

BEAT

FEB. 1977 35p

INSTRUMENTAL

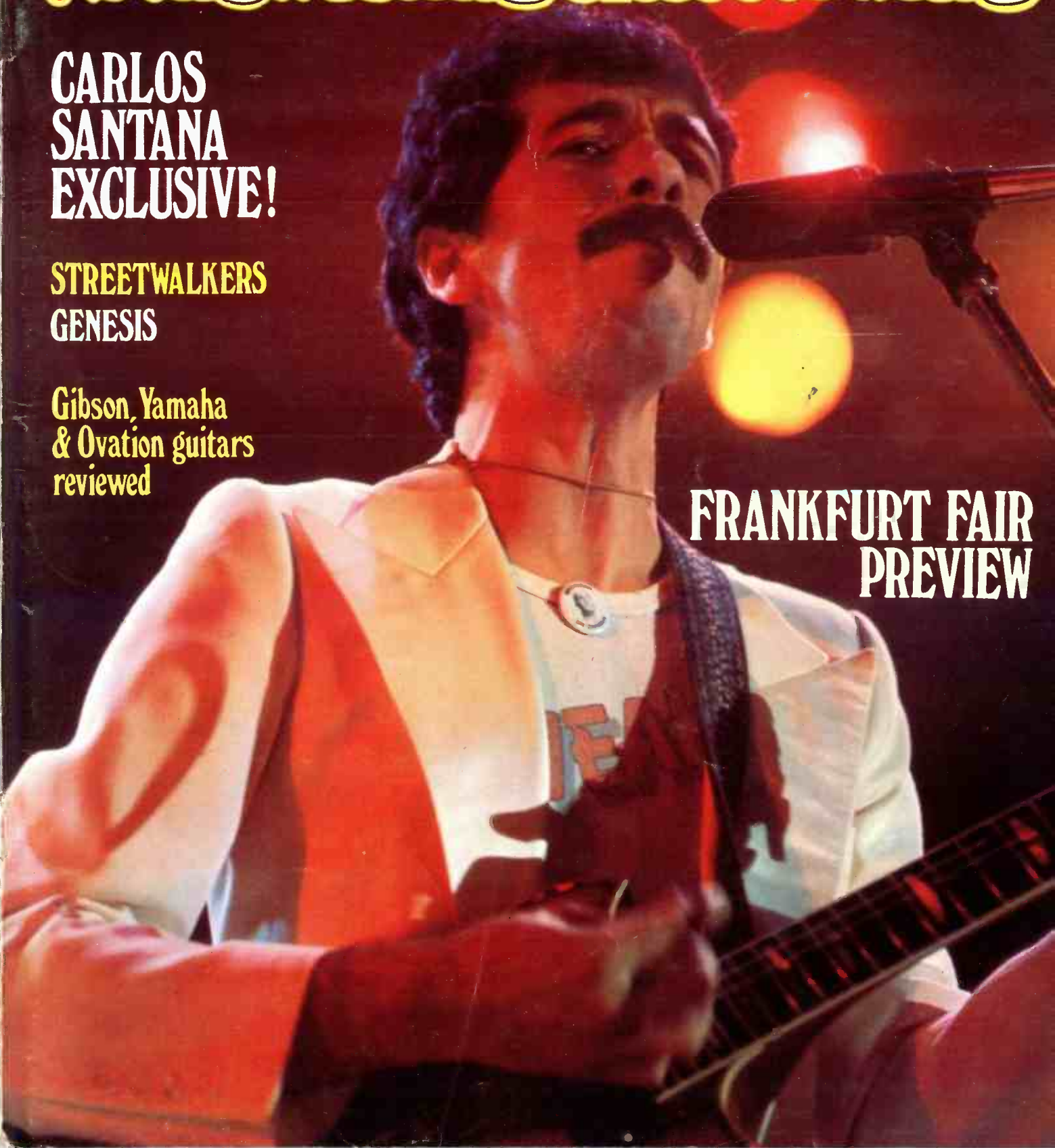
♫ Songwriting & Recording

**CARLOS
SANTANA
EXCLUSIVE!**

**STREETWALKERS
GENESIS**

**Gibson, Yamaha
& Ovation guitars
reviewed**

**FRANKFURT FAIR
PREVIEW**



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Editorial & Advertisement Offices:
23 Ridgmount Street, London, WC1
Telephone: 01-637 2804

Publishers: JOHN THOMPSON, ALAN WALSH
Advertisement Director: PAUL TAYLOR
Editor: TOM STOCK
Production Editor: CHRIS SIMMONDS
Assistant Editor: PETER DOUGLAS
Assistant Advertisement Manager: HOWARD ROSEN
Advertisement Production: JULIE ADAMS

Editorial

You'll have noticed from the head of this page that Beat has moved, and is now under 'new management'. We regard this as cause for optimism about the future of the magazine which will continue to service both sides of the music business in the same precise and unbiased manner as in the past. Additionally we hope now to be able to increase the sphere of our activities to include more reader involvement — and we would be happy to receive your suggestions for future articles.

This month's issue contains a review of three of the world's best guitars, two of which have been reviewed especially for Beat by established and respected professional musicians. We feel that the introduction of the 'experts' views on instruments is invaluable, in that only they know the problems involved in working with large PA's, the rigours incurred with continuous use on the road, and the particular requirements of recording sessions.

Also in this month's issue is an exclusive interview with one of the great guitarists — Carlos Santana — who talks about his new guitar, a Yamaha, which should raise a few eyebrows in the circle of establishment thinking.

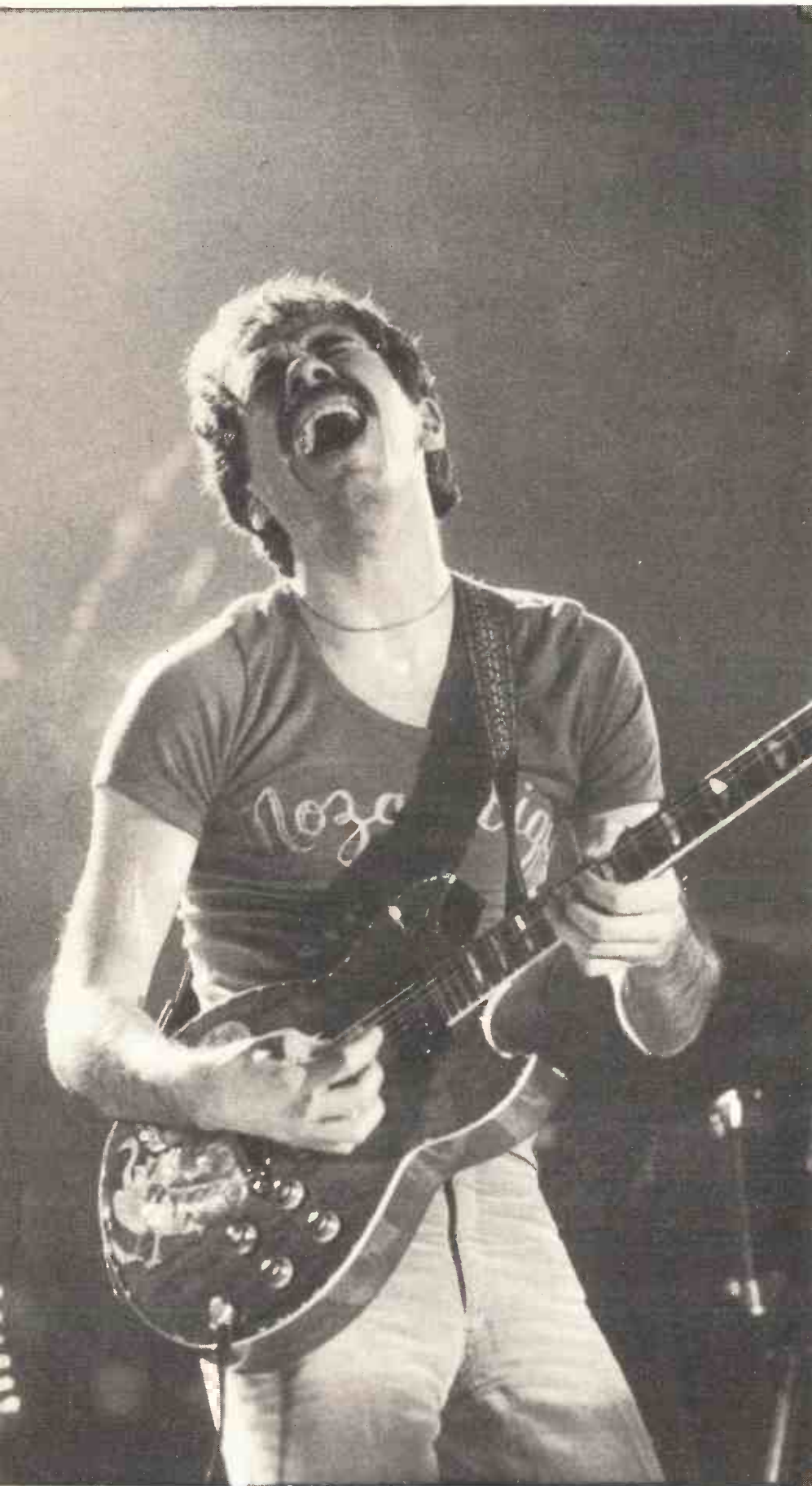
Next month we take a close look at the Pink Floyd's new PA system that will be accompanying them on their forthcoming world tour. Judging by the response to our feature on Jethro Tull's system, it should be very popular: the Floyd's new road desk has 40 channels. Yes, 40!

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It was too good to be true. There I was, just about to dash off and do an interview, when the 'phone rang. It was der Fuehrer at Beat telling me that Santana was, at that very moment, sitting on stage at the Hammersmith Odeon willing to talk. Would I go over and interview him? Too bloody right I would!

So, halfway there and nudging my mini in and out of the treacherous West London traffic, I began to think. What was with all the rumours about Carlos refusing to speak to the lions of the British Press because they'd mauled his new album, 'Festival'? If that was the case, how was I supposed to be able to get an interview? Was this the legendary Beat Instrumental red herring?, I asked myself, narrowly missing a double decker bus.

Half an hour later and I was standing in the jobsworth's shelter at the back of the cinema waiting for the famed Ray Etzler, manager of said guitarist. Etzler showed up, full of true American hospitality (they smile while they knife you, or so I'm told,) and handed me a backstage pass. Would Santana talk? I asked. "Yeah," replied Etzler, "just walk up to him in the dressing room and sort of casually introduce yourself. Start asking questions about his guitars and he'll talk." The strong implication is that, to get anything out of Carlos, I've got to tread very carefully.

So I wait. The Stones Mobile is there recording the gig so I pass the time of day with Stu and the irrepressible Andy Munroe from Shure microphones. Still no Santana. Eventually I find the man from CBS Records. He too, looks worried. He knows the stories, and reckons that Carlos might well *not* want to talk.

An hour later and the gent from the record company stalls Etzler as he tries to escape up a flight of stairs. After a few words of greeting, Etzler signals for me to follow him. I look at my watch, Santana is due on stage in twenty minutes. How the hell can I interview a guy who's on stage in twenty minutes?

So, I'm shown into a dressing room at the far end of which sits Santana, looking like a washing powder advert. He's tuning-up like crazy.

"Go on," says Etzler, "interview him."

I sit down and fumble with the tape recorder. Carlos eyes me rather suspiciously as I stutter the first question.

Inlay

Actually, the question came simply because he's sitting there with the most beautiful guitar I've ever seen in my life. It's a Yamaha, obviously hand-made, with indescribable mother of pearl inlays around the body and, in the front of the guitar, there's a complete inlay depicting the Buddha. The Yamaha has a mahogany body with a maple strip set into the back, no doubt to carry the sustain right through it. The pickups and machine heads are gold plated and the richness of the wood and the superb quality of the construction are enough to take your breath away.

CARLOS SANTANA

Yamaha, he tells me, made the guitar specially for him, although it's very similar to their top of the line model.

Another bright idea is the inclusion of a solid metal bar beneath the bridge. This too, Santana tells me, helps induce the sort of sustain he's made his trademark.

The guitar, as my ecstatic ramblings should tell you, is a peach. Carlos agrees.

"This guitar is like the difference between going for a meal at McDonald's and having a meal properly cooked for you by an expert. Somebody put a lot of effort into this guitar and you can tell that just by the feel of it."

The fact that Santana is now using Yamaha must have come as something of a blow to Gibson, who have made a point of featuring Santana in their adverts for the L6S since the instrument was released. How, I asked, did the two instruments compare?

"It sounds similar but there's no other comparison. It's far more comfortable, for example, because the Gibson puts a hole in your rib after a while! I asked Yamaha to shape this one for me so that it was comfortable to play and they did everything I asked."

"The L6S was really good, one of the best designs they came up with but even that, after a while, just feels cold, man. You know it feels like number 0021 or 27 whereas this Yamaha has a feel about it, a personality, the Gibsons are cold, it's like they have a reputation and aren't trying so hard any more. Yamaha are trying very hard and it shows."

With his current enthusiasm for Yamaha guitars, I asked Carlos whether he'd got around to trying their amplifiers yet.

"Yes, I have tried the amps but they're weak. Still, every time I go to Japan I leave one of my Boogie amps with them and they're constantly checking them out. I suppose that one day I'll go over there and they'll have gone one stage further. That's what they did with the guitars, you know. I mean I've seen some Yamaha acoustics that were better than Martins and their pianos too are really something."

Carlos' enthusiasm for Yamaha guitars is, of course, justified. Whereas the very words 'Japanese guitar' were a major insult ten years ago, the wily orientals have just about repeated in the instrument field what they did with cameras twenty years ago. Of course, Carlos is carrying things a bit far though, because he's comparing the hand-made Yamaha with a factory produced LS6. No doubt if you tried to buy a Yamaha like this it would set you back several thousand pounds on account of the sheer craftsmanship that has gone into the instrument. A fairer comparison would be between a standard model of each make, or two customs side by side. It must be said, however, that I've never

seen a modern American guitar as well made as his Yamaha.

Leaving the subject of guitars, I turn my attention to his Boogie amp. Not having seen one before (to the best of my knowledge I don't think that they're sold in the UK), I enquire about it. Carlos is lost once more in his tuning, so I talk to his guitar and amp man, a large gentleman who takes an obvious pride in his association with Santana and his knowledge of the man's gear.

"The amp is switchable between sixty and a hundred watts with two extra tubes (valves) to the output stage. They're really very good amps although we've had our share of problems with them. Previously, one of the causes of trouble was that they had a 7025 tube in the first pre-amp stage which used to get extremely microphonic and we'd end up trying maybe twenty or thirty different tubes before we'd find one that we could depend on. One of the ways we got round that was to have him made a head separate from the speakers and, on this tour, there's been an even greater improvement by using a thing called a fetron which is a solid state replacement that fits into the socket and replaces the 7025. It makes the sound a little hotter and a little cleaner but doesn't wreck the valve feel while it does improve reliability."

Strobe

Another trick that Santana has at his disposal is a switch which enables him to run the Boogie head through two alternative speaker cabinets. One contains a single Altec 12" for a meaty warm sound, the other is a cabinet containing six 10" Altecs for a tippy lead sound. On the effects side he uses a Maestro phase shifter, a Vox wah wah and an Echoplex.

"One thing I did mean to do while I was over here" Carlos asserts, "was to try out some of those Orange amplifiers because I've heard that they're really good."

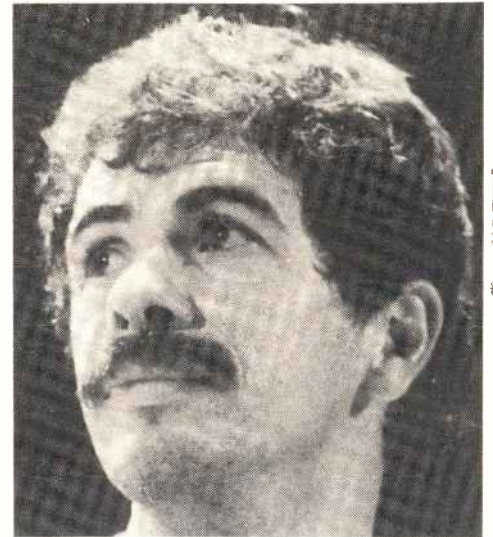
As I've already pointed out, the interview taking place while Carlos was busily tuning his guitars (he has a Les Paul as a spare). To aid the tuning he was using a strobe tuner. How much did that help?

"Oh man they're fantastic! We were touring with Eric Clapton who used one and I got the idea from him, they really are amazing — if you stretch the strings!"

As a demonstration, he plays a note and then pulls his string out like mad, counting to seven before releasing it.

"You really have to do this to each string three or four times to take all the tension out of them."

The strobe tuner is set to give exactly the same pitch as the pianos at the various gigs they play. From there, Santana gets the



tuning perfect, finding no tendency for the strings to out, providing, as he says, that they've been fully stretched.

All set to take the stage, his final action is to polish the guitars. "I don't like guitars when they're all sticky and messy. Before I became a disciple of Sri Chinmoy I was into being funky and smelling and I didn't care how things looked. But, after a while, you get a new frame of mind and now I keep my guitars clean because I know that, if I do, it'll play well and stay in tune. I know it's probably only psychologic but it works and that's what matters."

The gig itself is that strange mixture that has always fascinated me about Carlos Santana's music. One minute you're standing there wondering what you ever saw in this Edmundo Ross soundalike, middle of the road outfit, the next he's hit a screaming sustained note that soars above the hypnotic Latin rhythms and you're in ecstasy. The gig carries on like that, MOR/Ecstasy/MOR/Ecstasy and, in the end, when it's all over, I'm left wondering whether I really like the band at all. What's not in doubt though, is Santana's guitar work — it's as brilliant as ever.

One last thing *does* puzzle me. The whole atmosphere with Carlos couldn't have been more affable. Despite the dire predictions of Etzler and the men from the record company, Carlos seemed more than happy to talk and, after all, few musicians will give an interview within minutes of going on stage — so where were the bad vibes? Why the big number about having to sidle up to him and 'just get chatting?' As far as I could tell, he seemed more than happy to talk, as well, that's show business . . .

by Gary Cooper

PLAYER OF THE MONTH

JOHN MARTYN

Fans of John Martyn have probably noticed that the genial songster has been a little elusive of late. We decided that it was about time we brought him out into the open and got some straight answers about what he's been up to for the last year. The last (official) album was "Sunday's Child", released some two years ago, since which he seems to have retreated into increasing obscurity at his home on the south coast. The combined bullying of a manager and a record company can, however, produce remarkable results; John is once more about to unleash himself on the world. So why *has* the last year been so slack?

"Because I didn't really want to play. I played six gigs in the last year, and I'm going to Norway tomorrow, so I'm winding myself up for another period of work. I haven't worked for about a year because I just didn't feel like it at all. I think I'd taken on rather too much. It just seemed to be a bit of a waste of time. I didn't need the *money*."

Something which did happen was his decision to record and distribute an album himself from his own home. "That was a lunatic affair. I took some tapes of a live thing that I wanted released to Island, and they said

they didn't think the time was right for a live album. I said, Well, can I release it? They said, How would you do that? I said I'd put an advert in the paper, and they can write to me and get their albums. So we did it. Now unfortunately I was working when it finally came out, when it finally got pressed and released to me, so my wife had to do about four weeks' work sending them out. Then I came back, and instead of having three weeks' rest before another tour I had to work on getting this out. So it all got a bit out of hand. I wouldn't do it again. It was crazy. I really got completely snowed in."

Healthy

Island's decision not to release the album was therefore a rather strange one. John sold every one of the 10,000 albums pressed, which even by the standards of a large record company is a healthy sale. So why no action from them?

"I don't know. It was just the idea of having that one album out, but because we'd been playing the tracks so often on stage, Danny (Thompson) and I, the specific tracks had changed,



a lot from the originals, so it was really worthwhile. And there was so much improvisation that I thought it was really worthwhile putting that out. I'm sure they could have sold it."

During his lay-off Martyn has become increasingly nervous about playing again live, though he has kept up his playing in private. What else was there that kept him off the road? Was it simply overwork? "Basically I got a bit bored with running up and down the motorways, though the gigs were really a lot of fun. Funnily enough, when you're in Northampton you might just as well be in Australia. I'm being quite serious — that's the way I look

at it. It has nothing to do with the fans or anything else — it's simply that my attitude to travelling has changed. Quite literally, if I'm in Sydenham I might as well be in Tinbuktu, because I'm not at *home*."

Well, maybe he's more of a family man than a superstar, but in his own quiet way, John Martyn has made some pretty remarkable innovations on the border between folk and jazz. Those who heard his early experiments with a miked-up acoustic guitar will remember how unique is sounded at the time. Based around the Echoplex, the technique involved using the characteristics of multiple echo to fill out the



sound to an amazing degree, until it no longer sounded like an acoustic guitar at all, but a strange new instrument. I asked what made him start using electronics in the first place, knowing how conservative most "folkies" are.

"I had a band and I really wanted to get some sustain behind the vocals. Before that I'd really been playing straight folk music. So I bought a saxophone. But I soon found that it was pretty difficult to play the saxophone and sing at the same time. I decided to change the guitar sound instead, so I went through a long period of playing stuff from "Storm-bringer" on electric guitar at

home — amplified acoustic, that is — and the stage thing became the natural extension of that, I bought the echo machine originally for sustain, and then found out that you can chop rhythms in between beats."

Mutron

What else does he use? "A volume wah-wah pedal and a fuzz box, and I've just started using a thing called a Mutron, which I use only at the lower settings, so that it almost sticks another octave on what you play, giving you harmonic undertones. The lowest I can get on it is about a C on the bottom string. It works best on the high notes."

Effectively then, this means using the Echoplex as a kind of percussion instrument. In fact, the reason for using more than the basic acoustic guitar in the first place was to compensate for being a solo player. There are no drums, there's no orchestra . . . and yet there's a song which is too complicated and too rich for the simple treatment. Martyn therefore began a search for the sound which would give him the deepest bass and also the shrillest treble. The limitations of even an electric guitar were too great to accommodate this need.

"You can't get as good a bass sound off anything that I've used. And I've used very bassy guitars like Gibsons — old Gibsons, new Gibsons, every kind of Gibson — trying to get to the bottom — the real bottom. And you can't get as *plummy* a sound as you do on an acoustic guitar that's amped up. It's a portable pick-up, the same sort of pick-up as you put on an electric guitar, only with a couple of brackets."

But the sound is very different? "That's right, I think you must get overtones, and it gets the vibrations through the wood, which you wouldn't get on a solid guitar either. And that's what puts the bass there. If anything it's a little bit weak on treble." The pick-up is actually a Di Marzio and the guitar a Martin D28, which, though he has had it over four-and-a-half years, he does not particularly like. "The ideal for me would be just a slightly bigger sound. My wife's got a lovely Guild that I really like, but I can't get used to the neck. If I had the neck I've got on the Martin with that Guild body I'd be really chuffed. It's not a bad guitar, but I've heard better. Maybe I've heard people's guitars recorded better or something, heard them through a good mike. I think even if you found what you considered to be the perfect guitar, you'd eventually hear something that was slightly better in some way."

John's last few albums have been recorded largely with bands, and some of the tracks are so jazz-orientated that it's hard to imagine them otherwise. For the most part he has giggered either on his own, or with Danny Thompson providing a beautifully lyrical string-bass counterpoint. "I've been through a brief band period and I'm thinking of getting into another one. I might get an electric bass player in. At the moment, for a set-up to be perfect, I'd like two bass-players — Danny, an electric bass-player

and a drummer." I mentioned that John Stevens had recently used both an electric and an acoustic bassist. He nodded. "That's right. Well, I used to play with him. He's on the live album. Two bass-players is a great idea. It's been done often, though: Coleman Hawkins did it, Pharoah Sanders did three albums with two bass-players . . . but mostly in the jazz idiom. I'd like to get Danny playing long lines."

Martyn's voice is as much an instrument as his guitar. For those who don't know, it has a deep, dramatic range and a raw rather than rough edge. And rather than sing the words straight, he slurs them, so that they slide into one another, and this creates a peculiarly strong emotional feel, perhaps like the singing of a desperate and drunken man, though John is neither drunken nor desperate. The nearest thing to it, in fact, was the voice of the late Tim Buckley. John disclaims ever having listened to Buckley before the similarity was pointed out ("I didn't think he was that good — terrible thing to say, isn't it?"), but was not aware that the development of Buckley's singing style had followed a similar path to his own.

Painful

"That's great. I can definitely identify with that approach, but I'll tell you who I do like. About the greatest singer I've heard for a long time is Leon Thomas. He was incredible — did some records with Pharoah Sanders about four years ago . . ."

Despite his respect and admiration for Thomas, he does not regard him as an influence, rather an inspiration.

Something else that I had noticed about Martyn was his penchant for sad and pain-filled songs, and when I asked him whether he had intended them to be painful, he seemed unsure. "Well you're going to get that, aren't you, if somebody's *truthful* about their music . . . I mean, I don't believe everyone is leaping through life having a wonderful time. I think everyone goes up and down . . . that's interesting, because for a long while I had the opposite reputation — it was all love and peace and smiling. But my mother said the same thing about "Inside Out". She said that album was very sad. I didn't conceive it as a painful album at all. But then obviously I sing a lot of sad songs. Maybe I remember sad things better than I remember happy things . . ."

YOUR LETTERS

Jethro Tull

Dear Sir,

I have just finished reading your article on Jethro Tull's PA (December issue) and I am absolutely intrigued by Ian Anderson's automatic double-tracking device. I would very much appreciate it if you could tell me if it's commercially available, or if not, could you supply the makers' name and address? Lastly, any idea how much the thing may cost?

Yours faithfully,
Jane Larnie,
London, N16.

The device you refer to is an Eventide digital delay line, which is obtainable from Feldon Audio of 126 Great Portland Street, London, W1. Since this is basically a piece of studio equipment, it is very expensive in-

deed, the basic unit (two outputs) costing around £3,000. There are a number of additional options for it, which Feldon Audio will be happy to tell you about in detail if you ring 01-580 4314.

Futurama

Dear Beat Instrumental,

I have owned a guitar for about seven to eight years, marked 'Futurama' but cannot find anyone who knows much about it. So I've decided to turn to a reliable source.

Any information you can give me would be gratefully received. The reason I am so interested is the fact that this guitar is so ideal for me to play.

It has three pickups, tremolo arm and an unusual push button panel on the bottom right hand side. For volume (0-3) and tone

(1-8). At the top of the neck is marked Futurama and I can just distinguish 'Made in Sweden'. The colour is red and it is an electric six string.

Thank You,
Trevor Hatcher,
Wallington,
Surrey.

We contacted Norlin Music, who, when they were Henri Selmer, used to distribute these guitars in the U.K. Selmers stopped the line back around 1965 and at various times they were made by Hofner, from West Germany, Hagstrom, in Sweden and a firm in Czechoslovakia. By a strange chance, one of our freelance writers has the bass version of one of these instruments and he, too, raves over them. Our guess would be that you have one of the Hagstrom versions (as does our contributor) and, in that case, the neck is quite

probably a very good one indeed. More than that neither Norlin nor we know!

Peter Green

Dear Sir,

I would simply like to offer my sincere thanks for the beautifully-written article entitled "The Peter Green Story", which appeared in your December 1976 issue. I am not a Peter Green/Fleetwood Mac fanatic, but it was by far the most enjoyable and honest piece of contemporary music journalism I have ever read.

Perhaps a small voice in the crowd is as meaningful as one from the other end of the spectrum.

Duncan Thomson,
Etwell,
Derby.

More letters like this please —
Ed.

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AND QUERIES

Alembic

Hi Beat,

I'd like to know about Alembic basses, like where they are made, and are they better than Fender Jazz or Precision basses?

Can you please give me some ideas of some good tape recorders that can record a group with many hassles?

Could you also give me some information on how to freak out a crowd? That's one of the biggest mistakes all South African bands make!

Keep up the good work,
Mario Raciti,
Johannesburg,
South Africa.

It's quite impossible to say that Alembic basses are better than Fenders simply because it's a

matter of taste. Last month's comments by John Paul Jones of Zeppelin, he uses both types, might help you see where they differ. Alembic's are far more expensive than Fenders, each one being hand made to order and so they would, almost certainly, be rather better manufactured. You pays your money and you takes your choice, as they say. We have no address for Alembic, by the way, but we understand that they are in San Francisco, U.S.A. and that you'd have to order one individually from them.

Tape recorders we'd recommend are few and far between but have a look at those made by TEAC, Revox, Brennell and Dokorder. These all represent excellent value and are high quality units. None is particularly easy to operate but they are worth getting to understand.

Your final query is at the nub

of all Rock music. To freak an audience you've got to have the magic of a Hendrix or a Jagger — you've either got it, in which case continued playing will help it develop, or you haven't. If you haven't then gimmicks will help but they're no substitute for the real thing!

spares like a bridge, tailpiece etc. Would be most grateful if you could help.

Hopefully,
R. Telfer,
Pollock,
Glasgow.

The instrument you describe was almost certainly made around 1963 and has since been discontinued, so a current price would be impossible to give. The importers of Antoria, J. T. Coppock of Leeds, tell us that spares designed exactly for this model are no longer available, but that they could supply suitable spares such as their 130 cello guitar bridge and other trapeze type tailpieces. The best bet for a repair on any Antoria is to take it to an Antoria dealer; three names in Glasgow that come to mind are McCormack's, Cuthbertson's or Ken Hughes.

'Cello'

Dear Sirs,

I have in my possession one Antoria acoustic guitar. I think it is called a 'cello' type and I think that it is more than ten years old. I has a sunburst finish — black / brown / gold.

Could you give me some information about what the guitar is called, what it cost, and where one can buy matching

Paul Chapman, Tony Smith & Pete Hurley of



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THE YES PROFILES

PART 3: STEVE HOWE



It's always easy to spot someone who's blatantly in love with the guitar, whether he's playing it, listening to someone else play it, or simply drinking in the beauty of a particularly fine piece of guitar craftsmanship. People like that have a glow, an aura, a certain kind of musical electricity surrounding them — almost like a kid peeking down the stairs on Christmas morning.

Steve Howe certainly has that glow, on stage and off, and though it's certainly subject to atmospheric disturbances (and which side of the bed he got up on that morning), the distinct aura of a dyed-in-the-wool . . . well . . . 'guitar freak' invariably fills the room whenever he's within fifty feet of his chosen instrument.

As one of the relatively few guitarists around who can legitimately lay claim to the title of 'guitar hero' (in the positive sense of the term, of course), his tenure with Yes has put him in an almost unique position among his peers. While just about any other 'hero' you could name — Clapton, Beck, Page, Townshend, Richard — has been around and about in the forefront of the public eye for Donkey's Years, Steve was all but unknown on any appreciable scale before he joined Yes in 1971. Seniority has always seemed to be of some vague, mystical importance when it comes to elevating a musician into the musical hierarchy, and the fact that he's managed to get so far and build such an enviable reputation in such a relatively short period of time can only be a reflection of his level of musicianship and the immediate respect it commands.

It's strange though because, unlike any of the other musicians mentioned in the preceding paragraph, Steve's work seems to

owe little direct allegiance to the holy commandments of rock guitar playing. While you can detect definite similarities and undercurrents in all of *their* playing (particularly in respect to the bluesy overtones that form the foundation, to varying degrees, in all of their styles), Mr. Howe comes across as something of an oddity. Not an *unpleasant* oddity, mind you, but definitely a misfit of sorts when it comes to trying to straightjacket him into the convenient category of rock guitarist.

Berry

There's always been a peculiar, almost manic, intensity in the best of Steve's lead work. Not the quivering, bouncing-off-the-walls bizarro/schizo approach of, say, Jeff Beck, but a certain no-holds-barred disregard for the predictable and the logical in terms of rhythm and melody. Sheer energy, bursting apart at the seams. Even on a track like 'Wurm' from *The Yes Album* (the first one he played on, recorded when he was still more or less testing his wings), he takes that hypnotic, seemingly never-ending three chord sequence, and overlays it with a crazed, open-ended solo that somehow seems to draw less from traditional rock'n'roll guitar than it does from free-form jazz. Namely sax.

To be honest, Steve admits that he's never particularly thought about it in that way, since he feels his roots actually *do* lie in the same Chuck Berry/James Burton Schools Of Music that most of his contemporaries draw their inspiration from. But while it'd be a bit silly to start dubbing him 'the Charlie Parker of rock guitar', or some such rubbish, he's definitely got an odd slant on melody and

dynamics that nobody else in his league seems to share. Listen to the solo guitar onslaught on side two of *Relayer* ('Sound Chaser'). It's Steve Howe on his 'most obscure' melodic tangent to date — a million miles removed from Chuck Berry and B. B. King. Whether you care to tag it rock, jazz, or something else entirely, it's probably the ultimate recorded example of exactly how far Steve's playing is capable of ranging. In the past, he's often said that it's those long solos that help him get his proverbial musical rocks off. If it weren't for the fact that Yes' songs have to end somewhere, the on-stage side of Steve's nature could quite happily go on playing all night.

But then, depicting Steve's whole approach as one big rampage in crazy, melodic dissonance would be doing him a total disservice. Electrically, he's always been capable of extreme subtlety, and while those atomic powered, high voltage solos are undeniably the thing that makes most people take notice, his range as a musician, in both styles and interest, covers an unusually wide area. The careful precision of an acoustic ragtime/hot picking number like 'The Clap' is pretty far-removed from something like 'Sound Chaser', yet it too has become one of Steve's calling cards — still a major part of Yes' stage show (as of the last American tour, anyway), and still capable of getting an audience rattling in their seats.

On the other hand, you have something like 'Mood For A Day' or 'Beginnings' (the title track from Steve's solo album), spotlighting the more (ahem.) 'refined' side of his musical nature. Gentle and comparatively spare. The side that can sit and talk knowledgeably about Villa Lobos and rare 19th Century guitars for hours on end — then suddenly switch to a reverent homage to Frank Zappa midway through his third cup of tea.

One of the interesting things about Steve's role in Yes is that he manages to fit his unorthodox and unpredictable style into the band's music so easily, particularly when the *other* people in the band are so equally unorthodox and unpredictable in their own right. In that aspect, one of Steve's major fine points is that he *generally* has enough good sense to know when and where to hold back. Where to hold the guitar gymnastics down a bit. It's necessary to add the word 'generally' however, because even he admits that he *does* get carried away by it all sometimes, though in between those solo onslaughts his contributions tend to be surprisingly spare and basic. A few short, sharp chords. A few brief notes of supportive melody. Not pedestrian, mind you — but in order to work within a complex organism like Yes, Steve fully appreciates the urgency of knowing when to take it easy. He has to, in order to keep Yes music from disintegrating into pure noise and confusion.

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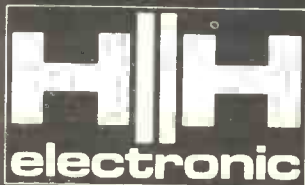


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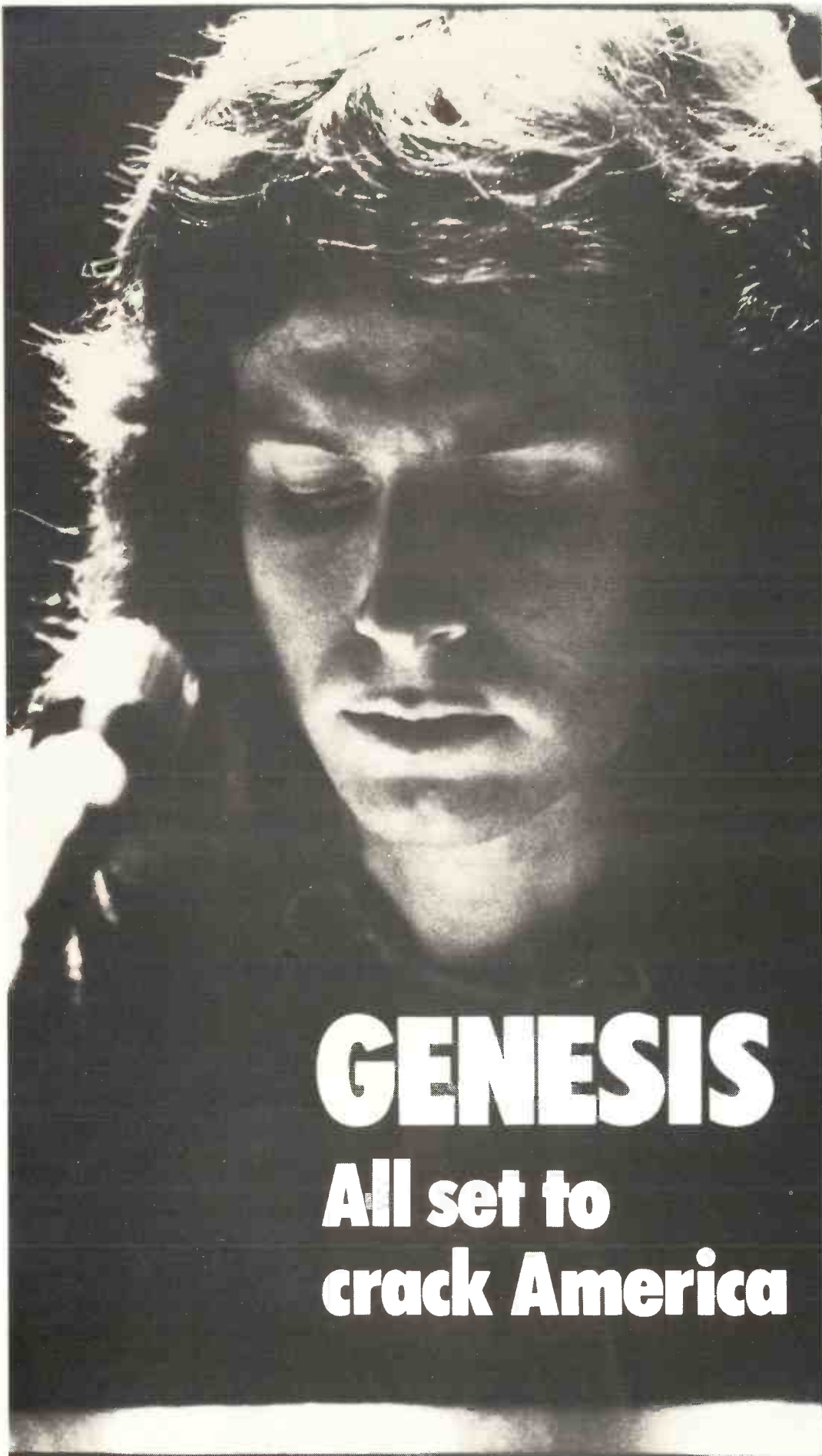
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GENESIS

All set to crack America

“I can tell you why they’re called Genesis,” snorted an unbeliever. It’s because their numbers all *begin* okay, but they just never get to the end!” The point the guy was making is that you either love ‘em or hate ‘em, but you can’t use them as musical wallpaper because there are too many changes of rhythm and dynamics which can be extremely irritating to a half-listener. When they had Peter Gabriel, there was something extra for the not so avid fan to appreciate — the visual side, the masks, mime and mummery that grew out of the days of bad P.A. systems when music needed another dimension to relieve the sometimes disastrous sound balance. Now, however, Genesis are uncompromising about music and are concentrating more than ever on writing well-thought out songs.

Their recent gigs at London’s reopened Rainbow showed Genesis regenerated, the second coming, with Phil Collins, the new front man, bounding like a bright-eyed bunny rabbit between drum kit and microphone while Chester Thompson laid aside his jazz background to provide a steady, rhythmic basis for Tony Banks’ keyboard colours, Mike Rutherford’s tasteful bass and Steve Hackett’s fluid guitar work.

English

When Beat spoke to Tony Banks, just before the first Rainbow gig, he expressed the band’s intention “to make the London gigs really special.” Apart from the rather odd contrast between the new Rainbow decor (a cross between art nouveau and Baghdad Butlins) and Genesis’ firmly English music, they succeeded admirably, sporting quite the best lighting set-up I’ve seen in a long time and sound that was good throughout, apart from a slight thinness on Chester Thompson’s drum kit. Not to mention the music, which concentrated mainly on the post-Gabriel period, paying special attention to the new album, ‘Wind & Wuthering’.

Having spoken to Banks a few months ago on the subject of his keyboards, we were interested this time in covering the songwriting angle, as Tony has been taking an increasing hand in supplying the band with melodies and lyrics. Losing Gabriel meant losing a talented lyricist whose somewhat eccentric stream-of-consciousness writing style (example, from ‘Supper’s Ready’; Feel your

body melt/Mum to mud to dad/dad diddley office) set the band somewhat apart from the mainstream of songwriting.

"One thing that's always surprised me is that nobody has ever done any cover versions of Genesis numbers," remarked Tony. In the days when Gabriel was lord of the lyrics, it wasn't too surprising. But 'Trick Of The Tail' changed all that. What it meant to the band was that newcomers to the Genesis scene who hadn't been too knowledgeable about the Gabriel period could pick up this album, get into the songs immediately and gain an instant understanding of what the band were all about musically, whereas longtime followers had a chance to review the Genesis history to date and decide what was most important to them, Gabriel's contributions or the band's music as a whole.

Direct

"A lot of people reassessed us when we brought out that album," said Tony, "It wasn't a planned album, we didn't intend it to do or show anything. It was very direct and straightforward but that was just the way it turned out." What 'Trick' was about above all was *songs*. After the ambitious grandness of 'A Lamb Lies Down On Broadway,' 'Trick' was amazingly refreshing and strangely endearing. Somehow numbers like 'Squonk' wriggled into one's memory and made little warm nests for themselves. Sorry about that — but it seems I'm not the only one whom Genesis affects in the form of sensory images — not if some of the remarks I overheard at the second night of the Rainbow concerts were anything to go by! One sixteen-year-old chick who would have looked more at home screaming over the Bay City Rollers reacted to Tony Banks' 'One For The Vine' with the following stage whisper to her friend: "Ooh, I love this one, it makes me feel all funny."

"One For The Vine" typifies Banks' definition of a good Genesis song, which is, "a song which goes through various stages in order to tell a story." It's my personal favourite off 'Wind & Wuthering' for music, structure, lyrics and general interpretation, and particularly the emotive way in which Collins handles the vocals. Yet, good as this song is, nobody really rated Banks as a composer or songwriter during the first six years of Genesis' existence.



Phil Collins muddling up the Stadium with the Empire Pool.

"People always used to think that Pete wrote all the material, but really all he took a hand in was the lyrics, and he wrote about 50% of those. I wrote nearly all the music on 'Trick Of The Tail' and 'Robbery, Assault & Battery,'" said Tony, putting the record straight. He's an old hand at writing. "I think I wrote my first song when I was about 14. I first met Pete when I was 13 and the first ever recordings of my numbers were by Genesis. In fact, I've never written for anybody else.

"I like to think up strong musical ideas and use the outlet I've got to hand, which, in my case, is Genesis. I do some of my writing from guitar, but I find it a bit restrictive chord-wise so I generally prefer the Piano. I've

got a Steinway Grand at home that I bought secondhand through Exchange & Mart. Having a good piano makes all the difference to my writing.

Melody

"It may sound like I think music is more important than lyrics and, to a large extent, I think that's true. A good melody with bad lyrics can stand up for itself, but it doesn't work the other way round. One of my all-time favourite bands is the Beachboys. They've had a lot of worldwide hits and write superb songs, but their lyrics are diabolical. They sound complex and clever but when you really listen to them, they don't mean much." At that point I threw in

the question of how important are singles to a band like Genesis.

"We don't entirely ignore the singles market. It matters a hell of a lot more than it did when we first started. Our best selling single to date was 'I Know What I Like', which got into the top twenty. I think we should maybe concentrate on singles a bit more, because it could make all the difference to how well we do in America. We've never actually sat down and tried to write a single in our lives."

Pioneering

America is the next big challenge for Genesis. They have just embarked on what amounts to nine months of solid touring, with little time off for rest periods, let alone writing. They're playing in practically every country including Brazil, where their albums sell extremely well, and probably East European countries, too, yet their pioneering spirit is all set to try and conquer the big one, the U.S. of A. "I can't even bear to think about it," confessed Banks, "I don't like looking any further ahead than the end of the British part of the tour." That was obviously the end of



Continued on page 14

Genesis cont.



that subject, so I moved back to songwriting. What, I wondered, from all the Genesis albums, was his favourite number?

"'Supper's Ready'" was his unhesitating reply. "It's one of our most ambitious songs and what makes it work so well in my opinion — and the key to the success of any story-song — is juxtaposition, soft words sung to hard music, silly bits followed by romantic bits. 'Supper's Ready' was an exercise in juxtaposition." He sadly shakes his head in wonderment that nobody has yet covered any of the songs from 'Trick Of The Tail.' "There don't seem to be many people around who see the possibilities in our numbers. I think there are loads of things people could do with the songs from 'Trick'."

Perhaps Tony is overestimating the average singer who isn't a musician as well. The fact is that Genesis music, with its unexpected changes of key and rhythm, isn't the easiest stuff in the world to sing. Being a drummer probably helps Phil Collins considerably with his vocal duties. However, Banks shrugged off the suggestion that maybe one couldn't just pick up the sheet music of a Genesis number and play it straight off.

"For most of our career, until Chester joined, I was the only member of the band who could read music. It took Bill Bruford quite a while to learn our stuff, because he could only pick it up by us playing it over to him. But Chester had a different approach. He wrote out all the numbers on manuscript and learned them from that."

Banks reckons that his own formal musical training has been a great help to him since he joined the band, and he advises any would-be keyboard player to take lessons in both theory and practical playing.

Degrees

"I started learning when I was eight and I took a few grade exams. I worked my way through a few different teachers, with varying degrees of success. What really enabled me to make the break from classical into rock was having the particular teacher I had when I was 13. He was a good musician but he was more interested in his own thing than in teaching me. So I started picking things up by ear."

This enabled him to progress reasonably effortlessly from acoustic piano to his current line-up which includes a Ham-

mond T organ, RMI electric piano, Fender Rhodes, Arp Pro-Soloist, Mellotron 400 and a variety of effects. Although ex-Proutil Harem keyboards man Matthew Fisher and the elusive Keith Emerson are amongst his acknowledged influences, Banks has nevertheless emerged with a strong style of his own. He's a 'feel' player rather than a flashy soloist. He's sensitive and tasteful, combining speedwork with full chord work which is rooted in classical music rather than jazz. On keyboards as well as in speech, he is the English gentleman, the master of subtle understatement, but, as with all the best musicians, he has also mastered the use of space — what he *doesn't* play is as integral a part of the music as what he does.

He sees himself, however, as a writer first and foremost. "If I ever made a solo album, I wouldn't sing on it myself. I'd like to write it, arrange it and then hand it over to other people. I write more than anybody else in Genesis and I'm happy to go on writing. If I ever left the band, I would just sit at home and write. That's what I've always wanted to do."

by Lorna Read

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RAINBOW ROCK ON



by Gary Cooper

You go out there with the intention of slaying them, driving at them, not letting go . . ." The words come not from an archetypal heavy band like Heep or Purple but from a quiet Scot, Jimmy Bain, who plays bass with Ritchie Blackmore's furious Rainbow.

While Ritchie's out there smashing his Fender Strats to pieces, and Cozy is battering forty colours of hell out of his Ludwigs, Bain is there holding the whole damn thing together, driving and prodding away with his bass, sending the whole nuclear energy trip right out into space.

"Ritchie's a very demanding musician. Working with him, you come off stage after every gig with your heart pounding, feeling shattered but excited. You've got to really push yourself to work with him and that energy is something that most bands lack. Kids pay three or four quid to go and see a band these days and they deserve to see something for their money.

"I mean, it's like the Eagles, they're a good band, but they just stand there. There are too many bands like that, adding nothing to their records, we're a better live band than we are on record so that's how it goes with us." That energy trip takes its toll, needless to say, of drummers and bass players.

"Cozy was the thirteenth drummer that we tried and he's just bloody unbelievable. You can imagine what those auditions were like. Drummers were coming along and setting up their gear and Ronnie, Ritchie and I would just stand there while they set up and got ready. Then Ritchie would just launch into really fast rhythm he uses for a lot of his solos. After five minutes the drummers would start to get tired — after twenty the whole thing would just start falling to pieces! Cozy just kept going!"

Ritchie Blackmore has something of a reputation which most of his fans are already aware of. He's a tough professional, with a background that stretches back many years in the British and German club scenes. He's a vicious practical joker with a sly, sharp wit and he's a bloody fine guitar player. More than that, he's a solitary, some might say sinister, figure; 'the man in black' they call him. That makes him a difficult man to face unless you're sure of your ground. Jimmy was, fortunately for him, sure of his when the offer to join Rainbow came around.

"It was like a fairy story, it really was. Ritchie apparently came over here all the way from LA just to check me out — can you imagine that! Anyway, I was playing in a band called Harlot. We'd got a six week residency at the Marquee Club and he came along and saw me playing there.

"He'd taken a room at the Holiday Inn and, for the next ten days, we just jammed together and spent all our time together. It didn't take me all that long to realise that he wasn't just checking me out musically, he was trying to see if our personalities would work together. That was o.k. because I wasn't going to change. If it worked out it did and if it didn't there was no point trying to pretend. I was lucky because it's worked

really well."

Jimmy's background is that of so many of the best Scot's musicians who've risen to the top. He began playing at around fourteen and switched to bass when he heard of a gig going in Edinburgh.

"I didn't play bass, but I heard of a gig going with a band called the Embers who were a big band, playing mostly standards. I borrowed our bass player's bass and got the job.

"Then I found myself playing in all the clubs with all sorts of people. At that time there was a really healthy club scene in Scotland. It's funny, Ritchie and I were just talking about this the other night. It's amazing how putrid the club scene has become in Britain. Discos have just about killed the live music scene at a small level. Anyway, on that club scene up in Scotland at the time were people like Nazareth, who were called the Mark Five then and various members of the Average White Band; it was really good.

"One by one we all came down South to London looking for fame and fortune and there's pitifully few of us left now. That's an important part of being a musician, having a belief in yourself, because if you're going to succeed then there's going to be times when it's like bashing your head against a brick wall. For young musicians who read BEAT it's got to be down to perseverance; it's hard but it's worth it when you get into a band like this one!"

Extended

As anyone who has seen Rainbow will already know, Jimmy's job is a demanding one. Numbers like Star Gazer and A Light in the Black are launching pads for extended solos and while Ritchie blasts them out, Jimmy has to hold down that steady rhythm. As he admits, it wasn't always that easy to keep going.

"The set we first started playing in the States had both those songs in them and, on a good night, they'd get up to about forty minutes long each. The solos were just going on and on and on and there's no way that you can stop or have a rest. After a while the nerves in the back of your neck and in your arms are killing you, I even found myself having to train before we went on tour at the start. After eight weeks on the road, though, it was o.k. and I wasn't feeling so tired — I was loving every minute of it!"

Not only does playing in Rainbow call for stamina, it calls for superb quality equipment — Ritchie simply won't accept anything less.

"When I joined, Ritchie said that there would be amplification for me. I was expecting something like a couple of Sunn Cabinets or an Ampeg V4 but when I got there I couldn't believe what he'd had made."

The bass amplification includes two Amcron DC300 A's (with two racked spares ready for change-over in seconds if needed) running through a stack of speakers which stands over eight feet tall! These comprise two 18" Gauss, two 15" Gauss, two 12" Gauss and two JBL horns. For a pre-amp, Jimmy uses a JBL

and for tone he's using a Urei graphic equaliser — a unit that I've only ever seen before in the better class of studio!

"Part of it must be because it looks good, but when we have to play those massive open air gigs in the States we're going to need that sort of power. Another thing is that it's never let me down even once. What I do is use one channel of the Crowns for driving each section of the speakers, so that one channel drives the 12's, one the 15's etc. It sounds really amazing, especially with the graphic!"

On the guitar front, Jimmy uses a new Fender Precision which he bought in the States last year. All his guitars are equipped with Rotosound strings, especially his beloved Gibson Thunderbird.

Gem

"I bought that in LA for a gem of a price; it's a fabulous guitar — it's the sort of guitar that you can almost play one handed. The trouble is that it doesn't quite sound right on stage. I've also got a really old Telecaster bass that I've had for years and have had heavily doctored."

One of the things that you can hardly help noticing about Jimmy is that the fingernails of his left hand are about one inch long. Surely, I asked, that made it difficult to play?

"No, I use them mainly for picking my nose and they don't get in the way because you're using the flat of your fingers. If I want to play guitar I do have to have them trimmed but they're no problem for bass."

Seriously, I persisted, why did he grow them that long?

"It's just an eccentricity of mine. One day I'll cut them off." No more would the man say!

Rainbow have just completed a world shattering tour of the Far East. Rumours spreading back to Britain suggest that they've taken quite a few attendance records with them and there is no doubt now that the band is set to be one of the biggest draws in the world — however much the weekly British Press chooses to ignore them. How was Jimmy feeling about things, I asked.

"Settled. I feel very secure in this band, any personal differences that there would have been would have shown up by now and, although it's a band of very diverse personalities, we get on well.

"Ritchie is a great professional — he's about the best there is. He's a perfectionist and he doesn't like mistakes but he's not temperamental; he's a pro and he knows what he wants. He seems to have come out of his shell a bit since the Purple days. In America he was sort of coming up behind me on stage and grabbing the bass guitar and playing it, so I'd sort of lean back and hold a chord on his guitar — I've even seen him smiling on stage!"

Rainbow rocks on — next with a live album recorded on with superb Stones' Mobile in Europe, then it's down to another studio job. Needless to say, when the band next hit Britain again, the fans will be waiting.

THE HISTORY OF BRITISH ROCK GUITAR PLAYING

PART ONE: 1956-1962

Until the early 60's, one of the basic attitudes of the British music business was that if something made money in America, then it would make money in Britain too. Many of those working in the British business would undoubtedly have professed patriotic sentiments and denied their reliance upon American music, but would nevertheless have continued to make money from it in whatever possible way. Thus, when Bill Haley and the Comets entered the British charts at the beginning of 1955 with two records simultaneously, although the British musical establishment despised and misunderstood what it heard, it didn't stop people cashing in almost immediately.

Rock'n'roll was originally considered in Britain to be nothing more than a dance craze. Britain's first rock'n'roll groups were formed by failed dance band musicians, the first being the Rory Blackwell Rock and Rollers and Tony Crombie's Rockets, both of which had saxes and piano in their line-up. Both groups were led by opportunists who subsequently went on to try their hand at whatever trend appeared lucrative.

Revolutions

While Elvis Presley was making history and causing musical revolutions in America during 1956, in Britain Lonnie Donegan was becoming, virtually single-handedly, the skiffle craze. Skiffle was basically a very watered-down version of Delta blues; musically it wasn't really worth bothering about and very few skiffle groups actually had any major success. Its

importance lay in the fact that anyone could play it, which led to groups of people all over Britain taking up cheap guitars and thrashing hell out of them. Tommy Steele, a young merchant seaman on leave, was discovered playing in the "2-1's" coffee bar in Soho in mid-1956. He could actually play the guitar, having played in country groups in U.S. bases in Britain and backing people like Josh White. While sailing round the world he'd heard much of the music now appearing in America long before it arrived here. He was the prototype for all the future early British rockstars. Within a couple of months of his discovery he had a number of top twenty hits and was touring Britain, causing theatre fire officers to have heart attacks when they saw his enormous 10 watt guitar amplifier. Having achieved teen idol status through massive publicity, his managers, Larry Parnes and John Kennedy started grooming him for the role of all round entertainer.

By 1957 Elvis was well known in Britain and the Everly Brothers and Buddy Holly and the Crickets were also becoming successful. For British hopefuls television was surprisingly the main showcase, to be specific, the programmes produced by Jack Good. "6.5 Special" and later on "Oh Boy" were largely composed of British performers trying to be the answer to the American invasion. Britain's answer to Elvis came only two months after "Oh Boy" started — Harry Webb and his backing group the Drifters. Renamed Cliff Richard, he was to become Britain's biggest solo performer.

Cliff Richard, like Steele before him, was discovered singing in the "2-1's" coffee bar

and was backed by Ian Samwell and Norman Mitchum on guitars, Ken Pavey on bass and Terry Smart on drums. Richard's success came virtually overnight, due to his first single, "Move It", written by Ian Samwell. Originally supposed to be the 'B' side of "Schoolboy Crush", "Move It" was one of the best pre-Beatles rock'n'roll records. The Drifters underwent a complete personnel change, Hank B. Marvin and Bruce Welch came in on guitars, Jet Harris on bass, and Tony Meehan on drums and became virtual regulars on "Oh Boy".

Instrumental

Hank B. Marvin had been in a skiffle group, the Railroaders, with Bruce Welch in his native Newcastle. He and Welch came down from Newcastle in 1958 and started hanging about the Freight Train coffee bar listening to the juke box. After joining Cliff Richard's backing group, later renamed the Shadows to avoid confusion with the American vocal group, he became Britain's first guitar hero. The Shadows, as well as backing Cliff Richard, had an enormous number of hits themselves, notably instrumentals. Marvin himself became the idol of thousands of budding guitarists up and down the country, who not only learned his solos note for note, but copied the group's choreographed steps, and in some cases Marvin's horn-rimmed glasses as well.

Since, in order to be a successful British Rock'n'Roll singer at that time it was necessary in most cases to look

like Elvis or have a name like Steve Adore and be managed by Larry Parnes or preferably both, many aspiring Rock musicians formed instrumental groups. Some like the Tornadoes and the Hunters achieved a measure of success, others like the Fabulous Flee-Rekkers have unjustly been ignored. Recording artists in the late fifties and early sixties had much less control than is usually possible these days. Most of the Elvis impersonators of the period had no control whatsoever over the sound of their finished records, in fact they were often told how to sing! Session musicians were thus important in shaping the sound of large numbers of records.

The most well-known session-guitarist of the period was undoubtedly Bert Weedon, whose "Play in a Day" guitar tutor has since passed into the realms of legend. A former rhythm guitarist for Django Rheinhardt and dance band guitarist, he became Britain's most sought after session player for Rock'n'Roll guitar parts. He achieved two Top Twenty hits in Britain under his own name, and recorded the original version of the Shadows first hit "Apache". He has gained some success in recent years, most notably with his number one album in 1976. Other session players included Vic Flick, the lead guitarist from the John Barry 7, who not only had hits of their own but provided the backing on a number of Adam Faith's hit records, and Len Praverman who played on and wrote the title track for "Idle on Parade", the successful Anthony Newley EP of songs from the film of the same name.

Bent notes

Marvin, having no first hand experience of his guitarist idols, had to learn from records. Scotty Moore, the guitarist on early Elvis records was an early influence. Marvin and Bruce Welch had listened to his solos on record while still in Newcastle, copying his phrases and the way he bent notes. In London they got to hear more obscure American music and learned from that as well. Learning from records, however, could teach the notes, but not the feeling behind them. Marvin himself recalled later that British guitarists of the period "showed a lamentable lack of feeling. If they could play the melody, it was simply a series of single notes, rather like just taking off a saxophone solo. No feeling, no soul at all."



Hank Marvin — Britain's first guitar hero.

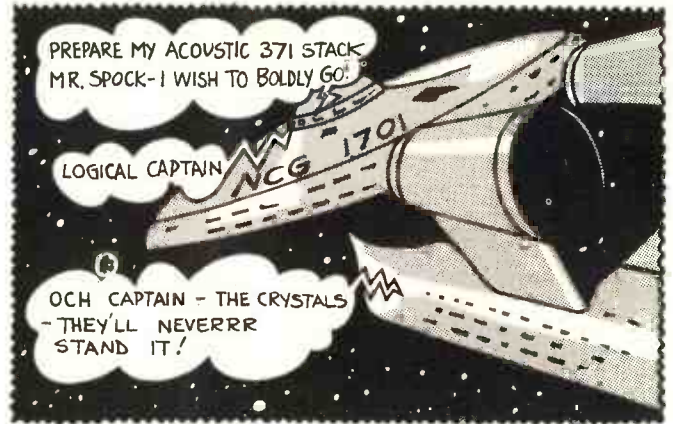
If on his rock'n'roll solos on Cliff Richard's records Marvin could not reproduce the same feel as American rock'n'roll guitarists (he hadn't after all been exposed since birth to country and R'n'B guitar playing) on the Shadows' own instrumental hits his playing took on a unique quality. The Shadows' instrumentals were perfectly constructed and arranged records. Marvin, as the lead instrumentalist, was obviously most prominent, but much of the records' attraction lies in the interplay of all the instruments, and the way in which they complement each other.

Using one of the first Fender Stratocasters in Britain and later a Burns "Hank Marvin" guitar, Marvin developed a sound that was extremely pure in tone and which relied a lot on the use of reverb effects and the guitar vibrato arm. The result was at times ethereal and at others almost whimsical, but always distinctive. He varied his picking technique enormously to obtain various tonal qualities, usually playing single note melodies but adding chords for special effects. The end result was com-

pletely different from American Rock'n'Roll guitar playing, but was in no way devoid of feeling. The Shadows changed personnel a number of times, but Marvin and Welch ensured that the sound never changed too dramatically. Although the Shadows' records are now ignored or despised by most critics, they nevertheless produced a string of classic instrumentals and Marvin's sound and style have been a lasting influence upon generations of later guitarists.

One more group must be mentioned, who produced some of Britain's best pre-Beatles Rock'n'Roll records. Johnny Kidd and the Pirates were a complete departure from the established music scene of the time; while the charts were full of blandly innocuous little ditties, the Pirates were playing an extremely powerful form of R&B, years ahead of its time. The line-up of the Pirates changed drastically, the original members left, first to back Billy Fury and later to become the Tornados, releasing Telstar, a Joe Meek produced instrumental which became a world-wide hit. Johnny Kidd (real name Freddie Heath) replaced them with members of Cuddly Duddly's old backing group.

Johnny Kidd adopted that name after an accident in a dressing room with a breaking guitar string had forced him to wear an eye-patch for a gig. The eye-patch stayed and the name and stage clothes changed to fit it. In order that the stage set-up looked better he had only one guitarist in the group so that the stage looked symmetrical. The guitarist most associated with him was Mick Green, who, because he was the only guitarist, developed a powerful style of guitar playing, rich in chords as well as fluent single note runs. "Please don't touch" and "Shaking all over", now recognised as Rock'n'Roll classics and other Pirates songs featured prominent heavy bass guitar work, over which the guitar part weaves different patterns, sometimes concurring with the bass, sometimes seemingly separate from it, but always working to powerful effect. Green's rhythm chord work was incisive, propelling the group on, a feature that was to be taken up later by the Beat groups of the mid-sixties. Kidd, despite some chart success, disappeared from view after the Beatles and Rolling Stones took over, but continued playing club until his tragic death in October 1966.



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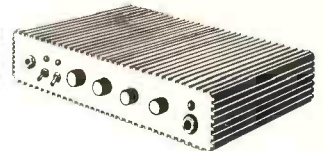
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DC 300

1976



DC 300A

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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 . . .

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BEAT'S GIG GUIDE

BIRMINGHAM AND THE WEST MIDLANDS

Britain's second city, Birmingham, has curiously lacked a really vigorous rock scene comparable to, say, Liverpool's or London's. Possibly because Birmingham has traditionally been a wealthy city for at least two decades rock music never had the rebellious impact it carried in other and poorer provincial cities. In the early sixties, Birmingham's music scene, although quite extensive, revolved around cabaret clubs and ballrooms where it was important only to play reasonable copies of the latest pop hits. The Birmingham audiences liked to passively consume their entertainment rather than, as in Liverpool, Glasgow or Newcastle, play a part in its creation.

This attitude probably lies behind Birmingham's reputation as a haven of gangsterism, and a good picture of Birmingham's club scene was shown in the recent BBC TV series 'Gangsters'. In this, and in many other ways, Birmingham reveals an uncanny similarity to Chicago — America's second city. Yet, despite a strong tendency towards a cabaret and nightclub scene Birmingham has made a unique contribution to rock. But individual musicians and groups who helped in making this contribution typically had to escape the restrictions of Birmingham's brand of show business. Luckily, on one level at least, a healthy pub and small club scene has survived in the city.

The first rock group to emerge from Birmingham were the Moody Blues — who started professional life by winning a talent contest held by a local brewery. As in other areas the sixties groups in Birmingham were all related — the three founding groups probably being Denny Laine and the Diplomats, Mike Sheridan's Nightriders and Carl Wayne and the Diplomats. After the Moody Blues had made it (taking Denny Laine with them), the others swapped members to form new bands — the most notable of which was the Move. Roy Wood, who came to the Move from the Nightriders, once explained how the Moody's success made most of the other Birmingham musicians realise just how small their local scene was and how difficult it would be to break out of it. But with determination and the expertise of managers like Tony Secunda and Don Arden, many of them did break out — Wood, Jeff Lynne and Robert Plant, to name only three.

In some ways, the success of the early Birmingham groups hindered the development of groups to come, and for some years it seemed unlikely that anybody else would break out of Birmingham

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.

except as replacements for former members of those early groups. And yet people like Steve Gibbons (with the Uglies in the early sixties) continued to play and perfect their music, apparently against all the odds. It was during this period — the late sixties and early seventies — that the pub and small club scene really developed in Birmingham. It was perhaps the most exciting period of Birmingham's musical history, if the least financially rewarding for the bands concerned.

The emergence of bands like Judas Priest, the enormous success of Jeff Lynne with ELO and, not least, the recognition won by the Steve Gibbons Band seem to have signalled a renaissance in the city's musical fortunes. City Boy, Muscles and numerous lesser known bands look like succeeding where excellent groups like Tea and Symphony and Mongrel failed — in making an impact on the national scene. In theory, Birmingham is perfectly placed to launch a successful attack on British rock. Easy access to Leicester and the rest of the Midlands, Bristol and the South West, Liverpool, Manchester and London make it a crucial city for any band intent on building a national following.

This month's area takes in the Birmingham metropolitan region, with some 2 million inhabitants, and parts of the surrounding counties of Warwickshire, Staffordshire, Herefordshire, Worcestershire and Shropshire.

Useful addresses: Musicians' Union, c/o Phil Boothroyd, 14-16 Bristol Street, Birmingham 5. 021-622 3870. Big Bear Music (local promoter, agency and management company), c/o Jim Simpson, 209a Monument Road, Birmingham 16. 021-455 9494/9659.

BIRMINGHAM

Adam and Eve, 201 Bradford Street, Birmingham 12. 772 8390. *Pub, Small, Jazz.*

Arts Lab, Tower Street, Birmingham 18. 359 4192. *Club, Small, Folk, Jazz.*

Aston University, Gosta Green, Birmingham 4. 359 6531. *College, Medium, Rock, Folk.*

Barbarella's, 41 Cumberland Street, Birmingham 1. 643 9413. *Club, Large, Rock, Cabaret, Disco.* Long-standing and major rock venue.

Bell and Pump, Waterworks Club, St. Phillips GSOB, Waterworks Road, Birmingham 16. 454 0212. *Pub, Small, Folk, Jazz.*

Bingley Hall, Carrs Lane, Birmingham. 236 5327. *Hall, Large, Rock.*

Blackthorne, Watton Lane, Water Orton, Birmingham. *Pub, Small, Folk, Rock.*

Bogarts, New Street, Birmingham 2. 643 0763. *Club, Small, Rock, Disco.*

Boggery, Bank House Club, St. John's Close, Knowle. *Club, Small, Rock.*

Bournebrook Hotel, Birmingham 29. 472 0416. *Pub, Small, Disco, Rock.*

Brays, Barrel Organ, Digbeth, Birmingham 5. *Pub, Small, Rock, Jazz, Disco.* Rock'n'roll evenings.

Brum Studios, Birmingham Repertory Theatre, Broad Street, Birmingham 1. 236 4455. *Club, Small, Folk, Rock, Jazz.*

Coach and Horses, The Green, Castle Bromwich, Birmingham 36. 747 2054. *Pub, Small, Folk.*

College of Food and Technology, Summer Row, Birmingham 3. 235 9944. *College, Medium, Folk, Rock.*

Crown Inn, Broad Street, Birmingham 1. *Pub, Small, Jazz.*

Digbeth Civic Hall, Digbeth, Birmingham 5. 236 2392. *Hall, Medium, Rock.*

La Dolce Vita, Smallbrook Queensway, Birmingham 4. 643 6696. *Club, Small, Disco, Cabaret, Rock.*

Eagle and Tun, New Canal Street, Banbury Street, Birmingham 5. 643 4844. *Pub, Small, Disco, Rock.*

Elizabethan Days, Pershore Road, Birmingham. *Club, Small, Rock.*

Elbow Room, High Street, Aston (opposite Newtown Shopping Centre), Birmingham. 359 2400. *Club, Small, Disco, Rock.* Was once fashionable.

Fighting Cocks, Moseley Road, Moseley, Birmingham 13. 449 2554. *Pub, Small, Rock.*

Fox Hollies Forum, Greenwood Avenue, Acocks Green, Birmingham. 706 0652. *Club, Small, Rock, Folk.*

Golden Eagle, Hill Street, Birmingham 5. 643 5403/1370. *Club, Small, Rock, Folk.*

Grapes, Hill Street, Birmingham 5. 643 1563. *Pub, Small, Folk.*

Grey Cock Folk Club, The Crown, Hill Street, Birmingham 5. 643 1506. *Pub, Small, Folk.*

Hare and Hounds, High Street, Kings Heath, Birmingham 14. 444 2081. *Pub, Small, Rock, Soul, Disco.*

Hippodrome, Hurst Street, Digbeth, Birmingham 5. 622 2576. *Hall, Medium, Cabaret, Rock.* Disco club in basement.

Hobmoor Hotel, Berkeley Road East, South Yardley, Birmingham 26. 783 2136. *Pub, Small, Rock.* Country music venue.

Imperial Centre Hotel, Temple Street, Birmingham 2. 643 6751. *Pub, Small, Rock.*

Jug O'Punch, Shantasea, 8-10 Albert Street, Birmingham. *Pub, Medium, Folk.*

Junction, High Street, Harborne, Birmingham 17. 627 5328. *Pub, Small, Rock, Folk.*

Locarno, Smallbrook Queensway, Birmingham 5. 643 1286. *Hall, Medium, Disco, Rock, Soul.*

Loonybin, Rugby Club, rear of 119 Haslocks Green Road, Shirley, Birmingham. *Club, Small, Folk, Rock.*

Lozells Social Development Centre, 1 Finch Road, Lozells, Birmingham 19. 554 3276/3251. *Club, Small, Rock, Folk, Jazz, Soul.* Community centre catering to various racial communities.

Midlands Arts Centre, Cannon Hill Park, Birmingham 12. 440 3838/4221. *Club, Small, Folk, Rock, Cabaret.*

New Cresta, Hobs Moat Road, Solihull, Birmingham. 743 7001/2. *Club, Medium, Cabaret, Rock.*

New Inn, 74 Vivian Road, Harborne, Birmingham 17. 427 5062. *Pub, Small, Folk, Rock.*

Night Out, Horsefair, Birmingham 1. 622 2233. *Club, Large, Cabaret, Rock.* Top names only.

North Centre Polytechnic, Franchise Street, Birmingham 42. 356 0288/6911. *College, Small, Rock, Folk.*

Odeon, New Street, Birmingham 2. 643 6101/2. *Hall, Large, Rock.*

Old Crown, Digbeth (near flyover), Birmingham 5. *Pub, Medium, Folk.*

Opposite Lock, 52 Gas Street (off Broad Street), Birmingham 1. 643 2573. *Club,*

Medium, Jazz, Rock, Disco. Very popular club.

Prince of Wales, Cambridge Street, Birmingham 1. 643 0831. *Pub, Small, Folk.*

Prohibition, Park Street, off Digbeth, Birmingham 5. 643 3166. *Club, Medium, Jazz, Disco.* Expensive but interesting jazz club.

Queen's Head, High Street, Erdington, Birmingham 23. 373 2054. *Pub, Small, Folk, Rock.*

Railway, Curzon Street, Birmingham 4. 359 3491. *Pub, Small, Rock.*

Rebeccas, 5 Lower Severn Street, Birmingham 1. 643 8869/4544. *Club, Small, Rock, Cabaret, Disco.*

Roebuck, High Street, Erdington, Birmingham 23. 373 3947. *Pub, Small, Rock, Disco.* Country music venue.

Scrimshaws, St. Dunstan's Centre, King's Heath, Birmingham 14. *Club, Medium, Folk, Rock.*

Sloopy's, Corporation Street (opposite Law Courts), Birmingham. 236 4810. *Club, Small, Disco, Rock.*

Snobs, corner of Paradise Street and Suffolk Street, Birmingham. *Club, Small, Rock, Disco.*

South Centre Polytechnic, Bristol Road South, Birmingham 31. 476 1131. *College, Small, Folk, Rock, Disco.*

Star Club, 25 Essex Street, Digbeth, Birmingham 5. *Club, Small, Folk, Rock, Cabaret.*

Strathallen Hotel, 225 Hagley Road, Birmingham 16. 455 9777. *Pub, Small, Jazz.*

Town Hall, Victoria Square, Birmingham 2. 236 2392/3889. *Hall, Large, Cabaret, Rock.*

University of Birmingham, Edgbaston Park Road, Birmingham 15. 472 1841. *College, Large, Rock, Folk.*

ALCESTER

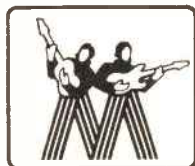
Cherry Tree Gardens Hotel, Stratford Road. 2505. *Pub, Small, Rock.*

BEDWORTH

Furnace Inn, Bedworth Lane. 311924. *Pub, Small, Rock, Cabaret.*

BROMSGROVE

Black Cross, 70 Worcester Road, 31097. *Pub, Small, Jazz.*



MUSIC MAN

WESTERN ENGLAND

David Vane Music Centre, 47 Exeter Road, EXMOUTH, Devon. 03952 75246

Swindon Guitar Centre, 26 Victoria Road, SWINDON, Wilts SN1 3AW 0793 22650

Bottleneck, 7 Queen Street, SALISBURY, Wilts. 0722 23689

SOUTHERN ENGLAND

Kingfisher Music, 20 Kings Road, FLEET, Hants GU13 8PJ 02514 21210

Broadway Music, 9 The Broadway, Brighton Road, WORTHING, West Sussex BN11 3EG 0903 202458

Broadway Music, 27 York Place, BRIGHTON, East Sussex BN1 4GU 0273 687430

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Monterey Music, 69 Station Road, HANWELL, London W7 01-579 4595

Holiday Music, 118 Hoe Street, WALTHAMSTOW, London E17 4QR 01-521 5757

HOME COUNTIES & MIDLANDS

Buskers, 19 Abbey Street, DERBY, DE3 3SJ 0332 364478

Buskers, 34 Queens Road, NUNEATON, Warks CV11 5LY 0682 329055

Carlsboro Sound Centre, 182/184 Chesterfield Rd North, MANSFIELD, Notts. 0623 26199

Free 'n' Easy Music, 100 High Street, AYLESBURY, Bucks HP20 1RB 0296 86913

Free 'n' Easy Music, 57, High St HEMEL HEMPSTEAD, Herts. 0442 53154

Peter Gray Music, 212a, Wellington Road, NORTHAMPTON, 0604 31211

Salop Music Centre, 2 Beeches Lane, Town Walls, SHREWSBURY, Salop SY1 1TZ 0743 64111

Sound Pad, 64 London Road, LEICESTER. 0533 20760

Woodroffes Musical, 5/8A, Pale End, Birmingham, West Midlands, B4 7LN. 021 643 6545.

Yardleys Ltd., 87/89a Old Snow Hill, BIRMINGHAM, West Midlands B4 6HP 021-236 7441/2

EAST ANGLIA

Albert Balaam Music Centre, 69 St. Matthews Street, IPSWICH, Suffolk. 0473 53514

Cambridge Rock, 44 Newnham Road, CAMBRIDGE, 0223 65093

Cookes Band Instruments, 34 St. Benedicts Street, NORWICH, Norfolk NOR 24J 0603 23563

NORTHERN ENGLAND & ISLE OF MAN

Carlsbro Sound Centre, 13 Berkley Precinct, Ecclehall Road, SHEFFIELD, S. Yorks S11 8PN 0742 663862

Cleveland Music Centre, 19/21 Cleveland Square, Cleveland Centre, MIDDLESBOROUGH, Cleveland TS1 2NV 0642 210889

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COVENTRY

City Centre Club, Tower Street.
51120. *Club, Small, Rock.*

College of Education, Kirby
Corner Road.
462531/464085. *College,
Small, Rock, Folk.*

Coventry Theatre, Hales St.
23141/22112. *Hall, Large,
Rock, Cabaret.*

The Fletch, Fletchamstead
Highway. 72564. *Pub, Small,
Folk.*

Lanchester Polytechnic, Priory
Street. 24166 or Rugby
72539. *College, Large, Rock.*

Mr. George's, Coventry. 27529.
Club, Small, Rock, Disco.

Tiffany's, Coventry. 24570.
Club, Large, Cabaret, Rock.

University of Warwick,
Coventry. 20359/24011.
College, Large, Rock.

DUDLEY

JB's, King Street, Dudley 2.
211936/53597. *Club, Large,
Rock, Disco.* Undoubtedly
one of the best and most
popular rock venues in the
country. Important and
rewarding venue of any new
band.

Technical College, The
Broadway. 53585. *College,*

*Medium, Rock. Several other
sites.*

HEREFORD

Black Lion Hotel, Lion Street.
Hay-on-Wye 841. *Pub,
Medium, Folk.*

College of Education.
65725/56044. *College,
Small, Rock.*

HOPWOOD

Waterside Club, Caravan Park,
off Redditch Road (A441).
Club, Small, Rock.

IRONBRIDGE

Meadow Inn, Buildwas. 3131.
Pub, Small, Folk

NUNEATON

Conservative Club, Victoria
Road, Hartshill. Chapel End
392467. *Club, Small, Rock.*

OAKENGATES

Town Hall. Telford 612718. *Hall,
Medium, Jazz, Folk, Rock.*

OLTON

The Lyndon Arms Hotel, Barn
Lane. Birmingham 743 2179.
*Club, Small, Rock. Country
music venue.*

REDDITCH

Cloud Nine Night Club,
Birmingham Road. 61527.

*Club, Small, Rock, Cabaret,
Disco.*

Redditch Folk Club, Valley
Stadium, Bromsgrove Road.
65964. *Club, Medium, Folk,
Rock.*

White Lion, Evesham Road.
Astwood Bank 2504. *Pub,
Small, Folk.*

ROSS-ON-WYE

Harveys, 24 Broad Street.
2636/4600. *Club, Large,
Rock, Cabaret.*

RUGBY

Benn Memorial Hall. Rugby
5321. *Hall, Small, Rock,
Folk.*

STOURBRIDGE

Mitre Inn, Lower High Street.
5374. *Pub, Medium, Folk.*

STRATFORD-ON-AVON

Binton Working Men's Club,
Binton. Welford-on-Avon
631. *Club, Small, Rock.*

SUTTON COLDFIELD

Boldmere Hotel, Boldmere
Road, Wyld Green. Bir-
mingham 354 3533. *Pub,
Small, Folk, Rock, Cabaret.*

TAMWORTH

Tamworth Football Club, The
Lamb Ground, Kettlebrook.
4822. *Club, Small, Rock,
Folk.*

WALSALL

Three Crowns, Sutton Road.
23951. *Pub, Medium, Jazz.*

WEST BROMWICH

Three Mile Oak, Birmingham
Road. Birmingham 553 3898.
Pub, Small, Rock, Folk.

WOLVERHAMPTON

Civic and Wulfrum Halls.
21359/28482. *Hall, Large,
Cabaret, Jazz, Rock.*

Lafayette, Wolverhampton.
27811. *Club, Medium, Rock,
Soul.*

Polytechnic, St. Peter's Close.
28521/29911/20327. *Col-
lege, Medium, Rock, Folk.*

WORCESTER

Bank House, Bransford,
Malvern. Leigh Sinton 32248.
*Club, Medium, Rock,
Cabaret.*

College of Education.
422131/424788. *College,
Small, Rock, Folk.*



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controls and equalization on each channel along with an ingenious innovation called Automix.

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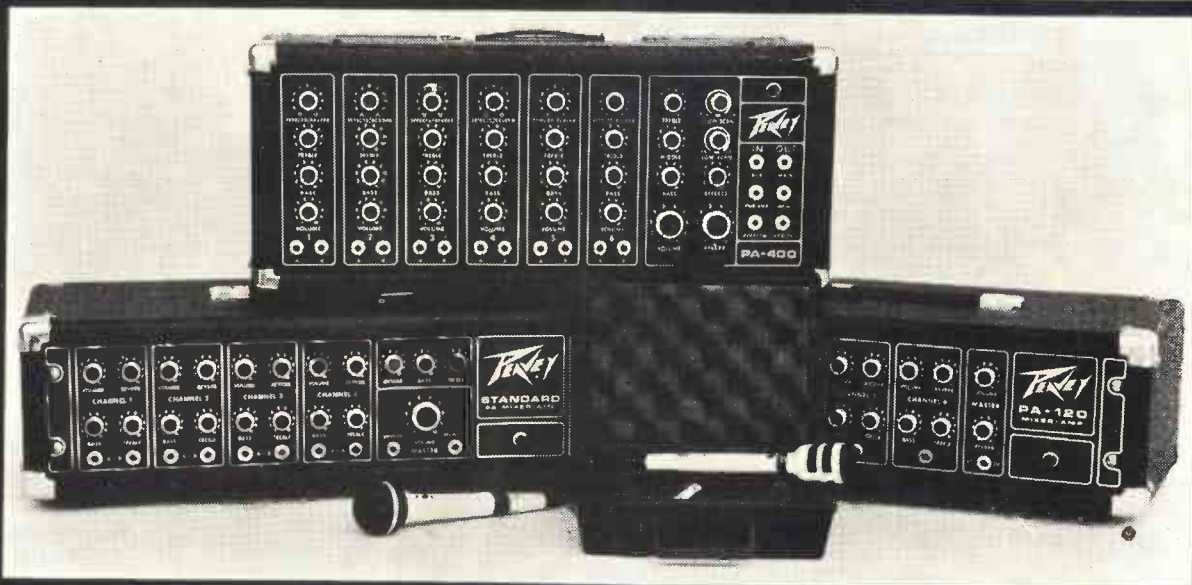


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STREETWALKERS -

Gary Cooper chinks glasses with new man Brian Johnston

Vicious but Fair', what a title for an album! It's pretty appropriate for a band like Streetwalkers though, a mob whose reputation is, shall we say, a trifle heavy. It's borne out in their lyrics, their shattering stage show and almost every aspect of the band's behaviour. Bearing that in mind I can't honestly say I was surprised when I met their new keyboard player, Brian Johnston, a tough

Scot whose experience of kicking around the music business for longer than he cares to remember has left a slow burning sense of humour — like the rest of the band, he's the sort of character you'd want on your side if the going got rough.

"Just my bloody luck!" he exclaimed as we were introduced; "lumbered with an interview. I could be down the pub getting well boozed-up; wait till find the

bastard that set me up for this one!" The slow grin spreads, however, and I suss that he doesn't mind the interview sufficiently to make life difficult.

Streetwalkers history has, to say the least, been somewhat odd over the past six months. First drummer Nikko and bass player Jon Plotel got the boot, then there was a period of silence before their replacements, bassist Mickey Feat and drummer David Dowle, were

announced, then the surprise that the band had added Brian as a keyboard player. As he points out, no one was more shocked than he was!

"It just came out of the blue. They were looking for musicians and, for some unknown reason, they decided that they wanted a keyboard player. I thought that was a bit strange myself because they'd always seemed such a guitar dominated band to me, not much in the way of spaces for keyboards. Anyway, it's worked out really well, so I'm not complaining.

"How it came about was through the old way of a friend of a friend who'd said, 'well, they're mad and Jock Johnston's mad, so it'll be alright.'



To tell God's honest truth, I'd never even heard of them before. I mean, I'd heard of Family alright, but when the phone call came, I wasn't too sure who it was."

The press hand-out suggests that Chapman, Tench and Whitney were more than thorough in their choice of players this time around. Apparently, they auditioned a hundred bass players and fifty keyboard players before they settled on the current team. The reasons may not have been all musical, however. "I think it has to work out more personality-wise than anything with bands like this. I mean, with players who've been around in hundreds of bands, the playing's usually o.k. and it's down to whether your personality fits in."

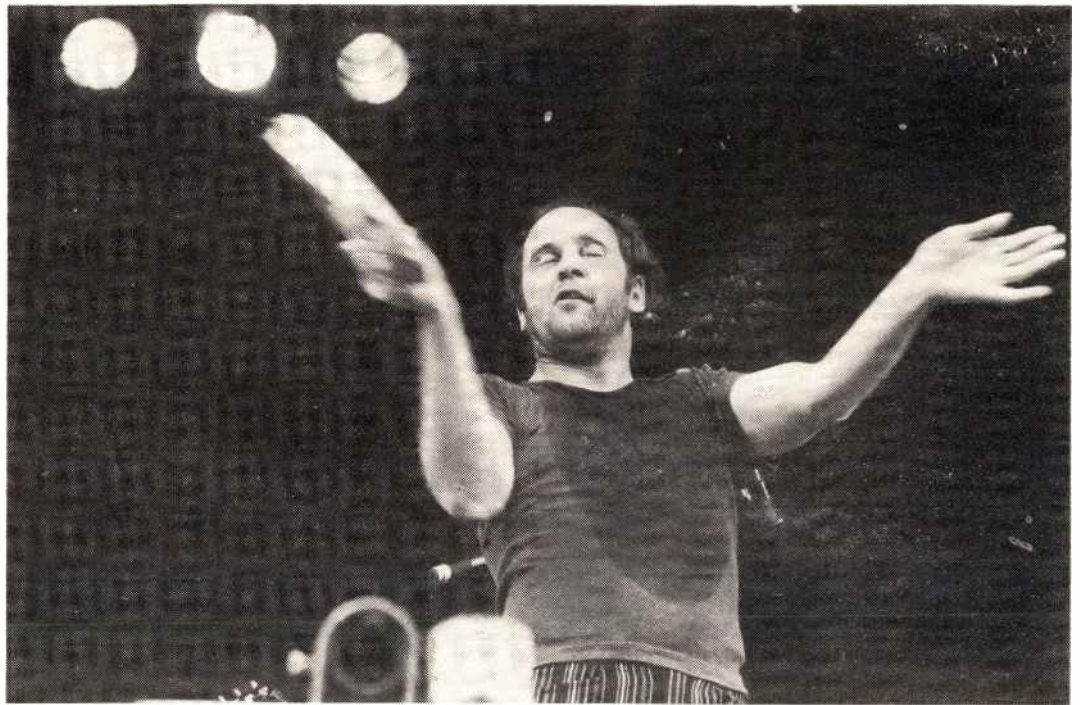
Soul

Asked what his background is, Brian replies; "A drunken one, like the rest of the band. I started as a guitar player in loads of Scottish bands and then came down to England with one of them, hoping to make the big time. Naturally we met the wrong manager and that was us on a magical mystery tour up our own arseholes for the next two years. We were on that kick of backing U.S. soul artists, a different one every two weeks. A couple of years of that and I eventually recovered my senses and realised that it was just like working in a factory and clocking in every morning.

Arrangers

"Musically, it did me a lot of good because it certainly keeps you on toes, doing work like that. Some of the singers we toured with had their heads screwed on alright and brought over arrangers and whatever. The best must have been Ben E. King, who was really bloody marvellous. Solomon Burke must have been the worst, though. Even by the last night of his tour we never knew what the fuck he was gonna do next — we hadn't a clue. He'd just turn up on stage wearing this big cloak and hat and we'd think, 'what's this bloody freak up to tonight!'"

At this stage of his career, Brian had made the switch from rhythm guitar over to keyboards



and guitar. He'd become aware that rhythm guitars were going out of fashion and wanted to return to his first instrument (he'd had some classical tuition as a kid).

"At that time it was the old Vox Continental, real Mickey Mouse stuff. I had to make the best of the limited equipment that was available at the time. Anyway, we were earning a really low weekly salary and most of that was going on booze because you had to be pissed to just keep sane. It was a really hard way to live and I'd never do it again; the only time I could really enjoy it was when I was on stage and everything started cooking . . ."

After Brian split from his soul gigs, he spent a while with an early incarnation of the Heavy Metal Kids, a band by the name of Mickey Finn. One of a long succession of 'strange' gigs makes hilarious reading.

"We got this gig in the South of France and thought that we were really in for a nice time. We got there though and found that we'd been booked into a bloody Indian restaurant — in Nice, of all places! We knew something was bloody strange when we found that we couldn't get our PA through the doors!" Two days later, Brian developed food poisoning and from then on the band cooked their own food in the restaurant! The final move, before the Streetwalkers gig, was with the Murray Head Band.

"The poor guy's got heaps of

talent, he really has. He's a bloody good singer and he writes incredible material. I'm sure that if he had a record really punched in the States that he'd go down a bomb. The trouble is, though he's got no manager and he's with Island, who aren't exactly my favourite record company. I was with him for more or less a year but there was no stability on a monetary basis. It's the old thing, the band's really fuckin' great but if there's no money behind them . . ." Right now, Brian is using a battered Hammond L 122, an instrument which has been serving him faithfully for many years and which, he swears, he wouldn't swap for a newer model. He also uses a Wurlitzer electric piano.

"The Wurlitzer sounds really good but the trouble with them is that they're not built strong enough to take the sort of hammering you give them when things start to really rock. The whole chassis, the action and the keyboard section just isn't strong enough and they start going out of tune. The sound is really good though, more suitable than the Fender Rhodes. The Fender is fine for soft music like jazz and folk or country but it's no way right for Streetwalkers."

Synthesizers

Although Streetwalkers isn't exactly the sort of band that you'd find synthesizers featured with great prominence in, did, Brian envisage taking any on the road with him?

"Well, I'll probably get one some day, but I really don't think I could be bothered with all them knobs and controls and whatever. There's only really about five sounds I like on synthesizers and until someone comes along with one that'll give me those five sounds just by pushing five buttons then I'm not going to be too keen." Had they ever considered doing away with the Wurlitzer and using an acoustic piano?

"Yes, but I've not been in the band long enough to start getting into things like that. It certainly would be an asset to have a grand on the stage but I don't suppose we'd ever take one around with us from gig to gig. What you'd do is hire one at each individual gig and stipulate in the contract that a piano tuner is there to tune the piano after the soundcheck. All you'd have to do then is take your own Barcus Berry pick up with you."

Laid-back

Brian is every inch a Streetwalker. Whereas Jon Plotel's personality was probably a bit laid-back to fit into such a hard nosed outfit, the tough attitude of a musician who has crawled his way up from the bottom, kicking his way through the shit to get into a band that is quite patently going somewhere, is just right. His playing is pretty fine too, as an example of 'Vicious But Fair' will prove.

I left him to get back to the boozier and wished him the good luck that I'm certain will come his way with the revived Streetwalkers.

l-r top Bobby Tench, Roger Chapman, and bottom, Charlie Whitney, Brian Johnston, David Dowle and Mickey Feat.

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WHAT THE A&R MEN WANT

Alan Callan - Swan Song

In our series, 'What the A&R men want', its not always been that easy to believe what we've been told about getting a recording deal. Every record company is friendly, efficient, concerned about its artists, interested in finding and promoting new talent — or are they? It's disconcerting, some months later, to meet musicians who've been around a few years and who turn up and say, 'So and So records, man, what a bunch of rip-off artists *they* are!' You feel an idiot and you wonder if readers who've sent tapes into those record companies really are getting their product listened to and considered fairly.

So, and without a great fanfare of trumpets, let me introduce you to a record company who *are* 100% genuine. Impossible? No, because this one is owned by the most successful Rock band in the world and their most successful manager. The label is Swan Song, the band, as if you needed telling, is Zeppelin and the manager is the indefatigable Peter Grant.

Searching

What makes Swan Song straight is that everybody concerned with the company has been around for years and know the business inside-out — especially from the sharp end when *they've* been in the position of BEAT readers getting it together.

The man who runs the record company on a day to day basis is Alan Callan, a man whose background as a producer has left him with a considerable knowledge of the business and talks a great deal of sense.

What's even better news for those of you who are searching for a deal right now is that Swan Song are currently looking for material, as Alan explained.

'I'd like tapes to *flood* into my office. I'm convinced that the bands are there, certainly the individual musicians are because

I've heard them. Maybe bands have been brainwashed into thinking that they can't approach the British record industry. OK., Swan Song dismiss that for a start. I think that a lot of people have been brainwashed into thinking that they don't have a chance — they do!"

"The sort of person or band that we're looking for is someone who puts character into his work, who reveals a bit of himself because, once you've put something of yourself into your music, you've got a whole new audience. It's a communications thing, like a friendship, you only become friends with someone because you've each revealed parts of your personalities to each other and it's the same with music."

In the course of the series, different companies have given widely differing opinions as to how material should be presented to A&R departments. Swan Song, you'll be glad to hear, set only one rule — quality.

Material

"People should present their material in whatever is the best way for the material to be presented. I would advise them that if they thought that they had something a record company should hear, then they should also ask themselves 'what is the best way we can present the material?' If they are the best live group in the world, how can they get it across? The only answer is that they have to find the best way possible.

"Even if you're sitting at home with a cassette player you should at least take the care to make sure that the levels aren't overloaded so that the A&R man isn't forced to listen to a lot of distortion. In such a case, however much you like the music, you know that they've not taken the care to present their material in a way that is equal to the music. You should show that you have a belief in your art form."

Being owned by Zeppelin and Grant, does this, I asked, make the company liable to receive nothing but Zeppelin rip-off tapes?

"Not really. Since I've been here at Swan Song I've not only listened to the tapes that have

Continued over page



Callan: "I'm convinced that the bands are there . . ."

Continued from page 29

come in recently, I've also listened to everything that people sent in before I got here to get a complete picture of what people think we are.

"What's been happening is that there's been a double attraction to Swan Song because there's the label and there's the management company that have often, mistakenly, been viewed as one company. People often send material in and you can see from it that there's this attitude of 'Right, we get on Swan Song, Peter Grant manages us and it all happens from there — it isn't like that.'"

This, of course, touches on one of the perennial questions. Should a band have a manager *before* they approach a record company? Some A&R men insist that it's a waste of time even making a demo without a manager to back you up. Allan, again, refuses to make rules.

"If the band is good enough for us to accept their tape then the management is there somewhere. It's one of those things about the business, good managers are as hard to find as good bands but it's one of those time and space coincidences that you need Einstein to explain. If someone approaches us and they haven't got management then, o.k. If we get that far into them and it becomes apparent that to go any further management is necessary, then that will be investigated."

Of course, Swan Song isn't the only record company that is owned by a band. What makes Alan think that they can succeed where so many other cherished ambitions have failed?

"From both the inside and the outside, Swan Song could be the perfect record company



Maggie Bell, a well known Swan Song artist.

because it's owned by artists and you've got a lot of integrity behind it. Why they didn't start signing people the moment Swan Song started was that you don't just start a label, you start your sales, marketing and promotional abilities at the same time. If you start signing people before you're in a proper position to do a job for them from beginning to end then you're doing them and yourself a disservice and your label begins to look like a toy — and there's no way that Swan Song is a toy."

"Zeppelin and Peter Grant have always had the attitude that you go to the best places for the best possible job and I think that's self-evident from the amount of care that Jimmy takes over things. Take the film as an example, going to all the theatres to check the sound before the film was shown, that's typical of the amount of care that's taken."

If Alan sounds somewhat fanatical in his devotion to Swan Song then it's not too surprising. Zep have always had that sort of loyalty from the

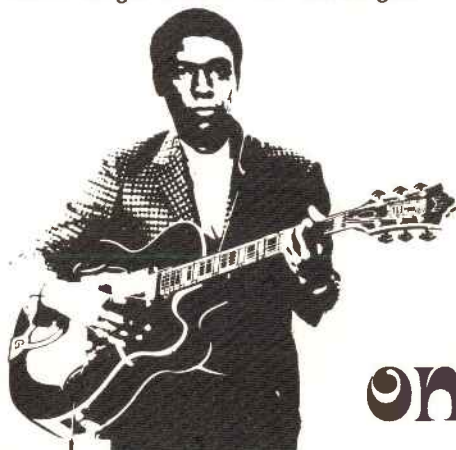
people around them and the whole operation oozes a fervour about getting it right (whatever the 'it' in question might be) that is far too rare in the music business. That's not press bullshit because, as a journalist, I've been on the receiving end of the organisation's care when arranging interviews. They are thorough and they mean business. *That* makes them a good bet for a new band.

Alan refuses to be specific about what type of music Swan Song want to hear. As he points out, there is a wide range of musical tastes within the organisation and they are prepared to listen to anyone who, as he puts it; "takes their craft seriously. My basic attitude is that everybody in the world has one great song in them, whether they ever put it down on tape or not. So, when someone brings a tape in to me and if that great song happens to be on it then it's a question of listening to the other material to see if there's any more of it — to see if there's a process of development.

"What I would like to see is something that enables me to say 'here is a career' something that will add to music and that will grow and can be developed."

So, if you're a solo artist or if you've a band that thinks that it fulfils the Swan Song criteria go ahead and send the tapes in. For once, we are certain that a record company genuinely wants to receive as much as possible. To date they have Zeppelin, Maggie Bell, and Dave Edmunds (a recent signing). Now, having established themselves and their contacts world-wide, they have appointed Alan Callan to the hot seat, Swan Song seem ready — are you?

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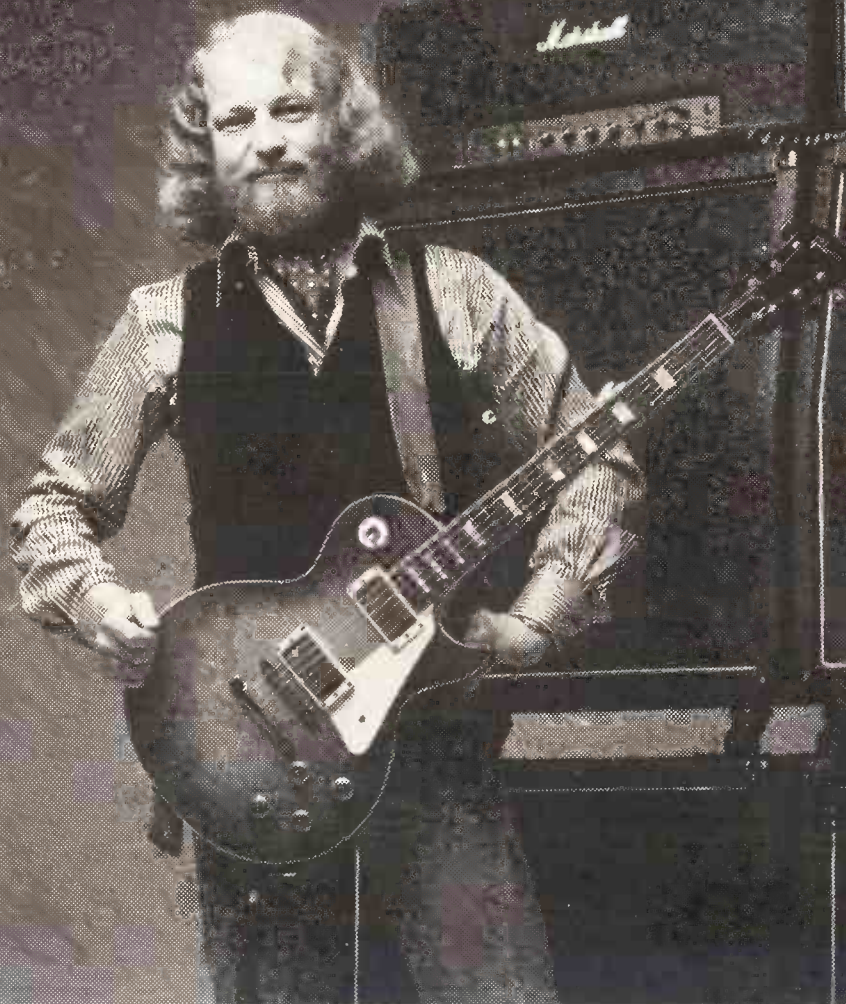
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Over the years my career has come to rest on two things; a good amp and Clive Bunker's shoulders.



Martin Barre

"I remember the day I answered Tull's ad in *Melody Maker* for a guitarist – along with about 80 other hopefuls.

We all had to audition in front of Ian Anderson while Clive Bunker the drummer laid down a 12 bar beat.

When Ian had heard enough he simply told Clive to stop by tapping him on the shoulder.

The sooner he tapped, the worse he thought you were.

By the time my turn came around I was a jibbering idiot. As I walked over to the amp the room was filled with the sound of coconut shells being knocked together. It was my knees.

I can't remember what I played now because my eyes were glued to Clive's shoulder. And when the tap came it was a lot sooner than I had expected. I went home, turned on the budgie, and talked to the telly. I was a total wreck.

I knew I had to do something. So I grabbed the phone and called Ian.

The first thing he asked me was why had I left so early. And that was when I started with Tull. The very next week we were off touring in Scandinavia. And the rest is history.

But, anyway, here I am. Of course I still get the odd attack of stage fright, but now I know one thing for sure.

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Martin Barre has played lead guitar with Jethro Tull for seven years, contributing on all the albums from "Stand Up" to their latest, – "Too Old to Rock and Roll, Too Young to Die."

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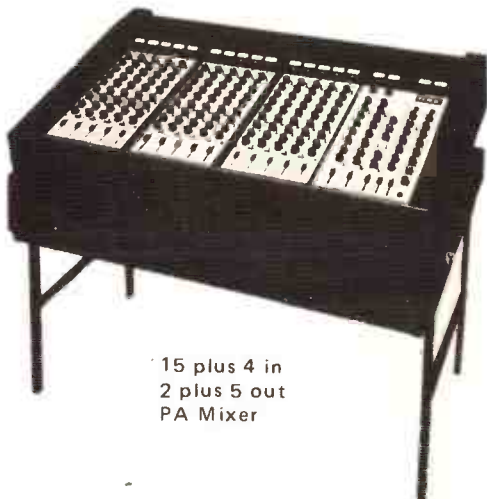
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INSTRUMENT REVIEW 1

LES PAUL CUSTOM

In 1965 I bought my first *real* electric guitar — a '62 Fender Stratocaster, second-hand from a London music shop, for £60. Since then it has been my most coveted possession and has served me very well. I have always had a soft spot for Fender guitars, and although several of my friends play Gibson models, I have never owned a Les Paul myself. This has mainly been due to lack of funds, but as someone who knows little about Gibson guitars, I was very interested when Beat asked me if I'd like to spend a couple of weeks with a brand new Gibson Les Paul Custom and give my opinion from the standpoint of a seasoned Fender-bender.

Now I did not think this was going to be an easy task — after all both these types of guitar have lasted 25 years (with few design alterations), and must rank as the two favourites amongst electric guitarists. If any major pitfalls were to be discovered, they probably would have emerged by now! However, the arguments about the merits of one against the other can go on ad infinitum.

When I picked the Les Paul up out of its case, the first thing that struck me was the weight of it; solid mahogany 2" thick certainly feels heavy, but I found the distribution of this weight held the instrument firmly in a good position for playing. Fine fretwire and a flat-ish ebony fingerboard makes for a smooth playing action, which I found very pleasing.

It had obviously been set up very well, which is crucial when playing a brand new guitar. Sadly, many guitar dealers and music shops do not seem to take this trouble, thus putting off prospective customers.

The neck and centre of a Les Paul's body is one piece of wood, two additional pieces of mahogany fitting either side to form the body; this is then topped with a layer of maple — completely different to my old Strat, with its removable neck and pronounced body contours. The Les Paul neck lies at an angle to the body, whereas the neck of the Strat is parallel; this induced me to play the instrument with the body almost tucked under my right arm. I found this a very comfortable position for playing standing up.

But the sound is what really counts, and here's the clear-cut difference between the two. The warm sound of the two humbucker (double coil) pick-ups has a distinctive edge to it, verging on distortion when wound up to full volume. The Fender Strat has its own characteristic sound also — rasping treble with a lot of high top frequencies (these have been known to take the tops off people's heads at a hundred paces!), and the more muted middle and bass settings, which produce much softer "plucking" tones. The Gibson bass end is particularly deep and attractive, and there are some lovely warm sounds to be found by mixing the two pick-ups together. The Les Paul pick-ups are naturally more powerful, but this is all relative to the volume of your amplification.

The arrangement of the controls is quite different on each guitar, but both work well, simplicity being the key in this area.

I must admit that I expected a few shortcomings on the new Gibson, but apart from the rather cheap-looking gold finish on the pick-up covers and bridge (which doesn't look as if it will last very long before flaking off) and slightly ill-fitting back-plates, I was very impressed by the overall quality of workmanship.

In comparison with my Fender Strat it's impossible to say that one is better than the other, only that they are both classic designs, suitable for slightly different styles of playing, and it would be very much up to the discretion of the player to decide upon which would suit him best. Incidentally, the standard of brand-new Fenders appears to be on the slide, from my own experience, but I have come across exceptions.

Incidentally, the Gibson Les Paul that I have been playing around with has a wine-coloured finish with a lighter red back, and makes a nice change from the standard black, white or sunburst finishes that are usually available.

For the last year I have been playing a Danish custom-built guitar which is aimed at combining the better qualities of solid Gibsons and Fenders. This guitar is called a MORCH, and I find it very pleasant to use, but after trying the new Gibson



(which is a standard model, by the way) I am seriously considering adding it to my armoury. After all, if you can't

beat 'em, you might as well join 'em!

Tim Renwick

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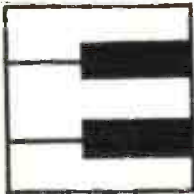


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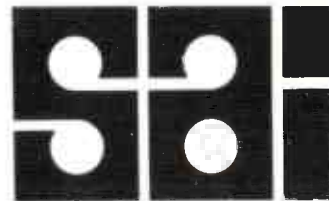
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INSTRUMENT REVIEW 2

YAMAHA SG2000

One of the men from Kemble—the British distributors of Yamaha—described this axe as ‘frightening’, and whilst appreciating that the comment was not totally unbiased, we can only agree with him. But (as a certain former editor of *Beat* put it) down to the technicalities of the brute: the model we tested is the most expensive that Yamaha produce, equivalent in price to, say, a Gibson Les Paul Signature. Ours was black with gold-plated fittings and two humbucking pickups. There is no join on the SG2000 between the body and the neck; the face is maple, and so is the core of the neck.

The unusual idea behind this was that a combination of mahogany — which forms the bulk of the body — and maple, a block of which runs right through from the head to the bottom, would bring out the best qualities of each. In other words, the guitar starts life as a single block of mahogany and maple. In order to enhance further the possibilities of sustain, there is a brass plate set into the wood which supports the bridge; the string vibrations are thus transmitted straight to the body.

A great deal of thought, then, has gone into the design of this fearsome weapon, right down to such niceties as aligning the grooves in the ivory nut in the direction of each machine head. As you can see from the photograph, the double cutaways are particularly deep, allowing maximum access. More of that later, however.

Strapped on, the guitar immediately gives an impression of *substance*: it is heavy, solid, and demands that you treat it with respect. For some reason, it has a very bluesy feel to it, lending itself both to manic riffing and slow, doom-laden, string-bending licks. It may have something to do with those large but very flat frets, because the action is truly amazing: there is no speed limit, and a four-note chord can be played with ease right up at the 17th fret. It's easy to see why Carlos Santana uses a Yamaha (in his case an SG175) — you can scream away dementedly at the very top, and ripple back down to the bottom in the twinkling of an eye.



The tone controls on a lot of cheap guitars tend to be pretty useless. More often than not they simply achieve the effect of

damping the volume. When you move up into the spheres of good instruments, however, tone becomes increasingly im-

portant. With the SG2000 it is possible to set the controls, after a bit of experimenting, in such a way that you can get a nice acidic treble on one pick-up, switch to the middle position for a plunky, countrified sound, and flick to the bass pick-up for a powerful booming bass tone. In fact, if you happen to be a blues guitarist, this is the one for you — a remarkably mellow sound.

The sustain is enough to turn any peace-loving guitar player into a megalomaniac. The pickups do actually pick up everything you play. So when I mentioned that the axe requires a bit of respect, I meant it. Something that is common to all good guitars is that they genuinely bring out the best in the player. Gibsons, Fenders, and — for certain styles — Gretsches all display their class immediately, and we can honestly add the Yamaha 2000 to this category. It's asking a lot to expect a musician to buy Yamaha rather than Gibson, if he has the money to afford either; on the other hand, it's about time the monopoly (or duopoly) was broken. There are so many makes of guitar on the market that we find it hard to believe the assumption that 95% of them are rubbish. The appearance, and even the name, of this axe suggests the Gibson SG. In fact, they are two different guitars. Yamaha have never copied their designs, and this is heartening. As it happens, we didn't personally go for the appearance — it isn't all that distinctive; but who worries about appearance when the sound is so good?

The model we were given was fitted with eminently playable strings, and it was immaculately set up. This in itself made a pleasant change, and indicates that the manufacturers do not skimp when it comes to things of this sort. In summary, when the guitar went back to Kemble at the end of our test period, we watched it go with the feeling that we had not finished exploring its possibilities.

Tested P.D. with Carlsbro Hornet and Yamaha B212 amplifiers. Recommended retail price £540 including plush-lined case and accessories.

INSTRUMENT REVIEW 3

LUDWIG ROCK MACHINE

This kit was first introduced to the at last year's Frankfurt Trade Show, and I was very eager then to get hold of one for review. Unfortunately, because of the big demand for them in America, they have only just arrived in England, and this has been the earliest opportunity I have had to borrow one.

The first point of interest was to see how the kit compared with the standard Ludwig wooden kit. I phoned a good friend, Dave Farmer, who is drummer with Blackfoot Sue and who owns a custom-built wooden Ludwig kit. He agreed to help with the review, and soon afterwards his kit and the metal one were standing side by side. All Dave's drums were an inch or two larger than the kit on review. Because of this we attempted to tune the metal kit down to the same sound as the custom kit, and to our surprise we succeeded. The reason for this was that we found the steel drums could be tuned a lot lower and looser than normal — without getting the usual clapping sound that loose skins make. This of course has many advantages: we also found that when tuned very high they could be made to sound like timbales.

The drums themselves had very little in the way of overtones, but there was still just a hint of a metallic sound. One definite point was the volume — this kit is extremely loud. We wondered, however, whether this was really an important point, since the drummer who could afford to buy this kit in the first place would probably mike it up anyway.

A small fault was found in the tom-tom dampers. Firstly we felt that two dampers could have been fitted — one for each head (i.e. top and bottom) instead of the single one which was on all tom-toms; secondly, the dampers rattled very badly, and because the kit's shells are all made of stainless steel, the rattling was amplified. In the studio this would cause havoc, due to the amount of time that would have to be spent eliminating the noise, and we hope that Ludwig will do something about it. We had to be content with wrapping a piece of gaffer tape around ours, and this seemed to work.



On the good side, the sounds this kit produces are very positive, so that when you play a fill around the kit, there is a lot more definition between the drums than usual. We both felt this to be one of the nicest things about the kit, and especially good for live performances. It was a strange fact, though, that when playing it you felt it had a very weak sound . . . and yet as soon as you stood out in front of it, it knocked you over! Beware — this kit is very powerful. All the drums were beautifully finished, and for looks I don't think you could get much better. Three points, however, about this: one was that we were a little worried about the shells getting dented. Although the metal was quite thick, it had already suffered a few scratches and dents. (Mind you, it was not brand new when

we received it.) Secondly, we wondered how condensation would affect the kit; it could rust, and yet lack of time with it prevented us from telling for certain. Thirdly, the greater sound reflection from the metal shells could lead to problems in the studio, from the point of view of achieving good sound separation.

The Rock Machine came with two cymbal stands, which were excellent; they were very stable, with plenty of height and angle adjustment. We felt that the hi-hat stand lacked height — this is a common fault with hi-hats, and we think that it would do no harm in general to make an additional set of rods which were a couple of inches longer, perhaps making them available as extras. The kit was also supplied with a basket-type snare stand, which was very good, plus a Speed

King bass drum pedal, and this we liked very much.

The sizes of the drums were: bass drum — 24" × 14", tom-toms — 13" × 9", 14" × 10" and 18" × 16", snare drum — 14" × 6½". The snare drum that came with this kit is the same as the one that was supplied recently with the Vistalite kit, reviewed in September of last year; in my opinion it is still one of the best snare drums on the market. The kit we found overall to be very good, but it takes a little while to get used to its sound and appearance. Once you have done this, you should find the Rock Machine an excellent kit, as long as you're prepared to pay the recommended retail price of £1,050, including VAT.

Tested H.R. and Dave Farmer



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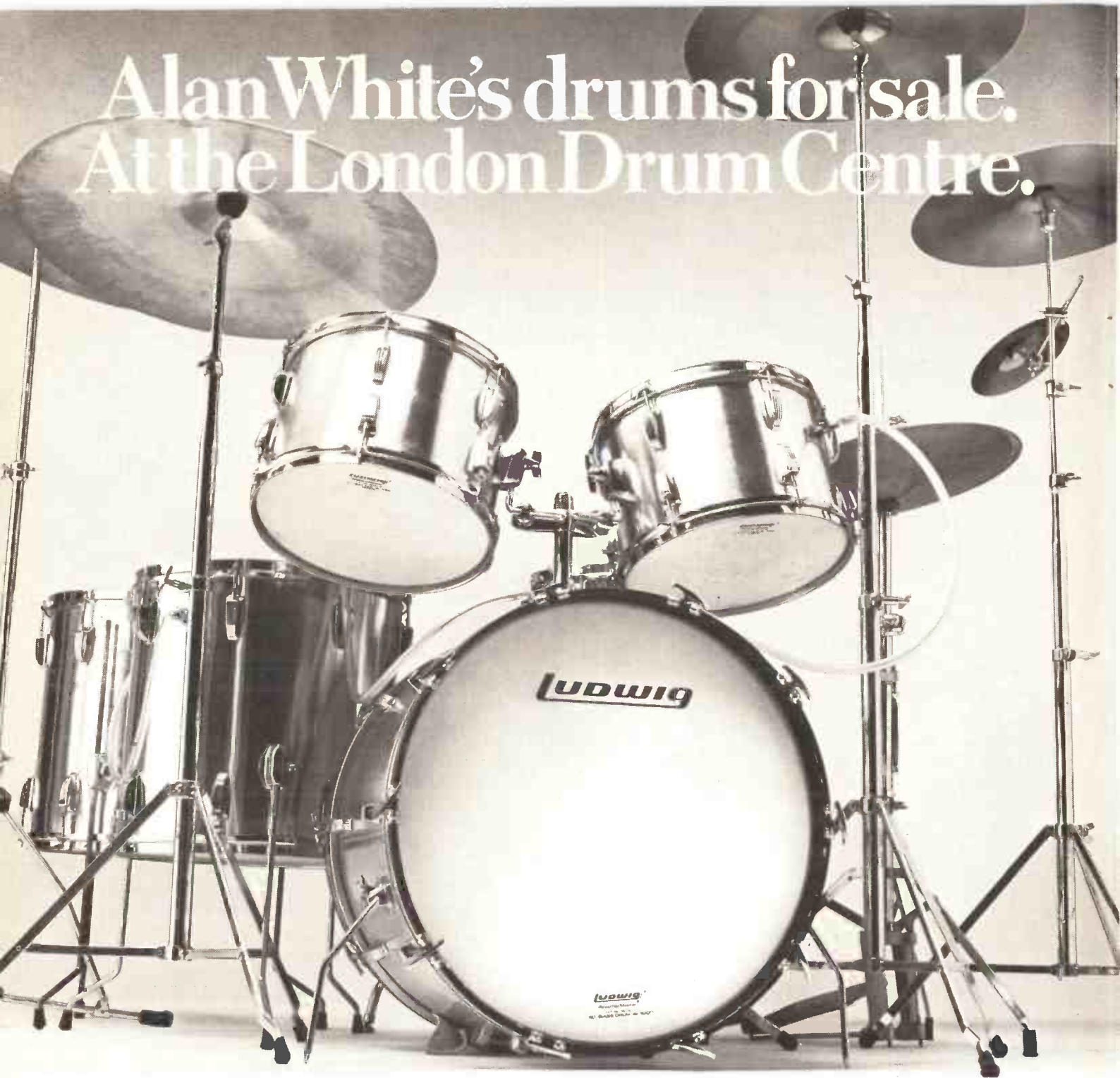
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LUDWIG

INSTRUMENT REVIEW 4

OVATION 1615-4 12-STRING

The subject of Beat's third guitar review this month is the Ovation 12-string 'acoustic electric'. Although it does not strictly compete in the same market as the Yamaha and Gibson, it justifies its inclusion in this tight selection of the 'world's best' because it is a totally unique instrument. There is simply no competition for it.

Ovation began manufacturing only eight years ago, but in that short time have established a reputation for innovation and reliability that is unparalleled. Among many artists who use Ovation are Ritchie Havens, Loggins and Messina, the Strawbs, Steve Winwood and John McLaughlin.

The Ovation story starts in 1966 when a research team from the parent company Kaman, established that the most efficient shape (in their opinion) for a guitar bowl is semi-parabolic, but this decision created a difficult problem. Because a guitar bowl must vibrate to amplify the tone, it should be extremely thin, and thin wood is, of course, fragile. Ovation then developed Lyrachord, a patented material. Simply, Lyrachord is inner woven layers of glass filaments bonded together with resins.

Bracing

Structurally, it needs no inner support or internal bracing, thus allowing the sound waves to project from the bowl without any break-up. This material allows Ovation to chemically tune the bowl to a specific resonance — in other words, every Ovation sounds the same.

The neck is designed to drop off at a slight angle relative to the top, which Ovation say eliminates the bowing problems inherent in other designs. The Ovation becomes an electric guitar as soon as you plug it in. It is fitted with a bridge pick-up which feeds a small Field Effect Transistor and this reduces hum by lowering the impedance, and also balances the tonal characteristics of the bridge pick-up with the guitar amp. The preamp is powered by a 9 volt battery and warning that a replacement is necessary is built in — the guitar distorts when the battery voltage drops below 6 volts.

Well, that's how it's made. We then asked Justin Hayward, who we knew was considering buying one for his forthcoming tour, to borrow it for a couple of weeks and then come back and give us his opinion.

"The Ovation is a unique guitar — the only alternative to it is to mike up an acoustic 12-string, with all the problems inherent in that sort of operation. It's a case of 'if you do need a 12-string for stage work, then this is the one you've got to buy'. It's a well-proven guitar — the neck's right, it's fretted just right, and it's easy enough to play, but it hasn't got the big sound you'd expect from a decent-sized 12-string. But against that it does project very well because of the bowl shape of the body.

Compare

To compare it with an ordinary 12-string miked up for stage work is a little unfair perhaps, but it does prove the Ovation's strength. Usually on stage I have a 12-string miked up with Neumanns, but the sound engineer would be reaching for a little bit more on virtually every single note, until you ended up with large dollops of feedback. The next problem would be I'd start pulling away from the mike and the engineer would have to start 'looking' for me — you know. It's an unpredictable arrangement. Still, having had time to do some stage rehearsals with the Ovation, I've discovered it's expensive in two ways.

Equaliser

Obviously it's expensive to buy in the first place, but I found we had to use a really good quality graphic equaliser when I used it through the ordinary amp which I like to have on stage with me. Used like that it became rather boomy — all treble and all bass — with nothing down the middle, so I found I had to knock off all the bass with an equaliser. In that respect it becomes a completely different guitar when it's amplified, because acoustically I suppose you could say its tone

is a little on the thin side with hardly any bass at all.

If I had to criticise it any further, which actually seems strange, because I do like the guitar very much and will probably buy this one myself, I would add that the G and the D strings are rather dominant, but then having been committed to using a graphic equaliser, that's a problem which can easily be overcome.

One interesting thing I found in rehearsal was that with two Ovations — one six and the 12 — it almost became one guitar because their sounds are so identically matched. This similarity can obviously be used to great effect in a live situation — the two Ovations were plugged through two Marshall 50s in the second channel, with the amps on identical settings, and the sound was superb.

Contrary to what it suggests in the guitar manual which recommends the volume control be set at 5, I found the best electric sounds were ob-

tained by turning the volume right down and using the amp to change the volume — the pickup really puts out a strong signal and I discovered you can really use the feedback it generates at higher volume to great effect.

Overall, I like the guitar, despite some of the criticisms I've had to make. The fact remains that there is no alternative anywhere in the world, and if you've got to use an electric twelve string, then this is the one. It's very strong, very light, and therefore comfortable to play during an exhausting session or gig; it's well finished, will take some pretty heavy bashing without batting an eyelid, and it has a unique sound as well. One thing does puzzle me though. Why don't Ovation provide a scratch plate for it?"

Ovation 1615-4 12 string acoustic electric. RRP £660 including case.

Justin Hayward



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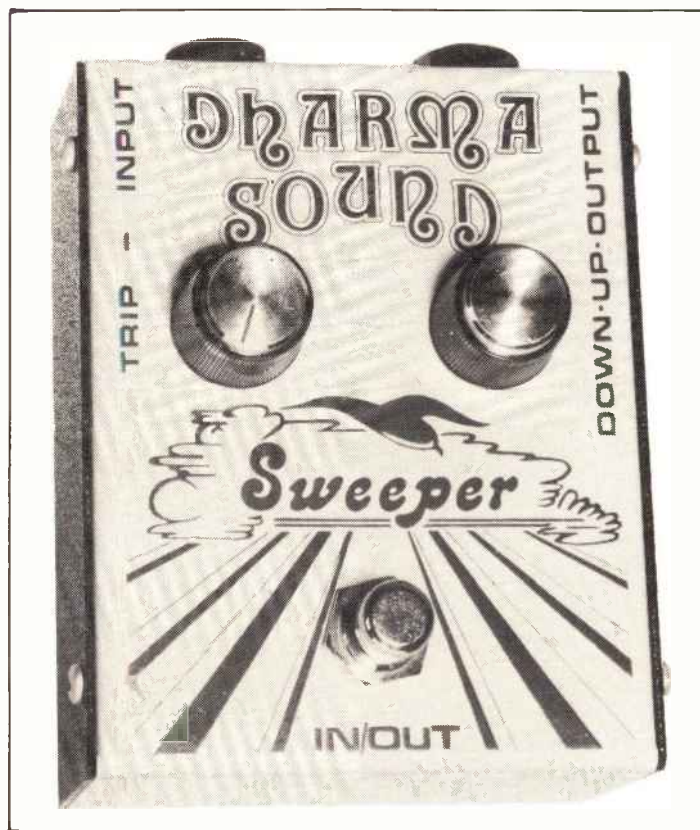
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The idea behind this unit, according to the manufacturers, is to provide an automatic wah-wah effect for those who cannot, for various reasons, operate a pedal, e.g. steel guitar players. There are, however, a number of other facets to the Sweeper which the term "wah-wah" doesn't quite cover. Apart from the on/off switch there are two controls: the first is the Trip, which varies the sensitivity of the unit to the incoming signal; the second is the Sweeper selector, which can be set in any one of three positions. These are marked Down, Up 1 and Up 2.

The function of the Down position is to sweep from the lower to the higher frequencies — in other words, to sound the equivalent of a wah-wah pedal being pressed slowly down. This also accentuates the attack of the note played, and thus provides you with an interesting funky effect. Depending on the force of the signal, the rate of sweep can be either quick or slow; with the Trip control flat out and a note played hard, the sweep will last anything up to five seconds, which is clearly too long for most purposes. This does, as I said, depend on the player, and if the Trip is adjusted so that it does not come into play too soon, the sweep will be shorter. We found that with the guitar we were using, the best setting was at around one o'clock. This would differ if the output was higher or lower: on the organ, for example, it was



necessary to set the Trip flat out to compensate for its lower output.

In the Up 1 position, the sweep is reversed, i.e. it starts in the upper range and sweeps down; the Up 2 is similar, but the sweep is much quicker, and whereas the attack on 1 is diminished, on 2 it is discernably

better. 2 has the additional feature of "bubbling" towards the end of the sweep, a pleasant warbling sound, close to, say, the sound produced by rapidly rocking a wah-wah. This was particularly effective when used with a bass.

The Sweeper takes quite a while to figure out, and longer

to reveal its full potential. Once you have messed around for an hour or so, however, you can begin to get the hang. We recommend it for use with inexpensive organs, since it provides a nice punchy lead sound, with more flexibility and attack than you might expect to get from such an instrument normally.

Snags, on the other hand, were also rather prominent. On the Down position, for example, there was a loud hissing; the makers tell us that, since the unit is built to a price, lower-noise IC's are a bit of a luxury; the Up 1 position was worse, in that it cut out a good deal of the signal. This would prove troublesome when a quick switch from normal to Sweeper sound was required, since it would involve a lot of twiddling with volume controls. The upper range of this position was also a bit too high, and again the makers tell us that they are looking into it — thinking, in fact, of lowering it.

All in all, though, we came out in favour of the Sweeper. A lot of thought has gone into what is, by today's standards, a pretty expensive piece of hardware. We were also impressed by Dharma's concern to develop the unit and to iron out the bugs, whilst trying to keep the price down.

Tested P.D. with Gretsch Roc Jet, Dylenelectron bass and Welson organ. RRP £34.95 inc. VAT.

NOVEMBER COMPETITION RESULTS

The winners of our November competition are Mr E. Mason of Cardiff, and Mr Pete Risdon of Brentwood in Essex. Mr Mason becomes the proud owner of an amazing Kasuga Custom hand-carved guitar, whilst Mr Risdon wins a Yamaha G100 B212 combo amplifier. Thanks to everyone for the thousands of entries we received. There will be another competition very soon.

JOHN LODGE

Taking the Natural Avenue

It's suddenly become very easy to track down the wayward parts of the Moody Blues! Last month I found Justin Hayward enjoying the prospect of some time on the road with his newly recorded solo album, and this month I discovered John Lodge, his partner in the Blue Jays, and the bass player with the Moodies, relishing the release of his own first solo album, 'Natural Avenue', and still ecstatic over the way in which it came together.

"In February of 1976 I went across to the States to look at studios in LA and San Francisco and while I was there an incredible feeling came over me

that maybe I should have been doing more than I was! I found everybody working — everybody except me, that is! I thought 'this is silly; I'm in the business and I'm not doing anything! That gave me the impetus. I realised then it really *would* be possible to get the people I really wanted to work with together to produce an album of my songs. It all became so natural.'

I asked how he went about gathering these people together.

"Well, once I'd made the decision it was easy somehow. I didn't know whether the people were in England or the States, whether they were under con-

tract, on tour, or anything, but it was incredible. Kenny (Jones) was in between doing the Faces (the Small Faces), Chris Spedding was in between doing his bit with the Vibrators; Steve Simpson was getting Meal Ticket together; Nick (Weaver) had just come back from the States and was in between getting the Andy Fairweather Lowe thing together; Jim Jewel had just finished a tour with Gallagher and Lyle, and the arranger, Brian Rogers, had just finished working. It was amazing. If anyone had said 'Pick all the people you want to work with and see how many would be free at the same time . . . well, it was incredible. It became a 'natural avenue' for me, and that's how the title came about."

John stopped for breath still beaming, and I realised this was becoming the easiest interview I'd ever been called upon to tackle. All I had to do was feed in a prompt and his enthusiasm for the project spilled all over the tape recorder! Because John's experience in music has been almost solely with the Moodies, people whom he knew well, personally and musically, I asked if he found any difficulty in putting his own ideas across to a group of 'harvested musicians'.

Period

"No, none at all. It all fell precisely into place. If I was playing a new song say, within the Moodies, we'd all sit around and play it, and then everyone threw up ideas until we arrived at the finished arrangement; I was a bit nervous at first with the guys on the album, because I didn't know what they were going to say, how they were going to take it — they might even have said they couldn't work with me at all: but when we sat down to talk and play a little it suddenly became just like a Moodies session which was, for me, absolutely beautiful."

As a songwriter I have to finish the songs and record

them, and then the producer needs to well, produce, and then I've got to decide whether it's exactly right, and then make a decision, and the producer disagrees — you know! You can literally go backwards and forwards all the while without ever making a real decision; and when you're mixing 40 minutes of music you might miss something, or want to add something every time you hear it — so there is a point when somebody *has* to make a decision — and that can only be the producer."

At this point I found I had the opportunity to slip in with a quickie about John's instruments for the benefit of those of you anxious to hear what equipment a cello playing bass player uses! "I'm still using my 1959 Fender Precision — which has become a friend. It's been everywhere, just absolutely everywhere, and I look at the guitar sometimes and think of all the countries it's been to, and all the episodes of my life it's shared and witnessed — it's amazing. I've got a lot of other guitars, but I usually end up playing that one. It's just got a special feel."

Double-neck

"I've got a Rickenbacker bass and six string double-neck, which I use on stage because one of the difficulties with being a bass guitarist is that a lot of songs I've written aren't written on bass. They're composed on guitar or even piano, and you've got to be able to *feel* the songs as well. I found the way to do that was, on some stage numbers, to play a six string phased electric and when it came to the raunchier part of the song, flick down to the bass neck. It meant at some points you didn't get bass on the quieter parts, but I thought it was worth losing that effect in preference to the effect created when the bass did come in — it came in with real meaning."

On the question of fretless basses, John went on "I don't really get on with them. The problem is when you're singing, you've still got to keep the whole thing going, and the bass player's real problem is that he daren't miss out anything. You start dropping notes all over the place or dropping out feel, and the whole band's in trouble. And so if you're singing on stage and blowing the rhythm, there's just nobody you can blame. So I try and keep as tight as I can; with a good drummer you can usually get that."





John has used and still uses Hiwatt, as well as an ampeg piggyback bass amp, and has tried a Maestro bass octave dropper in conjunction with a six string bass, but found that although the sound was good the action on the guitar itself was too restricting. He tends to write most of his songs on an old Harmony Sovereign 6 string acoustic which set him back the princely sum of 50 dollars 14 years ago! Now that 'Natural Avenue' is released, I asked if he has any plans for going on the road. He remained pensive for a time.

I wondered if the album contained a collection of songs from the Moodies' period for which there had been no outlet in the confines of a working group in which all the members had been prolific writers.

"No — it's all new stuff. All new songs, all new ideas. I have got a lot of songs laid on one side which were Moody Blues songs, or Justin and John songs, but I haven't gone into those at all. But the album is still John Lodge; it's also the John Lodge of the Moodies who's on this album. He was the John Lodge in the Blue Jays too. I haven't changed any direction at all, because what I did in the Moodies is what I wanted to do, and what I did on the Blue Jays album was what I wanted to do, and this album is exactly what I want to do."

I asked if 'Natural Avenue' was a 'bass guitarist's solo album' or whether, because the Moodies were always regarded as a 'group' rather than a set of five individual players, he had wanted to veer away from that direction in a solo effort? "Well, that was the important part of the Moodies, you see, because it didn't really matter what you played, or how you played it. I mean some of the things that went down on Moodies albums were incredible. For example, Mike (Pinder) and I were sat down in the studios for three days with two cellos, and when it was finished it sounded like there was half an orchestra there. But we used to have sellotape marking up where the frets were, and we had made two albums before we learned you didn't tune them up the same as bass guitars! I mean, it's true, we made two albums — but so what? What we were trying to get over was the music, and the lyric, and the feel — that's what was important. The tools were only instrumental in doing that — and the same happened when I started to make this new album.

"We suddenly realised that all these people I wanted on the album were all part of making the 'feel'. I could easily have

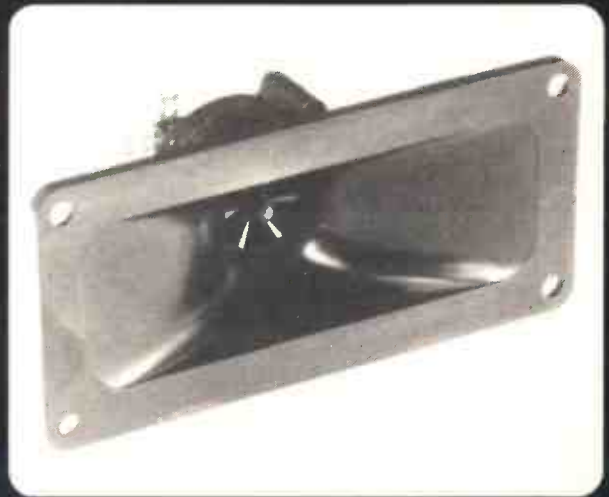
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John Lodge cont.

said 'right, I'm OK on bass, and I'm going to get someone to play acoustic guitar all the way through and show them what I want' — but that wasn't it, you know? I wanted to create the same feel, and I succeeded. So I wanted to get away from the bass-orientated album as it could have been a bit self-indulgent."

Tony Clarke, the producer of



virtually every piece of Moodies' originated music, also produced 'Natural Avenue', which was recorded at Threshold, but then taken to the States for the final mixing at Sunset Sound in L.A. Why?

"Well, we've got American management and it always seems a good idea to take a tape over to show them what you've been up to anyway! And it's a good bouncer for ideas too. Eight years ago, or even five, England was where every piece of music — progressive music — seemed to be originating. But now there's so much happening in America — it seems a good idea to put an album with the engineers there. Sunset Sound had been working with Neil Young, Jackson Browne, and Neil Diamond, and the engineers had been working on all those different albums — it sort of gave them a lot of different experience which I rate highly — I found I could tell from their reaction to a take how good it was. But" he continued leaving the next question stuck somewhere down my throat, "I don't like being involved in the mixing too much."

"One thing that always worried me is replacing one thing with another, one band with another band. So I don't envisage going on the road with

another band because it would be like replacing Justin and I with yet another band — because that in itself tended to replace the Moodies with another band. I thought it seemed to be getting away from me. If you look at the whole picture of the Moody Blues — they turned up in '66 and went through the whole cult of rock music — right the way through.

Power cuts

And you're never ever going to replace or emulate that because of what it was. It was the time, it was flower-power, it was hippies, it was drugs — it was everything, and it embodied everything. I could never replace that. I could never replace that feeling, so I want something totally different. You've got to use a different head to think of the road situation, so perhaps in a few months I'll do something perhaps on the lines of selected one-off concerts — but not a tour."

But despite the statement that the Moodies could not be replaced, John is well aware that they could be replaced — by the Moodies themselves. He blames the exhaustion of their last World Tour coupled with arriving back in England at the

time of the three day week, power cuts, TV finishing at 10pm, a whole feeling of negativity for the demise and that in turn gave us a negativity towards what we should do collectively, because we couldn't see a way out. Then Mike and Graeme both left England so there was no musical direction to develop within the Moodies — we simply reflected the blank feeling of the time. But I think the Moodies will come back together again. I was with Mike in America last week, and spent a lot of time with him — it was great. It's the same."

But in the solo field John is very happy at the moment. The imminent release of the album (you'll be listening to it by the time you read this) is only a part of the aura of contentment and exhilaration that surrounds him. "I began again with Justin — it started to come out at that point, and as soon as I realised what I had to do it gave me an incredible feeling. I was no longer looking for just two songs to put on an album, I was looking at the whole concept. Now, solo, I haven't stopped writing. I'm enjoying it again . . . my Natural Avenue is there . . ."

by Tom Stock

maine



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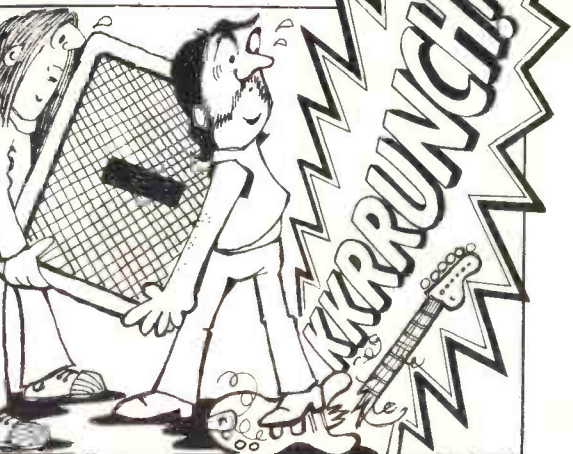
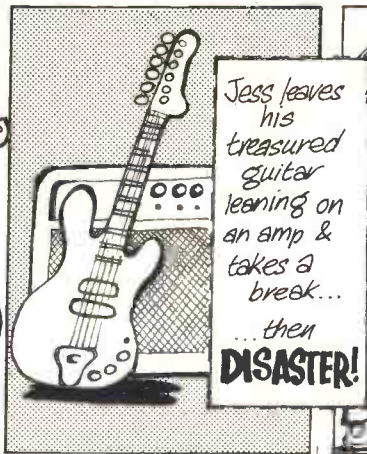
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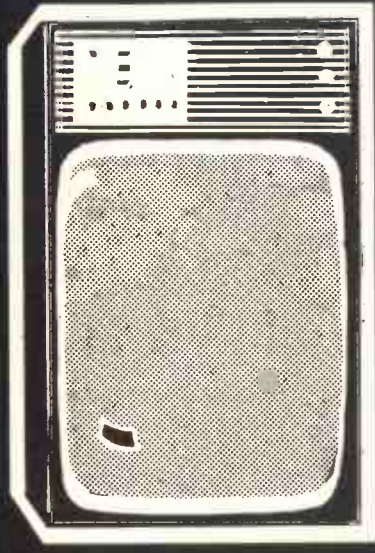
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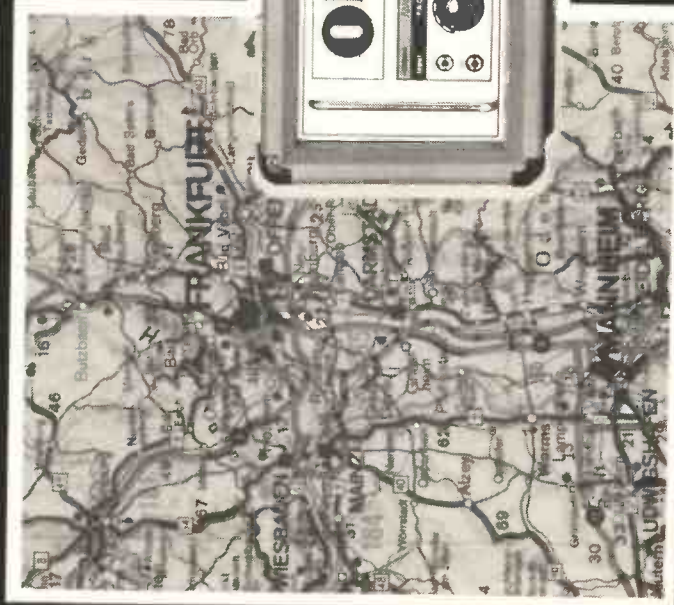
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GREGG ALLMAN

It is now history that the Allman Brothers Band has split. But the work and musicianship present in its ranks during the group's history cannot be ignored. The absolutely breathtaking guitar and slide work of Duane Allman remains as a textbook for bottleneck players. While Duane's guitar work tends to overshadow much of what the Allmans did, it was the guidance, writing, and keyboard work of younger brother Gregg that shaped the sound of the band. When the group lost Duane and bassist Berry Oakley it was Gregg who rallied the troops and produced such memorable albums as 'Win, Lose, Or Draw' (Capricorn CP-0156). The 30-year old vocalist/keyboardist had recen-

tly begun incorporating Clavinet and synthesizer into his performances (prior to the group's split) in addition to the Hammond B-3 organ which is his mainstay. Interestingly, he started out not on keyboard but on guitar.

It was on November 10, 1960, that Gregg acquired his first guitar, a \$21.95 special from Sears & Roebuck. "That was a very happy day in my life," he recalls. For four years he played guitar in such groups as the Y-Teens, the Shufflers, the Escorts, the House Rockers, and the Untils. Eventually he realised that brother Duane had the guitar licks down and switched to keyboard.

The Allman Brothers' first collaborative band was called

the Allman Joys, and was formed in Florida in 1964. At that time, Gregg was playing a Vox organ through a Leslie 147 cabinet. He reports that he considered the sound reasonably acceptable, but it wasn't until years later that he sat behind a B-3. He feels that he never would have settled for the Vox sound had he known about the Hammond.

Gregg found the tremelo and chorale features of the Vox interesting, but when asked what it is about the B-3 that attracts him, he says simply, "everything. There's not another organ that has a touch like it, and it seems like there's not even another organ that has the same shape keys. And I know there's not another organ



Solo after fourteen years

that has that funky sound. I guess it's the percussion sound that makes the B-3 what it is." For a short period he was using Hammond L-100 (with offset keyboards) but gave it up because he felt it had "no balls."

Waves

"Of all the things that I do, I guess I like singing better than anything," he testifies. "Singing and writing. Of course, writing is a thing that comes in waves, and the waves may be very far apart." With regard to singing and playing simultaneously, he reports, "I never had a whole lot of trouble co-ordinating my singing with my playing because I got that down while I was working with the Hour Glass. But working the organ stops was hard at first. I didn't realise that you could preset a setting change and then just hit one button. At the beginning, I did the settings totally by trial and error, but it never really interfered with my singing because if I got to a place in the song where it became a problem, I'd just take my hands off the organ and start singing."

Allman plays his B-3 through four Leslie 122 RV cabinets, which have each been beefed up to 210 watts. His only other instrument at present is a Hohner D-6 Clavinet, which he senses as a cheaply built instrument. "It's like a plank with keys on it," he asserts. Listening to Stevie Wonder influenced Gregg to tackle the Clavinet, and he uses it to double Lamar

Williams' bass lines. "It puts a little bit in the sound and also enables you to have the bass line coming from both sides of the stage. On 'Win, Lose, Or Draw' I doubled the bass riffs on a couple of songs and that had a good effect."

Allman recently tried out an ARP String Synthesizer and is considering using it during an upcoming solo tour. He found the transition from organ to synthesizer an easy one because of the similarity of the touch on the two instruments. He also worked briefly with a Mellotron, but gave it up because he felt that "You have to be an electronics engineer just to play it." Nevertheless, he is planning to make his next solo album a "real keyboard affair."

Allman's keyboard expertise was furthered by his work with the Allman Brothers pianist Chuck Leavell, who joined the group in 1972. He indicates that Leavell has provided him with a great source of inspiration and information.

Sustains

Leavell, for his part, refers to Allman as "a real tasteful organ player. He's not what I'd call a hot lick organ player, like a Jimmy Smith," Leavell continues. "He does mostly sustains and chordal work underneath the rest of us. He's real easy to play around. We hit it off well musically. Gregg is one of the few rock organists who use draw bars the way they ought to be used. Most organists in rock set them one way and leave the

setting for a whole song, but Gregg changes the sound a lot to go with the words or different parts of the music. He uses the organ tone to its full effect."

Gregg maintains that Leavell was not brought into the group after Duane died solely in order to take a load off Gregg or to allow him more freedom in singing. Nor did Allman feel more pressure to solo when the original lead guitar duo was sundered. "I never felt that I had to stretch myself to cover something," he states.

Percussive

On the other hand, Allman has been cultivating his soloing talents in recent years, along with the rest of his technique. Because the Allman Brothers Band had two drummers, left-hand accompaniment (bass) in the organ had never been crucial to the sound. He was free to chord with his right, and during organ solos the rest of the band provided plenty of harmonic and rhythmic content. But again, working with Leavell has made the possibilities of left-hand work apparent to Allman.

Gregg used no bass foot pedals, because he felt they would be useless in the presence of a bass guitarist. He also comments that Hammond bass pedals don't have the percussive attack of a bass guitar. "Plus, how would I control my hands and my feet, and sing at the same time?" he laughs. "Whew! I can barely chew gum and walk at the same time."

"I'm not a great soloist," he concludes, "but I'd like to be able to think that I can hold my own. I'm working towards that. I started singing fourteen years ago, so by now I've got that pretty well down — down enough to go on to some solo things. I've always wanted to be a soloist, but then you always want to be something you're not. I've always kind of messed with three or four different instruments." On his recent solo tour, he co-ordinated a 26-piece ensemble and it is in this role that he feels he makes his greatest contribution. "Just

putting things together," he remarks, "is mostly my whole trip."

In 1967, Gregg and Duane formed the Hour Glass which broke up because of management hassles. During the year that followed, Gregg worked in California as a singer with studio bands, an experience that he recalls as "a disaster." Meanwhile, Duane returned to Alabama and worked as a staff guitarist for the Muscle Shoals recording studio. But Duane grew restless, and finally, in 1969, gave his brother a call.

"I was sittin' there starvin'," Gregg elaborates, "and Duane called me up and said he had five cats together who were really into their instruments, but who didn't sing a whole lot and didn't write very much. He said he had two lead guitar players (himself and Dick Betts), two drummers (Jai Johanny Johanson and Butch Trucks), and a bass player (Berry Oakley), and he wanted me to come and play organ, write some songs, sing, and just sort of gather the whole thing up and send it in a direction.

Settings

"I had only sat behind a B-3 about three times," he continues, "before I got in the Allman Brothers Band. They said they'd buy me one because I'd always wanted one." Much of his previous keyboard work had been done on piano, and he reports that the change was so drastic that he was tempted to give up the unfamiliar instrument.

Even at this early juncture, Gregg was as interested in tone settings for the organ as he was in the playing itself. He realised that certain settings would create idyllic effects, and early on pursued the idea of putting "gravy" on the music. Though he loves both keyboard and guitar, his main interest is in singing.

"Of all the things that I do, I guess I like singing better than anything . . ."

by Charles Stevenson

THE STORY OF LENNON & McCARTNEY-

Part 9

Last month we saw how the touring days of the Beatles came to an end, and the next period of their development began, mostly spent in the recording studio. It was with the 'Revolver' album that they seem to have broken away from the concept of being a hit-machine; before 'Revolver' there had never been any idea that pop music could be remotely serious. It was not thought necessary to examine lyrics or musical structures in pop at all closely, since they would invariably prove to be flimsy and insubstantial — as indeed the vast majority of hit singles today still are. That much will probably never change. But what 'Revolver' began, and 'Sergeant Pepper' consolidated, was a shift

of focus from singles to albums. 1966 was, of course, a great year for albums in any case: Dylan's 'Blonde on Blonde', Cream's first album, and Eric Clapton's with John Mayall; then there was the Stones' 'Aftermath' and the Beach Boys' 'Pet Sounds'. So although the record companies and the majority of record buyers still thought in terms of singles, the musicians themselves had clearly reached a point where they felt they had more to say than could be crammed into a 7" disc.

'Revolver' has been considered a McCartney album, and to some extent this is true. His songs include 'Eleanor Rigby', 'For No-One', 'Here, There and Everywhere' and 'Good Day Sunshine'. They tend to be

extrovert-type songs, or else, as in 'Eleanor Rigby', songs of observation rather than personal experience. Lennon's, on the other hand, were more introspective, and what they gained in terms of insight, they also gained by greater polish: 'She Said, She Said', 'And Your Bird Can Sing', 'I'm Only Sleeping' and 'Dr Robert' were amongst his compositions, and this highlights another point. John and Paul were by this stage writing separately, although the magic words 'Lennon-McCartney' continued to appear on the label. Meetings were held during recording to discuss and criticize each other's songs. George Harrison's songs established their authority with 'Taxman', 'Love You Too' and 'I Want to Tell You'; 'Taxman' is the opening track on the album, whilst 'Love You Too' again features the sitar, as 'Norwegian Wood' had on 'Rubber Soul'. Lennon's 'Tomorrow Never Knows' is the most musically important track, however, in that it utilizes revolutionary techniques, such as reverse tapes. Lennon himself said later that his intention had been to create the effect of thousands of chanting monks, and certainly the track remains to this day one of undiluted weirdness.

Indian music, halluci-

nogenics and mysticism combined in catapulting the Fab Four into the psychedelic era. In September George and his wife Patti went to India, though it wasn't until the following February that they met the infamous Maharishi Mahesh Yogi. In the meantime John had appeared with Dick Lester in the film 'How I Won the War'. Also in February '67 came the next Beatles' single 'Penny Lane' c/w 'Strawberry Fields Forever'. Predictably, it was 'Penny Lane' that got the airplay in England, whilst 'Strawberry Fields' was regarded as superior in the States; whichever was the A side, the public evidently didn't rate it quite as highly as EMI had hoped — it was their first single since 'Love Me Do' that failed to reach number one.

Sources

Never mind — in June came the magnum opus, 'Sergeant Pepper's Lonely Hearts Club Band'. It has been overrated — to the extent of overshadowing 'Revolver's' importance; it contains some of Paul McCartney's sillier stuff ('When I'm Sixty-Four') and some of his most syrupy sentiment ('She's Leaving Home'). But these little clouds are quickly banished by such giants as 'A Day in the Life', and 'Lucy in the Sky with Diamonds'. 'A Day in the Life' was, of course, banned by the ever-enlightened B.B.C. and by some American radio stations. The inspiration for the songs on the album came from a variety of sources: 'Good Morning' entered Lennon's head via an advert for Kellogg's Corn Flakes, whilst 'Lucy' (so he claimed) came as a result of picture painted by his son Julian. 'She's Leaving Home' was a story in the Daily Mirror. Also on the album was Harrison's last Indian song — 'Within You, Without You'.

In July there was another single — 'All You Need is Love', recorded live in front of a world-wide TV audience which various estimates have



The Moodies' Ray Thomas looks as if he's just won the game!



Supper with the Moodies; fatefully Denny Laine, then a Moody (next to Ringo) was later to team up with Paul in Wings.

put at around 150 million. This was something of a disappointment, since the song was banal in the extreme, as was 'Hello, Good-bye', released that November.

More important, however, was the death of Brian Epstein in August. Brian took a drug overdose whilst the lads were in Bangor with the Maharishi. He had always disapproved of their drug taking, and was suspicious of the guru, and both, perhaps, combined to give him the feeling that his boys were slipping from his grasp, and that he could no longer serve any useful purpose on their behalf. He tried acid during the 'Sergeant Pepper' period, and it seems that he didn't like it. All this increased his sense of alienation, and along with other more personal problems, led him to kill himself on August 27th.

The Beatles were profoundly shocked. Their father figure had gone, and they decided there and then that if Brian could no longer manage them, no one else would. And it was from this

point that the business end of things started to go wrong. They embarked on a number of ventures that Epstein would doubtless have entered into with more circumspection: the Magical Mystery Tour was a superb EP, but as a TV film, shown on Boxing Day, it was judged a pathetic farce, (*Yeah, but look who did the judging — Ed.*) and hasn't been shown since. (Though another screening would doubtless push up the ratings.). The EP was a double, having six tracks in all; it was packaged with a story-of-the-film picture book, which was surreal enough, and all done in a very tongue-in-cheek manner. It has recently been re-released by EMI in its American format — namely an album, with 'Mystery Tour' on one side and a collection of the '67 singles on the other.

In December the Apple business got under way, but the story of that and accompanying disasters will appear in next month's rip-roaring episode.

ABC OF TECHNICAL TERMS

DRY

A left-over D from last month. This term is studio slang for non-reverberated sound ("dry" as opposed to "wet"). Thus if during a mixdown the producer decides that vocals, for instance, are too distanced or echoey, he might ask the engineer to "dry them up a little".

ECHO

Repeated sound. The method of achieving this will vary according to the type of echo and the quality of the unit's sound output. The most basic way of achieving an echo (unless you happen to live in an Alpine valley) is by the use of a tape recorder with separate record and playback heads. The signal from the instrument or microphone is fed to the record head of the machine, and a selected amount of the sound being picked up by the playback head is then fed back to the record head again. The signal, as monitored by the playback output of the machine will therefore contain a certain proportion of sound that is in-synch, with the original instrument or voice, and a varying proportion of sound that has been delayed by whatever time the tape takes to pass between the record and playback heads. The number of echo repeats Filters (VCFs). The guitar signal starts the envelope or less of the playback signal to the record head. When a very small amount of signal is fed back, there will only be one or two repeats that are audible in comparison to the original sound, and when almost all the signal is fed back, the result will be a noisy oscillation — the familiar "cha-cha-cha-cha" that occurs when the swell or repeat control on an echo machine is turned full up.

Tape echo machines are basically just specialised adaptations of the tape-recorder. Multiple playback heads (as in the WEM Copicat) or a playback head that is adjustable in position (as on the Binson Echoplex) are used to give a variation in initial time delay that is independent of the tape speed. Tape loops, cassettes, or "infinite reels" are used so that you don't have to keep winding the tape back. All the necessary wiring needed to produce an echo is also built in: controls labelled "depth" or "amount" vary the proportion of signal initially fed to the record head, and controls labelled "swell", "repeat" or "depth" vary the amount of signal that is fed back from the playback head(s).

Some tape echo machines have an S.O.S. (sound-on-sound) switch, which disconnects the erase head, allowing the unit to be used as a mini-tape recorder or the accumulation of sound-collage of multiple sounds in echo.

Other types of echo unit: some manufacturers (including Binson; at one stage) have produced drum echo machines, where the signal is recorded on a continuously revolving magnetic drum instead of a tape. Digital delay lines (see last month) which have enough time delay sections may be used to produce echoes of a very high sound quality, but they're rarely seen outside studios, because they cost so much. Spring reverb units may also be used to produce a form of echo by re-injecting a certain amount of reverberated sound from their outputs to their inputs. Controls are often provided to do this on mixing consoles, provocatively labelled 'spin'!

ENVELOPE GENERATOR

Name given to a function module on a synthesizer. This module modifies the amplitude-time characteristic of a continuous input tone to give it "attack" and "decay" characteristics. Controls are usually provided for the initial delay when the note is "played" and the initial loudness, for the delay period during which the note increases in loudness, the greatest loudness and time during which this level is held, for the delay period during which the note decreases in loudness, and for the final loudness at the end of the note. When all these features are included, simulation of very fast attack/decay instruments (mandolins, for example) is possible. Some synthesizers provide the facility for an external trigger (other than that from the keyboard) to initiate the envelope. This means that instruments like guitars can be treated by synthesizer modules such as Voltage Controlled Filters (VCF's). The guitar signal starts the envelope shape that has been programmed by the controls on the envelope generator, and the envelope generator, in turn, controls the effect that the VCF has on the guitar signal.

EDITING

The process by which two sections of magnetic tape are spliced together to make up a finished piece of music. Editing is a general term that covers either the removal or the addition of sections of tape.

COMING NEXT MONTH

A thorough examination of Pink Floyd's updated PA system including their new 40 channel mixer as an exclusive preview to their forthcoming world tour

album reviews



THE EAGLES HOTEL CALIFORNIA ASYLUM K53051

The loss of Bernie Leadon and the addition of Joe Walsh has done little to the Eagles. That's the most significant thing about this latest offering from them, and it's hard to say whether it's good or not. The Eagles are not, and never have been, a band of personalities, unlike most American bands of their ilk. At no time in their career has one member stood out as the driving force behind their music and approach, and in many ways it seems as if they were determined that Joe Walsh's arrival was not going to upset that pattern. Indeed, when the news first broke, someone in the Eagles camp stopped Walsh from talking to the press about it, probably in an attempt to kill any idea of a cult figure emerging.

In that respect they have succeeded admirably. "Hotel California" does not, on face value, suffer from the exchange. But I believe that it is only a surface similarity, and the problems are still to come. The fact remains that while Walshy is a pretty fierce guitarist, able to pull out all the stops, contort his face into mid-sixties expressions of anger and despair, and generally get it on in a manner reminiscent of the full-volume boys - cos - they'll - never - hear - the - bum - notes days, he is not a writer. And although not as prolific as the others in the band, Bernie Leadon was able to pull a good one out of the bag on every Eagles album before this one. "Desperado" produced "Bitter Creek", "Eagles"

produced "Witchy Woman" (co-written with Don) and "Earlybird", "On the Border" saw "My Man" and "On the Border" (co-written), and "One of these Nights" contained two of the best — the instrumental "Journey of the Sorcerer", and the final track on the album which it now turns out is his farewell song, "I Wish you Peace".

Still, this is not a musical obituary. The Eagles spent a lot of time getting "Hotel California" together, despite accusations of resting on laurels (made of green ones) while the compilation "Greatest Hits" rode high in the charts, pulling in the loot, and the product is an interesting one. It differs slightly from the earlier efforts, but I for one am a little disappointed.

"One of these Nights", this album's predecessor, saw the band hitting a very soft point, melodic and warming, but with very little of the raunchier, Southern boogie influences that had hallmarked earlier productions, and I had secretly hoped that Walsh's introduction would have hardened up the sound. It hasn't. Even the one song he wrote alone "Pretty Maids All in a Row" is covered rather unpleasantly in dated string arrangements humming along in the higher registers in the background. Still, it's a better album than I'm making out so far — but it's because I believe the Eagles to have the capabilities that Buffalo Springfield had at one time that I'm not going overboard, digging frantically into the Thesaurus for a splurge of lengthy polysyllabic superlatives to splash all over the cover.

High points on the album are the title track, which seems to have some black influences, "Wasted Time", a vocal interpretation of the ideas that Bernie initiated with "Journey of the Sorcerer", "Victim of Love", which allows Walsh a certain amount of licence with a meanish slide guitar, and the melodic "New Kid in Town", which might make a single some time in the not too distant future. All the established identification signs of the Eagles

sound are still there — immaculate close harmonies which honestly have no equal in this type of music, taking off where the Byrds finished many years ago, melodies that are friendly, making you smile after not hearing them for a couple of years, some really super harsh chunky chord work, excellent between the individual members which maintains their anonymity within the confines of the band.

To finish then, listen to the best song on the album by far — one which recalls "Desperado" — "The Last Resort". Don Henley's lead vocal is soft, throwaway, and just faultless. You keep waiting for the chorus and it never comes, the verses threading into one another weaving a tapestry of images with the lyrics. Very Western, very Steinbeck almost, and very, very Eagles.

T.V.S.



GENESIS WIND AND WUTHERING CHARISMA CDS 4005

What music from the latter half of this century is most likely to survive into the next? Idle speculation this may be, but my guess is that even if the music isn't that of Genesis, it will be something similar.

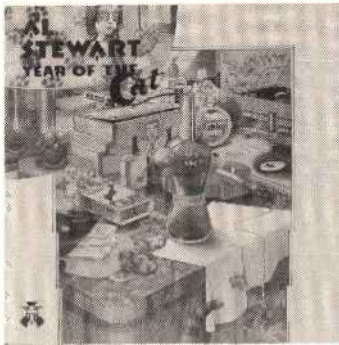
"Wind and Wuthering" is their seventh album (or eighth, if you count the disowned first effort), and whilst it doesn't offer anything startlingly new, the material is well up to strength, without really scaling the heights reached on "A Trick of the Tail". The whole thing is an exercise in pastel shades: this is evident even from the sleeve, a beautifully restrained painting in shades of grey, depicting autumn on the front and winter on the back. There is even a hint in the title. Anyone who's read "Wuthering Heights" will know that it is set in a softly dramatic landscape, with a strong undercurrent of wilder passion. It all sounds very romantic, but that is essentially the feeling to this album. It includes, for example, what must be their first straight love song — Mike Rutherford's "Your Own Special Way".

But let's start at the beginning: the first side begins with "The Eleventh Earl of Mar" — a tale of rebellion in eighteenth-century Scotland. All topical stuff. Seen through the eyes of (presumably) the Earl's young son, the attempted march on London ends in defeat; so much for the historical — the next track is "One for the Vine", and this takes a similar story from a different point of view, and extends it into the mythical. The story is of the circular kind: like Rael looking at his brother's face and seeing his own, the "chosen one" is a soldier who deserts from the army of a strange religious leader, only to find himself "chosen". It's the classic Genesis tale, with something rather unearthly and timeless about it, and this is mirrored perfectly in the music. The two songs work well through being placed back-to-back. The mood is quiet and forceful, setting the tone for the whole album. The haunting "Your Own Special Way" comes next, and the side ends with the strangely-titled "Wot Gorilla?" — a short instrumental with a breathless rattling drumbeat from Collins; like so much of what Genesis do it is symmetrical, beginning and ending with an eerie tinkling of sleigh-bells.

The first track on side two is Tony Banks' "All in a Mouse's Night", and though the subject matter is mock-heroic, this is one of the most powerful songs on the album (though I may be biased, having seen Collins act out the story so magnificently at the Rainbow). The mouse of the title is saved from pouncing cat by an opportunely falling jar, and the cat later makes its excuses by claiming that it was attacked by a "monster mouse... ten feet tall." OK, it's silly stuff, but that's where the appeal lies. "Blood on the Rooftops" is a song about television, beginning with some very nice classical guitar by Hackett, and the band composition "Unquiet slumbers for the sleepers" leads into "Afterglow". These two are really a single piece, dedicated to Heathcliff, the brooding hero of "Wuthering Heights".

If this review rabbits on a rather inordinate length, it's because there's a lot to say about the album. No apologies for that. Looking at the albums of Genesis as a whole, I would place this one at the other end of the spectrum from "The Lamb Lies Down", not in quality, but in style.

P.D.



**AL STEWART
YEAR OF THE CAT
RCA RS 1082**

What do you do when one of England's old established folkies spends some time away from home, adds a few people to the sound, gets his name in lights all across the States, and pushes an album into the top 20 over there — yet still manages in spite of all this, to remain essentially an English folkie, now bound up in a more rhythmic package? Well, the answer is, you listen, and listen damn good, cos this is one hell of an album, even disregarding its ancestry, which is probably the best way to look at it. But I will in passing say that it seems a heck of a long time since I sat in basement flats in the 'Bush', sympathising with "Bedsitter Images", the early Stewart album packed with soleful images, heaped in enormous dollops of self-pity and apathy — I could identify with that then.

"Year of the Cat", however, is a different story. It is still dominated throughout, almost held in a tight stranglehold, by Stewart's creative, imaginative lyrics and his unique voice — albeit still reminiscent of your actual public schoolboy putting across early Dylan songs at a school revue.

Amongst the musicians gathered for the album are Tim Renwick — see this month's instrument reviews — who provides some tasty and tasteful licks in places throughout the album, Peter Wood, Don Lobster and Stewart himself, who put together some 'sweet' piano riffs — particularly the laid back 'Midas Shadow', and Stuart Elliott who's drumming is soft, tight, exceedingly rhythmic, and occasionally explosive, though to my mind pushed back too far by the mix.

Still, it's an interesting album. All the melodies are hummable after a couple of spins, but seem to me to be a little lost with a band — Stewart could still project himself as a solo acoustic artist, but I suppose the road to success on that line is

very narrow. He is unique in his ability to make the lyrics into musical instruments — a difficult concept to explain, but somehow not only does his voice act as an instrument, but his amazingly clear diction makes the sound of the word more important than the word itself after you've heard it a few times.

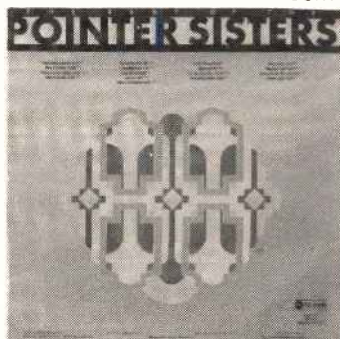
My favourite tracks are 'Sand in Your Shoes' and 'Flying Sorcery' — for no particular reason other than that they appeal to me. If I'm not coming out with a like-it or not-like-it, it's because I don't feel it's that sort of album. It's rare for a record like this, which relies heavily on some excellently clever lyrics, to stand up without spending too much time actually listening to them. I suppose I do like it, but perhaps more as an indication of what Stewart could be getting into now, as he seems on the threshold of a more substantial musical identity. It would also be pleasant to see him getting it together over here.

T.V.S.

**THE BEST OF THE
POINTER SISTERS
ABC D611**

The Pointer Sisters have made zero impression on the British record-buyer, and that's a shame. Even their amazing US single hit "How Long" (no relation to the Ace song) did nowt here. Well, this is your chance to catch up on what you've been missing — a double album of knock-out vocal music from what must be the hottest four-part-harmony group around. To begin with, the variety of styles they have at their command (and I *mean* command) ranges from the funkier, steamiest, rhythmic soul, as on "How Long" or "You Gotta Believe", through barrelhouse blues — "Wang Dang Doodle" through the scattiest high-speed jazz singing, as on "Salt peanuts" to the moody drug-withdrawal-in-the-30's atmosphere of "Black Coffee". And we're barely beyond side one yet.

The acrobatic voices of these four chicks are well com-



plemented by some fine session-playing — the string-bass, piano and drums being particularly sharp. And when it comes down to it, the kind of music that has produced the Pointer Sisters is that of the jazz three-piece. Though they often drift over to soul, it's the older forms of music that offer them the chance to excel. There has been considerable interest recently in tuxusic of the 30's and 40's, aroused by such people as Dan Hicks in the States. In Britain we tend to regard the period as having been dominated by Glenn Miller and Vera Lynn, thanks to the tastes of certain elderly gentlemen in the BBC. But it also had room for such phenomena as the Chicago blues, Duke Ellington and, yes, the Andrews Sisters.

This album won't sell here because it won't get any airplay at all. It also has an abysmal cover, guaranteed to put off the casual record-shop browser. But when you come across it in a bargain bin in a few years time, do yourself a favour and buy it.

P.D.



**PHOEBE SNOW
IT LOOKS LIKE SNOW
CBS 81714**

The shock wave which Phoebe sent through America in 1975 has yet to hit Britain, but it must only be a matter of time. She is a singer in the mould of Bessie Smith/Billie Holiday, and in fact one might almost imagine that Tamla Motown had never happened, to hear those mature, sophisticated tones weaving their way around a strong choice of material. More than half are Phoebe's own compositions; they have that indefinable *classy* quality that makes them instant candidates for cover versions by lesser singers. The album begins with "Autobiography (Shine Shine Shine)" which CBS must surely release as a single: it starts, as do several of her songs, with a bit of bluesy acoustic guitar, before a funky little rhythm section slips in, joined later by a New Orleans-style horn section

and a soulful black girlie chorus. The whole thing ends up as a driving stomper — a fine choice for the first track, since you have no option but to continue listening through the rest of the side.

Though her ability to sing loud and hard (e.g. "Stand Up on the Rock") or soft and soulful ("Teach Me Tonight") is quite remarkable, her roots are solidly in the blues. "In My Girlish Days" sounds as close to Victoria Spivey as makes no difference, Phoebe's guitar picking out those country blues phrases we though only white boys remembered. It is gratifying to hear a black singer in the '70s for once accepting the blues tradition, instead of opting for yet more idiotic mechanised "funk". There is even (gasp) a genuine gospel song — "My Faith is Blind". The girly chorus takes on a religious tone and the song immediately impresses itself as something serious: ". . . I speak in silence/Of honest prayer/Trapped in a body/Locked in a sense-place/A crumbling temple needs sweet repair . . ." And by golly I think she means it.

Having demonstrated her talents in every kind of song, Phoebe finishes up with the well-known standard "Standing on Shakey Ground", and shows us how a hot Detroit tune *should* be sung. A great album, this. Look over your shoulder, Joan Armatrading!

P.D.

**JIMMY REED
BIG BOSS MAN
DJM DJD 28033**

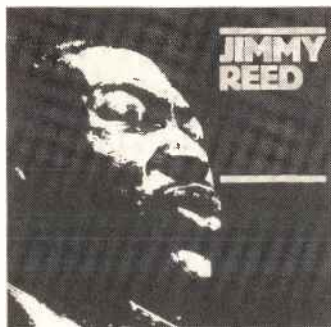
If you ever wondered where Keith Richard copped his licks, you need look no further than this. One of the seminal Chicago bluesmen of the 'Fifties, Reed died in August of last year at the age of 50. DJM have taken these tracks from the old Vee-Jay catalogue to represent the early part of his recording career (1953-1960), which is generally acknowledged to have been his best.

Few people get the chance to hear the true roots of rock music, and so it might come as a surprise to some to hear, in the title track, the riff that the Stones pinched for "Little by Little" on their own first album, recorded just four years after Reed. Everybody will have their individual attacks of *deja vu* as they listen to this fine collection, but I was strongly reminded of Sugarcane Harris when I heard "Odds and Ends", with its

Continued over page

album reviews

amazing blues violinist. He is credited only as Levinsky, but may in fact be a gentleman by the name of Remo Biondi, who plays guitar on most of the tracks recorded in 1958. Other musicians here include Eddie Taylor on guitar, Willie Dixon, bass, and Jimmy's wife Mary Lee on back-up vocals.



His voice is distinctive from many of the old blues singers in that it has a smooth quality about it, lending the songs a delicacy that might otherwise have been lost in the heavy, raunchy electric backing. It's interesting, from this point of view, to contrast Reed's performance on "Honest I Do" with Jagger's. The backing is identical on each, but Michael Philip makes a different song of it with his sulky teenage slur (though not a worse song, by any means).

The blues is not for listening to with a kind of hushed reverence. It's for entertainment as well as instruction, and that means lots of emotion, lots of wailing harp and a solid Chicago beat. A truly wizard waxing which you really ought to have in your collection.

P.D.

SHORT CUTS

SIRKEL & CO. — CHARLY CRL 5003

A rather bizarre album from a new French band led by one Eric Sirkel. Musicians guesting include Mick Taylor, Chris Mercer, and Ron Leahy and Colin

Allen (remember Stone the Crows?). The result is a fascinating clutch of tracks, none of them very long, and all displaying a real flair and determined originality that may just pay off. Titles sound like translations but probably aren't: "Living in the Laid Back", "Riff a Bit", "Stop it, I'm Green" etc. They seem to have had a laugh recording it — I especially liked the "tap dancing" on "Get Your Roll-Up". Nice one, Eric.

THE BEST OF THE CRUSADERS — ABC D612

Puzzling. The Crusaders aren't strictly a rock band because the music is purely instrumental; and yet it isn't strictly jazz either, because it's much too straightforward — like Chicago without the vocal track. The only thing that holds it together is the incredible tightness of the playing, and a kind of relaxed quality that almost degenerates at times into the margarine-blandness of supermarket muzak. Somehow it just isn't strong enough, though Larry Carlton's excellent guitar fills, and occasional cutting lead breaks, keep the interest alive on some of the funkier tracks.

INNER CIRCLE — REGGAE THING — CAPITOL EST11574

"Tired Fe Lick Weed in a Bush," they sing, but what does it mean? The sleeve notes describe it as "anthems from the Roots, celebrations of Rasta lifestyle, exhortations to solidarity and universal love, exorcisms of Babylon's oppression . . ." and so on. Well maybe it is, but it's also well-recorded and enjoyable music, and that's the main thing. Ignore all the natty dread and the ramblings of pseud critics: this is great music to dance to.

ALKATRAZ — DOING A MOONLIGHT — UNITED ARTISTS UAS30001

Why there should be such a thing as Welsh Rock I don't know, but there is and we'd be poorer without it. That said, Alkatraz don't quite cut the mustard like Man used to; the

Welsh are supposed to be a melodic race, so why do Alkatraz base all their songs around fairly basic chords instead of around melodies? This isn't too bad for a first album, but I wonder if they have the resources to get out of the third division? Don't think so. Man fanatics might give it a try, however.

AC/DC — DIRTY DEEDS DONE DIRT CHEAP — ATLANTIC K50323

This band live is hot enough and loud enough to burn your ears off. On record they sound terrible — like the Bay City Rollers injected with the sex hormones of a gorilla, though with a somewhat smaller intellectual capacity, e.g. "Oh I've got big balls I've got big balls and they're such big balls, dirty big balls . . ." Get the picture?

MUD — IT'S BETTER THAN WORKING — PRIVATE STOCK PVL1011

A bit of an enigma, Mud. They have made some excellent singles, they can play their instruments, they do gigs, they have an engaging sense of humour. But the *whole thing* really seems to be a joke; this album consists of filler material, the only good track being "Nite on the Tiles". Perhaps the truth lies in the title of the album, its sleeve being an L. S. Lowrey piss-take with the lads in their Rolls driving through a crowd of home-going factory workers. Stick to singles, chaps.

ACE NO STRINGS ANCL 2020

Final proof, if needed, that Ace aren't the one-hit wonders they might have been; No Strings will emphasise their durability. Some good tracks (Rock and Roll Singer is quite funky) and some others with faint shades of How Long. A confident start by new guitarist Jon Woodhead who helps toughen up the sound. Five A Side is still the best Ace album, but this one comes within shouting distance.

GINGER BAKER AND FRIENDS ELEVEN SIDES OF BAKER TOPC 5005

Doesn't really match the promise of the friends' line-up; top session men Spedding and Flowers, Mike Deacon and various percussion cronies. A lot of brass and two female singers take much of it towards soul, and the most enjoyable track is the final Don't Stop the Carnival. So, although a bit of a

musical tea break, Baker turns out enough classy drumming to appeal to his own

SAHB WITHOUT ALEX FOURPLAY TOPC 5006

Mountain's second biggie for the month, with the other four SAHBs doing what one might expect, i.e. letting it all (or most of it) hang out in "new musical directions." There is singing, largely by Hugh McKenna, but the main surprises are the instrumental sections. Hugh's piano is particularly tight, and Zal's guitar playing will wake up a few people. Nice one lads — bet Uncle Alex can't wait to come in again.

BOB SEGER AND THE SILVER BULLET BAND NIGHT MOVES EA-ST 11557

Bob Seger's been cutting the curry with a hard rock Midwest boogie pallet knife for 12 years but hasn't up to yet managed to drop a few blobs onto British audiences — and there's nothing in Night Moves that's gonna change that. Still, the Americans never really got hold of the recently expired Pretty Things. Seger's 10th album to date has a lot of guts and balls, and will doubtless be a huge success in his native state. Seger's the guy who discovered Glen Frey, the originating force behind the Eagles, but is probably rueing the day now *he's* packing 'em in (his wallet and the stadia) while Bob keeps boogieing on.

LOGGINS AND MESSINA THE BEST OF FRIENDS CBS 81692

A collection of ten songs taken from the early release of Loggins and Messina's association. Includes 'House at Pooh Corner' and 'Danny's Song' which at least proves there was some intelligent thought over the selection. Very sad that Jim Messina who spent his musical infancy in the late, great Buffalo Springfield, and who came to maturity in Poco, seems destined to spend his old age in yet another outfit that Britain refuses to recognise. If you know the style you'll love it, but I fear even this opportunity to get a feel of it is destined for the scrap heap.



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- LOT 7. YAMAHA 100watt Bass Combo with 1 x 15 Reflex. List Price £381. Reduced by £4 per day.
- LOT 8. YAMAHA 50watt Reverb Combo. List Price £239. Reduced by £3 per day.
- LOT 9. FENDER STRATOCASTER finished in White with Maple neck and Tremelo. List Price £327. Reduced by £4 per day.
- LOT 10. LEFTHANDED FENDER TELECASTER STANDARD. Finished in Sunburst with Maple neck. List Price £276. Reduced by £2 per day.
- LOT 11. ARBITER TWIN NECK 6 and 12 String. List Price £220. Reduced by £3 per day.
- LOT 12. ARBITER FLYING V. List Price £151. Reduced by £2 per day.

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Dulcet	18.99	16.49	—	Hiwatt 50 watt Lead	202.55	172.00	17.20
Texan	28.50	24.22	—	Orange 50 watt Reverb Twin	321.66	269.00	26.90
EKO Navajo	47.30	39.00	4.00	Hiwatt 100 watt Lead Reverb	269.84	227.00	22.70
Derado Dreadnought by Gretsch	68.30	58.00	5.80	Marshall 100 watt Lead	234.36	199.00	20.00
ACOUSTIC GUITAR 12 STRING				Fender Twin Reverb	387.57	329.00	32.90
K12 String Jumbo	39.69	33.73	3.37	AMPLIFIER TOPS			
EKO Navajo 12	54.90	46.66	4.66	Top 50	95.58	81.25	8.12
Derado 12 by Gretsch	68.30	54.50	5.45	Top 100	127.98	108.79	10.87
EKO Ranger 12	64.90	55.20	5.52	Marshall 50 watt Master Volume	144.13	136.93	13.69
EKO Ranger 12 Electric	81.20	69.00	6.90	Hiwatt 100 watt All Purpose	177.44	149.00	14.90
ELECTRIC 6 STRING GUITARS				Orange 120 watt Graphic Amp	199.71	159.00	15.90
Montana 'S.G. copy'	37.50	31.95	3.19	ECHO/REVERB EFFECTS			
Avon 'S.G. copy'	69.50	59.07	5.90	Watkins Super I.C. Copicat	83.50	69.00	6.90
CMI 'Gibson Melody Maker' copy	70.06	59.55	5.95	Oranne Custom Reverb Unit	95.80	79.00	7.90
CMI 'Telecaster copy' Maple Neck	84.69	71.98	7.20	SPEAKER CABINETS			
Avon 'Les Paul copy'	86.95	73.90	7.39	Top 50 Cabinet	97.20	82.62	8.26
Shergold Masquerador	150.40	127.85	12.78	Hiwatt 4 x 12 (150 watt) Cab	187.48	139.00	13.90
Fender Telecaster (any finish)	261.56	222.00	22.20	Hiwatt 2 x 15 Bass Reflex Cab	194.18	165.05	16.50
Fender Telecaster Custom	286.87	243.00	24.30	Orange 4 x 12 Cab	171.39	144.00	14.40
Feider Stratocaster (any finish)	296.31	249.00	24.90	Orange 2 x 15 Reflex Bass Cab	235.62	199.00	20.00
Fender Stratocaster with tremolo	327.28	278.25	27.82	P.A. AMPS & SPEAKERS			
All Fenders available with Maple Neck 5% extra				Marshall 50 watt P.A. Amp	154.95	131.70	13.17
Gibson SG Special, from	321.00	269.00	26.90	Simon 2 x 12 Columns, pair (Goodmans)	155.00	131.00	13.10
Gibson SG Standard, from	402.00	339.00	33.90	Hiwatt PA100 Amp	194.18	165.00	16.50
Gibson SG Custom, from	589.00	499.00	49.90	Hiwatt PA200 Amp	257.79	219.00	21.90
Gibson Les Paul De Luxe, from	505.00	429.00	42.90	Marshall 8 channel Reverb Mixer 100 watts	234.35	199.45	19.94
Gibson Les Paul Custom, from	622.00	529.00	52.90	Orange 130 watt 6 channel Mixer/Amp	271.41	229.00	22.90
ELECTRIC BASS GUITARS				Marshall Superbins with horns (each)	161.70	137.00	13.70
Zenta EB511	39.00	33.15	3.30	Marshall Superbass Bins (each)	119.50	101.00	10.10
Top Twenty	58.95	49.00	4.90	Orange Minibins 1 x 15 plus twin horn	175.47	154.00	15.40
Avon 3405 short scale 'S.G. Style'	63.50	59.07	5.90	MICROPHONES			
Avon 3407 'Jazz Bass copy'	77.95	66.25	6.62	AKG D190E	39.60	33.66	3.36
Shaftesbury Stereo Rickenbacker copy and case	199.95	169.95	16.99	Shure Unidyne B — Model 5155A	27.22	23.95	2.39
Fender Precision Bass — rosewood neck	273.37	232.00	23.20	Shure Unisphere B — Model 5885A	39.32	33.70	3.37
Fender Precision Bass — maple neck	287.03	243.98	24.39	Shure Unisphere 1 — Model 565D	66.52	56.60	5.66
Gibson Grabber, from	319.00	269.00	26.90	Vox Mic Stand	14.95	12.70	—
Gibson Ripper, from	394.00	334.00	33.40	Shaftesbury Boom Stand	25.34	21.75	—
Gibson EB3, from	394.00	334.00	33.40	KEYBOARD INSTRUMENTS			
Rickenbacker 400 Mono Bass	397.00	337.00	33.70	Vox Electric Piano	243.00	195.00	19.50
Rickenbacker 4001 Stereo Bass	450.00	385.00	38.50	Mini Korg Synthesizer 700	345.00	293.00	23.30
COMBO AMPS				Mini Korg Synthesizer 700S	445.00	378.00	37.80
Zenta 3 watt Practice Amp	21.99	18.99	—	DRUMS			
Zenta 6 watt Practice Amp	31.36	26.66	—	Maxwin Studio 503 (3 drum outfit)	126.00	107.10	10.71
CMI 10 watt Practice Amp	38.00	32.30	—	Maxwin Studio 504 (4 drum outfit)	199.00	169.50	16.95
VOX 10 watt Battery/Mains Practice Amp	47.25	39.75	—	Maxwin Stage 704 (4 drum outfit)	218.00	185.00	18.50
Laney 20 watt	54.05	45.94	4.59	Maxwin Stage 705 (5 drum outfit)	245.00	208.00	20.80
Laney 40 watt	118.05	99.00	10.00	Olympic Europa 1	260.00	219.00	21.90
Marshall Lead 30 watt	131.20	111.00	11.10	Olympic Europa Twin	314.00	266.90	26.69
Marshall Bass 30 watt	131.20	111.00	11.10	CYMBALS			
Marshall 2199 Master Volume — 30 watt	140.05	119.00	11.90	Paiste 2002 14in Hi-Hats (pair)	65.91	56.00	5.60
WFM Westminster 10 watts	52.00	44.20	4.42	Paiste 2002 15in Hi-Hats (pair)	73.67	62.50	6.25
WFM Westminster Bass Mk. I	98.00	83.30	8.33	Paiste 2002 16in Crash or ride	42.07	35.75	3.57
WFM Dominator Mk. III 15 watts	88.50	75.22	7.52	Paiste 2002 18in Crash or ride	50.67	43.07	4.30
WFM Dominator 30 watts	130.00	110.00	11.00	Paiste 2002 20in Crash or ride	62.82	53.40	5.34
Top 50 Combo	138.08	115.67	11.56	AL ROGERS, PEARL, LUDWIG, GRETSCHE, SLINGERLAND, ZILDJIAN and other leading makers available at Discount Prices.			
Yamaha G25112 30 watts	159.00	129.00	12.90	If it's not listed above, contact us for our special discount price before you make your next purchase.			
Yamaha G50112 50 watts Reverb	239.00	199.00	19.90				
Yamaha B50115 Bass 50 watts	283.00	239.00	23.90				
Yamaha G100B212 100 watts Reverb	329.00	279.00	27.90				
Yamaha B100115 Bass 100 watts	381.00	323.00	32.30				

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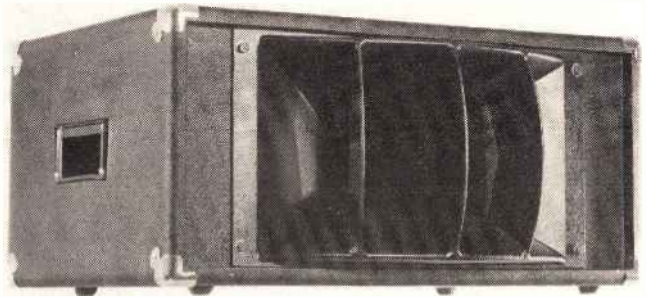
INSTRUMENTAL NEWS

FLARED HORN

Custom Sound last month introduced the new CS7HPH, a high-powered horn unit which gives mid and HF response at power levels of up to 100 watts. The sectorial flared horn is intended to cut out the distortion produced by non-sectorial horns of similar size.

The CS7HPH has a special crossover network for optimizing the crossover point, to suit the actual level of the horn, and a variable level control.

Other developments are that the Custom Sound wedge monitors have been restyled, and one of them — the CS7WMS — has increased power handling at 75 watts. A new horn has also been incorporated into the CS721H cabinet.



POPULAR ORGANS

Elgam Organs, distributed by James T. Coppock of Leeds, tell us that the new Elgam Symphony and Melody portable models have been so well-received that the three consignments which have been available from the factory since the London Trade Show last August have completely sold out.

Both organs are available with or without internal amplification, the latter case being an advantage to the group musician, since sales tax on unamplified instruments is lower, and most keyboard players in bands will be using external amplification anyway. Future arrivals will include the Broadway and the Carousel.

NEW CANARY MIXER

The trend towards small inexpensive mixers continues, with Canary's announcement of a new 10-into-2 desk. It is intended for use with small groups, either for live performances or for recording. Its features are comprehensive, including ten low impedance balanced inputs, 3-band eq, foldback and echo sends on each channel; there is PFL, panning, master VU meters, master 3-band eq and headphone monitoring.

The entire unit comes in a carrying case and is complete with its own built in power supply. The cost is £255 retail plus VAT. Cannon connectors are an optional extra at £25.

THE PLOTTING THICKENS...

New to the F.W.O. Bauch range of professional audio and studio equipment is the latest automatic frequency response plotting system from UREI. This, the UREI 200 model, is a compact instrument designed to produce high-resolution plots quickly and simply from a wide variety of audio

equipment, such as equalizers, filters, tape machines, transmission lines, loudspeakers, and even complete studios.

It consists of a 20 i.p.s. chart recorder and a plug-in electronic module which provides comprehensive swept frequency and signal reception facilities, covering the range 20 Hz to 20

kHz. The sweep-times can be variable, using a vernier control, or pre-set. An important feature of the design is the automatic rate sensing and control facility which slows the sweep rate down if a sharp change in response is detected. The instrument weighs 16lbs, and may be desk- or rack-mounted.

MXR CHANGE TUNES

Two new products from the highly respected MXR Innovations Co. of Rochester, New York, are a Flanger and an Envelope Filter. Recognizing that flanging differs from phasing, the MXR Flanger utilizes an actual delay, whereas phasing does not; as a result, the notches produced by flanging are harmonically related, whilst those produced by phasing are evenly spaced over the frequency spectrum. The MXR unit operates according to the time-delay principle and creates at the longest delay time (16 milliseconds) over 150 notches. The audible effect is one of enhanced "tonality".

The Envelope Filter enables the musician to create a wide variety of wah-wah sounds. Two controls ("attack" and "threshold") are provided; the unit is basically a voltage-controlled low-pass filter with a cut-off frequency determined by the level of the incoming signal.

YOU HAVE BEEN WARNED!

Castle Associates of Scarborough, Yorks, have developed a gadget for keeping the public safe from offensively loud music. The CS22A is designed specifically to cut out a band whose noise level exceeds a pre-set level. The sound of the band is measured by the acoustic control unit, which continuously monitors the level. If the level over a short period gets beyond "reasonable pre-chosen bounds", the unit (nicknamed the Electronic Orange) lights up and warns the band. If they ignore this war-

ning, after five seconds all power is removed from the amps by the device, and, to quote the manufacturers, "blessed peace results". The unit then automatically resets after five seconds of embarrassing silence, when the band can play on once more.

The Electronic Orange is designed with night clubs in mind, and in particular, club managers who fear the wrath of outraged neighbours. Those interested should contact Peter Bull on 0723 66347/8/9.



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emphasising overtones
variable repeat rate
control. Stable phase effect



AP5

Touch effect, phasing
varying with input or
continuous effect, slow
or fast, with variable
repeat rate @ intensity.



AP7

6 modes include 4 jet
effects (phase distortion).
Variable resonance @ rate
controls. Fast and Slow
phase effect. Changeover
switch (effect/normal)

ROLAND PEDALS

AF100



Fuzz plus treble booster

AF60



Control your fuzz from
sweet soft to tough hard

AG5



Soft Distortion Sustainer
(SDS) - variable from zero
distortion to maximum
fuzz. Plus Harmonic Move -
varying wah effect with
picking strength.

AW10



Sharp sound change. Any
electronic musical
instrument.

AS1

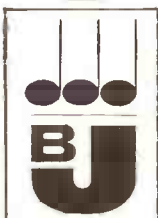


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AD50



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FRANKFURT FAIR PREVIEW

With last year's Frankfurt Fair still a seemingly recent event, the 1977 version of Europe's largest musical equipment show is upon us, running from the 27th of February to the 3rd of March.

Without doubt the Frankfurt Fair is the most important event in the musical instruments industry's year, being the showcase for a large number of innovations and technical developments, as well as providing a unique opportunity to view virtually every manufacturer's equipment under the one roof.

Despite some attempts by various associations to remove the Musical Instruments Fair from the confines of the much larger Show which is held simultaneously in other halls at the Frankfurt complex, it seems that, for the present at least, exhibitors will have to continue squashing a quart into a pint pot.

This year, over 700 companies from every corner of the world will be exhibiting in Hall 5 — the largest space available — and the British section of the stands has had to confine its expansion dramatically. Still, Frankfurt is bound to be a success yet again, and on the following pages we take a look at some of the manufacturers who will be displaying their wares in an atmosphere of keen competition on the concrete floors of Frankfurt.

Next month we'll be reviewing the Fair and taking a closer look at some of the many new instruments on display.

ROLAND

Brodr Jorgensen, who distribute these Japanese-made goods in Europe, will be anxious at Frankfurt to live up to the good impression they have been making recently on the European music market. Their forte is amplification, electronic keyboards and, more recently, effects units. To deal with the last first, the name these effects go under is "Boss", and effects include a graphic equalizer and a "chorus ensemble", which is a new type of sound effect developed by Roland. They have incorporated it into many of their amplifiers — the JC 60, JC 120 and JC 160, for example, all of which are combo amps. The effect has recently become available as a large-scale unit — the DC 50, or Digital Chorus, which provides a "hall effect" for PA's, instruments or whatever particular application is needed.

Perhaps the biggest impact has been made by the synthesizers, however. A number of modular synthesizer systems have been developed, and some of these will certainly be on show, whether the System 100 or the massive System 700. Smaller synths include the SH1000 and 2000 models, primarily intended for domestic use, and there is also a good middle section for the gigging musician. Of interest here will be the SH3A and SH5.

The stand is being organized by the German subsidiary of Brodr.

JAMES HOW — ROTOSOUND

The Rotosound display at the Frankfurt Spring Fair will feature various facets of its range and presentation. The highly popular "Gauge Selection", for both plectrum and bass guitar, will be featured prominently. New additions to both ranges are the "Jumbo Bronze Box" and the "Jazz Bass Box", which both have balanced sets available to suit all tastes.

Another feature will be a unique range of plectrum and bass guitar strings, which are an expansion of the increasingly popular "Super Bass" series.

Rotosound's pride in its support by many top groups and soloists will be emphasized by a display which includes Stanley Clarke, John Entwistle, Genesis, Hellmut Hattler, John Paul Jones, Bill Nelson, Queen, Chris Squire, Roger Waters . . . to name but a few.

Catalogues, leaflets, posters, stickers, and other point-of-sale items will be available from the stand.

FUTURISTIC AIDS

The company will be taking along a full range of products in the fields of amplification and disco together with associate speaker systems.

Continued on page 63



Roland's Digital Chorus effects unit.

For the musician who wants mikes

As the leading manufacturer of microphones for the broadcast, recording, and communications industries, you expect E-V mikes to be the best. They are. Mostly, E-V means engineering with care and a purpose. E-V has been doing both for more than 49 years. You start with a problem. A problem not just on paper, but in the field — where the musicians themselves experience it. And you solve it. Whether your music is "get down" boogey, rock, or blues, E-V has the mike to help you play your music with power ... and grace.

and systems

Our speakers and speaker systems offer the same care in engineering our mikes do. And, as with our mikes, we start in the field with problems confronting musicians. One of those problems is finding speakers which can withstand high power loads for extended time periods — and still deliver smooth response. To be sure our speakers meet those requirements, they are tested under continuous power many times their normal use. Also, we utilize high-speed photography to document the physical change of speakers under high power stress. The results have been rewarding. E-V speakers are famous not only for their smooth response, wide dispersion, and power handling capabilities, but also their ruggedness. Ruggedness that is backed by a five-year guarantee covering defects in material and workmanship. We also incorporate those speakers into enclosures for speaker systems. E-V will let you make your kind of music with power ... and grace.

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Part of

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EUROPE LTD**

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FRANKFURT FAIR

Development taking place at the present time will result in several new models of amplifiers being available, and emphasis is being given to features which will meet the specific demands of the continental markets. Amp tops and combo's with outputs from 10 to 100 watts and featuring tremolo and reverb will be among the major exhibits. High quality disco consoles incorporating magnetic cartridges and available without built in power sources will form another section of exhibits. The speaker systems on display will range from small monitor units to 100 watt horn loaded bins.

DAVE SIMMS

There's been a lot of work going on at the aptly named Project House in Ealing where Dave Simms Music Products have their headquarters. In addition to the existing range of Discos there will be two new models on display at Frankfurt, the MD 1 complete with a 60 watt integral amp, and the SD5 with two 125 watt power amps. In the lighting department Dave Simms is introducing a totally new range of Effects Projectors, as well as a new selection of Light Pattern boxes designed to work in conjunction with the well established SAC4 units offering a very exciting choice of visual lighting effects.

The big change in the sound equipment is the introduction of Piezo horn units in all the Horn



Dave Simms' new add-on Piezo horn unit.

speaker systems. Needing no crossovers as they automatically reject frequencies below 3.8K, they are significantly cheaper and more efficient than the conventional horns. Additionally there is an Add-on-Piezo Horn box which can be used to update existing systems of any impedance and includes a front control panel to enable the user to balance the degree of treble required to suit prevailing conditions.

H.H. ELECTRONIC

The largest range of products in the company's history will be on display on the H.H. Electronic stand, including the introduction of at least six completely new items, with promises of a seventh. In addition to the already successful V.S. Musician range, and the popular M.A. 100 PA amp, H.H. are displaying a new 12 into 2 Channel

Mixer designed for both PA and recording applications and incorporating two output main groups, with comprehensive fold-back and effect groups.

Also new will be the 'Clockwork Concubine' — a new effects foot-switch which has been designed to link with all the latest HH amps, and which doesn't require any batteries. Finished in extruded aluminium and self-illuminating when in use, the unit is said to produce some remarkable sound effects — we'll try and test one as soon as possible.

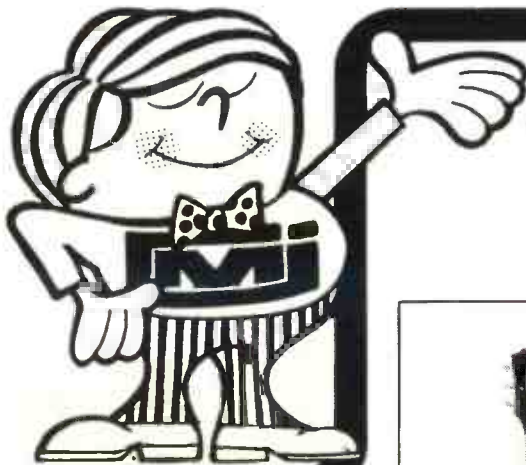
H.H. will also be displaying a new 50 watt compact combo amp., a 500 watt per channel (into 2.5 ohms) power amp featuring Force Cooled Dissipator modular construction, a Flight Case System for 2 S.500D amps already pre-wired, and a new High Power P.A. Speaker System.

The seventh newcomer we know nothing about — but keep tuned as H.H. say "... is so significant a development that we are forced ... to keep it under wraps until the Show." We can only wait!

SHARMA

The star attraction on the Sharma stand will be the new 7000 split cabinet organ speaker. There are two separate drive systems — one for each half — providing a total of 200 watts bass and 130 watts treble. Sharma took the step some months ago of powering all their organ speakers, so that the term "combo"

Continued on page 65



Introducing the 'SOUND SENSE RANGE' from

Featured here is just a selection of the 6 string electric, bass and semi-acoustic guitars available from the CMI Range. For full details and brochure send a 10p stamp.

SOUND EXPERIENCE from



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electro-harmonix **NOW IN STOCK!**



THE ELECTRIC MISTRESS FLANGER is like hundreds of Phase Shifters operating simultaneously. A complex matrix of fine comb filters gently sweeps the sound spectrum so you can produce effects identical to multiple tape machines or digital delay flanging as well as several unique spatial effects. The Filter Matrix mode allows you to disengage the automatic sweep and manually move the filter bank to any desired position. ELECTRIC MISTRESS Flanger can be used with any amplified instrument or voice. AC/DC operation.



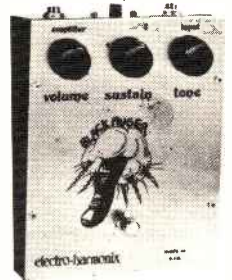
ATTACK EQUALISER—This device allows a guitar player to convert his Les Paul guitar into a Fender, or his Fender into a Les Paul. The Attack Equalizer has a specially tuned 12-stage active filter that lets the guitar player select the fundamentals he wants, mix in and out the mid-range, and blend in a key range of 5000 cps high-Q bite frequencies, emphasizing the edge made when his pick plucks the strings—things that can't be done with a standard equalizer. Every guitar sound can be obtained from any guitar with the simple setting of a dial and flick of a switch. Has fundamental, blend, and attack controls. Comes with battery.



DOCTOR Q ENVELOPE FOLLOWER AC/DC is a rugged high quality Envelope Follower with bass equalization and AC/DC operation. Effects ranging from involuted mellow funk lines to slashing thin chops can be instantaneously produced and controlled through the use of attack and decay dynamics. The range of the filter can be preset. The bass switch adds a rich bass equalization without losing the thin whipping Envelope Follower sound on top. Great with bass, guitar and other amplified instruments.

Dimensions: 5 1/4" x 3 1/4" x 2 1/4"
Weight: 1 pound
Model # EH-4100

BLACK FINGER SUSTAIN



SMALL STONE PHASE SHIFTER

The most advanced mini-phaser available anywhere! Exclusive "color" switch transforms the mellow, rolling, full-bodied milky phasing to the sweeping swooshy phasing made famous on early Jimi Hendrix recordings and previously only available on special studio equipment. Rate dial sets the speed of the shift, from a slow swelling to vibrant warble. The small stone is highly efficient, having the lowest battery power drain of any popular phaser. Also, it's the first AC/DC unit available. Plug a 9V battery eliminator into the jack and you run on AC only. These inexpensive eliminators are available at most calculator outlets. Low noise, high quality, and fantastic effects make this a necessary addition to any guitar or keyboard. Comes with a battery.

Dimensions: 3 3/8" x 5 1/4" x 2 1/4" x 1 1/2"
Weight: 1 pound
Model: EH-4800



QUEEN TRIGGERED WA

The supreme pedal-wa totally designed with the musician in mind. No effort has been spared to make the queen the ultimate all function wa.

- Voltage controlled filters and a function generator assure freedom from pot scratch and the microphonic noise of conventional pedals.
- Ultra-wide control range extends from subaudio to 3KHZ. Switches are provided to select one of four factory preset ranges allowing ease of set-up.
- AUTOMATIC TRIGGER, when activated, allows ultra fast fatigue free wa-ing with or without additional pedal control expression.
- Bass boost, treble boost controls for pumping lows and/or shaft-like highs.
- Low pass or band pass outputs, gives a choice of the standard wa or a fuller tone sweep with trailing low frequency response.
- Tape reverse simulation effects.
- AC/DC operation.
- Resonance control adjusts the wa from razor sharp to ultra mellow.



THE Y-TRIGGERED FILTER

The Y-TRIGGERED FILTER is Electro-Harmonix' newest electronic accessory, allowing all musicians triggered filter sweep effects previously unobtainable.

This unit can be used with any amplified instrument. It is particularly adaptable to keyboard, giving any keyboard—electric piano, organ, clavinet, even amplified upright or grand piano—the kind of sound obtainable only on a synthesizer. But the Y-TRIGGERED FILTER produces effect superior to a synthesizer, because it triggers POLYPHONICALLY on any combination of notes and chords, and it retains the dynamics—how hard the notes are played. The Y-TRIGGER produces these same dramatic polyphonic synthesizer effects on electric guitar as well.



OCTAVE MULTIPLEXERS

Now synthesize a note one octave below the one you're playing! The Octave Multiplexer literally allows a player to convert any standard electric guitar into an electric bass—enabling lightning fast bass runs! An unbelievable extension for horns and trumpets. It explodes the tonal capabilities of these instruments into the range of the bass and baritone horns. Five filters allow the user to shape the harmonic content of the new note from fuzz bass to a pure deep organ bass.

Now you can sound like Eric Clapton and Jack Bruce playing at the same time.

DESCRIPTION	PRICES Inc. VAT
LP-B-2 Power Booster	10.48
Hog's Foot Bass Booster	12.28
Screaming Tree Treble Booster	10.48
Little Big Muff Pi AC/DC	13.50
Screaming Bird Plug into Amp.	6.40
Screaming Bird Plug into Inst.	9.20
Muff Fuzz Plug into Amp. or Inst.	9.20
Big Muff Pi	20.44
Attack Equalizer	28.54
Black Finger Sustainer	25.30
Crying Tone Wah Wah Pedal	35.56
Doctor Q Envelope Follower AC/DC	18.82
Zipper Envelope Follower AC/DC	30.70
Small Stone Phase Shifter AC/DC	27.46
Y Triggered Filter AC/DC	30.70
AC/DC 9v. Battery Eliminator	
AC/DC 18v. Battery Eliminator	
Frequency Analyzer AC	38.26
Electric Mistress Flanger AC/DC	62.02
Queen Trigger Wah Pedal AC/DC	64.72
Bad Stone Phase Shifter	46.90
Bad Stone Phase Shifter Pedal	68.50
Octave Multiplexer Box	33.40
Octave Multiplexer Pedal	64.72
Freedom Bros. Amp. Mahogany	
Memory Man — Solid State Echo	101.44
Analogue Delay Line	104.14

PRICES CORRECT AT TIME OF GOING TO PRESS. MAIL ORDER ADD £1 p & p allow 14 days for delivery.

FRANKFURT FAIR

becomes superfluous. The speakers used are ATC for the bass and Rola Celestion glass fibre coil for the treble; this is in line with their policy of using all-British components wherever possible.

Two of the 7000 cabinets will be on the stand at Frankfurt: one for display, and one in a soundproofed booth for demonstration. One need hardly add that the whole range of Sharma speakers will also be there, from the smallest to the largest.

GENERAL MUSIC STRINGS

After the most exciting and progressive year in the company's history, GMS have many new lines to announce at Frankfurt. There will be new Picato Custom Gauge strings for Folk and Country & Western guitars, and Picato Bass Guitar strings will be introduced in Custom Gauge. New packaging for the comprehensive range of Customatic strings will be seen for the first time and a unique Custom Gauge Selector Dispenser will also be available.

The range of P&N Stands, which cover all uses in the music industry, will also be on view and P&N have produced a new catalogue especially for the Fair. All enquiries will be able to deal with on Stand No. 50149 by a team lead by the Managing Director, Alf Stein, assisted by the Sales Director, Dave Martin, with Dick Thomas and Connie Stein.

BURNS

Burns U.K. Ltd will this year be exhibiting on stand 50366 in Hall 5. They will be showing a brand new guitar, known as the LJ24. The instrument is of conventional shape, having a solid Honduras mahogany body and a double-cutaway design. It utilizes two new Mach 2 pick-ups and a new bridge design, as well as Schaller machine heads for the Canadian rock maple neck. The fingerboard has 24 frets, giving the player easy access right up to the top E. Tonally, Burns tell us, the LJ24 is reminiscent of some of Jim Burns's previous productions — particularly the celebrated Hank Marvin guitar. It will be available in a red polyurethane finish, and first supplies should be in the shops by April at a very reasonable price.

The Flyte, Artist, and Mirage guitars will also be there, and also a modified Flyte guitar with the new bridge design and a cutaway body. In attendance will be Mr J. A. Wright and Mr G. A. Wright.

COLIN BARRATT

Colin Barratt (motto: "Exports in Sound") will be showing the newly-designed Coloursound effects units and the Eurotec Black Box modular system at the Fair. The latter is probably the most advanced system in the world at present, due both to the mixing facilities and the fact that the units can be either mains powered or battery powered.

Continued on page 68



The HH S500-D power amp (top) and their new Clockwork Concubine effects footswitch; HH also promise "a surprise".

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mike stands & drum stools

- Ashworth transducers .. ATC professional loudspeakers .. Boogie Juice & other Delft guitar care products
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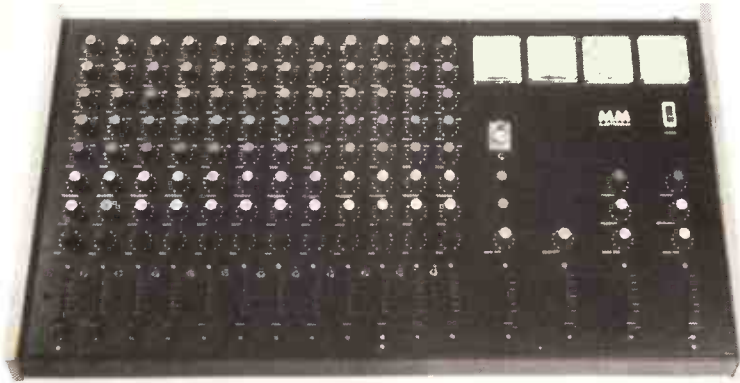
MM



ELECTRONICS

LAMPAS HOUSE, KNEESWORTH ST., ROYSTON, HERTS.

Tel: 0763 45214



12 CHANNEL STEREO MIXING CONSOLE

The MM Electronics MP 175 with 4 band equalisation giving 12 dB cut and boost at frequencies: 100 Hz, 2 kHz and 10kHz. Continuously variable pre-fade fold back and post fade echo. Stereo headphone amp incorporating VU metering.



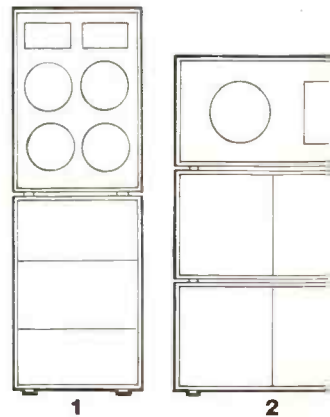
DUAL CHANNEL POWER A

To complete the range, a du over 180W per channel from stages. Distortion and noise range, are well up to the m extremely conservatively rat throughout resulting in exce information is available on s



MP 175 STEREO MIXING CONSOLE

The MP175 mixing console was the first model to be produced, forming the basis of the range. It represents the first early really cost-effective solution for small studios and bands having stringent mixing requirements, with its uncompromising technical specification. Illustrated is the 'standard' board in which 12 input channels are mixing down to two (stereo) outputs, with facilities for echo and foldback sends.



NEW MM PA STACKS

1. Two 810 and two 820 passive crossover, and cc watt slave.
2. Four 830 and two 840 tronic Crossover, and cou
3. Twelve 830, two 850 a including Electronic Cross dual 250 watt slaves.



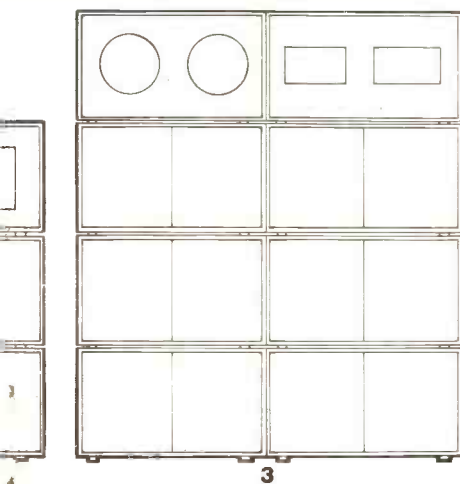
AMPLIFIER

al channel power amplifier provides
n two totally independent power
, as with the remainder of the
ost stringent of studio specifications;
ed components have been used
ptional reliability. Additional
heet 3.



MP 185 MIXING CONSOLE

The MP185 incorporates all the features of the MP175 series with a number of additional items, making it particularly applicable to public address situations. *Dimensions 35 1/4" (89.5cm) x 21 1/4" (54cm) x 7" (17.5cm)*



cabs retail for £800 including built-in
ould use one MM AP360 dual 250

cabs retail for £1200 including Elec-
ould use 2 or 3 MM AP360 slaves.
nd two 860 cabs retail for £2700
over and could use 4 or 5 MM AP360



MM 16 INTO 8

This model has the same chassis as the foldback desk, with 8 output banks and 16 input channels. Two groups of 4 metres on back. Double routing switches, so that any input may be routed to any pair of output channels.



LOOKING AFTER THE STRING EMPIRE

Dammit Sir, the Empire's dead and buried. One Empire may be, but another is alive and well . . . and according to one source at least, getting much better.

After starting business in 1912, the British Music Strings Company spread in influence and reputation to every corner of the then very successful British Empire. It could be said that the sun never set on British Music Strings in those great days of the 20's and 30's and when people of the calibre of Jascha Heifetz and Arnold Dolmetsch enthusiastically went into print singing the praises of Cathedral Strings. OK, so the world's changed a bit since then and the sun has very truly set on the Empire. But not on the empire of British Music Strings so it seems.

Quality

If this sounds far fetched, you're forgiven. But in fact in the 40 years since the heyday of the Empire much of this great reputation has survived. Alan Marcuson, Export Manager of British Music Strings has been touring the outlying reaches of the former Empire and reports that despite the inroads of slick American marketing British Music Strings are enjoying something of a revival because, "quality is still the basis of our production." He admits that along with quite a few well established, well respected British products, "our image has overtones of the past" but adds "that's not entirely a bad thing, as British Music Strings have an

While in the world's newest nation — New Guinea, Alan Marcuson of British Music Strings meets with dealer Max Homann and customers, 'back at the ranch' George Osztreicher Director of British Music Strings supervises production for British users . . . no prizes for recognizing them!

established reputation for dependability and quality."

Marcuson who has been to Australia, New Zealand, Fiji, Samoa, Tonga, New Guinea, Indonesia, Thailand, Singapore, Malaysia, Hong Kong, Sri Lanka and India met up with customers of the company, whose fathers, and grandfathers had been dealing with British Music Strings in the days when the arrival of the steamer brought forth other delights of far off Britain . . . letters, magazines, soap, gin, ink, biscuits, and Ovaltine to name but a few.

By air

Now the parcels of British Music Strings usually arrive by air without the ceremonial enjoyed by the weekly steamer and the flag is flying again — on the same basis that made British Music Strings world leaders for decades . . . British quality with a touch of British understatement.

Export

Back at Headquarters, George Osztreicher Director of British Music Strings is acquiring a new world map for the office wall. "Alan's visited customers whose countries are just dots in the Atlas and as we are an export orientated company — 85% of our production goes abroad — I'm interested in Empire building!

Look out Tristan da Cunha!



FRANKFURT FAIR

Sharing the Colin Barratt stand with them will be the range of Carlbros solid-state amplification, and the Carlsbro Mantis echo unit. 12-channel mixers, effects units, monitors, bass amplifiers, etc. will all be featured.

A Japanese guitar with microphonic pick-ups is something of an innovation, and its name is the "Lew Chase Microphonic 1", featuring control of effects in each individual string. With it go the Lew Chase guitar strings, which include their new "008" VERYTHIN electric range. Other exports handled by the firm include the Trickett electric piano — fully British made — and Promuco drum sticks, along with Everplay drum heads, Barratt amplifiers and Moonbeat cymbals.

tronic crossover has been developed to complement these, and the wedge monitors will from now on have an optional slave amp built in. Finally, the popular 30 watt combo is now being made with or without a reverb facility.

The CMI range is aimed primarily at the semi-pro market and combines good quality with very reasonable cost.

NORLIN

The Norlin company will be introducing, amongst several new products for Frankfurt, seven new Epiphone guitars: the Encore 450 solid, three Presentation acoustics, the Concert 60 classical and two Bluegrass mandolins. The Polymoog synthesizer is another recent introduction. All of its 71 keys may be played simultaneously i.e. it is fully polyphonic, and there are eight pre-set sound modes: piano, strings,



The B1030 Super Olympic outfit.

CLEARTONE

Cleartone Musical Industries will be adding a number of new lines to their CMI Maximin range of amplification. Amongst them will be a folded horn cabinet, fitted with a 15" 100 watt speaker, two HF horns and two piezo-electric tweeters, and also a ported "infinite baffle" cab, containing two 50 watt 12" speakers, two HF horns and two piezo tweeters. In the field of PA, a new column with 2 x 12" speakers and a horn may be used with the CMI 100 watt PA amp, which, in turn, is now available with reverb or without. A brand new 3-way elec-

harpischord, organ, vibes, brass, clavinet and 'funk'. Each of these can be modified by four sliders, with four positions — making a total of 32 'instant' sounds.

In the field of Gibson guitars, the Firebird, Thunderbird and Explorer and being reintroduced with improvements, whilst the Artist is a new addition to the Howard Roberts series. Two new Les Pauls — the Pro De Luxe and the Artisan will no doubt create quite a stir: The Pro De Luxe has single-coil 1958-style pick-ups and Schaller hardware, whilst

Continued on page 71

WASHBURN amplification

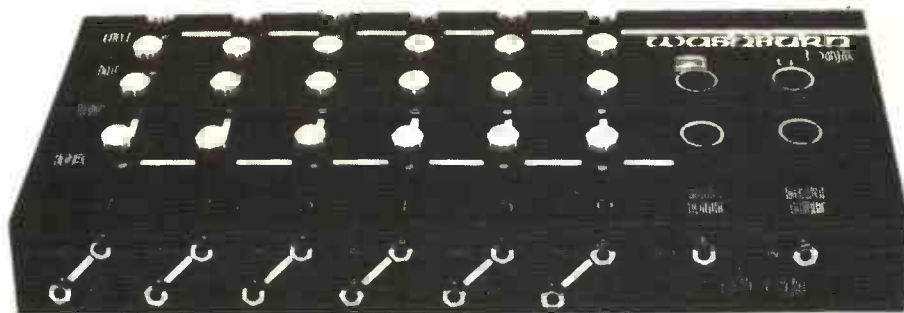
After two years of research and many years experience selling amplification, we are now able to offer a new range of equipment for both professional and semi-pro use. In this range are guitar heads, combo's P.A. systems and mixers. (These are) all available with cabinets designed to rigid high-fi specifications which increase efficiency of the speaker and boost sound projection.

P.A.475

4 channels feature:-
Volume, Treble, Bass and Reverb
on all channels, incorporating
Master Reverb Control
Master Treble Cut
Master Volume
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Reverb Footswitch
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BANJAX



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them with BANJAX. Plug in
up to 6 mics and 6
instruments and all the band
can listen and converse

on 6 Head Phones. No noise problems and no setting up of all that gear, just imagine all extra time using up all wasted time sitting in dressing rooms and riding in the band wagon.

Totally portable running off batteries or mains.

As a normal mixer it offers all these great facilities —6 channels each with Volume, Treble, Bass, Reverb/Echo controls — 2 input 1 Mic 1 Inst on Reverb.

Master control for Volume, Treble, Bass, Reverb/Echo. In and Out Echo facilities. Monitor Volume control On the back panel outputs for 6 Head Phones, Monitor Speaker and Monitor Amp.

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FRANKFURT FAIR

the Artisan has inlays of hearts and flowers on the fingerboard, three humbuckers and a walnut-coloured body. Good news also comes in the shape of reissued Les Paul 55's and Gibson Melody Makers in a limited edition.

New Gibson Mark acoustic guitars, Maestro effects and Olds brass will add up to an impressive display, occupying Aisle G in Hall 5.

CARLSBRO

Alongside their rapidly expanding range of solid-state amplification, Carlsbro will be introducing nine new effects units at the Fair. Details will be available later, but we do know that units will include phasing, flanging, sustain and wah-wah. Amongst the other new lines is the 130 watt bass amplifier which, Carlsbro say, "will produce all the standard bass sounds at the push of a button"; also on show will be a 12-channel stereo mixer with full eq, LED overload indicators, monitoring, and outputs for tape machine. There will be several new speakers, for PA, instrument and monitoring applications, and a new small-scale bass combo.

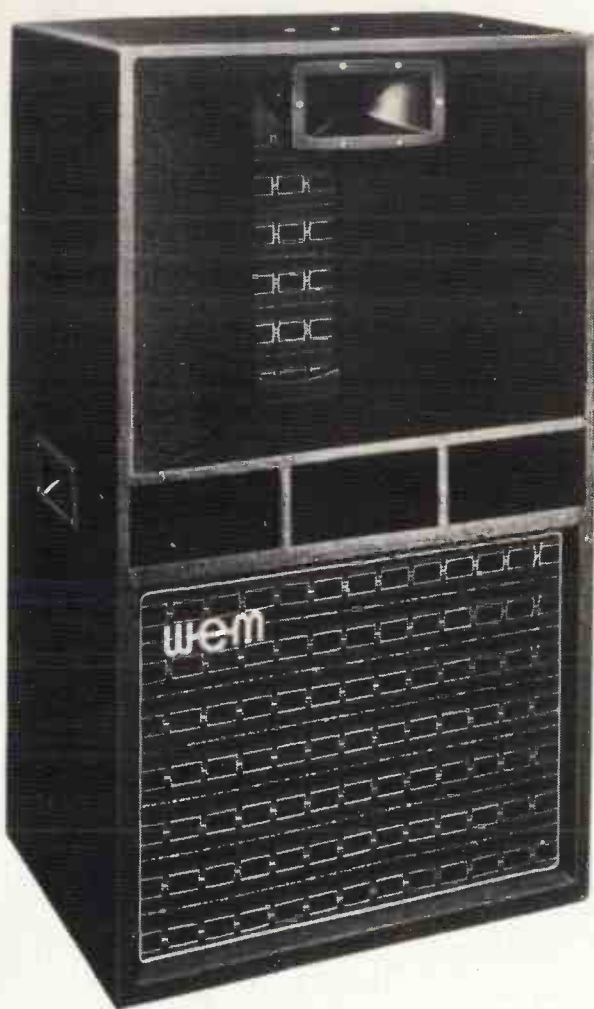
In addition, Carlsbro are now in full production with their Mantis electronic delay line echo unit, which can produce a wide variety of effects, including ADT, Rotofaze and stereo. Colin Barratt will be on hand as usual at the Carlsbro stand.

WEM

The new Copicat Super I.C. will be the talking point on the WEM stand at Frankfurt. The old tried and trusted echo machine, which has successfully beaten the opposition for 25 years, has retired gracefully in favour of its updated successor, the Super I.C. This has four inputs and an extra echo head — thus allowing for more echo combinations. Another new feature is the sound-on-sound facility, by which you record over what is already on the tape, for a gradual build-up of sounds. The unit is still, however, remarkably inexpensive.

The WEM range of Dominator valve amps has been given a face lift; they claim that these amplifiers will give twice the output of any transistor amp of the same power rating. Lastly, the 10 watt Westminster model has been reintroduced by popular demand. Charlie Watkins, Syd Watkins and

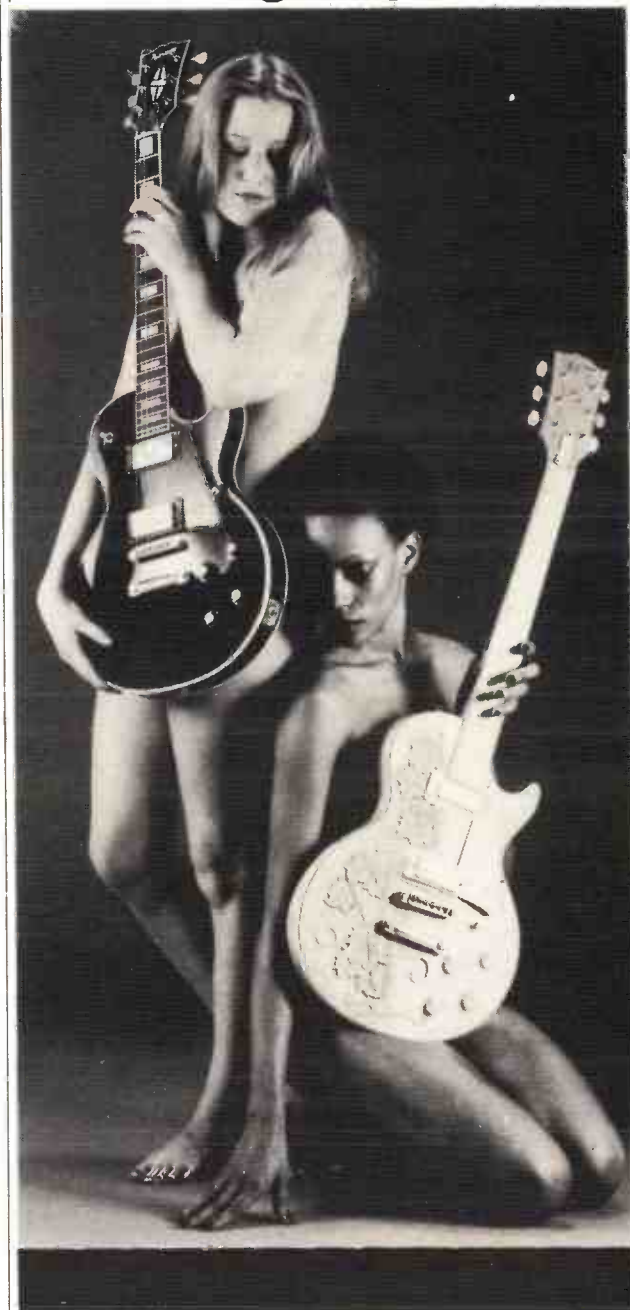
Continued on page 73



Charlie Watkins will be placing emphasis on both his new and older products; among the latter is the Intruder bin.

KASUGA

Ecstasy at your fingertips



Kasuga guitars are available through all good retail musical instrument shops. The range consists of nineteen popular models. Illustrated is the black single cut-a-way model LG380B at £165 including de-luxe carrying case, together with the blonde model LG2000V at £299 also including de-luxe carrying case. Please ask for further details through your local dealer or write, with stamped addressed envelope, to:-

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FRANKFURT FAIR

Mime Ferris will be in attendance on the stand.

SHURE

The recent announcement of Shure's Equalization Analyser system has created a good deal of interest, and this will no doubt be manifested at the Fair; its official name is the M615AS — a small portable unit for adjustment to any variations in ambient acoustics and the frequency response of other equipment. To indicate how the equalizer should be set there are LED's, and you do this by adjusting the filters until their corresponding hi and lo lights go out. Another development — the SR107 Audio Equalizer — provides octave-by-octave eq for sound systems, ten controls covering a spectrum from 31 to 16,000 Hz. It should be installed between mixer and power amplifier.

The full series of Shure microphones is so well known and popular that only a brief mention is needed here; attention should be focussed on the E-Qualidyne and PE52.

VITAVOX

Amongst the large number of speakers to be shown by Vitavox at the Fair is their S-3 pressure driver. It is a high power, wide range driver, with a bandwidth of 200-15,000 Hz. The aluminium diaphragm is easily replaceable and there is a 3 inch voice coil assembly with the 18,000 Gauss magnet system. This gives 112 dBA efficiency for 1 watt at 1 metre, when using the Vitavox 4-cell dispersive horn. The pressure driver is easily mounted to the horn by way of the metal screw-on type throat, which replaces the old plastic type. The horn itself is made as one single casting of aluminium, and the four 14-inch long cells give a smooth performance above 330 Hz, bound within the 90° x 30° distribution angle; with the wide range of horn throat adaptors almost all drivers can be used in a single or multiple configuration. These adaptors are available to match Vitavox or American 1-inch or 2-inch pressure drivers.

Many other speakers, crossovers, etc. will be on view, including the 220 Hz multicellular horns. Neil

Young and Steven Michaelis will be on hand to demonstrate, with their sound muffling cubicle, at stand 50254.

LEECH

Leech Manufacturing Co. specialize in making high powered speaker cabinets, and will be displaying a wide range of enclosures, ranging from small 1 x 12" cabinets to various types of larger bin-enclosures. Leech offer their services not only to musical equipment distributors throughout Europe, but also to amplifier manufacturers, for whom they will build cabinets to the specifications of the client.

For the first time at Frankfurt, Leech will be displaying a new range of amplification, which will be marketed under the name McGregor. There are four 100 watt amplifiers in the range and two combo amplifiers, all at extremely competitive prices.

EMS

Electronic Music Studios (London) Ltd were the original makers of the famous VCS3 compact synthesizer, and they continue to come up with interesting innovations in this field. One of the new products at Frankfurt will be the EMS-Vocoder. This intriguing device is intended for the electronic manipulation of speech and other sounds, and for the synthesis of speech-like noises. For examples, one may change the timbre of a voice, making it sound older, younger, or even changing its sex. A single speech sound may be transformed into a chorus of voices, and it is even possible to endow normally inarticulate sounds with "speech" — for example, a talking typewriter, a singing car engine, or even a punk rock vocalist!! This amazing instrument has already been purchased by Stevie Wonder and Kraftwerk.

The EMS Synthi E is an inex-

pensive, compact, robust synthesizer intended for use primarily in education. It is the first synthesizer to be fully backed up by a teaching course. And thirdly, the EMS Computer Synthi is a machine which links an ordinary VCS to a full-size DEC PDP-8 computer with cassette storage, alphanumeric display, push-button control panel, real-time clock and slider controls. It should be an interesting display.

CANARY

In this, the second year that Canary have exhibited at Frankfurt, they will be showing their new 10 into 2 desk. As the name suggests, this model has ten input channels and stereo outputs, as well as foldback, echo and headphone outputs. This mixer comes complete in its own carrying case, and its other features

Continued on page 75



The Leech range of cabinets will be on display.

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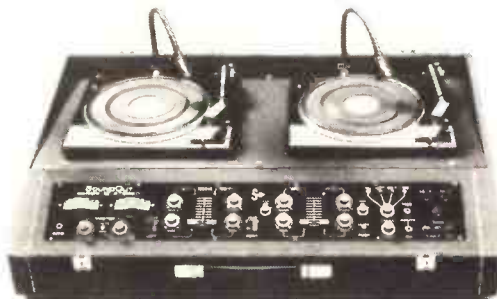
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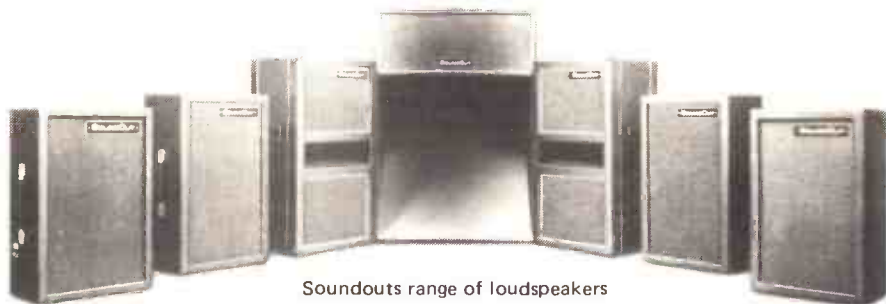


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include 3-band tone controls on the stereo output and a PFL facility to monitor each channel. There is also a submixer socket for linking in an external 10 channels, making twenty in all. It has an internal stabilized power supply and all terminations are on jack sockets, unless cannon sockets are specified. Distortion through the whole mixer at normal operating levels is 0.09%, which makes for excellent sound quality under the most rigorous working conditions.

The other Canary mixers (10/4, 12/2, 15/2, 18/2) will also be on show, as well as their 400 watt amplifiers and crossovers. Canary look forward to meeting all who pay a visit to stand 50364 in Hall 5.

HOHNER

Amongst the Sonor range of drums, Hohner will this year be featuring the "drummer's drum", a snare drum with a particularly good response over its playing area. The single-piece seamless shell has ten tension brackets, floating head action, and also the new Sonor-phonoc snare-release mechanism. Its catalogue number will be D505, and its size is 14" x 5 1/4". In addition, the new range of Sonor-phonoc outfits will be on display, incorporating both single- and double-headed Rock and Concert tom-toms.

Stand 50417 in Hall 5 will also feature personal demonstrations of the Daniel bass drum pedal, developed by Sonor technicians in

consultation with Daniel Humair, the French jazz drummer. A large selection of Latin-American percussion and the new acrylic tympani should draw many a customer to what should, by the sound of it, prove an admirable display.

IMPAKT

Impakt percussion synthesizers are a family of electronic instruments which produce percussive sounds. They are tuneable, "voiceable", and can be used with a wide variety of accessories. Another advantage is that they can be played with either hands or sticks.

The basis of the synthesizer is the electronic tuneable tom-tom, which has a pitch control for varying the tonal range, a sustain control for lengthening the ring, and a voice control for varying the hardness of the tone. The tom-tom is available in three ranges of tuning — high, medium and low, each of which overlap slightly to provide smooth tonal transitions between drums when playing.

Accessories include a frequency foot sweep, which varies drum pitch by means of a pedal, a snare effects generator and a bass drum system.

Impakt also manufacture a 3-input mono and a 6-input stereo mixer for use with multiples of their units, and these can be mounted on a simple wide-base cymbal stand.

Although Impakt have been on the American market for several years, its users including Stevie Wonder, Isaac Hayes and Mike Shrieve, the Frankfurt Fair sees their major launch in Europe and the U.K.



WEM will show their re-vamped Copicat.

PREMIER

Premier are concentrating on outfits which have proved popular in Europe this year, including the latest 7-drum Premier D717 finished in a two-tone silver and blue combination. The B3304 5 drum kit in which each wood-shell drum is completely clad on the outside with a diamond-chrome-plated steel sheet, gives the appearance of steel drums with the tone of wood, without all the extra weight of a

complete steel shell. Also to be seen on the Premier Stand (51013) will be the full range of Italian made UFIP cymbals which will be on display alongside Premier's own 5-Star Super-Zyn and Zyn Cymbals.

Other exhibits include the .906 drum mat, the new 14 x 8" (35 x 20cm) 2005 Wood-shell deep snare drum, the improved boom-arm cymbal stand, and the 1776

Continued on page 76

The International Microphone



For over 40 years Beyer Dynamic microphones and headphones have served the needs of professional 'Sound Men' throughout the world.

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'War of Independence' replica drum that Premier have made in a limited quantity for collectors.

Derek Stephenson, Rex Webb, Allan Hewitt, Eddie Haynes and Roger Horrobin are in attendance on the stand and should be kept pretty busy there too.

HOSHINO

Another drum manufacturer with a growing reputation in this country who will be exhibiting at Frankfurt is Hoshino, whose products are distributed in the UK by Hornby Skeeves. The top of the range is the HSD 500T kit whose drum shells are made from an acrylic transparent material and represents good value at £425 - this includes a 14x22" bass with double spring pedal, a chrome snare with internal tone control, two tom-toms, a large (16x16") floor tom-tom. Thrown in at the price are two cymbal stands, a hi-hat stand, and sticks and brushes!

Further down the range comes the HM1000 which features an all-metal snare with outward-flanged counter hoops, rail-type tom-tom holder, double-lock cymbal arm with full height and tilt adjustment, telescopic bass drum spurs, and chromium plated fittings throughout. There are four drums, and this lot retails around £160 which is well worth a close look.

FUTURISTIC AIDS

The company will be taking along a full range of products in the fields of amplification and disco, together with associate speaker systems.

corporating magnetic cartridges and available without built in power sources will form another section of exhibits. The speaker systems on display will range from small monitor units to 100 watt horn loaded bins.

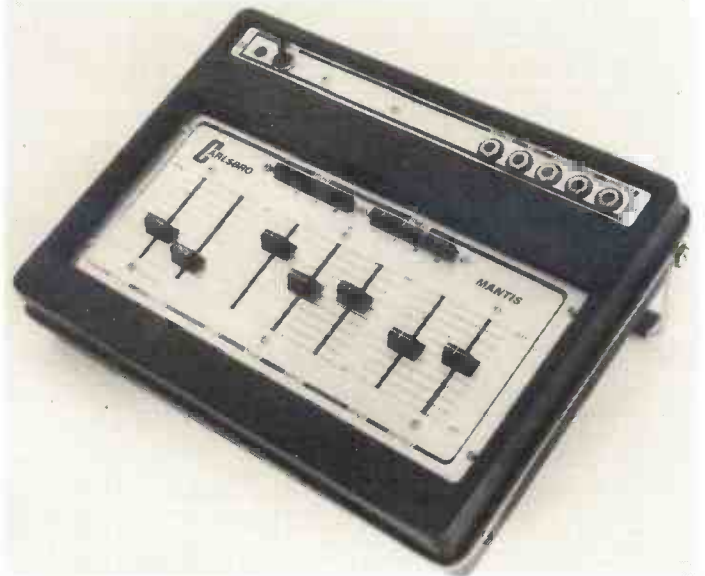
TERRY GOULD MUSIC

Terry Gould controls the worldwide distribution of Ampurias Glassic Guitar Strings, and a new range of strings is being introduced at the Frankfurt Fair. New manufacturing techniques ensure that the monofilament strings are perfectly round to an accuracy of 0.006mm. The strings are honed round by a precision milling machine and are then carefully hand polished to eliminate surface noise which tends to spoil ordinary ground strings. The three lower strings are also hand-made, with silver plated copper thread wound onto a nylon core formed by hundreds of microscopic nylon filaments.

GUILD

Although the company only started manufacturing in 1952 Guild have established a reputation throughout the world for sheer excellence of their guitars. There are people who rate their acoustics as highly as the more fashionable alternatives, and their solids enjoy the same favours, and regular Beat readers will know that we tend to have a leaning towards Guild's products.

The range of Guild's on display at Frankfurt is too long to go into here, but you can't go wrong with any of them. The S-100 Standard with its contoured all mahogany solid body with mahogany neck, rosewood fingerboard with inlaid mother-of-pearl rectangular position blocks is a



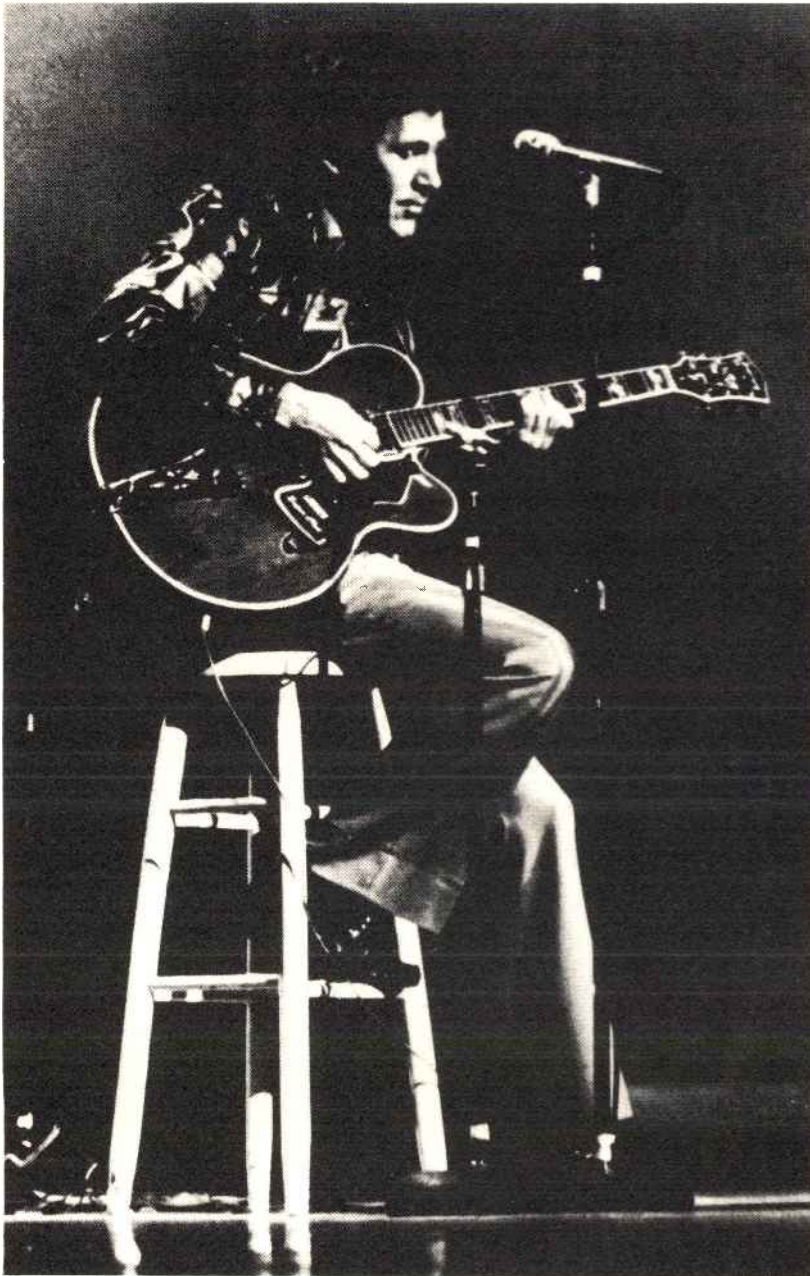
The popular Carlsbro Mantis.

Development taking place at the present time will result in several new models of amplifier being available, and emphasis is being given to features which will meet the specific demands of the continental markets. Amp tops and combo's with outputs from 10 to 100 watts and featuring tremolo and reverb will be among the major exhibits. High quality disco consoles in-

particular favourite. Fitted with Grover Rotomatic machines and 2 chrome plated Guild Humbucking Pick-ups, the S-100 also features a phase switch for reversing the pu polarity.

The acoustics also cover the whole market, including some lovely

Continued on page 79



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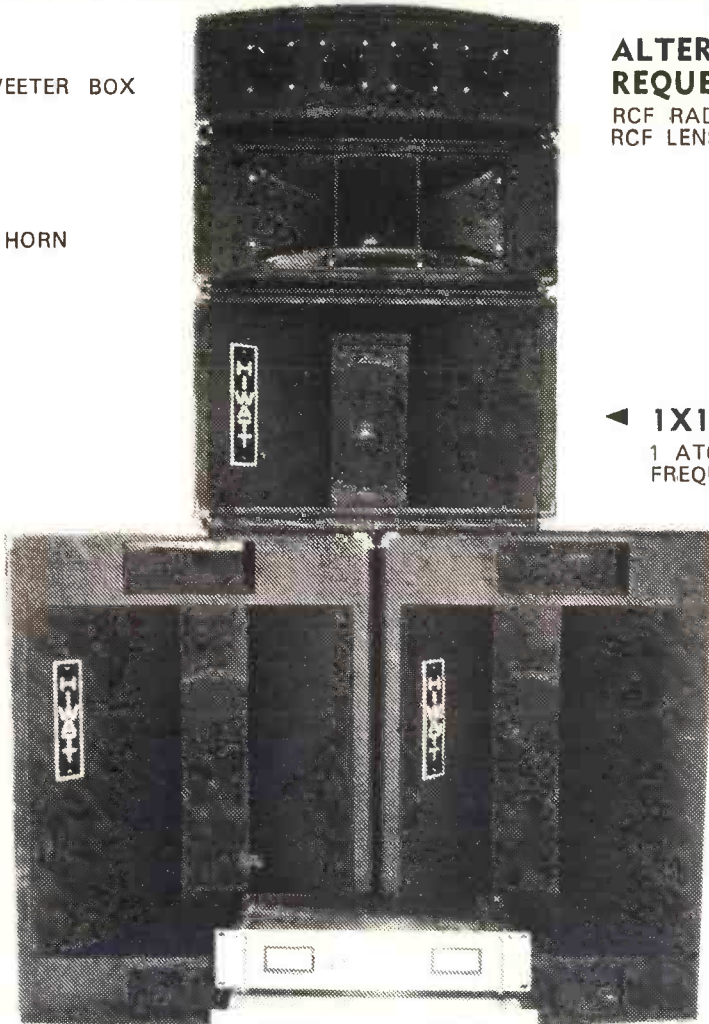
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all-blond guitars which really do sound as good as they look — or vice versa. Of special interest will be the acoustic bass which we reviewed recently in the December issue, and which will no doubt be receiving a lot of incredulous looks on the stand — incredulous that is until people realise it does work, and work well.

RANDALL

Randall Instruments of Santa Ana, California will be showing a comprehensive selection of their amps and mixers at Frankfurt this year. Randall's products include guitar and bass amps, power heads, enclosures, complete PA systems, as well as guitars and basses themselves, and effects pedals.

Randall are, however, best known in England for the mixers and PA equipment which includes the excellent RM12-2. Each of the chan-

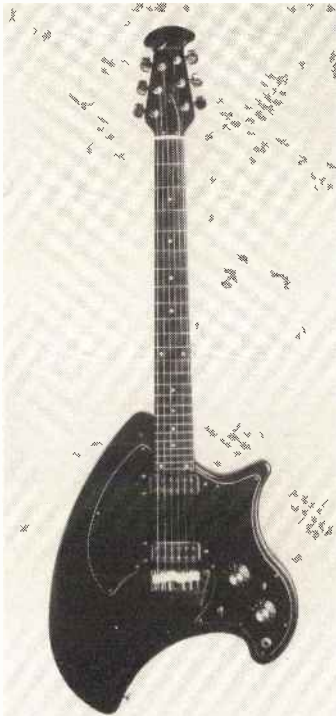
nels incorporates a pre-reverb/effects send control bass EQ, treble EQ and send controls for A and B busses. Each buss has a VU meter and the master section of each includes gain and reverb/effects controls. Two separate inputs and outputs are provided for connecting a graphic equaliser to buss A or B, and the mixer comes complete in a robust case.

Recent additions to the amp range are the RPM120 and the RPM300. Each developing 120 and 300 watts respectively, they have front-mounted jacks for input and output, as well as jacks for connection to a graphic equaliser.

SLINGERLAND

Slingerland are undoubtedly one of the biggies in the drum business. Got together in 1916 Slingerland now claim to be the largest manufacturer of drum equipment in

Continued on page 81



▲ Ovation will this year have their own stand, showing both electric and acoustic guitars. On the left is the well-known Breadwinner, and next to it the Balladeer.



▲ Marshall's 12125 100w 8 channel PA mixer.

A MESSAGE FROM THE NEW PUBLISHERS

BEAT INSTRUMENTAL, from this bumper Frankfurt Fair issue onwards, is to be published by a new company, Campillos Ltd, part of the Thompson-Walsh group of companies.

Thompson-Walsh also publish other magazine and book titles including two weeklies in the music field.

The acquisition of Beat Instrumental is, we believe, beneficial both to the magazine itself, to the companies in the stable it is joining and, above all, to the music industry.

So let us give you some background, starting with the new publishers:

John Thompson is a former joint managing director of Longacre Press, the IPC company which published Melody Maker and Disc for many years. He was in charge during the Sixties when the success of Melody Maker was built. He later launched Sounds, the heavy rock weekly and Popswop, the teenage colour weekly which achieved record sales of 650,000 per week.

Alan Walsh was assistant editor of Melody Maker in the Sixties and also did the same job on Disc. He launched and edited Music Business Weekly, helped to create Sounds and Popswop and relaunched Record Mirror in 1974. He has had 19 years experience in publishing, most of them in the music and show business fields.

So you can see we know the music business. And we believe in BEAT INSTRUMENTAL. We shall be using our experience to help Editor Tom Stock and Advertisement Director Paul Taylor consolidate the magazine's position as the leading monthly for musicians.

We will *NOT* waste anyone's time in childish muckspreading. We *WILL* enhance BEAT INSTRUMENTAL's position of supremacy in its field by giving it the backing and substance of a major company which really understands the industry it specialises in.

Judge us by our achievements over the next few months.

Thank you for your past, present and future support.

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the world, manufacturing and processing every part of the equipment themselves in their huge plant in Niles, Illinois. Many of the world's best known drummers use Slingerland gear, including Buddy Rich, Danny Seraphine, Nigel Olsson and Bev Bevan.

A glance through any Slingerland catalogue would illustrate the difficulty we have in choosing any particular set-up for examination, but it's worth mentioning that all Slingerland drums feature their patented Rim-Shot counter hoop which is guaranteed never to rust or break. The shells too, are moulded to a virtually perfect circle and size in a single operation and the veneers and interior maple are glued together also in a single operation. Undoubtedly one of the most popular kits is the Buddy Rich outfit, priced around £730, which is made up of a 14 x 22" bass with Tempo King pedal, a 5 x 14" snare with stand, a 9 x 13" mounted tom-tom, and two 16 x 16" floor tom-toms.

Accessories include tom-tom holder, spurs, hi-hat stand, two cymbal holders and stands, and brushes and sticks.



Recently reviewed in Beat, Guild's bass will be on show at Frankfurt.

HAMMOND

Hammond Organ Co. of Chicago, Ill., will be exhibiting their complete product line, including their 9722 KM and 9822 KM Spinnet models, which incorporate the new note-a-chord feature. This provides a visual memory — a great benefit to the first-time organ buyer. Other models on display will include the new 8022 and 8122 De Luxe Spinnet models. The new range of console models features the 16300, with auto-vari 64, and the 11200, with "touch-tempo". Touch tempo enables the player simply to tap out the rhythm he requires, and the unit automatically starts the same tempo.

Hammond's new top-of-the-line console, the 2307, also incorporates Touch Tempo and auto-vari 64. Representatives from Hammond (Chicago) and from Hammond's distributors will be in attendance at the exhibition, and naturally all Hammond dealers will be most welcome.

CUSTOM-SOUND

The rapidly expanding Custom-Sound company will be appearing on stand 50346, hall 5 at the Fair, and this will be the first year that they have exhibited independently. The prices of Custom-Sound gear are pretty competitive, with fine sound quality and good styling giving the impression of something more expensive. One of their biggest sellers is the Trucker 45 watt combo, which was introduced at last year's BMITF in London. At Frankfurt the entire product range will be exhibited, including the CS 700A PA mixer-amplifier and the CS 700MXR mixing desk. The instrument amps all incorporate the "overtone" control circuits, which enable the

Continued on page 84

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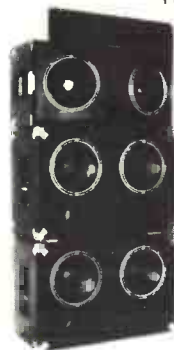
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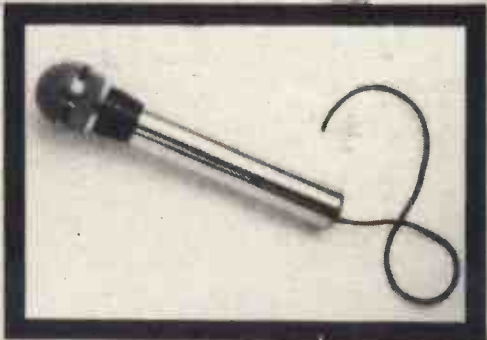
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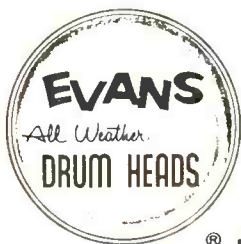
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musician to choose more precisely the sound character he produces.

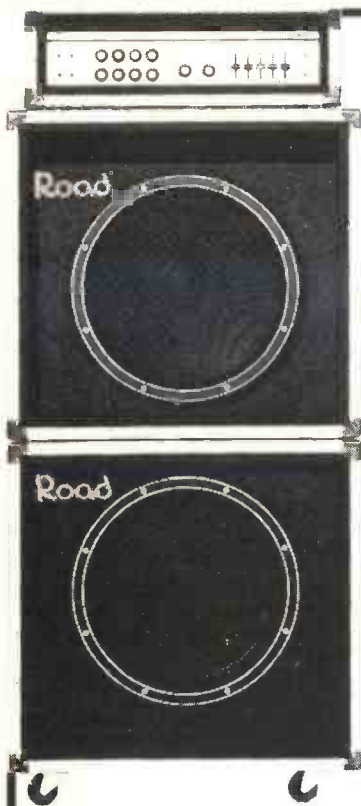
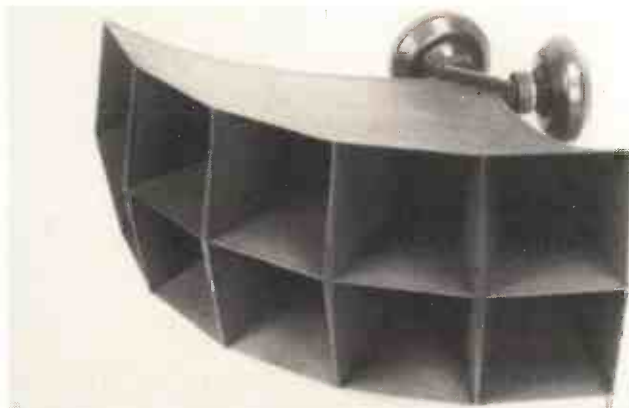
There is a firm hint that something new in the PA field will also be appearing, as well as "something for the bass player who is fed up with bulky, heavy and expensive amps". Custom Sound operate a full two-year guarantee and a Module Exchange scheme as part of their back-up service. From the beginning of '77 all the firm's speakers have been supplied to their own specification, and bear the Custom Sound mark. Complete international distribution will be set up to coincide with the Fair. All of this will be cheerfully ex-

plained by Barry Philips, Richard Jeffries and Marcia Philips at the stand.

AKG

AKG's range of microphones is so vast that no brief outline like this can hope to do them justice. They will certainly be doing themselves justice, however, at the trade fair. Among the items on display will be the mics which are particularly suited to rock music applications, namely the D1200 and D2000. The 1200 is the best for lead singers, being particularly robust with low handling noise, a good anti-feedback cardioid pick-up pattern and a three-position switch offering

Vitavox's 10 cell double entry multicell horn, 220Hz, with two S-3 pressure units (below) and (right) their 4 cell dispersive horn, also with one S-3 pressure unit.



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bass, medium and sharp tonal facilities. It has a robust brass case and comes in both high and low impedance versions. Also receiving attention at Frankfurt will be the D2000, which is similar, having a switch with bass and medium facilities and a built-in windshield. AKG recommend both of these too for the tricky business of miking up acoustic guitars.

Needless to say, AKG also front the field in headphones and various items of studio equipment. The BX15 and BX20 reverberation units are studio quality, but small and easily portable at the same time. There is also a time-delay unit — the TDU 7202 — which gives digital audio-time delay in variable steps up to variable total delay times.

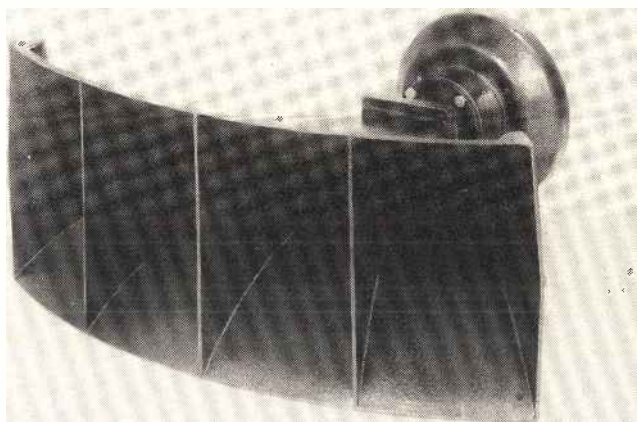
Amongst those present on the stand will be the inimitable Barry Denton.

BALDWIN

The European Division of the Baldwin Piano and Organ Company will be showing several new instruments at Frankfurt including the Baldwin Fanfare Model 132 which incorporates completely new reed style casework and the phantom fingers 2 unit together with a deluxe real rhythm assembly. Similar to the 132 is the new 133, the Fanfare Theatre Spinnet, which has the same specification but is housed in a theatre style spinnet cabinet.

Also on display will be the new music scanner which, in conjunction with the Baldwin exclusive touch rhythm, freezes when the player lifts his hand from the keyboard and resumes when he plays a new note. Additionally the whole range of Baldwin pianos have been the sub-

Continued on page 87



800b Stereo Power Amplifier



Our 800b amp is the answer to your needs for high power, low distortion and reliability, in this generation of high power amplifiers

Virtually indestructible, with open/short circuit protection thermal cutout and forced air cooling built in, it is capable of handling the most arduous situations in studios and on the road.

FEATURES:- Switchcraft inputs/outputs on front panel
 mains input/rear panel
 built-in fan
 A.C. fuse and D.C. rail fuses on front panel
 illuminated peak catching meters
 mono/stereo switch on input
 modular P.C. board construction throughout, for easy servicing
 heavy duty steel chassis with industrial black finish and white/pale green silk screening

POWER SPECIFICATIONS:- Tested at 500Hz

Impedance	Watts R.M.S. One channel only	245 V.A.C. Watts R.M.S. Both channels
2	570	480
4	400	325
8	225	210
16	120	110

Distortion — typically less than .05% at all power levels

Bandwidth — 5Hz - 30KHz

Sensitivity — 1.25 V RMS for 200 watts into 8 ohm

Weight — 45lbs.

For further details & specifications write or phone:

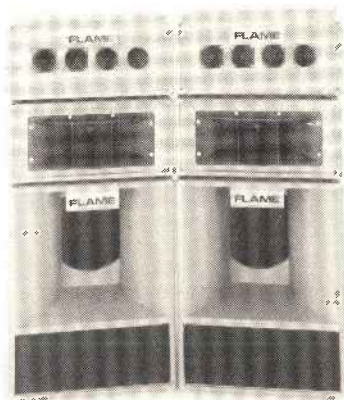
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 58 TURNERS HILL
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Phone: WALTHAM CROSS 25682

FLAME

AMPLIFICATION

100 Eastbank Street, Southport, Merseyside PR8 1EF.
 Telephone: Southport (0704) 37050

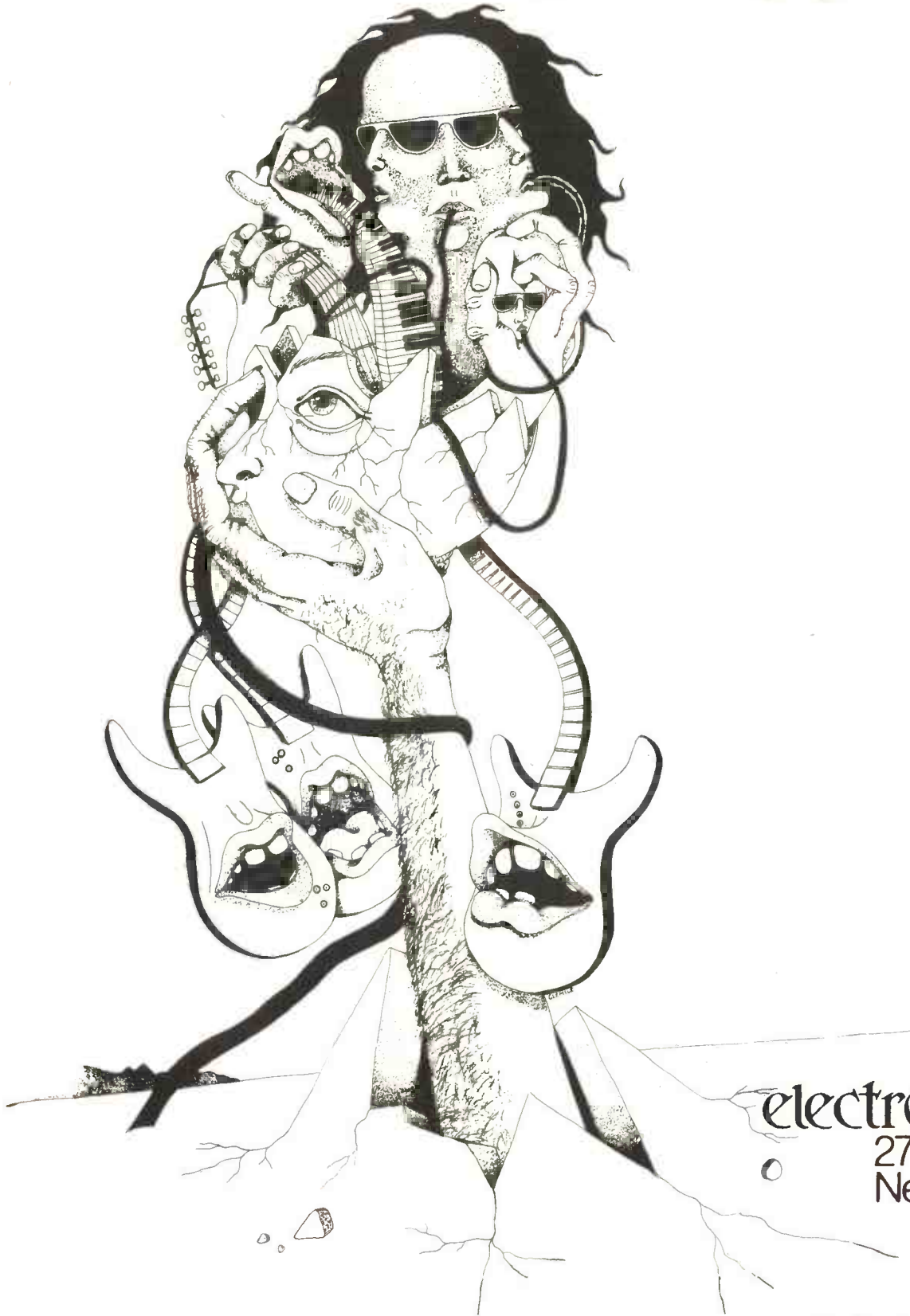


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Flame 100 watt guitar amplifier with phase and sustain with separate channel for microphones. Wide range of cabinets available to suit all needs.

Call into our shop and discuss your requirements, we will give genuine advice backed by years of experience with absolutely no pressure to buy.

golden throat Mouth Tube will let you sing your axe off.



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For a free demonstration call 212-741-1799

FRANKFURT FAIR.

ject of a new finish development programme resulting in improved glazing on the 36 and 40 inch pianos and highlighting on all the 910 and 950 series.

LUDWIG

The star attraction on the Ludwig stand will undoubtedly be their stainless steel drum kits. The Big Beat outfit, with its 12", 13" and 16" tom-toms, 5" x 14" snare and 22" (or 24") bass drum comes with light-weight stands, whilst the Pro Beat has an additional 18" tom-tom. The dry stinging sound produced by these drums is particularly loud, due to the ringing quality of the steel.

In addition, Ludwig will have their full range of orchestral tympani. These include the traditional "copper kettle" type, alongside the more recent fibreglass and aluminium models. All the Ludwig mallet instruments will be on show, from the "tam-tams" or Chinese gongs made in Taiwan to vibraphones, xylophones, glöckenspiels and a brand new 4 1/2 octave marimba.

BELWIN MILLS

Belwin Mills Music are specialists in the field of sheet music publication, and will be found at Stand 50356, Hall 5 in Frankfurt. Amongst their varied selection are such titles as "The Songs of Paul Simon", "The Status Quo Album", and Leonard Cohen's "New Skin for the Old Ceremony". Elton John is represen-

ted with music from the "Captain Fantastic" and "Caribou" albums.

Moving away from pop music, Belwin Mills have collections of songs for classical guitar, chord organ and piano — some elementary and some more advanced. For children there is an anthology of nonsense songs, entitled "Vocabulary Ramblebuggies — An Educational Wordopolis", which is designed to extend the vocabulary of young children in a musical context. In keeping with their educational bias, Belwin Mills have a large number of books for use with the recorder.

HORNBY SKEWES

Miles Plating amplification is competitively priced equipment, the amplifiers being of the valve type, and thus giving a particularly "natural" tonal quality. In addition, Hornby Skewes are enjoying success with their educational range — in particular their metal chime bars, which are mounted on a resonator tube and played with beaters. There are 13- and 25-note sets, which can be arranged in both diatonic and chromatic scales. Similarly, the Hornby triangles, for use in schools, are chrome plated and come individually packaged with holder and beater.

Herald guitar strings and Zenta, Hornby and Miles Plating guitar accessories will also be on display at Stand 50147, Hall 5.

FANE ACOUSTICS

Fane will be showing their "Crescendo" range of sensitive high-power

Continued on page 89

JOHNSON'S MUSIC Sheffield

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Amplification: H/H, Fender, Marshall, Traynor, Orange, Sound City, WEM, Peavey, Carlsbro, Simms-Watts, Davoli, Dynachord, Laney, Electro Voice, SAI and Sunn.

Guitars: Fender, Gibson, Guild, Hayman, Ovation, Antoria, Ned Callan, CSL and others.

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Drums: Ludwig, Gretsch, Pearl, Olympic, Beverley, Rogers.

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Cymbals: Paiste, etc.

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Immense range of effects units and accessories carried in stock and big range of secondhand gear.

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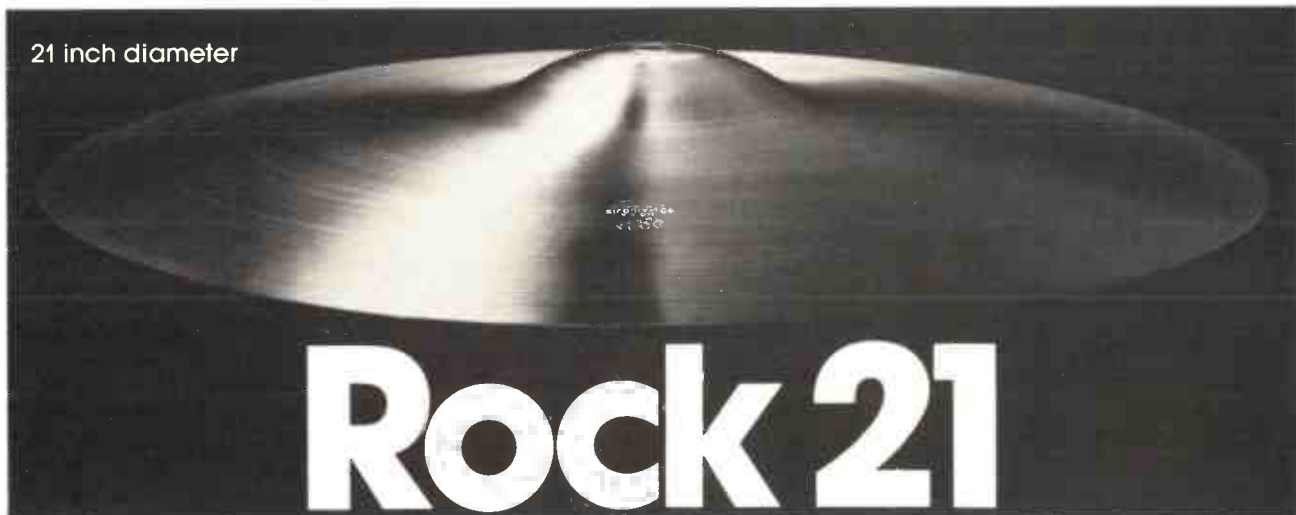
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Avedis Zildjian
Rock 21

Standard Avedis
Zildjian Ride



21 inch diameter



Rock 21

FOR THE MUSIC MAN WHO HEARS THE DIFFERENCE



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Tel: 010 1 714 956-9220

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drive units, to which has recently been added at 12" model, rated at 150 watts rms, along with 15" and 18" "Colossus" models, both with 102mm coils and a 200 watts rms power rating. Also on view will be the "Specialist" and "Pop" ranges of speakers, which represent the cheaper end of the market.

The loudspeakers are designed for applications from PA and back-line amplification to disco's, and enjoy broad popularity with British manufacturers and overseas firms alike.

SOUNDOUT

You've heard of the 6-million-dollar man; now brace yourselves for the Bionic Disco. Encased within a reinforced fibre-glass 1-piece shell on a ¾" plywood base, it is a good deal tougher than its wooden counterpart, which will, nevertheless, carry on alongside it. Its official name is the Series 7 Stereo, with Garrard belt-driven 125SB decks and Shure cartridges. The built-in amplifier puts out a crushing 200 watts per channel, and is controlled by means of a mixer/control panel, on which a loudness control is featured. The Bionic Disco comes in either red or off-white, and was first launched in England prior to the Frankfurt show.

The DL6 speaker — a centrally ported 100 watt reflex cabinet, covering the full audio range — will be on view, as will be the DL3 100

watt folded exponential horn cabinet. All the slave and PA amps will be appearing, and so will the SP18 disco pre-amp in double anodized aluminium. This will be Soundout's fourth year at Frankfurt.

CHAPPELL PIANOS

Chappell are currently arousing a lot of excitement with their innovative 5' 6" grand piano, which was first shown at the London trade fair last August. Designed by Klaus Fenner, it is the first new grand piano to be designed and built in Britain for 30 years. Encompassing the full 7 octave range and with a surprisingly powerful tone for its slim lines, it is aimed basically at the domestic market, as its slimness makes it far less dominating within a room than the traditional heavily-built grand.

Chappell will also be showing a brand new upright piano, the Model A, which is a small, compact upright with a 7¼ octave range. These fine instruments should perpetuate the tradition of British craftsmanship at its very best.

ZILDJIAN

1977 will be Zildjian's 20th year of attendance at Frankfurt. This year, present on their stand will be Armand and Robert Zildjian, together with Leonard DiMuzio, sales and selection manager at the Zildjian factory in the U.S.A. Once again, Stuff Combe, Zildjian's Artists' Representative for Europe, will be at Frank-

Continued on page 99

Improve Yourself Improve Your Sound

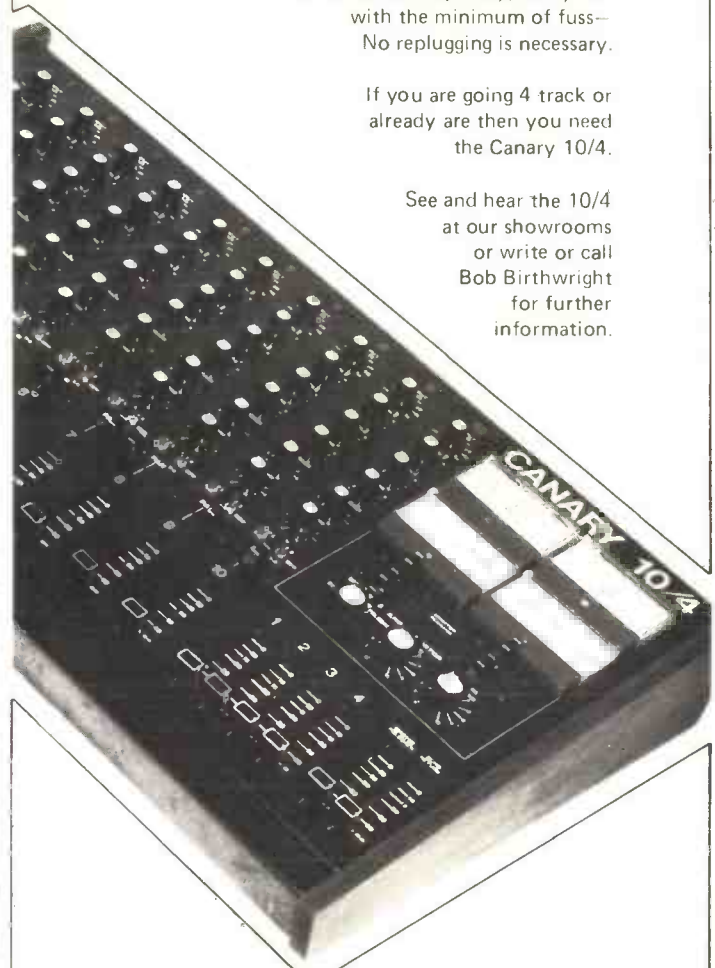
Choose the mixer designed especially with the home recorder in mind.

The Canary 10/4 has 10 balanced mic inputs to any of 4 outputs. When its on tape the 4 tape outputs can be returned through the desk for a precision reduction.

Overdubs, double tracking and ping-ponging can all be done quickly, easily and with the minimum of fuss—No replugging is necessary.

If you are going 4 track or already are then you need the Canary 10/4.

See and hear the 10/4 at our showrooms or write or call Bob Birthwright for further information.



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CANARY MIXING DESKS Ltd.

17 West Hill, Wandsworth, SW18 1RB, London, England
Telephone: 01 870 7722

If you want to hear a lousy repeat...



Buy a Radish!

But if you want the best electronic echo unit available,
it's time you heard the Carlsbro Mantis.

Teaming up your guitar or keyboard, amps and speakers with an old-fashioned mechanical echo unit just doesn't make sense any more, now that Carlsbro have developed the Mantis for adventurous musicians.

The Mantis does away with motors, tape breaks, surface hiss, worn heads and wow and flutter. Instead it uses state of the art circuitry that's totally compatible with the rest of your equipment, and this means that you can choose from an astonishing electronic library of 240 different effects using fast-action push button selection and slider controls which give you infinitely variable shades of echo, swell, tone, input and output levels plus Rotofaze - a brilliant

new feature producing either a rotary speaker or phaser sound.

The Carlsbro Mantis looks good too, in its smart compact cabinet with all controls, input and output sockets on the front, where they should be. It comes complete with an illuminated footswitch, mono and stereo connecting leads, full instructions and, of course, the no-nonsense Carlsbro guarantee.

With all the extra gigs you'll get with the Mantis sound, you'll also be glad to know that it weighs only 3 lbs. So it won't break your roadie's back. And the price won't break your bank balance.

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"I've been to the moon with my Vocal Master!"

"How High The Moon!" Kenny Ball and His Jazz Men, one of the most travelled bands in the U.K., have a good feel for it. They've logged over 300,000 tour miles—about 50,000 miles farther than a trip to the moon—in the past three years. And all this with the same sound system!

Kenny's Shure Vocal Master Sound System has survived more set-ups, overnight van trips and one-night stands than most sound systems see in a

lifetime. Yet it performs as well today as it did when it was new. That's some road show!

If your act is on the road most of the time—or if you simply want a really reliable, portable system for around the city—see your Shure Vocal Master dealer. Then get ready for a long, long ride.

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TECHNICORNER

Exterior protection: heavy-gauge vinyl coverings protect the Vocal Master exterior; solid aluminum siderails guard all cabinet edges and interior components. Handles heavy steel backing plates. Operational tests: 100% short-out tests... extensive electro-mechanical checks... thermal shock from -30° C to +75° C... impact tests... four-hour high-level output... and ultra-humid cycling.



OLYMPIC: the difference between playing and just playing about.

OLYMPIC

BY *Premier*

Sooner or later every drummer learns the difference: some drums are made to be played on, others just to be played with.

So if you've grown out of junior outfits, cheap copies, poor imitations, and teenage toys, here's a serious suggestion.

The Olympic range—from Premier.

Made for drummers who want the right sound and quality at the right price, Olympic are the first real pro outfits offered at the kind of money semi-pros can afford.

If you take your playing seriously, there's no need to mess about with playthings any longer.



The Premier Drum Co. Ltd., Blaby Road, Wigston, Leicester LE8 2DF.
or Rosetti (EWM) Ltd., 138-140 Old Street, London EC1V 9RL.
Send me more information about Olympic.

Name _____
Address _____

BI

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furt, and the stand is managed by Tony Wallis, director of Percussion SA, Switzerland, distributors in Europe of Zildjian products.

Of special interest is the complete new range of Flat Top cymbals. These fine cymbals, selling at the same price as the regular versions, are hand-manufactured 8" up to 22" — the Flat Top cymbal having neither cup nor bell; this is a new Zildjian innovation. Normal overtones are not present in the sound. Instead a very positive and high-pitched dry stick sound is there, for the use of small groups and for recording. The demand for high volume clear-sounding hi-hat cymbals is satisfied by the Rock Hi-Hats, and the versatile and popular New Beat model.

For those who want to see and talk cymbals, Zildjian are at stand 50519, Gang E.

MUSIC MAN

Although Music Man amplification has been creating interest in Britain recently, the guitars have not been generally available until the beginning of the year. Frankfurt should see their full-scale launching. Roughly the shape of a Fender Strat, the Music Man 6-string solid guitar goes some way to combining the qualities of Fender and Gibson, and we discovered this on reviewing it back in September '76. It has dual pick-ups with a humbucking design and a 4-position selector switch provides both in-phase and out-of-phase connection. The bass a single pick-up

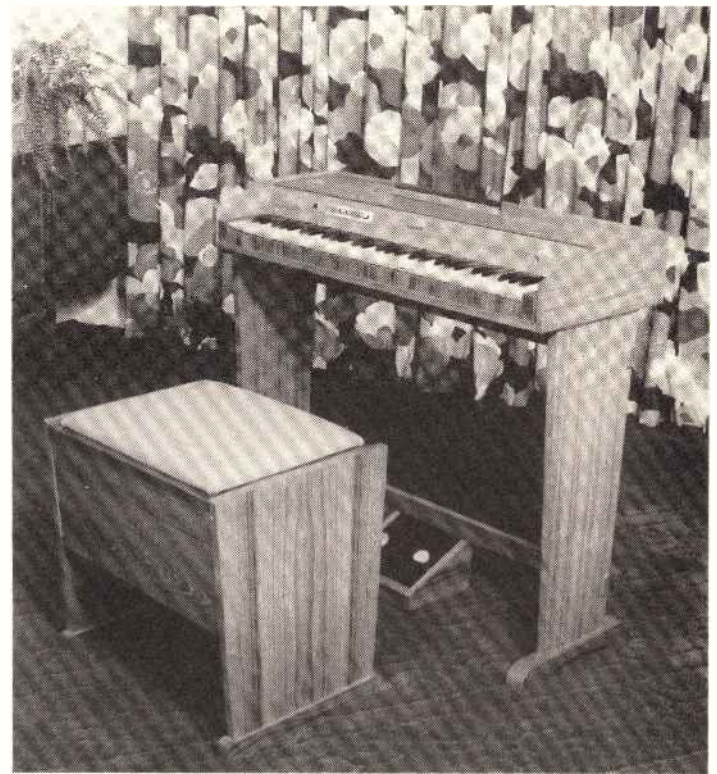
with 3/8" magnets, and both guitars feature a particularly heavy-duty bridge assembly for better tone and sustain.

As for the amplification, Music Man utilize the interesting concept of solid state circuitry for the pre-amp stage and valves for the power stage. This allows the advantages of each to be enjoyed in the lower noise and the subjectively louder output. The range of amp tops, speaker cabinets and combo's is extensive, covering all the usual combinations of speakers and amplifier facilities.

Their show at Frankfurt ought to consolidate the foothold they have already gained in Europe.

MXR

This American firm has established a reputation for being amongst the best manufacturers of effects units in the world. Amongst their products can be found the Distortion + unit, which gives a "soft" rather than a fuzzy distortion, and is in fact closer to the sound of a valve amplifier. The Blue Box is a music synthesizer component which converts any guitar or keyboard signal into a fundamental wave-shape and adds another tone, two octaves below, whilst the Dyna Comp is a limiter, based on the principles of studio quality gear. The Noise Gate / Line Driver unit has two functions, as its name suggests: firstly, it cuts out unwanted noise when a number of effects units are linked together, and secondly, it provides an ideal interface to any low impedance mic input, allowing a direct path from a



The Trickett electronic piano, exported by Colin Barrett.

high impedance source.

Most popular, however, could well be the Phase 45, 90 and 100. The first two of these have a single

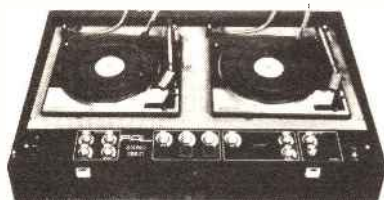
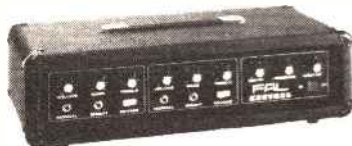
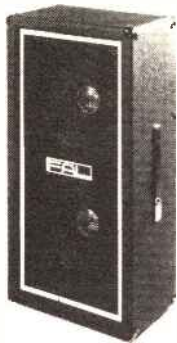
control for adjusting the speed of the sweep, and the Phase 100 includes a 4-position intensity control. A number of graphic equalizers, from 2 to 10 bands, are also made by MXR.

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Kustom's ∇ A-PA offers the portability and price of a public address system with the quality sound reproduction of a sound reinforcement system. The versatile ∇ A-PA is well-suited for amplifying acoustic and amplified instruments along with voice.

The key to this versatility is the 6-channel ∇ A-PA mixer/energizer which delivers 200 watts of efficient bi-amped power to bass speaker cabinets and horns specially designed for use in Kustom sound reinforcement systems. With all-plywood cabinetry and durable vinyl coverings, the FLH-15 SRO horn/bass reflex enclosure and the MT-15 mid-range horn and high frequency transducer employ Kustom's premium SRO speakers and components.

Kustom's ∇ A-PA...Hearing Is Believing!

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Two new developments, however, are the Flanger and Envelope Filter. The Flanger operates by means of an actual time delay principle, which thus makes it noticeably different from phasing; the Envelope Filter is basically a wah-wah device, with attack and threshold controls. Both of these will add to an already impressive armoury, and make the MXR stand a focal point in the Fair.

DI MARZIO

"Di Marzio picks up where the others leave off" is the proud boast of this firm of pick-up makers, and judging by their charts of relative pick-up outputs, this may well be the case. They specialize in replacing Gibson and Fender pick-ups, and claim a large number of celebrated and satisfied customers. The Super Distortion Humbucker, for example, is the exact size for replacing large Gibson humbuckers, whilst the Dual Sound Humbucker will be an admirable alternative to the pick-ups normally found on a Stratocaster or a Firebird. The installation of a small switch provides for the selection of a "hot" or "clean" mode. Other p/u's include the 'Fat Strat' and 'Pre-BS Telie' for the Strat or Tele player who wants to improve the output and sustain of his instrument; they increase the midrange and low frequency response of these otherwise "trebly" guitars.

The Model 1 bass p/u ensures that bass players are not omitted. It is an exact replacement of the EB-0 and also for the bass position on the Eb-1, 2 and 3. New models include the PAF and the Acoustic p/u contact for acoustic guitars. A visit to their stand will doubtless pay ample dividends.



▲ Godwin organs will be featured on the Sisgo stand.

▼ The ARP synthesiser remains a popular product and should attract some attention during the show.



LISTEN!



The Electra Piano T



The Pianet T

2 great new pianos from Hohner that combine quality with traditional craftsmanship.

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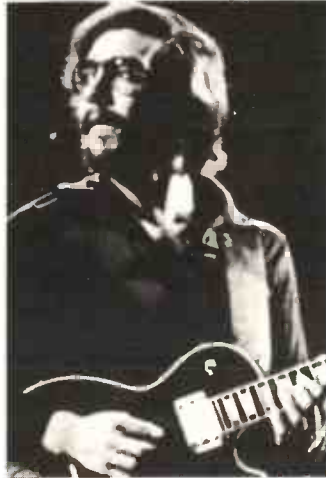
M. Hohner Ltd., 39/45 Coldharbour Lane, London SE5 9NR. Tel 01-733 4411/4



DiMarzio picks up where the others leave off.



Rick Derringer



Al Di Meola



Laurie Wisefield



Earl Slick



Ronnie Montrose

Aerosmith
 Blackfoot
 Blue Oyster Cult
 Brownsville Station
 Dan Hartman
 Danny Johnson
 Steve Kahn (Breckers Bros)
 Carol Kaye
 Jefferson Kewly (Mac Davis)
 Kiss
 Lynyrd Skynyrd
 Bob Mann (session man)
 Nazareth
 Mick Ronson
 David Sancious

Di Marzio, the "Pickup People" offers a complete line of guitar and bass pickups. All high output Di Marzio pickups feature a dynamic range unmatched by any other pickups on the market. Their exclusive Tailored Frequency Response achieves optimum sound from your instrument. And there's no technical expertise required to install them.

Check out the Pickup People. Hear how Di Marzio picks up where the others leave off.

Super Distortion Humbucker

The SDHP combines a tailored frequency response with extremely high output, making it much more sensitive to string vibration than any standard unit on the market.

The SDHP is the exact size and hardware replacement for large Gibson humbucking pickups, and greatly improves the sustain and output capabilities of the guitar.



Features:

- 12 individually adjustable pole pieces
- Dual creme-colored coils
- Special magnet structure minimizes string damping
- High temperature shielded cable

Dual Sound Humbucker

This deluxe version of the SDHP shown above, features both the hot sound of the SDHP plus a second sound similar to that of a Stratocaster or Firebird. This allows the guitarist a choice of two distinct tones, providing greater flexibility. The installation of a small switch provides for the selection of a "hot" or "clean" mode in humbucking.

Features:

- Same construction as SDPH
- Special wiring allows two separate sounds
- Foil wrapped three conductor cable.

Di Marzio
 International
 Distributors:

In the U.K.
 Sola Sound Ltd. (Macaris Ltd.)
 20 Denmark St., London WC2H 8NA

In Australia
 International Warehouse Sound Co.
 338 Brunswick St., Fitzroy, Victoria 3065 Australia

In Japan
 James
 Kanda

New! PAF

The PAF, or "Patent Applied For" pickup is an authentic reproduction of the original humbucking pickup introduced into the Gibson line of electrics 20 years ago. Until the Di Marzio PAF, the quality of sound of this original device was never approached by other pickups. The PAF is intended for guitarists who don't need the extreme increase in output of the SDPH, but want a warm, sustaining sound with moderately increased output at a reasonable price.



Features:

- Nickel plated pole pieces
- Double creme colored bobbins

'Fat Strat' & 'Pre-BS' Telie

Designed for the Fender Stratocaster or Telecaster player who wants to improve his guitar's output and sustain, while retaining the guitar's original circuitry and appearance, the Fat Strat and Pre-BS Telie are exact replacements for the original pickups — and are installed in a matter of minutes. The Pre-BS Telie mounts in the bridge position of Telecasters only; the Fat Strat is recommended for the bridge position in Stratocasters, but can be installed in other positions. These exceptional pickups feature the increased low and midrange response, and they especially complement the harmonics already present in these guitars while virtually eliminating the "squeal" or feedback common to them.

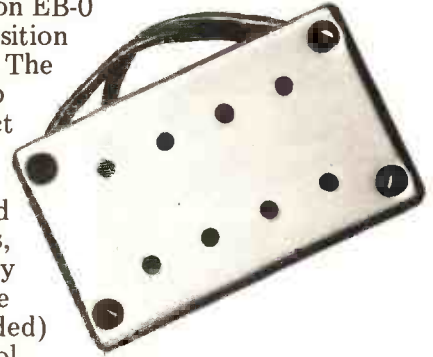


Features:

- Improved signal-to-noise ratio
- High temperature vacuum-injection sealing
- Improved magnet structure

Model 1 Bass Pickup

The Model 1 is a high fidelity, exact size replacement pickup for the Gibson EB-0 (also for the bass position of the EB-1, 2 & 3). The Model 1 Bass Pickup produces two distinct sounds, similar to those made by Fender Precision and Rickenbacker basses, which are selected by installing a miniature toggle switch (included) in the guitar's control section. The pickup is hum-cancelling in both modes, and can be wired directly into the circuit without the switching ability.



FEATURES:

- Eight individually adjustable polepieces
- Two separate sounds
- Three conductor cables

New!

DiMarzio Acoustic Pickup

A new type of contact pickup for acoustic guitars, the Di Marzio Acoustic is an attractive alternative both in price and sound to other pickups. It's easily installed (non-marring adhesive) and no Pre-Amp is required. Suggested list is \$29.95.

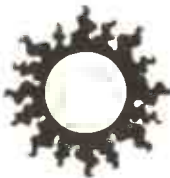


ALL DI MARZIO PICKUPS CARRY A 5 YEAR WARRANTY WITH OPTIONS FOR TRANSFERRAL TO A SECOND OWNER. A MUSIC INDUSTRY FIRST!

All Di Marzio Pickups come in protective display packages.

Di Marzio Pickups are featured in these fine guitars; B.C. RICH, HAMER, VELENO, VULCANS by GUILIANO and ODYSSEY GUITARS (Canada).

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Musical Instrument Pickups, Inc.

643 Bay St., Staten Island, N.Y. 10304 (212) 981-9286



Jon Hiseman: (Colosseum II)

“Miking-up my drum kit”

These are the AKG MICROPHONES I recommend as a result of my experiments in miking-up my drum kit.
TWO D 224: used overhead for cymbals and overall stereo picture of the kit.
TWO D 12: one for each bass drum. The large diaphragm of this mike together with the built-in "bass-chamber" enables it to reproduce the sound of my 24-inch bass drums without distortion.



ONE D 1200: with the EQ-switch in "M" or "S" position for snare drum gives progressive bass roll-off according to drum or hall acoustics.
FOUR D 2000: with the EQ-switch in the "M" position for tom toms.
TWO D 224: as a stereo picture for crotels and hi-hat.
THREE C 451 with CK 1S capsules for my seven gongs.

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 182/84 Campden Hill Road
 London W 8 7AS
 TF: 22 93 695

AKG Akustische und Kino-Geräte Ges.m.b.H.
 Brunhildengasse 1
 1150 Wien
 TF: (0222) 92 16 47

Akustische u. Kinogeräte GmbH
 Bodenseestraße 226-230
 8000 München 60
 TF: (089) 87 00 11

FRANKFURT FAIR

ROSETTI

Lower prices and new designs will be the encouraging trend from Rosetti at the Trade Fair. Their SW amplification will be featuring a new range of combo amps, with both high volume levels and compactness in mind. Musicians who have road-tested the new combo's apparently refer to them as "mini-monsters". New instrument and PA cabinets with the accent on portability and performance at a sensible price are added to the established range, whilst disco equipment also gets a look-in.

Hamma drums are made in England and distributed by Rosetti, and these will be prominently displayed, as will the new EMI recorders. Another new line being planned is a uniquely designed electric guitar which, so Rosetti tell us, has a shape totally different from anything previously seen at Frankfurt.

Welcoming dealers to the Rosetti stand will be managing director Michael Cowan, sales director Pete Tulett, purchasing director Alby Paynter, electronic product manager Mick Borer, and Michael Hunka, in his capacity as music advisor to the EMI board.

ROSE-MORRIS

A wide range of amplification products, musical instruments and accessories manufactured and/or distributed exclusively by Rose-Morris & Co. will be shown on four adjoining stands at Frankfurt.

On the Marshall stand will appear

a 100 watt budget version of the popular solid-state amps. This has been achieved by leaving out the boost circuit of its predecessor and by utilizing a transformerless 4 ohm output; it has the well-tried mixture channel, and also a master volume control for achieving the 'Marshall sound'. In addition, a 100 watt 2 x 12" lead or bass cabinet matched to the new amp will complement this budget end of the range; the Supa Bins from Marshall are small cabinets, but feature a 15" driver, two horns and a crossover unit, giving a good all-round sound for all PA functions. The 100 watt Supa-bass bins have a folded horn with a particularly wide mouth, and are particularly suitable for keyboard players, whilst these can be complemented by a pair of Supa-horns of Supa-hi enclosures. Finally, the Marshall exhibit will include an 8-channel 100 watt reverb mixer-amp with reverb depth controllable on each channel, and operable via a footswitch.

Interlock is the next stand, and Shaft drum and microphone stands will be shown of the type used by both Rod Stewart and the BBC. These stands are constructed in robust nickel-plated tubular steel with the choice of either self-locking or screw-in legs. The mic stands can be quickly adjusted with a simple release action.

Natal percussion congas and bongoes are hand-made in the U.K. from fibreglass; the conga stands are adjustable and can be linked

Continued on page 100

Fylde Acoustic Guitars



Fylde Instruments Limited

Progress Mill, Orders Lane, Kirkham, Lancashire. Tel: Kirkham 684987

Graham Jarvis

Graham Jarvis with Cliff Richard demands the best. He chose Sonor BECAUSE only the best is good enough, as did:-

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FRANKFURT FAIR

together if desired. Guiros and Afro Chatter Boxes (sic) will also be displayed. All Natal products are available only for export.

The fourth stand — that of Rose-Morris themselves — will be showing the full range of Clansman drums — Chieftan, Crusader and Cadet, together with other marching band instruments.



▲ The Gretsch "Dual Monster" and ▼ Marshall Supa Bin.

PEAVEY

Peavey manufacture sound equipment of every sort, from microphones to mixers. Their amplifiers have been extremely successful in Britain during the last 12 months, and they will doubtless be seeking to improve on this position at the Fair. Amongst the combo's are the Pacer, with a 45 watt output and a single 12" speaker, and the TNT, which is the bass version, featuring a 15" speaker. A master volume control, in addition to those normally expected, ensures that the preamp can be overdriven to produce nice meaty distortion and sustain. Bigger combo's include the Mace, with 160 watts output, the Deuce at 120 watts, and the Session 400, which pushes out a giant 200 watts and can be fitted either with a single 15" JBL or two 12" Electro-Voice speakers. Controls on this model (which is particularly recommended for use by steel guitar players) include volume, presence, middle, middle shift, treble, bass, reverb, tremolo and master sensitivity.

A full range of PA gear will be on show at Frankfurt, and of special interest is the recently introduced PA700 stereo — a seven-channel stereo powered mixer with full panning facilities. This fills a gap in Peavey's already crowded range of PA, which has mixers up to the 1200 stereo, and everything else down to the compact stage monitor amplifier. Only a visit to the Peavey stand, however, will do justice to their products.

ELECTRO-HARMONIX

These American effects units are famed for their high-quality performance and reliable design. They include the famous 'Big-Muff' which

was used by Jimi Hendrix, and is a distortion device. Others include the Low Frequency Compressor, for bass sustain, an Attack Equalizer, for obtaining different guitar characteristics, and the Black Finger, for distortion-free sustain.

A range of plug-in boosters, for attaching either to instrument or amp, is available from Electro-Harmonix, and includes power, bass, treble and distortion boost units. Floor units for the same functions



complement these, and this range includes a mini-version of the Big Muff. Where the firm really come into their own is in phasing devices, however, and such floor units as the Bad Stone and Small Stone Phase Shifters will be taking pride of place at Frankfurt. The Queen Triggered Wa is regarded as one of the best. Wah-wah pedals on the market, whilst the newer devices such as the Y-Triggered Filter and the Electric Mistress Flanger will probably attract the greatest interest on the stand. It should also be added that Electro-Harmonix make the Freedom Brothers Amplifier — a 15 watts rms studio quality amp, which, we are told, has an overdrive for giving you "that funky tube sound".

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Kasuga guitars are available through all good retail musical instrument shops. The range consists of nineteen popular models. Illustrated is the black single cut-a-way model LG380B at £165 including de-luxe carrying case, together with the blonde model LG2000V at £299 also including de-luxe carrying case. Please ask for further details through your local dealer or write, with stamped addressed envelope, to:-

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MUSICAL SOUNDS

Sheffield is a damn sight colder than London. This is its chief disadvantage from the point of view of the shopper, whether a patron of Tesco's, or of a certain musical establishment called Musical Sounds. It is a disadvantage too for any visiting delegation from

Beat, nurtured on warm southern breezes and the comforts of life in the Capital. Regardless of peril, however, Beat set sail for Sheffield and arrived some three hours later at Musical Sounds, or, to be precise, 274 London Road.

A cheery greeting from the

shop's leading light — a gentleman by the name of John Hodgkinson — did, though, go some way to dispel the chill in the air. His broad South Yorks accent was translated with the minimum of difficulty, and Beat at once leapt straight into the section marked "facts". It seems that Musical Sounds have been open since November '73 when they acquired premises in the famous Bramall Lane. (If you haven't heard of Bramall Lane . . . don't worry because neither had Beat, but it appears to be not totally unconnected with football. Now read on.) The impetus for the venture came from one Eddie Haynes — then with Promuco, the drumstick people, and now Special Promotions Manager for Premier. He it was who fired John's interest in drums and all things percussive; and not only did the new shop retail drums, but it also gave music lessons. "What else can you do when you've no bloody money?" John asked rhetorically, in illustration of these reminiscences.

Within a year there was a stock of between 60 and 70 drum kits — the biggest retail stock in England at that time, John claims. Perhaps the music lessons paid off; perhaps the Midlands suddenly got a touch of the Ringos. Whatever it was, business was bustin' out all over — to the extent that after one year they had to move to their present larger premises. By this

time their interest had spread to the fabulous world of synthesizers. "We just reckon synthesizers are what's happening," explained John, "and we've been specializing in them more and more recently. And add-on keyboards in general. We think they're the future of rock and roll." A quick glance around the cosy front section of the shop will bear him out. Beat spotted a Wurliitzer electric piano, a Fender Rhodes, a Micro-Moog, a Mini-Moog, a Korg synthesizer, Roland strings, a Mellotron, a Clavinet D6 . . . but John was gesticulating at the back of the shop.

Monster

In the back section they keep their amplification. A tiny oasis of tea-making equipment was dwarfed by huge stacks of speakers and other assorted gear. The cabinets are made for them by a firm who specialize in custom-building gear; otherwise the amplification is largely Peavey and Pearl, with a smattering of Marshall. Modestly, Musical Sounds make no claims for supplying really large PAs. "Nothing above 3000 watts usually," said Tony Dirkin, another of the staff, "although we did supply a monster disco PA to the Poly, including decks. But that was a total one-off job. The whole thing cost them somewhere in the region of £3000."

The time was now ripe for a run-down on the staff, and it turned out that John is the guitar expert, having played pro for eight years around Leeds and Manchester. Tony is an escaped schoolmaster and an expert in basses of every sort, having played the double bass in symphony orchestras. He is also the man to consult about PA and other amplification. Then there's Barry, an authority on the local musical scene and a well-known drummer in one of the Sheffield clubs. Then there's Peter, but more about him in a minute. Lastly, there's Val Talbot, the keyboards man. "He's played with all the big American names who've come over," John said. Who were they? "Everybody", he replied. Barry chipped in: "Four Seasons . . . Tom Jones . . ." John was adamant. "Everybody", he reiterated.

Barry conducted a tour upstairs for a dekho at the drum room, where few brands of percussion were absent. And in particular prominence were Pearl, Gretsch and Ludwig (including the Octa-Plus and Big



The shop front, with representatives from every musical department.

Beat kits); Barry reckons to shift at least a couple of these a week. Musical Sounds retain their interest in drums by offering a service for those who require unusual set-ups or sizes of drums. And just across the landing is another small room full of drum hardware — all the stuff you can *never* find anywhere: spurs, wing-nuts, and odd bits of metal whose function is known only to drummers, as well as heads and sticks of all kinds. There was even a special 2-for-the-price-of-1 offer on Remo heads at the time of Beat's visit.

Up another flight we went. On our left was an entire room full of drum cases, and on our right was Peter's workshop. Peter is the repair man, and according to John is the proud holder of a first-class BSC degree. His job is to tackle complex amp and electronic keyboard repairs, and also undertake the really tricky stuff, like customizing and otherwise converting synthesizers. The room is amazingly tidy for a workshop. Peter has a library of circuit-diagrams and other tech. spec. to which he refers when carrying out difficult jobs, and runs an emergency service for musicians who might bring in road equipment that needs to be back on its feet the same day.

Back we went downstairs, where Tony tidied up the odds and ends. With a sweep of his hand he took in Fender, Gibson, Epiphone, Yamaha, Guild and Gretsch guitars, as well as Coloursound, MXR, Roland and Electro-Harmonix effects units. Electro-Harmonix are hard to get in England, and a big favourite here — in particular the Electric Mistress Flanger, which they have recently sold to a number of professional session players. Other customers of the more exalted sort, by the way, have

included Supercharge, Slik, City Boy, Gong and the Steve Hillage Band — the latter will shortly be taking delivery of a Pearl 16/2 mixer.

At one side of the front part of the shop stands the brand new Yamaha YC45D organ so recently demonstrated on the silver screen by Dudley Moore, and hanging from a hook in the front window is a beautiful Gretsch White Falcon guitar; and in fact the more you explore this crowded musical emporium, the more likely you are to stumble over some hidden gem you didn't notice the first time round.

Informed

Meanwhile Tony was still reeling off information: Musical Sounds are sole dealers for Pearl, Wurlitzer, Mellotron and Bose. "Give them a mention," he said. "Bose took us out to the Montreux Jazz Festival, because they were supplying the PA for it, and we went as their guests. It was great — McLaughlin was there, Weather Report, Sun Ra, Stanley Clarke . . ." His bass-player's eyes began to mist over at the recollection.

By this time it was snowing hard outside, and the staff were huddled around a heater. Talk about dedication to rock and roll . . . In our opinion, well-informed staff are essential in a music shop, and these lads are better equipped than most. They certainly offer a different kind of approach from that "service" given so reluctantly in certain London shops, where you have to be Eric Himself before they'll condescend to stifle a yawn and remove their listless feet from the counter. Musical Sounds are *involved*, and that's what counts.



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STUDIO PLAYBACK

EASTLAKE COMPLETE MARQUEE

Tom Hidley of Eastlake Audio S.A. was asked by Marquee Studios to complete all acoustic finishes to their Remix Suite in November. He arrived in England on 16th November and after signing contracts the Eastlake crew started work on 22nd November. Work was completed by Eastlake on 12th December and Jerry Browne, Marquee Studio's chief technical engineer completed the installation on 15th December.

The photograph shows from left to right, Marquee Studio's director Gery Collins with Tom Hidley, Marquee engineer John Eden, Mud producer Pip Williams, David Hawkins of Scenic Sounds and Marquee

Director Simon White celebrating the commission of the studio. They were also able to celebrate the arrival in the Top Ten of Mud's recording 'Lean On Me' which was mixed at Marquee Studios.

Marquee's requirements for rapid completion of the Remix resulted from earlier acoustic treatment not meeting Marquee's requirements but the speed of the installation "has not resulted in any compromising of Marquee's or Eastlake's high requirements." Both Hidley and Collins were able to toast a highly successful joint operation and customer Pip Williams final comment was "How soon can I get in?"



ELTON AND KIKI AT SARM

Elton John heads the list of visitors to Sarm last month. He was down working with Clive Franks and Gary Lyons to complete the new Kiki Dee album and single. Elton returned in mid-January to work at the studio on another project. Peter Swettenham has been another familiar face at Sarm recently, producing both Glyder and Sally Oldfield, with David Hall at the faders. He has also been engineering the new Deaf School album, with Rob Dickens producing. David Hall has been working too with David Batchelor on Whales and Regan for Mountain management and with keyboard wizard Pete Solley.

Easy Street have been in working with Sarm's Gary Langan and producer Mike Stone. Gary has also been working with Ian Levine on Fever and Doris Jones for Polydor, as well as the Nigel Brook singers, with Jeff Jarrett producing.

Work for Sarm productions has included Rambler, produced and engineered by Gary Lyons,

and Foreigner, recorded in New York and mixed at Sarm by John Sinclair and Gary Lyons. In between times, Gary popped back to mix Epic band Starcastle with Roy Baker. Gary is currently working with Roy in Canada on the new Ian Hunter album.

Producers Arnold Martin and Morrow were there working with ORIGINAL CAST, engineered by David Hall. The ubiquitous David has also worked this month with Chris White on Limey, and with Robert Rosenberg on Betty Cash, with help from Robert Lee and "Boobs". Lastly, Robin Cable came in to mix an Eliot Murphy track.




CRAIGHALL BACK IN BUSINESS

After eight weeks of non-activity in the recording scene, Craighall Studios is now back in operation after the completion of major alterations. The control room has been completely redesigned, and the floor lowered by three feet to give a larger cubic capacity. A new Neve 8058 Sound Console has been installed — the first to be commissioned in a UK studio — with facilities for 24 inputs and 24 outputs and quadrophonic mix-down. Sound monitoring is

by J.B.L. speakers and ancillary equipment includes an auto phase unit.

In the studio area a balcony has been built to accommodate ten musicians, enlarging the total capacity to 30 performers. The mobile unit has been very active with a seven-day session in Munster, Germany, just completed, where a live recording of massed bands and choirs was recorded for the German Red Cross.

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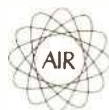
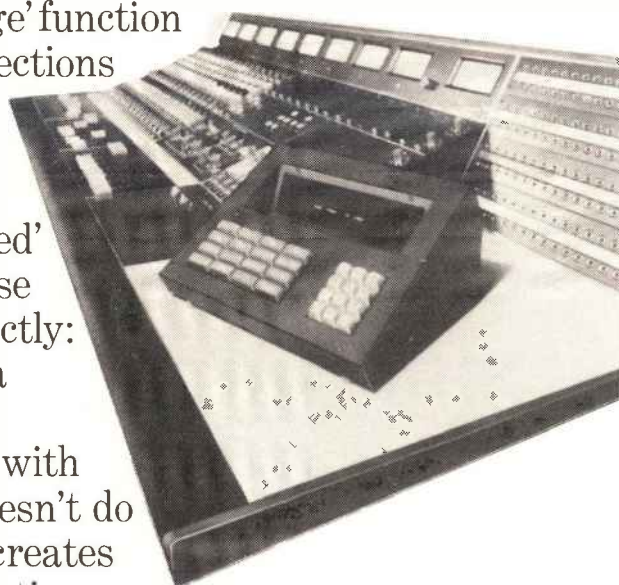
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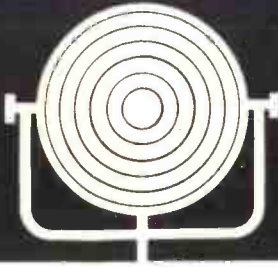


Air Recording Studios, 4th Floor, 214 Oxford St., London W1. 01-637 2758.



Chrysalis

STUDIO



SPOTLIGHT

AIR STUDIOS

Several bottles of bubbly welcomed Beat to the Oxford Street home of Air Studios when we visited them early in January, in addition to a few tables groaning under the weight of a tempting selection of good, cold solid stuff. The reason for this was not as you suspect (awe at the arrival of our intrepid reporter) but rather to celebrate the world's first installation of the NECAM (Computer-Assisted Sound Mixing System) developed by Rupert Neve & Co.

Air Studios are, without fear of contradiction, one of the most influential, best equipped, and well-respected studio complexes in the country, and some of the many artists who have used their facilities at one time or another include Robin Trower, Steeleye Span, Jeff Beck, Mott, Alex Harvey, Be Bop de Luxe and Nazareth. With a reputation like Air's to safeguard, the studio is always on the look-out for new developments in studio technology, and the advent of computer-assisted mixing has not taken them by surprise.

George Martin, the Chairman of Air, had paid a flying visit from the States to attend the reception, and he was justifiably enthusiastic about the latest acquisition. "NECAM is the logical step in our continual aim to be at the forefront of technological developments in the sound industry and to provide the best recording facilities anywhere."

The Air complex houses 4 studios, with capacities ranging from 60 down to 3, and the NECAM system has been installed in Studio 3, which is used almost exclusively for mixing.

But it's not been a case of just bunging in the latest desk — far

from it. While the original 24-channel desk was away at Neve's undergoing an extensive overhaul, the Studio was completely refurbished and re-equipped. It's now one of the most pleasant decor-wise control rooms that Beat can recall visiting, while on the equipment side it boasts hardware which turns a lot of the competition green. The main tape is a 3M mincom 24 track, supported by 3 Studer A80Rs and two Ferrograph Studio 8 Stereo machines. David Harries, Air's studio manager, explained "It's nice to see a British manufac-

turer doing something positive for the recording industry for a change. These machines are brand new but we're totally satisfied not only by the paper specification, but by their operational capabilities as well."

Association

The custom-housed monitor speakers are Tannoy, driven by Crown DC300s, and additional gear includes 36-channel Dolby facilities, Eventide digital delay plus harmoniser and instant flanger, 2 Klark-Teknik graphic equalisers, 2 Universal Audio

limiters, 8 Neve Limiters and an Audio and Design 'Scamp System' — quite an awesome selection!

However, back to the desk, and its associated computer. Why was the NECAM system chosen? George Martin: "Before choosing we looked at all the automated systems on the market and decided it offered the most flexibility and efficiency to the mixdown operation. Also our long association with Neve contributed to the choice."

The basic components of the NECAM system comprise the



A partial view of the new automated Neve console.

mixing console, tape machine, mini-computer (an LS1 2-/10 by Computer Automation), floppy disc store, code reader, display and control panels, and transport and control interfaces.

In the context of this inspection of the studio and the system, it is more relevant to examine what it achieves rather than the manner in which it is achieved — that is more the function of a scientific publication which would be better equipped to dissect the mechanics and electronics of the computer itself.

The automated system has many advantages over a manual one. It would be easiest to explain its functions in categories, so Beat will supply the info.

Real time

The use of an independent storage medium keyed to a time code which is recorded on one track of the master tape; the mixing process is freed from the bondage of real time. The engineer can interrupt, recycle over short segments, or even operate at half tape speed, knowing that the computer will 'look after the joins'.

Memory

The computer stores and recalls any number of 'take' attempts. Update (the improvement of a recalled take) is now instinctive, requiring no action on the engineer's part other than the natural one of correcting fader movements. The faders themselves are servo-driven and touch-sensitive, preserving the unique combination of control and indication.

Merge function

A segmented mixdown can be assembled into one take without moving the tape at all, simply by handling data. Takes can be subdivided in time and even by tracks, and no existing data is lost — the computer retaining all the information.

Simplicity

A small keyboard controls all the functions and is backed up by a single line alphanumeric display which keeps the engineer informed at all times. Incidentally, incorrect or technically impossible commands are refused by the computer, and where an operation is divided into definitive stages, the computer announces the next step before it is attempted.

Versatility

The computer-assisted control embraces the tape machines as well as the console itself, and



▲ Close up of the automatic faders and ▼ the computerised 'memory bank'.



can be deployed in monitoring the properties of the tape transport so as to enable locate functions to take place without continuous reading of the time code in fast wind. The computer literally 'learns' the characteristics of the tape machine, control becoming progressively smoother at each rewind over any segment of tape.

The system has been developed by Neve with the balance engineer in mind, and

its functions have been constructed to minimise and in some cases eliminate the burdens of decision of action where these are better carried out by the machine. Equally, though, NECAM does not infringe on artistic judgement, but by releasing the engineer from the necessity of making a number of routine decisions, enables him to use his time more efficiently.

Well, that's NECAM. The most pertinent question though, is

how do the engineers themselves feel about it? David Harries: "They like it. Even those who were totally against automation on technical and artistic grounds have found that it only takes a couple of days to acclimatise to the system; after that they are convinced that the machine not only removes a lot of the plain drudgery of mixdown, but can, with the correct supervision, add not only mechanically, but creatively to the operation."

Geoff Emerick

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Well, you will with NECAM. As Chief Engineer of Air Studios, you and your colleagues are the first in the world to use a computer assisted mixing system that will give more hands than you ever imagined and a memory that would be the envy of Beethoven, Bach, Gershwin and McCartney rolled into one.

No, NECAM won't do your job for you. But it is the best tool around to help you eliminate the dull and repetitive tasks that are part of the every day life of the mixdown engineer. It will enable you to concentrate on what you are really there for, the final artistic results.

NECAM will let you be creative because it provides the simplest possible interface between you and your equipment. It breaks real time and memory barriers, offers a unique merge function, is incredibly adaptable and versatile. And at all times has a control system that keeps you informed of what is going on.

Geoff, Neve spent years talking to people like you before it developed NECAM. It had to, to give you the market's most effective system for the management of the mixdown process.

So enjoy yourself and NECAM and let the world hear from you both.

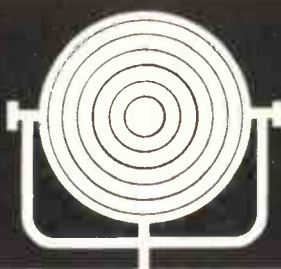
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STUDIO



SPOTLIGHT

CBS STUDIOS

Five minutes spent listening to George Balla discussing the latest developments down at the CBS studio complex in Whitfield Street, just off Tottenham Court Road (and conveniently close to Beat's new editorial offices) is an education in itself. George, CBS's Technical Manager and Chief Engineer, is an enthusiastic man who revels in allowing that enthusiasm for his subject to spill over anyone willing to listen: and Beat was there specifically to do so.

But more of George later. The CBS complex at present houses three studios, while a mixdown suite is in preparation on the top floor. But it was Studio 3 that

we were most interested in. The subject of a complete up-dating programme at the end of last year it is now fully operational and at the time of our visit was being used by Hudson Ford. While the other two studios use Neve consoles, the main innovation in Studio 3 is the installation of a 42 in 32 out MCI desk coupled with an MCI 24 track machine. Why MCI?

"Well," George began guardedly, "When you're looking at new equipment there are several stages you have to go through. I won't bore you with the details (not that George could be boring about anything!) but you come to a final decision based on an

equation between technical expertise and future adaptability versus budget. If you look at the progress achieved in this complex you'll see that although the studios were originally planned to be 8 track, we built in facilities to upgrade to 16 track immediately. Now we have moved Studio 3 to 24 track, but it has been achieved in such a manner as to make upgrading to 32 or 48 at least less of a technical problem."

Dave Carey, who has been Studio Manager of the complex since 1974, agreed. "We are always ready to move onto the next stage of the recording process, but we're not prepared to jump on any bandwagon sim-

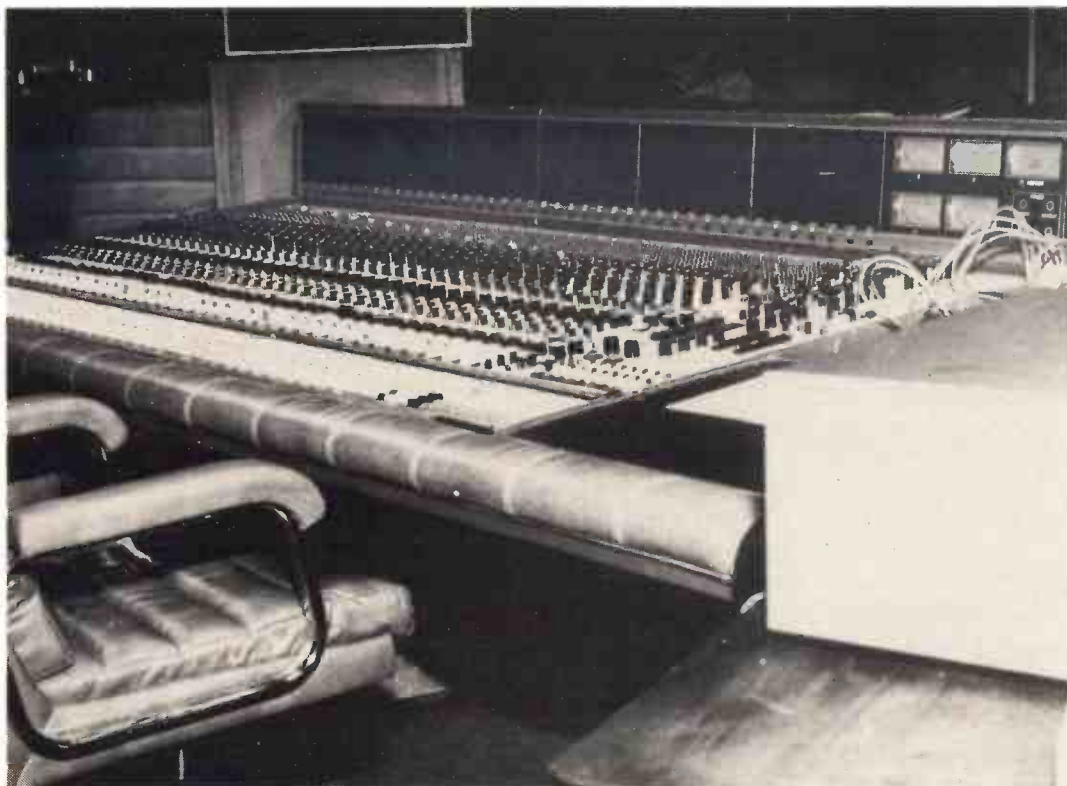
ply for its own sake. We like to research, research and research again before coming to any decisions — and you can be sure any decision we do make will have been based on technical merit." We then asked about automation — where do CBS stand? "Obviously we're looking at it," Dave replied, "and we have plans for incorporating automix facilities in the future — but not yet. We know some studios use the technique already but we're not going in headlong along with the rest simply to keep up with the Joneses."

Invest

"Technically, it's still in its infancy and we would be foolish to invest vast sums of money in a system which is still being developed extensively. There's still room for improvement in the systems available, and we've got to be sure we plump for the technically correct one. . . ."

George, always ready to get a word in, interrupted at this point to go into further detail about the systems available — all good stuff but yet 'on the secret list.'

Anyway, this seemed a good time to get downstairs and have a closer look at the new MCI desk. Basically, it has 42 input channels and 32 output groups, but it has been modified in many important areas. Firstly, it has the facility for rapid conversion to an automated system when, and only when, the time comes to do so. This follows the CBS line of looking ahead at all times — as from 8 to 16 track, so from 24 to automation. The second unusual feature is the metering bank. The bar graph metering is switchable to PPM, VU, or to two 21 band spectrum analysers. Additionally, it can also be switched to read the DC levels on the VCA, and each channel has a VCA for the level control function which uses a linear four inch conductive plastic fader. Other facilities on the desk include six foldback and echo sends per channel, and the EQ section has four basic adjustment areas which,



Large black area where the VU's should be hide electronic level read-outs.



Above left: General view of Studio 3 including mandatory grand piano!

Above right: Separation screens.

Above: Close-up of controls on the MCI desk. Note unusual quad-pots.

according to George, can produce over 140 million different combinations . . . pause for breath, 140 million?

The quad pots are different too. George designed them with a continuously rotating knob which sends the signal to any corner of the room or to any

point in between and if the two rear channels are reversed it will pan across the room in a figure of eight pattern.

The main recorder is a 24 track MCI—again chosen for its mechanical simplicity which George was eager to demonstrate in relation to another

'well-known make'. "The MCI has only 6 moving parts as opposed to the well-known make's 14 — that in itself demonstrates the simplicity for which we were aiming. If we want to check a function, it's very easy — simplicity throughout. It may not be as aesthetically pleasing as its

competitor(s) but we're not really concerned with that. What we are interested in is its reliability, and the ease of servicing. The MCI can be inspected for faults instantly, with only a handle to pull for access. It surely speaks for itself."

We at Beat were duly impressed by the comparative demonstration George then proceeded to give us. There's no doubt the MCI can be got into quickly and easily, and repaired and back in action very rapidly indeed. And in a business where the time is costing £45 an hour, that's a significant engineering safeguard to have on your side — whether you're running the studio yourself, or whether you're paying to use it.

Combinations

Another highly significant feature of the CBS complex is that it is a complex en suite, rather than a haphazard arrangement. All three desks can be linked together by the flick of an odd switch here and there — so really the facilities and combinations are virtually inexhaustible. The rest of the control room equipment is also of the highest standard. Amcrons power the Altec monitor speakers and JBL's have recently been installed as an alternative. Scattered around the complex (scattered in an organised sense, that is — Ed.) are Neve and UA compressors, 4 ITI parametric, 2 Pultec, 12 UREI-graphic and 4 Vari-band equalisers, 8 Kepex filters and 8 Neve limiters, EMT echo changers, Dolby (for 108 channels) as well as a host of ancillary equipment.

Microphones are literally in abundance — a rough estimate produced 75 — the majority being Neumann condensers, but with AKG having a healthy showing of 15 or so dynamics. There are also a few Studer 16, 8, 4 and 2 track machines as well!

Recent clients of the complex include Lesley Duncan, Albert Hammond, Slim Whitman, Arthur Greenslade, Russ Ballard, Kokomo, Sailor, Sutherland Brothers and Quiver, Jonathon King, and the old master himself, Bing Crosby, who's rumoured to be coming back for another session.

"About 65% of the time is for CBS artists," Dave explained, "but we are a business and anyway, people just keep coming in to use our facilities. That's the way we like it."

And, having looked at those facilities, we're not surprised that artists like it as well.


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CONTINENTAL STUDIO SPOTLIGHT

HANSA TON

Berlin is an island planted solidly in the middle of the German Democratic Republic, and surrounded by kilometres of concrete walls, barbed wire, verboten autobahns, rusting monuments to the liberation of 1945, and a long ribbon of rickety wooden towers peopled by faceless grey men on leave from the Siberian salt mines clutching armfuls of binoculars and machine guns.

Once the gauntlet has been run, however, Berlin opens up as one of the fastest moving cities in Europe — provided your wallet's deep enough to keep up.

Anyway, enough of the travelogue. Installed in a large building in the cultural area are three of the four Berlin studios run by the Meisel brothers.

The Meisels also run a large music publishing company, and it was back in 1972 that they decided to increase the scope of their operations by going into the studio business. The first studio in Nestorstrasse opened during '73, and has proved so successful that bookings far exceeded the available time. The Meisels then bought the present building and added a second studio in 1974, a third in '76, and now — somewhat confusingly known as Studio 3 — a fourth which is due for completion at the beginning of March this year. And when the Germans say it's due for completion they really mean it will be completed.

Gerhart Lemnitz has been Hansa's studio manager since the beginning and this fact, coupled with his excellent command of English, made him the obvious target for Beat's questions. "The Hansa Ton group is the largest studio organisation in Germany," he told us, "and at the present time more than 60% of the German

originated music in the country's hit parade was recorded in one or other of the group's studios. The vast majority of the work undertaken at the Berlin studio is pop music which keeps them very busy — hence the need for this new facility — Studio 3."

Studio 2 has a 32 track Neve mixing desk, but the new studio which is finished bar the cosmetics, boasts a 40 channel job which has been the subject of some custom modifications. Why Neve?

"Well," Gerhart goes on, "We've had no problems with the 32 channel at all, and although I admit we did look at a couple of others, we decided that the Neve could still do the job we wanted better than any of the alternatives. Besides, we have a very good relationship with Neve at present and it seemed both logical and desirable to continue that."

The desk has 32 outputs, 16 groups, plus all the other facilities you'd expect from a console of this calibre. 4 cue ways, 4 echo sends, but differs from standard by the addition of a second master cut facility which Gerhart tells us gives more scope to his engineers. The control room is beautifully decorated already along the Westlake lines — all stone and wood, and this pattern is repeated throughout.

The main tape machine is a 3M 24-track, supported by 2 Telefunken M15As, an EMT 928 deck, Dolby facilities on all tracks. 4 Fairchild limiters, 6 Audio Universals, 2 Urei graphic equalisers, plus all the usual related equipment. There are handfulls of microphones from Neumann, AKG, Sennheiser and Shure, and cans are also AKG.

"We listened to a lot of different monitoring systems

before we settled on the JBLs." Gehart explains, "We have tried all sorts but the JBLs just seem to take the honours at the final analysis. Even though an issue like this is always decided on purely subjectively, we don't like to be tied down by reputations. Manufacturers have to show us that their equipment is the *right* one for us."

Moving from the control room into the studio the first thing that strikes us is its size — and adaptability. "We've got a lot of space here" Gehart admits, "But it's the biggest crime of all to have the floor area and then not use it efficiently." The total floor area is 190 square metres, which is divisible into two studios — one of 150 sm and the other of 40, which is used for smaller outfits. "The drum booth is situated along the line of the dividing door which can be pulled across to split the area. It's glassed on both sides so the drummer can feel in the middle of a session when we split the string and brass sections from the smaller rhythm section."

When it comes to asking the inevitable question about the availability of musical instruments Gehart smiles knowingly. "You name it, we've got it," he replies. "And if we haven't we'll get it. It's as simple as that. If a musician needs a particular piece of equipment we'll go our of our way to find it for him." Beat, however, clung tenaciously to the original question.

Gehart smiles again. "Well, we've a Steinway grand piano, Yamaha organ with Leslie cabinets, a Fender Rhodes, a Mini Moog and a Roland synthesizer, a Clavinet D6 — an ARP string machine, an ARP synthesizer and an Elka String machine." Gehart pauses for breath as Beat begins to wonder at the wisdom of pressing the instruments' angle!

It's that sort of an outfit though. There's a selection of the best acoustic guitars as well as some meaty Rickenbacker bass and 12 strings completing the electric side.

Majority

And the latest instrument acquisition is a brand new polyphonic Oberheim synthesizer which, as Gehart puts it, "you want a sound, ask it. If it says no, there's no such sound!" While it may not be quite as versatile as that, there's no doubt that it's a valuable addition to what is already one of the longest lists of in-studio gear we've ever come across.

Hansa Tonstudios are extremely well-known in Germany, and equally well-respected. Most of the country's top producers have worked or are working in their studios at one time or another, including Jack White (the most un-German sounding German we've come across) and Achim Heider. Leo Leardros is currently using Studio 2 producing his daughter Vikki, but the vast majority of the work is with German outfits. "The addition of this new studio is going to be a welcome relief in that it's going to take the pressure off our other facilities," Gehart says, "but we don't expect that to last for long — it'll be filled and I suppose we'll have to start considering further expansion in the not too distant future."

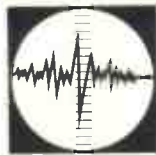
It's that sort of an outfit — really on the boil all the time. It could be said that music recording isn't all business and that it requires some care and affection as well — which, to be fair, Hansa Ton have in abundance — but, for example, there is a restaurant attached to the studio building — which is open to the public as well. So perhaps the next venture will be financed by the revenue from many a pile of frankfurters!



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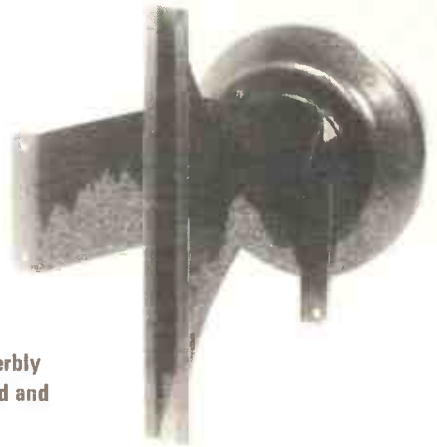
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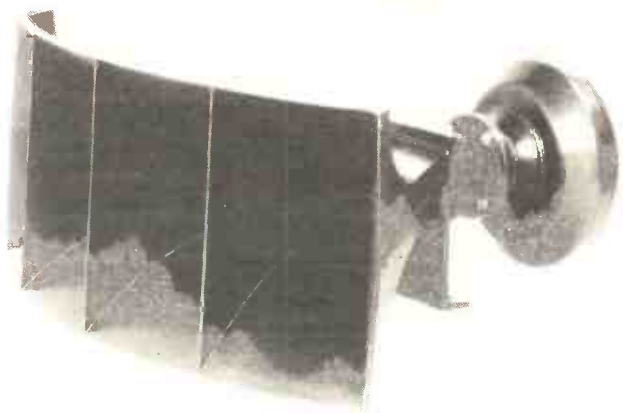


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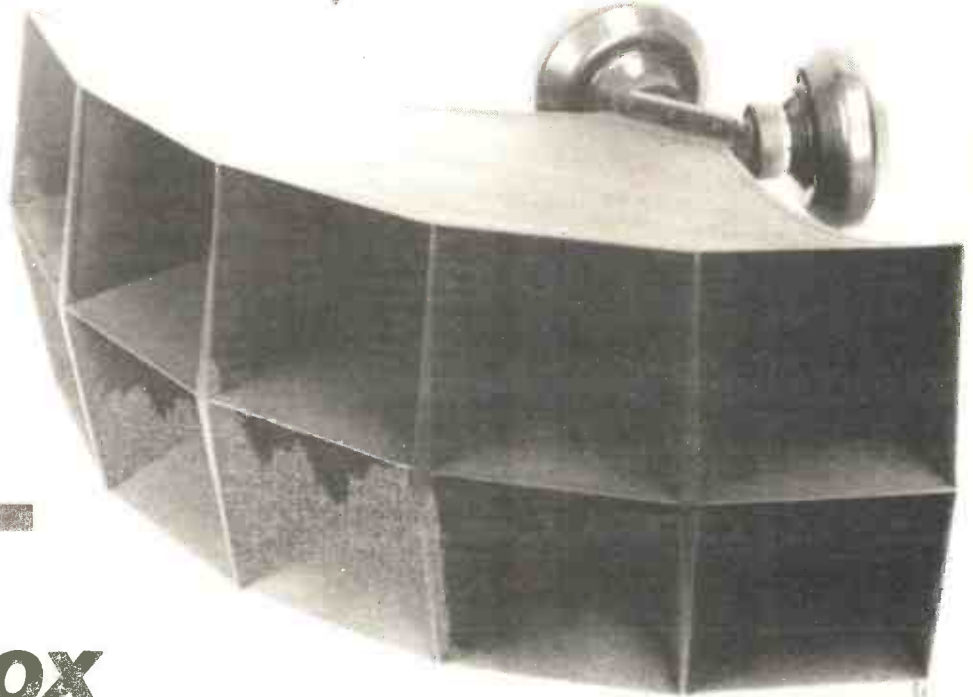
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4 TRACK

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ISLAND MOBILE, 8-10 Basing Street, London W11. 01-229 1229 Telex: 12421

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IMPULSE ORGANISATION, 71 High Street East, Wallsend NE28 7RJ, Northumberland. Newcastle (0632) 624999

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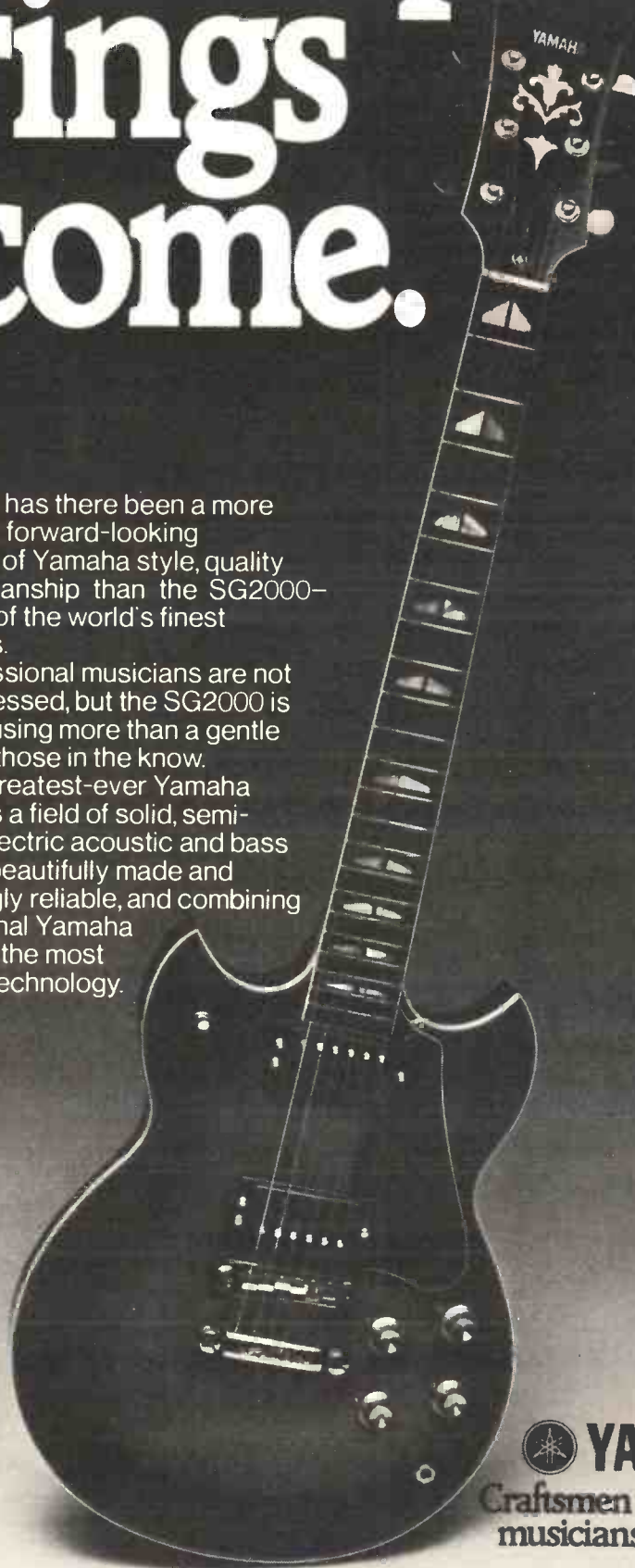
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GUITARIST/SONGWRITER (24), own transport, seeks partner for songwriting in the South Dorset area. Influenced by Dylan, CSN&Y, Lindisfarne and John Denver. Write to E. J. Spicer, 175 Littlemoor Rd., Preston, Weymouth, Dorset.

LYRICIST, WINNER OF I.S.A. COMPETITION, into heavy and commercial material, seeks either singer/composer with prospects, or composer with guitar or piano who can sing own demos (I have amateur recording equipment). Into Elton, Steely Dan, SAHB, Hawkwing, Bad Company and many others. Berg, 1 North End Road, Kensington, London, W.14.

SELMER 100W TREBLE & BASS AMP for sale, good general purpose amp, only £56.00. Also 50W 8 ohm cab, £20. Tel. Wickford (Essex) 4777, evenings and weekends.

PROLIFIC LYRICIST WITH MUSICAL IDEAS seeks first class composer/musician to set existing lyrics to commercial melodies. I love working with words but I also want to 'sell,' and I'm willing to really graft to do so. I also have a considerable flair for getting ideas and lyrics for existing commercial melodies. I am not a time-waster. Give me a melody and I'll come up with something. All letters answered. Norman Woodward, M.I.S.A., 24 Braunstone Gate, Leicester. Tel. Leicester 548850.

EX-DRUMMER, turned to rhythm guitar/vocals, needs experience on guitar. Aged 22, very varied tastes, seeks job with working group, club act preferred, south-West area. Write to Steve Clegg, 156 Hollows Close, Hamham, Salisbury, Wilts.

I.O.W. AMBITIOUS WRITER/COMPOSER/GUITARIST wishes to form rock group. If you're 13-17 and play drums, lead, rhythm or bass, know people who might like to join, or would like to help with lighting, gear,

management, etc., please contact Michael Steane at Wentworth, Meadow Drive, Bembridge, Isle of Wight. Tel. Bembridge 2177. N.B., own equipment preferred (tho' I have some spare guitars). Also preferable if you can read music.

DRUMMER WANTED to join violin/guitar/bass in (controlled?) musical anarchy. Original songs ready. London art colleges gigs etc. soon. Enthusiasm the most important quality we ask for. Our influences — none! Our inspiration — Brian Eno, The Doors, Van Der Graaf, Fripp, Psychodelia, 801, Velvet Underground (?), The Stranglers (?), Doctors of Madness (!?) — but nature of band will allow space for complete or basic drumming style. Phone 476 0141 or 552 4141 (evenings or weekends). Rehearsing London E16 area.

FOR SALE, Sony TC 630 stereo tape recorder; built-in echo, twin channel sound-on-sound facilities, plus two mic's, two full size reels. Purchase price £165, will accept £90. No offers. Suitable for demo tapes for publishers. D. Murphy, 102K Nidderdale, Writlington. Notts.

DRUMMER, 15, seeks group in Oxford/Aylesbury area. Phone Mike — Brill 7720.

I AM A lyricist/singer desperately in need of a band (18-30s please). I'm very temperamental and need musicians with ability, enthusiasm, drive, power! I'm into Steve Harley and Cockney Rebel, and intend going exactly where Harley went — to the top. If you're coming with me, send tapes and photo immediately to: Miss Crystal Ridgers, Hare and Greyhound Inn, 3 St Mary's Gate, Chesterfield, Derbyshire.

CAN YOU WRITE the music to this verse? "They meddled with matchsticks and tinkered with tombs/They thought darkness the only solution/They ripped flowers from gardens and

babies from wombs/till he offered them his contribution." If so, get cracking and send me a demo tape immediately. Write now to: Miss Crystal Ridgers, Hare and Greyhound Inn, 3 St Mary's Gate, Chesterfield, Derbyshire.

BASS GUITARIST (16), seeks to join rock/pop band in Wrexham area. Have own equipment but no transport. Willing to play anything except soul/reggae etc. Ring Garry at Wrexham 56952.

FEMALE MUSICIANS — do you live in Watford area, like heavy/punk rock and are interested in forming a band? (Enthusiasm required more than experience). Please write — all letters answered: 49 Carpenders Avenue, Carpenders Park, Watford, Herts., WD1 5BP.

BOSS RADIO is a recently formed 8 piece brass rock band needing both management and work. Anyone who can help in either category, please ring Deke, Oxford 773273.

WANTED — FEMALE SINGER, lead guitarist, bass guitarist (17-22) to form Zepelin/Queen/Blues/Rock band. Dedication more important than experience. Write to Richard Creed, 122 London Rd., Twyford, Berks. (Band to work in London/Reading areas.)

TASTEFUL LEAD GUITARIST required by newly formed funk/rock band doing own material. Essex area preferably. Phone Chelmsford 421194 or 71339 evenings.

GIBSON EB3 bass guitar, good condition, 2 yrs old, £180. Ring Dave, Berkhamstead (Herts.) 3882 after 6 p.m. weekdays, anytime weekends.

BLUES MUSICIANS required, Bournemouth area, to complete band in Butterfield, Dunbar Retaliatio style. Dedicated blues players only — no would-be pop or rock stars please. Seeking especially singer doubling keyboards or harmonica, and drummer. John, Highcliffe 4458 (evenings).

FOR SALE, Laney 60 watt Klipp amp, only 6 months old and hardly used. £130 new, will accept £85. Good as new — reason for sale — want a PA amp. Ring Bressingham (Norfolk) 343.

KEYBOARD PLAYER and bassist, into Bowie, Alice Cooper, Split Enz, etc., require vocalist, drummer and guitarist to start band, preferably in Newcastle area. Rob Grant, 43 St Anselm Road, North Shields, Tyne and Wear.

SMART GROUP MANAGER is looking for an interesting full-time job in the music business. Will travel. A & R, pro-roadie-road management, press, studios, agencies and record companies, anything considered. Have had 1 year roadie-ing and past two years successfully managed semi-pro bands. I am 20, very ambitious, have clean licence, good sales technique and thorough background knowledge of the music world and know a hit when I hear one! Please ring Steve, Kidmore End 2217, early evenings.

KEYBOARDS AND DRUMMER, 16-18 yrs, wanted for rock band in the Croydon area. Must be imaginative, have own equipment and be interested in creating original material. Phone Mike on 657 5679 after 5 p.m. please.

BASSIST AND DRUMMER wanted to work with experienced guitarists and vocalist, Wimbledon area. Must have transport, preferably a van, and own gear. Call Pete 947 0517.

BASS GUITARIST with Hiwatt, Fender and own transport seeks band doing basically original material in London or N.W. Kent area. Please phone Chris — Erith 31562 after 6.30 p.m.

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Whilst every effort is made to ensure that all prices listed are correct at the time of going to press, they may vary according to the sales policy of each individual retailer. We do advise you therefore to check with your local dealers before making any final decisions.

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

BOOSEY & HAWKES

DI GIORGIO (BRAZIL)	
No 16 Signorina.....	47-40
No 28 Classico.....	56-50
No 36 Bel Som.....	87-00
No 30 Amazon.....	66-50
TAKEHARU	
GT30A small.....	64-10
GT30B small.....	64-10
GT85 full size.....	42-35
GT120 full size.....	48-20
GT180 full size.....	62-95
WT100 jumbo.....	47-55
WT200 jumbo.....	66-45
WT100-12 jumbo.....	49-40
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570 small.....	14-00
575 full size.....	21-75
ANGELICA	
2651 full size.....	19-25

CBS/ARBITER (EX VAT)

FENDER	
Electrics:	
Jazzmaster.....	348-75
Sratocaster w trem.....	300-78
Sratocaster L/H w trem.....	339-45
Sratocaster m/neck w trem.....	325-50
Sratocaster L/H m/neck w trem.....	364-25
Sratocaster.....	271-75
Sratocaster L/H.....	308-45
Sratocaster m/neck.....	294-50
Sratocaster m/neck L/H.....	333-25
Telecaster d/l.....	322-40

Telecaster d/l/L/H.....	353-40
Telecaster Custom.....	263-50
Telecaster Custom L/H.....	294-50
Telecaster Custom m/neck.....	288-30
Telecaster Custom L/H m/neck.....	317-75
Telecaster Std.....	240-25
Telecaster Std L/H.....	260-40
Telecaster Std m/neck.....	263-50
Telecaster Std L/H m/neck.....	285-20
Bronco.....	167-90
Musicmaster.....	130-20
Mustang.....	178-25
Mustang L/H.....	192-20
Mustang m/neck.....	201-50
Mustang L/H m/neck.....	215-45
Semi-acoustics:	
Telecaster Thinline.....	314-65
Telecaster Thinline L/H.....	341-00
Starcaster+case.....	461-90

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Jazz.....	302-25
Telecaster.....	257-30
Precision narrow neck.....	260-40
Precision fretless.....	251-10
Mustang.....	192-20
Musicmaster.....	116-25
Acoustics	
F.C. 102.....	36-43
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F.C. 20.....	50-38
F.C. 30.....	60-45
F.C. 40.....	66-65
F15.....	46-50
F25.....	51-15
F35.....	57-35
F45.....	58-90
F55 12-string.....	71-30
F65.....	72-85
F75.....	89-90
F85.....	117-80
F95.....	150-30
F80.....	91-95
F110.....	220-10

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C.102.....	45-00
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C.200.....	45-00
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1250 12/s Folk Elec.....	43-72
500 Folk.....	30-81
525 Folk Elec.....	38-10
325 Folk.....	13-00
460 Classic.....	29-95
450.....	21-82
455.....	15-34
600.....	34-48
1300.....	39-38

MIAMI	
FT1 Elec.....	25-36
FT2 Elec.....	29-93
FT1 Bass.....	32-64

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4195 Classic.....	18-28

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

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Westbury Jumbo.....	64-79
310 Electric.....	64-79
360 Bass.....	68-20
Blue Hill 6.....	37-16
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
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CMI Custom VI.....	109-96
SMI Custom IV.....	122-76
CMI Salisbury.....	109-96
SG25.....	45-66
SG10B.....	44-52
ST300.....	67-49
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G100.....	38-73
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G160.....	51-42
G200.....	57-79
G250.....	68-68

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684/6L Left-Hand.....	97-00
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GB 1 6-String	62-85
C-7D Banjo case	28-35

MORIDAIRA MANDOLINS	
MD 20	41-50
MD 30	41-50
MD 100	49-05

CONCERTE	
SK612N	17-90
CK100N	25-85
SK 614N Concert	23-70
GK 200 Concert	32-80
WK 599SH Jbo	47-80
WK 599 Jbo	44-45
WK 588	31-65
FK288	31-05
WK0030	50-80
FK 299 Folk	42-45

HORNBY-SKEWES	
PALMA ACOUSTICS	
500	12-95
300N	15-95
400F	17-50
580	18-95
C103N	24-75
FG105	27-50
900N	29-50
WF5	31-50
FW301	39-00
FW301-12	46-50
203.7	57-60

KASUGA ACOUSTICS	
G100L	49-00
G200	65-00
F140	63-00
D200	70-00

T250 (12-Str.)	79-00
D350	99-00
TERADA ACOUSTICS	
TG306	54-50
TG307	57-00
FE03	63-00
TG310	65-50
FW643	79-00
FW615	79-00
FW650	79-00
TG315	87-00
FW656	99-00
FW620	115-00
TW80	159-00

KASUGA ELECTRICS	
SG360	159-00
LG380B	165-00
SE480S	179-00
LG770V	239-00
SG1800V	255-00
EB750S	235-00

ZENTA ELECTRICS	
EG501	34-00
EG502	43-00
EB511	43-00
HEG5006	49-00
HEG5004	53-00
HET5001	49-00
HES5000	58-00
HEP5002	65-00

IVOR MAIRANTS

MARTIN	
D.18	300-00
D.28	395-00
D.35	420-00
D.12-28	410-00
O16NY inc case	300-00
D.41 inc case	660-00
0021 inc case	420-00
D.45	1150-00
AROSTEGUI	
No. 2	24-00
No. 4	26-00
No. 6	28-00

CALABERT	
OS	20-00
A	22-50
B	26-00
C	33-00
Palosanto 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
JG.42	35-00
JG.43	48-00
JC 45 inc case	100-00
O3	80-75
JF.201	19-00
JF.202	22-50
JF.203	27-50
JW.303	30-00

SAKURA	
C 114B	20-00
C 113A	18-00
LS26D	60-00
LS26S	60-00
LS26	55-00
LS260S	65-00
J 39R	42-50
MD.25	39-50
C132S	45-00
C136S	74-00
TG.10	27-00
TG.20	30-00
JB.24	60-00
JB.24DN	85-00
175DC in case	90-00
175DG in case	110-00
OREFO	
DC.101	25-00
DC.103	30-00
DC.107	35-00
DC.110	37-50
DC.112	42-50

TAKAMINE	
DC.125	88-50
C128	50-00
C132S	60-00
C136S	90-00

NORMAN	
B.55	275-00
B.50	205-00
B.30	150-00
Spec Edition	120-00
B.55-12	100-00
B.50-12	310-00
B.50-12	255-00
B.20-12	120-00

JOHN BIRCH	
SCSL Elec	259-20
SCDL Elec	239-50
Twin-neck	379-00
Strat copy	248-40

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.

'Rickenbacher' bs	
frm	259-20
SVL (Flying V)	259-20
Custom gtrs to order	
All standard custom models:	
6 str. fr. £280-00+VAT	
Tw'n necks fr. £450-00+VAT	

KEMBLE	
YAMAHA	
Classics	
G55	46-50
G65	49-50
G120	55-00
G120	62-50
G150	66-00
G220	86-00
G280	108-00
GC3 Handmade	175-00
GC6 Handmade	230-00
GC10 Handmade	295-00

Folk:	
FG110N	60-00
FG75N	55-00
FG160 Jumbo	72-50
FG170	75-00
FG180 Jumbo	92-00
FG260 Jumbo 12 Str.	92-00
FG280 Jumbo	105-00
FG300N Jumbo	135-00
FG360 Jumbo	137-50
FG580 Jumbo	179-00
FC295	108-00
FC700S Handmade	219-00
FG1000 Handmade	329-00
FG1200 Handmade	369-00
FG1500 Handmade	439-00
FG2000 Handmade	519-00

Folk w pu	
FG110E	76-00
FG160E Jumbo	92-50
Semi-Acoustic:	
SA60	260-00
SA90	327-00
Solids:	
SG30	109-00
SG35	119-00
SG40	121-00
SG45	159-00
SG85	239-00
SG90	290-00
SG175	465-00
SB35 Bass	126-50
SBL5S Bass Long	196-00
Scale	196-00
SBL7S Bass Long	217-00
Scale	217-00
Acoustic—Electric	
'Jazz':	
AE12	248-00
AE18	323-00

TED KNELLER	
Vinci Strings (sets)	
Bronze wound ac. all	
gauges	1-90
Steel ac.	1-90
12-string bronze	3-35
Folk silv. wound	2-13
Folk bronze wound	1-92
Elec. round wound	
all gauges	2-25
Elec. flat wound all	
gauges	2-86
Classic wound 3rd.	2-43
Classic wound basses	2-30
Classic ball ends	2-04
Banjo strings	1-29

NORLIN	
Howard Roberts	845-00
GIBSON	
Byrdland	1263-00
L5CES	1386-00
Johnny Smith DN	
2 p/u, Nat.	1453-00
Johnny Smith D. S/b	1453-00
Johnny Smith N.	
1 p/u	1407-00
John Smith, S/b	1407-00
Super 400 CES, Nat.	1514-00
Super 44 CES, S/b	1316-00
Byrdland, Natural	1098-00
L-5C, Single Cutaway Acoustic Nat	1078-00
Super 400 C Outfit, Single Cutaway Acoustic, Nat.	1215-00
ES-175D	613-00
ES-345 TD, Cherry	673-00
ES-345 TD, S/b	698-00
ES-345 TD, Walnut	673-00
ES-355 TD-SV	875-00
ES-335 TD, Cherry	599-00
ES-335 TD, S/b	555-00
ES-325 TD	446-00
Les Paul Recording White	612-00
Les Paul Recording Nat	590-00
Les Paul Triumph Bs White	598-00
Les Paul Triumph Bs Nat	572-00
Les Paul Custom, Ebony	622-00
Les Paul Custom, White	679-00
Les Paul Custom, Cherry	644-00
Les Paul Custom, Wine	622-00
Les Paul De Luxe, Gold	505-00
Les Paul De Luxe, Cherry	529-00
Les Paul Signature, Gold	546-00
Les Paul Signature, Bs, Gold	529-00
Citation outfit	3789-00
Les Paul Signature, tobacco brown s/b	573-00
Les Paul Signature bs, tobacco brown s/b	555-00
Les Paul d/l tobacco brown s/b	529-00
Les Paul d/l wine red	505-00
Les Paul ctm tobacco brown s/b	644-00
SG Custom, White	613-00
SG Custom, Walnut	589-00
SG Std., Cherry	402-00
SG Custom, wine red	589-00
SG Custom w Bigsby, walnut	597-00
SG Custom w Bigsby, white	625-00
SG Custom w Bigsby, wine red	597-00
SG Standard, s/b	429-00
SG Standard, white	429-00
S-I nat. satin	337-00
SG Std., Walnut	402-00
SG Std., Bigsby	412-00
SG Std., Bigsby, Walnut	412-00
SG Std. Bigsby, Sunburst	439-00
L6-S Custom, Black	425-00
L6-S Custom, Nat.	425-00
L6-S De Luxe, Wine	334-00
L6-S De Luxe, Nat. Satin	302-00
Marauder, Nat. Satin	293-00
Marauder, Wine	335-00

Left-hand:	
SG Std., Bigsby, Cherry	399-00
Les Paul De Luxe, Gold	505-00
SG Std., Cherry	389-00
SG Spec., Cherry	339-00

Les Paul Custom, Cherry	648-00
Les Paul De Luxe, Cherry	529-00
Bass Range	
Ripper (L9-S), Nat.	394-00
Ripper (L9-S), Ebony	394-00
Ripper Fretless, Ebony	394-00
Ripper Fretless, s/b	421-00
Grabber 3 (G-3), Nat Satin	328-00
Grabber 3 (G-3), Ebony	369-00
Grabber 3 (G-3), s/b	394-00
Grabber, Nat Satin	277-00
Grabber, Ebony	319-00
Grabber, Wine Red	319-00
EB-3, Cherry	394-00
EB-3, Walnut	394-00
EB-3, White	422-00
Jumbo Range	
J-200 Artist, S/b	668-00
J-200 Artist, Nat.	683-00
Dove Custom, Cherry	600-00
Dove Custom, Nat.	623-00
Gospel, Nat Top	509-00
Heritage Custom, Nat Top/Rose Back	529-00
Hummingbird	
Custom, Cherry	471-00
Hummingbird	
Custom, Nat.	485-00
J-50, Nat Top	371-00
J-45, S/b	349-00
J-55, Nat Top	425-00
J160E Custom s/b	477-00
B-45-12N d/l 12 str.	445-00
J-40 Nat Top	334-00

SAXON	
Class Range	
813	39-00
814	46-00
815	59-00
816	65-00
Folk Range	
817	46-00
818	55-50
Jumbo Range	
819	55-50
820	60-00
821	57-00
822 12 str.	62-00
823	57-00
824	77-00
875	94-00
Solid Range	
Saxon 830 Sld.	117-00
Saxon 831 Sld.	98-00

BANJOS & MANDOLINS	
AA Tenor	3816-00
AA 5 String	3816-00
Tenor	3816-00
5 Str.	3816-00
TB-800 Tenor D.L.	1428-00
TB-250 Tenor	817-00
TB-100 Tenor	569-00
RB-800 D.L.	1489-00
RB-250 5-String	813-00
RB-100 5-String	569-00
PB-800 D.L. Banjo	1435-00
PB-250 Plectrum Banjo	813-00
F-5 Artist Mandolin	1464-00
F-12 Artist Mandolin	1221-00
A-5 Mandolin	976-00
A-12 Mandolin	781-00

ORANGE	
Orange custom guitar	To order
Case	To order
B. L. PAGE	
MICRO-FRETS	
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
Spacetone	277-20
Huntington	330-00
Baritone 6/5 Bass	198-00
Signature Bass	184-80
Husky	211-20

FT135 Folk.....	82-50	4001/LH Lefthand version of model '4001'.....	528-36	620.....	66-55	2421V.....	150-00	MANDOLINS		J/12 N Electric.....	93-56
FT200.....	94-95	4005 Deluxe hollow body 2 p/u.....	507-43	647/12.....	66-55	2351AV.....	135-00	242-00		SOLID BODY ELECTRIC GUITARS	
FT140.....	74-95	Rickenbacker Twin Neck Guitars		647/12.....	72-60	2420CW.....	158-00	231-00		Dyno II.....	102-93
FT150.....	115-00	362/12 Thin body semi-ac models 360 & 360/12 guitars.....	1142-16	684BK.....	69-85	2469.....	198-00	275-00		Vedette.....	115-87
FT550 Folk.....	159-95	4080 Solid inc. models 480 & 4001.....	976-50	370C.....	54-45	2335.....	112-50	521.....		Super Jazz.....	129-18
FT565 12/s.....	169-95	HONDO		370/12.....	51-43	2464S.....	247-50	522.....		Red Flame.....	106-68
FT160.....	94-95	H-150 Grand Concert Folk.....	26-36	371.....	51-43	2459.....	185-00	513.....		Black Pearl.....	116-06
FT120 Folk.....	59-95	H-155 D/nought.....	28-52	371BK.....	51-43	2660DX.....	153-00	516.....		THIN BODY ELECTRIC GUITARS	
EROS		H-310 Concert Classic.....	22-59	393.....	58-75	2390.....	120-00	511.....		Caravel.....	105-75
9578 Elec.....	109-95	FG-5500 Student Folk.....	18-84	371BK.....	51-50	2387C.....	173-00	512.....		DS/2T.....	125-43
9585 Bass.....	109-95	FG-8500 Student D/nought.....	19-79	355.....	44-00	2388B/DX/ST.....	218-00	514.....		DS/Artist.....	138-56
9586 Bass.....	109-95	LITTLE BUDDY		355/12.....	46-75	2616.....	218-00	514.....		BASS ELECTRIC GUITARS	
9353 Folk.....	37-50	4141 Junior Pedal Steel.....	252-50	LH620.....	69-85	2387B.....	194-00	514.....		Special Bass.....	142-31
9356 12/s Folk.....	47-50	4142 Pedal Steel.....	329-92	LH647.....	72-05	2388B/S.....	169-00	514.....		Black Bass.....	123-56
9350 Folk.....	35-95	4140 Professional Twin Neck Pedal Steel.....	768-38	LH647/12.....	74-80	2388B/DX.....	188-00	514.....		DS/Bass.....	121-12
9351 Folk.....	44-95	SUMMERFIELD		LH615.....	66-55	2388B/DX.....	159-00	514.....		Starfire Bass.....	87-56
9587 6/s Electric.....	99-00	STUDENT CLASSIC		LH615/12.....	72-05	LH1388B/S.....	188-00	514.....		Red Bass.....	115-87
9709 bass.....	79-95	APG701.....	19-79	LH684BK.....	76-45	2455.....	173-00	514.....			
9710.....	79-95	C114.....	16-99	2846.....	71-50	2457ST.....	192-00	514.....			
EROS MKII SOLIDS		IBANEZ & CIMAR CLASSIC		752.....	76-45	2355.....	134-00	514.....			
9711 6/s.....	69-95	361.....	39-59	951.....	75-00	2355M.....	168-00	514.....			
9712 6/s.....	79-95	362.....	42-50	952.....	67-50	2355DX.....	148-00	514.....			
9713 Bass.....	79-95	370.....	46-75	767.....	93-50	2352C.....	99-00	514.....			
LARAMIE GUITARS		375.....	50-59	642SID.....	132-00	2352DX.....	114-00	514.....			
9717 Jumbo.....	31-95	387.....	57-75	2608.....	140-00	2369B/W.....	159-00	514.....			
9714 Jumbo.....	34-95	388.....	54-45	2609.....	165-00	LH2352DX.....	124-00	514.....			
9715 12 String.....	37-95	HIROSHI TAMURA CONCERT CLASSICS*		R. MATSUOKA WESTERN DREADNOUGHT*		LHFG360S.....	118-00	514.....			
KISO-SUZUKI		P45.....	181-50	D30.....	121-00	LH2351DX.....	148-00	514.....			
9502 Classic.....	26-85	P55.....	201-75	D40.....	181-50	LH2372.....	175-00	514.....			
9503 Classic.....	29-85	F45.....	181-50	D50.....	198-00	LH2380.....	200-00	514.....			
9504 Classic.....	32-25	M. MATSUO CONCERT GUITARS		D60.....	231-00	LH2380.....	175-00	514.....			
9505 Classic.....	32-85	No. 8.....	275-00	D80.....	302-50	LH2380.....	188-00	514.....			
9583 H/made Classic.....	79-95	No. 10.....	350-00	LEVIN		LH2380.....	175-00	514.....			
9651 Folk.....	49-95	No. 15.....	500-00	315S.....	850-00	LH2380.....	200-00	514.....			
9582 Folk.....	44-95	W36.....	220-00	W32.....	325-00	LH2380.....	175-00	514.....			
9653 12/s Folk.....	59-95	WR34.....	176-00	W32.....	325-00	LH2380.....	175-00	514.....			
9507 Folk.....	52-95	WG12-36.....	198-00	W32.....	325-00	LH2380.....	175-00	514.....			
TATRA		LG17.....	110-00	W32.....	325-00	LH2380.....	175-00	514.....			
9198 Classic.....	21-00	LG19.....	132-00	W32.....	325-00	LH2380.....	175-00	514.....			
9225 Classic.....	24-95	MACCAFERRI REPLICA*		W32.....	325-00	MAC.1.....	121-00	514.....			
Hi-Spot Nylon.....	14-95	MAC.2.....	121-00	W32.....	325-00	MAC.2 Special.....	126-50	514.....			
Hi-Spot Steel.....	13-95	MAC.3.....	148-50	W32.....	325-00	T. HARUO WESTERN GUITARS		514.....			
STRINGS & THINGS		M. MATSUO CONCERT GUITARS		W32.....	325-00	*T50.....	175-00	514.....			
RIENCKBACKER		No. 8.....	275-00	W32.....	325-00	*T60.....	190-00	514.....			
olids:		No. 10.....	350-00	W32.....	325-00	CSL & IBANEZ ELECTRICS		514.....			
430 2 p/u, nat mahog.....	247-61	No. 15.....	500-00	W32.....	325-00	2350.....	108-00	514.....			
450 Original 4 p/u.....	282-49	T. HARUO WESTERN GUITARS		W32.....	325-00	2350DX.....	148-00	514.....			
450/12 12-str model of '450'.....	319-11	*T50.....	175-00	W32.....	325-00	FG360S.....	108-00	514.....			
456/12 Convertible 6/12 Str like 450/12.....	380-14	*T60.....	190-00	W32.....	325-00	2351DX.....	136-00	514.....			
480 2 p/u in '4000' Bass series.....	301-67	CSL & IBANEZ ELECTRICS		W32.....	325-00	2351DXCS.....	134-00	514.....			
620 Deluxe Stereo 2 p/u.....	395-83	2350.....	108-00	W32.....	325-00	2341.....	128-00	514.....			
320 Thin Semi-Acoustics 320 3 pu short scale.....	383-63	2350DX.....	148-00	W32.....	325-00	2341DX.....	168-00	514.....			
330 2 p/u double cutaway.....	371-42	FG360S.....	108-00	W32.....	325-00	2350W.....	120-00	514.....			
330/12 12-Str model of '330'.....	488-25	2351DX.....	136-00	W32.....	325-00	2451.....	162-00	514.....			
360 Deluxe Stereo 2 p/u dble cutaway.....	444-66	2341.....	128-00	W32.....	325-00	2452B.....	158-00	514.....			
360/12 12-Str model of '360'.....	523-16	2341DX.....	168-00	W32.....	325-00	2342.....	139-00	514.....			
370 3 p/u Stereo dble cutaway.....	488-25	2350W.....	120-00	W32.....	325-00	2343.....	134-00	514.....			
Bass Guitars		2451.....	162-00	W32.....	325-00	2337DX.....	143-50	514.....			
4000 1 p/u solid.....	392-34	2452B.....	158-00	W32.....	325-00	2344.....	148-50	514.....			
4001 2 p/u Deluxe Stereo sol d.....	448-14	M.K.20.....	1072-50	W32.....	325-00	2402.....	218-00	514.....			
		M.K.15.....	654-50	W32.....	325-00	2402DX.....	238-00	514.....			
		M.K.30.....	874-50	W32.....	325-00	2404.....	218-00	514.....			
		M.K.20.....	1072-50	W32.....	325-00	2663.....	198-00	514.....			
		M.K.30.....	874-50	W32.....	325-00	2651CW.....	202-50	514.....			
		M.K.20.....	1072-50	W32.....	325-00			514.....			
		M.K.30.....	874-50	W32.....	325-00			514.....			
		M.K.20.....	1072-50	W32.....	325-00			514.....			
		M.K.30.....	874-50	W32.....	325-00			514.....			
		M.K.20.....	1072-50	W32.....	325-00			514.....			
		M.K.30.....	874-50	W32.....	325-00			514.....			
		M.K.20.....	1072-50	W32.....	325-00			514.....			
		M.K.30.....	874-50	W32.....	325-00			514.....			
		M.K.20.....	1072-50	W32.....	325-00			514.....			
		M.K.30.....	874-50	W32.....	325-00			514.....			
		M.K.20.....	1072-50	W32.....	325-00			514.....			
		M.K.30.....	874-50	W32.....	325-00			514.....			
		M.K.20.....	1072-50	W32.....	325-00			514.....			
		M.K.30.....	874-50	W32.....	325-00			514.....			
		M.K.20.....	1072-50	W32.....	325-00			514.....			
		M.K.30.....	874-50	W32.....	325-00			514.....			
		M.K.20.....	1072-50	W32.....	325-00			514.....			
		M.K.30.....	874-50	W32.....	325-00			514.....			
		M.K.20.....	1072-50	W32.....	325-00			514.....			
		M.K.30.....	874-50	W32.....	325-00			514.....			
		M.K.20.....	1072-50	W32.....	325-00			514.....			
		M.K.30.....	874-50	W32.....	325-00			514.....			
		M.K.20.....	1072-50	W32.....	325-00			514.....			
		M.K.30.....	874-50	W32.....	325-00			514.....			
		M.K.20.....	1072-50	W32.....	325-00			514.....			
		M.K.30.....	874-50	W32.....	325-00			514.....			
		M.K.20.....	1072-50	W32.....	325-00			514.....			
		M.K.30.....	874-50	W32.....	325-00			514.....			
		M.K.20.....	1072-50	W32.....	325-00			514.....			
		M.K.30.....	874-50	W32.....	325-00			514.....			
		M.K.20.....	1072-50	W32.....	325-00			514.....			
		M.K.30.....	874-50	W32.....	325-00			514.....			
		M.K.20.....	1072-50	W32.....	325-00			514.....			
		M.K.30.....	874-50	W32.....	325-00			514.....			
		M.K.20.....	1072-50	W32.....	325-00			514.....			
		M.K.30.....	874-50	W32.....	325-00			514.....			
		M.K.20.....	1072-50	W32.....	325-00			514.....			
		M.K.30.....	874-50	W32.....	325-00			514.....			
		M.K.20.....	1072-50	W32.....	325-00			514.....			
		M.K.30.....	874-50	W32.....	325-00			514.....			
		M.K.20.....	1072-50	W32.....	325-00			514.....			
		M.K.30.....	874-50	W32.....	325-00			514.....			

Microphone Lead.....	9-00
Microphone Stand.....	11-50
Boom Arm.....	7-50
Amplifier Stand.....	30-00
Disco Stand.....	19-12

C.B.S. ARBITER (EX. VAT)

FENDER	
Dual Showman, 2 x D 130F JBL.....	719-00
Dual Showman, 2 x D 140F JBL.....	747-10
Dual Showman, top.....	424-70
Dual Showman, Reverb Enclosure 2 x D130F speakers.....	348-75
Quad Reverb, 4 x 12-inch speakers.....	539-00
Quad Reverb, 4 x D120F speakers.....	768-50
Super Six, 6 x 10-inch speakers.....	517-70
Vibrosonic Reverb 1 x D130F JBL.....	488-25
Twin Reverb, 2 x 12-inch speakers.....	457-25
Twin Reverb, 2 x D 120F JBL.....	586-80
Bandmaster, 2 x 12 inch.....	449-50
Bandmaster, 2 x D 120F JBL.....	564-20
Bandmaster, top.....	291-40
Bandmaster enclosure.....	198-40
Super Reverb, 4 x 10-inch.....	395-25
Super Reverb, 4 x D110F JBL.....	610-70
Pro. Reverb, 2 x 12-inch.....	367-35
Vibrolux Reverb, 2 x 10 inch.....	305-350
De Luxe Reverb, 1 x 12-inch.....	251-10
Princeton Reverb, 1 x 10-inch.....	193-75
Princeton, 1 x 10-inch.....	141-05
Champ, 1 x 8-inch.....	75-95
Bassman 100, 4 x 12-inch.....	496-00
Bassman 100, top.....	277-45
Bassman 100, enclosure.....	263-50
Bassman 50, 2 x 15-inch.....	413-85
Bassman 50, 2 x D 140F JBL.....	550-25
Musicmaster bass, 1 x 12-inch.....	122-45
PA100 PA system.....	492-90
PA100 top.....	322-40
PA100 column.....	212-35
Hi Freq. Horn.....	65-10
PA160 4 x SC3-10.....	905-20
PA160 Amp Top.....	547-15
PA160 SC3-10 colmn.....	108-50

J. T. COPPOCK	
ELGEN	
Details and prices on application.....	
CUSTOM SOUND (EX. VAT)	
Amplifiers:	
CS 7000 BM.....	137-95
CS 700 CV.....	116-25
CS 700 DB.....	220-10
CS Truckee.....	77-50
CS 700A.....	176-70
CS 700B.....	147-25
CS 700C.....	100-75
CS 700D.....	201-50
CS 700DX.....	238-70
Mixer:	
CS 700MXR 12 ch.....	396-80
Monitoring:	
CS 7WM.....	49-60
CS 7WMS.....	58-90
Enclosures:	
CS 7212.....	74-40
CS 7212H.....	96-10
CS 7215.....	139-50
CS 7215S.....	186-00
CS 7115.....	96-10
CS 7115S.....	120-90
CS 7D.....	TBA
CS 7212S.....	93-00
CS 7412.....	151-96
CS 7115B.....	124-00
CS 7112DH.....	TBA
CS 7215B.....	192-20
CS 7015FH.....	114-70
CS 7015FHS.....	145-70

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

CLEARTONE

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
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.....	81-57
1066, 2 x 12 col., 100W, pr.....	158-87
1067, 6 x 10 cols 300W, pr.....	127-60
1068, 250W slave.....	19157
1069, 8-change 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

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Details and prices on application.	
CUSTOM SOUND (EX. VAT)	
Amplifiers:	
CS 7000 BM.....	137-95
CS 700 CV.....	116-25
CS 700 DB.....	220-10
CS Truckee.....	77-50
CS 700A.....	176-70
CS 700B.....	147-25
CS 700C.....	100-75
CS 700D.....	201-50
CS 700DX.....	238-70
Mixer:	
CS 700MXR 12 ch.....	396-80
Monitoring:	
CS 7WM.....	49-60
CS 7WMS.....	58-90
Enclosures:	
CS 7212.....	74-40
CS 7212H.....	96-10
CS 7215.....	139-50
CS 7215S.....	186-00
CS 7115.....	96-10
CS 7115S.....	120-90
CS 7D.....	TBA
CS 7212S.....	93-00
CS 7412.....	151-96
CS 7115B.....	124-00
CS 7112DH.....	TBA
CS 7215B.....	192-20
CS 7015FH.....	114-70
CS 7015FHS.....	145-70

III B Speaker Cabinet only.....	293-74
IV B Amplifier only.....	685-37
IV B Speaker Cabinet only.....	489-53
IV B Speaker.....	685-37
4 x 15 Cabinet.....	538-50
Chassis Speakers	
12" SRO Electro-voice Speaker.....	106-16
15" SRO Electro-voice Speaker.....	111-63
P.A. Equipment	
II P.A. Complete.....	506-25
II P.A. Energizer.....	372-06
II P.A. Column.....	94-00
II P.A. Complete.....	611-32
II P.A. Energizer.....	372-06
II P.A. Column.....	127-28
III P.A. Complete.....	993-41
III P.A. Energizer.....	350-93
III P.A. Column.....	215-40
III P.A. Complete.....	1223-54
III P.A. Energizer.....	587-46
III P.A. Column.....	323-10
VI P.A. Complete.....	1662-04
VI P.A. Energizer.....	881-19
FLH-15 Cabinet.....	251-53
M-15 Horn.....	166-45
VI A-P.A. Complete.....	2044-13
VI A-P.A. Energizer.....	881-49
FLH-15 SRO Cabinet.....	362-28
MT-15 Horn.....	244-79
V P.A. 130W Amp.....	267-94
PRO 1ST SRO Cab.....	268-60
Monitors and Accessories	
315P Monitor Spkr.....	166-86
II Monitor Speaker.....	94-00
III Monitor Speaker.....	321-04
III Monitor Amplifier.....	316-22
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Sound Reinforcement Mixers and Slaves	
VIII SRM 8 Ch Mixer.....	1050-72
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VII SRS Slave.....	372-51
XII SRM 12 Ch Mixer.....	1719-37
MF-12 12 Cabinet.....	525-37
MF-10 12 Horn.....	620-89
XII SRS Bi-Amp Slave.....	525-37
II BC 6 Ch Mixer.....	505-03
III BC 8 Ch Mixer.....	926-36
20 SRM 12 Ch Mixer.....	4261-82
20 SRM 16 Ch Mixer.....	5002-77
20 SRM 20 Ch Mixer.....	5741-43
20 SRM 24 Ch Mixer.....	6486-81
X Slave Stereo.....	370-68
XX Slave Stereo.....	741-34
Passive Crossover.....	95-53

DARBURN

Reverb.....	101-15
Darburn 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

D. B. WHOLESALE

KUSTOM Lead Amplifiers	
V L Self-Contained.....	175-00
I L Self-Contained.....	268-66
II L Self-Contained.....	429-83
III L Piggyback.....	620-87
IV L System.....	1149-02
IV L Stack System.....	1385-04
III L Amplifier only.....	342-67
III L Speaker Cabinet only.....	293-74
IV L Amplifier only.....	734-32
IV L Speaker Cabinet only.....	489-53
IV L Two Speaker Cabinets.....	685-35
Bass Amplifiers	
V B Self-Contained.....	155-00
IB Self-Contained.....	251-80
II B Piggyback.....	385-35
III B Piggyback.....	731-20
IV B System.....	1142-27
IV B SRO System.....	1337-28
IV B Amplifier only.....	256-96
II B Speaker Cabinet only.....	174-27
III B Amplifier only.....	293-74

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

DISCOTHEQUES STEREO	
Disco Delta.....	264-60
Disco Dart.....	372-60
Disco Roadstar Ster.....	594-00
SPEAKER SYSTEMS	
Venus single 12" 50W.....	52-92
Saturn 2 x 12" 100W.....	85-32
Jupiter bin-horn.....	194-40
Jupiter Super bin-horn.....	237-60
LIGHT UNITS	
Autopulse Mk I.....	32-40
Autopulse Mk II.....	74-52
ACCESSORIES	
Disco Stand.....	21-06
Spot Bank.....	15-66
Fuzz Light.....	21-60
Record Case.....	19-44
6 way Lite Box.....	39-96
Colour Bulbs (E.S. fitting).....	1-62
Colour Changer.....	23-76

D. J. ELECTRONICS (EX. 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 Mk. II.....	120-00
D.J. Powermaster 100.....	79-00
D.J. Powermaster 150.....	92-00
D.J. Stereo Powermaster 200.....	120-00
D.J. Stereo Powermaster 300.....	150-00
D.J. 30L Mk. III.....	54-00
D.J. Disclite Mk. II.....	60-00
D.J. 150 Amplifier.....	94-00
D.J. 150 Slave.....	89-00

ELECTRO-SOUND	
Custom-built, prices on application.....	
ELECTRO-VOICE (EX. VAT)	
FC100 horn.....	72-39
1823, 110W driver.....	62-23
1829, 60W driver.....	65-41
848A CDP speaker.....	111-13
Eliminator I.....	698-50
Eliminator II.....	584-20
Sentry IV system.....	971-55
EVM12L speaker.....	123-83
EVM15B speaker.....	128-91
EVM15L speaker.....	126-39
EVM18B speaker.....	142-88
SP8B, 8 coaxial.....	57-15
I2TRXB.....	117-48
T25A driver.....	76-20
T350, VHF driver.....	85-73
BHD horn.....	28-58

REINFORCEMENT GROUPS	
Group No. 1.....	2637-37
Group No. 2.....	4030-58
Group No. 3.....	3868-61
Group No. 4.....	5588-00
Graphic Equalizer	
Graphic Equalizer.....	191-05

DISCOSOUND	
AMPLIFIERS	
Discosound 70.....	91-80
Discosound 100.....	85-32
PROFESSIONAL SERIES AMPLIFIERS	
T.K. Pro 200 Slave.....	150-12
T.K. Pro 200 P.A.....	182-52
T.K. Pro 250 Stereo.....	150-12
T.K. Combo 150.....	194-40
DISCOTHEQUES MONO	
Disco Midas.....	145-80
Disco Magnum.....	210-60
Disco Magister.....	253-80
Disco Roadstar.....	426-60

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 (EX. VAT)	
Inst. Reflex.....	185-00
Yeflex bin 2 x 12.....	245-00
Mid + hf. hns.....	375-00
Acoustic lens + hf hns 3-way bin.....	292-50
2-way bin.....	217-50
Reflex bin.....	185-00
Lower mid horn.....	240-00
Upper mid + hf hns.....	255-00
Acoustic lens.....	325-00
Bass inst. reflex.....	185-00
Empt. module.....	135-00

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 FH100.....	138-24
1918 FH200.....	251-10
1019 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

FAL	
Minstrel 2.....	19-60
Super Minstrel.....	24-30
Maestro.....	43-74
Phase 50.....	43-96
Super 50.....	63-72
Phase 100, 2 amp.....	73-98
Super 100 amp.....	82-94
P100 slave.....	41-90
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.....	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

G.M.S.	
P&N microphone stands:	
CT 102S, floor.....	15-64
GM167, floor.....	8-10
GM119F, boom stand.....	20-70
GM139, boom stand.....	16-18
GM115, boom.....	7-83
GM120, boom.....	9-41
GM121, boom.....	10-42
GM137, boom.....	6-86
GM109, table top.....	8-06
GM111, table top.....	9-27
GM148, low level.....	9-43

Dynamite.....	4J-15
Leslie 830.....	887-90

HORNBY-SKEWES

MILES PLATTING	
V50.....	124-00
V50.S Spkr.....	88-00
V.100.....	152-00
C.50.....	201-00
PA.....	144-00
PA.50.S PA spkr.....	149-00
PA100.....	170-00
PA 100S PA spkr.....	244-00

ZENTA	
Z3.....	26-50
CD6SD.....	39-50

JOHN BIRCH

Penetrator:	
I5in. Crescendo.....	151-20
I5in. Gauss.....	183-60
I2in. Crescendo.....	102-60
I2in. Gauss.....	129-60

KEMBLE

YAMAHA	
P.A. and Ensemble:	
PM200B.....	292-00
PS75B pr.....	498-00
YPA150B.....	790-00
PS100.....	515-00
YPA200.....	807-00
PS100B.....	599-00
YPA200B.....	891-00
PM300.....	430-00
PM400.....	535-00
PS400 pr.....	1188-00
YPA800.....	1723-00
EM70A.....	130-00
ES90A pr.....	65-00
YES700A.....	195-00
EM90A.....	149-00
YES900A.....	214-00

Lead stacks:	
PE200A.....	185-00
TS100.....	269-00
YTA100A.....	454-00
TS200.....	431-00
YTA200A.....	616-00
Bass stacks:	
BE200.....	151-00
BS100.....	359-00
YBA100.....	510-00
Horn speaker:	
YHS100.....	251-00
Combos:	
G25112.....	159-00
G50112.....	239-00
G100B212.....	329-00
G100115.....	369-00
G100410.....	435-00
B50115.....	283-00
B100115.....	381-00

KINGFISHER

ACOUSTIC	
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.	
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"	
105 4 x 12"	
201 Alt. 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. proj.....	183-62
807 Full range.....	225-42
808 2 x 15", 2hn,	
2 x sib. proj.....	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 P.A. Amp.....	139-32
GT 275 Guitar Amp.....	116-64
GT 275R Guitar Amp	
with Reverb.....	163-48
CB 275 Guitar Comb	
CB 275B Bass Combo	
Banjax 6 ch mixer.....	149-04
P.A.M. 10 10 Ch	
Mixer.....	168-48
1505 Slave.....	99-65
SPEAKERS	
W21 ZPA.....	72-90
W12PDC.....	65-61
IPRO12PH.....	106-92
W15MBH.....	152-28
W212G.....	113-40
W215B.....	143-37
W18B.....	197-64

ROAD	
440 Lead.....	458-46
440 Bass.....	458-46
220 Lead.....	364-50
220 Bass.....	364-50
212 Lead combo.....	498-96
118 Bass combo.....	498-96
Speakers	
412.....	298-08
118.....	298-08
215.....	298-08

LANEY

Amplifiers:	
A500 Lead/Bass.....	128-52
A510R Lead/Bass r/b	
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

L.S.E.

Sound Units	
Jinglemaster.....	TBA
STAK S.L.....	"
STAK I.....	"
STAK S.....	"
RAK S.L.....	"
RAK S.....	"
RAK Cab.....	"
Slave Pwr Amp 100	
Disco Mixer Type	
145.....	"
Disco Mixed Type	
145J.....	"
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 MII 2-2000	
Strobe Super (self-	
contained).....	"
Strobe Super 6.....	"

MACINNES

(EX. VAT)	
CROWN INT/AMCRON	
IC150 Stereo Pre-	
Amp.....	285-00
D60 Power Amp.....	197-00
DC150A.....	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	
D150A 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	
Analysr.....	555-00

MARLBORO

GA2 Amp.....	59-95
GA3 Amp.....	67-60
G20R Amp.....	127-55
G40R Amp.....	161-40
G60R Amp.....	195-15
GBO 15 B Amp.....	130-15
I500 B Amp.....	115-25
P200W slave.....	161-90
SM600 mixer.....	154-95
LS15B cab.....	104-30
LS20LH cab.....	137-95
SC40 column.....	128-20

MAINE

PA 170 200W amp.....	225-99
212 PA cab.....	128-89
Tripod adjustable std	
33-48.....	
INST AMPLIFIERS	
Artist 100A.....	162-37
Standard 100S.....	133-92
Booster 100B.....	97-09
Musician 100W com-	
bo.....	259-47
Musician Super 100W	
combo.....	492-15

INST LOUDSPEAKER	
CABS	
212 2 x 12 spkrs.....	97-09
412 4 x 12 spkrs.....	159-03
115C bass bin.....	189-00
115A bass bin.....	257-79

MATAMP (EX. 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.....	TBA
Ampeg V4 B System.....	TBA
Ampeg B 15N porta-	
bass.....	TBA
Ampeg V2 system.....	TBA
ACOUSTIC	
371 system.....	TBA
271 system.....	TBA

MM ELECTRONICS

(EX. VAT)	
Mixing consoles:	
MP 175 12 chn.....	250-00
MP175 8 chn.....	204-00
MP175 16 chn.....	310-00
MP185 Super 16.....	490-00
MP175 B/4.....	350-00
MP175 12/4.....	390-00
MP275 12 chn in	
flight case.....	390-00
MP285 Super 16 in	
flight case.....	630-00
Amplifiers:	
PA150 Slave.....	90-00
VA600 Mixer/Amp.....	187-00
AP360 100W.....	180-00
19" Rack Mounting	
Equipment.....	
EPI22 2-way elec.	
cross.....	49-00
EPI23 3-way elec.	

cross.....	65-00
EPI27 7-way graphic	
EQ.....	65-00
EPI30 st. bs. bin filter	
EPI41 st. comp.	
limiter.....	72-00
EPI61 sub-mixer.....	93-00

MUSIC MAN

Combo Amps	
112-65.....	393-76
115-65.....	435-67
210-65.....	431-32
212-65.....	507-46
410-65.....	518-36
210HD-130.....	504-18
212HD-130.....	592-51
410HD-130.....	596-79
Heads	
65.....	288-32
65REV.....	348-59
HD130.....	360-15
HD10REV.....	422-60
Speaker Enclosures	
115RH65.....	252-80
212RH130.....	310-57
412GS.....	341-59

NOLAN (EX. VAT)

Nolan 100 amp.....	112-50
Nolan 50 amp.....	82-50
Nolan Session Master	
straight 50.....	138-00
As above + tremolo.....	145-00
As above + reverb.....	171-00
Nolan Session Master	
straight 100.....	198-00
As above + tremolo.....	205-01
As above + reverb.....	231-00
Nolan 4 x 12 Cele-	
stion cab.....	123-75
Nolan 2 x 12 dual	
cone cols. pair.....	123-00
Nolan 2 x 12 plus	
horn cols pair.....	162-00

NOVANEX

Combos	
Auc 3.....	51-30
Auc 6.....	63-70
Auc 10.....	76-76
P 15.....	100-85
P 25.....	126-80
U 30.....	209-40
U 50.....	260-40
U 70.....	302-90
U 80.....	336-30
U 100W.....	435-95
RG 30.....	215-25
RG 50.....	266-10
RG 80.....	343-10
RG 100W.....	441-00
B 35.....	209-40
B 70.....	289-90
B 100W.....	417-80
FU22/WA/S100.....	34-00
Power generators, mixers	
L 30.....	149-80
L 50.....	203-80
L 75.....	272-30
L 100.....	336-30
L 125.....	405-95
LM 30.....	138-65
LM 40.....	168-65
M 62.....	370-80
M 82.....	446-10
M 83S.....	520-80
M123S.....	712-20
M163S.....	894-50
M 122.....	569-15
M 162.....	744-50
M 124S.....	872-40
M 164S.....	1126-60
Echo/reverb units	
ER 300.....	98-50
ER 500.....	156-25
ER 800.....	242-90
Line source mixers	
X 41R.....	172-70
X 61R.....	242-90
LS 50.....	161-90
LS 75.....	246-80
LS 100.....	311-40

ORANGE

CABS	
115 Bass 60W, 1 x	
15" inv. horn.....	159-51
114/110 Bass, 100W,	
1 x 15" inv. horn.....	253-28
113 Reflex Bass, 2 x	
15" 120W.....	235-62
113/200 Reflex Bass,	
2 x 15" 200W.....	313-99
109, 4 x 12" 120W.....	171-39
107, 2 x 12" Monitor,	
60W.....	105-51

114/4H, 1 x 15" inc.	
horn, 4 horns and	
cross.....	306-08
106, 4 x 12" anti-	
feedback col.....	171-39
HORNS	
108 Horn unit, 100W	
121A 2 horns.....	189-70
121B 4 horns.....	85-57
151-42.....	151-42
MIXER AMPS	
104B, 6 chann, 120W	
PA.....	331-47
102, 120W, graphic	
PA.....	191-37
102/80, 80W, graphic	
PA.....	181-62
103T, 200W, Slave.....	255-87
111, 120W, graphic	
Slave.....	175-00
111/80, 80W, graphic	
Slave.....	162-12
112, 120, 120W.....	184-92
112.80 80W graphic.	
115, 80W combo.....	175-00
115/R 80W, combo	
with Hammond	
reverb.....	308-28
115, 120, 120W,	
combo.....	326-97

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12101S 1 x 12" + 1 x 10" + 3 x Tweeters Col.	135-62
412 4 x 12" Col. each	139-50
1210T 2 x 12" + 2 x 10" + 3 x Tweeters Col. each	178-25
215H 2 x 15" + Hyperbolic Hn Cab	248-00
1510T 2 x 15" + 2 x 10" + 3 x Tweeters Cab. each	271-25
115HT 1 x 15" + Hyperbolic Hn + 2 x Tweeters Vocal Proj each	209-25
215HT 2 x 15" + 2 x Hyperbolic Hns + 2 x Tweeters Vocal Proj each	333-25
SPI Spider Bin 1 x 15" + Radial Hn Theatre Type encl. each	348-75
T300 Bank of 3 Twrs T12 Radial Bank of 12 Tweeters each.	58-13
HFRR Radial Hn High Freq each.	162-75
178-25	

Session Master as above w reverb.	199-31
SM100 100W combo.	202-29
SM100R w. r.v.b.	229-29
SM104 100W combo.	267-24
SM104R w. r.v.b.	294-22
8 chan mixer	150-66
2 x 12" 100W.	85-79
2 x 12" 200W.	102-53
4 x 12" 200W.	136-43
4 x 12" 400W.	166-98
1 x 12" 30"/60"/90"/stage monitors pr.	98-77
1 x 15" 100 Folded hn bass bin	127-99
2 x 12 l 0W + hn.	228-08
1 x 15 100W + hn.	228-43
1 x 15 as above w. 50W hn driver.	181-56
Radial Flare add on hn. 50W.	120-01
As above but 100W.	142-29
Prices ex covers	

ROSE-MORRIS

MARSHALL	
Instrument Amp Tops	
1959 100W Lead.	198-50
2203 100W M/Vol.	198-50
2068 100W Artist.	210-00
2098 100W Trans Lead.	169-00
1992 100W Bass.	198-50
2099 100W Trans Bass.	169-00
1986 50W Bass.	154-95
1987 50W Lead.	154-95
2204 50W M/Vol.	154-95
2048 50W Artist.	161-50
2205 100W Slave.	137-15
Instrument Cabinets	
1982-82B 120W 4 x 12.	170-95
1960-60B 100W 4 x 12.	156-50
1935-35B 100W 4 x 12.	156-50
1979-79B 200W 4 x 15.	221-35
2095-95B 100W 2 x 12.	156-50
2065-65B 125W Powercel.	178-90
2064-64B 100W Powercel.	153-30
2045 60W 2 x 12.	93-35
1990 100W 8 x 10.	156-50
2049 60W Artist.	132-30
2069 120W Artist.	161-10
2052 125W Powercel.	214-00
2056 250W Powercel.	367-35
2120 100W Bin w/ Horns.	161-70
Combo Amplifiers	
2200 100W Super Trans.	251-95
2077 100W 4 x 12 Bass.	274-40
2078 100W 4 x 12 Ld.	274-40
2040 50W Artist Combo.	239-85
2201 30W Trans Ld.	131-20
2202 30W Trans Bs.	131-20
2199 30W 2 x 12.	140-95
PA Amps & Mixers	
2003 100W 6 Ch Amp	219-20
1985 50W 4 Ch Amp.	154-95
2071 6 Ch Mixer	77-10
2205 100W O/P T/X Slave.	132-10
2050 9 Ch Mixer Mono.	374-50
Extra Channels.	On app
2070 12 Ch Mixer Stereo.	1207-50
Extra Channels.	On app
2051 250W Slave.	217-15
2125 8 ch r.v.b mixer amp.	234-35
PA Cabs & Bins	
2097 pr 8 x 8 125W.	194-00
2043 pr 2 x 10 2 x 12 200W.	273-30
2047 pr 1 x 10 1 x 12 100W.	180-00
2056 250W Powercel Bin.	367-35
2057 HF Vitavox Hn.	229-25
2120 pr Reflex c/w Horns 200W.	323-40
2121 100W Slave Monitor.	201-55
2122 30W Slave Monitor.	144-35
212 350W Monitor.	75-55
2126 Bass bins	119-50

RESOSOUND

S81/M Cardioid med mic.	42-55
S91/H Condenser mic	52-87
S91/L-M Condenser mic.	52-87
UDI-H Cardioid mic.	28-00
UDI-M Cardioid mic.	28-00
RGPT7 Super Cardioid mic.	24-00
ECON Omni-dir. mic.	12-85
Cabaret Exec mic.	356-40
TX100.	174-96
TX100 (Gold mic. transmitter).	174-96
TXT.	174-50
RXA Receiver w. aerial.	166-32
PA	
Horn l/p.	
4820 25W.	56-00
4820/T 25W.	65-50
SU25 Driver 25W.	23-50
SU25T 25W.	32-25
SA6205 Spark diaphragm.	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
Sd. Lead Cab.	237-70
D/L Lead Cab (w. horn).	286-25
Bass Cab.	254-45
2 x 15 Gauss Bass Cab	351-00
1 x 18 Gauss Bass Cab	264-60

ROOST

AMPLIFICATION	
(Valve)	
50W 2 Chann + overdrive fac.	99-45
50W 2 chann + integral reverb.	128-65
110W 2 ch.	119-32
110W 2 ch w. r.v.b.	142-25
150W 2 chann + overdrive fac.	132-58
150W 2 chann + integral reverb.	162-04
150W PA 6 chann + indiv echo controls	175-37
150W Slave	110-48
Session Master 50W comb 2 x 12"	172-30

S.A.I. (EX. VAT)

Disco Units	
Maverick disco.	144-00
Disco IVS.	189-00
Disco IVSP.	210-00

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.

Disco IVSP dual dcks.	237-00
Stereo disco.	270-00
Amps	
50W twin ch.	85-00
50W slave.	81-00
FC 150 slave.	96-00

Cabinets	
Eliminator w. horn.	264-00
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" hn.	252-00
Mini bass cab.	102-00
Super lead cab.	96-00

SELMER

SOLID STATE	
7980 15 SS Combo.	46-00
7981 Super Reverb 30 Combo.	139-00
7982 Lead 100.	129-00
7983 Bass 100.	109-00
7984 Slave 100.	85-00
7610 Futurama 3 Combo.	26-50
7985 PA 100.	175-00

VALVE	
7404 Treble "N"	
Bass 100 SV.	145-00
7402 Treble "N"	
Bass 50 SV.	129-00
7403 Treble "N"	
Bass 50 SV Rev.	149-00
7408 PA100/6 SV Rev	189-00
7407 PA100/4 SV.	159-00
SPEAKERS	
7990 S412 3 x 12".	169-00
7991 S212H 2 x 12" hn.	129-00
7992 S115 1 x 15".	135-00
7993 S2H Add on dbl hn.	81-00
7994 S115A 1 x 15".	229-00
7451 TV-35 PA Col.	55-00
7450 TV-20 PA Col (pair).	75-00

SHARMA

ORGAN SPEAKER CABINETS	
500.	177-24
500 d/l.	219-42
650 pro.	282-20
650 combo.	282-20
Sharmette.	298-08
900 pro.	358-91
900 combo.	358-91
2200 d/l.	305-87
2200 pro.	299-87
2200 combo.	299-87
2000 pro.	363-40
2000 combo.	363-40
2000 d/l.	371-15
5000 GT.	475-73
5000 GT Combo.	475-73
2300.	473-49
3000.	543-37

SHURE

VA302 E6 Vcl Master Separate Units:	804-60
VA302 E6-C Control Console.	492-48
VA300-S Speaker Col	170-64
VA301-S Monitor Speaker.	123-12

VA305-HF Speaker.	76-68
PM300E6 Booster Amp.	204-12

DAVE SIMMS MUSIC PRODUCTS (EX. VAT)

August Amplification	
PA 100 4 ch.	119-99
2 x 12 PA Cols prs.	154-40
2 x 12 PA Hn Cols prs	172-50
1 x 12 PA Cols prs.	99-99
1 x 12 PA Cols pr.	119-25
2 x 12 Inst. Cab.	82-25
2050-BB, 100W cab.	163-60
2100-GB, 200W cab.	206-60
2100-BB, 100W bs cab.	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

SOLA SOUND

Reverb mixer.	45-20
6-ch mixer.	37-79
Graphic equaliser.	45-20
Mighty Atom amp.	27-90
Compact 10.	41-85
Sola 30W amp.	89-64
Buckeroo 7W amp.	33-13

SOUNDOUT (EX. VAT)

Series IIIa, mono	267-00
Series III, mono 170W	330-00
Series IIIa, stereo.	375-00
Series III, stereo 170W.	495-00
Series VI.	246-00
Series VIIa.	186-00
SP 18 pr amp	135-00

Loudspeakers	
HE2, 1 x 12, 50W.	60-00
HE2c, 2 x 12, 100W.	93-00
DL3, 100W F/rng	183-00
DL6, 100W F/rng	108-00

SIMON KING MUSIC

2 x 12 Inst. cab, 75W	77-00
2 x 12 PA cols pr. 100W.	148-00
4 x 12 PA cols split prs 200W.	293-00
4 x 12 inst. cab. 150W.	135-00

SISGO

120 100W PA.	529-00
126 200W PA.	723-31

Revolving organ cabinets:	
SM/30 70W Leslie.	377-00
SM/100 70W.	624-00
SM/300 120W Leslie.	856-00
SM/3000 200W.	1163-00

SOUNDCRAFT

16/2 mixer.	1000-00
12/4 mixer.	1500-00

/416 mixer.	1800-00
Soundcraft/Court Acoustic PA's prices on application.	
Options arranged	
SP11 50W hn.	30-00
SP1V 100W hn.	51-00

SPERRIN ELECTRONICS

Disco MK VI.	204-12
Light Unit, 4000L.	59-00
Amplifiers:	
100W 4V.	79-00
100W 2-chn w r.vrb.	89-00
100W 2-chn w r.vrb.	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	
2050-BB, 100W cab.	285-00
2100-GB, 200W cab.	206-60
2100-BB, 100W bs cab.	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

STAMPS

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	
2050-BB, 100W cab.	285-00
2100-GB, 200W cab.	206-60
2100-BB, 100W bs cab.	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

STRINGS & THINGS

Reverb mixer.	45-20
6-ch mixer.	37-79
Graphic equaliser.	45-20
Mighty Atom amp.	27-90
Compact 10.	41-85
Sola 30W amp.	89-64
Buckeroo 7W amp.	33-13

BARCUS BERRY AMPS

1500 Pre-amp contr. unit.	242-73
1510 Pre-amp contr. unit.	326-43
1520 Pre-amp contr. unit.	368-28
1601 Pwrd 12" spkr unit.	326-43
1602 Pwrd 15" spkr unit.	351-54
1603 Pwrd 2 x 12 spkr unit.	368-28

S-W

20001 Vocal Blender.	220-00
12070 PA 100W with reverb.	159-00
12072 PA 100W amp.	139-00
12071 AP 100W amp.	139-00
12067 AP 50W amp.	129-00
12052 Slave 100W.	120-00
20005 Pro Combo.	334-95
15002 50W Combo.	185-00
15001 30W Combo.	129-00
20006 PA 30W amp.	95-00
20007 Slave 30W.	75-00
12054 2 x 12 hn cols (pr).	229-00
12037 H100 cabs (pr).	390-00
20022 Long John cols (pr).	189-00
12028 Add on hns (pr)	59-00
20021 4 x 12 lead cab.	159-00
12057 Tri-Tone cab.	189-00
12055 2 x 12 cab.	105-00
12063 1 x 12 hn.	165-00
12085 1 x 8 p.c.orted (pr).	89-00

VITAVOX (EX. VAT)

Thunderbolt CN480.	520-00
Bass Bin CN308.	655-45
6200 Bitone Repro.	471-45
Major Bitone CN	

Speaker Enclosures:			
FB118	111-96	Pre-mixer IV	350-00
FB215	116-62	Super Dual 12	46-50
FB212	93-30	Super 40	80-00
		Starfinder 100 Bass	95-00
		Starfinder Twin 15	115-00
		Starfinder Super 80	125-00
		Super Starfinder 200	160-00
		Aggressor	130-00
		1 x 12"	45-00
		1 x 12" w/vol control	55-50
		2 x 10" w/Horn	62-00
		Club System	80-00
		4 x 10"	65-00
		6 x 10"	100-00
		Club 2 x 12"	65-00
		Band System	95-00
		Band 2 x 12"	82-00
		Foot Monitor	105-00
		4 x 12" A Super	98-00
		Intruder	145-00
		X39	285-00

W.E.M.			
Copicat Echo	83-50		
Clubman	47-00		
Westminster	52-00		
Westminster key-board	52-00		
Westminster bass	59-00		
Dominator 30	130-00		
Dominator 50 lead	160-00		
50 Keyboard	165-00		
50 Amp Top	100-00		
GX 40	87-00		
GX 100	110-00		
AX 40	87-00		
AX 100	110-00		
GX200	185-00		
AX200	185-00		
Dominator Mk III	88-50		
Dominator Bass	98-00		
Power Musette	88-50		
Halle Cat Echo	250-00		
Slave Power Stage 100	95-50		
Slave Power Stage 200	170-00		
Bandmixer 100 Mk II	140-00		
Reverbmaster	210-00		
Audiomaster Mk I	298-00		

WHITE

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	12249-		

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" fidd hn bs enc 150W	216-63		
A150H as A150 w mid range hn	269-73		
A250 1 x 18" fidd hn bs enc 200W	277-50		

P.A. ENCLOSURES			
S50 1 x 12" 60W	59-85		
S100 2 x 12" 120W	84-82		
S100 1 x 15" w H.F. hrsns 100W	174-21		
S200 4 x 12" 240W	157-65		
M50 1 x 12" monitor 60W	61-74		
H50 H.F. twin horn, Projector 100 1 x 15" 2 hn	66-45		
Projector 200 2 x 15" 3 hn	154-50		
	258-00		

CONCERT RANGE PA ENCLOSURES			
B12 1 x 12" Mid range	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		
H100W 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" MWedge 100W	370-71		
M100/15 1 x 15" 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			
D8 Mono 8 ch	185-79		
D8 D-L Mono 8 ch	229-80		
D16 St 16 ch	870-00		
D24 St 24 ch	1275-00		

WING (EX. VAT)			
TRAYNOR			
Combos:			

YGM-3 30W rvb	114-00		
YGM-4 40W rvb	132-00		
YGL-3 Twin rvb 90W	252-00		
YBA-2B Bs mate 30W	114-00		
YBA-450W, 15" spkr	177-00		

Amplifiers:			
YBA-1 50W, bs	108-00		
YRM-1 50W id w/rvb	132-00		
YBA-1A 100W bs	138-00		
YGL-3A 100W head-rvb/crem	168-00		
Monoblock 325W bs/lb.	243-00		

Speaker Systems:			
YS-15P 15" ported bs	99-00		
YT-15 2 x 15" id/bs	120-00		
YF-10 4 x 10" id/bs	120-00		
YC-810 8 x 10" bs	150-00		
YC-610 6 x 10" id	138-00		
Y-2122 2 x 12" id	108-00		
YF-12 4 x 12" id	150-00		
YCV-188 1 x 18" Vega cab 300W	132-00		
YCV-212 2 x 12" Vega cab 200W	174-00		

YSC-3 4 x 8" cols (pr)	114-00		
YSC-8 6 x 8" cols (pr)	180-00		
YSC-9 15 x 12" x hn cabs (pr)	438-00		
YM-1 Mtr cabs (ea)	63-00		
YSC-7A Cols (pr)	216-00		
YSP-1 Sibilance Projector (ea)	57-00		

ZOOT-HORN (EX. VAT)

All prices available on appl.			
BB 11 x 15" bin	TBA		
BB 22 x 15" bin	"		
FB 5 mon, 75W	"		
FB 6 mon, 150W	"		
MB 1 2 x 12" ATC	"		
MB 2 2 x 12" Gauss	"		
HU8 driver + hn	"		
ST203 Super drivers	"		
CB15 1 x 15" bass enc	"		
SD18 1 x 18" bass enc	"		
SF1 4-way PA cab	"		
Modular custom mixers	"		
Electronic crossovers	"		
Studio consoles	"		

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 1/2	"		
4153, 14 x 6 1/2	"		
4109, 14 x 5	"		
4102, 14 x 5 1/2	"		
4105, 14 x 5 1/2	"		
4190, 14 x 6 1/2	"		
4191, 14 x 6 1/2	"		
4192, 15 x 8	"		
4193, 15 x 8	"		
4105, 14 x 5 1/2	"		

Bass Drums:

4259, 26 x 14	"		
4260, 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, 11 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 Agha price being revised			
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BOOSEY & HAWKES

BEVERLEY COMPLETE OUTFITS

Panorama 21	292-95		
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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) (Available in Types and Weights as Catalogue)			
7386 8"	17-17		
7387 10"	20-09		
7389 12"	25-44		
7390 13"	28-38		
7391 14"	34-32		
7392 15"	37-25		
7393 16"	39-59		
7394 17"	42-61		
7395 18"	48-55		
7395S 18" Swish	56-16		
7399 19"	51-47		
7396 20"	56-16		
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 'BRILLIANT' 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		
7395B 18" Swish	61-52		
7396B 20"	61-52		
7396B5 20" Swish	69-48		
7396B 20" Pang	69-48		
7397B 22"	71-15		
7397B5 22" Swish	83-70		

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 (EX. VAT)

ROGERS

Outfits:			
Studio X	1333-00		
Londoner V	804-95		
Ultrapower VII	1184-20		
Starlighter IV	725-40		
Londoner Super 10	744-00		
Starlighter Super 10	678-90		
Headliner IV	590-55		
London VI	894-35		
Londoner VII	1057-10		
Ultrapower VIII	1267-90		
Drums:			
Dynasonic snare 5 x 14"	131-75		
Dynasonic snare 6 1/2 x 14"	134-07		

Superten snare 6 1/2 x 14"	97-65		
Powertone, 14 x 20 bs	158-10		
Powertone, 14 x 22 bs	217-00		
Powertone 8 x 12 t.t.	71-30		
Powertone, 9 x 13 t.t.	75-95		
Powertone, 10 x 14 t.t.	83-70		
Powertone, 12 x 15 t.t.	93-00		
Powertone, 16 x 16 t.t.	114-70		
Powertone, 16 x 18 t.t.	130-20		
Powertone, 18 x 20			

HÖHNER

SONOR

Outfits
XK984... 541-85
XK925... 650-00
XK926... 717-05
XK946... 822-25
XK925 rosewood... 1078-45
XK9212 Sound mchn... 1354-25

Snare drums:
D565 14" x 5 1/2"... 89-40
D566 14" x 6 1/2"... 96-10
D561 Acrylic... 89-40

Bass drums:
G318 18" x 14"... 103-70
G370 20" x 14"... 115-15
G322 22" x 14"... 126-45
G324 24" x 14"... 150-35

Tom-toms: (single-headed)
T706 6" x 5 1/2" OSet... 55-50
T708 8" x 5 1/2" O... 51-65
T710 10" x 6 1/2" O... 54-90
T712 12" x 8" O... 54-90
T713 13" x 9" O... 54-90
T714 14" x 10" O... 63-55
T715 15" x 12" O... 85-30
T716 16" x 14" O... 86-30

Tom-toms: (double headed)
T722 12" x 8" O... 54-90
T723 13" x 9" O... 54-90
T724 14" x 10" O... 63-55
T725 15" x 12" O... 71-40
T734 14" x 14" O... 86-05
T736 16" x 16" O... 86-30
T738 18" x 16" O... 112-25

Snare drum stands:
Z5554... 52-30

Cymbal stands:
Z5224... 34-40
Z5227... 16-40
Z5228... 69-70
Z5229... 34-40

Cymbals:
Zymbor... 6-10
Z1002 12"... 7-20
Z1003 13"... 10-55
Z1005 14"... 13-30
Z1007 16"... 19-25
Z1009 18"... 19-25
Z1011 20"... 21-75

Turko:
Z2002 12"... 11-80
Z2003 13"... 13-55
Z2005 14"... 16-90
Z2006 15"... 19-40
Z2007 16"... 22-50
Z2009 18"... 29-45
Z2011 20"... 38-40
Z2013 22"... 48-95
Zyn:
272 12"... 4-80
274 14"... 7-40
275 15"... 8-80
276 16"... 10-40
278 18"... 14-85
268S 18" sizzle... 15-75
280 20"... 16-90
269S 20" sizzle... 17-30
282 22"... 20-25

HORNBY-SKEWES

HOSHINO

HSD500... 325-00
HSD500T... 425-00
HM1000... 160-00
HCTB... 275-00
HM300... 151-50
HK600M... 44-00

KNELLER

POWER DRIVE (EX VAT)

Stool... 19-11
Cymbal stand... 16-43
Boom cymbal stand... 22-23
Snare drum stand... 19-11
Hi-hat pedal... 26-04
Double bass drum pedal... 46-50

NORLIN

PEARL DRUM OUTFITS

6300/PFW 22" Bs... 873-00
6300/SFW 22" Bs... 952-00
6301/PFW 24" Bs... 907-00
6301/SFW 24" Bs... 984-00
6302/PFW 22" Bs... 623-00
6302/SFW 22" Bs... 678-00
6302/PF 22" Bs... 688-00
6302/SF 22" Bs... 742-00
6302/PNP 22" Bs... 653-00
6302/SNP 22" Bs... 708-00
6304/PFW 24" Bs... 638-00
6304/SFW 25" Bs... 693-00
6304/SFW 25" Bs... 704-00
6304/SF 24" Bs... 759-00
6304/PNP 24" Bs... 666-00
6304/SNP 24" Bs... 722-00

6312/PFW 24" Bs. O... 557-00
6312/SFW 22" Bs... 546-00
6312/PF 22" Bs... 633-00
6312/SF 22" Bs... 671-00
6312/PNP 22" Bs... 603-00
6312/SNP 22" Bs... 643-00
6314/PFW 24" Bs... 591-00
6314/SF 24" Bs... 642-00
6314/PF 24" Bs... 677-00
6314/SF 24" Bs... 728-00
6314/PNP 24" Bs... 642-00
6314/SNP 24" Bs... 642-00
6324/PW 24" Bs... 529-00
6324/SW 24" Bs... 571-00
6324/PFW 24" Bs... 529-00
6324/SFW 24" Bs... 571-00
6324/PF 24" Bs... 603-00
6324/SF 24" Bs... 633-00
6324/PNP 24" Bs... 568-00
6324/SNP 24" Bs... 610-00
6332/PFW 22" Bs... 494-00
6332/SFW 22" Bs... 525-00
6332/PF 22" Bs... 557-00
6332/SF 22" Bs... 589-00
6332/PNP 22" Bs... 531-00
6332/SNP 22" Bs... 562-00
6342/PW 22" Bs... 440-00
6342/SW 22" Bs... 468-00
6342/PFW 22" Bs... 440-00
6342/SFW 22" Bs... 468-00
6342/PF 22" Bs... 496-00
6342/SF 22" Bs... 524-00
6355/PNP Concert Tom-Toms... 429-00
6355/SNP Concert Tom-Toms... 468-00
Snare Drums:
6356 Cust Metal Snare 5 x 14"... 51-00
6357 Cust Brass Snare 5 x 14"... 71-00
6358 Cust Brass Snare 6 1/2 x 14"... 71-00
Accessories:
6360 Bs Drm Pedal... 25-75
6361 Hi-Hat stand... 31-75
6362 Cymbal floor stand... 16-00
6363 Snare Drum stand... 18-25
6364 Cymbal Boom stand... 30-75
6365 Drummer's Stool... 39-50

PEARL MAXWIN

Outfits:
6400 Stage-705 22" Bs Drum... 245-00
6401 Stage-704 22" Bs Drum... 218-00
6402 Studio-504 22" Bs Drum... 199-00
6403 Studio-503 20" Bs Drm... 126-00
Snare Drums:
6410 Snare Drum Kit 5 x 14, 12"... 36-75
6411 Metal Snare Drum, 5 1/2 x 14", Chrome... 31-00
6412 Wood Snare Drum, 5 1/2 x 14"... 27-75
6413 Wood Snare Drum, 5 1/2 x 14"... 23-50
Accessories:
6420 Bs Drm Pedal... 12-00
6422 Hi-Hat Stand... 13-00
6423 Cym Floor Std... 7-25
6424 Snare Drm Std... 8-25

TOSCO CYMBALS

14" Hi-Hats... 38-00
15" Hi-Hats... 40-00
16" Crash Ride... 23-00
18" Medium Ride... 33-00
20" Medium Ride... 39-50

ORANGE

Single drum kit... To order
Double drum kit... To order

PREMIER

Incl. VAT
Snare:
31, 14 x 5 1/2"... 54-72
33, 14 x 5 1/2"... 64-92
35, 14 x 5 1/2"... 68-25
36, 14 x 6 1/2"... 70-96
37, 14 x 5 1/2"... 57-43
3002, 14 x 5 1/2"... 33-70
1005, 14 x 5 1/2"... 34-25
1035, 14 x 5 1/2"... 52-58
1036, 14 x 5 1/2"... 56-36
1180, 14 x 4"... 29-83
1182, 14 x 5 1/2"... 31-11
2000, 14 x 5 1/2"... 73-66
2001, 14 x 5 1/2"... 70-33
2003, 14 x 5 1/2"... 76-37
2004, 14 x 6 1/2"... 87-60
2006, 14 x 12"... 85-73
101... 69-51
2020... 77-61
2C11, 14 x 14 1/2"... 71-58

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

Outfits (w/out cymbals)

202 w 20" BD... 357-48
B202 w 22" BD... 358-73
D202 w 24" BD... 369-52
201... 343-15
B201... 344-40
C201... 335-05
B203... 435-40
D203... 444-14
304... 510-45
B304... 434-68
D304... 435-94
305... 446-73
B305... 471-86
D305... 473-11
308... 483-90
B308... 505-91
D308... 507-16
604... 517-95
B604... 417-88
D604... 419-14
605... 429-92
B605... 497-38
D605... 498-63
606... 509-42
B606... 626-37
D606... 628-87
717 w 20" BD... 650-45
B717 w 22" BD... 572-26
D717 w 24" BD... 573-51
808 w 20" BD... 584-30
B808 w 22" BD... 779-37
D808 w 24" BD... 781-88
1030 20" BD... 803-45
B1030 22" BD... 328-87
D1030 24" BD... 331-71
1031 w 20" BD... 334-56
B1031 w 22" BD... 214-46
1033 w 20" BD... 218-32
B1033 w 22" BD... 255-88
259-74

Bass Drums:

124, 28 x 17"... 89-67
126, 26 x 17"... 89-06
127, 18 x 15"... 65-53
130, 20 x 17"... 73-66
125, 24 x 17"... 85-73
132, 22 x 17"... 74-91
150, 20"... 61-94
152, 22"... 64-78
154, 24"... 67-63
170, 20 x 15"... 48-61
161, 20 x 17"... 54-51
171, 20 x 17"... 48-98
172, 22 x 15"... 52-29
163, 22 x 17"... 56-71
173, 22 x 17"... 52-84
1175, 24 x 15"... 57-09
142... 84-89
144... 93-65
166... 112-58

Timbales:

531, 13 & 14 x 6... 96-34
532, 13 & 14 x 6... 89-06
531C... 98-41
532C... 91-13

Tom-Toms:

112... 29-97
113... 32-68
114... 39-32
115... 45-37
116... 48-06
118... 50-77
1374 Tubular s/d stnd... 48-70
1405 Tubular cymbal stand... 53-48
1410 Tubular boom stand... 48-06
1020 Tubular throne... 50-77
Orchestral Drums:
942 12 x 8 Tom Tom Super Classic... 66-39
944 13 x 9 Tom Tom Super Classic... 69-39
946 14 x 10 Tom Tom Super Classic... 70-91
947 15 x 14 Tom Tom Super Classic... 75-45
948 14 x 14 Floor Tom Ton Super Classic... 90-53
950 16 x 16 Floor Tom Tom Super Classic... 99-55

ROSE-MORRIS

LUDWIG

Outfits:
2001 Octapulus... 1360-00
2005 Quadraplus... 905-00
993 Pro Beat... 890-00
990 Deluxe Classic... 630-00
989 Big Beat... 735-00
985 Rock-Duo... 935-00
964 Super Big Beat... 750-00
975 Triple Tom... 855-00
1001 Rock Machine... 760-00
1007 Smoke 'n Fire... 780-00
2007 OverDrive... 930-00
2003 Power Factory... 1070-00
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 3"... 92-00
Stands and Fittings:
201 Speed King Pedal... 35-00
205 Ghost Pedal... 50-95
1130 Tubular Hi-Hat stand... 43-15
1374 Tubular s/d stnd... 32-90
1405 Tubular cymbal stand... 28-95
1410 Tubular boom stand... 40-80
1020 Tubular throne... 31-35

952 18 x 16 Floor Tom Tom Super Classic... 114-67
954 20 x 18 Floor Tom Tom Super Classic... 134-29
497 6 x 5 1/2 Melodic Tom Tom... 30-16
488 8 x 5 1/2 Melodic Tom Tom... 30-16
489 10 x 6 1/2 Melodic Tom Tom... 40-75
461 12 x 8 Melodic Tom Tom... 45-28
462 13 x 9 Melodic Tom Tom... 49-79
463 14 x 10 Melodic Tom Tom... 52-78
464 15 x 12 Melodic Tom Tom... 61-85
465 16 x 14 Melodic Tom Tom... 69-39
920 20 x 14 Bass Drum Super Classic... 128-23
922 22 x 14 Bass Drum Super Classic... 137-30
924 24 x 14 Bass Drum Super Classic... 146-33
926 26 x 14 Bass Drum Super Classic... 156-90

Accessories:
7821 Single Tom Tom holder... 18-00
7812 Double Tom Tom holder... 25-00
13452 Double Tom Tom floor stand... 37-55
7791 Sturdilok Tom Tom holder... 25-90
13401 Sturdilok Tom Tom floor stand... 34-45
13041 Bass Drum Anchor... 4-57
1306 Curved Retracting spurs... 6-53
1324 Hoop Mount Stick holder... 5-10

LATIN-AMERICAN

2357 Tunable Bongos on stand... 88-95
2351 Timbales, Copper on Stand... 145-00
2353 Timbales, Brass, on Stand... 145-00
2359 Timbales, Chrome, on Stand... 155-00
1261 Single Cowbell Holder... 1-64
1271 Double Cowbell Holder... 2-61
128 4" Cowbell... 6-60
129 5" Cowbell... 7-95
2388 Black Beauty Cowbell... 13-05
2389 Timbale, Cowbell... 18-50
2390 Bongo Cowbell... 21-75
2391 Mambo Cowbell... 17-95
2387 Agogo Bells... 22-85
133 Cowbell holder... 4-30
1323 Bell Cowbell holder... 3-50
2383 Vibraslap Small... 14-70
2384 Vibraslap Large... 18-50
2380 Afuche Small... 19-00
2381 Afuche Medium... 21-75
2382 Afuche Large... 26-65
2392 Metal Tubo Small... 2-80
2393 Metal Tubo Large... 3-75
2361 Claves Small... 4-35
2368 Claves Medium... 4-35
2364 Maracas Small... 5-45
2365 Maracas Med... 6-50
2366 Guiro Small... 7-60
2367 Guiro Medium... 8-20

Sticks, Brushes, Miscellaneous:
190 Wire Brushes... 2-50
190A Wire Brushes... 2-50
191 Wire Brushes... 2-50
191A Wire Brushes... 2-50
195 Wire Brushes... 2-90
Hickory Sticks all grades... 2-35
Hickory Nylon Tip Sticks, all grades... 2-75
351 Gladstone Practice Pad... 7-05
941 8" Headless Tambourine... 10-95
951 10" Headless Tambourine... 12-55
952 10" Headless Tambourine... 14-10
88 Hi-Hat Sock Jingle... 8-10
73 Ching Ring... 20-70
75 Ratchet... 7-45

97 Sleigh Bells... 15-25
74 Slapstick... 6-30
774 Large Wood Block... 4-70
775 Small Wood Block... 4-70
72 8" Tunable Tambourine... 15-65
99 10" Tunable Tambourine... 16-85
1094 8" Calf Tambourine... 19-20
1090 10" Calf Tambourine Double Jingles... 25-85

MUSSER

M51 Kelon Portable Xylophone... 715-00
M42 Kelon Elite Xylophone... 565-00
M41 Kelon Piccolo Xylophone (2 1/2 Oct.)... 285-00
M39 Kelon Piccolo Xylophone (2 Oct.)... 365-00
M31 Kelon Windsor Marimba... 825-00
M61 Kelon Triette Marimba... 555-00
M30 Brentwood Marimba... 1340-00
M250 Concert Grand Marimba... 1785-00
M150 Century Marimba... 1690-00
M75 Century Vib... 1990-00
M55 Pro Viba... 1610-00
M45 One Nites Vibe (Variable Speed)... 1420-00

CYMBALS

Avedis Zildjian Products:
5241 8"... 17-16
5242 10"... 20-09
5243 13"... 28-37
5244 14"... 34-32
5245 15"... 37-25
5246 16"... 39-59
5247 17"... 42-60
5248 18"... 48-55
5248WC 18" Wide Cup... 48-55
5248SW 18" Swish... 56-16
5248 S 18" Sizzle... 48-48
5248T 18" Trio... 48-48
5248MC 18" Mini Cup... 48-48
5249 19"... 51-48
5220 20"... 56-16
5220SW 20" Swish... 65-03
5220P 20" Paing... 65-03
5220S 20" Sizzle... 56-18
5220MC 20" Mini Cup... 56-18
5261 21"... 62-61
5221 22"... 70-98
5221SW 22" Swish... 79-43

Kenny Clarke Pairs Hi-Hats:
5215 13" 14" pr... 62-69
5216 14" 15" pr... 71-57
New Beat and 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:
4930 8"... 22-45
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

ROSETTI
EMI HAMMA
770 Kit... 336-50
W770 Kit (wood-shell side drum)... 336-50
660 Kit... 269-95
W660 Kit (wood-shell side drum)... 269-95
Drums and Accessories:
661 22" bass drum... 67-50
679 24" bass drum... 71-50
662 13 x 9 tom tom... 35-75
663 14 x 10 tom tom... 37-75
664 16 x 16 floor tom tom... 52-25
664 14 x 5 1/2 snare... 49-75
676 14 x 5 1/2 wood-shell snare... 48-25
665 bass drum pedal... 15-18

672 hi-hat.....	19-15
ASBA	
Asba Metal	
24 x 14 bass.....	POA
22 x 14 bass.....	"
20 x 14 bass.....	"
20 x 14 bass.....	"
14 x 9 Tom Tom.....	"
13 x 9 Tom Tom.....	"
16 x 16 Tom Tom.....	"
12 x 8 Tom Tom.....	"
Asba Altglass	
24 x 14 bass.....	"
22 x 14 bass.....	"
20 x 14 bass.....	"
14 x 9 Tom Tom.....	"
13 x 9 Tom Tom.....	"
16 x 16 Tom Tom.....	"
Snares	
14 x 5 wood.....	"
14 x 5 metal.....	"
14 x 5 glass.....	"
Stands	
Hi hat.....	"
Snare.....	"
Conga/Bongo	
Tumbador.....	179-00
Twin congas.....	299-95
Quinto.....	155-00
Bongos.....	62-00
Metal bongos.....	46-00
K ZILDJIAN	
10" crash.....	22-00
13" hi hat.....	33-00
14" hi hat.....	39-00
16" hi hat.....	45-00
18" crash/ride.....	55-00
20" crash/ride.....	65-00
22" crash/ride.....	80-00
IZMIR	
12".....	12-50
13".....	15-00
14".....	21-00
15".....	23-00
16".....	25-00
18".....	32-00
20".....	40-00
22".....	58-00

SUMMERFIELD

'IMPERIAL STAR' DRUMS

8993 Saturn 12+1 Drum outfits.....	918-50
8987 'Saturn 7' Drm outfit.....	577-50
8909 'Mars 9' Drm outfit.....	836-00
8908 'Mars 8' Drm outfit.....	704-00
8906 'Mars 6' Drm outfit.....	621-50
8905 'Mars 5' Drm outfit.....	503-80
8805 'Mars 05' Drm outfit.....	462-00
8804 'Mars 04' Drm outfit.....	412-50
8705 'Mercury 5' Drm outfit.....	442-20
8704 'Mercury 4' Drm outfit.....	368-50
8520 Bs Drm w/spurs	88-00
8522 Bs Drm w/spurs	101-20
8524 Bs Drm w/spurs	108-90
8526 Bs Drm w/spurs	118-25
8534 Floor Tom Tom w/legs.....	64-90
8536 Floor Tom Tom w/legs.....	70-40
8538 Floor Tom Tom w/legs.....	77-00
8588 Snare Drm w/ tone cont.....	100-00
8688 Snare Drm w/ tone cont.....	120-00
8585 Snare Drm w/ tone cont.....	77-50
8685 Snare Drm w/ tone cont.....	85-50
8555 Snare Drm w/ tone cont.....	65-75
8512 Tom Tom w/ tone cont.....	41-25
8513 Tom Tom w/ tone cont.....	42-90

8514 Tom Tom w/ tone cont.....	49-50
8515 Tom Tom w/ tone cont.....	53-90
6899 Double Tom Tom stand.....	29-15
8556 Concert Tom Tom w/hldr.....	18-15
8558 C ncert Tom Tom w/hldr.....	19-80
8560 Concert Tom Tom w/hldr.....	21-73
8562 Concert Tom Tom w/hldr.....	27-50
8568 Concert Tom Tom set.....	140-25
8563 Concert Tom Tom w/hldr.....	29-15
8564 Concert Tom Tom w/hldr.....	33-00
8565 Concert Tom Tom w/hldr.....	36-85
8566 Concert Tom Tom w/hldr.....	41-80
8569 Concert Tom Tom set.....	188-00
8570 'Augustar' Tom Tom Concert set.....	336-38
6898 Concert Tom Tom stand.....	27-50
6910 Stage Star Snare std.....	23-85
6912 Stage Star Cym std.....	22-95
6914 Stage Star Cym std.....	30-50
6915 Stage Star Hi-Hat std.....	34-50
6895 'Stage King' Hi-Hat std.....	32-45
6890 'Stage King' Snare Drm std.....	22-00
6892 'Stage King' Cym std.....	20-02
6893 'Stage King' Cym std.....	22-00
6894 'Stage King' Cym std.....	27-50
6870 'Stage Master' Snare Drm std.....	15-13

6872 'Stage Master' Cym std.....	14-03
6875 'Stage Master' Hi-Hat std.....	25-03
6790 'Stage King' Drummer's throne	37-35
6750 'King Bear' Drm pedal.....	48-40
6740 'Hi-Beat' Drm pedal.....	24-20
6681 Single Tom Tom hldr.....	17-60
6682 Double Tom Tom hldr.....	24-20
6675 Double Concert Tom Tom hldr.....	17-05
6580 Bass Drum spurs	6-05
6552 Tone control.....	2-20
6080 Drum Sticks—F, 5A, 7A & Rock 105.....	1-27
6082 Drum Sticks—2B & 5B.....	1-38
6090 Drum Sticks w/ nylon—FN, SAN, 7DN.....	1-38
6092 Drum Sticks w/ nylon—2BN & 5BN.....	1-54

'ROYAL STAR' DRUMS

7917 Drum outfit.....	434-50
7925 Drum outfit.....	352-00
7924 Drum outfit.....	310-20
7955 Drum outfit.....	337-70
7954 Drum outfit.....	323-40
7805 Drum outfit.....	456-50
7804 Drum outfit.....	394-90
7904 Drum outfit.....	258-50
7520 Bs Drm w/spurs	70-40
7522 Bs Drm w/spurs	82-50
7524 Bs Drm w/spurs	96-80
SA7520 Bs Drm w/spurs.....	71-50
SA7522 Bs Drm w/spurs.....	82-50
TD7820 Bs Drm w/spurs.....	118-80
TD7822 Bs Drm w/spurs.....	127-60

7534 Floor Tom Tom w/legs.....	49-50
7536 Floor Tom Tom w/legs.....	52-80
7538 Floor Tom Tom w/legs.....	63-25
SA7534 Floor Tom Tom w/legs.....	49-50
SA7536 Floor Tom Tom w/legs.....	52-80
TD7834 Floor Tom Tom w/legs.....	72-60
TD7836 Floor Tom Tom w/legs.....	88-00
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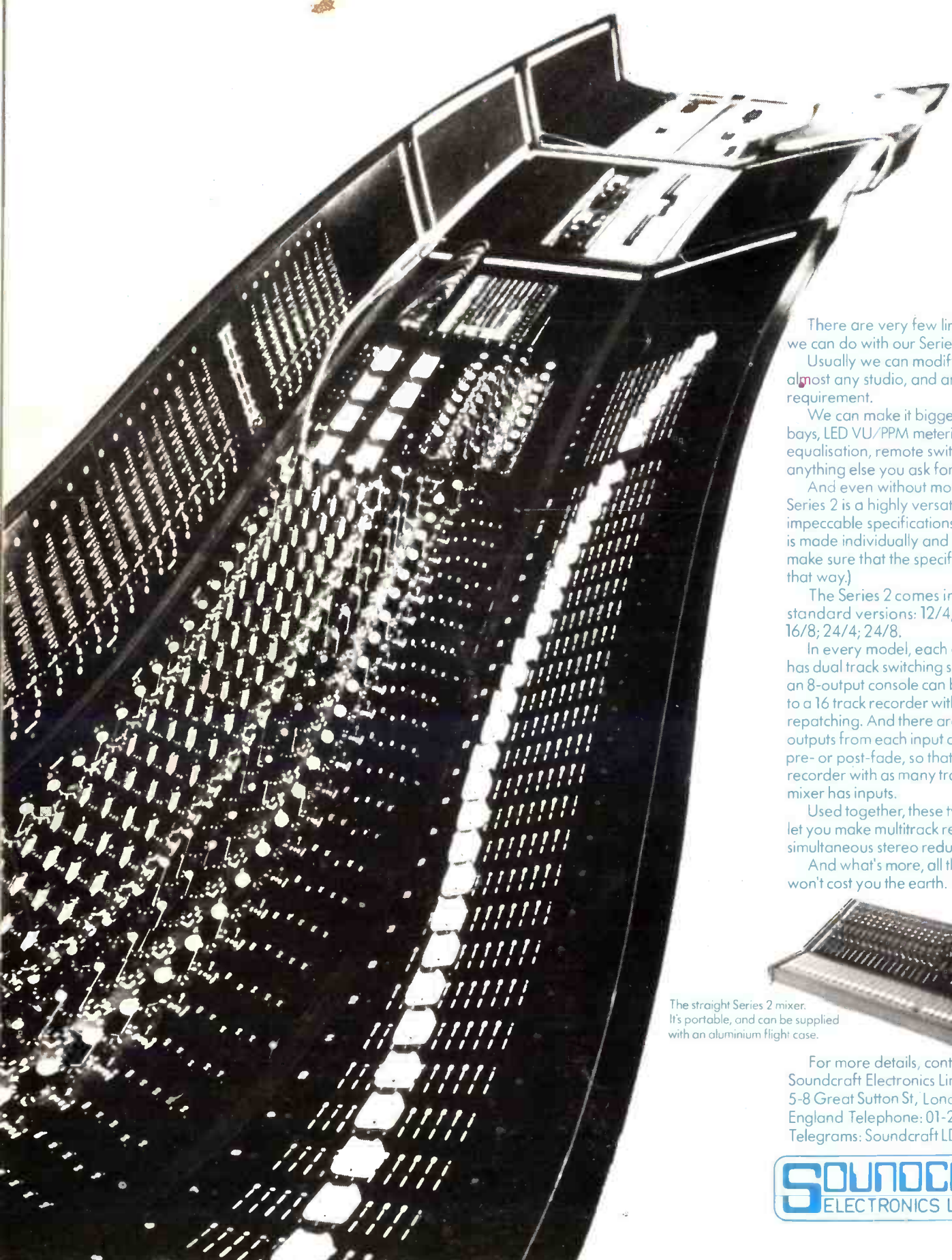
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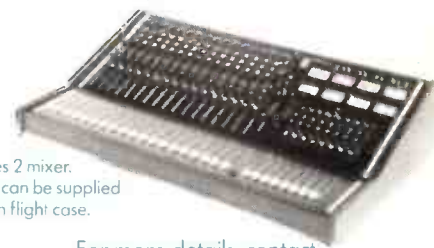
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