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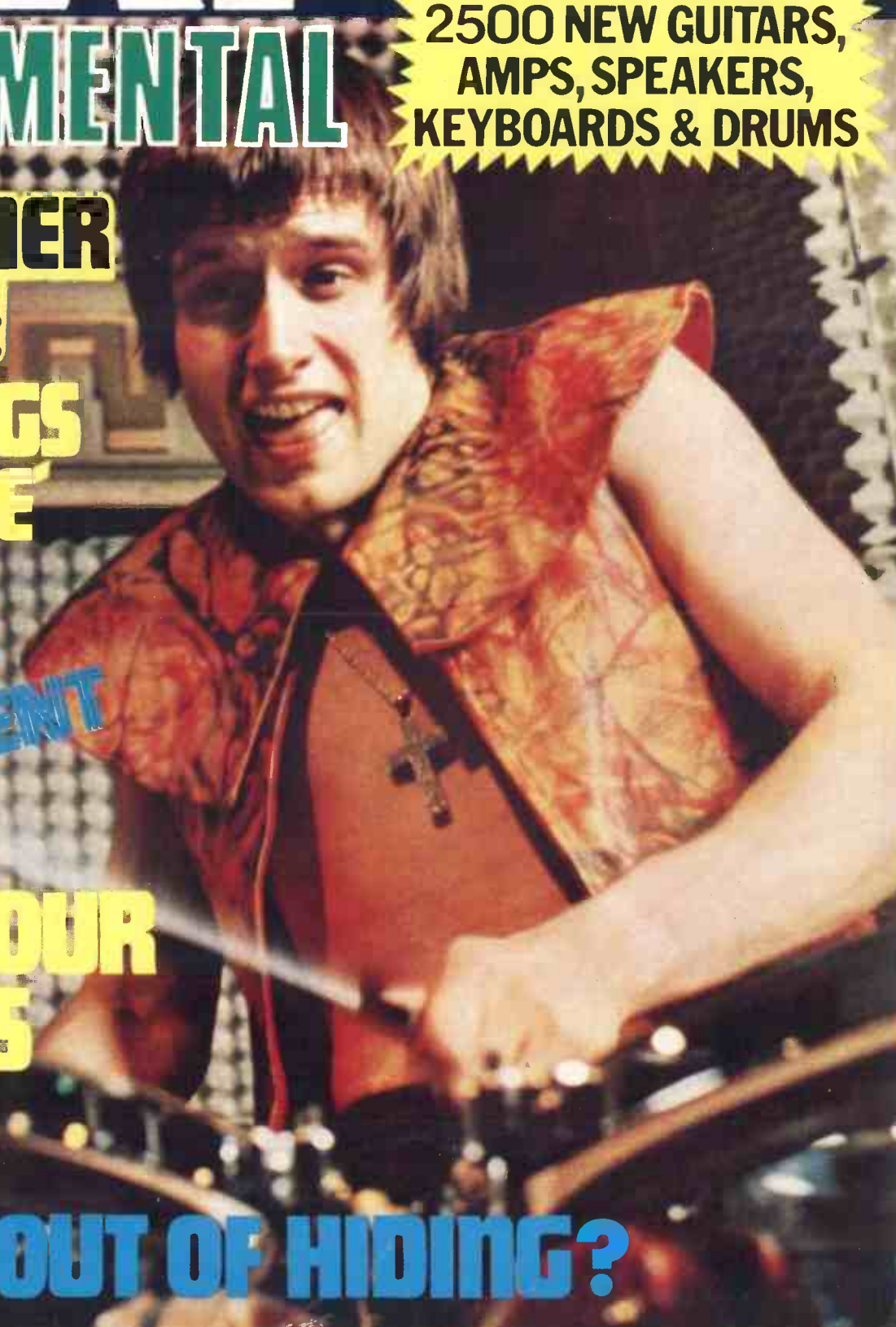
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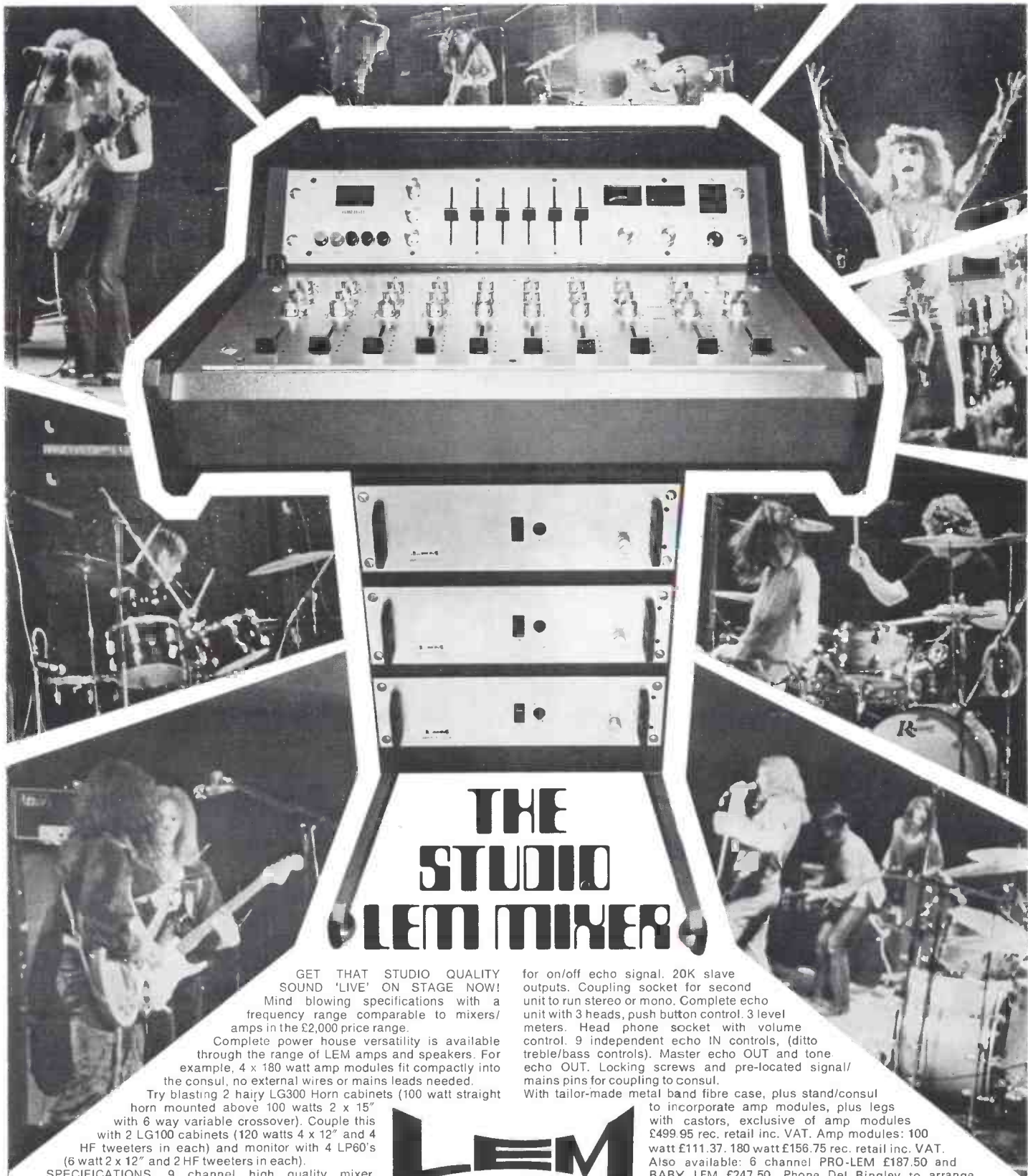
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CLAPTON: OUT OF HIDING?



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YOUR LETTERS

TUTORS

Dear Sirs,

Could you please recommend any tutors for the intermediate guitarist and also any ones on jazz.

Yours faithfully,
Stephen Drake,
Castleford, Yorks.

We had a word with Mr. Browning at Scarth's Ltd., 55 Charing Cross Road, London W.C.2., and he recommended several tutors and also gave the retail prices that were current at the time of going to Press.

As far as tutors for jazz guitar are concerned, there are several very good ones on the market. He recommends The Wes Montgomery Jazz Guitar Method (£1.50), the Mickey Baker Jazz Guitar Method (two vols. at 90p each), and the Joe Bass Guitar Style (£2.50).

If you're interested in jazz guitar, you probably require a good plectrum tutor. Recommended works are the Ivor Mair-

ants Guitar Tutor (95p), Charles McNeil's Modern Guitar Method (95p), and Mel Bay's De-Luxe Guitar Position Studies (£1.50). These are all intended for the guitarist who has reached an intermediate standard. As far as classical finger-style is concerned, Sophocles Papas Classical Guitar Method (£1) was strongly recommended.

HONKY-TONK

Dear B.I.,

I am a keyboard player, and after recently buying a new electric piano, I have an old upright which I would like to convert to a honky-tonk pub-type sound. I have heard that this can be done with drawing pins in some way. Is this right, and if so how should I go about it.

Yours faithfully,
Roger Chatham,
Yelverton,
Plymouth.

Drawing pins are very simple and effective. All you do is press them into

the felt hammers where they hit the strings and start playing.

FANE

Dear Sir,

Could you give me the address of the Fane loud-speaker company, because I am planning to use their speakers and must know cabinet sizes and construction methods.

Yours sincerely,
C. Rimmer,
Langwith, Notts.

The Fane Acoustics Company is at Hick Lane, Batley, Yorkshire.

MARTIN

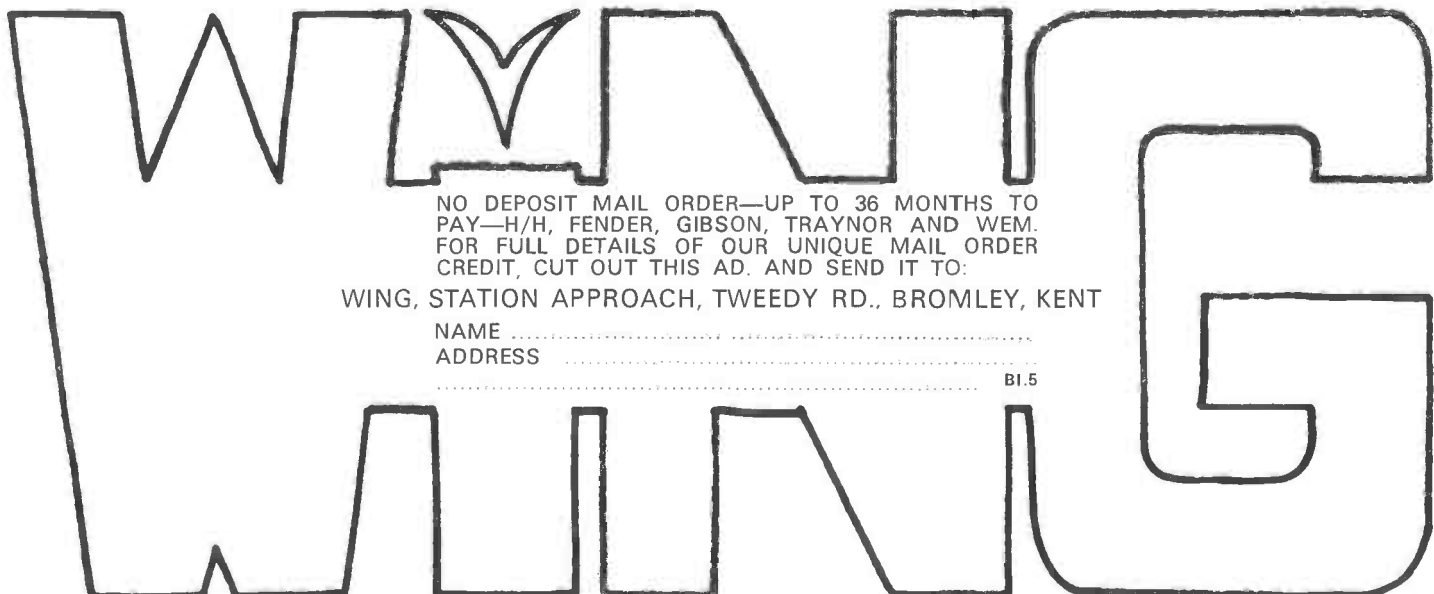
Dear Sir,

I found your two-part Martin Story very interesting, particularly as I have recently bought a near-new D 28. But since I've bought it I've been able to compare it to a much older D 28 which belongs to a friend, and mine doesn't seem to have the same mellowness and clarity of tone. Is this because of

new manufacturing techniques, or will mine develop better tone as it gets older?

Yours faithfully,
Brian Moore,
Winnersh,
Berks.

Del Robinson, who wrote the 'Martin Story', says: 'Acoustic guitars definitely develop a better tone as they get older, particularly if they are played regularly. As far as I'm aware no changes have been made by C. F. Martin and Co., in the design and construction of the D 28 other than the body-shape variation mentioned in the article. As far as improving tone is concerned, as the wood matures you'll probably find your instrument getting louder too. This is one of the reasons why the older Martin guitars are so sought after today. Prices asked for old D 28s and other Martin guitars are often higher than the cost of a new example, and in time your D 28 may also appreciate in value.'



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AND QUERIES

BENT NECK

Dear Sir,
I have recently bought an old steel-string acoustic guitar, but unfortunately the neck seems slightly bent. Although I didn't pay a lot for the instrument, I would like, if possible, to straighten it. Is there any way I can do this without paying too much?

Yours faithfully,
Paul Wright,
London N3.

You don't say whether or not your instrument has a truss rod – if it has, and the neck is not too warped, adjustment of this may straighten it. Otherwise you'll have to take the frets out, plane and smooth the fingerboard, and then refret. This latter method requires skill, but if done accurately, will make the fingerboard completely true. It's also worth checking why the neck has warped – either because of the strings being too tight, or a fault where

it joins the body, or just neglect – these factors are important when repairs are being made, to ensure it doesn't happen again.

TUNING

Dear B.I.,

I am lead guitarist in a local band, and play a Fender Stratocaster. But the problem is that when I have used the tremolo arm a few times the strings, particularly the G string, go out of tune, sometimes in the middle of numbers. I use ultra-light gauge strings. Is there any way I can stop this detuning happening?

Yours faithfully,
Roger Wills,
Wolverhampton,
Staffs.

Tremolo arms can always cause this problem, particularly if you use it a lot. Live recordings of Jimi Hendrix show that he too suffered from this problem. Unfortunately there is no way to just stop it hap-

pening, but if you give the strings a lot of windings on the machine heads and (when re-stringing) stretch them by hand a few times, it should help. It's also worth remembering that pulling the tremolo arm up – and therefore stretching the strings – will be more likely to detune them than when pushing the tremolo arm down, and just slackening the strings.

DONOVAN

Dear Sir,

With regard to your album review of Donovan's *Essence To Essence*.

Firstly. What kind of a review is it when the reviewer (whoever that may be) makes stupid, childish remarks about an album?

His job, surely, is to inform people what the album is like, whether it be heavy, light, folk, jazz, etc.

Secondly, has it ever occurred to the person in question that there may be certain people (like myself)

who like Donovan and his music. Surely, when reviewing a record, as he has done, it is bound to put people off buying it and, therefore, reduce sales.

If your album reviewer doesn't like Donovan, that is purely up to him, but please tell him to hold his opinion to himself.

Lastly, I have bought this album myself and find it very beautiful, nice to listen to, well performed, well written and sung.

And whether Donovan does sing *Rising Falling Form* a few times is completely irrelevant.

I have always bought your magazine and have found it useful and informative, but I am afraid that after reading such trash as the review concerned, I will not buy it anymore.

But I will continue to buy Donovan's wonderful albums anywhere.

Yours in disgust,
Marc Ellis,
Strood, Kent.

Come off it Donovan, we'd recognise your handwriting anywhere! – Ed.

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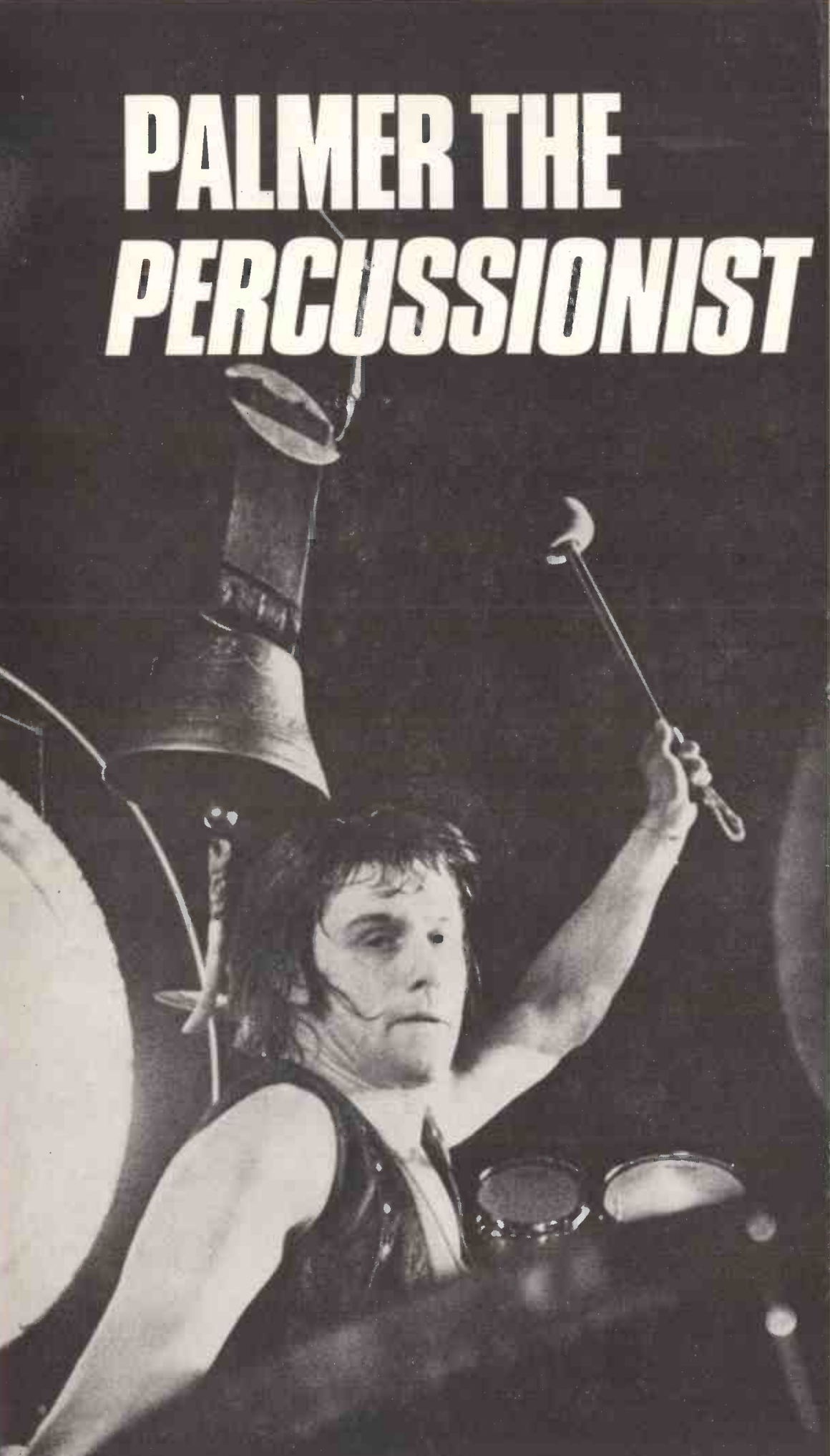
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PALMER THE PERCUSSIONIST



'I've made it my hobby, my work, my life. Music is everything to me.' Appropriately enough that's a quote from one third of the world's most successful group ELP.

Carl Palmer was voted top drummer of the world in 1970, 1971, 1972 and again last year in several polls. But seemingly that's not enough.

'When they voted me the top in 1970 I thought that's great, but they're only putting me there because I'm with ELP, the next year I felt a little better about it and now I can accept it's because they rate me, but I wonder if they really see me as a percussionist or as a member of ELP.'

MACHINE

One thing you can't call Carl Palmer is a drummer. 'Being a drummer is like being a doctor who can only fix your body down to your waist, it's no good at all. I think you have to be a percussionist to achieve anything worth while.'

Of all the rock circuses currently touring the world, ELP are the richest, the most technically advanced and many thousands would say the most musical. It's a giant money making machine that is perhaps the ultimate example of mass appeal being converted into mass marketing.

The tons of winking and gleaming electronic gadgetry assembled on stage fulfil the same role as the flashing coloured bulbs on the big-top poles used to. Carl Palmer boasts the largest drum kit ever assembled and is a pioneer of electric and synthesised drums.

For such a giant superstar, Palmer's a diminutive man with an edgy and nervous manner. Talking exclusively to *Beat* Carl revealed his inner fears about gigging.

NERVOUS

'The only way I can keep fresh for performing is to put it completely out of my mind until I actually go on stage. I mean if I've got a big performance lined up for the evening I'd be a nervous wreck if I thought about it all day. I go to karate classes and my instructor explained how it works. If you let your mind dwell on something you start to use up your energy on the subject and by the time you have to play the freshness has gone. But if you put the event completely out of your mind until you are immediately about to go on stage the whole thing comes on fresh and the adrenalin surges and that makes for a good performance. It's like fighting really, you need a

total commitment at the one time.'

For someone who's gigging all the time there must obviously be some form of mental formula to avoid the crushing boredom of the-gig-hotel-plane-hotel-gig-hotel syndrome.

'There's two important things for me on tour. There's the morning practice - I try to do about thirty minutes, and then I go all day not thinking about music until I get to the gig. When I get there I see the practice pads set up in the dressing room, go on stage to check the gear and only then do I pick up a set of drum sticks to loosen up.'

Carl you've been at the top for a long time now, you've played endless tours, are you bored?

'I'm a bit bored with audiences, yes. Often we've been giving them everything we've got and we get nothing back. I know I must play to a certain standard but it's hard to give them the bit extra that I want to give. British audiences are the worst in that respect, I'm terrified of playing in front of them. We've got to do these Wembley dates and I just know they're not going to make it easy for us. Other audiences, American especially, let you know that they appreciate a particular drum break or something and that really pushes you along, but the British fans are too inhibited to let you know what they think, they're scared of clapping in the wrong places.'

TERRIFIED

'I'm terrified of British audiences for that reason. Somehow it's so much harder to play to them. At the end of the show they're up on their feet and going crazy but it's a hell of a slog getting there.'

Few drummers (sorry percussionists) make it in such a big way as Carl Palmer. Perhaps he had the most incredible amount of drive as well as talent. If so does he still have it?

'Oh I think so. I'm a little older and the drive is for different things now. When I talk about going on stage like Lionel Hampton and playing vibes, that's the sort of drive I've got now. I'm not a vibe player but that's the sort of thing I'd like to aim at.'

'My greatest ambition now is to be accepted as a percussionist by the jazz people. I'd really like to win the polls of a magazine called *Downbeat*. I think that's a poll worth winning. The rock polls are made up by little girls in Sheffield saying 'He's Carl Palmer, he must be good.'" But if I could get somewhere in the *Downbeat* poll I'd be really excited.'

Because ELP are such a giant

band perhaps their image obscures a clear view of the individual musicians.

'I don't think people recognise the value that I do have as a musician. They've recognised it within ELP, but I've never had the recognition I've deserved. I think I've introduced a lot more things to rock than anybody else. I've introduced electric drums, that took me two years you know, I've built my own drum kit, that must be everybody else's dream. I've covered a lot of aspects, I've even got the showy thing. When I want to express myself completely I suppose I'll have to start a Carl Palmer band. But that would help me as a composer rather than as a drummer.'

DRUM SOUNDS

Credit should certainly be given to Carl for achieving some previously unheard of drum sounds. He explained about his electric kit.

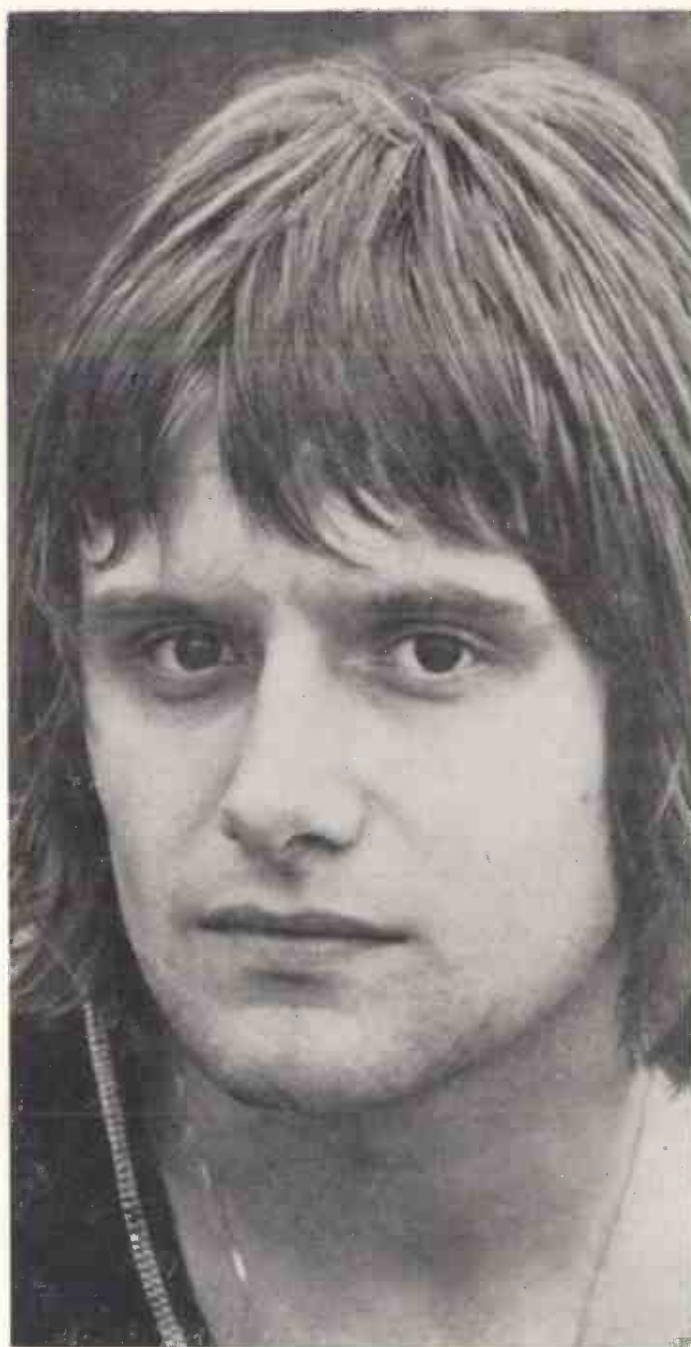
'I have eight very small synthesisers, about the size of a little cassette player. Each one has its own particular programmed sound. Each synthesiser is wired up individually to a drum and they're wired up in such a way that there's a contact mike and a little pre-amp inside the drum. This is entirely separate to the acoustic mike that is wired into the PA. When the percussion synthesisers are switched on the noise is picked up by the mike and fed to it's own synthesiser which in turn produces a certain sound. You hit the next drum and that starts one of the other synthesisers which makes a different sound. The whole lot is switched on from a foot switch.'

'I've tried getting a mike that responds to pressure so that I can get different sounds when I played at different volumes but it can't be done. Bob Moog and I spent a long time trying to get it to work but you can't get a sufficient degree of separation on stage. When you hit one drum all the others are triggered off.'

'What I have done is developed something so that I get a sequence of notes - maybe 14 - that are triggered when I strike one drum. I'm not into controlling a synthesiser panel while I'm playing. I don't want to stop using the sticks but I don't mind using my feet to control synthesisers.'

STIMULOUS

'On stage I have the natural acoustic sound of the drums mixed in with the synthesised sounds and that way you get some really interesting sound. When I'm in a section where I've got the electric drums switched on I



usually mix the sound so that the electric drum is forward with the natural sound behind.'

The stimulus of playing with a band of ELP's stature must be enormous. But does Carl consider that other musicians can bring out different or better things in his playing?

'Yes I do. I've just come across a great musician recently, Colin Hutchinson. He's the bass player with Back Door, they toured with us recently. I recorded with him, Ian McDonald of King Crimson and an American guy called Joe Walsh in LA recently. We recorded an up-tempo shuffle together and it was really good.'

'One of the things I've always wanted to record is the *Rites of Spring*. Stravinsky is extremely

percussive and I'd like to do that on an album of my own if ELP didn't want to do it. A few bits of it have been used, like in Walt Disney's "Fantasia" but I mentioned it to Keith and we may get round to recording it. Bartok is another composer that offers some good opportunities. We did "Barbarian" on the first album of course.'

CONDUCT

'I'm not sure whether I'd conduct something like the *Rites of Spring*. I might have to use a conductor who's familiar to the orchestra, but I would certainly write the whole thing around the percussion family.'

RAY HAMMOND

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CAT ON THE MAT

PRESS conferences tend to produce a tense, unnatural atmosphere. Maybe that's why Cat Stevens looked uneasy, perched as he was on the carpeted ledge surrounding his 'love-pit'. (How else can you describe a circular, softly-upholstered hole in the middle of the living-room floor?) He sat cross-legged like his statuette of Buddha, picking out questions like chocolates and rejecting or throwing back the ones he didn't like, with graceful waves of his sun-tanned hands.

Teaser And The Firecat, Tea For The Tillerman, Catch Bull At Four and now *Buddha And The Chocolate Box*. Cat loves visual titles. In fact, sometimes he creates the picture before the title, as in the case of *Tillerman* where he drew the picture, then thought of a title and finally wrote a song on the subject.

MYSTICAL

In the case of the new album, his reasons for choosing the title were suitably mystical. He was on a plane journey and the only articles in his immediate possession were - you've guessed - a statuette of Buddha and a box of chocs. He suddenly thought that if the plane were about to crash, these would become objects of great importance to him in his final moments and he set his mind to

trying to puzzle out a significance.

'You mean you can actually meditate about a box of chocolate?' some disbeliever asked. 'You can find enlightenment in a bit of crumpled paper, in anything if you look into it long enough,' was the enigmatic answer.

Cat's interest in kids is well known in his neighbourhood where he is on great terms with all the local children and takes a great interest in the children's home at the back of his street. Although he doesn't want to have a family of his own 'till the time is right', he explained, 'I've seen *me* grow up. I'm very attached to children and I've seen the sort of things that can happen. It's too easy to accept things. One must change all the time. That's what kids do and it's important they change so as not to be like their parents.' He reiterates this in *Oh Very Young* where he says: 'There'll never be a better chance/To change your mind.'

Perhaps it was this urgent desire not to stand still that made him launch into his controversial last album, *The Foreigner*. He feels quite emphatically that it was not a mistake and announced that he intends his next album to be

another 'concept' one. Why then has he back-pedalled with *Buddha* and produced an album of short songs which takes him straight back to his earlier form?

INFLUENCE

'It's like I went away for a while with *Foreigner*,' he explained, 'and I didn't want to go too far. *Foreigner* was enough for that time. I knew I had to come back and say to the people who liked my earlier albums, "don't worry, I'm still here".'

So the public are a big influence on him, but that's not the only explanation for his apparent compromise. 'Before *Foreigner* I was always working about two or three months ahead in my mind. *Foreigner* was bringing me up to date so that I could start again, like a kind of recycling.' Has he learned anything from the album's commercial failure? 'Yes, in a way. I had a block about a certain kind of music. I always wanted to create a funky thing and I proved I could do it, but I realise now that I'm not meant to do it.'

Someone remarked that it did seem out of character. 'I don't

know why,' mused Cat. 'I can play it and feel quite detached from it.' Now he just feels that everyone took it too seriously. It was not the result of any great traumatic experience (or, if it was, he's not saying). He wasn't trying to do for music what Albert Camus's *L'Étranger* did for literature. He insists that it's not even the sort of album you have to sit down and listen to. No, 'I think it's obvious and very simple'.

It also marked a stepping-stone for Cat in that he released it on the first take. 'Normally, I wouldn't want anyone to listen to the first or second take,' he admitted.

Foreigner is now in the past. Even more significant changes have been going on which make *Buddha And The Chocolate Box* far from being a blast into the past, a definite path in a new direction or, rather, a crystallisation of certain developments which have been apparent for some time.

Cat isn't turning out the melodic commercial numbers that he used to. Since *Catch Bull At Four* he has been putting more and more aggression and attack into his voice and playing. He won't let his laid-back numbers lay back, but urges them along with his highly idiosyncratic phrasing which often goes right against the flow of the line. Only on *King Of Trees* does he let the poetry speak for itself.

And another thing. Whereas he has always meditated gently on the state of the world, now he is coming close to preaching which gets quite uncomfortable on a number like *Jesus* which, incidentally, he says is his favourite song on the new album. His commentary on the belief behind this song was hard to grasp in a room full of cross-questioning people and would probably take a course in meditation to understand anyway.

Perhaps it will be plainer to a few people by now because there was a plan in the air for Cat to appear on one of those late night religious TV talk-in programmes. But what is important is his acknowledgement that he has spent a long time assimilating his personal beliefs and is at last trying to clarify them in public.

'When I did the album I knew I'd taken a step towards materialising thoughts that had been there for a long time. It's been building up since *Mona Bone Jakon*, since the illness. I think now's the right time to open up.' **LORNA READ**



CLAPTON: THE



SO Eric Clapton, the most remarkable living guitarist of his generation, plans to be back among his disciples again very soon. For, if promoter Bill Graham has his way, Clapton will be on the road for a series of concerts in America by the summer and thus end his self-imposed isolation from the scene since the memorable Rainbow concert over a year ago.

Clapton, along with the late Jimi Hendrix, has been placed in a category far above that of any mortal musician and is in a position now where he can coolly command as much for a single concert or a series of dates as that other legendary recluse, Bob Dylan — but at what price?

Long ago, Eric passed from the ordinary into the very special and before long on to an unenviable situation as a guitarist of super-human dimensions. The claims, of course, were false, but the cries of 'Clapton is God' persisted.

From then on poor Clapton left the heady days of the Yardbirds as plain or 'Slowhand' to a time when the crushing pressures of the idolaters were unconsciously beginning to dictate the future his career would take. In effect, the very people that sought to praise Eric to the heights, drove him into the sort of semi-retirement and seclusion he suffers today. You can almost say that Eric's fate was set as far back as the Yardbirds, he'd begun to earn a name for himself as a white guitarist who could interpret the blues at a time when the emphasis was on feeling and understanding the depth of the black musician's art.

With Paul Samwell-Smith, Chris Drega, Jim McCarty, and Keith Relf in the original mid-Sixties' Yardbirds, the first lines for the ever-widening Clapton style were being laid. Just like a young prize fighter's technique is something you learn very early, the frills and polish come later with experience.

At this time Clapton's playing was strong and steely with a tough Freddie King feel to it, but at the point he joined John Mayall's Blues Breakers his style had moved on, was smoother, much more controlled, almost economical.

With Mayall, Clapton was getting deeper and deeper into his original love for the blues and enjoying the chance to indulge himself in the works of the great blues men like Robert Johnson and Elmore James. John must have

FIRST SUPERSTAR

played a great part in Eric's advancement here, too.

His style now had a cut and dash that put new life into a very old form of music, he managed to rip into the toughest blues without sounding 'breathless' and while Clapton was a great innovator in his own right, he drew strength and inspiration from those around him as well as from his inner progression.

And it was this drive to move and reshape his playing that led to the formation of Cream. There was a certain rigidity about the music the Blues Breakers were playing and the natural thing for Eric to do was expand, stretch out and move into a band that would allow for his growth.

He formed Cream with bassist Jack Bruce and Ginger Baker on drums and this provided Eric with a sort of free-form, instrumentally-orientated band he needed. It had a strong overlay of what you might call blues/rock which allowed them the chance to enjoy mass popularity while indulging themselves in more intricate and fast-moving jams.

TOWERS

Cream's success travelled hand in hand with the fans who proceeded to build higher and higher towers on which to place their guitar idol. The music Cream laid down certainly shocked a lot of people. One of the truly innovative bands of the 60s, whose music is being copied even to this day. Soon Cream were feted as the greatest band in the world, Clapton's fluidity and melodic qualities merely added to his rich talents, he now began to blossom and could handle any mood without distress – the notes were often clustered but never cluttered, he employed only the meagrest of flashiness and was now challenging the world's guitarists in a way that Hendrix had before him.

By now the super group had reared its head. Cream was on its way out and at the death Clapton stayed with Ginger to form Blind Faith with Steve Winwood and Rick Grech. It furthered what Cream had originally worked for, but from a critical point of view – media and public – it was a pure case of overkill.

Though Cream had managed to survive the undying, overloaded praise that followed it, Blind

Faith, after a short time, became completely submerged beneath it, their creative prospects drastically shortened by the excitement they caused.

Within a few years Clapton had innocently created, like Dr. Frankenstein, a monster that would ultimately destroy him. Eric had become the first solo superstar and whereas many musicians could cope with the accompanying pressures, he quietly faded into isolation. The guitar god had been silenced.

The next hard playing came through Delaney and Bonnie. It was the first real attempt for Clapton to forget the legend and just play again and Eric felt, quite wrongly of course, that playing within a band would take the spotlight off him.

His playing reflected this a little, too. Whereas he'd always stood out above the rest here he was content to stay in the middle of the band and work from there. His playing had mellowed further and the statements were short and sharp, gelling into the smooth running unit of the band.

But this outing gave him the confidence to get a band together for himself, although it was under the sort of faint protective veil he'd employed with Delaney and Bonnie. He titled the band, Derek and the Dominos and included old buddies Bobby Whitlock, Jim Gordon and Carl Radle. The thin disguise worked and again Clapton began to look more relaxed and at home on stage.

The tune he wrote with Gordon, 'Layler', is a perfect memorial to that progression, showing the warmth and tenderness that he had acquired; a more lyrical and openness about his playing that hadn't always been evident. Eric was at ease again and sufficiently confident to take over the vocals, the poise and up-front guitar of old Cream days was there, too.

But whatever the crushing pressures that played on Clapton, they returned and back he scurried into seclusion. But the very fact that he still continues to make the odd sortie, like Bangla Desh or the Rainbow gig, only helps perpetuate the Clapton legend.

● **Clapton's return party – Page 27.**



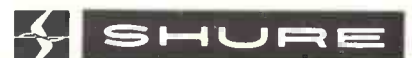


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PROMOTING YOURSELVES — HOW TO DO IT!

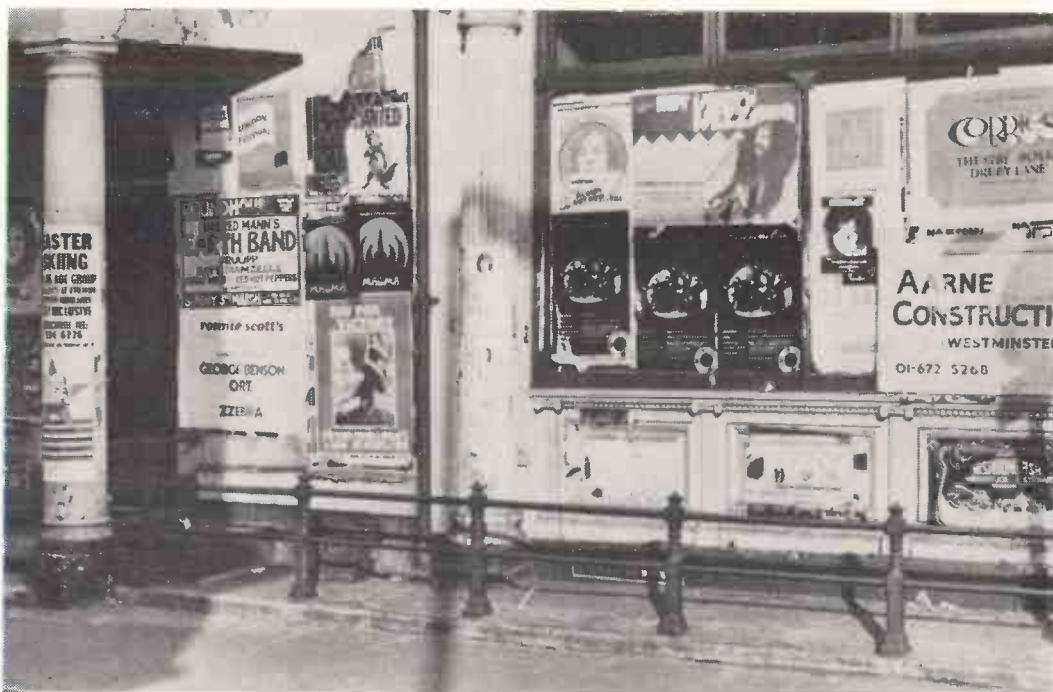
PART 2.

LAST month *Beat* examined the idea of promoting your own gigs and looked at some of the problems associated with setting up such a venture. This month we look at the problems of publicity and 'on the night'.

Having fixed your venue and date, the job of arranging the publicity starts. It's no good the gig coming to public attention six weeks before the date — they'll never remember. Three weeks before is plenty of time. The traditional method of rock advertising is flyposting — perhaps it's rather fitting that it's a very fly-by-night affair. Remember that you are usually committing an offence when you flypost. Putting up a poster on a derelict shop probably doesn't break a criminal law but lays you open to a civil action from the owner of the premises. Posting on publicly-owned sites can put you into direct confrontation with the law.

Whether or not you choose to violate by-laws and similar for your gig is up to you. The police usually adopt a fairly aggressive policy on behalf of property owners suffering from poster defacement, although prosecution is not an absolute certainty. It's your decision. Remember, however, that if you flypost in a metropolis it's not only the police you have to be concerned with. Many large towns have organised flyposting teams operating on the fringe of the law and covering their sites or posters can possibly lead to the sort of trouble any sane person runs away from. So watch it!

There are many methods of publicising a gig other than by buying paid advertisements. Local papers are always much more ac-



Flyposting can often lead to a confrontation with the Law. It's your decision

cessible than is generally realised. A good photograph of your group (and be extra careful that it is of publishing quality) and a story about a group member cutting short a holiday to play for local fans, or delaying a wedding or similar theme (use your imagination) will often get a picture and caption story which will probably include a useful plug.

Don't ignore local radio stations in your area — it might take a bit of hammering but you'll probably pick up a mention if you present a story that the station can hang your plug on. Remember papers and all media must have a reason for publishing — just announcing your gig isn't good enough (unless you are Deep Purple).

Advertising only works as an accumulative effect. If you spend £6 on a single column inch advert in your local paper you might as well throw your money on the fire. It is said that 50 per cent of all advertising is an ab-

solute waste of money, but you never know which 50 per cent. If you take a classified advert for your gig and you've got a picture story in the paper there's a chance that some readers will connect the two. Let them see a third mention and you're on the way to making a possible kill. In other words the effect increases disproportionately to the same spent.

Don't forget the personal approach. Leaflets in a high street or outside a college campus can sometimes clinch a half-formed thought that you have suggested by your public relations attempts. Ask all the local organisations to put posters up. Reciprocate poster deals

with other clubs — in other words do everything you can for publicity. Drive through the town on a papier maché Concorde if you have to.

Believe one thing — no matter how good you are, only selfish motivation will bring an audience to you, whether that motivation is curiosity, desire for beer and birds or a burning desire to enjoy your music all depends on how you handle the publicity, and how well known you are. I'm all for offering three strippers if it means you get an audience rather than not getting one. Pride about your promotion, or the way you publicise it is misplaced. Success is the only justification.

The gig itself is not some-



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thing that can safely be left to be 'all right on the night.' Put together several hundred people, rock music and alcohol and you get a recipe for a great evening – or for disaster. The most common problem is the aggression of youth. This is obviously a far greater problem in the disco-type of gig where temperatures are likely to rise and the only way to stop it before it starts is to make it clear that it won't be tolerated. Do employ bouncers; don't employ thugs.

Don't use bouncers who are contemporaries of your audience. No matter how big and tough they look, it's an invitation to a challenge. Try to get a couple of guys at least 10 years older than your general audience – that's one expense that cannot be spared for the sake of yourselves and your equipment. Never get your roadies to stand in (unless they fall into the above category).

Hire a D.J. who understands your purpose in running the gig and who will

be prepared to act as a total compère. An audience must never be left in doubt as to what is happening. And make sure he plays the right sort of music for the gig. Sort it out before the night.

Do tell the police about the gig. You can be sure they won't park a Black Maria outside in readiness but it does mean they'll keep an eye open.

The most important thing you have to do 'on the night' is to find someone to be in charge while you're on stage. You need someone you can trust and who you can rely on to sort any little problems out. Your staff should consist of him, your bouncers, perhaps someone to look after coats, the D.J. and one or two helpers.

On the night, there are several things that must be done. Make sure that the venue is easy to find. Nail posters on trees with direction arrows and if possible light the entrance. In the foyer make sure that the

audience coming in can't see into the hall. If you've got a room in a pub or a club without a separate entrance hall erect a screen between people coming in and the main area. This is most important. If the early arrivals get a chance to see into the the hall and realise that there's only perhaps a handful of people there, the faint-hearted among them will win and they won't spend the money.

Having paid, they're inside and hopefully they're soon joined by enough people to ensure a success. People are the answer and even if it means inviting all friends and friends of friends, do so for free because the paying punters need to feel that they're not alone.

You shouldn't need any tips about presenting a professional show as that's your business, so the only unusual things you have to wrestle with are the administrative problems. Keeping an eye out for unruly drunks is the province of the bouncers and

commonsense should dictate their course of action.

The problems that arise with a concert type of promotion are not very different. A full house is, perhaps, a fraction less important and your 'in hall' problems should be far fewer. The main problem with this type of promotion is getting your audience there in the first place.

If you manage to get a successful promotion (and it usually goes very definitely one way or the other) you're on to something that deserves a repeat. Several bands have started promoting and finally financed themselves completely in this way. If you have the right sort of venue you could end up with a club of your own and be booking guest artists each week. However it goes, promoting is something to be recommended to all group members despite the problems. From it they will learn something about the nature of the promoter who is so often seen as the enemy.

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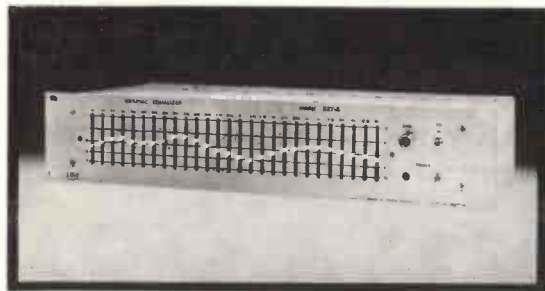
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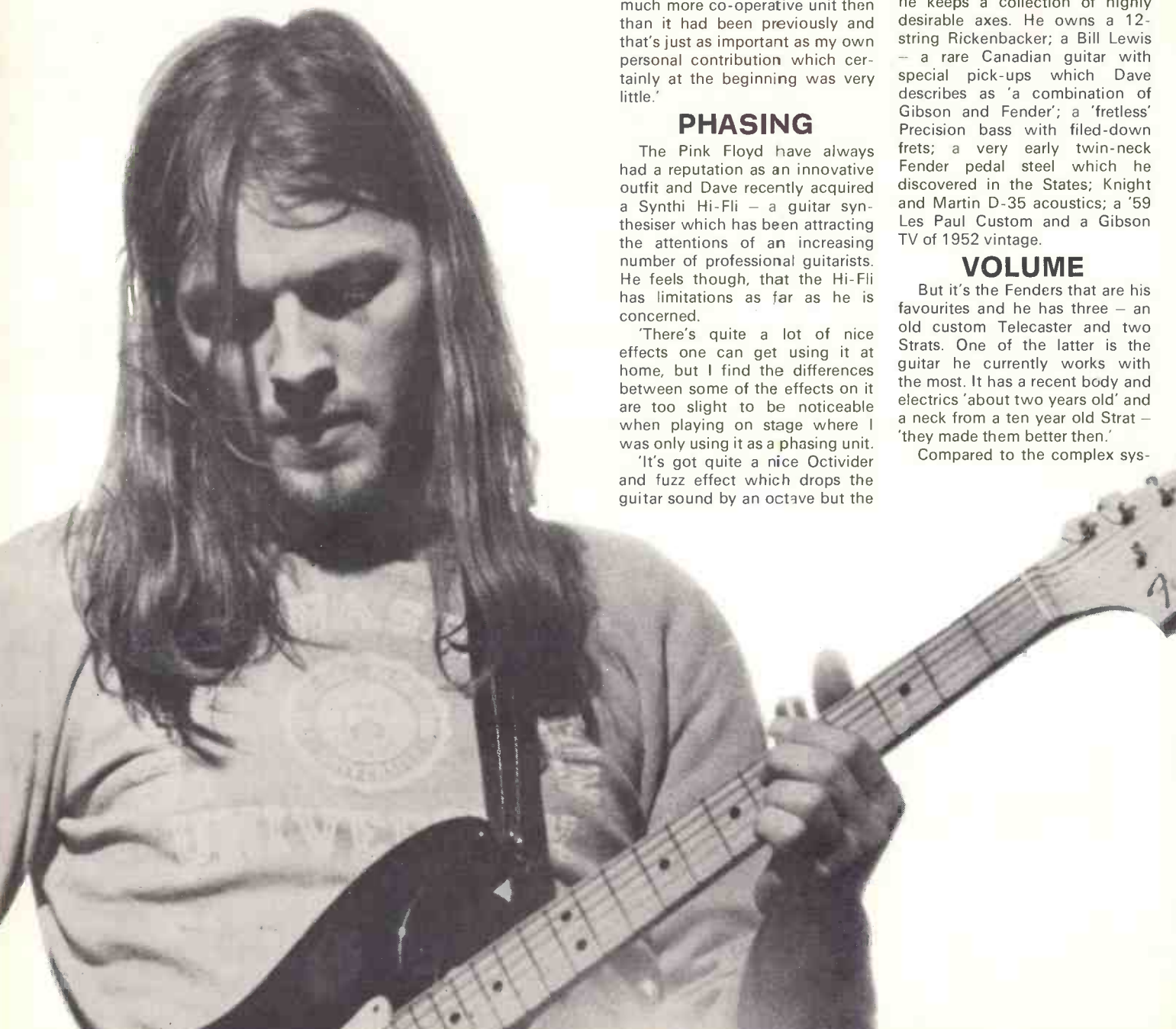
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PLAYER OF THE MONTH

DAVE GILMORE



ALTHOUGH not a founder member of the Floyd, Dave Gilmore has been with the band for about six years now and names his influences as 'anyone and everyone including Bo Diddley, The Shadows and Bob Dylan.'

As Floyd devotees will probably have noticed, there seems to be an almost classical element in some of Dave's work and this is particularly noticeable on Side Two of the Floyd's *Meddle* album, *Echoes*, which uses the classic rondo layout of statement of theme, variation and re-statement. However this is no formal musical education coming to the surface — 'I'm self-taught as is your average guitarist,' says Dave modestly.

Dave finds it difficult to assess the contribution he makes to the Floyd's music, but he admits to a change in policy within the band since he joined — 'It became a much more co-operative unit than it had been previously and that's just as important as my own personal contribution which certainly at the beginning was very little.'

PHASING

The Pink Floyd have always had a reputation as an innovative outfit and Dave recently acquired a Synthi Hi-Fli — a guitar synthesiser which has been attracting the attentions of an increasing number of professional guitarists. He feels though, that the Hi-Fli has limitations as far as he is concerned.

'There's quite a lot of nice effects one can get using it at home, but I find the differences between some of the effects on it are too slight to be noticeable when playing on stage where I was only using it as a phasing unit.'

'It's got quite a nice Octavider and fuzz effect which drops the guitar sound by an octave but the

machine has to work out the frequency going into it before it can put the right frequency out. The note of a guitar contains so many odd harmonics and frequencies that it's often very hard for the unit to distinguish which one it's supposed to be duplicating.'

RECORDING

However, Dave stated that there were 'definitely one or two things' on the Hi-Fli that he was considering using in a recording studio situation where there would be more time to explore its potential. 'On stage you're a lot more restricted with the time you can spend fiddling with things to get them right.'

In Dave's rehearsal room, surrounded by a confusing abundance of amps, speakers, cases and leads and rubbing shoulders with an eight track recording set up, he keeps a collection of highly desirable axes. He owns a 12-string Rickenbacker; a Bill Lewis — a rare Canadian guitar with special pick-ups which Dave describes as 'a combination of Gibson and Fender'; a 'fretless' Precision bass with filed-down frets; a very early twin-neck Fender pedal steel which he discovered in the States; Knight and Martin D-35 acoustics; a '59 Les Paul Custom and a Gibson TV of 1952 vintage.

VOLUME

But it's the Fenders that are his favourites and he has three — an old custom Telecaster and two Strats. One of the latter is the guitar he currently works with the most. It has a recent body and electrics 'about two years old' and a neck from a ten year old Strat — 'they made them better then.'

Compared to the complex sys-

tems favoured by many famed axe-men, Dave's four 4 x 12 WEM columns may seem on the face of it fairly basic equipment for such an inventive guitarist, but as far as Dave's concerned it's a case of simplicity producing the best results. 'I've tried systems with things like bass speakers, middle units and treble horns and although you can get a very high quality low volume sound, it doesn't sound right at high volume,' he explained.

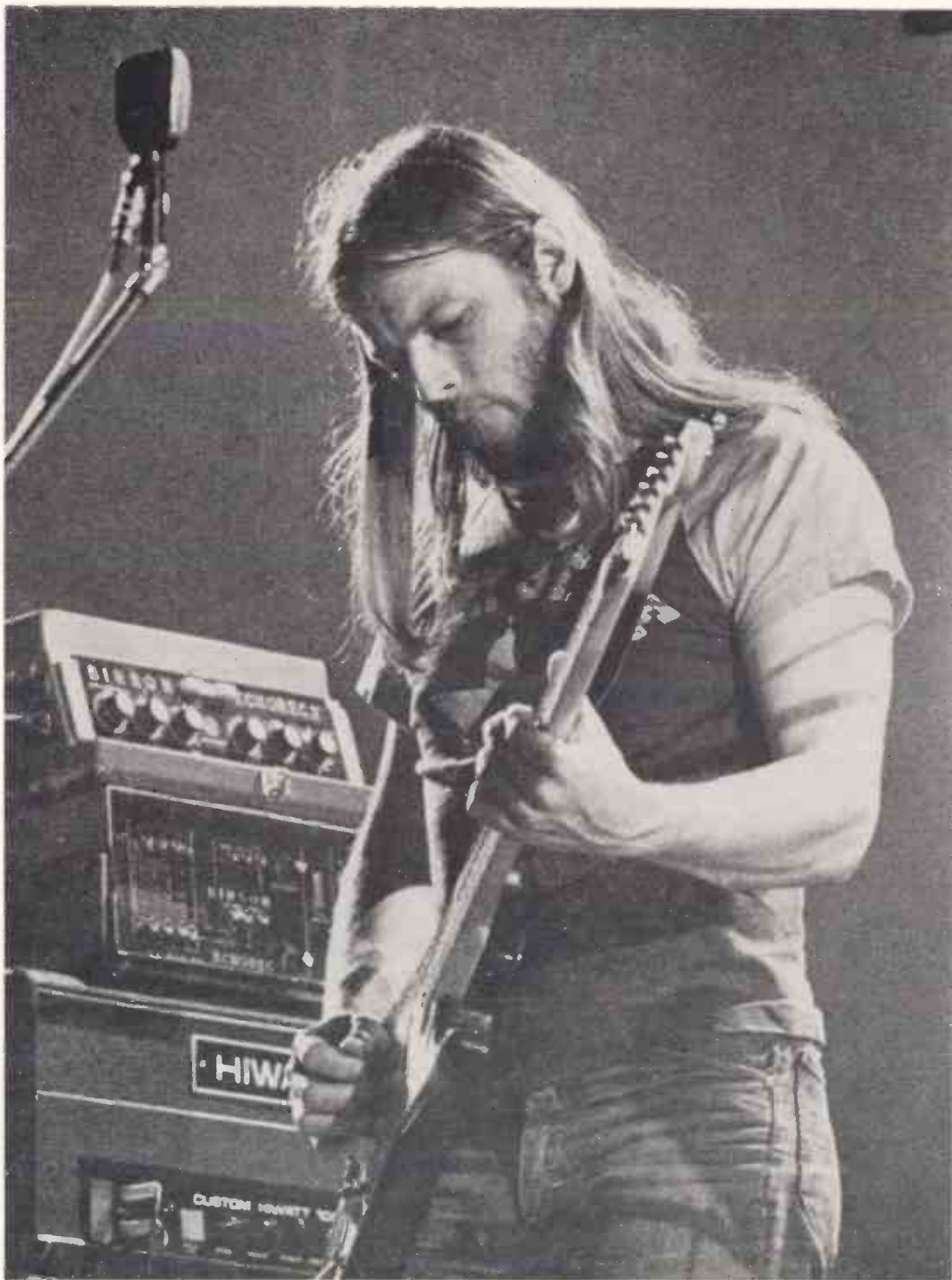
Quad speakers are out for the time being too: 'They weren't workable in a stage situation for me' though Dave agreed that this area of amplification would undoubtedly be developed further.

WRITING

With *Dark Side Of The Moon* presently riding high in the charts the Floyd have no immediate plans for recording their next album. Instead they're concentrating on writing more material as a start towards 'a new live performance thing.'

'We don't want to get out on the road and do the same old numbers,' commented Dave. 'When we've got something sufficiently together and rehearsed we'll go out on the road for a while and then record it later. I think we should have done this more often in the past. It can improve something a great deal if you take it out on the road before you get round to recording it. We did it with *Dark Side Of The Moon*, but that's about all.'

Complicated amp. systems are out for Dave ▶



SYNTORCHESTRA

from farfisa

POWELL POWER!

A STEAMY, smoky cafe less than half a mile from the bustle of Oxford Street and the West End. . . . A dismal morning with steady rain soaking down from dark clouds. . . . A young, scruffy looking guy, with coat collar turned up, ducks in for shelter and a mug of tea. The mug's cracked, but the tea's good. Dark brown and strong enough for the spoon to stand up in it. Only 2p, too. The guy is Don Powell. Nobody shows any signs of recognising him.

But, then, that's how Don likes it. He feels at home here. The people are his type: lorry drivers, building site workers, layabouts, unemployed. They're all folk who are living life head on. They've got that direct, earthy quality that Don goes for.

This is Don's natural life-style. And he's stayed with it, even though his bank balance has been getting a bit out of step lately.

Don must be really stashing it away these days. The Bob-A-Job and Quid-A-Gig times are certainly things of the past. But they did happen, and he's not likely to forget that. After all, as any Fan Club biography will tell you, Don Powell got his 'musical education' in the Boy Scouts. Somehow you don't quite connect Slade with the Good-Deed-A-Day syndrome. Be that as it may, Don scouted with the best of them for some five or six years:

'It looked a good thing,' he told me, 'marching through the streets, playing the drums and all.'

Once he'd joined, however, he

found it wasn't quite so simple as that, and the Powell enthusiasm waned somewhat.

'I started off with the bugle. It turned out that you had to play that to get to the drums.' But save your energy. . . . Don't go jumping to conclusions. Don never did get round to learning the bugle. 'I couldn't play the thing at all,' he admitted. 'For one thing I couldn't read music. So I used to march along in the back row, with my cheeks puffed out and my eyes bulging - and praying that nobody would ever ask me to play solo!'

Finally, he graduated to the honour and glory of a side-drum! It seems like peanuts now. But, at least by the time he left the Scouts at the age of 16, Don had got quite a feel for skin-bashing. And, as a side-line, he was a pretty good hand at cooking baked beans, too.

LUCK

From Boy Scouts' Band to one of the top groups in Britain and the world today may sound like a massive jump to success. But, if you follow it through step by step, it's not really been that way at all. Don admits that he's had his fair share of luck. But nothing more than that. There was no fairy godmother lodging in the back room of his parents' Wolverhampton

council house to give him a helping hand.

In fact, it could all have happened to any guy who was crazy about drums and chanced to be in the right place at the right time. On this occasion the guy just happened to be Don Powell. He can still remember those early drumming days very vividly: 'I first started playing drums seriously when I was at college studying metallurgy. There was this group there, and the drummer just never used to play the bass. But I watched him a lot and, even so, I managed to learn quite a bit from him.

'I borrowed my first set of drums off a guy who was a friend of mine and I used them for quite a while. At the time I didn't really appreciate how good they were. But I always made a point of using the bass a lot.

'I go for a deep, loud noise, you see, and the bigger the drum, the deeper and louder you get. That's why I'm so lucky to be able to have custom-built kits. . . . I just add a couple of inches all round!'

His first kit of his own, however, was very much a standard affair. 'It was a Premier,' he told me, 'and I can still remember exactly how much those drums cost. It was £355 - including the H.P.I Talk about long-term payment. . . . At one point I wondered if I'd still be paying for those drums when I was on old age pension! So I got a spare time job working in a lab to help pay for them.'

Those were the drums Don was pounding in the Vendors and on into the In-Between phase. Later, as a member of Slade, he had a Hayman kit made to his own specification, with a 26" x 17" bass, 18" x 18" deep tom-tom, 14" x 12" small tom-tom and 14" x 5½" Ludwig snare drum.

FOUNDATION

The big 'Slade Sound' had come into being.

Don, on the drums, gave the foundation to that sound. No-one who has seen Don on stage could deny that he puts a whole load of energy into his playing. There is, perhaps, a little more room for dispute on the question of musicianship. Don himself, is the first to admit that his musical training has been little or none.

'There was this guy in Wolverhampton who I had some lessons with. You know, he tried to teach me the basics of reading music, how to hold the sticks and a style of playing. . . . all that sort of thing.'

And did Don reckon that it had been valuable? Would he recommend lessons for anyone else who



was thinking of taking up drums seriously?

'No,' was the answer, as short and sour as they come. But Don went on to admit that, for some people, formal lessons *might* be the right way to approach it.

'For me, music was never that important because I played by ear, and I got a lot more from listening to a good drummer than from sweating over some sheet music for hours. Like, when you first start, you'll be playing other people's stuff anyhow, so you don't really need to be able to read music or anything. You take it off a record for the most part.

'But, if you're going to take lessons, it's very important that you find the right teacher for YOU. They all teach you the way they play themselves, you see. . . . It's the one way that's right as far as they're concerned. But it might not be right for you. And the first thing you find, as a drummer, is that there is no one and only "right" way. The exciting sounds start happening when you break the rules and play something that is uniquely YOU. Otherwise you're only copying some other bloke for better or worse.

So Don would warn against relying too much on any teacher. That way, you might find that all your originality as a drummer has been stamped out and you're just another stereotyped player.

'But,' he concluded, 'Every-

body's got to make up their own mind on that one. All I'd say is watch out you don't get put in a straitjacket.'

That is something that is certainly unlikely to happen to Don Powell now, especially with Slade expanding their range – if their last album is anything to go by. Slade is very much a group that believes in waiting for things to 'happen'. Most of their songs 'happen' when they're just jamming together. New developments are direct results of things that have happened on stage. As Don puts it: 'I reckon that getting together and playing on stage is the best way for us to practise. Then, the main thing for me to do, is just bash it out and get the sound coming loud and strong.'

His present custom-built Ludwig kit was built with that in mind. Again it was the big bass sound Don was after, plus a good degree of flexibility. 'I arranged for it to be made on our first trip to the States,' he told me. 'And now I stock up with spares and skins each time we go over there, because you simply can't get them over here. Well, not at the same price anyhow!'

By buying the kit in the States Don got it for roughly a quarter of the sum it would have cost here in Britain. The British price would have totalled somewhere in the region of £2,000.



Don Powell: 'Get the right teacher'

SYNTORCHESTRA

from **farfisa**

FARFISA — DOING THINGS



Syntorchestra — Farfisa's preset synthesiser-type keyboard

THERE is one sure thing about Farfisa; if they do something they do it properly. In 1961, for instance, they decided to get into the electronic organ market which had just begun to take off. But instead of producing yet

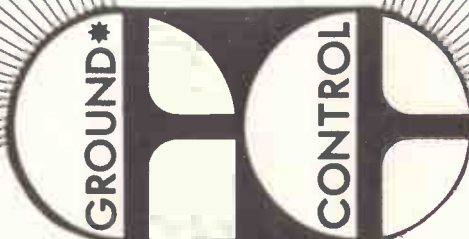
another console model, they produced an organ which was portable. In 1966 they produced the 'Leader' console organ — two manuals plus a 13-note pedalboard — which sold for £169, thus breaking the price barrier.

In 1969 the Professional Duo was introduced and this was the largest portable organ which had yet been known, in entirely new format.

The credit for all these innovations must, obviously, go to the Research and Develop-

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ment boys of whom the company is justly proud. They are strictly 'back-room' boys and work as a team rather than as individuals. They say that imitation is the sincerest form of flattery. The fact that so many competitors have attempted to copy the Bravo unit would, under normal circumstances, raise an R and D department with heads too big for the normal hat size. But not so with Farfisa. They are already planning for 1975 and 1976 and have more or less forgotten the events of the past year.

But what have they done now? They have produced what they call a Syntorchestra — a pre-set synthesiser type-keyboard which is so easy to play and so easy to control. No more is it necessary to have a computer-type brain or an assistant to work the controls for by merely depressing a pre-set tab the indicated sound can be produced. Probably most exciting of all

it is not only monophonic but also polyphonic and as far as is known, this is the only keyboard of its kind in the world.

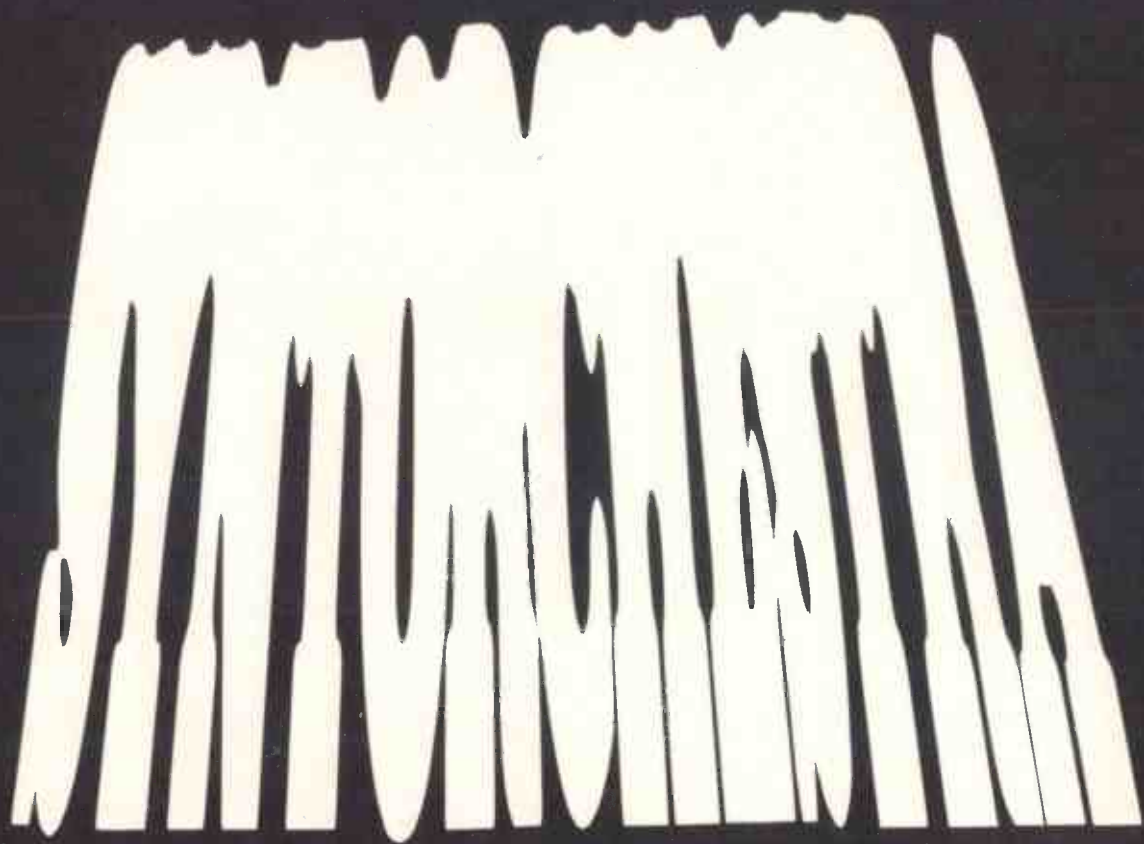
Plus the fact that it is also stereo. The player can have the monophonic voice coming through one speaker, and the polyphonic voices through another. This enables the player to select for instance a viola chord on the polyphonic section and, at the same time, select trumpet on the monophonic section so that the highest note of the chord will play not only viola but trumpet as well. Independent volume and brilliance controls, independent vibrato together with tone decay and tone delay, Portamento and cancel tabs for quick changes, all go to make up one of the most modern yet reasonably-priced keyboard instruments of its type.

Even the single expression pedal controls,

the polyphonic and the monophonic sections though they may be separated.

Another point well worth noting is that the input sockets on the back of the Farfisa Console models are a perfect match for the Syntorchestra output allowing it to be placed on the top of the console and played through the organ amplifier thus supplying a third keyboard. The unit is self-contained with a lid and carrying handle and is very light to carry. It can be used with any amplifier.

With the advances that have taken place in the world of synthesisers over the past couple of years, this surely must be the greatest. Many people have asked when Farfisa would be producing one. Reference can only be made to the opening paragraph of this article — they have done so now — and, furthermore, they have done it properly.



from **farfisa**

FRAMPTON—OVER THE HUMP

PETER FRAMPTON, late of Humble Pie, and presently very much a part of what used to be called Frampton's Camél, and is now known simply as Peter Frampton, is a Taurean, and reckons most musicians born under this sign are very melodic. He listed Stevie Winwood, Pete Townshend and Stevie Wonder as examples.

Even so, he insists he's not too involved in horoscopes and rising moons:

'I've had my chart done a couple of times, and then on Camel's last tour, when I got really heavily into it, I got a big book of The Year and the predictions. I looked up certain dates and where we were playing, and it started to affect me mentally — so I threw it all away . . . I don't even read the stars in the *Daily Mirror* now,' he laughed.

He was talking to *Beat* two days before the band's flight to the States, where he's set up a base and tour, to promote his album, *Somethin's Happening*, the band's third. But back to the stars for a moment — although he now steers clear of being consciously affected by those in heaven, there's one on earth whose effect Peter very much appreciates — Stevie Wonder.

'I know it sounds weird now, but I've been a fan of his since "Fingertips" — perhaps because we're the same sign. . . .

'He said on Capital recently that you can't really put anybody in a category because of their star-sign, but I found before I knew he was a Taurean, that I'd listen to his things and think that's just the sort of chord sequence I'd use if I was writing a song like that — not that I could ever write a song like he could. But there's great similarity in chord sequences, which is what it's all about for me — having a nice chord sequence and then putting a beautiful melody line on top.'

He moved on to his States visit: 'I'm moving to the States to base myself, because we're going to spend so much time there — all this year — it's best to have a base. We're going to try to saturate America with this album, and there's just no other way unless you've got a hit single. We have released a single, but it's the album we're after.'

He's pleased at the reception the band's first album got in the States. 'It did well, it really did, got into the hundreds and got a lot of interest. And it's still selling.

'People come up sometimes and say it's their favourite album. I never think that of anything I do — strange really, because it's so personal. Like you've got the acetate, the cover proofs, and all the time you spend making it, and then suddenly it's out on the market, with people buying it and saying they really like that track, or that particular bit. The new one's at that stage now, and people are hearing it on the radio.'

The first album featured Stevie Wonder's 'I Believe (When I Fall In Love It Will Be Forever)', and Peter afterwards received a message back from Stevie saying how much he liked the version — which well pleased Peter.

'On the new one we've done a version of his "Signed, Sealed and Delivered", which is a great song.

'Leo Cottke is another Taurean. We played with him at a college in the States, where we were headlining. He plays fingerpicks, sounds like 12 guitars at once — the way he plays is fantastic. He's got it over anybody on an acoustic, and I had a talk with him afterwards. You know what he said? "I just wish I could play with a plectrum, and I can't do it".' He looked amazed. 'And he went on and did an incredible show.'

But back to the stars: 'I think this is going to be a Taurus year . . . as well as lots of others' years. Lots of things have been happening in my personal life and in music, and it's like starting again. I never get bored with music, and if I'm not playing I'm listening and I'm really lucky. But it creates a lot of problems which other people don't have . . . like being away from home can ruin a marriage. I'm married, but we're separated . . . there you go. That's why I'm going to America, where I can concentrate solely on working — that's always been the main thing for me. The worst thing for any woman is to have a relationship with a musician.' He laughed ruefully: 'Cos they're buggers to live with!' J.D.



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album reviews

ALBUM OF THE MONTH

CAMEL

MIRAGE

DERAM SML 1107

Mirage is a very apt title, because the very professional and smooth way harmonic and rhythmic changes are made make the music ideal for dreamy escapism. Peter Bardens on a variety of keyboards and Andy Latimer on guitar and occasional flute, take the main lead parts and write most of the material, which is very rich in textures and ideas. Each track blends into the next, and this is really an album to be played from beginning to end.

The production is excellent, and well worth it, because there are a lot of sound subtleties and effects to be discovered after a few plays. Latimer's flute, on *Supertwister*, is really haunting, and like the rest of the album, echoes of sadness. Perhaps much of the music is played in minor keys, but there's a feeling of sadness within the songs, and something very English, like church hymns and The Shadows. The vocals, too, but an extra richness is the result, not a musical downer. The musicianship is excellent, and Camel seem to be one of the few bands who get the best out of each other and put it into strong and tight music. **J.D.**



QUEEN

QUEEN II

EMA 767

The art of not playing synthesiser has been raised to new levels on this fine follow-up to *Queen*. With an air of demonic delight the sleeve boasts 'and nobody played synthesiser . . . again.' But it does sound like a synthesiser . . . really it does. Brian May insists that he is one of the most exciting new guitarists to arrive. He insists, not his playing, for it is his sheer drive and enthusiasm that grabs attention.

Much comparison between Queen and Led Zeppelin has been made in our younger sisters, the weekly music Press, and I believe that is entirely due to drummer Roger Meadows who has such an 'on beat' style that, coupled with Trident's unique drum sound (where else could it have been recorded), it produces a sound very much like Led Zeppelin.

Certain allowances must be made for a group who have only just broken through, of course. Speaking to them, they'd be insulted if you patronised their recordings at all, but really, my dear, energetic left-right panning (as on *Father To Son*), is a little passé.

The most outstanding part of the album is the band's vocal performance. If you only had their first album as a reference point you'd be amazed to discover that three of the band (John Deacon, bass player, isn't credited as a vocal contributor) sing in the most delightful harmonies. Thank the Lord. I've been praying for a really raunchy band that could sing as well for a very long time. Please listen! **R.H.**



BOBBY VEE

LEGENDARY MASTERS

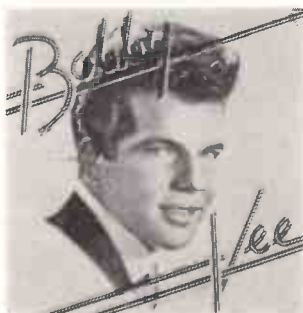
UNITED ARTISTS UAD 60055/6

Back in the early 60s, when Bobby Vee's hits were echoing around coffee bars and high-school hops, or in the put-down-the-pretty-boys period which followed with a vengeance, who would have thought that he would become a legendary master? Well folks, Bob Velline, the Buddy Holly fan from North Dakota who dropped out of school to be a teen-idol, has finally graduated, thanks to United Artists.

Bobby Vee was essentially a singer for the chicks, the nice, cleaned-up polished, packaged rock 'n' roll singer who, maybe, didn't create his own image but was the perfect material for the hit-makers' mould. It would be easy to put down the cash-motivated romanticism that typifies the kind of songs that made Bobby a 'star' but in retrospect, that would be unfair. Suffice to say that it was the music of its time, not classic, influential or musically significant, but innocent and sentimental enough to ooze nostalgia for anyone who remembers winkle-pickers, slim-jim ties, Brylcreem and stiletto heels, and three plays on the juke box for 1/-.

This double album set traces Bobby's career from his first self-penned recordings with his own backing group, the Shadows (no connection with the English Shadows), through his big chart successes to his medley recording of *My Girl, Hey Girl*, which really wasn't Bobby Vee at all.

It's a pity more of Bobby's own, earlier material isn't included, for it seems to have dated less than the pizzicato string-backed arrangements which are a prominent feature of his hit recordings. The thought that went into the presentation of this album is reflected by the very appropriate cover design and an eight-page insert containing photographs, a discography and an in-depth article by Griel Marcus on Bobby Vee and his era. **D.R.**



This is a refreshingly-lightweight album from the ex-Stealers Wheel man. No deep soul-searching laments, no pretensions to being a multi-instrumental virtuoso, but a collection of easy-on-the-brain lyrics to easy-on-the-ear melodies.

Somehow Noakes manages to come over more naturally on record than he does live, where he tends to seem nervous despite that wide grin. Vocally he sounds at times like an English James Taylor, particularly on *Diamond Ring*, where he has captured that funky Taylorish guitar rhythm, but his voice isn't quite so hard and nasal.

Tomorrow Is Another Day is well arranged with an unusual and very pleasant duet between a trombone and someone (Noakes himself?) whistling, while *Clear Day* shows what might have happened if he'd stayed with Stealers Wheel – a full, almost Beatle-like sound. The subjects covered on the album are all day-to-day things, incidents that crop up when travelling or just around the home, embroidered by Noakes' home-spun philosophies, as in *Wrong Joke Again*, for instance; 'a laugh is worth little/When it's hidden in your hand/Or very planned'.

Although he's not a poetic lyricist his songs are interesting and some of the melodies very commercial indeed. Why, though, does the enclosed lyric sheet display that pretentious and silly lack of punctuation? It doesn't seem trendy, just insulting to the reader's intelligence. **L.R.**



STEELEYE SPAN

NOW WE ARE SIX

CHRYSALIS 1053

Isn't it funny how one man can place his stamp on an album? A little label on the sleeve declares Ian Anderson as Production Consultant, but I believe many people would have guessed that even without the credit. There's a certain way of syncopating electric guitar chords and bass guitar percussion that is very Jethro Tull. Listen to the 'B' side of a very old Tull single *Christmas Song*, and you'll hear an arrangement so close to a track on this album called *Seven Hundred Elves* you'd swear it's the same musicians. But it's not – is it?

In fact it's me old mate, Nigel Pegrum who's joined the old Steeleye line-up and given them the chance for a trite LP title. He used to be with a really excellent but sadly unrecognised band, Gnidrolog (two albums out on RCA), and he certainly adds one hell of a lot to Steeleye. Not that they weren't a really excellent band before, but that goes without saying.

Isn't it strange how Maddy Prior still manages to sound as if she's singing unaccompanied in a New-castle pub, with an oboe or synthesiser blasting away behind? But blasting is an unfair description, the only thing that ever blasts is Robert Johnson's electric guitar and that only for the odd half bar.

There's funny things on this album as well. The *Now We Are Six* track was recorded with the St. Eleye Primary School Junior School Choir and Miss Knight on piano, and a jolly fine job of it they made, too. At places the band sounds remarkably like the Fairports who made *What We Did On Our Holidays*. A truly enjoyable album and one that I feel I will be discovering new things in for quite some time. **R.H.**



VARIOUS ARTISTS

THE MANY SIDES OF ROCK 'N' ROLL, VOLUME II
UNITED ARTISTS UAD 60035/6

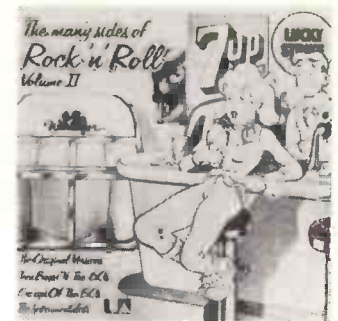
This is an intelligently-compiled selection of oldies from U.A., with each of the four sides devoted to a particular facet of R&R: The Original Versions, Groups Of The 50s, Teen Boys Of The 60s, and The Instrumentalists.

Everyone who can remember these recordings the first time round will have their personal favourites and I'm no exception – Ernie K-Doe's ever-valid *Mother-In-Law*, and The Duals 12-bar gimmick piece were particularly welcome – never could quite find enough 6/8d's those days.

Maurice Williams's *Stay* (originally released in the U.K. on Top Rank three years before the Hollies recorded it – and still the better version), Bobby Freeman's *Do You Wanna Dance*, Jan and Dean's *Heart And Soul*, and Lonnie Mack's *Memphis*, all stand out as strong representative tracks. Bobby Goldsbro is heard doing something quite different from his current work and it's interesting to see the original version of *You're Sixteen* turning up, in view of Ringo's recent re-make.

The only near misses occur on Side Two where The Five Key's *The Glory Of Love*, and Lee Andrew's *Try The Impossible* would, perhaps, have been better left to gather dust in the archives. Incidentally, tracks four and five on this side have their titles transposed on the sleeve. Also, compared with the other U.A. re-issues, the documentation is a bit thin. Although photos and notes have been included it would have been interesting to read more about the artists' individual careers – wonder what's happened to some of them since? **D.R.**

Tracks: Side One – New Orleans – Gary U.S. Bonds; One Night – Smiley Lewis; Come Softly To Me – The Fleetwoods; Stay – Maurice Williams And The Zodiacs; Let The Good Times Roll – Shirley And Lee; Mother-In-Law – Ernie K-Doe; Do You Wanna Dance – Bobby Freeman. Side Two – To Know Him Is To Love Him – The Teddy Bears; Get a Job – The Silhouettes; The Glory Of Love – The Five Keys; You're So Fine – The Falcons; Try The Impossible – Lee Andrews And The Hearts; Earth Angel – The Penguins; You Were Mine – The Fireflies. Side Three – Rubber Ball – Bobby Vee; Lovey Dovey – Buddy Knox; Hats Off To Larry – Del Shannon; I Love The Way You Love – Marv Johnson; Little Things – Bobby Goldsbro; Heart And Soul – Jan And Dean; You're Sixteen – Johnny Burnette. Side Four – I've Got A Woman – Jimmy McGriff; Drums Are My Beat – Sandy Nelson; You Can't Sit Down – Phil Upchurch Combo; Stick Shift – The Duals; So far Away – Hank Jacobs; Memphis – Lonnie Mack; Topsy Part Two – Cozy Cole.



THE VENTURES**LEGENDARY MASTERS****UNITED ARTISTS 60051/2**

A major influence on many an aspiring guitarist and drummer, the Ventures must be considered 'the' instrumental group of the early 60s as far as the U.S. was concerned, although in Britain they were largely over-Shadow(s)ed! They are still recording, albeit looking a lot hairier than they were in 1960, and with a line-up containing three out of the four original members.

The tracks re-issued here are a fair selection of Ventures material from 1960-1969 and, as with many other artists who've been around for a while, it's the earlier recordings that stand up the best. Side One contains most of the material which has that pulsing and often menacing quality that characterised the Ventures' original sound – and is the essence of rock and roll itself.

Many of the tracks are creditable versions of classic instrumental pieces such as *Raunchy* (Bill Justis), *Sleepwalk* (Santo and Johnny), *Wipe Out* (The Surfaris), *Pipeline* (The Chantays) and others, but the Ventures' 1962 cover of *Apache* really doesn't touch the 'Shads' original which was released in 1960. The live version of *Caravan* is a riot, but *Hawaii Five-O* and *Theme From A Summer Place* really don't qualify for a Legendary Masters' award.

Versatility? Yes, I suppose so, but I'd much rather have seen the precious vinyl devoted to *No Trespassing* (the flipside of *Perfidia*) and *The 2,000 lb Bee*. Also, although original issue dates are given for each number, they are not in chronological order on the discs. However, it's a worthwhile set of re-issues which gives a good cross-section of the Ventures' work with most of the essentials included. **D.R.**

Tracks: Side One – Walk – Don't Run; Wheels; Torquay; Ram-Bunk-Shush; Bulldog; Honky Tonk; Lullaby Of The Leaves. Side Two – Perfidia; Raunchy; Sleep Walk; Telstar; The Lonely Bull; Green Onions; The Savage. Side Three – Let's Go; Out Of Limits; Last Night; Apache; The Cruel Sea; Slaughter On Tenth Avenue; Caravan. Side Four – Hawaii Five-O; Wipe Out; Pipeline; Secret Agent Man; Theme From A Summer Place; La Bamba; Night Train.

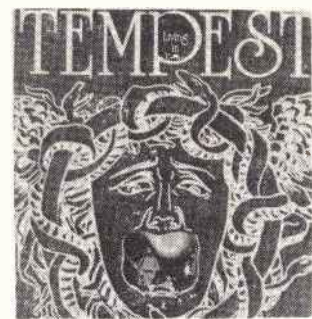
**THE STYLISTICS****ROCKIN' ROLL BABY****AVCO 6466 012**

Despite an awful cover and unimaginative hit title, this album is not one to be flipped over in the record store. Laid out for the listener with perception is a text book of studio sounds. Producer Thom Bell shows how each section of the orchestra should be treated (listen to the separation that exists in the strings at the start of *There's No Reason*), and his rhythm section sounds are a sheer delight. That lumpy Fender bass lays back a rhythm that delightfully criss-crosses with Earl Young's precise drum patterns.

It's almost a pity that this record rides on the strength of the *Rockin' Roll Baby* because there's far better material to be found in this collection. At times the combination of five-part male vocal harmony and honking trombones recalls the hazy days of The Four Tops, in the mid-sixties, but it's the sheer quality of the studio work that makes it indisputably a Philly sound of the 70s. The album sounds as though it was recorded 24-track throughout, and there's obviously a track for every part of the drum kit.

I admire Thom Bell's concentration most of all. Because he arranged and conducted the numbers as well as producing the album he must have been ultra close to the music, yet he has still managed to turn out perfect mix after perfect mix. I really couldn't fault one drum sound, find one sibilant cymbal, hear one over-compressed piano.

The Stylistics go through their paces perfectly and the mixture of disco and down-temponumbers makes for a record for all occasions. **R.H.**

**TEMPEST****LIVING IN FEAR****BRONZE ILPS 9267**

A very competent rock album, but not really offering anything new. Jon Hiseman's percussive ability has never been in doubt, and neither has Ollie Halsall's guitar work, but their own material is ruined by ineffective lyrics – *Funeral Empire* is a look at Victorian England, and after repeated screams of 'the sun will never set on the Funeral Empire' over a thudding rhythm, somebody gasps 'Yeah . . . Queen Victoria . . . she had it covered.' Heavy. No wot I mean? They sound like they were written not to be heard so much as felt over a huge PA.

Finest song on the album is, undoubtedly The Beatles' *Paperback Writer*, of which they play an excellent and unpretentious version, with some amazingly-fast runs from Halsall to tail it off. With the guitar, bass and drums line-up they compare rather unfavourably with Stray Dog; both bands jam freely live and are gutsy and loud, but Stray Dog did manage a very musical and unpretentious album, while still exhibiting their instrumental ability. Perhaps Tempest should do more Beatles' numbers? **J. D.**

GREASY TRUCKERS**LIVE AT DINGWALLS DANCEHALL****GT4997**

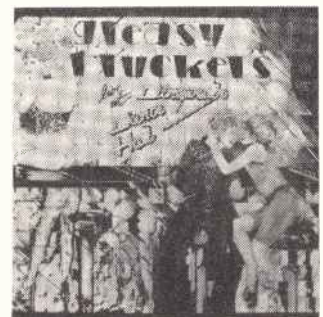
Depravity stalks beside the oily turgid waters at London's Camden Lock and here, at what is perhaps London's ONLY venue, Dingwall's Dance Hall, bands play the sort of music they want to play which, by a remarkable coincidence, is often what the audiences want them to play as well.

Mixing up four bands like Camel, Henry Cow, Global Village Trucking Co., and Gong is, I think, a marketing mistake. But the alternative society may have such a strong internal feeling that the musical identity of the bands may be submerged in things they are credited with standing for.

All of the bands here are excellent. At least I believe they are excellent because I can't really comment on Henry Cow's performance – I don't understand it. They seem to be attempting a rock equivalent of John Stevens' Spontaneous Music Ensemble and I don't understand them either. Camel are good, very good. They sound like an early Santana and, unlike most bands with a strong rhythm section, they play it soft, and good for them.

Global Village really sound like they're having a ball, but it's their side which shows up the most serious recording boob. Track two is *Earl Stoneham (The Gunslinger)* and it opens with just vocal and percussion. But the Virgin Mobile, who otherwise have made an excellent job of the live recording, have left half a dozen empty channels wide open. The tape hiss is as loud as the signal.

This double album is excellent value at only £2 but I would have thought that the difference between music styles prevents huge sales. **R.H.**



ERIC CLAPTON'S RETURN PARTY



THE announcement, when it came, was still a surprise. The celebration party was held at The China Garden restaurant in Soho and judging by the numbers there, was an event nobody wanted to miss.

News-sheets in the foyer announced his mid-April departure to the States to record an album with Carl Radle (who worked with him in The Dominoes) and other friends.

As we waited, more and more people arrived, photographers clustered at the door and there was a tremendous feeling that this was the moment we'd all been waiting for, that this was it.

As the stars arrived – Elton John, Pete Townshend, Rick Grech and Ron Wood were there quite early – the

photographers surged forward, but when Eric arrived, hair short and looking healthier than he has for a long time, it was immediately apparent that he was and will remain the first superstar.

He paused in the bar for a while, getting a drink, and after the initial salvo of flash guns, and 'Thank you all very much for taking my picture', he was gone downstairs to the restaurant, to sit at a corner table with Elton John and Pete Townshend.

There were no speeches or verbal announcements – just the feeling that Eric was back, and hopefully to stay, made it a great party. And that's what it was all about. Now we've just got to wait for the album (which R.S.O. hope will be out in late summer), and hope we'll see him back where he belongs – on the boards.

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FERRY

IF ROXY were originally described as displaying the 'Forties/Fifties jazz decadence' (*Phonograph* magazine, U.S.A.), it's certainly true to say that they've reached even farther back now, into the cool, classy Thirties. On the Cilla Black Show recently, Bryan Ferry emerged looking like something straight off an Art Deco poster and sang his dead-pan version of *These Foolish Things* in a style as passé as cucumber sandwiches on the vicarage lawn.

Roxy's been through a lot of image changes and the design-conscious Ferry was behind most of them. Just where did the present inspiration spring from? 'I don't know, my image bewilders me really!'

THIRTIES

It's not until you dig into the writers he really admires that a clue emerges. 'I've always liked Scott Fitzgerald. I suppose the set on the TV show helped as well,' he added. 'And that song (*These Foolish Things*) is just so Thirties, it's like a monument to the Thirties, it's so elegant.'

At one time it was proposed that this, his favourite song from his solo album, should be released as a single but that idea was shelved owing to the fact that, as *Hard Rain's A-Gonna Fall* was also taken from the album, to release two album tracks might be too much.

Why have Roxy been releasing album tracks as singles at all when, at the beginning of their career, they announced a policy against this particular method of scoring twice with the same number? Bryan explained: 'Originally it was a policy that I thought was a good idea and better for the public. People who do that, issue album tracks as singles, make a lot of money out of it. But what I've realised since is that a lot of people can't afford to buy albums at all.'

'I have relatives who are poor and they say why don't I bring a certain song out as a single because they can't afford to buy the album. People aren't forced to buy both of them. *Street Life* and the

album came out at the same time so a lot of people bought the album and saw that was on and so didn't buy the single. I get letters from kids saying they're still saving up for *Stranded* and I think, Christ, that was six months ago!'

Naturally, Ferry was pretty cagey on the subject of his new solo album - although by the time you read this the contents will probably be well known owing to the fact that a single from it was due to be released at the end of April. However, he did drop several hints which suggested that, once again, his solo effort was to consist of other people's songs.

Why should this be, when he is one of the most interesting lyric writers on the current scene? The main reason, it transpired, was that owing to the pressures of trying to combine both a group and a solo career he just honestly doesn't get much time to write. 'I take three weeks off every now and then. I believe strongly in waiting for inspiration rather than forcing it, which is why it takes a burden off me to be able to work on other people's songs,' he admitted.

Bryan doesn't think very highly of the general standard of songwriting right now. There aren't many writers he likes. 'Paul Simon, he's good, Joni Mitchell, Dylan of course. But I think the standard of songwriting is low at the moment, mainly because most bands and musicians now want to write their own songs.'

IMAGES

He went on to compare the present scene with Tin Pan Alley days of yore when songwriters and musicians were things apart and only came together in the studio. His own writing is distinctly literary. Perhaps 'well schooled' would be the term to use to describe his awesome alliteration and successions of brilliant images that succeed each other so fast as to be almost subliminal in effect, e.g., '*The sidewalk papers gutter-press you down*' (*Street Life*).

On the subject of his personal style of writing, he commented, 'I try not to be too clever because the

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best things usually happen naturally'.

As he uses so many literary devices used in poetry, particularly in classical poetry, does this mean he has studied poets pretty deeply? 'I haven't read any more than most people,' he admitted. 'I've always liked poetry rather than novels and straight writing on the whole, and I'm still influenced by virtually everything I've ever read.'

'I used to read a lot of T. S. Eliot at one time - he was about my favourite. He was actually born on the same day as me, though a few years earlier, so I've always felt I had something in common with him. Astrology interests me greatly, anyway.'

AWARE

Does he reckon he is a 'words' person rather than a 'music' person? 'I tend to be 50-50 really. I've always thought in musical terms even when I was doing other things, but the bigger the audience the more aware you become of an audience listening to the words, so you feel yourself more and more responsible for improving your standard all the time. That's why I become more aware of the words all the time and, therefore, work on them much more.'

When he gets down to the act of writing, he tends to think of a general idea and then work it out from the piano, 'except for Py-jamarama,' he remarked, 'which was done on a sort of guitar - a

five-string guitar! But I can't play very well - I can't play piano very well for that matter.'

This makes for a very simple basic structure, and he usually works out songs in the first instance just for bass, drums and piano. This led to the question of why, as yet, Roxy has had no permanent bass player. 'It's an

accident really. Mind you, it makes it interesting because there is always a new face around. When you have the same people around you all the time, it gets on your nerves a bit.'

What differences has it made having Eddie Jobson in the band as Eno's replacement? 'Not many, so far,' admitted Bryan. 'He did more on my solo album than he did on *Stranded*. He's an amazingly gifted musician - a totally different kettle of bananas to Eno. He's been through all the music school thing.'

He hopes to sandwich a solo tour into the Roxy itinerary, to promote the new album. Taking

things even further into the future, there is one major ambition he still hopes to achieve and that is to do a musical film. 'But I'd have to become a lot more famous than I am now before anybody would give me a million, whatever it is, to do it with, because it's a very expensive business.'

PLANS

Would it be a straight musical, or has he got all kinds of strange and wonderful plans? 'I never do anything straight. I've got lots of ideas but I can't tell you anything about them because this is such a rip-off business!' **L.R.**



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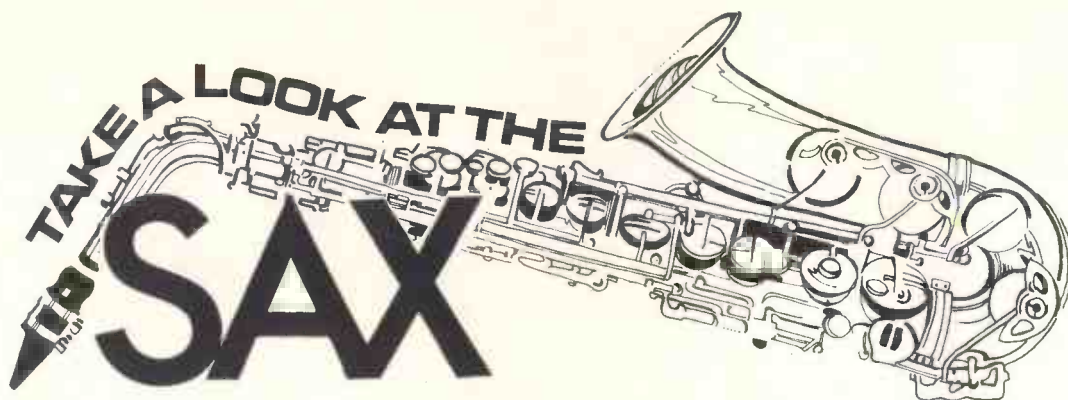


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TAKE A LOOK AT THE SAX



UNLESS you already play an instrument, the chances are that the first you'll think about is the guitar. But one instrument which is becoming increasingly popular is the saxophone, which has a firm base in soul, rock 'n' roll and jazz – all the ingredients of contemporary rock music. This month we decided to have a detailed look at the sax, and some of the players who are headlining its rock revival.



▲ Roxy's Andy Mackay with his baritone

INVENTED in 1840 by Adolphe Sax, the saxophone was designed to sound like both brass and string instruments, and was originally meant for use in military bands.

But it only achieved limited success there, and its real potential was later realised by jazz musicians, among whom it became a favourite soloing instrument. Jazz apart, the sax sound has also heavily contributed to rock 'n' roll, soul, smooch, swing and about every other type of music – as well as becoming increasingly popular (again), in rock and pop music.

Five years ago very few groups featured the sax – lead guitar was almost totally dominant – but today bands like Roxy Music, Gary's Glittermen, Zzebra, The Soft Machine, Solution, Wizzard, the Stones, Back Door and Elephants Memory, all feature the sax on stage and record. A number of recent successful singles also make good use of the instrument, like Wings' *Jet*, Lulu's *Man Who Sold The World*, and Carly and James' *Mockingbird*. And, although they certainly look like complex instruments at first glance, they're basically easy to learn.

There are six types of sax, the bass, baritone, tenor, alto, soprano and soprano. The most popular are the tenor and alto models, the former being particularly useful for rock 'n' roll and chord work, and the alto more often used for solo work.

MELLOW

In bands featuring more than one sax player, different types are usually played in harmony to add tone colour and contrast – like tenor and alto together, or tenor and soprano, depending on the tone requirements. As a solo instrument the sax has evolved a very wide tone range – everything from that hard 'honking' sound to a mellow rolling tone. The tenor, alto and soprano models can also sound very much like a clarinet, and in many ways the soprano carries on where the clarinet leaves off, although its pitch is the same as trumpet.

All six types have an approximate range of three and a half octaves, but experienced players can extend this at the high end with overtone and blowing techniques. They are all pitched in either E flat or B flat (the tenor is in B flat and the alto in E flat) which means that when you finger note C on the instrument the note played is either E flat or B flat – so if (for instance) your guitarist was playing in C you'd have to play in E flat on alto or B flat on tenor. Experienced players and session musicians usually learn to transpose in their heads as they go along – but that takes a lot of practice, or a knowledge of music theory.

Roxy Music's Andy Mackay is a musician who's done a lot to bring the sax back into rock music. With Roxy he's featured the tenor, alto, soprano and baritone instruments, and just finished work on his first solo album, which features sax quartets. We asked him how he saw the instrument's new popularity developing: 'I think it's always been very popular, but has been overshadowed by the electric guitar, which can now produce sax-like sustain. The difficulty in amplification may also have held it back, but better pick-ups and bugs are appearing all the time.'

ELECTRIC

'Eddie Harris is working with Barcus Berry on a new bug, which should be very effective. Perhaps, like the guitar, an electric sax will be developed.' With the increasing interest, particularly from rock musicians, this may well become a reality, but at present Andy uses a bug on the mouthpiece and another on the bell. The latter picks up the brittle sound. Originally he fed these outputs directly into the PA, but because of a lack of tone variation he now feeds the signal into a Fender Pro Reverb amp. He also likes to 'treat' his sax sound, and for this uses the signal from the mouthpiece bug, which is a very smooth signal.

Another problem Andy mentioned is the instrument's actual volume: 'The sax is actually a very loud instrument, and there can be feedback problems on stage. An electric sax, maybe built of plastic or fibreglass, may well be the answer, so like solid guitars it would be very quiet until plugged in.'

We asked him what advice he would give to beginners: 'They're certainly not cheap instruments, but it's important to get one that's in good working order and in tune. In many ways the alto is the easiest to start on, but I think the tenor is the most useful.'

When he started with Roxy, Andy played only alto, but gradually extended to tenor, soprano, baritone and oboe. 'I preferred the

alto for a long while, but I find I'm doing a lot of work now with the soprano, which is the most difficult to play, but a lovely sound.' He plays Selmer Mk. VI alto, tenor and soprano saxes, a Yamaha baritone, a rare Chinese alto and a plastic Grafton Ornette Coleman sax.

His solo album features all these instruments, and with occasional 'treatments', classical sax quartets and nostalgic romps, is well worth a listen.

Another band doing a lot to showcase the sax is the six-piece Zebra. The line-up is Terry Smith (guitar), John McCoy (bass), Liam Genockey (drums), Gus Eden (vocals, guitar, flute and piano), and Loughy Amapo and Dave Quincy on saxes. Dave and Terry were founder members of If, a band which successfully encompassed many types of music, and Zebra now seem likely to develop these jazz, afro, blues, folk and rock influences.

On stage Dave plays alto and soprano, and Loughy handles the tenor and baritone, and when playing in harmony they get a tremendously rich and powerful sound.

Dave Quincy first learned recorder at school, and then got his first sax when he was 16. Unfortunately, it wasn't a very good one, and he, too, advises any prospective player to get the best instrument possible: 'It's worth considering that, for say £70, you'll get a better alto than tenor, because tenors just cost more, being bigger.

'The key to good playing is developing a good embouchure, and a fast fingering technique. But developing good chops goes right back to the old jazz sax players like Lester Young, Coleman Hawkins and Ben Webster - they were all right into this, blowing right from the stomach. Charlie Parker was also into that really full sound - the man's sound. It's very much like a voice, I think.'

Talking about keys, Dave said that in guitar-orientated bands, most of the numbers were played in E, which was difficult for sax. In the same way most jazz sax players put their numbers in easy keys for sax - C, D, and G. Combining these instruments can, therefore, cause difficulty unless the players are familiar with all keys.

'It's very important to be versatile, and one of the nicest ways to learn this is to play the blues sequence in every key.'

He feels that the tremendous advances in guitar amplification, over the past few years, have been the cause of the sax's loss of favour, but with new bugs and pick-ups appearing, and the resultant improvement in sound

quality, a lot more musicians are exploring its possibilities.

For a long time Dave played with Chris Farlow's band The Thunderbirds: 'It was a bloody good band, and although we weren't particularly loud, I found tremendous difficulty in getting my thing over, just playing into a mike. It was very frustrating, and I left in the end because it wasn't satisfying me musically. If a sax is used in a band it has to be prominent - there's no point in having it riffing in the background because electronic instruments can do it so much better.'

INSPIRATION

He's also very interested in using effect units, like wah-wah, and with If he used octave-drop effects. The problem is reliability on the road.

'I'm not too interested in effects that actually change the sax sound though, more so the things that drop the sound an octave or put in a harmony, like a 4th below or above, and changing the sound with a wah-wah. I think that'll become predominant with sax in the next few years. The answer is a simple device which will double up the sound with harmonies, but not actually change it.

'Eventually, the sax player will carry around his own amp., mike, leads and effects, like a guitar player.'

One of Dave's great inspirations on sax was Charlie Parker, one of America's most famous tenor players, who died in the 50s. 'His influence is still very much with us today, and his phrases are very



▲ Eddie Harris with his electric tenor sax

common now. But it's easy to forget that he invented them. I often wondered what would happen if he was around today, bearing in mind what's happened to Miles Davis.

'Coltrane's playing has influenced a lot of rock groups too. I got a transcription of his solo on *Blue Train* from an American Jazz Review magazine, and I used that as a study for a long time - I still refer to

it occasionally. It gives a very good idea of how he played the very top harmonies of a chord, and then mixed it in with the very basic harmonies. He builds up a lot of his chords in very strange ways. In polytonal playing he leads the way for a lot of sax players.'

He finds it depressing that there are so many more openings for sax players in the States than in this country, but agrees that the situation is improving now. 'David Bowie's using a saxophone, which has helped to bring it back. He's not a particularly good player, but he seems to be using it to his best ability.

'Over here, though, it's being used more as part of a group, and in the States they're featured more as solo instruments. Maybe it's because they were bred on that Benny Goodman thing, which has now returned in bands like Blood, Sweat and Tears. But it hasn't moved the same in this country.'

Dave plays Selmer Mk. VI alto and soprano saxes, both featured on the band's first single, *Zardoz*, soundtrack to the film of the same name. He features tape-delay effects on the soprano, and hopes to expand this facility. Their new album, *Zebra*, released in July, also showcases the fine work of Loughy, as well as Terry Smith's amazing guitar virtuosity.

Whether you're into Gary Glitter or Roland Kirk (who often plays two at once), the sax is the instrument that helped to make them. Try one and see.

John Dalton.



▲ Dave Quincy using his tenor

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EVERYTHING CHANGING



FOR LESLEY

WHAT makes a talented singer/songwriter, whose best-known composition, *Love Song*, has been widely recorded, shun the limelight? What's it like being married to a musician who is also your arranger and record producer? And is Lesley Duncan, in fact, the 'earth mother' that she is usually portrayed as being?

The first question was solved by Lesley's admission to suffering from excruciating stage-fright, which makes live performances an absolute penance for her.

Although she's been in the business for more than ten years, worked as a session and back-up singer for artists such as Elton John, Madeleine Bell, Dusty Springfield and Kiki Dee, and although when she's backing someone on a TV show 'I can bop around with the best of them,' live gigs completely shatter her nerves.

Yet, because she runs away from them, she tries hard to make up for her lack of personal appearances in other ways, for in spite of having had three albums out to date, the face behind the voice still isn't widely known.

'You see,' she explained, 'there is a definite strategy in which you have to involve yourself in order to become famous. It's like a military campaign. You either choose to get involved or you don't, or else you choose to get involved in part

of it, like I do. I'm very happy to do as many interviews as can be got together for me and I'm happy to do as many radio and TV shows as I can. I just don't want to move out of London, too much.'

At this point the family issue creeps unavoidably in. Lesley remarked that although many people think she lives only for her children, it isn't true. If she's right, then why is she depicted on her latest publicity posters and photos with her little son, Sam, thus perpetuating the mother image?

Perhaps what she was trying to deny is that she is limited to domestic subjects in her songs and it is true that in her latest album, *Everything Changes*, she is beginning to break away from subjects connected with family life and relationships. Even so, in her opinion: 'Writing songs is like having children, it's the same creative force that you use.'

Her writing hasn't the lyrical imagery of Joni Mitchell, whom Lesley greatly admires but it's warmer and less biting than Carly Simon. She has been frequently called England's Carole King and, indeed, her intimate wistfulness and uncomplicated, easy-to-grasp melodies bear this comparison out. When she writes about love it's not in a syrupy way but in more of a philosophical vein.

'I think in a lot of my songs I'm

trying to put something across for the benefit of the whole world instead of just myself. I do tend towards philosophy and I tend towards preaching a bit, which is difficult because people don't like to be always preached at. *Love Song* was a very broad plea.'

Lesley can't help capturing all one's attention when she speaks. She is so expressive with her face and hands that it's a great pity the stage is denied her presence. Her speaking voice, like her singing voice, is deep but surprisingly more husky and she bemoans the fact that she can't get as much light and shade into her singing as she would like.

'I haven't got a very high range,' she explained. 'I've got some low notes that I can't even use because they would sound so masculine.' This means that she has to write songs to suit her low, smooth voice, a fact which has led to complaints from some people that her music does not have enough variation in tempo, range and style.

'I've tried writing rock and roll,' she lamented, 'and I could do it. This guy launched into me the other day and asked why I didn't write more up-tempo things and I replied that it was because I don't do it well.'

'There's lots of people doing up-tempo songs and I could only do it in a mediocre way. There are lots of people who only ever put out low-key albums — there's never been an up-key James Taylor album yet!'

Writing-wise, Lesley predicts

that we can expect changes from her in the future. Her favourite song on the appropriately-titled album, *Everything Changes*, is *The Serf*, which shows Lesley delving into history (her favourite reading matter is historical novels) to get inside the mind of a medieval servant. 'I've always wanted to write story songs,' she commented.

'I think I've written out what had to be written now. Everybody has a certain amount to get out of their systems. If I kept writing this way I'd probably bore myself to tears. To that extent, in my next album, I hope I'm going to get into much more interesting structures and subjects.'

The man who must surely have some influence on those structures and subjects is her husband, musician, producer and arranger Jimmy Horowitz. Just how much does he contribute to Lesley's work? It turns out, from Lesley's answer, that if it hadn't been for him we mightn't have heard any of her material at all.

'He's been a tremendous help to me musically. I didn't do much before I met him. It wasn't that it wasn't *in* there, it's just that I was too bloody lazy to bring it out. He saw that I was sitting on my bottom doing nothing and he thought it was worth pursuing, so in that sense his contributions were invaluable. I couldn't have done it without him.'

'Of course we have disagreements in the studio but then so do any artist and producer. We might disagree about how long the fades should be, for instance — I tend to like very long, dreary fades and he stops me.'

In a case like Lesley and Jimmy's, could it be possible for him to be too close to her music to gain an objective view when it comes to things like arrangements? Lesley disagreed. 'For me, Jimmy is the perfect arranger and I think in our case, being married has helped. I don't know if it would work for everyone, but there are people like Yoko and John, Linda and Paul, who obviously like working together.'

'I think if you can work with your mate it's probably more satisfying than working with anyone else in the world. It has its stresses, obviously, if you're that closely bound all the time — I think you need more spaces than the average couple have.'

She stopped and grinned. 'Jimmy just creeps off into the garden if he's had enough!'

LORNA READ



STUDIO PLAYBACK

LOCAL TALENT at IMPULSE

THESE DAYS people are realising more and more the importance of local talent. And there's certainly no lack of it in the Northumberland area. To this end, David Vaughan, son of singer Frankie Vaughan, who runs London Management, recently had talks with the management of Impulse Studios in Wallsend, with a view to promoting the talent in the area.

Judging by the number and variety of the artists who have been recording at Impulse recently, they'll certainly have lots to promote. Folk artist Tony Capstick has been making a folk album with the help of the group Hedgehog Pie. A band called This, That & The Other made an album in two days flat to take over to the States with them and two singles have been made for Manchester United Football Club.

The local University folk club have made an album of assorted acts for distribution within the University and ballad singer Harry Halfpenny has been recording some standards for radio. Peter Richardson, Decca's area A & R man, has also put down some songs as have local folk group, the Doonan Family, whose last album, on the Rubber label, had no side 1 or side 2 but a Rubber

Bottom and a Rubber Top instead!

Many people have been coming in to record their entries for competitions such as the Opportunity Knocks one - some coming straight in off the street to sing their song. About the most unusual people in recently were the Barbers Shop Quartet, an unaccompanied vocal harmony group. The new Hovis advertisement was also recorded at Impulse.

E.L.P. AT AIR

JOHN McLaughlin was in Air Studios recently recording an album with the new Mahavishnu line-up and the London Symphony Orchestra. The session was engineered by Geoff Emerick and the album was produced by George Martin. Emerson, Lake and Palmer mixed their new live album at Air. Recorded at Anaheim Convention Centre in California, the music was originally used for a radio programme called King Biscuit Boy, which was broadcast coast to coast in the States.

The resulting tapes sounded so good that E.L.P. have mixed them in quad for a May release to coincide with their British gigs.



Mahavishnu at Air

Amongst others recording at Air recently have been Roger Chapman, of Family fame, who was laying down a single; Unicorn, who were doing an album produced by Dave Gilmour of Pink Floyd; Alan Clarke, recording a single produced by Roger Cooke, the Fortunes and Matt Monroe.

Air have just been finishing off work on their new Studio 4, which was originally just a dubbing theatre. Although dubbing facilities are still available there, it is now intended mainly as a mixing room, to leave more space in the other studios for people who are actually recording.

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EURO-ADVISION

Advision Studios are currently attracting more visitors from Europe than ever before. Martin Rushent brushed up on his Italian to engineer the sounds of PFM when they returned for a mixing session to complete their new album, *The World Became A World* and was also on hand when Banco started work on their album for an Italian record company.

Garry Martin was the engineer when yet another Italian group, Area, were at the studios and a Dick Rivers album for a French recording company was produced by Steve Rowlands.

David Essex took time with Jeff Wayne and recorded four tracks, two of which will comprise his new single. Shirley Bassey was seen again at Advision recently, when she did further work on her current album with engineer Martin Rushent. Martin also engineered the sounds of Riff Raff, who were at the studios recording for RCA.

Jeff Young was at work engineering the Chas Hodges album for Phillips and also recording for Phillips were Thunder Thighs with



Essex - new single

producer Steve Rowland. Grease Band made an appearance with engineer Paul Hardiman for a last-minute session. A wide variety of commercial jingles and film music have also been recorded and mixed at Advision recently.

NEXT MONTH IN BEAT:

Rick Wakeman's Money Matters

Alvin Lee—On the Future of T.Y.A.

An investigation into rock music from the southern states

Dealer Survey

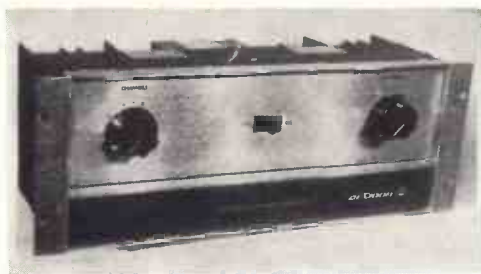
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STUDIO PLAYBACK

CHART STOPPING E.M.I.



Wonder at EMI

E.M.I. Studios at Abbey Road are certainly turning out the hits at the moment. Amongst the recent chart stoppers that were recorded there were Mud's *Tiger Feet*, Quatro's *Devil Gate Drive*, Wings' *Jet*, Bolan's *Teenage Dream*, Stevie Wonder's *Living For The City* and the Hollies' *The Air That I Breathe*, to name a few from a lengthy list!

The Hollies have been using the studios to record a new album and so have American soul/rock band Buckeye Politicians, Babe Ruth and Paddy Kingsland. Bruce Welch and Roy Harper came in to lay down respective singles and Chris

Andrews, John Keating and E.M.I. artist James Webley have also been in.

And a blast from the past! Gracie Fields brought an invited audience into the studio with her and sang several of her nostalgic old hit songs with a view to putting out an album and a single from the session.

Equipment-wise, improvements have been going on in the quad remix room, where the latest quad developments have been installed. Plans are going ahead for the installation of 24-track in the near future.

VARIETY AT MUSIC CENTRE

ACTOR Michael Crawford changed roles recently and became a singer. He was down at The Music Centre recording a single which consists of two songs from the new musical *Billy Liar*, in which he stars. The musical, which has been taken from the original play, has lyrics by Don Black and music by John Barry.

Ex-Cream member Jack Bruce has been recording for R.S.O. Willow and Renaissance have also been in, recording new albums, as

has country guitarist Jim Sullivan who used to play guitar for Tom Jones. John Schroeder's discovery, Cymande, have just completed their second album for the Chess label.

Like most studios, The Music Centre is regularly booked for the recording of jingles. Amongst their most faithful customers are Johnny Johnston, Jonathan Hodge and Peter Waygood. Work has just been completed on the film *Callan*, with music by Wilfred Joseph, and on a new TV series entitled *Space 1999*, with music written by Barry Gray.

The Music Centre's new Studio 4 has just been completed. They are intending to concentrate on using it purely as a reduction room but there is room for around six musicians.

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SAMMY THE



EVER wondered what happens to the guitars that get smashed on stage by destructive rock musicians? One man who knows is Sam Li, guitar craftsman at Yes-man Steve Howe's new instrument shop in London's Hampstead.

For a long time Deep Purple's volatile lead guitarist Ritchie Blackmore would end their show by smashing his Fender Stratocaster on the boards – and soon afterwards the guitar would find its way to Sam Li, to be fixed for the next gig.

'I repaired them until they were unrepairable. I got his Strat. once, and when I removed the plastic scratch-plate the body fell in two. When they were too far gone he'd get another and throw the old one into the crowd. Eventually, he bought a Vox Strat. copy, so he'd play the Fender for all but the end of the last number, when he'd pull out the Vox from behind his stack, get some feedback from it, and then smash it up. Then I'd get that back the next day to be fixed!'

Nowadays, guitar-smashing is scarce, but the number of guitars needing repairs which find their

way to Sam Li has certainly increased.

Now in his 30s, he first became interested in guitars as a player, listening and learning from jazz guitarists like Barney Kessel. But because he never felt he could make a living as a musician, he combined his interest with wood-working, which he also found very satisfying. In 1958 he started at Selmer's West End shop, working in the repair department. While he was there (he left in '65) John MacLaughlin joined, and he and Sam spent many hours playing together.

BUSINESS

'He was an amazing guitarist then, but he'd spend every possible minute practising – day and night. And every day you could hear the improvement in his playing,' said Sam.

MacLaughlin left to concentrate on playing, and Sam left to set up his own repair business.

While he was at Selmer's he built up a large clientele of guitarists, and when he left, these musicians continued to send him their guitars. Usually the roadies brought him the instruments, so he didn't

always know which band he was working for, and in fact he worked for Yes for two years before he actually knew it was Yes.

'Steve Howe was one of the few guitarists who would come around when a guitar was ready and try it out,' Sam remembers, and so when Steve and Alan White decided to expand their Hampstead premises (which already includes a health-food shop) to include instrument repairing and selling, it was natural for them to ask Sam if he'd like to be in charge.

Steve Howe is well known as a guitar collector, and most of his collection, which ranges from 17th century antiques to many Gibsons and Martins, has been to Sam to be checked. 'He's always looking for instruments to add to his collection or for the shop, and I expect he'll bring something back from

this States' tour; in fact he's planning to bring back a Sho-Bud pedal steel,' he said.

Although Steve hopes to be involved with the purchase of instruments for shop sale, Sam expects that they'll have an agent in the States to help find rare guitars.

'It's too early though, to know what sort of range we're going to be able to offer, but as well as unusual guitars we'll cover strings, picks and accessories. I may also be custom-building or customising instruments,' he said.

Over the years Sam has seen some very unusual guitars – and customers.

TOADS

'There was one guy, lead guitarist with a Swiss group called The Toads, and every time he wanted his guitar adjusted, either he or a friend would bring the instrument from Switzerland for me to see. Must have cost him a lot of money.

'I once fixed two guitars for George Harrison, who also has an amazing collection. They were both really old Gibson Super 400s and when I got them they were in really bad shape – even the frets were rusty. Apparently they'd been lying in a garage,' said a pained Sam. 'They looked lovely afterwards, though.'

He's built a number of guitars and the first he finished went to Slade's Dave Hill. The problem is time though, and he showed me a solid guitar body and neck that he's been working on for six years, mainly in his spare time. He wonders if it'll ever be finished.

He's concentrating mainly on the more technical repairs at present, replacing and fixing machine heads, bridges and electrics, and leaving jobs like spray-finishing to another craftsman.

Even so, with most of the sale instruments' old acoustics, he's concentrating on the old electrics and repair jobs.

With so many instruments coming in, I wondered if he'd found any favourites. 'Well, I don't

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POWER

play much nowadays, but I really like Fender Stratocasters. I can get almost any tone I want from them.

He regrets the way the quality standards of instruments has dropped over recent years, because of the ever-increasing demand – 'even so, Gibson, Fender and Martin standards are very much higher than other competitors. It certainly isn't just the name which makes them still sell so many.' But Sam Li's shop will not be offering new models in this range. As he says, most West End shops have large stocks of these makes, and he's attempting to offer something new and unusual.

The shop is at 36 Rosslyn Hill Road, Hampstead, and if you've got £200 burning a hole in your pocket at this moment, get along and see what they've got.



▲ Sam Li at the workbench – as the lute shows he doesn't just work on guitars

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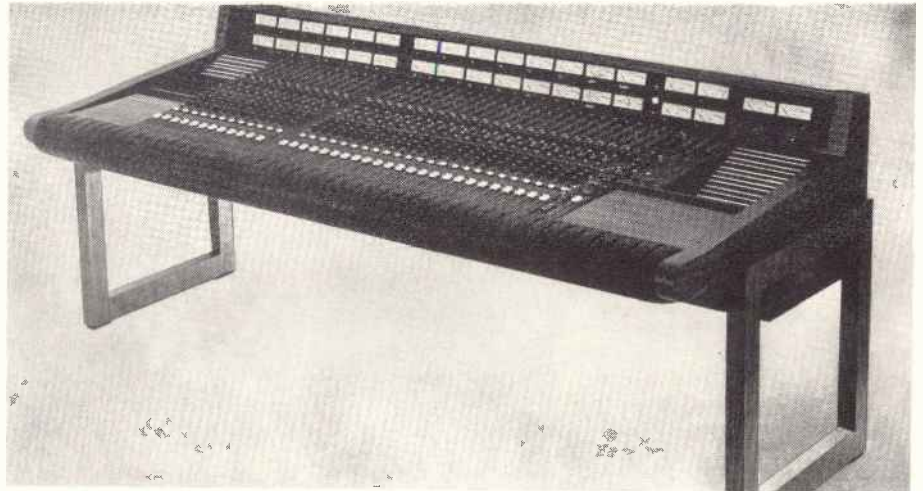
The *MCI JH-416 master recording console* stands alone in its ability to perform both the normal and the complex-unusual mixing and signal routing functions with a minimum of programming by the operator. Its operation is simple and straightforward allowing even the most inexperienced mixers or producers to turn their attention to the real creative issues of recording and not be burdened with unnecessary complexities in equipment operation.

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The prime philosophy of the *JH-416 console* that has been adhered to throughout the design and execution was, has been, and always will be that the normal everyday functions of no compromise multi-track recording be accomplished with the absolute minimum of effort and confusion factor. And that as you progress to more exotic mixing and recording practices these techniques become a simple extension of basic operation with the console *never* becoming the limiting factor.

Features

- 36 input 24 output capability.
- Penny and giles faders.
- Fader replacement module.
- Illuminated mute switch with channel number.
- Full 3 range 16 frequency reciprocal equalizer with up to 14 db of midrange boost or cut.
- Full Quad X-Y panning on all inputs and echo returns.
- 288 point jack field with 84 tie lines.
- Non-loading 20 db mike pad in addition to electronic gain control accommodates the full range of professional microphones (1M distortion less than .15% at 0 dbm input).
- Wired for phantom powering of mikes.
- Solid state relay drivers.
- Always wired for 24 track capability.
- Plug-in modules for easy service.
- MCI 2001 high voltage, high slew rate, low noise OP AMP used throughout.
- Extremely versatile echo and cue system.
- Attractive styling.



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Separate speaker monitor source and mode selection.

Quick one-button remix and playback capability.

Functional design.

All mike and line inputs balanced and floating.

The *MCI JH-416 console* is in reality two totally separate consoles integrated into one housing for operational efficiency. The quad mixdown busses, outputs, master fader, echo send, quad panners, cue sends, etc., are entirely independent, and are not used in the process of recording original tracks. There is an entirely separate group of combining busses, output amps, sub masters, etc., which are used to route and mix microphone or other input signals to the multi-track machine.

What this means is that the *MCI JH-416 console* always has its quad mixdown circuits available intact to be used as a monitor mix console while recording and tracking. We believe that this is a far superior method of

constructing high versatility consoles when you consider the alternative. That being to build into a console a separate monitor mix section which is not used for any true signal processing functions, lacking the versatility, and usually falling short of the traditional technical performance specifications you expect in the normal mixing circuits.

We believe that this ability to have the full facility of the regular quad, 2T, and mono mix-down circuits available so that you can accurately synthesize what a legitimate mix will sound like as you record, while musicians are still in the studio, and creative judgments can be made, is critical. In some consoles the subtle variations in combining characteristics and technical performance specifications in a monitor mix section when compared with the normal mixing circuits make all the difference in the world in what you heard when recording and what you hear when mixing down.

This is only one of the many features which makes the *MCI JH-416* possibly the most popular and widely accepted mixing console ever offered to the industry.



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ON THE ROAD

WITH PROCOL HARUM

ROCK is an industry of show, of the travelling circus, the bizarre. Just now and again there's a band or an artist who stands outside the hurley burley, beyond the excesses of the Bowies and Coopers. Such a band is Procol Harum.

When you think of Procol Harum no concrete image comes to mind. Perhaps initially one is reminded of the long, hot summer of '66 when *Whiter Shade Of Pale* threatened to become the biggest hit of all time, but closer inspection reveals perhaps as much musical progression as any band in the world. Albums like *Salty Dog*, *Broken Barricades* and *Grand Hotel* reveal subtleties and originality that have combined to carry Procol Harum forward without a publicity machine of immense

proportions, rejuvenating public interest every year.

Of course the crippling backlash from such an immense hit as *WSOP* would be enough to ensure 'one hit' obscurity for many bands and were it not for the determination of Gary Brooker and his writing partner Keith Reid, The Procols would never have surfaced. Living down that Bach-inspired monster sent Brooker and Co. off at several tangents in the immediate post '66 days and it was only when Brooker owned up and resumed his neo-classical writing style that the wheels were once again placed on the Procol vehicle.

One of the main reasons for the 'low profile' image that the band has in this country is that British gigs are rare and British tours are even rarer. The band caught light

in America (a land where audiences are traditionally supposed to be more musical) and the college campuses across the U.S. take up as much time as the band are prepared to spend on the road. And that's not a lot.

Many bands find the routine of touring, releasing an album and touring just that, a routine. Not so the Procols. Their albums are widely spaced, usually with at least a year in between, and the effort that goes into a recording can be clearly heard.

SINGLE

The University of Reading recently had reason to count itself lucky. To celebrate the release of their first British single in a very long time, *Nothing But The Truth*, the five men gathered together in

this recently-captured satellite town of London to go through their paces and air some of the new material about to be released on their *Exotic Birds And Fruit* album (from which the single naturally comes).

Although it is possible to accuse the band of ignoring their British audience, there is no way that a similar accusation could be levelled at that audience. They turned out in force on a wet Friday night on the vast campus to belie the idea that the only big names in Britain are those who prance on Top Of The Pops.

Backstage (or rather upstairs in the canteen to be both pedantic and prosaic) the band gathered early while the sound crew assembled the massive PA horn units, mixer and instruments. Suitably the accoutrements of the gigging rock band lay scattered about. Cans of Bass Export were piled on the formica-topped tables, brown sandwiches with curly edges were strewn thoughtfully about in an effort to tempt a star's palate and the tiny band of writers shepherded by a record company official waited and watched.

Absolutely no signs of pre-performance nerves were visible. Sound engineer Dave – a U.S. import – was saying hello to odd people passing through and when the support band finished he dived down to the mixer set up at the extreme end of the hall.

Quarter of an hour before the scheduled start of the performance and Gary's wardrobe is missing. The others are changing and beginning to lift instruments out of cases and thinking about tuning. There's no frenzy, no practice amps., no 'clear the dressing room please' and very few people who shouldn't be there. It's not a tribute to good security, it's a tribute to the maturity of the band in an industry renowned for its gross immaturity and a tribute to the commonsense of the audience.

Upstairs, Gary's wardrobe still hasn't arrived. 'I had terrible trouble finding the place,' says the lady as she finally arrives and hands over the plastic carrier bag that holds the wardrobe.

Gary smiles and offers her a beer. Still unhurried he moves over to a corner to change his chamois calf-leather jacket and jeans for purple trousers and a polka-dot jacket and white shirt. Brooker doesn't



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look like a pianist, if you know what I mean. He's a big man but is broad enough to give the impression of squatness and his hands are tough and muscular rather than the slender appendages traditionally belonging to pianists. If one were playing the 'upstairs on the bus' game and guessing what he did you'd say seaman, Merchant rather than Royal Navy. But there's that face that even though adorned by a mandarin moustache at one time, got enough TV exposure to guarantee an uncanny feeling of familiarity for the next few years.

Two minutes to go and if you look really hard you can see bass player Alan Cartwright's hand shaking as he goes through the running order for the last time.

'Group shot' calls the record PR man. 'Two minutes' calls the sound man, with a sideways glance at the PR man, that clearly underlines priorities. 'Line up here for the photographer,' he commands unabashed and the group go into the most painful of all rituals, the posed group. A few shots and the photographer decides to rearrange the heads. 'All change,' he says and there's a few minutes of twisting bodies and the shots start again. 'All change' again, then silence, until the place breaks up with laughter. The band have been working a traditional one-up exercise on photographers,

and for all the bustle and changing he's been banging away at exactly the same line-up he started with.

Finally there is a re-arranged line-up and the band gallop away to go on.

APLOMB

One by one the band take the stage to wild and prolonged applause. Just as they're preparing to start, the social secretary, with an aplomb more suited to his future career of botanist or chemist than to his temporary entertainments duties, asks for the house lights to go up so that the ones who aren't shuffling forward will be exposed and ashamed and thus shuffle and allow just a few more in at the back.

The Procols line-up on stage peculiarly with the drums far right, bass next, then organ, lead and finally the grand piano. The sound is excellent although it's obvious that Gary's got something bothering him.

After the applause dies away Gary reveals his problem and the sound crew urgently start working on a monitor next to him that is malfunctioning.

A tune from the new album that's got an intriguing structure and the band's into *Homburg* the number that followed *Whiter Shade Of Pale*. Brooker's voice has deteriorated not one jot. It has that

peculiar strength that originally put it in a different class to the milk-voiced singers popular a few years ago and the band sounds exceptionally tight. Cartwright and drummer B. J. Wilson, sound particularly sympathetic to each other and the drum sound (amplified by three mikes), is as clear and as crisp as could be wanted. It's the piano that's always supposed to be the problem in amplification but Brooker's grand comes across absolutely naturally. Procol Harum are not a loud band. Many a lesser band would have been tempted to use the acoustically-indifferent hall as an excuse to open up, but while every one could hear the Procols perfectly, no one was deafened.

For *Beyond The Pale* organist Chris Copping straps on a tenor banjo and brings an edge to this stomper that really grabs the whole audience. Guitarist Mick Grabham delights in blending the raw, edgy sound of his Les Paul over the classical chord structures that Brooker and Copping lay down. Copping in his turn is a singularly controlled organist and understands the function of the instrument in Procol's line-up perfectly.

Another number from the new album now, *As Strong As Samson*, and as might be expected from Procol's former works there's no immediacy to it. You really do have to sit down and listen to this band.

Dedicating the next number *Idol Turned To Clay*, to Craig Douglas was not only a little unkind but also a little misplaced and the audience gave no sign that their musical knowledge extended outside of their contemporary experience.

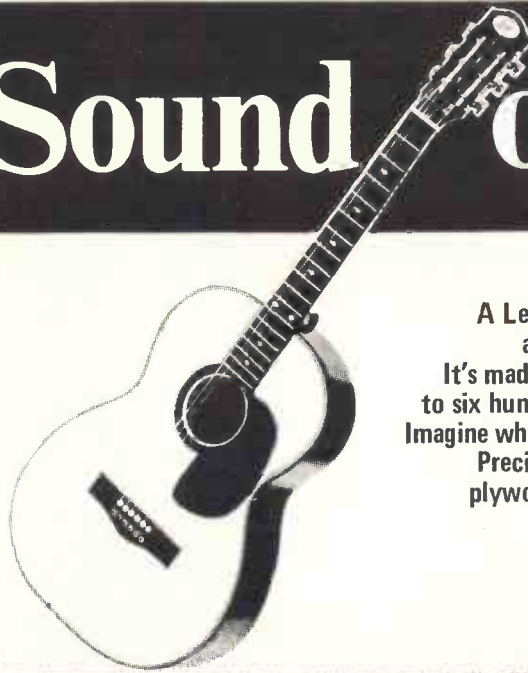
For my money the finest number of the act was the performance of *Grand Hotel*. It's a precision number with the waltz breaks and changing tempo patterns and the perfection of the album rendition on which there's the benefit of a full orchestra and choir made me dubious about the stage performance but the band played it perfectly and Brooker illustrated that's he's a pianist who's far more able than might be imagined and that his songwriting and arrangements force him to discipline himself at the cost of his piano performance.

Off stage, after playing the new single *Nothing But The Truth*, and the audience didn't allow the band much of a respite before dragging them on for an encore with more than a faint suspicion of what it might be. Yes, *A Whiter Shade Of Pale* it is and it's played with no obvious signs of tedium from the band - perhaps they don't play often enough for it to drive them mad - and the show's over. More people now understand why Procol are so big without the help of the rock machine.

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GETTING ON THE

AIR:

BI talks to the new commercial radio stations



▲ Gary doesn't always get on the air

WITH so much of their emphasis being on local events and people, the new commercial radio stations opening around Britain should mean lots of exposure for worthy local bands and musicians. Indeed, in Canada, which has a large number of local commercial stations, recent legislation has been passed saying that each station *must* devote 30 per cent of needle-time to local or indigenous artists.

Of the five commercial stations operating in Britain at present, four – Birmingham's BRMB, Manchester's Picadilly Radio, Glasgow's Radio Clyde and London's Capital Radio – strongly feature pop and rock music (the fifth being a news service). These four also feature specialist or minority interest music programmes, and apart from BRMB all have facilities for live music broadcasting.

The procedure for getting records on the air is similar in most cases, to the BBC's – each week, at the station, a track playlist is decided upon, usually a specific number, consisting of chart hit singles, new singles (thought worthy or inevitable hits), golden oldies, album tracks, and middle-of-the-road tracks and standards. The chosen tracks will then be played throughout the week and any other week when they are chosen. The tracks chosen for the specialist programmes – jazz, folk, bluegrass, soul, etc. – are generally outside the regular playlist.

The key question for anyone hoping to get themselves or their records on the air is, of course, who chooses the records? Is it one man who can say yes or no, or a committee? Or, there again, are there rules and regulations to which records must conform before they can go on the air? In the same way, who assesses the worth of local bands and musicians, evaluating whether or not they're worthy of radio time?

At present, regional commercial radio stations are very new in this country and although a lot can be learned from their American

counterparts, the sheer difference in size of the areas covered and the fact that the American States can have their own singles and album charts as well as records released in only one or a few states, means that the British stations are covering very new ground.

Head of Music at Radio Clyde is Andy Park, who told *Beat* that their system of record selection is totally different from the BBC and the other commercial radio methods.

As there hadn't been a local radio station in Glasgow before they opened, Radio Clyde was in competition with the four BBC services and, therefore, had the choice either of direct competition with these services – with a Radio One image for instance – or to go for a broad format, with different fields covered at different times, which is what they've done.

NO PLAYLIST

From 6 a.m. to 6 p.m. there's a playlist phase, followed by two hours of local news and interest programmes. Then, from 8 p.m. until the 2 a.m. closedown it's back to music, but with no playlist.

'These programmes are largely unsupervised, and built around well-known local characters, specialist music enthusiasts, and local discotheque dee jays. In this way we cover country and western, folk, classical, jazz and progressive music. On Friday and Saturday evenings we have four hour rock shows, and none of these run on playlist lines.'

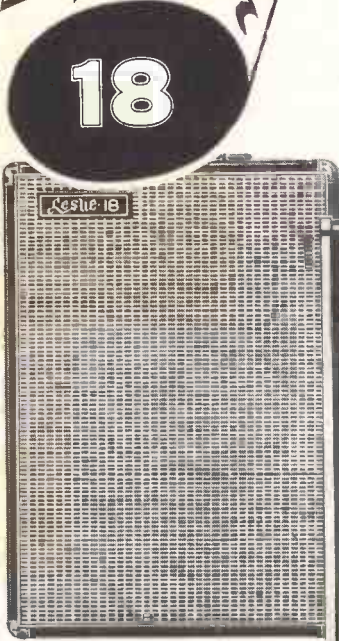
In the main the playlist pertains to the daytime shows, and is determined at a meeting of all the radio's music presenters, Andy Park, and the local disco dee jays. As well as this, a local Top 30 is compiled with the help of numerical returns from 30 record stores within the transmission area.

'A playlist infers limitation,' said Andy, 'and this station is much less limited than any I know of, including regional BBC. There's a great deal of openness about what

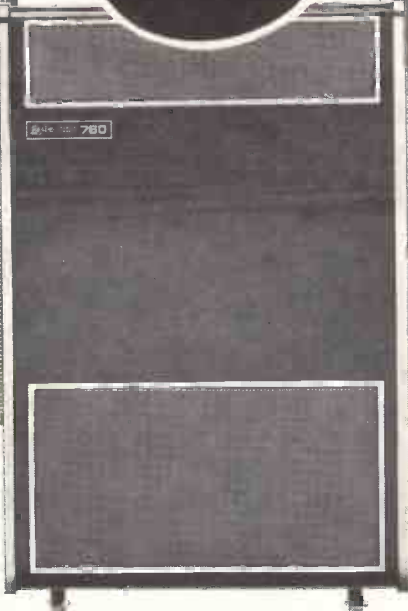
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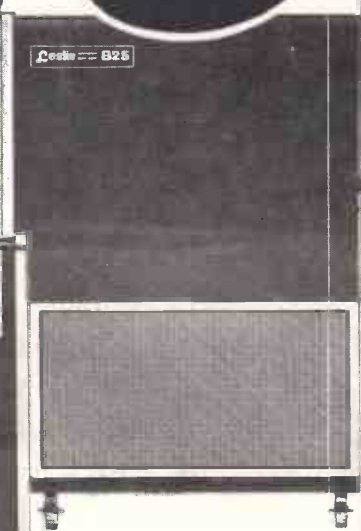
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 Rotors One foam rotor
 Amplifier 70 watts RMS
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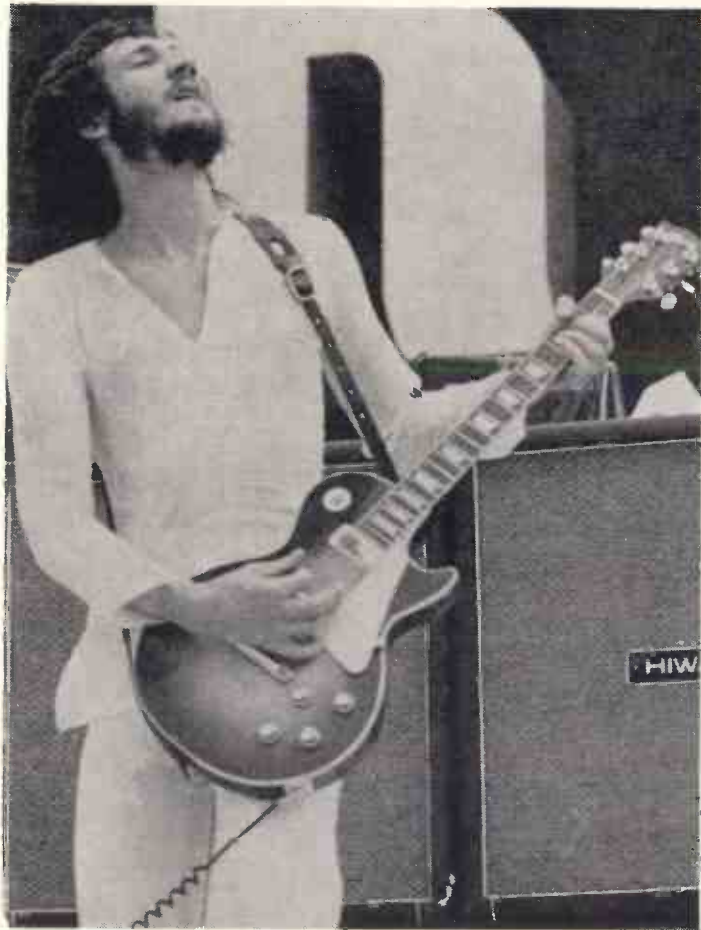
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▲ *The Who on BRMB's progressive list*

we play, and variety too. Our audience figures now show that there are more people listening at night than in the morning – and they're shows given to particular people, without a playlist. In the three months we've been on the air the figures have constantly risen and it seems that once people switch on in the morning, they listen through to the evening.'

Radio Clyde also offers local

musicians a lot of air-time. Andy is a musician anyway, and reckons he knows most of the local players, but he also receives a large number of cassettes and tapes from other musicians, which he considers for use on the air.

'There are a lot of people here well worth recording and I'm going to cover them in four specific ways, one being the making of quality recordings out-

side the station, either at big rock concerts, classical music concerts, or small clubs and halls, jazz and dance bands.

'We've also got our own multi-track studio in which we let local bands – most of them are four- or five-pieces – record for shows. I'm going to bring them in and then give the gig away to local arrangers who are underpaid, asking them to write arrangements for the bands' numbers. In this way we're not only helping local musicians and arrangers, we're also augmenting the bands' product,' he said.

Radio Clyde are offering very good facilities for all types of local musicians, writers and arrangers, as well as any nationally-known musicians who are in the area.

The latest commercial radio station to appear on the air is Manchester's Picadilly Radio. Steve Merike is Head of Music there and each week he, Bob Sneider, (Presentation Manager), and Colin Walter (Programme Controller), have a meeting with the station dee jays to decide on what isn't, and is, suitable for the playlist.

Steve Merike told *Beat* that these meetings usually yield about 40 titles, which are then sorted for the list later in the week by himself and Bob Sneider.

He says Picadilly Radio is primarily a Top 40 station – 'like the old Radio London' – and, consequently, the 60-track weekly playlist is made up of 30 tracks in, or expected to enter, the Top 30, an 'A' list of heavy rock and bubblegum tracks, a 'B' list of tracks featured on Radio One, and six tracks chosen by the dee jays themselves. Three albums are also featured.

'We spend a long time thinking what to play, but the most important thing is what the listeners

want,' said Steve, 'so we try to be very flexible. For instance, if a particularly incredible record arrives halfway through the week, we put it straight in. Our only criteria concerning records is: "is it good and does it fit in with the policy we're working?"'

'We have facilities for live music and a good part of my job is organising this. We're certainly going to cover local concerts and musicians. There's absolutely nothing that we disregard for the sake of it, and I can honestly say that every single which comes into this station is heard.

'We reckon to be two or three weeks in advance of the rest of the country in our charts,' he added.

He thinks that local bands, particularly with Picadilly Radio, now have even greater opportunity for exposure than when the pirate stations were operating – and he should know.

APPROACH

After starting with Radio Scotland he moved to Radio Caroline and from there to Radio One, Radio North Sea International Radio Brighton, and Picadilly. Bands, he said, should approach the station either via their record companies or by sending their work on tape or disc. Only this way can they be considered.

It's probable that Birmingham's BRMB radio station has already more than a million listeners. A survey, taken in their transmission area only three weeks after they went on the air, showed that more than 50 per cent of the population between the ages of 18 and 40 had listened and that favourable opinions of the station and its programmes were held by more than 75 per cent of these.

The man responsible for the station's sound is Music Pro-

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grammer Martyn Sutton, and every week he and Programme Director John Russell meet to decide on 100 tracks for the week's playlist. This 100 consists of 40 singles chart hits, hit album tracks and new releases, the rest being golden oldies, album tracks, middle-of-the-road tracks and standards.

Martyn Sutton described the station's policy: 'We're playing quality music, that which we consider to be the best in each particular market, and although we're certainly not writing off the kids, we're aiming at the 18 to 40-year-olds.'

Martyn pointed out that their playlist does not always include numbers high in the national charts – or even all the No. 1s: 'We don't put things in the list purely because they're in the charts. If Gary Glitter came out with a great record we'd play it and we are flexible – if people start writing in asking why we're not playing a particular record, we would consider it. On Sunday from 2 p.m. until 6.30 p.m. we have a pop show on which we have things from outside the playlist.'

Also outside the playlist are the jazz, soul, folk and progressive music shows, for which the presenters choose their own material, approved by Martyn. Robin Valk is in charge of the progressive music show, which runs from 7.30 to 11 p.m. each evening with a news-

break, and he's recently featured music by the Steve Miller Band, Steely Dan, The Who, Joe Walsh, John Lennon and Humble Pie, as well as interviews with Roy Wood, Jeff Lynne, Beck, Bogart and Appice, and Bedlam, talking about their lives and music.

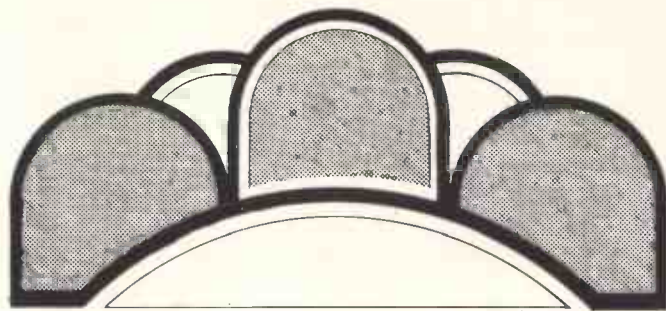
And, whereas established musicians can talk about a number of albums, and have the music featured, a local band with their first album out will have an in-depth discussion programme on the album, playing each track and talking about it.

'The main thing is whether or not it's of interest to the community,' said Martyn. 'We have to be community involved at all levels.'

The man in charge of Capital Radio's weekly playlist is Adan Day. He told *Beat* he chooses what he thinks is popular in the London area, making sure the list reflects local taste.

'If my feeling is that it's good to play something then we do. We have a very tight playlist, so we have to be careful,' he said.

Of a weekly playlist of 40, six or sometimes seven 'climbers' are introduced by Adan Day, and these are played on each programme, each day. 'We usually find they reach the charts two or three weeks afterwards,' he said. 'Of the present Top 20 only six haven't been played on Capital.'



YAMAHA

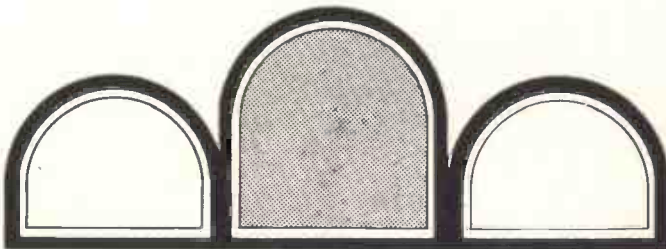
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SOLO BALLARD



'GOD help a group that's starting now, even I'm thinking twice about the money and the problems involved.'

Russ Ballard made something of an obvious move when he left Argent at the start of the year. Over the past 18 months or so he's been concentrating more and more on songwriting and Argent's growing status in the U.S. has made greater and greater demands on his time.

But it was by no means an easy decision for him.

RICH

'Believe it or not, I haven't made a cent from the tours — the only money I've ever made has been out of songwriting. Argent are now making money on the tours and obviously I've had to think very carefully before making a firm decision. If I'd decided to stay with the band I guess I could have ended up rich, but I think I would also have been very dissatisfied by not having had a chance to stand or fall on my own merits.'

Although Russ decided to leave the band in February, Argent had yet another States tour looming up and he was hoping that a replacement would be found, otherwise he'd have to face yet another six-week plane-hotel-gig round-about that makes life on the American road so hard.

At the moment Russ is recording his first solo album.

'I've already got most of the material written. I spend so much time writing — I suppose maybe four or five hours a day. Quite a large percentage is wasted but I try to get all the bits and pieces down on tape.'

STAGE

Russ now faces the old problems of putting together a band for performances. He's not one of those artists who are content to breathe life into their music in the rarefied atmosphere of a studio and never take it into the harsh light of a stage.

'I'm already missing being on stage. As yet I've no idea who I'll be using in the band. I want to find new musicians who are young enough to have fresh ideas but I've no idea how I'll do that. Just recently I was helping out Leo Sayer by auditioning some people

for his band and they were so bad it was unbelievable. I think there were only about three that were any good and they were all old men.

'Where are the youngsters coming up? I remember when Stevie Winwood was 16 and he was so good he was amazing. At that time there were so many young kids playing really well — perhaps they're not interested in groups now.'

'If I was 18 I'd think twice about getting into a group now. I mean, when we started all you needed was a couple of hundred quid and you were in business. Now you've got to have at least two or three thousand pounds or your not competing.'

'All you can really hope to do now is break even on gigging. There used to be a time when some sort of money could be made out of appearances — even for a fairly small band, but today it's hopeless. I suppose it's the fault of the big bands really, bands like the Who and Floyd. If the Who spend two thousand on a light show a smaller band feels it's got to go out and spend a similar amount of money on lights to compete.'

TALENT

'But despite what I've just said, I still believe that real talent will come through. If a band is that good they will still get through — but it's a real hassle.'

Perhaps the lack of youthful talent reflects a lack of interest among the new generation.

'Certainly, I feel that rock is getting older. When I started all the successful bands were in their late teens and early twenties, now the average age seems to be quite a bit older. I don't think there is a local group scene like their used to be, you don't see the old vans flying round any more. A kid did knock on my front door the other day and tell me about a local band in my area, but it's not nearly as common as it used to be.'

The 'soft' type of material that Ballard the songwriter is known for has always been something of a contradiction to Argent's music. Just how diverse are his songwriting directions?

'I write a lot of material that is completely unsuitable for me. Colin

'I HAVEN'T MADE A CENT FROM THE TOURS—THE ONLY MONEY I'VE MADE IS FROM SONGWRITING'

(Blunstone) has been good at recording my songs and I've always believed that a song should be placed where it will fit best. My first thing was something I wrote for the Shadows. I sent it to them when I was 14 and they recorded it when I was 19.

'I should think it's very hard for a songwriter who isn't a performer. I was looking at TV the other evening and I saw Hughie Green talking about the songwriters' contest on Opportunity Knocks. He was saying that they had received over 200,000 songs or something like that and "Yes folks, we're gonna listen to each and every one of them". I'm sure that there must be some hits out there. Probably the only way to get a song heard is to get it together and record it yourself, you know, find the musicians and do it in a local studio. Even I don't hustle my songs about enough. It sounds horrible but it's hustling that is the key. I wrote a

song a little while ago that I thought was perfect for an American band and someone suggested that I should fly over to the States to see them with it, but to be honest, I couldn't face the sweat.'

The next six months are the critical ones for Ballard. He has deliberately opted out from becoming the millionaire that Argent promised to make him over the next couple of years and he's decided to make it or otherwise, on the strength of his solo work.

'I really do want it to be a solo effort. I'm going to play all the instruments on the rhythm section myself and only bring in other musicians for the arrangements. I don't think I'm going to lose anything doing it that way and it will really be a solo album.'

Does the prospect of a disaster worry Russ?

'I never think like that. If I did I'd never do anything.'

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SURELY one of the most significant trends in music over the past five years must be the phenomenal growth in popularity of the discotheque. The concept of the disco must be almost as old as the gramophone itself, from the days when Edwardian 'pop' fans played their polyphonic cylinders in friends' parlours.

The present disco scene can be traced back about ten years when the acutely fashion-conscious, pill-consuming mod movement, then in its infancy, centred on the red-brick jungle of South London and the West End. It was in these two places, on Wardour Street and Streatham High Road, that two clubs opened with boldly-striped frontages bearing the then unheard-of legend 'The Discotheque'. Here the mohair-suited lads and their close-cropped ladies went with stern dedication to hear the sophisticated black music which was emerging from the L.A. studios of Tamla Motown and Atlantic Records, expounded by artists such as Otis Redding, Wilson Pickett, Marvin Gaye and Martha and the Vandellas. Today the discotheque, the child of a passing but significant fad, has grown into a permanent feature of the music scene, and a thriving business which has brought the stage within the reach of many people with entertaining ability who may not necessarily be blessed with golden vocal chords or instrumental genius.

Just what does make a successful D.J., though? To find out *Beat* talked to top Radio 1 disc-spinner Stuart Henry.

'There are no rules,' he com-

mented. 'Some people are good if they care about their music and a personality that communicates is important.' For the D.J. on the road, 80 per cent of success depends on the kind of music he plays. He's much more dependent on playing music that people can dance to, otherwise he'd find himself facing an empty floor.'

Many people must, at some time or another, wanted to become a D.J. and we asked Stuart just how anyone who's serious about it should set out.

RADIO

'The majority of people that I know of have got a tape recorder and made a tape of themselves introducing about six records,' he said. 'Then send it to the B.B.C. or a commercial radio station,' he advised. 'They mustn't make the mistake of sending off their first offering, though. Files are often kept of tapes that have been listened to in the past, so obviously someone who kept sending them in every couple of weeks wouldn't make a very good impression.'

We also spoke to Roger Squire who runs a disco centre in London. Here Roger, himself an experienced D.J. and mobile disco operator, has a well-equipped showroom for demonstrating the comprehensive range of equipment he stocks, including his own professional Stateline range. Roger also runs training courses for aspiring D.J.s in his St. John's Wood studio.

Roger placed great importance on personality as an essential

attribute for the successful D.J. 'In my experience the most successful D.J.s have extrovert personalities,' he told us. 'They have to be lively, because there's nothing worse than a dull D.J. Whether there's a dullness or a liveliness on stage, it's infectious. A natural feeling for what the audience wants to hear is important, too. There mustn't be any ego-tripping - a D.J. can't afford to be self-indulgent with his own favourite music, he must remember he's there to entertain.'

A complaint that's often been levelled at discos is that they take work away from live groups. We asked Roger if he thought many people would hire a disco in preference to a group for their dance or party. 'They do prefer the disco,' he commented. 'I'm sad that it's a little hard on musicians, but I think most people would sooner have a professional disco for £15 than a very amateur group. I think the average standard of discos is going up as well. People are dropping out now - there's so much competition that they've got to be of a reasonable standard to get work. Unless you're good you can't survive - I'm sure the same is true of bands. Discotheques are here to stay, though they'll probably change their shape or form. I think more use will be made of tapes so the word discotheque might not be an accurate description eventually.'

This month *Beat* looks at the disco equipment that's available on the market today, which manufacturers are continually develop-

ing to meet the demands of D.J.s for more sophisticated features such as slide faders and button-start facilities.

The new **S.A.I. Professional Stereo Deck** is one piece of equipment that features some of the most advanced techniques used in discotheque design today, and many operators will recognise the familiar slider layout and control ergonomics which have already made S.A.I. decks the choice of many D.J.s. The unit incorporates slow fade override on microphone with pan control and a unique crossfade control. Twin level meters and illuminated push to start buttons blend into the engraved fascia panel. Field trials, including several live sessions in large venues have, say S.A.I., 'been carried out with tremendous success'. Also available from S.A.I. are their popular and improved IV and IVs range of discotheque decks which are similar in performance to the stereo unit.

Davoli offer a choice of two units; the portable Disco Junior 50, and the unusually named Spatzial/11 which is designed for permanent installation. The Junior 50, which is supplied with the turntables of the purchaser's choice, is a mono unit with separate slide fader controls for each deck and a master volume control. It also features a mike input with pre-amp. mixing facilities, headphone monitoring with separate amp., volume control and changeover switch and an external amp. output, also with its own volume control.

The Spatzial/11 model is a twin-deck stereo unit rated at 80 watts per channel (R.M.S.). It has faders, pre-fade mixer, equalisation on the tape control and a microphone input, with separate controls. There are individual treble, bass and volume controls on each deck, and the equalisation consists of middle bass and middle treble controls. Other interesting features are the rumble and scratch filter and a separate speed control on each turntable so that they can be speeded up or slowed down as required.

A good lighting system is essential for the well-equipped disco and **Tyas Electronic Systems** specialise in these. A popular unit is the Sequential Flasher, which is available in three- or four-channel versions and gives most types of flashing effects including sequential, random, strobe and sound to light. Designed for more subtle changes in lighting, the Triphaser acts as three automatic dimmers, accomplishing fast or slow colour changes, colour blends and pulsating sound to light. It has a computer-like electronic memory and can, therefore, be pre-set, or

operated manually if required. Tyas also manufacture disco decks which they will supply fitted with various mixers. The basic decks are twin turntable units with two cue controls, an on/off-volume switch and a 5-watt amp. for use with the supplied headphones. Mixers available are the Disco S, a five-channel stereo mixer amp. which will take quadrophonic sound, the Minimix six-channel PA mixer, and also a special Modular Mixer which is made to order.

Sound Out disco gear, which is all hand-built by qualified engineers, was used by record-breaking D.J. Tony Santos who, in 1973, managed to play singles for 208 hours non-stop, beating the previous record by over two hours. Sound Out make three different decks, which are available with or without amplification. A very successful model is the Series 1, an example of which was supplied to London's Inn On The Park hotel. From the Series 1, Sound Out have developed their Series 3 twin-deck unit which is more compact and offers extra facilities, such as individual bass and treble controls on four channels, over load protection and a mike circuit which they claim 'cannot be made to distort'. A stereo version, the 3A, has two 100-watt amps. built in. Sound Out have supplied Series 3 discs to the top London breweries

and to Holiday Inns throughout the world. An important feature of their equipment is the low noise level giving, say Sound Out, 'no hiss or hum on full output'. Sound Out also supply customised equipment, stage systems, mixers, lighting controls - in fact a complete package and they have designed clubs as far afield as California.

A choice of Garrard or BSR turntables are offered with the **FAL** Discotheque Mk. 2 portable console which is provided with three-way monitor facility at no extra cost. There are separate volume controls for mixing the two turntables, microphone (not supplied), tape and monitor and the headphone monitor may be switched to either turntable for cueing. Built on to the Console, which is also available in fully integrated form, with 70 watts RMS output stage, is a gooseneck attachment which will take a variety of makes of microphone.

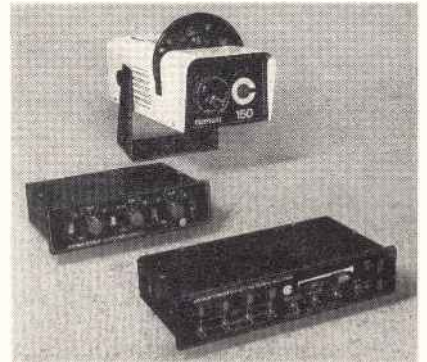
The **Marshall** 1993 twin-deck disco unit is built to the same high standard synonymous with this famous range of amplification equipment and features inputs for tape and microphone, outputs for speakers and headphones, selector switch for left- and right-hand decks, and tape and output modes. There are individual slider-type volume controls for tape input,

Continued on page 52

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DISCO EQUIPMENT

Continued from page 51

left- and right-hand decks, microphone and headphones. Bass and treble are also controlled by sliders with individual controls for tape/decks and microphone. The unit, which is finished in strong vinyl and is supplied complete with a plush-lined carrying lid, has on/off switches for each deck and is designed for use in conjunction with the Marshall 1994 100-watt transistorised slave amp. and two 1995 50-watt speaker cabinets.

'Orange were one of the first firms to supply D.J. equipment, about six to seven years ago, and are probably the most sought-after disco units,' Managing Director of Orange, Cliff Cooper, told *Beat*. 'Emperor Rosko and most of the Radio 1 D.J.s use them as well. The BBC use our D.J. outside broad-

cast equipment,' he added, 'and it's the same as that available through local dealers.'

The Orange mono disco unit incorporates slider faders, mike and tape jingle inputs, tape recorder output, and master tone, treble bass and middle controls. It also has headphone and monitor sockets and each turntable is built to customers requirements. Optional portable decks and chrome stands are also available. Orange have produced a stereo disco unit with similar specifications.

Hiwatt Equipment Ltd. manufacture the Hiwatt DRD 001 Sound Desk and matching amplification equipment. The disco unit has four channels and two Garrard SP25 Mk. III record decks and features tape input and high impedance mike input. Each of the four channels has treble, bass,

presensitivity pre-fade level enabling the fader to be used to maximum effect and a slide channel fader on each channel. There is also a slide master fader, VU meter, deck motor switches and push-button cueing facilities for both decks. Headphones can be switched for listening to either decks or tape. The unit is designed so that when an input channel is selected it is impossible to select both decks. The output is suitable, say Hiwatt, 'for most makes of amplifier'.

Simms-Watts were pioneers in the discotheque market and their experience in this field is reflected in the design of their latest Disco-Dex equipment. Two units are available; the Mk. II and Professional models. The former model has been designed for portability whilst giving every facility for the modern D.J. and, say Simms-Watts, 'was designed from the beginning in close liaison with several well-known London

D.J.s.' The unit is fitted with two of the well-proven Garrard SP25 Mk. III turntables with laboratory series motors and stereo compatible cartridges. Facilities include independent volume and tone controls, override deck switches, and four-way cue monitor with 'talk-over output' position.

The Disco-Dex Professional was introduced after production of the successful Original Disco-Dex unit had continued for four years. This unit features individual slide gain controls for each channel with overall slide control on master output level, voice activated fade and automatic reduction in music level when microphone is used and a separate control to vary the degree of fade for individual operation. It also has an illuminated VU meter for visual programme monitoring and a tape input socket. Electronic changeover between the decks is activated by illuminated press buttons with a different colour for each deck, and switches for the two Flexi-Beam lamps are also illuminated. The unit has a three-watt monitor with integrated circuit, and can be used with either headphone or speakers.

One firm relatively new to the disco field is **Comsar Ltd.**, who manufacture an extensive range of lighting equipment.

The range includes three different types of projector, sound-to-light units, rainbow strobes, and light control units. Comsar also offer custom wheels, built to customer requirements, and with an extensive stock of graphic designs, they're also proving very popular with shops, who leave them switched on at night. As well as continual development in the lighting side, they're also plan-



The Simms-Watts Disco-Dex Mk. II

Continued on page 55

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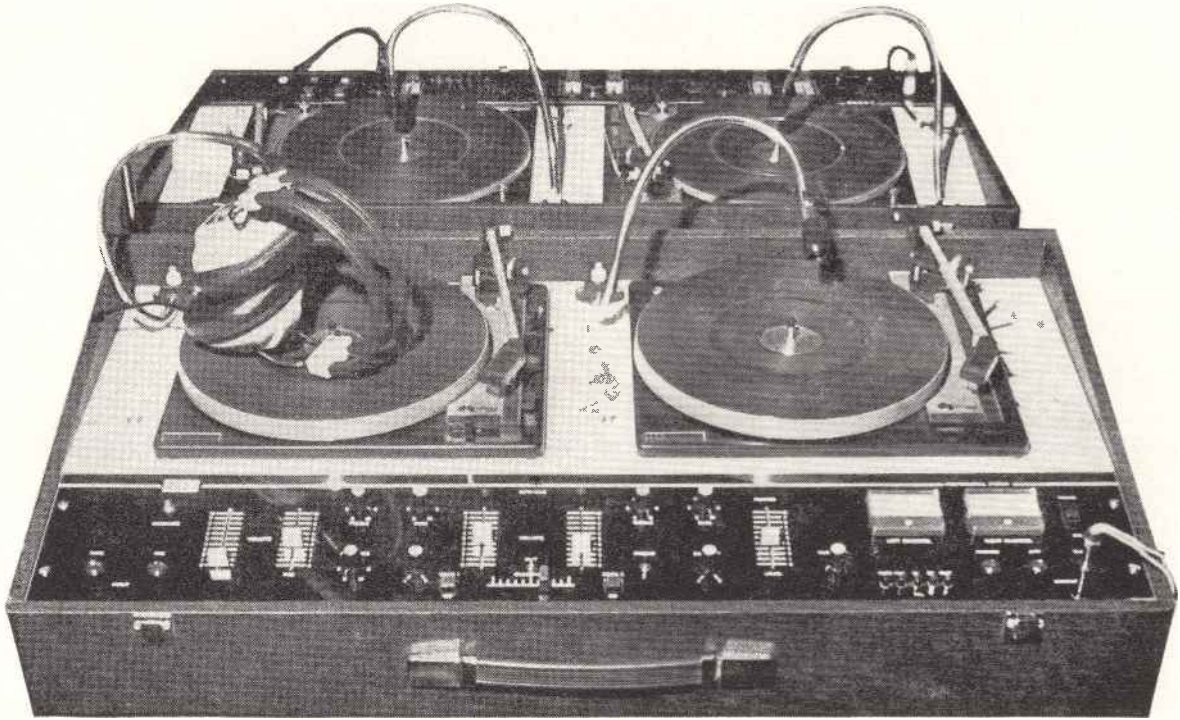
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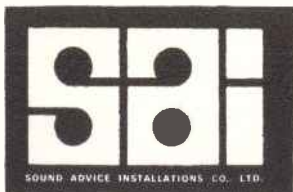
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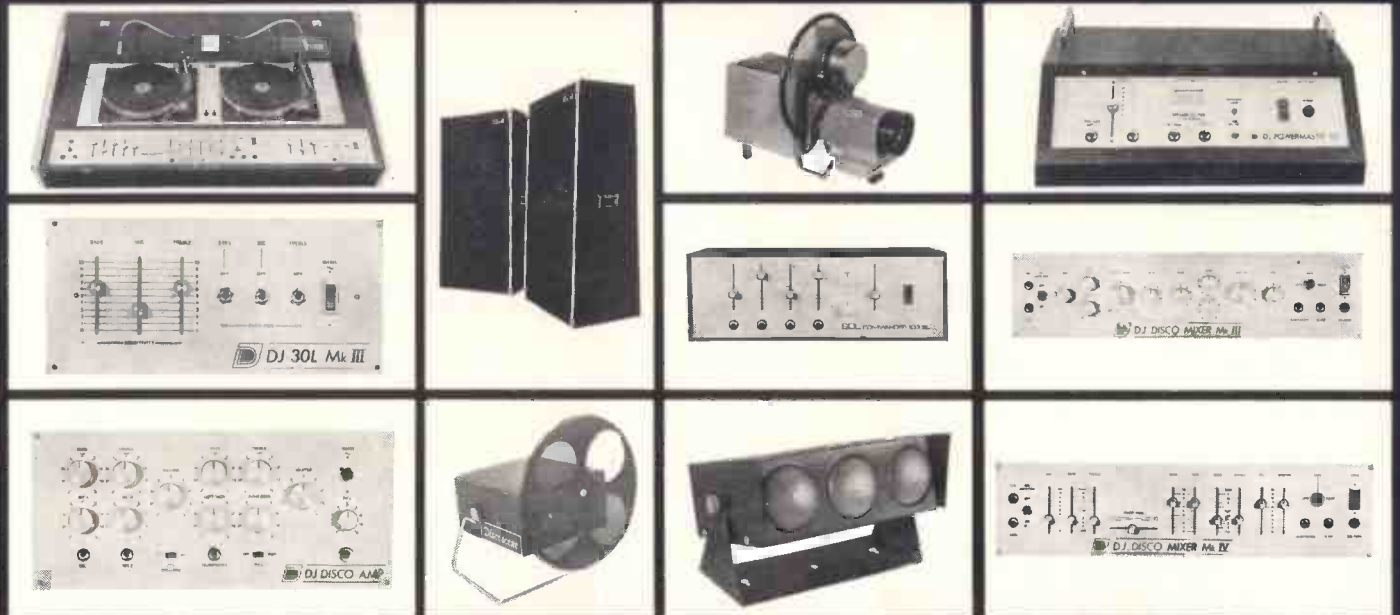
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DISCO EQUIPMENT

Continued from page 52

ning to branch out into audio equipment.

The **Marshall 1993** twin-deck disco unit is built to the same high standard synonymous with this famous range of amplification equipment and features inputs for tape and microphone, outputs for speakers and headphones, selector switch for left- and right-hand decks, and tape and output modes. There are individual slider-type volume controls for tape input, left- and right-hand decks, microphone and headphones. Bass and treble are also controlled by sliders with individual controls for tape/decks and microphone. The unit, which is finished in strong vinyl and is supplied complete with a plush-lined carrying lid, has on/off switches for each deck and is designed for use in conjunction with the Marshall 1994 100-watt transistorised slave amp. and two 1995 50-watt speaker cabinets.

E.S. Electronics Ltd., manufacture a wide range of discotheque equipment, including a twin-console deck and a vast range of light strobes, filters, projectors, bulbs, lenses, sound to light units, leads and mounting

brackets.

Their Unit 6-J Disco unit features two Garrard SP25 decks, integrated circuits, slider fader controls, illuminated deck, power and light switches, inputs for mike, tape and headphones (all with

separate volume controls), mike override with volume control, master volume, treble and bass controls, soft red or green deck lights, headphone select switch, recesses at the front of the cabinet for cigarettes, tapes and records, and a lockable case.

A full range of disco equipment including mono and stereo units and lighting and strobe effects is

supplied by **Sound Electronics**. The PD 100 twin-deck model, which allows inter-mixing between each deck, has magnetic heads, separate bass and treble controls, microphone and tape inputs, headphone and cueing-in facilities. A matching 100-watt amp. and speaker cabinets are available and gooseneck light,

Continued on page 56



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DISCO EQUIPMENT



Continued from page 55

microphone, and headphones are available as optional extras. The PD125 stereo unit features visual and audio cueing, stereo tape input with separate controls and automatic fade at variable level. It also has separate bass and treble boost controls and illuminated push-button switching. The PD 510 is a more sophisticated professional stereo version with improved control layout, mixing, cross talking and sound on sound monitoring facilities.

Carlsbro are another well-known manufacturer of amplification gear who also manufacture disco equipment. The competitive-

ly-priced Carlsbro twin-deck disco is fitted with BSR McDonald MP60 turntables and incorporates two faders and two cueing devices: an illuminated on/off switch for each deck and headphones which can be switched from the two decks to tape or mike inputs. The tape input has its own fader and works on the same tone controls as the record decks. The mike input has its own fader and bass and treble control and – an important point – the mike sound is completely independent of the music sound. The push-button override switch will reduce the level of the music for overriding with the mike and the master volume control enables

the deck, say Carlsbro, 'to be matched into just about any amplifier'.

Where to write for further information:

SAI – Sound Advice Installations Co. Ltd., 358 Preston Road, Standish, Wigan, Yorks.

Davoli – Davoli (U.K.) Ltd., 859 Coronation Road, London N.W.10.

Tyas – Tyas Electronic Systems, 174 Crossbank Street, Oldham, Lancs.

Sound Out – Sound Out Laboratories Ltd., Unit 2, 53 Park Road, Kingston-upon-Thames, Surrey.

FAL – Futuristic Aids Ltd., Henconner Lane, Leeds, Yorks. LS13 4LQ.

Marshall – Rose, Morris & Co. Ltd., 32/34 Gordon House Road, London NW5 1NE.

Orange – Orange Music, 6 New Compton Street, London W.1.

Simms-Watts – Rosetti & Co. Ltd., 138-140 Old Street, London EC1V 9BL.

Sound Electronics – 351 Archway Road, Highgate, London N.6.

Carlsbro – Carlsbro Sound Equipment, Cross Drive, Lowmoor Road Industrial Estate, Kirkby-In-Ashfield, Notts.

DJ – D.J. Electronics (Hackney) Ltd., Europa House, 56 Queen's Road, Southend-on-Sea, Essex.

Comsar Ltd. – 261 Beckenham Road, Beckenham, Kent.

E. S. Electronics – 20 The Broadway, Maidstone, Kent.

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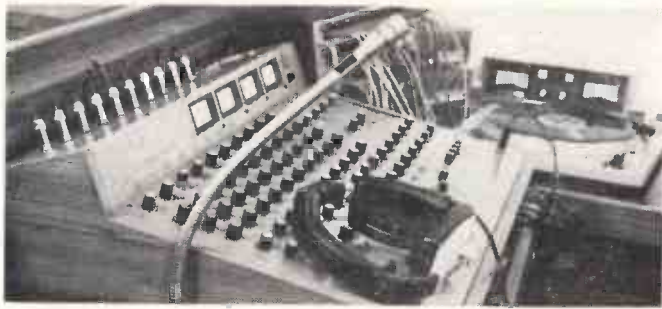
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B.I. INSTRUMENT REVIEW

ASBA STEEL KIT

THE French have a word for it – and in drumming circles it's Asba. During the past few years Rosetti and Co. have been distributing this Rolls-Royce of drum kits in the U.K. and for many drummers an Asba kit represents the ideal.

The basic four-drum kit in chrome finish retails at £465.67, so it's by no means a cheap set of drums, but few kits offer its versatility and ruggedness.

Many drummers of lesser kits have discovered the quality and speed of the Asba bass drum pedal. This robust item is particularly suitable for 'heavy' drummers who find they're unable to rely on weaker pedals on stage and the strength of this item is echoed throughout the kit.

The snare drum is one of the best I've ever tried. Trying to des-

cribe a sound is difficult, but it is most certainly 'thick' and it has an edge which guarantees to cut through the heaviest group sound. The snare is tensioned by two large knurled nuts which are extremely easy to adjust. The plastic snare grips are a bit rough on the finger tips, but the snap-on snare control is a joy to use.

The fittings throughout the kit are as solid as possible and the tuning key lives in a socket on the side of the snare when not in use. Drum stands, cymbal fittings and suchlike, operate on unfamiliar but extremely functional designs – it's rather like getting into a French car for the first time.

All the angle adjustments work on a sliding slot principle and the adjustment screws give confidence in their security. The bass drum offers the only slight conces-



ASBA – the Rolls-Royce of drums

sion to traditionalism with wood hoops for the skins, but the shell remains in heavy-chromed steel.

One thing I didn't like is the damping system. On all drums the damper is operated by a lever which provides two working positions, on and off but nothing in between. From a personal point of view I would much have pre-

ferred the traditional screw adjustment which does allow degrees of dampening. Nevertheless, this type of 'flip' control is extremely easy to use while playing.

Only a long acquaintance with this kit would reveal all the potential. It's something that many drummers aspire to – quite rightly I think. **R.H.**

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INSTRUMENTAL NEWS

GRAPHIC EQUALISER

DESIGNED for theatres, sports arenas, broadcast and recording studios, a new one-third octave graphic equaliser has just been introduced by **F. W. O. Bauch Ltd.**, of Borehamwood, Herts.

The 527-A Graphic Equaliser features 27 adjustable equalisers on one-third octave ISO centre frequencies. These offer a high degree of flexibility, and have boost or attenuation of up to 10dB by means of stepless, noiseless vertical controls. Adjustable

voltage to 10dB, along with an excellent signal-to-noise ratio of 0.5 per cent max. at 24 dBm output is also featured, and use of the latest solid-state circuitry permits operation of the unit on either 50 or 60 Hz mains output.

The unit is mounted on a standard rack of 3½ inches height, and can also be supplied with a security cover for front panel protection to guard against disturbance of the equalisation controls when in permanent installations.

NEVE TO E.M.I.

At a recent Press reception organised by Rupert Neve & Company Limited, they announced the successful completion of a £½ million deal with E.M.I. Limited for the supply of six sound control consoles. Five will be exported to E.M.I. studios in Cologne, Singapore, Wellington, Paris and Stockholm, and the sixth will go to their Abbey Road studios in London.

The consoles, the specification of which includes 36 input channels all with comprehensive frequency correction, quad pan and flat scale faders, will be, say Neve, 'the most comprehensive yet produced by the Neve Companies'.

Neve will be exhibiting at the APRS in the Connaught Rooms, Queen Street, London, to be held on 21-22 June.

DRUM LESSONS

FOLLOWING the success of the free guitar lessons at the Fender Soundhouse, Tottenham Court Road, London, **CBS/Arbiter** have introduced free lessons for drummers.

The evening guitar classes proved so popular that the class has been split into beginners and advanced pupils and Mark Goodwin of CBS/Arbiter expects the drum course to develop the same way.

'If the drum lessons prove as popular as we expect we will form a percussion workshop,' Mark told B.I. 'We plan to feature all sorts of percussion instruments - from all manufacturers.'

Vic Creed is taking the drum classes and students wishing to join should apply to the Fender Soundhouse. No qualifications of any sort are needed.

PEAVEY GROWS



Peavey's complete range

SUMMER '74 seems likely to be a profitable period for the Peavey amplification firm, based at Meridan, Mississippi. An expansion of their distribution programme means the equipment will now be exported to Australia, South Africa, Guam, Switzerland, Spain, Austria, Germany, and countries in Latin and South America.

This year was also their first visit to Frankfurt, and their amplifiers, in which it is claimed, unique modular circuit construction makes electronic failure virtually non-existent, aroused a great deal of interest.

British distributors of Peavey amplification are **Top Gear**, at 5 Denmark Street, London WC2H 8LP.



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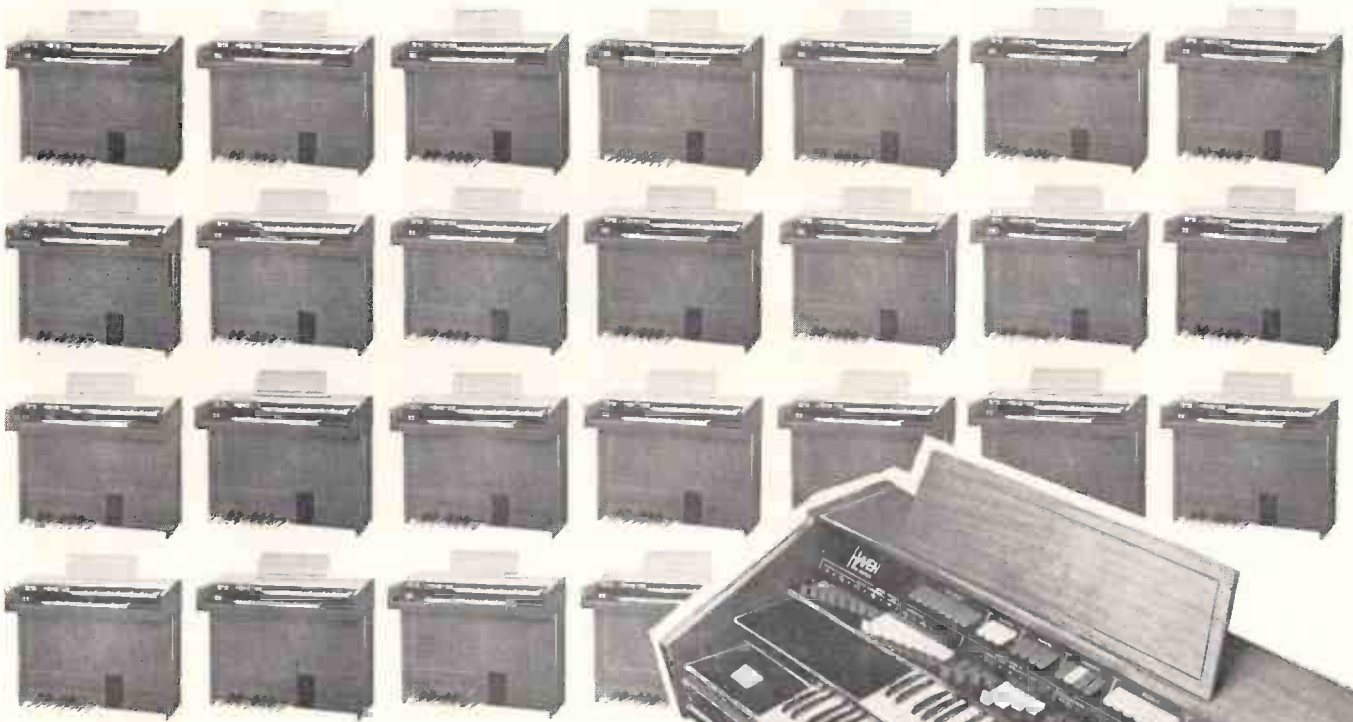
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GIANT STRIDES

THERE are many branches on the great tree of contemporary rock, but Gentle Giant are definitely out on a limb of their own. Their music defies classification. Although their first album tended to place them in the Yes category, since then they have drawn away from producing easy to grasp songs and entered into a style which, with its brilliant technical playing and frequent use of dissonance, is entirely theirs.

Four of the five members of the band are multi-instrumental virtuosos, Kerry Minnear in particular. One minute he's on keyboards, the next he springs up to do an astounding vibes solo, next he's joined in a recorder quartet, then on to the drums, a phrase on bass and he's back to keyboards again, looking no more breathless than the audience!

Their live gigs prove that, in addition to their very high standard of playing, they are good entertainers, too. John Weathers' fooling completely belies the complexity of his drum solo. Ray Shulman's comical facial expressions during his violin passages should earn him an Oscar Stradivarius! This performing talent is what they have that Yes lack. But in spite of this, in spite of the high standard of their playing, composing and arranging, I feel that gradually, since *Octopus* perhaps, and definitely in *Glasshouse* and their new album *The Power And The Glory*, to be released later this summer, something is missing.

It's something to do with establishing an emotional rapport with a listening audience. It's easy to admire the dazzling ingenuity of their music but hard to identify with any part of it, which makes listening to their music an occasion for exercising thought rather than relaxed enjoyment.

Perhaps the rarified atmosphere surrounding their music is partly of their own making. They admit that while they are actually working on their music they have very often neither the time nor the inclination to listen to the music of any of their contemporaries.

It's a concept album, but then concept albums aren't new to the band. Their first album, simply entitled *Gentle Giant*, was thematic rather than being a total concept. *Three Friends*, which followed up the contrasting life stories of three schoolfriends, was their first true concept album. This time they take



Vocalist/Sax player Derek Shulman

up one strong story line, about a politician who runs the gamut of personal and political situations, from his inauguration full of bright and helpful ideas, through his gradual corruption, to the final showdown and his repentance.

I later had a chance to hear the tapes through, without interruption, at their record company's offices. The album is, without doubt, a major work on the level of Yes's *Tales From Topographic Oceans* but, being both a serious and a topical subject, it can't help involving the intellect as well as the aesthetic senses. This is where it differs from Yes. You can appreciate the music on *Topographic* for its own sake, but I find it impossible to do this with Giant's album.

Because of the subject matter, because of the clever way in which the album is put together, the treatment of the main musical theme which crops up in different disguises throughout, the heavy conclusions drawn and points made, thinking is forced on you. You can't be a lazy listener to this music. There are no songs to grasp as the lyrics are conveyed almost in an opera style recitative – in fact, the vocals are used as another instrument, weaving one more strand into the intricate texture of the material.

The album is perfectly arranged, without a superfluous note, and the balance is superb. It's going to be difficult to reproduce on stage. There's nothing that can really be extracted so maybe they will have to perform it in its entirety, like *Tales From Topographic Oceans*. Come what may, this album has raised an important point – should good music make you think, or should its purpose be purely to entertain? I don't know, I'll have to think about it!

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UNDERSTANDING WHAT'S WATT

LAST month *Beat's* technical expert explained about watt ratings and how to judge an amplifier on technical specifications. This month he delves a little deeper and examines audio power in decibels (the loudness that's actually heard) and some of the more sophisticated specs. that will give you a true indication of the amps. power.

MOST authorities measure loudness in decibels (dB). In certain cases — Leeds Council for example — authorities are trying to restrict rock and disco noise levels within a certain dB rating to protect the public's hearing. Research has shown that prolonged exposure to high-level sound can result in some loss of hearing and even severe loss of hearing temporarily. It seems likely that a future government will pass a bill limiting public noise levels and it seems that a likely limit is to be around 100dB.

LIMIT

Leeds currently has a 96dB limit on all amplified music intended for public consumption although that is being criticised as far too harsh. 100dB is considerably louder than 96dB and to understand the decibel it is necessary to realise that it is a ratio and not a measure. 1dB is supposedly the smallest change in volume that the human ear can detect and switching a domestic record player (not hi-fi system) from quiet to loud is likely to increase the volume by 3-5dB. Jet planes roar over houses at London Airport making readings of well over 100dB and volume levels at festivals in the past few years have reached over 120dB, close to the threshold of pain.

So, understanding that decibels are the best measure of loudness, you are entitled to ask why don't amp. manufacturers rate output in decibels. The main problem is that it is an unreliable specification because of the varying controls under which measurement can be taken. One useful measurement that it's well worth your trouble to discover is the Sound Pressure Level. If it's possible to discover how this was measured it can be a valuable guide to the output (or handling capacity of a speaker).

The questions you have to ask about the SPL are; At what distance was it measured?; What was the input power into this trans-

ducer (amp. or loudspeaker)?; What were the conditions of measurement (open air, anechoic chamber, etc.)?; and What kind of signal was the equipment fed by?

Some very fair quotations of SPL can be given on a 1-watt input, measured from a point on an axis four feet away with a pink noise signal (a neutral signal used for tests) warbled between 500hz (bass) and 2,5 KHz (mid range), (a typical test for a bass speaker).

No manufacturer uses standard measurement but the Association of Public Address Engineers and the Audio Engineering Society are working toward setting a standard such as the one outlined above.

For those readers with arithmetic minds, discovering the SPL (and, indeed, most other measurements) can be done using logarithmic methods. Any dB notation is based upon a logarithmic notation and as such varies with the log of a ratio not its arithmetical value. It is important to realise that $\frac{20 \text{ watts}}{10 \text{ watts}}$

or $\frac{200 \text{ watts}}{100 \text{ watts}}$ equally differ of 3.01

dB. This 3dB ratio reveals a power difference of 2 to 1 and, although the difference between 10 and 20 watts and 100 and 200 watts is still 3dB, the human ear will hear as much difference between 10 and 20 watts as between 100 and 200 watts.

The mathematical readers will probably also have noticed that $\log \frac{20}{10}$ or $\log \frac{200}{100}$ is equal to 0.301 and are wondering where the x 10 factor comes from. This is because



Just how loud is this 100-watt amp? Here's the answer

a decibel is one tenth of a Bel and we have to correct this factor to give us the right Bel conversion.

A guide to which log multiplier to use is reproduced below.

So when expressing in dB a ratio of any one of the above measures, you will proceed like this:

$$\text{dB} = \text{Log. multiplier} \times \frac{\text{Quantity}}{\text{Reference}}$$

For example: What difference exists in dB between 100 and 150 watts?

$$\text{dB} = 10 \times \text{Log.} \frac{150}{100} = 10 \times \text{Log.} 1.5 = 10 \times 0.18 = 1.8\text{dB}$$

To understand exactly how much noise you will produce from a given source you work thus: SPL at power P = SPL ref. + 10 Log. P.

For example, your cabinet is rated at 100dB SPL for 1 watt input at a measuring point on a four-foot axis and you intend to drive it with a 100-watt amplifier.

SPL at 100 watts and four feet = 100dB + 10 Log. 100W = 100 = 10 x 2 = 120dB.

Don't forget that the 120dB refers to a 1-watt input reference and if it were a 2-watt input reference your new value of P would have to be halved.

To conclude, here are some facts about decibels.

If you double the power, your SPL raises by 3dB.

If you double the loudspeaker your SPL increases by 3dB.

6dB difference in SPL is four times the power difference or four times the quantity of loudspeakers.

Every time you add or subtract 3dB to a SPL you multiply or divide the power or the quantity of speaker by two.

Every time you double or halve the distance to a loudspeaker, you subtract or add 6dB to your SPL (in non-reverberant conditions only).

MEASURE	REFERENCE	SYMBOL	LOG. MULTIPLIER
SOUND PRESSURE LEVEL	0.0002 dyne/cm ² or 0.00002 newton/m ²	SPL	20
SOUND POWER LEVEL	10-12 watt (metric) 10-13 watt (British)	PWL	10
AUDIO POWER LEVEL	10 watt (milliwatt) into 600 ohms	dBm	10
VOLUME UNIT	10-3 watt (milliwatt) into 600 ohms	VU	10
NOISE REFERENCE DISTANCE	-90dBm at 1,000 Hertz 1 foot or 1 meter	dB DX	10 20
VOLTAGE	1 volt	V	20
CURRENT	1 ampere	A	20

QUEEN'S COUNSEL

WE always knew we were going to make it!' An arrogant statement from a strutter, a lunatic poseur called Freddie Mercury who brings a message of hope for British bands starting in front rooms and college annexes.

Queen (all double entendres intended) have pursued a carefully-charted path to fame. Talking with Freddie and lead guitarist Brian May just as they were on the climb to their bill-topping Rainbow appearance, I put it to them that in a year's time they might feel that they were manipulated into success.

'That's one thing we've been extremely careful about,' Brian claimed. 'As soon as Queen got together we knew that there was something really special in the band, a sort of chemistry effect that makes the sum of the whole greater than the sum of the parts. We'd all been in bands before and I think we were qualified to judge it. For that reason we've been very careful about the way in which our career has been shaped. At no stage have we compromised either our music or our presentation for the sake of achieving a short-term aim.'

Has this perhaps delayed success?

'I think, perhaps, it has. We've had to fight every inch of the way to keep things the way we wanted them, but I know that in the long term it will have been worth while.'

On the face of it Queen have broken through in a classic way. Last year they released a debut album that was extremely well received by the critics and public alike and EMI put their power behind it to prove that the band had found acceptance in all quarters.

During the year the band worked hard on gigging and getting material together for what promises to be the most important project of their career — their second album. The success of the single from the album was the breaking point and their first headlining national tour was planned to coincide with the break through.

But none of these events happened by accident. The band are managed with precise care by an American named Jack Nelson



who runs the management arm of the Trident Group. Trident, of course, have established their name in the business with their fabulously successful studio complex and Queen represent their first serious attempt at record production and management.

Before they signed with Trident, Queen received several offers from record companies but they were shrewd enough to resist the temptation of an early record release in favour of getting just the right deal. The result was a relationship between Nelson and the band which allows them to pursue the music and style of presentation they set out to do in the first place.

Their music has flourished accordingly, and by comparing 'Queen' and 'Queen II' the development can be carefully charted. The most obvious difference is the vocal harmonies.

'We've always been keen on harmonies,' explained Freddie. 'The first album was a sort of washing-off process where we got some of the massive backlog of material out and on to tape and we got rid of all the frustrations that build up while you're waiting to make your first album. But the second album gave us the chance to do exactly what we wanted to. We were extremely careful about what material we chose to do and we felt that harmonies were an important part of the band.'

Recording intricate vocal harmony on record is one thing, reproducing it under stage conditions quite another.

'We don't find it that difficult,' said Brian. 'If the monitors are OK and we can hear each other, it really isn't that difficult. Harmony isn't a new thing for us, even back when the band was first formed we used to find it easy to fit harmony lines to the numbers.'

As astute readers will probably have noticed, Brian May plays a guitar that can't be identified. Bands on the way up often feature such instruments for economy's sake, but Queen are certainly not governed by those restrictions now.

'I started building my guitar five or six years ago. It was a question of finding exactly the right sound. I've got a Fender Stratocaster as a second guitar that I keep as a spare on stage, but I find I get rather a thin sound from it. Gibsons have a very distinctive sound and that's fine when that's the sound you want, but not so good otherwise.'

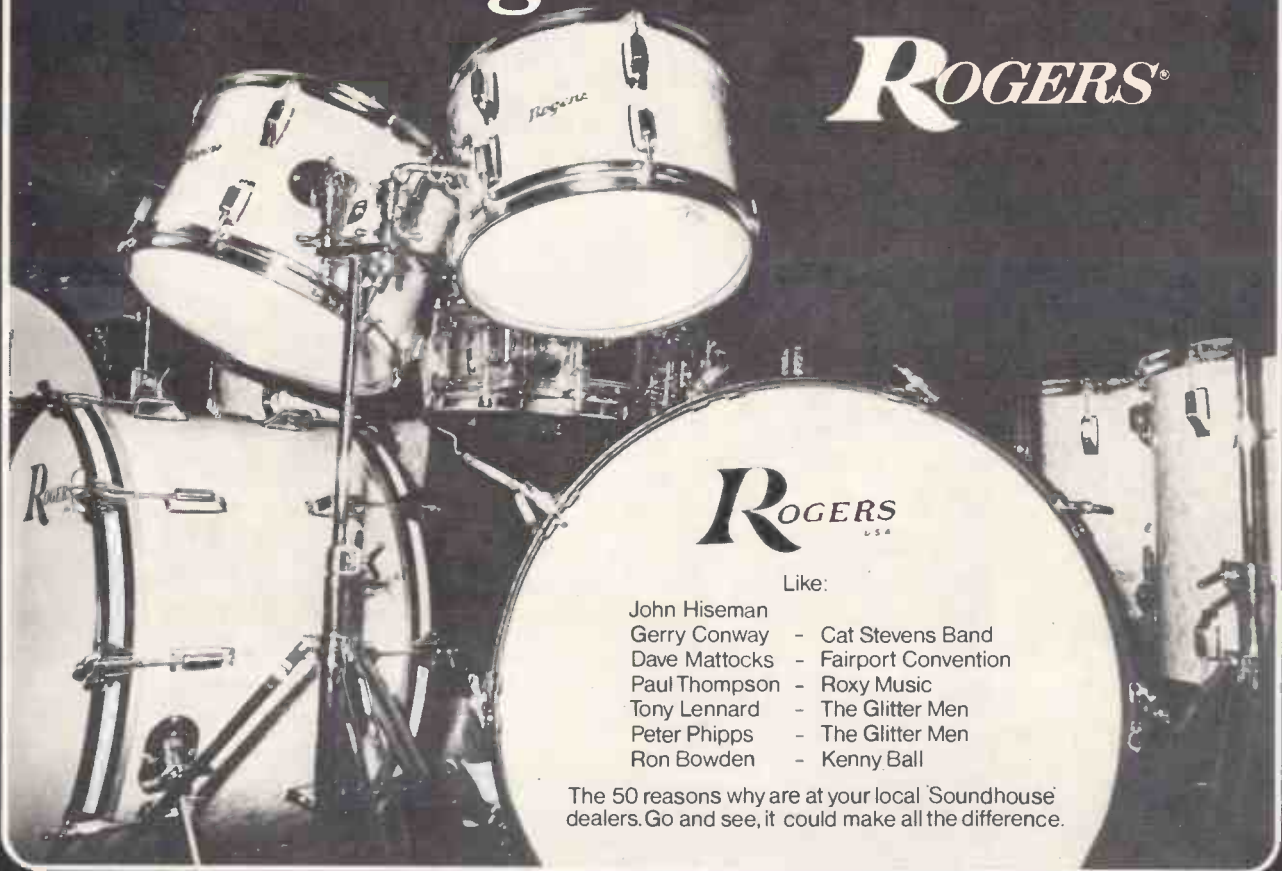
'I wound my own pick-ups and by experimenting I was able to get the sound exactly as I wanted it. There's not a guitar manufactured that I would swap it for now. Of course, there are several things I would improve if I could find the time.

R.H.

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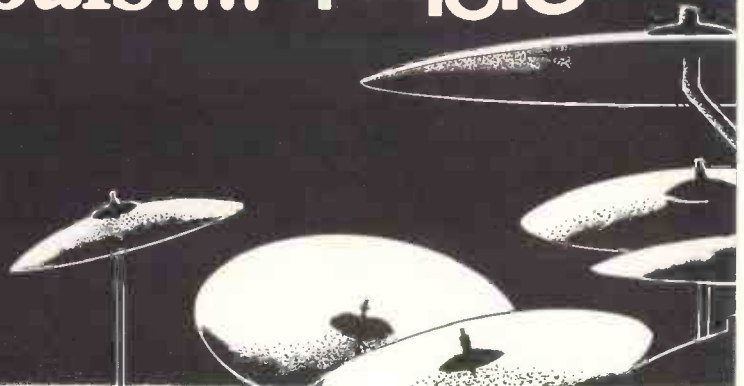
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FRANKFURT REPORT....

IN RECENT years, the International Frankfurt Fair has been a focal point in Europe for musical instrument manufacturers from all over the world and this year's fair, held from 3rd to 7th March attracted no fewer than 360 exhibitors from 19 countries, including Italy, France, U.S.A., Netherlands, Austria, Japan, Switzerland, Belgium, Denmark, Finland, Poland, Rumania, Sweden, Spain, South Africa, Czechoslovakia and of course, the U.K. and Germany.

The trend this year was definitely towards amplification with new lines appearing from many manufacturers. The increasing importance of synthesisers was underlined by the fact that new units were being shown by EMS, ARP and Yamaha and we expect to be hearing more and more sounds from these fascinating and technically advanced instruments.

Most of the British firms *Beat* spoke to reported a successful time at Frankfurt, with an overall increase in business over last year

— a healthy sign for the musical instrument trade.

In this round-up of what was happening at the Fair this year, we have drawn attention to those items produced or handled by U.K. manufacturers and distributors which seemed to make the biggest impact, and Frankfurt being to a great extent a source of exchanging views relating to future developments, cast an eye into what will be happening in the business between now and 1975.

For the benefit of those readers who would like further information on the items and firms mentioned, we have also included a list of names and addresses at the end of this review.

Lem Amplification had some interesting new items on show and top of the tree was a completely new 20-channel quadrophonic mixer that should, say Lem, be in production by the British Trade Fair to be held in Brighton this July.

For the smaller band there was an eight-channel mixer with built-

in reverb and 150 watt power amp, which is a very compact unit with the facility to add external echo and slave amps. Lem also came up with something new for the guitarist — a 100 watt fully transistorised combo amp with 2 x 12" specially designed dual cone R.C.F. speakers. This unit also features reverb and vibrato besides the normal channels and each have two inputs.

Among the new products on the **M.I. Amplification** stand was a little portable amp which weighs only 4 lb. An ideal practice amp, it runs from mains or batteries and incorporates a headphone socket, slave output, tone/volume/saturation control and a carrying strap. It will retail at £39 in the U.K.

M.I. are represented here by Claude Venet Enterprises from whom their range of professional mixers will be directly available. This includes the 1030 model with 22 channels, four outputs and VUs retailing at £600 and the 1012 model with 12 channels, four

outputs and VUs priced at £450. Both models are available with Stereo Graphic Equaliser for £50 extra.

Also attracting plenty of attention was the Power Panel Kit range designed say M.I., with an aim to a top quality product line at competitive prices. Especially popular were the 150 watt rack mounting slave unit, the 9 frequency Graphic Equaliser unit and a 100W 4 x 12" cabinet fitted with Utah American speakers.

'There's always been a big demand for **Orange** equipment at Frankfurt,' Managing Director Cliff Cooper told *Beat*. 1974 was Orange's sixth year at the exhibition and they took orders worth over £1,000,000, mostly from the U.S.A. Focus of attention on the Orange stand was their 120 watt Graphic amplifier. 'We think it's one of the biggest selling amps in America,' said Cliff.

Davoli (U.K.) Ltd. also reported a big interest in amplifica-

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FRANKFURT REPORT....

tion, particularly PA equipment where the British market was concerned. Their new 12-channel mono mixer, the Mixer 12 Echo F, is also switchable to six-channel stereo. It has yet to be seen in the U.K. and Davoli have already sold about 100 in Germany Davoli's new 200W slave amp has been specially made to withstand rough handling, and to prove its toughness, they were demonstrating the unit at the show. It was dropped on the floor and intermittently short and open circuited, causing voltage surge through the protection circuit - tough treatment indeed! Davoli's new bins were also well received.

Increasing world demand for **Vitavox** products was reflected at the fair with Vitavox exhibiting for their second consecutive year. Visitors from throughout the world came to their stand where the highly successful Vitavox power loudspeaker range produced they say, 'firm inquiries from many countries including Austria, Germany, France, Denmark, Norway, Sweden, Finland, Switzerland, Spain, Greece, Israel, Iran, South Africa, America, Canada and Japan'. Orders placed by British firms included a number for the Vitavox 15 cell Multicell loudspeaker - the largest in their current range.

Selmer amplification has always been justifiably popular and this year their new 15W solid state combo amp especially attracted the buyers' attention. Say Selmer: 'As well as being a practice amp it has a very low noise output which makes it very

suitable for studio use too.'

An awareness of changes and trends in the equipment field can help boost sales for an enterprising manufacturer and **Spectrum** have been quick to notice the increasing demand for lighter equipment. Visiting Frankfurt for their first successful year they took with them their 1812 speaker cabinet which they claim to have reduced in weight 'by 20%'. The 1812 is a unit suitable for lead or bass guitar and when *Beat* spoke to Spectrum they were awaiting confirmation of an order for 100 from a German wholesaler.

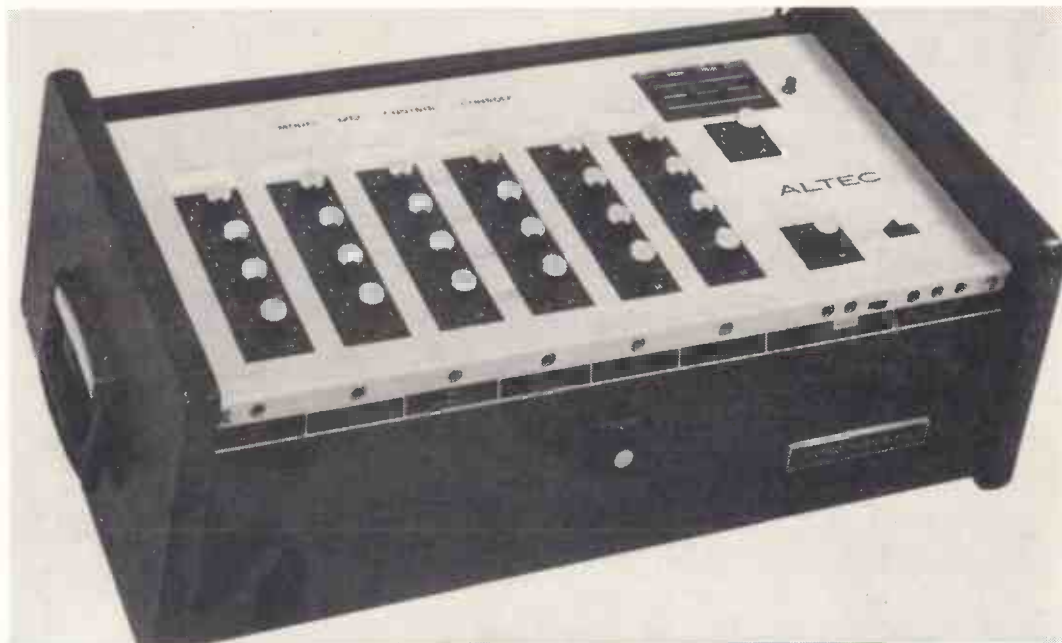
One of the advantages of going

to Frankfurt is that it provides the opportunity of meeting friends old and new and **HH Electronics** were pleased to meet several of their newer customers in person for the first time. We hear that the party they threw for their agents in the Caravelle Hotel went particularly well! HH reported a substantial increase in business over last year's show and they booked a lot of orders through their German importers/distributors Musikhaus Wesley GmbH. 100 of the new IC100 combo amp were ordered and the 2 x 15" bass cabinet and MA100 PA amp were also very popular.

This year's fair was exciting for **CBS/Arbiter** from two standpoints: by taking over the existing Fender stand and having it redesigned in the manner and

decor of the Tottenham Court Road store they were able to present a Soundhouse concept to German retailers. A German CBS/Arbiter company is also in the process of being formed and will then handle all future distribution of Fender, Rogers, Rhodes and Arbiter products in Germany. CBS/Arbiter were particularly pleased with the success of their new and different range of Arbiter amplification with 'really outstanding orders' coming from Scandinavia, Holland, Austria, France, Switzerland, Portugal and Germany. Published for the show was the newspaper 'Fender Soundhouse' which has been distributed to all CBS/Arbiter home and overseas customers.

Frankfurt was home ground for Peter Struven, whose **Stramp**



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amplification is used by many top artists including Jack Bruce. Leslie West, Rory Gallagher, Alvin Lee, Robert Plant, James Last, Barre Phillips and Stu Martin, and convincing evidence of such claims was provided by the impressive blow-ups of cheques from Rory Gallagher and Jack Bruce. As was to be expected, the Stramp mixer certainly attracted a lot of attention. Their MP 10 model is available with four to 10 channels and like the larger MP 16 16-channel unit is ideal for use with mono, stereo or quad PA systems. Stramp equipment is distributed in the U.K. by SAI.

The new range of Sound City amplification from Dallas proved to be very popular and Dallas's reintroduction of the legendary Vox AC30 amp, built to original specifications created a lot of interest and orders received included some from new markets.

During the fair, Altec succeeded in concluding 'a lot of agreements' with European distributors in their suite in the Frankfurter Hof Hotel. A deal also materialised with Theatre Projects who will now be exclusive distributors of Altec Musical Sound Products in the U.K. Up until now they have been commercial sales distributors for Altec equipment. We also understand that Altec did good business selling their speakers to other amplification manufacturers who included Allsound and Dynacord.

Rosetti & Co. Ltd., who distribute Simms-Watts amplification found that this year's show brought them their 'best ever acceptance of the new lines,' and particularly the Simms-Watts solid state amps. A new item which is bound to be a success with roadies - and which caught the attention of the European dealers

too, is their 4 x 12" Mini-Stack 100W speaker system which splits into two 2 x 12" units. These cabinets are designed for use with the Tri-Sound amp which is adjustable for bass, lead or PA at the flick of a switch. The Tri-Sound also features built in dynamic sustain, which produces a fuzz sound. It matches four, eight or 16 ohm cabinets and is a solid state unit described by Rosetti as a 'very poky amp'. The Simms-Watts 100W Vocal Blender six-channel mixer was also very favourably received.

A pioneer in popularising the use of the echo unit in Britain was WEM and their continually improved Copikat model sold very well again at Frankfurt this year. The 1973 Frankfurt Trade Fair saw the introduction, in prototype form, of what promises to be another best-seller for WEM, the Hallecat echo unit, and this year a production model was on show. The Hallecat has six replay heads which give say WEM, 'at least twice as many echo combinations as the three heads used on the Copikat'. It also features a four-channel mixer on the input side with volume, bass, treble and echo controls and the four minute tape cassette can be used for recording purposes if a mike is plugged in to one of the inputs.

Elgen amplification, handled by J. T. Coppock (Leeds) Ltd., appeared at Frankfurt for the first time this year and Coppocks found that it was the instrument amps that attracted the most attention in Germany, as opposed to PA in Britain. The range includes a 100W lead amp, 100W bass amp, and 100W stereo unit, which when matched up with the Elgen stereo slave, will split treble and bass through separate speakers. Elgen amplification is

extensively used by Brewers Droop. A lot of interest was created by the folded horn cabinets which are built to an individual design and fitted with Lansing speakers. Coppocks debut at Frankfurt resulted in 'a big order from France and inquiries from virtually every European country'.

Johnson received nearly £16,000 worth of firm orders at the fair, which they say are starters for

agents in various places. Items on display from their extensive range of top-quality amplification included 100 watt amplifiers, new 60 watt combo and 150 watt PA amps, and the Johnson echo unit which made a big impression on Scandinavian buyers, opening up new markets for Johnson in Sweden and Finland.

Main interest on Jennings's stand was centred on their new



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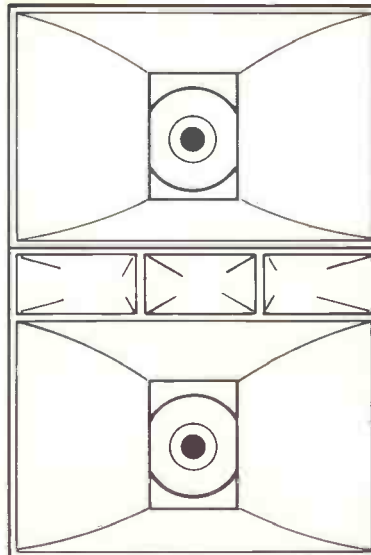
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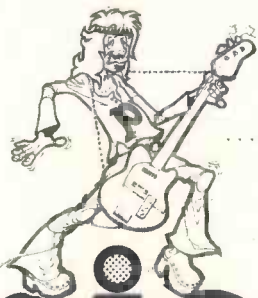


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FRANKFURT REPORT....

range of amplification was introduced at the AMII trade fair last August. Orders were received from Germany, Sweden, Holland, Switzerland and Denmark as well as the U.K. Jennings' Phaser Pedal also sold very well and one of the orders placed was for a quantity of 300.

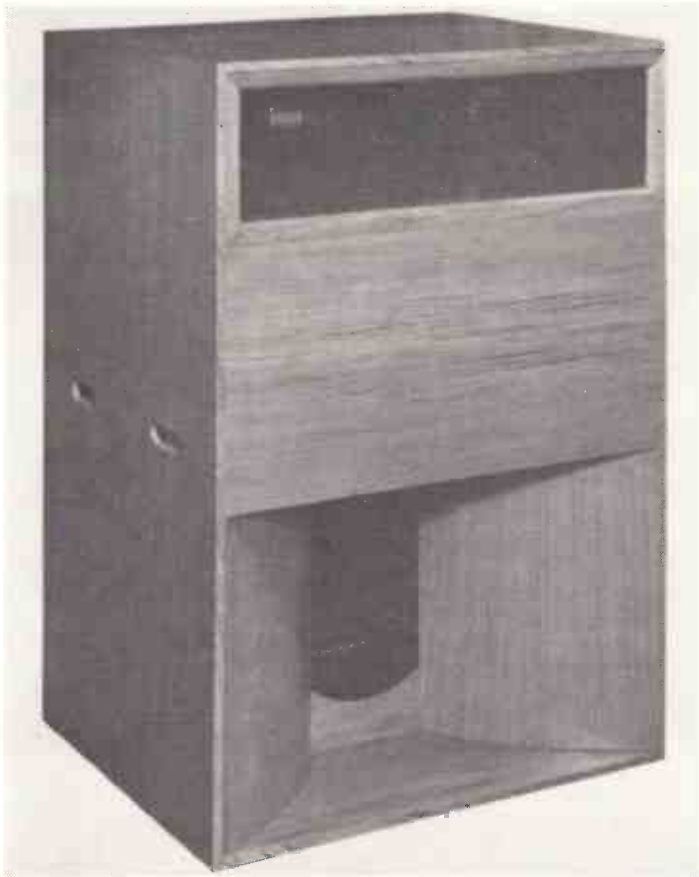
B. L. Page & Son Ltd. visited the fair as U.K. distributors for Dynacord and Echolette and among the new products on show was the Eminent 100 combined six channel mixer-amp with Echo all-in-one cabinet, which was described by Ben Page as the hit of the show. Ben told *Beat* that these brand new units are just coming off the production line.

Sound Out Laboratories, whose comprehensive range of disco gear is described in more detail in our feature on discotheque equipment in this issue, shared the Johnson stand on their first visit to Frankfurt at this year's show. Director of Sound Out Dave Street, told *Beat* that as a result of the Fair and their Series 3 disco unit, they have now established agents in every part of the world. 'Since Frankfurt we've enough orders to keep us busy for

the next three months working flat out,' he said.

Carlsbro Sound Equipment hit a new record in overseas sales this year, opening up new markets including America and Australia. There was a heavy demand for their newly developed Top 50 and Top 100 series of amps and the announcement of two smaller amps, 15W and 25W models, following a request from French distributors, was a welcome addition to the range of Carlsbro distributors in the 20 overseas countries in which they are now represented.

Sola Sound maintained their extremely good export business on the Colorsound range of pedals to over 40 countries of the world. Several new units were shown, which, said Solasound's agent Colin Barratt, 'were an outstanding success'. These included the Dopplatone Phazing unit with a special double effect, Graphic Equalizer, and six channel mixers. From the comments of distributors at the Fair, these items should be best sellers for Solasound. The Colorsound name is certainly getting around, especially in America where over 500 dealers are now Colorsound stockists.



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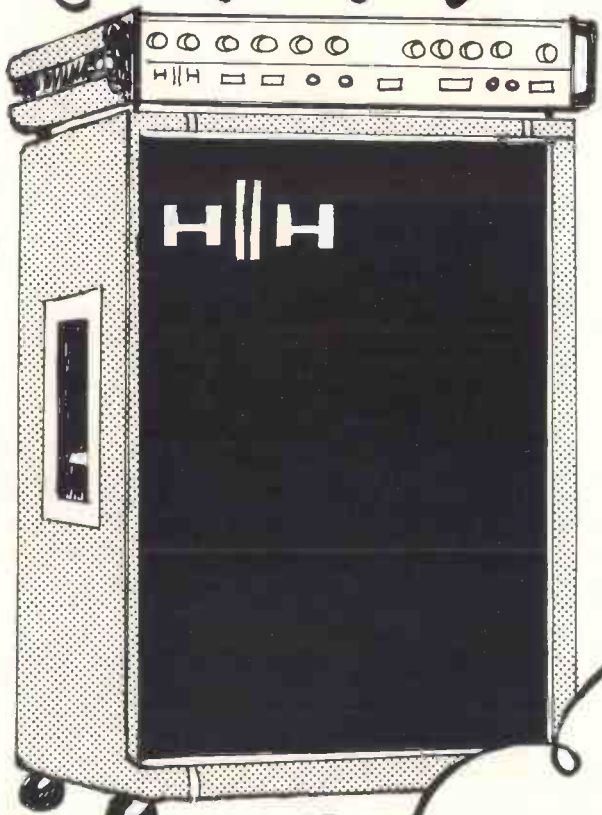
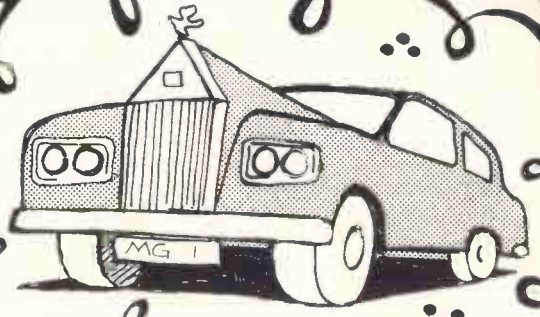
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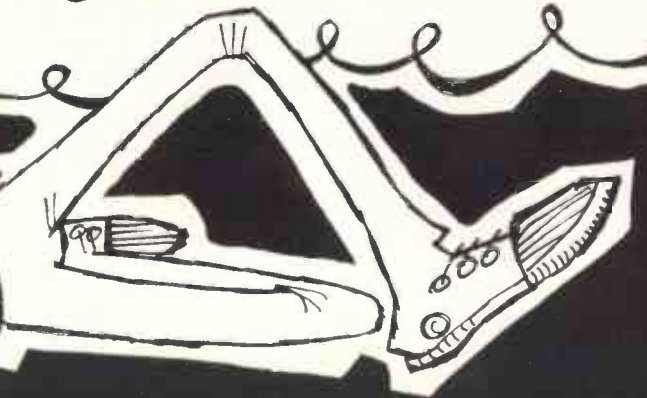
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V1



**DREAMS OF
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FRANKFURT REPORT....

Considerable interest was shown in **Hornby Skewes** newly-designed Miles Plating amplification equipment, and they also booked many orders for their Hornby and Ventar ranges of guitar and amplifier accessories. Hornby Skewes reported an increase in export sales of 92% during 1973 over 1972, and a further overall increase is likely to be achieved in the current year.

Cleartone Musical Instruments were showing their popular range of CMI amplification equipment with several new lines on the stand, including a 250W PA system with eight channel mixer and 6 x 10" columns, a 50W combo amp for lead guitar and an effective but inexpensive plug-in graphic equaliser. CMI also appointed a new dealer in Switzerland.

New markets were opened up for the **EMS Synthi Hi-Fli**, used by many top musicians including Dave Gilmore of The Pink Floyd – our Player Of The Month in this issue of *Beat*. These included Australia and New Zealand. High and low impedance inputs have been added to the Hi-Fli which enable a wider variety of instru-

ments, including keyboard, to be used with it.

Carlsbro, Solasound and EMS (Synthi Hi-Fli) are represented for export by Colin Barratt – Exports In Sound.

EMS also had their own stand at Frankfurt where a lot of interest centred on their prototypes of a Colour Video Synthesiser and a Speech Synthesiser. Among the other items shown by EMS was

their Synthi 100 synthesiser which, say EMS, is 'certainly the most comprehensive synthesiser available in the world. It includes oscillators, filters and everything everyone else could supply – and the EMS technological advantages we have as a result of our very advanced technical developments'. The Synthi 100 incorporates a computer which will store and select 256 notes on six tracks. Sales Manager Robin Wood told *Beat* that the Fair was of great value to EMS 'so that people could meet our staff and see English synthesisers represented'.

A new **ARP** synthesiser, the

Explorer I was demonstrated at the Fair by ARP instruments of U.S.A. at the MCH Holland stand, and it will be distributed here by **Boosey & Hawkes (Sales) Ltd.** The Explorer I, say B & H, 'combines the flexibility of a variable performance synthesiser with the ease of operation of a pre-set synthesiser'. It will be available in the U.K. in September and will be shown and demonstrated at the British Trade Fair at Brighton in July. The price, we are told, will probably be lower than any model in the present ARP range.

Boosey and Hawkes have also secured exclusive U.K. distribution of Ampeg top quality American amplification, which is used by The Rolling Stones and The Faces. The extensive range will be shown and demonstrated at the Brighton Music Fair in July.

Star attraction of the **Yamaha** stand was the highly advanced Yamaha Synthesiser which they describe as 'the prototype for the first full synthesiser in the world – an instrument that can be used universally'.

U.K. distributors for Yamaha are the Kemble Piano Group Ltd., and Ben Mullett, Electronic Instrument Specialist at Kembles told *Beat*: 'The actual number of controls on it are remarkably small for a polyphonic three manual



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FRANKFURT REPORT....

synthesiser, they've virtually eliminated duplication of function'. The unit uses a computer to store programmes which can be selected from the 40 push-button switches. 'It's a portable unit,' said Ben, 'four roadies could handle it and the speaker cabinets.' This synthesiser is the top model of a new range of three Yamaha synthesisers which will probably start in price 'from around £500' and have been designed to sound as authentic as possible. Kembles are expecting deliveries of the smallest model in two to three months.

Keyboards were represented on the **Dallas** stand by their Mellotron which uses tape to achieve different sounds, and demonstrations of this fascinating instrument resulted in many orders.

Farfisa were showing for the first time their Syntorchestra which they describe as 'a pre-set synthesiser type monophonic and polyphonic keyboard. It enables the player, for example, to select viola on polyphonic and trumpet on monophonic at the same time so that the highest note of the chord will not only play viola but trumpet as well.'

Hohner harmonicas and accordions have long been universal favourites with players all over the world and as always were a focus of attention at the Fair. New lines from Hohner included their Lyrica and Lyras - described as 'like a tubed glockenspiel,' a cassette system for teaching the Melodica, and a Soprano Recorder available in maple or jacaranda. There was

also an interesting range of Hohner Italian-built organs designed for home use.

Sharma were showing their best-selling 2000 Professional and 5000 Professional organ speaker cabinets, and the prototype of a new unit which should be in production now, the 650. The latter incorporates a Doppler giving choral and tremelo effects, a powerful amp and a 12" speaker. It is designed with compactness in mind for easy transportation. Managing Director of Sharma, Mr. Hitchcock, reported a sig-

nificant increase in trade from the oil-producing countries including Iran and Beirut.

One of the most interesting pieces of news from the guitar world was the appearance at Frankfurt of the new Gibson Ripper solid bass. The Ripper features two pick-ups, and advanced circuitry with a four-position transfer switch which allows the bass player to adjust the mid-range frequency response. The Les Paul Signature and Signature Bass guitars were also on display and attracted many visitors to the stand of **Henri Selmer & Co. Ltd.** who handle these famous guitars.

Selmer were also showing their new reasonably-priced Japanese-made Saxon guitars which have

just come on to the market. Two models were on display, the Saxon 830 with the Les Paul style body and the 831 SG type model.

General Music Strings Ltd. who manufacture Picato quality guitar strings which are colour coded in distinctive round plastic boxes were kept very busy with a steady stream of German retailers visiting their stand throughout the Fair. 'Until recently Germany has always been a difficult market for us,' Sales Director Mr. B. A. Jeffrey told *Beat*. 'It's been a great help that so many of the good British groups over in Germany are using our gear there and asking for it.' G.M.S. agent in Germany, Voss Musik Instrument GmbH Dortmund sold 175 display units of Picato strings in about



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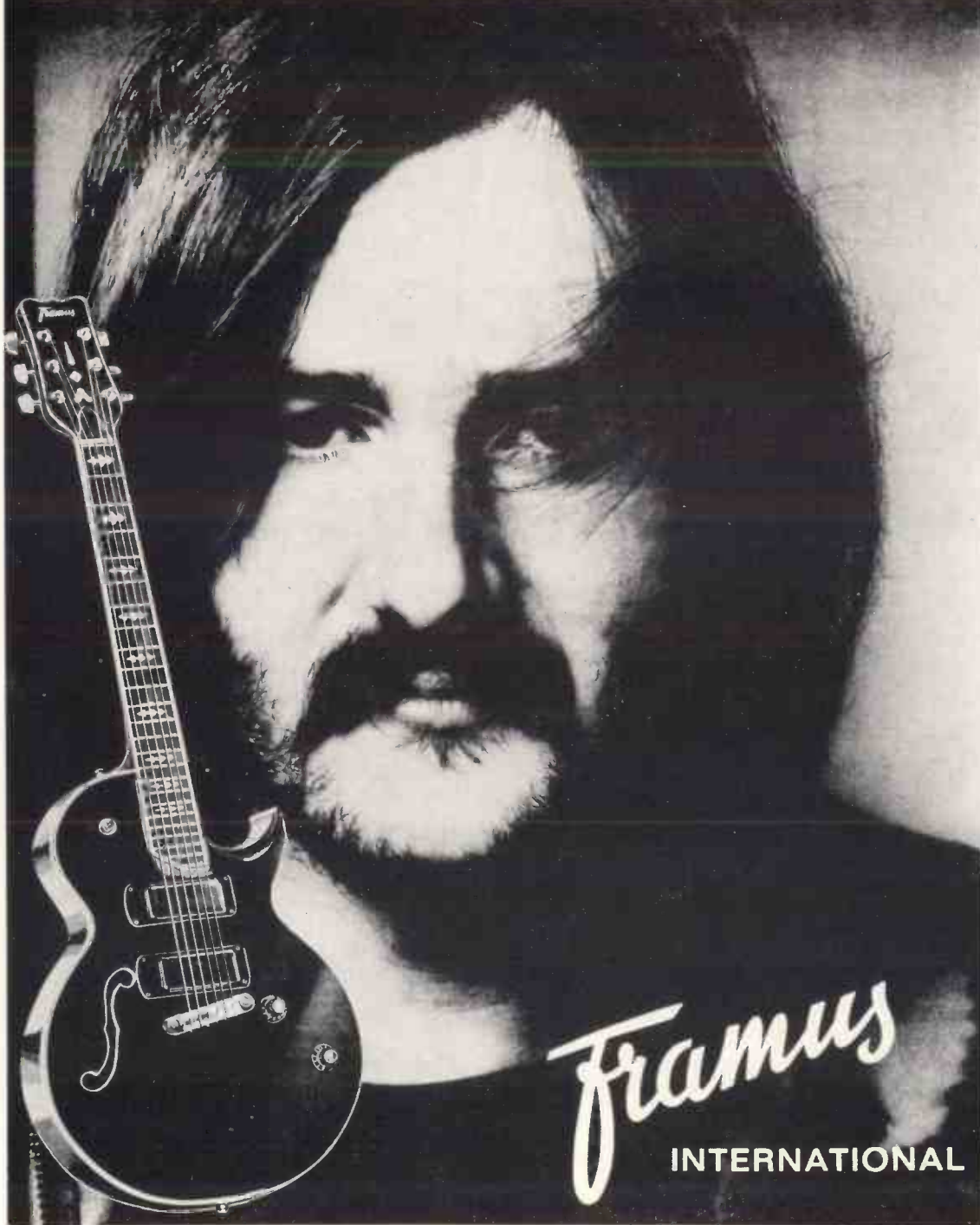
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FRANKFURT REPORT....

six weeks. These contained $\frac{1}{4}$ dozen of each of the best-selling Gold range strings: the 76 Classic Nylon, 727 Folk, P727 C & W, and P12 12-string.

Framus made a big impact with their renowned guitar range and a warm welcome was extended to Jan Ackermann who visited the Framus stand. Another visitor was Bob Elliott, president of Framus of Nashville.

Several exciting new lines emerged from the show including the Jan Ackermann guitar. Framus stated that it was one of the busiest shows, with dealers from all over the world visiting them.

With the great traffic in guitars from Japan to the U.K., it's good to hear that at least one British manufacturer has reversed the process with **Rose-Morris** picking up a sizeable order for their distinctive Ned Callan Cody range. Hayman guitars from Dallas Ltd. and the Fender 'F' Series of classical and jumbo guitars were also attracting a lot of attention.

The new Lew Chase Professional series of strings, handled by **Colin Barratt - Exports In Sound** were very successful in European markets and will soon be available in England.

B. L. Page & Son Ltd., who are European Export Distributors for the American Microfret guitars arranged a deal with a new customer who they will be re-exporting Microfrets for distribution in Southern Germany.

Top Gear Musical Wholesale Co. who distribute Guild guitars were showing two brand new Guild acoustic 12-string models, the G212 and G312 which are 12-string versions of the popular Guild D40 and D50 acoustics. Centrepoint of the stand was a model from the top end of the Guild range - the X500, an electric-acoustic guitar with blonde finish, florentine cutaway, and gold pick-ups, machine heads and tailpiece. The X500 on display was sold within two hours of the show opening and orders were taken for many more.

St. David and Londoner guitar strings, manufactured by **Cardiff Music Strings Ltd.**, were much in demand with orders coming in from many countries including Switzerland, Austria, South Africa, New Zealand and Finland. General Manager of C.M.S., Mr. Bluntstone, told *Beat* that German business was particularly good, following the new appointment of a distributor there during last year. Semi-acoustic lightweight strings

were very popular, especially the Super-Super and AG10 lines and a lot of interest was also shown in the St. David bass guitar and country sound strings.

There was a big noise made by **Premier Drums** at the Fair - in the shape of the extra loud Kenny Clare kit designed to meet the needs of today's drummer who has to compete with high-powered amplification. The secret of the extra volume lies in the special resonator shells. Premier were also showing their 707 large bass drum kit, augmented with extra tom toms and their new Premier Plus drumheads, tom tom holders and finishes were a great success. The new finishes now available are purple red and gold (all metallic) and natural wood. Premier told *Beat* that many orders were received, not only for the lines exhibited but for items throughout the Premier range, including their orchestral tuned percussion.

Slingerland drums are the first choice of many professionals in the States, and are used by Nigel Olsson, drummer with Elton John. At Frankfurt a deal was concluded appointing **Clearstone Musical Instruments** as sole U.K. distributors and they will be handling the full range in this country.

Reslosound Ltd. said that their dealer support in Frankfurt this year was the best ever and one customer purchased seven demonstration microphone cases which are to be used as sales aids for distributors.

Peter Rowe, Sales Director, visited the Fair with Hans Van der Poel, Managing Director of the Pogo Group, Dutch/German distributors for Reslosound Ltd. 'Next year,' he said, 'continental visitors will be able to see the latest microphone range on the Reslo stand, meanwhile other dealers wishing to take up the agency are invited to contact us.'

Where to write for further information on products mentioned.

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Davoli - Davoli (U.K.) Ltd., 859 Coronation Road, London NW10.
Vitavox - Vitavox Limited, Westmoreland Road, London NW9 9RJ.
Selmer - Henri Selmer & Company Limited, Woolpack Lane, Braintree, Essex.
Spectrum - Spectrum Sound Equipment, 6-8 Macadam Place, South Newmoor Industrial Estate, Irvine, Ayrshire, Scotland.
HH - HH Electronic, Cambridge Road, Milton, Cambs.
CBS/Arbiter - CBS/Arbiter Limited, 213/215 Tottenham Court Road, London W1.
Stramp - SAI (Sound Advice Installations Co. Ltd.), 358 Preston Road, Standish, Wigan.
Dallas - Dallas Ltd., Dallas House, Clifton Street, London EC2P 2JR.
Altec - Altec International (U.K.) Limited, 17 Park Place, Stevenage, Hertfordshire SG1 1DU.
Simms-Watts - Rosetti & Co. Ltd., 138 Old Street, London EC1V 9BL.
WEM - Watkins Electric Music Ltd., 66 Offley Road, London S.W.9.
Elgen - J. T. Coppock (Leeds) Ltd., Royds Lane, Leeds 12.
Johnson - Triumph House, 122 Brighton Road, Purley, Surrey CR2 4DB.
Jennings - Jennings Electronic Industries Ltd., 119 Dartford Road, Dartford Kent.
B. L. Page & Son Ltd., - 10-18 Wood Street, Doncaster, Yorks.
Sound Out Laboratories Ltd. - Unit 2, 53 Park Road, Kingston upon Thames, Surrey.

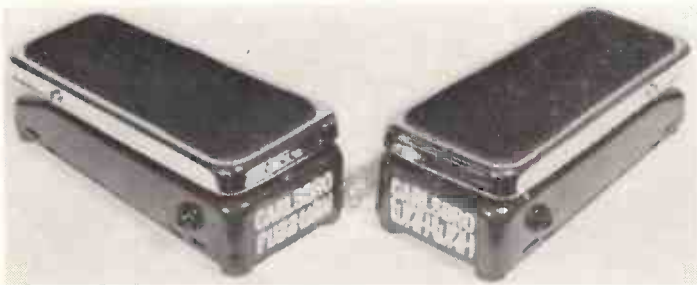


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Carlsbro Effects pedals

Carlsbro - Carlsbro Sound Equipment, Cross Drive, Lowmoor Road, Industrial Estate, Kirkby-in-Ashfield, Notts.

Colin Barratt - Exports In Sound, 8 Highfield Road, Cheadle Hulme, Cheadle, Cheshire.

Colorsound - Sola Sound Ltd., 20 Denmark Street, London WC2.

Miles Platting - John Hornby Skewes and Co. Ltd., Salem House, Main Street, Garforth, Leeds, Yorks LS25 1PX.

CMI - Cleartone Musical Instruments Ltd., 27 Legge

Lane, Birmingham B1 3LD.
EMS - Electronic Music Studios (London) Limited, 277 Putney Bridge Road, London SW15 2PT.

Boosey & Hawkes (Sales) Ltd., 118 Colindale Avenue, The Hyde, London NW9 5HB.

Yamaha - The Kemble Piano Group, Mount Avenue, Bletchley, Buckinghamshire.

Farfisa - Farfisa UK Limited, Corringham Road, Gainsborough, Lincolnshire.

Hohner - M. Hohner Ltd., 39-45 Coldharbour Lane, London SE5 9NR.



Vitavox Power Range loudspeaker

Sharma - Keith Hitchcock & Co., 1379 Lincoln Road, Peterborough.

General Music Strings Ltd., Treforest, Pontypridd, South Wales.

Framus - Framus-Werke, Bubenreuth, near Erlangen, West Germany.

Rose Morris & Co. Ltd., 32/34 Gordon House Road, London NW5 1NE.

Guild - Top Gear Musical Wholesale Co., 5 Denmark Street, London WC2H 8LP.

Cardiff Music Strings Ltd., Pontygwindy Industrial Estate, Caerphilly, Wales.

Premier - The Premier Drum Co. Ltd., 87 Regent Street, London W1R 7HF.

Reslosound Ltd. - Spring Gardens, London Road, Romford RM7 9LJ.

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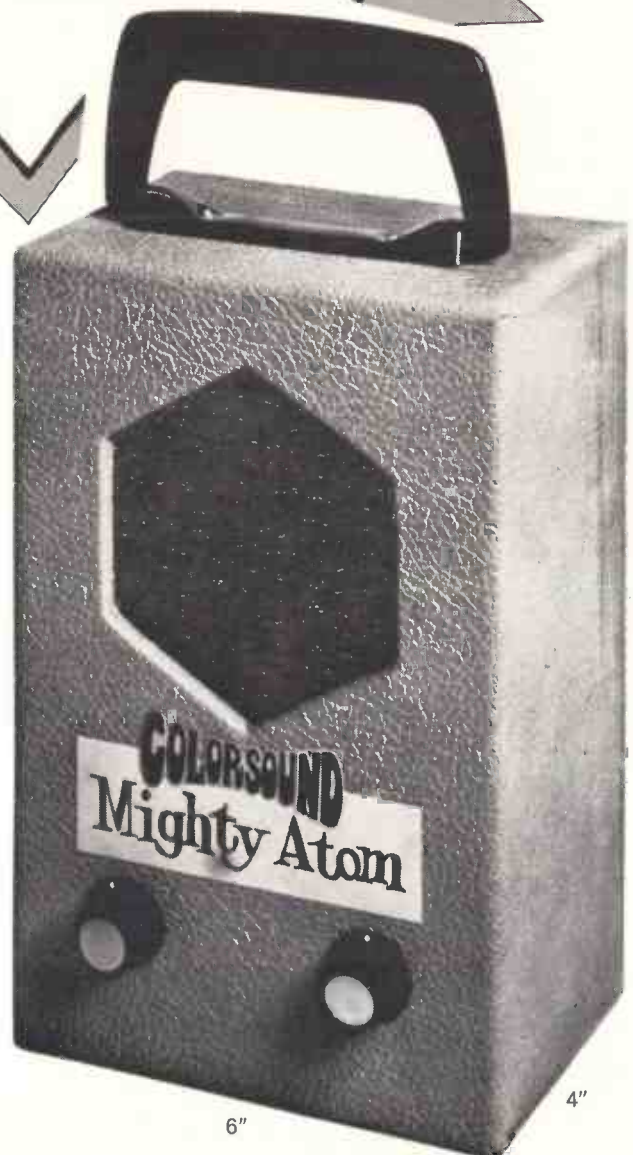
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A small style microphone built especially for the vocal performer. Parabolic-shaped head gives a close intimate sound. Its cardioid directional pattern pick-up eliminates background and audience noise up to 80%. A favourite style for TV performers due to the low profile flat-top wind screen. Brushed aluminium finish will not reflect stage lighting. Ideal for multi-mike set-ups.

SPECIFICATIONS

Impedance: 50K ohms
Sensitivity: -57 dB/1,000 cps
Frequency Response: 100-10,000 cps
Dimensions: 41 dia. x 170 (mm)
1.6 dia. x 6.7 (inches)
Weight: 370 grams/13 oz.



KTM-2 £9.45

Directional cardioid pattern pick-up. This type of pattern is especially useful when the performer must stand directly in front of speaker system as it will eliminate up to 80% of the background noise while accepting all frontal sounds. The directional characteristics make it easy to aim the KTM-2. This feature is extremely helpful in multi-mike installations and also to avoid pick-up of unwanted outside noise. Dual impedance allows use with a wide variety of sound amplifiers or with extra long cords. Sphere-shaped head for natural voice sound. Built-in wind and 'pop' screen.

SPECIFICATIONS

Impedance: High 50K ohms/Low 600 ohms
Sensitivity: -57 dB/1,000 cps
Frequency Response: 100-10,000 cps
Dimensions: 52 dia. x 230 (mm)
2 dia. x 9 (inches)
Weight: 510 grams/1 lb. 2 oz.



KTM-4 £10.45

Uni-directional, cardioid-shaped pattern. Reduces feed back problems. A high quality, professional microphone suitable for studio, stage, TV and radio applications. Dual impedance for use with all types of tape recorders or with extra long connecting cords. Directional qualities make the KTM-4 ideal for multi-mike set-ups. Built-in wind screen. Bottom vents in head give smooth, rich sound to all voices. The KTM-4 is especially suited for male vocal and 'heavy' sound groups.

SPECIFICATIONS

Impedance: High 50K ohms/Low 600 ohms
Sensitivity: -57 dB/1,000 cps
Dimensions: 44 dia. x 200 mm
1.7 dia. x 7.8 inches
Weight: 510 grams/1 lb. 2 oz.

Complete with 20-foot fully shielded connecting cord which ensures clean, crisp sound by eliminating all unwanted signals from lighting fixtures, outside transmitters, etc. Also includes a quick-release holder for use with any standard microphone stand.

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BEAT INSTRUMENTAL'S EQUIPMENT PRICE GUIDE

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

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BOOSEY & HAWKES

ANGELICA	
2841 Classic	10-95
2842 Full-size Classic	12-50
2843 Full-size Classic	14-99
2844 Folk	15-43
2845 Jumbo	17-25
2860 Folk	28-93
2861 Jumbo	32-45
2862 12 String	37-40
2873 Solid elec red.	68-20
2874 Solid elec oak.	85-25
LANDOLA	
SL23 Classic	15-95
V66 Jumbo	29-92
V71 Western	32-39
V72 Jumbo	39-98
V73 12-string	50-99
LA MANCHA	
2887 Estudante	29-81
2888 Festival	31-90
2890 Artista	44-33
2891 Solista	54-56
2892 Gran Maestro	84-37
2893 Granada	89-87
DI GIORGIO	
No. 16 Signorina	34-49
No. 18 Estudante	34-49
No. 28 Classic	41-94
No. 36 Bel Som	63-03
No. 30 Amazon	49-50
No. 6 Folk	55-93
No. 12 12-string	66-90
VITTORO	
569 Small size	10-95
570 Small size Classic	11-50
VARSITY	
513 Metal Strings	8-95
515 Nylon Strings	9-35
HARMONY	
6600/O Flat Top	81-84
6560/O Jumbo	78-43
6382/O Folk	78-43
1269/O 12 String	88-66
6390 Grand Concert	35-80
6395 Grand Concert	83-55
6690 Dreadnought	49-45

CBS/ARBITER

FENDER	
E electric:	
Jazzmaster Sunburst	343-20
Jaguar Sunburst	371-80
Seratocaster S/bst.	255-20
Ditto, tremelo	294-80
Telecaster d/l	310-20
Ditto, tremelo	332-20
Telecaster Ctm.	243-60
Ditto, tremelo	292-60
Telecaster Std.	213-40
Ditto, tremelo	268-00
Bronco, red.	137-60
Musicmaster	127-60
Mustang	198-00
Telecaster Thinline	314-60
Ditto, tremelo	348-70
Montego I	594-00
Montego II	664-00
Precision bass	231-00
Ditto, narrow neck	246-40
Precision bass, fretless	231-00
Jazz bass	277-20
Telecaster bass	244-20
Mustang bass	217-80
Bas Vi	343-20
Musicmaster bass	111-10
Pedal steel 2000	1056-00
Pedal steel 1000	877-80
Pedal steel 800	666-60
Pedal steel 400	475-20
Stringmaster steel	283-80
Dual Six steel	204-60
De luxe Six steel	125-40
De luxe Eight steel	138-60
Studio d/l steel	104-50
Champ. steel	81-40
Acoustics:	
FC-10 ^{1/2} Classic	25-85
FC-10 Classic	28-60
FC-20	34-10
FC-30	48-40
FC-40	53-90
F-15	32-45
F-25	39-05

F-35	42-90
F-45	48-40
F-55-12	53-35
F-65	53-90
F-75	66-00
F-85	91-30
F-95	112-20

CLEARTONE

MELODY	
1200 12 ^{1/2} Folk	39-44
1250 12 ^{1/2} Folk Elec.	48-27
500 Folk	33-05
525 Folk Elec.	41-31
325 Folk	14-34
460 Classic	29-95
425 Classic	21-31
450	21-82
350	15-85
600	37-69
1300	44-37
MIAMI	
FT1 Elec.	26-80
FT2 Elec.	31-62
FT1 Bass	34-24
TANTARRA	
4195 Classic	19-89
GUYATONE	
HG91 Steel	20-66
HG306 Steel	55-52
HG188C Steel	85-72
KLIRA	
Westbury Jumbo	84-51
310 Electric	90-89
360 Bass	99-24
Blue Hill 6	65-39
Blue Hill 12	69-24
SM8 Solid	107-94
SM9 Solid	119-93
Westside	113-81
SM19 Bass	118-27
355 Bass	87-53
149 Classic	27-62
C.M.I.	
CMI Custom VI	109-96
CMI Custom IV	122-76
CMI Salisbury	109-96

J. T. COPPOCK

ANTORIA	
2355M Big John S.Ac.	86-00
2357 Violin Bass	51-50
2350G Memphis ctm	69-00
2350 Memphis std	63-00
2350 Memphis ctm.	68-00
2351 Memphis d/l	72-00
2351M Memphis Original	74-00
2350B Memphis Bass	69-00
2354 Woodstock	69-00
2354S Woodstock std	66-00
2354SL Woodstock std./h	72-00
2377 Woodstock pro	89-00
2382 Woodstock d/l	90-00
2383 Woodstock ctm	102-00
2354B Woodstock bs	70-00
2354LB Woodstock long bs	72-00
2352 Clipper	49-00
2352M Clipper d/l	55-00
2368 Clipper Fireball	64-00
2352 De luxe	76-00
2353 Clipper bs	52-00
2353L Clipper long bs	57-00
2365 Dixie Master	63-00
2365B Dixie bs	75-00
2366B Marksman	74-00
2366FLB Fretless bs	74-00
2375 Rocket Man	85-00
2375 Ash	116-00
2376 Dixie F/ball bs.	100-00
2358R Rosewood Finish	59-00
2358M Maple Finish	59-00
2386 Memphis ctm. d/l	116-00
2386L Memphis CDL	123-00
2384 Clipper d/l ill.	100-00
2385 Clipper Talboy, bs	104-00
Twincaster lead	50-00
Twincaster bass	52-00
1755 Soundmaster II.	53-00

1752/4 S/mster bs.	43-00
698E Gt Western elec	80-00
684E Super Nashville elec.	61-00
698 Great Western jbo	64-00
698M Great Western jbo	75-00
693 Gentleman Jim d/l	56-00
684/12 Super Nashville jbo	61-50
683 Super Nashville fk	43-00
684/6 Super Nashville jbo	54-00
628/12 Californian jbo	51-40
628 Californian jbo	45-00
79 Californian fk	33-00
627/12 Bronco jbo	45-95
627 Bronco jbo	38-75
62 Bronco fk	25-00
212 Nashville jumbo.	37-00
758 Great Western Artistie jumbo	114-00
756 Herald	82-00
757 Great Western std.	60-00

YAMAKI	
112 6-string Folk	37-00
115 6-string Jumbo	45-90
120 6-string Jumbo	60-75
215 12-string Jumbo	45-90
220 12-string Jumbo	56-60
225 12-string Jumbo	71-10

TAMA	
3558S Jumbo	145-00
3550P Grand Concert	97-00
3550S Grand Concert	109-00
ANTORIA CONCERT	
F2871 Flamenco	104-00
2858 Solo Grand Concert	104-00
2855	59-00
2851	54-00
2850	44-00
ANTORIA CLASSICAL	
RA2 Replica of Old English guitar	34-00
369	29-00
365	25-00

HAWAIIAN GUITARS

2391	72-00
2390	24-00

DALLAS

DALLAS	
Dallas Jumbo	30-26
Dallas 12 string	30-69
GIANNINI	
AWN20 Classic	18-41
AWN30 Classic	20-26
AWN60 Classic	25-78
AWN70	29-46
AWN85 Classic	41-43
GS460 jbo	34-99
GS570 jbo	42-35
CRA6S Craviola	46-04
CRA6N Craviola	40-51
CRA12S Craviola	51-56
HAYMAN	
1010 Elec.	140-15
2020 Elec.	166-75
2020H Elec.	175-08
3030 Elec.	134-18
3030H Elec.	140-90
4040 Bass	147-31
5050 Bass	179-03
JEDSON	
1 p/up Solid	23-87
2 p/up Solid	28-99
74-00	32-40
74-00	32-40
74-00	32-40
88-66	38-20
SPII Solid	47-40
SPIV Solid	20-05
FT2T Solid	27-00
AT2T Solid	26-45
PM200B Bass	37-00
PM302 Semi-ac	45-35
PM302B	46-95
LG23R Solid	76-45
Model XK250/251/252	172-90
JB200	65-80
LE200	65-45
SA200 Semi-ac	44-45
MORIDAIRA	
841 Classic	22-90

Artist jbo	40-92
Artist 12 string	44-33
Cossack	6-65
TORRE	
Student	15-35
Chica	15-35
Classic	18-76
Supremo	18-76
Spagnola	23-02
Granada	36-15
Korean Classic	10-23
Korean 3/4 size	8-52
Georgian	8-86

DAN ARMSTRONG

Six String Guitar in case	
181-50	
Six String bass 30"	
Scale	198-00
Four String bass 30"	
Scale	189-75
Four String bass 34"	
Scale	189-75

DAVOLI

GHERSON	
L/2 F.R., mahogany	107-80
L/2 F.R., walnut	107-80
L/2 sunburst	90-20
L/2 walnut	90-20
L/2 mahogany	88-00
G2 Bass, natural	93-50
G/2 Bass, cherry	91-30
G/2 walnut	85-80
G/2 ivory	81-40
G/3 Tremolo, ivory	91-30
L/2 Bass, sunburst	91-30
L/2 Bass, black	89-10
Jazz Bass, cherry/sunburst	
90-20	
Jazz Bass, natural	93-50
Jazz Bass, l.h.	104-50

Neutschmann H/made Baroque	42-04
417 Lute	138-58
Dietrich DG15 H/made Classic	156-95
Thesdor Dungor 15 TD H/made Classic	148-98

FRAMUS

05011 J196L Jumbo	45-00
05311 S/196L Jumbo	57-90
05511 S/197L Jumbo	96-45
05841 FS196R Humming Bird	88-76
06101 S/296B 12/s	68-18
06011 J296L 12/s	54-00
06311 S/297 12/s	108-00
10040 J155 Solid	51-90
10330 FS72BL Solid	75-91
10680 S/360SW Solid	174-93
10870 S/355B Solid	122-19
10740 S/370 Solid	178-81
12440 S/375S Bass	185-66
12700 S/380 Bass	122-29
12280 S/156 Bass	99-05
03502 AZ10 Attila Zoller Semi-Acc.	271-41
12490 J375 Bass	83-57
13120 6/175 Banjo	75-85
13100 6/174 Banjo	72-00
13020 SL75G Banjo	135-00
13130 6/175PS Banjo	79-00

Hohner

Hohner Elec	
52G Solid	36-90
SG2000 Custom Solid	56-35
SG220V Solid	46-45
IFB Bass	42-20
LF200G Solid	52-00
TF200 Solid	39-30
SE2B Bass	40-50
SE2T Solid	28-65
SP1V Solid	47-40
SPI Solid	20-05
FT2T Solid	27-00
AT2T Solid	26-45
MB200B Bass	37-00
PM302 Semi-ac	45-35
PM302B	46-95
LG23R Solid	76-45
Model XK250/251/252	172-90
JB200	65-80
LE200	65-45
SA200 Semi-ac	44-45
MORIDAIRA	
841 Classic	22-90

842 Classic	27-35
843 Classic	29-90
844 Classic	33-76
845 Classic	39-90
846 Classic	55-50
847 Jumbo	45-85
848 Jumbo	59-75
849 12 String	59-00
850 Western	99-50
F301 Folk	38-95
F303 Folk	51-25
W613 Western	95-50
WE1030 Jumbo with pick-up	51-65

MUSIMA	
1612N Acoustic	12-00
1612S Acoustic	12-00
1600 Acoustic	14-75
730 Classic	16-50
731 Classic	18-00
732 Classic	22-50

TAKEHARU	
G85 Classic	27-20
120 Classic	32-65
180 Classic	43-55

MORIDAIRA BANJOS	
FB1R 4-string	36-55
FB2R 5-string	37-95
GB1 6-string	39-30

HONDO	
H305 Acoustic	10-25
H315 Classic	15-00
H310 Classic	16-95
H320 Classic	22-00
H130 Folk	18-55
H155 Jumbo	22-50

HORNBY-SKEWES

Sakura Flat Tops:	
F360S	52-00
F350	33-25
F312	33-00
TF120	35-00
M1200 Jumbo, w/case	62-00
F339R Jumbo, d/l	40-50
F338D Jumbo	40-00
F.1.350 Jumbo	33-50
T.F.312 (0021)	33-00
TF.100 Folk	21-40
TF.70 Folk	17-10
Nylon Strung:	
C136S	70-00
LG.132S	45-00
TC.30	30-00
TC.20	22-00
TC.10	19-50
Electric:	
LS2B, black	40-00
LS2S, sunburst	45-00
LS2G, gold	52-50

MITSUMA

JF201 Folk, steel st'ng	19-00
JF202 Folk, steel st'ng	22-50
JF203 Folk, steel st'ng	27-50
JW303 Jumbo, steel strung	30-00
JW304 Jumbo	35-00
JW305 Jumbo	45-00
JW303/12 Jumbo, 12 string	32-50
JW304/12 Jumbo, 12 string	37-50
JW305/12 Jumbo, 12 string	47-50
JG100 Classical	17-00
JG101 Classical	19-00
JG102 Classical	22-50
JG103 Classical	27-50
JC42 Classical	33-00
JC43 Classical	

G170A 46-50
S50A steel strung 24-00
GC3 110-00
GC6 159-00
GC10 216-00
GC20 360-00

FOLK
FG75N 36-50
FG110 34-50
FG110N 40-83
FG140 43-44
FG150 46-84
FG160 47-53
FG170 50-00
FG180 50-68
FG200 55-68
FG260 68-20
FG300 90-51
FG300N 101-96
FG580 136-18
FG630 156-00

ELECTRIC
FG110E 54-00
FG160E 66-00
SA30 86-00
SA50 116-00
SA60 186-00
SA90 233-00
SA70 118-00
SA75 193-00
AE11 150-00
AE12 214-00
AE18 277-00
SG20 76-00
SG40S 106-00
SG40 115-00
SG60T 144-00
SG80T 204-00
SG45 120-00
SG85 177-00
SB30S 108-00
SB30 116-00
SB50 139-00
SB70 175-00

ORANGE
Orange custom guitar 275-00
Case 27-50

B. L. PAGE
MICRO-FRETS
Calibra 165-00
Calibra I 184-80
Signature 211-20
Signature Custom 211-20
Swinger 211-20
Stage II 224-40
Swinger Customised 244-20
Spacitone 277-20
Huntington 330-00
Baritone 6/5 Bass 198-00
Signature Bass 184-80
Stage II 184-80
Husky 211-20
Thundermaster 264-00

ROSE-MORRIS
EKO
Rio Bravo 6 TBA
Rio Bravo 12 TBA
Ranger 6 TBA
Ranger 12 TBA
Ranger 6 Electric TBA
Ranger 12 Electric TBA
Ranger Folk TBA
Colorado Folk TBA
Ranchero TBA
Ranchero 12/s Folk TBA
Navajo 6 TBA
Navajo 12 TBA
Studio L Folk TBA

SIGMA
3173 Dreadnought 6/s 75-00
3174 Dreadnought 12/s 77-00
3171 Grand Concert Folk 47-00
3172 Grand Concert Folk 62-00
3041 Classic Guitar 45-00
3042 Classic Guitar 69-00

OVIATION
Standard Balladeer 6/ string TBA
Standard Balladeer 12/string TBA
Glen Campbell Artist 6/string TBA
Glen Campbell Artist 12/string TBA
Folklore TBA
Classic Balladeer TBA
Breadwinner Electric TBA
Deacon Electric TBA
Artist Electric Acoustic TBA
Country Electric Acoustic TBA

SHAFTESBURY
00 Electric TBA
65 Electric TBA
66 Electric Bass TBA
61 Electric TBA
63 Electric Bass TBA
Ned Callan Cody TBA
Ned Callan Cody Bass TBA
Resonator TBA
Resonator Jumbo TBA

AVON
3404A Electric Guitar TBA
3405A Electric Bass TBA
3406A Electric Guitar TBA
3407A Electric Bass TBA
3403A electric TBA

SUZUKI
3054 Classic TBA
3055 Classic TBA
3066 Classic TBA
3067 Classic TBA
3068 Classic TBA
3069 Classic TBA
3070 Classic TBA
3071 Classic TBA

ROSE-MORRIS
Kansas Folk TBA
15-11 Folk TBA
Dulcet Classic TBA
Constanza Classic TBA
Top Twenty Electric TBA
Top Twenty Bass TBA
Guyatone Steel Guitar w/case & stand. TBA

ROSETTI
EPIPHONE
FT145E Folk 62-99
FT147 Folk 69-99
FT150E Folk 75-50
EC22 Classic 56-25
FT165E 12/s Folk 85-10
EC20 Classic 53-20
FT130E Folk 48-33
FT135E Folk 59-25
EA260E Bass 74-35
EA250E Elec. 81-85
ET278 Elec. 86-50
ET280E Elec. 63-40
ET275 Elec. 80-99
ET285 Bass 86-25
ET270E Elec. 56-45

EROS
9578 Elec. 84-25
9579 Elec. 56-25
9585 Bass 93-95
9586 Bass 82-25
9353 Folk 36-95
9353E Folk Elec. 45-00
9356 12/s Folk 45-00
9356E 12/s Folk Elec. 53-00

GEISHA
9645 Classic 10-95
9646 Classic 12-50
9644 Classic 14-99
9648 Folk 18-95

KISO-SUZUKI
9502 Classic 31-50
9503 Classic 34-50
9503 H/made Classic 69-95
9651 Folk 36-25
9582 Folk 35-50
9653 12/s Folk 45-95
9507 Folk 44-00

ROSETTI
Raver Elec. 33-25
Raver Bass 33-25
Rudi Classic 8-95

TATRA
9198 Classic 16-95
9225 Classic 18-95
Hi-Spot Nylon 11-50
Hi-Spot Steel 10-95

LANDOLA
9700/23 Classic 15-95
9701/71 Folk 32-50
9702/66 Jumbo 29-90
9703/72 Large Jbo 39-98
9704/73 12/s 44-25

SELMER
GIBSON
Howard Roberts Custom, Sunburst 529-00
Johnny Smith DN, Double Pickups, Natural 789-00
Johnny Smith D, Double Pickups, Sunburst 779-00
Johnny Smith N, Single Pickup, Natural 759-00
Johnny Smith, Single Pickup, Sunburst 749-00
Super 400 CES, Natural 799-00
Super 400 CES, Sunburst 789-00

Byrdland, Natural... 629-00
Lyrland, Sunburst... 619-00
B-5 CES, Sunburst... 690-50
L-5 CES, Natural... 699-00
L-5C, Single Cutaway Acoustic, Natural... 559-00
L-5C, Single Cutaway Acoustic, Sunburst... 549-00
Super 400C Single Cutaway Acoustic, Natural... 649-00
Super 400C Single Cutaway Acoustic, Sunburst... 639-00
ES 175D, Sunburst... 355-00
ES 175D, Natural... 365-00
ES 150 DC, Walnut... 313-65
ES 150 DC, Natural... 313-65
ES-345 TD, Cherry... 392-00
ES-345 TD, Sunburst... 406-50
ES-345 TD, Walnut... 392-00
ES-340 TD, Natural... 357-50
ES-340 TD, Walnut... 357-50
ES-355 TD-SV, Cherry... 579-00
ES-355 TD-SV, Walnut... 585-00
ES-335 TD, Cherry... 319-00
ES-335 TD, Sunburst... 335-50
ES-335 TD, Walnut... 319-00
ES-325 TD, Cherry... 239-00
ES-325 TD, Walnut... 249-00
Les Paul Recording... 399-00
Les Paul Triumph bs... 319-50
Les Paul Signature, Gold... 359-00
Les Paul Signature, bs, Gold... 329-00
Les Paul Custom, Ebony... 379-50
Les Paul Custom, Sunburst... 389-50
Les Paul De Luxe, Gold... 309-50
Les Paul De Luxe, Sunburst... 319-00
SG Custom, Walnut... 349-00
L-5-S Cherry Sunburst... 529-00
L-6-S Cherry... 289-00
L-6-S Natural, Maple... 299-00
SG Standard, Cherry... 249-00
SG Standard, Walnut... 264-00
SG Special, Cherry... 229-00
SG Special, Walnut... 239-00
SG-2, Cherry... 165-00
SG-2, Walnut... 169-00
SG-1, Cherry... 139-00
SG-1, Walnut... 144-00
SG-3, Cherry Sunburst... 179-00
EB-0, Cherry... 219-00
EB-0, Walnut... 229-00
EB-3, Cherry... 258-00
EB-3L, Walnut, long scale, Cherry... 253-00
EB-3L, long scale, Walnut... 259-00
EB-OL, long scale, Cherry... 216-00
EB-OL, long scale, Walnut... 219-00
SB-350, Cherry... 172-50
SB-350, Natural... 172-00
SB-450, long scale, Natural... 172-00
EB-4L, long scale, Cherry... 239-50
EB-4L, long scale, Walnut... 248-00
L-9-S, Cherry... 289-00
L-9-S, Natural Maple... 275-00
EB-D, Cherry... 297-00
J-250R, Sunburst... 437-00
J-200 Artist, Sunburst... 406-00
J-200 Artist, Natural... 417-00
Dove Custom, Cherry... 345-00
Dove Custom, Natural Top... 349-00
Gospel, Natural Top... 289-00
Heritage Custom, Natural Top/Rosewood Back... 289-00
Hummingbird Custom, Cherry Sunburst... 259-00
Hummingbird Custom, Natural... 269-00
Blue Ridge Custom, Natural Top... 244-00
SJ De Luxe, Natural... 228-00
SJ De Luxe, Sunburst... 209-00
J-50 De Luxe, Natural Top... 193-50
J-45 De Luxe, Sunburst... 192-00
J-40, Natural Top... 175-00
J-55, Natural Top... 229-00
J-160E Custom, Natural Top... 245-00
B-25 De Luxe, Sunburst... 172-00
B-25 De Luxe, Natural... 178-00
B-20, Natural Top... 160-00
Blue Ridge 12 Custom, Natural Top... 284-00

B-45-12N De Luxe, Natural Top... 239-00
B-25-12N De Luxe, Natural Top... 209-00
Citation, Sunburst... 1459-00
Citation, Natural... 1469-00
HOFNER
HS-45 80 Electro-Fop, Acoustic, Double Cutaway... 99-00
Congress Acoustic... 49-50
Hawaiian Artist... 56-50
Hawaiian Standard... 44-00
HS-173V Solid... 99-00
HS-174 Solid... 154-00
HS-175 Solid... 112-75
HS-164V Solid... 74-00
HS-4579 Solid... 144-00
Galaxie Solid... 117-00
HS-185 Artist Solid Bass... 89-10
HS-186 Solid Bass... 107-00
HS-189 Solid Bass... 123-00
HS-182 Solid Bass... 80-00
Violin Bass... 99-00
Professional Solid Bass... 69-10
Western Jumbo 6/s... 72-50
Western Jumbo 12/s... 79-00
Western Jumbo Electro-Acoustic... 90-50
Arizona Jumbo Flat-top, 6/s... 55-00
Arizona Jumbo Flat-top, 12/s... 64-00

SAXON
813 Classic... 24-50
814 Classic... 27-00
815 Classic... 36-25
816 Classic... 50-00
812 Folk... 24-75
817 Folk... 26-95
818 Folk... 32-50
819 Jumbo... 30-50
820 Jumbo... 34-90
821 Jumbo... 36-00
822, 12/s Jumbo... 33-00
823 Jumbo... 36-00
824 Jumbo... 39-90
825 Jumbo... 47-50
SELMER
Rancher, 6/s, C & W... 24-75
Rancher, 12/s, C & W... 32-50
VIVA
Viva 1... 7-87
Viva 2... 8-42
YAMAHA
550A Folk... 24-00
FG 75N Flattop... 36-50
FG 110N Flattop... 40-83
FG 140 Jumbo Flattop... 43-44
FG 170 Flattop... 50-00
FG 200 Jumbo Flattop... 55-68
FG260, 12/s, Jumbo Flattop... 68-20
FG 300N Jumbo, Flattop... 101-96
FG 580 Jumbo Flattop... 136-18
FG 630 Jumbo Flattop... 156-00
G50A Classic... 30-00
G60A Classic... 29-00
G85A Classic... 30-50
G100A Classic... 26-00
G130A Classic... 40-00
G170A Classic... 46-50
G-C-3 Hand-made Classic... 110-00
G-C-5 Hand-made Classic... 159-00
G-C-10 Hand-made Classic... 216-00

MSA PEDA STEEL
CS-10 Pedal Steel... 759-00
CS-10 Pedal Steel (Rosewood) w/case... 759-00
Side Kick Pedal Steel (Black) w/case... 349-00
SIMMS-WATTS
Long / Med-length Neck Bass... 129-00
Custom Elec... 114-50
SUMMERFIELD
IBANEZ CLASSIC
304... 24-00
309... 25-99
361... 28-99
363... 35-50
364... 41-00
362... 31-99
370... 37-99
375... 44-00
*391... 79-99
*392... 89-99
*2858... 110-00
*2862... 220-00
ASN 101... 11-50
AP701... 13-99

TAMURA HAND-MADE CONCERT
P35... 120-00
P45... 150-00
P55... 175-00
P60... 190-00
P80... 220-00
P100... 275-00
P150... 400-00
F40... 150-00
F150... 400-00

MITSURU TAMURA H/MADE CONCERT
*P700... 210-00
*P800... 250-00
*P1000... 310-00
*P1200... 375-00
*P1500... 450-00
*P2000... 600-00
*10P1200 (10 string)... 375-00
*10P3000 (10 string)... 850-00

R. MATSUOKA CLASSICS
M20... 87-50
M25... 97-50
M30... 115-00
M40... 137-50
M50... 160-00

R. MATSUOKA D/NOUGHTS
D40... 130-00
D50... 150-00
D60... 170-00
*D80... 220-00
IBANEZ WESTERN & FOLK
60... 36-00
610... 42-00
40-00 NT Jubilee... 225-28
615... 45-00
615/12... 52-00
620... 50-00
647... 50-00
647/12... 55-00
755... 50-00
*754... 90-00
*754M... 100-00
J1200... 65-00
LH615/12... 56-00
LH620... 52-00
LH615... 50-00
355/12... 36-00

CSL FOLK/JAZZ ACOUSTICS
MAC. 1... 90-00
MAC. 2... 90-00
MAC. 3... 110-00
CSL & IBANEZ ELECTRIC
2020... 52-00
2030... 56-00
*2350... 92-00
*LH2350 (1/handed)... 95-00
*LH FG3605 (1/hnd'd)... 95-00
*FG3605... 95-00
*2355... 115-00
*2355M... 120-00
*2364... 130-00
*2364B... 135-00
*2372... 135-00
*2372L (1/handed)... 150-00
*2372DX... 180-00
*2373... 150-00
*2380... 180-00
*2380L (1/handed)... 95-00
*2381... 195-00
*2388F... 86-00
*2387... 150-00
*2387B... 160-00
*2388B... 150-00
2388BDX... 185-00
2351... 118-00
2352C... 100-00
2352DX... 100-00
2402... 200-00
2402DX... 220-00
2403... 200-00
LH2352C... 98-00
LH2352DX... 110-00

SUMBO ELECTRIC
DS1... 22-99
LP2G... 68-00
LPGC... 70-00
LPGCC... 62-00
TF200... 60-00
JB200... 80-00
SC3... 65-00
SG6M... 56-00
SG6T... 58-99
SG63T... 75-00
SG42M... 60-00
M2... 50-00
FB1... 160-00

TOP GEAR
HARPTONE
E-6N 'Eagle' D'-nought... 183-04
E-6NC 'Eagle' D'-nought... 209-44
E-12N 'Eagle' 12/s... 197-12
E-12NC 'Eagle' 12/s... 220-00
L-6N 'Lark' Jumbo... 220-00
L-6NC 'Lark' Jumbo... 237-00
L-12N 'Lark' 12/s... 228-80
L-12NC 'Lark' 12/s... 246-40
S-6NC 'Sultan'... 225-28
F-6NC 'Folkmaster'... 246-40
Z-6N 'Zodiac'... 255-20
RS-6NC Custom 'Bangladesh' model... 290-40
RS-6BC, ditto, black... 308-00
B-4-0/F Acoustic 4/s Folk Bass... 308-00
RICKENBACKER
420 Solid... 154-88
450 Solid... 204-16
450/12 Solid 12/s... 235-84
480 Solid... 228-80
330/12 5/A 12/s... 369-60
360 Stereo... 339-68
360/12 Stereo 12/s... 404-80
370 Stereo... 367-84
4000 Bass... 290-40
4001 Stereo Bass... 325-60
4005 S/A Bass... 388-96
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D-35-NT D'nought... 193-60
D-40-NT Jubilee... 225-28
D-37-M D'nought... 225-28
D-44-M Jubilee... 278-08
D-50-NT Special... 308-00
D-55-NT T.V. D'-nought... 369-60
F-20-NT Troubadour... 135-52
F-30-NT Aragon... 170-72
F-40-M Folk... 258-72
F-47-NT Folk... 262-24
F-48-NT Navarre... 299-20
F-50-BLD Navarre... 364-32
F-50-R Navarre... 440-00
F-112-NT 12/s... 197-12
F-212-NT 12/s... 268-00
F-212-XL 12/s... 332-00
S-50 Solid... 176-00
S-90 Solid... 220-00
S-100 Solid... 235-84
S-100-S Stereo... 267-52
JS-1 Solid Bass... 188-32
JS-1I Solid Bass... 235-84
JS-1I-S Stereo Bass... 249-92
T-100-D 'Slim Jim', elec... 193-60
SF-1I 'Starfire', elec... 225-28
CE-100-D S/A 'Capri', elec... 299-20
SF-IV 'Starfire'... 313-28
SF-BASS-II 'Starfire' S/A Bass... 295-68

HARMONY
6600 Regal d/I Dreadnought... 81-80
H6560 Sovereign Jbo... 81-80
H6659 Dreadnought... 47-74
H6364 Sovereign Grand Concert Flk. Jet black finish... 64-79
H6303 Sovereign Grand Concert... 77-58
H6382 d/I Grand Concert... 78-43
H6340 Grand Concert... 40-07
H6341 Grand Concert... 40-07
H6365 Grand Concert... 51-15
H6362 Grand Concert... 47-74
H1269 Regal Dreadnought, 12/s... 88-66
H1233 Grand Concert Size 12/s... 56-27

WESTERN ORGAN STUDIOS
MOSRITE
VI Standard w/case... 232-00
VI Bass w/case... 232-00

W.M.I.
Electric Guitars:
K-1 Single pick-up... 19-95
KET-200 Two pick-up w/tremolo... 22-95
K-2T Custom two pick-up w/tremolo (SG)... 34-50
KEB-110 Single pick-up bass... 24-95
K-IB Custom single pick-up bass (SG)... 34-50

K-2B De Luxe two pick-up bass (SG) .. 44-50	K-135 Concert size, spruce top .. 13-95	Acoustic Guitars - Nylon String	KCL-465 De luxe wildwood concert - classic .. 12-98	SS8 .. 248-00	6138K Maverick .. 289-99
Acoustic Guitars: Steel String - G-101 Standard size student, white top .. 8-95	K-145 Sunburst concert size .. 13-95	KCL-110 Intermediate size - spruce top classic .. 10-95		SS10 .. 400-00	6138 Maverick .. 263-25
K-115 Intermediate size, spruce top .. 10-95	K-155 Wildwood concert size .. 13-95	KCL-112 Wildwood intermediate size - classic .. 11-95	Z.B.	ES8 .. 198-00	
K-116 Wildwood Intermediate size .. 11-95	K-235 Sunburst auditorium size .. 16-95	KCL-265 Concert size - spruce top - classic .. 10-81	EMMONS	ES10 .. 210-00	
K-118 Sunburst intermediate size .. 11-95	K-240 De Luxe auditorium size, wildwood .. 17-95		Pro. D10 .. 859-00	GS10 .. 395-00	
			Pro. S10 .. 605-00		
			Pro. S12 .. 705-00		
				SHO-BUD	
				6155 Pro. II .. 876-49	
				6143 Pro. D10 .. 852-95	
				6150 Lloyd Green .. 667-03	
				6148 Pro. S10 .. 562-31	
				6140 Professional .. 562-31	

ZB GUITARS	434-50
Student S10 ..	660-00
S11 ..	726-00
S10 on D10 cab. ..	746-90
S11 on D11 cab. ..	821-70
D10 ..	902-00
D10-II ..	968-00
D11 ..	1023-00

AMPLIFIERS, P.A. SYSTEMS AND SPEAKER CABINETS

BECK	
4 channel, 70w amp. .. TBA	
4 channel, 100w amp. ..	
6 channel, 125w amp. ..	
6 channel, 150w amp. ..	
6 channel, 200w amp. ..	
PA/L cab.	
PA/2L	
PA/4L	
DV/L	
SV/L	

BOOSEY & HAWKES	
LANEY	
L.60 l/b/o amp. 109-12	
L.100 l/b or o amp. 115-95	
L.S.100 100w multi-p. Slave amp. 107-38	
L.412 L100 lead cab. 119-35	
L.412 L100 lead cab. 119-35	
L.412 B100 cab. 138-05	
L.412 S120 l/b/o cab. 153-45	
L.60 PA P/A amp. 109-12	
L.100 PA P/A amp. 133-00	
L.212 PA100 cols (pair) 146-63	
L.412 PA100 cols (pr) 276-21	
L.215 HPA P/A cols (pair) 375-10	
C.30 PA Ensemble .. 146-63	
K.15, Pan' 15w combo K. 30, O'd in' 30 w combo .. 131-23	
LV111 Reverb unit .. 56-20	

BURMAN	
GPA/LA100 mixer plus amp' .. 138-60	
MPA/SLA100 mixer plus amp' .. 150-41	
MAP/RSL100 mixer plus amp' .. 165-82	
M2000 mixer .. 327-96	
GPA module .. 36-30	
MPA module .. 52-80	
MPA/R module .. 75-90	
SL100, 100w slave .. 115-50	
LS212 100w 2 x 12 .. 78-10	
LS412 200w 4 x 12 .. 138-60	
GBO412 200w 4 x 12 .. 133-10	
GBO215 100w 2 x 15 .. TBA	

CARLSBRO	
LEAD, BASS, ORGAN AMPLIFIERS	
60 TC .. 99-20	
100 TC .. 137-90	
200 TC .. 180-30	
60 TR .. 123-40	
100 TR .. 150-00	
60 TC twin .. 157-00	
60 TR twin .. 192-40	
60 TC Combo .. 141-60	
60 TCR combo .. 163-70	
PUBLIC ADDRESS:	
60/5 PA .. 115-00	
60 PA reverb .. 122-20	
100 PA reverb .. 142-80	
100/7 PA .. 156-10	
200/7 PA .. 192-40	
100 PA slave .. 119-80	
200 PA slave .. 154-90	
Twin deck .. 127-00	

LEAD, BASS, ORGAN SPEAKER UNITS:	
4 x 12 small, 80w .. 106-50	
4 x 12 small, 120w .. 134-30	
4 x 12 large, 80w .. 111-30	
4 x 12 large, 120w .. 140-40	
1 x 18, 100w .. 99-20	
1 x 15 twin horn, 50w .. 116-20	
2 x 12 60w .. 101-60	
PUBLIC ADDRESS	
2 x 12 PA, 80w pair .. 115-00	
2 x 12 PA, 120w pair .. 139-20	
4 x 12 PA, 160w pair .. 199-60	
4 x 12 PA, 240w pair .. 262-60	
1 x 15 twin horn, 100w pair .. 232-40	

2 x 12 horn 80w pair .. 151-30	
2 x 12 one horn, 120w pair .. 175-50	
Horn Unit (2), 120w pair .. 102-90	
SS II RANGE	
1 x 15 (JLB 130F) .. 154-80	
1 x 15 Twin horn (JBL 130F) .. 171-00	
1 x 15 (JBL 140F) .. 162-80	
1 x 15 twin horn (JBL 140F) .. 177-50	

C.B.S. ARBITER	
FENDER	
Dual Showman, 2 x D 130F speakers .. 556-60	
Dual Showman, 2 x D 140F speakers .. 575-30	
Dual Showman, top .. 324-50	
Quad Reverb, 4 x 12-inch speakers .. 418-00	
Quad Reverb, 4 x D 120F speakers .. 599-50	
Super Six, 6 x 10-inch speakers .. 402-60	
Super Six, 6 x D110F speakers .. 701-80	
Vibrosonic Reverb .. 399-30	
Twin Reverb, 2 x 12-inch speakers .. 357-50	
Twin Reverb, 2 x D 120F speakers .. 445-50	
Bandmaster, 2 x 12-in. Bandmaster, 2 x D 120F .. 447-70	
Bandmaster, top .. 226-60	
Bandmaster, enclosure .. 155-10	
Super Reverb, 4 x 10-inch .. 309-10	
Super Reverb, 4 x D 110F .. 262-20	
Pro. Reverb, 2 x 12-in. Vibrolux Reverb, 2 x 10 inch .. 236-50	
De Luxe Reverb, 1 x 12 inch .. 189-20	
Princeton Reverb, 1 x 10 inch .. 141-90	
Princeton, 1 x 10 inch Vibro Champ, 1 x 8-in. Champ, 1 x 8-in. .. 55-66	
Bassman 100, 4 x 12-in. Bassman 100, top .. 210-10	
Bassman 100, enclosure .. 198-00	
Bassman 50, 2 x 15-in. Bassman 50, 2 x D 140F .. 399-30	
Bassman 50, top .. 160-60	
Bassman 50, enclosure .. 173-03	
Bassman 10, 4 x 10-in. Bassman 10, 4 x D 110F .. 393-30	
Musicmaster bass, 1 x 12 inch .. 88-00	
PA100 PA system .. 393-80	
PA100 top .. 261-80	
PA100 column .. 169-40	
Hi Freq. Horn .. 51-70	

BURMAN	
GPA/LA100 mixer plus amp' .. 138-60	
MPA/SLA100 mixer plus amp' .. 150-41	
MAP/RSL100 mixer plus amp' .. 165-82	
M2000 mixer .. 327-96	
GPA module .. 36-30	
MPA module .. 52-80	
MPA/R module .. 75-90	
SL100, 100w slave .. 115-50	
LS212 100w 2 x 12 .. 78-10	
LS412 200w 4 x 12 .. 138-60	
GBO412 200w 4 x 12 .. 133-10	
GBO215 100w 2 x 15 .. TBA	

CIRCLE SOUND	
AP, 100w amp .. 64-90	
Mixers per channel .. 7-70	
LBI, 4 x 12, 100w cab .. 64-90	
PA1, 2 x 12, 50w cab .. 38-50	
PA2, 4 x 12, 100w cab .. 64-90	
PA3, 2 x 15, 150w cab .. 97-90	
LBI, 4 x 12, 200w cab .. 97-90	
PA1, 2 x 12, 100w cab .. 57-20	
PA2, 4 x 12, 200w cab .. 97-90	
FR1, 2 x 12 1/2 x 18 1/2 horns 100w cab .. 174-90	
HCI, 2 horns 50w cab .. 42-90	
PA1-H, 2 x 12 1/2 horns, 100w cab .. 93-50	
PA2-H2, 4 x 12 1/2 horns, 100w cab .. 134-20	
PA2-H4, 4 x 12 1/4 horns, 200w cab .. 170-50	

CLEARSTONE	
PARK	
1001, 75w .. 97-74	
1002, 150w lead and bass .. 162-31	
1003, 150w P.A. .. 169-47	
1005, 100w lead and bass .. 134-86	
1006, 250w slave .. 202-89	
1008, 4 x 12 lead cabs. .. 118-15	
1009, 4 x 12 bass cabs. .. 105-02	
101, 2 x 15 cabs. 85-93	
1011, 1 x 18 cab. 180-45	
1014, 4 x 12 H.F. cabs. 71-61	
1015, horn cab. 124-12	
1017, 2 x 12 cols. 164-70	
1019, 50w combo.	

CM I	
1037, 50w L&B .. 89-00	
1038, 100w L&B .. 121-05	
1039, 2 x 15 cab., 120w, ld. 101-35	
1040, 2 x 15 cab., 120w, bass .. 97-63	
1050, 2 x 12 cab., 50w, ld. 79-11	
1062, 1 x 18 cab., 100w, bass .. 89-00	
1063, 4 x 12 cab., 100w, ld. 118-66	
1064, 4 x 12 cab., 100w, bass .. 118-66	

CM I	
1045, 50w P.A. 121-13	
1046, 100w P.A. 148-33	
1047, 2 x 10 cols, 60w, pr. 71-68	
1048, 4 x 10 cols., 120w, pr. 113-71	
1065, horn cabs. 79-11	
1066, 2 x 12 cols., 100w, pr. 124-46	
1067, 6 x 10 cols., 300w, pr. 271-94	
1068, 250w slave .. 238-70	
1069, 8-ch. mixer .. 250-63	

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1070, 50w combo. 168-11	
CM I	
1060, sound/light control .. 40-92	
1061, lighting cabs., set 3 .. 46-03	
1049, fuzz sound .. 10-03	

J. T. COPPOCK	
ELGEN	
100w Lead .. 119-00	
100w Bass .. 119-00	
100w Stereo .. 132-00	
100w Stereo Slave .. 88-00	
100w, 4 channel PA .. 132-00	
100w PA Slave .. 88-00	
50w G/P .. 82-50	
50w combo. w/reverb .. 151-00	
50w Bass combo. 151-00	
Folded Horn Altec cab. 164-00	
1 x 15 Lead/Bass Altec cab. 153-00	
1 x 15 Bass cab. 92-50	
2 x 15 Bass cab. 126-50	
4 x 12 cab. 126-50	
2 x 12 cab. 74-00	
4 x 12 cols. (pair) .. 164-00	
2 x 12 cols. (pair) .. 111-00	

CUSTOM SOUND	
150w lead amp. 86-25	
110w combo .. 115-50	
40w combo .. 90-75	
150w 6 channel PA amp. 121-00	
350w PA stack .. 214-50	

DALLAS	
ACOUSTIC	
134, gtr. amp. 326-79	
135, gtr. amp. 311-90	
137, gtr. amp. 350-50	
155, gtr. rig .. 445-32	
271, gtr. rig .. 830-35	
274, gtr. rig, 2 cabs. 862-50	
275, gtr. amp. 235-11	
270, gtr. amp. 458-33	
105, gtr. amp. 210-72	
201, gtr. cab. 372-02	
204, gtr. cab. 202-08	
454 gtr./bs. rig .. 520-83	
455, gtr./bs. rig .. 562-50	
456, gtr./bs. rig .. 532-74	
474, gtr./bs. rig .. 610-11	
475, gtr./bs. rig .. 651-79	
476, gtr./bs. rig .. 622-02	
470, gtr./bs. amp. 306-86	
450, gtr./bs. amp. 386-91	
404, gtr./bs. cab. 223-22	
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406, gtr./bs. cab. 235-11	
136, bs. amp. 297-03	
146, bs. amp. 431-55	
371, bs. rig .. 743-45	
140, bs. amp. 202-38	
370, bs. amp. 375-00	
106, bs. cab. 229-17	
301, bs. cab. 398-80	
853, P.A. system .. 830-35	
854, P.A. system .. 800-60	
300, power amp. 236-31	
850, mixer amp. 502-97	
803, P.A. col. 163-69	
804, P.A. col. 148-81	

SOUND CITY	
50 Plus l/b amp .. 95-48	
50-R l/b reverb amp .. 114-24	
PA50 amp .. 121-06	
PA50R reverb amp .. 141-52	
120 Plus l/b amp .. 124-46	
120-R l/b reverb amp .. 143-22	
PA 120 amp. 150-04	
PA120-R reverb amp. 170-50	
Slave 120 amp. 102-30	
SMB gtr amp. 182-44	
Bass 150 b/gtr amp. 151-75	
Concord 50w combo .. 168-80	
JBL Concord 50w comb Bass Concord 50w com. 143-34	
Slider 14w combo. 34-10	
Pro-Artist 30W combo .. 68-20	
Echomaster I .. 320-54	
Echomaster II .. 361-46	
L60 lead cab. 79-54	
B60 bass cab. 79-54	
PA60 col. (pr.) .. 117-98	
L110 lead cab. 112-50	
B110 bass cab. 112-50	
PA 110 cols. (pr) .. 192-89	
L140 lead cab. 129-55	
B140 bass cab. 129-55	
PA140 cols. (pr.) .. 240-88	
MS30 monitor .. 38-64	
MS100 monitor .. 71-22	

J. B. LANSING	
DI20F, 80w speaker, 12 inch .. 77-07	
DI30F, 80w speaker, 12 inch .. 85-92	
DI40F, 100w speaker, 15 inch .. 88-38	
SB110, 50w Enclosure on app. 141-84	
SB120, 80w Enclosure .. 159-94	
SB130, 80w Enclosure .. 288-10	
SB230, 160w Encl. 165-59	
BB140, 80w Enclosure .. 307-97	
BB240, 160w Encl. 279-99	
PA130, 80w Enclosure .. 399-17	
PA230, 160w Encl. 203-54	
PAL, 80w Horn cab. 356-40	
PAL, 160w Horn cab. 76-03	
PA075, Tweeter ..	

DAVOLI	
DAVOLI	
Lied organ bass, 50w .. 107-80	
Lied organ bass, 100w .. 143-00	
Lied organ bass, 200w .. 231-00	
Lied Super effects/R 50w .. 1	

IC.100 combo amp., 75/120w, R type	198-00
IC.100-S combo, R type	177-10
MA.100, 5-channel PA MA.100-S, 5-chan. PA S.130 slave, 130w	139-35 119-35 89-10
LOUDSPEAKER SYSTEMS	
412 BL, 200w, 4 x 12	149-60
2 x 12, 70w, PA dual concentrics	95-70
215BL, 200w, 2 x 12	167-20

HOHNER

Orgaphon 33 MH	250-95
Orgaphon 55 MH	338-25
Orgaphon 60 N	366-55
Super Reverb 62	432-05
Schaller Solo Uni	67-50
130GB	314-25
OTS 130 skpr	248-75
Leslie 830	789-60

MARLBORO

GA2 5w amp	24-70
GA3 8w amp	31-35
GA4R 15w amp	56-95
G50R 25w amp	72-70
GB015B 30w amp	82-20
1500B 60w amp	101-15
SRA500 75w PA amp	120-05
SC410H 4 x 10 col.	68-25

HORNBY-SKEWES

MILES PLATTING	
V.100, 100w amp	102-64
V.50, 50w amp	82-80
PA.50, p.a. amp	94-92
PA.100, p.a. amp	114-73
V.50-S, 50w 2 x 12 in. cab.	71-52
PA.50-S, 50w 2 x 12 in. cols, per pair	118-61
PA.100-S, 100w 4 x 12 in. cols, per pair	197-69
C.30, 30w combo and 1 x 12 in.	116-40
C.50, 50w combo and 2 x 12 in.	138-80
ZENTA	
Z.50, 50w combo and 2 x 12 in.	115-75
Z.50.R as previous plus reverb	153-64
CD.15.SN, 10w combo and 1 x 12 in.	60-85
PL.TK.15, 10w combo and 1 x 12 in. and light show	59-70
CD.6.SN, 6w combo and 1 x 8 in.	30-06
CD.6.STD, as previous and term	36-15
Z.3, 3w combo and 1 x 6 in.	22-75

ICELECTRICS

PAU 3030, stereo, 30w p.c.	73-26
PAU 6060, stereo, 60w p.c.	84-26
ADM 60/3, 60w p.a. SMP, 101, stereo mixer pre-amp	108-68
MMP 202, mono-mixer pre-amp	83-60
P 50, power amp	44-00

JENNINGS

V15, 15-watt Valve Combo	55-00
V30, 30-watt Valve Combo	159-50
A.P.50, 50-watt Solid-state Combo	165-00
V100, 100-watt Valve amp	148-33
A.P.100, 100-watt Solid-state amp	124-30
FR.50, 50-watt Flat Response amp	79-20
FR100, 100-watt Flat Response amp	102-30
Speaker Cabinets:	
B1, 1 x 18" speaker, 100 watt	95-70
B2, 2 x 15" speakers, 100 watt	115-50
B3, 1 x 15" Speaker, 50 watt	77-00
D4, 4 x 12" speakers, 120 watt	134-20
T50, 2 x 12" speakers, 60 watt	80-30
P.A. Equipment:	
PA.100 Amplifier	123-20
2 x 12" column with horn, 60 watt	104-50

2 x 12" column less horn, 60 watt	85-80
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JOHN BIRCH

CABS

Penetrator 12"	88-00
Penetrator 15"	130-00
100w Slave built in ..	55-00

KEMBLE

YAMAHA	
YTA25 combo	109-00
YTA45 combo	189-00
YTA95 combo	249-00
YBA65 bs combo	236-00
PE200 Pre-amp	133-00
TS100 spkr/amp	199-00
YTA100 stack	332-00
TS110 spkr/amp	245-00
YTA110 stack	378-00
TS200 spkr/amp	340-00
YTA200 stack	473-00
BE200 bs pre-amp	112-00
BS100 bs spkr/amp ..	272-00
YB100 stack	384-00
YHS100 horn	169-00
EM60 30w mixer/amp ..	118-00
E560 spkr (pr)	70-00
EM90 30w mixer/amp ..	183-00
E590 spkr (pr)	100-00
PM200 PA mixer	215-00
PS75 PA spkr/amp (pr)	350-00
PS100 spkr/amp (pr) ..	477-00

LEM

Baby Lem mixer amp ..	225-00
LP.60 cabinet	101-55
LG.100 cabinet	176-28
LG.3002	277-50
Pr. Lem mixer	187-50
Studio Lem mixer	375-00
Power Module, 100w ..	111-37
Power Module, 180w ..	156-75
Lem 911, bass amp	322-50
Lem 912, guitar amp ..	330-00
Venus G20	60-00
Mars G30	82-50
Mars GR30	97-50
Saturn GR50	90-00
Saturn B50	on app
Bass 80	"
Explorer 80	"
Vanguard 60	"
Varisound R80	294-80
Lem Echoblender	132-00
Disco unit	1485-00
Mars B30 combo	82-50
Saturn B50 amp. top ..	75-00

MACINNES

CROWN INT/AMCRON	
C150, stereo pre-amp ..	156-20
D60 amp, 60w per channel	141-00
D150, 140 amp, 140w per channel	237-60
DC300 A, 500w per channel	418-00
M600, 1000w amp	803-00
M2000, 2000w amp ..	1606-00
M12A, 50w driver	19-36
M12C, 50w driver	19-36
M15C, 100w driver	32-07
M15E, 100w driver	32-07
M18A, 200w driver	86-90

MAURICE PLAQUET

AMPEG	
Ampeg V4 stack	565-00
Ampeg V4 B system	575-00
Ampeg B 15N portable bass	315-00
Ampeg V2 system	395-00

ACOUSTIC:

371 system	630-00
271 system	675-00
Traynor 100 lead sys. ..	245-00
Traynor 100 bass sys. ..	310-00

M.I.

INSTRUMENT CABINETS	
100G, 100 Wrms. 2 x 12 Mi custom spkrs. Guitar	175-00
100B, 100 Wrms. 2 x 15 Mi custom spkrs. Bass	186-00
200GB, 200 Wrms. 4 x 12 Mi custom spkrs. Guitar/Bass ..	285-00

315G, 300 Wrms. 2 x 15 J.B. Lansing spkrs. Guitar	340-00
315B, 300 Wrms. 2 x 15 J.B. Lansing spkrs. Bass	347-00
400H, 400 Wrms. 2 x 15 Gauss spkrs. Guitar/Bass	382-00
INSTRUMENT AMPLIFIERS	
SR80, 80 Wrms. combo, Hammond rev. 2 x 12 Mi custom spkrs.	335-00
Lead, 60 Wrms. Valve Power Attenuator ..	174-00
Bass, 100 Wrms. Transistor, Compressor Limiter	318-00
T 902, Preamp, Transistor, Graphic Equaliser	174-00
T 915, 150 Wrms. Transistor, Graphic Equaliser	143-00
T 930, 300 Wrms. Transistor, Graphic Equaliser	214-00

P.A. MIXER CONSOLES

T 901, Preamplifier, Graphic Equaliser for any Mixer	120-00
1008 SA, 8 Ch. 2 o/p direct mixing	282-00
1008 B, 8 Ch. 2 o/p 150 Wrms. amplifier	345-00
1010 T, 8 Ch. 3 o/p. Gr. Equ.	593-00
1020 B, 8 Ch. 3 o/p. Gr. Equ. Stereo, Sig. Generator	802-00
1040, 12 Ch. 6 o/p. Gr. Equ. Quadraphonic, etc.	2185-00

PA CABINE

RCL 400, 60 Wrms. monitor, 2 x 13 ellip. tilt back	96-00
RCL 700, 75 Wrms. 2 x 12 Twin cone Mi custom spkrs. ..	120-00
RCL 1200, 150 Wrms. 4 x 12 Twin cone Mi custom spkrs. ..	174-00
RCL 1200, Same, with 150 Wrms. Fitted power module	239-00
RCL 150, 250 Wrms. 2 x 15 Mi Custom spkrs. and 24" horn ..	318-00

N.B.

N.B.—8pt	
FLAME	
MP 50, 2 x 12 cab.	62-50
MP 50, 2 x 12 cab.	62-50
MP 50, 2 x 12 combo. ..	108-50
MP 50, 1 x 15 combo. ..	93-00
Session Master reverb ..	225-00

NICHOLLS

Item Amplification	
120w SL	130-08
200w SL	175-76
6-channel, 120w PA ..	187-00
120w Slave	124-33
200w Slave	165-66
6-channel Mixer	164-88
Speaker systems	
4 x 12, 100w G cab.	115-19
4 x 12, 200w G cab.	144-97
4 x 12, 200w G cols, per pair	228-10
4 x 12, 400w G cols, per pair	255-92
2 x 12, 100w G cab.	88-83
2 x 12, 100w G shaped cab.	98-62
1 x 18, 100w G Bass cab.	99-53
2 x 15 Bass reflector ..	166-60
Horn systems	
4 x Middax horn cab. ..	129-39
2 x 12 shaped cab. two Middax horns, 150w	143-40

ORANGE

CABS	
114 Bass 60w, 1 x 15" inv. horn	154-88
114/110 Bass, 100w, 1 x 15" inv. horn	217-80
113 Reflex Bass, 2 x 15", 120w	217-80
113/200 Reflex Bass, 2 x 15" 200w	290-40

109, 4 x 12" 120w	143-99
107, 2 x 12" Monitor, 60w	90-75
114/4H, 1 x 15" inv. horn, 4 horns and cross	254-10
106, 4 x 12" anti-feed-back col.	143-99
HORNS	
106/HO Horn units for col. (pr)	169-40
108/H Horn unit, 100w ..	163-35
108/V Horn unit de luxe, 100w inc. Vitavox S3	217-80

AMPS

104B, 6 chann., 120w, PA	239-58
105, 6 chann., 200w, custom PA (prof.) ..	471-90
102, 120w, graphic PA 102/80, 80w, graphic PA	142-78
104/TX150, 150w, 6 chann. PA	135-52
103, 200w, Slave	254-10
111, 120w, graphic Slave	317-62
111/80, 80w, graphic Slave	130-68
111/80, 80w, graphic Slave	121-10
1500w, Slave	907-50
110, 200w	353-92
112/120, 120w	135-52
115, 80w combo	199-65
115/R, 80w, combo with Hammond reverb	239-58
115/120, 120w, combo ..	254-10
115/120R, 120w, com. ..	294-03

B. L. PAGE

DYNACORD	
Twen 17w combo	85-80
Perfect combo	273-90
Basking T Bass amp ..	125-40
Imperator Bass amp ..	165-00
B.1001 b/o amp	273-90
HiFi Favorit II	204-60
G.2002	303-60
Eminent I	174-90
Eminent II	204-60
Gigant	396-00
A.1000	254-10
D.310 H, 80w cab	201-30
D.350, 80w cab	194-70
D.3000, 160w cab	290-40
D.520, 80w Bass cab ..	194-70
D.580, 80w Bass cab ..	198-00
D.380, 80w cab	277-20
S.46 Vocal cols.	108-90
S.60 Vocal cols.	115-50
S.101 Vocal cols.	171-60

ECHOLETTE

Stentor amp	310-20
ET.5005 combo	561-00
ET.1005 combo	445-50
LE.55/H combo	201-30
A.150 Slave amp	151-80
M.150 PA amp	227-70
M.120 PA amp	224-40
M.70 PA amp	201-30
LE.5 PA col.	171-60
LE4/H PA col.	115-50
LE2/H PA col.	75-90
LE.60/H PA col.	201-30
LE.50/H PA col.	108-90
LE.30/H PA col.	151-80
LE/H/T Tweeter cab ..	95-70
PA 200 amp	313-50
CS.50 PA amp	115-50
Mustang amp	244-20
B.200 amp	158-40
Profi amp	273-90
Junior amp	85-80
GA.200 amp	383-80
GA.200 E amp	383-80
BA.200 amp	264-00
BA.200 E amp	264-00
ET.600 cab	102-30
ET.500 bass cab	102-30
GC.100 A cab	102-30
GC.100 B cab	102-30
BC.100 bass cab	108-90

ROSE-MORRIS

MARSHALL	
L/B/O AMPS:	
1959, 100w lead	TBA
1987, 50w lead	"
1987T, 50w lead trem ..	"
2062, 250w bass	"
1978, 200w bass	"
1992, 100w bass	"
1986, 50w bass	"
1989, 50w organ	"
L/B/O CABS:	
1990, 8 x 10, 100w	TBA
2045, 2 x 12, 60w	"
1935-1935B, 4 x 12, 100w	"
1960-1960B, 4 x 12, 100w	"

1982-1982B, 4 x 12, 200w	TBA
1979-1979B, 4 x 15, 200w	"
2056, 250w	"
2052, 125w	"
2064, 1 x 12 cab. 100w ..	"
2065, 1 x 15 cab. 125w ..	"
SET-UPS L/B/O	
Unit 1, 50w lead	TBA
Unit 2, 50w lead	"
Unit 3, 100w lead	"
Unit 4, 100w lead	"
Unit 5, 100w lead	"
Unit 8, 50w organ	"
Unit 9, 100w lead	"
Unit 11, 100w lead	"
Unit 15, 50w lead	"
Unit 16, 100w lead	"
Unit 17, 100w lead	"
Unit 18, 100w lead	"
Unit 19, 200w lead	"
Unit 20, 50w bass	"
Unit 21, 100w bass	"
Unit 22, 100w bass	"

OTHERS:

2040, 50w combo	TBA
2041, 50w two piece	"
2048, 50w reverb amp ..	"
2059, 100w two-piece reverb	"
2068, 100w Artist reverb amp	"
2049, 50w 2 x 12 cab. ..	"
2069, 100w 4 x 12 cab. ..	"
2003, 100w P.A. 4 inputs	"
1985, 50w, 4 inputs	"
2043, 200w 2 x 12, 2 x 10 pair	"
2047, 100w 1 x 12, 1 x 10 pair	"
2070, P.A. mixer, 12 channel	"
2071, P.A. mixer, 6 channel	"
2077, 100w combo. bass	"
2078, 100w combo. lead	"
Unit 25, 50w P.A. amp, 2 col.	"
Unit 26, 100w P.A. amp, 2 col.	"
2080, 30w P.A.	"
2050, P.A. mixer, 9 channel	"
2051, 250w P.A. slave amp	"
2056, 250w P.A. cab. ..	"
2055, 125w speaker and horn, pair	"
2057, double flare horn unit	"
2052, 125w cab. bass boost	"

ROSETTI

GE 100 Graphic.....	160-00	SL100, 120w slave amp.....	127-90	SA-212, 50w, 2 x 12-inch Lead Combo amp.....	179-85	J/212 H cab.....	76-04	WESTERN ORGAN STUDIOS	WHITE	
AP 200 I/b/o.....	190-00	SL200, 240w slave amp.....	177-90	SE-412, 50w, 4 x 12-inch Bass Combo amp.....	234-30	J/212 F cab.....	56-78	AMPS/ENERGISERS:	KUSTOM	
PA 200.....	217-00	MP10, 10-chan. mixer.....	577-15	SE-2150, 100w, 2 x 15-inch Bass Reflex Cab.....	168-30	J/212 G cab.....	71-28	150-1.....	LW.100 Guitar/Bass amp. (100w, RMS).....	140-80
APU 200 Slave (Solid-State).....	178-00	MP-16, 16-chan. mix.....	1427-90	SE-4151, 200w, 4 x 15-inch Bass Reflex Cab.....	257-40	J/50 SSLS cab.....	138-97	150-2.....	PA.100, 6-channel, full mix amp. (100w RMS).....	285-45
12050 AP 100 'Tri-Sound' amp.....	99-00	EX-2 cross-over.....	113-60	SE-320, 4 x 12 P.A./Bass, 100w.....	234-30	TURNER		150-PA energizer.....	PA.200, 6-channel full mix amp. (200w RMS).....	396-00
12051 Vocal Blender, 100w P.A. Mixer.....	147-00	K-85 Power Baby combo.....	256-45	SE260, 2 x 15 Bass, 100w.....	234-30	BI503 Bass Horn Cab. extnd. rng.....	162-50	300-PA energizer.....	SL.100 Slave amp. (100w RMS).....	128-70
12051/C Fibre Case for Mixer.....	12-75	K-95 Bass Baby combo.....	285-00	PEAVEY U.S.A.		BI505 Bass Horn Cab. low frequency.....	162-50	300-PA energizer.....	MGW.6, 6-channel Mixer (full mix).....	185-90
12052 TSL, 100w Power Slave.....	85-25	2050-BB, 100w cab.....	163-60	P-C212 Classic, 50w Comb. Amp., 2 x 12-inch speakers.....	181-50	M1201 Mid Range H/C, low.....	150-00	300-PA energizer.....	MGW.12, 12-channel Mixer (full mix).....	440-00
12058 Hammond Reverb Mixer unit.....	63-25	2100-GB, 200w cab.....	206-60	P-C410, Ditto, with 4 x 10-in. speakers.....	227-70	M1202 Mid Range H/C, extended.....	135-00	150 GUITAR SYSTEMS:	LW.100C, 4 x 12, 160w RMS, Guitar/Bass Enclosure.....	130-90
CABINETS		2100-BB, 100w bass cab.....	213-60	PS212, 130w and 2 x 12-inch Cab.....	313-50	T302 Radial Horn, hi. frequency.....	275-00	IG + IH-1 (complete).....	MW.150, 1 x 15, 150w RMS, Folded Horn Bass Enclosure.....	166-10
12003, 1 x 12 RCF, per pair.....	99-00	370-B, 70w horn p.a. cab.....	142-15	PM412, 210w and 4 x 12-inch Cab.....	412-50	MON15H Hex Monitor, 15 in., rad. hn.....	150-00	IG + IH-2.....	IW.151, 1 x 18, 150w RMS, Folded Horn Guitar/Bass Enclosure.....	174-90
12022, 2 x 12 RCF, per pair.....	182-00	3140-BH, 140w horn p.a. cab.....	186-45	PB215, 210w Bass and 2 x 15-inch Cab.....	379-50	A300w Amp.....	210-00	2G + IH-1.....	M.40, 1 x 12, 40w RMS, Angled Monitor Enclosure.....	42-90
12054, 2 x 12 Twin Horned P.A. Columns, per pair.....	168-75	3140-B, 140w p.a. cab.....	156-45	PB118S, 210w Bass and 1 x 18-in. Cab.....	495-00	A300 Ditto, V.Us.....	245-00	2G + IH-2.....	PAV.80, 2 x 12, 80w RMS, P.A. Enclosure (pairs).....	151-80
12055, 2 x 12 A.P. Instrument Speaker cabinet, each.....	75-00	3200-B, 120w bass horn cab.....	427-90	PS, 130w Amp.....	173-25	M 16/8/2/6 Mixer.....	2250-00	2G + IH-4.....	PAW.160, 4 x 12, 160w RMS, P.A. Enclosure (pairs).....	269-50
12028, Add-on-Horns per pair.....	76-50	H-50, 70w tweeter horn.....	156-45	PM, 210w Amp.....	255-75	M 20/8/2/6 Mixer.....	2550-00	2G + IH-1.....	PAR.152, 1 x 15, 150w RMS, Folded Horn Bin.....	166-10
12056, 4 x 12 Lead/Organ Speaker cabinet, each.....	128-75	H-100, 120w tweeter horn.....	227-15	PPA, 130w PA Amp., 4 chan.....	189-75	M 24/8/2/6 Mixer.....	2850-00	2L + IH-1.....	H.100A Altec Horn/Driver/Crossover.....	171-60
12057, 4 x 12 Tritone Bass Speaker cabinet, each.....	133-50	THEATRE PROJECTS		PPA120, 60w PA sys.....	247-50	Racking Case.....	175-00	2L + IH-4.....	H.101V Vitavox Horn /Driver/Crossover.....	115-80
12026, H.100, per pair.....	435-00	ALTEC		PPA412, 130w PA sys.....	363-00	Mutiway 125.....	220-00	2L + IH cab.....	W.M.I.	
12029, S.L.H., 4 x 12 Lead, each.....	264-00	1214AX console with 100w amp.....	418-00	PPA400812H, 210w PA sys.....	561-00	VITAVOX		2L + IH cab.....	Amplifiers:	
12059, RCF, 100w Add-on-Horn unit.....	123-60	771BX amp. (60w bass 30w treble).....	186-58	PPA, 130w PA Amp., 4 chan.....	189-75	Bass Bin, 2 x 15.....	412-77	2L + IH cab.....	CM-8, 6" speaker.....	12-95
SKIPPER CLAUDIO		9477B amp. 130w.....	226-44	PPA400, 210w PA Amp., 6 chan.....	255-75	Bitone 6200 6-cell h.f. unit.....	296-45	2L + IH cab.....	CM-66, 8" speaker w/ tremolo/horn vent.....	23-10
P.A. SYSTEMS		1211A Monitor 50w.....	106-33	PMR112H-2, 130w Mon. and Cabs.....	346-50	Major Bitone.....	364-21	2L + IH cab.....	K-66 De luxe Junior.....	26-95
180BB, Bass Bin, JBL, 180w.....	165-00	1207B Column 75w.....	123-08	PCSP Sound Projector P-MA412, Musician System, 210w, Musician amp. with 4 x 12" speakers.....	330-00	Mini Bitone.....	131-34	COMBO AMPS:		
120 MR, Mid range, JBL, 120w.....	390-00	1217A Column 75w.....	194-49	P-MS112H Monitor System, 130w, Monitor amp. with 2 cabs 1 x 12" plus horn.....		VOX		Commander.....		
60 MR, Mid range, JBL, 60w.....	230-00	1218A Voice of the Theatre system.....	265-84	P-MS410 Monitor System, as above but with 2 x 10" speakers.....		Piano Vox.....	199-90	Charger.....		
120 HF, High Frequency, JBL, 120w.....	220-00	1215A Folded bass horn 150w.....	294-25	P-PA Standard PA, 130w, 4-channel PA Mixer/Amp.....		AC30.....	169-00	Hustler.....		
60 HF, High Frequency, JBL, 60w.....	120-00	1225A Portable HF horn 100w.....	392-76	P-PA400 PA 400, 210 watt, 6-channel PA Mixer/Amp.....		AC50.....	TBA	Sidewinder with J.B.L.....		
120 MO, Monitor, JBL, 120w.....	165-00	THOR		P-CSP Commercial Sound Projector, bass reflex ported 3-way Bin. 1 x 15" x 12", 90° radial horn.....		WALLACE		PA SYSTEMS:		
SOLA SOUND		147w, L/B/O amp.....	119-45	P-MS112H Monitor System, 130w, Monitor amp. with 2 cabs 1 x 12" plus horn.....		AC.3500XT, Mk. IV, 40w amp.....	115-50	150 PA.....	503-00	
100w amp.....	100-00	147w, push button amp.....	130-20	P-MS410 Monitor System, as above but with 2 x 10" speakers.....		AC.6085XT, 80w amp.....	148-50	300 PA.....	738-00	
50w amp.....	70-00	147w, Slave amp.....	104-65	P-PA Standard PA, 130w, 4-channel PA Mixer/Amp.....		W.E.M.		302 PA.....	673-00	
100w PA amp.....	120-00	85w, Slave.....	77-50	P-PA400 PA 400, 210 watt, 6-channel PA Mixer/Amp.....		Copicat Echo.....	71-50	303 PA.....	893-00	
Colour-sound practice amp.....	25-00	300w, Horn folded bass cab.....	262-70	P-CSP Commercial Sound Projector, bass reflex ported 3-way Bin. 1 x 15" x 12", 90° radial horn.....		Clubman 6w, valve amp.....	35-80	305 PA.....	1098-00	
Slave unit.....	65-00	300w, 2 x 15 lead cab.....	187-50	TRIUMPH		Westminster 10w, valve amp.....	42-60	150 PA cols (pr.).....	251-00	
4 x 12 lead cab.....	85-00	TOP GEAR		JOHNSON		Dominator Mk. 3.....	68-20	300 PA cols.....	418-00	
4 x 12 bass cab.....	110-00	HIWATT		J5, 5w combo.....	32-00	Dominator Bass Mk.1.....	80-00	303 PA cols.....	573-00	
2 x 12 general cab.....	60-00	DR-504, A.P. 50 amp.....	120-45	J5, tremelo.....	36-00	Power Musette Mk. 2.....	68-20	305 PA cols.....	778-00	
4 x 12 PA cols (pair).....	190-00	DR-103, A.P. 100 amp.....	158-40	J5V, 15w combo.....	51-33	E.R.40.....	73-30	X2G + IH PA col with power module.....	393-00	
2 x 12 PA cols (pair).....	120-00	DR-201, A.P. 200 amp.....	214-50	J30V, 30w combo.....	103-19	P.A.40.....	73-30	X2A + IH.....	470-00	
SPECTRUM		DR-512, P.A. 50/6 amp.....	138-60	J100 UV amp.....	112-66	S.L.40.....	62-20	X2L + IH.....	496-00	
1205Mp. amp. top.....	125-00	DR-112, P.A. 100/6 amp.....	161-70	J100 PVP p amp.....	123-46	Monitor reverb com. Monitor reverb amp., top.....	154-00	Monitor module.....	199-00	
1205A.....	TBA	DR-203, P.A. 200/6 amp.....	240-90	J100 PVR p amp.....	136-65	E.R.100.....	100-00	8 channel mixer, high imp.....	467-00	
1205S.....		STA-100, Slave 100 amp.....	123-75	J100 SV slave amp.....	94-55	P.A.100.....	100-00	8 channel mixer, low imp.....	549-00	
S/212P (pair).....	120-00	STA-200, Slave 200 amp.....	194-70	J100 SS slave amp.....	62-78	S.L.100.....	85-25	16 channel mixer, high imp.....	582-00	
S/412P (pair).....	225-50	SE-4121, Lead 50w, 4 x 12-inch cab.....	128-70	J100 SS, C slave amp.....	56-10	Band Mixer 100, Mk. 2.....	129-50	16 channel mixer, low imp.....	745-00	
D/212P (pair).....	148-10	SE-4123, Lead 100/ Bass 50, 4 x 12-inch cab.....	146-85	Echomaster.....	72-11	Audiomaster Mixer.....	298-00	Lounge/arena single col.....	239-00	
D/412P (pair).....	280-34	SE-4125, Lead 150/ Bass 75, 4 x 12-inch cab.....	161-70	J4SM.....	25-11	Reverb Master 100.....	175-50	Theatre/stadium sing. col.....	340-00	
DH2/212P.....	206-38	SE-260, 2 x 15-inch, 100w Horn Bin.....	234-30	J4SB.....	25-11	Super Dual 12.....	70-00	Monitor module.....	199-00	
DH2/215P.....	247-56	SE-320, 4 x 12-inch, 100w Horn Bin.....	234-30	J4SMT.....	26-73	Super 40.....	70-00	Complete lounge system high.....	944-00	
S/412Z.....	116-35	SE-4124, 4 x 12-inch P.A. Col., 50w sgl.....	125-00	J4SBT.....	26-73	Starfinder 100 Bass.....	85-25	Complete lounge system, low.....	1026-00	
D/412Z.....	147-38	SE-4126, 4 x 12-inch P.A. Col., 100w sgl.....	146-85	Reverbmaster.....	*19-10	Starfinder 100 Twin 15.....	104-00	Complete theatre system, high.....	1145-00	
D/412ZS.....	163-15	SE-4128, 4 x 12-inch P.A. Col., 150w sgl.....	165-00	Mixmaster.....	*19-10	Super Starfinder 80.....	100-00	Complete arena system, high.....	1536-00	
L/412Z.....	price on applic.	SE-2124, 2 x 12-inch P.A. Col., 50w sgl.....	75-90	Tomemaster.....	68-72	Super Starfinder 200.....	139-80	Complete arena system, low.....	1700-00	
L/215Z.....	price on applic.	SE-4125, 4 x 12-inch P.A. Col., 100w sgl.....	94-05	Soundmaster.....	121-91	Reflex Bass.....	167-00	Complete stadium system, high.....	1938-00	
L/415Z.....	price on applic.	SE-4127, 4 x 12-inch P.A. Col., 150w sgl.....	165-00	J/412 M cab.....	106-57	1 x 12-inch P.A.....	39-20	Complete stadium system, low.....	2102-00	
1812/S.....	161-86	SE-2123, 2 x 12-inch P.A. Col., 25w sgl.....	75-90	J/412 H cab.....	123-62	4 x 10-inch column.....	52-80	P.A. complete systems:		
1812/D.....	189-49	SE-2124, 2 x 12-inch P.A. Col., 50w sgl.....	94-05	J/412 F cab.....	87-78	6 x 10-inch column.....	88-70	Two examples given on a P.A. guide sheets G1 and G.2		
RS/118.....	180-59	Mixer, Type 'A', 8-Channel Reverb/Mixer.....	341-55	J/412 G cab.....	113-48	Club system.....	69-90	500w P.A. system (complete).....	2500-00	
				J/412 SM cab.....	105-55	Club 2 x 12 inch. Band system.....	85-25	1000w P.A. system (complete).....	4000-00	
				J/412 SH cab.....	121-50	Foot, 2 x 12 inch. Band, 2 x 12 inch incl plus Horn.....	100-00			
				J/412 SF cab.....	86-79	Vendor col.....	139-80			
				J/412 SG cab.....	112-00	4 x 12 in., A column.....	93-80			
				J/212 M cab.....	66-55	4 x 12 in., A super col.....	108-90			
						4 x 12 in., B col.....	133-00			
						4 x 12 in., C col.....	127-90			
						X.32 Horn col.....	73-30			
						X.29 Stack.....	279-60			
						Horn cluster.....	85-25			
						Festival stack.....	580-00			

100w amp.....	100-00	4002 One Nighter Plus.....		4103, 14 x 5 1/2.....		4264, 34 x 16.....		4117, 28 x 14.....		4421, 15 x 12.....	
50w amp.....	70-00	4007 One Nighter Plus.....		4190, 14 x 6 1/2.....		4265, 36 x 16.....		4244, 18 x 14.....		4417, 14 x 14.....	
100w PA amp.....	120-00	Snares:		4191, 14 x 6 1/2.....		4271, 26 x 14.....		4249, 20 x 14.....		4418, 16 x 16.....	
Colour-sound practice amp.....	25-00	4160G, 14 x 5.....		4192, 15 x 8.....		4272, 28 x 14.....		4247, 22 x 14.....		4422, 16 x 18.....	
Slave unit.....	65-00	4160, 14 x 5.....		4193, 15 x 8.....		4273, 30 x 16.....		4269, 24 x 14.....		4419, 18 x 16.....	
4 x 12 lead cab.....	85-00	4157, 14 x 5.....		4105, 14 x 5 1/2.....		4274, 32 x 16.....		4271, 26 x 14.....		4423, 18 x 18.....	
4 x 12 bass cab.....	110-00	4153, 14 x 5 1/2.....		Bass Drums:		4275, 34 x 16.....		4272, 28 x 14.....		also in walnut.....	
2 x 12 general cab.....	60-00	4157, 14 x 5.....		4259, 26 x 14.....		4276, 36 x 16.....		Tom Toms:			
4 x 12 PA cols (pair).....	190-00	4028 Black Hawk.....		4260, 28 x 14.....		4110, 22 x 14.....		4415, 12 x 8.....			
2 x 12 PA cols (pair).....	120-00	4015 Name Band.....		4262, 30 x 16.....		4111, 24 x 14.....		4416, 13 x 9.....			
SPECTRUM		4025 Progressive Jazz.....		4263, 32 x 16.....		4115, 26 x 14.....		4420, 14 x 10.....			
1205Mp. amp. top.....	125-00										
1205A.....	TBA										
S/212P (pair).....	120-00										
S/412P (pair).....	225-50										
D/212P (pair).....	148-10										
D/412P (pair).....	280-34										
DH2/212P.....	206-38										
DH2/215P.....	247-56										
S/412Z.....	116-35										
D/412Z.....	147-38										
D/412ZS.....	163-15										
L/412Z.....	price on applic.										
L/215Z.....	price on applic.										
L/415Z.....	price on applic.										
1812/S.....	161-86										
1812/D.....	189-49										
RS/118.....	180-59										

PERCUSSION INSTRUMENTS											
D. H. BALDWIN											
GRETSCH											
Outfits:											
4027 Rock 'n Roll.....	TBA										
4029 Avant Garde.....											
4028 Black Hawk.....											
4015 Name Band.....											
4025 Progressive Jazz.....											

PERCUSSION INSTRUMENTS

4002 One Nighter Plus.....		4103, 14 x 5 1/2.....		4264, 34 x 16.....		4117, 28 x 14.....		4421, 15 x 12.....	
4007 One Nighter Plus.....		4190, 14 x							

BOOSEY & HAWKES

BEVERLEY COMPLETE OUTFITS

Panorama 21	225-30
Panorama 22	310-26
Panorama 24	265-97
Galaxy 18	183-44
Galaxy 21	196-23
Galaxy 24	147-30

AVEDIS ZILDJIAN

7386, 8"	12-30
7387, 10"	14-85
7389, 12"	19-80
7390, 13"	22-25
7391, 14"	24-75
7392, 15"	27-00
7393, 16"	29-65
7394, 17"	32-00
7395, 18"	34-50
7399, 19"	37-00
7396, 20"	39-50
7400, 21"	44-50
7397, 22"	44-50

AVEDIS ZILDJIAN BRILLIANT

7387B, 10"	18-85
7390B, 13"	26-25
7391B, 14"	28-65
7392B, 15"	31-00
7393B, 16"	33-65
7394B, 17"	35-95
7395B, 18"	38-50
7396B, 20"	43-50
7397B, 22"	53-30
7390HH, 13" Hi-Hat	
cymbal	44-50
7391HH, 14"	49-50
7392HH, 15"	54-00
7393HH, 16"	59-30

CBS ARBITER

ROGERS

Outfits:	
Studio X	947-10
Compact X	788-70
Studio VII	590-70
Londner V	544-50
Londner VI	600-60
Ultrapower VIII	825-00
Starlighter IX	980-10
Starlighter IV	490-05
Drums:	
Dynasonic snare	110-00
Supertenn snare	82-50
Skinny snare	50-60
Powertone, 14 x 20 bs	127-60
Powertone, 14 x 22 bs	134-20
Powertone, 14 x 24 bs	141-90
Powertone, 8 x 12 t.t.	63-80
Powertone, 9 x 13 t.t.	67-10
Powertone, 10 x 14	
t.t.	80-30
Powertone, 12 x 15	
t.t.	88-00
Powertone, 16 x 16	
t.t.	96-80
Powertone, 16 x 18	
t.t.	115-50
Powertone, 18 x 20	
t.t.	141-90
Powertone bongos	55-00
Powertone timbales	
brass	107-80
Powertone timbales	
copper	117-70
Accusonic timpani 20	
inch	260-70
Accusonic timpani 23	
inch	281-60
Accusonic timpani 26	
inch	333-30
Accusonic timpani 29	
inch	349-80
Drum/Cymbal stands:	
Giant	18-70
Supreme I	18-70
Samson I	19-80
Supreme II	17-05
Supreme II, floor std	17-05
Hi-Hats:	
Swivomatic Hi-Hat,	
hinged heel	29-70
Swivomatic Hi-Hat,	
adjust. footboard	29-70
Supreme	44-00
Pedals/Beaters:	
Swivomatic, hinged	
heel	29-70
Swivomatic, adjust.	
footboard	29-70
Rocket	23-10
Thrones:	
Samson	30-80
Accessory	45-10

CLEARTONE

SHAFTSBURY

Outfits:	
Module 5050	177-65
Module 5055	146-25
Module 5060	141-90
5030 Acrylic (20")	197-00
5035 Acrylic (22")	220-00
5040 Acrylic (24")	274-00
Drums:	
5420 Bass Drum 20 x	
12 wood shell	53-27
5420 Bass Drum 20 x	
12 wood shell	57-23
5422 Bass Drum 22 x	
14 wood shell	54-50
5422 Bass Drum 22 x	
14 wood shell	58-46
512 Tom Tom 12 x 8	25-57
513 Tom Tom 13 x 9	27-21
514 Tom Tom 14 x	
15	34-08
516 Tom Tom 16 x 16	37-04
422 Snare Drum,	
aluminium shell	29-97
423 Snare Drum,	
wood shell	29-15

POWER DRIVE

5409 Twin Bass drum	
pedals (per pair)	62-25
5410 Hi-Hat stand	24-30
5411 Snare Drum	
stand	18-00
5412 Cymbal stand	15-85
5413 Tom-Tom	
Mounting	16-70
5416 Drum stool	17-50

HAYMAN

Outfits - less stands:	
2220 Recording	200-51
2221 Pacemaker	224-50
2222 Big Sound	232-37
2219 Showman 22"	283-58
2219A Showman 24"	293-43
2244 Iceberg (Show-	
man 22" Trans-	
parent)	368-96
Outfits - with stands:	
2220/S Recording	249-79
2221/S Pacemaker	287-70
2222/S Big Sound	286-58
2219/S Showman 22"	344-15
2219A/S Showman 24"	354-01
2244/S Iceberg	411-93
Drums:	
2223 Vibrasonic Snare	
Drum	39-39
2243 Metal Shell	
Snare Drum	55-62
2224, 12 x 8 Tom Tom	36-86
2225, 13 x 9 Tom Tom	37-89
2226, 14 x 14 Tom	
Tom (incl. legs)	58-52
2227, 16 x 16 Tom	
Tom (incl. legs)	58-52
2228, 18-in. Bass drum	62-32
2229, 20-in. Bass drum	72-87
2230, 22-in. Bass drum	81-77
2234, 24-in. Bass drum	90-59
2242, 26-in. Bass drum	107-59
18 x 18 Tom Tom	76-73
Cymbals:	
14" (per pair)	10-54
15" (per pair)	12-21
16" (each)	6-80
18" (each)	8-83
20" (each)	11-76
22" (each)	15-75
Heads by Remo:	
12" Tom Tom	3-05
13" Tom Tom	3-31
14" Batter	3-44
14" Snare	3-22
16" Tom Tom	3-85
18" Bass drum	5-73
20" Bass drum	6-40
22" Bass drum	6-89
24" Bass drum	7-40

DALLAS

2220 Recording	200-51
2221 Pacemaker	224-50
2222 Big Sound	232-37
2219 Showman 22"	283-58
2219A Showman 24"	293-43
2244 Iceberg (Show-	
man 22" Trans-	
parent)	368-96
Outfits - with stands:	
2220/S Recording	249-79
2221/S Pacemaker	287-70
2222/S Big Sound	286-58
2219/S Showman 22"	344-15
2219A/S Showman 24"	354-01
2244/S Iceberg	411-93
Drums:	
2223 Vibrasonic Snare	
Drum	39-39
2243 Metal Shell	
Snare Drum	55-62
2224, 12 x 8 Tom Tom	36-86
2225, 13 x 9 Tom Tom	37-89
2226, 14 x 14 Tom	
Tom (incl. legs)	58-52
2227, 16 x 16 Tom	
Tom (incl. legs)	58-52
2228, 18-in. Bass drum	62-32
2229, 20-in. Bass drum	72-87
2230, 22-in. Bass drum	81-77
2234, 24-in. Bass drum	90-59
2242, 26-in. Bass drum	107-59
18 x 18 Tom Tom	76-73

LUDWIG

Outfits:	
Super Classic	466-54
Super Classic with	
24" Bass drum	475-87
Hollywood	533-77
Big Beat	568-09
Super Classic Blue	
Vitalite	503-92
Octa Plus	1030-20
Snare Drums:	
400 Supra Phonic,	
14 x 5	89-12
402 Supra Phonic,	
14 x 6 1/2	95-20
404 Acrolite, 14 x 5	66-84
405 Piccolo, 13" x 3"	81-02
410 Super Sensitive,	
14 x 5	134-29
411 Super Sensitive,	
14 x 6 1/2	137-74

HORNBY-SKEWES

Beaverley	
Outfits:	
Galaxy 18	183-70
Galaxy 21	197-12
Galaxy 24	200-97
Panorama 21	223-85
Panorama 22	303-05
Panorama 24	364-66
Hoshino	
Outfits:	
HK1000	135-84
HK6000M	25-15
HK2000	158-19

BEVERLEY

Outfits:	
Galaxy 18	183-70
Galaxy 21	197-12
Galaxy 24	200-97
Panorama 21	223-85
Panorama 22	303-05
Panorama 24	364-66
Hoshino	
Outfits:	
HK1000	135-84
HK6000M	25-15
HK2000	158-19

To avoid unnecessary repetition, certain abbreviations are frequently used in our listings: electric - elec; custom - ctm; semi-acoustic - s/ac; organ - org; professional - pro; standard - std; acoustic - ac; folk - fk; bass - bs; string - str; de luxe - d/l; jumbo - jbo; piano - pno; left hand - l/h.

Pear Drums and Accessories:

70 Big Shot outfit	239-79
67 Thunda-King outfit	184-34
68 Dyna-Max outfit	161-33
Powermate, black	272-80
Powermate, satin	281-33
4514 Snare drum	24-42
4714 Snare drum	23-25
710 Bass pedal drum	8-62
709 Bass drum pedal	8-42
708 Bass drum pedal	4-77
835 Hi Hat pedal	11-36
700 Hi Hat pedal	7-49
704 Snare drum stand	4-35
706 Snare drum stand	7-11
702 Cymbal stand	4-17
703 Cymbal stand	4-73
721 Bass drum anchor	1-48

HÖHNER

Outfits:	
K120	163-40
K130	225-40
K132	274-95
K162	360-60
Snare Drums:	
D421	77-85
D426 (metal)	97-60
D431	46-95
D444 (metal)	77-85
D454 (metal)	46-95
Tom Toms:	
T628	41-35
T629	41-35
T630	41-35
T631	48-85
T632	48-85
T648	69-50
T649	69-50
T650	69-50
T651	82-60
T652	84-50
T652 (air tuned)	107-05
Bass Drums:	
G230	80-75
G231	80-71
G240	133-35
G241	133-35
Bongos:	
L823	88-25
L824	80-75
L841	32-65
Hi-Hats:	
Z5451	16-90
Z5452	35-70
Zyn (standard):	
272	3-25
274	4-50
275	5-20
276	6-40
278	8-45
2685	8-55
280	10-55
2695	10-75
282	13-15

SONOR

Outfits:	
K120	163-40
K130	225-40
K132	274-95
K162	360-60
Snare Drums:	
D421	77-85
D426 (metal)	97-60
D431	46-95
D444 (metal)	77-85
D454 (metal)	46-95
Tom Toms:	
T628	41-35
T629	41-35
T630	41-35
T631	48-85
T632	48-85
T648	69-50
T649	69-50
T650	69-50
T651	82-60
T652	84-50
T652 (air tuned)	107-05
Bass Drums:	
G230	80-75
G231	80-71
G240	133-35
G241	133-35
Bongos:	
L823	88-25
L824	80-75
L841	32-65
Hi-Hats:	
Z5451	16-90
Z5452	35-70
Zyn (standard):	
272	3-25
274	4-50
275	5-20
276	6-40
278	8-45
2685	8-55
280	10-55
2695	10-75
282	13-15

YAMAHA-OUTFITS

YD680	314-00
YD685	334-52
YD660	299-23
YD260	153-65
metal snare:	
SD6500M	47-70

ORANGE

Single drum kit	528-00
Double drum kit	748-00

PREMIER

Snare: Metal Shells:	
2000, 14 x 5 1/2"	46-75
2003, 14 x 6 1/2"	48-62
2006, 14 x 12"	52-47
2011, 14" x 14"	45-54
37 Hi Fi, 14 x 5 1/2"	36-63
38 Hi Fi, 14 x 6 1/2"	38-72
Wood Shells:	
2001, 14 x 5 1/2"	44-55
2010, 14 x 4"	44-55
31, 14 x 5 1/2"	34-76
Outfits:	
203 Kenny Clare+	395-89
cym	480-26
707, 20" b.ds	484-44
303, 20" b.d	352-55
202, 20" b.d	306-90
B202, 20" b.d	308-99
111, 20" b.d	218-57
B111, 22" b.d	220-66
Bass Drums:	
127, 18 x 15"	45-87
129, 20 x 15"	47-96
130, 20 x 17"	49-28
131, 22 x 15"	50-49
132, 22 x 17"	51-37
121, 24 x 15"	54-23
125, 24 x 17"	57-64
Super Zyn Cymbals:	
352, 12"	11-55
353, 13"	13-42
354, 14"	15-40
354P, 14"	30-80
355, 15"	17-27
355P, 15"	34-54
356, 16"	19-25
358, 18"	23-21
358S, 18"	24-09
360, 20"	26-95
360S, 20"	27-94
362, 22"	33-77
Zyn:	
272, 12"	3-41
272, 13"	4-07
273P, 13"	8-14
273, 13"	4-79
274P, 14"	9-57
275, 15"	5-45
275P, 15"	10-89
276, 16"	6-71
278, 18"	8-86
2685, 18"	8-97
280, 20"	11-11
2695, 20"	11-22
282, 22"	13-86
Heavy Pairs Super-Zyn:	
374, 14"	33-55
375, 15"	37-51
376, 16"	41-47
Tom-Toms:	
442, 12 x 8"	25-41
433, 13 x 9"	27-94

KEMBLE

YAMAHA-OUTFITS

YD680	314-00
YD685	334-52
YD660	299-23
YD260	153-65
metal snare:	
SD6500M	47-70

ORANGE

Single drum kit 528-00
Double drum kit 748-00

PREMIER

Snare: Metal Shells:

2000, 14 x

783 Twin Tom Tom holder	13-50	2022, 22" Bass	4-40
263 Cow Bell, 3"	2-50	900 Cymbal sizzler	1-10
264 Cow Bell, 4"	3-00		
265 Cow Bell, 5"	3-25		
266 Cow Bell, 6"	3-75		

DRUM HEADS BY STAR	
1514, 14" snare	2-00
1014, 14" snare/batter	2-65
1012, 12" Batter	2-00
1013, 13" Batter	2-40
1016, 16" Batter	2-75
1020, 20" Bass	4-20

2022, 22" Bass	4-40
900 Cymbal sizzler	1-10

WESTERN ORGAN STUDIOS

CAMCO		
Astro 22 Kir.	374-68	
Double Tom Tom	453-95	
Triple Tom Tom	521-68	
Big Band	601-85	

Snare Drums:		
No. 99 Super	77-25	
No. 701-M	66-16	
No. 450	61-96	

Tom Toms:		
1412, 8 x 12	49-19	
1413, 9 x 13	55-27	
1410, 10 x 14	58-78	
1415, 12 x 15	61-21	
1414, 14 x 14	66-78	
1416, 16 x 16	74-48	
1418, 18 x 18	87-12	
1420, 18 x 20	102-51	

Bass Drums:		
1118, 14 x 18	92-72	
1120, 14 x 20	97-35	
1122, 14 x 22	102-80	
1124, 14 x 24	104-39	
Bass pedal	16-83	
High Hat	18-45	
Buck Rodgers snare stand	14-00	
Cymbal stand (high)	15-32	
Cymbal arm	6-87	
Spurs	6-87	
Tom Tom holder, single	12-95	

Tom Tom holder		
double	19-26	
Tom Tom holder, triple	28-21	
Tom Tom holder, stand, double	34-58	

Tom Toms:		
728, 28"	on app	
730, 30"	on app	
727, Stand	14-85	

ZICKOS	
Original see-through kit	TBA

W.M.I.	
D-3 3p.c. kit (bass, tom-tom, snare)	49-50

KEYBOARDS

BALDWIN

Models:	
124A	TBA
E10	
124B	
124BC	
E10R	
E10L	
E10LR	
125A	
E10LB	
E10LB	
130A	
130AC	
126	
130D	
130DC	
56A	
56D	
711	
CT100A	
CT100D	
C630	
4E	
210D	
PR200A	
C620	
E110 (Piano)	
E105 (Piano)	
Cabinets:	
3ET	
3S	
3PR	
3ETE	

Rhythm	275-00
249, Portable	278-00
249R, Portable with Rhythm	316-00
2049C, Console	168-00
Oxford Console	362-00
Oxford RL Console with Rhythm and 'Space Sound' speakers	458-00
Elgam Piano with Foot Pedal	260-00
13-note Pedalboard for Portables	39-60
Match 7C	51-00
Mini Pops Junior	55-00

DALLAS

Synthesiser 12	326-00
Mini Moog Synthesiser	997-00
Moog Sonic Six Synthesiser	977-75
Mellotron 400	979-69
RMI elec. pno.	724-62
5691 Concorde	82-52
5695 Rocky Mount pno.	832-31

DAVOLI

Davalisite 205	219-00
Organ K.205	1790-00
Church Organ K.227	1920-00

ELKA ORLA

Electric organs:	
5001 Tornado IV	169-33
5002 T.L.49	169-33
5003 Capri Junior	188-14
5004 Capri Junior w/ reverb	200-98
5005 Panther 2150	307-84
5006 Panther 2200	264-91
5007 Panther 2250	355-56
5008 Capri Duo	423-30
5010 Concorde Junior	273-64
5012 Concorde	376-26
5013 Concorde Pro	689-26
5013 International	786-72

Home Organs:	
5101 Consolette	229-15
5102 Ancona 501	430-98
5103 Ancona 501C	448-09
5104 Ancona 501CR	484-01
5105 Ancona 501CRA	511-37
5106 Ancona 501CRE	552-40
5107 Ancona 501	579-77
CREA	
5108 Ancona 701 CRA (w/piano effect)	598-60
5109 Ancona 701 CREA (w/piano effect)	667-00
5110 Hereford 990	605-43
5111 Hereford 990C	622-54
5112 Hereford 990CR	658-44
5113 Hereford 990 CRA	685-81
5114 Hereford 990 CRE	726-86
5115 Hereford 990 CREA	754-23

Electronic Piano:	
5201 Elkapiano 88 without legs	170-17
5202 Elkapiano 88 with legs	185-56
Accordians:	
Elkavox 30	472-01
Elkavox 60	675-56
Elkavox 60 (chromatic)	761-07

S/S Amps.:	
Universal 500	178-71
Universal 100	206-96
Universal 200	338-62
Reverb III	79-52

Organ cabs.:	
Elkatone 305P	267-13
305L	278-43
315PS	423-28
315PSR (w/Hammond reverb)	451-51
330PSR (w/Hammond reverb)	649-91
Rhythm boxes:	
Drummer One	131-69
Drummer One plus amp.	198-39
Orla:	
Dixie	16-68
Pinto	24-36
Sorrento 49	37-05
Sorrento 37/18	38-13
Cortina	67-55
Student	66-62
Model 61	119-72
Equipe	86-76
Venice Consul	119-72
Venice Chord	129-99

FARFISA

Model 148R	357-50
Model 150R	479-60
Model 152R	654-50
Model 154R	891-00
Church organ CH25	962-50
Professional Duo	1045-00
Bench to match	46-20
5-watt amplifier to match	167-20
VP 600	797-50
13-note pedalboard	93-50
VIP 400 - incorporating Synthesaloom	577-50
13-note pedalboard	93-50
VP 233	435-60
13-note pedalboard	41-80
VIP 345, incorporating Synthesaloom	451-00
13-note pedalboard	41-80
Matador R	308-00
Matador R Consolette	308-00
Professional electronic piano	456-50
Super piano	825-00
Cordovox CG6, incorporating Super IV accordion	1600-50
Cordovox CG7, incorporating Super V accordion	1842-50

GALANTI

Napoli Series:	
Napoli Single	151-80
Napoli Single	176-00
Galanti Duo (X300)	231-00
Galanti Duo (X300R)	
A+B	324-50
Napoli Duo	261-80
Napoli Duo	327-80
Napoli Duo inc. Leslie	426-80
Grande Classe Series:	
C100	328-90
C110, inc. Leslie	667-70
C120, inc. Leslie	700-97
C130, inc. Leslie	632-50
C150, inc. Leslie	1060-95
Viscount (X) Series:	
X125	715-00
X150	852-50
Spectravox Series:	
Model 10, w/tape rec	467-50
Model 20, w/tape rec	548-90
Model 30, w/Leslie and tape rec.	698-90
Model 40, w/Leslie and tape rec.	749-87

HAMMOND

VS 150	367-00
VS 350	455-00
F 3000	595-00
Piper	560-00
N 100	786-00
Phoenix	1040-00
T 500	1350-00
A 100	1933-00
R 100	1897-00
C 3	1850-00
Regent	2650-00
Concorde	3625-00
5200	846-00
7100	999-00
TR 33	82-00
TR 330	82-00
TR 55	99-00
TR 77	159-00
Piano EP.10	230-00
Synthesiser SH.1000	345-00

Hohner

Pianet 'N'	243-95
De luxe Pianet case	56-25
CP amp.	96-85
Elpiano	314-40
Sustain pedal	21-10
Collapsible legs	30-55
Clavinet D6	351-95
Bass Z.	142-65
Bass Z stand	166-05
Organet Piano	591-20
Organet 41	224-60
Organet 240	378-35
Organet 240RA	468-70
Contessa Electronic	350-00
Hohner rhythm player	257-90
Contessa Mini-Pop Junior	57-35
Contessa Mk 30M	97-20
Contessa Mini-Pop 3	113-05
Contessa Mini-Pop 7	127-20
Atlantic IV Musette	699-10
Atlantic IV de luxe	753-20
Electravox A piano	678-65
Electravox C Button	796-30
Electravox de luxe piano	850-15
Sonovox piano	744-65
Sonovox button	852-65
Orgaetta N w/bench	25-50
Organa 12	113-50
Organa 249	203-20
Organa 354	283-90

HORNBY-SKEWES

EKO Electronic Organs	
Tiger	213-44
Tiger Mate	268-28
Tiger 61	267-06
Tiger 61R	307-48
Tiger Duo	324-21
Tiger Duo R	372-04
Tiger Duo A	407-58
Tiger Junior	99-10
Tivoli	99-99
Cantorium 44	289-23
Cantorium 44R	326-59
Cantorium 44A	361-54
Cantorium LD-R	381-38
Corale LT	780-27
Majestic RCT	773-29
Majestic Auto TC	1258-42

Crumar Electronic Pianos	
CEP.1 (with legs)	215-55
CEP.2 (without legs)	199-65

Synthesizers	
D G S I Dewtron	469-79
Gipsy	469-79
Hillwood Blue Comet	499-00

JENNINGS

J70 Two manual portable	495-00
J71 Three manual portable	605-00
J72 Two manual console	792-00
J73 Three manual console	913-00
PO1 Two-speed pulsation unit	201-30
TS11 Twin speed horn pulsator	247-50
PB13 13-note pedal board and case	40-70
VCI Foot volume control	11-00

KENTUCKY

200 Challenger organ	654-50
201 Challenger organ w/bench and rhythm unit	737-00
300 Explorer organ	907-50
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COMPETITION WINNER

Lucky B.I. competition winner Adrian Jordan (left) was presented with an HH amp. and cabinet at the B.I. offices recently. Malcolm Green, Managing Director of HH Amplification presented the prize. Adrian, of Brynmawr, Brecks, South Wales, entered the HH competition in our January issue and admitted he was 'flabergasted' to learn he'd won. 'I've never won anything in my life,' he added. 'This will help me to get a really good band together.' Adrian is a lead guitarist and plays a Gibson.

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