

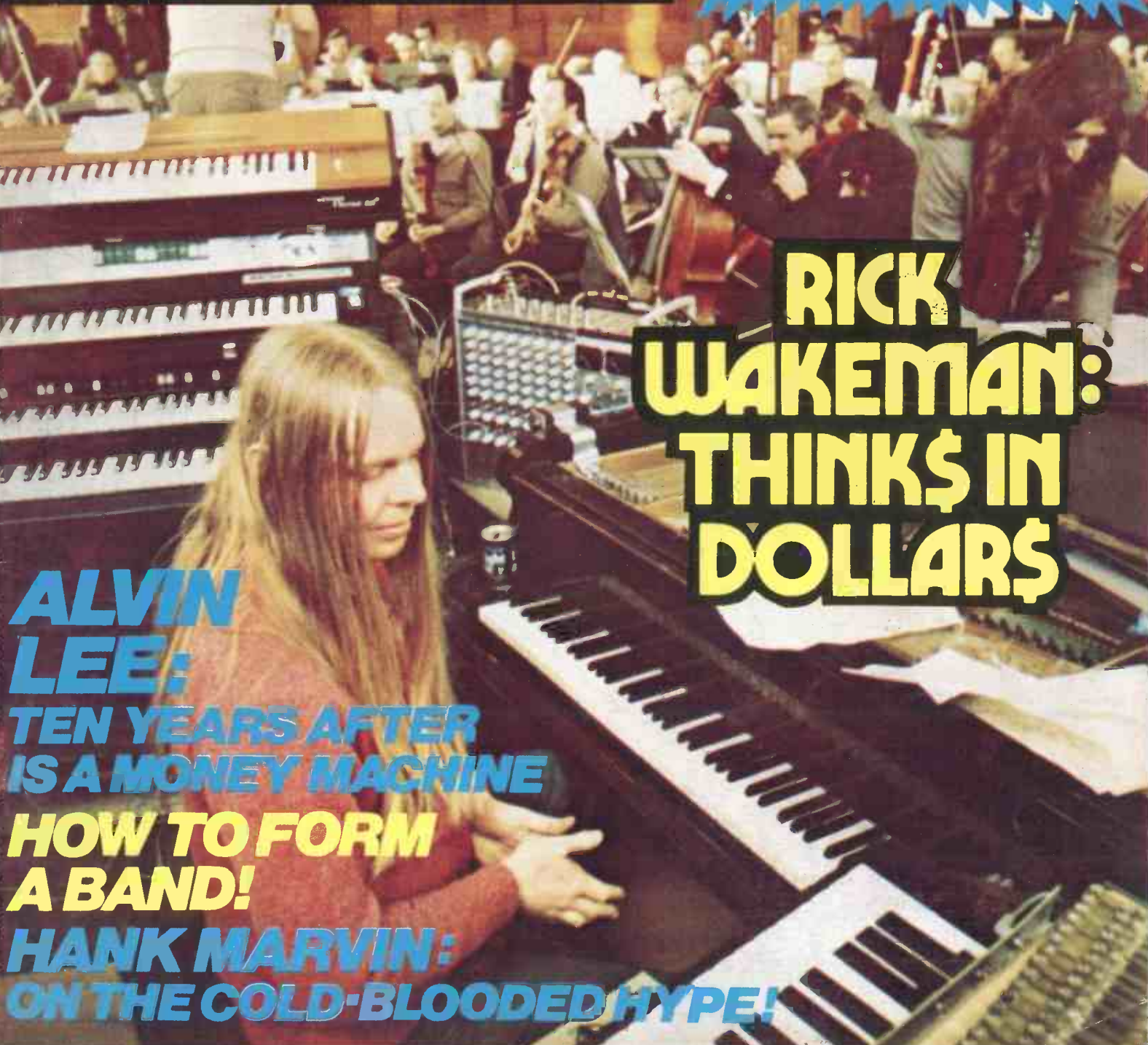
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BEAT INSTRUMENTAL AND INTERNATIONAL RECORDING STUDIO

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YOUR LETTERS

OPINION

Dear Sir,

I have started a rock group with some of my friends. We have been together for some time now and we would like to obtain a professional opinion of our music and we thought you were the people to contact.

Please could you write and give us suitable information on the subject. We would also like to know how to go about making a record.

Yours faithfully,

**Stephen Whitehouse
and Russell Thomas,
Guildford, Surrey.**

Dear Sir,

My group have recently recorded two of our own songs. Could you possibly tell me the names and addresses of any firms or record companies who would give us their views on these songs and possibly promote them.

Yours faithfully,

**David Crow,
South Shields.**

If you wish to promote your songs and/or group, you need to approach the A & R man of a record company. As there are so many record companies in existence, all we can do in this space is to list a

few and wish you luck! Get copies of your demo tape made and always enclose an S.A.E. plus a request for the tape to be returned to you.

D.J.M. Records - Kaplan Kaye, James House, 71-75 New Oxford Street, London W.C.1; Chrysalis Records - Roger Watson, 388-396 Oxford Street, London W.1; Polydor Records - Wayne Bickerton, 17 Stratford Place, London W.1; Rocket Records - Steve Brown, 101 Wardour Street, London W.1; Warner Bros. Records - Larry Yaskiel, 54 Greek Street, London W.1; and C.B.S. - Bruno Kretschmar, April Music, 1 Wardour Street, London W.1.

PICK-UP

Dear Sir,

I have a Guild X 500 guitar (without built-in pick-ups) and I am using a De Armond 1000 pick-up with it. But I am not happy with the response from the 1st and 2nd strings.

I have tried various types of string but results are the same. I have now come to the conclusion that the pick-up is not good enough. Therefore I should be obliged if you could recommend a

suitable pick-up for this type of guitar.

Yours thankfully,

**P. F. O'Grady,
Northfleet, Kent.**

We consulted Top Gear, of 5 Denmark Street, London WC2 and they are of the opinion that you already have the best possible pick-up for that make of guitar. The problem could rest with the strings. Have you tried a medium-gauge round wound string during your experiments? Without seeing the guitar they can't suggest what you could do to improve the sound.

TUTORS

Dear B.I.,

After watching the B.B.C. programme *Born To Swing* which included the two famous drummers Gene Krupa and Philly Jo Jones, I wondered if you could give me any information as to whether the aforementioned drummers have had any tutors published? I would be very grateful for any advice you could give me.

Yours sincerely,

**Chris Rimmer,
Mansfield, Notts.**

After delving into a catalogue of drum tutors, we came up with the info that, although there was nothing listed for Jones, Krupa has had a book published, 'The Gene Krupa Drum Method'.

As it is an American publication and not on sale in this country, the only way you could get hold of it is by writing to Drum City, 114-116 Shaftesbury Avenue, London W.1.

SHOCKING!

Dear B.I.,

I would like you to print the address for WMI amplifiers. Also my friend and I have both got earthed amps. and we also have an unearthed amp. which we are thinking of using for a mike amp. Please could you tell us if we could get an electric shock from this set up.

Yours faithfully,

**J. Turner,
Sheffield.**

We hope this answer does not come too late! You certainly can get a nasty shock from an unearthed amp. used in this way and we advise that you earth it straight away. The address you want is as

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AND QUERIES

follows: WMI Ltd., Ponty-gwindy Industrial Estate, Caerphilly, Glam., Wales CF8 3HU. Their telephone number is Caerphilly 3904.

GUARANTEE

Dear Sir,

I purchased a new Fender Telecaster in October 1973 and sent the card on the manual off to the correct address in the U.S.A. yet I have not received a guarantee card or any confirmation that it was received. I am concerned about this because I am not sure what my rights are. The strings have bitten so deeply into the nut that they have also gone into the wood behind it. I know that this fault can be partially cured using pieces of card and paper, but I am annoyed with a constant buzz every time I finger at certain positions. Raising the bridge does not help. The guitar was like this when I bought it. Please could you give me an address or advice as I am not sure what to do.

Yours faithfully,

V. Crane,
Chatham, Kent.

We're surprised you didn't notice the fault when you bought the guitar - it would have been best to make a

strong complaint at the shop right away - or better still found another instrument before handing over your cash. However, all is not lost! We spoke to CBS/Arbiter's Fender Soundhouse at 213-215 Tottenham Court Road, London W1P 9AF, who are authorised by Fender to make repairs under their guarantee scheme. Fender do not acknowledge receipt of guarantee cards, but provided you have some evidence of when you bought your Telecaster, such as a receipt, and the guarantee period has not expired, the Fender Soundhouse will repair it free of charge.

STROBE

Dear Sir,

Recently, in *B.I.*, I read about a stroboscope being used for guitar tuning. Where can I find out more about this? Hope you can help.

Yours sincerely,

Malcolm Wright,
Coventry.

These strobe tuners are all the rage at present in the States, where Pete Frampton and Dave Cousins purchased theirs, but unfortunately they are both very expensive and very difficult to obtain in Britain.

At the moment the only people who are importing them - and this is not on a regular basis but only on special order - are Rose, Morris Ltd., of 32 Gordon House Road, London N.W.5. A spokesman for the firm told us that there are two models, the Strobotuner, which is intended for use with keyboard instruments and measures the accuracy of a note to within 1/20th of a semitone, and the Stroboconn, which can be used for guitars.

To give all the technical details would take up a whole feature, but briefly how they work is by picking up the tone frequency through an internal microphone and this frequency is then converted into a pattern in the machine's viewing windows. When the pattern is stationary, you're in tune. If the tone signal veers to the left, it is flat, and if it drifts to the right it's sharp.

The Stroboconn, which is the more expensive gadget, retailing at around £800, measures accuracy to within an astounding 1/1000th of a semitone. The Strobotuner retails at around £250. The main manufacturers appear to be an American firm called Conn.

PRE-WAR

Dear Sir,

A friend of mine has an Abbott Victor guitar which is pre-war. Could you please tell me anything about this instrument.

Yours faithfully,

Daniel Duffy,
King's Norton,
Birmingham.

We had a word with jazz guitarist Louis Gallo who knows a great deal about unusual makes of guitar. This one, the Abbott Victor, was actually manufactured by a gentleman called Victor Abbott, who put his name the other way round to avoid confusion with his father.

The business was based in Camden Town and several models of this guitar were manufactured just before the war, the most popular being the most expensive in the range. However, after producing the guitars for a few years, he made up his mind to cease production and go in for another line of business. You can still come across one of these guitars occasionally in a second-hand shop, at quite reasonable prices, well under the £50 mark.

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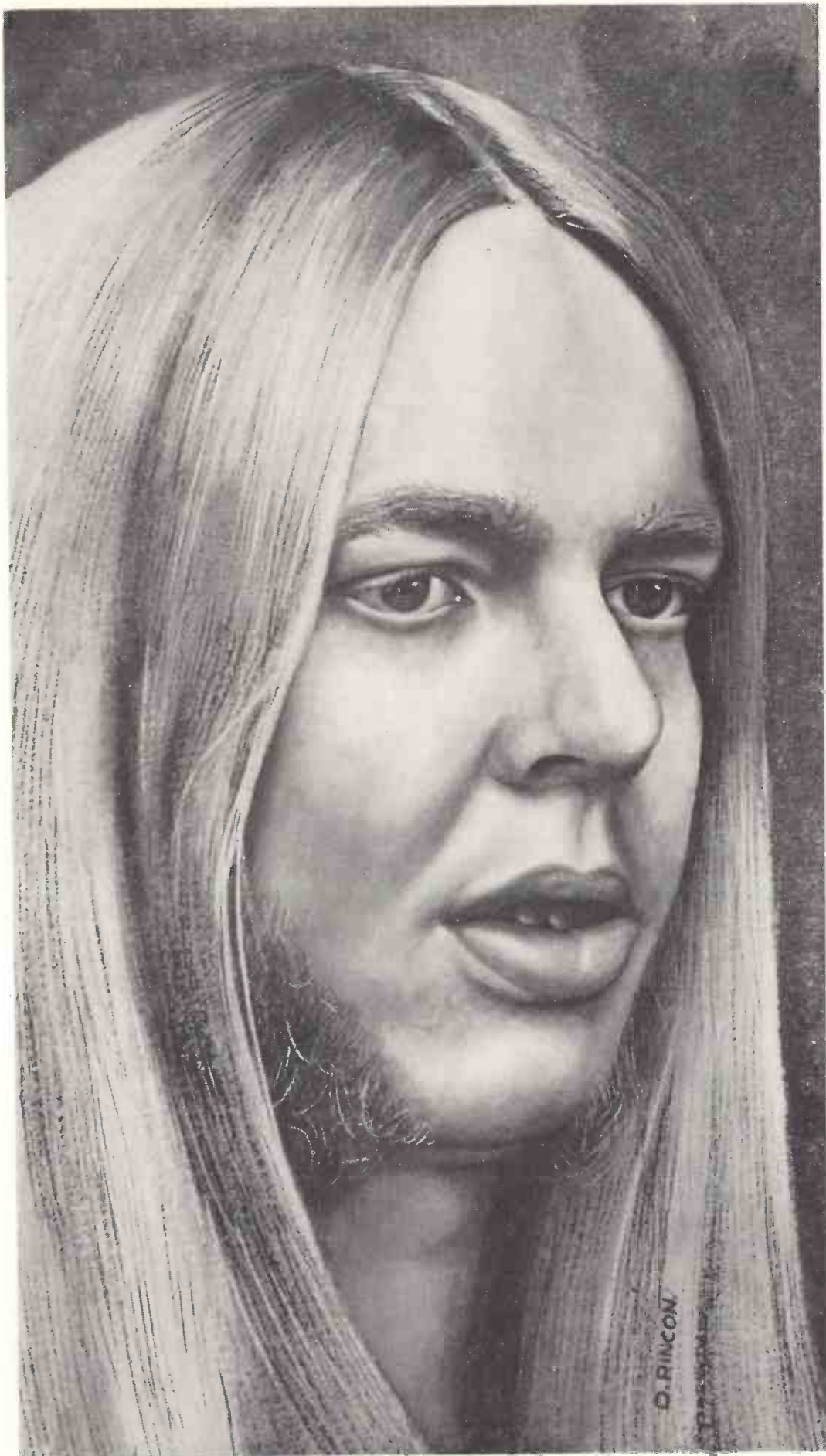
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Wake

BORN to be a superstar, trained to use the piano as his vehicle, Rick Wakeman has belied all the traditional beliefs that you have to 'pay your dues' before you make it.

He made it with absurd ease and looks like he's now going on to eclipse his fellow members of Yes as his solo career snowballs. Who is this demon of ambition, what drives him onwards at such a pace and does it give him time for living outside of his work?

'I just love being on the road. I've been touring for four years now and I'm still not tired of it. Some members of the band have been on the road for eight years and I can understand why they're not quite so keen as I am, but I feel that music only really exists when it's being played to an audience. I live from performance to performance.'

The most important performance of Rick's meteoric career was at the Festival Hall a couple of months ago when he previewed and recorded his recently-released album *Journey To The Centre Of The Earth*.

CONCERT

That performance had echoes of an earlier gig, when Rick played his first major concert with a band called the Strawbs. That was at the Queen Elizabeth II Hall (a few yards from the Festival Hall), and the band took the courageous step of recording their *Antiques And Curios* suite live at the concert. Then it was an incredible strain, none of the band were used to live recording and nobody was sure just how the concert would go. The gamble A&M took in financing a mobile was considerable, but their faith paid off and not only was the concert a huge success, but the album was to come to be generally regarded as a milestone for the band.

PRAISE

As a typical example of the pattern that was to develop around him, Wakeman was singled out of that concert for ecstatic praise and from then on his keyboard playing seemed somehow to dominate the Press lineage about the Strawbs. While Wakeman was with the band they found high, critical praise and they were followed by a comparatively small, but intense group of ethnic enthusiasts. It is, perhaps, ironic that they didn't

man's Solo Journey

BY RAY HAMMOND

find mass success until after he had left to find his own brand of fame with Yes.

On stage at the Festival Hall for the performance and recording of his 'Journey Album' Rick had the advantage of several years' experience with one of the world's top bands. In recent months Yes have taken to recording all dates so the agony of a live recording he experienced on *Antiques* had been dulled by the years and the miles into insignificance. Root cause of the adrenalin this time was sheer terror!

SCARED

'I have never, ever, been so scared as I was about that concert. I have played before nearly 100,000 people in the States, but never have I been so terrified. It actually hit me halfway through Yes' British tour. Someone asked me if the arrangements were finished and with the concert three weeks away I realised that I hadn't even begun to think about them. The whole orchestra had been hired, too!

'From then on the whole thing developed into a nightmare — literally. I didn't sleep at all for three nights before the gig. In fact all the arrangements for the concert were messed up. The tickets went on sale while I was on tour with Yes and when I got back I found that I couldn't even get seats for my mum and dad. In the end I had to buy some tickets for £15 each from a ticket tout.'

MUSICAL

Yes have undoubtedly been one of the most musical bands to break through the transatlantic barrier and make it big in the land of the dollar. Has enormous wealth conflicted with Rick's intense interest in music?

'I'm still as musical as I ever was. I still play as much as I can in my spare time, but I do find that my head gets terribly involved with the business.'

'I mean I only got back from the States last week and I've spent hours with my accountants, that's a real drag. The budget was a real killer for me. I've got five mortgages and, of course, there's no tax relief now on any but the first mortgage. It's costing me about £500 a week until I manage to get rid of some of the property.'

When I first met Rick he had just joined the Strawbs and was

absolutely flat broke. The man's no different to talk to now, he doesn't look any different (except for a Tiffany wristwatch) and meeting him is just the same as it ever was (except he arrives in a Rolls).

'When Yes asked me if I'd like to join I must admit my first question was about money, not even what sort of music I'd be playing. I said, "How much?". They said, "£50 a week", and I said "Yes".'

'With the Strawbs I'd been on £30 a week and they always paid a week in arrears. Yes paid a week in advance so that change over was the first time I really had any money in my pocket. I had a £70 overdraft at my bank and they were about to throw me out of my flat for not paying the rent and that meant I could pay them off and have a few quid in my pocket. I just remember that I went out and blew it. That was the first time I consciously remember having any money.'

Rick now has a £70,000 overdraft — which means he's rich enough to be heavily in debt.

'I think it's absolutely lunatic that I can have £60,000 or £70,000 in Jersey, £200,000 in the States, £400,000 worth of property and £100,000 worth of cars and I can't afford to decorate my front room. My accountants are telling me that whatever I do I mustn't spend money here. And it's serious enough to stop me

going out and buying clothes or something like that.'

Mind-boggling amounts trip from Rick's tongue with the ease of long association. But what were the first signs that he was becoming rich instead of merely wealthy?

'I think it was the property thing that really brought it home. After a

‘ My First Question Was About Money ’



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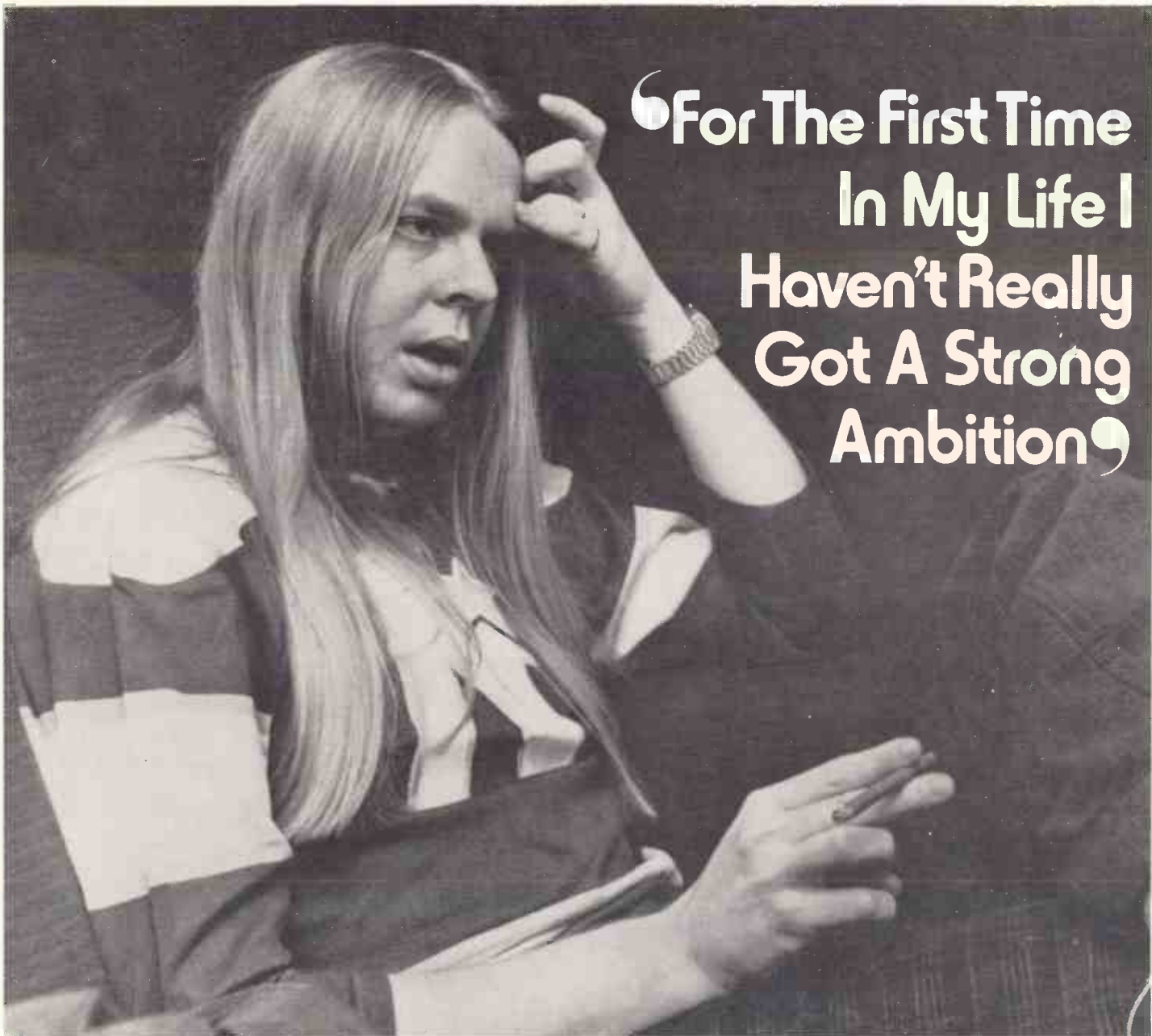
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‘For The First Time In My Life I Haven’t Really Got A Strong Ambition’

Continued from page 7

while it started to get silly for us just to take wages and the accountants said we should just ring up whenever we wanted anything and they would send a cheque. In fact we went bloody mad and we overspent terribly in the beginning:

PROPERTY

‘Our manager called me in one day and told me to go and look for a new house, around £30,000. I thought he was having a joke with me and at first I didn’t take it in. He kept insisting though and although I liked the house I already had in Harrow, I had to start thinking about bigger things.

‘I bought my house in Gerrard’s Cross and then I started to buy more property and that is what really brought home our success. Another thing that made me

realise the situation was my hobby. I’m a car nut and I’ve been able to buy the most amazing cars. In one case I was able to find the actual coachbuilder who made an old Bentley that I’ve got and there were tears in his eyes when he saw it.’

One of the most indicative points in Rick’s lifestyle is that he now thinks in Dollars. Continued exposure in the US coupled with huge US earnings have re-educated him to work in Dollars and view sterling as a foreign currency. Despite that, Rick doesn’t like the States.

‘Every time I go there I get sick. I suppose that’s because I’m only there to work hard, but nevertheless, I associate America with bad feelings. I could never live there, having a refuge like England to come home to is very important.’

Despite the fact that Rick didn’t

have to endure the slog that most musicians endure before reaching the top, he pre-paid for success throughout his childhood.

MUSCLES

He’s stated he believes that his keyboard ability is entirely due to starting the piano before he went to school and learned to write. He believes that his hand muscles developed for the piano before any other precision skill (like writing or drawing) and thus he has had a considerable advantage. During the years when most youths are concerned with football and dating Rick was at his piano and his heart was set on being a concert pianist. He extended his studies right through to a course at the Royal Academy when he was daunted by the almost fanatical dedication of some of the overseas students arriving to study. He

saw an opening in rock and he was gone, a dropout with years of study and practice behind him.

For Rick now there is little left to achieve as a group member.

‘For the first time in my life I haven’t really got a strong ambition. There’s lots of things I’d like to do, but it’s no stronger than that. I’d like to develop my solo career because I enjoyed doing the *Henry VIII* album and the *Journey To The Centre Of The Earth* so much. I got the idea for “Journey” from reading the book. The film isn’t really accurate so I based the music on the book.

‘Originally I was planning to do a solo tour in this country to promote the record, but things have got so expensive that a tour would lose so much money that it’s not possible. Eventually, I’d like to tour but there’s no firm plans at the moment.’

Leading Question...

THIS month we introduce a new feature in which artists of particular interest are questioned about their feelings and attitudes, both personal and musical. Their replies are quoted in full!

HANK B. MARVIN

HANK B. Marvin shouldn't really need an introduction, but for those who weren't around we'll say that he was featured instrumentalist in the very first Beat Monthly, which appeared just over 11 years ago. At that time Foot Tapper was riding high in the charts, featuring Hank's clean-cut guitar sound. But something new was happening in pop, even then – and within a week a new group's single called Please, Please Me would reach No. 1...

Those early years are history now, but what we wondered does he think of music today, and the way it and the music business has developed?

HBM: Pop music's still exerting a tremendous influence on young people's lives. I think possibly too much, today.

BI: Do you mean a bad influence?

HBM: Well, I think taking them away from realities, getting them seeped in music to the extent where – I know not all of them do – they spend virtually all their money on photographs and records of their particular favourite, and get terribly sort of vicious against any other artist. It did used to go on when we were young lads – people who were Cliff fans hated Presley, this sort of thing. They used to write strong letters to *Beat Monthly*, this sort of business. I find it really stupid, quite honestly. I don't know why people can't just accept that one man's meat is another's poison, and so on. And they seem to get really het up about this sort of thing.

And I think when people take it to that extreme it's laughable.



BI: Are you talking about people like The Osmonds, David Cassidy and Gary Glitter, today?

HBM: Yes, that type of thing. I don't honestly know if it's healthy. Maybe a psychiatrist would say it's perfectly healthy, but it seems to me there's too much time and thought spent on nothing really, when you think about it.

BI: Isn't it because the promotional machine has really grown up?

HBM: I guess that's it. Tremendous advertising today. They're really selling their products, and the poor kids really haven't got a chance.

BI: You mean they have no choice but to spend money on records, today?

HBM: Well, I think they're made to feel... the whole thing is geared now so much to making them want to buy photographs, records, hats, badges, rings and all the rest of it. They probably feel inadequate if they haven't got everything. It's keeping up with the Joneses again. They all want to keep ahead and have one more photograph than the neighbour. And, of course, it's played up tremendously by the media.

BI: Do you think it's very cold-blooded?

HBM: Well, I think so. Yes. It's the whole machinery of it all. Let's face it,



they're all out to make money, and if it's done correctly by the management of the group or the artist, they should be getting royalties from the things sold in their name. Should be. I think most of the companies who get in on this act just see the kids as easy pickings. They know they can bring them along and make them spend their few pence pocket money. Very sad really, isn't it (laughs). They could be buying Shadows' LPs!

BI: They did, though, didn't they?

HBM: Well, yes, of course they did.

BI: But didn't you have the sell approach then?

HBM: It wasn't as well developed. It started becoming developed with The Beatles. People were getting clued up. They used to sell photographs of us and Cliff outside the theatres, and we were supposed to get a royalty, but we never went as far as having Cliff Shoes, or Shadows Ties, although we were approached by various firms. Our management felt it was a bit circus-like at the time.

BI: You don't like that approach at all?

HBM: I'm not crazy about it. If people want to play music let them play music, and if we all enjoy it, it's good fun... but to me the whole thing's gone mad.

BI: Do you think bands today, therefore, earn more than they did in the early 60s?

HBM: I don't know. The cost of living's gone up, so I suppose they must do. The venues in this country aren't any bigger than they were in the early 60s. I know prices of tickets have gone up like everything else and, therefore, this is reflected in higher wages for the bands. But everyone's wages have gone up. I think the really big bands, Pink Floyd, these sort of people... I've read they carry so much equipment they can only play big places like Wembley Pool and Earls Court, otherwise they can't make any money. I would never like to have that, have so much equipment I couldn't play a smaller venue and make money out of it. I prefer the smaller places, anyway. I like the atmosphere.



BI: I suppose it's been suggested, but have you thought of going out as The Shadows again, and playing all the old material?

HBM: It has been suggested by many people and the fans keep writing in, and because they bought *Rockin' With Curly Leads* (Marvin, Farrar, Welch and Bennett album, released last year), they wonder what's happening. But there aren't any plans to do live work with The Shadows ... we did the Cilla Black Show and a couple of radio broadcasts, but we haven't made plans to make live appearances. It's not out of the question, but it's best left open.

BI: Don't you think the present-day nostalgic trend would make it valid?

HBM: Yes, I think it is valid, more than ever, because there's a definite resurgence of interest in that era, and the part The Shadows played in The History of Pop as they love to call it. People are not ashamed anymore to say they liked The Shadows, whereas there was a period a few years ago when people wouldn't own up. But as regards going out and doing all the old stuff, there is a feeling that it would be a step backwards. When John Farrar and I do clubs we do some of the Marvin, Welch and Farrar material, some of the material we recorded on our last album, which was just the two of us, and we also sprinkle it with old Shadows' material, and it makes a very balanced presentation. And there's no doubt at all that the people love hearing the old Shadows' numbers. And there's no doubt also that we could go out, particularly in the noisy clubs, and just play Shadows' numbers all night – and they'd go mad. But we prefer to balance it up so that we can do the newer stuff we're writing.

I think the act is better that way. People are impressed by the act we're doing now. The Shadows' act always included three or four vocal numbers.



BI: Would it bore you to play just the older numbers?

HBM: I don't think it would, no. Some of them we haven't played for so long it would probably be quite new to us. I tend to forget the older stuff if I haven't played it for a long time. It's lying dormant in the back of my mind, and it needs pulling out. I have to listen to the record to hear exactly how it went, or what we did on it. There's so many old Shadows' numbers it would be easy to keep changing them around, so I don't think it would bore us.

BI: What electric guitar do you use at the moment?

HBM: A Fender Strat., which I've had for about two years.

BI: It's been suggested that the Burns-Baldwin Hank Marvin guitar actually had Fender innards. Is that true?

HBM: Not at all. No, it was ... (laughs). It always amuses me, this sort of thing. When we used to use Vox amplifiers, which funnily enough I still do, people used to say we had Fender innards in those. The guitar I had was just a standard guitar ... in fact I had two stolen, and that's why I went back to Stratocasters, which I prefer. They're much lighter and they have a better tremolo arm.

When I lost the others, it was a weekend on a Saturday night, and we were due to open at the Palladium on the Monday, doing a short season with Cliff. Bruce had the original Strat. I had, and he lent it to Terry Britten, who was playing with Cliff. He was using a Telecaster then, but was really looking forward to using the Strat. Of course we found the equipment was missing and I got the Strat. back from Terry and used it for three or four months, and it felt really good. So then I decided to buy one, because I didn't actually have a guitar at the time – a silly situation. So I went out and bought a maple-neck Strat., and it's very good.

BI: Do you still play guitar much, or practice at home?

HBM: I have spasms. Sometimes I'm busy and don't have much time, and sometimes I practice every day for a while. I'd prefer to practice as much as possible, but there's just not the time. I admire those people who can sit down and practice for several hours a day ... it's very single minded.

BI: Do you have any home studio facilities?

HBM: Yes, I had a mixer built for me, which I use with a Revox, and if I write a song or anything, I mess about at home and make a demo. It's got equalisation, compression and limiting facilities on it, and I can use echo, so it's quite good. In fact, I'm having a sort of studio built at home, where I can keep my instruments and play, write and record.

BI: Some of the arrangements on Rockin' seem quite complex, particularly on tracks like Good Vibrations ... Did you write them?

HBM: No, what we did was rehearsed for two weeks before we went into the studios, wrote all the numbers – apart from *Good Vibrations* and *Pinball Wizzard* – and we had the arrangements virtually worked out by the time we went into the studios, and then anything else was done in the studio. It was all head stuff, really.

BI: Have you any unfulfilled ambitions, now?

HBM: The sort of work I'm doing at the moment with John I'm very happy with – we're getting a good response from the audience and I think we're proving with what we're doing that we can go big with an audience. We've done concerts, and the sort of music we were doing as Marvin, Welch and Farrar with a good audience – by that I mean a concert audience who listen rather than some of the club audiences who are noisy, that we're able to entertain with both good music and the sort of patter we do.

So, from that point of view I'm perfectly happy – I don't have any crazy ambition or anything to be ... I don't know what – some sort of freak-out guitar player.

I'd like to have a hit record as Marvin and Farrar – it would just open up to people's eyes that we exist, because I think a lot of people are not sure who we are. I think there's been so much confusion over the years with Marvin, Welch and Farrar, and Marvin and Farrar – now you see them now you don't sort of thing – that if we had a hit record it would be different.

BI: How important is comedy in the act?

HBM: To me it's important, yes, because I think the greatest thing in the world when you see a show is that you hear good music, but that the performer makes you laugh. People love to laugh, and if they go out after having a good laugh, and having enjoyed the music, they have the best of two worlds. To my mind it's far better to do that than just go out and play the sort of music we're playing. Even when I did the things on the Cliff television show, and I was doing a lot of comedy, it was still hinged around the fact that I was a musician, and I'd either play an instrumental or sing with him.

Look at Buddy Rich – brilliant band, marvellous music – all you need is the music alone, you'd be quite happy with that. Yet he does a ten-minute patter, gets everyone falling about in stitches, and you've had a much better night as a result of it.

To me that's a wonderful combination. For many people we live in a pretty harsh world, and if they come out in the evenings to be entertained and they can actually have a laugh, they can let themselves go and feel very happy when they leave the club or theatre.

BI: Well Hank, thank you very much.

HBM: A pleasure – I'll go and have a good laugh now.



FROM OUR FILES

FROM BEAT MONTHLY, JUNE, 1964

HANK B. MARVIN

HANK B. Marvin is one of the most famous guitarists in Great Britain, and certainly the most copied.

Until the Beatles appeared on the scene, just about every group in the country tried to obtain the Shadows' sound and every lead guitarist tried to imitate Hank.

He first became interested in the guitar in the early days of Skiffle and began playing at the now famous '2 1's' coffee bar in Soho. It was there that he met the rest of the Shadows.

The guitars he played then were a Vega and a Vox Antonia. 'They were probably the best of their kind in those days,' he says. He then went on to a model that owes at least 90 per cent of its success to him - the Fender Stratocaster, and used a Gretsch as a spare on stage.

'The worst thing about playing a guitar is that you break so many strings,' he says, 'but apart from that I really love the instrument. My one ambition is to perfect my style so that I can become a really good all-round musician.'

He thinks that if the guitar hadn't been around, pop music would never have become as popular as it has today. He also wants to thank people for copying him so much. 'It's a great honour,' he will tell you, and he has now at

last achieved one of his ambitions, that of having a guitar named after him. The guitar itself is called the Burns 'Marvin'.

He perfected this guitar himself with the help of Jim Burns and has produced a really great-sounding, good-looking guitar. If you have seen the Shadows in action recently you will know what I mean.

One other guitar that Hank owns and treasures is a £250 Gibson Jumbo. He used this on a great many LP tracks and on many of Cliff Richard's singles.

Did he ever have lessons?

'Not proper lessons,' he says, 'A few of my friends who knew a few chords started me off, but the fact that I also play piano has probably helped quite a bit. Still, with a guitar, as with any instrument, you never stop learning.'

Hank on stage is a treat to watch. He usually stands staring at the footlights and then twangs away at a part that he likes and that famous Marvin grin spreads all over his face.

Without a doubt, Hank B. Marvin (the B stands for Brian, by the way, not Bubbles) is one of the most likeable guitarists around, and with his ability and personality will help keep the Shadows where they rightfully belong - in the Hit Parade.

PLAYER OF THE MONTH

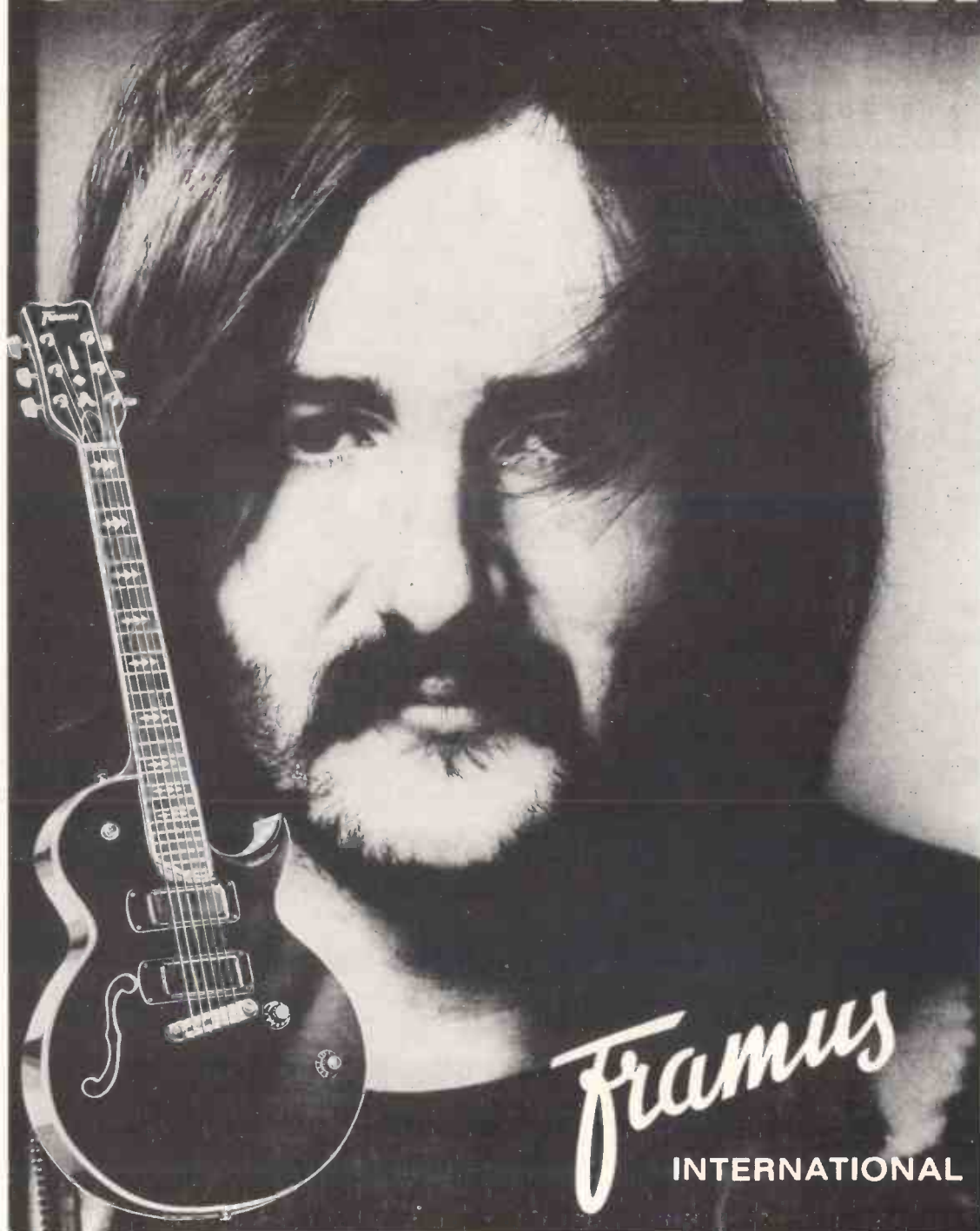




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ELKIE

SALT FOR THE VINEGAR WOUNDS

TROUSERS, boots and a revamped mink jacket: No make-up and a hefty salad roll in one hand. On stage flash and off stage forthrightness. Elkie Brooks is the living amalgamation of Lady and Tramp, with a voice that combines the gutsiness of Maggie Bell with an emotional sensitivity and way of employing her vocal traits which is all hers. Now she's out on her own, Vinegar Joe having dissolved in ne acid of business acrimony.

'I think it was inevitable that the band split because of the management and contractual side of things. It was the business that broke Vinegar Joe, not the musicians or the music. I don't think the Press really helped either, about a year and a half ago. If they'd have kept things going then...'

She really feels strongly that the band was, to use her phrase, 'mucked about' towards the tail-end of their existence and, with the splitting of both Vinegar Joe and Stone The Crows within a few weeks of each other, there is now a major gap in the English music market with only Babe Ruth around to try and fill it.

'It was more to do with record company problems,' she continued, 'and maybe the management losing a bit of faith in us because of that. The record company said they were going to put out a single under my name and I thought that could have done the band nothing but good, but now they've shelved it.'

Maggie quickly put out her first solo album and proved that, without the added talents of Stone The Crows behind her, much of the old magic is lacking. Elkie, wisely, is taking her time. She has new management and recording deals in the offing and then she wants to really look around and choose the best musicians around to work with.

'If you've got the money you can get the musicians you want,' she commented dryly. 'I want to use mainly British musicians - nothing can beat the ballsiness of

a really good British musician, and there are a lot of them living in the States, if I end up recording there. I can't give any names at the moment because it's early days yet, but there are a lot of people who are really after me. It's quite exciting. For the first time for four years I'm relatively free. Free with my money, too!'

She leant back in a squeaking swivel chair and swung a little. 'Yes, I take a long time to make up my mind on things but when I do, I stick by it. I've had the opportunity, many times, to leave Vinegar Joe during the past year and go out on my own, but I've always turned it down.'

You can't help admiring Elkie for her fierce loyalty to what she believes in and the sheer hard work she's put into her career in spite of the frustrations of trying to break out of the northern cabaret circuit, which forced her off the road for an entire year.

WORRY

'I think my whole singing technique is down to confidence. It's all to do with my head, believing in myself, not caring a shit what anybody says. When I didn't have that belief I tended to get all sorts of things wrong with me. Lots of doctors say all sorts of illnesses stem from here (tapping her unruly curls), and I used to worry myself into colds and sore throats all because I wasn't happy with my work.'

This is all five years in the past, now, but it was during that year she spent off the club circuit that she met her husband, Pete Gage. 'It was his idea to put the band together and become the guitarist for Vinegar Joe.'

Although they started out as 'just good friends', it wasn't long before the relationship developed on a personal scale as well. 'It was more of a musical thing at first and we just got to know each other. We started off palling-up an ended up getting married.'

She never had any worries like so many people have that marriage

might interfere with her career. 'I never, ever, thought about it. The reason we probably did get married, 'cos we'd been living together for a few years, was more to do with, "oh well, it might be easier to get a work permit". It was more of a legal thing.'

She admits that her marriage is a good one but at the moment, with all the frustrations of not quite knowing what she's going to be doing, 'there is a feeling that we're living in each other's pockets. Pete's doing lots of production work and I'm just practising and sorting my material out.'

Recently, though, Pete has inspired her to begin writing her own songs. 'He set me on the right track. He's been teaching me piano for about two years and I just sort of fell into writing. The last thing I wrote was with Pete, our first composition together, a song called *Spirit Land*.'

She's modest about her writing abilities but she does feel that, by writing her own material, she can produce numbers which are perfectly suited to her voice.

'*Spirit Land* is a good example of that. It's got a ridiculous range and only a really good singer could handle it.' On record Elkie encompasses an amazing range from the huskily sensual to the trilling squeak. 'I have a falsetto range which will go ridiculously high, but my full voice range is about from bottom C to top G. After that it is more of an effect than a nice sound. Lots of people say it tends to set their teeth on edge!'

One thing she developed from an early age, though, is the ability to project her voice and this stood her in good stead for her acting part which was recently screened on BBC2. At first glance the part of a singer in a struggling band seems uncannily biographical, although Adrian Mitchell certainly didn't have Elkie in mind when he wrote the story.

She related in her normal modest, matter of fact way, that she completely bluffed her way through getting the part. 'They were really looking for an actress who could sing, not a singer who could act. I pretended I'd had lots of acting experience, which I hadn't. All the other people in the play, called *Something Down There Is Crying*, were real hardened professionals, but they were very

helpful to me and they were knocked out at how quickly I picked things up.

'Because I'd been on the road for four years I could be helpful and add little things to it, but the chick in the play isn't me - well, maybe me when I was about 19.'

As this is written before the show is screened, I can't comment on Elkie's acting ability - even she had not had a chance to see the finished version at that time - but author Adrian Mitchell was so impressed by her performance that he wrote her a letter afterwards which, she says, was so fantastic that it really choked her.

ACTING

She'd love to do some more acting. Isn't she afraid it might interfere with her image as a singer? 'Not really. I think it's my image as an actress, because it's not really me I'm playing. I'm playing Tin Can Lizzie, Whamboodle Rubinstein if you like, from Mosside, Manchester, but not Elkie Brooks.'

I remarked at this point that I didn't realise she was Jewish, and she replied with her usual ability to laugh at herself as easily as at the rest of the world, 'A slight accident happened to me which prompted me to have my nose done! I had it bashed in - the accident spread it all over my face, so instead of having your actual Jewish nose, I've got a straight one now. Still, lots of people say I look better in photographs!'

And, with the way she intends to run her solo career, she's probably going to start sounding even better on record, too, planning the music just the way *she* wants it.

'I still want to have a band, but it will be *my* band. Vinegar Joe was a co-operative band in every way, financially and otherwise. We were very tolerant of each other, we tried very hard not to talk about the gig when we came off stage because that's a bummer, to do that. It's always better to wait till everybody's calmed down, or even the next day.

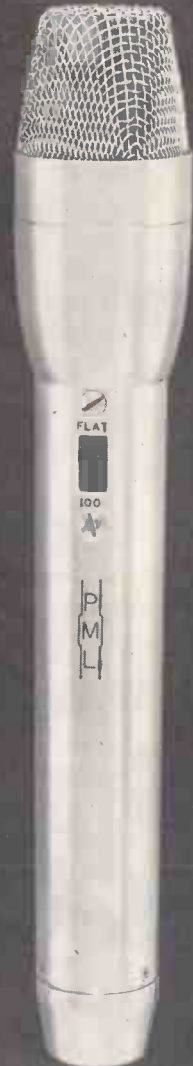
'That's the way I'll carry on. If I want a permanent band, that's the way to do it. Whatever I do now, it will be me and I'll have the responsibility of it, sink or swim.'

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BEING BLUNT WITH COLIN



'Journalists can get their teeth into you,' said usually affable Colin Blunstone. 'It happened to me once, in a British pop paper, and I'm still waiting to meet the guy, maybe he had better stay away.'

'I was described as having a toothpaste smile and said to be sitting there during the gig on my Val Doonican stool. Maybe I'm a sensitive sort of person but I'm not adverse to criticism. I just can't stand those . . . who think they're being clever.'

'I don't like negative criticism. I mean, do those people ever think a lot of people's living is dependent to some extent on what is written about them, particularly live reviews? A lot of people went after Elton John when he first came on the scene.'

'I sometimes wonder what some of these writers really want. Maybe I'm more vulnerable than some singers because I continually present myself to the public and don't hide away behind the gramo-

phone record.'

It's an interesting subject, writer versus artist for, of course, many fans never want to read anything but very complimentary remarks on their hero, whereas others are quite willing to see the pop singers they don't like slated. Some scream for pop journalists to tell it like it is and get a masochistic kick when their definition of this truth telling is some poor guy being ridiculed and made to appear stupid.

MYSTIQUE

Just how many people go further than their own gratification to take a close look at the artist, his make-up and personality, is debatable.

Some artists, of course, exist or at least attempt to, on mystique and try to keep away from the pop papers and journals. David Bowie was groomed and reared on such a policy but then he did have talent whereas other people have remained covered in the foliage of time.

Colin Blunstone makes himself accessible to public and Press, yet still retains a certain mystique.

'I enjoy playing live, Blunstone commented. 'I just couldn't exist as someone who merely goes to the recording studio and then sits back hoping it's all going to happen. And, anyway, it would contradict with my basic idea of what music is about.'

'Music is for enjoyment. I mean, it should exist to give people a chance to feel happy and feel good things, the kind of thing you get in pubs and so on.'

'I'll give you a great example of what I mean and it was a staggering occasion. I was in a hotel in the States where Stevie Wonder, and that man is a genius, was staying. I was standing around with others who were in residence, when Stevie walks in. He found a piano and sat down and there and then took us by storm. I mean, no fee, no crowds, no pub-

licity, just a guy really enjoying himself and making us feel elated.'

'We all got very excited and he revelled in it, with a whole mass of ideas coming his way. I don't want to be misunderstood, but I think sometimes his blindness has something to do with his amazing ability. He has an acute sense of hearing, something few of us have ever developed.'

CRITICAL

'Obviously it isn't easy to create the spontaneity when all those other elements are present, money, crowd, expectation and so forth, but I do try to give enjoyment. I am critical of myself though it's funny, for sometimes you feel glum thinking it wasn't too good and then people genuinely feel it was otherwise and, of course, it can work the other way round.'

'Fortunately, I like playing gigs. I like singing. I like

Continued on page 18

writing songs. I also like the solo aspect of my career. I think if ever I did find myself in a group like old days, I would have to keep the solo stuff going as well. Again, I am someone who does manage to make a living and not all that many can claim that. The pop world doesn't give a good living to all that many.

'You ask who I would like to be outside of myself and

the answer is Ralph McTell. I have a tremendous admiration for the guy. I think he enshrines many of the things we've been talking about. He does have this freedom and without chart hits can command large audiences.

'Of course he writes some fine songs. People come for these and not because he's number 20 in the Top 50, or something. There aren't too many like him.

'I do, as compared with Ralph, work with a band

though I always start on acoustic and I am not much of a guitarist anyway. I use the guitar for writing songs and sometimes I can't even get into playing the things I write!'

ALBUM

Due soon is a long-awaited album from Colin which has been put off more than once. 'Well, I did record a rock 'n' roll medley at one stage, but it didn't work out

and we scrapped it and then had to go into the studio to lay down further tracks,' he remarked.

'Anyway, the album which should be called *Wonderful* will be with us, I hope, pretty soon. There's some unusual stuff on it. I use a classical group, The King Singers, on several tracks and the effect is quite stunning. The track *Wonderful*, one of the cuts they sing on, is a longer version than the single. Duncan Browne, a lovely guitarist, is around and splendid. Pete Wingfield is there on the track *Break For You*, written by him, and he plays along. It's an R&B number and Pete has three songs on the album, *Shadow Of A Doubt* and *Smooth Opera* being the other two.

Those tracks have a Philly feel to them. Chris White produced them with lovely arrangements from Pip Williams. Rod contributes a track called *Beware* and Mr. Argent furthers his work by playing moog on this one.

'I wrote *Brother Love*, it's a song about a chick and a gentleman who meets her brother and doesn't realize her brother is her lover.

'The album isn't planned with a theme in mind but I suppose there is a sense of "travelling", aeroplanes seem to keep popping up on many tracks! I think the most commercial track is *Something Happening When I Touch You*, which has chart potential and has words by the guy who wrote *Amoureuse*, Kiki's fabulous song. Perhaps it will be the next single, though I'm sure someone, somewhere, will say it's written with the 50 in mind. You can't win.'

Good reviews or bad reviews, Colin can take it all in his stride. As far as that one particular 'Val Doonican' remark is concerned, Colin's opinion is: 'I should forget it. The guy, if I did meet him, might turn out to be the most charming person!'

Anyway, it sounds as if he has a good album to keep him happy and occupied without need to worry about criticism.





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FAIRPORT FOLLIES

FAIRPORT Convention and Sandy Denny bumped into each other during the group's recent Australasia tour and stuck. Revitalised once more is a partnership which brought magic into the music during the late-60s before Sandy, feeling out of tune with the then Fairport music, left to found Fotheringay with Trevor Lucas.

Fairport live for folkies because they electrified folk music. Their audience though, even in the late-60s, has been wider than a specialised group. Yet of late their name has kept them to the fore. The albums, as *Rosie*, have possessed much merit. Yet the excitement has been missing.

Sandy made three albums with Fairport five years back. There was even a chart entry but if those sold well, the same could not be said of Sandy's only album with Lucas and Fotheringay. The new group died almost before it had time to breathe.

The lady went her own way and came out with two solo albums for Island. One of them, titled after her, was a gem. It included a superb double-tracked unaccompanied *Quiet Joys Of Brotherhood*. Interestingly enough the backing musicians betrayed Fairport family ties. There was Dave Swarbrick and Richard Thompson, for two.

One more solo album has to appear. The title is *Like An Old Fashioned Waltz*. The return of Sandy to Fairport hopefully will not obliterate what sounds to be a memorable album.

Fairport, in the years, have accumulated musicians yet retaining a familiar feel. Fifteen was the figure at the last count. Currently, the band has Dave Swarbrick on fiddle, mandolin, vocals, he met up with the group during the recording of *Unhalfbricking*, March 1969. On bass guitar, mandolin and vocals is Dave Pegg. He replaced Tyger Hutchings in 1969.

Acoustic guitar and vocals come from Trevor Lucas. Once he belonged to the ill-fated Election, then Fotheringay and September '72 at home with Fairport. Drums and more vocals are supplied by Dave Mattacks. He came from the short-lived, but popular Albion Country Band in the summer of '72. Last is Jerry Donahue, lead guitar and vocals, an American, once worked with French star Johnny Hallyday's wife, thence to Mick Greenwood and September '72 Fairport.

The re-union of the late-60s in 1974 via Sandy and Fairport may

have happened in Australia, but even after a few months the wedding bliss remains. When *Beat* went to meet the group and Miss Denny, the wait was long. Their arrival was loud and boisterous, a signal for Sandy to make a magnificent entrance, charm away reporters' blues at hanging around and commencement of an impromptu concert.

MEETING

It did appear that such a meeting could only appear in a live review somewhere and *Beat* does not give concert commentary. It might have been four songs, it could have been five, but eventually Sandy did speak rather than sing, though as she said with a look, the spirit was back, old friendships were renewed and Fairport was living again.

Trevor Lucas sat smiling and Swarb creased himself in excitement. He was ready to talk but there was first Sandy. 'Like being home, isn't it. I mean it's marvellous, marvellous. Got that down? What can I say. I have said it. Here I am and I feel like crackling!

'Why did I ever leave? You tell me. I'm back but things can't go back to where they were. We've all travelled since then. I have new material and so, too, have Fairport. I'm still singing some of the old songs, but it's all more than nostalgia.

'Oh, it's all happening, it's like new. Look at Swarb there, laughing his head off. I don't know where Trevor's gone. Would you like another song? Before you say no I'll say that I've always had a musical background. There have been the "ups" and "downs" but music has never left me, never will.

'Look, it's hard for me to say where we're going to go. All I know is it's all happening. What did I say, it was and is marvellous. Don't label us folk, though. The interest is still there, but take my solo album. That has seven of my own compositions out of the nine tracks. They have a universal appeal.'

That Sandy and Fairport got together down under meant a recording of a live album. 'I think we have too many tracks. There will have to be some pruning. I mean, when I sang with the group it was initially just seeing how things went. They went splendidly. So I did a few more and stayed.'



Sandy Denny – more than just nostalgia

Dave Swarbrick – part of the Fairport family



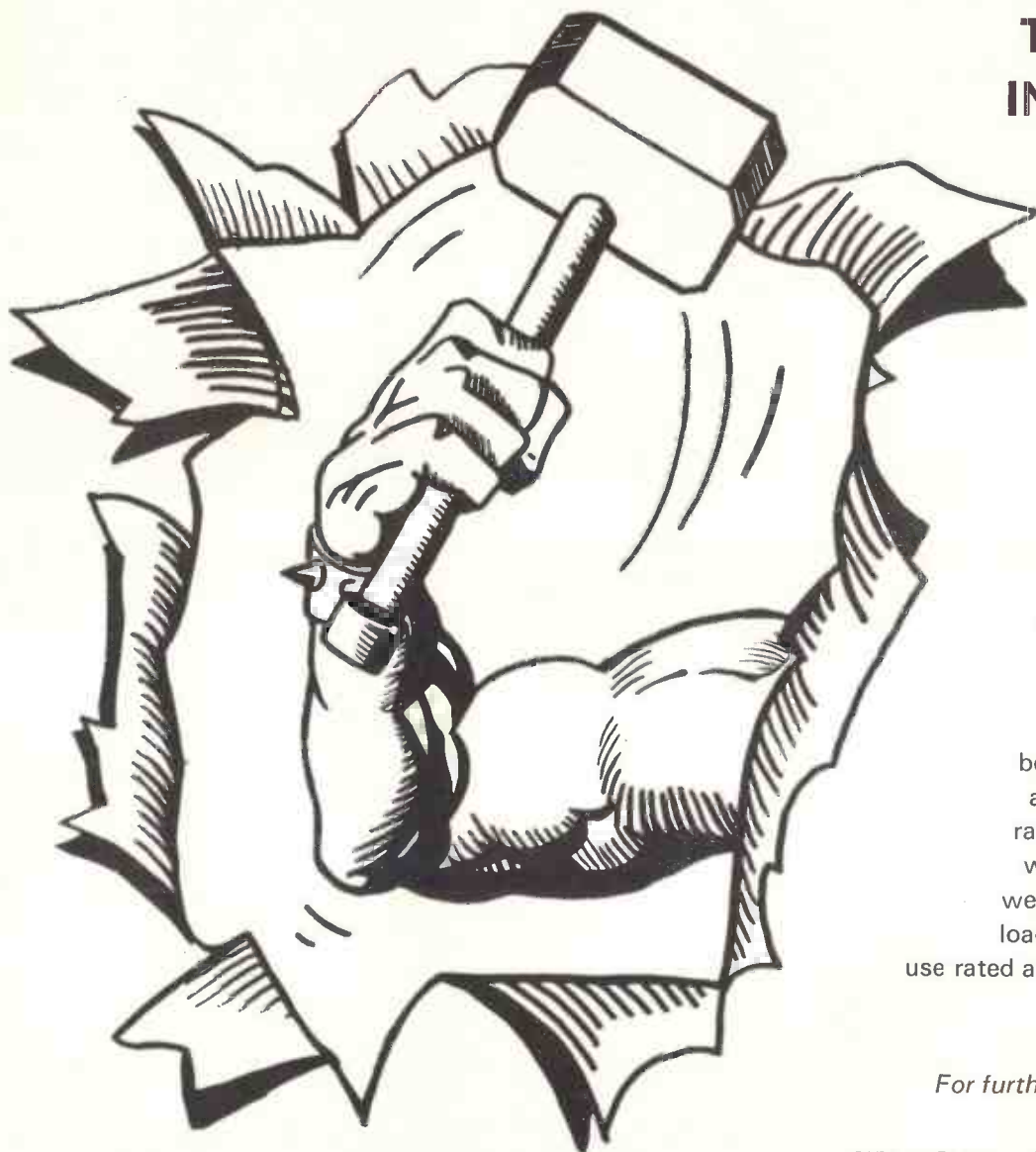
Whether Sandy's re-joining has come at the right moment to save Fairport from sliding downwards is hard to answer. Certainly they have had problems, as Dave Swarbrick said, 'We did, at one time, think of changing our name. People have come to expect certain things and it's not easy to get away from the old image. In one sense, of course, the name is our advert.'

'I don't think we are a folk band. We've been trying to get away from that image. I mean, we're not now an extension of the folk scene. We do some rock 'n' roll but, unlike Steeleye, we don't camp it up. There are songs like *That'll Be The Day* and Picket's *Something You've Got*. The old stuff will have to be around because people like it and want it.'



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album reviews

ALBUM OF THE MONTH

HERBIE MANN

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On each of his albums, flautist Herbie Mann has adventurously covered new ground – his last, *Turtle Bay*, was a beautiful excursion into laid-back black and delta rhythms and melodies, and before that *Live At The New York Jazz Festival* was a vibrant journey into soul and jazz, and his classic track *Memphis Underground*.

Now, recorded in London with a line-up of internationally-famous jazz and rock musicians, he's covered some of this country's great rock classics from the past few years – tracks like *Layla*, *Whiter Shade Of Pale*, *Bitch*, *You Never Give Me Your Money*, *Something In The Air*, *Paper Sun* and *Mellow Yellow*. The line-up includes Albert Lee, Mick Taylor, Fuzzy Samuels, Aynsley Dunbar, Pat Rebillot, Ian McDonald and Stephane Grappelli, and together they've covered these tracks superbly, with tremendous energy and intensity, and the breaks are integrated so each track emerges as a balanced whole.

The version of *Whiter Shade Of Pale* is a masterpiece of tasteful understatement, with the mood evoked subtly different to the one you likely remember. And that seems true of every track – they're presented with a new, but very fitting emotional feel, and sounding very authentic. Herbie's flute, looking back over his albums, seems able to fit into any musical situation and mood, whether it's the driving rock 'n' roll of *Bitch*, where he plays brilliantly fast breathy staccato phrases, or on *A Whiter Shade Of Pale*, with its long warbling passages, hauntingly melodic, and very moodily seductive. Anyway, enough said – buy it!

J.D.



CARAVAN

CARAVAN AND THE NEW SYMPHONIA

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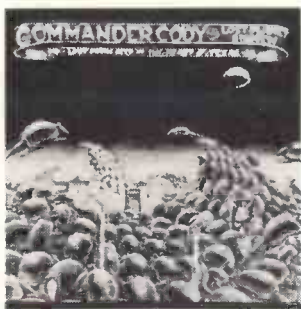
Three new numbers and two amazingly-improved versions of old ones comprise the most exciting Caravan album to date. At last they've proved on record that they are far from being an ethereal, classically-influenced band with no fire. Never before has Pete Richardson sounded so like Mahavishnu's Jerry Goodman. His spirited playing turns the orchestrated version of their familiar closing number, *For Richard* on Side Two, into by far the best rendition of it they've ever done.

As a recording of a complete live gig at the Theatre Royal, Drury Lane, the sound is first class. The arrangement of the Introduction, which was specially written for band and orchestra by Simon Jeffs, couldn't be bettered. The band slink up behind the New Symphonia and plunge into the music not with the ear-drum assault that less sensitive bands might have achieved, but with a feeling of natural progression. The balance between band and orchestra is exactly right.

I think one of the things that makes this album so good is the fact that it *is* a live gig, which is where the band excel. The studio can kill off so much of a band's virility by over-orchestration and arrangement but here, with no multi-tracking or overdubs, the addition of the orchestra, always so much a part of Caravan's album sound, works with the music as a vital ingredient of it.

This is such a good album that it seems a shame to pick holes in anything, but the one thing that restrains this album from entering that elite category of greats, keeping it merely very good, is Pye Hasting's vocals which, without a studio engineer to add power and texture, seem too weak and thin to cope with the richness of the music.

L.R.



COMMANDER CODY AND HIS LOST PLANET AIRMEN

LIVE FROM DEEP IN THE HEART OF TEXAS

PARAMOUNT SPFL295

The Commander's latest album finds him rockin' at The Armadillo World Headquarters, Austin Texas before a highly-enthusiastic audience who don't sound as if they've had an 'Applause' card stuck in front of their noses.

Cody manages to successfully blend R&R, C&W and R&B material in a way that does most of it justice yet still moulds it to the overall Cody country rock sound, which is best expressed by the opening track entitled – surprise, surprise, *Armadillo Stomp*, and also *Diggy Diggy Lo*. Rock and roll is represented by *Good Rockin' Tonite* where the lead guitar is decidedly too country to start with but eventually gets into a rockabilly groove; *Little Sally Walker* – with burbling sax and Coasters-ish vocals; a good rendition of Jerry Lee's *Mean Woman Blues* and *Git It* which is straight out of the 50's R&R vocal group mould, reminiscent of The Silhouettes' *Get A Job* and Danny and the Juniors' *At The Hop*. There are four well-handled C&W numbers: *I'm Coming Home (for the truck drivers)*, *Sunsets On The Stage (Yippee)*, *Down To Seeds* (well received), and *Cryin' Time* – 'A beautiful country and western ballad'.

The rhythm and blues contribution is provided by *Oh Momma Momma*, with some nice piano work from the Commander, although it's certainly a Codyfied treatment of the number with the pedal steel making its presence felt; Leiber and Stoller's *Cell Block No. 9* which, frankly, doesn't work and *Too Much Fun*, which does.

Some albums ask to be criticised and analysed but this isn't one of them. It's a bunch of guys having a ball and giving their audience one at the same time – absolutely infectious.

D.R.



VARIOUS ARTISTS SUN ROCKABILLYS VOL. 2 CARRYIN' ON SUN 6467 027

The products of the Sun studios in Memphis are by now legendary and many of the sounds that emerged from them can be considered definitive rock and roll – raw, raucous, violent and exciting.

Elvis Presley signed up with Sun at the beginning of his career and became a sensation – and for every sensation in this world there are the hundreds that never make it either, because they haven't got that extra something or they don't get the breaks. This disc contains several of them – people like Sonny Burgess, Warren Smith, Billy Lee Riley and Ray Harris, and also one or two that demonstrate why they never did reach the big time. The similarity of some of these artists to early Presley is remarkable and is probably best illustrated by Billy Lee Riley on *I Want You Baby*. Mr. Riley also turns up in the backing on other tracks playing bass, drums or harmonica. The fact that the Sun sound was a deliberate product is realised by the similarity of the backing groups behind each artist for, although several names appear throughout the album, the combinations continually vary.

Jerry Lee Lewis turns up backing both Riley and Smith and in his own right with *Carryin' On*, and I totally agree with Colin Escott and Martin Hawkins when they say, in their sleeve notes, this 'shows Jerry at his very best'.

Talking of sleeve notes, this album is extremely well documented with recording dates, location and personnel listed for each track – in short a real collector's item. Most of the better stuff is on Side One which features the earlier material, Side Two reflecting the softening-up process that rock and roll suffered as it got older, although compared to much of what was then available, these tracks are gold by comparison. Of the later material (1958 onwards), Mack Self and Charlie Feather's *Mad At You*, which was recorded in 1959 and shows a Buddy Holly influence, Sonny Burgess's *My Bucket's Got A Hole In It*, and of course, the aforementioned Lewis track, stand out well.

Returning to Side One, it's interesting to see one of today's top C&W singers, George Jones, turning up as a guitarist on Johnny Carroll's offering.

It's good to know there's a market sufficiently big to bring these recordings out of the vaults, I'm sure a lot of people have waited a long time for them.

D.R.

Tracks: Side One – Ain't Got A Thing – Sonny Burgess; Where'd You Stay Last Nite? – Ray Harris; I Want You Baby – Billy Lee Riley; A Kiss Goodnite – Sonny Burgess; Miss Froggie – Warren Smith; It's Me Baby – Malcolm Yelvington; That's The Way I Love; Tootsie.

Side Two – Carryin' On – Jerry Lee Lewis; Mad At You – Mack Self and Charlie Feathers; Itchy – Sonny Burgess and Billy Lee Riley; Sweet Woman – Edwin Bruce; Look At That Moon – Carl Mann; If I Ever Needed You – Carl Mann; My Bucket's Got A Hole In It – Sonny Burgess; Sally Jo – Roso Gordon.

PAUL SIMON

PAUL SIMON IN CONCERT LIVE RHYMIN'

CBS69059

Were it not for the stature of the artist involved, I would have no hesitation in declaring this a cheapie to be avoided. This is a collection of tracks recorded live which should be an extremely interesting recording (the only previous live recording being the *Bye Bye Love* track on the 'Bridge' album).

However, the recording is extremely bad and Simon's performances indifferent. I say performances because the sleeve doesn't even indicate when the tracks were recorded – or where. On this album Simon is accompanied by his Latin American discoveries Urbamba and The Jesse Dixon Singers, but in general Simon doesn't seem to be on form. Perhaps it is that he is such a perfectionist as a producer and that he spends hundreds of hours recording his regular albums that shows up this collection.

A live recording should be just that. You should hear the intros and the audience response to the communication but here you don't get any sense of involvement whatsoever. It's a shame for Paul Simon and I wonder at CBS cheapening one of the biggest names in this way. For those readers who have not been fortunate to hear Paul Simon live, I would say: 'Don't judge him on this.'

R.H.



LOGGINS & MESSINA

FULL SAIL

CBS 65194

This is definitely going to be my summer album for 1974. It's totally different to their last album which had more of a rock flavour. This one, with the addition of Merel Bergante's excellent percussion and Jon Clare and Al Garth's free-floating flute and recorder playing, has captured perfectly the atmosphere of sailing over the breezy blue Caribbean sea, complete with seagulls.

A lot of thought has gone into the arrangements on this album. As on the last one, there is one extended instrumental track. Last time it was rock guitar on *Angry Eyes*, and this time it is *Pathway To Glory*, which combines a classical and modern jazz feel and features Al Garth's beautiful, heart-rending violin playing.

Dave Loggins' distinctive voice with that emotional vibrato, is spotlighted on his brother Kenny's song *A Love Song*, which was a hit for Anne Murray. It's a great song. Dave doesn't over-sentimentalise it and his treatment brings out the power of the lyrics in a much stronger way than Anne's version.

The flavour of summer is perpetuated in *My Song*, which conjures up a complete Beach Boys sound and *Watching The River Run*, although beset with squeaks on the fingerboard, shows Loggins and Messina's interweaving guitars at their best!

L.R.

JACK THE LAD

IT'S JACK THE LAD

CHARISMA 1085

What a shame for Jack The Lad. They've fulfilled the hopes of musicianship held out for them, but they've failed to find a track that will give them any instant recognition. This Lindisfarne splinter promised plenty and, indeed, the music is interesting, much in the electric folk vein, as you'd expect, but my hopes for a major breakthrough for the band sunk as each track passed.

The band are in a position where they will probably delight thousands with their performances and give a great deal of pleasure to those who are prepared to buy their album in faith and listen into the tracks to discover the delightful virtuoso playing and musical patterns made by the members sparking off against each other. But the rest of the world will pass by in ignorance.

The old Lindisfarne managed to combine fine musicianship with melodies that took them to the ears of all and it rather sounds as if Jack The Lad, in unison, agreed to avoid anything that might be considered an instant melody (all the members contributed to writing the material). It's a pity, really, because there aint any other way of making that breakthrough.

R.H.

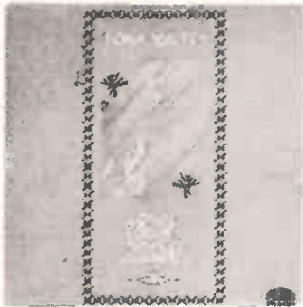
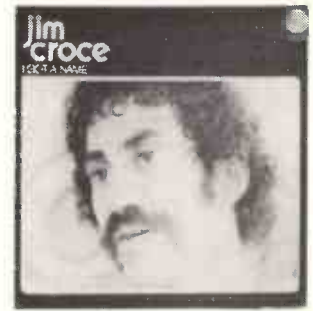


JIM CROCE**I GOT A NAME****VERTIGO 6360 702**

There is always a tendency to sentimentalise over records by the late lamented. Like the nostalgic raves over Buddy Holly and Jimi Hendrix, there is now a minor one about Jim Croce who never quite hit the superstar bracket but, nevertheless, wrote several very good songs, was no outstanding performer on guitar and has a pleasant but fairly average kind of voice.

His renditions on this album are warm and sincere. He was obviously a guy with a great sense of humour and this shows on compositions like *Car Wash Blues*. His version of the popular Fox/Gimble song, *I Got A Name*, proves that he wasn't one of these terribly esoteric singer/songwriters who couldn't perform other people's material.

His unfortunate death occurred at a time when he was just coming to his peak as an artist and writer. It's to be hoped that all those dusty old demo tapes which every artist hopes have vanished into obscurity don't start sneaking on to vinyl because it would be a great pity if his name ceased to be associated with the kind of high-quality material that is on this album.

L.R.**TOM YATES****LOVE COMES WELL ARMED****PRESIDENT PTLs 1053**

This debut album by Tom Yates was recorded over a period of months between 1972 and 1973, at his own pace. A lot of loving care has gone into it and it shows, not only in the choice of songs and musicians but in other touches such as the beautifully-produced lyric book which comes with the album, extremely well designed and illustrated by Yates' wife.

At one time Yates worked with Duncan Browne, who also plays on this album. There is a certain similarity in their styles, which are an amalgam of classical and folk finger-picking techniques, but their songs are entirely different. One track, *Dear Life*, is a song Tom originally wrote for Duncan about five years ago. Since then, Duncan's had that one hit single with *Journey* but, personally, I feel that Yates' songs are much more exciting lyrically, although not really what you'd call 'singles material'.

'Wandering minstrel' is how his publicity blurb describes him and it's very apt. He's travelled a lot, is an acute observer and one of his heroes is fellow traveller Jack Kerouac, to whom he dedicates his song *Abyssinia*. The first song on the album, *Rooster Grady*, gives a false impression of a heavy Dylan influence at work in the vocals and lyrics, but the rest of the album shows Yates' versatility to the full which goes for the vocals, too. He has a clear voice which, although it owes a lot to the traditional folk kind of delivery, can also swing when the song demands.

He's a lyricist's lyricist. He juggles rhymes within a line, philosophies in a phrase. He has a quick wit and a lot of sensitivity and his melodies, compared to the monotony of a lot of Dylan and Cohen compositions, are surprisingly bright and tuneful. The advertiser was never comprised of the spindle, the flax and the lamb/ So who brings the cambric for "Sir" to get sick in and who puts cashmere on "Madame"?' (*Before I Die*). 'When she turned up wearing marquisette earrings hanging on her shoulder-blades/Chiffon shift and a new face-lift, I could see she was dealing in spades' (*Bye Bye Bohemia*). Interesting, pithy lyrics with delicate, sensitive guitar-playing to back them.

I think he's the most exciting British singer/songwriter to emerge for a long time. He doesn't get involved in social injustice like Harvey Andrews, he doesn't make sweeping judgments on the state of mankind or anything like that. His songs are equally valid as pure poetry, as the lyric book proves, and each one is a little polished gem of entertainment. Roll on the next album.

L.R.**COLIN SCOT****OUT OF THE BLUE****K46281**

Scotty is the personification of the travelling balladeer. He travels Europe taking pleasure to clubs and pubs and something of his joy lies within this album. He's a funny man who uses his humour on stage to open channels of communication denied to lesser performers but that often gets in the way of a serious 'live' assessment.

This album reveals him to be a fine singer. Apparently he's not a prolific writer - he has written only one track on this album - but he's chosen his material carefully and the tracks add up to a delightful piece of listening. Some exceptionally-fine harmonica playing can be heard from his travelling companion Mox.

The major disappointment for me is the production of Dave Cousins' *The Man Who Called Himself Jesus*. Scotty has long been featuring this powerful number in his stage act, but for all the strings and choirs this recording lacks the bite of his guitar-accompanied version.

R.H.**STRAWBS****HERO AND HEROINE****A & M SP3607**

The Strawbs totter on the brink of a precipice with this album as the pendulum. A nudge one way and the band dive to unrivalled obscurity, a shade the other way and they'll climb to greater heights than ever before.

This album's as peculiar as the situation. Half is excellent, half is dire. In general it can be divided into sides: Side two is excellent. New additions Cronk, Hawken and Coombes fit perfectly and produce a sum greater than before. Dave Lambert's guitar playing has improved vastly and on *Hero and Heroine* they sound as confident as can be imagined.

Perhaps the conflict within the album reflects some conflict within the band's direction. There are several weak tracks which are only just supported by the remainder and I would guess that it will be the Strawbs success or otherwise on tour here that will tip the scales one way or the other.

R.H.

**MELISSA MANCHESTER****HOME TO MYSELF****BELL 233**

Ms. Manchester was one of the lucky few to be chosen from over a hundred applicants to study song-writing and record production at New York School of Arts, under the expert tutorship of Paul Simon. It doesn't show. Her songs are unpoetic, uninspired and dealing purely with the problems, turmoils and freedoms of liberated female life.

She is pretty enthusiastic about it though, with much soul-shouting and foot stomping. Her voice runs the gamut of tones, from deep and husky to soaring soprano, but runs through it every two lines or so. There's just not enough contrast either vocally or in the arrangements to lift the album to any special bracket.

At times she sounds extremely like Laura Nyro. Her melodies tend to poise and plummet in the same way, her dynamics could have been studied from Nyro's *New York Tendaberry*, her piano accompaniments likewise. She owes a great deal to her compatriot competitors and even gives them a name check in a song which sounded to me full of coyness and false modesty, *Funny That Way*; 'I don't have the soul of Joni/I cannot see myself like Miss Laura'.

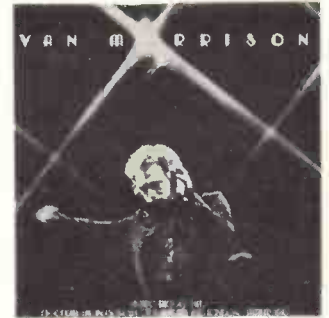
It's a debut album. She has a rich, versatile voice but her own compositions just don't give it a chance. Bette Midler, whom Melissa used to do vocal backings for, does it all so much better – and got there first. **L.R.**

VAN MORRISON IT'S TOO LATE TO STOP NOW WARNER BROS. 2BS 2760 (Import)

This is, perhaps, the ultimate set for the Morrison freak. Recorded live during concerts at the Rainbow, London and at gigs in LA this double album contains some of the man's oldest and newest material and contains some superb performances from Morrison and his band.

Perhaps it's a paradox that when finally persuaded to perform, this retiring, expatriate leprechaun produces his best work. Nevertheless, he inspires his band to some fine moments. The tracks caught include *Ain't Nothing You Can Do*, *Into The Mystic*, *I've Been Working, Domino*, *Bring It On Home*. *Here Comes The Night*, *Listen To The Lion*, *Gloria* and *Cypress Avenue*.

The packaging on this import is impressive although it's likely to be expensive until (and if) there's a U.K. release. Listen out particularly for guitarist John Platania and piano player Jef Labes. **R.H.**

**CAT STEVENS BUDDHA AND THE CHOCOLATE BOX ISLAND ILPS 9274**

Constant change is what seems to motivate Cat. He mentioned in his recent Press Conference that that was one of the main reasons he finds children such an important subject to write about, because they've got to be different from their parents, to change the world for the better. Change is what motivates this album. What, at a glance, seems like a trip back into *Teaser And The Firecat* days, with an album of short songs, turns out, in fact, to be an album in which he combines funky lessons learned from *Foreigner* with things he's picked up from the current music scene, i.e., the stress on synthesiser and the present emphasis on soul.

Nice to see him back with producer Paul Samwell-Smith again, who produced *Teaser* and *Tillerman*, which I think, were Cat's best albums. Sadly, this album lacks some of the old magic. It crops up in the lyrics of *Oh Very Young* and *King Of Trees*, but he just doesn't seem to be turning out the commercial, easy to grasp melodies that he used to. Nothing's relaxed on this album. The melodies are urgent, full of unexpected chord changes, pushed along by Cat's staccato delivery and choppy phrasing.

That he's been getting into his own personal religious trip really stands out, not only in the title, which he says gives the fact away, but in the message contained in Jesus and in many odd bits of philosophising in the songs. Why I feel unsatisfied about this album is because it feels like the birth pangs of a new Cat era. There's something struggling through that hasn't quite arrived and I feel that his next album, which he has already hinted will be another concept effort, may well show the finished product that this album was a stepping stone towards. **L.R.**

ROSS ROSS RSO SUPER 2394 127

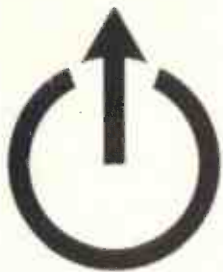
'Funky' is how composer/singer/guitarist Alan Ross describes his music and funky it is, due in no small measure to the percussion work of Tony Fernandez and Reuben White. Instrumentally this debut album has a blues-jazz influenced drive which is particularly noticeable on the up-tempo tracks such as *Help Me Understand*, *I Need Your Love* and *Wherever You Go*. However, the tracks do seem samey and although the guitar and keyboards complement each other the solos sound repetitive and frankly uninspired – seems I've heard it all before. As a lyricist Ross doesn't seem to have a lot to say and the vocal delivery sounds thin and stereotyped. The lyrics tend to be superfluous, except perhaps as a basic framework for the backing by which they're mostly obscured.

The most striking feature of this album is the sleeve design which contains enough erotic symbolism to justify reproduction in *Men House* or *Pent Only* (or whatever it's called). Either you love it or you hate it – unlike the disc which really doesn't register either way. **D.R.**

**CASABLANCA CASABLANCA ROCKET PIG 7**

I suspect that Casablanca are going to be successful. This is their debut album on Elton John's Rocket Records label and it's so well recorded it hurts. The sounds are superb and Casablanca's performance fully lives up to the care that has been lavished on the recording and on the album sleeve design. For all that, I think the group are disappointing.

Finally, the success of the band will hinge on an experienced session singer called Juanita Franklin and the band's writing prowess. Unfortunately, I think her voice is good, but not quite good enough, and I think the band write good songs, but not quite good enough. Nevertheless, I think success will come because the band sound very tight and if they pursue their career with the determination they have so obviously put into the first album they should gain the depth that is missing here. The whole record has been competently produced by ex-engineer Trevor Vallis at the studio responsible for so many Gary Glitter hits, Mayfair Sound. I will be interested to hear their next album. **R.H.**



Feldon Audio

MC1 JH-416

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.

This simplicity of operation *has not* been at the expense of flexibility and the ability to easily set up quite complex recording or mixing situations. Exactly the reverse is true.

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

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- Extremely versatile echo and cue system.
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MCI JH-416

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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 hear when recording and what you hear when mixing down.

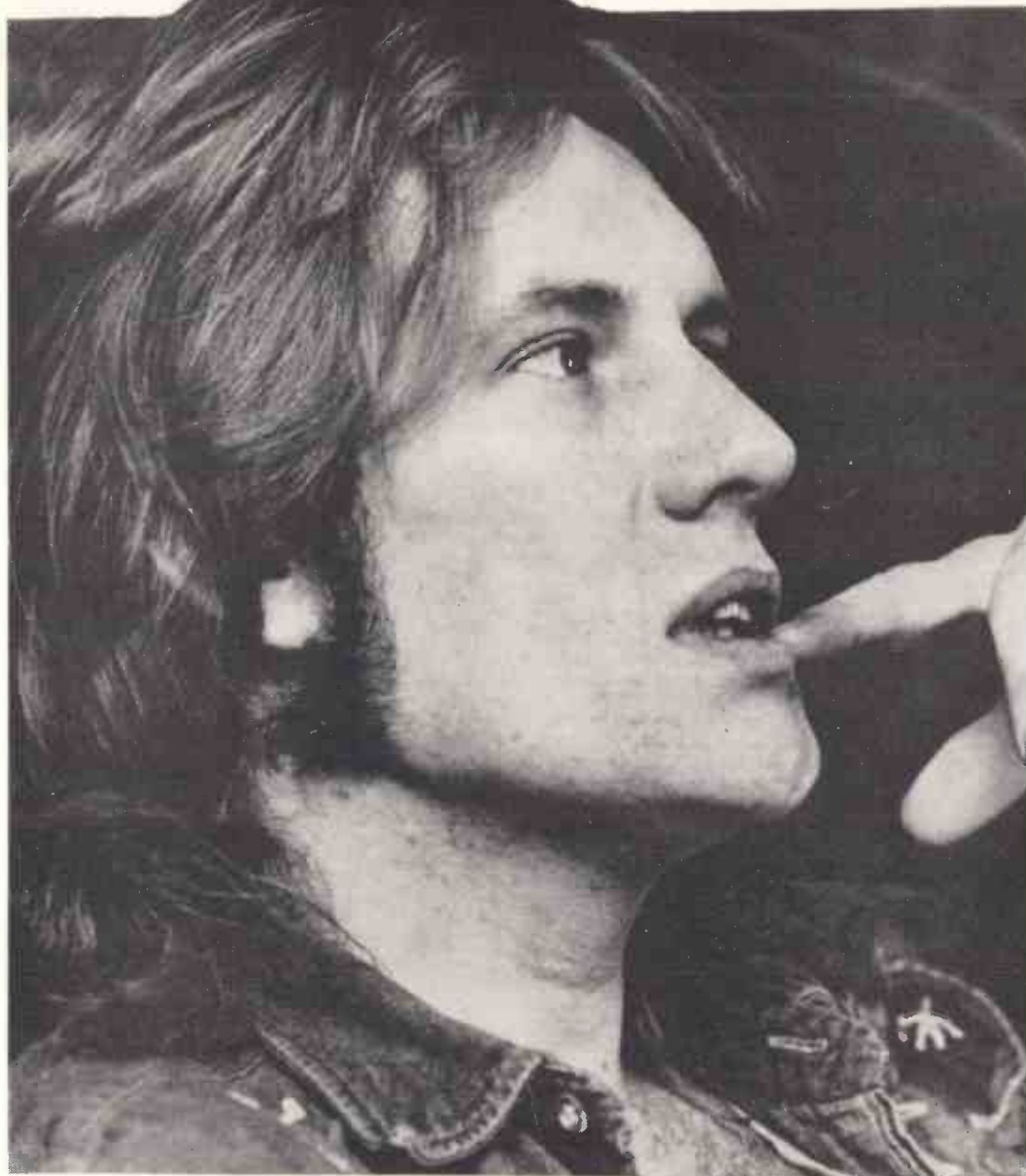
This is only one of the many features which makes the *MCI JH-416* possibly the most popular and widely accepted mixing console ever offered to the industry.



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PLAYING THE LEE'D GUITAR!



PROBABLY the only British musician who looks on his 19th States' tour as a rest is Ten Years After's Alvin Lee — and that's not just a line. In March he played London's Rainbow with friends, and reckons that to start with it was the most nerve-racking gig he'd had since he first went on stage.

At the moment he's probably on the boards somewhere in the States ripping notes from the weathered 335, his travelling companion for the past eight years — back in his established place at the front of TYA, and enjoying his rest.

But back to his Reading country house for a minute, and shortly before departure. Will this really be a rest?

'TYA works very smoothly and it'll be like a holiday, playing every night. I'm really looking forward to it, and it'll be a rest more than anything.'

Alvin Lee's Rainbow concert in March was recorded for a live album which he expects will be released in August. Like his album with guitar picker Mylon Le Fevre, it's evidence of his expanding musical interests, but he doesn't intend to let them conflict with TYA. They've recently been rehearsing material from the new *Positive Vibrations* album to incorporate into the act.

'I was thinking of augmenting the band,' said Alvin, 'and using other musicians, but they weren't very keen on that. I can see their point, though — that TYA is TYA, and shouldn't expand out of its depth. Add a 15-piece orchestra and it wouldn't be TYA.'

BOOGIE

'Where TYA scores to my mind is with the choogling boogie thing. It gets going and can't be stopped, and that's the band's essence. The influences of what Chick and I have been doing are coming in subtly. TYA's music is very much high energy, a conglomeration of the four of us. For the last album we had about 20 numbers and a lot of them were like the new things Chick and I have been doing. But we had to agree. Unless Leo and Rick and everybody have lines they can work with it's not the music of the band. It's nice to think of the band keeping an identity.' Although he's keen to keep TYA touring, do his other interests mean that the band is now a finance vehicle?

'It has been said so before and, in fact, the situation *is* like that, unfortunately — but I haven't let it enter into my decisions. If I was not to work for TYA, I could do the band's commitments on my own and get more money. But I make money a side issue, and don't want it to be my motivation. I find that if

you take care of the music the rest takes care of itself.' The just reward, I wondered? 'No, not always. I don't do anything because the money's better – it always kicks back if you do that,' he said.

He admitted to not making any money out of the Rainbow concert, but stressed it was for fun more than anything.

'It started when Ian Wallace, Tim Hinckley, Mel Collins, Boz and myself started a sort of Muscle Shoals rhythm section called The Gits. It got so far we started recording and getting different singers down.' (Alvin has a fair-size 16-track studio in a barn near the house.) 'Then – this was about a month before the gig, Terry Doran heard us and said why don't you do a concert.

'I had one of those flashes and just said yes. We booked the Rainbow the next day, had organisational meetings, and got into it like a project.'

INSANE

The band he finally got together consisted of himself, Mel Collins, Tim Hinckley, Ian Wallace, Alan Spenner, Neil Hubbard, and singers from new band Kokomo. Rehearsals began at the home studio ten days before the gig.

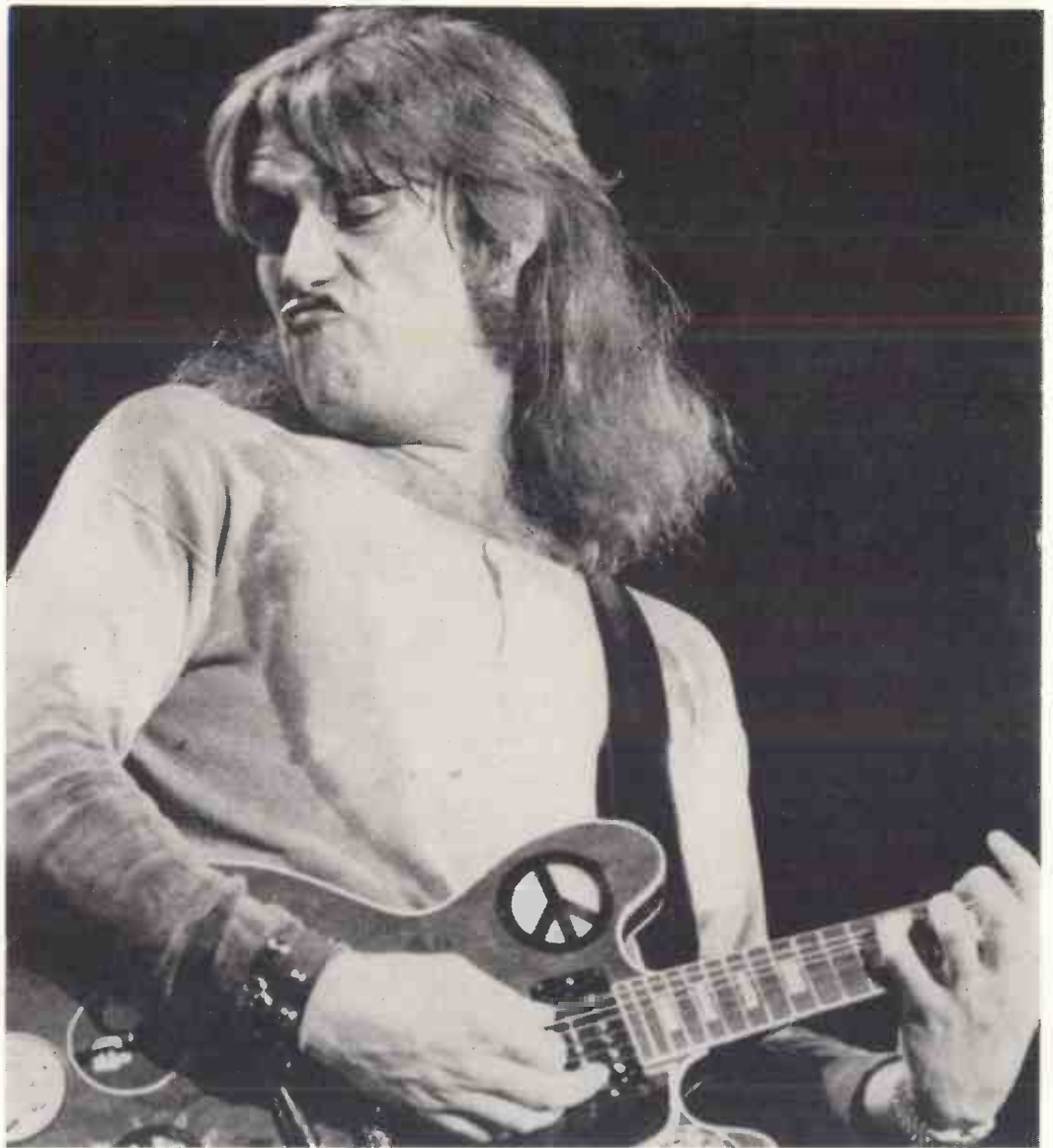
'It was a bit insane really. This place was really buzzin'. We got up at nine one morning for a slit-eyed photo session, and then went into the studio for about 23 hours. We got 15 numbers arranged and rehearsed that time, and felt very confident with eight days to go. But the next day was a washout, and nothing worked. With the gig four days away we found we'd got 55 minutes of material – for a two-hour show! But because of the Press saying it wasn't just a fun gig, me trying to prove what I could do solo, it all became important and heavy.

'When the singers came down we ran through the whole thing once and found we had an hour and ten minutes. We then ran through loads of stuff that everybody would know, like *Mystery Train* and *Jailhouse Rock*, and we got five numbers to slip in.

'They were just sort of banged off,' he laughed, 'we thought we'd worry about ending off on the night.'

The band got to the Rainbow during the afternoon and although they hoped for a complete run-through and a meal, there was never time.

'Suddenly it was all on us . . . and I was really nervous. More nervous than I've been since I first went on stage. I was getting these very weird flashes of thinking I was just on the road doing a tour . . . and then thinking about the



Alvin and his long-established travelling companion – the 335

different numbers, and the choruses, and who takes the first solo – and the words. The words were incredible. I couldn't remember half the words. I would be about to kick off and then I'd see this totally different band in the environment where I'd seen TYA for the past six years. Very weird, but great in its own way.'

Alvin has had a good chance to listen to the tapes since the gig and reckons that everyone felt a bit insecure for the first half hour. After that it all got a lot more positive – 'but looking back it seems silly doing all that work for one gig. It would have got really tight in two or three nights.'

Alvin's new albums are coming out through his Space Productions production company, and together with his studio means that he can now record and release albums by other artists. But the time problem and the fact they're released through Chrysalis means he can't just record and release who he

likes: 'I'd like to, and there are a couple of things, very loose at the moment, which might come together in the distant future. But I don't want to approach somebody and say I'll do a deal with you. I'd prefer them to approach me – but in fact they don't like to do that, so it's something of a stalemate.'

CHANGE

Alvin mentioned that two years ago he didn't believe in jamming, and working and playing outside the band. Now he's involved with a confusing number of musical directions – when did he first begin to change?

'The stopping point came when I felt like I'd written every song I could think of with Ten Years After, and played every solo . . . all I was doing was pinching bits from this and that and putting them together differently, and it was starting to get repetitive. That's when these different forms, styles and attitudes started to develop as

a recorded thing rather than a hobby.

'I started finger-picking guitar, but never as seriously as working with TYA, and that's where Mylon came in. We started playing a lot of country and Chet Atkins' things. That was a medium for me to play those tasty Fender Telecaster-type licks, rather than the Gibson screamers.'

But for the moment anyway, it's back to those Gibson screamers and *Goin' Home*. He's had the battered, sticker-covered 335 for close on eight years, and with a Strat pick-up wired in reckons it gives him all the sounds he needs with TYA. Although he readily admits to there being faster guitarists, Alvin too is fast when he wants. Two players he loves to listen to are Chet Atkins and George Benson.

'As far as speed is concerned George Benson is amazing. When he plays a run it just goes whooooo, right up the neck. That's speed.'

MANDEL'S MAGIC

I RECKON a guitar is something like a car. It's not just how it's made but how it's tuned and adjusted that makes it a good one.'

That's Harvey Mandel talking, and since he's very much a musician's musician, his opinions are naturally respected in such matters.

'Mine's a Les Paul Gibson. Like so many other guitarists, I've found it to be the best for the rock idiom. No, it's not an old one but it's OK.

'They are better designed these days but you can't beat the old hand-built craftsmanship. Yeh, I guess they are better made today but sound worse!'

Mandel is best known, of course, for his service with first Canned Heat and then John Mayall, but his solo efforts which started him in the business and to which he has now returned with a new four-piece band of his own, have brought him a lot of critical acclaim as very much his own man when it comes to style.

Of course he has been widely influenced by others and spends his spare time listening avidly to other musicians, his earlier predelectation for blues having swung towards jazz of late.

'Years ago I used to play note-for-note like B. B. King, but if you want to get anywhere you've got to evolve your own ideas.

'I've adapted a lot of what I hear on other instruments. I've picked up licks from country steel players and working with violinist Sugar-cane Harris also took me in some new directions. My way of playing is constantly changing. It's fair to say that each of my albums has been totally different in form. On *Cristo Redentor* there was a lot of feedback and sustain, *Baby Batter* was a funk-jazz thing and my latest set has a lot of picking.'

Mandel's musical graduation was made in first-class company. He was born in Detroit 27 years ago, but moved to Chicago as a baby. His father used to play violin

but not professionally and Harvey's own earliest experiences came on a set of toy bongos: 'I can still play bongos and congas for real, not just bashing them but notes and things.'

It was at the age of 16 that Harvey first picked up on guitar-playing and like a few other adventurous young whites — Charlie Musselwhite, Mike Bloomfield and Paul Butterfield included — he ventured down to the black blues bars and clubs of Southside Chicago to jam with the blues' greats.

BLUES

'Yeh, I worked alongside Buddy Guy, Otis Rush, Junior Wells and a lot of other big blues names. It was a pretty tough scene. It was nothing to be up on stage playing and see someone get shot or stabbed, but we just had to keep on playing otherwise they'd have been after us too.

'It frightens me to think about it.

I wouldn't go down there now, not without a machine gun and 50 armed guards for protection, but I guess I was just too young to know back then.'

The experience, though, did him a lot of good musically and soon he began playing professionally as a member of Charlie Musselwhite's brilliantly raw-edged but sadly under-rated blues band.

'We cut an album that just lay gathering dust till Abe Kesh, a DJ in San Francisco, started playing it three years later and enough interest picked up to open the way into the recording scene for me. I was offered a contract with Philips and that resulted in *Cristo Redentor* which did well enough to get me some good gigs and lead to further albums.

Harvey first met up with Canned Heat shortly before Woodstock, where he jammed with them. He happened to be at the Fillmore on the night that Henry Vestine quit:

Continued on page 32



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'I jumped up and helped out and it went so well that they asked me to fill in Henry's place on the 21-day tour they were just starting which eventually led to my staying in the band for a solid year, which included playing on the *Future Blues* album.'

'Then Henry came back and when Larry Taylor went to join John Mayall I went with him.'

Harvey played on Mayall's *U.S.A. Union* and *Back To The Roots* albums and learned a lot from the British blues daddy. 'It wasn't just musically, either. He's such a good business man and it's essential to know that side of things if you are going to run your own band.'

TIGHT

Maintaining his own identity, Harvey pulled together a tight, funky, little group for *Baby Batter*, his first album on switching to Janus Records, then quit Mayall to run his own band again, *The Snake* set, featuring five of his own numbers and three by members of the supporting band which included such friends as jazzman Charles Lloyd and flute and R&B veteran Don 'Sugarcane' Harris on

electric violin.

That album also revealed Harvey as a singer. Not a great one maybe, but his soft, laid-back style on *Uno Ino* was attractive enough to encourage Janus to dig back in the album and release it as a single to tie-in with the man's British tour in April.

LINE-UP

Currently, Harvey's band comprises Mark Skyer, guitar and vocals; Ray Lester, bass; and Danny Keller, drums.

'It's the most ideal size really. I enjoy the musical freedom you get from a small band. In the studio it's a different thing because you can use over-dubs to get a fuller sound, but on stage the discipline needed in a big band to some degree kills the spontaneity of their playing, besides the problems you get in achieving the right sound-balance.

'Besides that, unless you are a really major bill-topping name the expense of putting a big outfit on the road is just out of the question and I don't think I could take all the hassles of trying to organise it all either.'

A listen to Harvey's own albums

shows evidence enough of just how much guitar-playing styles have changed in rock over the past few years, so what does he feel are the new directions: 'When I started out, white players were all into a blues thing with B. B. King as the main influence and Eric Clapton as his greatest disciple. Clapton influenced me a lot back then, but I don't listen to him much anymore, he seems to have stood still. Maybe the same thing might have happened with Hendrix had he lived. Now I'm far more into jazz guitarists like George Benson and I've dug back into modern jazz in general, listening to John Coltrane's sax playing, and things like that.

'Jazz is becoming a major influence once again, you only have to look at the jazz guys getting into the R&B charts of late to see that—people like Herbie Hancock are pointing out a new way for rock players.

FRESH

'They've got the freedom of a rock concept but they are coming up with more fresh ideas.'

Harvey Mandel's latest album, titled *Shangrenade*, evidences just how far his musical mind is moving

in such directions: 'Ever since I started playing I've tried to continuously evolve my approach to the guitar. That's how come each of my albums is totally different in form from the one before.'

SOUND

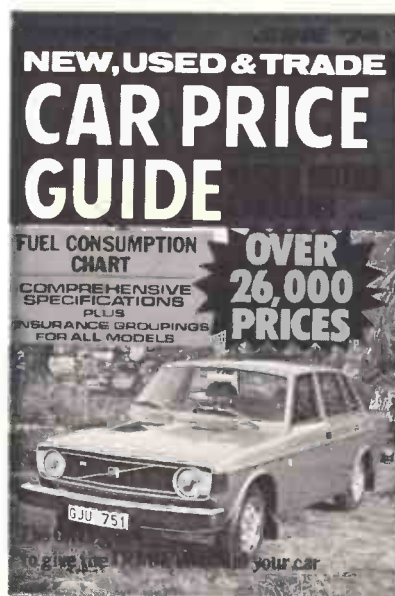
'But through it all I've attempted to maintain a constant self-identity. All those albums might sound different from one another but none of them sounds like anyone else, they are all most definitely stamped "Harvey Mandel" and that, I think, is important. To my mind you need to find your own identity, but once you've got it you can't afford to let it stay in a rut and become a cliché, you've got to continually evolve it so that you are always coming up with something new.

'That's the way that the truly great artists like B. B. King stay in the music business so long, they are always giving the public something different.'

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AMERICAN musical trends are notoriously unstable, one minute Muscle Shoals is the 'in' place to cut an album, then LA, the next six months might see Nashville, Detroit or New York take on the title of 'the sound of the moment', but now the spotlight has swung dramatically on to the white bands who have broken loose from the confines of the huge land mass that makes up the Southern states of America.

Spearheaded in recent years by Georgia's own Allman Brothers Band, music from down South has become greatly respected; there's been a sudden upsurge of really fine outfits like Texans ZZ Top, Lynyrd Skynyrd from Jacksonville, Marshall Tucker out of South Carolina and a whole bunch of bands like Wet Willie from Mobile and Hydra from Atlanta, who are chasing the front runners hard.

But this is by no means the first time the South has risen, traditionally the big name black artists like Little Richard, Otis Redding and Wilson Pickett ruled this neck of the woods when rhythm and blues was king, but in the late 60s particularly, Janis Joplin and Johnny Winter were the names that got the South talked about again.

In fact they did a great deal to prepare the ground for the success the current crop of Dixie bands are enjoying, showed them there was a market for their music outside the boundaries of the Southern states. Winter came from pure blues roots, Janis from an aggregate of blues, rock and gospel; both ended up distilling their music to something almost uniquely Southern and more tinged with the type of gutsy rock they both made famous.

VANGUARD

If you want to compare Janis and Johnny — the vanguard of contemporary Southern rock music — with what the bands are laying down today, they had the immense energy, drive and grittiness displayed by ZZ Top and Skynyrd but tempered with the depth of understanding and feeling that the Allmans and Tucker have picked up on in their more countryish numbers.

The South is such a hotbed of music that its current bands can't help but pick up the influences instilled in them over the years; blues, gospel, country and western, Cajun, rock and even jazz have all blossomed within its states and now is relived, all of it in part, in the bands playing today.

It is also true to say that while these influences don't lead to many of these outfits displaying the most original music, they do,

without doubt, produce some of the most exciting and vital music around, played with an air of authority and musicianship that some of their contemporaries can't hold a candle to.

Remembering, too, the actual size of the South (Texas alone covers 267,339 square miles compared to Britain's 89,038 square miles), merely goes to show just how many bands there are working in the South, working the same mammoth circuit, slogging through Alabama, Texas, Louisiana, Georgia, Kentucky, Carolina; playing their music to very demanding audiences who want their dollar value and would sooner throw an empty Lone Star beer bottle than an insult.



Dicky Betts' guitar style blended perfectly with the late Duane Allman's

DIXIE RUMBLINGS

This sort of groundwork makes for a very high standard of musicianship; bands are sure they can handle their instruments before they go on the road, that their act is together, become used to the rigors of massive state-through-state itineraries. When a band

breaks big in the South you can be sure they know their trade 100 per cent, the standard is, therefore, very high.

Obviously, it's only possible to touch on those Dixie bands that are known quantities, whose albums are available in Britain or at least who've got a very definite thing going for them in America. There've been the odd Southern musicians who've found their way into British bands, Rabbit from Free and Snuffy in Stray Dog, but it's the bands who've really created today's great revival.

MONOPOLY

Capricorn Records down in the sleepy town of Macon, Georgia, seem to have the nearest thing to a monopoly in the South with the Allman Brothers, Marshall Tucker, Wet Willie and recently-signed Hydra under their wing. It's safe to say that Capricorn, through the Allmans, did a great deal to help the ailing cause of music in these states and are viewed with some respect for these efforts.

Whereas the Tucker band from Spartanburg became almost overnight successes after only one album (despite having completed the usually heavy touring schedules) because the climate was right for bands from down South,



The Marshall Tucker Band feature flute and sax in their line up

DELIGHTS- FROM THE DEEP SOUTH

the Brothers' acclaim came through many years hard work on the road, topping the last show at Bill Graham's Fillmore East, giving the fans the sort of good music and three- to four-hour sets that they finally became legendary for.

Along the way they lost the brilliantly-talented Duane Allman, whose guitar work (particularly slide) had stunned so many old stagers like Atlantic's Jerry Wexler, Eric Clapton and more, and their bassist Berry Oakley. But most ironic was that the Allmans struck their most commercial high with the *Brothers And Sisters* album playing, perhaps, their least creative and characteristic material from a purely critical viewpoint.

The Brothers had started off as a six piece and under the eye of Phil Walden (already famous for his connections with Otis Redding and Wilson Pickett) cut several albums for Atlantic Records before moving to Walden's own label, Capricorn.

Live At The Fillmore East showcases the original Allmans at their best; incredibly moving rhythms created by the twin guitars of Duane and Dicky Betts, combined with the percussion work of their two drummers. Musicianship was always the Brothers forte, their top priority and to the beautifully-

moving *In Memory Of Elizabeth Reed* you can pay no greater tribute than say it highlighted their collective strengths fully.

Duane was a natural leader and following his and Berry's deaths the music of the Brothers was bound to change. Betts' tastes

came more to the fore and he and Gregg Allman, always the most prolific writer in the band, began to pull in different directions. This friction bought about *Brothers And Sisters*, an album that showed the best of the old Allmans only in glimpses, an album that gave



Gregg Allman, the most prolific writer of the spearheading band

Betts' talents their head and left the rest for Gregg to handle. It was a subtle change, but a change, softer, more tranquil. More in the vein of Marshall Tucker's music that was to follow.

Although another six piece, Tucker used flute and sax to create a sound and feel of their own while still retaining the same rhythmical roots that motivated the Brothers' music. They have only one drummer, no specialist keyboard player and while they can't escape their very obvious influences this band have their very own style.

Wet Willie are more in the traditional rock mould; they've earned themselves a respect in the South that doesn't come without a great deal of application and ability to please the crowds. They aren't really in the same league as their stablemates but are still trying, after a handful of albums in the past few years, to stamp their identity outside the South and throughout the rest of the US market.

ATLANTA

Al Kooper was responsible for the birth of Atlanta's Sounds Of The South label, and the two bands that have come out of these efforts so far are Lynyrd Skynyrd and Mose Jones. Of the two it's Skynyrd who have the biggest buzz going for them and fit more correctly into the area this feature covers.

Kooper, understandably, thinks they are the best band in the South and his seven piece certainly know a thing or two about dynamics. They boast three lead guitarists and some of the work on their debut album are real bone crushers.

Lastly, we come to the pride of Texas, ZZ Top and if it hadn't been for the unenterprising London Records in America, this very exceptional band would have been much bigger, much sooner. Not until *Tres Hombres*, their third album, did the fans outside the South get to know about the trio with enough drive and talent to scare the hairs off a hog's back.

ZZ - Billy Gibbons (guitar), Dusty Hill (bass), and Rube Beard (drums) - play with the power of a five piece and could blow the likes of Beck, Bogert and Appice out into the auditorium without breaking into a sweat. They also produce the goods on stage as well as in the studio and look to be very big business after such a long time in the shadows; as it is now they can't put a foot wrong.

Whoever said 'Save your Dixie cups, the South will rise again' couldn't have been nearer the mark.



Wet Willie still have yet to stamp their identity

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HOW TO FORM A BAND

THINKING of forming a band? The problems can be many and varied, although a little experience makes the process much easier. For those hesitating on the brink, B.I. offers, by way of encouragement, some dos and don'ts which should help to avoid the most obvious pitfalls. For those who've long since traversed the rocky road we'd be interested to hear about your experiences so that the knowledge you've gained could be passed on

PART 1

IF YOU had been born a working man 150 years ago your best chance of fame and fortune was to become educated and write poetry. Today your best chance is to be a rock star.

It's the age of the wandering minstrel and immense riches are available for those lucky/talented/ambitious enough to fight their way through the hundreds of thousands trying for the top. Since the Beatles British musicians have been given America as their feeding ground and the money available now exceeds the old U.K. idea of rich which, for the 'pop' stars of 1957-62, meant £1,000 a week. That's chicken feed by today's standards (even allowing for inflation) when inside three years a successful transatlantic star would expect to clear £1,000,000 after tax.

How to get there, how to form the group that will get you there, is the subject of this article.

A musician has two choices. Join someone else's group, or form a group of his own. If it's the former your choice is limited to opportunities that present themselves and even then all events are usually completely out of your control. If it's the latter then there's a long and rocky road ahead before there's any sign of the gamble paying off.

Forming a band will cost you two things; time and money. You've probably got a lot of the former and little of the latter. Understanding this you've got to use your assets to their best advantage and thus minimise the problems brought about by the lack of finance.

Choosing the members for the band is undoubtedly the hardest task of all. You've probably got one member in mind but it's rare for someone to know enough avail-

able musicians for a group within his circle of friends. Never be frightened of advertising for group members. Always hold auditions - even if it's in the front room at home - and don't be scared of turning a good musician down if you think you're not going to hit it off on a personal level! There are certainly some big name groups whose members don't see eye to eye, but the money keeps them together until it becomes impossible.

The Rolling Stones recruited Brian Jones through an ad. in the Music Press, so be prepared to see as many applicants as you can. Think about the problems involved

for a new band. It's likely that there will be some time spent rehearsing before gigging starts, so are the members prepared to work for a while without earning any money? If you live more than ten miles apart the travelling will soon become a drag as well as being expensive and eventually will help to split the band.

LINE-UP

Don't be surprised if you don't find a perfect line-up straight away. People often show an initial enthusiasm which wears off after a few weeks and you must expect to have at least one change in the first month. For that reason

it's a good idea to make a careful note of the names and telephone numbers of other applicants who might be able to take over.

Having got the personnel together you'll have several major problems to overcome. As you're putting the group together you presumably have a good idea of the sort of music you want to play and the gigs to want to aim at playing so you will have chosen members who are more or less compatible. An increasing trend is for groups to form expressly for recording but it is still true that most groups are not tight enough to record well without considerable road experience.

Continued on page 39



Brian Jones was recruited through an ad. in the Music Press

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HOW TO FORM A BAND *Continued from page 37*

Equipment is likely to be a major hangup. In the past few years the super rich bands have indulged themselves (and the equipment manufacturers) to a large extent and the nett result is that groups starting from scratch feel the need for highly professional equipment even when playing the local youth club. There are many ways for a group to get the equipment and transport together.

The days of groups making do and sharing 15-watt amps. have gone and each member really has to own his own instrument and amp. The major consideration for the whole band is then the PA system and the transport. If you're lucky someone in the band will decide to buy a van and let the group use it, but often that idea leads to problems (such as him leaving suddenly), so the best idea is for the group to club together and buy the van. There are several ways of doing this. If you're buying the van on H.P. as is most likely, the finance company will want a guarantor for the purchaser and parents are often helpful here. If the group's not working it's necessary for the members to be prepared to contribute to the expenses and this must be regarded as money invested that will not be

returned for a considerable time. The PA system has to be acquired in the same way, but don't be over ambitious. It's economic lunacy to have a £600 PA when you're only gigging one night a

week. It's far better to hire the gear when you need it. Hiring can be a way out of equipment and transport problems, but each gig needs to pay very well before hiring becomes possible.

If you or the band have some special talent (songwriting, etc.) you might just be able to find a financier, although sometimes that can lead to dangerous situations. *Continued on page 40*



The Beatles opened up the U.S. market

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HOW TO FORM A BAND

Continued from page 39

If someone puts up a few thousand to start the band off you can bet that they'll want a big slice of ALL earnings (perhaps as much as 50 per cent). Whether or not you agree to this sort of arrangement is up to you, with the right person it can work very well, but there are very few people who understand the business well enough to make the money work hard enough to be of real benefit. However you raise the money it's likely that a potential manager will appear over the horizon soon after things are formed. Whether he's a non-playing friend, a professional manager or agent, a business man or even a parent, thought needs to be exercised in this area.

EXPLOITING

The rock business abounds with stories of wicked managers exploiting innocent artists and many of them are based on an element of truth. It happens less these days because bands are generally more careful about what they sign. If someone makes an offer to you involving signing a contract of some sort, try to find out if he is prepared to put as much into the deal as you are. If he's talking money see if you can see a little of it as a gesture of good faith. If he's

talking hard work he should be prepared to at least make a start before you actually commit yourselves. If there's any dissention in the band about the manager, agent or whatever, try to avoid a decision which will result in friction. The Beatles were split over the choice of Alan Klein and you know the trouble that caused!

At the start a group needs work more than anything else. Make sure that your manager isn't above hustling for work. Some managers feel that their function should be directing agents to get gigs, sorting out record deals and other heady stuff, but in truth those two delightful tasks follow if the band has worked well for a period and built up a national audience.

Every band thinks that they should be able to find an agent who will give them endless gigs for a mere ten per cent! Quite frankly, that's totally unrealistic thinking. It might have been true 20 years ago when gigs were more plentiful than bands to play them, but today the situation is very much the reverse.

AGENT

Every agent with gigs intends to get more than ten per cent out

of them. The usual way he does that is to manage a couple of bands himself and take a 25 per cent cut of all their earnings. Only the few gigs that he can't fill in this way will find their way out to the dozens of bands bothering him for gigs.

RESENTMENT

It's amazing how some bands begrudge paying even ten per cent for their gigs. I know that in the van on the way home, after all the sweat and the arguments with the promoter it doesn't seem that the agent has done anything for his £2.50 out of £25, but never resent that sort of sum, often the most tremendous amount of behind the scenes work goes into opening a venue up for groups.

If an agent offers you a management deal you should approach the offer optimistically. Remember he wants to earn money from you and that means you'll earn money. Try to get some sort of clause which will guarantee a minimum monthly earning for the band.

Contracts are a difficult and complex subject. Quite truthfully the provincial lawyer can advise on the legality of the piece of paper

but will be quite at a loss to be able to judge the worth of the deal. Common sense is usually your best guide. No manager will be prepared to put either hard work, or money or both into a band for a short-term contract. The usual term is for three or five years. There will be yearly options, of course, but they'll be very much on his side. His cut will vary according to conditions, but it might be worth your while trying to get him to delay taking a percentage until the group's gross earnings rise above a certain amount – perhaps £150 a week on average.

CONTRACT

Beware the manager who wants to place you under contract for recording and publishing as well. It doesn't mean he's crooked, but quite simply there's no need for you to sign those away until you are actually about to record. If he's prepared to finance a recording right away, sign (providing the terms aren't ridiculous).

Next month we discuss the problems facing a newly-formed group and look a little deeper into the problems of working towards a recording and keeping a full date sheet.



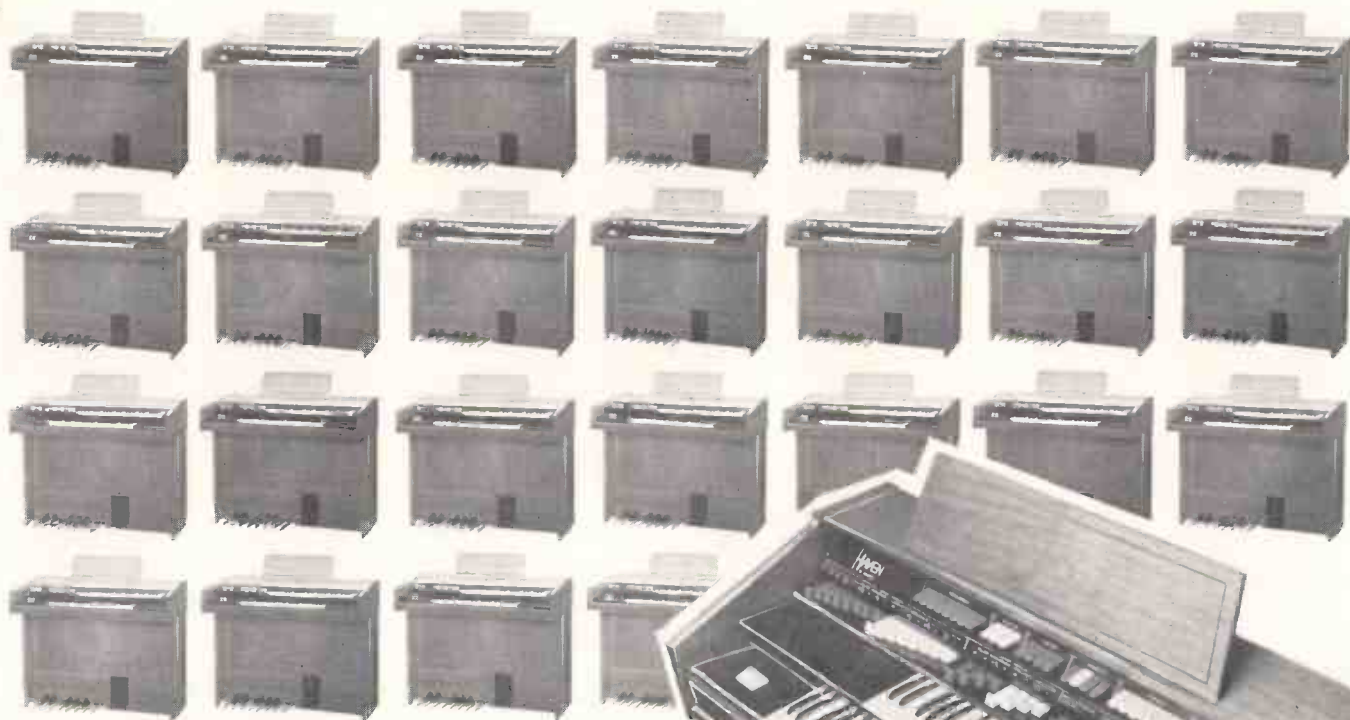
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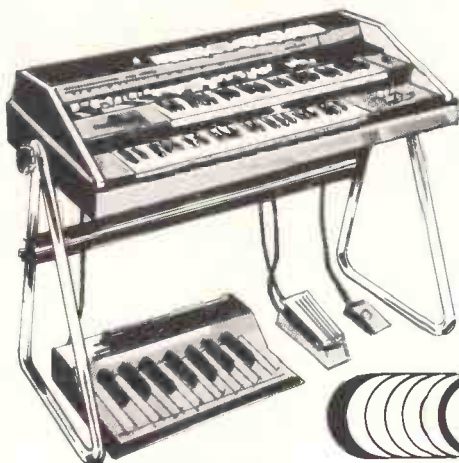
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WEEKEND A



The legendary Bill Monroe and his Blue Grass Boys—real country music (Monroe third from right)

The biggest event in the British country music calendar – the annual International Festival Of Country Music – was held at the Wembley Pool over the Easter weekend. This year's show was the sixth and besides the many famous American artists appearing there were also acts from Czechoslovakia, Sweden, Ireland and Britain.

The high spot of the first night's

programme, and in my opinion of the whole show, was provided by Bill Monroe and His Blue Grass Boys. Bill, a legend in his own lifetime, is responsible for creating a whole style of music and his unique and complex mandolin technique and incredibly-high tenor singing have been an inspiration to aspiring bluegrass musicians worldwide.

Bill and his band: champion

fiddler Kenny Baker, guitarist Bill Box, banjo picker Jim Moratta and Greg Kennedy on bass, turned in a great performance which showed everyone just what real country music is all about. Bill believes in giving his audiences what they come to hear – music, and he played no less than 11 numbers (including three encores), finally leaving the stage to an ovation which had continued

throughout the set. Several Monroe classics such as *Muleskinner Blues*, *Uncle Pen* and *Blue Moon Of Kentucky* were included and I particularly liked the old-time gospel number *I'm Working On A Building*, with Bill singing falsetto, some goose-pimpling close harmony vocals and, as always, immaculate fiddle-work from Kenny Baker.

Closing the first half of Saturday

COMING NEXT MONTH IN BEAT!

How Jon Anderson survives life on the road with Yes

Roy Wood's heavy recording schedule

Bill Wyman explains his reasons for recording Monkey Grip

BERNIE TAUPIN – Elton's other half – talking about the future

COMING NEXT MONTH IN BEAT!

T WEMBLEY

night's show and compering the second was singer/songwriter and entertainer par excellence Bill Anderson with an extremely professional and well-presented set of modern country which had the audience clamouring for 'more'. Anderson's professionalism was matched by his group, the Po' Boys, and a fine vocal performance was also provided by singer Mary Lou Turner. Bill's numbers included a great rendition of the arch-weepee monologue 'Golden Guitar'. Singer-instrumentalist Jimmy Gately, who has worked with Bill Anderson for ten years, took up the fiddle for Orange Blossom Special by the end of which he'd frayed his bow and drawn much approval from the audience.

C & W

With their completely unself-conscious and down to earth presentation, Britain's top C&W band, The Jonny Young Four were a good choice to break the ice and open the second half. Lead guitarist Dave Payne turned in

some outstanding work throughout the show, with the J.Y. Four doing backing honours for several solo artists.

Ray Lynam, the Hillbillies and Philomena Begley who followed, Kathie Kay's nervous performance proved to be one of the most exciting modern outfits at the Festival. It was easy to see why Ray holds the title of 'Ireland's No. 1 Country Music Seller'.

Three top-line acts closed the first night: Wanda Jackson, Tompall Glaser and 'The Kitty Wells and Johnny Wright Family Show'. Wanda, backed by The Jonny Young Four gave a sparkling performance with a varied choice of good material, interspersed with rather too much chat and some preachin' that Billy Graham would have been proud of. Her songs included *Silver Threads And Golden Needles*, *I'm In The Middle Of A Heartache*, her rock and roll hit *Let's Have A Party* and the skilfully-yodelled *Betcha My Heart I Love You*, which earned Wanda a well-deserved encore.

Tompall Glaser gave us a

punchy set which featured his latest single *Charlie*. Effectively backed up by 'The Band' - tight and well-rehearsed, with synthesised fiddle care of the lead guitarist, Tompall stalked off too nonchalantly for his fans whose chant of 'We want Tompall' fell on deaf ears.

Some fine entertainment from Kitty Wells 'The Queen Of Country Music' and her husband Johnny Wright, brought the Saturday performance to an end with an act that was a lot of fun, yet at the same time obviously well-rehearsed. With son Bobby and daughter Brenda, they gave a great show which included Kitty's hits *It Wasn't God Who Made Honky Tonk Angels*, *Searching* and *They're Steppin' All Over My Heart*.

TRAGIC

Sunday's show was overshadowed by the tragic news of the death of George Jones' mother, so George and Tammy Wynette, his wife, had to fly back to the States and were unable to

appear.

Their band, the Jones Boys, remained behind however, and their act introduced us to Harold Morrison, a fast banjo-pickin' comedian who, along with the band, went down very well.

Bluegrass fans were there to give a wildly-enthusiastic reception to Mac Wiseman who was backed by Bill Monroe's Blue Grass Boys (minus guitarist Bill Box). Mac sang a good selection of country 'standards' which included *Wabash Cannonball*, *Wreck Of The Old 97* and an outstanding *Eight More Miles To Louisville*.

Other highlights of Sunday's show were provided by the Oakridge Boys, Johnny Rodriguez, Miki and Griff and Patsy Slegg. I was also impressed by the unprogrammed appearance of singer/guitarist/harmonica player Jimmy Payne.

The Bill Anderson Show had the honour of closing the Festival in George and Tammy's absence.

Report by **Del Robinson**.

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ON THE ROAD

WITH THE STRAWBS

'SIT anywhere,' invited the gent who showed me to my seat, beckoning at the empty seats and acres of shiny parquet flooring, where little clumps of people squatted like multi-coloured shrubbery. 'Leicester's one of those places that was badly hit by the three-day week,' he said, in apologetic explanation.

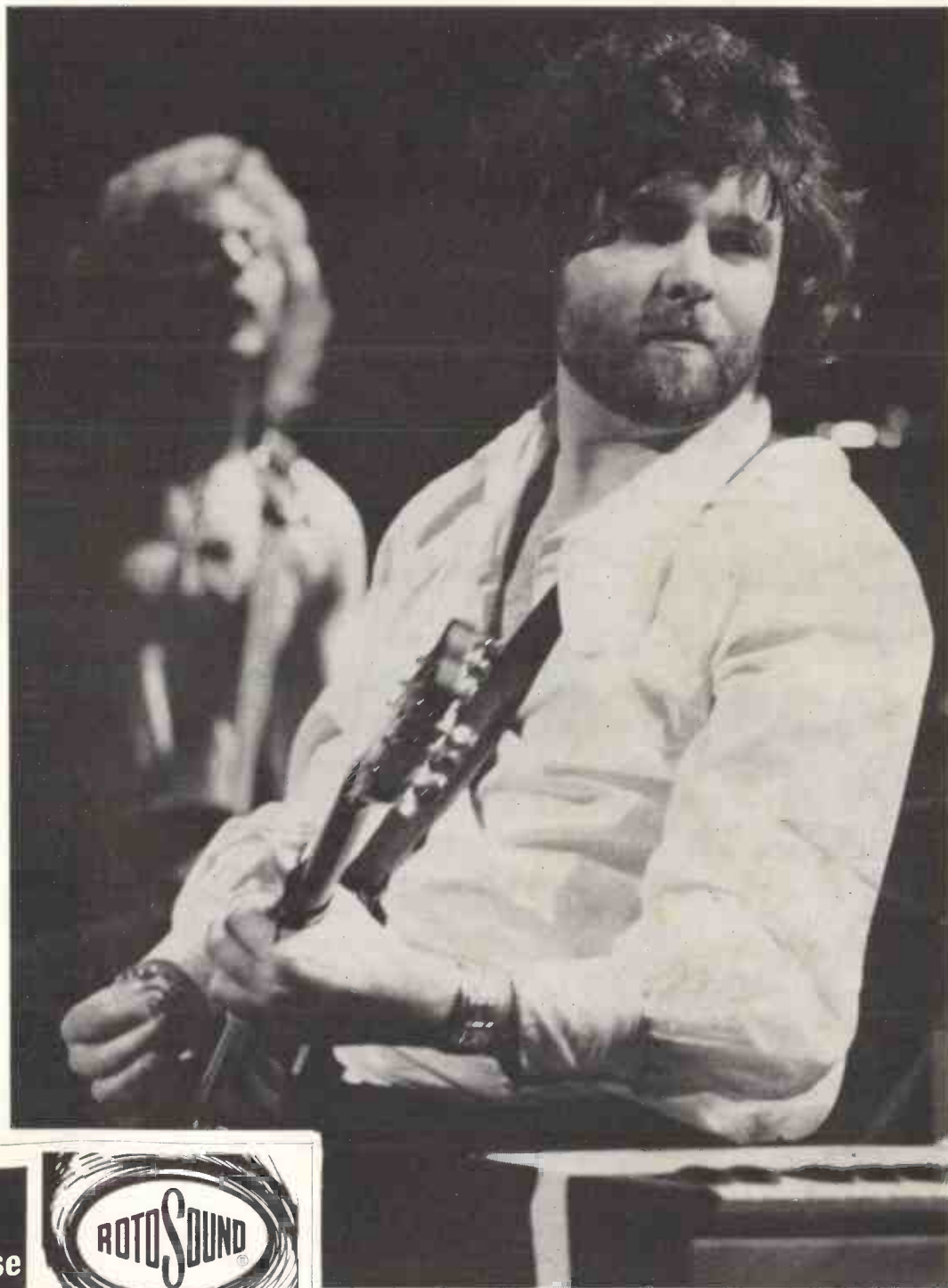
Well, I feel sorry for the people who *weren't* in De Montford Hall for the Strawbs' first British gig in 12 months, because they missed a bloody good concert. It was an historic occasion, too, being the first gig in Britain played by the new line-up, which evolved in July last year after the departure of Hudson and Ford.

The roadies had arrived earlier to set up an impressive array of stacks and equipment and the sound engineer picked his way through the clusters of audience for last-minute checks. Then, after what seemed like a moment's panic and fumble as the band arrived on stage in pitch darkness, they launched into their number, and a completely new era in their musical history.

THEATRICALS

They sounded extremely confident. No theatrics, just a bit of that old familiar prancing from Dave Lambert as Dave Cousins' sincere voice managed to cut its way through a certain amount of distortion. The tower of sound was too overpowering for such a small audience. It bounced from the stage up to the balconies, setting the seats vibrating with the bass notes, but the overall effect was one of sheer energy and liveliness, one of the strongest elements of this being Rod Coombs' excellent drumming which can hardly be bettered for brightness and tightness.

I spoke to bassist Chas Cronk beforehand. 'I suppose I am a bit nervous,' he admitted, 'but we've been going down very well in the States so I suppose it will go all right.' He needn't have worried. This new band gels completely and the total effect is one of five guys not just working together, but creating and developing. A year away from Britain certainly hasn't done them any harm. They've come back stronger and more commercial than ever, as the audience reaction proved, awarding them rapturous applause and a great surge to the edge of the



Dave Cousins – original Strawb

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stage amidst screams for a second encore – which never came.

Backstage, a rather dazed-looking band were congratulating each other on the success of the gig. 'Maybe it's a good idea we haven't played in Britain for so long,' commented a beaming Cousins. 'If we'd been working a lot here, people would have expected so much of the old material, and we just don't want to do it any more. That was one of the conditions Rod joined the band – that we wouldn't play *Part Of The Union!*'

It's not just the material that's new. They've spent a lot of hard-earned shekels in the States buying up all kinds of goodies including phase boxes, a Conn Strobotuner and new guitars. Dave Cousins has one of those very popular but hard to come by Ovations, a 12 string with the distinctive rounded fibreglass back and a built-in pick-up. It has a clear, bright, carrying tone with an equally good sound whether acoustic or amplified.

ACOUSTIC

'I like it because it's more reliable than most guitars,' he explained. 'You can always rely on its tone. It's got a true acoustic sound however it's used and it can always be heard, unlike most guitars you hear people playing in

folk clubs, where the sound gets completely lost beyond the first couple of rows.'

Rod has a new Gretsch drum kit and Chas recommends his new amplifier, an Ampeg STV, but the Strobotuner stole the show as far as imported gadgetry is concerned. If you've never encountered one before, it seems extremely complicated at first glance, but Dave Cousins kindly plugged in his Ovation and demonstrated it.

'It's the best possible way to tune up. It's completely reliable and only takes a few minutes in the dressing-room, then you can be absolutely sure that everyone will be perfectly in tune with each other.' He tapped a tuning fork on the table, the box picked up the wave length and two dials began oscillating against each other. He continued tuning that particular string until the markings on each dial held steady and corresponded with each other. Then on to the next string.

A nifty little gadget but, although it ensures that you begin the set in tune, it still doesn't stop the eternal hassle of having to retune on stage. Oh for a guitar that will automatically keep itself in tune!

Cousins' second guitar is unusual enough to deserve a mention. 'I was playing a gig in the States,' he recalled, 'and a guy from the audience recognised it

and said, "Hey, that's a Dwight!" I found it in Top Gear in Denmark Street years ago. It was made in 1953 and was a forerunner of the Epiphone.'

HIRE

The band's present sound system is almost entirely new. They remarked on the vast difference between gigging here and in the States, with regard to sound equipment. In the States it's the custom to hire gear for each gig and the individual promoter pays, whereas in Britain it's the group who have to pay for everything.

The gear they had for the Leicester gig incorporated an Easyhire PA with J.B.L. speakers and horns, and they usually employ two Mavis mixers. Although the sound wasn't perfect that night, it improved throughout the gig, although there seemed to be some difficulty in getting enough volume on Cousins' Ovation when duetting with Lambert's full-toned Les Paul. It will be interesting to see how they deal with that one on subsequent dates.

It will also be interesting to see how John Hawken fares as keyboard player, following in the footsteps of Wakeman and Weaver whose superb stage presence, apart from their technical greatness, in a way put them in a superstar class of their own.

He has the grand piano absolutely in hand, rippling off a superb Mozart-style interlude in *Autumn* and then flinging himself into a brilliantly-executed boogie. He didn't really let loose till the very end of the gig when, with his habitual deadpan expression, he began literally dancing at the keyboard.

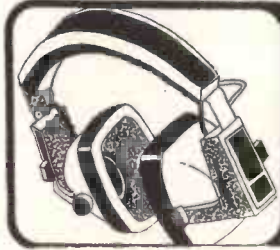
He didn't give the impression that he was totally in command of his electronic gear yet, and seemed much more at home on the grand. Formerly of bands such as Renaissance, Spooky Tooth and Third World War, he said that, on joining the Strawbs, 'I walked straight in from one keyboard to five, four of which I knew nothing whatsoever about!'

On stage with the Strawbs he plays a mini Moog, two Mellotrons and a Fender 73 electric piano ('I think it's 73, I've never really looked'), in addition to his grand. At home he owns a very rare piano, a Broadway three-quarter concert grand, one of only five ever made in Britain. As in the case of Dave Cousins' Dwight, he came across it quite accidentally.

The band's current album, *Hero And Heroine*, doesn't contain any startling innovations or surprises. Instead, it consolidates the basic essence of the Strawbs, distilled from folk roots and flavoured with popular rock. A tasty mixture.



Dave Lambert – still indulging in his old prancing on stage



STUDIO PLAYBACK

SONGWRITERS AT SARM

SARM has been busy again, recently, and have taken on Gary Langham (well known in the video trade) as assistant engineer. Regulars Tony Macaulay, Carl Wayne and Phil Coulter were down recently, the latter finishing off an album with Planxty and working on another with a band called the unforgettable Pumpkin Head.

Mike D'Abo has been in to work on two separate projects – one being a television jingle and the other a comeback album with Twinkle for ATV music.

Tony Ayres has been down, as have G.H. Music and Terry Noone who's producing an album by Sleaze for Phonogram and a single by Slack Alice.

Barry Ainsworth has produced two more children's albums for

Music For Pleasure, and Dave Dee, head of Atlantic's Antic label, has completed a single for new band Warhorse.

Another new band called Amazonin' have been in with David Gill, and Marty Wilde has been producing Billy Fury for Warner Bros.

And now for a bit of bover – the scourge of the South, Portsmouth's inimitable Hector band have been in to stomp through another production, handled by Paul Linton for DJM, who's also producing Westside for B&C.

Pete Solley, keyboards man with the fast-rising Snafu, is hoping to snaffle a hit single with a heavily-synthesised song he's recorded at Sarm. He wrote the song, which is very reggae influenced.

Another visitor earlier on in the month was Barry Blue.

CLAPTON APPLE COPIES

THE elusive Eric Clapton, after his comeback party, was seen down at Apple Studios on his own copying 8-track to 8-track. Then he left, and that's all we know.

His friend George Harrison has also been down, this time producing brass overdubs for unknown musician or musicians he's recording.

And well worth hearing – and seeing – will be actress Caroline Munro, who's been recording an album with her husband Judd Hamilton, assisted by Elton's bass man Dee Murray and Hookfoot's Caleb Quaye. Anyway, she's a gorgeous-looking lady, so don't miss out on any gigs.

MOBILE ISLAND RECORDS WHO

THE Who will be using Island's hard-working mobile studio soon to record a concert they're playing at Paisley in Scotland. Seems like The Who must be one of this country's hardest-working bands, all the travel, gigs and projects they cover.

The mobile's other mission will be to Headley Grange in Hampshire, where for a week The Pretty Things will record an album (remember the first longhairs and The 100 Club, and *Rosalyn* and *Don't*

Bring Me Down?).

It will also be used to record Traffic at the Fairfield Halls and Birmingham Town Hall.

Work at the studio includes the closure of Studio One until 1st July for renovation and redecoration and its expansion from 16- to 24-track operation.

Jim Capaldi has also been in to record a new album, as have Amazing Blondel, Refugee and singer Bryn Haworth.



The Who will be recorded at Paisley in Scotland

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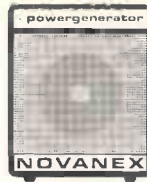
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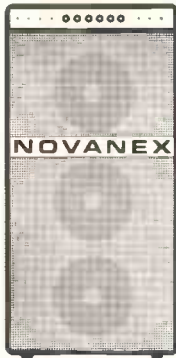
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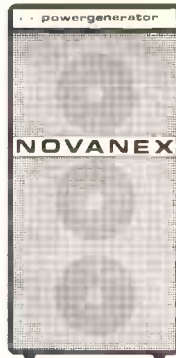
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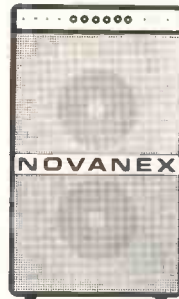
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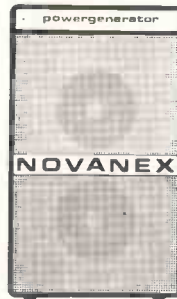
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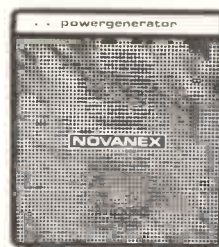
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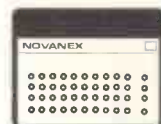
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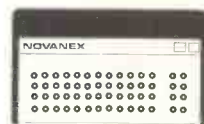
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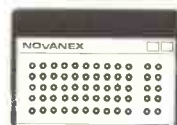
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STUDIO PLAYBACK

ELTON IN ADVISION



ELTON John has been in at Advision this month, recording an album with expected release date sometime in July on Rocket Records. Engineering was by Dave Henshaw.

Other important visitors were The Sensational Alex Harvey Band who, with Martin Rushent engineering, started work on a new album for Phonogram.

The five members of Bilbo Baggins, a new Scottish group, were down to record three track choices for their debut single for Polydor Records. Another Polydor act, The Flirtations, were also down to start work on a new album.

Sweet were down with producer Phil Wainman to record for Utopia Records, while John Hudson engineered the sounds of Alvin Stardust for Magnet Records.

Teenage idol, David Essex, was in working with Jeff Wayne and engineer Garry Martin, and Chas Hodges was in working with engineer Jeff Young.

Studio Director Roger Cameron has also been busy, engineering the sounds of a new film score written and orchestrated by Mike Vickers for Globe Best.

Italian bands Area and Banco returned for further work on their albums for Italian record company Cramps. Engineering for the two bands was done by Garry Martin and Martin Rushent respectively.

CBS Presidential Visit

GODDARD 'God' Lieverson, President of CBS, will be visiting the London studios soon to produce the soundtrack of the new Billy Liar film, and there was a tangible air of hushed reverence there this month, as staff awaited his arrival.

Also worth waiting for will be the new, live album from Bill Haley and His Comets, recorded live at the Hammersmith Palais. The engineering was handled by Jeff Haslan and Bernie O'Gorman.

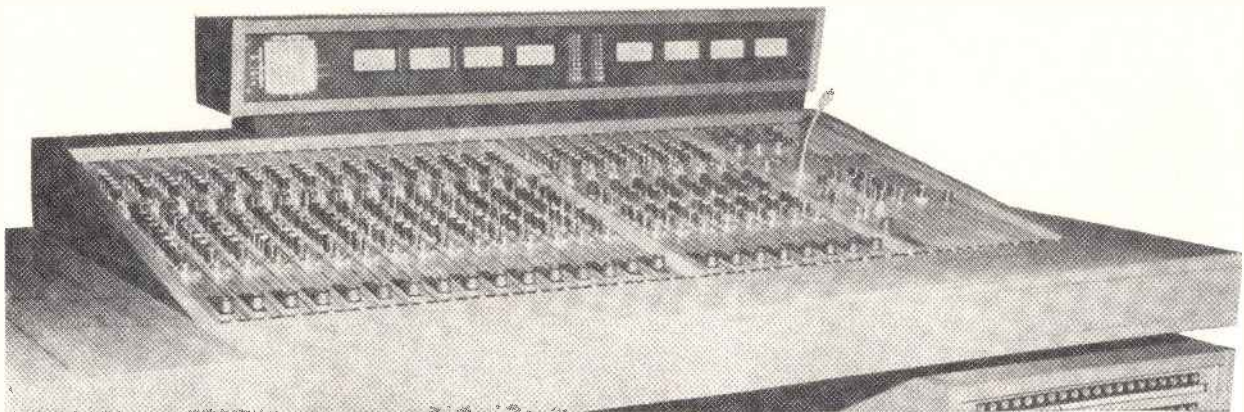
Girl star Lena Zavaroni was in to record a new single, and runner-up in the Eurovision Song Contest delectable Giglio Cinquetti was also in recording.

Curtis Knight, who featured, or was featured by the late Jimi Hendrix on some early albums, has been in and recorded an album. So has Colin Blunstone who was produced by Russ Ballard, with arranging handled by Tony Meahan.

Ex-Soft Machine drummer Robert Wyatt has been in with Mick Mason for a week recording for Virgin Records, and Ken Scott has been in producing Supertramp.

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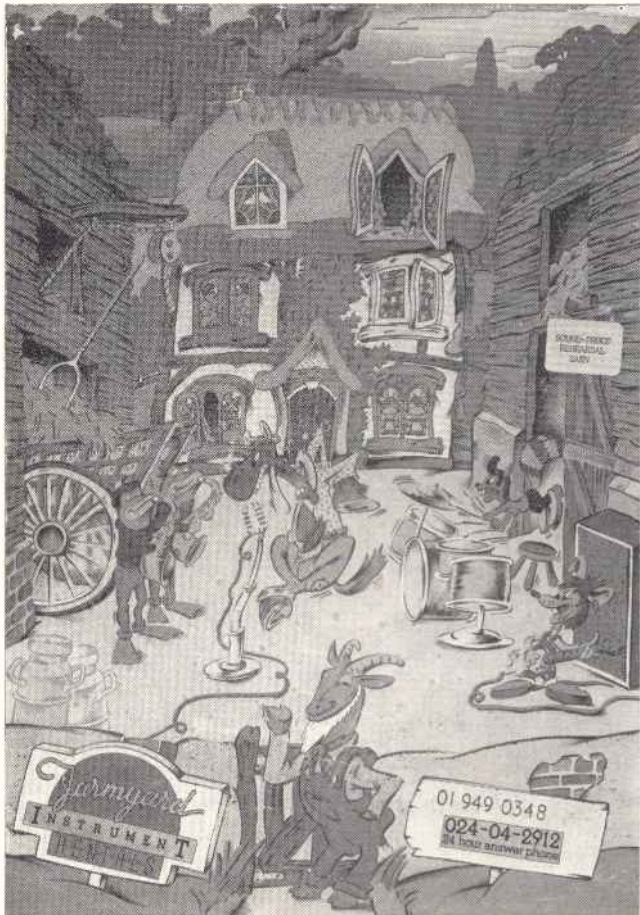
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THIS month in *Beat*, instead of concentrating on one particular field of musical equipment, we've decided to look at a selection of the shops that supply your gear. Fortunately for the musician or vocalist, people who work in the music equipment trade, unlike so many other industries, usually have a genuine interest in the gear that they sell – they are often musicians themselves.

Progress in the development of new gear seems to be taking place now at a faster rate than ever before and perhaps this is one reason why today there are so many shops all over the country catering for the requirements of full-time and semi-pro. musicians alike. Music stores now seem to offer a much wider selection of better quality gear – an indication that even local semi-pro. bands are more conscious of the need for the best possible equipment they can obtain.

ONE of the most interesting music centres in Hampshire must be **Bob Andersons Music** at 18a The Arcade, Aldershot.

Here Bob and shop manager Wally Noden offer a wide range of guitars, both acoustic and electric, a select range of low-power amplification, and all usual accessories.

Brand names carried in stock include Gibson, Fender, Hagstrom, Antoria and Yamaha, and of special interest to players in the area is a fast on-the-premises repair service for both guitars and amps.

Manager Wally Noden is a guitar repair specialist himself so you will get understanding service for any problems you may have. Any repair work is undertaken including re-fretting.

All types of amplification (including transistor) can receive doctoring through Bob Anderson Music and the speed of return depends entirely on the manufacturer's availability of spares.

SHOPPING AROUND!



BOOSEY and Hawkes' St. Giles Music Centre, situated near Centre Point, just off London's Tottenham Court Road, features a large range of guitars, amplification accessories, and brass, woodwind and educational instruments.

Shop manager is Richard Manders, and he told *Beat* that they're now selling a tremendous number of drum kits and accessories, particularly the Beverley and Premier ranges. Richard reckons that with more than 20 Beverley kits in stock they have the largest stock in the country.

Also of interest to drummers and percussionists are the bargains the shop offers when they buy and offer factory stocks.

One of their main amplification lines is Laney, which Boosey and Hawkes handle. This equipment has been very popular with semi-pro. and well-known professional bands for many years, and still continues to sell well.

In guitars they have a large range of Fender, Gibson, Yamaha, Harmony, Guild and Levin instru-

ments, as well as many of the cheaper makes.

The shop's upstairs department is for the brass and woodwind ranges. Clarinets are selling particularly well at the moment, but there's also a large selection of trumpets, flutes, saxes and other band instruments.

The recently-opened educational department is also attracting a lot of interest.

CARLSBRO's shop, at 5 and 7 Station Street, Mansfield, has a stock of instruments, amplification and accessories to cater for practically every musician and band.

The area they cover includes Sheffield, Scunthorpe, Leicester, Derby and Nottingham, and with a strong mail-order service they cover the whole of Britain and Northern Ireland.

Their main selling line in amplification is, undoubtedly, the Carlsbro range which includes everything from small combination amplifiers to large stacks and PA systems. But other well-known ranges are also stocked, including Acoustic and Fender – the shop is an appointed Fender Soundhouse.

In electric guitars they have Gibsons, Fenders, Guilds, Rickenbackers, and a large selection of copies and acoustics. Gibson demonstrator Bruce Bolen recently made his second visit to the shop, and a number of electric and acoustics were sold as a result.

The shop has also been appointed main Premier drum agents for the area and a recent drum demonstration sold a large number of kits.

Shop manager is Keith Woodcock. At the moment he's looking forward to the opening of the shop's new specialist branch, which will be on the main Chester-

field road from Mansfield. 'Parking at the present shop is not too easy,' he said, 'but there's room for 150 cars outside the new place.' When the new shop is opened it will carry the specialist ranges, and the existing shop will carry standard lines.

At present, though, the shop is selling a surprising number of keyboard instruments, particularly portable organs and electric pianos. The shop also carries EMS, Arp and Mini-Moog synthesisers.

A recent improvement at the shop has been the moving of the service department from Carlsbro's factory to the shop, although certain repairs are still done at the factory. All makes of amplification are repaired, and other services offered are speaker reconing (and a very rapid service, with Celestions), and Shure mike repairs.

If you fancy equipping your band with some of the late Jimi Hendrix's gear, you'd better get down to **Cass Music** where there's a mountain of Marshall 4X12s and 100-watt amp. tops, all marked *With Care – JH Experience*.

Cass Music are at 38 Monarch Parade, London Road, Mitcham, and 32 Grove Road, Eastbourne. They also have the largest stock of American guitar spares in Europe and these are sold over the counter or via mail-order all over this country and Europe.

As Fender Soundhouses, the
Continued on page 52



Boosey and Hawkes' St. Giles Music Centre

4-TRACK RECORDING
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MULTICORD STUDIOS
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SUNDERLAND
(0783) 58950
Contact Ken McKenzie

SHOPPING AROUND!

Continued from page 51

shops also have stocks of amplification and guitars, Fenders, Gibsons, all the well-known makes plus the cheaper ranges. The directors of the firm are Pat Chapman, who's usually travelling the country, Jeff 'J.C.' Frost, who handles the spares, keyboards and studio equipment, and 'Super' Simon Frankau, who's in charge of the guitar side.

An interesting point is that Simon is a left-hooker, a left-handed guitarist, and he knows well the difficulties there can be in finding instruments built this way. With this in mind they now always have a good supply of left-handed Gibsons, Fenders and the cheaper models.

Cass can, with their enormous stock of instrument spares, build very high-quality custom instruments to customers specifications. The actual spares stock includes fingerboards, necks, bridges, pickups, control knobs and scratch-plates, and in fact everything that makes up a Gibson or Fender guitar.

The new man at the Eastbourne branch is Glenn Hipgrave, and manager at Mitcham is Barry Smith, and together with the three directors, they help run the firm in a friendly but efficient manner, with plenty of items on hand to interest the customer.

CHINGFORD Organ Studios recently opened their sixth branch up in Northampton,

the latest in their expansion programme. The shop features a full range of Hammond, Yamaha and Lowrey organs, offers organ-playing classes, and a large range of instrument accessories, sheet music and subsidiary instruments.

The other five shops are based in London, and for four of them the equipment stock and services are much the same as the Northampton shop. The exception is Chingford Group Gear, at 442 Chingford Mount Road, Chingford E4, which features probably the largest range of portable organs in the country and as a Fender Soundhouse has a full range of Fender amplification and instruments, as well as Gibson guitars, Marshall amplification, and the other popular group makes. The shop also has a large repair department.

Apart from selling instruments Chingford Organs hire instruments and Leslie units to bands, holiday camps and recording studios. Another special service is the

splitting of organs to ease transport problems.

The firm also manufactures pedal sustain units for Hammond units, with 8 min. and 16 min. sustain, and which are very useful for performers without bass players.

The next branch to open will be at the Brent Cross shopping precinct in Hendon which, when it opens in 1975, will be the largest in Europe.

FOLLOWING the considerable success of the **Fender Soundhouse** in London's Tottenham Court Road, CBS/Arbiter, the firm behind the name, have opened up the marketing idea to include their main dealers all over the country.

The idea of a 'Soundhouse' has proved extremely popular with musicians and it has enabled them to see and test almost all sorts of instrument and amplification under one roof. As may be guessed from the name, Fender is strongly rep-

resented, but lines such as Rogers Drums, Rhodes Electric Pianos, etc., also take a major place.

Dealers round the country are now operating as Soundhouses and many are choosing to adopt the title in their shop name. Here the instrumentalist can take his time in choosing the instrument or amp. to suit him and he can be confident that his selection is backed up by the Soundhouse spares and after sales service.

From a trade point of view the identification of the retail outlets enables a particular item of line to be nationally presented at one time and, for the customer, this means the maximum variety of choice.

Since March of this year CBS/Arbiter have been producing a newspaper called 'Fender Soundhouse' which spotlights the latest and best lines available in the Soundhouses, gives general news of happenings within the organisa-

Continued on pag 55



The Fender Soundhouse in London's Tottenham Court Road

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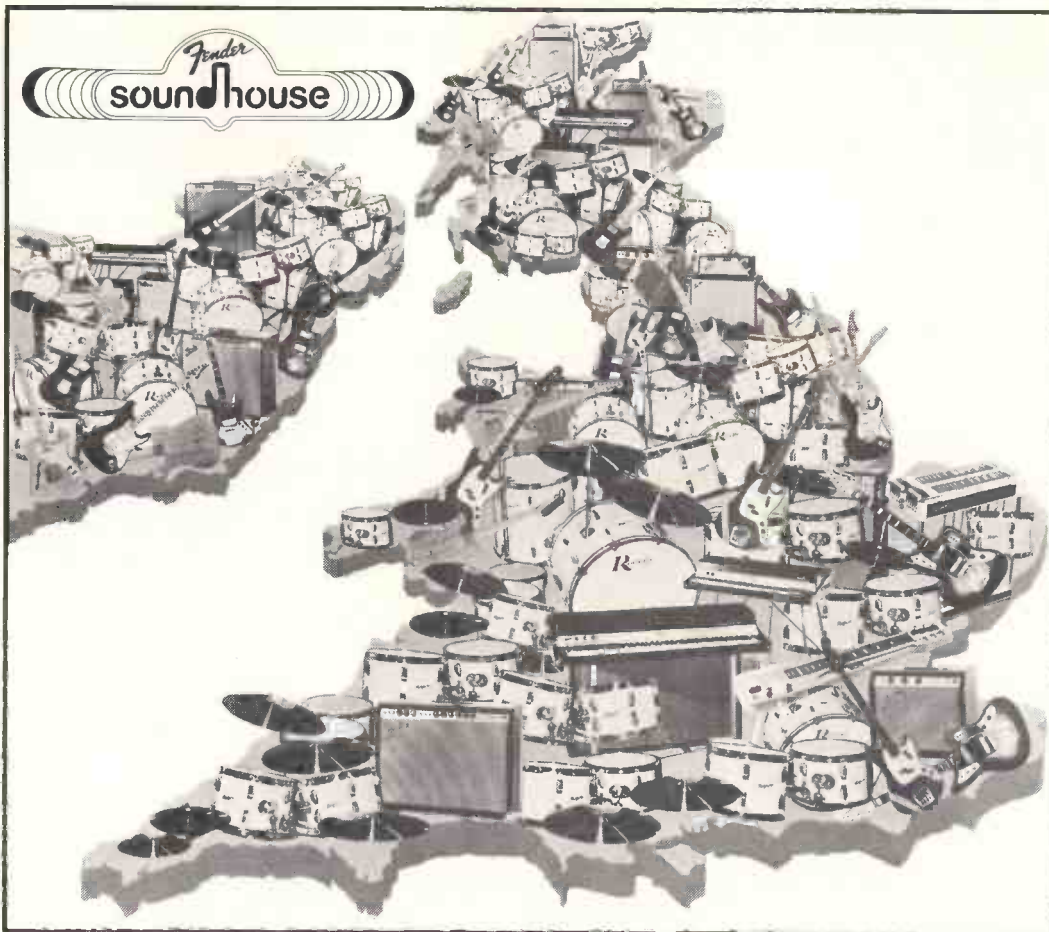


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 Croydon: Croydon Music Studios.
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 Redhill: Keyboard Harmony. Tel. 91-6772
 Surbiton: Bells. Tel. 399-1166
 Kingston: John King. Tel. 546-9100
 Shepherds Bush, W.12: Maurice Placquet.
 Tel. 749-3232
 Hammersmith, W.6: Western Music.
 Tel. 748-5824
 W. Ealing, W.13: Tempo. Tel. 567-0212
 Ilford: Professional Percussion.
 Tel. 01-554 0664
 Kilburn, N.W.6: Melbourne Pianos.
 Tel. 624-3900
 Kilburn, N.W.6: Blanks. Tel. 624 1267
 Leytonstone: Freedmans. Tel. 539-0288
 London, W.C.2: Top Gear. Tel. 240-2347
 W.C.2: Selmers. Tel. 240-3386
 W.C.2: Orange. Tel. 836-7811
 W.C.2: Macari. Tel. 240-0393
 Ealing, W.5: Marshall. Tel. 567-0792
 Bletchley: Marshall. Tel. 090-82-5487
 Fulham: T. W. Music. Tel. 385-0393
 Potters Bar: Delmars Music. Tel. 77-56723
 Hornchurch: Jim Moore. Tel. 49-48799
 Chingford: Chingford Organs.
 London, W.1: Chas Foote. Tel. 437-1811
 Tel. 524-1446
 London, S.W.19: T.U.A.C.
 London, W.12: Cabin. Tel. 749-1121
 London, W.1: Fender Soundhouse.
 Tel. 323-4881
 Lewisham: S.E. Entertainment.
 Tel. 690-2205
 Lewisham: Len Stiles. Tel. 690-2958
 Norbury: Norbury Music. Tel. 764-7126
 London, W.1: D. J. Music. Tel. 486-6933
 W.1: Sound City. Tel. 01-734 1115
 W.1: Music City. Tel. 01-734 1116
 London, W.C.2: Drum City.
 Tel. 01-240 1167

WALES

Cardiff: Sound Centre. Tel. 0222-34018
 Tredegar: Sound Centre. Tel. 049-525 2602
 Swansea: John Ham. Tel. 0792-50968

SCOTLAND

Glasgow: Golumb. Tel. 041-552-0160
 Clydesdale. Tel. 041-332-3823
 Largs. Tel. 041-332-3825
 Wm. Thompson.
 Tel. 041-248-6516
 Bradleys. Tel. 041-332-1830
 Edinburgh: Largs. Tel. 031-556-1303
 Dundee: Largs. Tel. 0382-26061
 Kirkcaldy: Largs. Tel. 031-556-4286
 Aberdeen: Largs. Tel. 0224-51879
 Montrose: Largs. Tel. 2327
 Hamilton: Wm. Thompson.
 Tel. 069-82-24617
 Perth: Largs. Tel. 0738-24965
 Edinburgh: McLaren's Music.
 Tel. 031-229-5979
 Wishaw: Charney. Tel. 06983-73097
 Fife: Rhythm Section. Tel. Leven 3207
 Melrose: Clinkscale. Tel. 089-682-2525
 Glasgow: McCormacks. Tel. 041-332-6644
 Ayr: Wm. Thompson. Tel. Hamilton 24617
 Kilmarnock: Clydesdale.
 Tel. 0563-22777
 Irvine: Clydesdale. Tel. 0294-79117
 Falkirk: Clydesdale. Tel. 0324-25061
 Dunfermline: Ink Music. Tel. 0383-21825

IRELAND

Belfast: Crymbals. Tel. 0232-42991
 Belfast: Louis Marcus. Tel. 0232-22871
 Co. Tyrone: Martin Rea. Tel. 076-277692
 Lichburn: Evans Bros. Tel. 02382-2011
 Newry: Clarke Musical Insts. Tel. 0536
 Limerick: Jack Glynn. Tel. 061-47703

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 Southsea: Minns. Tel. 0705-22864
 Taunton: Minns. Tel. 0823-5919
 Exeter: Minns. Tel. 0392-55462
 Plymouth: Minns (Yardley).
 Tel. 0752-20991
 Yeovil: Minns. Tel. 0935-5780
 Truro: Minns (Yardley). Tel. 0803-22345
 Weymouth: Minns. Tel. 030-57-5000
 Torquay: Minns. Tel. 0872-3268
 Birmingham: Jones & Crossland.
 Tel. 021-643-4655
 Woodroffes. Tel. 021-643-6545
 Yardleys. Tel. 021-236-7221
 Eastbourne: Cass Music. Tel. 0323-37273
 Maidstone: E. S. Electronics.
 Tel. 0622-55470
 Southend: Chris Stevens. Tel. 0702-45451
 Kettering: Studio Instruments. Tel. 421603
 Christchurch: Jimz. Tel. 020-15-71270
 Northampton: Midland Music
 Tel. 0604-36832
 Hastings: Leisure Music. Tel. 7798
 Kenilworth: Kenilworth Music.
 Tel. 0926-56881
 Coventry: Sound Centre. Tel. 0203-457175
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 Northampton: Funkshun. Tel. 0594
 Norwich: Cookes. Tel. 0603-23563
 Exeter: Greenhalgh. Tel. 0392-58487
 Worthing: Heathershaws. Tel. 0903-202458
 Dartford: Kempstone. Tel. 32-23016
 Halesowen: Music Centre.
 Tel. 021-550-7818
 Jersey: Sound Engineering. Tel. 0534-21235
 Swindon: John Holmes. Tel. 0293-40956
 Bristol: John Holmes. Tel. 0272-46136
 Cheltenham: John Holmes. Tel. 0242-27017
 Carlsham: D. J. Music. Tel. 782-4605
 Newcastle: McKav. Tel. 0632-24449
 Worlington: Northern Sound.
 Tel. Worlington 4797

Sunderland: White Sound. Tel. 0783-78058
 Manchester: Barratts. Tel. 061-336-4477
 Preston: Barratts. Tel. 0772-55628
 Newcastle: Barratts. Tel. 0632-22331
 Leeds: Kitchens. Tel. 0532-22222
 Newcastle: Kitchens. Tel. 0632-22965
 Bradford: Kitchens. Tel. 0274-23577
 Warrington: Dawsons. Tel. 0925-32591
 Chester: Dawsons. Tel. 0244-48606
 Southport: Dawsons
 Wigan: Dawsons. Tel. 0942-44680
 Manchester: Jim Reno. Tel. 061-236-6273
 Manchester: AJ (G. M. Services).
 Tel. 061-236-0340
 Mansfield: Carlsbro. Tel. 0623-26976
 Liverpool: Frank Hesty. Tel. 051-236-1418
 Moran Sound. Tel. 051-263-9505
 Rushworth & Dreaper.
 Tel. 051-709-99071
 Plug Inn. Tel. 051-733-0390
 Hull: Cravens. Tel. 0482-23702
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 Rurton: Normans. Tel. 0283-61528
 Sheffield: Lesjay. Tel. 0742-53127
 Sheffield: Hudsons. Tel. Sheffield 78701
 Chesterfield: Hudsons.
 Tel. Chesterfield 71177
 Wallasey: Strothers. Tel. 051-638-3622
 Keighley: Music Centre. Tel. 053-52 62629
 Wakefield: Musicians Centre.
 Tel. 0924-77202
 Standish: S.A.I. Tel. 0257-422372
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 Tel. 0977-73709
 Blackburn: Reids. Tel. 0254-52967
 Bolton: Harker & Howarth.
 Tel. 0204-26623
 Leigh: Music Centre.
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A lot more than a music store

SHOPPING AROUND!

Continued from page 52

tion and acts as an attractive focus for specific marketing moves.

At the London shop, guitarists and drummers have enjoyed free lessons for some time. The guitar lessons have proved so popular that the classes have been split into 'advanced' and 'beginner' classes and it is expected that the newer drum lessons will develop in the same way.

Plans have been made for developing the drum classes into percussion workshops which will include demonstrations, films and general hints and advice.

In addition to the main lines of drums, amps., instruments, etc., the national Fender Soundhouses naturally carry a vast stock of accessories and closer links with the central Soundhouse ensures even better distribution of all items.

Over 100 dealers are expected to carry the 'Fender Soundhouse' banner and this move brings a continuity of musical instrument marketing not previously seen in the UK.

MBC Music and Illuminations, at 181/183 South Ealing Road, Ealing, London W5, cater mostly for discotheque operators and bands, and their main equipment lines, Simms-Watts, August, and a large range of second-hand gear, cover these fields. They also have a good selection of discotheque light and effect units, and makes stocked include Project, Meteor, Rank, August and SAI.

In charge is Jim St. Pierre and he told *Beat* that for guitarists they have a stock of practically every effect pedal manufactured, as well as most of the popular string, accessory and guitar makes.

A full-time (and fully-qualified) engineer on the premises means equipment repairs can be managed rapidly, usually within two days, and this is a service many bands use. Another attraction for bands is very easy parking near the shop, as well as an informal atmosphere, and cups of coffee for customers.

BETWEEN them **Macari's** three West End shops cater for the needs of practically any instrumentalist.

At 122 Charing Cross Road, WC2, they're offering a large selection of guitars, tutors, accessories, amplification and keyboards, as well as the complete range of Solasound effects, amplifiers and accessories.

The main guitar ranges are Gibsons, Fenders and CSL instruments, but there's always a good selection of second-hand instruments as well as many acoustics.

Managing Director is Larry Macari, and he told *Beat* that one of the most popular instrument stocks they offer are the CSL guitars, which combine high-quality, well-known designs with very reasonable prices.

Another popular product is Solasound's Mighty Atom portable amplifier, which is battery operated. Although they're very small and light, they give a punchy sound and are ideal for instrument practice.

Macari's Electronic Keyboards, at 20 Denmark Street, WC2, specialises in organs, electric pianos, synthesisers and keyboard accessories. This shop also features the well-known Synthi Hi-Fli, for which they are UK distributors. This device is a synthesiser for use with practically all instruments and is used to great effect by musicians like Dave Gilmour of Pink Floyd.

A DRUM workshop is a special feature of **Matthews Music**, 20 The Broadway, Maidstone, Kent. Here percussionists have a basement to themselves and they are allowed to try out kits such as Ludwig, Premier, Hayman, Olympic and Beverley, to their hearts

content. When a kit is sold Matthew's change the heads.

Shop manager is Clive Sayer and he told *Beat* that Matthews have a considerable amount of showroom space available for equipment. On the ground floor guitars and amplification are exhibited and once again customers are encouraged to try both out.

MUSIC EQUIPMENT, at 55 Camberwell Church Street, London SE5, is run by Doug Jackson who told *Beat* that the present selling trend is in PA equipment.

'We just can't get enough,' he said, 'and it's the same with the second-hand gear, everybody's buying PA equipment.' In the same way, sales of large instrument stacks are slowing, so perhaps more bands (Music Equipment do a lot of work for semi-pro. and professional bands) are turning to smaller on-stage gear and miking it through improved PA systems.

The shop's stock of amplification includes Hiwatt, Macdonald,

Continued on page 57

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| SM 57 PROFESSIONAL | £42.00 | £35.70 |
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SHOPPING AROUND!

Continued from page 55

Triumph, Simms-Watts, Laney, Lem, and Vox – the latter all second-hand – equipment, as well as a good selection of Hooligans, the name coined for single 12 inch practise session amps. which M.E. manufacture.

The main guitar ranges on show are CSL, Ibanez, Antoria and Hohner instruments, although Doug is able to order any instrument rapidly for customers. In keyboards he has Hohner, Dallas, Thomas, Gem, Lem, and Elka instruments, as well as a variety of used models.

M.E. also manufacture disco-theque lights, effect units, and accessories, and these, too, are very popular at the moment.

The shop, although basically specialising in group gear, also has a lot to attract mums and dads and younger instrumentalists.

ORANGE, at 3-4 New Compton Street, WC2 is, according to a controversial statement by managing director Cliff Cooper, 'the most popular music store in the West End.'

He told *Beat*: 'We're a discount shop basically, and we reckon our prices are some of the lowest in the country'.

The shop, which has recently been expanded into premises next door, stocks just about every amplification and instrument make, as well as a full stock of the Orange range.

It's also one of the oldest-established West End stores, and visitors to it have included Ike and Tina Turner and Stevie Wonder, who all use Orange amplification. Like these, musicians come from all over the world to the shop and Cliff believes that the picture of the shop adorning their brochures have made the place quite a London landmark.

Underneath the shop and the new showroom next door is a professional standard recording studio where, when recording is not in progress, customers can try out instruments and equipment.

R.E.W. Audio Visual Co. have two shops; one at 146 Charing Cross Road, London WC2 and the other at Centre Point, 21 St. Giles' High Street, London WC2. The Charing Cross Road shop deals with sound equipment aimed at the professional end of the market with amplification for stage use and recording studios. Bands and artists who R.E.W. have supplied equipment to in-

Continued on page 58

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SHOPPING AROUND!

Continued from page 57

clude The Pink Floyd, Moody Blues, Marc Bolan, Mud, Alex Harvey, Tony Visconti and Mary Hopkin. The shop also has a PA and amp. hire service, which includes Amcron amplification.

Among the studios R.E.W. have dealt with are WEA, Dick James Music, Studio Sound, Warner Bros., De Lane Lea, Central Sound, and Kingsway. The shop also carries a very large range of professional microphones. The Centre Point store caters for hi-fi at 'the top end of the domestic market'.

RHODES Music Co., 22 Denmark Street, London WC2, offer a three-month guarantee on the electrics of all gear, new and used. Fender, Gibson and cheaper guitars from £8.50 upwards are stocked, plus secondhand Hammonds, cheaper keyboards, Orange, Marshall and Kustom amplification and a wide range of spare parts. Also available are mikes, stands and effects pedals.

THE Rose-Morris shop, at 81-83 Shaftesbury Avenue, London W1, showrooms for one of the world's largest music equipment merchandisers, contains a tremendous range of all type of instruments and amplification.

Understandably the latter range consists mainly of Marshall equipment, for which Rose-Morris are world-wide distributors. Most of the range, which includes everything from combo amps. and stacks through to very high-quality mixers and PA equipment, is on show and available for demonstration. WEM equipment, for whom they're West End agents, is also stocked.

The cream of guitars are also on show - Martin instruments. In stock are 0021, 00018, 00028, D18, D35, D41, D12-28 (12-string), and D45 models. Shop manager Dave Wilkinson told *Beat* that some additional models were on order. He mentioned, too, the Ovation guitars in stock: 'The Glenn Campbell model is popular but we're out of stock at the moment. We've got some on order along with the new Country Artist Electric, which should be popular.'

Also proving popular are the new Ned Callan Cody and Hombre guitars, for which they're agents. All of the other Rose-Morris-handled guitars - Eko, Sigman,

Shaftsbury, Avon and Suzuki - are on show, along with a selection of new and used Gibsons and other well-known makes.

The shop is on two floors and the amplification and percussion - which includes mainly Shaftsbury, Power Drive and Avedis Zildjian instruments - are on show on the ground floor.

The shop also features a rapid instrument/equipment repair service, and a very large stock of music tutors and songbooks.

THE Tony Saville Music Centre, at Peter House, Lower Moseley Street, Manchester 2, has only been open for about four months, yet already is proving one of the most popular shops in the city, particularly with local groups.

Tony Saville is in charge, and he told *Beat* that the stock, which caters mainly for the bands interested in quality equipment, is always being expanded.

In amplification the shop has Kustom, Acoustic, SAI, Fender, Carlsbro, Hiwatt, Simms-Watts, and H/H equipment, and in guitars they have Fender, Gibson, Guild, Rickenbacker, CSL and Antoria instruments, as well as a large selection of cheaper instruments.

The String-Bar is an important feature, and Tony reckons he stocks just about every type of string made, as well as the usual accessories, effect units, wind instrument reeds, and a few clarinets and flutes.

SELMER's shop, in London's Charing Cross Road, is one of the West End's longest-established music shops. The stock covers all the Selmer agencies - Gibson, Hofner, Yamaha and Saxon guitars, Selmer amplification and brass and reed instruments, and Lowrey and Elka keyboards - as well as most other popular quality makes.

Doug Ellis is retail director and he told *Beat* that two lines selling remarkably well at the moment are H/H amplification and - not surprisingly - Gibson guitars. Bruce Bolan, Gibson's official demonstrator, played at the shop recently and Doug says that tremendous sales followed. The Gibson range is very large and Selmer's is one of the few shops to represent this, rather than just stocking the more popular models. Second-hand guitars and amplification are always on display.

A recent introduction in amplification are Bose speakers, which although being very compact, have a very high output. The James Last orchestra used a Bose PA system on their recent British visit.

Continued on Page 60

Keyboard players - Carry on where the others left off - with the Mini-Korg

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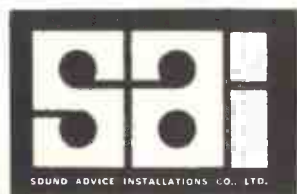


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SHOPPING AROUND!

Continued from page 58

The keyboards stock includes the Lowrey range, Hohner, and Elka organs, and Fender electric pianos. For beginners Selmer's cassette teaching course are available, covering a wide range of instruments.

Downstairs are the brass and reed instruments. One of the most popular ranges is the Selmer Mk. VI saxes, used by many pro. musicians, but also well-worth looking at are the Buescher saxes and trumpets, and the Yamaha, Selmer Pennsylvania, Olds and Bach ranges.

Group road managers are catered for with a stock of cable, Gaffa tape, plugs and jacks, as well as with the shop's rapid repair service.

SOUND Advice Installations, at 358 Preston Road, Standish, Wigan, Lancs, are one of the largest retailer/distributor shops in the country. The showrooms are stocked with practically every make of amplification, including Marshall, Sound City, H/H,

Traynor, Acoustic, Kustom, Laney, Selmer, MI, Stramp (for whom they're UK distributors) and a full range of SAI amps. and PA equipment.

There's also a full range of the SAI discotheque decks, amplifiers, cabinets and light effect units, which are popular with operators all over the country.

As a Fender Soundhouse, SAI stock Fender amplification, keyboards and guitars, as well as Gibson, Rickenbacker, Guild (flat-top and solid), and Dan Armstrong instruments. There's also a large variety of instrument effect units, strings and accessories. The stock also includes ARP synthesizers and AKG, Shure, M&B, and E-V microphones.

In Regent Street, Copple, very near the main shop, is SAI's warehouse. Apart from being a large equipment store, it also contains a full-size stage, on which SAI PA systems are mounted for bands to test. There's also a full lighting rig, and it's an excellent way for bands to test instruments, equipment and lighting before purchase.

SOUND City's shop, at 124 Shaftesbury Avenue, London, attracts a large number of professional musicians as customers, mainly because they have such an exciting stock of top-quality amplification and instruments.

They've recently become sole

London agents for Dan Armstrong guitars and accessories. These electric guitars, undoubtedly one of the best ranges on the market, are selling as fast as they arrive, says director Brian Gilboy. They're also sole West End agents for the American-built Kustom amplification, which since its introduction to this country has become steadily more popular with professional and semi-pro. bands. The shop also stocks Acoustic amplification, and many of the British-built ranges.

In keyboards they're offering Moog synthesizers and Fender electric pianos, together with an amplification and instrument repair service.

Shop manager is Alex Sinclair.

TOP Gear, at 5 Denmark Street, London WC2, reckon that at least 70 per cent of their customers are pro. musicians, largely because their stock of guitars, amplification and accessories are professional items. But this doesn't mean that semi-pro. musicians can't find anything of interest there, it's just that as director Craig Bradley said, 'It's all the real stuff!'

The main amplification lines are Hiwatt and the American-built Peavey, which is now selling to a number of pro. bands.

In guitars they have Guild, Rickenbacker, Harptone and Harmony instruments, as well as the other well-known makes.

An interesting line exclusive to Top Gear are the American-built Barcus Berry pick-ups. These are acoustic pick-ups for guitar, violin, double bass, piano, drums, and brass and woodwind instruments, and because of their excellent sound reproduction are very popular with professional and session musicians.

THE Worcester Music Centre, based in High Street, Worcester, has probably the largest stock of instruments in the Midlands.

Hanging from the ceiling in the main showroom are more than 1500 guitars, together with stocks of violins, cellos, banjos, ukeleles, keyboards, drums, strings, effect units and accessories.

In charge are partners Wally Exall and Muff Murfin, and Wally told *Beat* that recently organs have been selling very well, particularly the Yamaha, Baldwin and Philicorda instruments.

Another of their best-selling

lines is their Emmex discotheque equipment, which they manufacture. The range includes decks, amplifiers, speaker units, projectors and lights, and is very popular with Midlands deejays.

As you read this **Wing Music**, of Tweedy Road, Bromley, is undergoing a major organisational change. Demand for the shop's services and the Rental Service necessitates a change which allows more of almost everything to be carried in the premises which Barry Mitchell describes as 'small but friendly'.

All the main guitar lines are carried, including Fender and Gibson and Wing are doing a good trade in Traynor and HH amplification. In fact, they are considered the main London dealers for Traynor and that brand of amplification constitutes a major part of their hire equipment.

Barry told *B.J.* that the shop is able to undertake both guitar and electronic repairs with the minimum of delay.

Other lines in the shop include Shure mikes and stands and the shop is increasing its stock of disco equipment and lighting.

'We've rather neglected drummers in the past,' admitted Barry, 'But we're putting that right now by stocking most major drum makes. One line that has been going well recently has been Paisté cymbals.'

On the rental side Barry claims to be the cheapest in the country but prefers to quote individual prices for individual jobs.

ZOOT Horn Sound Equipment, at 31 Station Road, London SE25 5AH, don't really run a shop - their showroom is entirely devoted to the storing and demonstration of the Zoot Horn equipment range.

The range is primarily PA equipment, built to very high professional standards, and designed to give the best sound possible.

In charge are Jeff Bevan and Steve Borrill, and they are usually on hand at the shop to give advice and answer technical queries, and describe in detail the cabinets, bins, columns, horns, monitors, mixers and slave amps. which make up their range.

One new cabinet which should excite some interest is their SD18 bass organ cab, which works from a triangular principle of construction, but housed in a conventional shape.

JUNE IS BUSTING OUT ALL OVER

and a similar kind of thing seems to be happening to our shop. In an attempt to give you the right kind of service, we too appear to be bursting at the seams with all that's best in group gear. A list that spans the alphabet from A to Z. We're sure you realise that we have virtually everything you might need, but what you may not realise is that we're bursting with a few other things, too -

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INSTRUMENTAL NEWS

NEW EQ UNIT

A NEW Graphic Equaliser which enables the user to 'tune' a sound system to the acoustics of the room to maximise output and minimise feedback has been introduced by Cathedral Sound of Fourways, Morris Lane, Halsall, Ormskirk, Lancs. It provides, say Cathedral, 'all the advantages of true room equalisation without the usual high costs involved'. The unit has many applications in recording, broadcasting, PA and sound reinforcement systems, such as environmental equalisation, control room equalisation, correcting deficient recordings and transmissions, and noise suppression by removing individual troublesome frequency bands. It incorporates solid-state circuit techniques and the use of slide faders allows the response shape selected to be presented graphically. The response curves are designed so that they blend to give a small overall response.

FLIGHT CASES

YOU'VE probably read, in various interviews, prominent rock musicians complaining how their instruments or equipment were damaged when unloaded at Frankfurt or Los Angeles, for example, the result of rough handling or inadequate protection. Well, the answer is at hand for **C.P. Cases**, of 1 Lefroy Road, London W12, are making, to order only, a type of heavy-duty flight and transport case for instruments, lighting and amplification equipment.

locks and handles are made by a firm called J.H. Sessions in the States, and as C.P. Cases have the U.K. franchise, they supply them to firms and builders in this country.

PROFESSIONAL

Chris Sherwin told *Beat* that most of the large professional bands in this country are using their cases, all built to custom specifications.

'We recently built some huge, light frames for a band, and enormous cases for a drum rostrum, which measured 6 feet square. But we don't just build equipment cases - we've just done a large felt-lined wardrobe for a band's stage clothes, and a series of tool boxes,' he said.

Because of their business volume, C.P. Cases are shortly planning to move to larger premises, again within London.

PARTNERS

In charge are partners Chris Sherwin and Pete Ross, who began four years ago experimenting with heavy-duty fibre cases, designed for the rock business. Then, three years ago, they started building cases with recessed sprung handles and locks and heavy-duty corner pieces, constructed of wood with vulcanised fibre covering, and with high-density chip foam padding inside. The special

McCANN ON ARP!

LAYERS, a new album by jazz great Les McCann, features Les's ARP Pro. Soloist synthesiser which he talks about in the liner notes. 'Like a kid left alone in a candy store, I became the whole orchestra. I jumped from the trumpet section to the trombones, to the various flutes, oboes, and the bassoons and I even had my

chance at the drums and the bass.' This ability to create all the sounds needed for a full orchestration on a single keyboard instrument has, say ARP, 'revolutionised Les's recordings,' and according to producer Joe Dorn 'In essence, Les has become the orchestra he hears in his head'.

B.I. INSTRUMENT REVIEW

EPIPHONE EA 250

A CHUCK Berry guitar' was the office comment when the Epiphone EA 250 was delivered, and after attempting some 'Reel Ravin' Rudimentary Rock 'n' Roll' licks, we agreed. But the instrument doesn't end there, for with its tremolo arm, slim neck and fine sound, it's capable of a lot more.

Price, including case, is a very reasonable £101.50 (guitar alone £79.50) and although, like most mass-produced instruments, it has minor finish defects, with a little individual attention it can be made into an instrument any player would be proud of.

TREMOLO

Starting at the tail end the tremolo arm is adjustable both for height and arm tension, but the actual length of the arm makes it awkward to both use it and play

near the bridge. Even so, it has a fluid soft action, and very pleasing to use.

The bridge allows overall height and individual string length adjustment, and is very like the Gibson Tunomatic units.

SELECTOR

The pick-ups feature individual pole adjustment and overall adjustment screws, and the three-position selector switch is on the lower horn, easy to find and operate. The tone and volume controls have relatively smooth tapers, and are named and calibrated.

The fingerboard is rosewood, bound at the edges, and the neck has a full length truss rod.

Acoustically the instrument sounds fine, but one unusual problem which affects both acous-

tic and electric performance was undue body resonance when particular notes were played - the body would buzz and vibrate even when the string-note had been stopped, and this led to rather uncontrollable effects when playing. Even so, we're sure this fault is not common to the model.

Electrically the tone is rich and deep, with a chunky and mellow sound - the real semi-acoustic sound. With the neck pick-up on and the tone at full bass, it sounds like a bass! Understandably, treble response is lower. These features, together with slim but solid neck, make it ideal for everything from delicate melodic playing to graunchy and vibrant lead work.

Visually it looks a superb instrument, and it's a classic style which certainly hasn't dated and probably won't.

RICH

The few finish defects we noticed were on the beading under the neck and inside the F holes, but at such a reasonable price, which includes a lightweight but heavily-padded case, it's a very competitive instrument.

The model we tested was supplied by Rosetti and Co. Ltd., 138-140 Old Street, London EC1.



Epiphone EA 250

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The competition will be judged by the editor whose decision in this, and all matters concerning the competition, shall be final and legally binding.

Send your entries to: **Rick Wakeman Competition,
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58 Parker Street,
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Please let us have your entries by June 30.

1. Name the keyboard player in Yes who preceded Rick Wakeman:

TONY KAYE

2. Name the triple album released by Yes last year:

YESSONGS

3. Give the title of Rick Wakeman's first solo album:

THE SIX WIVES OF HENRY VIII

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| Marshall 6-ch. 100W P.A. Amp | | £126 | £46 |
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| Fender-Rhodes Stage Piano | | £514 | £57 |
| Wurlitzer Electric Piano | | £308 | £34 |
| Hohner Clavinet D6 | | £292 | £33 |
| Hohner Combo Pianet | | £139 | £26 |

(All prices excluding VAT)

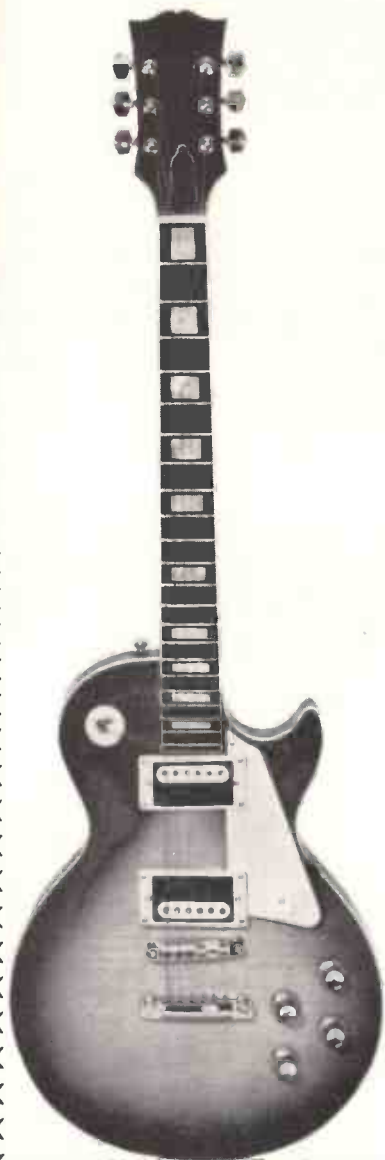
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APRS PREVIEW

EDITED BY DEL ROBINSON

THE latest developments in recording equipment will be on display at the seventh exhibition of the Association Of Professional Recording Studios, to be held at the Connaught Rooms, Great Queen Street, London W.C.2, on 21st/22nd June. The exhibition attracts visitors from all over the world and last year representatives from 20 countries, including Japan and America, came to the APRS.

The exhibition not only attracts buyers and studio technicians, many firms have reported considerable interest in their products from individual musicians wishing to keep up with the latest trends in the business responsible for bringing their work to the public.

An important advance in sound recording has been the introduction of quadrophonic sound and we expect quad equipment to make a big impact this year. Among the many items appearing for the first time are Klipsch speakers from the U.S.A., new recorders from ABE and Studer, a cartridge jingle machine by Amity Electronics and the new Power loud-



The A.K.G. stand will be a main attraction!

speaker range from Vitavox. Trade shows like the APRS always provide the opportunity for people to meet old friends and 'the voice on the other end of the 'phone', so don't forget to call at the *Beat* stand - No. 67 where we will be distributing complimentary copies. Admission to the APRS Exhibition is by ticket only. If you are not in the trade but would like to visit the fair, tickets (for which no charge is made) are obtainable from Mr. E. L. Masek (Secretary), 23 Chestnut Avenue, Chorleywood, Herts WDS 4HA. (S.A.E. please.)

A.K.G. Equipment Limited (Stand 56) manufacture some of the most widely-used professional microphones in the U.K. and their products are found on national and commercial radio, and in sound recording studios and theatres. The whole range of A.K.G. mikes will be on show and several of these should interest groups and artists who, say A.K.G., 'are showing more and more interest in studio quality sound systems'. We thoroughly approve of A.K.G.'s

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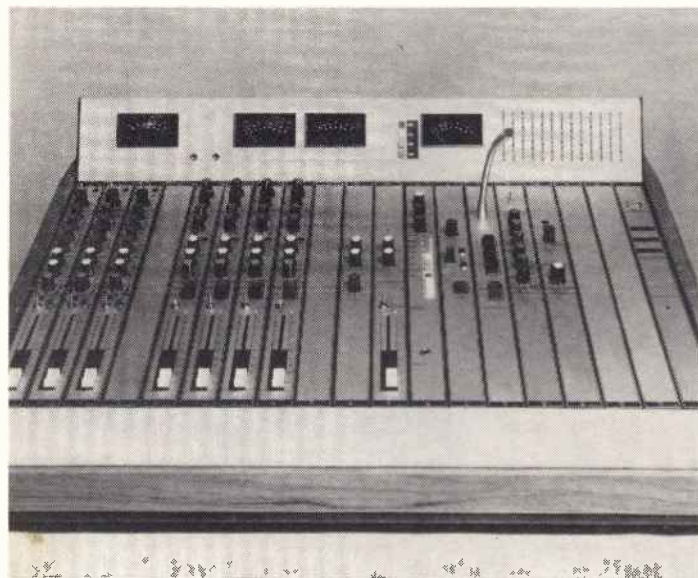
APRS PREVIEW

public relations minded policy of hiring 'gorgeous bunny girls' to distribute their literature! The company's headquarters are in the heart of London, where extensive stocks are held for nationwide distribution and expert and friendly technical advice can be obtained.

A.V. Distributors (London) Ltd. (Stands 11/18) are U.K. distributors for the Swiss-made AMI equipment and interest on the A.V. stands will centre around the AMI 48 mixer displayed in completed form for the first time at the APRS. It is a five-input stereo unit coping with mike or line and can supply power of all types for condenser mikes, including 50-volt phantom. Especially suitable for music recording it is a portable unit size 8 x 21½ x 27 cm, and weighing 4 kilograms and, although battery operated (for portability), it will, says A.V. engineer Bob Woolford, 'give a similar performance to a big studio mixer'.

A.V. also handle the professional Stellavox and Stellamaster recorders. The basic SP7 machine is available with a range of over 30 headblocks for a variety of applications, including mono, stereo, with or without film synchronising

track, ¼ track, and track to track switchable. A variation is the SM7 which is particularly suitable for music mastering. These portable machines are now available with cannon mike inputs. Also featured on the A.V. stands will be the ARU synchroniser and the ASV speed variator.



Alice AM82/B Broadcast Self-Op Mixer

Alice (Stancoil Ltd.) (Stands 22/23) are showing two mixers from their AM Modular Range: the AM/18/8 18-channel, eight-group recording console and an AM82/B eight-channel, two-group broadcast self-op. mixer. An eight-channel, two-group example of the well-known Alice SM2 range of non-modular mixers will be displayed together with a quantity of Alice AD62 mixers and a CN5 Series 2 crosstalk and noise suppressor unit. Alice will also intro-

duce a new product: the GU100 turntable unit – a floor-standing console which incorporates a two-speed Sparta turntable with cue amp. and line amp. The Alice AM mixer is a popular choice for recording or film studio applications and a broadcast version is also made for use in local radio studios. Among the stations Alice have supplied equipment to are Capital Radio, Manchester Radio and two new stations presently under construction: Radio Swansea and Piccadilly Radio, Newcastle.

Allotrope Limited (Stands 28/29) will be showing the new Inovonics Inc. range of broadcast and recording electronics. Models 355 and 360 are tape recording electronics for up-dating tape transports such as the Ampex 350. Two new limiters will be on display: the Inovonics 200, a dual-function Average and Peak responding limiter for studio recording, mastering and broadcasting, and the model 210 frequency selective and broadband peak limiter for independent control of high frequency programme energy and broadband peaks. A specific application of the 210 is high-speed copying during cassette and cartridge production.

The P.M.L. range of microphones contains three new condenser microphones, each of small size and embodying a ring switch

APRS 74

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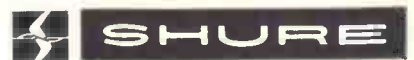


This picture tells a story.



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APRS PREVIEW

to provide attenuation and/or bass roll-off.

Amity Electronics Ltd. (Stands 16/17) are going to be showing a 24-track tape recorder, a cartridge jingle machine and some transistor amplifiers – all intended for professional use. The cartridge jingle machine is a new development from Amity and will be seen for the first time. The recorder uses 2-inch tape and has been developed from a machine produced by Amity last year. It is built on American lines with each channel on one large replaceable printed circuit card which is mounted underneath the deck, instead of the electronics being mounted in 24 chassis above the transport. This substantially reduces the overall size and weight of the machine, which incorporates a separate VU meter for each track. All the control functions are now placed on the movable unit so it can be operated at the machine itself or by the engineer at the recording console and the control unit has a 30-ft. length cable. The machine on show has been sold to a Frankfurt studio.

F. W. O. Bauch Limited (Stands 1/2) will be showing a wide range of recording equipment including products by Studer, Neumann, EMT, Universal Audio, Teletronix, Switchcraft, Allison Research, ARP, Klein & Hummel, ITI, Magnetic Reference Laboratory, Gotham, and Lexicon. Studer items which are appearing for the first time are a quadrophonic $\frac{1}{2}$ -inch recorder A80/R-TQ, a narrow version of the 24-track A80/VU, and a quadrophonic 16-track mix-

ing console with 22 quad pots and remote control for A80-16 track.

F. W. O. Bauch will also have something new from EMT: the EMT116 portable tuning tone and the EMT803 slow-speed logging recorder. Musicians at the exhibition will find the ARP synthesizers of particular interest. The Neumann lines on the Bauch stands will include their well-known condenser microphones and disc-cutting equipment.

Bias Electronics Ltd. (Stand 19) are well known for their professional recording machines and will be showing examples from two ranges, the BE 1000 and the BE 2000. The former are $\frac{1}{2}$ -inch machines and Bias told *Beat* that there will probably be both a console version and one which has been developed for local broadcasting, on show. The BE 1000 slow-speed logging machine is a four-track unit using $\frac{1}{8}$ -inch tape and has been designed for the continuous recording of radio transmissions – a requirement laid down by the I.B.A. It will record for 12 hours using a 10 $\frac{1}{2}$ -inch reel on medium wave, both channels stereo FM and incorporates a time signal for swift location of items required for playback. Examples of the Bias range of mixers will also be displayed. These are especially suitable for the smaller studio and educational purposes and cost up to approximately £1,000.

Cadac (London) Ltd. (Stands 39/40) are well known for their custom-built and designed consoles and the company offers a consultancy and design service in all aspects of sound control and



Studer B62-0.75 stereo tape machine

monitoring systems. The Cadac range of consoles, all of which have comprehensive DC logic control systems in stereo and quadrophonic multi-track forms, incorporate operational design features based on practical engineer-

ing experience, and Cadac expect to be showing a quad desk at the APRS.

Also to be found on the Cadac stand will be their Control Room Studio Monitor loudspeaker systems, a portable broadcasting con-

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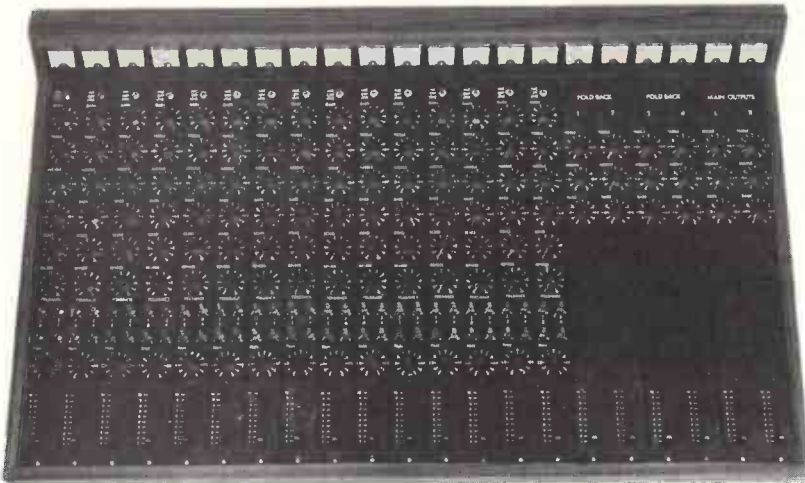


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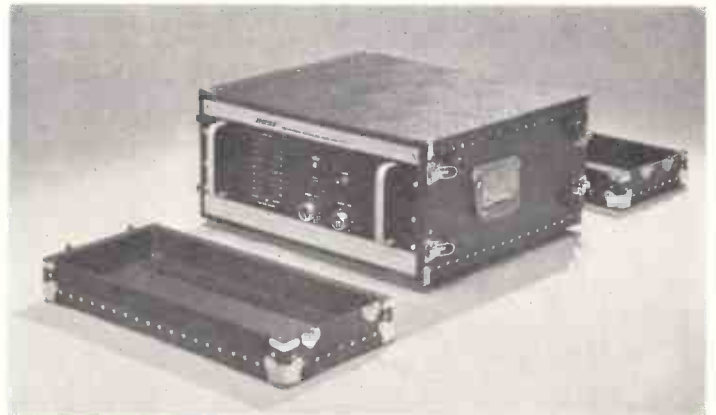
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APRS PREVIEW

sole and new Thickfilm Gytrators which, say Cadac, 'saves having several different inductors and can be made to resonate as a capacitor with an inductance'. Among the studios that Cadac have recently supplied with consoles are RCA, Organ Studios, Brussels, and Decca Brussels. Recent Cadac customers for loudspeakers include Trident, Scorpio, Barclay Studios Paris, Decca Paris and Decca Brussels.

Calrec Audio Ltd. and Beyer Dynamic (G.B.) Ltd. (Stands 43/44) offer a wide range of condenser mikes for studio and live entertainment use and this year their display will include some new battery-powered condenser mikes which, they stress, are not elektret models. There are two basic models with balanced or unbalanced output amp. sections and each is available fitted with din or cannon plugs. There are a variety of interchangeable capsules for different applications, and the life expectancy of the 1.5-volt battery is 400 hours on a dry cell and 1,500 hours on a mercury cell battery. Calrec have recently received a contract worth over £130,000 from the BBC for the

Mk. II version of their stereo outside broadcast equipment.

Electro-Voice (Stand 34) are world famous for their top-quality microphones, loudspeakers and

loudspeaker monitors and will be showing their complete range. Especially suitable for studio use are their RE10, 11, 15, 16, 20 Dynamic Cardioid and RE55 Omnidirectional mikes. The RE20 is a professional quality mike designed especially for recording, broadcast and sound reinforcement applications requiring essentially flat re-

sponse over a very wide frequency range. The Sentry III Professional Loudspeaker Monitor is also particularly suitable for studio applications and incorporates a low frequency section driven by a newly-designed 15-inch direct radiator woofer installed in a vented enclosure with fourth order Butterworth tuning.



Calrec CM655 mike



Calrec CB1000, CM1050 and CM1001 microphones

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Here's a list of some of their 1973 customers:

Radio and TV: RTV Romania; Link Electronics; B.B.C.; Marconi; Granada Television; Radio Luxembourg; Tyne Tees Television; Damascus Radio; HTV Ltd.; Radio Telefis Eireann; Greater Manchester Radio; Gospel Radio Fellowship; HSV7, ATN7, ATVO, Australia; B.F.B.S. (British Forces Broadcasting Service); R.T.V. Singapore; Yorkshire Television; Capital Radio; Ampex; Rediffusion; London Weekend Television; I.B.A.; Radio Sofia; Nigerian Broadcasting; United Evangelistic Church; WGBH; WRMF; Encounter Ministries; KBYU; KHOF TV; WSM; WBZ; CBC.
Theatres: Royal Opera House; Congress Hall, Bucharest.
Communications: Pye Business Comms.; Fernseh GmbH.
Film: Shepperton Studios; Felix Acaso; Pinewood Studios; Consolidated Film Industries; Imperial War Museum; Zaar Films.
Recording: J. Albert; Metronome Records; Preview Sound; R.C.A.;

Radio Triunfo; C.T.S. De Lane Lea; Federal Records; CBS-Sony, Japan; Cockatoo Sound; R.G. Jones; Music for Pleasure; Pye Records; Weir Sound; Polydor; West of England Studios; Maritime Studios; EMI; Festival Records; Bavaria Atelier; Arne Bendiksen; Gallo; Belter Records; Carbo; Elliot Mazer; CBS Records; Decca;

lyanda Records, Nigeria; Multi-Media; Creative House; Caribou Ranch; Eastman Kodak; Harcourt Brace; His Masters Wheels; PAC Inc.; Sound City; Track Recorders; Whitney Recording; Griffith Gibson; Les Productions Paul Baillargeon; Marc Productions; Mercey Brothers; Jeff Smith Interchange; Linkage Sound; Studio Marko; Studio 3; Intervideo; Mahogany Rush; Sound Toronto; Chatham Square; Neil Young; Belafonte Enterprises; Air Studios.

Universities and schools: Syracuse University; University of Surrey; Plymouth Polytechnic; Yale School of Music.



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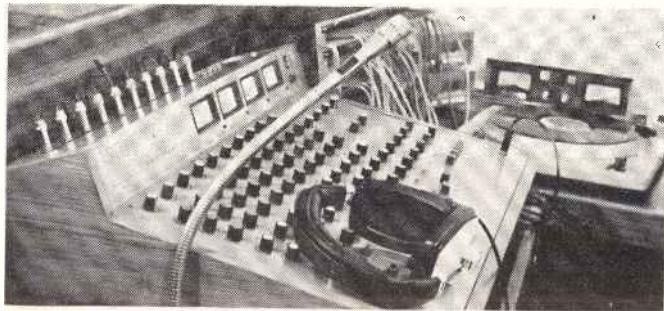
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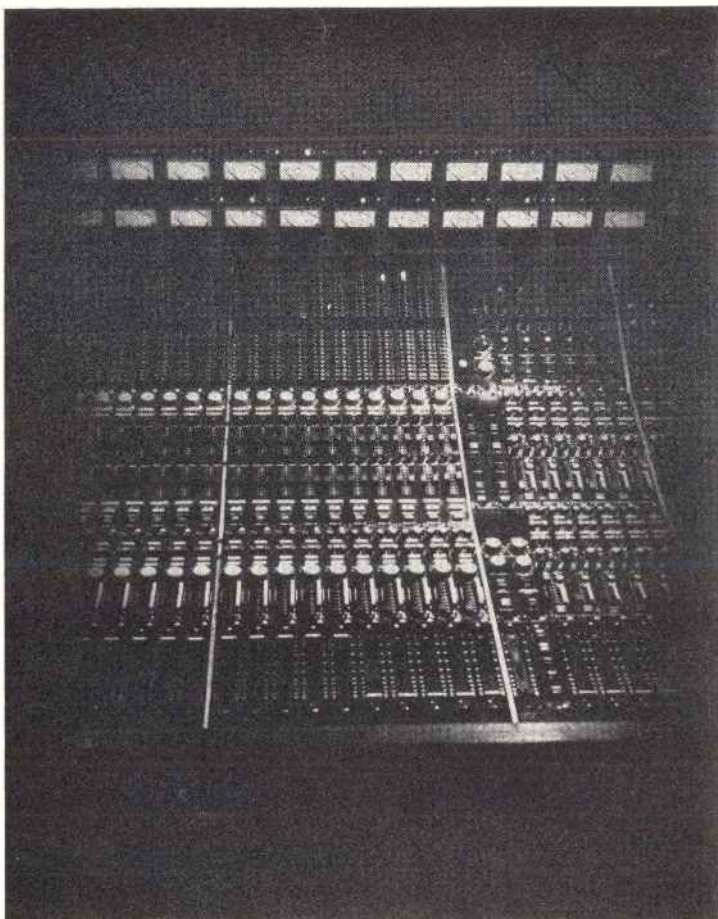


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HH Electronic (Stand 15) are well known for their professional amplification and this year will be exhibiting their established range of solid-state studio monitor amps.: the TPA series. Top model is the TPA 100D, a transistor output stage amp. giving 250 watts RMS at 4 ohms. The other units are the TPA 50D and TPA 25D giving 100W and 75W respectively at 4 ohms. The fourth model, the TPA 25DM, a modular version of the TPA 25D, is a bench amp. which can be supplied with ISEP (International Standard Engineering Practise) sub-frame. Also on show will be the HH EM12 distributor amplifier system which is used internationally by many broadcasting and recording studios, models from the HH musical amp. range and two portable mixer power amplifiers.

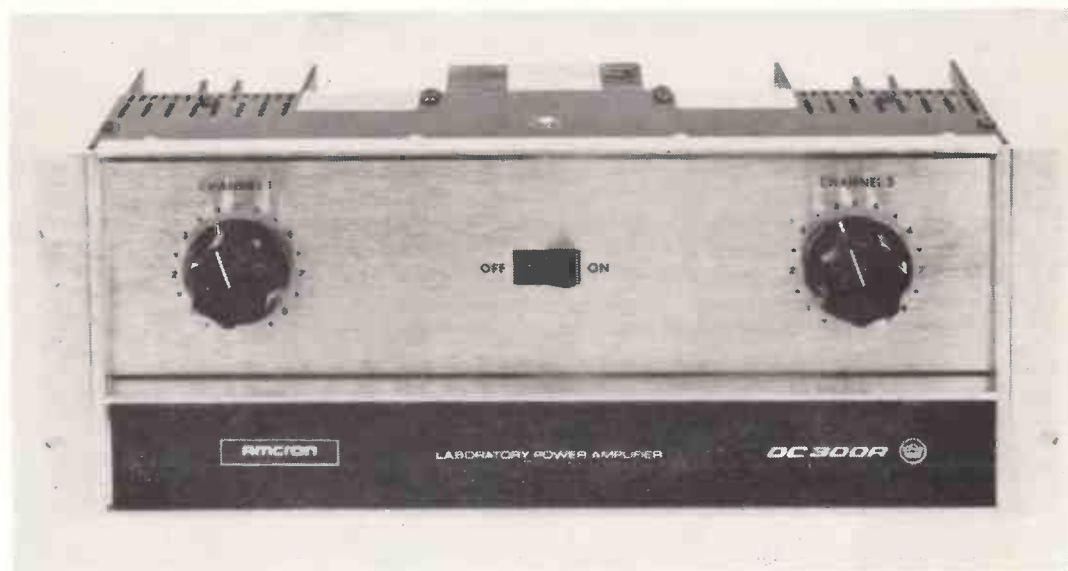
Jackson Recording Co. Ltd. (Stand 58) — Malcolm Jackson specialises in the brokerage of second-hand recording equipment in the U.K. and abroad. At the APRS visitors will be able to see Malcolm's latest lists and arrange to see items in which they are interested.

Jacques Levy Professional Recording Services (Stand 37) specialise in recording equipment and several popular lines will be found on the J.L. stand, including the Audiodesks, Emidiscs mastering and playback recording blanks

for professional use. Capps mastering styli, Fairchild electronics and Pultec equalisers will also be represented and Pultec's latest model — the EQP-1A3 is an improved version of their well-established unit which is in use in many major studios. Says Jacques: 'It's a most versatile and compact equaliser for countless uses such as rescuing tapes and infinite control over the curves.' Also attract-

ing attention will be the popular Auto-Ten attenuator and the Reverbetron — described as 'the perfect echo device for studio and mobile work alike'.

Feldon Audio Ltd. (Stands 47/48) will be exhibiting MCI 24-track mixing consoles and will probably have a 32-channel, 24-output console on display. The MCI range of multi-track recorders



Amcron DC300A amplifier



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APRS PREVIEW

will also be represented. On show for the first time in Europe, will be the new MCI $\frac{1}{4}$ -inch machines. We can also expect to see a new range of Schoeps microphones — the Collette series and a selection of digital delay units, phasers and other ancillary recording equipment.

Future Film Developments,

on the same stand, will be exhibiting a range of multi-contact heavy-duty bayonet lock circular connectors and individually foil-screened multi-pair cables. Specific applications are for interconnecting equipment used in location recording and PA equipment. Also new is the Music Accessory Kit of audio adaptors enabling standard items of audio equipment to be interconnected. In addition, F.F.D. will have on display their range of coloured audio cables, connectors, jackfields, cords, tools and wiring accessories.

Hayden Laboratories Ltd.

(Stand 27) are exclusive U.K. agents for Sennheiser microphones and Telefunken and Nagra tape recorders. Featured on the stand will be a spool adaptor and range extender for 10-inch NAB spools for use with all Nagra tape recorders, the latest Sennheiser musicians' mikes and a new ABE multi-track, 16-channel recorder incorporating a Telefunken deck.

Macinnes Laboratories Ltd.

(Stand 77) specialise in high-quality American equipment and are the sole U.K. distributors for Amcron, Klipsch and the Telephonics range of headphones.

Amcron amplifiers need no introduction as they are used by famous bands such as Led Zepelin, Jethro Tull, Deep Purple and The Fairports, and are the first choice of many recording studios and hire companies.

Macinnes have been responsible for equipping Sadlers Wells with Amcron D60s and D150s, the

Royal Opera House Covent Garden with D60s and will be supplying D60s to the New National Theatre. Three Amcron amps will be on show: the D60, D150 and DC300A — an improved version of the DC300, and 'probably' one model from the Electrostatic Amcron speaker range. Seen for the first time at the APRS will be Klipsch speakers which have long had a reputation for being one of the best speaker ranges made, and are now available in the U.K. for the first time.

Keith Monks (Audio) Ltd.

(Stand 63), are the manufacturers of KMAL mike stands and besides supplying these to the BBC, London Weekend Television and many other studios throughout the country, they export their products world-wide to places as far afield as Japan. They also handle Melodium mikes from France, amps. for PA-studio use, goose-necks for mixer desks and lavalier, moving coil, ribbon and condenser microphones.

Keith Monks are importers and sole U.K. agents for the continental Rodek range of mike mixers, cross faders, discotheque-type mixers and stereo power amps. The latter are available in 50 and 75W per channel versions.

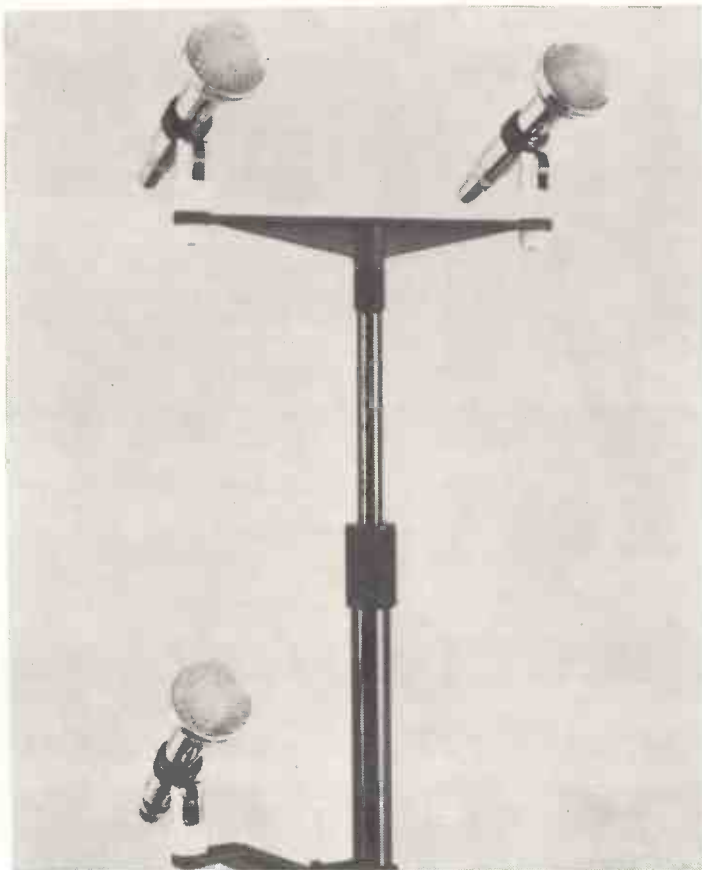
Rupert Neve & Company Ltd.

(Stands 51/52). Star attractions on the Neve stands will be their latest 24-channel, eight-group console for 16-track recording and a new 20-channel broadcast console to specification 5301, employing new, narrow modules of the 3000 series. Both have been made for export contracts in Canada and Australia.

Raindirk Ltd. (Stand 54)

will exhibit their Mini Range mixer designed for small studios and broadcasting and also a 24-track mixer for recording studios. The Mini Range is a ten-input, four-output mixer with line and mike inputs on each channel, bass and top controls, six frequency select mid control, two auxiliaries, built-in line-up oscillator and X-L-R connectors for inputs and outputs.

The larger unit is a Medium Range mixer built for multi-track recording and has an extended specification incorporating an equaliser, secondary routing and monitor modules. It can be



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Neumann U47 fet i microphone

supplied with any number of inputs from 16 upwards and is available in eight-, 16- or 24-track versions.

Shure Electronics Limited (Stand 75) will be exhibiting their comprehensive range of studio microphones designed for use in broadcasting, recording, motion pictures and highest quality sound reinforcement. On show for the first time is the new Shure Gated Compressor/Mixer, model SE30-2E. Once set, the unit controls gain automatically, increasing or decreasing the system gain to maintain a constant output level. A gated memory circuit solves the 'pumping' problem by noting when the desired signal is not present and putting a 'hold' on the compression level at that point. The response rate (average time constant) on compressor is adjustable to compensate for various types of programme material. Shure will also be introducing the M625-2E Voicegate — a voice-activated microphone gain controller with a response-shaped voice-frequency sensor. Connected between mike and mixer, the Voicegate holds microphone output at a level approximately 16dB below unity

level until the microphone is activated by a voice. The microphone output is then raised to unity level almost instantaneously and is held at that level for a predetermined period. The Voicegate thus allows all microphones in a multi-microphone installation to be in circuit at all times without pickup of ambient noise or risk of feedback and without the necessity of having a sound engineer to monitor and control microphone gain. Also featured on the Shure stand will be their Vocal Master Sound System and the Model SC35C Stereo Dynetic Pickup Cartridge.

Theatre Projects (Stand 74) are U.K. distributors for Altec loudspeaker systems, microphones and accessories and their display at the exhibition will include the range of Altec studio monitor loudspeakers. One of the most popular items is the 9846-8A two-way system which employs a high compliance, low distortion bass driver in a sealed box. The high frequencies are handled by a compression driver on a 500Hz sectoral horn. This system, say Altec, 'is extremely neutral with greatly extended frequency re-

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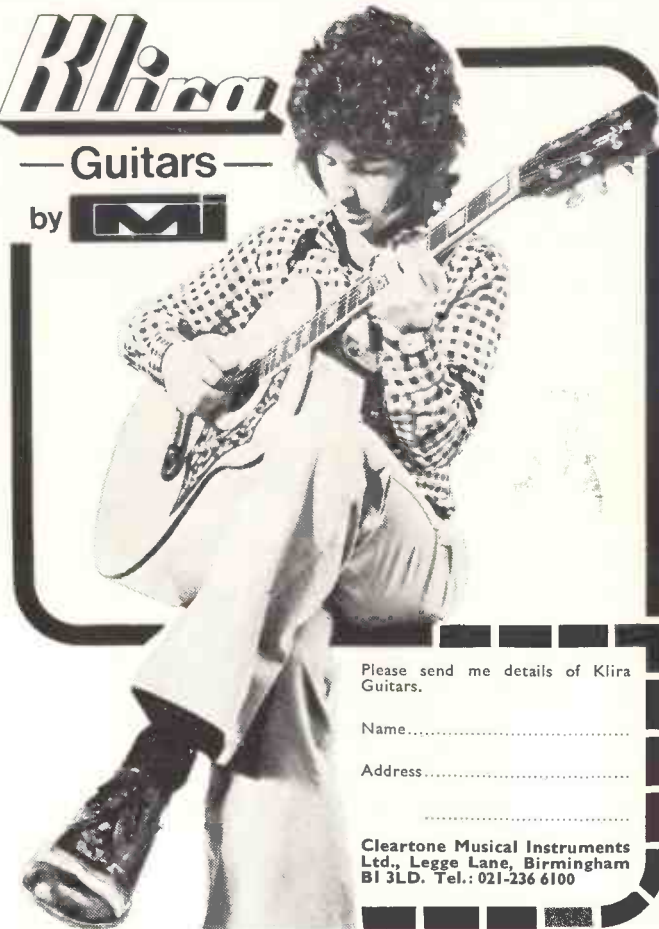
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sponse, both high and low'. The sealed box has been designed to avoid the thumping bass which is often a characteristic of ported systems. This enables record producers to assess more accurately musical balances at low frequencies. The high frequency horn

and bass driver have been precisely located with respect to each other to minimise phase cancellations in the crossover region.

On the **Trident Audio Developments'** stands (35/36) will be two consoles, one from the A



A 24-track Neve Recording Console

series and one from the B series ranges. Both systems are fully modular and can, therefore, be supplied to suit any customer requirement, especially where later expansion is envisaged. Phantom microphone powering is provided as standard on both ranges and all input and output connections are via X-L-R type connectors. A welded steel plinth is included and power supplies are separate to the console. On the A range switchable characteristic meters – either VU or PPM – are supplied as standard and on the B range they are available as optional extras. Other features of the A series are the digital LED read-out clock which counts in minutes, seconds and tenths of a second, and the phase correlation meter.

Vitavox Limited (Stand 79), whose new Power loudspeaker range made a very successful debut at the Frankfurt Fair, will be showing this system at the APRS Exhibition, enhanced by the introduction of improved adhesive,

plastic and component technologies. The system was introduced 'after five years' research on tooling and materials'. It is made up of four units: a high-power, high-frequency pressure unit, a high-frequency dispersive horn, a Power Range filter and a Power Range bass loudspeaker with a power-handling capacity of 100 watts. These units can also be used separately to upgrade other systems.

Vitavox have now introduced an improved adhesive for use on the diaphragm and coil assembly which they claim gives 'quite exceptional strength whilst maintaining the sensitivity for which the S3 Pressure Unit is renowned'. The new thread and throat moulding uses recent plastic developments and is an improvement on the casting used previously, making the unit easier to screw on and off the horn. The resistive network of the filter has now been superseded by 'one immensely reliable resistor' which was shown last year and is now incorporated as standard filter production.

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BI6/74

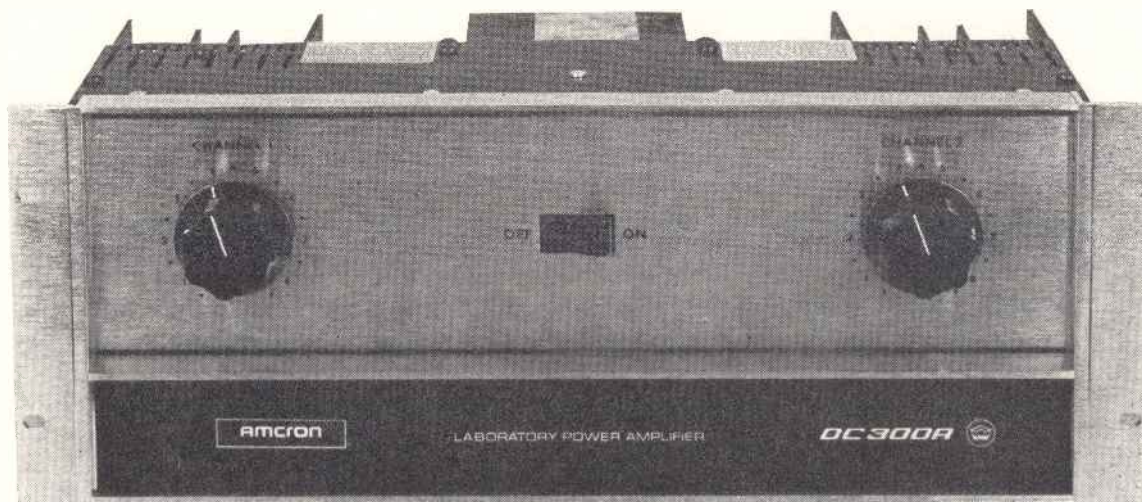
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BEAT INSTRUMENTAL'S EQUIPMENT PRICE GUIDE

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

GUITARS

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 | |
| Electric: | |
| Jazzmaster Sunburst. | 343-20 |
| Jaguar Sunburst. | 371-80 |
| Stratocaster S/bst. | 255-20 |
| Ditto, tremelo. | 294-80 |
| Telecaster d/l. | 310-20 |
| Ditto, tremelo. | 332-20 |
| Telecaster Ctm. | 243-10 |
| Ditto, tremelo. | 292-60 |
| Telecaster Std. | 213-40 |
| Ditto, tremelo. | 264-00 |
| Bronco, red. | 138-60 |
| Musicmaster. | 127-60 |
| Mustang. | 198-00 |
| Telecaster Thinline. | 314-60 |
| Ditto, tremelo. | 348-70 |
| Montego I. | 594-00 |
| Montego II. | 660-00 |
| 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 |
| Bass 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-10J 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 |

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| 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/s Folk | 39-44 |
| 1250 12/s 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.A.c. | 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. l/h | |
| 2377 Woodstock pro | 89-00 |
| 2382 Woodstock d/l. | 102-00 |
| 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 |
| 2366FB Fretless bs. | 74-00 |
| 2375 Rocket Man | 85-00 |
| 2375 Ash. | 116-00 |
| 2376 Dixie F/ball bs. | 100-00 |
| 2358R Rosewold Finish | 59-00 |
| 2358M Maple Finish | 59-00 |
| 2386 Memphis ctm, d/l | 116-00 |
| 2386L Memphis CDL, l/h | 123-00 |
| 2384 Clipper d/l II. | 100-00 |
| 2385 Clipper Tallboy, bs. | 104-00 |
| Twincaster lead | 50-00 |
| Twincaster bass | 52-00 |
| 1755 Soundmaster II. | 53-00 |

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|---------------------------------|--------|
| 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 Artiste jumbo | 114-00 |
| 756 Herald | 82-00 |
| 757 Great Western std. | 60-00 |

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|-------------------------|--------|
| DAN ARMSTRONG | |
| 6-str gtr w/cs. | 181-50 |
| 6-str bs, 30" sc, w/cs. | 198-00 |
| 4-str bs, 30" sc, w/cs. | 189-75 |
| 4-str bs, 34" sc, w/cs. | 189-75 |

| | |
|----------------------------|--------|
| DAVOLI | |
| 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 |
| G/2 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 |

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| 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 |
| G/2 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 |

ANTORIA CLASSICAL

| | |
|--|-------|
| RA2 Replica of Old English guitar | 34-00 |
| | 29-00 |
| | 25-00 |

HAWAIIAN GUITARS

| | |
|------------------|--------|
| 2391 | 72-00 |
| 2390 | 24-00 |
| 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/Jup Solid | 23-87 |
| 2 p/Jup Solid | 28-99 |
| 2 p/Jup Bass | 32-40 |
| Semi Acoustic | 32-40 |
| Jet Guitar. | 68-20 |
| Strato copy | 88-66 |
| Dallas Jumbo VI | 34-10 |
| Dallas Jumbo XII | 37-51 |
| Supreme | 95-48 |
| Hummingbird | 34-10 |
| Santos jbo | 17-08 |
| Western Red jbo | 16-79 |
| Jet Bass | 76-73 |
| Scimitar Bass | 49-96 |
| Hawaiian | 51-16 |
| Interceptor | 61-38 |
| Super Jet | 85-25 |
| Sabre Bass | 80-14 |
| Artist Folk | 37-51 |

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| 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

| | |
|-------------------------|--------|
| 6-str gtr w/cs. | 181-50 |
| 6-str bs, 30" sc, w/cs. | 198-00 |
| 4-str bs, 30" sc, w/cs. | 189-75 |
| 4-str bs, 34" sc, w/cs. | 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 |
| G/2 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 |

FRAMUS

| | |
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| 01910 5/19 Classic | 51-50 |
| 01310 5/23 Classic | 68-95 |
| 01510 5/32 Classic | 101-50 |
| 05300 5/196 Texan | 67-70 |
| 05810 FS/196 Falcon | 109-30 |
| 05500 5/197 Jbo | 114-50 |
| 05710 D style | 175-60 |
| 05910 Cowboy. | 201-60 |
| 06100 5/296 Texan 12 | 78-10 |
| 06810 FS/296 Falcon 12. | 117-10 |
| 10170 FS/74 solid. | 77-80 |
| 10200 5/155 solid. | 110-60 |
| 10680 5/360 solid. | 192-60 |
| 11110 solid | 223-80 |
| 11210 solid w/cs | 351-31 |
| 10980 solid w/cs | 507-40 |
| 12002 J/156-2 bs | 77-80 |
| 12490 J/375 bs | 95-00 |
| 12700 5/380 bs | 140-50 |
| 12610 bs. | 223-80 |
| 07301 5/120 s/ac | 192-60 |
| 03302 5/60 gtr | 117-10 |
| 03503 AZ/10 | 333-10 |
| 04200 6/41 mandolin | 46-35 |
| 04203 6/41 elec | 58-60 |
| 14470 O/4 elec | 72-90 |
| 14270 SL/800-2 Hawaiian | 301-80 |
| 14670 FS/1000 ped. | 694-75 |
| 14570 FS/2000 ped. | 931-50 |
| 13100 6/174 bjo | 80-70 |
| 13120 6/175 bjo | 87-20 |
| 13130 6/175 bjo | 91-10 |
| 13140 6/176 bjo | 85-90 |
| 13150 6/178 mandolin | 82-00 |
| 13010 N-74 bjo | 143-10 |
| 13020 N-75 bjo | 148-30 |
| 13030 N-76 bjo | 152-25 |
| 13080 M/75 bjo | 143-80 |

HORNBY-SKEWES

| | |
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| 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 |
| KASUGA | |
| G.312 Classic | 37-20 |
| G.314 Classic | 41-60 |
| G.316 Classic | 47-43 |
| G.318 Classic | 56-98 |
| F.310 Classic | 81-73 |
| F.211 Folk | 39-39 |
| D.212 Western | 43-92 |
| T.213 12/s Western | 49-89 |
| F.411 Folk | 55-56 |
| D.412 Western | 59-80 |
| T.413 12/s Western | 66-07 |
| F.611 Folk | 66-78 |
| D.612 Western | 73-07 |
| T.613 12/s Western | 81-53 |
| F.811 Folk | 91-33 |
| D.812 Western | 96-29 |
| T.813 12/s Western | 108-96 |
| KSG.2 Electric | 89-25 |

KEMBLE

YAMAHA

Table listing Yamaha guitar models and prices, including G50A, G60A, G85A, G100A, G130A, G170A, S50A steel strung, GC3, GC6, GC10, GC20, FOLK FG75N, FG110, FG110N, FG140, FG150, FG160, FG170, FG180, FG200, FG260, FG300, FG300N, FG580, FG630, ELECTRIC FG110E, FG160E, SA30, SAS50, SA60, SA90, SA70, SA75, AE11, AE12, AE18, SG20, SG40S, SG40, SG60T, SG80T, SG45, SG85, SB30S, SB30, SB50, SB70.

Glen Campbell Artist 12/string... Folklore... Classic Balladeer... Breedwinner Electric... Deacon Electric... Artist Electric Acoustic... Country Electric Acoustic...

SHAFTESBURY

Table listing Shaftesbury guitar models and prices: 00 Electric, 65 Electric, 66 Electric Bass, 61 Electric, 63 Electric Bass, Resonator, Resonator Jumbo.

AVON

Table listing Avon guitar models and prices: 3404A Electric Guitar, 3405A Electric Bass, 3406A Electric Guitar, 3407A Electric Bass, 3403A electric.

SUZUKI

Table listing Suzuki guitar models and prices: 3054 Classic, 3055 Classic, 3066 Classic, 3067 Classic, 3068 Classic, 3069 Classic, 3070 Classic, 3071 Classic.

ROSE-MORRIS

Table listing Rose-Morris guitar models and prices: Kansas Folk, 15-11 Folk, Dulcet Classic, Constanta Classic, Top Twenty Electric, Top Twenty Bass, Guyatone Steel Guitar w/case & stand.

ROSETTI

Table listing Rosetti guitar models and prices: FT145E Folk, FT147 Folk, FT150E Folk, EC22 Classic, FT165E 12/s Folk, EC20 Classic, FT130E Folk, FT135E Folk, EA260E Bass, EA250E Elec., ET278 Elec., ET280E Elec., ET275 Elec., ET285 Bass, ET270E Elec.

EROS

Table listing Eros guitar models and prices: 9578 Elec., 9579 Elec., 9585 Bass, 9586 Bass, 9353 Folk, 9356 Folk Elec., 9356 12/s Folk, 9356E 12/s Folk Elec.

GEISHA

Table listing Geisha guitar models and prices: 9645 Classic, 9646 Classic, 9644 Classic, 9648 Folk.

KISO-SUZUKI

Table listing Kiso-Suzuki guitar models and prices: 9502 Classic, 9503 Classic, 9583 H/made Classic, 9651 Folk, 9582 Folk, 9653 12/s Folk, 9507 Folk.

ROSETTI

Table listing Rosetti guitar models and prices: Raver Elec., Raver Bass, Rudi Classic, TATRA 9198 Classic, 9225 Classic, Hi-Spot Nylon, Hi-Spot Steel.

LANDOLA

Table listing Landola guitar models and prices: 9700/23 Classic, 9701/71 Folk, 9702/66 Jumbo, 9703/72 Large Jbo., 9704/73 12/s.

SELMER

Table listing Selmer guitar models and prices: 9700/23 Classic, 9701/71 Folk, 9702/66 Jumbo, 9703/72 Large Jbo., 9704/73 12/s.

GIBSON

Table listing Gibson guitar models and prices: Howard Roberts Custom, Sunburst, Johnny Smith DN, Double Pickups, Natural, Johnny Smith D, Double Pickups, Sunburst.

JOHNNY SMITH N.

Table listing Johnny Smith N. guitar models and prices: Single Pickup, Natural, Johnny Smith, Single Pickup, Sunburst, Super 400 CES, Natural, Super 400 CES, Sunburst.

BYRDLAND

Table listing Byrdland guitar models and prices: Natural, L-5 CES, Sunburst, L-5 CES, Natural, L-5C, Single Cutaway Acoustic, Natural, L-5C, Single Cutaway Acoustic, Sunburst, Super 400C Single Cutaway Acoustic, Natural, Super 400C Single Cutaway Acoustic.

ES-175D

Table listing ES-175D guitar models and prices: Sunburst, Natural, ES-150 DC, Walnut, ES-150 DC, Natural, ES-345 TD, Cherry, ES-345 TD, Sunburst, ES-345 TD, Walnut, ES-340 TD, Natural, ES-340 TD, Walnut, ES-355 TD-SV, Cherry, ES-355 TD-SV, Walnut.

ES-335 TD

Table listing ES-335 TD guitar models and prices: Cherry, Sunburst, Walnut, Cherry, Walnut, Cherry, Walnut, Les Paul Recording, Les Paul Triumph bs, Les Paul Signature, Gold, Les Paul Signature, bs, Gold, Les Paul Custom, Ebony, Les Paul Custom, Sunburst, Les Paul De Luxe, Gold, Les Paul De Luxe, Sunburst, SG Custom, Walnut, L5-S Cherry Sunburst, L6-S Cherry, L6-S Natural, Maple, SG Standard, Cherry, SG Standard, Walnut, SG Special, Cherry, SG Special, Walnut, SG-2, Cherry, SG-2, Walnut, SG-1, Cherry, SG-1, Walnut, SG-3, Cherry Sunburst, EB-0, Cherry, EB-0, Walnut, EB-3, Cherry, EB-3, Walnut, EB-3L, long scale, Cherry, EB-3L, long scale, Walnut, EB-OL, long scale, Cherry, EB-OL, long scale, Walnut, L9-S, Cherry, L9-S, Natural Maple, EB-2D, Cherry, J-250R, Sunburst, J-200 Artist, Sunburst, J-200 Artist, Natural, Dove Custom, Cherry, Dove Custom, Natural Top, Gospel, Natural Top, Heritage Custom, Natural Top/Rosewood Back, Hummingbird Custom, Cherry Sunburst, Hummingbird Custom, Natural, Blue Ridge Custom, Natural, SJ De Luxe, Natural, SJ De Luxe, Sunburst, J-50 De Luxe, Natural Top, J-45 De Luxe, Sunburst, J-40, Natural Top, J-55, Natural Top.

J-160E Custom

Table listing J-160E Custom guitar models and prices: Natural Top, B-25 De Luxe, Sunburst, B-25 De Luxe, Natural, B-20, Natural Top, Blue Ridge 12 Custom, Natural Top, B-45-12N De Luxe, Natural Top, B-25-12N De Luxe, Natural Top, Citation, Sunburst, Citation, Natural.

HS-4580 Electro-Acoustic

Table listing HS-4580 Electro-Acoustic guitar models and prices: Double Cutaway, Congress Acoustic, Hawaiian Artist, Hawaiian Standard, HS-173V Solid, HS-174 Solid, HS-175 Solid, HS-164V Solid, HS-4579 Solid, Galaxie Solid, HS-185 Artist Solid Bass, HS-186 Solid Bass, HS-189 Solid Bass, HS-182 Solid Bass, Violin Bass, Professional Solid Bass, Western Jumbo 6/s, Western Jumbo 12/s, Western Jumbo Electro-Acoustic, Arizona Jumbo Flat-top, 6/s, Arizona Jumbo Flat-top, 12/s, 813 Classic, 814 Classic, 815 Classic, 816 Classic, 812 Folk, 817 Folk, 818 Folk, 819 Jumbo, 820 Jumbo, 821 Jumbo, 822, 12/s Jumbo, 823 Jumbo, 824 Jumbo, 825 Jumbo, Rancher, 6/s, C & W, Rancher, 12/s, C & W, Viva 1, Viva 2, 550A Folk, FG 75N Flattop, FG 110N Flattop, FG 140 Jumbo Flattop, FG 170 Flattop, FG 200 Jumbo Flattop, FG260, 12/s, Jumbo Flattop, FG 300N Jumbo, Flattop, FG 580 Jumbo Flattop, FG 630 Jumbo Flattop, G50A Classic, G60A Classic, G85A Classic, G100A Classic, G130A Classic, G170A Classic, G-C-3 Hand-made Classic, G-C-5 Hand-made Classic, G-C-10 Hand-made Classic, MSA PEDA STEEL CS-10 Pedal Steel, CS-10 Pedal Steel (Rosewood) w/case, Side Kick Pedal Steel (Black) w/case.

TAMURA HAND-MADE CONCERT

Table listing Tamura Hand-Made Concert guitar models and prices: P35, P45, P55, P60, P80, P100, P150, F40, F150, *P700, *P800, *P1000, *P1200, *P1500, *P2000, *10P1200 (10 string), *10P3000 (10 string), R. MATSUOKA CLASSICS M20, M25, M30, M40, M50, R. MATSUOKA D/NOUGHTS D40, D50, D60, *D80, IBANEZ WESTERN & FOLK 60, 610, 65, 615, 615/12, 620, 647, 647/12, 755, 755/12, *754M, *754M, J200, LH615/12, LH620, LH615, 355/12, CS FOLK/JAZZ ACOUSTICS MAC. 1, MAC. 2, MAC. 3, CSL & IBANEZ ELECTRIC 2020, 2030, *2350, *LH2350 (l/handed), *LH FG360S (l/hand'd), *FG360S, *2355, *2355M, *2364, *2364B, *2372, *2372L (l/handed), *2372DX, *2373, *2380, *2380L (l/handed), *2381, *2381F, *2387, *2387B, *2388B, *2388BDX, 2351, 2352, 2352DX, 2402, 2402DX, 2403, LH2352C, LH2352DX, SUNBRO ELECTRIC DSI, LP2G, LPGA, LPSGC, TF200, JB200, SC3, SG6M, SG6T, SG63T, SG42M, M2, FBI, STUDENT GUITARS P.SI, P.SI/A, P.S2, P.S2A, E.G.I., K.P.1, K.P.2, Electric Guitars: K-1 Single pick-up, KET-200 Two pick-up w/tremolo, K-2T Custom two pick-up w/tremolo (SG).

HAWAIIAN GUITARS

Table listing Hawaiian guitar models and prices: *2391, *2390, HG308, *Price includes hard shell case.

TOP GEAR

HARPTONE

Table listing Harptone guitar models and prices: E-6N 'Eagle' D', E-6NC 'Eagle' D', E-12N 'Eagle' 12/s, E-12NC 'Eagle' 12/s, L-6N 'Lark' Jumbo, L-6NC 'Lark' Jumbo, L-12N 'Lark' 12/s, L-12NC 'Lark' 12/s, S-6NC 'Sultan', F-6NC 'Folkmaster', Z-6N 'Zodiac', RS-6NC Custom, RS-6BC, ditto, black, B-4-0/F Acoustic 4/s Folk Bass.

RICKENBACKER

Table listing Rickenbacker guitar models and prices: 420 Solid, 450 Solid, 450/12 Solid 12/s, 480 Solid, 330/12 S/A 12/s, 360 Stereo, 360/12 Stereo 12/s, 370 Stereo, 4000 Bass, 4001 Stereo Bass, 4005 S/A Bass, D-25-M D'nought, D-35-NT D'nought, D-40-NT Jubilee, D-37-M D'nought, D-44-M Jubilee, D-50-NT Special, D-55-NT T.V. D'nought, F-20-NT Troubadour, F-30-NT Aragon, F-40-M Folk, F-47-NT Folk, F-48-NT Navarre, F-50-BLD Navarre, F-50-R Navarre, F-112-NT 12/s, F-12-NT 12/s, F-212-XL 12/s, S-50 Solid, S-90 Solid, S-100 Solid, S-100-S Stereo, S-100-SC Stereo, JS-1 Solid Bass, JS-1L Solid Bass, JS-1L-S Stereo Bass, T-100-D 'Slim Jim', elec., CE-111 'Starfire', elec., CE-100-D S/A 'Capri', elec., SF-IV 'Starfire', SF-BASS-II 'Starfire' S/A Bass, 6600 Regal d/l Dreadnought, H6560 Sovereign Jbo., H6659 Dreadnought, H6364 Sovereign Grand Concert Flk., Jet black finish, H6303 Sovereign Grand Concert, H6382 d/l Grand Concert, H6340 Grand Concert, H6341 Grand Concert, H6365 Grand Concert, H6362 Grand Concert, H1269 Regal Dreadnought, 12/s, H1233 Grand Concert Size 12/s.

IBANEZ WESTERN & FOLK

Table listing Ibanez Western & Folk guitar models and prices: 60, 610, 65, 615, 615/12, 620, 647, 647/12, 755, 755/12, *754M, *754M, J200, LH615/12, LH620, LH615, 355/12, CS FOLK/JAZZ ACOUSTICS MAC. 1, MAC. 2, MAC. 3, CSL & IBANEZ ELECTRIC 2020, 2030, *2350, *LH2350 (l/handed), *LH FG360S (l/hand'd), *FG360S, *2355, *2355M, *2364, *2364B, *2372, *2372L (l/handed), *2372DX, *2373, *2380, *2380L (l/handed), *2381, *2381F, *2387, *2387B, *2388B, *2388BDX, 2351, 2352, 2352DX, 2402, 2402DX, 2403, LH2352C, LH2352DX, SUNBRO ELECTRIC DSI, LP2G, LPGA, LPSGC, TF200, JB200, SC3, SG6M, SG6T, SG63T, SG42M, M2, FBI, STUDENT GUITARS P.SI, P.SI/A, P.S2, P.S2A, E.G.I., K.P.1, K.P.2, Electric Guitars: K-1 Single pick-up, KET-200 Two pick-up w/tremolo, K-2T Custom two pick-up w/tremolo (SG).

IBANEZ CLASSIC

Table listing Ibanez Classic guitar models and prices: 304, 309, 361, 363, 364, 362, 370, 375, *391.

SIMMS-WATTS

Table listing Simms-Watts guitar models and prices: Long / Med-length Neck Bass, Custom Elec.

SUMMERFIELD

Table listing Summerfield guitar models and prices: IBANEZ CLASSIC 304, 309, 361, 363, 364, 362, 370, 375, *391.

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TOP GEAR

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Table listing Rickenbacker guitar models and prices: 420 Solid, 450 Solid, 450/12 Solid 12/s, 480 Solid, 330/12 S/A 12/s, 360 Stereo, 360/12 Stereo 12/s, 370 Stereo, 4000 Bass, 4001 Stereo Bass, 4005 S/A Bass, D-25-M D'nought, D-35-NT D'nought, D-40-NT Jubilee, D-37-M D'nought, D-44-M Jubilee, D-50-NT Special, D-55-NT T.V. D'nought, F-20-NT Troubadour, F-30-NT Aragon, F-40-M Folk, F-47-NT Folk, F-48-NT Navarre, F-50-BLD Navarre, F-50-R Navarre, F-112-NT 12/s, F-12-NT 12/s, F-212-XL 12/s, S-50 Solid, S-90 Solid, S-100 Solid, S-100-S Stereo, S-100-SC Stereo, JS-1 Solid Bass, JS-1L Solid Bass, JS-1L-S Stereo Bass, T-100-D 'Slim Jim', elec., CE-111 'Starfire', elec., CE-100-D S/A 'Capri', elec., SF-IV 'Starfire', SF-BASS-II 'Starfire' S/A Bass, 6600 Regal d/l Dreadnought, H6560 Sovereign Jbo., H6659 Dreadnought, H6364 Sovereign Grand Concert Flk., Jet black finish, H6303 Sovereign Grand Concert, H6382 d/l Grand Concert, H6340 Grand Concert, H6341 Grand Concert, H6365 Grand Concert, H6362 Grand Concert, H1269 Regal Dreadnought, 12/s, H1233 Grand Concert Size 12/s.

IBANEZ WESTERN & FOLK

Table listing Ibanez Western & Folk guitar models and prices: 60, 610, 65, 615, 615/12, 620, 647, 647/12, 755, 755/12, *754M, *754M, J200, LH615/12, LH620, LH615, 355/12, CS FOLK/JAZZ ACOUSTICS MAC. 1, MAC. 2, MAC. 3, CSL & IBANEZ ELECTRIC 2020, 2030, *2350, *LH2350 (l/handed), *LH FG360S (l/hand'd), *FG360S, *2355, *2355M, *2364, *2364B, *2372, *2372L (l/handed), *2372DX, *2373, *2380, *2380L (l/handed), *2381, *2381F, *2387, *2387B, *2388B, *2388BDX, 2351, 2352, 2352DX, 2402, 2402DX, 2403, LH2352C, LH2352DX, SUNBRO ELECTRIC DSI, LP2G, LPGA, LPSGC, TF200, JB200, SC3, SG6M, SG6T, SG63T, SG42M, M2, FBI, STUDENT GUITARS P.SI, P.SI/A, P.S2, P.S2A, E.G.I., K.P.1, K.P.2, Electric Guitars: K-1 Single pick-up, KET-200 Two pick-up w/tremolo, K-2T Custom two pick-up w/tremolo (SG).

IBANEZ CLASSIC

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SIMMS-WATTS

Table listing Simms-Watts guitar models and prices: Long / Med-length Neck Bass, Custom Elec.

SUMMERFIELD

Table listing Summerfield guitar models and prices: IBANEZ CLASSIC 304, 309, 361, 363, 364, 362, 370, 375, *391.

SIMMS-WATTS

Table listing Simms-Watts guitar models and prices: Long / Med-length Neck Bass, Custom Elec.

SUMMERFIELD

Table listing Summerfield guitar models and prices: IBANEZ CLASSIC 304, 309, 361, 363, 364, 362, 370, 375, *391.

SIMMS-WATTS

Table listing Simms-Watts guitar models and prices: Long / Med-length Neck Bass, Custom Elec.

SUMMERFIELD

Table listing Summerfield guitar models and prices: IBANEZ CLASSIC 304, 309, 361, 363, 364, 362, 370, 375, *391.

SIMMS-WATTS

Table listing Simms-Watts guitar models and prices: Long / Med-length Neck Bass, Custom Elec.

SUMMERFIELD

Table listing Summerfield guitar models and prices: IBANEZ CLASSIC 304, 309, 361, 363, 364, 362, 370, 375, *391.

WESTERN ORGAN STUDIOS

Table listing Western Organ Studios guitar models and prices: Mosrite VI Standard w/case, VI Bass w/case.

W.M.I.

Electric Guitars:

Table listing W.M.I. guitar models and prices: K-1 Single pick-up, KET-200 Two pick-up w/tremolo, K-2T Custom two pick-up w/tremolo (SG).

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|---|-------|--|-------|--|-------|--|-------|--|--------|--|-------|----------------|--------|--------------------|--------|-----------------------------|--------|
| KEB-110 Single pick-up bass | 24-95 | K-116 Wildwood Intermediate size | 11-95 | K-240 De Luxe auditorium size, wildwood. | 17-95 | Acoustic Guitars - Nylon String | | KCL-110 Intermediate size - spruce top classic | 10-95 | KCL-112 Wildwood intermediate size - torium size | 16-95 | classic | 11-95 | Pro. S10 | 605-00 | 6140 Professional | 562-31 |
| K-1B Custom single pick-up bass (SG) | 34-50 | K-118 Sunburst intermediate size | 11-95 | K-135 Concert size, spruce top | 13-95 | KCL-112 Wildwood intermediate size - classic | 10-81 | KCL-265 Concert size - spruce top - classic | 10-81 | Acoustic Guitars - Nylon String | | ES8 | 198-00 | Pro. S12 | 705-00 | 6138K Maverick | 289-99 |
| K-2B De Luxe twc pick-up bass (SG) | 44-50 | K-145 Sunburst concert size | 13-95 | K-155 Wildwood concert size | 13-95 | KCL-465 De Luxe wildwood concert - classic | 12-98 | ES10 | 210-00 | | | ES10 | 210-00 | GS10 | 395-00 | 6138M Maverick | 263-25 |
| Acoustic Guitars: Steel String - G-101 Standard size student, white top | 8-95 | K-235 Sunburst audi- | | | | | | | | | | | | | | | |
| K-115 Intermediate size, spruce top | 10-95 | | | | | | | | | | | | | | | | |

AMPLIFIERS, P.A. SYSTEMS AND SPEAKER CABINETS

| | | | | | | | | | | | |
|---|--------|---------------------------------------|--------|------------------------------------|--------|--------------------------------|--------|--|---------|--|--------|
| BECK | | 2 x 12 horn 80w pair | 151-30 | CLEARSTONE | | CUSTOM SOUND | | DAVOLI | | EVM15L speaker | 69-00 |
| 4 channel, 70w amp. | TBA | 2 x 12 one horn, 120w pair | 175-50 | PARK | | 150w lead amp. | 86-25 | DAVOLI | | EVM18B speaker | 79-50 |
| 4 channel, 100w amp. | " | Horn Unit (2), 120w pair | 102-90 | 1001, 75w | 97-74 | 110w combo | 115-50 | Lied organ bass, 50w | 107-80 | SP8B, 8 coaxial | 27-50 |
| 6 channel, 125w amp. | " | SS II RANGE | | 1002, 150w lead and bass | 162-31 | 40w combo | 90-75 | Lied organ bass, 100w | 143-00 | T25A, Mid-range driver | 40-00 |
| 6 channel, 150w amp. | " | 1 x 15 (JLB 130F) | 154-80 | 1003, 150w P.A. | 169-47 | 150w 6 channel PA amp. | 121-00 | Lied Super effects/R 50w | 231-00 | T350, VHF Compression driver | 46-50 |
| 6 channel, 200w amp. | " | 1 x 15 Twin horn (JBL 130F) | 171-00 | 1005, 100w lead and bass | 134-86 | 350w PA stack | 214-50 | Lied super effects/R 100w | 129-80 | 8DD Horn | 15-40 |
| PA/L cab | " | 1 x 15 (JBL 140F) | 162-80 | 1006, 250w slave | 202-89 | | | Lied super effects/R 200w | 176-00 | | |
| PA/2L | " | 1 x 15 twin horn (JBL 140F) | 177-50 | 1008, 4 x 12 lead cabs. | 118-15 | | | 200w Slave | 259-60 | E. S. ELECTRONICS | |
| PA/4L | " | | | 1009, 4 x 12 bass cabs. | 118-15 | | | B50/N cab | 134-20 | 1006 S/L 150 | 129-25 |
| DV/L | " | | | 101, 2 x 15 cabs. | 105-02 | | | B80 cab | 59-40 | 1007 PA200/R | 224-95 |
| SV/L | " | | | 1011, 1 x 18 cab. | 85-93 | | | B150 cab | 96-80 | 1010 PA100T/C | 146-30 |
| | | | | 1014, 4 x 12 H.F. cabs. | 180-45 | | | Jolly 5 | 165-00 | 1011 PA100S, 120w | 146-30 |
| | | | | 1015, horn cab. | 71-61 | | | Jolly 5, tremelo | 32-00 | 1012 PA60TC | 93-78 |
| | | | | 1017, 2 x 12 cabs. | 124-12 | | | Combo-amp, tempest 25 | 36-00 | 1013 PA60S | 93-78 |
| | | | | 1019, 50w combo | 164-70 | | | Tempest 25 tremelo | 66-00 | 1015 B200 | 196-35 |
| | | | | | | | | Tempest 50 | 72-60 | 1016 FH100 | 172-70 |
| | | | | | | | | Tempest 50 tremelo | 126-50 | 1017 FH100 | 140-80 |
| | | | | | | | | Combo-amp, Super studio S5500 | 136-00 | 1018 FH200 | 255-75 |
| | | | | | | | | Combo-amp, super studio SS1000 | 142-00 | 1019 FH400 | 374-00 |
| | | | | | | | | 8092 Mix/amp 50w | 93-50 | 1020 PA3 & 4 | 170-50 |
| | | | | | | | | Clubman mix/amp 50w | 215-60 | 1021 PA60M | 102-30 |
| | | | | | | | | Echo mixer 6, 100w | 93-50 | 1022 S120 | 168-85 |
| | | | | | | | | Mixer I2 Echo F | 167-20 | 1023 SID disco cab | 284-90 |
| | | | | | | | | Compact mixer 6 | 308-00 | 1024 Unit 63 disco | 183-70 |
| | | | | | | | | Mixer I2/5 stereo | 462-00 | 1001 GA10 | 33-25 |
| | | | | | | | | VP40 spkr cab | 126-50 | 1002 N/S | 215-60 |
| | | | | | | | | DK45 spkr cab | 1201-20 | 1003 PA100/R | 183-70 |
| | | | | | | | | DK75 spkr cab | 55-00 | 1004 AP150 | 168-85 |
| | | | | | | | | DK90 spkr cab | 60-00 | 1005 AP200 | 206-25 |
| | | | | | | | | DK120 spkr cab | 96-80 | | |
| | | | | | | | | DK180 spkr cab | 115-00 | FAL | |
| | | | | | | | | Titan bass bin | 162-80 | Minstrel amp | 19-96 |
| | | | | | | | | Exponential b/bin | 187-00 | 50 amp | 39-93 |
| | | | | | | | | Disco Junior, 50w | 174-00 | Super 50 | 59-40 |
| | | | | | | | | Phonodoppler, 65w | 154-00 | Phase 100-2 amp | 69-85 |
| | | | | | | | | Echophon 4 | 151-80 | Super 100 amp | 79-75 |
| | | | | | | | | Echo K2 | 208-00 | P100 slave | 39-60 |
| | | | | | | | | Valve slave, 160w | 288-00 | PA200 slave | 59-00 |
| | | | | | | | | Church Organ K227 | 112-00 | 120-6 amp | 99-00 |
| | | | | | | | | Davalisint | 1790-00 | 50 l x 12 cab | 29-70 |
| | | | | | | | | | 1920-00 | 100 2 x 12 cab | 52-80 |
| | | | | | | | | | 219-00 | Duo 100 2 x 12 cab | 95-15 |
| | | | | | | | | | | Major 4 x 12 cab | 86-90 |
| BURMAN | | | | | | | | | | | |
| GPA/LA100 mixer plus amp | 138-60 | | | | | | | | | | |
| MFA/SLA100 mixer plus amp | 150-41 | | | | | | | | | | |
| MAP/R/SL100 mixer plus amp | 165-82 | | | | | | | | | | |
| M2000 mixer | 327-96 | | | | | | | | | | |
| GPA module | 36-30 | | | | | | | | | | |
| MFA module | 52-80 | | | | | | | | | | |
| MFA/R module | 75-90 | | | | | | | | | | |
| LS100, 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 | 159-70 | | | | | | | | | | |
| 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 | | | | | | | | | | |

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| 9370 combo pre-amp II (Model 825/760) .. | 76-00 |
| 9340 combo pre-amp (Model 825/760) .. | 46-00 |
| 9875 combo pre-amp (Model 145/147) .. | 59-00 |

HH ELECTRONIC

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|-------------------------------------|--------|
| IC.100 l/b/o, 100w twin .. | 146-30 |
| IC.100-S, l/b/o, 100w .. | 115-50 |
| IC.100w combo amp .. | 198-00 |
| 75/120w, R type .. | 177-10 |
| IC.100-S combo, R type .. | 139-70 |
| MA.100-S, 5-channel PA .. | 119-35 |
| MA.100-S, 5-chann. PA .. | 89-10 |
| S.130 loudspk, 130w .. | |
| LOUDSPEAKER SYSTEMS | |
| 412 BL, 200w, 4 x 12 .. | 149-60 |
| 2 x 12, 70w, PA dual concentrics .. | 95-70 |
| 215BL, 200w, 2 x 15 .. | 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 spkr .. | 248-75 |
| Leslie 830 .. | 789-60 |
| MARLBORO | |
| GA2 5w amp .. | 24-70 |
| GA3 8w amp .. | 31-35 |
| G40R 15w amp .. | 56-95 |
| G50R 25w amp .. | 72-70 |
| G8015B 30w amp .. | 82-20 |
| 1500B 60w amp .. | 101-15 |
| SRA500 75w PA amp .. | 120-05 |
| SC410H 4 x 10 col. .. | 68-25 |

Hornby-Skeews

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| 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, 15w 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 with term .. | 36-15 |
| Z.3, 3w combo and 1 x 6 in. .. | 22-75 |

ICELECTRICS

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|--|--------|
| 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

| | |
|--------------------------------------|--------|
| V30, 30-watt Valve Combo .. | 179-30 |
| A.P.50, 50-watt Solid-state Combo .. | 191-40 |
| V100, 100-watt Valve amp .. | 159-50 |
| A.P.100, 100-watt Solid-state amp .. | 126-50 |
| FR50, 50-watt Flat Response amp .. | 86-90 |
| FR100, 100-watt Flat Response amp .. | 105-60 |
| Speaker Cabinets: | |
| B1, 1 x 18" speaker, | |

| | |
|--------------------------------------|--------|
| 100 watt .. | 104-50 |
| B2, 2 x 15" speakers, 100 watt .. | 126-50 |
| B3, 1 x 15" speaker, 50 watt .. | 85-80 |
| D4, 4 x 12" speakers, 120 watt .. | 148-50 |
| T50, 2 x 12" speakers, 60 watt .. | 91-30 |
| P.A. Equipment: | |
| P.A.100 Amplifier .. | 162-80 |
| 2 x 12" column with horn, 60 watt .. | 119-90 |
| 2 x 12" column less horn, 60 watt .. | 99-00 |

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 |
| YBA100 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 |
| P575 PA spkr/amp (pr) .. | 350-00 |
| PS100 spkr/amp (pr) .. | 477-00 |

LEM

| | |
|-------------------------|---------|
| Baby Lem mixer amp .. | 247-50 |
| LP60 cabinet .. | 113-27 |
| LG100 cabinet .. | 193-87 |
| LG300 cabinet .. | 305-25 |
| Pro Lem mixer .. | 206-25 |
| Studio Lem mixer .. | 412-50 |
| Power Module 100W .. | 113-3 |
| Power Module 180W .. | 156-7 |
| Amp. rack .. | 57-75 |
| Lem 911 bass amp .. | 354-72 |
| Lem 912 guitar amp .. | 363-00 |
| Venus G20 .. | 66-00 |
| Mars B30 .. | 90-75 |
| Mars GR30 .. | 107-25 |
| Executive 20-ch Quad .. | 1100-00 |
| Lem Echoblender .. | 132-00 |

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 .. | 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 |

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|---|--------|
| 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, 8 Ch. 2 o/p 150 Wrms. amplifier .. | 345-00 |
| 1010 T, 8 Ch. 3 o/p. Gr. Equ. .. | 593-00 |
| 1020, 8 Ch. 3 o/p. Gr. Equ. Stereo, Sig. Generator .. | 802-00 |
| 1040, 12 Ch. 6 o/p. Gr. Equ. Quadrasonic, etc. .. | 2185-00 |

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|--|--------|
| P.A. 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 spkts. .. | 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.

| | |
|---|--------|
| FLAME | |
| MP 50 .. | 62-50 |
| MP 50, 2 x 12 cab. .. | 62-50 |
| MP 50, 2 x 12 cab. .. | 108-50 |
| MP 50, 1 x 15 combo. Session Master reverb .. | 93-00 |
| 225-00 | |

NICHOLLS

| | |
|----------------------------------|--------|
| Item Amplification | |
| 120w SL .. | 130-08 |
| 200w SL .. | 175-76 |
| 6-channel, 120w P.A. .. | 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 C 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 .. | 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 |

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|---|--------|
| HORNS | |
| 106/HO Horn units for col. (pr) .. | 169-40 |
| 108 Horn unit, 100w. 108/V Horn unit de luxe, 100w inc. Vitavox S3 .. | 163-35 |
| 217-80 | |

| | |
|---|--------|
| AMPS | |
| 104B, 6 chann., 120w, PA .. | 239-58 |
| 105, 6 chann., 200w, custom PA (prof.) .. | 471-90 |
| 102, 120w, graphic PA .. | 142-78 |
| 102/80, 80w, graphic PA .. | 135-52 |
| 104/TX150, 150w, 6 chann. PA .. | 254-10 |
| 103, 200w, Slave .. | 317-62 |
| 111, 120w, 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. .. | 75-90 |
| LE.60/H PA col. .. | 201-30 |
| LE.50/H PA col. .. | 108-90 |
| LE.30/H PA col. .. | 151-80 |
| LE/HT Tweeter cab .. | 95-70 |
| PA 200 amp .. | 313-50 |
| CS.50 PA amp .. | 115-50 |
| Mustang amp .. | 244-20 |
| B.200 amp .. | 178-40 |
| Prof amp .. | 253-90 |
| 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 .. | |

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|-----------------------------|-----|
| 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 .. | |

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| 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 .. | |

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| 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. .. | |

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|-----------------------------|--------|
| ROSETTI | |
| LEO PORTABLE AMPS | |
| 9640 .. | 29-30 |
| 9641 w/tremelo .. | 32-20 |
| SHURE | |
| VA3005 Speaker Column .. | 138-60 |
| VA3015 Monitor Speaker .. | 99-00 |
| VA302E-C Control Console .. | 369-60 |
| | |

SIMMS-WATTS

| | |
|--|--------|
| AMPS (Valve) | |
| AP 100 l/b/o..... | 126.00 |
| GE 100 Graphic..... | 160.00 |
| AP 200 l/b/o..... | 190.00 |
| PA 200..... | 217.00 |
| APU 200 Slave..... | 178.00 |
| (Solid State) | |
| 12050-AP 100 'Tri-Sound' amp..... | 99.00 |
| 12051 Vocal Blender, 100w P.A. Mixer..... | 147.00 |
| 12051/C Fibre Case for Mixer..... | 12.75 |
| 12052 TSL, 100w Power Slave..... | 85.25 |
| 12058 Hammond Reverb Mixer unit..... | 63.25 |
| CABINETS | |
| 12003, 1 x 12 RCF, per pair..... | 99.00 |
| 12022, 2 x 12 RCF, per pair..... | 182.00 |
| 12054, 2 x 12 Twin Horned P.A. Columns, per pair..... | 168.75 |
| 12055, 2 x 12 A.P. Instrument Speaker cabinet, each..... | 75.00 |
| 12028, Add-on-Horns per pair..... | 76.50 |
| 12056, 4 x 12 Lead/Organ Speaker cabinet, each..... | 128.75 |
| 12057, 4 x 12 Tri-Tone Bass Speaker cabinet, each..... | 133.50 |
| 12026, H.100, per pair | 435.00 |
| 12029, S.L.H., 4 x 12 Lead, each..... | 264.00 |
| 12059, RCF, 100w Add-on-Horn unit..... | 123.60 |
| DISCO-DEX | |
| Mk. II, 12010..... | 135.50 |
| 12099 Pro..... | 210.00 |
| Echo Dex..... | 78.50 |

SKIPPER CLAUDIO

| | |
|--|--------|
| P.A. SYSTEMS | |
| 1808B, Bass Bin, JBL, 180w..... | 165.00 |
| 120 MR, Mid range, JBL, 120w..... | 390.00 |
| 60 MR, Mid range, JBL, 60w..... | 230.00 |
| 120 HF, High Frequency, JBL, 120w..... | 220.00 |
| 60 HF, High Frequency, JBL, 60w..... | 120.00 |
| 120 MO, Monitor, JBL, 120w..... | 165.00 |

SOLA SOUND

| | |
|------------------------|-------|
| Reverb mixer..... | 42.00 |
| Dopplaton..... | 42.00 |
| 6-ch mixer..... | 35.00 |
| Graphic equaliser..... | 42.00 |
| Mighty Atom amp..... | 25.00 |
| Compact 10..... | 33.00 |
| Power Pak 15..... | 48.00 |
| Power Pak 30..... | 85.00 |
| Bass 30..... | 75.00 |

SPECTRUM

| | |
|-----------------------|------------------|
| 120SMp. amp. top..... | 125.00 |
| 120PA..... | TBA |
| 120SS..... | " |
| 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 |

STRAMP

| | |
|-------------------------------------|--------|
| 2100-A, 100w amp. top..... | 213.60 |
| 2120-A, 120w amp. top..... | 199.30 |
| 3120-A, 120w, 4-chan. amp. top..... | 192.30 |

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|----------------------------------|---------|
| SL100, 120w slave amp..... | 127.90 |
| SL200, 240w slave amp..... | 177.90 |
| MP10, 10-chan. mixer..... | 577.15 |
| MP-16, 16-chan. mixer..... | 1427.90 |
| EX-2 cross-over..... | 113.60 |
| K-85 Power Baby combo..... | 256.45 |
| K-95 Bass Baby combo..... | 285.00 |
| 2050-BB, 100w cab..... | 163.60 |
| 2100-GB, 200w cab..... | 206.60 |
| 2100-BB, 100w bass cab..... | 213.60 |
| 370-B, 70w horn p.a. cab..... | 142.15 |
| 3140-BH, 140w horn p.a. cab..... | 186.45 |
| 3140-B, 140w p.a. cab..... | 156.45 |
| 3200-B, 120w bass horn cab..... | 427.90 |
| H-50, 70w tweeter horn..... | 156.45 |
| H-100, 120w tweeter horn..... | 227.15 |

THEATRE PROJECTS

| | |
|-------------------------------------|---------|
| VOICE OF THE THEATRE SYSTEMS | |
| A1/1005B, 100w..... | 686.09 |
| A1/1505B, 200w..... | 1723.62 |
| A2/1005B, 80w..... | 1283.37 |
| A2/1505B, 80w..... | 1296.84 |
| A4/805B, 40w..... | 782.78 |
| A4/1505B, 40w..... | 845.80 |
| A4/1005B, 40w..... | 800.12 |
| A4X/1005B, 60w..... | 906.85 |
| A4X/1005B, 60w..... | 947.48 |
| A5X/1005B, 35w..... | 455.76 |
| A5X/1005B, 35w..... | 473.22 |
| A5X/1505B, 35w..... | 518.90 |
| A7-8, 50w..... | 228.11 |
| A7-5008, 50w..... | 251.02 |
| A8, 30w..... | 242.22 |
| A04B, 50w..... | 285.54 |
| 1208B, 50w..... | 285.54 |
| 1218A, 50w..... | 265.85 |
| Folded L/F Horn, 150w..... | 294.25 |
| Portable H/F Horn, 100w..... | 392.86 |
| 1205BX Power l/spkr..... | 459.20 |
| 1209BX Power l/spkr..... | 442.10 |
| 1219AX Power l/spkr..... | 442.08 |
| 9846BX Power l/spkr..... | 541.58 |
| 9844A Studio mt, 30w..... | 247.14 |
| 9845A Studio mt, 50w..... | 298.34 |
| 9846-8A Studio mt, 100w..... | 360.37 |
| 9848A Studio mt, 200w..... | 738.47 |
| 9849A Studio mt, 60w..... | 229.42 |
| 849A Col spkr, 40w..... | 109.78 |
| 1207C Col spkr, 75w..... | 123.08 |
| 1211A Col spkr, 50w..... | 106.34 |
| 1217A Col spkr, 75w..... | 194.49 |
| 612C spkr cab..... | 99.00 |
| 828B spkr cab..... | 101.42 |
| 815A L/F horn cab..... | 141.79 |

THOR

| | |
|---------------------------------|--------|
| 147w, L/B/O amp..... | 119.45 |
| 147w, push button amp..... | 130.20 |
| 147w, Slave amp..... | 104.65 |
| 85w, Slave..... | 77.50 |
| 300w, Horn folded bass cab..... | 262.70 |
| 300w, 2 x 15 lead cab..... | 187.50 |

TOP GEAR

| | |
|--|--------|
| HIWATT | |
| DR-504, A.P. 50 amp..... | 120.45 |
| DR-103, A.P. 100 amp..... | 158.40 |
| DR-201, A.P. 200 amp..... | 214.50 |
| DR-512, P.A. 50/6 amp..... | 138.60 |
| DR-112, P.A. 100/6 amp..... | 161.70 |
| DR-203, P.A. 200/6 amp..... | 240.90 |
| STA-100, Slave 100 amp..... | 123.75 |
| STA-200, Slave 200 amp..... | 194.70 |
| SE-4121, Lead 50w, 4 x 12-inch cab..... | 128.70 |
| SE-4123, Lead 100/ Bass 50, 4 x 12-inch cab..... | 146.85 |

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|--|--------|
| SE-4122, Lead 150/ Bass 75, 4 x 12-inch cab..... | 161.70 |
| SE-260, 2 x 15-inch, 100w Horn Bin..... | 234.30 |
| SE-320, 4 x 12-inch, 100w Horn Bin..... | 234.30 |
| SE-4124, 4 x 12-inch P.A. Col., 50w sgl..... | 125.00 |
| SE-4125, 4 x 12-inch P.A. Col., 100w sgl..... | 146.85 |
| SE-4126, 4 x 12-inch P.A. Col., 150w sgl..... | 165.00 |
| SE-2123, 2 x 12-inch P.A. Cab., 25w sgl..... | 75.90 |
| SE-2124, 2 x 12-inch P.A. Cab., 50w sgl..... | 94.05 |
| Mixer, Type 'A', 8-Channel Reverb/Mixer..... | 341.55 |
| SA-212, 50w, 2 x 12-inch Lead Combo amp..... | 179.85 |
| SE-412, 50w, 4 x 12-inch Bass Combo amp..... | 234.30 |
| SE-2150, 100w, 2 x 15-inch Bass Reflex Cab..... | 168.30 |
| SE-4151, 200w, 4 x 15-inch Bass Reflex Cab..... | 257.40 |
| SE320, 4 x 12 P.A./ Bass, 100w..... | 234.30 |
| SE260, 2 x 15 Bass, 100w..... | 234.30 |

PEAVEY U.S.A.

| | |
|---|--------|
| P-C212 Classic, 50w Comb. Amp., 2 x 12-inch speakers..... | 181.50 |
| P-C410, Ditto, with 4 x 10-inch speakers..... | 227.70 |
| PS212, 130w and 2 x 12-inch Cab..... | 313.50 |
| PM412, 210w and 4 x 12-inch Cab..... | 412.50 |
| PB215, 210w Bass and 2 x 15-inch Cab..... | 379.50 |
| PB118S, 210w Bass and 1 x 18-inch Cab..... | 495.00 |
| PS, 130w Amp..... | 173.25 |
| PM, 210w Amp..... | 255.75 |
| PB, 210w Amp., Bass PPA120, 60w PA sys..... | 239.25 |
| PPA412, 130w PA sys..... | 247.50 |
| PPA400812H, 210w PA sys..... | 561.00 |
| PPA, 130w PA Amp., 4 chan..... | 189.75 |
| PPA400, 210w PA Amp., 6 chan..... | 255.75 |
| PMR112H-2, 130w Mon. and Cabs..... | 346.50 |
| PCSP Sound Projector P-MA412 Musician System, 210w, Musician amp. with 4 x 12" speakers..... | 330.00 |
| P-MS112H Monitor System, 130w, Monitor amp. with 2 cabs 1 x 12" plus horn..... | " |
| P-MS410 Monitor System, as above but with 2 x 10" speakers..... | " |
| P-PA Standard PA, 130w, 4-channel PA Mixer/Amp..... | " |
| P-PA400 PA 400, 210 watt, 6-channel PA Mixer/Amp..... | " |
| P-CSP Commercial Sound Projector, bass reflex ported 3-way BIN. 1 x 15" 1 x 12", 90° radial horn..... | " |

TRIUMPH

| | |
|---------------------------|--------|
| J5, 5w combo..... | 32.00 |
| J5, tremelo..... | 36.00 |
| J15V, 15w combo..... | 51.33 |
| J30, 30w combo..... | 103.19 |
| J50V, 50w combo..... | 110.28 |
| J100 UV amp..... | 112.66 |
| J100 PV p a amp..... | 123.46 |
| J100 SV p a amp..... | 136.65 |
| J100 SV slave amp..... | 94.55 |
| J100 SS slave amp..... | 62.78 |
| J100 SS, C slave amp..... | 56.10 |
| Echomaster..... | 72.11 |
| J45M..... | 25.11 |
| J45B..... | 25.11 |
| J45MT..... | 26.73 |
| J45BT..... | 26.73 |
| Reverbmaster..... | *19.10 |
| Mixmaster..... | *19.10 |
| Tonemaster..... | 68.72 |
| Soundmaster..... | 121.91 |
| J/412 M cab..... | 106.57 |
| J/412 H cab..... | 123.62 |
| J/412 F cab..... | 87.78 |
| J/412 G cab..... | 113.48 |
| J/412 SM cab..... | 105.55 |
| J/412 SH cab..... | 121.50 |
| J/412 SF cab..... | 86.79 |
| J/412 SG cab..... | 112.00 |
| J/212 M cab..... | 66.55 |
| J/212 H cab..... | 76.04 |
| J/212 F cab..... | 56.78 |
| J/212 G cab..... | 71.28 |
| J/50 SSL cab..... | 138.97 |

TURNER

| | |
|--|---------|
| BI503 Bass Horn Cab. extnd. rng..... | 162.50 |
| BI505 Bass Horn Cab. low frequency..... | 162.50 |
| M1201 Mid Range H/C, low..... | 150.00 |
| M1002 Mid Range H/C, extended..... | 135.00 |
| T302 Radial Horn, hi. frequency..... | 275.00 |
| MON15H Hex Monitor, 15 in., rad. hn..... | 150.00 |
| A300w Amp..... | 210.00 |
| A300 Ditto, V.Us..... | 245.00 |
| M 16/8/2/6 Mixer..... | 2250.00 |
| M 20/8/2/6 Mixer..... | 2550.00 |
| M 24/8/2/6 Mixer..... | 2850.00 |
| Racking Case..... | 175.00 |
| Multitway 125'..... | 220.00 |

VITAVOX

| | |
|-----------------------------------|--------|
| Bass Bin, 2 x 15..... | 412.77 |
| Bitone 6200 6-cell h.f. unit..... | 296.45 |
| Major Bitone..... | 364.21 |
| Mini Bitone..... | 131.34 |

VOX

| | |
|----------------|--------|
| Piano Vox..... | 199.90 |
| AC30..... | 169.00 |
| AC50..... | TBA |

WALLACE

| | |
|---------------------------------|--------|
| AC.3500XT, Mk. IV, 40w amp..... | 115.50 |
| AC.6085XT, 80w amp..... | 148.50 |

W.E.M.

| | |
|---|--------|
| Copicat Echo..... | 71.50 |
| Clubman 6w, valve amp..... | 35.80 |
| Westminster 10w, valve amp..... | 42.60 |
| Dominator Mk. 3..... | 68.20 |
| Dominator Bass Mk. 1..... | 80.00 |
| Power Musette Mk. 2..... | 68.20 |
| E.R.40..... | 73.30 |
| P.A.40..... | 73.30 |
| S.L.40..... | 62.20 |
| Monitor reverb com..... | 154.00 |
| Monitor reverb amp., top..... | 88.00 |
| E.R. 100..... | 100.00 |
| P.A. 100..... | 100.00 |
| S.L. 100..... | 85.25 |
| Band Mixer 100, Mk. 2..... | 129.50 |
| Autodiometer Mixer..... | 298.00 |
| Reverb Master 100..... | 175.50 |
| Super Dual 12..... | 70.00 |
| Super 40..... | 70.00 |
| Starfinder 100 Bass..... | 85.25 |
| Starfinder 100 Twin 15'..... | 104.00 |
| Super Starfinder 80..... | 100.00 |
| Super Starfinder 200..... | 139.80 |
| Reflex Bass..... | 167.00 |
| 1 x 12-inch P.A..... | 39.20 |
| 4 x 10-inch column..... | 52.80 |
| 6 x 10-inch column..... | 88.70 |
| Club system..... | 69.90 |
| Club 2 x 12 inch..... | 49.50 |
| Band system..... | 85.25 |
| Band, 2 x 12 inch..... | 73.30 |
| Foot Monitor 2 x 12 inch plus Horn..... | 100.00 |
| Vendetta col..... | 139.80 |
| 4 x 12 in., A column..... | 93.80 |

| | |
|------------------------------|--------|
| 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 |

WESTERN ORGAN STUDIOS

KUSTOM

| | |
|-------------------------|--------|
| AMPS/ENERGISERS: | |
| 150-1..... | 147.00 |
| 150-2..... | 186.00 |
| 250-1..... | 219.00 |
| 250-2..... | 270.00 |
| 250-4..... | 322.00 |
| 150-PA energizer..... | 252.00 |
| 300-PA energizer..... | 252.00 |
| 300-PA energizer..... | 321.00 |

150 GUITAR SYSTEMS:

| | |
|----------------------------|--------|
| 1G+1H-1 (complete)..... | 357.66 |
| 1G+1H-2..... | 393.96 |
| 1G+1H cab..... | 209.00 |
| 250 GUITAR SYSTEMS: | |
| 4-12G-1 (complete)..... | 428.00 |
| 4-12G-2..... | 479.00 |
| 4-12G-2, C, extended..... | 479.00 |
| 4-12G-4..... | 530.00 |
| 2-15G-1..... | 428.00 |
| 2-15G-2..... | 479.00 |
| 2-15G-4..... | 530.00 |
| 2-15L-1..... | 530.00 |
| 2-15L-2..... | 522.00 |
| 2-15L-4..... | 606.00 |
| 2G+1H-1..... | 505.00 |
| 2G+1H-2..... | 557.00 |
| 2G+1H-4..... | 608.00 |
| 2L+1H1..... | 608.00 |
| 2L+1H-2..... | 659.00 |
| 2L+1H-4..... | 710.00 |
| 4-12G cab..... | 209.00 |
| 2-15G cab..... | 209.00 |
| 2-15G cab..... | 209.00 |
| 2-15L cab..... | 312.00 |
| 2G+1H cab..... | 287.00 |
| 2L+1H cab..... | 389.00 |

250 BASS SYSTEMS:

| | |
|-------------------------|--------|
| 2-15B-1 (complete)..... | 428.00 |
| 3-15B-1..... | 505.00 |
| 2-D140F-1..... | 556.00 |
| 3-D140F-1..... | 698.00 |
| 1-18B-1..... | 491.00 |
| 2-15B cab..... | 209.00 |
| 3-15B..... | 287.00 |
| 2-D140F..... | 337.00 |
| 2-D140F..... | 337.00 |
| 3-D140F..... | 272.00 |
| 1-18B..... | 272.00 |

COMBO AMPS:

| | |
|----------------------------|--------|
| Commander..... | 317.00 |
| Charger..... | 250.00 |
| Hustler..... | 273.00 |
| Sidewinder with J.B.L..... | 273.00 |

PA SYSTEMS:

| | |
|--------------------------------------|---------|
| 150 PA..... | 503.00 |
| 300 PA..... | 738.00 |
| 302 PA..... | 673.00 |
| 303 PA..... | 893.00 |
| 305 PA..... | 1098.00 |
| 150 PA cols (pr.)..... | 251.00 |
| 300 PA cols..... | 418.00 |
| 303 PA cols..... | 573.00 |
| 305 PA cols..... | 778.00 |
| X2G+1H PA col with power module..... | 393.00 |
| X2A+1H..... | 470.00 |
| X2L+1H..... | 496.00 |
| Monitor module..... | 199.00 |

KASINO PA SYSTEMS:

| | |
|-----------------------------------|---------|
| 8 channel mixer, high imp..... | 467.00 |
| 8 channel mixer, low imp..... | 549.00 |
| 16 channel mixer, high imp..... | 582.00 |
| 16 channel mixer, low imp..... | 745.00 |
| Lounge/arena single col..... | 239.00 |
| Theatre/stadium sing-le col..... | 340.00 |
| Monitor module..... | 199.00 |
| Complete lounge system high..... | 944.00 |
| Complete lounge system, low..... | 1026.00 |
| Complete theatresystem, high..... | 1145.00 |
| Complete theatresystem, low..... | 1127.00 |

4272, 28 x 14 ... Accusonic timpani 26
4273, 30 x 16 ... inch 333-30
4274, 32 x 16 ... Accusonic timpani 29
4275, 34 x 16 ... inch 349-80
4276, 36 x 16 ... Drum/Cymbal stands:
4110, 22 x 14 ... Giant 18-70
4111, 24 x 14 ... Supreme I 18-70
4115, 26 x 14 ... Samson I 19-80
4117, 28 x 14 ... Supreme II 17-05
4118, 30 x 14 ... Supreme II, floor stnd 17-05
4119, 32 x 14 ... Hi-Hats:
4249, 20 x 14 ... Swivomatic Hi-Hat, hinged heel 29-70
4247, 22 x 14 ... Swivomatic Hi-Hat, adjust. footboard 29-70
4272, 28 x 14 ... Supreme 44-00
Tom Toms:
4415, 12 x 8 ... Pedals/Beaters:
4416, 13 x 9 ... Swivomatic, hinged heel 29-70
4420, 14 x 10 ... Swivomatic, adjust. footboard 29-70
4421, 15 x 12 ... Swivomatic, adjust. footboard 23-10
4417, 14 x 14 ... Thrones:
4418, 16 x 16 ... Samson 30-80
4422, 16 x 18 ... Accessory 45-10
4419, 18 x 16 ...
4423, 18 x 18 ...
also in walnut

Cymbals:
K. Zildjian & Ajaha -
prices being revised

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
Londoner V 544-50
Londoner VI 600-60
Ultrapower VIII 825-00
Ultrapower IX 980-10
Starlighter IV 490-05
Dynamic snare 110-00
Superteen 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.c. 63-80
Powertone, 9 x 13 t.c. 67-10
Powertone, 10 x 14 t.c. 80-30
Powertone, 12 x 15 t.c. 88-00
Powertone, 16 x 16 t.c. 96-80
Powertone, 16 x 18 t.c. 115-50
Powertone, 18 x 20 t.c. 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

To avoid unnecessary repetition, certain abbreviations are frequently used in our listings:
electric - elec; custom - ctm;
semi-acoustic - s/ac; organ - org;
professional - pro; standard - std;
acoustic - ac; folk - fk;
bass - bs; string - str; de luxe - d/l;
jumbo - jbo; piano - pno;
left hand - l/h; scale - sc; case - cs;
banjo - bjo; monitor - mt.

20" Bass drum 6-40
22" Bass drum 6-89
24" Bass drum 7-40

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 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 6 137-74
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
805 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

CLEARTONE

SLINGERLAND

Outfits:
4N Lacquer 22" 381-60
4N Pearl 22" 411-70
4N Chrome 22" 423-26
50N Lacquer 460-86
50N Pearl 492-69
50N Chrome 507-15
60N Lacquer 541-54
60N Pearl 587-81
60N Chrome 604-01
58N Lacquer 429-04
58N Pearl 434-84
58N Chrome 449-29
80N Lacquer 506-81
80N Pearl 544-43
80N Chrome 562-24
1N Lacquer 431-94
1N Pearl 22" 460-87
1N Chrome 22" 475-32
57N Lacquer 731-79
57N Pearl 783-87
57N Chrome 811-64
2R Lacquer 429-05
2R Pearl 469-54
2R Chrome 484-01
14N Lacquer 564-36
14N Pearl 627-98
14N Chrome 649-40
9N Lacquer 359-62
9N Pearl 394-33
9N Chrome 407-07
65N Lacquer 456-23
65N Pearl 484-01
65N Chrome 496-73

DALLAS

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 (Showman 22" Transparent) 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
17" Snare 3-22
16" Tom Tom 3-85
18" Bass drum 5-73

268S 8-55
280 10-55
269S 10-75
282 13-15

HORNBY-SKEWES

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:
HM1000 135-84
HK600M 25-15
HM2000 158-19

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 5 46-75
2003, 14 x 6 48-62
2006, 14 x 12 52-47
2011, 14 x 14 45-54
37 Hi Fi, 14 x 5 36-63
38 Hi Fi, 14 x 6 38-72
Wood Shells:
2001, 14 x 5 44-55
2010, 14 x 4 44-55
31, 14 x 5 34-76
Outfits:
203 Kenny Clare+ cym 395-89
707, 20" b.ds 480-26
707, 22" b.ds 484-44
303, 20" b.d 352-55
202, 20" b.d 306-90
B202, 22" b.d 308-99
B111, 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
5244, 14" 15-40
5245, 15" 30-80
5246, 16" 17-27
5247, 17" 34-54
5248, 18" 19-25
5248WVC, 18" wide cup 23-21
5248FT, 18" flat top 24-09
5248S, 18" sizzle 26-95
5248T, 18" trio 27-94
5248MC, 18" mini-cup 33-77

272, 12" 3-41
273, 13" 4-07
273P, 13" 8-14
274, 14" 4-79

274P, 14" 9-57
275, 15" 5-45
275P, 15" 10-89
276, 16" 6-71
278, 18" 8-86
268S, 18" 8-97
280, 20" 11-11
269S, 20" 11-22
282, 22" 13-86
Heavy Pairs Super-Zyn:
374, 14" 33-55
375, 15" 37-51
376, 16" 41-47
Zyn:
232, 12" 8-57
233, 13" 10-91
234, 14" 12-43
235, 15" 13-97
236, 16" 15-40
Tom-Toms:
442 12 x 8" 25-41
433 13 x 9" 27-94
444 14 x 8" 29-81
440 14 x 10" 33-22
435 14 x 14" 39-38
446 16 x 16" 40-81

OLYMPIC
Snare: Wood Shell:
1180 14 x 4" 22-33
1182 14 x 5" 23-32
1001 14 x 4" 25-41
1002 14 x 5" 26-73
Metal Shell:
1005 14 x 5 27-61
Outfits:
1033 20" bs drum 184-14
B1033 22" bs drum 187-00
1031 20" bs drum 159-94
B1031 22" bs drum 162-80
62 20" drum 122-43
B62 22" bs drum 125-18
60 20" bs drum 84-70
B60 22" bs drum 87-45

Tom-Toms:
1441 12 x 8" I head 15-40
1442 12 x 8" 19-58
1433 13 x 8" 21-01
1435 14 x 14" 28-82
1445 16 x 16" I head 25-08
1446 16 x 16" 30-03
Bass drums:
1168 18 x 15" 35-42
1170 20 x 15" 36-30
1161 20 x 17" 39-60
1171 20 x 17" 36-63
1172 22 x 15" 39-05
1163 22 x 17" 42-46
1173 22 x 17" 39-60
1175 24 x 15" 42-79

Tom-Toms:
615M, 24 x 14 b.d. 130-50
633, 20 x 14 b.d. 127-95
505C, 16 x 16 Tom-Tom 127-95
502C, 14 x 14 Tom-Tom 111-00
511C, 13 x 9 Tom-Tom 75-50
509C, 12 x 8 Tom-Tom 69-75
743W, 14 x 5 Snare Metal Shell Absteel or Altuglass Series:
615M, 24 x 14 b.d. 149-50
613M, 22 x 14 b.d. 149-50
633M, 20 x 14 b.d. 149-50
505M, 16 x 16 Tom-Tom 142-95
501M, 14 x 9 Tom-Tom 80-00
511M, 13 x 9 Tom-Tom 80-00
743M, 14 x 5 Snare Fibreglass Series:
614, 22 x 14 b.d. 120-00
512C, 13 x 9 Tom-Tom 62-95
507C, 16 x 16 Tom-Tom 117-50

ROSE-MORRIS

9045/5 Twin congas on stand 159-50
900 Bongoes (pair) 55-50
K. ZILDJIAN
Cymbals:
1050 14" Hi-Hat (pr) 39-95
1051 16" Hi-Hat (pr) 48-50
1052 18" ride 28-95
1053 20" ride 33-95
1054 22" ride 38-95

SHAFTESBURY

Outfits:
Module 5555 210-00
Module 5050 190-00
Module 5055 160-00
Module 5060 158-00
5030 Acrylic (20") 230-00
5035 Acrylic (22") 285-00
5040 Acrylic (24") 320-00
Drums:
5420 Bass, 20 x 12, wood shell 53-70
5422 Bass, 22 x 14, wood shell 54-60
512 Tom Tom, 12 x 8 27-30
513 Tom Tom, 13 x 9 29-85
516 Tom Tom, 16 x 16 39-65
422 Snare, aluminium shell 38-40
423 Snare, wood shell 36-70
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 Stool 17-50
Cymbals:
AVEDIS ZILDJIAN
5241, 8" 12-30
5242, 10" 14-85
5243, 13" 22-25
5244, 14" 24-75
5245, 15" 27-00
5246, 16" 29-65
5247, 17" 34-54
5248, 18" 34-50
5248WVC, 18" wide cup 34-50
5248FT, 18" flat top 34-50
5248S, 18" sizzle 34-50
5248T, 18" trio 34-50
5248MC, 18" mini-cup 37-00
5220, 20" 39-50
5220P, 20" pang 39-50
5220S, 20" sizzle 39-50
5220MC, 20" mini-cup 39-50

IMPERIAL & ROYAL
STAR
TDS DX outfit 350-00
5245, outfit 225-00
5820, outfit 280-00
5255, outfit 260-00
KB125, outfit 300-00
KB125/2T, outfit 350-00
JR77, outfit 225-00
R55, outfit 175-00
3020, outfit 50-00
3010, outfit 60-00
300, Trap Set 16-50
8588ES Snare 75-00
8258 Metal Shell Snare 43-50
3386 Snare 30-00
2216, 16" tom tom 38-00
2213, 13" tom tom 25-00
2212, 12" 22-50
2222, 22" bass 60-00
8622S, 22" bass 90-00
8620S, 20" bass 80-00
8612S, 12" tom tom 36-50
8613S, 13" tom tom 38-50
8616S, 16" tom tom 60-00
8622, 22" bass 80-00
8620, 20" bass 70-00
8612, 12" tom tom 32-50
8613, 13" tom tom 35-00
8616, 16" tom tom 50-00
8615, 16" tom tom 72-00
348 Bass Anchor 1-50
725 Bass Pedal 10-99
720 Bass Pedal 10-99
800 Bass Pedal 42-50
71 Bass Beater 1-10
73 Bass Beater 1-60
1263 Conga set 95-00
1301 Fibre glass conga 116-50

1302 Fibre glass conga 125-00
1303 Profes. conga 105-50
1304 Profes. conga 110-00
5000 Timbales 47-50
108 Bongoes 12-99
109 Bongoes 13-99
885 Hi Hat stand 18-50
885D Hi Hat stand 18-50
850 Snare drum stand 5-99
880 Snare drum stand 13-50
882 Cymbal stand 11-75
886 Tom Tom stand 30-00
86 Snare stand 11-50
872 Cymbal stand 8-99
875D Hi Hat 13-99
76 Oriental temple blocks 40-00

1106 Oriental temple stand 13-99
602 Finger cymbals 1-30
780 Rail console/ Tom Tom holder 7-35
783 Twin Tom Tom holder 13-50
263 Cow Bell, 3" 2-50
264 Cow Bell, 4" 3-00
265 Cow Bell, 5" 3-25
266 Cow Bell, 6" 3-75
DRUM HEADS BY STAR
1514, 14" snare 2-00
1014, 14" snare/batter 2-65
1012, 12" Batter 2-00
1013, 13" Batter 2-40

1016 16" Batter 2-75
1020, 20" Bass 4-20
1022, 22" Bass 4-40
900 Cymbal sizzler 1-10
WESTERN ORGAN STUDIOS
CAMCO
Astro 22 Kit 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
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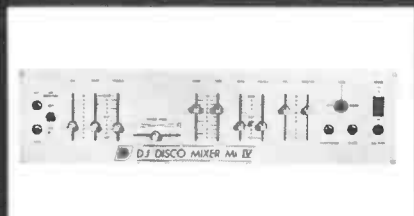
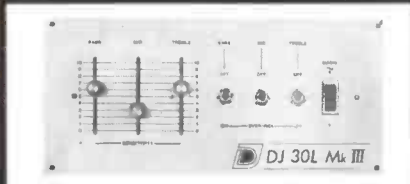
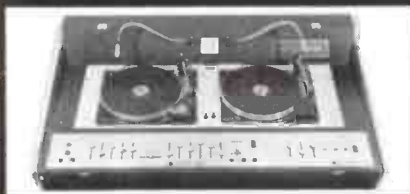
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