

# INTERNATIONAL MUSICIAN AND RECORDING WORLD

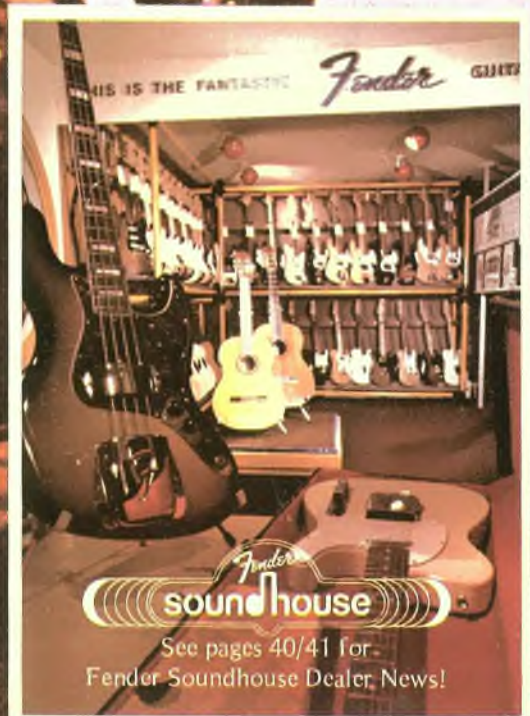
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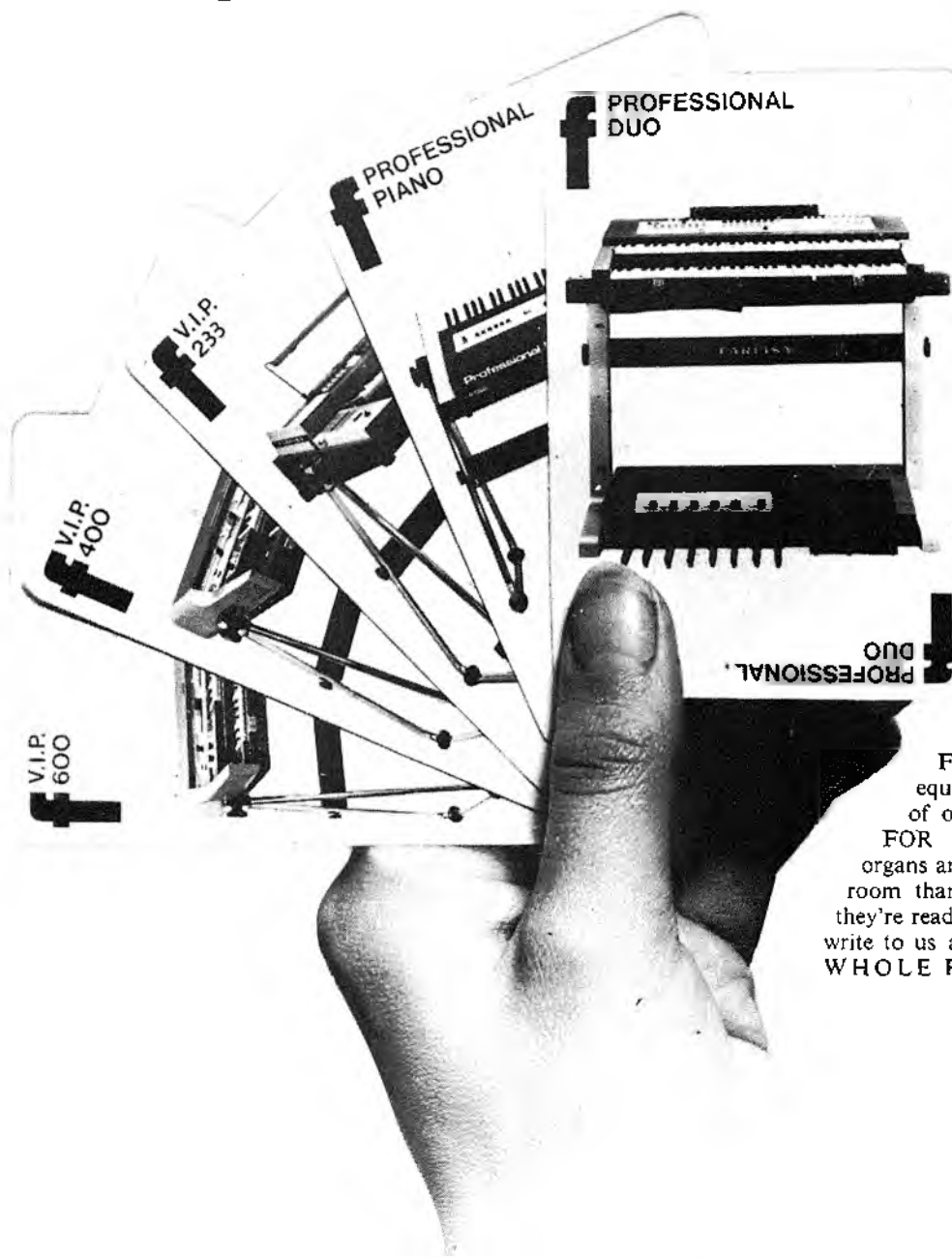
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*This is a magazine for professionals. That is not to suggest that others seriously interested in music won't find something of interest in these pages - we sincerely hope they will. International Musician and Recording World is about music and about the industry that serves it. Our aim is to inform and we're happy if we can do anything to promote the cause of music.*

*The staff of this magazine have all been involved with music, either as players or as members of the industry. We hope that we can offer something that will be of use to everybody in music.*

*We are the first magazine to bench-test, scientifically, electronic equipment designed for band use and we are hoping to extend these tests to cover as much equipment as possible. Each month, guest musicians will be writing about their skills and we will be publishing as many articles about music technique as possible.*

*Communication is the life blood of all publications and we need to hear from you on your feelings about this magazine and all subjects related to music.*

*We hope you will enjoy reading International Musician and Recording World every month.*

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# BLACKMORE

*From our American Correspondent Jon Tiven*

*Ritchie Blackmore, perhaps the world's finest electric guitar player, does not take well to interviews; he prefers to do no more than two a year. Being the lead guitarist in the world's most successful rock 'n' roll band, Deep Purple, doesn't allow him much time to worry about his public image. Besides, Ritchie's own choice is to do interviews only when he's talking about music, protesting "I'm a musician, not a politician, and I don't want to influence the minds of our fans." I recently had the privilege of talking with Ritchie Blackmore about the guitar, and his music.*

**JT:** *When did you actually begin to play guitar?*

**RB:** I started when I was 11, I got my first guitar, a Framus Spanish. I made it into an electric with thousands of pickups — each birthday I'd get a pickup, so when I was 15 I had about five pickups on it.

I built it myself, as I was very interested in electronics and things, I worked in the aircraft industry when I left school at the age of 15, on aircraft radio. That helps, because for the past ten years the guitar has been an electric instrument — amplifiers and all that — and it helps to know a little bit about electronics, feedback, whatever.

**JT:** *You say you quit school when you were 15 — was that to join a rock'n'roll band?*

**RB:** I was in a skiffle band when I was 13. I started classical for about one year, just to get off on the right footing music-wise. After that, it got a bit tedious and I wanted to play rock, and I couldn't keep up with the classical playing — it was a bit stiff and I played everything by ear.

I think its very important when you first learn an instrument to go straight into the training of it, or whatever, to get things right, because once you start picking up bad habits you'll be stuck with them forever. It's like driving, you must learn

properly from the beginning and then adapt to your own style. I learned to use all my fingers, while most blues guitarists only use three. I developed a name for playing very fast runs, but to me it wasn't fast, it's just that I've learned to use my little finger.

I play very easily with it, whereas these other guys would be jumping about because they'd got into the bad habit of their third finger being the most important and the little finger never came into it. Obviously this is very important.

**JT:** *Did you get your first real performing experience with Lord Sutch?*

**RB:** Yes it was Sutch, although I had my first professional band in 1960, just a band from the area but we did a lot of travelling around. I went with Sutch for about a year, and I learned a hell of a lot from playing with him. I was about 17.

He taught me a lot about showmanship; before then, I used to play in the wings, very shy, whereas when you play with Sutch, you either play out front or he'll pull you out, literally. He'd get hold of my guitar and pull me out front, rocking me backwards and forwards to get me to move, saying "C'mon, get your finger out — get going".

I was panic-stricken. After that, I saw that coming on that way worked, that's what an audience wants. Guitar playing is enough 90 percent of the time, but they want something to hit them in the face a little bit. Even with myself when I go to see another guitarist, if he just sits down and plays I do tend to go "ugh — do something!" Someone like Albert Lee or Big Jim Sullivan. Big Jim Sullivan was a teacher of mine 'cause he used to live around the corner so I could go to him a lot, they're probably the best two guitarists in England. Nobody knows it because they don't have any novelty side-effects, they just play. It's hard to compete with Albert Lee.

*"American guitarists all seem to sound the same"*



*"You can't beat a souped-up Marshall".*

# "Hendrix's head must have been good - he never repeated himself"

JT: *Aside from the fact that you use your little pinky, you've also got a lot of speed in your right hand.*

RB: That's the hardest part, the right hand. I often used to do exercises without playing with my left hand at all, jumping from one string to another. Not just jumping to any string, obviously, but jumping from the sixth to the fourth, the fifth to the third, the fourth to the second, third to the first — you'd be surprised at how hard that is to do fast, jumping, and that's half the technique.

When you go to classical lessons you're taught how to up and down stroke, and that's very important. Somebody like Alvin Lee plays the difficult way, he picks it all on the down-stroke because obviously when he first started he didn't learn the upstroke and it makes it so much easier.

You can only go so fast that way — what he plays, he plays very well because he's playing it the most difficult way I could imagine. Some of his stuff's good. Like Wes Montgomery, he played with his thumb. It does add another dimension if you learn to play in an unorthodox manner, you get a different fingering, which I suppose helps. If everybody played in the same way, it would sound a bit too samey.

JT: *Like when a left-handed person learns to play guitar right-handed.*

RB: That one really throws me, I don't know how they do it. I guess it all gives you a different perspective on the instrument. I'm learning cello now, I've only been at it a month now but it's coming along.

Vibrato is totally different, you have to have it on the cello because you're searching for the note within reason. You're within a sixteenth of an inch and your ear is going for the note, if you straight away try to hit away without the vibrato, it sounds awful, you will not get the right note. It's got no frets, you have to feel your way to the note by vibrato. The bow is also very hard because it cramps your hand.

JT: *Do you play any other instruments, like for instance bass guitar?*

RB: I often play bass, I was recently jamming with Alex Harvey on bass. I like to play a lead bass, because I can play it as fast as I play guitar. A lot of people find this difficult, and I don't know why because it's no more difficult to play the bass as fast as a guitar.

What annoys me is that a bass is often an excuse for playing second guitar. The guy says 'I wanna be in a band. I can't play lead very well so I'll play bass'. They don't really look at it as a separate instrument, not in the way that Ray Brown or Charlie Mingus looks at it — that's when you're talking about bass players.

I saw Charlie Mingus in France and he was incredible. Glenn is funk-mad [Glenn Hughes, Purple's bassist]. He loves that sort of music. He's a very talented bass player, he never ever practices but he's got so much feel. He never plays the obvious, often I don't know what he's playing — many bass players would just go "Dum, dom, dum, dom" but Glenn will go "badum-baddle-um". His timing is such that he can't play anything straight, but he's really good.

JT: *What guitarists do you like?*

RB: I like Jeff [Beck]. He's my favourite guitarist. There are a lot of guitarists around that get overlooked. When you're a guitarist yourself you tend to get so buried in what you're doing. Mike Bloomfield is really good. Steve Howe's always been a very

good guitarist. I'm not too struck on Jimmy Page and Eric Clapton, I never saw what was in Clapton at all. He's a good singer.

JT: *How do you view someone like Peter Townshend?*

RB: He's part of "the Establishment" ... you can knock the Establishment but there's not much point. There were days in '64 when he inspired me, because he was the first one ever to use distortion, it was unheard of in those days, and he did a distortion solo in "Anyway Anyhow Anywhere". That was really good, I thought The Who were great when they first came out. Townshend is not so much of a guitarist as an all-round guy—writer, all that. There are so many people who are good guitarists who aren't even names.

JT: *Are there any American guitarists that you find worthwhile?*

RB: Tommy Bolin, especially. There's a guy in a group called Stray Dog, and I was slightly listening to him outside the Record Plant door when he was recording, and he sounded great ... I don't know who he is.

The only criticism I have of American guitarists is that they all seem to sound the same when they play rock, they've got this fuzz sound, I don't know whether it's their amplifiers or not. They could be brilliant, but they don't seem to care too much about their sound, for some reason. When they go into the treble side — I know it may be a fault with American amplifiers, because I've used them myself — they grate a lot. As soon as they go off in the high register they start giving this false distortion that's built into the amplifiers.

Every amplifier sold on the American market seems to build in this effect, where as soon as you go up in the high register they built in a bit of distortion, and it shows. It sounds like the speaker's about to disintegrate, it's a weird sound but you always know it's an American amp. You get a lot of fret noise and string noise when you get up at the top, sounds like the amp is trying too hard.

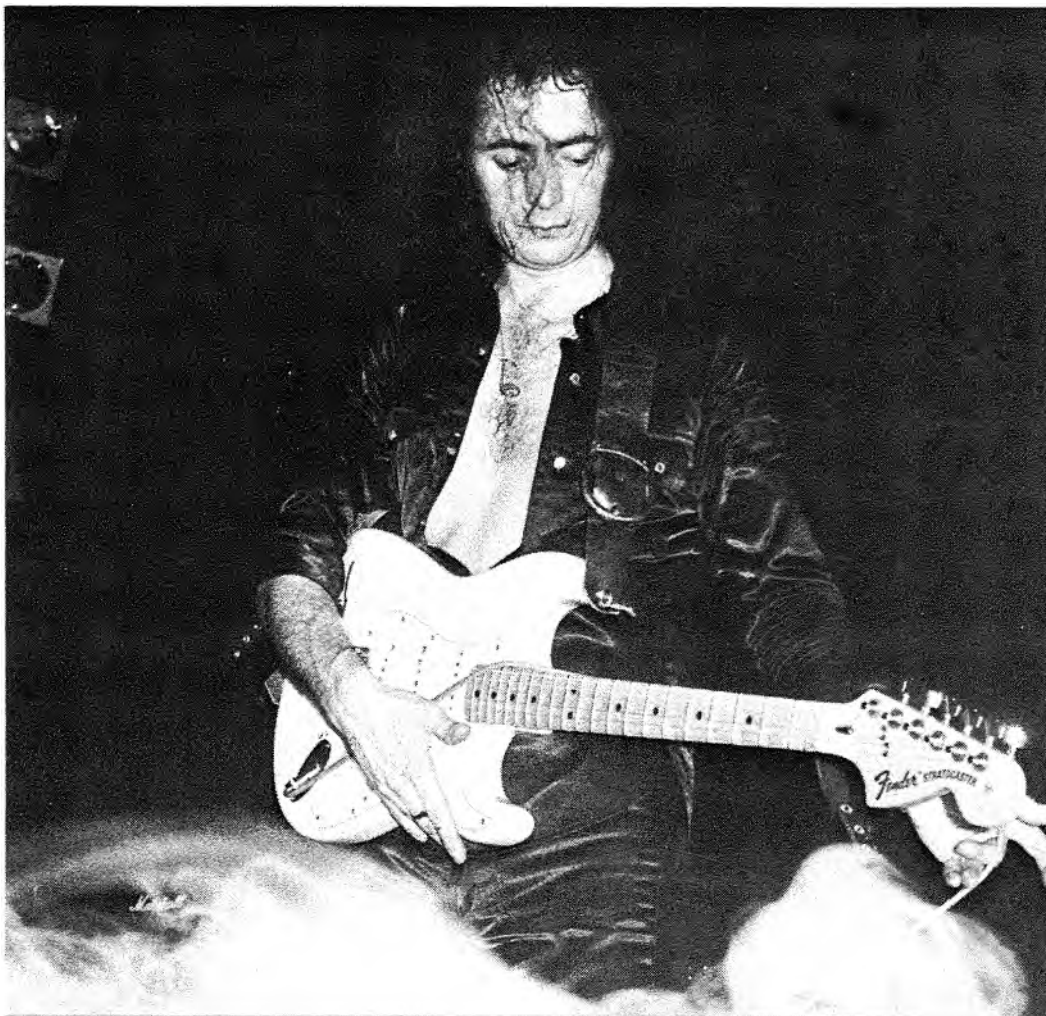
You can't beat a souped-up Marshall. Beck doesn't have a Marshall. I don't know what he uses but his amps are very good. He's got the best guitar sound I've heard, he gets such a good clean sound.

Being a guitarist, I obviously know a lot of tricks of the trade, but whenever I watch Beck I think "How the hell is he doing that?" Echoes suddenly come from no-where; he can play a very quiet passage with no sustain and in the next second suddenly race up the fingerboard with all this sustain coming out. He seems to have sustain completely at his fingertips, yet he doesn't have it all the time, only when he wants it.

JT: *He manages to get crystal clear harmonics out of the guitar that I didn't even know were possible.*

RB: Jeff's a very natural guitar player. I think he's more interested in building cars though, he's a very good mechanic. He builds them himself, I don't know how many he's got by this time — he's just finished one, and that's what inspires him to play. After you've been playing a certain amount of time, it's nice to be able to think about the guitar, and I know he does by the choice of notes he plays.

Some guitarists only play what their hands want to play, they don't play what the head wants to play. After you've been playing for about eight years, you start to think more about each note, contemplating a solo about a quarter of an hour beforehand.



*"A real musician knows that it isn't merely speed, but the choice of notes, that's what it's all about".*

You think "what kind of thing would go along with this" without even touching the guitar, that's what it's all about. You have it in your head, and then it's on to the guitar if you can do it. It's hard, but that's the most rewarding thing, to go straight from the head to the guitar without the business of "this sounds pretty good" or "I'll throw this lick in".

Your head should tell your hands where to go, the hands shouldn't do it all by themselves. Hendrix's head must have been very good, I'd say, from listening to his music, because he never repeated himself. That means his hands weren't having the say, he was saying "I want to play this".

A lot of guitarists who play very fast play a blur of passages that they've learned for years which impress the guy who doesn't know anything about music, cause they go "He's good isn't he — listen to that, he's very fast". A real musician knows that it isn't merely speed, but the choice of notes, that's what it's all about. If you were to ask me what's the difference between *him* and *him*, it's often what they leave out — not what they put in.

**JT:** *How much preparation do you put into a solo before you step into a studio, do you have things pretty much figured out or do you walk in blind to what you're going to play?*

**RB:** Everything is done spontaneously.

**JT:** *Even something like the solo in "Highway Star"?*

**RB:** Yes, it has to be because I'm just hopeless at working things out. That solo got put down and then I listened to it and then I had to copy it, because I played it in thirds, I think. That's hard, to copy your own solo, that part that moves in thirds is an old run I used to play ten years ago.

Johnny Burnette, the guitarist who used to play with Elvis Presley and introduced me to James Burton (who used to play with Rick Nelson and is now with Elvis), came to England; he taught me that particular run and I hadn't used it for years. It isn't entirely original, but it's exciting, that's the main thing.

**JT:** *That's the type of solo that if a copy band learns the song, they can't do it without learning the solo.*

**RB:** If you play very simple, exciting songs with riffs in them you can throw in all kinds of subtleties, the solos can be more complex, they aren't just silly solos. Yet people listen to the first two bars of a Deep Purple and say "It's very simple and heavy punk rock" and that's the end of it, those people don't really bother us .... they don't buy our records. They don't buy any records, they get them given to them .... it's a shame.

**JT:** *I'm no believer in punk-rock or heavy metal-rock myself, it's all rock, it's all music and it doesn't much matter what you call it.*

**RB:** Yes it is, you're right, but there are people around that give rock 'n' roll a bad name. I listen to the radio and sometimes hear things that are just awful.

When you travel and you've been in the business so long, you have an awareness of certain people's aura and how they are as people and what they mean. I tend to analyse a person in a couple of seconds and say to myself, "I don't want to talk to him because I think he's a very boring person". So I give them the cold shoulder, and they look at me and see I'm very serious and cold, and they leave me alone. It makes me very happy, really, because I don't want to talk to those people.

80 percent of the people I meet are very boring people, and consequently I don't meet them. I have my own dressing room and keep myself to myself. My friends come in, people who are nice and polite come in, whereas the bilge that you get in some dressing rooms — I sometimes go in our main dressing room and there can be 100, 200 people there and they're all freeloaders, talking nonsense and drinking this and that.

I couldn't handle that, when the band members actually have to go into the toilet stalls to change so I'm content to watch the other bands and maybe meditate a little before the show.

It's very important to watch the other bands, .... I don't believe in the showbiz thing of turning up at the last minute, "the Big Boys are Here, the Stars of the Show". I think it's all a laugh, the whole business end of making music. □





"Love is sweet, devotion sweeter, surrender the sweetest". The words of Sri Chimnoy, guru of two of today's most creative electric guitarists, Mahavishnu John McLaughlin and Carlos Santana, and responsible in part for setting these two leading lights on a path that many tread in the cause of trendy rock and roll images but few wholeheartedly believe in.

Although the styles of McLaughlin and Santana vary quite markedly (Mahavishnu's is more jazz based while Santana has his roots in blues), there's a natural affinity that comes from their devotion to guru Chimnoy and the teachings of their religion.

Carlos Santana's fairy tale rise from his impoverished Puerto Rican birthplace to international rock stardom was amazing enough. This new direction, even though attended by a larger following, and resulting in better music, still leaves Carlos unsatisfied. He is *never* satisfied with his latest offering, ceaselessly searching for perfection, and yet willing to follow a life apart from music if the "Supreme One" wished.

After six years as a top name, Santana (the man and the band) still has enough spark to get an old single — "Samba Pa Ti" — and his latest album with the band — *Borborletta* — into the charts. He remains at the peak of his career. Santana's burning need to work hasn't diminished either, and sandwiched between his five albums with the band are recordings with Buddy Miles and more recently McLaughlin and Alice Coltrane.

Carlos's early days were spent playing violin, his father's chosen instrument. Later he changed to bass — his father wasn't keen on his son's improvisations — and eventually joined a small band that worked bars playing Bobby Bland and Ray Charles material. But not until Carlos changed to electric guitar did things start to warm up.

# SANTANA

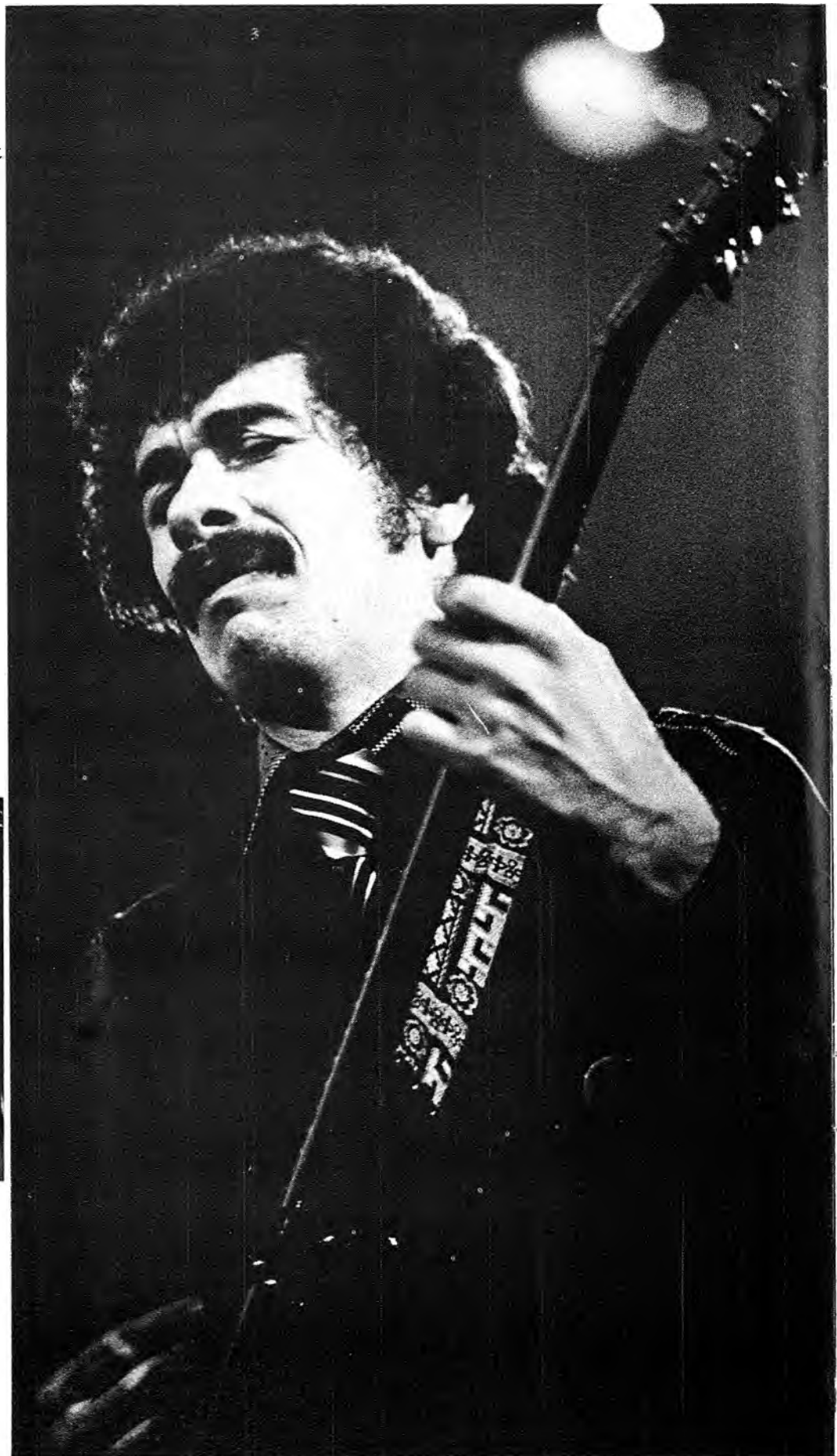
In praise of  
the man and  
his music



A jam with Mike Bloomfield, Elvin Bishop, The Grateful Dead's Jerry Garcia and others at a Sunday Fillmore West gig did the trick and soon Carlos had formed the original Santana band at the height of the flower power boom. Latin music wasn't Santana's strong point in those early days at the Matrix Club in San Francisco. They started on blues and hard rock and roll, later introducing what Carlos called 'Afro Rock' in the Eddie Harris vein. Blues was the Santana band's bedrock, the hits of B.B. King, Ray Charles and Jimmy Reed their early show stoppers.

Latin music was an afterthought really, surprising for a band that had a good deal of Latin American musicians in it. Carlos saw Ray Morera in a New York club and realised then that that was the sort of stuff to make Santana great. He wasn't wrong and soon they'd released their first album on CBS Records titled *Santana*. A big hit at Woodstock and the dizzy climb to fame had begun.

A brilliant album in the form of *Abaraxas* followed in 1970 and the incredibly tight band just grew and grew in strength. They were a legend after only two albums and the names of the individual members were household words in musical circles. Tracks off the first two albums were classics in their own way too.



"Evil Ways", "Soul Sacrifices", "Samba Pa Ti", "Hope You're Feeling Better", Peter Green's "Black Magic Woman" conjured up the incredibly moving Santana rhythms, non-stop musical movement that captured the imagination of millions of record buyers stunned or hungry for something different after the death of flower power.

The early band was a powerful unit. Few could match the collective musicianship locked together as Santana. Carlos, drummer Mike Shrieve and keyboard player Gregg Rolie spear-headed the sixpiece that was completed by Dave Brown (bass), Mike Carrabello (conga/percussion) and Jose Chepito Areas (timbales/percussion), a pulsating, driving, rhythmic band that was second to none.

European, American and world tours followed and a new guitarist, Neal Schon, was added for the new album, again titled simply *Santana*. This was '71 and already the cracks were beginning to show. Unrest and a tugging of loyalties in various directions began to make their mark.

Carlos had become unhappy with the band's progress by early '72 and thought that they had stagnated. He tried to put things right within the band, removing the harmful elements, he thought, but in the end they removed him. The Santana band, without their brilliant founder member, seemed doomed to sink without a trace. After a few gigs they realised that all wasn't quite what they'd expected. Carlos Santana was the band.

The first revolution over, out went bassist David Brown and Carrabello, replaced by Doug Raunch and Mingo Lewis to record the band's fourth, and some say, most stunning album *Caravanserai*. This was the most definite move away from their latin vitals and Carlos had his way. The stagnation, if it was ever noticed outside the band, wasn't seen again.

Carlos himself had tired of the staple diet of Latin music. It had its place in their repertoire but so did blues and rock. What fascinated Carlos now was Indian and Mexican music and he drew great inspiration from the late John Coltrane who ventured very heavily into Indian music toward the end of his life.

*Caravanserai* took a giant step toward what Carlos had seen in his musical eye for a long time — the spiritual theme so sensitive and true that it might well have been the original impetus for this flood of expression. Tracks like "Waves Within" and "Song of the Wind" evoke such inner peace that the listener can only be carried along by the sheer beauty and joy of the music.

Carlos's guitar work, underlined by the second line guitar of Schon, reaches new heights of expression, always developing as the album progresses from the steely precision of his *Abraxas* days but in addition there is a warmth and flowing tonal suppleness that is as immediately seductive as the swimming, wrap-around Santana rhythms.

The album feels a whole. There's no jagged switching from track to track, although the themes do move from inside the framework to include various influences Mexican for example, with an intelligent use of castanets on "All The Love Of The Universe". Certainly some of the best Santana playing comes from this album, notes tumbling and falling from Carlos's guitar like a cascading waterfall, and all around him the shimmering cymbal work of Shrieve and enveloping, full blooded yet subtle rhythms from Lewis/Rolie/Rauch.

Staggering album that it was, two of the band weren't pleased with the way things were going and another showdown was needed to clear the air. Now long time associate Rolie was out as was guitarist Schon, neither happy with the prospects that were ahead of them, yet disillusioned with Carlos's new belief and its possible impact on the music.

If *Caravanserai* looked to a new musical direction, *Welcome* in '73 cemented it. Richard Kermod and Tom Coster had joined around this time and their influences seem to have made quite a big difference. Carlos too had moved fast and the John Coltrane influences were now beginning to surface. The title track was a Coltrane composition and John's widow Alice also had a hand in arrangements.

*Welcome* followed Carlos's very successful album venture with Mahavishnu John McLaughlin, *Love, Devotion, Surrender*, and he included the single on this album, with vocals which added a completely new feel to the track. Vocals were now becoming a more important facet of the music. Whereas before the band had handled them all, Carlos now called on Leon Thomas, a move that paid off in part.

McLaughlin and Chimnoy had a great deal to do with the making of *Welcome*, spiritually if not physically (although McLaughlin does play on one track), and the tranquility and serenity of the album is a key part of the overall effect. "Going Home" can't be beaten for pure beauty and simplicity and although they return to the Latin beginnings with "Samba De Sausalito", you know there's no going back for Carlos now.

But the greatest part of Santana's change in musical attitudes and expressions is that although he has moved along a lot further with his solo exploits (Mahavishnu John and more recently with Turiya Alice Coltrane), he's still sensitive enough to the prospects and possibilities of the band not to flood them with this new vision too quickly.

The most recent album *Borborletta* (the band's sixth) has continued to advance but still isn't as deeply committed as his solo efforts. There is absent the very definite jazz feel that the presence of Dave Holland, Jack DeJonnette and Phil Brown gave to *Illuminations* with Coltrane. The progression here is slower, more careful and suitably paced to allow even the most ardent '67 Santana fans to follow.

With this new found success (or should it be continued success?) Carlos has managed to introduce this new realisation to a massive audience. The band have just completed tours of America and the Far East and only last year they played to over 300,000 people on a tour of Central and South America, one of the largest tours ever undertaken by a band in the South American continent.

Although the success has continued, Santana must have lost a lot of listeners around and after *Caravanserai*, those who couldn't or wouldn't keep pace with the changes.

In the words of Sri Chimnoy 'surrender is the sweetest' and to surrender to the searching, fulfilling music of Santana can only prove the point.

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# McCartney, Wings & Things



**W**ings, at last, are an established band — as well as an established fact. There is a difference. Beginning in 1972, Paul and Linda, Denny Laine, Henry McCullough and Denny Seiwell stepped into the charts with *Wild Life*. The creative balance was there, but tenuous, and by August of the next year, McCullough and Seiwell had left.

Breaking up isn't hard to do in the music business, but making up is. The departure of a fine guitarist and drummer (neither of whom, incidentally, have wanted for session work since the split) left Wings grounded, more a fact than a band.

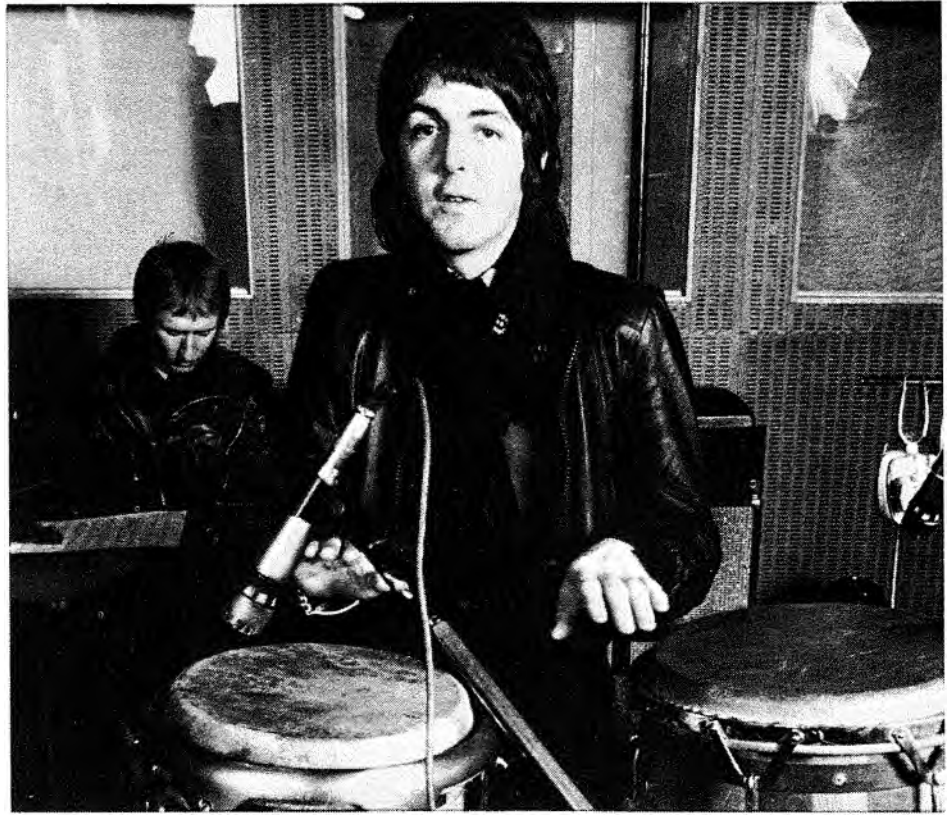
After over a year of solo and duet efforts by the McCartneys, Wings reformed in July of 1974. Back came Laine, and the three were joined by Jimmy McCulloch, formerly of Thunderclap Newman, Stone The Crows, and Blue, on guitar and Geoff Britton, of East of Eden and The Wild Angels on drums. Impressive credentials, and Wings have again become an impressive, established band.

written by Michael Burgess

The result, besides some amazing music a la "Junior's Farm", is a very happy James Paul McCartney. The promise of 1974 looks very much like it will be kept in this new year, and McCartney radiated confidence when I spoke to him in his London office. I was reminded of something Jan Wenner wrote in 1968—"All Paul McCartney has to do is wink or wave and he'll set the world smiling. It's a great power to have".

The McCartney power is more than that, although presence is part of it. Witness the unscheduled appearance of Paul and Linda on stage at the Lewisham Odeon with the Faces last Christmas. Even a lurching McCartney, it seems, can electrify an audience.

Paul smiled at the memory, "He (Rod) just announced 'We've got me brother and sister comin' on', so we just leapt on, Great fun. The only thing I worried about was that I was in me civvies, a big crazy jacket. I'd just turned up for a night out, unlike Rod, who was in all his gorgeous glamour. That's the only thing that I felt a bit daft about".



The song that Paul sang that night was, appropriately enough, "Mine For Me", one of his own compositions. It was written for Stewart, and as such it's neither the first nor last song which Paul has written to order. Far from avoiding work which others might shun for fear of distorting their creative drives, Paul actively seeks new avenues of expression, even including jingles for T.V. adverts. As he puts it, "the attraction of being a hack" refreshes and stimulates his drive, in much the same way that a classical composer might relish a commission to write for a patron or an event. McCartney's recent composition for a Mother's Pride advert may not rank with Handel's Music For The Royal Fireworks, but then neither the medium nor the sarcasm it generally receives bothers him much. On the contrary, writing to other people's specification is part of the way in which Paul sees himself. It's a fresh way of looking at things and only natural after ten years in the business.

"I originally came in on the wave of something that went right back to Billy Cotton. Just the idea of becoming 'The Professional Musician.' In short, screw the reputation, let's have a little professionalism, a little variety, and naturally, more than a little challenge.

"'Mine For Me' was easy to write for Rod's precise vocal requirements 'cos he's got such a distinctive voice. You can hear him singing it as you're doing it.

"I wrote it up in Scotland. Sent it to him on one of these," Paul continued, pointing to the cassette recorder. "With all the kids shouting and screaming over it".

There are more projects bubbling in the McCartney cauldron at the moment than there is time to do them. As he says,

"I've got a few little things waiting to be finished. Did a thing in Europe with the first Wings. It's a film, quite nice, but I think it'll end up as a kids' programme 'cos it's not that great.

"It'll be nice for kids but for adult critical acclaim it's not quite good enough". There's also the new Wings album, and a film script to consider, under the direction of Joseph Strick. After successes with film scoring in *Live And Let Die* and *The Family Way*, Paul received a flood of scripts to consider. Until now nothing caught his fancy.

There is also television in the offing. In keeping with his professionalism, Paul is interested both in reaching his traditional audience and the man in the street. The James Paul McCartney special was just a taste of things to come. He's planning another, "straighter" show this year, featuring a Wings performance.

The personal freedom has been a long time coming. The seemingly endless litigation has indeed ended, and with it any personal animosity for John, George or Ringo.

"It was just like Big Joke Time for me," Paul says now. "Everything that you ever thought was wicked and evil in the world did come true. That's what I heard".

Those days are over, and with them the demands on Paul's mental and physical energy. For himself, of course, he's very pleased, but the greatest impact will be, predictably, on Wings.

Some of the tracks that Wings old and new have recorded before may be wrapped together after re-mixing. "We've got all Linda's stuff and we've got a few little pieces of freaky things, so at some time that just might materialise.

"I'm not that sure about it, but that's

the idea behind it — to get the tracks together and do an album called *Cold Cuts* which in America is those plates of salami, bacon — hors d'oeuvres, I think we'd call it here. They call it 'Cold Cuts' so there's the double entendre, it's a nice title. We were hoping to get all the tracks together that have never been released".

Paul was also hoping to do it as a budget album, but there is considerable resistance to the idea in the States, where they view the marketing of anything below full price as an admission of waning popularity. But, as Paul says, "The main difficulty is how to get it out. We don't want to release it when we've got something new out." The new Wings, above everything else, preoccupies most of Paul's attention at the moment. After a stint in Nashville, they are tight both musically and personally. Paul learned a lot the first time around.

He was, he reckons wistfully, too careful to minimise his influence on the band. "I said 'Mary Had A Little Lamb' seems to me like a good single. I think I was wrong. But no-one in the band really had enough understanding of me to say "You're wrong, man". Those days are over — Paul says "I didn't feel too good, obviously, when that broke up.

"But I thought 'Well, that's too bad'... you just have to go through it, you know".

"I'm glad I did it now, with the second band we're much more into the idea of getting a good band and playing".

"Geoff Britton's got a good, strong beat, a nice heavy sound. And Jimmy's great. I think he likes his instrument, which is very important. He can do it".

And so, one suspects, can they all. 1975 could well be the Year of the Wings.



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# ALBUMS

## ALBERT KING: I WANNA GET FUNKY. STAX STX 1003



KING'S PLAYING has been far more influential than many are prepared to admit. His cut-glass sound probably contributed more to the development of early British R'n'B guitarists like Clapton and Beck than they have ever acknowledged and it's something of a shame, therefore, to find him slightly uninspired here. Albert King is incapable of producing *bad* music, so don't imagine you'll be disappointed by this album, it's just that he hasn't driven himself a step further forward on this series of recordings. It's rather a step sideways by the man. King has chosen to slip into the laid-back soul sound and he uses the Memphis Horns and the Bar-Kays for the backing. The result is a *very* funky album (couldn't be much else, really) but it leaves me wondering about the marriage. A lot of crap has been talked about left-handed players playing out of tune and the usual examples are Hubert Sumclin and Hendrix, but here King is more or less a micro-tone sharp through most of his solo's but his axe seems to be back into tune as he changes over to chord work. That's a contradiction which will certainly lend fuel to the out-of-tune argument. I can't understand why a right-handed player's ear should be different to a lefty, but it does seem that way. There's been all sorts of theories about technique

being responsible, but I think it will remain a mystery. The mixture of tracks here is a little mundane. Two or three tracks are pretty worthless, the majority good and just one or two outstanding. Peculiarity of the album is "I Can't Hear Nothing But The Blues". King's in fine form here, but the chord pattern is very close to "Oh Lord Please Don't Let Me Be Misunderstood" and although the Bar-Kays ripple along as smoothly as you can imagine during the verses and choruses, they lapse into an oversimplified off-beat rhythm behind King's solo section that doesn't offer the man enough cover and suggests to the listener that neither band nor guitarist were entirely happy on that track. "That's What The Blues Is All About" is definitely the best track and there's a delightful riff held down, concrete-tight on a Rhodes piano. Line Up: Albert King, guitar and vocals; Bar-Kays and The Movement, rhythm; Memphis Horns; The Memphis Symphony Orchestra, strings; Hot Buttered Soul, backing vocals. Produced by Henry Bush, engineered by Henry Bush, William Brown, Robert Jackson and Daryl Williams. Studio: unknown.

## BOOKER T.: EVERGREEN. EPIC EPC 80397



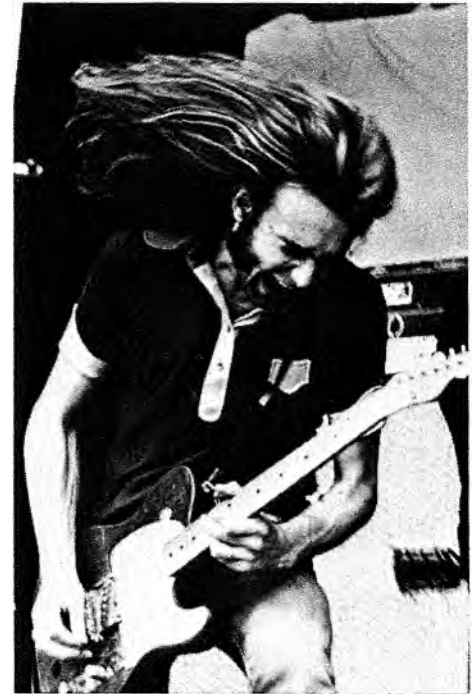
IT'S REALLY quite an apt title for this man who's going to carry Onions of a similar shade with him to his grave. Booker T.'s progressed more than a little and this album is a laid-back joy in the true sense of the phrase. It's disconcerting to realise just how fine a singer Booker T. is, although there's a fragility about the timbre of his voice that is only equalled by the beauty when he manages to get things just right. To illustrate what I mean track one, side one, "Jamaica Song" is in the key of G and track two immediately after, "Mama Stewart" is in F. In G, Booker T. sounds superb, just two intervals different in G and the light magic that hangs in his voice in the upper registers isn't allowed to operate to full effect and he sounds average. The title track is the kind of paradox that separates the innovators from the followers. There's an incredibly gentle but funky rhythm section rolling on the track and over it all is laid an organ sound that Robin Richmond would have been proud to have in 1955 (well almost!). An interesting inclusion is Kris Kristofferson's "Why

Me" which comes from Kristofferson's quasi-religious album "Jesus Was A Capricorn". Booker T. understandably offers a lighter version, but there's some cathedrally-sounding organ which adds a great deal to the track. On "Front Street Rag", there's a beautiful updated rag piano (whether it's Booker or Michael Utley isn't made clear) but it's played really slowly with that rolling tenth left hand operating with metronomic precision. With items like these, this is an album for deep and lengthy listening. All is not obvious during the first few plays. Side two is considerably better than side one and side one's bloody good. My favourite track is the last, "Lie To Me", which is a really superb song. All tracks are written by Booker T. except for Kristofferson's, and it's that knowledge that leads me to rate Booker T. among the foremost multi-instrumentalists/singer/songwriters in the world. Line Up: Produced and arranged by Booker T. Jones; direction, George Daly, engineer Peter Granet; keyboards, Booker T. and Michael Utley; guitars, Booker T. Jones, David T. Walker; drums, Jim Keltner, Sammy Creason; bass, Bob Glaub, Alexander Smith, Booker T.; conga, Bobby Hall Porter. Only recording information is that "Front Street Rag" was recorded at the Record Plant, Sausalito.

OH QUO why do you do this to me? I can't keep still listening to your music. Quo have to be the funkier band in Britain today and it's a tireless energy that leaps out at you and almost forces you to move. It's not just that your foot hits the off beat compulsively, your hand can't stop itself from hitting all the fourths as well. Each time I listen to the band, I've got visions of movement, heavy sounds, clogged dance floors, concert hall aisles awash with fans and over and above all the drive, drive, drive of Coghlan, Rossi, Parfitt and Lancaster. I've had to stop playing this album at home (at least temporarily). After the first hearing I dived for a forgotten trunk and found all my old Echo Vamper harps. A harp's exactly what I'd love to hear on the band's music and it's because it's not there that it's so perfect. Quo would have wiped out any of the so called funky R'n'B bands of the 60's. They're harder and tougher and they're (above all) better. There's no way that you can evaluate the music they put out. They're a band above all, and that's saying a great deal. In the last few years it's been common to have a band with a front man; one particular song writer, and the rest of the outfit existing to give him support. The sum of the whole of Quo is greater than the sum of the parts and perhaps this has grown so remarkably because of the extreme longevity of the band. A particularly interesting point is the way that Mike Rossi's voice marries itself with the music. He's got a voice that is just perfect for the band's music and

when the band's at full scream and Rossi's steaming into a number, I'd defy any critic to say that Quo aren't set to become one of the finest *bands* in the world. Listen to the intro of "Down, Down" and you hear the band at their best. There's some delightfully simple but effective guitar breaks to open the track, a couple of perfect hesitations and in comes the band crashing together, with Coghlan and Lancaster illustrating exactly what the drummer/bass-player relationship should be. I've a feeling that an enormous amount is owed to this partnership and there's obviously a telepathic bond here that offers a rhythm foundation that is at the same time machine-like yet deeply soulful. The weakest track on this album is probably "Nightride" on side two. The pace is really neither one thing nor the other and the vocals sound a little watery. To hear and believe that very real guitar playing exists inside the band, listen to "What To Do" on side two and the fluidity will amaze you. It's impossible to pick out the best track, the rest are all so good. Perhaps the most indicative track is "Bye Bye Johnny". Obviously a tribute to King Berry, but conversely, an even greater tribute to Quo. In my opinion their's is the best version I've heard besides Berry's. Line Up: Produced by Status Quo, assisted by Damon Lyon-Shaw; engineers Damon Lyon-Shaw and Hugh Jones; second engineer, Andrew Miller; recorded at IBC and Phonogram Studios, London.

STATUS QUO: ON THE LEVEL. Vertigo Super De Luxe 9102 002.



THE FEW who managed to get hold of this man's album last year know that there's huge potential here. Walker's voice is the hardest thing to get to grips with. After that, it's the diversity of his styles. His voice is one of the most adaptable I've heard. There's a kind of basic sound which is a cross between Lee Marvin and Jim Reeves (in the nicest possible way) and yet on one track, he manages to sound remarkably like Mick Jagger. That's "Rock Me, Roll Me", the Side Two opener. On side one there's a track called "Will There Be Any" (Hanging Up In Heaven) and it's a Barber Shop-type male voice quartet, only I've a strong suspicion that all the voices belong to Jerry Jeff Whatsit and he's over dubbed with uncanny accuracy. It's an album which sounds like a country album because of the sound (the basic sound, that is) of the man's voice, and because now and again his music falls into the simplistic jumpy three-chord format typical of traditional country music. I'd very much like to know where the album was recorded as the vocal sound is particularly good (as

indeed is the piano's). Unfortunately, the sleeve information is scanty in the extreme and that information is omitted (as is the instrumental line up). The sleeve itself deserves a note. It's toned in sepia to suggest a country U.S. period a la "Paper Moon" and perhaps the fact that it's totally reminiscent of the thirties (except for a juggernaut deliberately slicing into picture on the reverse) that indicates best where JJW hangs his hat.

JERRY JEFF WALKER: WALKER'S COLLECTIBLES. MCA MCF 2592.



# MEL BUSH PROMOTIONS

## - unlimited

How can I get my band on your tour is a question which constantly rings in the ears of promotor Mel Bush. He's one man who can say YES, thereby giving a band the surest possible chance to make it. More often, he says no.

Last year, despite the economic misery that left people in all branches of the business world licking their wounds, Mel Bush enjoyed his best year ever. The highspot of the year was Mel Bush's presentation of Joni Mitchell, Crosby, Stills, Nash and Young and The Band at Wembley's Empire Stadium. A quarter of a million of us paid a few quid each (do your own sums) for that privilege, and by the time the box office closed, all but 2,000 tickets were sold.

Sadly for Mel Bush, one of the worst of his few failures also happened in 1974. Bush promoted the David Cassidy gigs last spring, and even his careful planning and precautions couldn't prevent the tragic death of a 14 year old girl at the London Concert in White City Stadium and the hospitalisation of scores of other fans, for reasons ranging from nervous exhaustion to sprained ankles and broken arms. The national press pounced on the story, neglecting Bush's previous successes, including a more or less flawless Cassidy concert only two days earlier in Glasgow. The reasons for the disaster ranged from accusations of negligence to simplistic suggestions that, sooner or later, it was inevitable.

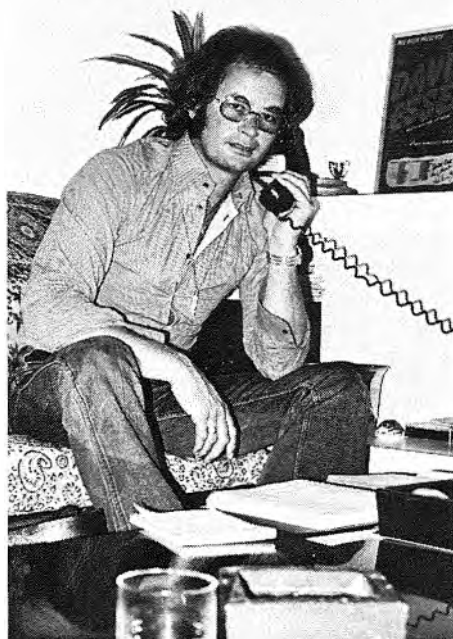
Bush unquestionably was shaken by the tragedy, but he knew that he had done his best to prepare in advance. He also knew that more people had enjoyed themselves than had suffered. He soldiers on, a tarnished success, but still a success.

Will success spoil Mel Bush? Over expansion and over confidence have felled great promoters before. In the size staff that is usually required by most promoters of Bush's stature, the chances of a spanner or two in the works are enormous.

In this and so many ways, Mel Bush is not like most promoters. "I started out in a very small way", Mel admits. "Initially I was promoting Saturday night hops at the local village halls near my native Portsmouth. I had my successes and my failures, but I learned about promoting.

"Most important of all I learned not to invest what you can't afford to lose".

Those early lessons, and a gambling instinct have served Mel well, and, like all good gamblers, he's always trying to cut down the odds.



That's why the permanent staff of Mel Bush Promotions is Mel Bush. "I like to make sure that everything is done properly and the only way of doing that is to do it myself or see it done. When I'm on tour I'm working very hard indeed. Nearly all the organisation had been done before the tour starts but making sure the machine works properly certainly takes a lot of time.

"I suppose I have an accountant's mind", Mel continued. "I work every tour out to the last penny before I start — even down to carrying bottles of booze in my car boot in case the artists want a drink after the show!

"Of course things do happen that I can't foresee and I always set aside a contingency sum. Up to now I haven't been disastrously wrong".

Mel ranks the last minute cancellation of last November's Mott The Hoople tour among the largest of his few financial failures. "We were so late that I couldn't put anything else on in the venues.

"I always insure against things like that. It cost me £1,500 to insure David Essex against ill health during his tour, and it's well worth covering yourself in that way".

The Essex tour last autumn is a classic example of the Bush promotional strategy, from start to finish. Virtually all the concerts were sell outs, and the story, from start to finish, is indicative of the Bush style.

It began with Mel motoring up the M6 to Manchester's Belle Vue, where Essex was filming a concert for his film *Stardust*. Mel spent a breathless three minutes

asking for a change if he could promote a concert tour. Essex and his manager Derek Bowman agreed and Mel went to work.

Even after achievements, Mel claims that he's still learning. "There are so many subtleties to ensuring a successful tour. I might find a situation, for example, where a concert is not selling out in, say, Halifax. I then need to know exactly where to reach the concert goers.

"I try to reach them where they live, where they work, or where they relax. In every area I get to know the main firms that have a young work force and I get the posters up in that firm.

"I get to know the record shops and the clubs. It's only by knowing and understanding each area that you can really assess your chances of putting on a sell out in that town.

The Essex tour was a sell out, a box office success. Mel Bush had promoted a concert tour, and helped to create an idol.

Proof of the pudding was served to CBS Records' Managing Director Dick Asher at the opening night in London. As Asher was about to leave his seat, an overwrought fan collapsed in front of him. What more could you ask for — Asher and audience agreed that the job was very well done indeed.

Even with a monstrous success like the Essex tour, Mel Bush still has the sense of irony common to the best of gamblers. As he says "If you're promoting, you're gambling, and you could lose. In promoting the Wembley concert (Joni Mitchell, Crosby, Stills, Nash and Young and The Band) I had to gamble against the economy and the weather. Many people were saying it would all depend on the weather on the day of the concert.

"I knew that the weather wouldn't matter if we could sell the bulk of the tickets before the actual day of the concert. On that morning, we only had 2,000 tickets left. Considering that there were over 300,000 people there, that wasn't bad".

No, not bad. Damn good in fact. Another of Bush's hallmarks is the care he takes in choosing support bands. "We're very, very careful about the bands or acts we use for support. In fact, all the bands we've used in the past have broken very soon after their tours with us — Queen and Thin Lizzy, for example".

In short, to get Mel Bush to say yes, all you have to do is to be very good. After he says yes, you could be great.



*Pictured: Stevie with his new 120 watt Graphic all valve amplifiers*

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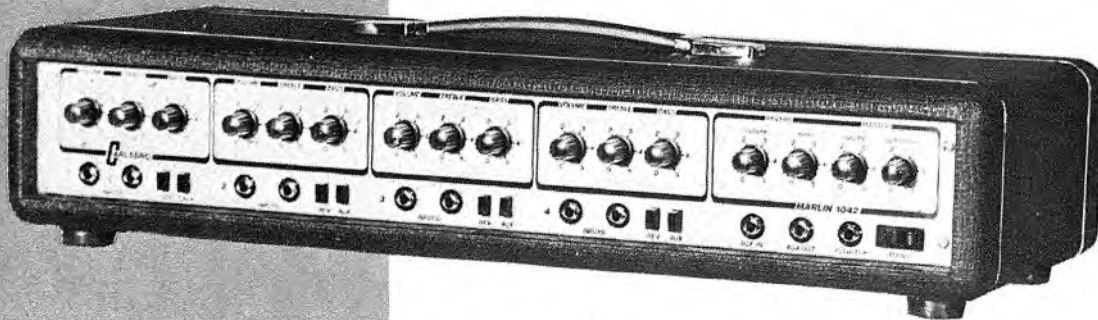
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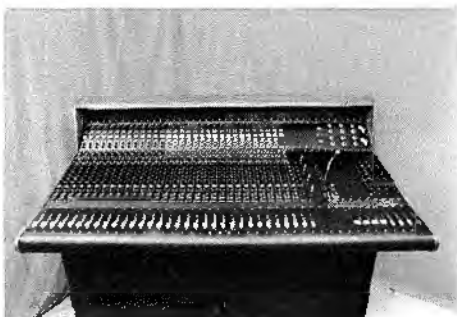


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Mighty Atom is a suitable name for the tiny but powerful amp from Colorsound. It's the perfect take-anywhere amp being battery powered and capable of delivering five watts. Perfect for tuning or practice. Tone and volume controls are incorporated and the speaker grill is kick-proof.

Since the pedal revolution, Larry Macari and his technical experts at Colorsound have led the field in this highly specialist area of group gear technology. The Phaze pedal is one of the best examples of this forward thinking. The Colorsound Phaze Pedal 4 segment phaze unit speeds up the phaze with the action of the pedal, straight sounds are brought in by the operation of the foot switch.



## Epiphone Deluxe Coloursound Phase Pedal MUST BE WON!

We compiled a list of ten of the world's greatest guitarists. Most of them have been associated with a particular guitar and if you can tell us which guitar the players built their careers with you'll stand an excellent chance of winning one of these fantastic prizes. First prize is the Fender, second the Epiphone and the third prize is the Mighty Atom and Color-sound Phaze Pedal.

You will find an entry card inserted loosely into this magazine and on it is listed a copy of the guitarists below with a space for the guitar you think they're associated with. Of course many of these guitarists are seen with alternative instruments, but we want you to decide which is their best known guitar association. After you have filled in your ideas about their guitars tell us in not more than 20 words why you'd like to own a Fender. You'll also find a list of Advertisers who have a page of advertising in this issue and if you'd like further information on their products, catalogues, et cetera, please tick the relevant boxes and we'll make sure that details are sent to you. When you have filled in your name and address, post the card to us. In case you mislay the card, just fill in your answer on a post card and post to: The Editor, International Musician and Recording World, 17 Tavistock Street, London WC2E 7PA. Please let us have your entry in by the end of March. The competition will be judged by the Editor and his decision is final and legally binding. No correspondence can be entered into.

### Guitarists

Jimi Hendrix	Steve Howe
Alvin Lee	Buddy Holly
Chuck Berry	Ritchie Blackmore
Francis Rossi	B.B. King
Jeff Beck	Bo Diddley

Test Report on: *Ampeg G212 Amplifier*

Date: *During February 1975*

*The Ampeg 212 is a combination amplifier suitable for professional usage.*

*On subjective tests with a guitar, the amplifier exceeded our expectations and gave a very good sound, controlled by extremely effective tone controls. The reverberation sound was pleasant and undistorted and had good tonal characteristics. The tremelo was also good and did not transmit a 'thump' to the speakers but it did cause a slight loss of output volume.*

*The performance was better than one would expect from an amplifier of its physical size, and controls were easy to use and obvious in function.*

**Construction & Layout**

*The cabinet is constructed from 3/4 in. plywood and covered in a soft fluffy material not usually used for this type of application. There are large chrome plated metal corner caps on the cabinet giving very practical protection to the unit.*

*The control panel is sufficiently large to allow well spaced controls with reasonably sized knobs recessed adequately to protect them from accidental damage. The front grill is on its own frame and has ample clearance for the two 12" Altec-Lansing loudspeakers to execute full movement of their cones. There is a handle on the top of the cabinet which is too far from floor level and cannot be used to carry a unit of this weight. There are no handles on the ends of the cabinet, which is where we think the handles need to be positioned.*

*The amplifier chassis can be removed for servicing by removing four screws from the end-cheeks of the cabinet. On the top panel of the chassis is a circuit diagram, which will save service engineers a great deal of time, and reduce repair costs significantly. The whole chassis forms an electrostatically screened box which ensures that it neither receives or transmits interference.*

*The output transistors are on an adequate heatsink and are protected by a perforated metal cover. The electronic components used are of well known (American) brands and are mounted on phenol bonded paper printed circuit boards. This material is not as good as glassfibre but is commonly used to good effect in this type of equipment. High-powered resistors are mounted on their leads well above the boards to avoid burning them, although the support wires are thick, some support spacers would have been advantageous in equipment intended for frequent 'humping'.*

*The quality of soldering was good and the wiring neat and well planned. The electrolytic capacitors and mains transformer were of ample size and should give a trouble free 'work-life'.*

*The 'Folded-Line' reverberation delay line, manufactured 'by the beautiful girls of Wisconsin, U.S.A., under controlled atmospheric conditions' (quote from device's label) is mounted within the screened chassis enclosure and did not give feedback at any time during our tests, at any volume level.*

*High frequency 'roll-off' (protection from fast transients) is included in the output in order to protect the loudspeakers. The output stage is D.C. coupled so no troubles from noisy electrolytics will be experienced. This arrangement also gives good rejection of mains-borne noise, however, we did not carry out any exhaustive tests on this aspect of the equipment.*

**Power**

*116 watts r.m.s. into 8 ohms at 1 KHz. This was measured at the onset of clipping (0.5% T.H.D. 30.5 V r.m.s.).*

*Power Output at 1% T.H.D. gave 124 watts r.m.s.*

*Power Output at 10% T.H.D. gave 149 watts r.m.s.*

**Sensitivity**

<i>Input 1</i>	<i>Input 2</i>
<i>Hi. 10 mV.</i>	<i>Hi. 10 mV.</i>
<i>Lo. 25 mV.</i>	<i>Lo. 25 mV.</i>

**Tremelo**

*All figures were measured at the onset of clipping and a measuring accuracy of ± 5%.*

*With Depth Control maximum 80% modulation; the peak level is only 70% of normal non-tremeloed signal. Maximum Speed 11 Hz, Minimum Speed 1 Hz.*

*The modulation (± 5%) is triangular waveform.*

**Tone Controls**

<i>Treble at 10 KHz + 19.4 dB, - 17.8 dB</i>	<i>Midrange at 800 Hz + 19.5 dB, - 20 dB</i>
<i>Bass at 100 Hz + 12.9 dB, - 10.4 dB</i>	<i>Midrange at 300 Hz + 17.5 dB, - 21.6 dB</i>
	<i>Midrange at 3000 Hz + 18.1 dB, - 23.3 dB</i>

*These measurements were made on Channel 2 and Channel 1 was checked to confirm that it behaved in the same way. The measurements were only very slightly different.*

**Reverb**

*An attempt was made to measure the reverb first echo time by shocking the input with a square edge; however a reliable measurement could not be obtained.*

**Background Noise**

*Measurements taken with tone controls level and both volumes at maximum.*

*Signal to Noise Ratio -71.6 dB.*

*The noise becomes far greater when treble boost and ultra boost are added.*

*In the extreme case with ultra boost and full treble on Channel 2, the signal to noise ratio measured -48.5 dB.*

*Hum from the mains is well below noise level.*

**Output Protection**

*The manufacturers instructions warn about loading the amplifier below 8 ohms. We loaded the amplifier with 4 ohms and wound up the signal and were unable to detect the presence of any overload protection system. Having no instructions from the manufacturers about output protection we decided not to subject the amplifier to short circuit tests.*

**Capacitive Load Test**

*A load of 1 micro farad was placed across the 8 ohm load and we found no sign of instability using any level of input signal. The conclusion drawn was that there would be no instability problems under normal operating conditions.*

**Test Equipment**

*Ferroglyph Model R.T.S. (by courtesy of Advision Studios)*

*Advance OS25 with calibrator.*

*Resistive loads 2% tolerance, 4, 8 & 16 ohms.*

*Power measurements are correct to ± 10%.*

*Sensitivity measurements are correct to ± 0.5 dB.*

*The test equipment was also used for the Marshall Lead 100.*

Test Report on: *Marshall Lead 100 Amplifier*

Date: *February 1975*

*It's taken eight years for Marshall to come up with a solid state amp. Years after many other manufacturers have been gamboling in the sun with their transistor circuits, Marshall finally drew up for battle. The reason it's taken so long is that Jim Marshall kept refusing the amps his designers offered him until they finally managed to capture the Marshall sound in a transistor circuit. More than anything else, it sounds like a Marshall.*

**Construction**

*The cabinet housing has been built from marine plywood for ruggedness and finished professionally in a black vinyl material. Large functional A.B.S. (heavy duty plastic) corner caps have been attached to each corner of the cabinet with strong gilt steel studs. Underneath the cabinet there are four large practical A.B.S. feet designed by Marshall, which we considered to be first class.*

**Circuit Layout**

*The amplifier chassis is formed in strong 16s.w.g. aluminium attached to heavy gauge extruded aluminium panels on the front and rear of the unit. The front panel is gold anodised and the rear panel is black anodised and acts as a large heat-sink for the power transistors which are recessed safely between the rear panel flanges. The whole chassis assembly fits into the cabinet housing by pushing the chassis into the cabinet from the rear of the cabinet. The chassis is secured to the cabinet by two functional large OBA Posidrive screws inserted from underneath.*

*Open and accessible and extremely practical should servicing be required. The mains transformer and output transformer are secured with shake-proof nuts and sealed with Loctite which is a first class method of attaching heavy chassis components. The large bridge rectifier and smoothing capacitors are also well fixed to the chassis. All wiring is neat and tidy and secured with plastic ties in places; all soldered joints are well made. The printed circuit board (P.C.B.) is to a high professional standard using epoxy-glass and annotated throughout for the board components. The mains transformer is a double wound 'C' core type suitably varnished; the winding style of the transformer reduces hum fields within the amplifier chassis. The components used have been well selected as they are of good quality and easily obtainable.*

**Front Panel Layout**

*Looking left to right there is a mains toggle switch, incandescent lamp, master volume control, presence, bass, middle and treble control, two slider switches for cut and boost with a normal position, volume control 1 with volume control 2 and three input jack sockets marked 1, 1+2, and 2.*

**Rear Panel Layout**

*The components are all mounted on a very high quality black anodised extrusion which acts as a highly efficient heatsink for the power transistors. Again looking from left to right there is a footswitch socket, an echo send and return socket, a direct injection socket, two speaker sockets in parallel, an impedance selector plate, a voltage tap plate and the mains cable wired in. The selector plates need a screw driver to change the settings which is a good practical point preventing the knob twiddlers from changing the pre-set positions. The power transistors covered with plastic cover guards are recessed on the rear panel between the D.I. socket and the effects socket. The voltage tap plate is coded 120V. & 240V.*

**Power Output**

*The impedance selector plate is coded 4, 8, No Connection, and 16 ohms.*

*Measurements made into a 4 ohms resistive load (measured with a wheatstone bridge at 4.06 ohms), and at 1 KHz. T.H.D. 0.5%, gave 95 watts sine wave at onset of clipping. We measured the mains voltage and found this to be 230 volts and calculated that this would account for a loss of 8 watts. The amplifier would therefore easily deliver 100 watts at low distortion.*

*Power output at 1% T.H.D. gave 100 watts.*

*Power output at 10% T.H.D. gave 121 watts.*

*Similar figures were confirmed for 8 ohms and 16 ohms.*

*This is an unusual feature for a solid state amplifier due to the output transformer.*

*Many amplifiers give higher outputs into 4 ohms but much lower into 8 and 16 ohms.*

*0.5% at 90% power at 1 KHz into 4 ohms.*

*0.5% at 50% power at 1 KHz into 4 ohms.*

*Measured -69 dB (excluding hum) with Volume control 2 at maximum and no input signal. This is extremely good.*

*Hum measured -66 dB below peak power.*

**Total Harmonic Distortion & Noise**

**Signal to Noise**

**Sensitivity**

*In order to reproduce a good square wave and therefore a good level frequency response for measurement purposes we set the tone controls as follows:*

*Presence 0, Bass 10, Middle 10, Treble 0. The controls are coded 0,2,4,6,8,10.*

*Also see details on the boost and cut switches below.*

*The master volume control was set to maximum throughout the sensitivity tests.*

*With Volume 1 maximum (10) & Volume 2 at 0. Load 4 ohms.*

*7.3 mV r.m.s. required for full output.*

*With Volume 2 maximum (10) & Volume 1 at 0. Load 4 ohms.*

*14.2 mV r.m.s. for full output.*

*Some interaction occurred between volume controls affecting measurements slightly but this would have not the slightest significance from the musical point of view.*

**Input 1**

*Input 1 Includes treble boost (added brightness for lead guitar).*

**Input 2**

*Input 2 A normal input with L.F. response tailored to the lead guitar (not recommended for bass instruments or background music etc.).*

**Rise Time**

*With square wave measurement the rise time was 40 micro seconds (8.7 KHz for -3 dB).*

**Tone Controls**

*This is more than adequate for most speaker systems and can contribute to an overall warm sound from the amplifier.*

*Presence control +13.8 dB at 10 KHz.*

*Bass control 9.2 dB swing at 50 Hz.*

*The treble and mid-range controls are probably the heart of the Marshall sound.*

*This was the area where we had a little difficulty establishing figures and if there's any one area responsible for producing the sound that's made the name Marshall famous it's probably here. The manufacturers quote the following figures:*

*Treble control 30 dB swing at 10 KHz.*

*Middle control 9 dB swing at 500 Hz.*

*We feel that measurement within 2 dB of these theoretical values should be considered excellent.*

**Protection**

*Tests proved that the amplifier was fully protected from both open circuit and short circuit conditions.*

**Direct Injection**

*The amplifier ran into a short circuit for two minutes under full drive and operated normally upon reconnection. Output 0dBm into 600 ohms.*

*A footswitch can be supplied as an extra for booster effect. The footswitch will increase the boost if the boost is already switched in, or switch on to boost if the boost switch is off on the front panel.*

**Conclusion**

*The amplifier is professionally constructed from expensive materials and should stand the rigours of transportation very well. The combination of sounds obtainable from this highly sensitive amplifier should please the most discerning lead guitarists. There are many features and facilities that will make this amplifier another Marshall leader. We would like to say that the amplifier was supplied to us by 'he Rose-Morris showrooms and was not specially provided by the Marshall factory.*

# Hayman Modular Lead Guitar

Retail Price £195



THE HAYMAN Modular Guitar is the beginning of a revolution in guitar design. Don't think of a guitar with interchangeable modules as a gimmicky instrument — it's anything but. When you buy a Modular you buy a straightforward guitar — no special effects or any frills. More than that you buy what is probably the best British guitar manufactured — Hayman are now doing 50% of their business in the States and are beginning to beat the two well known guitar makes on their home ground.

Hayman guitars have been around for a few years now and they've rapidly won a place among that exclusive upper echelon of professional instruments. Artists using the instrument include Leslie West and Argent to pick just two names from a very long list. The Modular is the latest in the line and it offers both bass and lead versions. The popular 30-30 and 10-10 Hayman solids continue in production as does the recently introduced Comet which at £99.99 has caught Hayman a little bit by surprise and demand has already far outstripped availability.

The Modular has been the brain-child of Hayman designer Bob Pritchard for over two years. The big launch is now and John E. Dallas are confident that as well as being their centenary year, 1975 is also going to be their Hayman year.

The company were kind enough to supply us with closely detailed information about the guitar design and methods of construction and lent us a cherry red Modular which we have tried (with different modules) under conditions as varied as the recording studio and the pub gig.

Most of our staff have played the Hayman during the extensive length of time it was in our offices. We also offered it to other guitarists for trial, and we have incorporated some of their comments into our criticism.

First, the "feel" is right. No writer can possibly put into words the feeling that a guitarist gets when he picks up a guitar that is right. He knows by lifting it and getting his hand round the neck whether it's right or not. Further than that he can't tell until it's plugged into something good and played.

At the Hayman quality control section they naturally try the guitars through the amps they produce, including Vox and Sound City, but they also crank it up through the old favourite, the Fender Dual Showman. That's how we started.

On this amp the full power of the guitar's output can be appreciated. The pick ups peak at around 3 volts on output so it's not hard to find amps that get overloaded front ends when confronted by a Hayman. As the guitar comes from the dealer it is fitted with the System 1 Module.

The modular section of the guitar is the control area. This is a comparatively small section set upon a satin steel base which can be interchanged simply by unplugging it after releasing the retaining screw. System 1 offers tone and volume controls and pick-up section between the two pick-ups.

The sound is clean. You can't say it's a Fender sound, you can't say it's a Gibson sound, but if you're forced to say anything, you can say it's a Hayman sound. It's very, very clean and the precision that is so apparent in the engineering can almost be heard. Each string is perfectly balanced against the next so as you ripple through a 9th B 13 the subtleties that exist on the D string (for instance) are produced in as good a balance as you're able to produce.

Part of the cleanliness obviously comes from the electronic design. The scratch plate round the pick-ups is plastic and before you begin to think that's cheap, it ought to be said that some guitars which proudly sport satin finished scratch plates also sport one hell of a rotten sound because these plates often become sensitised by the permanent magnets in the pick-ups. This produces magnetic eddies round the pick-ups, which can in turn produce and distort harmonics and overtones. It's this sort of attention to detail that is, no doubt, responsible for the sound.

There's plenty of natural sustain in the body. A flick of the volume control and the guitar sustains as well as any Les Paul I've tried (and that's no small compliment). Hayman have been marketing their guitars with a built-in "Vibronic" chamber in the body which is reported to contain springs, metal and other such hardware (we couldn't really hacksaw ours in half to find out) and this obviously has a major influence on the sustain available.

As most guitarists (and their shoulder muscles) know, it's the very dense and heavy hardwoods which produce the best sustain. But we were shocked when we lifted a Hayman for the first time — it's very light indeed. The reason for this is that the body is constructed from Obeche, a member of the Mahogany family but a far less dense wood. In fact, it's only one step up the scale from balsa wood as far as strength and weight ratios go. By saving weight in this way (and adding their own body sustain), Hayman have produced a guitar with all the advantages of sustain without the apparent disadvantages.

The neck was the particular area which attracted most compliments. It's made of Canadian Hard Rock Maple and as well as being particularly attractive, it's also very well shaped. The entire neck is sealed in polyurethane (except the top of the frets) and this ensures that sweat doesn't damage the fret seating and makes fingering very easy indeed.

Grover machine heads are fitted (need we say more?) and particular care has been given to the position of four string retaining rollers on the head. These ensure that the strings run over the bleached ivory nut at precisely the right angle avoiding any undue strain on that particularly valuable item and ensuring perfect intonation.

A particular feature that Hayman are very proud of is the double-action truss rod. We weren't really sure about this until we unscrewed the access plate behind the neck joint and played around with the allen key a little bit.

With this neck you can pull the neck forward as well as backward so that with a particularly light set of strings, on which you need the ultimate bend, you can lean the neck forward a little bit to help. Quite a joy really.

The humbucking pick-ups are the usual double pole double coil job with the bar magnet beneath and, as we said earlier, one hell of an output.

Several people (including myself) raved about the bridge. It's of a brass alloy mounted on a steel plate which is screwed tight to the body and there's a total of 12 adjustments for intonation and height. It's hard to describe why we thought it good, it's something you have to find out for yourself when you try to adjust the bridge on a Hayman. Our guitar was by no means perfectly set up intonation-wise when we got it, so we enjoyed putting it right so easily.

We've really saved our criticisms to the end. Everybody disliked certain things (I've yet to meet the perfect guitarist, even for the perfect guitar) and they ranged from general indifference, to the body styling, to "it's too light really, I'm used to heavier axes".) Frivolous comments aside, the only area that really came in for stick was the modules themselves. We had the four modules (they're simply called Systems 1, 2, 3 & 4) that are currently available and we felt that two of them are a little superfluous.

I've explained that System 1 is the straightforward guitar control board system and it's very good. System 2 is a phase selection system. It alters the polarity of the pick-ups to produce an out-of-phase sound which is certainly considerably different to System 1 but as each system is around £10 a go, we felt that perhaps a phase reverse switch could have been incorporated in System 1 at little extra cost.

In buying System 2 you are of course buying the phase shift circuit, but you're also repeating controls like volume and you've already bought once on System 1. Several people also found that the in-out slider could be positioned by accident half way between in and out, thus accidentally losing all contact.

System 3 offers both tone and volume controls for each pick up, but again we didn't feel that you gained £10 worth of variation at the end. For System 3, the stereo jack output is already fitted as the standard to all Hayman modular bodies.

System 4 is a stereo and double tone/volume circuit and we felt that this most certainly was a useful optional module.

As we said at the start, the Modular is no gimmick — it's here to stay. Hayman tell us that a special recording module is coming — offering perhaps the widest selection of tones ever seen on a single guitar — and there are plans to build modules with pre-amp circuits (instead of purely passive circuits) and plug them straight into special consoles that will have mixer-type controls on the guitar. Also planned are radio modules which will eliminate the need for all leads.

The guitar is brilliant. It is as good as anything America has to offer and we're sure that the Modular system will be developed to offer alternatives that are really exciting.

## Fender F.65

Retail Price £60.85

WHEN FENDER introduced a moderately priced acoustic range it was a major step for them. Fenders have long enjoyed a reputation for unsurpassed solid-bodied guitars and their move into the acoustic market has been greeted with wild enthusiasm by many guitarists. Rightly so.

Unlike many acoustics of their size (14"x16"x4"), there's a full bass response and a remarkable amount of volume. It's an extremely well-finished instrument. The back and sides of the body are of perfect Rosewood and the flat top is of close grained Spruce and the white binding around the sould hold and around the top edge of the body is thick and well laid.



The neck is of Mahogany with a Rosewood fingerboard. The neck is heavier than some we have tried, but it's extremely well-shaped with a sharp fall-away towards each edge of the soundboard.

It's an easy guitar to play, and a rewarding one. The 12 fret falls short of the body which allows relatively easy access to the top end of the fingerboard and the glued joint between the neck and the body seems perfect. Detail on this instrument is surprisingly good for the price and the head is the clearest indication of this. All machine heads are individual and enclosed, and they're heavily chromed and have wide clarras for easy running. They're easy to operate and the gearing is low enough to make tuning easy. In fact, the guitar is especially good in this area. It held its tune very well over several days and no player experienced any difficulty in taking the guitar to any special tunings. The little things have been thought about on this instrument — like side position markers and a peg-type bridge which is also instantly adjustable. Most impressive of all is it's value for money.

## Epiphone FT.335

Retail Price £69.95

EPIPHONE HAS always been a good name in guitars. They're being made in Japan now, but don't imagine that they're any worse — we believe that they're even better value for money.

This is the type of acoustic I'd describe as "general purpose". You might find it in a folk club in Wales, in front of a make at the Rainbow or furling out the rhythm section in a recording session.

Most important of all it's a "nice" guitar. It's impossible to describe what a "nice" guitar is, perhaps it's a matter of aesthetics, perhaps it's a matter of feel or balance. Whatever it is, this model Epiphone has it and there wasn't a player who tried it that disagreed.

It's a light acoustic. There's not a lot of bass response and even if there was, it would probably be a bit muddy in this size body. It's similar to that popular but discontinued Yamaha acoustic

(which did so much to establish the Yamaha range here) in appearance but it has a mellower sound.

The sound response is remarkably good. There's plenty of volume and this is achieved by the traditional methods of gluing the neck to the body, gluing the rosewood bridge hard to the sound-board and fitting the strings with ebony pegs.

With the exception of the maple flat-top, the body is in highly gloss rose-wood and is extremely well finished. The internal strutting is heavy and well placed (so often a bad fault on medium price acoustics) and the guitar generally lends an air of robustness that doesn't make you frightened to play it.

The neck is particularly nice to play, offering a delightfully slim profile with enough wood in it to provide confidence about not having to resort to the truss rod under the plate at the nut.

The only fault on the neck that nearly everybody spotted was the poor setting of the mother-of-pearl position markers. One in particular was set a little too deeply into the surface of the fingerboard and the result was a ridge on the playing surface. The frets were set well and were very smooth at the edges (except one) and the tuning was perfect.



Although we weren't able to identify them, the individual heavy-chrome machine heads worked very positively and it's an easy instrument to tune. The guitar only weighs six pounds or so and we found we were all continually picking it up and playing it whenever it was around and we had an idle moment.

## Gibson Ripper Bass

Retail Price £269

MOST SIX string guitar players don't appreciate a bass. Not really. They might appreciate the sound a bass makes, but they've little understanding of what makes the difference between a good and a bad bass.

Despite the technical advances in amplification in the last few years, there is still less to be done with a bass sound outside of the guitar than with a six string. So it's very much a sound thing with a bass.

Gibson did not invent the bass guitar — although they're on a par with that other US make which did — but they certainly make a damn fine one. The most famous Gibson basses must be the EB-3 and the new Les Paul Triumph Bass. The Ripper is new and it's an attempt by Gibson to put right everything that bass players have been complaining about in all makes of basses over the years.

It's a long scale bass with short scale proportions. You can reach right up to the top of the fingerboard with ease but you can still get that very percussive sound that another American guitar manufacturer is famous for. It's an instrument of sensible compromise and it should certainly be the end of a search for many bass players who are currently swapping basses with uncomfortable regularity.

It's a superbly handsome instrument. The neck and body are manufactured from solid Maple and they're coated in a fine coat of high gloss varnish (we weren't sure whether it was polyurethane or not) and the neck appears to be glued rather than bolted onto the body.

We consider this last point to be of great importance. Manufacturers are just beginning to realise that a glued joint transmits sound far better than a bolted joint (they're also only just realising that much of a guitar's sound originates in the neck and not in the body) — so you can see the obvious advantages of using a glued joint.

The body style is a sort of loose cross between an SG and a Les Paul and — as you might expect — The Ripper is not a light instrument to wear. Scratch Plate and Pick Up covers are in plastic, which is a plus rather than a minus as they reduce the chance of magnetic interference.

We were delighted to discover that Gibson have as high a standard of finish under the covers as they do on top. The electrics pit in the body is varnished before the electrics are laid in and the quality of soldering and wiring is very good. There's a separate channel drilled to give the earth wire access to the bridge. Our only criticism in this area is the amount of thread on the potentiometers left sticking out above the finger plate under the controls.

There's an especially elaborate tone control system on the Ripper. One bass player who tried the guitar in our offices claimed he preferred simple tone and volume controls, but in general everybody agreed that this bass produces one of the widest ranges of tone ever heard — which can't be a bad thing.

There's a four position switch (very positive in operation) which switches between the pickups and also between the phases centres. There's also a mid-range control, a tone control and the usual volume

control. With the exception of the 4-position switch, all the controls are the usual rotary type.

All pots are well chosen and offer a wide degree of adjustment and the mid-range control can swiftly lift the bass out of its usual indeterminate place in the sound spectrum into a prominent "wooden position".



The pick ups are super hum-bucking and are indeed very quiet, and the four position control offers some amazing tone changes as you change the phase sequences.

The bridge is the usual heavy chromed Tune-O-Matic unit which is well known and loved, and there's a heavy chrome bridge cover for resting the hand — once again a la that other manufacturer.

The guitar as a whole has got a very good feel to it — but above all, it has a really good sound. It has a particularly powerful output level and we tried with a variety of amps including an ancient Ampeg (sounded lovely) an H/H (crisp as you could want) and an Acoustic (what you might expect).

We can't really say that the bass suited one amp more than another, although obviously we preferred some amps to others. But the guitar performed well with all and we suspect that to suggest amps would be more a discussion on the merits of amplifiers than on bass guitars.

It's inevitable that there be a few minor criticisms. We found a minute blemish in the varnish coating on the neck, and there were those pot threads we mentioned earlier, but in general we felt it was an extremely high quality instrument that is going to be a steady seller.



Claude Venet uses a computer and expensive tools for the design of his equipment

## CLAUDE VENET

SYSTEMS ARE THE MOST COMPLEX SOUND SYSTEMS IN THE WORLD

THEY ARE ALSO THE BEST ONES

WHY ARE CLAUDE VENET SYSTEMS THE MOST COMPLEX ?

"THERE IS NO SECRET ABOUT IT - WE JUST LOOK INTO EVERY DETAIL "

SAYS CLAUDE

### TOP PERFORMANCES

- 1) Every Claude Venet system is designed as a one-off custom built job, with the strict aim to fit exactly the group's needs.
- 2) Acoustical facts such as sound pressure level and frequency repartition are measured and analysed for everyone before the P.A. is designed.
- 3) Accurate calculations (through computer) of the needed performances allow great accuracy in the design data of cabinets, transducers and electronic components.
- 4) Careful selection of components and their compatibility in working together minimise the chances of fatigue and failure.
- 5) Close supervision in manufacturing and tight technical controls assure that the very best is done at every stage towards the perfection of the end product.
- 6) Fitting into the system such items as precision electronic crossovers, 27 bands, one third octave filters, real time analyser, oscilloscope, noise generator, etc., allow the sound engineer to work his system as a precision tool for perfect sound reproduction.

### FREE SOUND CONSULTANCY & TRAINING

- 7) Free sound consultancy is given for every job Claude undertakes, permitting a precise forecast of what the P.A. will sound like in any situation.
- 8) Free training in acoustics is given to the group's or site's engineer so that he can cope with the utmost difficulties and perform his duties with maximum efficiency. (It also means he can operate his system 50% louder than anyone else!)
- 9) The group or site's engineer is not only welcome but is recommended to come along at any time during the building process to assist the progress of his system.

### PERSONAL ASSISTANCE

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## IN BRIEF:

# Selmer Super Reverb 30

Retail Price £95

There's a strong trend in America right now towards smaller source amplification. Typical of these popular amps are the small 30 and 50 watt Fenders and the small Gibsons that are being used by so many of the top bands, in conjunction with really powerful P.A. systems.

It makes perfect sense for a band to limit the degree of their source amplification in order not to mess up their final sound, which is delivered through a large P.A. Unfortunately, many bands are finding severe problems changing over from major source amplification lines to using P.A. systems which make-up every source amplifier or directly inject and then re-amplify to deliver over the main P.A.

The usual problem is sound swim and it's not surprising. If a guitarist insists on pumping out 80 or 90 watts, that initial sound will finally interfere with the overall balance of the P.A. sound.

It is perhaps for this reason that musicians in America have tended to favour the smaller source amplif-

ier in the last 18 months or so. Seeing this trend, Henri Selmer & Co. have sensibly launched a new range of compact but powerful source amplifiers. Titled the SS Range the amplifiers range from a 15 watt practice or studio amplifier up to a mighty 100 watt unit.

Of particular interest in Frankfurt will be the new 30 watt Super Reverb Combo. This is a small amplifier, but small only in a physical sense. The true R.M.S. output is above 30 watts and Selmer are surely tending to be conservative in their power ratings these days.

The amp, as the title may suggest, is a solid state unit intended for sale to semi-professional and professional musicians who are buying a quality amp for the first time or have decided that carrying around 100 watt stacks is uneconomical.

Alas, as you might expect from the title, there is a reverb channel included. At a price of £99.00 for this amplifier, it can only be regarded as excellent value.

Most musicians will be able to recall their early days when they were forced to carry every item of equipment around with them. I honestly wouldn't mind carrying this Super Reverb 30 around with me. It's almost as light as a small suitcase. Despite this, the unit is solidly built of wood case construct-

ion with vinyl covering and is fitted with two 10" circular speakers which are built to Selmer's own specification.

Production difficulties have delayed Selmer from delivering this amp to the public before now, but its young sister the SS 15 has been on the market for some months and has proved itself remarkably quickly.

Like it's young sister the SS 30 has a ridiculously high technical specification. Of considerable importance is the low "white noise" figure. As all studio players will know when they take their amp to the studio, how noisy it is on its own is of great importance.

Many many amps which are great for using on stage fall by the wayside when a highly sensitive studio microphone is placed in front of them. Selmer are confident that the SS 30 and it's sister the 15 will be extremely popular with session musicians.

Selmer have paid particular attention to the servicing aspect of this new line of amps. The solid state circuitry is easy to get at by removing the back panel to the amp, but the safety aspect is well catered for by the complete enclosure of the top end section of the amplifier. Reverting to the old and well tried style, Selmer have left the back of the cabinet open, and it provides useful storage for leads and mainboards etcetera.

The most striking thing about the design of the new amplifier is

the high degree of refinement coupled with extremely simple controls. Essentially, each channel offers treble, bass and volume. The recent addition of a reverb control on channel two is rotary-controlled, but is not supplied with a remote footswitch, as you might expect from the price. Selmer believe that they are going to sell many hundreds of these amplifiers in the first few months of their manufacture.

Selmer have had their own problems which have eventually resulted in their takeover by the Gibson empire and it may well be that with the added weight of this marketing force behind them, these amplifiers will clean up.

It is not beyond the realm of possibility that Gibson will choose to stamp their name on an amplifier not too dissimilar to the one mentioned here.



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Three months ago a giant 32 in., 4 out mixing desk was flown in to Advision from Quad 8 in California. Naturally, a lot of publicity surrounded the event because it was among the first fully computerised mixing consoles to be installed anywhere. Now everybody knows that it works and the thing is so solidly booked that *International Musician* had real trouble getting their hands on it for ten minutes.

The desk is the centre piece of the re-development of Advision's Studio 2. The whole complex has been completely ripped apart and redesigned, and about now Studio 1 is re-opening — also with a Quad 8 desk, although not computerised since it won't be used for mixing.

"We are absolutely delighted," studio director Roger Cameron said, "The desk has worked like a dream and it's been in use for almost 24 hours each day since it was installed."

The re-equipping of Advision started 18 months ago. "I realised that Compumixing had to come although a lot of people disagreed with me. I'm delighted to say that the success of the mixing suite has spoken for itself."

When 16-track recording became the norm, many people in the industry scoffed at the idea of using 24 tracks or more. The usual argument was that no engineer could possibly mix down so many tracks at one go and be able to do a reasonable job. Of course, to an extent, they were right. The huge multi-track tape machine was something of a premature baby. It developed far faster than the techniques (and the men) for handling it.

During the late 60's and the very early 70's, thousands of very, very bad mixes staggered into the limelight because of the maddening job of handling 16 or more tracks at the mixing stage. I remember spending hour upon hour mixing tracks that were, in reality, completely uncontrollable. In the end, engineers had to develop a system of removing the advantages that the multi-track system offered them.

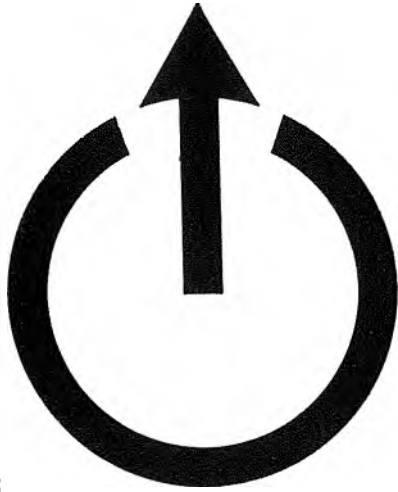
Usually, the answer was to do intermediate mixes that removed some of the faders before the final mix. Naturally, this completely defeated the object of the system.

The alternative was that



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*Feldon Makes Sound Sense*

horrific scene with the engineer, the lead vocalist and the roadie all bent over the desk racked with tension as they each try to get *their* little part right for the final mix. Mix after mix failed, tension (and the bill) mounted and finally the session would disintegrate and everybody would go home, or the producer would declare himself satisfied just to get the bloody job over with.

It's still happening bloodily, of course, in studios all over the country. But not at Advision.

At Advision you start the process just like everywhere else. The multi-track tape is put on the machine. Then two tracks are cleared from the tape, usually by placing two or three items together on one track. If that's impossible, another machine is set to run in sync with the multi-track (an M.C.I. machine in this instance). These two tracks are for the data which will control the computer during the mix.

The engineer then starts to run his tape and get the sounds he wants on each fader. The board has many, many refinements which have never been seen before. For instance, the Pre-Fade Listen button can be switched to "Solo" so that the track alone is heard, but it is heard with all the desk alterations (including echo) added. It goes straight to the tape without the other channels. Thus by putting the P.F.L. on one channel and switching to the solo mode, a solo voice or instrument can go onto tape with all the additions and alterations made on the board intact.

I could go on about the ancillary facilities this board offers, but the main thing is the Compumix. When the engineer is happy with the individual sounds he has on each fader, he

can start his first mix as he normally does. However, before he starts this, he switches every channel to the "Write" position. (In practice, he doesn't have to switch each individual channel to this mode, but merely operates the master "Write"). Each minute movement of each fader is then recorded as computer information on one of the spare tracks on the multi-track tape.

At the end of the first run through, the engineer runs the tape back to the beginning (naturally, Advision has an automatic search and locate device) and starts again. Only this time, he presses the master computer control to "Read". The chief difference that the newcomer instantly notices at the computer desk is an oscilloscope sitting beside the desk.

With the programme switched to "Read", the multi-track plays again but this time the computer reads the information stored on the data track and automatically adjusts each channel volume *as the engineer did during his first mix*. Unlike the pianola, the faders don't move up and down their tracks automatically — things are not so basic these days.

Unlike their usual counterpart, the sliders are not linear potentiometers, but voltage controlled. Therefore it is not necessary for the computer to move the fader so as to alter the levels. On the oscilloscope, an electronic trace produces an electronic facsimile of the faders (rather like the electronic football machines in pubs) and as the computer reproduces your first mix exactly, you can sit back and actually watch an electronic drawing of the fader movements made in the mix. It's uncanny and it's also a novelty that engineers must learn to overcome. You can end

up doing a visual mix, watching the faders move as if by remote control, and forget to listen.

After the initial mix is stored on the first track that's available to the computer, the engineer runs the mix again, allowing the mode to be switched to "Read" and listening to the mix he has done earlier. At this stage, any channel that requires alteration can be individually switched to "Write" and as the second mix progresses, the initial data (plus any alterations made to the mix) are recorded onto the other track that's available to the computer. Thus, at the end of the second mix, the data that controls the computer is made up of the information supplied during the first mix, plus all alterations made on that specific channel during the first mix.

Then another mix can be undertaken with any changes that are necessary and this information — the initial mix, the second mix and the new information that is laid down by switching to "Write" on individual tracks — is put back onto the first track that was made available to the computer.

Thus mix after mix can be undertaken and each minute altering is stored so that at the end of a few run-throughs, it is possible to sit back and listen to your track being mixed automatically while watching the electronic readout of your combined fader movements and decide on any further alterations.

Think about it. Obviously, this system can offer the most sophisticated mixing available in the world. But think how good it can make the mixes. Think about the strain it removes, think about the time it saves. Above all, it is the most significant contribution electronics have made to musical art since the introduction of

the multi-track machine.

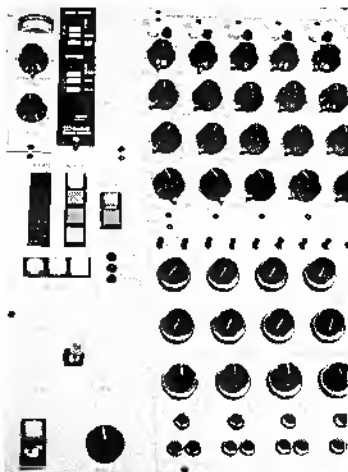
But the joys of this desk don't end here. Because the faders are not the usual pots but are only electronic governors of the signal(s), any group of faders can be switched to operate on one fader. Thus, the four tracks used for a drum kit, can be adjusted for internal balance, then routed to one fader, whether they are to be placed in *stereo* or *quad*. The signals can be controlled by one fader without an automatic inter mixing of the incorporated signals.

Thus each mix can be reduced to groups — perhaps three or four — which can be manually mixed. The mixing of this group can be stored alongside the basic mix information, so that when the computer governs the mix, all basic faders are controlled. Each group is controlled, so that leaving the engineer free to do things that were absolutely impossible before. Like adjusting the EQ of individual tracks as the mix runs. This of course would be a lengthy job (luckily it's rarely necessary), but the computer can handle that too.

It's possible to use spare tracks on the 32 in board as EQ channels and by bringing up the signal on these channels and adjusting them (against the first signal if necessary) and adding that information to the data track, it's possible to have the ultimate control of sound on the mixing desk.

"I think we're approaching the ultimate as far as desks go now," says Roger. "I think we're now limited by the capabilities of the machines."

That puts the ball firmly in the court of the machine manufacturers. It's really up to them to produce better machines and better tapes. It would seem that now we can mix anything.



# AN INTERVIEW with Rod Argent

Rod Argent has carved a considerable niche for himself in the world of rock, both as a keyboard player and a composer, first with the Zombies and now in the band which he has given his own name.

His name is not all Rod has given Argent. In any conversation with him, it becomes apparent just how much of his time, attention and thought has been invested in the band. His musical interests are broad, including classical, rock and jazz, and all have gone together to enrich both Argents.

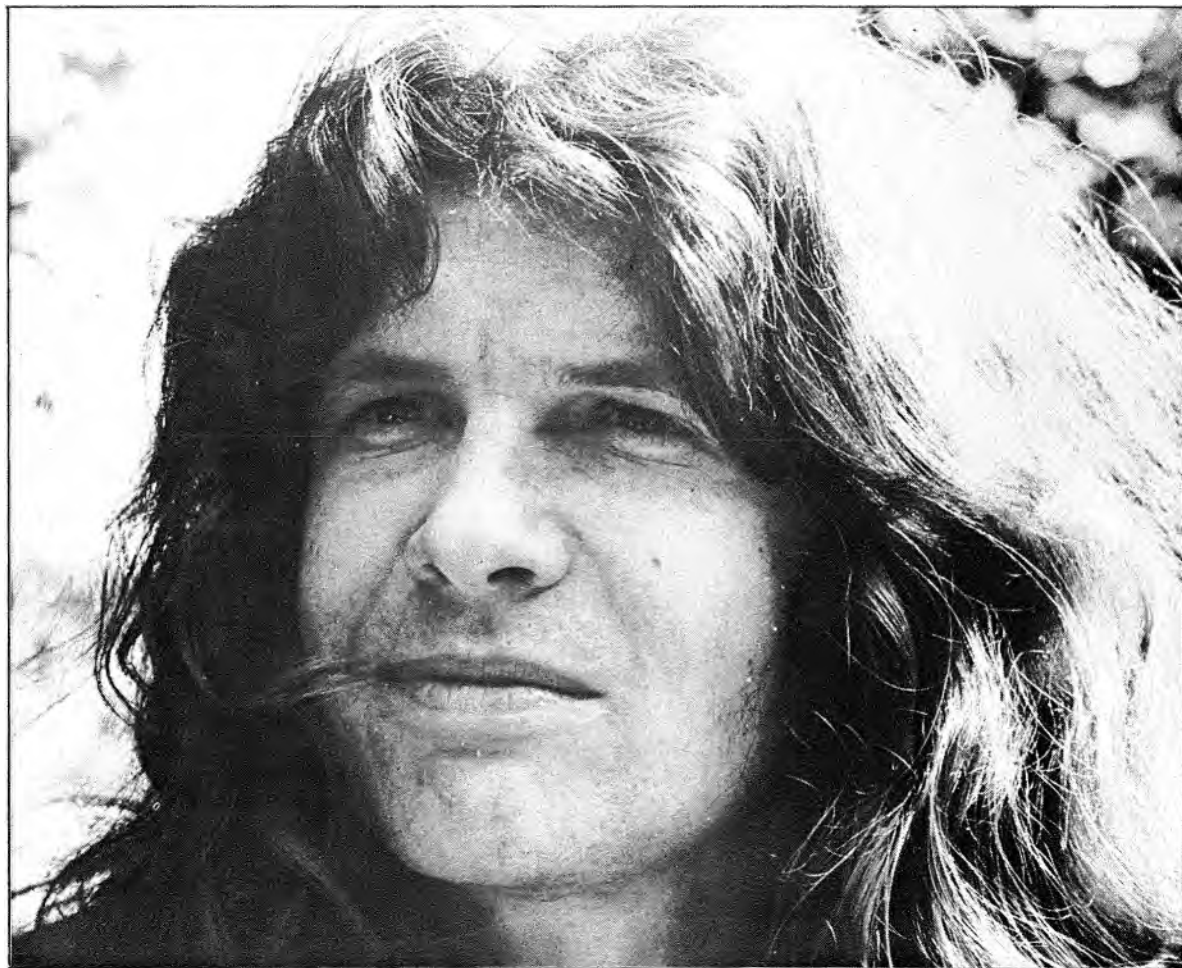
Rod's life is music; from the moment he rises in the morning until he goes to bed, Rod is at the piano, listening to his superb collection of records, fiddling with his recording equipment, or preparing for stage or studio.

All this is not unusual in a musician – what *is* unusual is the exceptional standard of performance that Rod Argent has attained. Although, like all musicians, he still hears things in his head that he can't instantly play, by careful practice he has managed to develop his technique to the point where it usually helps his ideas, instead of hindering their expression.

This development is always at the disposal of the band. It is Argent the band that presses Argent the man to do his best work, that encourages him to practice and create new music.

As his life is given over to music, so is his home. A grand piano dominates the living room of his home in St. Albans. He bought that piano from a London recording studio for £250 – with a bit of refurbishing it might be worth £1,000.

Rod Argent's life has revolved around music from the beginning. His father played piano in a local dance band, and Rod took piano lessons as a child. Although he isn't classically trained, his background and early training prepared him well for his future life.



*Your training to quite a large extent was based on the classics before you started playing rock wasn't it?*

Well, I had three or four years of piano lessons and that was really the extent of it, apart from the fact that I was introduced to a lot of classical music because I used to sing in the Cathedral choir as a kid.

It was very good -- we used to do broadcasts on Radio 3 and all that sort of thing. I was introduced to a lot of music that way -- non-classical music as well -- and it was fabulous. And the organist that was there was one of the best organists in Europe.

*And you got to play it?*

No, I haven't played it but to be up there when the organist was thundering out a Bach Fugue and things going all around you was really fabulous. So I heard a lot of classical music that way, but apart from that I'm more or less self-taught. I mean, I can play things now I could never have played four or five years ago.

*You said you had piano lessons for a few years. Some people have said that if they form their technique on the old, classical foundations, it limits them in expressing direct feeling as opposed to interpreting dots.*

*Do you agree with that or do you think that's complete nonsense?*

I think that's a complete load of rubbish. The reason people think like that is that there are a lot of people around who aren't very musical but they've still had piano lessons and by pure application, they've built up a certain amount of technique.

Because these people don't play with much feeling, as soon as they are taken away from music, they can't play a thing, and that leads people to put things the other way round and say 'Ah, that inhibits your feeling!' It doesn't at all, it's just that these people often aren't very musical to begin with.

Having technique will never inhibit any musical feeling you might naturally have. It can only enable you to express it better.

*To what extent, if any, do you get angry with your hands? When you're on a keyboard, whether you're playing something you know well, or composing, to what extent do your hands still not obey you. Do you find any limitations?*

Oh yes, obviously. It's all down to me. If I practised harder ... I mean I don't have the opportunity, I'd love to do three or four hours a day if I could, I haven't really played the piano for the last two weeks because I've just played that hour a night and I haven't played anything else.

*Do you think that your piano playing ability has suffered because of your band work and because of your writing? Have you still a great deal of potential to find in your hands?*

I think so, if I do sit down and practice for a few days at a stretch then my technique definitely improves. People say that it's very hard to improve your technique after a certain time. I'm 29 now, but I don't find that true at all. I think what happens is that most people's enthusiastic years, when they're a little younger, provide the basis of their technique and they're content just to leave it at that. My technique has improved in the last year. I'm sure that if I could just get down and apply myself I could get considerably better.

*As you improve as a player do you find less and less in the simpler forms of music?*

No ... technique is a great thing to have, you can't have too much of it because it enables you to express what you've got, but that doesn't mean that you can only enjoy things that are technical, some of the most simple things are often the most effective.

For instance my favourite bands include Yes and Free. Yes are tightly controlled and Free is a very spacey band who just

concentrate on feeling. There's a modern classical composer called Michael Tippett who is one of the most involved composers living today and yet he said -- when he was talking about the blues once -- that Bessie Smith in the space of a fourth could express an amazing amount of feeling.

*When you sit down and write are you conscious of the limits in which you are writing? Are you conscious that you're not using your full technical capabilities sometimes or do you try to keep it as simplistic as possible?*

It just comes out, I don't try to make anything more complicated or more simple. I get an idea and then try and develop that idea.

*But as your technique develops so must your writing limits.*

Well yes. On the album we're doing now, because of the state we were in, I found myself doing most of the harmonies on it by overtracking. I find myself able now to just listen to the track and hear the whole vocal texture in my mind and write it down even checking it on the piano. We were doing this in the studio, we were just listening to the track and then writing down harmonies and then just singing straight onto the tape. That's something I probably couldn't have done a year ago.

*So you're not tempted at the moment to strike out as a solo keyboard player like Wakeman has done, for example?*

I haven't really thought about it. I'm much more involved with getting the new band off the ground and we've got a tremendous new guitar player (John Grimaldi) so I am mainly concerned with pulling the band together. There's very little time to think of anything else at the moment.

*Would you say that you work super hard, hard, medium hard or not very hard, most of the time?*

Well it's a co-operative band -- everyone has a hand in the arrangements et cetera. It's a slog but it's very enjoyable. At rehearsals it's got to be disciplined, there's no other way you can get things over, and you've just got to keep up the thing until everyone's really tired -- that's the only way of doing it.

I think that the music we're playing is not the sort of thing for which you could just get stoned and go out and play. Some sorts of music you can. The stuff we're doing is a lot more disciplined than that but there are a few areas where you can just take off. But the areas which are arranged have got to be very tight, otherwise they just fall apart.

*You don't seem to be touring as much now -- is this a permanent change in the band's routine?*

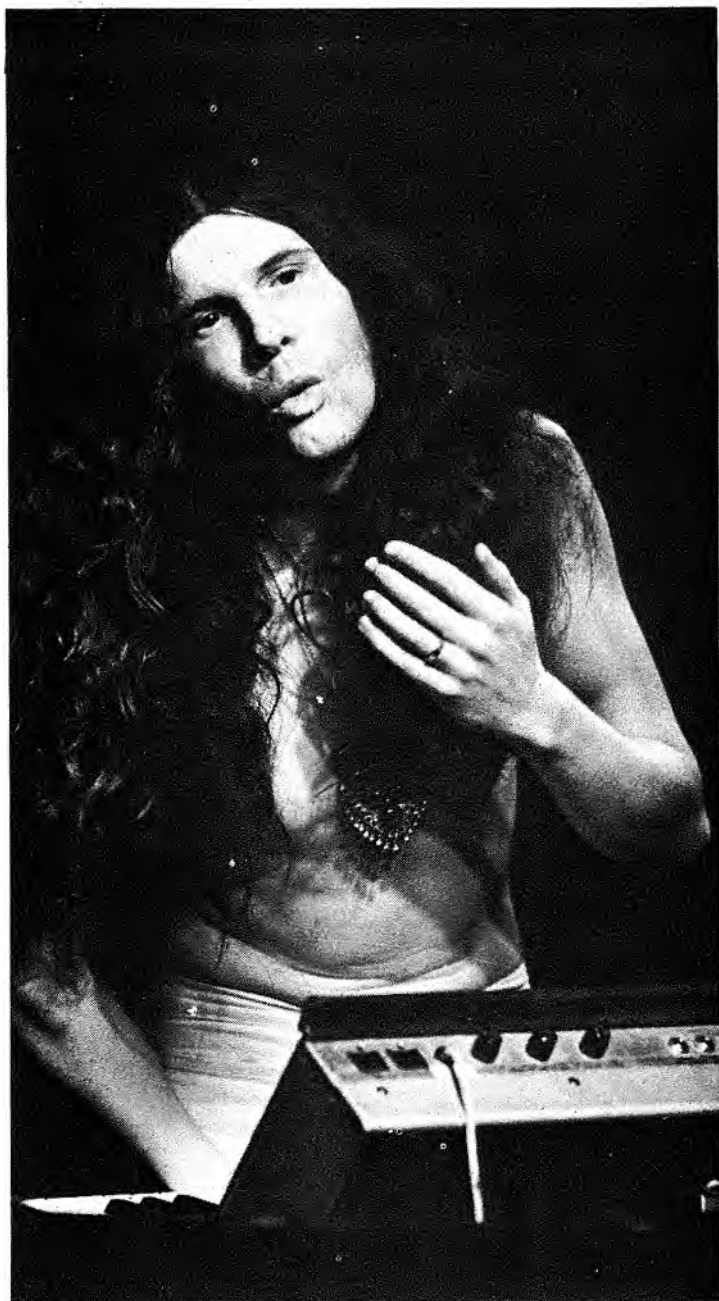
Well, that has been the case in the last six months or so but it won't be from now on. It depends, you see. What we're going to have to do, I imagine, is two tours of the States a year, possibly two English tours and possibly the odd tour of Europe.

*How much free time can you find in your life? How many times can you get up in the morning and say "Well, the rest of the day is comparatively clear"?*

Well, I could do that almost any day but the situation is that there's always so much to be done and I'm always behind schedule, that I feel guilty if I do that anyway. The only time when I don't feel guilty and I don't mind enjoying myself is days like today which is like a day off in two weeks of touring.

*When Argent aren't playing, what do you do with your music? Are you continually working towards a musical aim which will eventually be Argent the band or are you working in other musical directions, completely separate?*

I find that all musical directions tend to converge and anything that you do directly or indirectly reflects in some



way what you're doing within the band. I like listening to music and I'm always trying to improve myself as a musician. I like classical music a lot.

For instance like tonight – it's my one day off and we were thinking of going to the Festival Hall to see something although in fact we aren't because we didn't fancy what was on. We like going to concerts and I've normally got a lot of classical music. I like jazz a lot as well, and mainly I really like to catch up.

When you're on the road, you're very much cut off from music because you're doing just the set you're doing on stage each night and there are very few opportunities to go to other concerts when you're on the road.

*Are there times when you sit down at the piano now or the organ when you're at home and play it for its own sake? Does that happen now?*

Yes, I do that all the time actually. I love just sort of sitting down and playing for two or three hours at a time just for my own pleasure.

*What's your concentration like on the keyboard when you're sitting there. For instance, is it easy for your wife to interrupt you for a phone call. Are you easily distracted or are you right in there?*

It depends what I'm doing really. If I'm writing then I have to be in there by myself, then my wife just has to go out. But if I'm just playing, I can keep that sort of concentration together without too much of a problem.

If I'm writing it's a matter of keeping my train of thought going, and once the thing is interrupted you may have to start from scratch again.

*How do you force yourself, how do you discipline yourself?*

I don't know really. I guess I just say "Right, that's it".

*Do you arrive at the stage of feeling resentful at having to do it?*

Oh no. I never feel resentful about it. I always seem to be working under pressure no matter how much preparation I make. I always seem to have my back against the wall working to a deadline.

*Do you find that screws up what you're trying to do?*

No, it helps me.

*Do you think that if you had all the time in the world you wouldn't produce anything?*

Yeah. If I had all the time in the world I'd still wait for that deadline. At the moment I've got a lot of enthusiasm for the band so I've got plenty of drive. Perhaps if things weren't going so well I'd get depressed and that would affect my work.

*Do you ever get musical cliches in your head that you can't shake off? What I mean is, do you come down some mornings, sit at the piano, start working on something and every time you hit a particular cord think "Oh fuck it, I can't shift that?" Do you ever find that?*

No, I don't usually. There are often days when you keep hitting brick walls all the time, when you can only play one damn thing. But I find you just have to keep at it and even on these days you can sometimes break through. And often when that happens you find that you can't get anymore out of yourself for that day.

Other days I find there's a surge of creativity at the beginning which tails off. There are no rules really. But I don't find myself ever thinking consciously in other people's terms. Although sometimes it does come out when you've finished something and you sit back and then you can see an influence somewhere. But you weren't consciously aware of it at the time.

*I'm interested to know what limits you. Your limit seems to be in your inspiration rather than in your playing patterns. Every player has his patterns. If you listen you can hear they have a favourite sequence of patterns but these aren't your limits then, only what's in your head to start with?*

I think I've got these limits too. I think everybody has.

*Which keyboard player on our side of the business do you admire most?*

I think there's only one player in rock that I admire and that's Keith Emerson. I don't think he's faultless by any means, he's at least got a technique and an originality in his playing. A lot of people believe that all he can do is to use large chunks of classical passages, but his own playing is quite original and it is musical. I find a lot of other people either lacking in technical ability or lacking in imagination .... he's not my ideal player but at least he has got things that I admire.

*So who's the ultimate for you in the musical field?*

There's not one person. The first piano player who ever turned me on -- I was about 16 -- was Bill Evans when he was playing with Miles Davis. I still like everything that he does. I like so many people, I like Herbie Hancock very much, I think he's probably my favourite jazz pianist. People like Oscar Peterson are amazing, but for my personal taste Hancock is the most sensitive and the most musical player I've heard in jazz.

*There are boredom thresholds with music. When you do a gig I'm sure that you come off with your head absolutely ringing with music. Do you ever arrive at a point when you just don't want to hear another note of music again?*

Very rarely actually. There's normally some sort of music that I want to listen to. There are days sometimes when I don't want to hear rock 'n' roll any more and there are days when I just don't want to hear any classical music and I just want to hear a particular style of rock or something. I really do love almost every type of music and I think that gives me a larger area to move in so if I'm absolutely saturated after a day in the studio with loud music pounding at me it's real relaxation to come home and put something classical on.

*As you get older -- and I mean 10 or 15 years older -- do you feel that your personal drive in music will increase or decrease?*

I think it depends very much on your situation and what's going on around you at the time. I always tend to get very enthusiastic about things which is good really. And I always tend to think I could be doing very much more than I am doing which is probably good in a way because basically I'm a very lazy person, and I have to make myself do things. I feel very guilty when I don't do things and I have to make myself. I make any excuse to stop and have a cup of tea before I really get down to work.

*Would you like your own studio?*

I'd love it. It wouldn't really be a financial proposition, although of course it's all tax deductible, but the equipment would lose money. It would just be a great thing to be able to work with. Recording costs are phenomenal now. Two albums and you've paid for your own studio, that's how I'd look at it. At the moment, one session, an afternoon and an evening in a studio, can knock you back £400.

*Are you practical enough to be able to construct the studio yourself?*

I am absolutely impractical, I'm completely hopeless with anything technical, anything to do with science in any form, electronics and anything like that. I've got no interest at all.

*Given your self-confessed "hopelessness", what effect does it have on your preparation for live performances -- what are your main concerns on the night of a gig?*

I just want things to be right. It really annoys me incredibly if I go on stage and because I haven't checked things personally -- even though there are people there to do it -- things are out of tune and the whole thing's ruined for me. It seems like a terrible waste so I like to get involved and hustle to get things right in that way.

I've got a very good keyboard man. I have quite a sophisticated keyboard line-up now and the more sophisticated you get the more things can go wrong. This guy takes a lot of the burden off me. There are a lot of things that can go wrong that you don't notice until you get out there on the stage. Although he can play my parts to check the stuff, I'm so used to my own sound that I can discover something no-one else would. □



by Ray Hammond.

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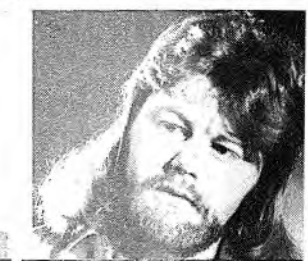
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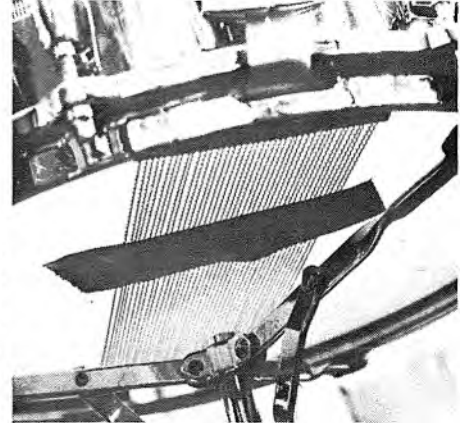
osite) and see the extensive range of musical equipment. He is certain to have what you want - even if it's not a guitar!



# DRUM RECORDING



*Duster and Gaffa tape reduce the snare to manageable dynamic proportions...*



*although you may have to tape the snare itself...*

*IF THERE'S one thing guaranteed to make a recording seem amateurish, it's a bad drum sound. It's always the hardest sound to get in the studio. I remember many, many sessions where I've got sounds on all the instruments in 40 minutes or so—even including a bass with a bad speaker—but the producer's gone on and on trying to get a drum sound for a couple of hours, until the whole band's exhausted. Even if they managed to start recording, nothing fresh would come out.*

*Of course, choosing a drum sound is an extremely personal decision. The snare and the bass drum usually give the most problems, with the snare probably the more difficult of the two. Bands usually require a "thick" sound and although this is comparatively easy to get by rolling off some of the top and the upper middle frequencies it usually leaves the drum sounding very lifeless.*

*I prefer to start work on the drums themselves. Most drummers have their kits tuned for volume. The bigger bands who can mike up most of the drum kit on stage concentrate more on sound, but it's still a very different sound to the studio product.*

*Four or five years ago, it seemed as though all drums had to sound like wet cardboard being hit with a cricket bat. I honestly believe that Joe Cocker's "With A Little Help From My Friends" began that trend. Bands were constantly trying to get thicker and heavier drum sounds. Usually this was achieved by smothering the drum with tape and a blanket and adding echo and harmonic response on the board.*

*Thankfully, people have returned to a live sound, although they're more meticulous now.*

*No matter who's recording, speed is always important when getting sounds up. If it's not for the sake of economy, then it's for the sake of the artists who have to perform later in the session. If a drum sound goes wrong, everybody's nerves fray quickly and usually the drum sound gets worse instead of better. There have been many times when, after two or three hours, every bit of EQ is removed and every piece of tape taken off the drum and the whole thing is started all over again.*

*I have a very strict procedure when getting drum sounds. Although every musician and producer has his own favourite drum sound, it's necessary to reduce the kit to a manageable sound before starting to build the desired sound.*

*The first thing to do is to listen to the kit. The usual mike arrangement is one bass drum mike, one snare drum mike, one top cymbal mike and one floor tom-tom mike (optional). Occasionally the cymbals are miked up in stereo with a pair slung well above the kit. More rarely the whole kit is recorded by 2 mikes binaurally. The choice of mikes depends very much on what's available and what suits your particular studio set-up.*

*Let the drummer play for some time to warm up and make sure that he's hitting his drums as hard as he usually does. Many times I've managed to get a drum sound that everybody seems happy*

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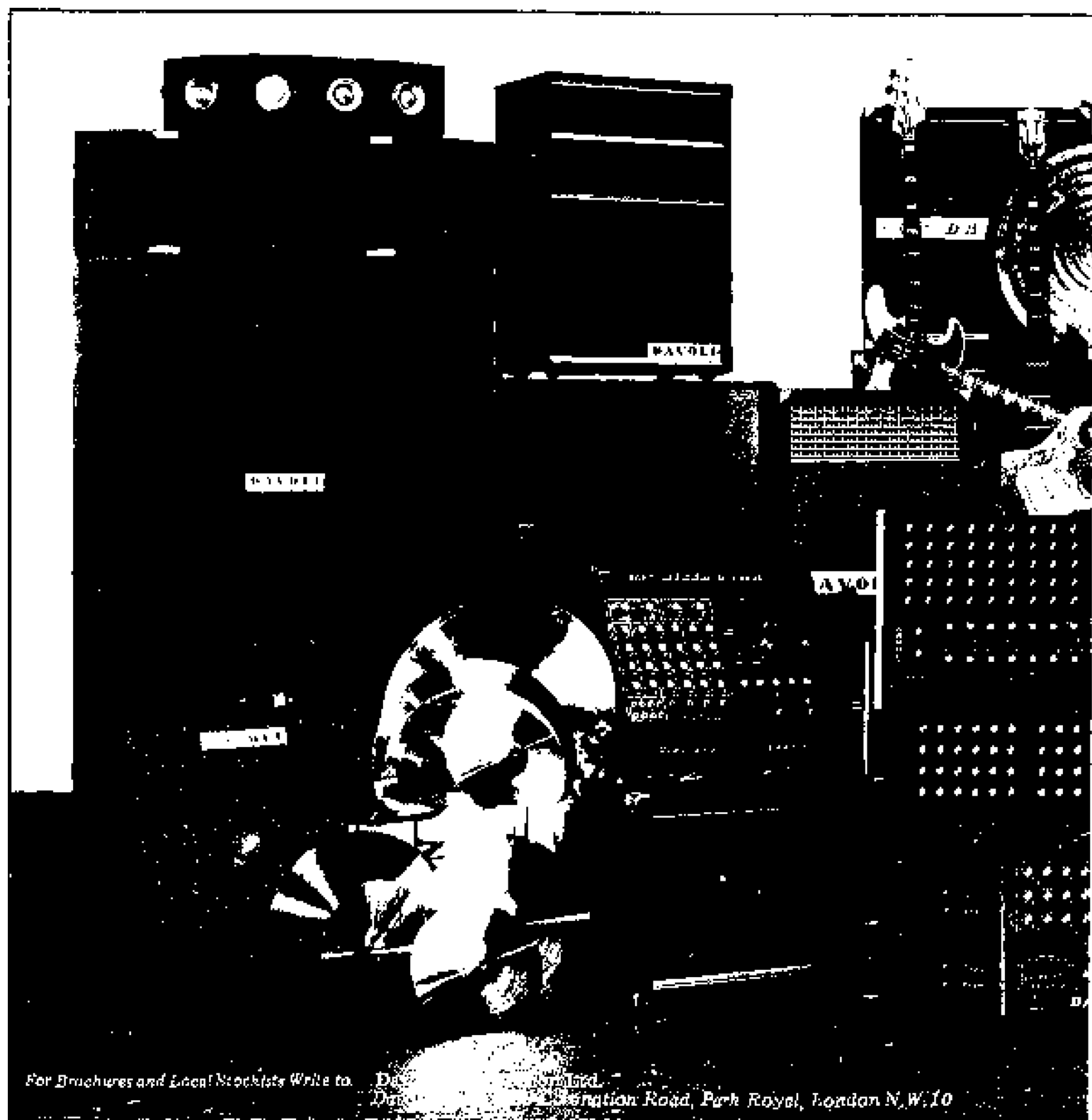
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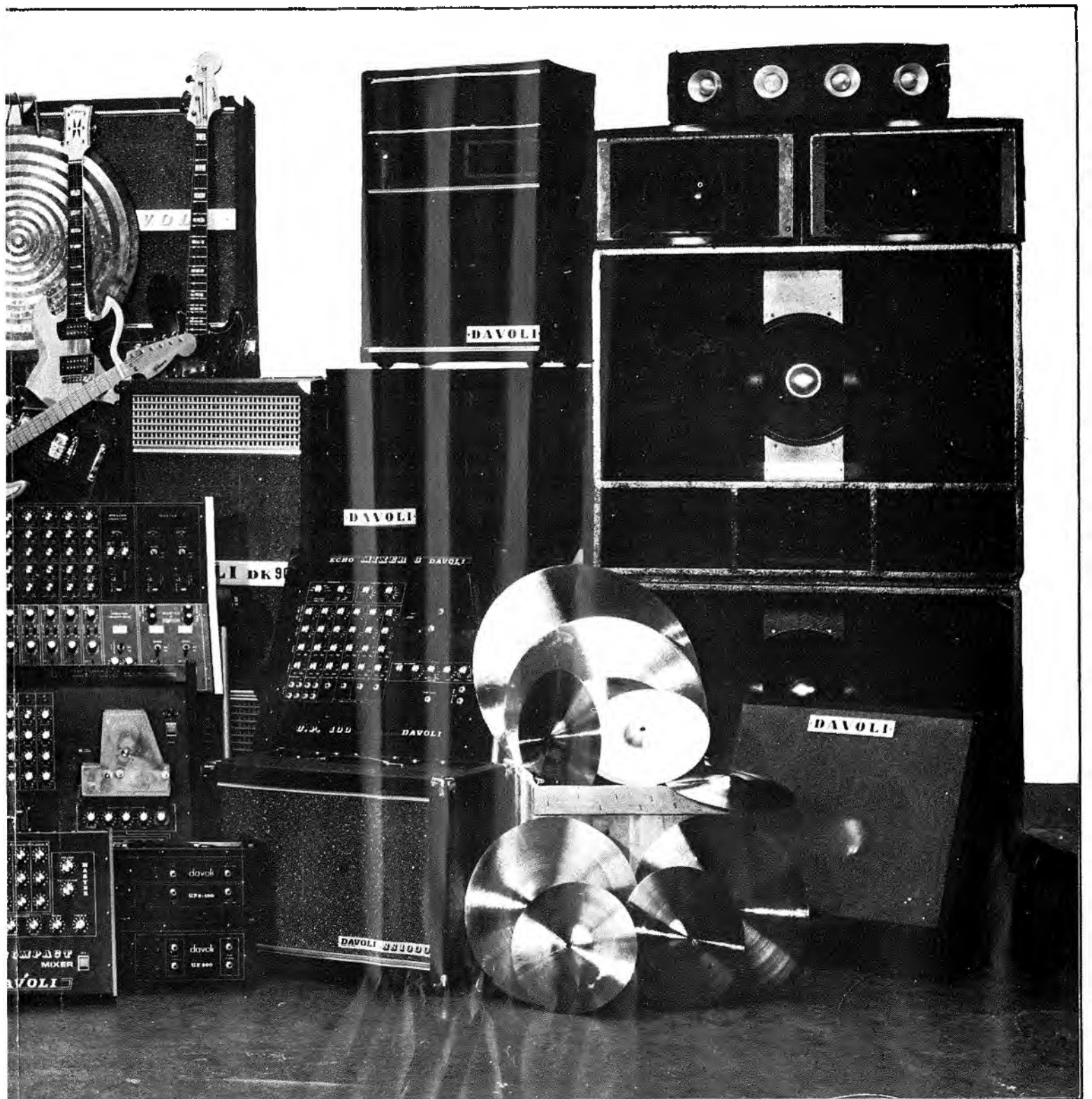


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The easiest way is certainly to remove the front skin—remove all fittings that screw or clip off. Otherwise, there's a good chance they'll clank during a take—and either tune up or tune down the skin, depending on whether you want a light or a soggy sound. If a dead sound is required, tape a blanket to the inside of the back skin and that will effectively damp the whole sound down.

As a general rule, it's better to ignore the built-in dampers on drum kits—relying on them to hold their pressure over several hours has often caused the cry "I'm sure that's not the drum sound we started with!" and you may have missed a take.

The choice of a wooden or soft beater for the bass drum is usually down to the drummer, but whichever is used, you'll have to adjust accordingly.

The snare is often the most stubborn. You'll probably be able to get it to sound right on its own fairly easily, but when you listen to it in conjunction with the rest of the kit, it'll sound terrible. Most probably the snare will ring or rattle sympathetically with one of the toms or the bass drum. It's hard to tune away this condition, there's not really the best way to do this is to remove a little of the top skin's ring with a thin duster taped over a top segment and a few strips of masking tape on the under-skin to stop unnecessary snare rattle.

Once again the tom-toms will need tuning. The drummer will usually tune

the drums so that he gets precise intervals between his drums so any major tuning of the tom-toms will inevitably lead to re-tuning of other drums.

The top tom-tom usually presents few problems. Perhaps just a touch of the taped duster to remove skin-ringing and you're there. The floor tom is quite a bit more difficult.

For some reason drummers never feel that floor tom-tom sounds different enough. More often than not they'll tune and re-tune until they go past the point where they're able to judge what is the correct pitch (unless of course they're reasonably experienced in studio work). The reason for this is usually that they're not at all used to hearing their drums in studio conditions (especially if you're recording dry, and for this same reason it's not a bad idea to be liberal with the use of monitor echo) and it'll be awhile before they accept that the tom-tom really does sound that dull.

I always think it's important to hear the kit as a whole in-between each drum decision. I've boobed more than once by getting the individual drums right and then putting the whole thing together. If it's at all possible, I believe in putting the bass drum, snare and tom-toms on separate tracks. On occasions, it's nice to spread the kit over stereo tracks and the positioning is obviously a matter of personal taste although it's unusual to have the bass and snare anywhere but in the centre.

One last point—on echo. The rule has to be as little as possible, most on the snare of course, and ordinary reverb is often better than a tape delay.

... Bass Drums usually have to be de-skinned.



... Tom-Toms are easier ...

with—until we're into a take. Then we realise that the drummer's playing a lot harder and that there's a terrible ring on his snare drum or that his cymbals are crushing way over the top.

If he's playing properly, the most likely criticisms of the sound will be the terrible cymbal crashes, a bass drum with a boom and a snare drum that sounds very weak. This is the usual result of listening to a stage-tuned kit in studio conditions.

There's only one answer to the cymbal problem—use different cymbals. Cheap cymbals will always sound like cheap cymbals in the studio, so if it's at all possible I suggest hiring a good set of cymbals for the recording—Zildjian or Paste are typical of good quality cymbals—and they'll make all the difference. If you're really stuck with bad cymbals, try masking tape to take the excess sibilance out and then you'll have to try Eq'ing to lose the tiny part of the ring.

The bass drum always presents a problem. Most producers prefer a dry, clean thud for the bass drum. The easiest way of getting it is to remove the front skin. Nine times out of ten, this is the fastest way to do it but I'm a bit perverse and I often try to get the drum sounding right without removing the front skin, as I believe that the soundwaves set up a sympathetic vibration on the front skin which—if it is tuned correctly, can sound good and at the same time have no boom or ring.



# TECHNIQUES

# Chingford Grows... and Grows

WHEN RICK Wakeman wanted a C3 he got it from Chingford Organs. When Keith Emerson wants his mighty array of keyboards serviced he goes to Chingford Organs. When the local vicar was thinking of buying a church organ Chingford Organs gave him the elbow — politely of course.

That's not to suggest that the only market Chingford are interested in is groups — quite the contrary. Chingford Group Gear, their new showroom at Chingford Mount Road in Chingford, is naturally orientated towards the heavy needs of the heavy player. But the other five branches of the Chingford empire concentrate on the high quality keyboards market, which of course includes gigging musicians and domestic players.

The Chingford success story is one of the most spectacular in the retail side of the music industry. Since November 1969 the company has grown from a one-man, one shop company to a multi-million pound organisation which by the end of 1974 had branches in Northampton, Finchley, Dagenham, Eastbourne, and two in Chingford. The man behind the success is Gene Ashworth.

Ashworth, still in his early 30's has a background in both music and finance. He gained his musical training in the Royal Army Corps Staff

Band and as a brass and woodwind man (trumpet and sax) Gene continued gigging after he left the army. His family background was highly musical as well. His father was a trumpet player with Henry Hall's band for many years so it was the obvious instrument for Gene to learn.

Although he continued gigging after he left the service, Gene found a greater degree of success in the financial world and eventually rose to the powerful position of Finance Manager in a large company. Then Gene discovered the organ market.

He approached his father with the proposition and father and son decided to open an organ shop. The question was where?

For 12 months Gene scoured the country, looking for the right town promising little competition, a reasonably wealthy population and a useful degree of working musicians in the area. Finally he settled on Chingford.

Chingford is predominantly upper working and lower middle-class, and it's inhabitants are fairly well-off. Here, Gene decided, was the ideal spot.

"We decided that the only reasonable way of ensuring some sort of success was to get a Hammond dealership. It's incredibly difficult to become a Hammond dealer: last year I think one Hammond dealer



Gene Ashworth

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was appointed, the year before, none. It's a question of being in the right area. We would choose places and Hammond would say, 'That's too close to another dealer'. Finally they agreed to Chingford.

"In the beginning we couldn't find any other staff but me. I used to sell the organs, deliver them in a VW van, sweep the floor, clean the toilet and then go home in the VW van — I'd sold me car to get the van. I remember our opening party. We had Robin Richmond down to do the tape cutting ceremony and I looked around at everybody drinking my booze and spilling ash down the new organs and I still had to sell one organ. I thought 'Gene, What have you got yourself into?'"

Six months later Gene knew that he was into a winner. In the beginning, people were passing by the shop in suburban Chingford Mount Road and staring in disbelief at row upon row of organs and other keyboards costing hundreds of pounds each. "Many people said I was mad, but things started to move."

Selling organs is quite a hard sell — and Gene's one hell of a good salesman. Something of an aggressive sales policy was adopted in the early days and Gene was constantly going out into the field and dragging people along to discover just how easy it is to play the organ.

The advent of the fully transistorised organ has revolutionised the organ retail market. Today it's undoubtedly the easiest musical instrument to play passably and it undoubtedly gives enormous pleasure and satisfaction to the player.

The built-in rhythm units and cassette units provide the delights of self-accompaniment and these aids have offered relatively unskilled players the chance to sound really professional.

Service has been the watchword

at Chingford. Since the earliest days of supplying organs, it's been as important to Gene that these organs function properly *after* they have been sold as it is before they're sold.

Today there are three full-time service engineers working for Chingford, senior engineer John Bellamy, Malcolm Hall; and Paul Lucas. In addition, there are freelance engineers who can be called on if there is a particular rush of work.

"We really believe that we have the fastest service for organs of any retailer in this country. We reckon we can service any organ in 48 hours. Usually it's a lot quicker than that, but we say that to allow us a little breathing time".

Gene's general manager is affable Gerry Haim. He's professional — in the old-fashioned sense of the word. He runs the operation on a day-to-day basis ensuring that the machinery set up by Gene functions smoothly. One of his important responsibilities is training new salesmen. Naturally, Gene also has a large say in this aspect.

"We believe in training a salesman properly", says Gerry. "It's no good having people who can't sell when you're talking about items like organs. It's not a question of being aggressive, just understanding the best way to help a customer get the organ he wants. We deal with most sections of the organ market except for church organs — someone came in to ask us about a church organ, 'Perhaps you could explain it to me', he said, 'We're thinking of getting one in a year's time'. I mean, in a year — in that time the model will be obsolete".

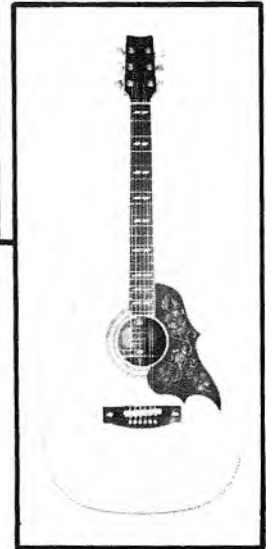
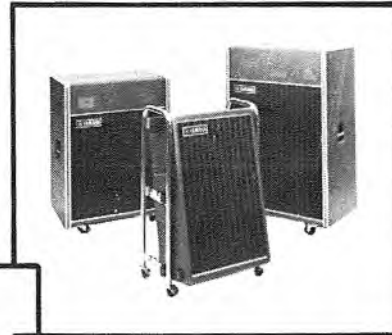
Opening six shops in five years isn't bad going by any standards, but the most surprising thing is that none of it's been done on tick.

The Chingford group actually own most of the freeholds on the



Gerry Haim

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premises they occupy and Gene hasn't had to go to the bank or the mortgage house for any part of the expansion programme.

"We've managed to finance ourselves at each step", says Gene, rightfully pleased with himself, "I suppose that my training in finance must have helped quite a bit".

A surprising side of Chingford's business is in exporting. You wouldn't think of a chain of retail shops as being the most obvious exporter, but nevertheless, Chingford have opened up a vast — previously untapped — market in Europe and the Far East.

"We export a considerable number of used organs to the Continent. A second hand Hammond that may well be worth £1500 there is £700 here. We've also started exporting to the Far East".

A new section of Chingford that is growing rapidly is the Chingford Organ Hire.

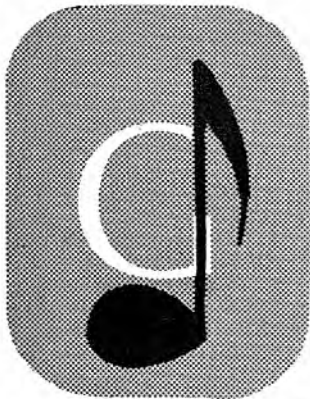
"Two of the managers, John Ellis and Russ Cook came to me and said they wanted to expand the hire side of the business. We've

always done a fair amount of hire — to studios and so on — but the boys felt that side of the business could be considerably expanded. And they've been proved quite right.

"Most of the hiring we do is for studios, holiday camps and similar establishments. We don't do very much hiring per gig, it works out too expensive. We do a fair amount of hire work for big bands who tour here, but we're usually dealing with the record companies rather than the bands".

Chingford Group Gear is typical of all that's good in British rock gear shops. It's stocked with amps and guitars and nearly every brand name is represented. Names include Fender, Gibson, Marshall, Yamaha, W.E.M., Leslie and a total of 26 keyboards.

It goes without saying that you can get virtually any keyboard from the Chingford shops. The main brand names that Chingford have done best with include Hammond, Leslie, Lowery, Fender, Gulbransen, Elka-Orla, Yamaha and Gem.



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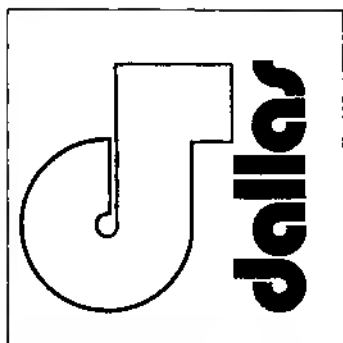
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- Each of the four push-buttons marked "Cancels" offers the choice of the desired effect.



# MUSIC NEWS



NO MATTER how a company is regarded during its trading life, everyone is always sorry when a company is forced to call in the receivers. It's especially sad when the company is John E. Dallas & Sons Ltd. and 1975 was to have been their 100th trading year.

Dallas are still trading, of course, but it's in an effort to realise as many assets as possible and to keep alive two highly successful lines that existed in the company, Hayman and Vox.

Paul Twist, Marketing Manager of Dallas, told I.M. "we're still trading as hard as we can. There's a lot of life left in our products and we're still selling as many as we can."

It's unfortunate that the corporation should find itself in trouble when certain sectors are very healthy. It's a parallel to the Rolls Royce situation, where the car section was booming but was dragged down by other sectors. In this case, the Hayman lines were looking very promising — especially in the States.

One of Dallas' proudest moments was the recent opening of the 57,000 sq.ft. factory and office complex at Shoeburyness. If not the largest musical instrument plant in Europe, it was certainly one of the biggest and undoubtedly the most modern.

"We've had to make 60 of the 200 workers redundant," said Twist, "And the others are on a three-day week. We're completing all the work now in hand and we're able to buy any stock we need to complete items that were in the pipeline."

The figures for the last ten years for John E. Dallas & Sons Ltd., speak for themselves. In 1968 the profit before taxation had sunk to £29 and over the period 1969 to 1973, pre-tax profits rose to £492,000. In 1974 the profits sunk to £50,312.



MIDAS AMPLIFICATION and Martin audio combined to demonstrate their newest P.A. set-up at the I.C.A. in London last month.

Guests of honour were Argent and Pink Floyd and their respective road and sound crews. Midas and Martin have been combining regularly to produce high quality P.A.

systems — Midas concentrating on the mixing console and ancillaries and Martin the speaker system and ancillaries.

The system on show had an output of up to 4Kw with a four-way electronic crossover system. Ten basic channels are incorporated in this system, although Midas mixers offer a wide variety of facilities.



PETE TULETT has been appointed Sales Manager for Rosetti and Company Ltd. Tulett was a founder Director of Simms-Watts Ltd. and he became Director of UK Sales, Simms-Watts Division when EMI took over Simms-Watts in 1973.

He will now be responsible for marketing all Simms-Watts and Rosetti lines. His appointment follows the departure from Rosetti of Dave Simms who was the Sales Director

after the take-over of Simms-Watts. Dave Simms intends to concentrate on expanding his own family retail interests but intends to continue his close personal relationship with Rosetti.

Mick Borer has become Production Manager of Simms-Watts Division and Alby Paynter takes over as Export Manager, in addition to his other duties of Shipping Manager and Purchasing Control.

AMCRON HAVE announced a new Crown power amplifier intended for professional and industrial use but it will obviously find application where any very high but compact power output level is required. Called the M600 Power Amplifier, the unit is capable of producing a mono output of 600 watts into an 8ohm load, and 1,000 watts into a 4ohm load.

The amp includes built-in cooling allowing for continuous full-power operation and a plug-in input board which can be used as the basic elements for a pre-amp, band pass filter or for any other signal shaping circuit which

become a built-in part of the amplifier.

The output stages of the M600 has an output bridge circuit which permits extremely high power levels to be safely maintained. The standard output of the M600 is 70 volts unbalanced.

Coupling two M600's together through a socket provided at the back of each amplifier produces a 140 volt balanced output. This configuration is called an M2000 and produces 2 kilowatts into an 8 ohm load. A peak-catching meter and threshold lights provide the panel output monitoring.



NEIL SHARPE, A C.A., has joined Farfisa UK Ltd. as Chief Accountant. He takes the place of Jim Clark who has now left the company to take up a new appointment.

After qualifying as a chartered accountant in 1973, Sharpe went to work for a firm of accountants in Lincoln before joining Farfisa.

He will be responsible for the complete accounting set-up within the company and he will have a chance of meeting many of the Farfisa Dealers personally at the Annual Farfisa Lunch on April 22.

ROSETTI & CO. have announced five new Epiphone guitars in addition to their existing range. The guitars incorporate a number of design changes including dovetail joints between neck and body instead of bolted joints.

Epiphone guitars are fitted with Gibson strings and undergo quality control checks by Gibson before shipping.

DARRYL WAY, violinist with Curved Air, has managed to solve a problem caused by his perspex violin. Although the violin had good visual appearance, the dense body caused harshness of tone.

Now Darryl has taken delivery of a Yamaha RA 100 rotary tone cabinet which he uses for his violin. He has also added a Yamaha RA 100 to his Fender Piano and Yamaha Synthesiser set-up.



RECORDING IS an expensive business — usually you end up making mistakes and spending a lot of money for the privilege of doing so. Perhaps the perfect answer is the Lamb Mini Studio.

The Mini Studio is the first of its kind. It's a complete package of high-quality equipment which packs down in suitcase-size flight cases and can easily be adapted to almost any specification.

Lamb Laboratories are part of the C.E. Hammond Group. It therefore comes as no surprise to learn that the tape machine supplied in the Mini Studio is a Revox A77 (High Speed). The Revox is perhaps the best two track machine available and it guarantees technical perfection as far as an operator allows.

The basic components of the kit are: The Revox; a Lamb 4-channel mixer; four Beyer mikes; four stands (two with booms); and Beyer DT 100 headphones and all inter-connecting leads.

The Lamb mixer is particularly interesting. It's basically a 4-channel unit which offers full EQ, mike attenuation, pan pots and echo send and it's fully equipped with output VU meters and a limiting system.

It's easy to add extra units to the basic mixer to provide any number of channels and the delight with this unit is that the user is assured of perfect compatibility between all components. In a later issue, we hope to be commenting upon the performance of the Mini Studio.



DJ ELECTRONICS, the Southend-based disco manufacturer, have just announced their most ambitious DJ console to date. Called the DJ Stereo Disco Mixer, it incorporates almost every facility a DJ could ever need.

It's a large unit and it's not really intended for portable use. It's more for permanent operation in a disco, club or dance hall. The DJ who gets the residency and thus the chance of using this system will really enjoy his work.

A couple of I.M.'s staff had a chance to try the first production model of this console during a visit to the Southend factory. The control panel is the epitome of ergonomic design, offering even absolute

beginners (like us) the chance of rapidly gaining confidence. The output is rated at 100 watts per channel and certainly sounds like it!

The cross fade between decks makes the whole operation ridiculously simple and the important feature of this system is the built-in stereo cassette recorder. This allows the DJ the facility of not only adding tape music to his programme, but also the delightful prospect of recording his show and then replaying while he takes a short break to answer the call of nature, have a pint or whatever.

As you might expect, the unit is rather expensive (around £1,000) but it's among the best units money can buy.

# THE OVERTIME IS ON US.

If there's one thing that inhibits a good recording session it's the threat of overtime charges.

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these days.

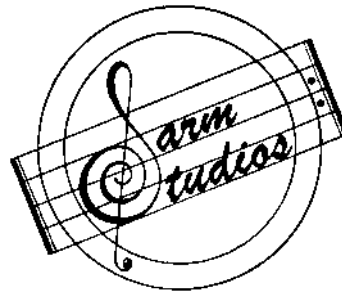
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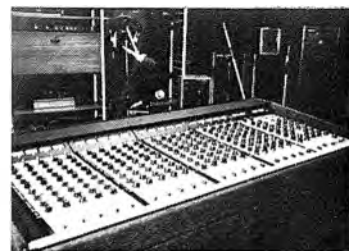
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DON'T BELIEVE that the Stylophone s50S is any relation to the Stylophone that a well known Australian comedian endorsed a few years ago.

It's a new product from Dubreq, the makers of the Stylophone, but it is in fact a mini-synthesiser which sells for under £50. It's so good that many musicians have already added one to their list of keyboards. Rod Argent is among the players who have discovered sounds which are unique to the 350S.

The instrument has two electronic styluses and although the keyboard is not polyphonic, each stylus offers different sounds. Stylus two is a "reiteration stylus" which produces a pulsating beat. Like organ keyboards, the instrument offers a choice of woodwind, brass and string effects in 16, 8, 4 and 2 lengths. The whole keyboard is tunable within a tone. Vibrato and decay controls are also included.



KOKOMO, the band being heavily tipped for a U.K. or U.S. break through this spring, have taken delivery of a new giant R.S.E. mixing desk from C.E. Hammond. C.B.S. records are currently investing more money in Kokomo than anybody else and obviously a little of it goes towards equipment.

C.E. Hammond took over R.S.E. towards the end of last year and they have been concentrating on pursuing the U.S. market that has opened up so invitingly for the R.S.E. brand name. Now Hammond are ready to hit the U.K. and the full-range of equipment is being heavily marketed to the rock field.

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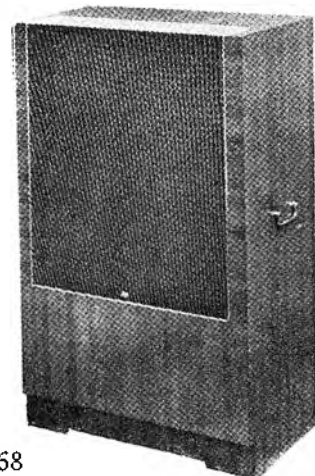
*Cliff Cooper*

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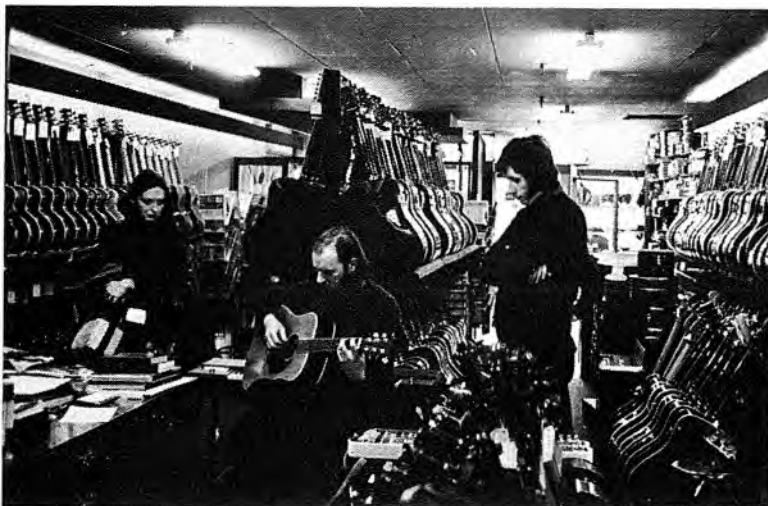
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# DEALER NEWS

**CARLSBRO SOUND CENTRE** of Mansfield are only three miles from the M1 motorway and quite accustomed to having top musicians calling at their new showrooms. Recently Steve Marriott and Justin Hayward were in looking over the quality guitar ranges and each bought a Gibson.

Keith Woodcock, the showroom manager, has noticed quite an upsurge in the sales of quality drum kits and the demand for lighting equipment is increasing.

Personalities calling at the showrooms recently were The Merseybeats, Paper Lace, Alvin Stardust and the Eric Delaney Band. Savoy Brown and Jimmy James and the Vagabonds called in at Carlsbro's Sheffield shop in the Berkeley Precinct.

**DANDELION** of Huddersfield have the new 'SHOW-BUD' range of pedal steel guitars in from the U.S.A.; other specialist lines featured in their studio are ARP and Minikorg synthesisers. Dandelion also specialise in twin-neck and Ovation round-back guitars.

Recently John Lees bought a Fender Stratocaster and Barclay James Harvest called in to discuss their P.A. System. A Peavey bass stack went

out to Be Bop De Luxe after their bass player had been in for a demonstration.

Nick Strut and Billy Clarke are top musicians living locally who buy their equipment from Dixie Kidd at Dandelion. Nick is recording at Look Studios in Denby Dale and Billy is the chief engineer at Box Studios in Heckmondwike, who have a new 16 channel desk.

**LESJAY LIMITED** of Sheffield have had visits from Roy Wood and Gerry Marsden recently, Greengage, a local band doing recording work at the moment, have been equipping at Lesjay's London Road showrooms. Greengage have a hit record out in France.

Phil Jackson, the general manager at Lesjay's, mentioned that synthesisers were selling quite well now and that there was quite a big demand for the Colorsound Doppel-tone and Phase 4 effects pedals. On the guitar scene, Gibson and Fender were out in front followed closely by the Antoria range.

Lesjays are able to give an advisory service on large P.A. set-ups and are specialising in Soundcraft and Canary mixers. Eliminator 1 cabinets are popular and selling well to local bands.

**MACARIS** in Charing Cross Road have found that the market for their Colorsound effects pedal is increasing tremendously. The big favourites are the 'Supaphaze', 'Overdriver', 'Wah-Swell' and Doppel-tone units.

Compact pianos and synthesisers are also going well and CSL copy guitars and Yamaha acoustics are very popular with the bands.

Amongst famous faces that called at the showrooms recently were Hank Marvin, John Farrow, Jack Bruce and Geordie.

**MATTHEWS** of Maidstone are experts in sound systems and amplification products and have a separate division, E.S.E.Hire to manufacture and hire out large P.A. set-ups to professional bands. They have P.A. rigs out at the moment Charley Pride, Kool and the Gang, Ohio Players, The Chi-lites, Bill Anderson and Glen Campbell.

**MUSIC EQUIPMENT LTD** of London, SE5, specialise in good quality second-hand amplifiers and guitars. Ric mentioned that electric pianos were selling well and that disco systems were selling in a big way for home use! We're glad that we don't have his customers as neighbours!



**BEN PAGE & SON (SOUND EQUIPMENT) LTD** of Doncaster are well known for their range of Sun amplification and speaker products. John Entwistle was in the shop recently and ordered a Sun combination amplifier. John is also trying a Microfret Husky bass guitar with Sun equipment on stage sometime in the future.

Genesis are also impressed with their six string baritone Microfret bass guitar that they are ordering another.

Ben mentioned that combination amplifiers are hot sellers, especially the Sun solid stage range, £240 - £420 approximately, from 50 watts upwards.

Guitarists are using echo units a great deal now and Genesis bought two Dynachord units and want a further two for instrument use.

**ROSE-MORRIS SHOWROOMS** in Shaftesbury Avenue were visited by Jack Parnell, Barbi Benton, Cozy Powell and Mike Oldfield recently.

Electric piano sales are on the increase and Martin guitars are selling extremely well; Mike Oldfield bought one incidentally.

The new Marshall solid state range is on show which is causing great interest. A lead or bass 100 watt amplifier from the range retails at approximately £143. A very interesting new impact line at the showroom is the Fibes drums which work out at approximately £575 for a five drum kit.

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**SOUND CENTRE OF CARDIFF** are experts in amplification equipment and instruments and find musicians calling in from all over Wales due to their technical service set-up. Personalities calling in at their retail premises at St. John's Square recently were Paul Jones, Wout Steenhuis and the Bandwagon band. Managing Director Roger Jenkins mentioned that they carry a permanent stock of about 40 Gibson and Fender guitars. Small synthesizers have been selling well recently.

Sound Centre manufacture their own range of custom built speaker cabinets.

**SOUTH EASTERN ENTERTAINMENT** of Lewisham are featuring an exciting new import line from Meazzi, the 'Wooding' drum kit. This is a five drum see-through kit and retails around £295. Also in the Meazzi range is a small practice amp retailing at £21 which can be carried on a shoulder strap. Another interesting piece of equipment is the Computer Echo amplifier for guitar or P.A.

Mike Rossi and Alan Lancaster from Status Quo each bought guitars at the shop recently; Mike bought a twin neck Grimshaw double six and Alan a Fender Mustang. Jean Springate from the Gitter Band was also in recently and bought a Fender bass. Tom Jones' backing band called in for accessories and the roadies from T.Rex bought a Clavinet D6.

**R.S.D. SYSTEMS LIMITED** in London, W8, opened their specialist shop in January and have been visited by many well known professional musicians including Rick Price, Russ Ballard and Ariel Bender. Geordie and Argent are among the bands calling in to discuss matters concerned with P.A. set-ups. R.S.D. specialise in building large professional P.A. systems and also have a hire division. At the moment there are P.A. rigs out on hire to Argent, The Kinks and Babe Ruth. R.S.D. also manufacture their own unique range of custom built studio consoles known as the Mark 1 'S' Range. Simplified versions of these consoles are being made and supplied in flight cases for touring bands.

**TONY SAVILLE** of Manchester has found that big P.A. set-ups are going well with local bands. This is also reflected in the increase in the demand for combination amplifiers and the decrease in sales for the big traditional stack. On the guitar front Gibson and Fender are selling extremely well and the trend towards phase pedals is very noticeable.

The Alvin Stardust Band, the Doobie Brothers and Tower of Power were all in the shop recently. Rabbit, who have a single out at the moment, and Bosworth, a local band who appeared on the New Faces show in January were also in for equipment.



Comsar sound-to-light sequencers are doing extremely well and combination amplifiers are selling in a big way.

**THE FENDER SOUND HOUSE** in Tottenham Court Road is the meeting place for many pro musicians. Hank Marvin, Bruce Welch, John Farrow and the roadies from Deep Purple are just a few of the personalities that were in the show-rooms over the last few weeks. The Bay City Rollers bought a Rogers kit and Roy Wood and Ric Price bought some Fender amplification.

Rod Alexander mentioned that Rhodes pianos were selling well and that there seemed to be an upsurge in sales for electric pianos generally. Combination amplifiers were outselling stacks.

**CLAUDE VENET ENTERPRISES** at Watford can take anything in their stride from air hostesses to Suzi Quatro. Suzi called in recently with the band and bought three amplifiers and a couple of guitars.

Alvin Stardust, The Shadows and Tony Reeves from Greenlade were also in the shop recently.

Claude Venet is a P.A. specialist with an amazing selection of equipment for sale including 15 mixers in stock. They have a fully equipped audio laboratory for testing equipment as well as an acoustic room for rehearsals. Two full-time guitar makers are on the staff and they can tackle any repair or service job. Sun and Acoustic combination amplifiers are doing very well, and a new phase pedal from Ibanez giving a superb rotor sound was going in a big way with local bands. Suzi Quatro was also using a couple.

**WINGS OF BROMLEY** are very well known for their stock of high quality secondhand guitars. They are also known as specialists in guitar making and servicing and do work for celebrated artists such as Jeff Beck.

Wings have a phase pedal of their own design currently being used by The Strawbs and Steve Hillage from Gong.

P.A. systems are a specialty with Wings and they have found that the days when a pair of columns would suffice have virtually finished. Another side of their business is the hire department which also specialises in Traynor equipment on hire. Bonaroo, the support band on the Doobies' tour is using a Traynor rig from the company.

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# STUDIO DIARY



Hensley and Heep at Lansdowne.



Clifford T. in The Master Room.



Ace holed up at Trident.



Floyd recording at E.M.I.

**ADVISION STUDIOS** . . . Greg Lake came into studio 2 recently both to work on the new Emerson, Lake and Palmer album and to produce some tracks for the Italian group Banco . . . Snafu were in recording a new single, scheduled for release last week . . . Zebra recorded their second album, scheduled for April release, with producer Ken Burgess and engineer Martin Rushent . . .

**CENTRAL RECORDING STUDIOS** . . . The reformed Seekers booked most of last month's studio time recording an album . . . The only other artists in were Johnny Goodison, Springfield Revival with producer Keith Potger, assisted by Mick Flynn . . . Oscar Tony Junior was over from the U.S. recording for Contempo Records . . .

**C.B.S. STUDIOS** . . . Argent have occupied a good block of studio time, recording their second album in the space of a few months. Chris White producing Susan Mellan, Steve Taylor served as engineer . . . Mr. Big, a C.B.S. band have been in with A&R man Nicky Graham producing. Engineers Steve Taylor and Doug Bogie shared the board duties . . . Mike Gore and Tony Rivers have been in with Curlie, recording a single, with plans for an album this month. Dick Palmer served as engineer . . . E.M.I.'s New World recorded a single with producer Nick Ingram and engineer Steve Taylor . . . C.B.S. bands and artists in recently include Tony Bird, Domino, Vince Hill and Beckett . . . Russ Ballard is co-producing his own single with Dan Loggins and engineer Dick Palmer . . . Pan's People are laying down a single with producer Nicky Graham and engineer Bernie O'Gorman . . .

**E.M.I. STUDIOS** . . . Pink Floyd and The Shadows have both spent a good chunk of their time in studios 2 and 3 respectively. The Floyd are working on an album, while the Shadows are preparing prospective Eurovision singles . . . Roy Harper has been compiling tracks for his next album with producer Peter Jenner. The backing track for a Cliff Richard single has recently been laid down, in studio 3, with the Shadows producing . . . Dean Ford Ex-Marmalade member and producer Alan Parson have been putting down a prospective single . . . E.M.I. have just finished converting studio 3 to a 24 track set up . . .

**GROSVENOR STUDIOS** . . . Jeff Lynne has been in with the Brummy band Sight and Sound, producing a single which was described as "Satiristic" . . . Yakety Yak and Raymond Froggatt laying down tracks . . .

**I.B.C. STUDIOS** . . . Golden Earring have been in recently recording a single and an album for Track Records. Andy Knight served as engineer . . . Queen have laid down a number of tracks and have also done some overdubbing with engineer Hugh Jones . . . Scaffold recording a new album for release with Warner Brothers . . . Herman's Hermits are making a comeback, and have been in recently . . .

**LANSDOWNE STUDIOS** . . . Uriah Heep have been recording an album, a departure for the band who usually record abroad (the U.S. or France) and return here for mixing and reduction. Engineered by Peter Gallan, the album is due for release on the Bronze label . . . Graham Layden laying down tracks for a D.J.M. single with Senior engineer John Macksworth . . . Mike Gibbs completing work on his album for Bronze with engineer Pete Gallan . . . Heep's Ken Hensley is recording his own album for Bronze . . .

**THE MANOR** . . . Virgin band Comus have been in mixing a single, with Vic Smith and Elías Elías producing . . . French pianist Cyrielle mixing an album with producer Simon Heyworth . . . The Celebrated Artist's Band recorded an album . . . Henry Cow and Slaphappy booked for three weeks, recording a new album . . .

**MARQUEE STUDIOS** . . . The installation of Marquee Studios' new 24 track machine is now finished and stage 2 in the £100,000 redevelopment is now underway. The first person to use it was Gus Dudgeon who is producing the forthcoming Elton John album, tentatively titled Captain Fantastic & The Brown Dirt Cowboy, with engineer Phil Dunne . . . Dudgeon has also been in with the new Kiki Dee Band recording a single . . . Lesley Duncan's new album, produced by Jimmy Horowitz with engineer Will Roper, was recorded at Marquee . . . Alvin Stardust, Gilbert O'Sullivan and Rod Stewart have all been in over the past month . . .

**PYE STUDIOS** . . . Pye's bookings for last month included Kilburn And The Highroads, Sweet Sensation, Slim Whitman, Sylvia, and Petula Clark . . . Tony Palmer has been recording The Button Down Brass at Pye . . . Johnny Wakeman is to be recording an album soon . . . Max Bygraves went into the studios on February 15th for two weeks . . .

**THE MASTER ROOM** . . . Recent installation of an American parametric equaliser has allowed The Master Room to provide a wide range of equalisation tapes . . . John Holt and Ken Booth are cutting an album and several singles . . . Other artists using the studios include Argent, String Driven Thing, The Stones, The Faces, Clifford T. Ward, Andy Bown, Ronnie Barker, John Entwistle's Ox, Barry Shearston, and Ralph McTell . . .

**SARM STUDIOS** . . . Dave Dee was in recently to produce Carl Simmons . . . Roy Baker has been producing the new CBS band: Jet . . . Ken Scott has been in doing some overdubbing with Gilly Lindsay . . . A film score, described by Sarm as "A psychedelic Wizard of Oz" brought Kookie Eaton into the studios recently . . . Pete Dello was laying down tracks with Honey Bus (remember "Can't Let Maggie go"?) . . . Phil Coulter producing a number of songs for the Eurovision Song Contest . . . Other recent visitors include Marty Wilde, Paul Lynton, Tony Macaulay, Barry Blue and Phillip Goodhand-Tait . . . Sarm have just installed a new 3M 24-track machine, doubling facilities for multi track copying . . .

**TRIDENT STUDIOS** . . . Aj Webber was at Trident recently recording a single . . . The Tremeloes mixed a new album recently, with engineer Peter Kelsey . . . Nutz have been in to record and mix a new album, with producer John Anthony . . . Ken Scott has been in twice this month, once to produce Gillian Lindsay and once with Mahavishnu, both times with engineer David McKay . . . John Anthony has been in with Moonrider and Ace, both of whom are recording albums. Ted Sharp was the engineer . . . Queen have been in to mix their sound track for their live show, to be broadcast on BBC, making use of Trident's video facilities . . . Trident will be doing a major piece of refurbishing at the end of the month when they add a 24 track studio, desk and mixer. It will, however, not mean shutting down - the mixing room will be operating while the studio is closed and vice versa . . .



**COLIN BARRETT**

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OVERSEAS DISTRIBUTORS LOOKING  
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**EXPORTERS  
TO OVER 43  
COUNTRIES**

# The Ivor Arbiter Story

## Part 1: Early Days

*IVOR ARBITER'S climb from a basement sax repairer to head of the U.K. arm of CBS, CBS/Arbiter, is a rags to riches story typical of the music industry. Many people were offered the chance of a fortune during the boom years of the early and middle sixties in pop — only a few managed to grab it and survive. Even fewer managed to take the chance and then build upon it. Arbiter's success is really a tribute to years of graft. Here he tells of the years that led up to the opening of his Sound City and Drum City Shops.*

*I first remember you as part of the retail shop trade that existed around the West End in the late '50s and early '60s. How did you actually enter the music industry?*

Well, I think we'd have to go back to when I was ten years old, about 1939. I went to America — I was evacuated and I lived there for four years, and I learned to play the trumpet.

I think my interest in music and musical instruments stemmed from that, plus my father's influence. I was brought up with instruments and music, and I was always intrigued with the mechanics of my trumpet. I can remember taking it to pieces as a youngster.

*Why the trumpet?*

It's one of those things, I don't know really, somebody bought me a trumpet, and I began to take it to pieces and clean it. I was fascinated by it, and in 1943 when I came back to Britain I went to work for a guy called Barney Lubelle, in a little place in Soho Street called The Saxophone Shop. I started off at 35 shillings a week as an apprentice saxophone repairer in November of 1943.

There was a fellow there at the time called Martin Block. His father was a musician, an old friend of my father's, and he more or less taught me the trade, and then went into the air force. I studied under him for a couple of years.

Then I left Barney and opened my own little repair shop when I was 16½ in Kingley Street.

I had my repair shop in the basement, I guess that the rent was about two pounds a week and we used the barber's gas without him knowing!

We started doing repairs for many of the shops in the West End and I worked both night and day for a long time. Eventually Martin wanted to get married and he left and I bought him out for £200. I think I paid him off at about two quid a week for four years or something like that. I then moved the business to Frith Street.

We progressed from there and I then went to a little shop called Lenwood Musicals with Mr. Lubelle again who had come back into the business in a tiny shop in Shaftesbury Avenue.

It had a frontage of about two feet and a workshop in the basement. I worked with Barney Lubelle there as his junior partner. My father at that time became quite ill, he retired from the business and I thought I ought to try and do something. I left and went to, I think it was

78 Shaftesbury Avenue, and I took a second floor and borrowed a couple of hundred quid from an uncle of mine. I hadn't been able to accumulate any money, even though I was literally working night and day. During those days we used to get £3 from the trade for overhauling a saxophone. Today the same thing costs £30 or £40.

My father and I opened this second floor thing and we started buying and selling instruments and I was repairing as well.

A shop became available which we eventually opened in 1957, and I got some photographs of this in the *Melody Maker*. The shop was called The Paramount. We called it The Paramount because I lived in Paramount Court, up the road.

*What lines did you carry then?*

Well, it was saxophone and I spent much of the time repairing. About the time of Tommy Steele, when skiffle was just beginning, I was basically a band instrument and woodwind man. All of a sudden we couldn't get them here.

I made some enquiries about the possibility of importing some guitars and I found that in Holland there were a number of cheap guitar manufacturers and I remember making a phone call about this to a guy in Holland, he was a guy called Koekoek of all things — and I said "You won't know me, but I'm a retailer in London and I understand you make guitars". He said "Yes" and I said "Have you got any?" He said "Yeah" and I said "Right, I'll be over tomorrow morning in a van to collect them".

A friend of mine who's in the dress business had a gown van so I borrowed it and drove down to Harwich, caught the overnight ferry and I got to his place in Amsterdam at 9 O'clock in the morning and I said "I've come to pick up these guitars". He must have thought I was a crazy Englishman!

Anyway, that developed into a regular routine. Eventually, I spent four nights a week on that ferry for nine months and ended up bringing back about 200 a week and then we were travelling around and he became my agent. We started supplying them to other dealers and in those days the kids weren't playing them, they were wearing them! You know, trying them on in front of the mirror and saying "Yes, I like the look of that one". So that was really the beginning, my first taste of what the industry is all about apart from being a retailer.



Frankfurt International Spring Fair  
 British Overseas Trade Board & AMII Section  
 Hall 5 23-27 Feb. 1975

- |       |                       |          |                       |       |                       |       |                       |
|-------|-----------------------|----------|-----------------------|-------|-----------------------|-------|-----------------------|
| 50356 | AMII                  | 50147    | Fenton Weill          | 50162 | Music Sales           | 50250 | Sola-Sound            |
| 50253 | Boosey & Hawkes       | 50358    | General Music Strings | 50256 | Orange Musical Ind    | 50145 | Sharma                |
| 50251 | Carlsbro              | 50155    | Glyn Davis            | 50164 | Playsound             | 50249 | Soundout              |
| 50346 | Cardiff Music Strings | 50153/51 | H/H Electronics       | 50158 | Project Elect.        | 50243 | Terry Gould           |
| 50254 | Cleartone             | 50248    | Hornby-Skewes         | 50358 | Peter & Nicholas Eng. | 50156 | Vitavox               |
| 50252 | Coppock               | 50246    | Jennings              | 50160 | Resiosound            | 50344 | Watkins               |
| 50143 | Compton Edwards       | 50247    | James How             | 50244 | Rosetti               | 50348 | Western Organ Studios |
| 50154 | Dubreq Studios        | 50255    | Marshall              | 50255 | Rose-Morris           | 50151 | Zoot Horn             |
| 50149 | EMS (London) Ltd.     | 50245    | Miller Organs         | 50244 | Simms-Watts           |       |                       |



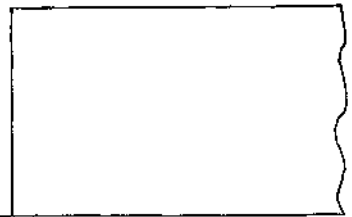
Gangway A

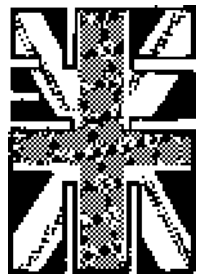
50155	Glyn Davis	50153	H/H Electronics	50151	Zoot Horn	50149	EMS (London) Ltd	50147	Fenton Weill	50145	Sharma	50143	Compton Edwards
50256	Orange Musical Industries	50254	Cleartone	50252	Coppock	50250	Sola-Sound	50248	Hornby Skewes	50246	Jennings	50244	Simms-Watts Rosetti

Gangway B

50255	Rose-Morris Marshall	50253	Boosey & Hawkes	50251	Carlsbro	50249	Soundout	50247	James How	50245	Miller Organs	50243	Terry Gould
50358	General Music Strings Peter & Nicholas Eng.	50356	AMII	50348	Western Organ Studios	50346	Cardiff Music Strings	50344	Watkins				

50154	Dubreq Studios
50156	Vitavox
50158	Project Elect.
50160	Resio-sound
50162	Music Sales
50164	Playsound





Never before has there been a more determined British contingent at Frankfurt. Never before has the British musical instrument industry had so much to offer the world and never before has the world had so much to offer the industry.

Staggering advances in the design of amplification have taken place within the last 12 months and British designers and manufacturers have led the way. British manufacturers need the revenue that is still largely unexploited around the world and the combination of inspired supply and great demand could be explosive.

There'll be a great deal to see round the stands, but the drama will be playing out in the soundproof booths, The Intercontinental and round the Frankfurter stands.

Never before has it mattered so much to the British, never before has it mattered so much to the world.

Everyone's optimistic. The cold front that's supposedly advancing has shaken most into wakefulness and the end result is better products than ever before. An interesting trade fair!

**BOOSEY & HAWKES**

Hawk solid-state amps will be one of the main focal points on the Boosey and Hawks stand. They're proudly offering a wide range of B&H lines which include the well established Laney amps, Beverley Drums, and musical accessories.

Hawk is a new range of amps, but they're constructed from components that have been tried and tested in field conditions over many years. Power ranges are 5½ watt, 15, 25 and 50 watts.

Alongside Hawk, B&H are showing Laney amps. This range includes 60 and 100 watt amps with the special 'Klipp' controls and the range includes P.A. columns and reverb units. Equally well known is the Beverley drum range and in addition to the full percussion range there's a special "Executive" range of cymbals, snare drums and hi-hat stands.

The more traditional side of B&H's exports are represented by Sovereign Bb euphonium the Edgware 564 concert flute and the Edgware 'Sonorite' clarinet. Boosey and Hawkes occupy stands 50752 and 50235.



Hawk Amps by Boosey & Hawkes

**CARLSBRO**

The good news from stand number 50251 this year is the Mini Bin, Carlsbro's newly designed folded horn full range bin. 20in x 20in x 35in, it is only half the size of conventional bass bins and is powered by an Eminance 15" loudspeaker plus two Celestion MF 1,000 H.F. horns. With a 100 watt output, the Mini Bin retails at £113 plus V.A.T., which includes covers and leads.

The Stingray twin channel 130 watt guitar amplifier, with bright and normal inputs on each channel will also be displayed. In addition to volume, presence, treble, middle and bass controls, the Stingray and all the high power guitar amplifiers include a sustain effect controlled by a foot switch. The Stingray Super also includes reverb and tremelo controlled by the foot switch.



Carlsbro's Mini Bin

Both Stingrays are available as combination amps fitted with two heavy duty 12in loudspeakers. Like all Carlsbro solid state amps, they have a rear panel fitted with two speaker, two slave and one pre-amp sockets, as well as leads, covers and foot switches.

The Marlin 1042, a 130 watt P.A. amplifier with reverb providing four dual inputs—each with volume, treble and bass as well as reverb and effects switches are also on display at Frankfurt. A matching Slave amplifier, which boasts less than 0.05% distortion at 130 watts into 4 ohms and a power band with ± 0.5 db 30Hz-15kHz.

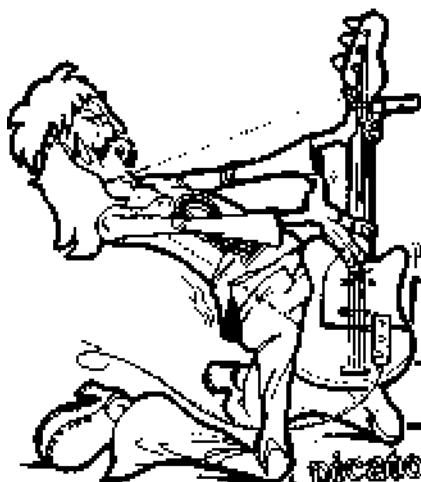
Rounding out the Carlsbro display are their wide range of loudspeaker cabinets, horns and bins for all purposes, and their valve amplifiers.

**CLEARTONE**

Once again, it will be C.M.I. amplification that is the main feature at Cleartone's stand number 50254. But this year, there is a difference.

A new, comprehensive range of solid-state amplification units, including 5, 10 and 15 watt practice amps, 50 and 100 watt Lead and Bass amps, a 50 watt P.A. amp and a 100 watt Master P.A. amplifier, 100 and 250 watt slave amps and an eight channel mixer, are all on display for the first time this year.

Cleartone's range of cabinets will also be on show, among



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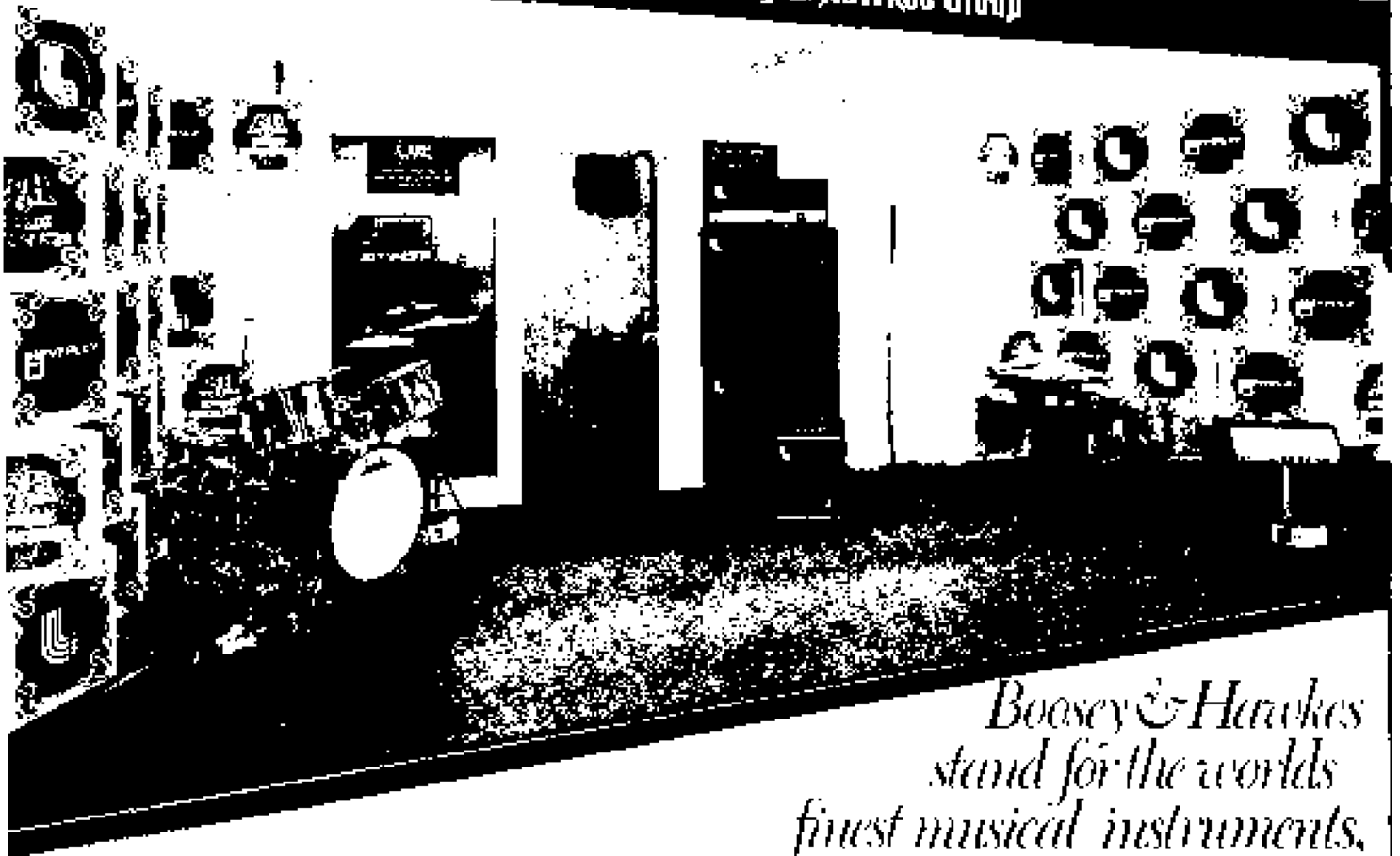
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# **BINSON**

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*Binson A60G TR-S Stereo Amp*



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THESE AND ABOUT 60 OTHER BINSON HIGH QUALITY SOUND RE-ENFORCEMENT UNITS ARE NOW AVAILABLE IN THIS COUNTRY. THE RANGE INCLUDES ECHO MACHINES, P.A. AMPS, SLAVE AMPS, GUITAR AMPS, SPEAKERS, GRAPHIC EQUALISERS AND MORE.

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them the 1x18, 2x15 and 4x12 (both of these are available in Lead and Bass versions), the 2x10, 2x12, 4x10, and 6x10 columns. This last item is suitable for both P.A. and lead guitar.

With the exception of the practice amps, the new range is fitted with auto-transformers which allow them to be used with almost any cabinet or combination of cabinets of any impedance, still producing the maximum output.

An added bonus with the 50 and 100 watt lead and bass amplifiers is the opportunity to purchase them in combination form, with the speakers and amps in the same cabinet.

Both the CMI line of electric guitars and accessories will also be on display. This later assortment includes Sound/Light units, Graphic Equalisers and Autowah pedals.

#### CBS/ARBITER

The mighty CBS/Arbiter company spreads itself across three stands at this year's fair.

Stand 50447 has the largest display where Henry Gilbert and CBS Musical Instruments, Fullerton and CBS/Arbiter GMBH, Marburg combine to present their many well known kinds which include Fender Guitars and Amps, Rogers Percussion and Rhodes. Many new items will be unveiled on the stand.

Arbiter Amplification is the centre point on stand 51329. The range includes amps with solid-state, valve and battery-driven designs ranging from 10 to 100 watts. Particular attention will be paid to the new portable carry amp which has an output of 10 watts plus reverb.

Also of great interest on this stand will be the Arbiter Classic, Jumbo and Electric guitars as well as the many instrument accessories from the company.

On Stand 50164 there's a range of musical toys and pre-school instruments which must be one of the widest ranges of these type of instruments

available. The range includes guitars, drums, disco units, tuned percussion, ukes and harmonicas.

#### COMPTON EDWARDS

The Pianotron Piano-Plus, the new touch sensitive electronic piano with a 7¼ octave keyboard from Compton-Edwards, will occupy pride of place at their stand in Frankfurt, number 50143.

The Piano-Plus features the standard piano tone, as well as harpsichord and synthesizer tones, and also includes automatic tuning and automatic transposing.

Compton-Edwards will also be exhibiting their full complement of church organs, from the Partita de Luxe, with its computer capture setter action, through the mid-range Canozza, to the compact Minuet.

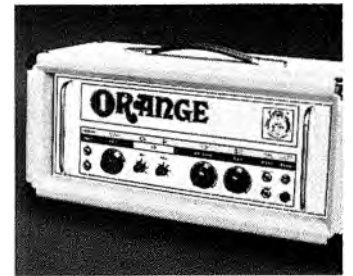
#### DUBREQ

So convinced are the people at Dubreq that they have a winner in the Stylophone 350 S that they are devoting virtually

all their space at stand 50154 to this mini-synthesiser.

The 350 S offers the user the whole range of orchestral sounds — woodwind, string and brass instrument sounds are all available in 2, 4, 8 and 16 ft lengths. The monophonic keyboard has two electronic styluses and also offers reiteration. The keyboard includes decay and vibrato controls, and allows control for tuning within a tone.

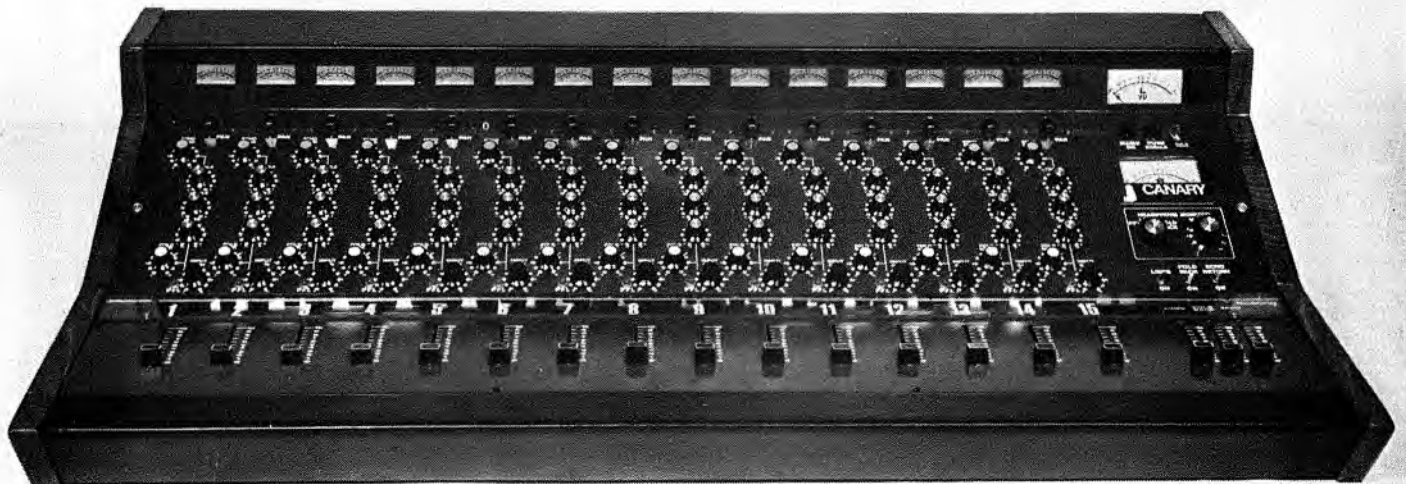
Perhaps the most noteworthy statistic of the 350 S is its price. Dubreq are retailing it for under £50, and believe it to be ideal for situations varying from



Orange Graphic Valve Amp

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rock gigs to the family's sitting room.

#### EMS (LONDON) LTD

It is with considerable pride that Electronic Music Studios will be exhibiting two new models of synthesisers. The most recent addition to the Synthi range, the Synthi-P is an improved and updated version of the Synthi-A, and E.M.S. are sure that it is both the smallest and most versatile portable synthesizer on the market today.

Joining the Synthi-P at stand number 50149 is E.M.S.' new Synthi-E. The Synthi-E is designed for educational purposes, and its low price puts it well within the budgetary limitations of school systems, while its credentials as a synthesiser are impeccable. It offers both a full set of standard controls and a touch-strip method as well.

A Quadrophonic Effects Generator, a device which permits the user to move sound between four loudspeakers,

automatically twisting or spiralling an electronic signal between its four speakers. This can result in a number of effects, including explosions and other doppler-type sensations.

#### GEN. MUS. STRINGS

It is the Picato range of guitar strings, and especially the completely new Picato bass guitar strings, which will be on show at Frankfurt this year by General Music Strings. This new bass string will be available in both long and medium scale, and joins the existing range of bass strings already offered by Picato.

All the brand name musical instrument strings manufactured by G.M.S. will be on display at Frankfurt, including the Monople, Ambassador and Red Dragon ranges.

Stand number 50358 will be shared by G.M.S. and The Peter and Nicholas Engineering Company Ltd., who will be exhibiting a number of new lines of disco unit stands, high level speaker stands, table top

model microphone stands and a range of goose necks, as well as their established lines of microphone stands and accessories.

#### H/H ELECTRONIC

An amplifier claimed to belong to "a new generation" of amps is introduced by HH Electronic at this year's fair. Based on stands 50153 and 50151, the company also boast several other new products for the fair. These include an echo unit, a mixing console, a dual concentric column and an add-on horn.

The new amp has been the result of development in circuitry techniques and HH say that it reacts (via an audio signal processing circuit) to lead, bass, organ or synthesiser sounds in a very new way.

The echo unit offers single or repeat delay and this is controlled by a slide fader and the signal is governed by a limiter/compressor.

Despite gloomy forecasts on the economic situation, HH

inform us that they are increasing production by 40 per cent in the next two months and obviously these new items will be of prime importance in their production schedule.

#### HORNBY-SKEWES

Produced especially for introduction at this year's exhibition is the new range of Herald guitar strings by Hornby Skewes & Company. Colourfully packaged and mounted on eye-catching showcards, the Herald strings are available for Classic, Electric, Bass, Folk, Country and Western and 12 String Guitars, in complete sets only.

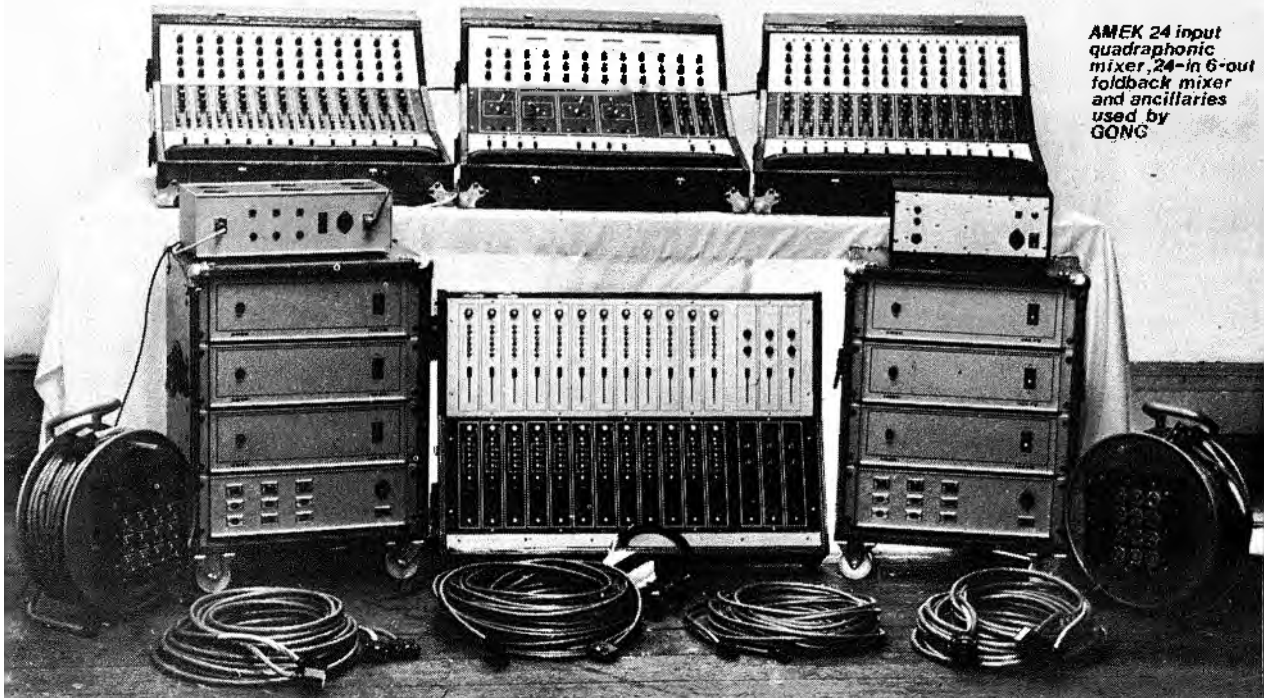
HS will also be showing their range of school glockenspiels. 8, 12, and 13 note



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Yes! 150 watts RMS from our 5 channel P.A. Amp with the sort of facilities found on many mixing desks. Facilities on each channel include GAIN, BASS, TREBLE, PRESENCE, REVERBERATION GAIN, MODE SELECT which enables either reverberation or echo to be selected independently per channel. *INPUTS* include MIKE, ECHO SOUND and RETURN and FOOT SWITCH. *OUTPUTS* - LOUD-

SPEAKER, TAPE, HEADSET, POWER AMPLIFIER, LINE OUTPUT. The maximum rating is 150 watts RMS into 4 ohms.

Talking of channels; when you cross the other one to Frankfurt, come and see us. We've got a great range of equipment as well as a custom-built service—and it's selling like mad! See you there.

**Custom Sound** Custom House, Arthur Street,  
Oswestry, Salop.  
Telephone: Oswestry 59201/2.



diatonic models, as well as two 21 note chromatic models will be available. The 13 note diatonic and one 21 note chromatic are fitted with dampers.

Chime Bars, a recent addition to the Hornby range will be on display as well. Individual Glockenspiel-type notes comprising a tuned metal bar mounted on a special resonator tube, the Chime Bars are available in a range of 25 individual notes, and also in sets of 13 or 25 notes.

Hornby Skewes range of Miles Platting competitively priced amplification equipment, from guitar and organ to P.A., amplifier and loudspeaker units, both in 50 and 100 watt output ratings, will be displayed. They are the conventional valve type, and are fitted with Celestian speakers.

A comprehensive range of amplifier and musical instrument accessories, such as Zenta model reverb and mixer units, microphones, drum sticks, amplifier leads, loudspeakers, conductor's

batons, guitar and recorder bags, and the Hornby model guitar straps, kazoos, miniature bagpipes and other musical novelties round out the Hornby Skewes stand, number 50248.

#### JAMES HOW

The new line of Rotosound Super Bass strings will be exhibited by James How Industries at stand number 50247 in Frankfurt. Specially designed to offer the musician extra band width for increased power, but without surrendering harmonic control, the Super Bass strings will complement the established line of Rotosound Swing Bass Strings. The latter are included in the Rotosound Custom Gauge, which will also be displayed at Frankfurt.

A number of "goodies", among them the Rotosound Tee-Shirts, will also be on show at the How Industries' stand.

#### ORANGE

The Graphic Valve Amplifier is the good news from Orange

on stand number 50256 at this year's Fair. Encased in high-density marine plywood, which in turn is covered in vynide, and sporting a carry handle which is tested at 150 lbs., this amp features high and low inputs, frequency analysing control, bass and treble controls, boost, echo send and return and a slave output.

This is not the end of Orange's goodies for Frankfurt. The Super Power Combination, available in either 80 or 120 watt R.M.S. set-ups. The aforementioned is coupled with two heavy-duty 12 inch speakers, and is available with or without built in reverberation and the price includes a water-proof cover.

Orange's Custom Reverb Unit, a self-contained unit designed to be used with any amplifier, is equally effective when used directly with an instrument or with the echo send and receive units of a P.A. Together with the Custom Reverb Twin, which is designed primarily for use in a studio

and houses two 12 inch speakers, the Custom Reverb Unit rounds out the Orange exhibition quite nicely.

Orange will of course also be offering their proven range of cabinets, columns, P.A.s, mixers and disco units.

#### PLAYSOUND

Stall number 50164 at Frankfurt will frame the improved range of musical toys and pre-school instruments offered this year by Playsound. Playsound boast that if it can be rattled, strummed or thumped, it will be on this stand. Guitars, a new and improved junior drumset, ukuleles, harmonicas, as well as tuned percussion instruments and disco units will all be displayed.

Playsound have worked in conjunction with CBS/Arbiter to upmarket their entire range of goods. They will also be represented at stand number 51329.

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# TALK OF THE MUSIC WORLD 1975

**Dynacord & Echolette**



## SOLID STATE, 120/80 WATTS, PORTABLE SOUND SYSTEM

consisting of mixer unit, power amplifier and multi-head echo/reverb. unit; 6 separately mixable inputs; separate volume, bass, treble, and reverb. controls for each input; level switches "high - low"; master controls for volume, bass and treble; echo return controls; switchable limiter; controls for echo tune and echo duration; echo/reverb. switch for pre-set reverberation; modulation indicating instrument, switchable for power amplifier and reverberation; connectors for tape recorder, output, headphones, and monitoring; monitor control; modern, self-supporting cabinet of polyurethane foam plastic; rear panel with cooling ribs and all input and output jacks. Easy-to-service by plug-connection of the three sub-assemblies.

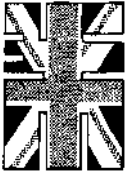
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CONTACT U.K. DISTRIBUTOR for Service, demonstration and supply of all Dynacord and Echolette products. P.A. and instrumental amplifiers, Echo and Reverb units, speaker combinations.

## THE DYNACHORD SOUND MAKES SENSE

THE SPECIALIST IN HIGH QUALITY MUSICAL MERCHANDISE

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### PROJECT ELECTRONICS

Products of particular interest at stand number 50158 will be the new Dave Simms Disco-Units, and the Liquidator II Effects projector, which has created the most excitement at the Project Electronics pitch.

The Liquidator II is designed so as to allow independent use of the large (6 in.) effects wheel and the smaller effect cassettes.

Coupled with the Project "Add-on" units, which readily fit the Liquidator, the user has a large number of projected effects and variations at his fingertips. The 2,000 hour halogen lamp allows the Liquidator to be used for either portable or fixed installations.

The August range, Project Electronics' budget priced amplification equipment will also be on display. Chief among this range are the 100 watt R.M.S. P.A. amplifier, with four microphone inputs, featuring individual volume controls plus master bass, middle and treble controls and

an overriding master volume control.

Coupled with the August 2x12 in. P.A. columns, this P.A. amplifier presents a compact and economically priced P.A. system.

### RESLOSOUND

Stand number 50160, Reslosounds pitch at this year's exhibition, will be featuring the latest Reslo Radio Microphone Cabarets, as well as the latest range of Dynamic Microphones.

The completely new range of communication microphones, currently being installed in London taxis, and a wide range of radio transceiver module equipment will also be on display.

### ROSE-MORRIS

One of the most exciting displays in Frankfurt this year is the new range of Marshall solid-state amps. Jim Marshall has kept his lab team busy for eight years trying to develop a transistor amp with the "Marshall Sound" and it is only

now that Jim is happy with the result. The range is naturally on display on the Rose-Morris Stand, number 50255 along with the many other well known Rose-Morris items.

The Marshall 100 watt amps (both lead and bass versions are available) boast all the usual and well loved Marshall features such as a front panel with master input and volume control combining both channels, a treble boost switch for overdrive and distortion effects. The back panel has a slave output, a direct injection output for feeding a mixing desk, and an echo socket.

The 100 watt transistorised bass amp has all the advantages of the transistorised lead amp, except the treble boost and studio switch.

A compact 8x8 in. P.A. speaker cabinet, capable of handling 60 watts through its eight Rola Celestion P.A. speakers will also be displayed. This sports a double-angled front panel offering bi-directional output distribution.

Sold in pairs, the combined impedance of the cabinets is rated at 4 ohms.

### SIMMS-WATTS

Four new amplifiers from Simms-Watts will grace the Rosetti display at stand number 50244. The P.A. 100 watt 4-channel amp; an all purpose 100 watt amp with built-in fuzz control; a 100 watt P.A. amp with Hammond fuzz control; and a special design, so new that nothing is being said until the unveiling in Frankfurt. All the amps are solid-state.

The introduction of compact units fitted with high-frequency horns suitable for use with guitars, P.A. or discos extends the current range of speaker cabinets, and foremost among this new range is the H100, which is fitted with an R.C.F. 15 in. 100 watt speaker plus four high-frequency horn units. The engineers at Simms-Watts are rather pleased with this last item, which they believe will meet the demands of musicians, vocalists and D.J.s.

# DAN ARMSTRONG

TAKES SPECIAL PLEASURE

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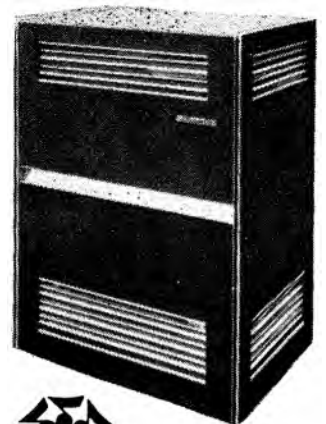
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# Now you can change record-speeds without changing record-speeds.



We've done away with the old turntable speed-control, on this very advanced Philips GA209 record deck.

Simply by placing a record on the turntable the correct speed is electronically chosen and the pick-up lowered gently into the run-in groove.

At the end of the record the turntable stops and the arm returns to the rest.

This facility ensures that both the record and stylus are fully protected.

In manual operation, the pick-up can be positioned over the grooves and lowered by means of a touch control.

The mechanism permits very accurate positioning. Controlled by a servo motor via electronic touch controls, it can be operated whether the deck is used manually or as a fully automatic deck.

Electronic control makes sure that the turntable speed is kept constant.

Separate fine speed controls for 33 1/3 and 45 rpm. allow the record to be tuned to the pitch of any musical instrument.

The photo-electric stop switch is completely soundless and frictionless.

High stability and insulation against shocks and vibration are ensured by the floating suspension of the

turntable and pick-up arm.

The tracking error of the practically frictionless pick-up arm is very small.

Side thrust compensation is adjustable for all playing weights for both spherical and elliptical styli.

The top cartridge from the Super M range, the GP412, is supplied as standard.

Shown in manual position to illustrate control panel.



## PHILIPS

Simply years ahead





The existing Simms-Watts Disco range will be on display and there will be demonstrations of all equipment in a soundproof booth.

#### SHARMA

Three completely new models from Sharma will catch the spotlight at stand number 50145.

The smallest of these new speakers is the 650, which features the new Audio-Max speakers. Next in line is the Sharmette Professional, with revolving horns and 100 watt Goodman bass speakers.

Showpiece of the range is the 5,500 from Sharma. The 5,500 boasts 2 x 100 watt Audio-Max speakers, and 2 x 50 watt pressure horns.

Sharma will also be displaying their new Combo De Luxe, a foot controlled pre-amp, as well as their usual range of equipment.

#### SELMER

An entirely new range of solid-state amplifiers, with

outputs of 15 to 100 watts (R.M.S.) will be the focus of attention at Selmer's display represented by the American firm Norlin (parent of the Gibson Group). Selmer's new series is lead by the Super Reverb 30 Combo Amp. Featuring two channels (four inputs), a specially designed reverberation unit and two heavy duty speakers, this new amp is equally suitable for stage or studio.

The introduction of the 15SS amplifier was Selmer's answer to the musician's demand for a small but efficient unit which can also double as a stage or studio amp. It was designed especially to eliminate "white" noise and electronic hum, and sports a single channel with a 13in x 8in elliptical speaker and a power output of 15 watts.

The latest range of Kentucky organs, including the 101 Adventurer, the 201 Challenger and the 301 Explorer, all of which feature automatic rhythm rhythm, are on display for the

first time ever in Frankfurt.

Selmer's Melody Maker range of low priced brass and woodwind instruments will be on show as well. New additions include the Super Melody Maker Trumpet Outfit and the Super Flute Outfit which will make their debut at this year's exhibition. The full range of Saxon guitars and Sellond Latin Percussion instruments will also be available for trial and demonstration.

#### SOLA SOUND

Three Phaze units which offer additional effects previously obtainable only in the recording studio are the centrepiece of Larry Macari's Sola Sound Stand.

Chief among these is the Coloursound Phaze Pedal 4 Segment Phaze unit. In this unit, the phaze effect is speeded up with the action of the pedal, while straight sounds are actuated by a foot switch.

The Doppeltone Five Segment Phaze Unit boasts two circuits with phaze and bubble.

The speed of the phaze is variable, with the use of a slider pot. The second circuit bubble is also controlled by a slider pot, and provides an accentuated phaze sound plus a distorted ring modulation sound.

The Supa Phaze, a seven segment phaze unit with a wider range of phaze than either of the two above-mentioned models, will also be at the forefront of the Sola Sound Stand. In this unit, the speed of the phaze is controlled by the pedal's angle.

All of the above units may be used in conjunction with the electric guitar, electric organ and pianos or P.A. vocal units.



Larry Macari's Supaphaze Pedal



Studio Sound Mixing Controls as supplied to the NORWEGIAN OPERA COMPANY.

#### Abridged Specification:

Mic I/P noise - 128 dbm; Max mic gain 80 db; Max mic I/P level + 2 dbm, line + 26 dbm; Max O/P level + 20 dbm into 600 ohm at 0.05% THD, typically 0.02% at + 4 dbm; Frequency response + 0.5 db from 20 Hz to 20 KHz.

A full range of modules are available giving facilities from standard to comprehensive, and a modular chassis system allowing variable format from a 6 I/P - 2 /P, to a 30 I/P - 24 O/P desk. Penny & Giles faders are fitted as standard and PPM metering to BBC or DIN specification if required.

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For use with electric guitars, basses, pianos and organs, the Chuch-A-Wah, housed in a steel pedal case, provides a novel effect. It is a special type of sound filter which is triggered by the volume of the instrument. The switch is foot operated and the greater the input signal, the greater the effect.

Sola Sound will of course also be displaying their wide range of amplifiers, especially the new Mighty Atom 5 watt practice amp, microphones and mixers, and the complete range of Colorsound Effects.

#### SOUNDOUT

A new, rugged and extremely durable power amplifier with an output of 180 watts rms is the newest exhibit at Soundout Laboratories stand, number 50249. This complements the existing range of discotheque consoles, speakers, amplifiers and accessories, which includes the Series III disco console, available in either mono or stereo.

Soundout's recently developed a full range exponential horn enclosure, specifically designed for the Disco/P.A. market, and this will also be on display.

#### TERRY GOULD

Tuff-Nail, a concentrated liquid for strengthening the finger nails of guitarists and improving their natural resistance to damage, will attract a good deal of the attention at stand number 50243, the pitch belonging to Terry Gould International.

Terry Gould's workshop will also be displaying their complete series of elastic Capos, with models designed for the banjo, six string, curved fingerboard, twelve string guitars, as well as an extra strong Super Capo for continuous professional use.

English Saddlers Leather has many uses, and Terry Gould have found an ideal application for it in their various range of guitar straps and slings, varying from standard to extremely soft leather, with brass buckles, and adjustable wooden toggles.

#### VITAVOX

Focal point of the Vitavox display at stand number 50156 will be the new 4kHz. This new horn provides for the first time the ability to create horizontal sound dispersion from a vertical horn, making a sound previously available in a complex of horns available in one horn for the first time. Designed for use with the S3 Pressure Unit from Vitavox, it is ideal for use in the upper audio ranges.



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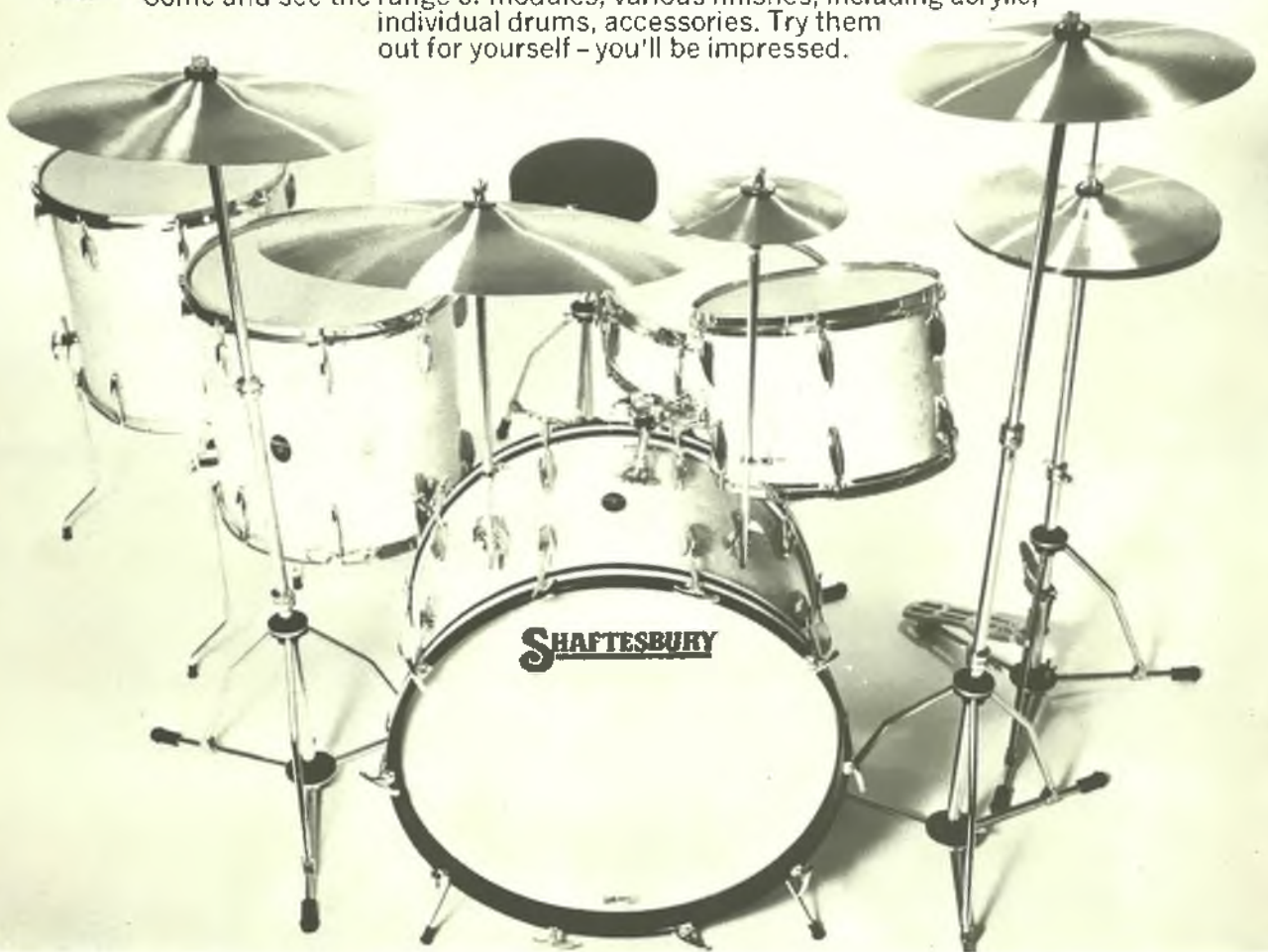


# Rose-Morris

music is our business

## SHAFTESBURY

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



## CLANSMAN

Military drums par excellence and used by many of the finest bands around the world. We have a specialist department within our organization dealing with marching band instruments, full accessories, ceremonial equipment and heraldry. For anything in this field come and see us at Frankfurt.

# Marshall



Brilliant design. British craftsmanship – add the name Marshall and you have a range of amplification equipment that's the envy of the world. All the latest Marshall developments will be on show at Frankfurt.



## Shaftesbury RED CALLAN Guitars

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



Whether it's on-stage or disco amplification, come over to Marshall. British made and renowned throughout the music business, Marshall give you a complete choice of equipment. So if you are playing the Albert Hall or DJ-ing at the local disco, your reputation depends on a totally reliable system. Depend on Marshall. Shown on the left is the Series 2 12 channel stereo mixer, just one of the Marshall Professional PA. stereo range.



Rose-Morris & Co. Ltd,  
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London NW5 1NE.

# How to keep the musical excellence you've already paid for:

## Your tape system

The tape equipment of your system is your musical memory bank. It is the one area where only the best makes sense. Choose carefully, select a recording instrument that neither adds nor detracts from the sound you put into it. Few machines really meet this requirement. The Revox A77 does – and by a safe margin.

## Your tape recorder and your money

A truly professional quality tape unit is your wisest audio investment. It will last for years and years.

Witness the number of Revox machines built more than 20 years ago that are still in service! It's hardly surprising then, that Revox recorders command very high prices second or third hand – if you can find them available!

Revox owners seldom change – other than to a later model Revox.

It's also interesting to note that our warranty records show that on average our users have bought 2 or 3 other makes before choosing Revox. Then we read the lament "I only wish I'd bought a Revox sooner."

## When you play it later, will it still sound the same?

At first sight this could seem an unnecessary question. It's not though. In the course of time a high fidelity enthusiast upgrades one or more units in his system.

With time, rising affluence plus advancing technical innovation in all aspects of audio, will bring better reproduction within the scope of all.

The recordings that you make now could, therefore, sound even better in the future – when, as finances permit, you add a better amplifier or loudspeaker to your equipment.

Conversely, a poor recording made now will sound really inferior when exposed to more exacting playback.

With the Revox A77 you will retain the excellence of every recording to enjoy now – and perhaps appreciate even more in the future.

So visit your nearest Revox Dealer for full information and a demonstration.

## Record it on a Revox A77

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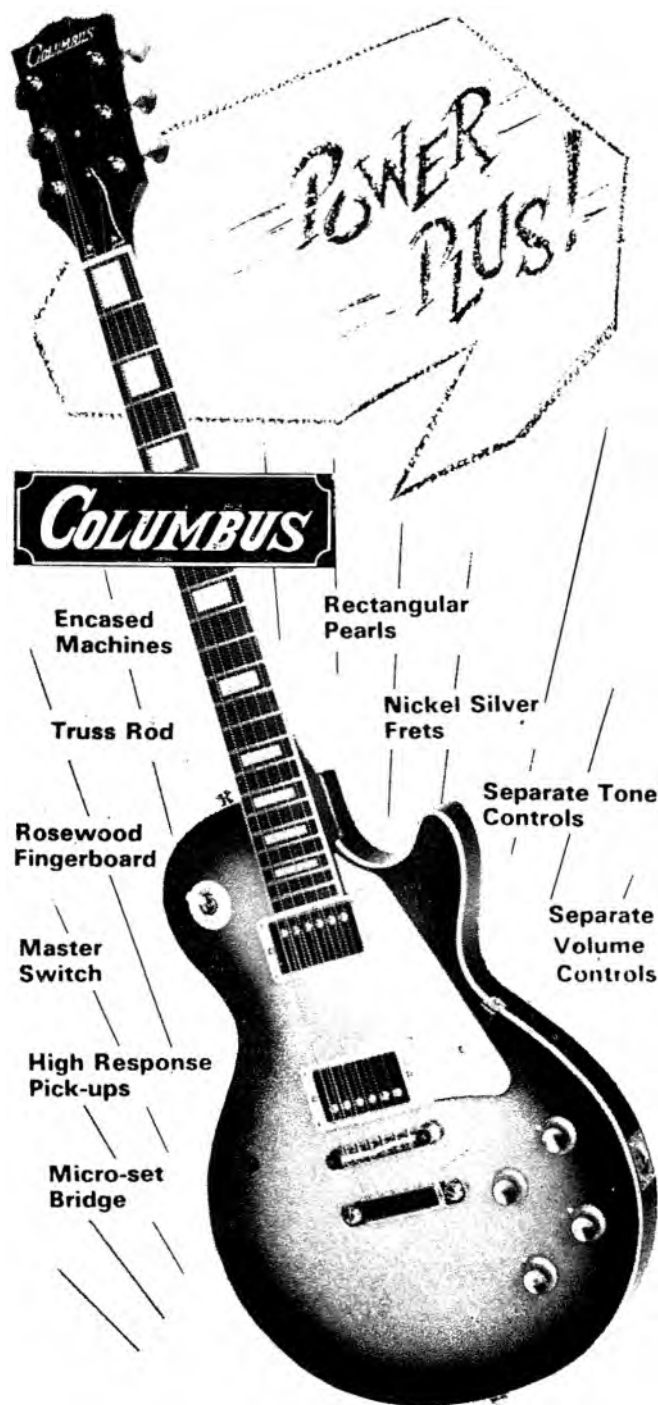


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Wrd.	250.56 165-210
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Sid.Bs.1 p/u	190.08 120-170
Elec.Sid.1	
c/way 2 p/u	285.12
S100 Ster.	
Wrd.hnd.	
cvd.bdy.	
design.	262.65
S100 Ster.	
Wrd.	231.55
Sid.Elec.2	
HB p/u/h	237.60
Sid.Elec.2	
HB p/u	216.00
Sid.Elec.2	
HB p/u	172.80 120-185
Sid.Elec.1	
HB p/u	129.60 85-100
D/ictm.12 str.	
(maple)	501.12
Ctm.12 str.	
(maple)	440.64
Jumbo	
12 str.	328.32
Fik.12 str.	293.76
Std.12 str.	216.00
Navarre Jbo.	
(rosewd)	457.92
Navarre Jbo.	
(blind)	371.52
Navarre Jbo.	328.32 160-195
B'grs.Fk.	293.76
B'grs.Fk.	
(Maple)	293.76
Aragon Fk.	
l/h(Nat.)	199.04
Aragon Fk.	
(Surbst)	181.44
Aragon Fk.	
(Nat.)	181.44
Troubador	
Fk.l/h	161.02
Trb'dor Fk.	146.88
D/I D'ngt.	
12 str.	362.88
D'ngt.12 str.	293.76

5 str.G bjo.w/	
Rsntr & f/cs	66.96
1 str.tnr.bjo.w/	
Rsntr. & f/cs	61.93
Sov.5str.G bjo.	
w/Rsntr.&f/cs	80.35
Sov.4str.tnr.	
bjo.w/Rsntr.	
& f/cs.	77.00
Grd.conc.12str	63.61
Rgl.D'ngt.	
12 str.	105.46
Tnr.Gtr.	50.22
Grd.Conc.Fk.	
H6390	41.85
Grd.Conc.Fk.	
Mahog.	53.56
D'ngt.H6690	53.56
D/I Grd.Conc.	82.02
Sov.Jbo.	88.72
Rgl.D/I D'ngt.	95.41
Opus X Jbo.	150.66
Opus V D'ngt	150.66
W.M.I.	
ACOUSTIC STL.STR.	
K.75	7.95
G.101	9.95
K.200	11.95
K.230	13.95
K.116	11.95
K.320	15.46
K.145	15.45
K.155	16.95
K.440	19.95
K.450	19.95
KD.28	27.50
K.520	29.95
K.520-12	34.50
K.530	29.95
KDG.70	34.50
KDG.88	66.00
KDG.812	69.95
NYLON STRINGS	
KC.265	11.95
K.112	11.95
KC.333	15.95
KC.366	17.95
KDG.60	47.50
ELECTRIC GTRS.	
KET.220	24.50
KE.120	18.50
KET.210	23.50
PEDAL STEEL	
Student S10	350.99
S10 Pro	662.03
S11 Pro	718.19
S10/D10	714.95
S11/D11	766.79
D10 Pro	888.83
D10/11 Pro	939.58
D11 Pro	991.43
SHO-BUD	
6164 Pro.114	1029.24
6155 Pro.11	923.40
6153 Pro.	899.64
6160 Pro.111	712.80
6150 L.D.G.	712.80
6148 Pro.	606.96
6140 Pro.	606.96
6139 Pro.	502.20
6138K	413.10
6138	382.32
6152	299.16
EMMONS	
Pro D10	739.80
Pro D12	833.27
Pro S10	490.67
Pro S12	547.80
GS10 Student	285.00
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This slimline solid six-string electric is just one of twelve Columbus models priced from around £30 to £60. Folk, Country Western, Jumbo, electric six-string and bass guitars. We've pin-pointed the specification but you have to SEE the polyester finish, to HEAR the brilliant pick-up response and to FEEL the ease of action. We invite you to compare the Columbus models with instruments up to four times the price. Send for catalogue today then ask for Columbus by name at your local dealer.

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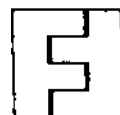
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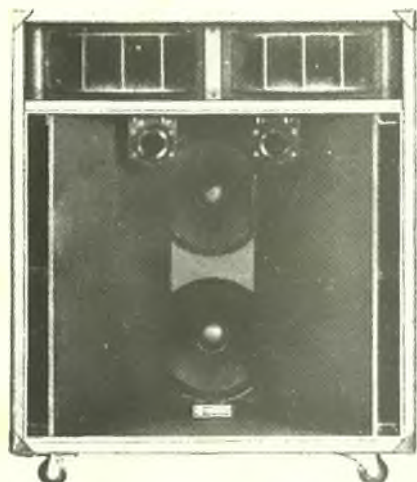


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