the publishers, Omnibus Press. There are plenty of good photographs, and the layout is attractive. Not exactly gripping stuff, but a very pleasant and worthwhile ramble through the mind of McCartney. P.D.

COPYRIGHT PARANOIA

How to protect your songs

The greatest fear of the amateur songwriter is that he or she will switch on the radio one day and there, in glorious five part harmony complete with brass section will be the very song he or she slaved over for months, demoed, sent off to a publisher and never heard any more about. Every songwriter has nightmares like this — that, emanating from the dark, ghostly precincts of Tin Pan Alley, is a spectre in the form of a cigar-smoking, finger-snapping, shade wearing song-burglar who nicks sheets of manuscript paper as fast as the crochets and quavers are put down.

It's natural to have fears about getting your creative ideas stolen — but are they justified? One side of the story is that, with so many music publishers around, the more songs you send out to the greater number of publishers, so the risk of losing some of them grows. But look at the other side of the story, the publisher's side. He receives dozens of songs in the post every week, only a few of which will interest him enough to follow them up. And, if one of your songs is a really great one, what would he stand to gain by pinching it anyway? He'd make far more money by doing things properly and making a proper, fair business deal with you so that he can be sure of publishing your songs in the future.

Even the knowledge that, thanks to bodies like the Songwriters' Guild, the less reputable publishers have practically been swept off the street, doesn't do much to calm the nerves of the average paranoid songwriter. Did Cole Porter feel like this, one wonders? Did he deposit his songs in a securely locked safe deposit box and lodge it at his bank to be opened only on pain of death or urgent tax demand?

Seriously, though, if you are worried about anything happening to your songs, there is something you can do about. Mr William Cochran of the Songwriters' Guild passed on to us the best way of copywriting your songs yourself.

"As soon as you have written a song," he informed us, "the copyright is legally yours. All you then have to have is proof of your authorship. The way most people do this is to purchase a registered envelope, place the lyric and melody of their song or songs in it, seal it up, send it to yourself through the post and, when it arrives, place it, unopened of course, in the hands of someone like a bank manager or accountant.

Service

"Make very sure that you don't lose the receipt that you will have had to sign because that receipt is proof of the date you sealed up the envelope and posted it. So, if it ever comes to a court of law, you can prove that you had written the song before that date."

There was a time when a

writer could lodge songs in the British Museum. However, even this edifice is fast running out of space, particularly as there are so many prolific songwriters around these days, and songwriters are now being discouraged from using this particular self-copywriting service.

Another thing you can do which proves copyright ownership — there again, this depends on your having a bank account — is simply to copy out your songs, place them in an envelope and take them along to the bank. The envelope is then sealed in the presence of a witness, one of the officials of your bank, sealing wax is placed across the corners of the envelope and you sign and write the date across the wax.

Whatever you do, though, make sure that you keep a note of the songs that are inside your envelopes. Otherwise, if it comes to the crunch, you won't know what's been copyrighted and what hasn't!

Proof of ownership, however, may not stand you good stead if it comes to a case of plagiarism. Plagiarism is an extremely

touchy subject. You could be sitting at home right this minute, having locked yourself in a room without a TV set, radio or stereo for six months, and have just finished a song which you could swear hasn't possibly been influenced by any other writer of musician. Meanwhile, over in darkest Peru, a solitary gaucho has just laid aside his five string guitar to pen the very melody line that you have just thought up.

The chances of such a coincidence are very slight. In fact, the law allows you eight bars of similarity to another melody before you're likely to get sued for plagiarism. But it does happen — look at the case of George Harrison's song, My Sweet Lord, which had a melody which bore an uncomfortable resemblance to the song recorded by the Chiffons, He's So Fine. Harrison's melody was judged to be *too* similar to the other and he had to pay over some royalties to the other writer.

Intricate

The most that proof of copyright can ever do is prove a) who wrote the song and b) when it was written. It is no guarantee of total originality. Plagiarism is a subject we will touch on in greater detail in a future issue of Beat Instrumental Songwriting & Recording. It's a very touchy and very intricate subject. The fact is that when you think how many songs you must have heard since you were born, many of which have probably sunk deep into your subconscious, and when you think how few notes there actually are in a musical octave and for how many centuries musicians have existed, it is a wonder there aren't more repeats than there actually are!

These days most people like to try and write their own songs. So what point would there be in stealing some one else's? Even if they were to achieve fortune and fame through the theft of a number which became a top seller, how would they possibly follow it up? The music business is a small, close-knit family. If anyone is up to any skulduggery, the word is likely to get around pretty fast. And people who are up to underhand games just aren't tolerated.

So, instead of taking an overdose of paranoia pills, just pop down to the post office and buy that registered envelope. It'll set your mind at rest and give you that extra bit of insurance about something that is very unlikely to happen anyway!



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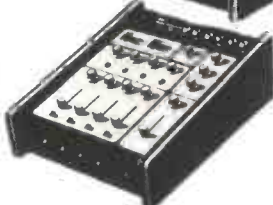
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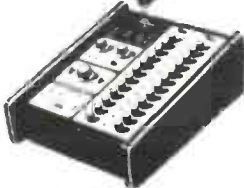
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ROLAND 104

and programme a repetitive phrase or tapes. Facilities include step controller, clock oscillator, gate outputs. Series outputs for each channel to give a note sequence using VCO or sequence the VCF cut off frequency. Parallel outputs for sequencing duets with VCO's - or one channel driving the VCO and the other VCF cut off. All this plus Master controllers.

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BEAT'S KEYBOARD CHORD

Here, as we promised last month, is Part I of the Keyboard Chord Chart that the tutor in Hit Songwriting & Recording has been leading up to. We have included the individual formula for each chord once again, just as a reminder, and the chart has been laid out so that you can follow each note through and find the different chords for each.

Starting with A, we've taken each note in turn and underneath it listed the basic chords which use that note for a root. Each chord starts with the root note. We have

stuck to the root position, or first position, for each chord so that you can see at a glance just how each C or E chord differs from every other. But, as we have said earlier in this series, every single one of these basic chords can be played in as many different positions as there are notes in the chord. All you do to play any of these chords in a different position is to use exactly the same combination of notes but start the chord on the second or third note instead of the first, or root.

The advantage of knowing the different positions of each

	A	B \flat	B	C	D \flat	D
MAJOR R+2+1 $\frac{1}{2}$						
DOMINANT SEVENTH R+2+1 $\frac{1}{2}$ +1 $\frac{1}{2}$						
MINOR R+1 $\frac{1}{2}$ +2						
AUGMENTED FIFTH R+2+2						
DIMINISHED SEVENTH R+1 $\frac{1}{2}$ +1 $\frac{1}{2}$ +1 $\frac{1}{2}$						
MINOR SEVENTH R+1 $\frac{1}{2}$ +2 $\frac{1}{2}$ +1 $\frac{1}{2}$						

CHART

AN AT-A-GLANCE GUIDE TO FORMING BASIC CHORDS

chord is that quite often you'll come across a place in a piece of music where it is difficult to jump quickly from, say, C dominant seventh in the root position, and G minor in the root position. But you can make the transition quite easily by playing one or both of the chords in the second or third position.

If you've been following this series, all the chords on this chart should be familiar to you, bar one, and that is the augmented fifth. This is an easy chord to form because all you have to do is take the basic major chord formula

and add an extra half tone to the third note. The formula for the major chord is $R+2+1\frac{1}{2}$, therefore the formula for the augmented fifth is $R+2+2$.

There will be another chart in next month's issue of Beat. When you have collected both, we would suggest that you cut them out and stick them onto a piece of stiff paper or card, so that you can prop them above your keyboard and use them as a handy reference guide. In each diagram we have shaded middle C grey.

E_b	E	F	F \sharp	G	A_b	
						MAJOR $R+2+1\frac{1}{2}$
						DOMINANT SEVENTH $R+2+1\frac{1}{2}+1\frac{1}{2}$
						MINOR $R+1\frac{1}{2}+2$
						AUGMENTED FIFTH $R+2+2$
						DIMINISHED SEVENTH $R+1\frac{1}{2}+1\frac{1}{2}+1\frac{1}{2}$
						MINOR SEVENTH $R+1\frac{1}{2}+2\frac{1}{2}+1\frac{1}{2}$



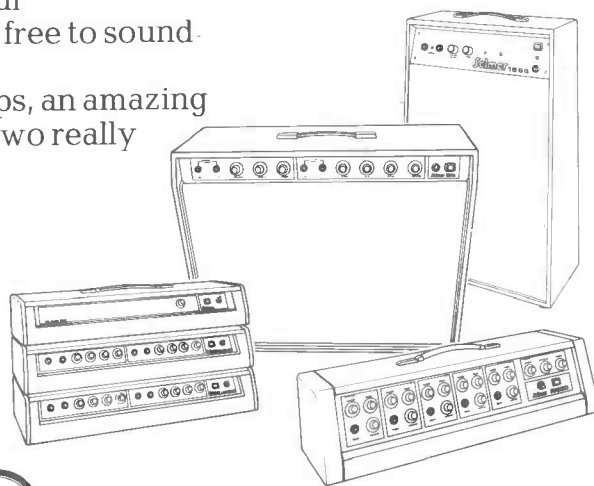
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GUITAR SURVEY

As ever, our guitar survey attempts to cover both ends of the guitar spectrum; with existing models plus the more recent introductions. We trust the survey will not only be of use to electric players, but also to those interested in acoustic, pedal steel and classical guitars.

ROSETTI

The well-known Epiphone guitars are marketed by Rosetti. To deal with the solids first, we have the ET290N, a thin blonde model, with a body of highly polished natural maple. It has two gold-plated humbucking pickups, two volume and tone controls with toggle switch, gold-plated tailpiece, adjustable bridge and solid maple neck. An alternative version with sunburst finish, rosewood fingerboard and all gold-plated fittings costs the same — £139.50. A new solid is the ET276 which has the original Epiphone body design and mahogany finish. The neck is adjustable; there is a rosewood fingerboard with inlaid dots, two pick-ups, volume and tone controls and a pick-up selector switch. This costs £110. It is also worth mentioning that Rosetti have recently introduced an inexpensive (£35) solid with two pick-ups, adjustable bridge and tremolo arm, plus tone and volume controls. A one-pick-up bass of the

same design is available for the same price.

BALDWIN

Handled here by Baldwin, the Ohio made Gretsch guitars have rightly enjoyed a reputation for high quality manufacturing stretching back over many illustrious years. Their forte may be regarded as the hollow electric country and western guitars, but their solids are no less worthy of attention; indeed, this month's issue is carrying a Gretsch review.

The White Falcon Stereo hollow body electric features a laminated rock maple neck, ebony fingerboard and Bigsby tremolo tailpiece; as to electronics, this model has four adjustable pickups, two bass, two treble, with four three-way tone and pickup selector switches. There are volume controls for each pickup head.

The Roc Jet, on the other hand, is one of several solid body electrics, with enough attributes to mark it out as an in-

strument of genuine quality. The neck, like the White Falcon, is of laminated rock maple and features an adjustable truss rod with gear box. Single cutaway and with multiple body binding, the depth of the Roc Jet is a mere 1½" and ideal for the serious rock guitarist.

HORNBY SKEWES

"Woodwork and metalwork alike are of the highest quality and the tone seems to be well above the average". Just one of many favourable comments about the Kasuga 6 string, model LG-2000V, reviewed in the April issue of *Beat*, and chosen from an equally impressive line-up of Kasugas, distributed by Hornby Skewes.

There are three other models similar in size, design and specification to the LG-2000v — the LG-380B, LG-770V and LG-480S. These, and the further models in the range, are Japanese imports and replicas of the Les Paul, SG, Strat and Rickenbacker guitars. All

display the increasingly prominent oriental penchant for appropriate duplication, and the Kasuga range may be regarded as one of the foremost specialising in this area.

Moving downmarket, Hornby Skewes also distribute the Zenta range of solid electrics; the EG 501, for instance, features a single pickup, one tone and one volume control. The chrome plated bridge is fixed to the body but is adjustable for height, while the fingerboard is rosewood and the frets nickel/silver. Zenta, like Kasuga, also cover bass guitars; the buyer can also supplement a purchase with any of several Zenta effects units.

Hornby Skewes by no means restrict their activities to electrics, boasting an extremely wide range of Kasuga, Terada and Palma classic, folk and western guitars, plus banjos and mandolins.

HAMER

Hamer guitars are entirely handmade in Illinois, USA. The range consists of a six-string and a bass, which are broadly of the same design. The shape of the body is "futuristic", being made from one piece of British Honduras mahogany, available with or without a two-piece "book-matched" curly maple top. The neck is carved from the same mahogany and is reinforced with an adjustable carbon steel trussrod. The fingerboard is available in either rosewood or ebony, and there is a variety of fret styles to choose from. There are 22 frets on a 24¾" scale. The electronics consist of two humbucking type pickups, a three-position toggle switch, two volume controls and one master tone control.

Several different finishes are obtainable — tobacco, cherry sunburst, natural wood grain, or

Continued on page 49

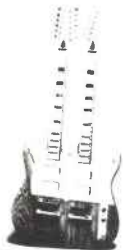
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Continued from page 47

opaque black or white. If required, Hamer will provide other finishes as well.

SELMER

It's hard to believe that the Les Paul sound, so integral to today's rock music, is created on a guitar originally designed in 1953. At any rate, with Gibson guitars distributed by Selmer, this famous model just keeps on going. The latest addition to the Les Paul range is the Signature guitar and bass, the first thin-line semi-acoustic Les Pauls ever, a prominent feature of which is the tone switch allowing the guitar to match the characteristics of any amplifier to two output jacks — one for the player and one for the engineer when controlling DI.

In the solid body series too, the Gibson product line reflects the needs of modern music. The L6-S, very favourably reviewed in Beat about a year ago is played by many top artists including Carlos Santana, and has been supplemented by the Marauder. Its humbucking rhythm pickup, when weighed up against the new design lead pickup offers great tonal variety to the user.

The Gibson popularity is not of course restricted to lead

rhythm guitarists with their Les Pauls and SGs — the comparatively recent release of the Grabber bass has ensured continuing attention from bass players.

YAMAHA

A very large range of guitars for every conceivable playing style is available from Yamaha. Of the solid models, the SG-175 costs £360 and seems to be the most-favoured, with its two humbucking pickups, two tone and two volume controls. It is available in cherry red or natural finishes, whilst the SG-85, a similar model, but with just a single cutaway, comes in natural or mahogany. Semi-acoustics include the SA-90 (for Bert Weedon fans), the AE-18 and AE-12. The first of these has a maple neck and body, ebony fingerboard and two pickups. Two volume, two tone controls and a selector toggle, and comes at £276.52 in either a sunburst or natural finish.

A number of different bass guitars are also to be found in the Yamaha catalogue. The least expensive is the SB-35, at around £117. Its body is of katsura wood, its neck of maple and its fingerboard of rosewood. There is a single pickup, and a volume and tone control. The finish can be either

wine or mahogany. A long-scale bass is the SBL-75 which costs just under £200. The body is matoa, with a maple neck and an ebony fingerboard. There are two pickups, with a tone and volume control for each. This instrument is available in a sunburst or natural finish.

PETER COOK

Peter builds guitars and basses for such customers as John Entwistle, Pete Townshend, the Bee Gees, Bruce Springsteen and Hawkwind. The design may be to the customer's specification or to an established format. The basic price, using his own electrics and pick-ups, is £250. The fingerboards are usually ebony or maple and the necks three- to five-spliced Honduras mahogany or rock maple, whilst the body will be made from mahogany or ash. The fret inlays are of mother-of-pearl, abalone or tortoiseshell. The pick-ups are either humbucking or single coil — the former wound by hand to suit the requirements of the purchaser.

JOHN BIRCH

Perhaps the best known independent guitar maker in the country, John Birch has been involved in his trade since the early 1940s, having spent a long

time in the field of electronics. He uses his own Hyper-Flux and Magna-Flux pickups, and the bodies are made from one-piece Canadian rock maple. Extra sustain and an exceptionally wide tonal range is achieved on his guitars by means of having not just six pole pieces on the pickups, but a whole line, so that power does not drop off as you bend a string. The instrument that we reviewed in June was typical in having Schaller machine heads, a 24-fret fingerboard and very low action. Fingerboards are offered in maple, Brazilian rosewood or ebony, and a large protective back-plate protects the guitar from belt buckles.

CBS ARBITER

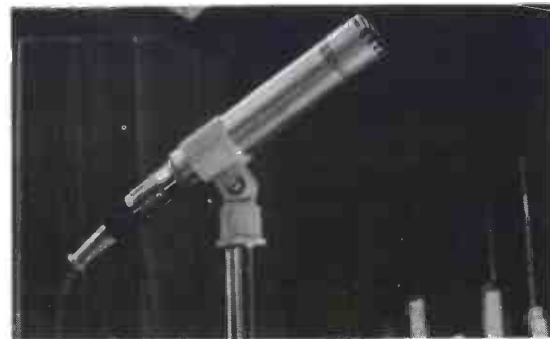
CBS Arbitrator market Fender guitars in this country, and it's a strange fish indeed who hasn't at one time or another played one of their instruments. The Telecaster, for instance, costs £240 for the standard model, or £322 for the De Luxe. The standard axe is available in a large variety of finishes. It has two pick-ups (one mounted on the tailpiece), one volume and one control. There are three individually adjustable bridge sections for perfecting the string

Continued on page 53

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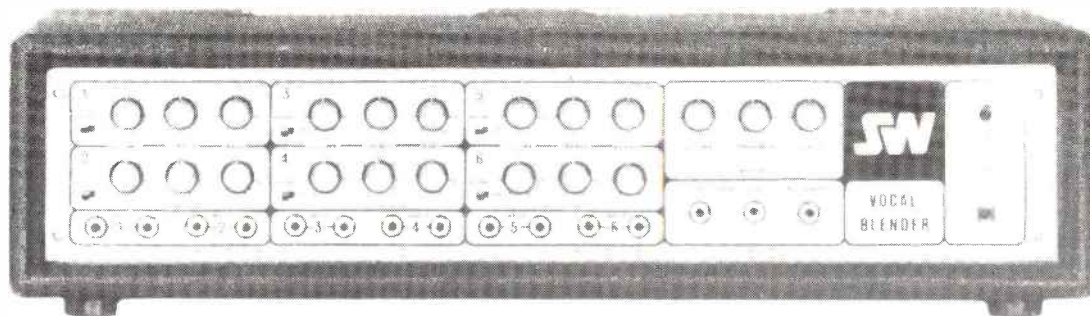


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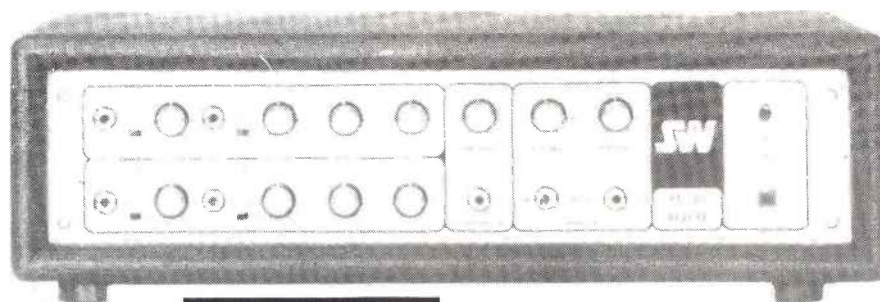
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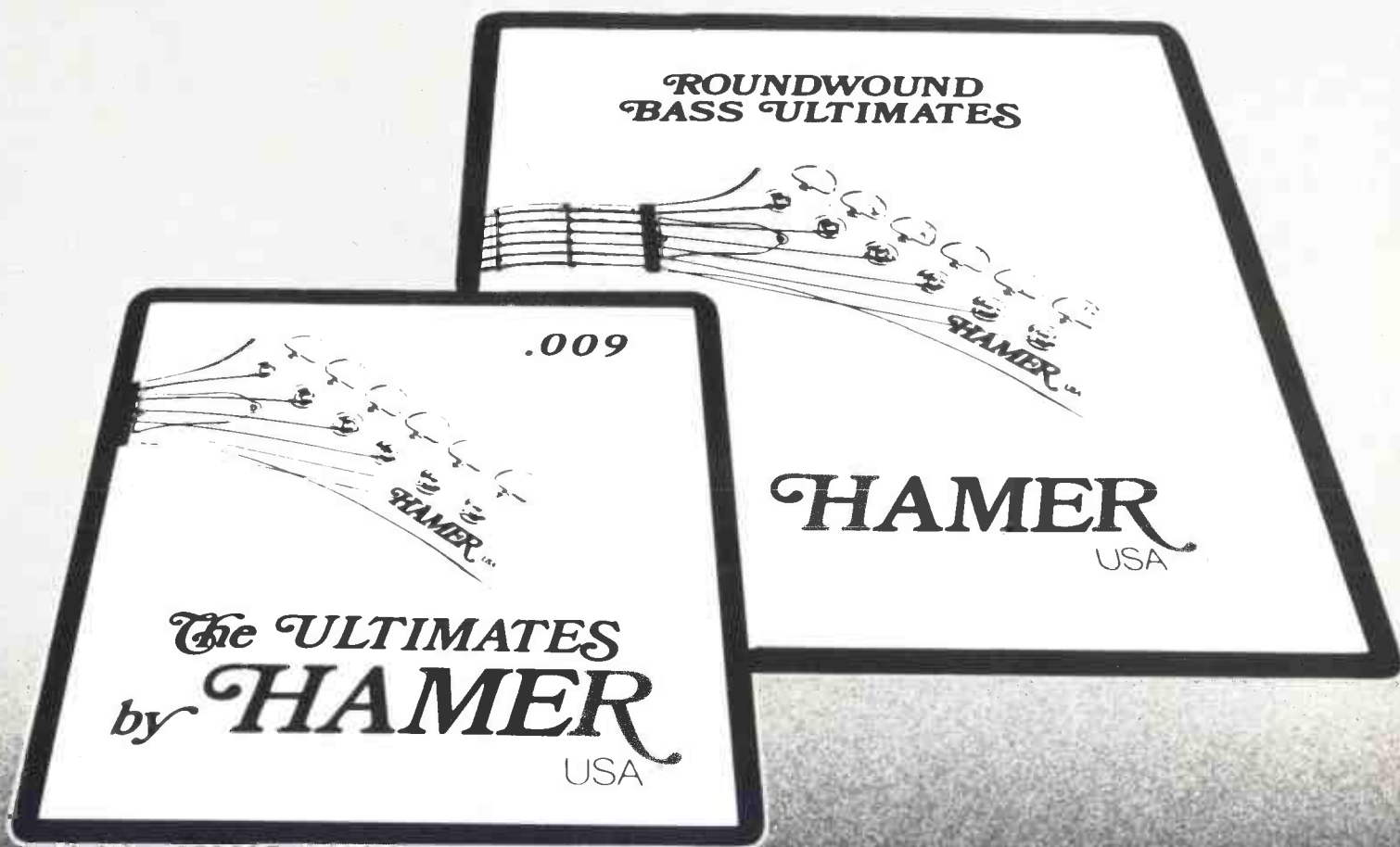
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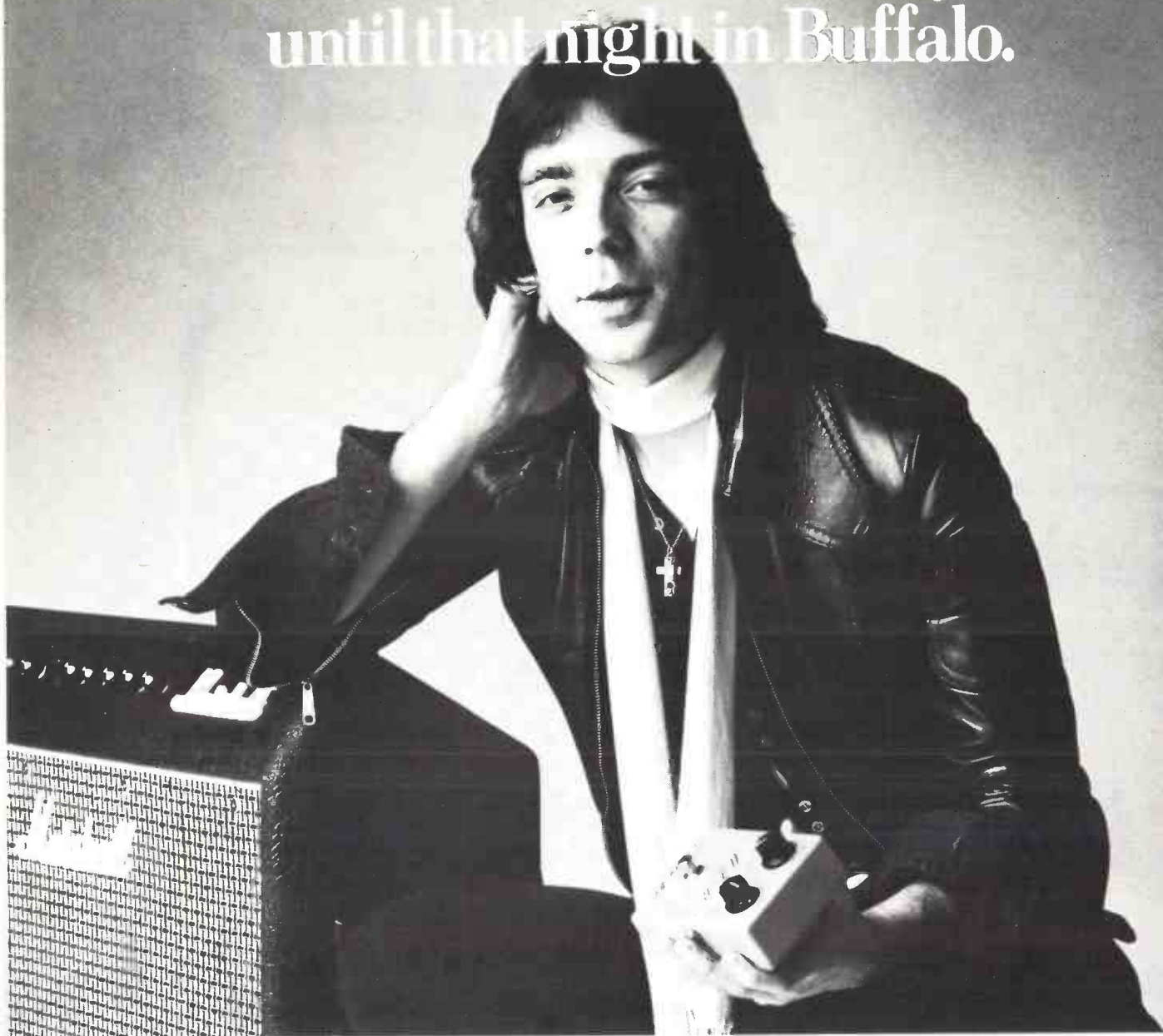


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To tell the truth I'd never really tried it until that night in Buffalo.



Steve Hackett

"It was after the gig and we were relaxing at the back of the stadium.

A guy I'd never met before came up to me and said he had something he wanted me to try.

I was a little dubious, to say the least.

And from his bag he produced a strange little orange box. It was an MXR Phase 90.

Up till that moment I hadn't been overly sold on phasers. But fifteen minutes with the Phase 90 convinced me that phasing had come a long way since Itchycoo Park.

Since then we've used the Phase 90 and Phase 100 extensively on *The Lamb Lies Down On Broadway*, and *Trick Of The Tail*, on guitars and keyboards.

On *Tower Struck Down*, off my solo album *Voyage Of The Acolyte*, you can hear them being used a lot on bass pedals.

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work. And on single line stuff, they give a lovely delicate weaving sound to the notes.

But their big feature — apart from their basic compactness and reliability — is the variable controls on speed and intensity.

Wind them up to fast effect and they sound exactly like a Rotary (and we all know how bulky a Rotary cabinet is).

So, corney though it may sound, the MXR Phase 90 and 100 are about everything I could possibly want in a phaser.

"They've changed the way I write, and the way I play. And that's a lot of changes to come from two strange little orange boxes."

Steve Hackett writes, produces, arranges, and plays guitar for Genesis.

He is pictured holding an MXR Phase 100.

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Rose-Morris
MXR

Continued from page 49

alignment and intonation. Other versions of the Tele are the Custom and the Thinline.

The legendary Stratocaster carries on, with its three adjustable Fender pick-ups, six independent bridge sections and facility for sideways neck adjustment. The tremolo unit is an optional extra, costing another £29 on top of your £271.

SHO-BUD

Sho-Bud guitars are exclusively pedal-steel models. The range begins with the 6152 Maverick, which has an E9th tuning on its single 10-string neck. There are three floor pedals and one knee lever; the body is maple with a 24" scale, and it has a standard single-coil pick-up. This model costs a little over £231. The Sho-Bud professional combines all the features of the Maverick with "Rotomatic" tuning heads and a special wound single coil pick-up. A variety of finishes is available: natural, red, walnut or black.

The Pro I Custom has two knee levers and a solid Birdseye maple body, whilst the 6150 — the Lloyd Green model — has a double-width body with a single 10-string neck. There is a padded arm rest, three floor pedals

and four knee levers. It comes in a green stain finish. The Pro II and Pro III have double 10-string necks in E9th and C6th tunings and eight floor pedals. The III has polished aluminium necks and four knee levers, plus a lacquered solid maple body. It comes in charcoal, walnut, red or natural finishes. Lastly, the 12-string models are the 6165 and the 6160. The former has a double-neck, eight floor pedals, four knee levers and single-coil pick-ups. The tunings are E9th on the top neck and C6th on the bottom. It comes in walnut, red, natural or black. The latter, the single-neck, has three floor pedals and two knee levers. The E9th tuning has a low E and A flat. It comes in a blue stain finish.

SUMMERFIELD

In a very large range of guitars (now numbering about two hundred), largely good quality copies of other models, Summerfield cover folk, classical, electric and jumbo models. The emphasis in the Ibanez range, however, has now shifted to more original, high-quality designs. The electrics, ranging in price from £200 to £900, are used by such bands as Curved Air, the Grateful Dead and Wings. Rather than follow American models, the Pro and

Artist guitars are beginning to gain acceptance in their own right. There is also a new series of both acoustic and semi-acoustic f-hole guitars. Old favourites also remain, such as the Ibanez Memphis, with its fine-grained spruce top with selected mahogany back and sides, or the Gypsy, a copy of the original guitar made for Django Reinhardt. The solid guitars are largely made from mahogany.

The CSL range of copies is as popular as ever, but here too there are new developments taking place. The new acoustic models from CSL go from anything between £100 and £400. Many other brand names are distributed by Summerfield, amongst the most interesting of which are the Bozl range of acoustics. These were originally hand-made in California for such artists as Leo Kottke, and are now made in Japan to his design. A new colour catalogue for general distribution will become available in the autumn, and this will include all the changes which have been made over the last year.

STRINGS AND THINGS

Top musicians like Chris Squire and Paul McCartney help ensure that the Rickenbacker guitars maintain their position of

popularity. Some features constant through a very impressive line-up include the Rickenbacker six way guitar bridge with six individual saddles allowing critical pitch and action adjustments. On top of this, four height/angle adjustments are provided.

Also, their easy tuning head shape allows plenty of free playing neck space, with keywind placement facilitating simplified tuning. If we transfer our attention temporarily to blues guitars, Rickenbacker offer the excellent solid body 620. With two hi-gain Rickenbacker made pickups, the guitar offers simplified preset tones through the use of the individual tone and volume controls for each pickup.

Back in the rock area, the 480 six string solid incorporates the well balanced body design so admired in the bass range, and with two hi-gain Rickenbacker pickups, is able to deliver tones that run from biting treble to the more resonant mid ranges.

Z-B GUITARS

Z-B custom professional models are made in Phoenix, Arizona and include seven different models of pedal steel guitar, from a single-neck 10-

Continued on page 65

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Continued from page 53

string to a double neck 11-string. The cabinets on each are constructed of Birdseye maple and come in a variety of finishes, such as red, blue, brown, green and sunburst, or to the customer's specification. Inlays are standard on all models. End castings, key heads and changer units are of highly polished aluminium, and Grover or Schaller tuning keys are fitted as standard.

Two types of pick-up are available, one of which has adjustable pole pieces, and the other of which is fixed. All professional pick-ups have three different coils on them to give a wide tonal variation and long sustain. These are selected by a switch located in the centre of the instrument. The knee levers are adjustable for individual positioning by one screw, and all pedals adjustable for stroke and height. The pedalboard is now fixed to the legs by clips, and improvements have been made in the changer mechanisms on the new models.

ROSE-MORRIS

The latest and very excellent addition to the guitars distributed by Rose-Morris is the new Travis Bean guitar, incorporating several startling innovations in instrument manufacture. Made in California, the primary advancement is the use of precision-machined aluminium making up the one piece neck assembly to form a solid metal link between both ends of the string.

The theory behind this new process is that the string will be able to vibrate quite naturally without any absorption by the normally wood mounted tuning gear and tail piece. The second departure from conventional guitar construction is implemented by their own hum-bucking pickups being mounted directly on the neck. These two points alone should be sufficient to establish Travis Bean as one of the most important guitar arrivals for a good while — they should, in the absence of the traditional British reluctance to try anything new, make quite a noise.

Despite such an illustrious addition to the guitars distributed by Rose-Morris, their already established lines continue to enjoy steady turnover.

The Shaftesbury range remains very popular, managing what every firm must strive to achieve — turning out reasonable quality axes at reasonable prices. The six string solid 3417 is indicative of the

general standard; it is a good three-pickup guitar in sunburst polyester finish, incorporating master volume control, two tone controls and a three way pickup selector switch — plus a smooth vibrato unit, the arm of which can be swung away when not in use. Further features are a fast action maple neck, all metal covered machine heads and an adjustable truss rod. A white scratch plate and fully chromed fittings complete this guitar. The 3417 follows the Strat design, while partners 3414 and 3413 recreate the Les Paul and SG shapes respectively.

The Shaftesbury range further embraces the Ned Callan Cody and Hombre guitars, a six string and bass model representing each name. The Hombre six string offers two Ned Callan pickups with one volume and one tone control plus the always important three way selector switch. The finely-seasoned hardwood fingerboard has fully annealed nickel silver frets, bound edges and mother-of-pearl position markers. These are sadly underestimated instruments in our opinion.

Moving on, the 1970 and the 1971 are the two models, six string and bass, making up the Top Twenty guitars. Both are very light and easy to play, with two pickups on the six string and one on the bass. These may be regarded alongside the four Avons, combining, like the Top Twentys, good styling with accessible price tags.

Styling of the Ovations, however, is rather more eye catching, and both the Breadwinner and Deacon is the notch switch to give an extra tonal dimension to the sound of the guitar. Machine heads are the excellent Schaller.

The electric side of the Ovation range is of course supplemented by many acoustic models, particularly suitable for folk and country playing, while the Shaftesbury Western range, encompassing both six and twelve string models, suggests its uses by the name of the range. Sigma, Eko, Suzuki and Alhambra (and the Rose-Morris student guitars) move gradually downmarket to offer a complete selection of acoustic models.

FLETCHER; COPPOCK AND NEWMAN

From Beat's standpoint the stars of Fletcher, Coppock and Newman's diverse range of guitars must be the Kimbara and Columbus brands. The solid body six string of the former make features a large double

Continued on page 58

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Avon (S.G. Copy)	60.75	51.69	5.16	Hiwatt 2 x 15 Bass Reflex	160.00	127.50	12.75
Avon (Les Paul Copy)	65.16	55.39	5.53	Carlsbro Bass Bin 1 x 15 Twin Horn (100 watt)	166.86	141.84	14.18
Sumbro (tele copy)	94.24	80.10	8.00	P.A. AMPS & SPEAKERS	155.52	132.20	13.22
Shergold Meteor	122.00	103.70	10.37	August P.A. 100 Amp	115.00	97.75	9.77
Fender Telecaster (any finish)	261.56	222.33	22.25	August 2 x 12 Cols. pair	147.90	125.72	12.57
Fender Telecaster Custom	286.87	243.84	24.38	Simon 2 x 12 Cols. pair	150.00	129.95	13.00
Fender Stratocaster (any finish)	295.31	249.00	24.90	Marshall 50 watt P.A. amp	118.42	99.00	10.00
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Gibson SG Standard, from	362.00	299.00	29.90	Carlsbro Marlin MK. III	167.40	142.29	14.22
Gibson SG Custom, from	548.00	465.00	46.50	Carlsbro 2 x 12 plus horn (pair)	237.60	201.96	20.19
Gibson Les Paul De Luxe, from	470.00	399.00	39.90	Hiwatt PA 100 Amp	170.10	144.59	14.45
Gibson Les Paul Standard	535.00	454.00	45.40	Hiwatt PA 200 Amp	253.28	215.29	21.52
Gibson Les Paul Custom, from	579.00	492.00	49.20	August Add-on-Horns pair	99.99	84.99	8.49
ELECTRIC BASS GUITARS				Carlsbro Add-on-Horns pair			
Zenta EB511	39.00	33.15	3.30	MICROPHONES			
Top Twenty	45.37	38.57	3.85	Shafesbury Mic	30.33	25.78	2.57
Avon 3465 (short scale 'S.G. style')	57.40	48.08	4.88	AKG D190E	39.60	33.66	3.36
Avon 3407 (Precision style copy)	61.16	51.99	5.20	Shure Unidyne B (high or low imp.)	24.30	20.65	2.06
Arbiter RB Stereo Bass with solid case	166.60	128.00	12.80	Shure Unidyne III (545)	54.00	44.90	4.49
Fender Precision Bass	273.37	232.00	23.20	Shure Unisphere 1 (565)	57.37	48.76	4.87
Above with maple neck 5% extra				Simon Boom Stand (detachable legs)	11.50	9.95	—
Gibson Grabber, from	258.00	219.00	21.90	Shafesbury Mic Stand	19.88	16.90	—
Gibson Ripper, from	367.00	311.00	31.00	Shafesbury Boom Stand	25.34	21.54	2.15
Gibson EB-3, from	367.00	311.00	31.00	Vox Mic Stand	14.95	12.70	—
Rickenbacker 4001 Stereo Bass	396.84	337.32	33.75	ACCESSORIES			
COMBO AMPS				Coiled lead			
Zenta 3 watt	17.95	15.26	—	Straps (various colours)	2.03	1.73	—
Zenta 6 watt	23.96	20.37	—	Zenta Treble Boost	1.25	.99	—
Laney 20 watt	54.05	45.94	—	Kay Fuzz Pedal	7.43	6.32	—
Laney Odin 40 watt	118.05	100.00	10.00	Vox Phaser	8.45	7.18	—
Marshall 30 watt	117.18	99.61	10.00	Carlsbro Wah-Swell Pedal	24.95	21.20	2.12
Marshall Bass/Lead 30 watt	117.18	99.61	10.00	Carlsbro Fuzz-Wah Pedal	16.20	13.77	—
Carlsbro Scorpion 35 watt	113.40	96.39	9.63	Carlsbro Super Phase	22.68	19.28	—
Firehawk 30 watt	79.50	67.58	6.75	Carlsbro Super Phase	42.12	35.80	3.58
Firehawk 30 watt	118.95	100.00	10.00	KEYBOARD INSTRUMENTS			
WEM Clubman	47.75	40.59	4.05	Caravan Electric Organ (leaflet available)	130.00	110.50	11.05
WEM Westminster	65.03	55.27	5.50	Vox Electric Piano (leaflet available)	243.00	195.00	19.50
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Marshall 100 watt	234.36	199.00	20.00	Maxwin 3 drum outfit (503)	116.00	98.60	9.86
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Hiwatt 100 watt Lead	233.28	198.29	19.82	Maxwin Stage 704 (4 drum outfit)	198.00	168.00	16.80
Hiwatt 50 Bass	228.42	194.16	19.42	Maxwin Stage 705 (5 drum outfit)	222.00	188.00	18.80
Carlsbro Stingray Super 100 watt	236.52	201.05	20.10	Drum Mate 4 drum outfit incl. hi-hat etc.	132.00	112.20	11.22
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Continued from page 55

cutaway body finished in white polyester, maple neck, rosewood fingerboard, nickel silver frets and individual chromium plated fully enclosed machine heads. Three high response hum resistant pickups are partnered with a selector switch, volume and tone controls, while the independently adjustable microset bridge combined with tremolo arm offers a wide sound range — from what, after all, makes no secret of its position as aiming for the more economy conscious.

The Columbus N85, on the other hand, opts for the different but equally well known single cutaway design, with the whole guitar being finished in visually attractive ebony polyester. Another feature of the N85 is the choice of the large pearl position markers. At any rate, its price tag of something under £70 should generate interest, but should certainly not be regarded as indicative of quality absence.

The same price bracket is available to the bass player too with the N77 Jazz Bass, incorporating two high response pickups and durable machine heads. Its popularity comes as no surprise. The Kimbara product line also encompasses

numerous acoustic models, and these are supplemented by the Kent, Resonata and Lorenzo brands.

C.M.I.

The guitars available from CMI can now be split into three ranges: Mountain, Hashimoto and CMI. Mountain guitars start at £33.75 for a folk model and rise to £85.28 for the most expensive Jumbo. There are six guitars under this name, and the woods used in their manufacture are spruce, mahogany, rosewood and walnut. Hashimoto guitars are a little more expensive. The G212 is a classical guitar at £49.77. The G230 costs £87.61. This has a carved head, ebony fingerboard and gold-plated machine heads. The starting price for Jumbo guitars is £58.65 for the W315. It's made from mahogany with a spruce top and rosewood fingerboard. As with all the jumbo and 12-string guitars it has an adjustable truss rod. The top instrument in this group is the W350 at £136.16. It has an ebony fingerboard and block position markers.

CMI guitars are, with one exception, electric, and the range extends from inexpensive models such as the MM20 or TV226 at £61.38 and £68.82 respectively, through to a twin-

neck (6- and 12-string) at £212.51 incl. case. The MM20 is a copy of the Gibson Melody Maker. It has two pickups, two volume and two tone controls. It has a detachable neck and is available in a sunburst finish. The LS58 at around £99 is a two pickup copy of a 1958 Gibson Les Paul and has a fixed neck. The RK24 is modelled on the Rickenbacker bass and has mono and stereo output. It comes in either blue, sunburst or natural and retails for just over £139.

BURNS

The Flyte six-string solid made by Jim Burns was one of the instruments we reviewed last month. It has two "Mach One Humbuster" pickups to allow for variation in the string angle and incorporates six pair pole piece separation and twin-wound coils. The neck, through which runs an adjustable truss rod, is of Canadian rock maple, and has an ebony-finish fingerboard fitted with 21 nickel/silver frets. The body is made from seasoned mahogany. For £218 this guitar could be yours, as could be the bass version, with its Humbusters and its Dynamic Tension bridge. The range of tones on this instrument can be varied through attack, sustain, sharp

treble and natural bass.

The Burns Artist's body and neck are made from the same basic materials, and pickups and bridges are the same as on the aforementioned guitars, but the shape is double cutaway with a contoured back and each pickup has separate volume and tone controls. The bridge on these guitars has three-way adjustment, and stainless steel sleeves are fitted to each bridge saddle. The Artist costs £235, and for the same price you can get the ultra-modern style Mirage guitar. The maple neck and fingerboard are reported as having a flatter feel than the Flyte or Artist, and the pickups have been rewired to give an "out-of-phase" effect.

GUILD U.K.

Guild, renowned New Jersey guitar firm, are of course as proficient in the manufacture of hollow bodied jazz electrics as in the solid rock guitar field. Among the former is the X-175, incorporating a spruce top with maple sides and back. The neck, in the best tradition of the company, is very thin with fast action, and is made from three-piece mahogany.

Double cutaway models (as opposed to the single cutaway

Continued on page 61

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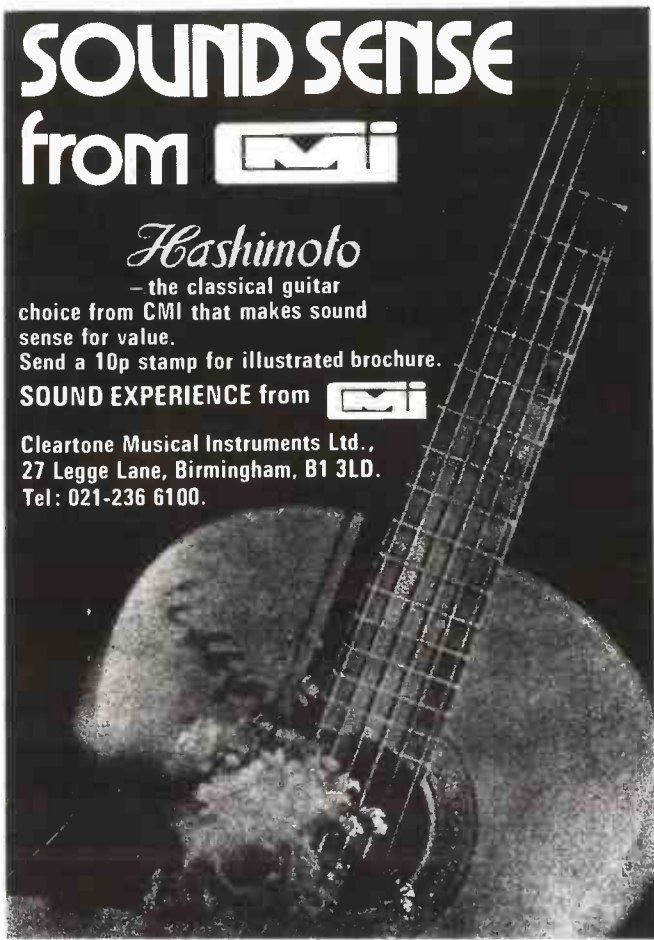
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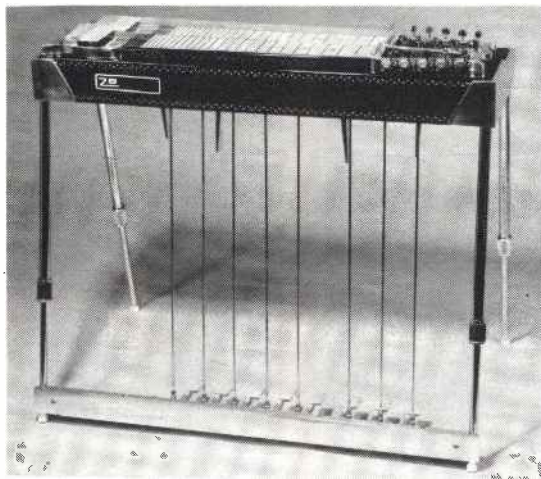
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Continued from page 58 design of the X-175) are available in the similarly hollow body Starfire range. The SF6 features a thin body with arched top and back, and is a very light and easy to play instrument. Machines are gold plated, and are the excellent Grover. Pickups number two and are also plated with gold. There are separate volume and tone controls for each pickup, plus master volume control, with a three position pickup selector.

In the more popular rock area, Guild guitars continue to amass a formidable reputation for unassuming quality. The S-100, one of the most popular models, again has the thin fast neck as a major feature; the fingerboard is of bound rosewood with inlaid mother-of-pearl rectangular position blocks. The neck joins the body at the eighteenth of twenty two frets. The luxury version of the S-100 comes complete with tremolo arm.

PETER SENSIER

Better known as Pepe, of Latin American folk/classic duo Dorita y Pepe, Peter Sensier has for the last twenty years devoted a great deal of his non-playing time to guitar construction and repairs, concentrating on the more obscure

Latin American types such as charango, requinto and cuatro.

His speciality is the 'double backed' guitar, based on the theory that when the player holds the guitar against his body the sympathetic vibrations of the back are absorbed and/or deadened. This double backed guitar has an inner back, which, being insulated from the musician's body the outer back, is free to vibrate without restriction of any sort. This, he says, produces guitars of considerable volume and projection.

His theories are given all the more credibility by the fact that Dorita y Pepe have always used Sensier guitars, and this is reinforced by several current orders for various popular artists. Priority is tone, not embroidery — as Peter says, "they may not be beautiful, but they sound good."

J. T. COPPOCK

The well-known Antoria guitars, one of the largest ranges on the market, are handled by J T Coppock of Leeds and cover many popular styles and prices. Of these the 2397 is a slim double-cutaway semi-acoustic with purfled edges and a gold lacquered front. The mahogany neck, with its rosewood fingerboard and position markers, is detachable.

There are two pick-ups with white plastic covers and chrome surrounds, plus a matching white scratchplate. Two volume, two tone controls and a three-way toggle switch complete the line-up of controls. The bridge and tailpiece are chromed.

Another interesting model is the 2655ZB. It has a solid laminated contoured body with enhanced wood grain. The detachable neck is of one piece maple with rear-mounted truss-rod and rosewood insert. There are three pick-ups and a 5-way selector switch, plus one volume and two tone controls. This model also features a tremolo unit.

Lastly, the 2469 is a futuristically styled guitar with laminated body and maple neck. The "ebonized" rosewood fingerboard has position dots, and the machine heads are gold-plated, as are the two "super seventy" pickups with adjustable pole pieces. The controls are two volume and one tone, and a three way toggle switch. There is a micromatic bridge, straight bar tailpiece and white scratchplate.

These are just three models, but as we said at the beginning, there is a large number to choose from.

Hohner

All the guitars marketed by Hohner are from Japan. The Moridaira range has been extended, and of these the Concert Classic guitars range in price from £53.75 to £121.45. The G214, for example, has a spruce top, and the back and sides are made from two pieces of jacaranda wood. The fingerboard is rosewood. There are two Concert Folk guitars at £67.30 and £76.10, and eleven flat-top jumbos ranging in price from £71.50 to £227.75. The W621 is a single cutaway model with a spruce top, mahogany neck and back and sides made from two pieces of sycamore. The machine heads are Schaller. Finally, in this section, there is a 9-string guitar, with the top strings as per a 12-string instrument, and the bass with the standard 3, for added depth.

Musima student guitars are the cheapest of the Hohner models, ranging from £17.75 to £27.50. Top of the range, however, is the professional hand-made Hopf guitar. It is a respected hybrid-type instrument, with features of both classical and folk guitars. There is a scratchplate made of jacaranda, a wide neck and fourteen frets. The price is £343.85.

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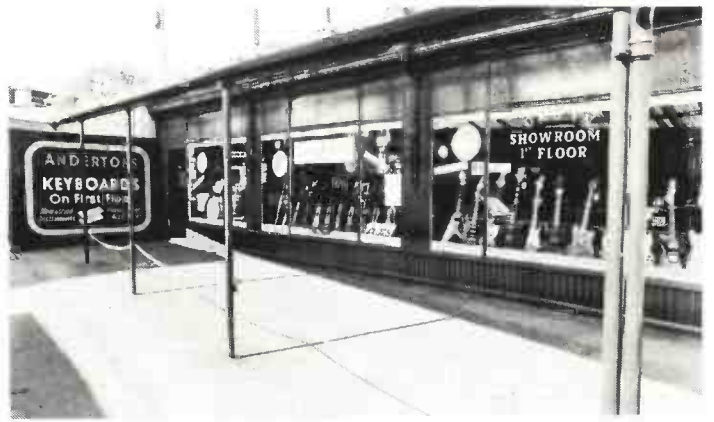
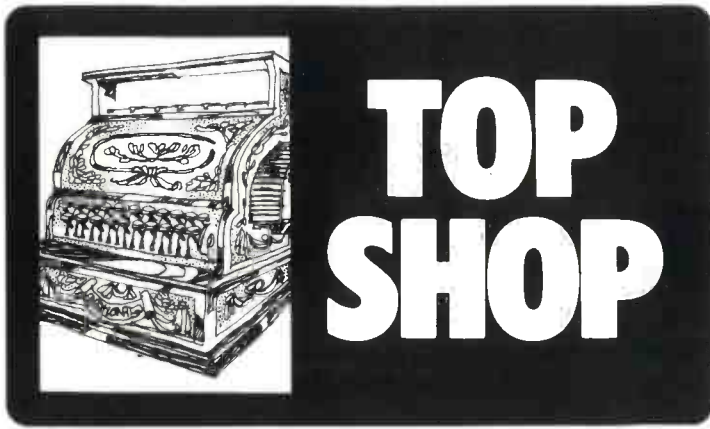
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Guildford is indeed a busy town, but at the same time

sacrificing none of the charm and benefits of being a good hour's drive from London. A quick look at the map confirms its position as Surrey's main town, but the geographical advantages, as Peter was to tell us, don't play the part in pulling customers that one might expect. The central position helps, to be sure, but clients come in from as far as Liverpool and Cornwall, and even abroad.

"I never fail to be amazed at where some people come

from", he says, "I imagine it's because they get treated well. I suppose I'm fairly old fashioned in that I believe a customer is entitled to buy clean merchandise and ask for sensible advice. If someone is satisfied they spread the word, and this has resulted in a great increase in our mail order service. People write in and ask for stuff without actually coming in because they know the goods will be up to standard."

But we're jumping the gun a

little, mentioning excellent service before actual stock and facilities, and background. Background information is seldom relevant to the current activities of a music shop, but a brief look at the original motivation to start such a business can be revealing about the general attitude of the place. The background of Anderton's, and particularly that of Peter, an ex-drummer, unearths a keen interest in both playing and equipment, reflected in the considerate and knowledgeable service to customers.

Awareness

The shop was originally opened on the anniversary of D-day 1964, and moved to its present site four years later. Guildford was not a specific choice, but it turned out to be ideal for someone who disliked (and still does) the non-stop rigours of life in a large city. Whatever the reasons, a client is as likely to turn up from Nottingham as from Guildford. Anyway, however well a shop treats its clients, it must stand or fall on its awareness of current trends and demands, and thus keeping a comprehensive stock to reflect them.

On two floors, Anderton's keep just about anything a musician could want, to the exclusion only of monster tour gear, already handled by major hire companies. This absence could be regarded as a pointer to the policy of only undertaking a specific line if they have the stock and complete know-how to back it up. As it happens, Peter is planning to start a complete hire service in the Autumn. What does fall into this category is a full range of both new and second hand drum kits, guitars, keyboards and amplifiers, plus accessories of every conceivable nature.

Still having his old interest in drums, Peter is keen to assist the drum customers himself. Here he has a selection of most



major manufacturers — Ludwig, Slingerland, Premier, the new Arbiter Autotone, as well as a few rarer imports. The cymbal selection is as extensive — Paiste, Avedis, Super Zyn, Tosco and the like. These are of course supplemented with such items as pedals and heavy duty drum cases. Guitars cover the boards, and brand names are quite unnecessary as they are all there from the cheaper copies right through to the 'big ones'.

Showroom

The ever increasing popularity of the Japanese invaders means that there are plenty on the walls just waiting to be plugged into one of the amps. Amps? They're right next to the guitars in the logical place. As one of the major stockists in the South of HH equipment, this brand proliferates, as do Fender, Marshall, Yamaha and Peavey. Steady second hand trade ensures that they might well have that unusual amp you thought no one was making any more. And there are plenty of effects pedals.

The keyboard showroom upstairs is complete, and Peter has just purchased a very expensive winch to get the things in and out of the van below. Items run through concert and home organs, synthesisers and add-on versions, plus the evergreen upright piano. As it happens, the presence of the pianos turn



Our pictures give some idea as to the amount of stock on show.

out to be directed more towards what Peter calls the 'mums and dads market'.

"Although I am planning to splut the operations up quite soon, we have to cater for them as much as for the band." Granny Smith might, it seems, find it a little disconcerting being

blasted out to the strains of Dazed and Confused while she's trying to decide whether to cough up for a second-hand piano for her musical daughter. It hasn't been much of a problem, but Peter is really aiming at getting this branch exclusively for the band and moving other equipment elsewhere. Cellos, violins, flutes and metronomes tend to sell to the more classically orientated sections of the buying public.

Specialised

"Every customer is important, and they all get the same service, but I really feel you can offer an even better service if the shop is specialised. I came to this conclusion after a visit to the States last year. They really have interesting marketing policies, and seem some years ahead of England. There are a lot more *players*, and they really go to town on music. There are some absolutely huge shops which do everything, but there's always the specialist as well. That's why I don't go into records or stuff like that — and it works. . . ."

The repair section goes quickly and efficiently through the jobs they can handle, and the bigger jobs are done by arrangement with the excellent Gordon Smith in Manchester. The shipment leaves Guildford regularly; they use someone at the other end of the country simply because he's very good.

What Andertons boils down to then is a shop suitable for the whole band; the most recent sign of their popularity has been with the recent summer clearout sale, which had gear whistling out of the door at a rate of knots. This regular sale is to make way for the new lines which Peter will have examined at the trade show — new gear which goes down well there will soon be winging its way to Guildford!

With the major equipment lines covered, it remains only to mention the vast range of accessories ('ten to fifteen thousand pounds worth at the last count — it's amazing how much stuff you get tied up . . .'). This covers major strings, drum heads, plectrums, the lot. Leaving just the odds and ends like banjos, latin percussion, vibes, tambourines and sheet music. One good idea is the free notice board by the front door — well worth a read to get a gig or whatever. The mail order does have its more humorous anecdotes. Isn't there something slightly incongruous about a guy from Egypt writing in to order a Marshall stack, and getting it by return post? To say nothing about the Indian woman who wafted in sari and all complaining that her son was having difficulty buying Rotosound E and A bass strings in the shops along the Ganges. They're probably in the post right now.





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INSTRUMENTAL NEWS

SOUNDS OPENING

Sounds, a new and complete music shop at 134 Shaftesbury Avenue, London W1, has recently opened its doors to the public with the aim of providing visiting musicians with a full band service. Among the more well known products in the guitar, keyboard, amplification and drum sections are Gibson, Fender, SW, Marshall, Peavey, Custom, Maine, ASBA, EMI Hamma and Ludwig — all of which may be tried as well as being admired.

To make sure that musicians receive the best in advice and service, Brian Gilboy has appointed people already well known in the London scene to run the shop: Manager Alex Sinclair (ex Sound City and Modern Sound), Ray Smith (ex Head, Hands and Feet), Ian Morris (ex Sound City) and Bill Slattery (ex Drum City). They all look forward to meeting old friends and making new ones.

JIM MARSHALL SPONSORS RALLY

The 1976 Tour of Britain, sponsored by Texaco, took place recently, and for the second year the two brothers Peter and David Aylmore were sponsored by Jim Marshall of Marshall amplification. In their three litre Ford Capri the Aylmores finished fourth in a class of twenty and fortieth overall — a considerable tribute to their driving skills in the face of world class competition and gruelling road conditions. The race closed with a presentation function at the Post House in Birmingham's new Exhibition Centre.

Jim Marshall's continuing sponsorship helps ensure that the motor sport retains its characteristic spirit of individuality and vitality; such interest from one of the major figures in the amplification business is only to be welcomed from motor sport lovers.



LONDON DRUM CENTRE OPERATIONAL

The new London Drum Centre at 276 Portobello Road is now fully operational. Run by Paul Hope and Dave Turner, they have set up the shop as "more or less a replacement for Drum City." Paul explained their policy: "We have a normal sized ground floor showroom, but we keep an especially large stock of drums and accessories. Our particular specialities are the good

American makes — Ludwig, Gretsch, Rogers, Fibes and so on. Although we are going for a 'top end of the market' image, we sell anything from a wing nut to a full kit of any make."

Drummers will no doubt be eager to check out the facilities of a shop that already promises to become one of London's focal drum centres.

SOUNDWAVE CONTACTS RETAILERS

An unusual and potentially very successful service is now open in a Bow warehouse called Soundwave. Soundwave is the brainchild of Fred Friedlein, who has extended a retail operation in Essex to offer bands the facility of actually trying out various PA set ups in a live situation. Says Fred, "As a musician myself, I realise the difficulties a band can face when having to purchase new PA equipment. We have a large stage in the warehouse rigged up with various horns and cabs, and through these musicians can compare the performances

of mixers, power amps etc."

Although the warehouse has only been operational less than two months, several bands have expressed an interest in making use of the facilities; indeed, the facility of direct comparison in a field as vital but complicated as PA may be expected to elicit increased inquiries in the future.

Fred welcomes calls from retail shops who have PA inquiries but are unable to handle them, as he is setting up a commission scheme for business he gets via retailers. The number is 01-981 1695.

NEW PRODUCTS FROM CUSTOM

Custom Sound have recently announced the general availability of two new products which they feel will complete a full range of highly successful sound equipment.

The Custom Sound Trucker is a 45 watt single 12" combination amplifier. It delivers a sound claimed to rival any amp but costs have been kept down by dispensing with unnecessary effects such as tremolo and reverb. A carefully designed pre-amplifier tone network coupled with a cabinet with good acoustic properties enable the user to achieve a wide range of sounds. The construction is up to the expected reliable stan-

dard of all Custom Sound equipment and is backed up with a full two year warranty. The CS Trucker retails at £81.00 including VAT.

The CS700MXR is a 12-channel stereo mixer first shown earlier this year at Frankfurt and the company is pleased to announce that it is now available as a standard item of their range. It is a sophisticated 12-channel mixer with stereo output and a range of facilities including pre-fade listen, full fold-back, and anti-foldback / noise filters. PFL monitor may be used on banks of any number of channels. It retails at £360.00 plus VAT.



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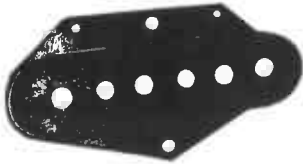
Gauss Bin with Vitavox Horn



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Di Marzio Pickups

PATENT PENDING



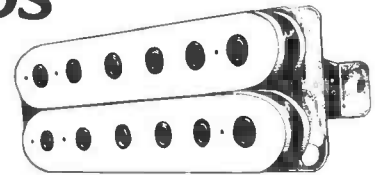
Pre-'BS' Tele[®]

Exact size replacement for Tele-caster Bridge (treble) Pickup.



'Fat Strat'[®]

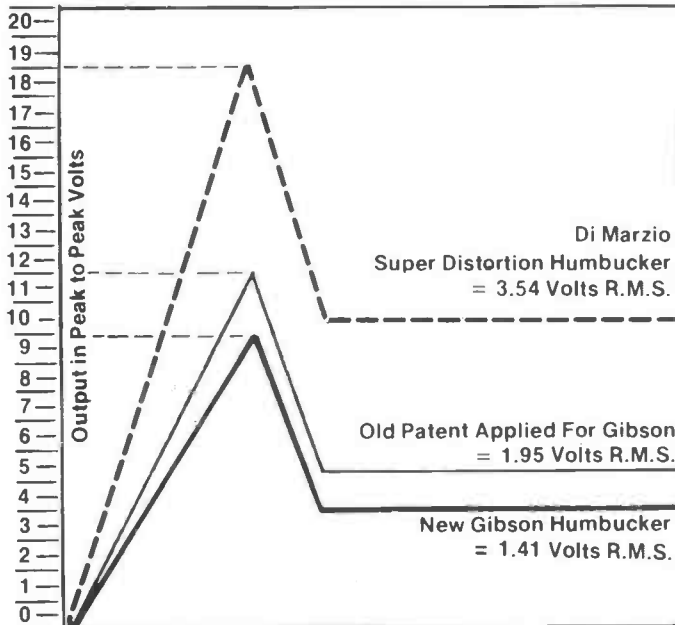
Exact size replacement for Fender Stratocaster Bridge Pickup.



Super Distortion Humbucker Pickup[®]

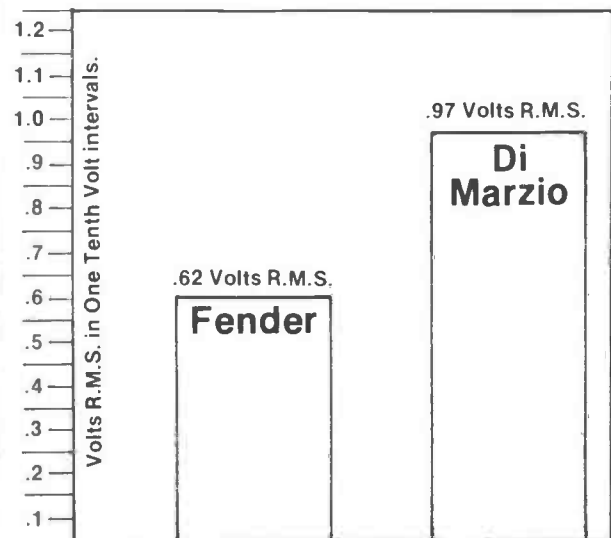
Two cream coils; exact size and hardware replacements for large Gibson humbucker. Individual string adjustments in both coils.

OUTPUT COMPARISON CHART



*Highest figure represents initial pick attack. Straight horizontal line represents average output when pickups are struck with an Open E Chord in the treble position of a new Les Paul.

OUTPUT OF FAT STRAT VS. STOCK FENDER STRATOCASTER PICKUP



Our pickups are designed to enhance the electrical properties of any electric guitar. Our specific goal in this design is to give newer instruments the same sustain characteristics as rare old instruments. To this end, we have added more sustain, more push and drive, and a more desirable overtone series than any pickup ever made by anyone.

Di Marzio pickups do not sound like any plug-in accessory device. The sound you want comes straight from your guitar; when you want more power and sustain, just turn up your guitar volume control.

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Earl Slick

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MIXER SURVEY

Recording consoles have traditionally been complex items of equipment, designed for and permanently installed within studio control rooms. This survey features both the more compact and portable desks, excluding P.A. mixers, now available for the musician or "home studio" operator, as well as the larger recording consoles, including those designed for automation, as Beat continues its policy of investigating and reporting on current developments in the music world.

AUDIX

New from Audix Ltd is the MXT 1000 mixer, a modular console with full Broadcast and Recording performance. The mixer is available either as a free standing console or as a portable desk top unit, and was engineered with smaller studios and mobile recording applications in mind.

Two or four output group versions are available, the complement of inputs being variable between 6 and 16, either switchable mic/line modules with equalisation, or switchable 'twin' stereo disc or line inputs. Equalisation is three band, with

14dB of lift or cut at each frequency, and two auxiliary sends are provided per channel, normally wired pre-fade but alterable to customer specification. An unusual feature is that each mic. input has a built in compressor to prevent overload distortion, with fixed attack/release characteristics pre-set to requirements.

AUTOMATED PROCESSES INC:

Latest automated system from API is the combination of 32 input console with the new Model 1024 synchronous

programmer. The Automix console features full time programmable control of all remix functions including channel equalisation, program and echo levels, signal routing, and panning of the echo busses in addition to the main quad busses.

Although developed with the Automix console in mind, the 1024 Programmer (so called because it will accept up to 1024 analogue inputs) is a completely independent and self-contained unit. The Programmer utilises a 3M DC300A data cartridge, which offers an advantage of approximately ten times the storage capacity over a 'floppy disc' store. The longer access time associated with the data cartridge is overcome by the use of 'virtual' storage, which means that all the data likely to be required for the next 7 seconds is stored in a semiconductor cache memory. In the event of detected error, this time is available to conduct an error correction procedure, and the cache that normally stores the anticipated read data will now temporarily store new write data.

CALREC

The mixers manufactured by Calrec are primarily used in the field of studio work for both television and recording. Their 44-channel desk into eight main plus eight sub-groups, for example, was recently sold to the BBC in Glasgow. One of the largest ever produced by the company, it utilises the L series of modules, and is the third Calrec desk to be ordered by the Beeb.

The T series of transportable desks is more suited for band purposes, however, providing

good quality P.A. facilities. Included in the standard designs is the 8MXT12, which has eight input channels with full EQ, mono group and two auxiliary groups — echo and foldback. The 8MXT21 also has full EQ on each of its eight channels, plus a pan control, two main groups (stereo) and one auxiliary. Thirdly, the 10MXT22 has 10 input channels with full EQ and pan control. There are two main groups (stereo) and two auxiliary (echo and foldback, or as groups three and four for quadrophonic sound). Each type has a monitor system using PPM or VU meters, and provision for loudspeaker monitoring directly or from tape.

SCENIC SOUNDS EQUIPMENT

Apart from distributing a considerable amount of "outboard" studio hardware, SSE are UK agents for Harrison recording consoles, and are also distributors of the Allison Research 'Memories Little Helper Automated Mixdown System Mk II'.

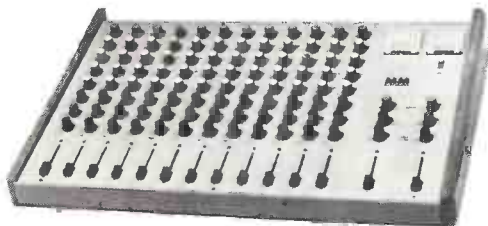
Harrison 3232 and 4032 consoles are available with formats of 16 in 16 out through to 40 in 32 out, all the desks being automation ready; all input levels, the group master and the quad master can be controlled simply by connecting an (Allison) programmer to the console. The desk features fully programmable signal flow, changes being made by altering one small plug-on FET switching card on each module. Other points include full parametric 4 band equaliser and parametric hi/low pass filters, 9 VCA grouping busses, 4 echo send

Continued on page 69

MM ELECTRONICS

French's Mill, French's Rd., Cambridge

Currently provisions are being made to manufacture Graphic Equalisers, Guitar Amps and Combos. Details will be released in the near future. For further details contact TONY GIPP (0223) 66559.



12 CHANNEL STEREO MIXING CONSOLE

- The MM Electronics MP175 with 4 band equalisation giving 12 dB cut and boost at frequencies: 100Hz, 2kHz and 10kHz.
- Continuously variable pre-fade fold back and post fade echo.
- Stereo headphone amp incorporating VU metering.

PERFORMANCE

Noise reference to input —125 dBm. Distortion better than .05% typically .01%. Overhead level at 22 dBm all outputs buffered. Black fascia as standard option. £250 retail.

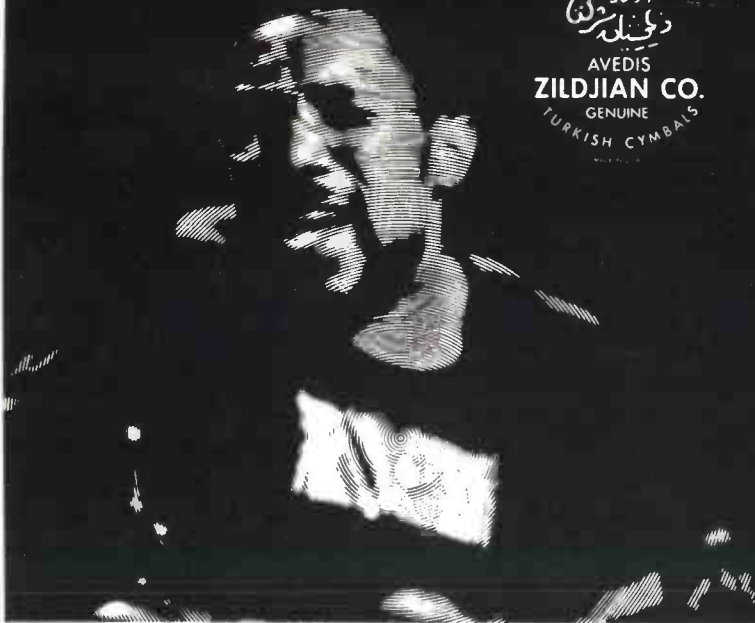
ANNOUNCING:

A 16 channel mixer featuring: 7-way graphic equalisation on output, 2-way electronic crossovers and pre-fade listen bus. £490 retail.

12 channel export model built into a CT flight case designed along similar lines to 12 channel stereo mixing console. Features XLR sockets as standard fitting. Black fascia with white lettering and white flight case with black trimming. Internal regulated power supply with toroidal mains transformer to alleviate any mains pick-up problem.

Also an 8 channel stereo mixer with similar features to the MP 175 12 channel stereo mixing console, 16 channel extended version of MP 175 and 12 channel 4-track mixer.

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Continued from page 67

and stereo cue with pre/post switching, 8 echo returns with full quad panning, electronic bar display meters, Penny & Giles attenuators and VCA modules. Each input channel contains a ten position thumbwheel switch to select the grouping buss required, and also a Master button which, when pressed, assigns the function of group master to that module.

HELIOS ELECTRONICS

Anyone who is interested in recording and studio equipment should be well aware of the reputation that Helios Electronics have in this field: for those who are not, Helios are manufacturers of very high quality custom mixing consoles and audio control equipment. Helios' modus operandi is very different from most other manufacturers, the consoles really deserving the much abused title of 'custom built', each mixer being treated as an individual project between the clients and Helios, the latter offering the benefit of their technical know-how and design experience to fulfil technical, ergonomic and aesthetic requirements.

Recent Helios customers include the Maison Rouge Mobile,

Island Records, the Manor studio — the latter being a particularly impressive achievement — visually as well as technically! This month's studio spotlight Berwick Street, is a recent addition to this client list. The Manor desk is a 32 input channel, 24 output group mixer, with specially designed 4 region parametric equalisers on each input stage. All faders are VCA (voltage controlled amplifier) operated, controllable by selected group faders, and there are Quad panning facilities for all channels and groups to the Quad outputs. An Allison automation system is provided for memory control of faders during mixdown, stereo systems from channels and tracks for foldback and four echo routes, with quad panning of returns to monitors. The console is arranged in three main sections, the centre unit with all channels, track routing and metering, and two wings mounting recorder remotes, track monitoring, Vari-speeds, signal processors and patch bays.

MIDAS AMPLIFICATION

The Midas studio/broadcast console is available with a choice of six standard input modules, and variable configuration main frames to accommodate input/output

arrangements from 4 into 2, through 12-4, 16-8, 24-16 and 32-16, the maximum number of output groups for recording being 16. The 16 track routing for each input channel comprises eight pushbuttons, used in conjunction with the pan control, and eight direct sends via the patch-bay.

Equalisation options available are all three-band, and include parametric mid-range sections; four auxiliary sends are provided per channel, with individual pre/post switching, enabling use either as foldback or echo sends. Tape monitoring facilities include A/B switching, with monitor echo sends and panning between speakers. Metering is by PPM, VU or LED display, phantom powering for capacitor mics. is available on all input channels, and Penny & Giles conductive plastic faders are fitted as standard. One of the most impressive desks in this series was the 32 into 16 into 4 console supplied to Cat Stevens, and built in two sections, one for inputs and one for outputs, for ease of portability.

The most comprehensive Midas console of all must be the 32 input 24 track desk built for Relight studios in Holland. Channel routing is via 24 independent illuminated push but-

tons, there are eight auxiliary echo/foldback sends, parametric equalisation, 4 independent output groups for quad panning, and a pre-programmable automating system. A very impressive mixer indeed, as can be seen by the photos of it in Beat's July Continental Studio Spotlight.

SOUNDCRAFT ELECTRONICS

Soundcraft are already well known in the music world, their live media 16 into 2 mixer, the first to be generally available built into a flight-case, having become something of an "industry standard" over the years. The Series Two range of mixers, originally conceived as a medium budget approach to 4 track studio mixing, has now been improved considerably in terms of styling and technical facilities, the revised specification including a new modular form of construction, all connections to the circuit boards being via a series of 'motherboards'.

The mixer is divided into a number of panel sections which can be put together in various combinations with any number of input channels, in multiples of four, with either 4 or 8 groups out, routable to 8 or 16 tracks

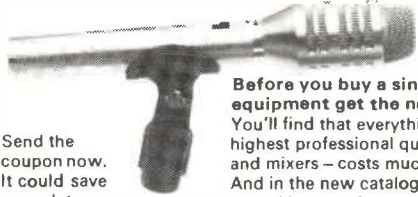
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Soundcraft-Series II



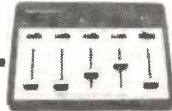
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Continued from page 69

respectively. Standard frame sizes accommodate 12, 16 and 24 input channels, the minimum size being 12 into 4.

Features per channel include: 105mm Penny & Giles conductive plastic fader, push-buttons to route channel to pairs of output groups via pan control, plus push-button for direct routing to left and right remix busses, LED overload indicator, mute / PFL / channel on switch, four cue sends in pairs on concentric controls, with pre/post switching, line input and 20dB pad buttons and channel gain control, giving mic. gain from +15dB to +75dB, line gain from -15dB to +45dB. Two channel equaliser options are available, standard being four bands of lift and cut, with a fixed slope high pass filter on a dual concentric control with the bass shelving, the special module providing sweepable parametric control of the two mid-frequency peaking/dipping equalisers, and a low pass filter.

CADAC

Cadac are manufacturers of very high quality sound mixing systems, ranging from the very largest in multi-track and quadraphonic consoles to compact and portable units,

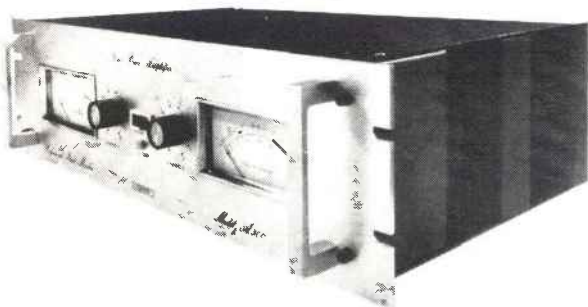
designed to similar high standards for outside recording and broadcast work.

The "E" series of studio consoles are designed to offer, in a compact and reasonably priced format, many facilities normally associated with larger and more expensive types. The basic design is for 16 inputs, 8 outputs and 8 monitor channels, with variations ranging from 8-2-2 to 32-32-32 available to order. Facilities available include mic and line inputs, five sections of equalisation using the Cadac audio gyrators in place of wire-wound inductors, independent channel outputs wired to a built in patch bay of approximately 200 positions, routing to a maximum of 8 main output groups with a stereo pan control, 2 auxiliary groups, selected by a central control module to be used for echo or foldback, and Solo facilities on each channel.

The larger Cadac quadraphonic boards may, for ease of analysis, be divided into eight main sections: mic. and line inputs with quadrapot panning and alternative routing to 'Q' modules, group output section with re-routing, associated quadrapots and 'Q' module sends; reverb or echo outputs and returns; monitoring channels

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with monitor group outputs, comprehensive routing, phantom echo send, sync to foldback and monitors; control section including 'Q' modules, switching for remix, monitoring and so on, master gains and master communication controls; master playback and monitor record facilities; producer's controls and test facilities; finally, ancillary equipment like effects and signal processing equipment. 'Quadrapots' are two independent controls which pan left to right and front to back, whilst the 'Q' modules are 360° joystick type units.

RUPERT NEVE

"Standard and modified versions of the 8038/8048 series of Neve consoles make up a large share of all music recording consoles installed around the world over the past two years." Quite a stunning thought, when you consider that this is just one model in a large range of mixing systems which, although perhaps not so extensively used world wide, find applications wherever top quality in recording and broadcast is in demand.

The 8038 console is built either as a 24 or 32 input channel frame, usually with the 1081 'Hi Q' equaliser module, 8 reverb returns, 16 mixing

busses and 24 track metering and monitoring as standard. The 8048 is similar, but slightly more extensive facilities are provided, the console being available only as a 32 input frame, making full 32 track facility simple to add, if desired.

The Neve "COMPACT" range is a series designed to provide all the facilities needed for multitrack work, the intention being that studios with budget or space limitations may benefit from Neve's experience in manufacturing high quality studio hardware, but in a reduced format. In this series the 8068 model is a 28/32 channel, 16 Bus desk with 30 track monitoring, the 8058 a 24 channel, 16 Bus, 24 track monitor, and the 8056 an 18 channel, 8 Bus 18 track monitor. The monitor tracks are arranged in line with channels, preserving the relationship of monitor with console output, and a single button provides changeover of all channels from Mic to Tape (Line) input. Separate override switches allow the engineer to hold any channel in either state at will for overdubbing.

Other consoles from Neve include the 5305 Sound Production system, based on a basic 12 channel, 4 buss frame, ex-

Continued on page 73

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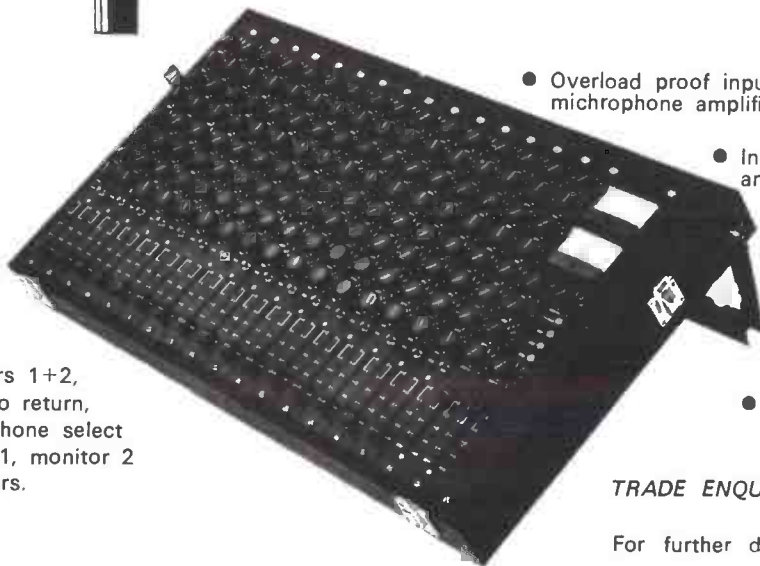
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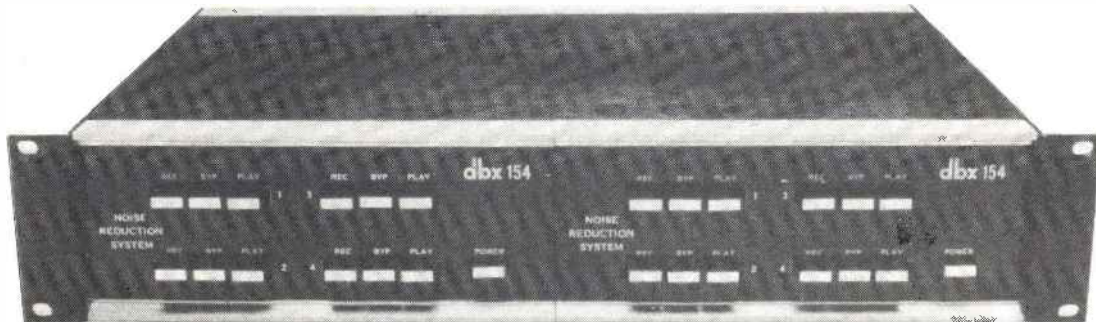
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Model 157 Two channel simultaneous record and play unit.

Rack-mount Kit Two model 157 or 154 units can be supplied in an RM version for mounting in a standard 19" x 3½" panel space.



Hear the dbx 150 series at REW's professional audio centre, 146 Charing Cross Road, London, or contact dbx's sole U.K. professional and semi-professional equipment distributor for further information—

Scenic Sounds Equipment
27-31 Bryanston Street, London W1H 7AB Tel: 01-935 0141

Continued from page 71

pandable to channels by purchasing an 8 channel bolt-on console section. Most revolutionary development from Neve is their NECAM system. The Neve computer assisted mixer, which utilises a Memorex 'floppy disc' store and computer memory, is available either as an 'add on' fader system, programming box and computer, or as a complete automated desk. The system utilises motorised faders, and is available from a price of £25,000 (for the automation conversion on existing mixers.)

AMEK

Amek are manufacturers of master recording consoles constructed in a modular format. The M series consists of a basic system of modules, including two different types of microphone input, echo send/return master module, group output, monitor and oscillator modules.

The system is designed to offer the maximum amount of facilities, arranged in the simplest possible format, to give the engineer maximum creative scope without the interference of unnecessary complexities.

This firm also manufacture a range of smaller consoles (X

series) of similar quality, along with an expanding range of ancillary products, beginning with electronic crossovers and later to include limiter/compressors, graphic equalisers and so on.

STUDER (F.W.O. BAUCH)

There are three Studer consoles available in this country from F.W.O. Bauch. The 169 stereo portable mixer, with 10 inputs, 1 reverb send and two PPM meters; the 089Mk11 console, with 12 inputs, 2 PPM meters; the Quadro console 1892, with 18 inputs, 16 track outputs and VU metering. These are priced at, respectively, £3188, £11,145, £29,148, excluding VAT.

The 089 console features 12 input channels, equipped with separate high level and universal inputs, 2 or 4 auxiliary channels for reverb or foldback, 2 or 4 master outputs with insertion points, 2 submaster busses, monitoring for 6 stereo and 5 mono sources via built-in 40 watt amplifiers, PPM metering and a full complement of PFL, talkback, tone generating and patching facilities.

The 189 Quadro console is available either with 16 masters and 16 track monitor mixer, or with 8 masters and 8 or 16 track monitor mixer. Each channel is

routed to the output groups by a series of four push-buttons and a 'Joystick' type pan control, and the 4 reverb channels have the stereo reverb signal distributed via a similar Quad pot onto 4 summing busses. There are two foldback and four studio monitor outlets, remix switching for the transfer of all input units for mixdown of a multi-track recording, and also a built-in remote control unit for a Studer A80 multi-channel tape recorder.

ITA (INDUSTRIAL TAPE APPLICATIONS)

ITA distribute TFAC, Itam, Otari, Dokorder and Revox tape recorders: as such, it is inevitable that they should also market a series of mixers compatible with these machines.

The Itam 10 into 4 mixer is a modular console, also available with 8 output groups, and having the following features per channel: input sensitivity, three band equaliser, post-fade echo send, pre-fade foldback, assignment switch and pan control to route each channel between the console outputs. Variable limiters are included for each master outlet, and both control room and headphone monitoring is provided for. Itam mixers are

also available with 20 input channels.

TEAC's Tascam series model 3 and 5 mixers are both eight input four output units, the difference between the two models being mainly in facilities offered per channel. Both feature two-band equalisation, with bass and treble lift and cut switchable between preset frequencies of 75 or 200 Hz and 3 or 10 KHz respectively. Other facilities such as the five button channel assignment and pan control are the same on both models, but the Model 5 has individual cue and echo sends on each channel, and also separate output modules for each track, along with slightly more extensive complement of monitor, mixdown and talkback controls.

ITA's products should be ideally suited to the musician using a multi-track tape recorder for songwriting and composing, as they provide all of the vital features necessary for recording, without going 'over the top' in terms of price or complex technical arrangements.

RAINDIRK

The basic Raindirk 10 into 4 Mini mixer, now in its Mk. II form, doubles as a PA/Recording console, and is available

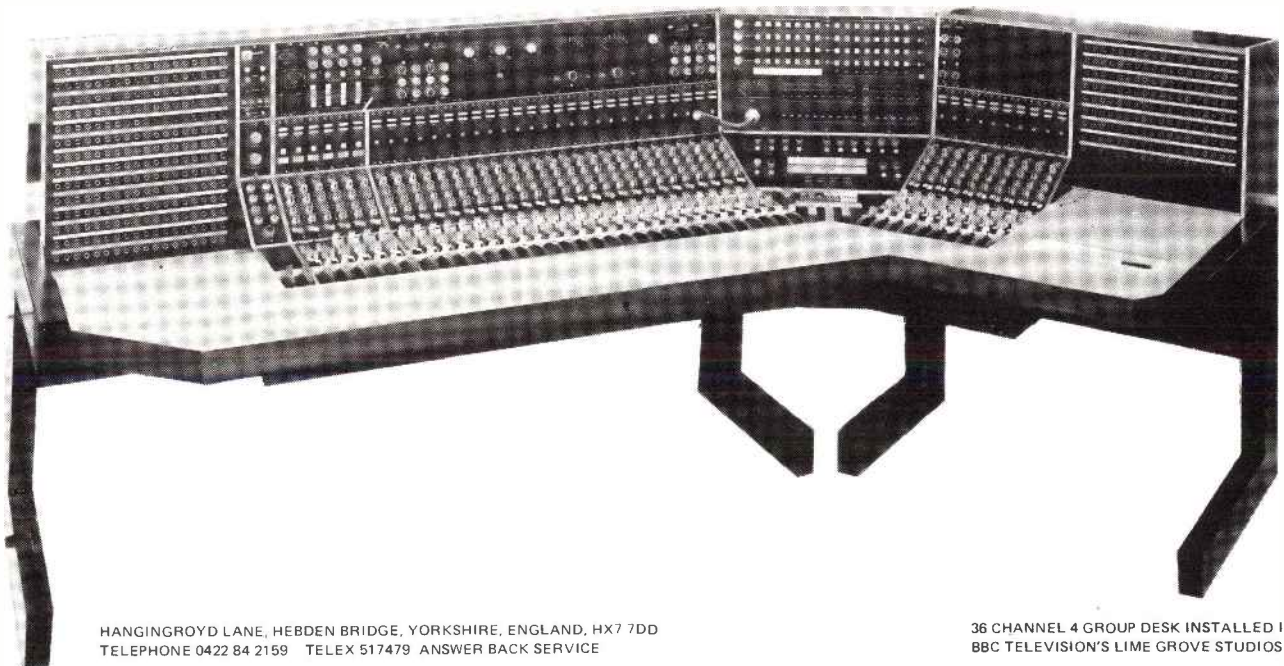
Continued on page 74



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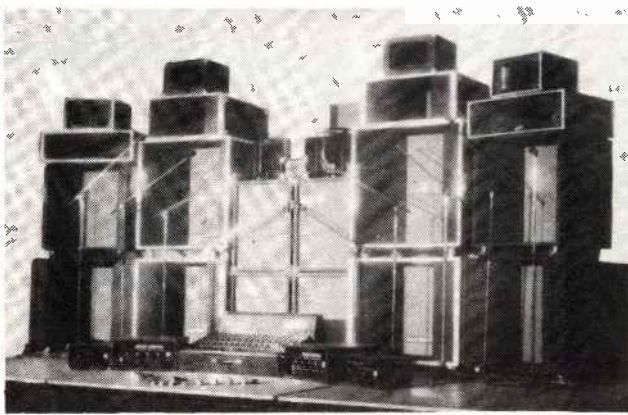
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Continued from page 73

with many options such as PPM meters, direct outputs from I/P channels, built in AD limiters and multiway connectors for live use. Input channels feature microphone and line inputs, three-band equaliser, with a parametric mid-range section and switchable bass and treble, two auxiliary sends and push-button routing to the four outputs.

There is an 8 output version, with the same performance as the Mini, but incorporating more facilities. There are 18 inputs with 4 auxiliaries, 8 line level inputs for Echo returns, 8 group outputs and 16 monitors. This mixer is installed in console form, with a jack bay, Audiofad low noise faders as standard and Penny and Giles faders as an option. All high level inputs and outputs appear on the jack bay, including direct outputs from the input channels.

Raindirk's Quantum mixing system has been designed to "mimic the wide range of facilities into a neat low profile compact console". This is achieved by integrating the circuits normally associated with separate input, output and monitor sections into a channel module. There is automatic switching for all modules to achieve four console operational states: Record, Overdub, Remix and Track Jumping, all controlled by electrically interlocked illuminated push-buttons. The Quantum range of mixing consoles is available in three basic sizes, for 24, 32 and 40 channels.

MCI

MCI designed their new JH-528 mixing console with the intention of making it "the most efficient and the most flexible console available". Efficiency depends on user and environment, but the 528 would certainly seem to give the producer or engineer an almost infinite variety of options in programming the facilities available, and in arranging the

format of input/output and interface capabilities.

Each channel module contains, in effect, two level control circuits: one circuit is a conventional audio amplifier with a 45mm conductive plastic fader, normally assigned to the monitor feed; the other circuit uses a dbx VCA (voltage controlled amplifier) with a 4" conductive plastic fader, and is normally assigned to the channel output. The versatile point of this system is that, either collectively or individually, the VCA's can be switched to the monitor channels, and the monitor circuits can be switched to the channel outputs. The board is 'automation ready' in production form, complete with VCA write, VCA update and Mute write latching circuits, the automation system being available complete "by late 1976".

TURNER ELECTRONIC INDUSTRIES

Turner's fully modular mixer is available with an unlimited complement of input, output and effects send modules, mainframes being specifically constructed for each individual board. All electronic circuitry is "designed to a very high standard, using noise selected transistors throughout".

Facilities per channel comprise: gain control -60 to -20 dBm, 30dB pad, two fold-back/echo sends, with pre/post switching for each, channel routing to any format required and pan control for stereo location or panning between tracks. PFL and muting is via a single switch, and faders are Penny & Giles 1820 series; equalisation is three-way, with treble lift and cut of 15dB at 10 KHz, mid of 16dB, selectable over 6 frequencies, and bass of 15dB selectable over 3 frequencies.

Channel metering is via the PFL circuit on each sub-group, and options of various monitor, cue, talkback and intercom functions are available. Flight cases, multicores with DPD connectors, Graphic Equalisers by Klark-Teknik and other signal processors can also be supplied. In addition to this, Turner Electronics have an associate who works in conjunction with them to 'fit out' complete studios.

Continued on page 78

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Continued from page 74

MACINNES LABORATORIES

Well known as distributors of the Amcron range of power amplifiers, Macinnes have recently introduced a mixing console, bearing their own name, which has been designed for use in high quality P.A. systems and for four track recording. The console is available as either a 16/2 or 16/4, and is built into a sturdy aluminium flight case.

Apart from master outputs, there are two echo sends, two foldback, each with routing coded 'abcd', and one headphone output; there are also two unbalanced echo returns, both provided with similar facilities as the mic/line input channels. Equalisation is three way, with the mid range being selectable to any one of six frequencies; other facilities include phase reverse switch, pre/post fade switching on the echo routes, pre fade listen, VU meters for monitoring master functions and a socapex (gold plated) multicore connector. The mixer is supplied, as standard, with a 30 metre length of multicore, plus a stagebox fitted with cannon connectors.

RUGBY AUTOMATION CONSULTANTS

RAC Mixers specialise in the manufacture of custom built consoles. Although any mixer can be built to customers' specification, the majority of mixers supplied have less than 16 inputs. Because they are able to build mixers with special facilities, RAC feel that their desks are particularly suited for use with groups, studios, theatres, discos, clubs and hospital radio.

Mixers can be built into a sloping-front case, or on a panel for 19" rack mounting, in addition to the usual studio type console; prices are very competitive for custom built equipment of this type. An 8 into 2 mixer for low impedance balanced mics, with XLR connectors, treble and bass for each input, PPM metering on the outputs and console enclosure would cost approximately £475 exclusive of VAT. Delivery times vary, but are normally between 6 and 8 weeks. Servicing is made easier by a system of plug-in circuit cards, and replacements of all types are kept in stock. Mixer module circuits can also be supplied separately. The range of 38 RAC Plug-in modules, for which a catalogue is available, includes practically all the types of circuit required for the construction of a mixer with the usual facilities.

ALLEN AND HEATH

Allen and Heath are manufacturers of low cost, high quality mixing consoles, and with their recent takeover of Brenell tape recorders are able to offer customers completely integrated 'packages' of studio hardware. AH have also expanded their own range of equipment to include a Production mixer, for making tape collages for film and broadcast, and various studio effects units, including a Feed forward delay limiter, ADT and phasing devices.

The Production mixer S6/2 features four stereo input channels, two for magnetic cartridges and two for tape, plus two mono channels for high and low impedance microphones. These are mixed down to a stereo main output, with auto

fade on channels one and two, switchable for tapes three and four, remote starts for all four channels, LED 'run' indicators and microphone 'on air' indicator on channel one. There is a stereo monitor level control, headphone facilities and two illuminated VU meters; the console is available either as a 19 inch by 1¾ inch rack mounted unit, or as a shelf mounted 'desk'.

The rest of AH's mixers fall neatly into two categories: the six channel Minimix, with its associated Monmix, Auxbox and, another recent development, a 'mini Limiter' to match; the tried and tested Quasi series of semi-modular mixers, which can accommodate up to 12 channels of electronics in the basic frame, with many input/output/signal processing options.

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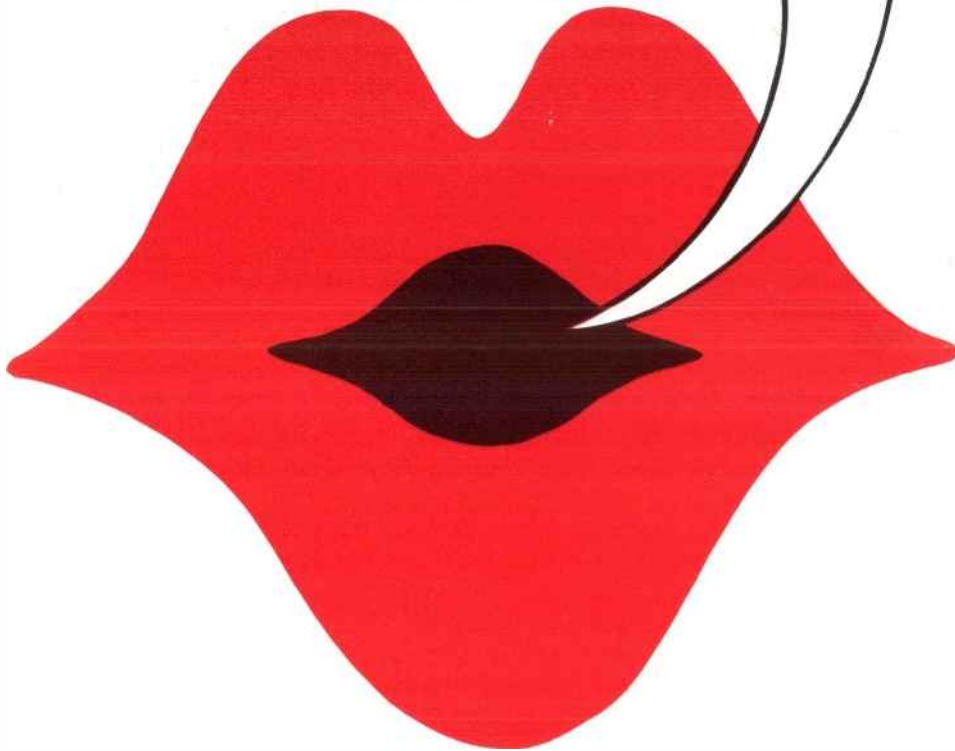
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STUDIO PLAYBACK

STONES MOBILE ROLLING

One advantage of working for a mobile studio that you get a chance to see a bit of the world — and Mick McKenna of the Stones' Mobile has certainly done just that, covering France, Germany, Switzerland and Holland on the recent Stones' tour. A live album will be the ultimate result of these European wanderings, and it's due to be mixed this Autumn. Another Continental job for the Mobile was a trip to a racecourse near Marseille for the Riviera '76 festival featuring, amongst others, Larry Coryell, Jimmy Cliff and Magma. Mick describes the end product as a 'mini-Woodstock', resulting in an album and a film.

Right now the Mobile is working on the first album for England, a new Arista signing, who are recording in a theatre in Maidstone.

On the technical side, the Mobile has just acquired two useful new pieces of gear, an Altec digital delay line and an Orban Parasound parametric equaliser.

SORRY, CADAC

We apologise to both Cadac and Vogue Studios for the error in last month's Studio Spotlight, in which we captioned 'Neve in the control room'. Vogue's mixer was of course made by Cadac.

ROUNDHOUSE SINGLE FEVER

Singles seem to be all the rage at Roundhouse Studios at the moment. An Australian gentleman by the name of Digby Richards, who was a popular balladeer in the 'sixties, has been in evidence, recording a single, with David MacKay producing and Ashley Howe taking the engineer's seat. Buster have been in to record their new single, (the production team being the same as before) as has Geno Washington, the producer there being Katlin Kaye.

Steve Rowland and Mark Dearnley have been helping

Family Dog out on the overdubs for their album, and Osibisa too have been putting the finishing touches to theirs. Yet more singles will soon be appearing from Charlie Gilson, ex-Seeker Peter Doyle (who will be following up with an album), Hazel Dean, and New Faces winners Sparrow.

Amongst those booked for the immediate future are Water — a Dutch band who plan to record an album with the aid of Mark Dearnley as engineer and Chris White as producer, and a group with the intriguing name of Rachel and the Heartbeats.

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NEW BANDS AND GEAR FOR RELIGHT

Although Genesis had already expressed interest in Relight Studios, Holland, at the time of our recent visit, a three week booking by the band to run from 21st September to begin work on a new album is officially confirmed. Roger Glover, in his capacity as producer for the Ian Gillan Band, has also visited the studio

and was sufficiently impressed by what he saw to tell them that if the band were to record out of England they would choose Relight.

Despite this overseas interest (to them!) they have been working with home-grown bands too—the most recent task was the mixing of a live set from Alquin, recorded with the Manor Mobile, and this will probably appear on Polydor later this year.

Band news is supplemented with their installation of the recently introduced Eventide Harmoniser, previewed in Britain at the APRS. The Harmoniser includes digital delay, and is also capable of producing harmonies in relation to the input signal, this variable up to an octave. Functions may be engaged separately, making the Harmoniser a very flexible addition to the studio's hardware.



ALL AROUND THE LANSDOWNE

Steeleye Span's long-awaited follow-up to 'All Around My Hat' has at last been completed at Lansdowne, this project having taken up most of the studio's time during the last two or three weeks. As before, the album has been produced by the omnipresent Mike Batt, and the engineer was Robert Butterworth.

The same team has also been working on a new album by the Kursaal Flyers.

A disco-type group with the unfortunate (from Britain's point of view) name of The Olympic Runners has been at work at Lansdowne. Producer Mike Vernon has been putting down strings on existing tracks. In addition, jazzman Tony Coe and singer Catherine How have paid visits. The studio's hectic schedule has also found time to record Mike Batt's single, 'Short Back And Sides'. The future will include sessions by Roger Whittaker for his new L.P.

MAGRITTE GETTING COMFY

Daniel Priest, whose Magritte studio was recently the subject of a Beat Studio Spotlight, certainly seems to have carved a niche for himself in peaceful Harmondsworth, providing a haven for those who wish to record in a creative environment at a reasonable cost.

Daniel has been producing music for a lady by the name of Pamela Obermeier, loosely described as "a one women show". Local soul band Fargo were in, demoing on eight track, and now looking forward to the possibility of a recording contract with a French company. A band called Comfy have also been working on demos, this time on 16 track, checking out how their material records for three days. Other demo work included work with Adam Kim of MAM (now a regular client at Magritte), recording songwriting artists on 16 track.

Production of master tapes

has been quite extensive recently, with Ray Poole doing a Beatles ragtime album, Eric Hine in with the band Cruiser, Val Pringle mastering "Bridge over troubled waters" for a single and, mastering four tracks for potential singles, the amazing Noni Petland and the Chocolate Box Orchestra.

Daniel has also been co-producing a rock and roll musical with John Hawkins, and still found time to do three tracks with his own group, the Squeal Band. The musical, which is entitled "Sha Ba Da Ba Dah", has meant quite a lot of musicians have passed through the studio's doors: Bertie, the Basset hound mascot of Magritte, has been not only been revelling in an excess of good music, but also an excess of attention from passing chorus singers(!) and session musicians.

INSTRUMENT REVIEW 1

MUSIC MAN
STING RAY
6-STRING

When playing a really top quality guitar, the most immediate reaction is just a sense that "it feels right": the Sting Ray feels right! As such it is logical to rank it amongst, and compare it with, the well known makes of guitar that have become 'household names' amongst musicians.

The shape and weight are, indeed, quite similar to a Stratocaster but it comes as something of a surprise to discover that the instrument has an atmosphere all of its own, and also 'plays' in a totally dissimilar way. Having played Fender guitars quite extensively, I have come to admire their rather workmanlike qualities, and regard the breed more as a race of 'its' than 'he' or 'she's'. The Music Man instrument follows the Fender tradition in being very functional and robust, but the fingerboard and neck, despite being visually a little more like a Strat, feels more like a Gibson 335. This pleased me no end, as the 335, with its ability to play well as a 'lazy man's guitar', is really my favourite instrument!

Adjustment

The Sting Ray has a one piece maple neck, with a phenolic nut and reinforced head. The Truss rod is inserted from the rear, the neck end being exposed, and is adjustable with an Allen Key. Neck tilt is also variable, the 'angle of dangle' being modified by poking an Allen Key through a little hole at the base of the neck mounting plate. I wasn't able to test this feature, as no keys were provided — just as well, as I'd have probably ruined the hair's breadth precision with which the instrument was set up as supplied. Nice to know that someone in California is an expert craftsman and designer.

The pickups are hand-wound humbuckers, each with 12 individual ¼" magnets and adjustable in height via three spring loaded screws. Controls look fairly puny and haphazardly arranged at first sight; in fact I

found myself reaching out and making adjustments very accurately and naturally within about a minute — which is rare with an unfamiliar guitar. Their sequence is very logical, reading volume, bright switch, selector, neck tone and bridge tone, from head end to strap button. Rotary controls traverse just the right arc, and the selector gives neck p/u, both in phase, both out of phase and bridge p/u, working the lever from top to bottom. An internal micropowered pre-amplifier isolates the pickups from the tone control circuitry and provides a low impedance output: this is a real bonus, as it permits the use of low volume settings on the guitar without loss of 'guts', also increasing output level for better sustain and overdrive.

Sustain

I was, in fact, able to achieve the warmest and most 'throaty' sustain sound that I have yet heard from our small Yamaha test combo. Sounds achieved via the controls ranged from the "out of phase Fender" to the "hmm . . . nearly a 335": my methods of description would relate only to how I play, but suffice to say that the facilities are such that it would take a good few months to experiment with the various options. The 'bright switch' provided a useful method of changing from rhythm to "up front" playing.

As the reader may have guessed, I would like to own one of these guitars; my only doubt about the instrument was that other musicians might be put off by its similarity to the Stratocaster. Please don't be discouraged, even if you aren't a Fender man: a guitar doesn't necessarily have to look original to be original — legends do grow from enigmas — and the Sting Ray is full of surprises.

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INSTRUMENT REVIEW 2

MUSIC MAN STING RAY BASS

It's not something to dwell on, but this bass is a product of a relatively new American company who are currently creating massive waves in the States with their amps and guitars. Suffice to say that they know exactly what they're doing and that one of the directors of Music Man is a gentleman by the name of Leo Fender, perhaps that tells you all you need to know.

But let's look at this instrument with no pre-conceived ideas about what it is as a result of its heritage.

First of all we were unable to ascertain exactly what wood this natural finish instrument was made of (we think it's ash). The neck is certainly best maple as was the fingerboard with its remarkably fine fretting (one of the nicest fret jobs we've seen). Machines were tough and well geared and, once you get used to the rather curious offsetting of the G string machine on the other side of the head were a pure joy to use. The reason for that off-setting would seem to be to give the guitar a better natural balance than would be provided by having the four in a line system apparently originated by Fender and so widely copied. This idea, although a bit strange is very effective — the guitar just hangs about your neck in perfect balance, it also provides for the strings pulling straight across the nut.

If the idea of the positioning of the machines is unusual, there are several even better ideas elsewhere. One is that the strings pass right through the body of the guitar (seeming to be one of the major causes of splendid sustain) the other is that the instrument has an optional built-in pre-amplifier which gives an excellent tone when used at low volume (could prove to be major point for session men) and provides even more sustain.

The bridge is of stainless steel and offers everything you'll need to get the guitar perfectly set-up — ours needed no adjustment — it was near perfect when it arrived. The bridge also has an individually adjustable mute for each string an idea which, I suppose, some may enjoy using, but I have always found inconvenient, a flick-on flick-off damper would be

favourite for me. Nevertheless, the Music Man's damper seems o.k.

The actually sound of the Sting Ray was marvellous. I'd begun to think that the real woody sound of early 50's Precisions and the like had gone forever, but the Sting Ray Bass has got it perfectly and a hell of a lot more besides. I'm not sure what has gone into these pickups but it's one of the best bass sounds you'll get if you're into that particular sound (which many, many players no doubt are).

Value

It's rather difficult for me to pass a personal opinion about the neck because I've never been over-happy with either maple-neck basses or quite long and wide stretches. That's my problem though and it doesn't seem to bother the thousands of players who use basses built like this. My guess is that this neck will go down a treat with professional players and will become a real guitar of value that amateurs will aspire to.

One of the main problems for bass players is the dreaded syndrome of the 'dead spot' that fret where a bass makes a dead 'thud' note, the Sting Ray didn't have a dead spot like this and that is very, very rare.

Although the Music Man basses aren't going to be available for a few months yet, I'd very seriously recommend that anyone thinking of buying this type of instrument waits until he's had a chance to try the Music Man. If my hunch about this bass is correct then this could be the instrument that you'll be seeing many top bands sporting in the future. It's not a revolutionary new sound but is a return to traditional values in guitar design which should bring massive sales at the top end of the market where quality is desperately needed.

The Music Man Sting Ray has power, sustain, looks, ease of playing and a strong longevity built into it. If we seem rather taken with the instrument it's just that, while not being the right guitar for me (purely a matter of taste), it's probably right for eight out of ten players. A very good guitar indeed.

Tested GRC through Vox AC 50 and AC 100 Bass Cabinet. RRP £392.34 inc.VAT.



THE AMCRON STORY

1967



DC 300

1976



DC 300A

In 1967 AMCRON (Crown International) introduced the world's finest 'Super-Amp'. This was the DC300! It rapidly became a must for all the Major Recording Studios and top bands such as Zeppelin, Jethro Tull, and the Moody Blues.

The DC300 set new standards of sound reproduction never previously available for bands or studios let alone the Audiophile (whoever he is). Coupled with the incredibly rugged construction, and small size of this 600 watts amplifier it is not surprising that the DC300 became a legend in it's time.

The designer of this classic is still in charge of the design work at AMCRON despite rumours that he has moved on to at least 5 other establishments! Indeed he has since been responsible for the DC300A, the D150A, and all the rest of the AMCRON range of superb power amplifiers.

Now in 1976 the DC300A is 'the' Amplifier in all the world's recording studios, and is still the only choice for bands such as Zeppelin, Jethro Tull, and the Moody Blues, plus quite a few others such as Wings, The Stones, The Rollers, Elton John, 10cc, Pink Floyd, Barclay James Harvest, The Real Thing and so on . . .

Perhaps this is because the DC300A amplifier offers the following features:

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INSTRUMENT REVIEW 3

LUDWIG RAINBOW VISTALITE BIG BEAT KIT

Time moves fast; it was hard to believe when confronted with this excellent kit that it has been on the market already for well over a year, but, as regular Beat readers will know, it is our policy not only to cover new instruments but also to recapitulate on gear that has established maintained great popularity. In this case, we were delighted to encounter a kit that has already made a very favourable impression on the professional drumming fraternity.

As is our usual manner, then, we looked at each drum individually before consolidating these impressions into a general conclusion. The kit was as follows: bass drum 22" x 14", small tom toms 13" x 9" and 12" x 8", all metal 400 snare 14" x 6", two cymbal stands, one hi-hat pedal, one drum stool, one Speed King bass drum pedal, one snare drum stand and a double tom tom fitting mount.

The bass drum was an extremely impressive piece of work which responded to strenuous playing with a surprising amount of volume and guts, and therefore being particularly suitable for the heavy rock drummer. Where the bass was overtly heavy, though, the tom toms had a nice rich sound, and it was a pleasure to see them free of what from my point of view can occasionally be a drum's downfall. Loosely tuned tom toms give a lot of depth, and many drummers like them that way, but quite a few drums are prone to rattle and boom when tuned like this — there was no such problem in this instance, and, like the floor tom tom, both drums were excellent.

The all metal snare drum model 400, was a beauty, and remains one of the best available. It is, of course, already a favourite with many top rock drummers. Where it triumphs over its cheaper rivals is that it has the fine sharp sound so vital to aggressive drumming without losing any depth. The snare is fitted with 10 lug tensioning plus a very good fast action flick off snare release, which also allows the user to tighten the snares under the drum via the large thumb screw fitted beside the flick off lever. The snare further incorporates a screw type damper plus an 18 strand snare. It may



therefore be considered not only as an integral part of this particular kit, but also as a very worthwhile buy on its own, retailing at £78.44.

So, as one might expect from Ludwig, drums were uniform in their excellence.

The cymbals stands are certainly able to reach any height that would be required, while the cymbal holder has more than enough tilt adjustment. A special feature of this stand, and indeed all the other stands, are the rounded flat feet giving better balance and stability. Aided by tough metal construction, the height extension did not slip at all.

On the hi-hat pedal, a built in spur performed the task of eliminating any slipping, while its spring tensioning screw took care of pedal action and tension. The pedal was adequate in height, and a nice touch was the

screw to adjust bottom cymbal angle.

The Speed King bass drum pedal is in the same popularity league as the snare drum, coming complete with beater. An efficient double spring action pedal, the spring tensions can be adjusted by a screw driver, the springs themselves being hidden in the double posts on each side of the pedal.

The snare drum stand is in the now familiar basket style whereby a large screw is fitted to adjust the width of the arms so as to hold the drum tight. Again, angle and height adjustment was more than sufficient. Indeed, it was only near the end of my trial run that I came across a slight defect, and that only for my own particular taste. The double tom tom holder operates on nuts for which the user needs a spanner, and this operation could

possibly be made a little easier if Ludwig were to opt for the simpler but very effective screw system (to say nothing of obviating the necessity of having a spanner to hand!). The suggestion would be fairly insignificant were it not for the fact that many of their rivals have started using the screw system and have been finding it most effective. The stool, finally, was sturdy and comfortable.

In conclusion, then, I must admit to some surprise at finding out just how good this kit was. Previous encounters with see-thru kits failed to bowl me over. This kit, made from the new vibrasonic material (akin in many ways to perspex) is a winner because it sounds just as good as it looks.

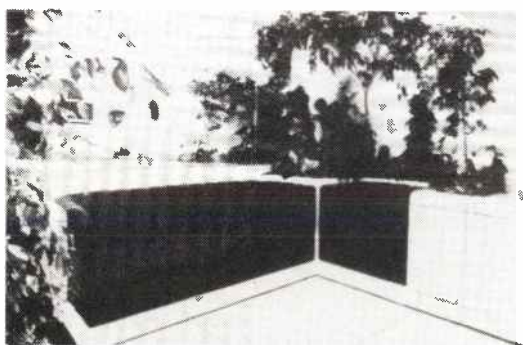
Tested H.R. RRP £735.00 inc VAT. (excluding cymbals)

A new symbol in the recording business!



The studio is equipped with a Helios custom-built,
28-in 16-out (24-track monitoring) desk.

The tape machines are all Studer (24-track with 16-track
head block available four-track, and two-track)
and monitoring is Tannoy with JBLs as alternatives.



Berwick Street Recording Studio Limited
8 Berwick Street, London W1V 3RG. Telephone: 01-734 1888/5750

STUDIO SPOTLIGHT

BERWICK ST. STUDIOS



John Middleton in the compact control room.

London's famous Berwick Street market goes about its business in full view of Sue Manning's office window; it is certainly an unusual sight from within a recording studio. That, whether the traders know or care, is the function of number eight, and Sue Manning is the Director. London (and particularly the West End) is of course very well served as far as studios go, but this has not prevented Berwick Street Studios from having a well filled booking diary dating back to its recent inception in April. Proof of the truism that in any business venture there is always room for one more quality outfit: in the highly competitive studio field, however, one must examine the cost at which quality is achieved.

The price is often a high one — many studios, like Berwick Street, are 24 track with all the attendant gadgetry, but in the process of keeping up with the Joneses lose out on the equally important atmospheric feel and wind up like lifeless factories. Berwick Street has the hardware in abundance and it also has the cozy feel that one might expect to find in an eight track hobby house deep in the country.

Involved

The site was previously owned by a film company and when they moved out Sue moved in with co-Director Don Boyd who now runs his own film company on the first floor so that she has the reception and office area on the ground floor with the studio in the basement. Don's interest in the studio is more than passing as he financed the operation; although he has no involvement in the music side he must be happy to have sunk his cash into such a successful set-up. From Sue's point of view the studio is the logical culmination of years' of interest and participation in

music publishing and other aspects of the business.

The film company vacated a filming studio, not a recording studio, leaving the new owners with a deal of work and planning to do. "Chief Engineer John Middleton joined us right at the beginning and had a hand in working out the layout and finding the right equipment", explained Sue. "So if the acoustics and so on are not right he has only himself to blame", she added with a smile. "Second engineer is Gwyn Mathias who was previously involved with building Triad desks, so he knows his way around. He is completely able to handle the inevitable occasional breakdowns on the spot; and in fact he also came in at the early stages and did the wiring and so on."

Helios

John is a genial, bearded man whose enthusiasm for the equipment ringing his swivel chair would seem to indicate that he's not blaming himself from anything. His only complaint is quite incurable; like every other engineer in the world he suffers from wanting more and more equipment. Caught in a rare moment of seriousness, though, he must admit that he's done pretty well.

The Helios desk, a 28 input, 16 mixing group console with 24 track and quadrophonic capability, is, like everything else, brand new and was custom built to fit snugly into the control room. The consultant here was well-known expert Dick Swettenham. "As yet we have had no need for 24 outputs", he told us, "but we remain ready to meet the demands of a client." At present the only thing they are changing on the desk is the monitoring panel which is making the short journey from right to left. The desk is very compact indeed — Helios was



The studio ready for action plus (right) a full view of the Helios board



chosen largely because they were able to manufacture a console that would fit precisely into what is a comparatively small control room. As it is, the control room seems even smaller simply because so much has been fitted in; John's priority is definitely equipment as opposed to leaving great amounts of space for twelve visitors at a time.

Replacement

This equipment runs through UA and Neve limiter/compressors, although the innovative Allen and Heath delay-line limiter is also "under surveillance". The Dolby complement is full and there are also Keepex "knocking about somewhere, while Eventide provide both digital delay and flanger. Tape machines are all Studer, A80 24 track and two 2 track models, as is the very ex-

cellent Autolocator. Also "knocking about somewhere" are a couple of Revoxes. Conveniently placed to the right well within the reach of the engineer is the jack field; this might be extended in the future. Monitoring is through JBL 4333s, although there is a replacement system for those more partial to working with Tannoy, the latter housed in Lockwood enclosures. Musicians certainly won't encounter a choice of monitoring facilities all that often. In short then the actual equipment side of the studio represents quite an achievement on what was a generous but not limitless budget.

If the control room suits John the studio itself would definitely suit many rock groups. His nominal capacity figure is about fifteen musicians, but he prefers to think in terms of about six sitting comfortably surrounded by

guitars, amplifiers and all the usual accoutrements. The acoustic work was done in consultancy with SRL and, despite the compact size of the studio, manages a variation in sound from one end to the other. The 'hard' end towards the glass accommodates a 1920 model Steinway grand piano which offers a particularly rich sound unobtainable on the more modern versions, while other instrumentation present at the time of our visit included a couple of Fender combos and a rather nifty looking Telecaster.

American

Microphones are mainly Neumann and AKG, with a more than sufficient range to cover any requirement. Cans are the ubiquitous Beyer DT100s — Koss are also being evaluated, the latter to cater primarily for the bass player. Sturdy

separation booths are in evidence — as John put it, "We are able to build little igloos here and there, and get someone a very dead sound if they want it. The factor I still like to achieve is contact between the musicians; what I aim for is full separation that still allows someone to see everyone else." One final item well worth mentioning is the bass DI box, "built by Mr. Mathias."

With both John and Gwyn having a keen interest in the *playing* side, their maxim is achieving a rapport with the musicians, involvement reflected in the final product. Particular attention is paid to the rhythm section sound — bass and drums — with the result that they are amassing quite a reputation for providing the much sought after 'American' sound.

Berwick Street could conceivably charge more than their £35 an hour and still keep the place full — be that as it may, the client list in their short existence has been impressive; backing tracks for a Rod Stewart TV show, a Liverpool Express album, a Lesley Duncan album, Our Kid, Philip Goodhand-Tait, Rosemary Clooney plus Chrysalis, Bell and Anchor among the record companies booking time. Bearing in mind the time it takes to complete an album, and also remembering that their reputation has so far only travelled by word of mouth, it's quite an achievement. Indeed, interest expressed in the studio has also been forthcoming from overseas.

In conclusion Berwick Street's ace must be regarded as versatility, but its coziness must put some bias towards the rock group. Hygiene, too, seems to be something of a premium. There is a shower on the first floor.



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people who have been in the studio scene since way back, but whose ideas have consistently been a jump ahead, who have justified the trust placed in them by probably more of the illustrious names than you may have realised; whose products have featured in many recent studio reviews in this journal;

people who will take trouble

with the technical features you really need, and who are used to requests for equipment to be fitted in a canal boat or hoisted into an ivory tower, who will stand behind the equipment with service, modifications, add-ons, friendly advice, and so on; (believe it or not) in this business because, though there may be easier ways to make a living, they like the music and music people. So remember

experience tells
experience tells you



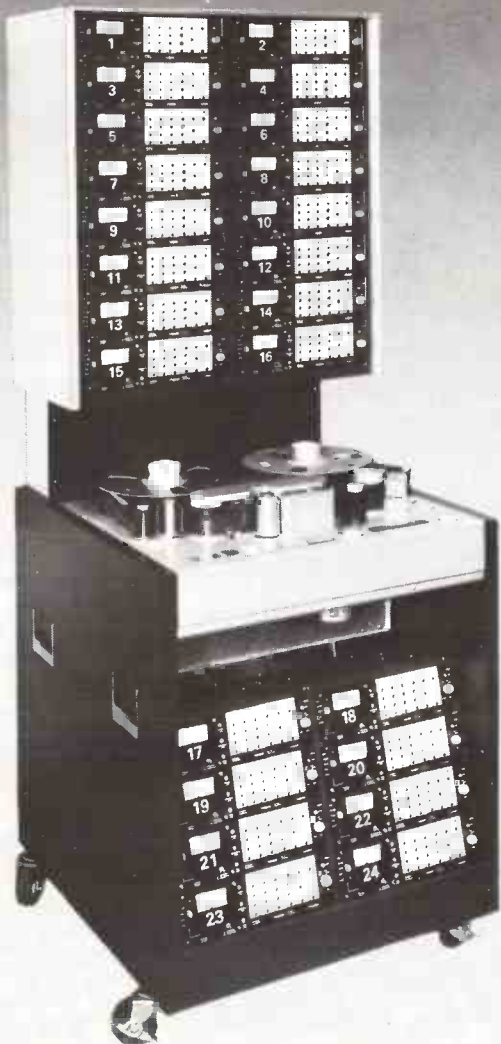
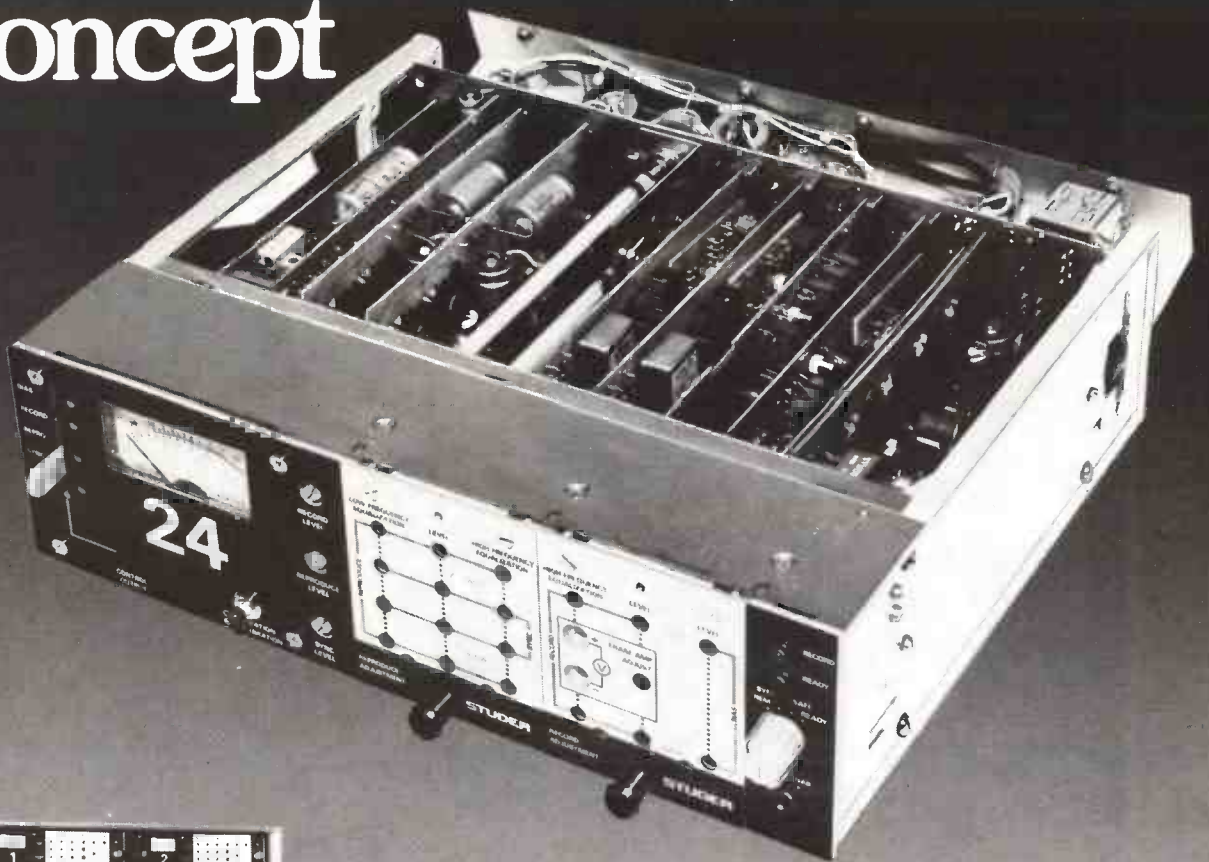
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CONTINENTAL STUDIO SPOTLIGHT

DIERKS STUDIOS WEST GERMANY

▼ Full view of Dierks' A.P.I. console.



A man called Dieter Dierks has a studio in Stommeln, Germany, and it's disconcertingly good for a place that many Beat readers won't have come across before. Dieter is in fact in a position with a lot of scope, believing that German rock music has never fully received the international exposure it deserves, and heavily committed, through both the fixed-site studio and his mobile, to playing an important role in a breakthrough which must take place eventually.

Having been a musician himself, Dieter's exceptional ability is knowing intuitively what a rock band should achieve in sound, and he makes a point of immediately stating his position not only as an engineer but also as a producer. "I see myself more as a producer, as an *advisor*", he enlarges, "and not just a guy who can do the right mixing. The one skill helps the other." Confident words indeed, but substantiated by visits from luminaries like Deep Purple, Ike and Tina Turner, Alexis Korner and Tangerine Dream, who have all turned up in Stommeln to make use of both the Dierks knowhow and technical facilities.

The first, of course, cannot be evaluated; the second can.

Dierks equipment is worth something over five million marks. One million pounds.

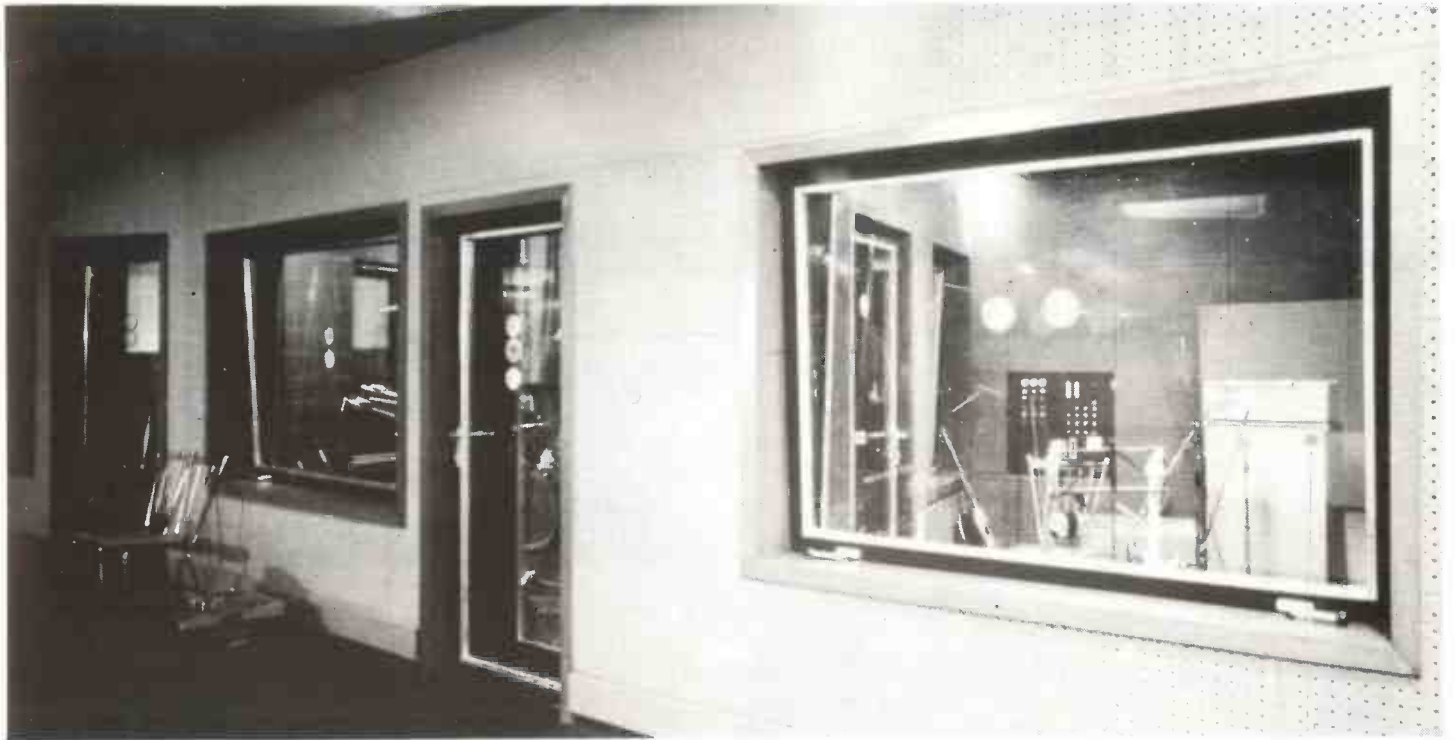
Dieter's philosophy of keeping right up to date makes sense of the figure. He states simply, "I don't think there is an effect toy which we don't have. As soon as I hear that someone wants a particular sound available from a new piece of equipment, I'm on the run to find one." Even without such additions, the Dierks equipment is already phenomenal. The A.P.I. console boasts no less than 40 inputs and 32 outputs, fully prepared for quadrophonic mixdown. Tape machines run through 32, 24 and 16 track ABE/Telefunken's, the Studer quad model and two track. Compressors and limiters are by Allison, filters are by Barth and Helios, while attenuators are the creation of Dierks' own electronic laboratory. Equalisation, obviously, is on each channel — both Dolby and Kepex noise reduction systems are in evidence.

The laboratory is testament to his obsession with having exactly what he wants equipment-wise, and allows him to experiment if a standard model on the market can't provide what he's after in full. One item which has come out of the lab is his light control system, as Dieter explains:

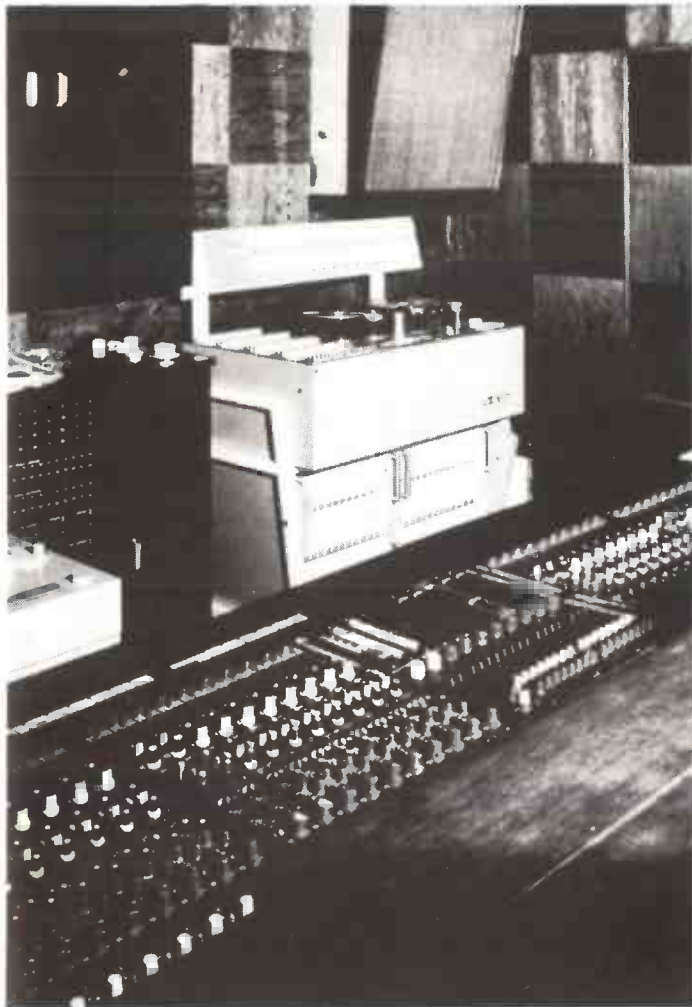
"I installed this 32 track 2" tape machine and discovered that the usual control systems could conceivably be made to operate faster and more accurately. I took this proposition to the laboratory, and they came up with a light system which gives me an immediate visual picture of what is going on tape. It has a row of lights of different colours — light red, dark red and blue/green in between." The latter light confirms a well balanced sound, while red means that the sound is becoming too overloaded and should be corrected.

Capacity

The lights are presumably one of the more obvious sign of the traditional German desire for perfection. Surprises extend to the studio floor, with its nominal capacity of 40 musicians. It largely comprises no less than five separate booths, an unusual arrangement, but one which seems to work ideally. All acoustically independent, the musician in each can hear his sound either via monitor or headphone. The extra touch here is that three different versions are available; what Dieter call "the live sound", the dry studio sound and last, but as im-



▲ Some of the booths, with instruments and foldback panels visible through the glass.



▲ Multi-track ABE/Telefunken recorder.

portant in his mind, the sound as it will eventually be through domestic speakers.

"A musician plays for people," says Dieter, "and when he records he should always remember that about eighty per cent of them will be listening on cheap transistor systems. If he can hear the results as he goes along, it keeps him in touch more."

Microphones are many and varied: Shure, Beyer, Neumann, AKG, Reslo, Sennheiser, Sony. Instruments permanently in the studio are also present in abundance. These include various Ovation, Welson, Burns, Fender and Gretsch guitars. Fender, Standel and Vox amps, Fender Rhodes electric piano, Feurich grand piano, Hammond A 100 with Leslie, Hohner Clavinet, Mellotron and Premier vibraphone.

Budget

The fixed site complex is rounded off with the smaller but as impressive Studio 2. Its main function is to allow musicians to experiment before getting down to the real work in the main studio, as well as offering the more usual facility of lower budget recording. Transfers are possible either way, and, although just eight and sixteen track work is available, many of Dieters' inventions are in there too.

In the face of such an overall display of technical masterpieces, one might rightly ask

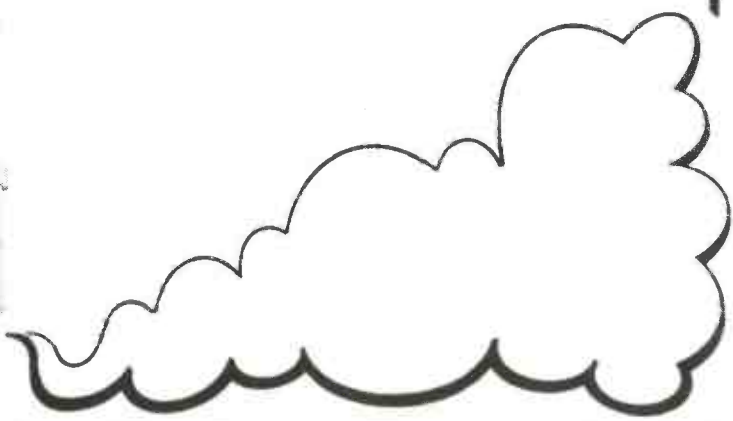
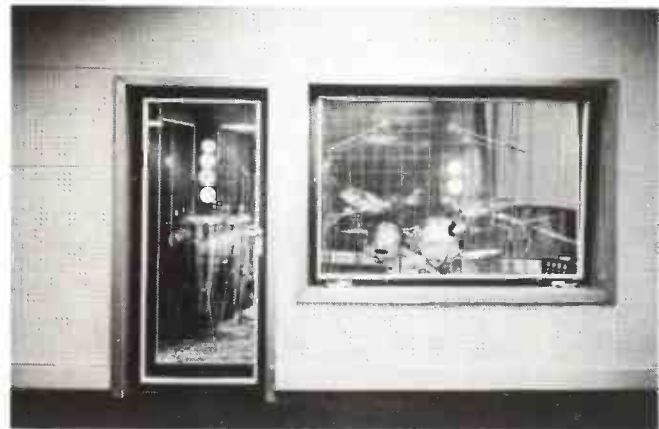
what Dieters offers in the way of simple atmosphere. The answer is plenty. Dieter has enough space beside the studio to have erected a hotel for those musicians who like being right near their work. It is run by his mother, an excellent cook, and, when one is not eating, further possibilities are watching colour television, or playing pinball and table soccer in the main lounge.

In the final conclusion, then, one might figure that Dieters has done more than enough to persuade musicians to look at Dieters very closely. If however he is still unable to overcome the occasional dislike of fixed site studios, he also has a mobile by way of a special reserve. A Mercedes 911, it boasts much the same equipment as Dieters Studio 1. The most recent client here was Jon Lord, and others in the past have included Oscar Peterson (jazz, but definitely a man prepared to settle only for the very best quality) and Michael Chapman.

If one remembers Dieters' earlier assertion that he was aiming to get German rock into the top stream, it's obvious that he's not in the wishful thinking department. By anyone's standards Dieters is one of the most ambitious operations around, and there is no reason to expect his expertise not to be rewarded by product. Record buyers could start keeping an eye open for the line "Dieters Studios, Stommeln" printed on the back of album sleeves.

dierks studios

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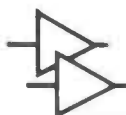
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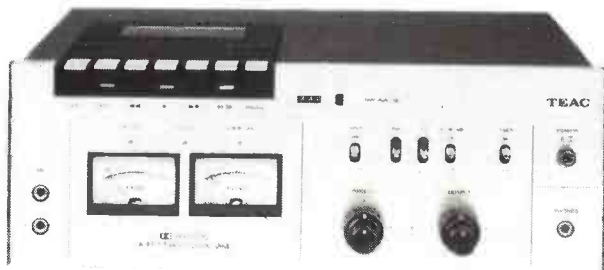
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ATTENTION, REGGAE/SOUL ARTISTS! "Ohiah Sham" is a song that's appealing, refreshing and entertaining — so sayeth the publishers. But above all it needs an artist to record it on disc for commercial issue. Demo tape and copyright available from: Ken Warke, 2 Shackleton Walk, Newtownards, Co. Down, N. Ireland.

IRENE STYGALL-WOOD, a prolific lyric writer, wishes cooperation of composers/lyricists, conducted through the post. Her address is: 19 Langmead Place, Crewkerne, Somerset. All letters answered.

VOCALIST needed urgently in local area. Must be hardworking with professional approach, to complete 5-piece, semi pro commercial rock band. Gigs and recording pending. Originality an asset but dedication and ambition must be 100%. For enquiries or auditions, phone Southen-on-Sea 522961, or write to Paul Elliott, 18 Thornhill, Leigh-on-Sea, Essex.

LYRIC WRITER wishes to collaborate with composer, preferably living in or around Leicester area. Jay Chauda, 122 St. Saviours Rd., Leicester LE5 3HW.

SINGER/SONGWRITER needs good band for gigs in France. All expenses paid, accommodation provided, plus good pay. Must live within 6 mile radius of Stonebridge Park, in 17-19 age group. Write to Terry O'Neal, 135 Haskell House, Shakespeare Crescent, Stonebridge Park, London NW10 8ND.

GIBSON TV COPY (Les Paul Jr. shape), yellow, twin pick ups, tone and vol. control on each, fine action, few months old, v.g.c., plus case, lead, etc. £58 o.n.o. Also old electric guitar, will sell complete, £18 o.n.o., or will break for spares as new. For further details, ring Paul, 580 5544, extension 261 (daytime).

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I AM LOOKING FOR fellow composer/lyricist in Bury area, with view to joint songwriting and eventually starting a group. Write to Anna, 2 Fern Street, Ramsbottom, Bury, Lancs., BL0 0BA.

LYRIC WRITER seeks composer for partnership (into all types music, Harley and Rebel style in particular). Crystal Ridgers, "Hare and Greyhound Inn," 3 St. Mary's Gate, Chesterfield, Derbyshire.

GUITARIST/SINGER requires bass guitarist, drummer and keyboard player, aged 16-18 to form rock band. Must have own equipment and some form of transport if possible. I am into Hendrix, Bowie, Floyd, Queen etc. Have some songs already written. Write to Tony Haddon, 4-5 Chalcombe Ave., Kingsthorpe, Northampton, NN2 8LB.

DRUMMER & VOCALIST WANTED! By three young guitarists aged 16, 18 & 18. We have been together for two years and have top name equipment. Fender, H/H and Hiwatt, and transport. We'd be pleased to hear from young drummers and singers who are good-looking, with good gear and are into commercial music. Right applicants will have to work hard before success comes later. Major ITV auditions to come soon. Write to Mr. M. Wentzell, 109 Fulwell Rd., Teddington, Middx. If quick reply wanted, send S.A.E.

DRUMMER in wrong type of musical job, would like to join pop group. Professional for 2 years, can be seen anytime. Phone Eire 045 41301, ext. 226. Good image, under 20. Niall Power, No. 1 Fire Station, Curragh Camp, Co. Kildare, Eire.

EXPERIENCED WRITER with several works already published, looking for good, experienced young group to perform and record very strong single. This song is at present held by a very well-known publisher who is also looking for a band to place it with. Fitz Clark, 822 Yardley Wood Rd., Billesley, Birmingham B13 0JE.

BASS GUITARIST seeks pro rock band. Ex Jobe St. Day, Marshall stack, experience in live gigs and demo recording. Will travel. David Turner, tel. no. Leeds 752340.

KEYBOARD PLAYER (19) wishes to join forces with a guitarist, bassist and drummer (one of whom should have some singing ability — we can share vocal chores), to form a band. Anybody with the same likes as me out there? (i.e. Pink Floyd, Camel, Beatles, etc.) I'd like to get into playing extended pieces and collaborate on own stuff. I don't want any pro's — I'm not brilliant but I am competent! Some transport would help a lot. Why not pop round to see me (or write) now, so we can get something going soon? I'm Laurence Piper and I live at 67 Cunningham Ave., Freezy-water, Enfield, Middlesex.

DRUMMER NEEDED, between 13 and 15. Must have own drumkit and be willing to practise. We play mostly instrumentals, especially Shadows numbers. MUST wear modern gear, live in Leeds or Wakefield area and not be nervous of appearing on stage as we have lots of concert and nightclub spots. Apply Shaun, 8 West Lea Drive, Tingley, Nr. Wakefield, W. Yorkshire, or telephone Morley 531897.

SOUTH WALES songwriting partner sought by Bob Sharp, aged 28, of 9 Cherry Tree Road, The Bryn, Pontllanfraith, Gwent, telephone Blackwood 225 841. I am a family man, well into Moodies, Donovan, S. & G., a little stronger on melodies than on lyrics. I seek a similar serious minded musician with lyrical ideas with a view to forming a songwriting team.

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Following the Government's recent reduction of the maximum rate of VAT from 25% to 12½% we had not received manufacturers' revised prices when we went to press. Consequently, many prices quoted are as before the Budget reduction.

These listings therefore are recommended retail prices including the pre-Budget VAT rates of 8% or 25%. Where prices are quoted as 'exclusive of VAT' this will be added by the retailer.

Whilst every effort is always made to ensure that all prices listed are correct at the time of going to Press, it is always advisable to check with your local dealer.

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525 Folk Elec.....	38-10
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450.....	21-82
350.....	15-34
600.....	34-48
1300.....	39-38

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360 Bass.....	68-20
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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
SM1 Custom IV.....	122-76
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SG25.....	45-66
SG10B.....	44-52
ST300.....	67-49

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J. T. COPPOCK

ANTORIA

2355 Big Jack S.A.C. Sunburst.....	143-00
2355M Big John S.A.C. Maple.....	159-00
2357 Mt. Strad Violin B.....	85-00
2350 Memphis Custom.....	118-00
2350 Memphis std.....	105-00
2350ctm Custom Sunburst.....	111-00
2350L Memphis std l/h.....	118-00
2351 Memphis d/l.....	124-00
2351DX Memphis d/l.....	142-00
2351 Memphis Original.....	114-00
2391 Memphis Nat.....	112-00
2342IV Memphis.....	142-00
2341 Memphis ctm d/l.....	125-00
2343 Memphis jun.....	133-00
2350 Memphis white.....	119-00
2405 Custom 74.....	174-00
2451 Memphis Oldie.....	164-00
2350B Memphis bs.....	105-00
2660 Memphis Vine.....	122-00
2458 Memphis Spd.....	154-00
2350CH Memphis Cherry.....	112-00

ANTORIA WESTERN

698E Gt. Western elec.....	104-50
684E Super Electric.....	80-00
698 Gt. Western jbo.....	97-00
698M Gt. Western jumbo.....	113-00
693 Gentleman Jim d/l.....	88-00
684/12 Super Jumbo.....	85-00
683 Super Jumbo.....	51-00
684/6L Left-Hand.....	81-00
628/12 Californian jumbo.....	75-00
628 Californian jbo.....	59-00
62 Bronco fk.....	42-00
627/12 Bronco jbo.....	60-00
617 Bronco jumbo.....	51-00
627L Left-Hand.....	56-00
357 Colt fk.....	42-00
697 Tennessee 6.....	102-00
695 Nashville 6.....	77-00
758 Gt. Western Artist jumbo.....	112-00
756 Herald.....	80-50
670.....	100-00
691 Concorde jbo.....	82-00

C.101.....	33-00
C.102.....	39-00
Steel strung:	
C.200.....	39-00
C.201.....	52-00

2675 Custom 76.....	405-00
2354 Woodstock.....	109-00
2354S Woodstock std.....	103-00
2345SL Left-Hand.....	111-00
2377 Woodstock pro.....	126-00
2382 Woodstock d/l.....	97-50
2383 Woodstock ctm.....	129-00
2338 Woodstock std.....	106-00
2347 Woodstock jun.....	110-00
2394 Woodstock nat.....	113-00
2345 Woodstock white.....	234-00
2354B Woodstock bs.....	108-00
2354L Woodstock long bs.....	115-00
2352 Clipper.....	92-00
2352M Clipper d/l.....	116-00
2352 Custom.....	104-00
2353LXD Clipper long bs black.....	106-00
2368 Clipper Fireball.....	104-00
2365B Dixie bs.....	120-00
2365BL Dixie bs l/h.....	124-00
2366B Marksman.....	113-00
2366FLB Fretless bs.....	113-00
2375 Rocketman Rosewood fb.....	112-00
2375 Rocketman Maple fb.....	112-00
2375V Rocketman White.....	128-00
2375L Sunburst l/h.....	112-00
2375N Rocketman Natural.....	132-00
2375 Ash.....	161-00
2375B Rocketman black.....	122-00
2375V twin Rocketman 6/12.....	221-00
2407 twin Rocketman 6/4.....	226-00
2376 Dixie Fireball bs.....	134-00
2386 Memphis ctm d/l.....	144-00
2386L Left-Hand.....	151-00
2384 Clipper Ash.....	129-00
2385 Clipper Ash bs.....	145-00
1912 Twincaster.....	76-00
1917 Twincaster bs.....	53-00
GE1 1p.u.....	29-00
1755 Soundmaster II.....	55-00
1752/4 Soundmaster bs.....	45-00
2370 Semi-Ac Id.....	113-00
2371 Semi-Ac bs.....	117-00
2374 Semi-Ac Id.....	131-00
2395 Semi-Ac nat.....	110-00
2409B bs.....	144-00
2387 Custom Vulcan.....	195-00
2387CU Vulcan bs.....	205-00
2348 Phoenix.....	191-00
26175 Artist nat.....	185-00
2397 Semi-Ac nat.....	151-00

CLEAR TONE

2675 Custom 76.....	405-00
2354 Woodstock.....	109-00
2354S Woodstock std.....	103-00
2345SL Left-Hand.....	111-00
2377 Woodstock pro.....	126-00
2382 Woodstock d/l.....	97-50
2383 Woodstock ctm.....	129-00
2338 Woodstock std.....	106-00
2347 Woodstock jun.....	110-00
2394 Woodstock nat.....	113-00
2345 Woodstock white.....	234-00
2354B Woodstock bs.....	108-00
2354L Woodstock long bs.....	115-00
2352 Clipper.....	92-00
2352M Clipper d/l.....	116-00
2352 Custom.....	104-00
2353LXD Clipper long bs black.....	106-00
2368 Clipper Fireball.....	104-00
2365B Dixie bs.....	120-00
2365BL Dixie bs l/h.....	124-00
2366B Marksman.....	113-00
2366FLB Fretless bs.....	113-00
2375 Rocketman Rosewood fb.....	112-00
2375 Rocketman Maple fb.....	112-00
2375V Rocketman White.....	128-00
2375L Sunburst l/h.....	112-00
2375N Rocketman Natural.....	132-00
2375 Ash.....	161-00
2375B Rocketman black.....	122-00
2375V twin Rocketman 6/12.....	221-00
2407 twin Rocketman 6/4.....	226-00
2376 Dixie Fireball bs.....	134-00
2386 Memphis ctm d/l.....	144-00
2386L Left-Hand.....	151-00
2384 Clipper Ash.....	129-00
2385 Clipper Ash bs.....	145-00
1912 Twincaster.....	76-00
1917 Twincaster bs.....	53-00
GE1 1p.u.....	29-00
1755 Soundmaster II.....	55-00
1752/4 Soundmaster bs.....	45-00
2370 Semi-Ac Id.....	113-00
2371 Semi-Ac bs.....	117-00
2374 Semi-Ac Id.....	131-00
2395 Semi-Ac nat.....	110-00
2409B bs.....	144-00
2387 Custom Vulcan.....	195-00
2387CU Vulcan bs.....	205-00
2348 Phoenix.....	191-00
26175 Artist nat.....	185-00
2397 Semi-Ac nat.....	151-00

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
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HASHIMOTO

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G130.....	44-18
G160.....	51-42
G200.....	57-79
G250.....	68-68

J. T. COPPOCK

ANTORIA

2355 Big Jack S.A.C. Sunburst.....	143-00
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2391 Memphis Nat.....	112-00
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2350 Memphis white.....	119-00
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2350B Memphis bs.....	105-00
2660 Memphis Vine.....	122-00
2458 Memphis Spd.....	154-00
2350CH Memphis Cherry.....	112-00

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698E Gt. Western elec.....	104-50
684E Super Electric.....	80-00
698 Gt. Western jbo.....	97-00
698M Gt. Western jumbo.....	113-00
693 Gentleman Jim d/l.....	88-00
684/12 Super Jumbo.....	85-00
683 Super Jumbo.....	51-00
684/6L Left-Hand.....	81-00
628/12 Californian jumbo.....	75-00
628 Californian jbo.....	59-00
62 Bronco fk.....	42-00
627/12 Bronco jbo.....	60-00
617 Bronco jumbo.....	51-00
627L Left-Hand.....	56-00
357 Colt fk.....	42-00
697 Tennessee 6.....	102-00
695 Nashville 6.....</	

P12 'Gold', 12-str.	3-67	LG200V.....	287-00
76 'Gold', Classic.....	1-78	EB750.....	185-00

HÖHNER ★

ELEC	
AT 2T Solid.....	40-80
FB 1W Bass.....	68-35
FT 2T Solid.....	33-85
JB 2 Bass.....	61-45
JB 200 Bass.....	84-15
LB 200 Bass.....	54-40
LE 200 Solid.....	90-60
LP 200 C Solid.....	81-45
LS 200 YS Solid.....	61-60
ME 20 TS Solid.....	44-55
SA 200 Semi-ac.....	61-30
SE 2B Bass.....	46-00
SE 2T Solid.....	35-55
SG 25 Solid.....	53-60
SG 22 Solid.....	42-10
SG 10B Bass.....	64-85
SG 220V Solid.....	60-75
SG 2000 Custom	

Solid.....	67-50
SP 1 Solid.....	28-95
ST 30 Solid.....	58-25
ST 300 Solid.....	73-35
TF200N Solid.....	58-85

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841 Classic.....	22-50
842 Classic.....	26-85
845 Classic.....	39-15
843 Classic.....	29-40
846 Classic.....	54-50
847 Jumbo.....	45-00
848 Jumbo.....	58-65
849 12-str. Jumbo.....	57-90
850 Western.....	79-50
855/F301 Folk.....	38-25
856/F303 Folk.....	50-30
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with pick-up.....	97-20

MUSIMA	
1612N Acoustic.....	17-75
1612S Acoustic.....	17-40
730 Classic.....	21-95
731 Classic.....	23-50
732 Classic.....	27-50

MORIDAIRA BANJOS	
FB 1R 4-String.....	56-40
FB 2R 5-String.....	56-40
GB 1 6-String.....	58-15
C-7D Banjo case.....	26-35

MORIDAIRA MANDOLINS	
MD 20.....	41-50
MD 30.....	41-50
MD 100.....	49-05

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SK 614N Concert.....	20-65
GK 200 Concert.....	28-55
WK 599SH Jbo.....	41-60
WK 599F Jbo.....	33-10
WK 599 Jbo.....	38-75
FK 299 Folk.....	36-95
GK 200F Folk.....	28-50

HORNBY-SKEWES

PALMA ACOUSTICS	
500.....	10-95
300N.....	13-95
400F.....	15-28
580.....	16-85
C103N.....	19-55
FG105.....	24-07
900N.....	25-93
WF5.....	28-00
FW301.....	35-00
FW301-12.....	38-50
203-7.....	57-60
KASUGA ACOUSTICS	
G100L.....	45-00
G200.....	57-00
F140.....	55-00
D200.....	59-00
T250 (12-Str.).....	68-00
D350.....	92-00

TERADA ACOUSTICS	
TG306.....	54-50
TG307.....	57-00
FG03.....	58-33
TG310.....	65-50
FG04.....	51-00
WV43.....	73-15
FW615.....	73-15
FW650.....	79-00
WV624.....	61-00
TG315.....	80-50
FW656.....	91-67
FW620.....	106-48
TW89.....	147-22

KASUGA ELECTRICS	
SG360.....	136-00
LG380B.....	146-00
SE480S.....	153-00
G770V1.....	205-00
LSG800V.....	222-00

ZENTA ELECTRICS	
EG501.....	34-00
EG502.....	39-00
EB511.....	39-00
HEG5006.....	46-00
HEGB5004.....	53-00
HET5001.....	49-00
HES5000.....	52-00
HEP5002.....	59-00

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D.28.....	365-74
D.35.....	388-89
D.12-28.....	365-74
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D.41 inc case.....	611-11
0021 inc case.....	388-89
D.45.....	1064-81

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No. 4.....	20-37
No. 6.....	22-22

CALABERT	
OS.....	20-00
A.....	22-50
B.....	26-00
C.....	33-00
E.....	75-00
Palasanto inc case.....	100-00

MITSUMA	
JG.101.....	21-00
JW.304/12.....	40-00
JW.305/12.....	45-00
JG.102.....	28-00
JG.103.....	32-00
JC.42.....	35-00
JC.43.....	48-00
JC.45 inc case.....	100-00
JC.46 inc case.....	120-00
O3.....	80-75
JF.201.....	19-00
JF.202.....	22-50
JF.203.....	27-50
JW.303.....	30-00

SAKURA	
C.132S.....	45-00
C.114B.....	18-52
C.113A.....	16-67
LS2B.....	48-00
LS2S/B.....	44-00
LS2DGS.....	55-00
F.339R.....	42-50
MD.25.....	30-00
C132S.....	45-00
C136S.....	74-00
TG.30.....	26-00
TG.10.....	25-00
TG.20.....	27-78
JB.24.....	60-00
JB.24DN.....	70-00
JB.24DN.....	85-00
I75DC inc case.....	90-00
I75DG inc case.....	110-00

ORFEO	
DC.101.....	25-00
DD.103.....	30-00
DC.107.....	35-00
DD.110.....	37-50
DC.112.....	42-50

TAKAMINE	
DC.115.....	40-00
DC.124.....	60-00
DC.125.....	88-50
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B.55.....	254-63
B.50.....	189-81
B.30.....	138-89
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B.50-12.....	236-11
B.20-12.....	111-11

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SCSL Elec.....	259-20
SCDL Elec.....	239-50
Twin-neck.....	379-00
Strat copy.....	248-40
'Rickembircher' bs	
frem.....	259-20
SVL (Flying V).....	259-20
Custom gtrs to order	

All standard custom models:
6 str. from £280-00+VAT
Twin necks fr. £450-00+VAT

KEMBLE	
YAMAHA	
Classics:	
G55.....	36-00

To avoid unnecessary repetitions, 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.

G65.....	40-00
G90.....	43-30
G120.....	49-26
G150.....	55-00
G180.....	66-36
G220.....	78-33
G280.....	97-00
GC3 Handmade.....	120-00
GC6 Handmade.....	170-00
GC10 Handmade.....	230-00

Folk:	
FG110N.....	47-06
FG75N.....	42-45
FG160 Jumbo.....	58-27
FG170.....	59-54
FG200N Jumbo.....	72-60
FG250 Humbo 12 Str.....	82-70
FG280 Jumbo.....	83-14
FG300N Jumbo.....	107-00
FG380 Jumbo.....	110-00
FG580 Jumbo.....	133-70
FG295.....	80-00
FG700S Handmade.....	80-00
FG100 Handmade.....	259-00
FG1200 Handmade.....	289-00
FG1500 Handmade.....	363-00
FG2000 Handmade.....	410-00

Folk w/pur:	
FG110E.....	66-32
FG160E Jumbo.....	80-67

ACOUSTICS OVATION	
Balladeer 6-str.....	287-00
Classic Balladeer.....	287-00
Custom Balladeer.....	305-00
Glen Campbell 6-str.....	359-00
Glen Campbell 12-str.....	441-00
Pacemaker 12-str.....	395-00
Folklore.....	323-00
Classic.....	386-00
Concert Classic.....	305-00
Legend.....	372-00
Artist.....	307-00
Country Artist.....	307-00

SHAFTSBURY WESTERNS	
3190 Jbo w/cs.....	92-00
3191 Jbo w/cs.....	99-00
3192 Jbo w/cs.....	108-00
3193 Jbo w/cs.....	120-00
3194 Jbo w/cs.....	149-00
3168 12-str Jbo.....	31-00

ORANGE ★	
Orange custom	
guitar.....	275-00
Case.....	27-50

B. L. PAGE ★

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Calibra.....	165-00
Calibra I.....	184-08
Signature.....	211-20
Signature Customs.....	211-20
Swinger.....	211-20
Stage II.....	224-40
Swinger Customised.....	244-20
Spacetime.....	277-20
Huntington.....	330-00
Baritone 6/s Bass.....	198-00
Signature Bass.....	184-80
Husky.....	211-20
Thundermaster.....	254-00

ROSE-MORRIS	
Including 25% VAT	
ELECTRICS	
SHAFTSBURY	
3413.....	68-85
3415 Bs.....	68-85
As above w/cs.....	91-35
3417.....	85-21

Stereo 2 P/U Bs.....	165-00
OVATION	
Breadwinner.....	345-00
Deacon.....	411-00
Hardshell Cases.....	55-05
Electric Artist.....	430-00
Electric Country	
Artist.....	430-00
Electric Folklore.....	439-00
Electric Legend.....	496-00
Electric Pacemaker.....	514-00
Electric Classic.....	505-00
TOP TWENTY	
1971 bs.....	59-00
1970 6-str.....	42-70
3440 West One.....	36-45

AVON	
3403A.....	79-00
3403B.....	82-52
3404A.....	66-70
3404B.....	70-22
3405A.....	63-00
3405B.....	66-60
3407A.....	67-10
3407B.....	74-94

TRAVIS BEAN	
3441 Std + case.....	595-00
3442 Bass + case.....	650-00
3443 Artist + case.....	850-00

ACOUSTICS OVATION	
Balladeer 6-str.....	287-00
Classic Balladeer.....	287-00
Custom Balladeer.....	305-00
Glen Campbell 6-str.....	359-00
Glen Campbell 12-str.....	441-00
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SHAFTSBURY WESTERNS	
3190 Jbo w/cs.....	92-00
3191 Jbo w/cs.....	99-00
3192 Jbo w/cs.....	108-00
3193 Jbo w/cs.....	120-00
3194 Jbo w/cs.....	149-00
3168 12-str Jbo.....	31-00

SIGMA ACOUSTICS	
3170 Jumbo 6.....	72-15
3171 GC Folk.....	59-95
3172 GC Folk.....	85-75
3173 Dreadnought 6.....	95-75
3174 Dreadnought 12.....	95-75
3175 Jumbo 12.....	79-65
3041 Classic.....	69-50
3042 Classic.....	79-65

EKO ACOUSTICS	
3131 Rio Bravo 6.....	65-95
3132 Rio Bravo 12.....	69-95
1780 Ranger 6.....	47-25
1793 Ranger 12.....	54-95
3140 Navajo 6.....	39-95
3141 Navajo 12.....	45-95
3151 Sombrero 6.....	60-50
3152 Sombrero 12.....	65-90
3153 Eldorado 6.....	88-50
3154 Eldorado 12.....	98-75
3143 El Paso.....	78-35
3142 El Guacho.....	99-95
3137 Studio L.....	21-95

Left Hand to order 15% Extra, All Models	
1894 Ranger 6 Elec.....	65-75
1893 Ranger 12 Elec.....	74-25
(Include 25% VAT)	
1519 Bouzouki.....	62-25
1480 Mandoline.....	22-65
1404 Tenor Banjo.....	50-85
1405 G Banjo.....	58-35

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812.....	39-25	3701/2.....	51-43	2352DX.....	280-00	body 2 p/u.....	500-21	13 Folk, S/burst.....	175-23	Andorra.....	114-85
817.....	42-25	371.....	51-43	2369B/W.....	262-00	Rickenbacker Twin		F-20 NT L/H.....	192-75	FOLK GUITARS	
818.....	50-00	393.....	58-75	LH2352DX.....	248-00	Neck		Twelve-String:		FT/25.....	54-10
Jumbo Range		371BK.....	51-50	LHFG360S.....	159-00	362/12 Thin body		F-512NT Custom		FT/Super Luxe.....	76-95
819.....	49-00	355.....	44-00	LH2351DX.....	99-00	semi-ac models		Rosewood 17" Jbo.	594-55	WESTERN GUITARS	
820.....	54-50	3551/2.....	46-75	LH2372.....	114-00	360 & 360/12		F-412BL Custom		Fantom 20.....	51-67
821.....	51-50	LH620.....	69-85	LH2380.....	108-00	guitars.....	1124-85	Flamed Maple 17"		Fantom 30.....	62-69
822 12 str.....	55-00	LH647.....	72-05	2348.....	124-00	4080 Solid inc.		Jbo.....	531-98	Fantom 33.....	67-71
823.....	51-50	LH647/12.....	74-80	2348B.....	118-00	models 480 & 4001.	956-13	F-212XLNT Extra		Fantom 36.....	74-03
824.....	69-00	LH615.....	66-55	2671PRO.....	118-00	GUILD		Large Mahog 17"		Fantom 39.....	80-93
825.....	84-00	LH615/12.....	72-05	2671.....	148-00	AA Artist Award.....	1086-49	Jbo.....	391-14	TWELVE STRING	
Solid Range		LH684BK.....	76-45	J.S. Artist.....	175-00	X-500 S-Ac 2 p/u.....	720-71	F-212XLNT L/H.....	430-27	GUITARS	
Saxon 830 Sid.		2846.....	71-50	.400S.....	20-000	X-175 S-Ac 2 p/u.....	488-93	F-212NT Mahogany		Fantom 112.....	72-73
Electric.....	99-00	752.....	76-45	SUMBRO ELECTRICS		CE-100D S-Ac 2 p/u.....	427-35	16" Folk.....	334-81	Fantom 212.....	83-26
Saxon 831 Sid.		684BK/12.....	76-00	GEI.....	35-00	SF-6 Starfire Six.....	648-26	F-112NT Standard		Fantom 312.....	93-79
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Plectrum.....	3397-00	2609.....	165-00	SC36W.....	75-00	2 p/u Stereo.....	358-58	H-150 Brand Concert		Super Jazz.....	129-18
5 Str.....	3397-00	R. MATSUOKA		SC36W.....	80-00	S100-S Standard		Folk.....	23-44	Red Flame.....	106-68
TB-800 Tenor D L.....	1241-00	WESTERN		SC3.....	72-00	Solid 2 p/u.....	300-60	H-155 D/nought.....	25-11	Black Pearl.....	116-06
TB-250 Tenor.....	710-00	DREADNOUGHT*		JB200.....	98-00	S100-S/H Standard		H-210 Deluxe D/		THIN BODY	
TB-100 Tenor.....	494-00	D30.....	121-00	STUDENT GUITARS		Solid 2 p/u Stereo.....	322-36	nought.....	28-46	ELECTRIC GUITARS	
RB-800 D L.....	1295-00	D40.....	181-50	PSI.....	9-99	S100-SCS Standard		H-310 Concert		Caravel.....	105-75
RB-250 5-String.....	707-00	D50.....	198-00	EGI.....	9-50	carved Stereo Solid		Classic.....	20-09	DS/2T.....	125-43
RB-100 5-String.....	494-00	D60.....	231-00	KPI.....	9-99	2 p/u.....	365-84	H-320 Deluxe Con-		DS/Artist.....	138-56
PB-800 D L Banjo.....	1248-00	D80.....	302-50	HAWAIIAN GUITARS		S-90 Solid Double		cert Classic.....	25-11	BASS ELECTRIC	
PB-250 Plectrum Banjo	707-00	LEVIN		2391.....	68-00	p/u.....	228-18	H-175 S/burst De-		GUITARS	
F-5 Artist Mandolin.....	1273-00	W36.....	220-00	2390.....	29-50	S-50 Solid 1 p/u.....	181-10	luxe D/nought.....	25-11	Special Bass.....	142-31
F-12 Artist Mandolin.....	1062-00	W32.....	325-00	HG118C.....	124-00	M-75S Solid 2 p/u		H-180 S/burst De-	26-73	Black Bass.....	123-56
A-5 Mandolin.....	849-00	WR34.....	176-00	UKULELES		1 c/away.....	380-31	H-180 S/burst De-		DS/Bass.....	121-12
A-12 Mandolin.....	679-00	W12-36.....	198-00	S.L.1.....	2-42	M-80CS Solid 2 p/u		C9-900 3/4 Size Student		Starfire Bass.....	87-56
MSA PEDAL STEEL		LG17.....	110-00	NU1.....	8-50	2 c/away.....	383-94	Classic.....	11-72	Red Bass.....	115-87
GUITARS		LG19.....	132-00	NU2.....	10-75	JSB-1 1 p/u Solid		CG-150 Student		JOSE RAMITEZ	
CS-10 w/case.....	1238-00	MACCAFERRI REPLICA*		PPS.....	0-88	c/way bs.....	246-28	Concert Size		CONCERT GUITARS	
Side Kick w/case.....	508-00	MAC.1.....	121-00	BANJOS		JSB-1LS As above		Classic.....	15-07	Model Studio I.....	165-24
Red Baron w/case.....	420-00	MAC.2.....	121-00	FB1R.....	44-00	Long Scale.....	246-28	FG-5500 Student		Model Studio II.....	294-84
SUMMERFIELD		MAC.2 Special.....	126-50	591.....	280-00	JSB-2 L/H 2 p/u		Folk.....	16-74	Model Flamenco.....	437-40
STUDENT CLASSIC		MAC.3.....	148-50	712.....	40-15	2 c/way bs.....	334-66	FG-8500 Student		Model Concerto.....	TBA
APG701.....	19-79	M. MATSUO CONCERT		584C.....	18-55	JSB-2LS As above		D/nought.....	17-58	RICARDO SANCHIS	
CI14.....	16-99	GUITARS		MANDOLINS		Long Scale.....	304-23	LITTLE BUDDY		CARPIO CONCERT	
IBANEZ & CIMAR		No. 8.....	275-00	524.....	242-00	JSB-2S As above		4141 Junior Pedal		GUITARS	
CLASSIC		No. 10.....	350-00	523.....	231-00	Stereo wrd.....	336-81	Steel.....	222-81	Model 40 E.....	149-04
361.....	39-59	No. 15.....	500-00	522.....	198-00	JSB2F Carved Stereo		4140 Professional	300-31	Model 40.....	113-40
362.....	42-50	T HARUO WESTERN		513.....	77-00	2 p/u As above	304-23	Twin Neck Pedal		Model 38.....	66-42
370.....	46-75	GUITARS		516.....	44-50	Fretless.....		Steel.....	697-50	Model 33 Flamenco.....	131-22
375.....	50-59	*T50.....	175-00	511.....	36-30	Acoustic:				Model 32 Flamenco.....	95-58
387.....	57-75	*T60.....	190-00	512.....	42-35	D55-NT TV Rose-				PRUDENCIO SAEZ	
388.....	54-45	CSL & IBANEZ		80.....	42-35	wood Dread-	453-72			GUITARS	
HIROSHI TAMURA		ELECTRICS		100.....	53-35	nought.....				Model 2.....	16-20
CONCERT CLASSICS*		2350DX.....	108-00	E.M.I.....	39-50	D50-NT Bluegrass				Model 4.....	21-06
P45.....	181-50	2350DX.....	148-00	TOP GEAR		Special Rose				Model 12.....	24-30
P55.....	201-75	FG360S.....	108-00	RICKENBACKER		Dreadnought.....	372-38			Model 14.....	25-92
F45.....	181-50	2351DX.....	136-00	Solids:		Dreadnought.....	344-21			Model 21.....	19-44
R. MATSUOKA		2351DXCS.....	134-00	430 2 p/u, nat mahog.	243-71	G-41NT Jumbo 17"				Model 24.....	55-08
CLASSIC*		2341.....	128-00	450 Original 2 p/u.....	277-47	Body D/nought.....	344-21			Model 26.....	66-42
M20.....	105-05	2341DX.....	168-00	450/12 12-str model		G-75NT 3/4 Size 15"				Model 28 Flamenco.....	37-26
M25.....	118-25	2350V.....	120-00	of '450'.....	314-22	Body D/nought.....	328-59			Mandolino.....	19-44
M30.....	139-15	2451.....	162-00	456/12 Convertible		G-37BL Arched Back				Model Lady 3/4 size.....	19-44
M40.....	169-40	2452B.....	158-00	12/12 Str like 450)		Maple D/nought.....	281-63			Model 21 W.....	35-31
M50.....	198-00	2342.....	119-00	620 Deluxe Stereo		D-40NT Bluegrass				Z.B.	
MITSURU TAMURA		2343.....	148-50	2 p/u.....	389-22	D-35NT Bluegrass				EMMONS	
HAND MADE		2337DX.....	134-00	320 Thin Semi-		D-40NT L/H.....	313-24			Pro. D10.....	843-38
CONCERT*		2344.....	143-50	Acoustics 320 3 pu		D-40C Ne Florentine				Pro. S10.....	594-00
P800.....	302-50	2402.....	198-00	short scale.....	377-93	Cutaway.....	331-72			Pro. S12.....	692-18
P700.....	258-50	2402DX.....	202-50	330 2 p/u double		G-37BL arched back.....	281-63			ES8.....	243-49
10P1500.....	525-00	2404.....	150-00	cutaway.....	365-93	D-35NT L/H.....	271-91			ES10.....	392-72
1P1200.....	451-00	2364.....	135-00	330 2 p/u double		D-25M Bluegrass				ES10.....	194-10
10P2000.....	695-00	2364B.....	158-00	330/12 12-Str model		Mahogany D/				Banjo.....	206-18
MASURU KOHNO		2372.....	198-00	of '330'.....	479-92	nought.....	212-78			KB.52 Deluxe.....	387-81
CONCERT*		2372DX.....	112-50	360 Deluxe Stereo		D-25C.....	212-78			SHO-BUD	
M.K.15.....	654-50	2388B/S.....	173-00	2 p/u dbl cutaway	438-68	WOODS				6155 Pro. II.....	860-55
M.K.20.....	874-50	2388B/DX.....	194-00	360/12 12-Str mo del		G 400 Standard.....	10-04			6143 Pro. D10.....	837-44
M.K.30.....	1072-50	2388B/DXS.....	194-00	of '360'.....	510-65	G 150A Classic.....	18-23			6150 Lloyd Green.....	654-90
IBANEZ & CIMAR		2388.....	169-00	370 3 p/u Stereo dbl		G 152 Folk.....	25-68			6148 Pro. S10.....	552-08
WESTERN & FOLK		LH1368B/S.....	188-00	cutaway.....	479-20	G 180 Classic.....	21-55			6140 Professional.....	553-08
60.....	46-75	2388.....	169-00	Bass Guitars		G 190 Classic.....	30-78			6138K Maverick.....	284-32
610.....	54-45	LH1368B/S.....	188-00	4000 1 p/u solid.....	385-45	G 140 Jumbo.....	31-19			6138 Maverick.....	258-46
65.....	53-35	2616CS.....	159-00	4001 2 p/u Deluxe		ZB GUITARS				Student S10.....	314-09
615.....	60-50	2368F.....	188-00	Stereo solid.....	440-93	S10.....	601-85			S10.....	652-90
615/12.....	66-55	2453.....	173-00	4001 L/H Lefthand		S10 on D10 cab.....	649-96			S11.....	697-09
620.....	66-55	2455.....	179-00	version of model	520-00	S10 on D11 cab.....	697-09			S10 on D10.....	808-09
647.....	66-55	2457ST.....	134-00	'4001'.....		D10-II.....	85-47			D10-II.....	85-47
647/12.....	72-60	2355.....	168-00	AMPLIFIERS, P.A. SYSTEMS AND SPEAKER CABINETS		D11.....	101-300				

AMPLIFIERS, P.A. SYSTEMS AND SPEAKER CABINETS											
BEEKIT		1 x 15 x bin.....	30-00	M260N Hypercardi-		M410N(T) Cardioid		VT22 100W valve.....	453-00	HDB25B 55 bs valve	285-00
		1 x 18 folded horn.....	80-60	oid.....	47-16	PA.....	24-22	G212 120W s/state.....	467-00	HDV4 100W gtr	
		Disco.....		M55LM Omni direc.	15-18	M411N(T) Cardioid		G410 120W s/state.....	503-00	valve.....	385-00
		Standard.....	36-00	M57V Omni direc. w.		PA.....	26-32	G412 120W s/state.....	534-00	HDV2 60W gtr valve	349-00
York 50W.....	49-00	Goliath.....	39-00	amp.....	26-11						

EXVTT 100W 2 x 12	172-00
AMPEG PA EQT.	
SR6 120W.....	183-00
CSR6 Mixer.....	278-80
A120 slave.....	422-00
S48 cols.....	228-00

BRODR JORGENSEN

ROLAND	
PA 60 6 ch PA amp.....	223-10
PA 120 8 ch PA amp.....	337-85
JC 60 60W combo.....	278-80
JC 120 120W com.....	378-82
C 2030 200W 12" sp.....	129-96
C 2038 15" 20.....	136-81
C 2038B 15" bass.....	149-59

CALREC

exc. VAT	
ENTERTAINMENT MICROPHONES	
CM 450D.....	45-00
CM 450C.....	47-88
CM 602D Omni	
Direct.....	27-89
CM 652D Full Rge.....	27-89
CM 654D Hand Held.	
CM 656D Ball	
Headed.....	34-32

CANARY

exc VAT	
'B' Series Mixers	
12/1.....	496-00
12/2.....	607-00
15/2.....	738-00
18/2.....	857-00
Freight Cases	
12 Ch.....	25-00
15 Ch.....	30-00
18 Ch.....	35-00
'A' Series Custom Mixers	
200/6/2.....	2860-00
16/8.....	2600-00
24/2.....	1700-00
Crossovers	
2 way Stereo.....	68-19
3 way Stereo.....	79-04
Complete PA, 1000W	
3000-00	

CARLSBRO

VALVE AMPLIFIERS	
60 TC.....	120-00
100 TC.....	159-00
60/5 P.A.....	135-00
100/7 P.A.....	180-00
SOLID STATE	
Stingray Mk. II.....	120-00
Stingray Super Mk. II	
Stingray combo Mk. II	
.....	190-00
Stingray Super-combo	
.....	219-00

CERWIN VEGA

Vocal Reinforcement	
Cerwin Vega.....	
Vocal Reinforcement systems	
V.30A 150W.....	253-00
V.32B 300W.....	345-00
V.34 300W.....	365-00
VH.36 400W.....	540-00
Musical Inst. systems	
G.32 200W.....	265-00
B.36 300W.....	315-00
B.48 300W.....	415-00
B.36MF 300W.....	395-00
B.48MF 400W.....	475-00
Sound Reinforcement systems	
L.48CF 500W.....	425-00
L.48CFD (L.48CF w. hrn ext op).....	545-00
L.48DD 2000W.....	1255-00
HRM.1 100W.....	325-00
HF.6 100W.....	149-00

CLEARSTONE

CM1	
1037, 50W L&B.....	119-23
1038, 100W L&B.....	138-70
1039, 2 x 5 cab., 120W, id.....	122-21
1040, 2 x 15 cab., 120W, bass.....	118-62
1050, 2 x 12 cab., 50W, id.....	97-50
1062, 1 x 18 cab., 100W, bass.....	98-81
1063, 4 x 12 cab., 100W, d.....	129-00

Disco Stand.....	19-12
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C.B.S. ARBITER

FENDER	
Dual Showman, 2 x D 130F speakers.....	612-70
Dual Showman, 2 x D 140F speakers.....	632-50
Dual Showman, top.....	357-50
Dual Showman, Reverb Enclosure 2 x D130F speakers	
.....	292-60
Quad Reverb, 4 x 12-inch speakers.....	459-80
Quad Reverb, 4 x D 120F speakers.....	660-00
Super Six, 6 x 10-inch speakers.....	443-30
Super Six 6 x D 110F speakers.....	772-20
Vibronomic Reverb 1 x D 130F spkrs.....	410-00
Twin Reverb, 2 x 12-speakers inch.....	395-80
Twin Reverb, 2 x D 120F speakers.....	490-60
Bandmaster, 2 x 12 inch.....	386-10
Bandmaster, 2 x D 120F.....	492-80
Bandmaster, top.....	249-70
Bandmaster enclosure.....	170-50
Super Reverb, 4 x 10-inch.....	339-90
Super Reverb, 4 x D 110F JBL.....	508-20
Pro. Reverb, 2 x 12-inch.....	313-50
VibroLux Reverb, 2 x 10-inch.....	260-70
De Luxe Reverb, 1 x 12-inch.....	207-90
Princeton Reverb, 1 x 10-inch.....	156-20
Princeton, 1 x 10-inch.....	115-50
bro Champ, 1 x 8-inch.....	68-20
Champ, 1 x 8-inch.....	61-60
Bassman 100, 4 x 12-inch.....	408-10
Bassman 100, top.....	231-00
Bassman 100, enclosure.....	217-00
Bassman 50, 2 x 15-inch.....	339-90
Bassman 50, 2 x D 110F.....	438-90
Musicmaster bass, 1 x 12-inch.....	96-80
PA100 PA system.....	433-40
PA100 top.....	288-20
PA100 column.....	185-90
Hi Frog, Horn.....	57-20
Cover Set.....	25-30
PA160 4 x SC3-10.....	780-00
PA160 Amp Top.....	470-00
PA160 SC3-10 column.....	93-00

1064, 4 x 12 cab., 100W, bass.....	129-00
1047, 2 x 10 cols., 60W, pr.....	110-11
1048, 4 x 10 cols., 120W, pr.....	142-26
1065, horn cabs., 1066, 2 x 12 cols., 100W, pr.....	81-57
1067, 6 x 10 cols., 300W, pr.....	158-87
1068, 250W slave.....	127-60
1069, 8-ch. mixer.....	191-57
1069, 8-ch. mixer.....	257-41
Solid State amps:	
1071 50W, L & bs.....	118-84
1072 100W L & bs.....	127-57
1073 50W PA.....	118-84
1074 100W PA.....	153-50
1075 100W Slave.....	111-36
1060, sound/light control.....	43-47
1061, lighting cabs., set 3.....	50-60
1949, fuzz sound.....	10-36
1041, minireverb mixer, 6 chan.....	66-50
1041F, footswitch.....	2-88
Celestion spkrs:	
1051, G12M, 25W.....	15-33
1052, G12H, 30W.....	18-28
1053, G15M, 50W.....	22-98
1055, G18C, 100W.....	41-23
1056, S10, 15W.....	5-49

To avoid unnecessary repetitions, 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.

DAVOLI

DAVOLI Amplifiers:	
Lead org bs 50W.....	151-20
Lead org bs, 100W.....	237-60
Cabinets:	
B112 1 x 12" 50W.....	81-00
B115 1 x 15" 100W.....	115-56
B212 2 x 12" 100W.....	118-80
B412 4 x 12" 200W.....	162-00
B215 2 x 15" 200W.....	189-00
Combination Amps:	
T35 reverb.....	135-00
T35 Phase/reverb.....	156-60
T35 Bass.....	151-20
T30 Sustain.....	118-80
T60 Sustain.....	183-00
SS500 60W.....	178-20
SS1000 100W.....	243-00
Mixers:	
Mixer 8/200 2, echo.....	561-60
Mixer 12/100 Reverb.....	680-40
Mixer 12/100 Echo.....	680-40
Mixer 8/100 Compact Mixer 6, 6 chan 12 inp, 100W amp inc 100W.....	410-40
Compact Mixer, 6 chan basic w/out p wer.....	162-00
Mixer 12 Ech F 12 chan, 15 inps.....	486-00
Stereo Mixers:	
Mixer 12+5.....	1074-60
Slave Amps:	
UP 100, solid state, 100W.....	129-60
UP 200, solid state, 200W.....	170-64
UP 100 + 100, stereo 200W.....	185-76
UP 200 + 100.....	356-40
P.A. Cabinets:	
VP 25, 1 x 12", 25W.....	54-00
VP 40, 1 x 12", 40W.....	64-80
DK 45, 1 x 12", 45W.....	75-60
DK 75, 2 x 12", 75W.....	106-92
DK 90, 2 x 12", 100W.....	145-80
TV 100/1 Horn.....	129-60
TV 100/2 Horn.....	118-80
PA 8/100.....	135-00
Wedge mon 1 x 12" 50W.....	70-20
Wedge mon 1 x 15" + hn 120W.....	135-00
DK 120, 1 x 15", 2 H.F. horns, 120W.....	172-80
P.A. Bins:	
Exponential 11 x 12", 50W.....	102-60
Exponential, full range bs reflex cab, 2 x 12" spkrs, 100W.....	167-40
Titan 100, reflex cab, 1 x 15" spkr, 100W.....	178-20
Titan 150, as above w Altec 150W spkr 150W.....	243-00
Microphones:	
K690.....	37-80
K695.....	48-60

J. T. COPPOCK

ELGEN
Details and prices on application.

CUSTOM SOUND

Excluding VAT	
Amplifiers:	
CS 700 BM.....	123-00
CS 700 CV.....	112-50
CS 700 DB.....	201-00
CS Truckee.....	TBA
CS 700A.....	160-50
CS 700B.....	133-50
CS 700C.....	97-50
CS 700D.....	183-00
CS 700DS.....	277-50
Mixer:	
CS 700MXR 12 ch.....	360-00
Monitoring:	
CS 7WM.....	45-00
CS 7WMS.....	54-00
Enclosures:	
CS 7212.....	66-00
CS 7212H.....	84-00
CS 7215.....	120-00
CS 7215S.....	180-00
CS 7115.....	93-00
CS 7115S.....	117-00
CS 7D1H.....	51-00
CS 7212S.....	75-00
CS 7412.....	135-00
CS 7115B.....	120-00
CS 7112DH.....	129-00
CS 7215B.....	186-00
CS 7015FH.....	165-00
CS 7018FH.....	186-00
DARBURN	
Reverb.....	65-35
Darbun 30.....	101-15
Twin 12/30.....	109-40
Twin 12/60.....	133-00
Session 50.....	167-90
Session 80.....	233-00
Session 100.....	237-50
RVS-100.....	239-75

ELKA-ORLA

6101 Universal Amp. 50.....	239-32
6102 Universal Amp. 100.....	269-42
6103 Universal Amp. 16200.....	437-38
04 Reverb III.....	104-59

EPICENTRUM

Wedge monitor cabs: Matched pair, empty.....	69-70
Matched pair, RCF.....	138-72
Matched pair, ATC.....	184-66
Modular system:	
Small bass horn.....	154-38
Demountable bass hn.....	190-00
Horn mouth exten.....	41-56
Reflex bin.....	207-81
Lower mid horn.....	157-94
Upper mid + hf hn.....	184-06
Acoustic lens.....	261-25
Bass inst. reflex.....	142-50
Empty module.....	90-00

E.S. ELECTRONICS

1006 S/L 150.....	126-90
1007 PA200/R.....	220-86
1010 PA100T/C.....	143-64
1011 PA100S, 120W.....	143-64
1012 PA67TC.....	92-07
1013 PA60S.....	92-07
1015 B200.....	142-78
1016 FH100.....	169-56
1017 HF100.....	138-24
1918 FH200.....	251-10
1919 FH400.....	367-20
1020 PA3 & 4.....	167-40
1021 PA60M.....	100-44
1022 S120.....	165-78
1023 SID disco cab.....	279-72
1024 Unit 63 disco.....	180-36
1002 N/S.....	211-68
1003 PA100/R.....	180-36
1004 AP150.....	165-78
1005 AP200.....	202-50

FM ACOUSTICS

SSH E-1 df pedal.....	72-00
SSH Vdf super pedal.....	89-00
SSH Phaser-filter.....	57-00
SSH Distort, booster.....	41-00
FM C3EST horn.....	23-00
FM C7EST horn.....	48-00
FM C8 H.F. horn.....	31-00
FM C35 15 cell horn.....	304-00
D2 Multicell driver.....	57-00
D4 Driver.....	57-00
D5 Driver.....	62-00
E2-E4 Network 3-way.....	42-00
E2-E4 Network in housing.....	60-00
Dest double entry.....	11-00

D. J. ELECTRONICS

Excluding VAT	
D.J. 100 Mk. II.....	63-00
D.J. Disco Amp.....	93-00
D.J. Disco Mixer.....	
Mk. V.....	60-00
D.J. Disco-Vox Mk. II.....	90-00
D.J. Stereo Mixer.....	109-00

D.J. Powermaster 100.....	73-00
D.J. Powermaster 150.....	88-00
D.J. Stereo Powermaster 200.....	120-00
D.J. Stereo Powermaster 300.....	150-00
D.J. 30L Mk. III.....	49-00
D.J. 30L Mk. II.....	54-00
D.J. Disclite Mk. II.....	19-50
D.J. 100 volt.....	94-00
D.J. 150 Amplifier.....	94-00
D.J. 150 Slave.....	89-00

ELECTRO-SOUND

Custom-built, prices on application

ELECTRO-VOICE

FC100 horn.....	40-80
1823, 110W driver.....	38-50
1829, 60W driver.....	39-60
848A CDP speaker.....	65-00
Eliminator I.....	412-00
Eliminator II.....	345-00
Sentry IV system.....	549-00
EVM12L speaker.....	70-00
EVM15B speaker.....	76-00
EVM15L speaker.....	75-00
EVM18B speaker.....	82-00
SP8B, 8 coaxial.....	32-90
I2TRXB.....	69-00
T25A driver.....	44-00
T350, VHF driver.....	48-00
8HD horn.....	18-50

FAL

Minstrel 2.....	19-60
Super Minstrel.....	24-30
Maestro.....	43-74
Phase 50.....	43-96
Super 50.....	63-72
Phase 100.....	73-98
Super 100, 2 amp.....	82-94
P100 slave amp.....	82-94
120, 6 amp.....	96-98
50, 1 x 12 cab.....	31-86
100, 2 x 12 cab.....	56-92
Duo 100, 2 x 12 cab.....	97-74
Major, 4 x 12 cab.....	87-97
Disco pre-amp.....	18-50
Power Disco.....	129-60
PA 200 cols (pr).....	146-88

FARFISA ★

RSC 350 Rotating sound cabinet, 160-watt amp.....	588-60
RSC 180 Ditto, with 80-watt amp.....	340-20
OR 200, 106-watt amplifier and two speaker cabinets.....	513-00
TR 70, portable, 60W two chan.....	232-20
CL30 Amp./Cab.....	237-60

GARDNER

Loudspeaker units	
1 x 12" + hn 60W pr.....	127-50
2 x 12" + hn 100W pr.....	176-25
1 x 15" + 2 hns 100W pr.....	202-00
2 x 12" bin 400W pr.....	416-00
1 x 15" bin 200W pr.....	253-08
4 x 12" id cab 100W ea.....	130-00
2 x 15" bs cab 100W ea.....	130-00
2 x 12" id cab 60W ea.....	90-00
4 x 12" p.a. cols 200W pr.....	27

HH ELECTRONIC

exc. VAT
AMPLIFIERS
VS Musician 100W rvb. 150-97
VS Musician 100W. 130-97
VS Bass amp 100W. 124-23
VS Musician combo 100W. 212-35
VS Musician rvb combo 100W. 196-85

INSTRUMENT LOUDSPEAKERS
412 BL 4 x 12 200W. 158-87
215 BL 2 x 15 200W. 172-25
PA AMPS
MA100 5 ch 100W. 149-17
MA100S 5 ch 100W. 138-41
S130 slave 100W. 89-90

PA LOUDSPEAKERS
212 DC 2 x 12 100W. 99-14
412 DC 4 x 12 160W. 150-24
Mini horn 50W. 62-77
Radial horn 100W. 110-67
115 bass enc 1 x 15 100W. 107-99
Mon combo. 137-17
Mon ext. 76-72

ECHO UNITS
Single-head echo. 134-85
Multi-head echo. 145-70

HIWATT

exc. VAT
DR504 50W. 115-00
DR103 100W. 149-00
DR201 200W. 189-00
DR112 PA 100W. 158-00
DR203 PA 200W. 214-00
STA100 slave 100W. 118-00
STA200 slave 200W. 174-00
SE4121 50W cab 4 x 12". 123-00
SE4123 100W cab 4 x 12". 135-00
SE4122 150W cab 4 x 12". 152-00
SE4129 200W cab 4 x 12". 189-00
SE4124 50W col 4 x 12". 118-00
SE4125 100W col 4 x 12". 141-00
SE4126 150W col 4 x 12". 158-00
SE2123 30W mon. 71-00
SE2124 75W mon. 90-00
SE2125 100W mon. 116-00
SE2120 100W mini bn. 143-00
SE320 200W horn bn. 189-00
SE2150 150W bass bn 'A' 8 ch mixer. 248-00
'B' 8 ch mixer w. reverb. 419-00
NCA108 200W solid state amp. 178-00
SA212 50W combo. 168-00
SA212R 100W combo w. r. verb/vibrato. 217-00
DRD001 Sound Desk. 233-00

HÖHNER ★

Schaller Solo Uni. 94-25
Orgaphon 60 Amp. 434-80
Orgaphon 130 Amp. 416-75
OTS 130 Speaker. 316-70
Orgaphon Box 80 Spk. 185-55
Dynamite. 41-15
Leslie 830. 887-90

HORNBY-SKEWES

MILES PLATTING
V50. 96-89
V50.S Spkr. 77-00
V.100. 118-58
V.50. 160-35
PA.50. 112-20
PA.50.S PA spkr. 130-00
PA.100. 133-00
PA 100S PA spkr. 215-00

ZENTA

Z3. 22-00
CD6SD. 32-50

JOHN BIRCH

Penetrator:
15in. Crescendo. 151-20
15in. Gauss. 183-60
12in. Crescendo. 102-60
12in. Gauss. 129-60

KEMBLE

YAMAHA
YTA15A combo. 112-49
YTA25 combo. 123-86
YTA 45 combo. 185-56
YTA95 combo. 244-47
YBA45 combo bs. 136-47
YBA65A combo bs. 231-70
G50112 combo. 169-00
G100B212 combo. 239-00
G100115 combo. 285-00
G100410 combo. 295-00
B50115 combo. 199-00
B100115 combo. 295-00

Lead Stacks:
YTA100A. 348-45
YTA100A. 376-84
YTA200A. 470-11
YTA300A. 682-26
YTA400A. 803-92
YHS100 Horn unit. 189-00
TS100 Slave Cab. 212-15
TS100 Slave Cab. 240-54
TS200 Slave Cab. 333-81

Bass Stacks:
YBA100. 399-18
YBA200. 681-18
YBA300. 963-18
BS100 Slave Cab. 282-00

PA and Ensemble:
EM60A. 100-00
EM70. 120-00
EM90A. 170-00
PM200B. 232-00
PM300. 349-00
PM400. 412-00
PM1000. P.O.A.

Cabinets:
E560A pr. 20-00
E590A pr. 30-00
P575B pr. 380-00
PS100B pr. 515-00
PS400 pr. 980-00
TS100 pr. 424-30
TS200 pr. 667-62
BS100 pr. 564-00
YHS100 pr. 378-00

Complete Systems:
YPA150B. 612-00
YPA200B. 747-00
YPA206. 524-30
YPA206H. 902-30
YPA208. 656-30
YPA208H. 1034-30
YPA406. 767-62
YPA406H. 1145-62
YPA408. 899-62
YPA408H. 1277-62
YPA606. 1191-92
YPA606H. 1569-92
YPA608. 1323-92
YPA608H. 1701-92
YPA800. 1392-00
YES600A. 120-00
YES700A. 150-00
YES900A. 200-00
Rotary Speaker Cabs.:
RA50 w/cover. 302-40
RA100 w/cover. 468-72
RA200R w/cover. 719-28

KINGFISHER

Combos:
134 125W 4 x 10" 2 chn. rev. 366-66
135 125W 2 x 12" 2 chn. rev. 366-66
Bass Combos:
136 125W 1 x 15" 2 chn. 338-40

AMPLIFIERS
150 125W 2 chn. rev. 254-23
270 375W Graphic rev. 451-41
470 170W Graphic 2 chn rev. 451-41
Bass Amplifiers:
140 125W 2 chn. 223-16
370 375W Graphic. 389-26
450 170W Graphic. 353-10
Cabinets:
104 6 x 10". 211-30
105 4 x 12". 211-30
201 Altec 2 x 15" hn. 507-90
404 6 x 12". 281-92
405 4 x 12" hn. 338-42

PA MIXERS
890 16 chn—multi-core. 2822-00
880 12 chn. 1581-36
Slave amplifiers:
300 275W mono. 310-17
400 375W pr chn. stereo. 593-22

Bass cabinets:
106 2 x 15". 231-62
406 2 x 15". 281-92
301 Vega 1 x 18" bn. 429-37

PA AMPLIFIERS
870 170W 6 chn. Graphic rev. 564-40
850 275W 8 chn. rev. —
PA ENCLOSURES
804 2 x 12", 3 x 8", 2 x sib. prof. 183-62
807 Full range. 225-42
809 2 x 15", 2hn. 136-47
809 2 x sib. prof. 480-23
809 Horn enc. 253-67
810 4 x 12" Bass enc. 366-66
811 Horn enc. 338-42
812 4 x 15" Bass enc. 451-42
Keyboard mixers:
500 4 chn. 366-66

KNELLER

WASHBURN
PA 475 PA Amp. 124-00
GT 275 Guitar Amp. 102-00
GT 275R Guitar Amp with Reverb. 117-00
CB 275 Guitar Comb 199-00
CB 275B Bass Combo 190-00
Banjax 6 ch mixer. 118-00
P.A.M. 10 10 Ch Mixer. 198-00
SL 75 Slave Amp. 88-00
PM75 Power Monitor Amp incl. pr. 165-00
440-218EV bs. TBA
440-215EV bs. TBA
4y-812 gtr. TBA
220-215 bs. TBA
220-412 gtr. TBA
220-118EV bs. TBA
220 gtr. combo. TBA
115 bs. combo. TBA

SPEAKERS
F12 P Front facing ported Cab pr. 135-00
F212 P Front facing ported Cab. 99-00
F15 Front facing 15" Bin. 98-00
FB15 Rear facing 15" Bin. 145-00
FB18 Rear facing 18" Bin. 165-00
Phaser. 26-00
Stand P.A. stands adjustable. 34-00

LANEY

AMPLIFIERS
A500 Lead/Bass. 128-52
A510R Lead/Bass rvb 151-20
A540PA Public add. 5 chn. 132-58
A570 Slave. 105-46
A100 Valve. 142-29
Combination Amps:
K20. 54-05
K40L Lead. 129-74
K40B Bass. 129-74
K70 Twin reverb. 180-79
K120 Twin reverb JBL. 297-00

Cabinets:
C400 100W 4 x 12". 135-59
C420 120W 4 x 12". 154-01
C440 120W 2 x 15". 154-01
Columns:
C460PA 100W 2 x 12" pair. 142-47
C470PA 200W 4 x 12" pair. 272-86

LEM

Venus G20 combo. 66-50
Mars B30 combo. 90-75
Mars GR30 combo. 107-25
Saturn B50 top. 82-50
Saturn GR50 top. 99-00
Pro. Lem mixer. 206-25
Baby Lem mixer/amp. 247-50
Studio Lem mixer. 412-50
Rack. 57-75
100W amp. 111-37
180W amp. 156-75
Voltage regulator. 61-05
Flight case. 29-70
LP60 PA cab. 113-37
LG100 PA cab. 193-87
LG300 PA cab. 305-25
Telescopic stands. 24-20
911 Bass amp, 2 x 15 cabs. 359-70
912 amp, 4 x 12 cab. 363-00
Lem Audio road po. 464-05

L.S.E.

Sound Units
Jinglemaster. TBA
STAK S.L. ..

STAK I.....
STAK 5.....
RAK S.L.....
RAK 5.....
RAK Cab.....
Slave Pwr Amp 100...
Disco Mixer Type 145.....
Disco Mixed Type 145/S.....
Disco Unit.....
Disco Unit w 100W Amp.....
Disco Unit Deluxe (Double T).....
Mixer 800/M.....
Mixer 800/MP.....
Lighting Units
Discotron MKII 1-1000.....
Discotron Mill 2-2000 Strobe Super (self-contained).
Strobe Super 6.....

MACINNES

exc VAT
CROWN INT/AMCRO
IC150 Stereo Pre-Amp. 285-00
D60 Power Amp. 197-00
DI50A. 310-00
DC300A. 520-00
M600. 1300-00
M2000. 2600-00
VFX-2 Var Elec Crossover Unit. 245-00
OC150 Output Con-Cent. 280-00
Walnut End for D60 Amp. 24-00
Walnut Enc for DI50A or IC150 Amp. 35-00
Walnut Enc for DC300A Amp. 44-00
IC150 Acc Packs. 4-00
ES212 75W two Unit Sys. 598-00
IMA Intermod Dist Analyser. 555-00

MARLBORO

GA2 Amp. 54-40
GA3 Amp. 63-55
G 40 R Amp. 127-15
GBO 12 B Amp. 122-70
GBO 15 B Amp. 130-45
1500 B Amp. 196-35
1500 B Amp Head. 103-85
1500 B Speaker. 92-50
PA 50 P.A. Amp. 138-75
SM 600 Mixer. 138-75
P100W Slave. 138-75
SC4 10H 4 x 10 Col. 131-95

MARMAC

PA Super 60W amp. 150-00
XL 120W amp. 180-00
XJ inst amp 60W. 130-00
XJ inst amp 120W. 155-00
Giant box 130W. 185-00
Crazy box 75W. 132-00
Guitar box 200W. 163-00
Monitor box 50W. 39-00
PA box I 100W. 87-00
PA box II 30W. 49-00
Church col I 20W. 36-00
Church col II 12W. 20-00
Church col III 6W. 17-00

MAINE

AMPLIFIERS
Artist 100A. 162-37
Standard 100S. 133-92
Booster 100B. 97-09
Musician 100W combo. 229-34
Musician Super 100W combo. 445-28
LOUDSPEAKER CABINETS
212 2 x 12 spkrs.
412 4 x 12 spkrs.
115C bass bin. 189-00
115A bass bin. 257-79

MATAMP

ext VAT
AMPLIFIERS
120W. 145-80
120W slave. 141-75
Mk I PA amp. 172-50
Mk 2 PA amp. 202-50

100W slave. 142-50
X6 mixer. 142-50
Disco unit. 232-50
Microphone kit. 62-50
LOUDSPEAKERS
MA 112. 107-25
MA 412. 131-25
MA 115 D60. 113-25
MA 115 G60. 110-25
MA 115 D100. 142-50
MA 115 G100. 139-50

MAURICE PLACQUET ★

AMPEG
Ampeg V4 stack. 565-00
Ampeg V4 B System. 575-00
Ampeg B 15N portable. 315-00
Ampeg V2 system. 395-00
ACOUSTIC
371 system. 630-00
271 system. 675-00

MM ELECTRONICS

exc VAT
Mixing consoles:
MP 175 12 chn. 250-00
MP175 8 chn. 204-00
MP175 16 chn. 330-00
MP185 Super 16. 490-00
Amplifiers:
PA150 Slave. 60-00
WA600 Mixer/Amp. 187-50
19" Rack Mounting Equipment:
EPI22 2-way elec. cross. 45-00
EPI23 3-way elec. cross. 65-00
EPI27 7-way graphic EQ. 65-00

NOLAN

Excluding VAT
Nolan 100 amp. 112-50
Nolan 50 amp. 75-00
Nolan MP 50 amp. 75-00
Nolan 50 combo. 115-20
Nolan Session Master straight 50. 132-75
As above + tremolo. 135-00
As above + reverb. 164-25
Nolan 4 x 12 Celestion cab. 123-75
Nolan 2 x 12 dual cone cols, pair. 117-00
Nolan 2 x 12 plus horn cols pair. 162-00

NOVANEX

Combos
Aut 3. 37-12
Aut 6. 43-09
Aut 10. 62-36
P 15. 86-63
U30. 149-00
U40. 168-50
RG30. 148-50
G25. 97-37
RG50. 192-50
U50. 192-50
U60. 208-00
B70. 219-90
RG80. 263-00
U80N. 264-00
U100. 346-50
G70 Wildcat. 220-00
U870. 247-50
B100. 346-50
WA44/FU22. 30-00
L30. 109-00

Echo/reverbs
E500. 160-00
E300. 98-00
Power generators, mixers
LM30. 109-00
LM40. 131-00
L50. 159-50
L60. 176-00
L70. 197-00
L75N. 204-50
L100. 291-50
L125. 329-00
X41. 164-00
X61. 199-00
X81. 245-50
X82E. 417-00
X102E. 478-50
X122E. 538-00

X162E. 655-00
X124S. 979-00
X164S. 1198-00
Snake m/core. 176-00

ORANGE ★

CABS
115 Bass 60W, 1 x 15" inv. horn. 152-25
114/110 Bass, 100W, 1 x 15" inv. horn. 214-20
113 Reflex Bass, 2 x 15" 12W. 214-20
113/200 Reflex Bass, 2 x 15" 200W. 285-45
109, 4 x 12" 120W. 144-96
107, 2 x 12" Monitor, 60W. 89-25
114/4H, 1 x 15" inc. horn, 4 horns and cross. 249-75
106, 4 x 12" anti-feedback col. 144-96

HORNS
106/HO Horn units for col. (pr) 169-40
108 Horn unit, 100W 163-35
108/V Horn unit de luxe, 100W inc. Vitavox S3. 217-80

ANOS
104B, 6 chann, 120W PA. 285-75
105, 6 chann., 200W custom PA (prof.). 472-95
102, 120W, graphic PA. 147-30
120/80, 80W, graphic PA. 139-80
104/TX150, 150W, 6 chann. PA. 254-10
103, 200W, Slave. 327-45
111, 120W, graphic Slave. 134-70
111/80, 80W, graphic Slave. 124-80
1500W, Slave. 907-50
110, 200W. 353-92
112, 120, 120W. 142-35
115, 80W combo. 203-85
115/R 80W, combo with Hammond reverb. 244-65
115, 210, 120W, combo. 259-50
115/120R, 120W, combo. 300-30

B. PAGE & SON

DYNACORD
Perfect combo. 362-88
Basking T Bass Amp. 174-96
Imperator Bass amp. 233-28
B.1001 B/vo amp. 388-80
Hi-Fi Favorit II. 285-12
G.2002. 527-68
Eminent 100. 641-52
Eminent II. 291-60
Gigant. 557-28
Gigant II. 592-62
A.1000. 359-49
D.310 H, 80W cab. 268-92
D.350, 80W cab. 262-44
Magic HS. 90-72
Echocard Mini. 262-44
Echocard Super. 359-92

SUNN Self-Contained Units
Studio lead. 240-00
Studio bass. 228-00
Guitar Amplifiers
190L. 330-00
Model T. 420-00
Concert lead. 330-00
Coliseum lead. 570-00
Coliseum 800. 597-00
Bass Amplifiers
190B. 276-00
Model T. 420-00
Concert bass. 276-00
Coliseum bass. 570-00
Coliseum 880. 597-00
Mixer & Mixer Amplifiers
Studio PA. 228-00
Concert Controller I 438-00
Concert Controller II
Model 80. 747-00
Model 81. 897-00
Model 80P. 897-00
Model 81P. 1047-00
Speaker Enclosures:
312S. 216-00
412S. 258-00
610S. 216-00
610M. 504-00
115S. 168-00
115M. 186-00
215S. 210-00
215M. 246-00

215SH.....	268-00
415M.....	330-00
118M.....	318-00
118MH.....	360-00
2125.....	150-00
410S.....	156-00
410M.....	348-00

CONTROL AUDIO-CONTROLLER OPTIONS

Model 40.....	1257-00
Model 41.....	1407-00
Model 42.....	1557-00
Model 60.....	1407-00
Model 61.....	1557-00
Model 62.....	1707-00
Model 80.....	1557-00
Model 81.....	1707-00
Model 82.....	1857-00

RESOSOUND

S81/M Cardioid mic.....	42-55
S91/H Condenser mic.....	43-40
S91/L-M Condenser mic.....	43-40
UDI-H Cardioid mic.....	28-00
UDI-M Cardioid mic.....	28-00
RG77 Super cardioid mic.....	24-00
ECOM Omni-direct mic.....	12-85
Cabaret exec. mic.....	266-65
Cabaret exec. mic.....	274-65
TX100.....	134-65
TX100 (Gold mic. transmitter).....	134-65
TXT Pocket c/m.....	87-75
RXA Receiver w. aerial.....	127-75
PA Horn l/p.....	56-00
4820 25W.....	65-50
4820/T 25W.....	23-50
SU25 Driver 25W.....	32-25
SU25 25W.....	4-33
SA6205 Spark dia-phragm.....	4-33

ROCHFORD

Studio Combo.....	321-84
100 AP Top.....	175-77
150 AP Top.....	225-99
V 100 Bass Top.....	159-03
V 150 Bass Top.....	211-68
Std. Lead Cab.....	237-70
D/L Lead Cab (w. horn).....	286-25
Bass Cab.....	254-45

ROOST

AMPLIFICATION	
Inclusive of V.A.T. (Valve)	
50W 2 Chann + overdrive fac.....	91-23
50W 2 chann + integral reverb.....	112-80
100W 2 ch.....	110-48
100W 2 ch w. rrvb.....	137-27
150W 2 ch + overdrive fac.....	120-53
150W 2 ch + integral reverb.....	147-31
150W PA 6 chan + indiv echo controls.....	162-38
150W Slave.....	100-44
Session Master 50W comb 2 x 12".....	160-29
Session Master as above w reverb.....	185-40
Session Master 50W comb amp 4 x 12".....	220-97
Session Master as above with reverb.....	246-08
Session Master 50W Bass comp amp.....	173-95
SM100 100W combo.....	188-17
SM100R w. rrvb.....	213-28
SM104 100W combo.....	248-59
SM104R w. rrvb.....	273-70
8 chan mixer.....	150-66

CABINETS

Styled as support cabinets for Master combinations	
2 x 12" 100W.....	85-79
2 x 12" 120W.....	88-57
Standard range:	
2 x 12" 100W.....	85-79
2 x 12" 120W.....	88-57
4 x 12" 200W.....	136-43
4 x 12" 240W.....	145-34
1 x 12" 30/60/90 stage monitors pr. l x 15" 100 Folded hn bass bin.....	168-10

2 x 12 120 W + hn.....	228-08
1 x 15 100W + hn.....	228-43
1 x 15 100W fld hn cab.....	119-62
1 x 15 as above w. 50W hn driver.....	173-19

JBL, Gauss, Crescendo etc. speakers can be supplied in above units. Prices ex covers

ROSE-MORRIS

MARSHALL	
Instrument Amp Tops	
1959 100W Lead.....	184-73
2203 100W M/Vol.....	184-73
2068 100W Arctic.....	195-34
2098 100W Trans Lead.....	157-26
1992 100W Bass.....	184-73
2099 100W Trans Bass.....	157-26
1986 50W Bass.....	144-13
1987 50W Lead.....	144-13
1989 50W Keyboard.....	144-13
2204 50W M/Vol.....	144-13
2048 50W Artist.....	150-27

Instrument Cabinets	
1982-82B 120W 4 x 12.....	159-00
1960-60B 100W 4 x 12.....	145-60
1935-35B 100W 4 x 12.....	145-60
1979-79B 200W 4 x 15.....	205-89
2095-95B 100W 2 x 12.....	145-60
2065-65B 125W Powercel.....	166-40
2064-64B 100W Powercel.....	142-63
2045 60W 2 x 12.....	86-85
1995 50W 1 x 12.....	67-96
1990 100W 8 x 10.....	145-60
2049 60W Artist.....	123-06
2069 120W Artist.....	149-82
2052 125W Powercel.....	199-09
2056 250W Powercel.....	341-71
2120 100W Bin w/ Horns.....	149-99

COMBO AMPLIFIERS		
2200 100W Super Trans.....		234-36
2077 100W 4 x 12 Bass.....	255-29	
2078 100W 4 x 12 Ld. 2059 100W Artist Stack.....	345-20	
2040 50W Artist Combo.....	223-14	
2201 30W Trans Ld.....	122-06	
2202 30W Trans Bs.....	122-06	
2041 50W Artist Stack.....	278-33	

PA Amps & Mixers	
2003 100W 6 Ch Amp.....	203-89
1985 50W 4 Ch Amp.....	144-13
2071 6 Ch Mixer.....	71-71
1994 100W 4 Ohm Slave.....	107-79
2205 100W O/P T/X Slave.....	122-91
2050 9 Ch Mixes Mono.....	348-34
Extra Channels.....	On app
2070 12 Ch Mixer Stereo.....	1123-20
Extra Channels.....	On app
2051 250W Slave.....	202-00
Pa Cabs & Bins	
1995 pr l x 12 100W.....	135-97
2097 pr 8 x 8 125W.....	180-45
2043 pr 2 x 10 2 x 12 200W.....	254-28
2047 pr l x 10 l x 12 100W.....	167-45
2056 250W Powercel Bin.....	341-71
2057 HF Vitavox Hn.....	213-30
2120 pr Reflex c/w Horns 200W.....	299-98
2121 100W Slave Monitor.....	187-49
2122 30W Slave Monitor.....	128-91
212 350W Monitor.....	70-30

S.A.I.	
exc 8% VAT	
Disco Units	
Maverick disco.....	144-00
Disco IVS.....	189-00
Disco IVSP.....	210-00
Disco IVSP dual dcks.....	237-00
Stereo disco.....	270-00

AMPS	
50W ewin ch.....	85-00
50W slave.....	81-00
FC 150 slave.....	96-00

Cabinets	
Eliminator w. horn.....	264-00

ROSE-MORRIS	
MARSHALL	
Instrument Amp Tops	
1959 100W Lead.....	184-73
2203 100W M/Vol.....	184-73
2068 100W Arctic.....	195-34
2098 100W Trans Lead.....	157-26
1992 100W Bass.....	184-73
2099 100W Trans Bass.....	157-26
1986 50W Bass.....	144-13
1987 50W Lead.....	144-13
1989 50W Keyboard.....	144-13
2204 50W M/Vol.....	144-13
2048 50W Artist.....	150-27

To avoid unnecessary repetitions, 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.

Eliminator w. horn.....	168-00
Mini Elim. w horn.....	164-00
Mini Elim. w. horns.....	144-00
15".....	188-00
2 x 12 + 2H.....	237-00
2 x 12 std.....	144-00
1 x 12 + 1H.....	144-00
Tweeter box.....	39-00
18" horn.....	252-00
Mini bass cab.....	102-00
Super lead cab.....	96-00

SELMER

SOLID STATE	
7980 15 SS Combo.....	41-00
7981 Super Reverb 30 Combo.....	129-00
7982 Lead 100.....	129-00
7983 Bass 100.....	103-00
7984 Slave 100.....	85-00
7610 Futurama 3 Combo.....	22-75
7985 PA 100.....	165-00

VALVE	
7404 Treble "N" Bass 100 SV.....	128-00
7402 Treble "N" Bass 50 SV.....	113-00
7403 Treble "N" Bass 50 SV Rev.....	135-00
7408 PA100/6 SV Rev.....	175-00
7407 PA100/4SV.....	148-00

SPEAKERS	
7990 S412 3 x 12".....	145-00
7991 S212H 2 x 12" hn.....	118-00
7992 S115 1 x 15".....	114-00
7993 S2H Add on dbl hn.....	74-00
7994 S115A 1 x 15".....	185-00
7451 TV-35 PA Col.....	55-00
7450 TV-20 PA Col (pair).....	75-00

SHURE

VA302 E6 Vcl aster OM 643-7	
Separate Units:	
VA302 E6-CControl Console.....	393-84
VA300-S Speaker Col.....	136-48
VA301-S Monitor Speaker.....	98-50
VA305-HF Speaker.....	61-35
PM300E6 Booster Amp.....	163-30

SHARMA

ORGAN SPEAKER CABINETS	
3000.....	521-00
500.....	135-23
500 Professional.....	170-68
500 of luxe.....	251-58
650.....	181-58
650 Combo.....	282-06
Sharmette.....	250-80
900.....	318-00
900 Combo.....	347-87
2200.....	279-74
2000 Professional.....	324-15
2000 Combo.....	352-83
2000 de luxe.....	329-92
2100.....	437-07
2300.....	454-56
5000.....	423-68
5000 Combo.....	454-30
500 GT.....	435-78
5200.....	609-66
5300.....	734-00
PA.....	332-15
Combo IV.....	37-66

Combo de luxe.....	41-28
Reverb.....	51-99

DAVE SIMMS MUSIC PRODUCTS

exc VAT	
August Amplification	
PA 100 4 ch.....	106-50
2 x 12 PA Cols. prs.....	136-95
2 x 12 PA Hn Cols prs.....	173-60
1 x 12 PA Cols prs.....	90-40
1 x 12 PA Cols pr.....	119-45
2 x 12 Inst. Cab.....	74-00
"V" 4 x 12 Inst. Cab.....	125-00
1 x 15 Folded Hn Bin.....	128-70
Add on Hn per pr.....	92-50
Full-mix PA 100.....	138-85
Power slave 125 amp.....	83-35
1 x 15 Super bin w hn.....	157-39
1 x 15 Mini bin.....	109-25
1 x 15 Super mini bin.....	137-95
August Disco Consoles	
MD3 Garrard dks.....	195-35
MD1.....	137-65
MD3 100.....	258-25

SIMON KING MUSIC

2 x 12 Inst. cab. 75W.....	66-00
2 x 12 PA cols pr. 100W.....	130-00
4 x 12 PA cols split prs200W.....	245-00
4 x 12 inst. cab. 150 W.....	130-00

SISGO

120 100W PA.....	429-00
126 200W PA.....	599-00
Column speakers:	
183 100W.....	133-00
187 100W mon.....	129-00
227 200W.....	199-00
426 400W stack.....	233-00
Amplified column speakers:	
183/A 100W.....	296-00
187/A 100W mon.....	289-00
227/A 200W.....	370-00
526/A 400W stack.....	819-00
Revolving organ cabinets:	
SM/300 70W Leslie.....	374-00
SM/300 120W Leslie.....	797-00
SM/3000 200W.....	1066-00

SOUNDCRAFT

16/2 mixer.....	1000-00
12/4 mixer.....	1175-00
16/4 mixer.....	1450-00
Soundcraft/Court Acoustic PA's prices on application.	

SOLA SOUND

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

SOUNDOUT

Series IIIa, mono.....	283-50
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Series III, mono 170W.....	349-92
Series IIIa, stereo.....	346-12
Series II, stereo 170W.....	486-00
Series IVa, mono.....	226-80
Series IV, mono 170W.....	291-60
Loudspeakers:	
HE1c, 1 x 12, 50W.....	58-32
HE2c, 2 x 12, 100W.....	90-72
DL3, 100W F/rng.....	191-16
DL6, 100W F/rng.....	110-10

SPERRIN ELECTRONICS

Disco MK VI.....	204-12
Light Unit, 4000L.....	59-00
Amplifiers:	
100W 4V.....	79-00
100W 2-chn.....	89-00
100W 2-chn w rrvb.....	114-00
Lighting screen.....	79-92
Disco Mk VI mixer.....	81-00
Cabs:	
PA 200 2 x 12" cols.....	77-76
PA 100 1 x 12" cols.....	42-12
PA 2 x 12" empty.....	38-88

STRAMP★

2100-A, 100W amp top.....	213-60
2120-A, 120W amp top.....	199-30
3120-A, 120W, 4-chn amp, top.....	192-30
SL100, 120W slave amp.....	127-90
SL200, 240W slave amp.....	177-90
MP10, 10-chn mixer.....	577-15
MP-16, 16-chn mix.....	1427-90
EX-2 Cross-over.....	113-60
K-85 Power Baby combo.....	265-45
K-95 Bass Baby combo.....	285-00
2050-BB, 100W cab.....	163-60
2100-BB, 200W cab.....	206-60
2100-BB, 100W bs.....	213-60
370-B 70W horn p.a. cab.....	142-15
3140-BH, 140W hn p.a. cab.....	186-45
3140-B 140W p.a. cab.....	156-45
3200-B, 120W bass horn cab.....	427-90
H-50, 70W tweeter horn.....	156-45
H-100 120W tweeter horn.....	227-15

SUMMIT

1 x 18" Gauss Driven 200W Bs Bins.....	181-40	
Twin Driver 100W Large Flair Hns.....		109-32
1 x 15" plus hn Gtr cabs (Gauss/Altec).....	TBA	
4 x 12" Celestion G12H cabinets.....	125-57	
4 x 12" Custom 60 cabs.....	128-33	
4 x 12" Custom 60 bass cabs.....	129-85	
2 x 15" Ported cabs.....	TBA	
2 x 15" Ported Bass cabs.....	TBA	
4 x 12" Celestion G12H PA cols pr.....	237-21	
4 x 12" Custom 60 PA cols pr.....	242-74	
2 x 12" Celestion cols.....	73-13	
2 x 12" Custom 60 cols.....	74-32	
2 x 12" Celestion cols with hns.....	102-20	
2 x 12" Custom 60 cols with hns.....	103-58	
Boxes of 4 hns—as add ons to the 4 x 12" cols pr.....	162-38	
Boxes of 2 hns—as add ons to the 2 x 12" cols pr.....	104-60	
Inc 8% VAT		

S-W

V-410 Vintage 120W Rev 4 x 10.....	385-02
D-212 Deuce II 110W Rev 2 x 12.....	311-36
SN-115 Session 200W Rev 1 x 15 JBL.....	472-07
SN-212EV Session 200W Rev 2 x 12 EV.....	485-46
SN-212 Session 200W Rev 2 x 12.....	381-67
M-212 Mace 160W Rev 2 x 12.....	416-83
A112 Artist 120W 1 x 12 Rev.....	311-36
LTO 200W 1 x 15 Rev.....	495-50
Heads only:	
RM Roadmaster 200W 3-Chan.....	346-52
CY Century 100W.....	159-03
B Bass 200W w. Eq.....	261-14
M Musician 200W Rev.....	277-88
SAP Standard 130W Rev all-purpose.....	192-51
F-800G 400W Rev/ effects.....	485-46
F-800B 400W Bass with equaliser.....	418-50
Speaker Cabs (Instruments):	
115 All purpose 80W 1 x 15.....	108-81
212 Grt/K/board 100W Cab, 2 x 12.....	138-94
215 All-purpose 150W, 2 x 15.....	184-14
412M Grt/K/board 200W Large, 4 x 12.....	207-57
412F Grt/K/board 200W Large, 4 x 12.....	207-57
412S Grt/K/board 200W Stackable, 4 x 12.....	207-57
215H Grt/K/board 150W Cab, 2 x 15 (+Hn).....	234-36
118S Bs/Org 100W Stackable, 1 x 18.....	259-47
612H 300W 6 x 12 (+Hn).....	277-88
1210TS 1 x 10, 1 x 12 3 tweeters.....	125-55
1210T 2 x 10, 2 x 12 3 tweeters.....	156-51
112TS 1 x 12 + 2 tweeters.....	87-04
1510T 2 x 10, 2 x 15 + 3 tweeters.....	259-47
HFRH Radial horn.....	175-77
Festival Projector.....	435-42

215HT Dbl 15 vocal projector.....	294-62
T12 12 tweeter bank.....	159-03
SPI 1 x 15 radial horn bin.....	311-36
SPA Standard 130W Rev mixer Rev.....	209-25
PA120 100W 4-Chn P.A.....	192-51
PA400 200W Rev 12 Inp P.A.....	277-88
PA600 210W Rev 18 Inp P.A.....	520-61
PA900 400W Rev 27 Inp P.A.....	657-88
800M S Chn Hi-Lo Rev mixer.....	283-50
260B Booster 130W Slave.....	159-03
8800 Booster 400W Slave.....	313-03
800M 8ch Hi-Lo mrx 1200M 12 Chn Hi-Lo Rev Mixer.....	657-88
MO Monitor 130W P.A Cabs:	
210 2 x 10 30W col.....	50-22
410 4 x 10 50W.....	92-07
412 4 x 12 150W Col.....	125-55
215H 2 x 15 + Hn 150W Col.....	234-36
Vocal Projector Enclosures:	
115HT 1 x 15 + Hn Encl 75W.....	192-51
Microphones:	
Exc. VAT.....	
PML Low Imp.....	52-31
PMH High Imp.....	52-31

Cannon Pigs—Stg. Boxes.....	294-62
Gauss Spkrs.....	159-03
B.J.L Spkrs.....	311-36

AC30.....	201-50
AC50.....	120-90
Speaker Enclosures:	
FB118.....	110-05
FB215.....	116-25
FB212.....	93-00

W.E.M.	
Copicat Echo.....	76-00
Clubman.....	52-50
Westminster.....	58-00
Westminste keyboard.....	58-00
Dominator 30.....	125-00
Dominator 30 bass.....	135-00
Dominator 50 lead.....	160-00
50 Keyboard.....	165-00
50 Amp Top.....	100-00
100 Reverb.....	215-00
100 Standard.....	195-00
GX 40.....	84-00
GX 100.....	110-00
AX 40.....	84-00
AX 100.....	110-00
Dominator Mk III.....	85-00
Dominator Bass.....	95-00
Power Musette.....	85-00
Halle Cat Echo.....	250-00
Slave Power Stage.....	95-00
Bandmixer 100 Mk II.....	140-00
Reverbmaster.....	210-00

exc. VAT	
1 x 15 Bs Hn.....	180-00
1 x 12 Mid Ring. Hn.....	160-00
2 x 12 Mid Ring. Hn.....	280-00
1 x 10 Mid Rng. Hn.....	150-00
Rad. Hn. + VHF	
Tweets.....	300-00
Wedge Mt. pr.....	220-00
Hexagonal Mt.....	230-00
B200 Pro. Power amp.....	210-00
B300 Pro. Power amp.....	260-00
A300 Pro. Power amp.....	325-00
A500 Pro. Power amp.....	458-00
TPS 16/2 mixer.....	2125-00
TPS 24/2 mixer.....	2875-00
TPM 16/2 mixer.....	2562-00
TPM 24/2 mixer.....	3400-00
Belden Multiway Cables.....	on app

Audiomaster Mixer.....	80-00
Pre-mixer IV.....	61-00
Super Dual 12.....	80-00
Super 40.....	80-00
M50 1 x 12" monitor 60W.....	61-74
H50 H.F. two horn 400W.....	398-58
H100E Radial horn 30W.....	136-23
H100V Radial horn 70W.....	187-23
T70 H.F. horn 70W.....	171-48
L100 36" horn 70W.....	314-85

INST AMPLIFIERS	
LW50 w sustain 70W.....	139-50
LW100 w sustain 120W.....	158-55
CM30 Combo w reverb.....	213-00

P.A. AMPLIFIERS	
PA100 6 ch PA amp 100W.....	149-22
PA150 6 ch A amp 150W.....	168-99
PA200 6 ch PA amp 200W.....	189-00

POWER SLAVE AMPLIFIERS	
PS100 100W.....	106-92
PS150 150W.....	119-43
PS250 250W.....	148-50
PS300 300W (st).....	184-22

INSTRUMENT ENCLOSURES	
A2004 x 12" 200W.....	157-68
A150 1 x 15" fldd hn bs enc 150W.....	216-63
A150H as A150 w mid range hn.....	269-73
A250 1 x 18" fldd hn bs enc 200W.....	277-50
P.A. ENCLOSURES	
S50 1 x 12" 60W.....	59-85

S100 2 x 12" 120W.....	84-82
S150 1 x 15" w H.F. hrsns 100W.....	174-21
S200 4 x 12" 240W.....	157-65

CONCERT RANGE PA ENCLOSURES	
B12 1 x 12" Mid rnge hn 200W.....	196-20
B15 1 x 15" Bs hn 200W.....	240-12
B30 2 x 15" bs hn 400W.....	398-58
H100E Radial horn 30W.....	136-23
H100V Radial horn 70W.....	187-23
T70 H.F. horn 70W.....	171-48
L100 36" horn 70W.....	314-85

MONITOR ENCLOSURES	
M100/12 1 x 12" Multi wedge 100W.....	127-86
M200/15 1 x 15" Multi wedge 200W.....	184-98
Mon Horn "A" Mid/H.F.....	21-78
Mon Horn "B" Ext.....	58-68
MIXING DESKS	
DB Mono 8 ch.....	185-79
DB D-L Mono 8 ch.....	229-80
D16 St 16 ch.....	870-00
D24 St 24 ch.....	1275-00

WING	
TRAYNOR	
Combs:	
YGM-3 30W rvb.....	97-20
YGM-4 40W rvb.....	119-88
YGL-3 Twin rvb 90W.....	213-84
YBA-2B Bs mace 30W.....	97-20
YBA-450W, 15" spkr 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
YF-15 2 x 15" ld/bs.....	110-16
YF-10 4 x 10" ld/bs.....	110-16
YC-810 8 x 10" bs.....	TBA
YC-610 6 x 10" ld.....	139-32
YF-122 2 x 12" ld.....	103-68
YF-124 4 x 12" ld.....	149-00
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.....	17-72

P.A. Amps:	
YVM-2 P.A. amp.....	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.....	TBA
MX16 16-ch mixer.....	"
P.A. Speaker Systems:	
YSC-2 4 x 12" cols.....	139-32
YSC-3 4 x 8" cols.....	100-44
YSC-8 6 x 8" cols.....	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 Sibilance Projector (ea).....	51-84
EQ-1 Graphic eq.....	51-84

ZOOT-HORN	
exc. VAT	
BB.1, 1 x 15", 150W bass bin.....	218-75
BB.2, 2 x 15", 300W bass bin.....	356-25
FB.5, 2-way wedge.....	193-75
FB6 floor mon.....	368-75
MB1 1 x 12 enc.....	150-00
MB2 2 x 12 enc.....	227-00
H8 driver + hn.....	285-05
ST202 pr HF drivers.....	187-50
FFI 4-way enc.....	450-00
CB15 1 x 15 bass enc.....	206-25
SD18 1 x 18 bass enc.....	275-00
A4 4-way 700W PA.....	1682-50
B4 4-way 1400W PA.....	3057-50
Mixer prices on application	

PERCUSSION INSTRUMENTS

D. H. BALDWIN

GRETSCH	
Outfits:	
4027 Rock 'n Roll.....	TBA
4029 Avant Garde.....	"
4028 Black Hawk.....	"
4015 Name Band.....	"
4025 Progressive Jazz.....	"
4002 One Nighter Plus.....	"
4007 One Nighter Plus.....	"
Snares:	
4160G, 14 x 5.....	"
4160, 14 x 5.....	"
4157, 14 x 5.....	"
4153, 14 x 6.....	"
4109, 14 x 5.....	"
4102, 14 x 5.....	"
4105, 14 x 5.....	"
4190, 14 x 6.....	"
4191, 14 x 6.....	"
4192, 15 x 8.....	"
4193, 15 x 8.....	"
4105, 14 x 5.....	"
Bass Drums:	
4259, 26 x 14.....	"
4260, 28 x 14.....	"
4262, 20 x 16.....	"
4263, 32 x 16.....	"
4264, 34 x 16.....	"
4265, 36 x 16.....	"
4271, 26 x 14.....	"
4272, 28 x 14.....	"
4273, 30 x 16.....	"
4274, 32 x 16.....	"
4275, 34 x 16.....	"
4276, 36 x 16.....	"
4110, 22 x 14.....	"
4111, 24 x 14.....	"
4115, 26 x 14.....	"
4117, 28 x 14.....	"
4244, 18 x 14.....	"
4249, 20 x 14.....	"
4247, 22 x 14.....	"
4269, 24 x 14.....	"

4271, 26 x 14.....	"
4272, 28 x 14.....	"
Tom Toms:	
4415, 12 x 8.....	"
4416, 13 x 9.....	"
4420, 14 x 10.....	"
4421, 15 x 12.....	"
4417, 1 x 14.....	"
4418, 16 x 16.....	"
4422, 16 x 18.....	"
4419, 18 x 16.....	"
4423, 18 x 18.....	"
also in walnut	
Cymbals	
K. Zildjian and Ajaha price being revised	

BOOSEY & HAWKES

BEVERLEY COMPLETE OUTFITS	
Panorama 21.....	292-95
Panorama 22.....	398-41
Panorama 24.....	343-16
Galaxy 18.....	242-72
Galaxy 21.....	256-11
Galaxy 24.....	259-46

AVEDIS ZILDJIAN CYMBALS	
(Prices for all types except Swish and Pang as stated)	
7387B 10".....	24-86
7390B 13".....	33-15
7391B 14".....	39-01
7392B 15".....	41-35
7393B 16".....	44-37
7394B 17".....	47-29
7395B 18".....	52-56
7396B 20".....	61-52
7396B 20" Swish.....	69-48
7396BP 20" Pang.....	69-48
7397B 22".....	71-15
7397BS 22" Swish.....	83-70

7396P 20" Pang.....	65-03
7396S 20" Swish.....	60-94
7400 21".....	62-61
7397 22".....	70-92
7397S 22" Swish.....	79-43

AVEDIS ZILDJIAN HI-HAT CYMBALS	
7390HH 13".....	56-75
7391HH 14".....	68-63
7392HH 15".....	74-50
7393HH 16".....	79-19

C.B.S. ARBITER

ROGERS	
Outfits:	
Studio X.....	947-00
Compact X.....	789-00
Studio VII.....	591-00
Londoner V.....	545-00
London VI.....	600-00
Ultrapower VII.....	825-00
Ultrapower IX.....	980-00
Starlighter IV.....	490-00
Londoner Super 10.....	433-00
Starlighter Super 10.....	385-00
Drums:	
Dynasonic snare 5 x 14".....	110-00

Dynasonic snare 6 1/2 x 14.....	115-00
Superten snare 6 1/2 x 14.....	56-00
Powertone, 14 x 20 bs.....	128-00
Powertone, 14 x 22 bs.....	134-00
Powertone, 14 x 20 bs.....	142-00
Powertone, 8 x 22 t.t.....	64-00
Powertone, 9 x 13 t.t.....	67-00
Powertone, 10 x 14 t.t.....	80-00
Powertone, 12 x 15 t.t.....	88-00
Powertone, 16 x 16 t.t.....	97-00
Powertone, 16 x 18 t.t.....	115-00
Powertone, 18 x 20 t.t.....	142-00
Powertone bongoes.....	55-00
Powertone timbales brass.....	108-00
Powertone timbales copper.....	118-00
Accusonic timpani 20 inch.....	261-00

Gongs:	
7" Symphonic.....	9-30
Stand.....	2-50
10" Symphonic.....	14-00
Stand.....	3-05
12" Symphonic.....	19-30
Stand.....	3-55
16" Symphonic.....	30-60
Stand.....	12-55
50" Symphonic.....	17-95
Stand.....	15-00
52" Symphonic.....	77-95
Stand.....	30-05
54" Symphonic.....	99-90
Stand.....	30-05
55" Symphonic.....	126-45
Stand.....	30-05
58" Symphonic.....	157-40
Stand.....	40-00
50" Symphonic.....	203-30
Stand.....	256-70
32" Symphonic.....	50-00
Stand.....	358-65
54" Symphonic.....	62-50
Stand.....	442-40
36" Symphonic.....	74-95
Stand.....	

CLEARTONE ★

SLINGERLAND	
Outfits:	
4N Lacquer 20".....	375-82
4N Pearl 20".....	405-89
4N Chrome 20".....	417-48
4N Lacquer 22".....	381-60
4N Pearl 22".....	411-70
4N Chrome 22".....	423-26
50N Lacquer.....	460-86
50N Pearl.....	492-69
50N Chrome.....	507-15
60N Lacquer.....	541-54
60N Pearl.....	587-81
60N Chrome.....	604-01
58M Lacquer.....	429-04
58N Pearl.....	434-84
58N Chrome.....	449-29
80N Lacquer.....	506-84
80M Pearl.....	544-13
IN 20" Lacquer.....	426-16
IN 20" Pearl.....	455-09
IN 20" Chrome.....	469-54
IN Lacquer 22".....	431-94
IN Pearl 22".....	460-87
IN 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.....	627-98
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

J. T. COPPOCK

Mitchell S5 5 drum kit (w/out cymbals)	265-00
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DAVOLI

UFIP CYMBALS	
RITMO	
10".....	9-50
11".....	10-26
12".....	11-12
12".....	13-82
14".....	17-56
15".....	18-90
16".....	21-00
18".....	31-10
20".....	37-26
22".....	45-90
24".....	54-00

RED SOUND

12".....	5-40
13".....	8-10
14".....	8-64
15".....	8-80
16".....	12-88
18".....	16-74
20".....	19-48

FLETCHER, COPPOCK & NEWMAN

KENT	
N2501 Apollo 5.....	218-00
N2501 Superstar.....	295-00
N2501 Apollo 4.....	156-00

HÖHNER ★

SONOR	
Outfits:	
K120.....	201-70
K130.....	279-05
K132.....	341-00
K162.....	516-85
K189.....	605-30
K189 P.A.....	645-85
Snare Drums:	
D426 (chrome).....	130-00
D441 (acrylic).....	56-15
D454 (chrome).....	56-15
D441 (acrylic).....	56-15
D454 (chrome).....	56-15
D555 (chrome).....	114-15
D556 (chrome).....	120-80
Tom Toms:	
T620.....	45-90
T628.....	49-70
T629.....	49-70
T630.....	58-50
T632.....	86-80
T658.....	79-10
T659.....	74-90
T660.....	74-90
T662.....	103-20
T663.....	127-75
T652 (air tuned).....	114-15
Bass Drums:	
G230 K130, 20".....	112-00
G231 K130, 22".....	112-60
G260 K162, 20".....	158-30
G261 K162, 22".....	158-30
G262 K162, 24".....	178-20
Snare drum stands:	
Z 5552.....	16-05
Z 5553.....	35-15
Hi Hats:	
Z 5451.....	20-25
Z 5452.....	46-60
Z 5459.....	10-70
Cymbal stands etc:	
Z 5220.....	12-20
Z 5222.....	26-05
Z 5221 Tilter.....	5-50
Remo Practice Outfit:	
RPS 10.....	60-00
Sonor Cymbals	
Zymbol:	
Z 1002 12".....	6-10
Z 1003 13".....	7-20
Z 1005 14".....	10-55
Z 1007 16".....	13-30
Z 1009 18".....	19-25
Z 1011 20".....	21-75
Turko:	
Z 2002 12".....	11-80
Z 2003 13".....	13-55
Z 2005 14".....	16-90
Z 2006 15".....	19-40
Z 2007 16".....	22-50
Z 2009 18".....	29-45
Z 2011 20".....	38-40
Z 2013 22".....	48-95

HORNBY-SKEWES

HOSHINO	
HSD500.....	325-00
HSD500T.....	425-00
HM1000.....	160-00
HCTB.....	275-00
HM300.....	140-75
HK600M.....	44-00

KEMBLE ★

YAMAHA-Outfits	
YD680.....	314-00
YD665.....	334-52
YD660.....	299-23
YD260.....	153-65
Metal snare:	
SD6500M.....	47-70

ORANGE ★

Single drum kit.....	528-00
Double drum kit.....	748-00

PREMIER

Ex. VAT	
Snare:	
31, 14 x 5 1/2".....	50-67
33, 14 x 5 1/2".....	60-11
35, 14 x 5 1/2".....	63-19
36, 14 x 6 1/2".....	65-70
37, 14 x 5 1/2".....	53-18
1002, 14 x 5 1/2".....	31-20
1005, 14 x 5 1/2".....	31-71
1035, 14 x 5 1/2".....	48-69
1036, 14 x 5 1/2".....	52-19
1180, 14 x 4".....	27-62
1182, 14 x 5 1/2".....	28-81
2000, 14 x 5 1/2".....	68-20

To avoid unnecessary repetitions, 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.

2001, 14 x 5 1/2".....	65-12	436, 16 x 20".....	63-19
2003, 14 x 5 1/2".....	70-71	440, 14 x 10".....	44-50
2004, 14 x 6 1/2".....	81-11	442, 12 x 8".....	37-00
2006, 14 x 12".....	79-38	444, 14 x 9".....	42-01
101.....	64-36	446.....	57-61
2020.....	71-86	448, 18 x 16".....	63-19
2011, 14 x 14 1/2".....	66-28	1433, 13 x 8".....	25-58
Outfits (w/out cymbals)		1333.....	30-66
202 w 20" BD.....	331-00	1340.....	32-41
B202 w 22" BD.....	332-18	1346.....	43-79
D202 w 24" BD.....	342-15	1435, 14 x 14".....	36-83
201.....	317-73	1441, 12 x 8".....	19-10
B201.....	318-89	1442, 12 x 8".....	24-21
C201.....	310-23	1445, 16 x 16".....	31-03
B203.....	403-15	1446, 16 x 16".....	38-36
D203.....	411-24	1448, 18 x 16".....	39-90
B204.....	472-64	Cymbals:	
D204.....	480-73	Zyn:	
304.....	402-48	268S 18" sizzle.....	14-11
B304.....	403-65	269S 20" sizzle.....	16-03
D304.....	413-64	272 12".....	4-46
305.....	436-91	272 12" pair.....	8-93
B305.....	438-06	272 13".....	5-69
D305.....	448-06	273P 13" pair.....	11-39
308.....	468-44	274 14".....	6-84
B308.....	469-59	274P 14" pair.....	13-66
D308.....	479-58	275 15".....	8-14
604.....	386-93	275P 15" pair.....	16-29
B604.....	388-09	276 16".....	9-64
D604.....	398-07	278 18".....	13-75
605.....	460-54	280 20".....	15-67
B605.....	461-69	282 22".....	18-74
D605.....	471-69	Super Zyn:	
606.....	579-97	354 14".....	22-94
B606.....	582-29	354P 14" pair.....	45-90
D606.....	602-27	355 15".....	25-05
717 w 20" BD.....	529-87	355P 15" pair.....	50-10
B717 w 22" BD.....	531-03	356 16".....	27-50
D717 w 24" BD.....	541-02	358 18".....	31-88
808 w 20" BD.....	721-64	358S 18" sizzle.....	32-75
B808 w 22" BD.....	723-96	360 20".....	36-61
D808 w 24" BD.....	743-94	360S 20" sizzle.....	37-48
1030 20" BD.....	304-51	362 22".....	45-71
B1030 22" BD.....	307-14		
D1030 24" BD.....	309-78		
1031 w 20" BD.....	198-57		
B1031 w 22" BD.....	202-15		
1033 w 20" BD.....	236-93		
B1033 w 22" BD.....	240-50		

ROSE-MORRIS

LUDWIG	
Outfits:	
2001 Octaplus.....	1360-00
2005 Quadraplus.....	905-00
993 Pro Beat.....	980-00
990 Deluxe Classic.....	630-00
989 Big Beat.....	735-00
980 Super Classic.....	475-21
883 Hollywood.....	544-60
985 Rock-Duo.....	935-00
1005 Mach 5.....	657-76
1000 Mach 4.....	579-30
995 Jazzette.....	434-48
Snare Drums:	
410 Supersensitive 5".....	152-00
411 Supersensitive 6 1/2".....	156-00
400 Supraphonic 5".....	100-00
402 Supraphonic 6 1/2".....	103-00
404 Acrolite.....	75-00
405 Piccolo 13".....	92-00
Stands and Fittings:	
201 Speed King Pedal.....	27-37
1042 Atlas Cymbal Stand.....	20-85
1124 Atlas Hi-Hat Stand.....	31-37
13645 Atlas S/Drum Stand.....	22-82
10262 Drum and Timp Stool.....	24-11
1400 Std. Cymbal Stand.....	22-82
11231 Std. Hi-Hat Stand.....	22-82
1363 Std. S/Drum Stand.....	16-29
10251 PortoSeat.....	24-11
1372 Cymbal Arm.....	7-48

Orchestral Drums:			
942 12 x 8 Tom Tom Super Classic.....	66-39	191 Wire Brushes.....	1-95
944 13 x 9 Tom Tom Super Classic.....	69-39	191A Wire Brushes.....	1-95
946 14 x 10 Tom Tom Super Classic.....	70-91	195 Wire Brushes.....	2-26
947 15 x 14 Tom Tom Super Classic.....	75-45	Hickory Sticks all grades.....	1-95
948 14 x 14 Floor Tom Super Classic.....	90-53	Hickory Nylon Tip Sticks, all grades.....	2-26
950 16 x 16 Floor Tom Super Classic.....	99-55	351 Gladstone Practice Pad.....	6-42
952 18 x 16 Floor Tom Super Classic.....	114-67	941 4" Headless Tambourine.....	8-49
954 20 x 18 Floor Tom Super Classic.....	134-29	951 10" Headless Tambourine.....	8-49
497 6 x 5 1/2 Melodic Tom.....	30-16	952 10" Headless Tambourine Double Jingles.....	11-08
488 8 x 5 1/2 Melodic Tom.....	30-16	88 Hi-Hat Sock.....	6-87
489 10 x 6 1/2 Melodic Tom.....	30-16	73 Ching Ring.....	15-40
461 12 x 8 Melodic Tom.....	45-28	75 Ratchet.....	5-90
462 13 x 9 Melodic Tom.....	49-79	97 Sleigh Bells.....	11-75
463 14 x 10 Melodic Tom.....	52-78	74 Slapsick.....	4-89
464 15 x 12 Melodic Tom.....	61-85	774 Large Wood Block.....	3-59
465 16 x 14 Melodic Tom.....	69-39	775 Small Wood Block.....	3-59
920 20 x 14 Bass Drum Super Classic.....	128-23	72 8" Tunable Tambourine.....	12-39
922 22 x 14 Bass Drum Super Classic.....	137-30	99 10" Tunable Tambourine.....	13-00
924 24 x 14 Bass Drum Super Classic.....	146-33	99A 10" Tunable Tambourine Double Jingles.....	16-29
926 26 x 14 Bass Drum Super Classic.....	156-90	1094 8" Calif Tambourine.....	16-84
Accessories:		1090 10" Calif Tambourine Double Jingles.....	22-72
7821 Single Tom Tom Holder.....	13-69	MUSSER	
7812 Double Tom Tom Holder.....	19-57	M51 Kelon Portable Xylophone.....	715-00
13452 Double Tom Tom Floor Stand.....	24-11	M42 Kelon Elite Xylophone.....	565-00
7791 Sturdilok Tom Tom Holder.....	20-19	M41 Kelon Piccolo Xylophone (2 1/2 Oct.).....	285-00
13401 Sturdilok Tom Tom Floor Stand.....	25-41	M39 Kelon Piccolo Xylophone (2 Oct.).....	365-00
13041 Bass Drum Anchor.....	4-57	M31 Kelon Windsor Marimba.....	825-00
1306 Curved Retracting Spurs.....	6-53	M61 Kelon Triette Marimba.....	555-00
1324 Hoop Mount Stick Holder.....	3-90	M30 Brenwood Marimba.....	1340-00
LATIN-AMERICAN		M250 Concert Grand Marimba.....	1785-00
2357 Tunable Bongoes on Stand.....	88-85	M150 Century Marimba.....	1690-00
2351 Timbales, Copper on Stand.....	145-00	M75 Century Vib.....	1990-00
2353 Timbales, Brass on Stand.....	145-00	M55 Pro Viba.....	1610-00
2359 Timbales, Chrome on Stand.....	155-00	M40 One Nites Vibe (Sgle Spd).....	839-19
1261 Single Cowbell Holder.....	1-64	M45 One Nites Vibe (Variable Speed).....	1420-00
1271 Double Cowbell Holder.....	2-61	M2044 Deluxe Bell Lyra.....	183-07
128 4" Cowbell.....	5-11	M2041 Standard Bell Lyra.....	146-44
129 5" Cowbell.....	6-26	M2040 Lightweight Bell Lyra.....	109-81
2388 Black Beauty Cowbell.....	10-43	M655 Chromatic Steel Bells.....	52-10
2389 Timbale, Cowbell.....	14-48	M656 Chromatic Aluminum Bells.....	147-85
2390 Bongo Cowbell.....	17-19	M635 Classic Chimes 1 1/2 Brass.....	802-58
2391 Mambo Cowbell.....	14-03	M665 Classic Chimes 1 1/2 Brass.....	1167-26
2387 Agogo Bells.....	17-65	M660 Classic Chimes 1 1/2 Chrome.....	1167-26
133 Cowbell Holder.....	2-61	M645 Concert Band Bells.....	204-17
132 Bell Block Holder.....	3-26	M646 Concert Band Bells with damper.....	254-85
2384 Vibraslap Small.....	11-32	CYMBALS	
2380 Afuche Small.....	14-48	Avedis Zildjian Products	
2381 Afuche Medium.....	16-76	5241 8".....	17-16
2382 Afuche Large.....	20-82	5242 10".....	20-09
2392 Metal Tubo Small.....	1-95	5243 13".....	28-37
2393 Metal Tubo Large.....	2-74	5244 14".....	34-32
2361 Claves Small.....	3-16	5245 15".....	37-25
2368 Claves Medium.....	3-16	5246 16"	

New Beand Standard Hi-Hats	
5243/2 13" pr.....	56-77
5244/2 14" pr.....	68-63
5245/2 15" pr.....	74-49
5246/2 16" pr.....	79-18

Brilliant	
5333 10".....	25-40
5334 13".....	34-20
5335 14".....	40-15
5336 15".....	43-05
5337 16".....	46-00
5338 17".....	49-00
5339 18".....	54-80
5340 20".....	63-65
5341 22".....	78-45

Brilliant Pairs	
5336/2 14" pr.....	80-30
5336/2 15" pr.....	86-10
5206 Cym Snaps pr Gold.....	4-85
5197 Cymbal Polish..	1-41

UFIP CYMBALS Standard	
5205 12".....	9-32
5207 13".....	12-91
5208 14".....	15-70
5209 15".....	17-91
5210 16".....	20-02
5211 18".....	28-90
5212 20".....	35-10
5213 22".....	47-42
5214 24".....	65-19

Red Sound	
5145 12".....	4-90
5146 13".....	8-00
5147 14".....	9-48
5148 15".....	10-80
5150 18".....	17-91
5149 16".....	12-86
5157 20".....	20-46

ROSETTI

EMI HAMMA	
Emi Hamma 770 Kit.....	299-95
Contents:	
661 22" bass drum	
662 13 x 9 tom tom	
671 14 x 10 tom tom	
663 16 x 16 floor tom	
664 14 x 5 1/2 snare	
665 bass drum pedal	
666 snare stand	
672 hi-hat stand	
667 cymbal stand	
674 dbl tom tom hldr	
670 sticks (pr)	
673 brushes (pr)	
Emi Hamma W770 Kit (woodshell side drum).....	299-95
Emi Hamma 660 Kit.....	256-00
Contents:	
as above minus 671, 674, with 668 single tom tom holder	
Emi Hamma W660 Kit (woodshell side drum).....	256-00

Drums and Accessories:	
661 22" bass drum.....	59-75
679 24" bass drum.....	63-50
662 13 x 9 tom tom.....	31-65
671 14 x 10 tom tom.....	33-40
677 13 x 9 tom tom.....	25-00
678 14 x 10 tom tom.....	29-95
663 16 x 16 floor tom.....	46-30
664 14 x 5 1/2 snare.....	43-95
676 14 x 5 1/2 wood-shell snare.....	43-95

Snare Drums		
632/PF 22" Bs.....	443-00	
632/SF 22" Bs.....	466-00	
632/PNP 22" Bs.....	427-00	
632/SNP 22" Bs.....	448-00	
632/PW 22" Bs.....	352-00	
632/SW 22" Bs.....	372-00	
632/SF 22" Bs.....	352-00	
632/SF 22" Bs.....	372-00	
632/PF 22" Bs.....	390-00	
632/SF 22" Bs.....	409-00	
6355/PNP Concert Tom-Toms.....		366-00
6355/SNP Concert Tom-Toms.....		397-00
Snare Drums:		
6356 Cust Metal Snare 5 x 14".....	38-00	
6357 Cust Brass Snare 5 x 14".....	58-00	
6358 Cust Brass Snare 6 1/2 x 14".....	65-50	

665 bass drum pedal.....	14-10
666 side drum stand.....	12-95
667 cymbal stand.....	11-00
669 cymbal arm.....	5-15
672 hi-hat.....	17-75
668 single tom tom holder.....	13-50
674 double tom tom holder.....	18-55
675 drum stool.....	12-95
670 sticks (pr).....	1-00
673 brushes (pr).....	1-40

ASBA Asba Metal	
24 x 14 bass.....	255-00
22 x 14 bass.....	220-00
20 x 14 bass.....	210-00
20 x 14 bass.....	210-00
14 x 9 Tom Tom.....	125-00
13 x 9 Tom Tom.....	120-00
16 x 16 Tom Tom.....	189-95
12 x 8 Tom Tom.....	116-00

Asba Aलगlass	
24 x 14 bass.....	255-00
22 x 14 bass.....	220-00
20 x 14 bass.....	210-00
14 x 9 Tom Tom.....	125-00
13 x 9 Tom Tom.....	120-00
16 x 16 Tom Tom.....	189-95

Stands	
Hi hat.....	58-00
Snare.....	36-95

Conga/Bongo	
Tumbador.....	169-00
Twin congas.....	285-00
Quinto.....	149-95
Bongos.....	58-00

Meta bongos.....		43-50
K ZILDJIAN		
10" crash.....	18-95	
12" crash.....	24-50	
14" hi hat.....	27-95	
15" hi hat.....	32-00	
15" crash/ride.....	36-50	
16" hi hat.....	38-50	
17" crash/ride.....	40-75	
18" crash/ride.....	47-50	
19" crash/ride.....	52-75	
20" crash/ride.....	59-00	
22" crash/ride.....	69-95	

IZMIR	
12".....	11-95
13".....	13-95
14".....	19-95
15".....	20-95
16".....	23-95
18".....	30-95
20".....	37-95
22".....	54-95

SELMER

PEARL	
6300/PFW 22" Bs.....	722-00
6300/SF 22" Bs.....	772-00
6301/PFW 24" Bs.....	743-00
6301/SF 24" Bs.....	799-00
6302/PFW 22" Bs.....	494-00
6302/SF 22" Bs.....	528-00
6302/PF 22" Bs.....	539-00
6302/SF 22" Bs.....	583-00
6302/PNP 22" Bs.....	517-00
6302/SNP 22" Bs.....	544-00
6304/PFW 24" Bs.....	506-00
6304/SF 25" Bs.....	540-00
6304/SF 25" Bs.....	550-00
6304/SF 24" Bs.....	583-00
6304/PNP 24" Bs.....	521-00

6304/SNP 24" Bs.....	557-00
6312/PFW 24" Bs.....	478-00
6312/SFW 22" Bs.....	508-00
6312/PF 22" Bs.....	543-00
6312/SF 22" Bs.....	566-00
6312/PNP 22" Bs.....	518-00
6312/SNP 22" Bs.....	548-00
6314/PFW 24" Bs.....	491-00
6314/SFW 24" Bs.....	521-00
6314/PF 24" Bs.....	543-00
6314/SF 24" Bs.....	577-00
6314/PNP 24" Bs.....	523-00
6314/SNP 24" Bs.....	554-00
6324/PW 24" Bs.....	440-00
6324/SW 24" Bs.....	464-00
6324/PFW 24" Bs.....	443-00
6324/SFW 24" Bs.....	467-00
6324/PF 24" Bs.....	489-00
6324/SF 24" Bs.....	517-00
6324/PNP 24" Bs.....	460-00
6324/SNP 24" Bs.....	506-00
6332/PFW 22" Bs.....	399-00
6332/SFW 22" Bs.....	420-00
6332/PF 22" Bs.....	443-00
6332/SF 22" Bs.....	466-00
6332/PNP 22" Bs.....	427-00
6332/SNP 22" Bs.....	448-00
6342/PW 22" Bs.....	352-00
6342/SW 22" Bs.....	372-00
6342/SF 22" Bs.....	352-00
6342/SF 22" Bs.....	372-00
6342/PF 22" Bs.....	390-00
6342/SF 22" Bs.....	409-00

6355/PNP Concert Tom-Toms.....		366-00
6355/SNP Concert Tom-Toms.....		397-00
Snare Drums:		
6356 Cust Metal Snare 5 x 14".....	38-00	
6357 Cust Brass Snare 5 x 14".....	58-00	
6358 Cust Brass Snare 6 1/2 x 14".....	65-50	

Accessories:	
6360 Bs Drm Pedal.....	21-95
6361 Hi-Hat Stand.....	26-75
6362 Cymbal Floor Stand.....	13-50
6363 Snare Drum Stand.....	15-50
6364 Cymbal Boom Stand.....	26-00
6365 Drummer's Stool.....	34-50

PEARL MAXWIN Outfits:	
6400 Stage-705 22" Bs Drum.....	207-00
6401 Stage-704 22" Bs Drm.....	185-00
6402 Studio-504, 22" Bs Drm.....	165-00
6403 Studio-503, 20" Bs Drm.....	108-50

Snare Drums	
6410 Snare Drum Kit 5 x 14", 12".....	31-25
6411 Metal Snare Drum, 5 1/2 x 14", Chrome.....	26-25
6412 Wood Snare Drum, 5 1/2 x 14".....	23-50
6413 Wood Snare Drum, 5 1/2 x 14".....	19-75

Accessories:	
6420 Bs Drm Pedal.....	10-00
6422 Hi-Hat Stand.....	11-00
6423 Cym Floor Std.....	6-00
6424 Snare Drm Std.....	7-00

TOSCO CYMBALS	
14" Hi-Hats.....	37-50
15" Hi-Hats.....	39-50
16" Crash Ride.....	21-00
18" Medium Ride.....	32-00
20" Medium Ride.....	39-00

KEYBOARDS

BALDWIN

Models:	
124A.....	TBA
E10.....	"
124B.....	"
124BC.....	"
E10R.....	"
E10L.....	"
E10LR.....	"
125A.....	"
E10LB.....	"
130A.....	"
130AC.....	"
126.....	"
130D.....	"
130DC.....	"
56A.....	"
56D.....	"
711.....	"
CT100A.....	"
CT100D.....	"
CT100D.....	"
C630.....	"
4E.....	"
210D.....	"
PR200A.....	"
C620.....	"
E110 (Piano).....	"
E105 (Piano).....	"
Cabinets:	
3ET.....	"
3S.....	"
3PR.....	"
3ETE.....	"

9916 Diamond 709 string unit.....	383-00
9917 Diamond 708 electric piano.....	371-00
ARP SYNTHESIZERS	
2400 AXXE.....	482-00
2701 Pro-solist.....	768-00
2900 "Explorer".....	486-00
2800 Odyssey.....	919-00
2600 "2600".....	2042-00
2100 Str. ensemble.....	690-00
2200 Little Brother.....	257-00
2601 Sequencer.....	528-00

BRODR JORGENSEN

ROLAND	
Rhythm Units:	
TR 33 Rhythm box.....	140-01
TR 330 R box w/amp.....	120-11
TR 55.....	166-33
TR 66 w/auto rhy.....	156-44
TR 77.....	266-08
Keyboards:	
SH 1000 Syn.....	498-90
SH3A Syn.....	493-53
SH 2000 Syn.....	572-91
EP 20 Elec piano.....	382-89
EP 30 Elec piano.....	485-62
RS 101 String/bass.....	489-41

C.B.S. ARBITER

Rhodes Suitcase	
Piano, 88 note.....	1083-00
Rhodes Suitcase	
Piano, 73 note.....	944-00
Rhodes Stage Piano	
88 note.....	738-00
Rhodes Stage Piano,	
73 note.....	629-00
Super Satellite	
Power Spkrs.....	665-00
Rhodes Piano Bass.....	363-00

J. T. COPPOCK

ELGAM		
1037, Portable.....	116-00	
1049, Portable.....	149-00	
1049R w Rthm.....	179-00	
2049, Portable.....	187-00	
2049R w Rthm.....	216-00	
13-note Pedalboard for Portables.....		47-00
Match 7C.....	62-50	
Match 12C.....	70-00	
Mini Pops.....	68-00	
237 Console.....	437-00	

237C w/recdr.....	523-00	
244 Console.....	618-00	
244C w/recdr.....	710-00	
Ring w rthm.....	115-00	
3049 R.....	277-00	
Melody WA.....		340-00
Melody.....		374-00
Symphony WA.....		399-00
249.....		378-00
249R w rthm.....		436-00
Talisman.....		796-00
Talisman S.....		477-00
240.....		664-00
Crystal.....		738-00
Crystal C.....		1077-00
Royal.....		143-00
Snoopy piano.....		425-00
Gypsy piano.....		425-00

DAVOLI

Davolisint.....	243-00
Davolisintaccord.....	TBA
Organ K 205.....	"
Organ K 217.....	"
Organ K 249.....	"

ELKA ORLA *

X55 Portable.....	870-00
X55 Portable (Pedalboard).....	925-36
Concorde 400.....	881-41
Concorde 402.....	1299-88
Concorde 600.....	863-30
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Capri 101.....	399-70
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Companion P2A port	318-50
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FARFISA

Pianorgan.....	405-76
Balfour.....	503-83
Beaumont.....	650-00
Belgrave.....	796-15
Balmoral.....	888-45
Berkeley.....	1246-15
Beresford.....	1500-0

SY1 port. synth. 550-00
 Y2 port. synth. 600-00

KENTUCKY

201 Challenger..... 930-00
 301 Explorer..... 1230-00
 101 Adventurer..... 1650-00
 400 Petit 4..... 335-00
 1001 Sound Processor
 36..... 370-00

LIVINGSTON

Chorister 61MB..... 380-00
 Abbey Chapel..... 590-00
 Abbey Chapel..... 648-00
 Choral 30..... 648-00
 Choral 30..... 960-00
 Chorister 2-69 'B'..... 1350-00
 Custom Instruments. on app

SPEAKER CABINETS

2 Chan Wall Cab..... 120-00
 3 Chan Wall Cab..... 150-00
 2 Chan Stnd Cab
 (Pedals only)..... 120-00
 2 Chan Stnd Cab
 (5 ft)..... 120-00
 3 Chan Stnd Cab
 (5 ft)..... 150-00

EXTRAS (Op)

Melodic Bs..... 39-00
 Rev (Echo)..... 36-00
 Encl/Unencl Sw..... 7-00
 Add Express Ped..... 39-00
 Headpho Sock..... 7-00
 Headpho (Ster/Mon)
 From..... 5-00

MAGNUS

350..... 23-00

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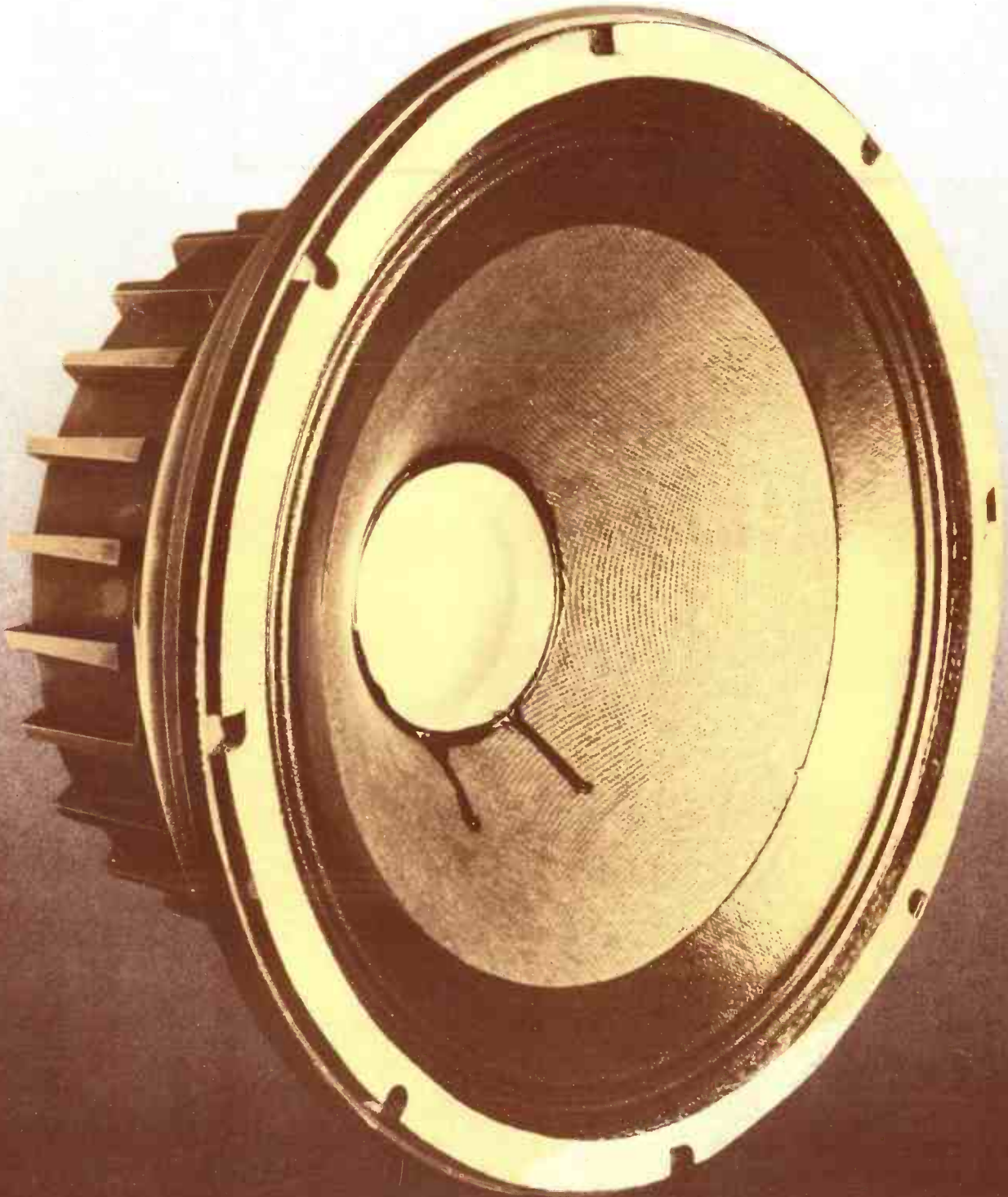
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