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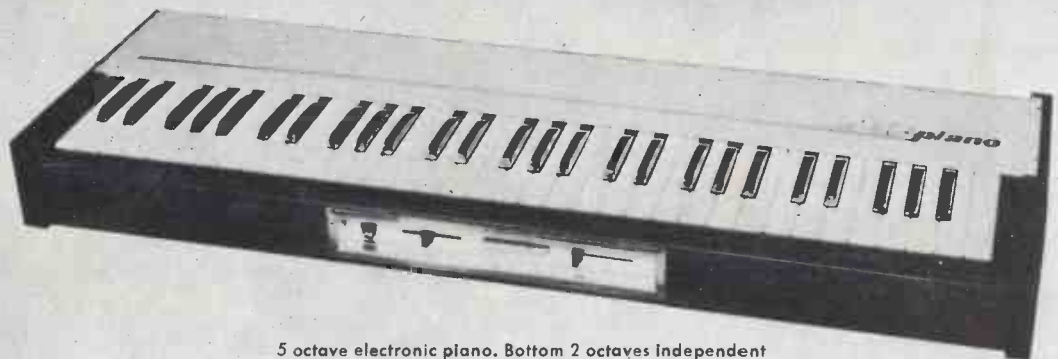
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# BEAT INSTRUMENTAL AND INTERNATIONAL RECORDING STUDIO

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# CONTENTS

Front Cover Picture – Sparks	
Letters and Queries	5
Steve Howe – Making His Own Music	6
Leading Question with Sparks	10
Alvin Stardust Owing Up	14
On The Road with Ronnie Lane	18
Album Reviews	22
Theatre Rock – Can It Work ?	26
Tom Yates – Problems of a Musical Poet	29
10cc's Sheet Music	31
Status Quo – Parfitt Speaks Out	34
Studio Playback	36
Understanding Mixers	38
Hudson Ford Change Style	40
Instrumental News and Instrument Review	42
A Visit to the A.P.R.S. Exhibition	44
Beat's 1974 Amp. Survey	61
Price Listings – Guitars, Amps., Keyboards and Drums	87



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


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# YOUR LETTERS AND QUERIES

## RHYTHM

Dear Sir,

I have been playing a classical guitar for a few years but now I have been offered the chance of playing rhythm guitar in a band. Could you please give me some idea as to the type of guitar which is best for rhythm?

Yours faithfully,

**Nigel V. James,  
Dorchester.**

**We're not sure of the price bracket you have in mind, Nigel, but one guitar we would really recommend for you is the Fender Telecaster which will cost you around £165 (plus V.A.T.). As well as being good as far as rhythm sounds are concerned, having six tone ranges, it is also excellent for fingerstyle playing which, as a classical guitarist, you will probably want to work into your electric technique.**

## TRUSS-RODS

Dear Sir,

In recent issues of your magazine two letters were published relating to the adjustment of truss rods and their function in guitar necks.

In my experience – mainly confined to Stratocaster and Telecaster necks – the optimum playing action, i.e. the lowest string height above the frets, without rattle or buzz when a string is struck, is achieved with a very slightly concave neck. This requires that, for a particular gauge of strings, the truss rod should be adjusted to give the required degree of warp in the neck while the strings are lowered, by means of the bridge, to the optimum height.

The degree of warp is found by trial and error but is always a very small amount. Necks such as those on Les Paul Custom guitars, which have a substantial proportion supported by the body and heel and, therefore, are not fully adjustable over the whole length of the fingerboard, may not give the

required neck curve.

I would like to point out that this is an extremely refined adjustment and unless everything else involved in string action improvement is correct, then the effect of this technique will be swamped by these other factors, especially string height at the nut or zero fret.

With all the above-mentioned adjustments made, using light gauge strings and an average playing 'attack', it should be possible to obtain a string clearance of 1/16th inch at the 21st fret on a Stratocaster without string rattle occurring.

Yours faithfully,

**Michael Muirden,  
Aberdeen.**

## SESSIONS

Dear Sir,

I am interested in session work and wonder if you could give me any information about how to go about getting into this sort of job, what's expected of the musician, etc.

I am a semi-pro. lead guitarist living in Basildon. I would also like information on how to join the Musicians' Union.

Yours faithfully,

**R. J. Lane,  
Basildon, Essex.**

**The address of the Musicians' Union is 29 Catherine Place, London S.W.1. If you drop them a line they'll give you full details of how to join and the services they offer. Regarding getting into session playing, this is an extremely competitive field, as you probably know. You'd have to be able to read music well and also be an extremely versatile guitarist, intuitive enough to be able to adapt in an instant to what a particular artist expects of you.**

**Here, again, the Musicians' Union will doubtless be able to offer you good advice but, as a lot of groups and artists prefer using people they already know on their recordings, it's advisable to get as many personal contacts as you can in the music circle.**

## HELP!

Dear Sir,

Please could you put me in touch with a recording company that would be interested in a multi-instrumentalist. I am 16 and play the following instruments; piano organ, synthesisers, etc., six string, 12 string and bass guitars, mandolin, trumpet, bugle, percussion instruments, jaw harp, autoharp, recorders, xylophone, glockenspiel, and others.

I haven't the facilities to be able to make a demo tape but would be most grateful if you could help me get interviews or such like.

Yours sincerely (and hopefully),

**Michael Kennedy,  
Grantham, Lincs.**

**It really is a difficult task you're setting us, Michael. For a start, you don't say either what type (or types) of music you play, what you specialise in, what standard of proficiency you've attained on your instruments, or what kind of music you want to get into.**

**Do you write your own material? Are you capable of arranging numbers for various of your instruments? Do you wish to be a one-man band or to join a group?**

**You see, there are very few companies, if any, who would have the time to listen to someone who isn't actually playing any gigs they can go along to. Practically the only way of getting anyone to listen to you these days is by approaching them with a tape.**

**We're not trying to be pessimistic, just realistic. Don't you know anyone with a reasonable tape recorder who would allow you to record a demo tape on it? It is possible to find shops where you can hire one for a day or a weekend. Failing that, you can still get an hour's studio time extremely cheaply, for as little as £5 per hour in the smaller studios, which is all you need, really. There's no need to do a 16-track demo tape!**

**It's worth a couple of**

**weekends' work to save up the money because once you have a tape demonstrating your musical ability, you will be able to approach any record company and give them an idea of what you are capable of.**

## OVERSEAS

Dear B.I.,

I have only been in N.Z. a couple of months now and have, therefore, only read the Dec. '73 and Jan. '74 issues of B.I., it not being available in the States. The articles on Mott The Hoople, Yes, and Ten Years After were out of sight. The Les Paul Story was interesting but I have a Recording Model and was hoping some info would be included on that guitar.

Could we see some articles on the space rocker himself, David Bowie, and Hawkwind and Genesis in the near future? Thank you. Also, please could you give me some details about subscriptions to your mag.

Yours sincerely,

**Malcolm Pickup,  
Napier, New Zealand.**

**Here are the latest subscription rates for Commonwealth Countries. A year's subscription by sea mail costs £5.50 and by Air Mail, £15, payable by International Money Order.**

## TUTOR

Dear Sir,

In your *Letters & Queries* feature on page 4 of the June issue there is a letter asking for information about drum tutors by Philly Joe Jones. The published reply says that there is nothing listed.

In fact we do have a drum tutor called *Brush Artistry*, which was written by Philly Joe Jones specially for us, about four years ago. This tutor, as its name implies, deals with the use of brushes (for which Philly is renowned), and is available from all Premier dealers.

Sincerely,

**Roger B. Horrobin,  
The Premier Drum Company  
Ltd.**

# Howe about some old guitars.

By Ray Hammond

**T**HERE is seemingly no way that Steve Howe can escape from music. After a lengthy and tiring U.S. tour, holidaying in his new Hampstead mansion, his head is still filled with guitars and recording. As you talk with him a Martin is draped carefully against his chair and you get the impression that speech is really no more than an interruption of his more favoured form of communication.

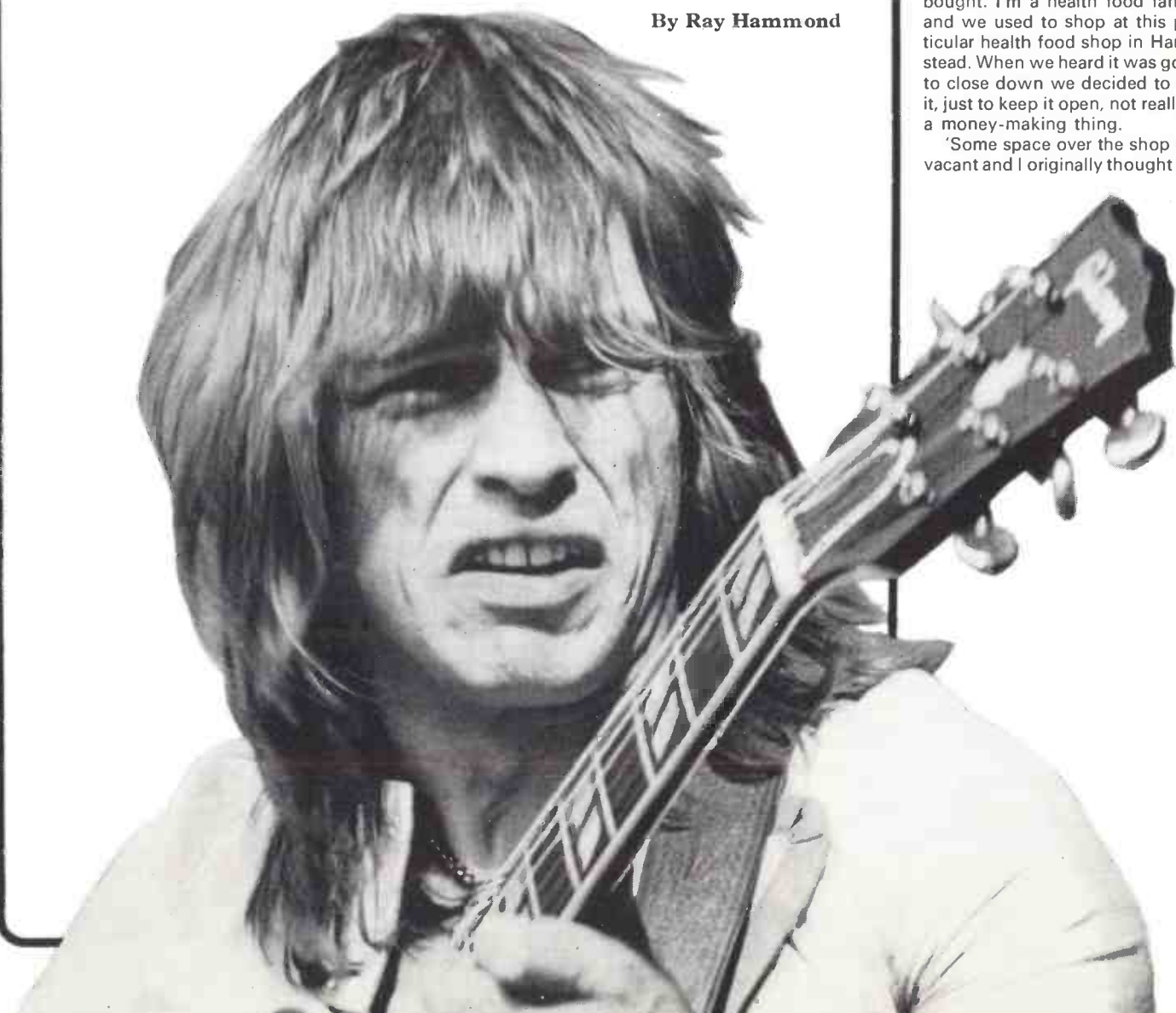
Howe the musician has nearly cut the throat of Howe the businessman. Over the past three years he's been poking into the dusty corners of secondhand dealers in Dallas, Cincinnati and Ohio buying early electric and acoustic guitars in all states of disrepair. Originally the guitars went into the Howe collection but in recent months Steve's had a slightly more mercenary aim in mind.

## RENOVATION

The Howe guitar shop is due to open about now.

'The idea really came to me because we had some space above a shop that Alan (White) and I had bought. I'm a health food fanatic and we used to shop at this particular health food shop in Hampstead. When we heard it was going to close down we decided to buy it, just to keep it open, not really as a money-making thing.

'Some space over the shop was vacant and I originally thought that







I might just start a guitar repair workshop there. My interest in old and unusual guitars has really grown too big for my own collection and I'm quite sure that there are many guitarists who would like the chance of buying a rare instrument. Sam Li (see the May issue of *Beat Instrumental*) is an old friend of mine and he's looking after the repair and renovation of the instruments. Wherever possible the guitars are being restored to their original condition.

'For that reason I'm afraid they aren't going to be cheap but I think that if a guitar is rare it has to be valuable, quite apart from the fact that nearly everything is imported from the States.'

The instruments that Steve doesn't bring back with him are shipped to London by a New York firm who specialise in the freighting of valuables. Nevertheless, it must be a risky operation.

'We've been very lucky so far. The people who pack the guitars really know what they're doing. They can get half a dozen instruments into a very small space and they're really packed well enough to stop them being damaged. We have to take a lot of them completely apart anyway when they arrive.'

'I'm trying to avoid the usual guitar shop type of atmosphere. I don't want to have any usual shop furniture like a till, I just want it to

be like somebody's front room.'

Steve maintains that he doesn't want to become a business head, but it seems that it's going to be difficult to avoid.

'It's a fact of life that you can't spend money unless money is coming in. The Health Food shop has had a hard time. I feel sorry when we have to say "we can't get a new carpet" to the people who work in the shop, because there isn't enough money coming in. The balance sheet at the end of the year has to be observed.'

## UNKNOWN

Steve's mainstream career with Yes will enter a new phase in the autumn when the band's next release appears on the Fragile label.

'The label is only a subsidiary of Atlantic records really. The idea stemmed from the fact that we had our own management company which we had all forgotten about really. We all thought we were going to take on other artists, but we found we just weren't ready. In five years' time, when we're not touring any more, we'll have the time and I'll be able to work for other people. The idea of the record label was an easier way of getting other acts involved with us, finding people we really like, offering them a good deal and saying: 'We're a good time record company!'

'We were hoping to get some

really outstanding artists together but I think that'll wait a while. I'd like my own album to be the first release on Fragile. There's likely to be three of our four artists joining around that time. I'm not worried about getting involved with the business side of a label. We're going to get somebody to run the label and because Yes can jump so easily from the black to the red at the bank we think we can balance things out. We're not pretending we can lay out thousands of pounds on unknown groups because we can't, we're really after established artists.'

The album to which Steve obliquely referred has been scheduled for some time. A year or so ago he was planning that his debut solo album should be a guitar work record in concert conditions. Now he has very different ideas.

## INSTINCTS

'My songs are now bursting with a semi-blues feel. I'm mostly involved in five-minute songs now. As much as I used to say in interviews "those boring blues guitarists", I was always after becoming a blues guitarist myself, but something of a different blues guitarist. I was very surprised. I've been merrily recording on home tapes and then I listen to them and I realised "they're bloody blues, man". One can never hold back on

one's instincts. Things are just progressing.'

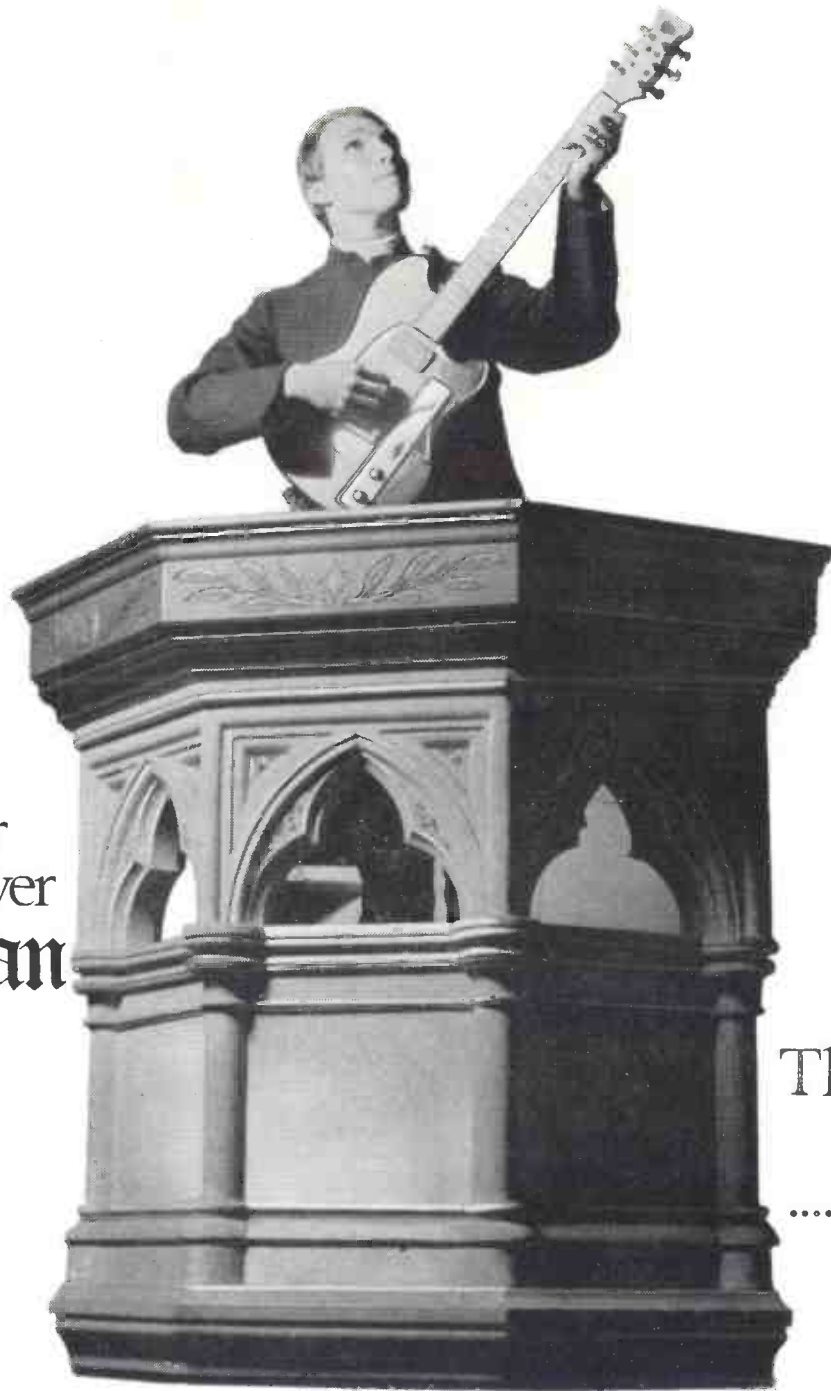
In general guitarists go through periods, rather like an artist might have a red period, in which they are developing their acoustic or electric skills. Is Steve concentrating on one or the other now?

## INTROVERTED

'I really don't want to concentrate on one style or the other. At home I only play acoustic guitars and when I'm called on to work I usually feel that it's easier to work on an electric because I've been playing all these monster guitars. I work well on ideas on the electric guitar and someone who shall remain nameless thought I was an awful acoustic guitarist but a phenomenal electric guitarist. Possibly he was trying to hit me below the belt because the challenge of playing an acoustic guitar is far greater really. I started playing recorders and I've started playing a bit of keyboards and drums and I don't want to get too introverted about my music. I thought I was a guitarist — and basically I suppose I am — but I developed this kind of sideline about writing songs and words.'

The first session for the Howe solo album has already been booked and on his own admission

*continued on page 9*



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# STEVE HOWE

continued from page 7

Steve will be happy to come out with nothing but the experience.

'The system I'm using is that Alan (White) and I are playing bass and drums, we're going to do a couple of songs like this. The album is going to be a variety of my possibilities with a guitar in my hand. We've thrown these songs around the group and we're hoping they're going to develop in the studio. Other people's opinions on my songs concern me a great deal. As soon as any one shows any interest in my songs I'm in there saying, 'Well, what about this bit, or this bit?' I thrive on enthusiasms.

## WEIRD

'It's very much a guitar album, because there's a lot of sections which are just guitar improvisation. I'll be lifting different guitars out of my collection and taking them along to the studio to get different sounds, I enjoy doing that. I got a kind of format together. There's one or two of my solo guitar pieces, three or four of my songs, and one of my rock instrumentals.

I write these weird instrumentals that don't really bear much relationship to anything I've heard, but they're structures with guitar melodies and incorporate

really all the instruments, guitar bass, drums, moog, etc., really all playing together, not in an orchestral way, but almost back to when the Ventures used to play their instruments together. I like to get the bass and drums doing their line and then have a middle section of different guitar sound or moogs as a kind of backdrop and then the lead instrument being the guitar having lines to play and improvisation to fill.'

Some might feel that most of the Yes men have been rather slow about getting out their solo albums. The only exception being Rick Wakeman who had a responsibility to the record label he signed to during his time with the Strawbs.

## PUSHED

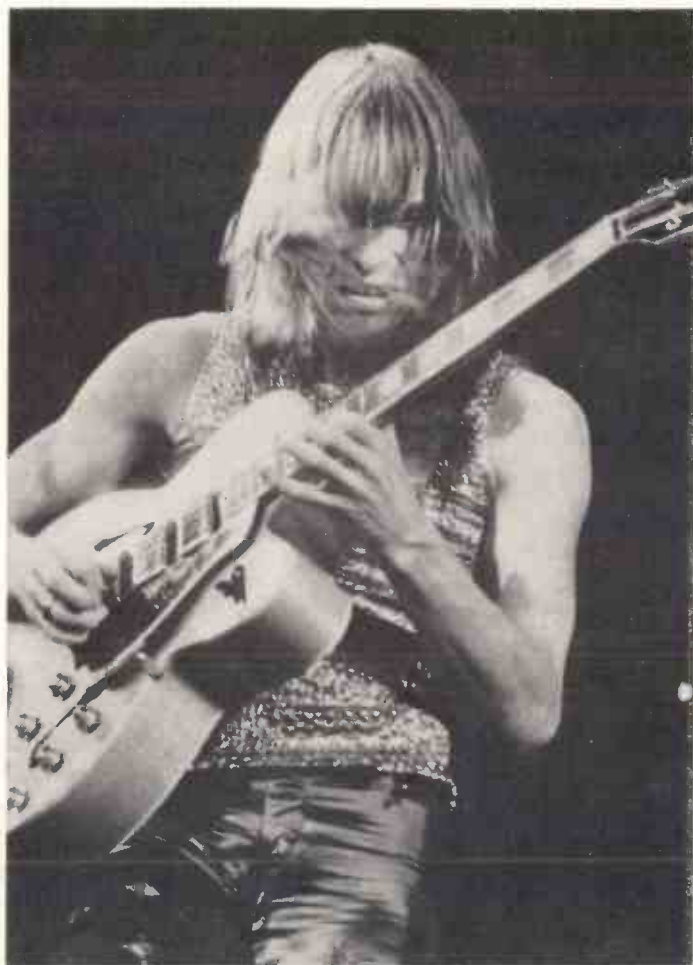
'The record label has been really fantastic, they've been waiting for me to be ready. They've never pushed me at all about it. There was a philosophy in the group that the longer we waited the better they were going to be. That's why none of us, except Rick, have rushed to do them. As soon as record companies have commitment on you they're talking about two albums, not one. I think like that, I think about doing my albums. If I only had the chance to do one it would have to be so good. Thinking I can do one this year and one the next makes it easier.

## SPIRITUAL

Like all cycles, the Yes trail has to have a peak. Some might feel that it has yet to come, others that it has long gone. Isn't Steve frightened of delaying his album release until it's too late?

'The peak's a very hard thing to judge. I thought we were at a peak when we did *Close To The Edge* and then *Yes Songs* wasn't a peak here but it was in America, because America seems to like having the whole lot thrown at them in one package. Obviously I see me making albums long after Yes has

ceased. I thought we were at a peak with *Topographic Oceans*, but I think there's another one coming. We want to take music even further. We constantly try something, we're not sure what it is ourselves, but we hope it's going to move more towards a spiritual thing for us to be together.'



Steve: 'I see me making albums long after Yes has finished.'

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# Leading Question...

Interviewed by Ray Hammond

## SPARKS

**S**PARKS are new and the new always seem to have an amazing background these days. Were the gullible media to believe the suggestions about the frontmen, the Mael Brothers, it would seem that two new superstars kindly decided to give Britain the honour of allowing their discovery to be made in her territories. The truth is very different.

Sparks broke in quite a calculated way. Island records is one of the most powerful promotional machines in the record industry. Their own track record is so good that a new Island signing is in itself of interest because the stoical and usually immovable Muff Winwood (remember him) and the less obvious although totally autocratic shop owner Chris Blackwell think very carefully before saying yes.

So the buzz went out about Sparks. We are led to believe that Sparks started the ball rolling when they toured here in October 1972, but in reality they failed to make any impression and, anyway, they were a different band — only the Mael brothers being common to both.

Roxy Music enjoyed the 'Island Buzz' a while before they broke, and Sparks rode on a similar wave. This is not intended to be derogatory to their music, today, which is almost incidental to the method used in exposing it.

The brothers are really nice. They seem to be deliberately ambiguous about their sexuality in their opposing images and their privileged U.S. backgrounds (child TV models, UCLA students in LA) lessen the impact of their success.

Nevertheless the brothers are still early enough in the business of handling interviews not to have got beyond a limited selection of glib answers to the most obvious of questions.

From time to time I may be unable to decipher my tape accurately, and if I accidentally attribute a quote to Ron when Russ uttered, or vice versa, I apologise.

**BI: When you formed the New Sparks did you consider it would be a pushover to break the band in Britain first?**

Ron: One reason that we came here was that we thought it would be easier for us to get good audience reaction. There isn't the kind of universal musical feel where everybody is completely attuned to music, the barrage of papers, the TV shows, etc., it's all still a real thing in the States, but here it's in essence. Plus people in England really seemed bored with music.

**BI: Did you know they were bored before you arrived?**

Ron: Oh no! This is a revelation of the past few months. I don't see it in a negative way, it's just that it's created a situation where there has to be something to do and rock music is what there is to do.

**BI: Was it a calculated move for you to break in Britain before the States?**

Russ: No. We were at a point in our careers when we wanted to make a change. We had had two albums out in the States and things were just going O.K., not really breaking. So we thought we'd just like to split it and change everything around us. We thought we'd like to come to England because we toured here over a year and a half ago. It's not that we thought it would be a pushover, we just wanted a change. England's just another centre for music, I mean, LA's one centre, New York's another.

**BI: But Britain's such a small market, it's around number 8 now, I think. Weren't you bothered when you thought you were going to put all your energies into a market that was so small?**

Russ: We're going to put the same efforts in at home, we always have.

**BI: So why do you think it's happened here, when it didn't happen at home for you?**

Russ: I don't know, maybe it's just that the time's right. We haven't adjusted the music and said 'Right, we've had two albums in the past that weren't that successful, let's do something new!'







**BI: Have you got used to the people in the streets recognising you yet?**

Russ: No, I just went to buy some shampoo, and I just couldn't get it because there was a real scene in Woolworths. We enjoy being popular, but we still need to get shampoo and things, so it can be a real pain in the neck.

**BI: You wanted to make it for so long, is it as good as you thought it would be?**

Ron: Oh, it's better. The only thing that's strange is that you're not really aware of it happening. You see the charts and you see the record listed, and you can't, or aren't aware that that's you, you know. You see it as another band with the name Sparks. We enjoy it in a certain kind of way. If you knew somebody in another band and they began to achieve success you'd probably feel a lot better for them than it is for you.

**BI: So you can't really believe it's happening, then!**

Russ: Oh, you can believe it, but then it becomes that having the No. 2 record isn't that significant because when somebody else has it, you go, 'so what's that?'

**BI: Who thought up your image?**

Ron: Umm . . . er . . . I don't see it especially as an image even. The connotation I have of an image is where you actually sit down in a health food restaurant and work it out. It wasn't that way. It was just sort of doing it and finding something that was us.

**BI: How long was your hair a year ago? (to Ron)**

Well . . . when I first came to England it was long. It was at the point where, for me, I could see that being a Rock and Roll type of person wasn't right.

**BI: Did you not have a doubt about the adverse effect on the band?**

Ron: From the people close to us, yes. No one really liked the hair cut.

Russ: We went into a hair place one day and I had an inch off and he went in and he said cut it really short and that's how he came out.

**BI: What about the rest of your image, the non-smiling, not participating keyboard player?**

Ron: Oh, I've always been that. I'd look like a real idiot if I leapt about.

**BI: Are you very experienced in stage work?**

Russ: Yeah, we've been doing it for the past five years.

**BI: You're not bored yet?**

Ron: No, we get a real kick out of it. That's why we're doing what we're doing, we get a real buzz out of going on stage. Recording is really good in another way. You've got to enjoy both to be totally satisfied.

**BI: Tell me what gear the band uses.**

Russ: Well, we own all our own gear but we hire a PA system.

**BI: Was the band well financed before the hit?**

Russ: Yes, it was. Island has been really good in that respect, we got everything as an advance. I don't know what PA we've hired, Ron's got an RMI electric piano and we use Marshall and HH amps.

**BI: How do you get on as brothers?**

Ron: Well, we're so much at odds anyway that we really don't have that many conflicts, we haven't got many similarities as part of the band. Russ: I'm thinking of kicking him out of the band because I'm getting pretty good on keyboards.

Ron: I'm going to quit anyway. No, the real things that bother us are who uses all the hot water or who gets to take the first bath, things like that.

**BI: You're right in the first flush of success. Have you had long enough to stop and think that perhaps what you're doing is just trivial in life terms?**

Russ: We were recording a single recently and we were sitting there, spending three hours getting a bass drum sound. I mean, we were totally absorbed in that. All of a sudden I stopped and said to myself 'Wait a minute, what are we doing? We've been here for three hours worrying about a bass drum and what relevance has that bass drum to life in general?'

Ron: I mean, we spent £120 just getting that bass drum sound!

Russ: Yeah, and then we stop and think, but it's important to us and it might help us, you rationalise in fact. The other time I stopped was coming back from Hamburg on a plane. It was a really horrible ride, we thought there was a bomb guy on the plane and everybody was ordered to take their seats and the plane started shaking and I got really frightened. At that time I asked myself 'Why do I have to fly on planes everyday, there has to be something better in life than this'. I guess things could be a lot simpler in life but you rationalise and once again you think, yeah, but this is what I really want to do.



# LEADING QUESTION: SPARKS

continued from page 11

**BI: Do you come from rich parents?**

Ron: Fairly well off, yeah.

**BI: Do you have a social conscience?**

Ron: I used to have one actually. I used to do things like in Los Angeles there's the Watts area and I gave musical instruction there for a while, taught the guitar actually. After a while I started to ask myself those sort of questions, like is this really helping them or am I doing it to ease my own conscience? And then I got really busy and I didn't have time to do it and then I realised that it was obviously just helping me. So I don't know what the real answer is.

**BI: So you're going to make it on your own terms and the wider questions like poverty don't bother you too much?**

Russ: Well, right now we're so engrossed in what we're doing, our vision is just like in a tunnel and I think that's how it should be at the moment. We want to do what we're doing more than anything else. This will sound conceited, but what we're doing wouldn't be as good as it is if we were concerned with other things, right now. I mean, if we could see what we're doing from another angle, it wouldn't be the same. For us this is no stepping stone. What we're doing now is it.



Russ Mael



Ron Mael

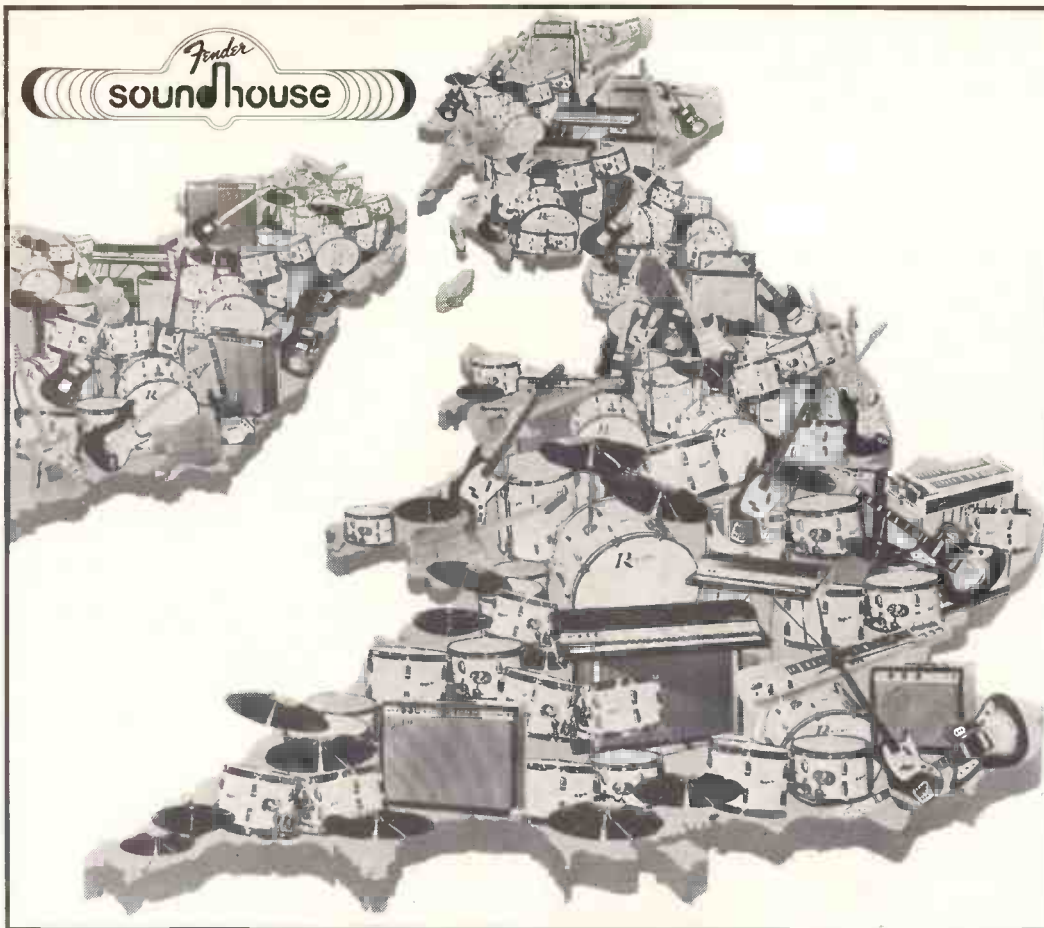
**BI: I suppose that most of us are seeking happiness, do you really believe that success in this business will bring you that?**

Ron: Well, first of all I would contest the idea that a person's aim is really happiness. I don't believe that such a thing as happiness is a state that lasts for a long time. I think there's individual moments of happiness, like having a bite of apple crumble makes me really happy, but I don't think that happiness can be maintained long. Personally, I don't want to feel contented, because I reckon I'd be in trouble if that happened. Then I would just be a contented vegetable. I'm just fascinated with the thing of energy and excitement and it seems that achieving a contented state is not what I'm looking for. I think that anyone who's really contented is half dead.

Russ: I can be content with small things. I mean, you can be content because you have a good house but then when you're in your good house you start shooting for something else. You have to have some drive. I think the drive is the end in itself. If you buy a good house you get it because you'll have a better environment from which to work for something else.

**BI: Surely the moment you realise that the drive is an end in itself and not a means, you cancel out any need for the drive?**

Ron: All the time you're driving you're getting a feedback along the way. As you come across something new you're getting charged up and that's what pushes you along. You don't have a choice of continuing or not continuing, you just get carried away with it.



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# all that glitt

**F**EW people seem so obviously manufactured for the current pop charts as Alvin Stardust (alias Shane Fenton, christened Bernard Jewry).

He first cropped up, nicely quiffed, at just the right time in the early 60s, to score a string of chart successes such as *Cindy's Birthday* and *Five Foot Two, Eyes Of Blue*. Then he vanished from the sight of all but the regular North of England cabaret goers, only to reappear in the eye of the general public, again at exactly the right moment for his image, mean, lean and leathered, posing and totally image conscious.

Was it luck, his own intuition, or sheer good management and manipulation that's got him back at the top, a decade since his last chart appearance? You can't say he's doing anything new. Lou Reed, that long streak of skinny, bisexual viciousness, had already projected his kinky image on stage. Gary Glitter had taken the skin-tight clothes and mean, pouting look and cleaned it up for the kids. Stardust fits somewhere between the two, more vicious, more 'untouchable' than Gary, butcher, yet with Reed's aura of kinky sexiness conveyed by the silky, skintight leather and chunky jewellery.

Just how much of this is the real Bernard and how much was donned with the Stardust costume? 'I hope I don't have to keep changing my name to remain successful,' he remarked a while ago. 'I could eventually end up forgetting just who I am.'

It was a great surprise when Alvin turned up on a warm summer's day, completely clad in leather, wearing all his stage jewellery. 'Don't you find it uncomfortable in this weather?'

'Not really, if it's that hot I don't wear it.' At the end of our interview he sprang into the loo to change into an ordinary pair of black trousers, admitting that it was a trifle warm.

Does he then only carry the leather thing so far for the sake of his stage image? 'No, I've always liked wearing it, and my act just gives me the opportunity to wear it more often.'

With him was a briefcase containing, apart from the usual change of socks and undies, his famed black leather gloves and extra wristbands





# ers is not stardust

## ALVIN OWNS UP

and jewellery which he donned for photographs, after strictly refusing to let our photographer take any 'natural' shots during conversation. He didn't smile once till the camera was off him then suddenly he became a different person, warm, quiet and friendly, with a slightly hangdog expression almost as if he was slightly confused as to his identity.

For a guy who's been in the business for so many years and, he claims, never been forced to take any job outside music in order to earn his living, he has worn extremely well. He's slim and fit, relatively unlined, with no trace of the flab that afflicts Gary.

He really is a very nice, friendly, homely sort of guy, the sort any girl could take home for Sunday tea if it wasn't for the leather and accoutrements. They seem so oddly at variance with his manner and personality that the most obvious conclusion to draw is that it is all purely for dramatic effect, purely for the hyped image. But Alvin was giving nothing away.

### KICK

He admits that he relies on manager Michael Levy and producer/songwriter Peter Shelley as utterly as a blind man relies on his guide dog, even to the extent of subjugating one of his big personal ambitions that is, to put out an album of his own rather folkly compositions which, naturally, wouldn't fit in with his image.

One expression cropped up again and again in Alvin's conversation and that was the two words, 'owning up'. Paradoxically, he doesn't.

'I'd like to record a whole album of my songs - I've written lots - but the point is I never made it before I started recording Pete's songs and he was producing me this way, so I think it would be senseless for me to take something that was a flop before and make it a bigger flop now. Lots

of people have things they'd like to do but you have to sit down and own up as to whether it's right to do.

'And I think you have to rely on the person you've put as your top man. Pete Shelley decides, in effect, what we record and what we release. If we're knocking around with something and I like it and he says to me he doesn't think that's right, then I don't argue. Why should I? It's stupid. He writes better songs than I do and is producing better records than I could produce.'

Alvin's definition of success is having the right song. 'Without the right song, the right record, the greatest publicity campaign in the world, even if millions of pounds were involved, would still fall down.'

He had the lot and it worked. Naturally, since the song, the name and the promotion were all provided by Messrs. Levy, Shelley and Co., it's understandable that he doesn't want to veer from this success formula.

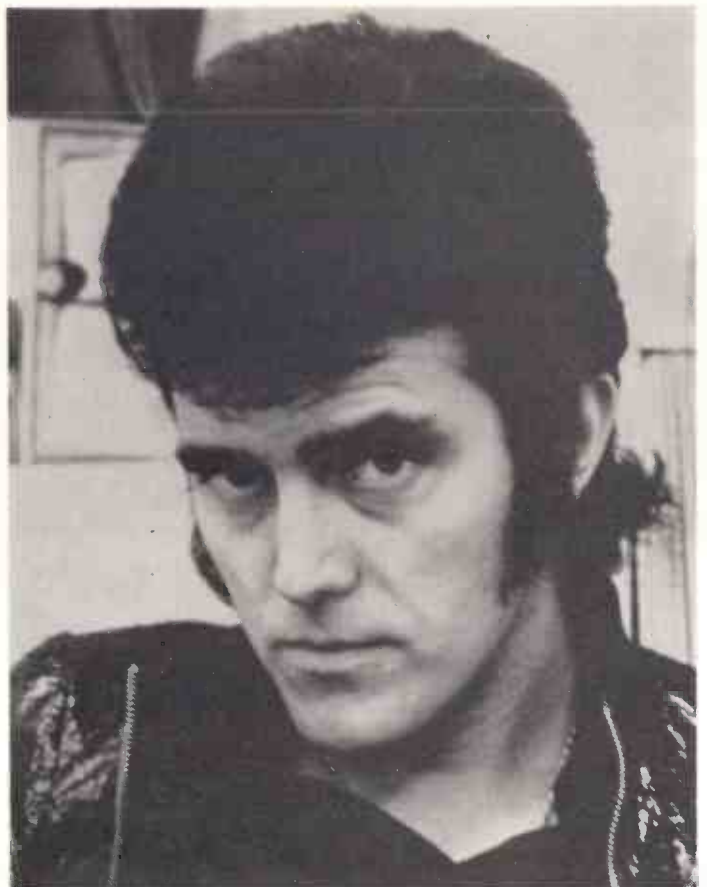
But formulae must be up-dated before the glitter and the stardust wear thin. During our conversation in the office of his tour manager, who remained in attendance throughout, people were constantly popping in and out, shaking Alvin's hand. It turned out that that day was a big day in the Stardust calendar, the day when the Big Change was to be inaugurated.

'Michael and I are going out to lunch to discuss the path my career's going to take in the future,' was how Alvin put it, but he would give no clues as to which direction it would take. Perhaps he honestly didn't know.

Whatever happens, this second time round trip isn't turning Alvin on half as much as his initial success as Shane Fenton. Now he's a married man, deeply involved in home life and missing it when he's out on the road.

'I feel I appreciate what's going on on the music scene a lot more now than I did before, but I don't get as big a kick out of it now.' Why? 'Because then I thought I was a Superstar. I had a record in the charts and sold out the concerts.'

Mind you, he's certainly doing better now as far as making money's



## ALVIN STARDUST *continued from page 15*

concerned. Whereas before he lived in a house in Knotty Ash in Liverpool (an actual district, not a figment of Ken Dodd's imagination), and had his night club in Warrington. 'now I've been able to go out and buy a house, the rates on which cost me three times as much as the mortgage on the one I was living in in Liverpool. We've got 'phones in every room and far too many bathrooms and toilets.

'Now I've got two houses in Liverpool, one in Mansfield, one in London and my nightclub. Not a bad progression in six months.'

He doesn't reckon that the music scene has changed much since the old days. 'In fact', he remarked, 'I think a general comment about my career is that the only thing that's changed about the business is that they make better amplifiers now! And it's easier to get clothes made anywhere you want.

'The only other thing is that if the standard of musicianship hadn't gone up it would have been a sad state for the world.'



What made him decide to give rock a try again? 'There, again, as I said, it's owning up time. I have tried several different types of groups, progressive bands, soul bands. . . . Had somebody like Zeppelin not been lucky and got with the right people to get them the right sort of gigs and exposure, by now they'd probably have split up. But they were lucky, the same as I am lucky now.'

Did he actually think, 'well, I was making it in rock and roll originally, so I'll have to try that again if I want more success'? 'No. Basically I was working in cabaret and then I got sick of it and I thought, I've got a six-piece band and I'm paying everybody and I was getting less than them and they were all complaining about *me* making money just because I was doing the organising.

'So I sat down and thought to myself, well, I'm booking us as Shane Fenton so obviously it's me people come to see, so why am I wasting all this time and effort? I might as well get a bass player and drummer and practice a bit on the guitar 'cos I'd seen people going around just playing chords, a lot worse than I was playing, and going down a storm. So I got some old rock numbers together on the guitar and I found I was living it, just really living it.'

Many of his poses are taken from people like Eddie Cochran and Gene Vincent. Alvin maintains that this is something many people do. 'You can pick any guitarist out of a group, provided it's not soul music and if he ever liked rock and roll, no doubt at some time or other when he's working, he's sitting or standing there going through poses even when he's supposed to be cool. They're all posers, you know. There's times when they strike a certain pose and they really feel like Eddie Cochran or Chuck Berry. Everybody does, it's a natural thing.

'I had to own up when I was in a soul band and a progressive band that I wasn't making it. I was lucky.'

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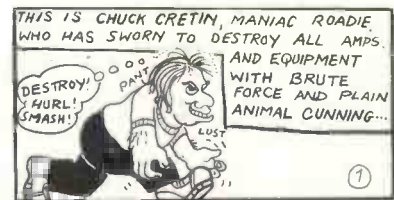
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# ENTERTAINING



WHEN Ronnie Lane left The Faces last year and talked about taking a rock circus on the road, no one thought too much about it – after all, when somebody leaves a name band, bright ideas for the future are often bandied about, chewed over and quietly forgotten. Ronnie, however, has proved to be an exception to the rule and got together a full-scale travelling tent show complete with circus ring, caravans, clowns – and a new band, Slim Chance.

The whole thing has an unhurried old fashioned atmosphere about it. Even with the amplification, electric guitars and the spotlights, the impression gained is one of a 19th century entertainment concept, something that should bring the local yokels flocking to their big event of the year.

Perhaps the first venue heightened this impression – a football pitch in picturesque old-world Marlow. It wasn't packed for the opening night, though by the time Ronnie and his band appeared, most of the tiered plank-seats had been occupied. But there was plenty of grass-room between them and the ring-side, the musical acts performing at one end of the tent, outside the ring.

On walking through the gates one is confronted by a large, painted board lettered 'Passing Show' in traditional showman-fairground style, behind which lies the small top! Somehow I expected a huge four-post max-marquee towering above the trees and the nearby housing estate ('Turn the telly up Sid, when's that bleedin' row gonna finish?'). But no, this was quite a modest affair – two posts, 120 ft. long, capable of holding about 700 comfortably and 1,000 with a squeeze.

Ronnie's manager, Paul Lambert, who was the man behind the organisational side of things, explained why the Passing Show had to be on a smaller scale than had originally been hoped.

'Ronnie had the idea last year when *How Come?* was launched in Chipperfields' tent at Clapham

## CAN RONNIE KEEP UP THE



Common. We had our first show a week later – a hasty affair which proved it could be done but taught us a valuable lesson – to keep it small.

'We were talking with Chipperfields with the idea of playing a town just before them – using two tents and leapfrogging, but Ronnie dismissed that idea after a while because he thought they'd want too much out of it and would restrict our movements somewhat – they'd play for two weeks at a time at some places.

'I think the circus part of it is completely incidental to people anyway. We believe it's important – if you don't have some circus there it's not meaningful. But I don't think the punters who come through the door care whether there's a circus or not, it's just unusual to see a pop show in a circus tent. It's a laugh – Ronnie gives them a loony evening, everyone leaves with a grin on their face and that's what it's all about. We've asked the people at the entrance to make jokes, loon about and generally create a carnival atmosphere.'

Meanwhile, back at the ranch – sorry, football ground... 'Where's



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## E LANE E CIRCUS?



the toilets?' I casually asked the moustached guy (note the traditional ring-master bit) at the gate – as people occasionally do at certain moments in their lives.

'There aren't any,' he cheerfully looned (or should it be looned cheerfully?), 'the bogs didn't turn up – you can go round the back and piss in the bushes though, or there's a pub down the road' (on the other side of the housing estate). Hilarious.

After the first performances Paul admitted that the show was making a loss, but nevertheless seemed optimistic. 'We've a lot of heavy expenditure first to be set against the receipts,' he explained, 'but we should be breaking even in the second week and making a profit after that. We've tried to do it all on a shoestring and we've come up against a lot of mistakes because of lack of experience. The show represents about £15,000-worth of investment, all of which is Ronnie's money.

'Economically, circuses tread a tightrope anyway. The band can't drive, so we've had to provide both a mobile home and a driver. The first week or so we've hired cars to take the band back to town to

avoid them hustling to get their vans moved. When they come back and it's all set up they think how efficient it is. We've got to impress them – we don't want them getting windy. We have to double back to collect the vans which is normal circus procedure anyway.

In the dimly-lit gloom of the tent the show opened with a clown trio – Digga Mose and Moóche who tried hard but were unfunny. During the course of the evening they went through the usual routines – covering each other with foam, emptying flour and water down a pair of baggy trousers and attempting to walk a piece of string tied between two chair-backs (well, I did read somewhere that trapeze artists were on the bill – perhaps they couldn't find the trapeze). This was the sole circus-type act in the whole show, and even they weren't professional clowns – some of the crew obligingly helping out. What happened to the juggler?

'We did envisage a bigger circus' commented Paul Lambert, 'and we will try to enlarge it but no circus can afford to have performers only. We're unique in that we've got the band who are just performers. We'd like to get to the point where the band are more actively involved in the setting-up and tearing down but you can't impose that on musicians.

### RAVING

'I'd like to see a stilt man who pretends to fall off his stilts and throws buckets of water into the audience.'

The clowns were followed by a duo – Ken Nicol and Pete Marsh, supplemented by a third guitar-bass/sax and drummer who played well enough after sorting out their initial tuning problems and featured some nice lead guitar work. Their set of contemporary and rock material included their latest single, *Midnight Cat*, with some strong gritty vocals and too much manufactured raving (or so it appeared), and *April Eyes* – second rate rock and roll but it brought the group their first appreciable amount of applause.

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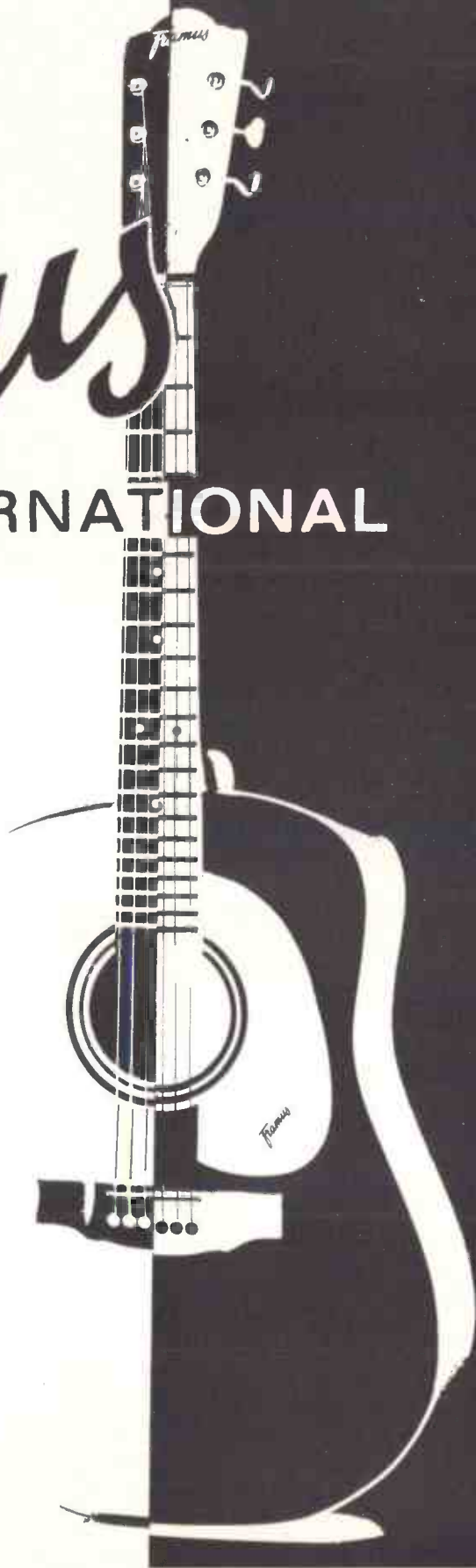
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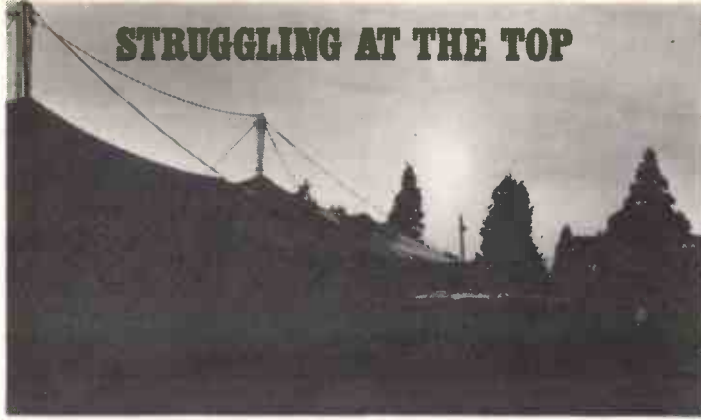
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## STRUGGLING AT THE TOP



linking the acts and keeping the audience interested in the proceedings, which frankly were long drawn-out and rather boring until Lane's appearance, was compère-comedian Billy Barclay. He is a chubby-cheeked Scotsman with a lit-up face, fast line in repartee (in response to some audience barking: 'Stand up and let's see if what you've got's as big as your mouth'), and quick-fire jokes that really were funny.

He sang too, and strummed the guitar a bit — sort of like a jock Noel Murphy. In fact a casual, folk club-type of ambience pervaded the whole evening, giving the audience a feeling of involvement — something much more difficult to create in a concert hall, although the slickness and emotional excitement conveyed by an auditorium is missing.

Another session with the clowns and we were introduced to Robin Lucas and Drew McCulloch, a folky duo who played a pretty-sounding, well-received set and later joined Slim Chance to back Ronnie.

I went back stage, or rather back-tent, and caught a distinctly Romany-looking Mr. Lane, complete with gold earring and resplendent in shiny black waistcoat and trousers, wending his way across the field after a trip to the bushes. Ronnie seemed cheerful but a bit harassed.

'I'm not happy with things at the moment,' he commented, 'there's a lot that isn't right but it'll be O.K. in about three weeks or so. I couldn't afford to rehearse the show before taking it on the road, but it'll get better each night.'

Back in the Top Bill Barclay was preparing the audience for Ronnie's grand appearance. 'Put your hands above your head — clap your hands.' On came the spotlights but it was a false alarm. Bill started strumming his box again, exhorting everyone to join him in singing a chorus song — something about going off to a camp in the country — can't keep a good boy scout down, can you? — but even the most appreciative listener or choruser might be forgiven for getting impatient. The song finally (and thankfully) ended, though, and Bill made his exit to much applause; 'Thank you, I

used to be conceited, but now I'm perfect.'

The lights were dimmed into darkness, heralding a barrage of appreciative noise from the audience and enter Slim Chance with Mr. Lane, mopping his brow, fag in hand and flower pinned in waistcoat. 'Well everybody,' he announced, 'it's nice to be here' — and he meant it too. Ronnie took the band through a variety of numbers in a long set which included a mixture of new songs and old: *Debris, Careless Love, You're So Rude, Silk Stockings, Flags and Banners, The Poacher* and, of course, *How Come*.

He featured a good up-to-date version of Darryl Adam's *Roll On Buddy* and a not-so-hot *Amelia Erheart*, where the harmonies were a bit dicky. It seemed a bit odd to hear the band swinging and the audience clapping away while Ronnie sang in oratorical fashion about poor old Amelia's plane going down to a 'watery Pacific grave', but then the band did play on when the Titanic went down.

## VICTORIAN

Slim Chance consists of lead, and rhythm guitar, sax, keyboards, drums, fiddle, accordion, mandolin and bass ('He's a new member — I 'aven't got his P.45 yet'), and the band, though under-rehearsed, made a very infectious sound, chugging along in an individualistic, shuffling style.

I asked Paul Lambert if it was true that Ronnie had some problems getting the band to rehearse before the show.

'Getting them out of the pub?' he jokingly replied. 'No, we fix the rehearsal say, for 1.30, our sound man says "Right, the equipment will be ready to go then" — and Ronnie shoves off to the shops at one o'clock. He comes back at two and wonders why everyone else is pissed off. Ronnie acts very independently. But we're going to put one of the band in charge of rehearsals.'

Someone shouted out a request early in the programme. 'Give us a chance,' cried Ronnie, 'I ain't warmed up yet!' At one point during the show we were treated to a pair of dancing girls gaily tripping around the ring in Victorian costume. Ronnie called for



spotlights on the girls and didn't get them — they remained firmly fixed on himself, though he finally ran into the ring, taking the lights with him.

Despite the hassles though, and the microphone trouble he experienced, Ronnie took it all in his stride good naturedly and so did the audience.

£1.10 seemed a fair price to pay for a seat in a show which even if untogether to start with, obviously took a lot of time, trouble and money to set up. Ronnie's performance didn't short-change anyone which, after all, was what most people appeared to have come for, although even Billy Barclay's

skillful patter couldn't prevent the evening flagging before Ronnie came on.

The Passing Show is unlikely to spark off a number of similar ventures, although for Ronnie it's a pipe-dream come true. You have to admire the guy for having the courage of his convictions. As the tour goes on and initial teething problems get sorted out it will, undoubtedly, become more together. It's a pity that it couldn't be staged on the grand scale that Ronnie originally wanted — but wisely decided to avoid.

By Del Robinson  
Photos by Chris Love







# album reviews

## ALBUM OF THE MONTH

### SPARKS

### KIMONO MY HOUSE

### ISLAND



Perhaps the most important requirement for 'making it' is individuality. Sparks' music *is* different, although not so different as to be violently original.

Most noticeable ingredient is Russell Mael's voice which combines with the staccato line music he writes (along with twin brother Ron who plays keyboards), to produce a jumpy, nervous kind of sound.

The thing I like least about Sparks is the marketed image. Russell looks suitably pretty and he's offered front-line contrast by brother Ron who seems to have sought to find an image suitable to his dated christian name, and opted for a Chaplinesque appearance. I suppose the band (and their management and record company) found it necessary for getting the TOTP slot that broke the record, but I would hope they would drop the front fairly soon.

Quite honestly this album shows them to be an extremely competent band who, in seeking an unusual sound, have found a song pattern that is instantly identifiable as theirs (a most important point). The song of this album that really epitomises the peculiar melodic and rhythmic structures of the band is *Equator* on side two. If you haven't already looked into this album, do so. **R.H.**

### BILL WYMAN

### MONKEY GRIP

### ROLLING STONES COC59102

Mystery hangs over this recording like a London fog. Where was it recorded? Wyman declined to tell me recently, and as far as I know has not publicly revealed where this particular Stone took his sabbatical and turned out a very fine album. Perhaps it was his old, old haunt R. G. Jones, and he'd feel ashamed because he didn't use the Carribou or Kingston.

Despite that irrelevant rambling, this is so good it's really a surprise. Bill's never been expected to do anything but play a solid bass and look moody, but he has his own share of the Stones' simplicity and he's managed a solo work completely lacking in pretension and offering only pleasant music played really well.

It's no masterpiece or landmark in contemporary music, but it's all the more enjoyable for not trying. From the opener, *I Wanna Get Me A Gun*, there's a kind of honky, happy feeling that persists all the way through.

Occasionally the rhythm section really get a thing boiling up, like in *Monkey Grip Glue*, but most of the time they're tight and well laid back and one gets the feeling that they enjoyed the gig. If you buy this you'll enjoy listening to it. **R.H.**



### VARIOUS

### ATLANTIC BLACK GOLD THE 20 GREAT SOUL HITS BY ORIGINAL ARTISTS

### ATLANTIC K4550

When I first slipped this album from the sleeve I wondered about the feasibility of putting so much material on two sides. It certainly is excellent value and some of the finest early 60s soul is contained here. But on each side there must be 28 or 30 minutes' worth of material and of course there has to be the nine scrolls between the tracks. In cutting terms that means you have a problem. It's possible to cut that much on one side (very thin grooves), but the signal you can place is limited. The overall level on the disc is down slightly, I think, but only very slightly. On my copy even an arm tracking at just under one gramme failed to track successfully on several tracks so perhaps the concept did, indeed, present a cutting problem.

If you can find a copy which plays well, there's probably no better showcase of the soul that was coming out of the Atlantic stable around 1964. Despite the music being unique, it's surprising just how bad some of the recordings were. Listen to Percy Sledge's *When A Man Loves A Woman* and hear the dreadful sounds, but somehow it didn't matter, did it? **R.H.**

**Tracks:** Side One: Arthur Conley, Sweet Soul Music; Beginning Of The End, Funky Nassau; Otis Redding and Carla Thomas, Tramp; The Drifters, Saturday Night At The Movies; The Coasters, Yakety Yak; Archie Bell and The Drells, Here I Go Again; Wilson Pickett, Midnight Hour; Joe Tex, Show Me; Eddie Floyd, Knock On Wood; Sam and Dave, Soul Man; Percy Sledge, When A Man Loves A Woman. Side Two: Roberta Flack, The First Time I Ever Saw Your Face; Otis Redding, (Sittin' On) The Dock Of The Bay; Booker T. and the M.G.s, Green Onions; Aretha Franklin, Until You Come Back To Me; Clarence Carter, Patches; Ray Charles, What'd I Say; Brook Benton, Rainy Night In Georgia; Detroit Spinners, Ghetto Child; Ben E. King, Stand By Me.



### REFUGEE

### REFUGEE

### CHARISMA CAS 1087

Three immensely-talented veterans of the music scene (though by no means into the veteran age bracket!) make this one of those 'first' albums that carries the professionalism of musicians, who are no strangers to the recording studio. Brian Davison and Lee Jackson originally worked with Keith Emerson in The Nice and the addition of Swiss keyboard giant Patrick Moraz provides a musical mixture that, while similar in line-up to ELP, could blow them off the stage right now, not by use of power, but with the one ingredient ELP have lost somewhere in the dazzle – sensitive playing, the feel of three people *creating* together, rather than trying to impress.

Not that Refugee don't have their moments of flash, too. Listen to Moraz's brilliant fast playing in *Papillon*, always a favourite number with the audience at live gigs. Pay special attention to Jackson's singing and lyrics on *Credo*, to the amazing interplay between Davison's drumming and Moraz's keyboards. This, they tell me, is the clue to the direction their music is taking towards the second album. **L.R.**

### GRYPHON

### MIDNIGHT MUSHRUMPS

### TRANSATLANTIC TRA 282

Whilst still retaining all the ingredients that made their first album so unusual – the rollicking sense of humour, medieval sound effects and bursts of brilliant soloing – you could say that this album marks a certain step towards maturity.

The title track, *Midnight Mushrumps*, which takes up the whole of side one, is inspired by the music they composed for Peter Hall's production of *The Tempest*. It's not a gimmicky romp, as instruments like the bassoon and crumhorn would suggest, but an imaginative and ambitious essay into a field of music which they have made entirely their own, which can only be loosely categorised as 'medieval rock'.

Gryphon's guitarist, Graeme Taylor, was advanced enough on his instrument at the age of 14 to be deemed a prodigy. But far from being tempted to go on a solo ego trip, he has turned his talents into the band's music. Richard Harvey is arguably Europe's finest recorder player, as anyone who has seen the band live, or heard the first album, will agree. Fun, funk, and extremely fine playing in both the rock and classical veins – if Gryphon get better than this they'll be positively frightening! **L.R.**



### DIANA ROSS

### DIANA ROSS LIVE

### TAMLA MOTOWN STML 11248

Diana Ross has reached that stage in her career when her public are all committed to either liking, or disliking her. Being one of the former, I'm just a trifle disappointed in this album, although I'm ready to make excuses for her before I begin to criticise.

Because her style now is very much cabaret, she pays as much attention to the *entertainment* content of her act as she does to the actual vocal quality. As usual, her voice is absolutely superb but, unfortunately, there's nothing new to be heard on the number. There's the expected Supremes medley, then titles like *Don't Rain On My Parade*, *Lady Sings The Blues*, *Lady Is A Tramp* and *My Man*. Perhaps a record for the dedicated Ross man (or woman), but better passed over in general. **R.H.**

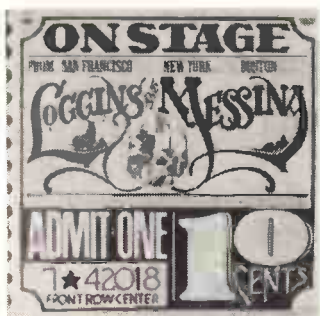
### BAD COMPANY

### BAD CO.

### ISLAND ILPS 9279

'This is a new band, not another Free,' declared ex-Free drummer Simon Kirke. He and Paul Rodgers, while they can't avoid a certain similarity to Free perhaps due to Rodger's vocals and songwriting style, have nevertheless, got something really good together, along with ex-Mott man Mick Ralphs on guitar and Boz Burrell on bass.

They are so tight that they move as one compact unit. Not a note is superfluous and the whole thing sounds effortless, something most bands don't achieve until they've been together years. The writing is shared mainly between Rodgers and Ralphs, with Kirke lending a helping hand on the title track. They're all good, strong, R & B-based songs, my personal favourite being *Rock Steady*, where the timing and the melody really give Rodgers a chance to show what his vocal chords are made of. **L.R.**



### LOGGINS AND MESSINA

### ON STAGE

### CBS 88014

There are a lot of old favourites on this double album, all recorded live at various venues in the States. Apart from the audience reaction, you'd never know that the tracks weren't a highly-polished studio production, as far as recording quality is concerned. What makes this album heaps better than many studio albums is the excitement and high tension created by a live gig atmosphere that spurs the performers on to even greater heights than usual.

Listen to their live rendition of *Vahevala* in comparison to the version on their album, *Full Sail*. The short album track is extended over the whole of side three on the live album and the whole of that time it's cooking, it never seems too long drawn out. The vocals hit in perfect harmony at precisely the right moment, after the rhythmic dialogue between Bregante's percussion and Clarke's flute.

Elsewhere, the singing of Messina, Loggins and bassist Larry Sims is supercharged and well deserves the rapturous reception that those American audiences award them. I just wish they'd get over here and give British audiences a chance to hear them. **L.R.**



**BUZZY LINHART****PUSSYCATS CAN GO FAR****ATLANTIC K.50046**

'I try to chase sorrow, please say that you care,' is the quote beside the grinning photo of Buzzy on the back of the record sleeve. He's certainly achieved his purpose with this vinyl romp, his sixth release but first on the Atlantic label. And, I must say, I care sufficiently to play this album again and again.

It's not just that Buzzy's songs are good. They are clever, catchy, at times remarkably poignant and the best known one on this album, *Friends*, has been adopted by Bette Midler as her signature tune. It's not even because the variety and scope of the material and arrangements is so wide, throwing in touches of jazz, blues, folk – everything.

No, what makes this an outstanding record, apart from all the excellent musical things, is Buzzy himself. His sense of humour, the irrepressible chuckles that bubble up into the lines, the carefree scat singing, the throw-away lines like 'Since you went away/I even have to make my own soufflé,' (*A Tear Outweighs A Smile*), is what makes it one of those records you always want to return to, especially after a dose of heavy rock. **L.R.**

**VARIOUS ARTISTS****HARD-UP HEROES****DECCA DPA 3009/10**

The nostalgia boom shows no sign of abating yet and by way of variety from the abundance of excellent 50s rock and roll re-issues, this Decca album gives a fair reflection of the British group scene in the 1963-1968 period – mostly in pure un-retouched mono. I suppose it would have been the easiest thing in the world for Decca to release a compilation of hit oldies – the Stones are conspicuous by their absence, but the bad and the good are all here, from the abysmal *I Go Ape* by The Rocking Vickers and the equally crass *Now We're Thru* (The Poets), to Graham Bond's *Long Tall Shorty*, and Zoot Money's *The Uncle Willie*, which represent some of the better sounds around at the time.

Other tracks which have weathered well include Dave Berry's hit *My Baby Left Me*, The Mojo's typically Mersey-sounding *Everything's Alright*, The Small Faces *Watcha Gonna Do About It*, and the Mayall/Clapton slow blues *Have You Heard*. Anyone who ever spent an evening or night in a sweaty Marquee or Flamingo club will instantly be reminded of it by the latter track – coke 2/– a time (expensive then), and always a musician casually leaving-the-stage-on-purpose in the middle of a 15-minute 12-bar.

I can't imagine anyone thanking Decca for allowing us to appreciate the dubious delight of listening to The Andrew Loog Oldham Orchestra again, though – if this wasn't an album I swear their awful re-work of The Ronettes *Da Doo Ron Ron* would make me think the turntable motor had reached the end of its days.

Several revelations occur on this two-disc set, such as a very clean-cut looking Steve Marriott doing his best to sound like Buddy Holly, and Jon Anderson (of Yes), vocalising with a very jolly-sounding bunch of 1964 ballroom boppers – The Warriors. Bowie's 1967 offering *The London Boys* is incredible – very rock – musical sounding but so graphic! The speed with which everything was constantly changing at that time is reflected here – compare the final two tracks with the opener. It's also noticeable just how many musicians on the album are still around now, still it was a hard training ground. Not all the bands of the 60s' scene can be heard today to their best advantage – how could they be when so many sounded great in a club and boring on disc – was it really all atmospheric? But then when you went into the studio you had to be 'commercial' – playing the clubs was a different matter. I'm sure The Birds (no connection with The Byrds, except a legal wrangle) sounded a whole lot better grafting on stage at 'The 100' than they do on their contribution here.

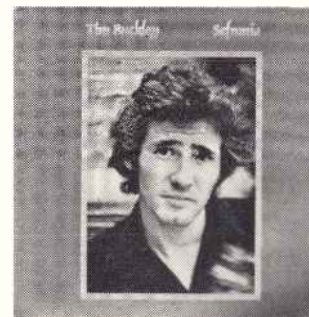
If you want to remember what it was all really like on this side of the Atlantic this album should provoke some instant memoirs. But, if you're just plain curious, beware of disappointment – you have been warned!

**Tracks:** Side One: *Some Other Guy* – The Big Three; *Give Her My Regards* – Steve Marriott; *I Got My Mojo Working* – Alexis Korner and Cyril Davies; *My Baby Left Me* – Dave Berry; *Everything's Alright* – The Mojos; *Long Tall Shorty* – The Graham Bond Organisation; *You Came Along* – The Warriors. Side Two: *Tobacco Road* – The Nashville Teens; *Da Doo Ron Ron* – The Andrew Loog Oldham Orchestra; *The Uncle Willie* – Zoot Money; *So Much In Love* – The Mighty Avengers; *I'll Cry Instead* – Joe Cocker; *I Go Ape* – The Rocking Vickers; *Now We're Thru* – The Poets. Side Three: *Good Morning Little Schoolgirl* – Rod Stewart; *Tell Her Know* – The Zombies; *Leaving Here* – The Birds; *Watcha Gonna Do About It* – The Small Faces; *Have You Heard* – John Mayall's Bluesbreakers with Eric Clapton; (*Do I Figure*) *In Your Life* – Honeybus. Side Four: *The London Boys* – David Bowie; *The Story Of Them, Parts 1 and 2* – Them; *The First Cut Is The Deepest* – Cat Stevens; *Beggin'* – Timebox. **D.R.**

**TIM BUCKLEY****SEFRONIA****DISCREET K49201**

A very well-produced album of unusual songs from this highly-rated American singer/composer, who numbers amongst his fans such superstars as Leonard Cohen, Eric Clapton and Paul Simon. The wide variety of material ranges from his own poetic composition, *Sefronia*, where vocally he sounds very like Jack Bruce, to the eerie *Sally Go Round The Roses*.

He specialises in songs about relationships taken from unusual angles, such as *Martha* and *I Know I'd Recognise Your Face*. His superbly-controlled voice is equally good when interpreting a soul number or conveying literary lyrics with clarity and emotion. He employs a sympathetic choice of backing musicians and singers and the whole thing is tastefully arranged. A connoisseur's album, not for the rockers. **L.R.**





## JERRY LEE LEWIS

## SOUTHERN ROOTS

MERCURY 6338 452

A high percentage of unsuitable material and too much backing equals one disappointing album from Jerry Lee – 'The Killer', a pseudonym the listener is not allowed to ignore, thanks to its constant repetition. The Master's (sorry, Killer's) mean punchy vocals and the unmercilessly-pounded piano which is his trademark still manage to shine through the strings and horns but give me Jerry Lee with a tight Rock and Roll combo any day.

If the claim that white Rock and Roll and black Soul don't mix needed verification, then this disc would provide it, and although Lewis does his best with *When A Man Loves A Woman* and *Hold On I'm Coming*, it just don't sound right, boy. The earthy *Meat Man*, which features some compelling slide guitar work, is the only remarkable track on side one, but the less said about *Just A Little Bit*, the better.

Besides being rightfully considered a R&R 'great', Jerry has also established a reputation as a country artist of high standing. *Haunted House*, *Blueberry Hill* and *Big Blue Diamond*, all on side two, should appeal more to his country fans.

Doug Sahm's *Revolutionary Man* comes across as a worthwhile, up-to-date rocker, but the addition of a hairy R&R sax instead of the L.A.-type soul brass would have been more complimentary to the number – and Jerry Lee's style. The album is totally Southern in concept, recorded in Memphis and featuring Southern songs, a Southern producer and 'about 42 musicians' who, it's claimed, were all 'born, bred and educated south of the Mason Dixon Line'. They include Booker T. & The M.G.s (working together for the first time in three years), and Carl Perkins. I'm surprised a spirited rendition of that anthem of the Confederacy – 'Dixie' – wasn't included. A Southern production – yes, but Southern roots? No Sah! You'll fin' dem on de Sun label re-issues, which contain Lewis's earlier (and better) material.

D.R.

## COUNTRY GAZETTE

## DON'T GIVE UP YOUR DAY JOB

## UNITED ARTISTS

UAS 29491

Country Gazette play a brand of music that falls into the category of bluegrass, but cannot always be truly defined as such. To appreciate the significance of such a seeming paradox it would be necessary for the unconverted to listen to the recordings of such artists as Bill Monroe and Carter and Ralph Stanley, which are presently not available on U.K. releases.

Although not obvious, the title of this second Country Gazette album is, undoubtedly, a comment on the difficulties of trying to earn a living playing bluegrass music. The traditional instrumentation of fiddle/mandolin (Byron Berline), guitar (Kenny Wertz), banjo (Alan Munde) and double bass (Roger Bush), is used, augmented on *Winterwood* by Dobro, pedal steel and electric bass, and on *Honky Cat* by the latter only. Having mentioned Bill Monroe it should be remarked that like the majority of outstanding names in the bluegrass field, U.S. National Fiddle Contest champion Byron Berline served his apprenticeship in Bill's Blue Grass Boys and his high standard of performance is well matched by the other musicians in the band, Roger Bush having previously worked with the Kentucky Colonels.

Tracks vary from the traditional in style: *Huckleberry Hornpipe*, *Deputy Dalton*, *Snowball*, and Flatt and Scruggs' *Down The Road*, to the more contemporary: *My Oklahoma*, *Winterwood* and *Honky Cat* (the only really weak track in the collection).

Although the Gazette show a healthy respect for the roots of their music and the material and arrangements have been skilfully blended to produce a very listenable album, I must admit to a preference for a more authentic approach.

The band exhibit this more at live gigs though and their 'contemporary' sound on disc should continue to attract a wider audience to a music which deserves to be taken a lot more seriously in the U.K. than it has been hitherto by the majority of people.

D.R.



## BOBBY WOMACK

## LOOKIN' FOR A LOVE AGAIN

UA LA 199G

Recorded at that famous centre of soul sound, Muscle Shoals Studios in Alabama, with a line-up of musicians which takes up a large chunk of sleeve space, produced by Bobby, sung by Bobby, mostly written by Bobby, the result should have been an exciting, emotive, funky experience. Womack has the best of soul in his voice, the sexy, heavy throatiness, the thin, taut top note scream. His guitar playing on the track *Let It Hang Out* is particularly good, yet somehow this record just doesn't happen.

None of the melodies he has provided are memorable and his lyrics centre round the usual subjects soul artists sing about, upbringing and love. The songs by other writers fit into this bag, too, all except the very unusual choice of that old folk-club, Joan Baez album favourite, *Copper Kettle*. However, Womack even manages to drag that bright tune down to a long-drawn-out moan.

The worst thing about soul is its repetitiveness, either when a note is strung out over several bars and changing shades of wail, or when one word or phrase like 'let it hang out' is repeated *ad infinitum*. At best this can have a hypnotic effect, but at worst it is tedious in the extreme and I'm afraid that, while admiring his voice, I did find the album overall lacked anything which instantly grabbed and instead sunk into a general blur of good but unexciting arrangements.

L.R.



## DETROIT SPINNERS

## MIGHTY LOVE

WARNER BROS. K 56028

What a professional sound! Everything flows, everything fits and the Detroit Spinners' distinctive style slides the whole thing along like custard past the tonsils. Although it lacks the guts of Bobby Womack, it's got such a lot of variety and interest to make up for it. The songs are well thought out and the arrangements are very, very tasteful.

The lads are not trying to lay any heavy message on you like the O'Jays in *Ship Ahoy*, although their harmonies often resemble them. It's a subtle album, the best of every number is brought out in such a way that the hand of the arranger always underlines but never intrudes.

On the back of the album is an astrological sketch of each member of the band which makes a pleasant change to the usual straight biographical notes without being pretentious. Though the album tends to have a slightly soporific effect after playing straight through the two sides, it produces a beautiful, dreamy stupor which is very pleasant indeed!

L.R.





# MUSIC OR MASQUERADE

Do theatre and rock mix or is each a distraction from the other? Do costumes, mask and mime add an extra dimension to the music or are they too often used to prop up musical talents which, without them, would collapse in a heap of inconsequential quavers? Like those old ladies who seem to be able to watch telly, knit, drink a cup of tea, stroke the cat and read the *Forsyte Saga*, all at the same time, can they really hope to accomplish any one of these activities half as well as somebody who is only concentrating on one?

The three groups I talked to, Steeleye Span, Genesis and Principal Edwards, all claim that their music does, in fact, benefit from the introduction of certain theatrical elements. It's interesting comparing the very different ways in which these particular bands get it all together and their opinions on what they are hoping to achieve by it.

Take Steeleye, for instance. They've got quite a history of mixing a varying amount of theatrics into their act — and I don't mean the things most bands have tried and thrown away, the moving sets, the exploding in-

struments, the coloured smoke, but your actual play within a show. It's a thing Tim Hart has studied quite seriously, unlike the more lighthearted, happy-go-lucky approach of Principal Edwards. He has spent two years researching the Mummers play with which Steeleye is currently touring, he directed a play for last year's Edinburgh Festival and he picks up tips and advice from as many writers and directors as he can.

'Steeleye have been mucking about with theatre for the past two or three years,' he explained. 'There was that thing we did at the Royal Court called *Corunna*, where we provided the music and did a bit of acting, which worked quite well. Then there was our stage version of *Kidnapped* where we just provided the music and took a few bit parts. Last summer I worked the other way round and developed the music for a play around the band. I wrote the music to be an integral part of the dialogue so that every time a song occurred it was so much in character that you didn't think, "oh, there's a song".'

Their Mummers play is a complete break in the music. It doesn't involve any music, just mime to a tape of humorous dialogue written

by Tim himself and involving the voices of all the band. But, because of its subject matter, it blends completely with the image of the band as purveyors of traditional folklore and it does, in fact, act as another type of illustration of the roots that British folklore has sprung from.

'The only successful way to combine music and dialogue,' he opined, 'is to have the music totally in character without any instruments. With this, our latest stage show, we've dispensed with the songs and just do the theatre.'

Does he think that, generally, an integration of theatre and electric music can really work?

## WILLOWY

'It's tremendously difficult to combine the two because they don't actually combine. I think the minute an actor starts to sing, he ceases to be an actor and starts to be a singer. That's where you get what I call the Julie Andrews situation. We stop doing the music, do the play and then start doing the music again rather than try and combine the two, where you end up with people with masks on holding instruments.'

Principal Edwards certainly

would not agree that this approach can't work. The 'Julie Andrews situation' is the very basis of their show, as drummer Geoff Nicholls explained.

'The Whizzmore Kid sequence in our current show involves Root taking a character and actually playing an instrument right through the whole scene, acting as well as playing. Music is the basis of our act. We want to make that clear. We do operate as a rock band with commercial intent but we are into presenting our music in the most interesting fashion.'

But how do they feel that their whole thing fits together? They have, in a way, chosen an easy path in that their 'play' is the story of the hassles of an up-and-coming rock star. This makes it perfectly okay for the hero to tote his guitar throughout, and the music falls naturally out of the story.

'I always used to say, as a stock answer,' continued Geoff, 'that we were able to get away with a wider variety of music because we can illustrate it and point out aspects of the music by means of our visual ideas. So really what we do helps the audience to get into the music.'

At present they open their set



Alice Cooper with live prop



Bowie — visual excitement



Peter Gabriel of Genesis

# ADE?

## A LOOK AT THEATRE ROCK

with a musical section, in order to establish themselves as a band. Then comes what they describe as 'a lighthearted musical theatric thing,' i.e. that Whizzmore Kid story. At present this is followed, after some more music, by a gangster sequence with a long dance and mime routine to a percussion backing.

'When someone sees us for the first time, they're usually so overwhelmed by the theatrics that that's the impression they take home with them. But the second time they see us, the music comes through much stronger. All six members of the band are involved in the presentation rather than having one main person like Peter Gabriel of Genesis. What Gabriel does isn't integrated, it's more tacked on like, for instance, when he comes on in his mask and tells funny stories.'

Mention theatre rock to anyone and it's Genesis who instantly spring to mind. They are not the only band around who wear masks and use elaborate sets but perhaps they've gone into it in the most depth, with the most artistry, so that each set is perfect in its dramatic impact. Maybe it's even more connected with the on-stage

charisma of Gabriel himself.

Mauro Pagani of P.F.M., the band who broke Genesis in Italy, where theatre rock has established a big cult following, described it this way.

### INSTINCT

'Peter Gabriel's presence on stage is brilliant. There are some men who can stand on a stage and the stage is empty. Peter has the gift of standing on stage and the stage is full. He could do better than he can now if he wasn't so into the effects thing but he also has another gift, he is a beautiful singer.'

Tim Hart commented, 'I saw them when the only mask Peter Gabriel wore was the fox one. I very deliberately didn't study them because I didn't want to be influenced as I knew people who saw us would immediately say, "what about Genesis?"'

Principal Edwards started off as 'Principal Edwards Magic Theatre', a by-product of flower-power. It was a conscious decision of theirs to form this kind of group and only recently have they dropped the Magic Theatre bit to prove that they've matured and are taking their art really seriously. Steeleye

Span's diversion into theatre has also been a deliberate experiment, starting off with their writing music to plays and only recently incorporating it into their music as an extra attraction.

It seems that it's only with Genesis that the theatrics grew naturally out of the personalities of the musicians, in particular, of course, Peter Gabriel's.

'It started off when I joined the band four years ago,' said Genesis' drummer Phil Collins. 'When Peter wasn't actually singing he was doing things with his hands. There were a lot of points in the music when he wasn't doing anything so, as time went on, what Peter was doing grew and we started using costumes and finally, when we became big enough to have our own stage and not have to play with anybody else, we started using a set.'

'Peter never had any experience. What he does is instinct, he is never choreographed at all. The basis of Genesis is four musicians and Peter, the singer, who does the mime. People do tend to think of us as a theatre rock band but in actual fact it's not theatrics like Bowie, Alice Cooper or Principal Edwards.'

'Primarily the four of us are writers.' (Phil is planning to use some of his own songs on a solo album.) 'We are composers. We write the music for an album and arrange it and then, when we've recorded it, it has to stand up on its own two feet. Then, when it comes to presenting it to an audience we work out the best way of getting it over to them.'

'Like, when you've got unusual or unlikely lyrics to a song, you need some extra way of getting them over. In concerts a lot of lyrics are lost by distortion, no matter how good the sound system is. It's our music that counts and any tools we can use to get the audience into a fantasy thing like *Epping Forest*, or the moods we've created and take them off the edge of their seats so they can get into it without having to listen to the words, then that's what we do. That's primarily the reason why we use the theatric thing. It just seems the best way to get it across.'

'People always accuse us of copying Yes because of the set they use on stage now, but I haven't heard anyone suggest that they're copying Genesis. It's very frustrating. It's not when you start that counts but when you get famous. We've been doing our kind of music for years and suddenly someone decides to make us popular and if that happens after someone like Bowie has been doing it, we get accused of copying him!'

One could argue interminably about who started it. The crux of the matter is whether or not the audience enjoys it. Every band is searching for the perfect way to get their particular kind of music across. Some do it by sheer decibel power, some by outrageous behaviour, some by playing it absolutely straight and yet others by introducing elements of theatre.

It's a very delicate balance. Too much of one thing, not enough of another and you end up with an audience who are not quite sure whether they're at Sadler's Wells or the Sundown Disco, and would probably be better off spending a separate night out at each.

LORNA READ



Cooper's doll-murder sequence



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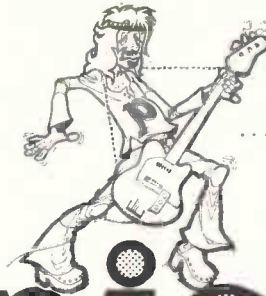
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# TOM YATES..

*"BORN on the first light of morning, I was playing guitar by noon. I'm one of those unfortunate heroes to whom everything happens too soon. Once I wanted to be a star and win the flowers of the moon; Now I'd rather chase rabbits and dogs and live a little like Daniel Boone."*

Words put into the mouth of Tom Yates' imaginary character Rooster Grady, yet applicable to his own life, too. Tom made his first single when he was 18. He's around 30 now, no longer the hopeful aspiring chart-topper, and lives in the country with his family, coming down to the Smoke as rarely as possible, mainly to sort out numbers with his publishing company.

He's a self-styled wandering minstrel, with a face as bonily beautiful as historic novel depictions of the original Blondel. For a guy completely crippled in one leg by polio, he's travelled an amazing number of miles around Britain and Europe in the cause of music with no fancy limousines and top hotels to make the going easier.

Funny how it's often the people who have had a lot of obstacles to overcome in life who are its most acute and sensitive observers. Tom's carefully crafted, bitter-sweet songs compress powerful images into a few words and usually manage to hit the nail on the head. 'Once I was clothed in white linen and wheeled through the streets in a chair. Now I've passed through the age of illusion - there isn't a seat anywhere.' (Before I Die.)\*

Even when he's on a subject like death, religion or philosophy, his tongue-in-cheek style of humour always saves his lyrics from sounding heavy or depressive. He's cynical, sure, but his songs have wit and sparkle and he's by far one of the most interesting and proficient writers on the present British scene.

He made that far-off single when he was eighteen and he's just made his first album now. What's happened during all those years in-between? One of the

main things which took place was Tom's meeting with, and subsequent work with, Duncan Browne. 'I owe so much of my guitar technique to Duncan. He's a lovely musician and I learned so much just by watching him.'

He wrote lyrics for Duncan, in fact, the song off Tom's album called *Dear Life* was one he wrote for Duncan about five years ago and he reckons his writing developed a lot during that period. 'It was nice to get into more of a pop thing after I'd been playing folk and trying to write my own particular brand of naive, introverted songs for so long. It was good to try to put across the same sort of things but in a lighter way.'

Tom insists he isn't a 'folk singer'. The club he runs every Monday night at the White Horse Inn, Disley, Cheshire, 'isn't a folk club. What I play and what I put on there is music, contemporary music, the sort that a lot of folk clubs wouldn't book.'

Yet he's always been involved with folk rather than any other brand name, starting out years ago as a traditional singer. One of the tapes he played me at his producer's office, which will probably end up on his next album, 'whenever that may be', was a traditional tune to which Tom had put his own words, still in keeping with the original story.

'Just because it's an old song it shouldn't be sacrosanct. You shouldn't feel you can't change the words or play around with it, that's how traditional songs stay alive - they gain in richness from the addition of each performer's ideas. Folk music should never be static.'

Tom's own songs give the impression that long hours of polishing and perfecting have gone on, although he says this is usually not the case. 'I generally carry around about five different ideas in my head at the same time and they gradually get written. I don't sit down and try to work hard on one.'

I asked him if it took a long time to work out all the internal



Songwriter/singer Tom Yates

rhymes within the lines.' 'Internal rhymes within the lines'? he queried, and laughed. 'There you are, you see you just can't help doing it, you just find yourself thinking like that!'

He reads a lot and is fully aware of the ways in which words can be juggled within a line and worked into a song in the best possible way. Often when he's reading he will come across a particularly felicitous phrase or line which will actually inspire a song, but, in one way, he thinks it's wrong to work like this.

'Good words can be a curse. You can end up with a song which has one good line and the rest sounds as though it was written around it.'

He admires Dylan but there are no Dylanisms in Tom's songs, unless you count the vocals on Rooster Grady. He has a high-pitched but very versatile voice which still retains traces of traditional training but can also swing a blues edge where necessary. His songs, his style, are unique and the fact that it's impossible to pin a label on them likening them to anything or anyone else, has created one of the main problems he's had to face when trying to get himself a recording deal.

'People were always saying that my kind of music was "a difficult bag". I even went to Ireland and got the same treatment there. I was really disappointed. That's why I don't believe in images any more.'

'I wish people would come straight out and say they don't like my stuff or it's not their kind of stuff but no, they didn't even talk about the music. It was all market and money talk.'

It was for this sort of reason that it has taken him so long to get out *Love Comes Well Armed*, his debut album. 'No one was interested. I went round all the record companies with tapes during the time I was working with Duncan and David Morgan and had all the contacts.'

Now the album is released he's disappointed because it isn't what it might have been. He'd like to have spent a lot more time on the actual recording. 'I don't think about the album particularly any more. All I feel is... where from here? I liked Side One but by Side Two we were running out of time and money.'

'There's a song on it called *A Vision Of Einstein*. I really love that song and it could have been done so much better than it was on the record. I don't know if you noticed an all-over similarity of sound on that side. That was because we had to do them all straight through with the guitar with no time for arrangements or anything.'

Although he's no idea of what the future holds, apart from his single, *Resurrection Joe*, which should be out soon, he's got no intention of hiding himself away with his music for ever. But he does sometimes feel that, without management, having to cope with all the problems of getting gigs and getting to them, all the organisational hassles, he's up against almost insurmountable odds.

'I just wish all the basic things were taken care of, so I could get on with my music. What becomes important after a while is not the money or even being a successful songwriter but just trying to get yourself into a period of your life where you don't feel tired.'



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# BEHIND THE SHEET MUSIC

'WE treat our guitars like animals,' chuckled 10cc's Lol Creme, referring to the band's tendency to choose weird tunings for their songs. 'When I move towards a guitar to tune it, it moves away in horror, shrieking, "oh no, NOT *The Dean And I!*"' The middle D goes up to B or something in that song and the neck shudders and the poor guitar says, "I'm new, I'm new, please leave me alone!" When we put the Gizmo on the Strat tuned normally, it's like a reward!

'Didn't we once do something with the whole guitar tuned to just one note?' inquired flasher-mac-clad Kevin Godley. 'Yes,' replied Lol. 'We've written a piece that we've never recorded yet. It's almost a symphony. We did it two or three years ago on the Revox. It'll be ideal for the Gizmo.'

Gizmo? That's the new gadget that has taken the band two and a half years to perfect. 'It isn't electronic,' Lol explained, 'it's an instrument you actually play and feel. It looks like a kind of Fender plate and it fits on to the tremelo arm of a guitar, with works inside which get all the guitar strings vibrating so that the six strings sound like a 24-piece orchestra.'

'We developed it,' continued Kevin, 'not as a gimmick but because we wanted that particular sound. We've patented it and want to bring it out to the public at a reasonable price.'

It's unusual to find a band who, when they want a particular sound, will go to the trouble of inventing an instrument to produce it. But then 10cc are nothing if not perfectionists. You can tell that from their music, especially *Sheet Music*. This album, even more than the first, has been taken to the limits of production without sounding over-produced.

## MIDNIGHT

It was their several attempts to get the album sounding perfect that led to the latest modifications inside their own studio, Strawberry, in Manchester, as Lol explained.

'What happened was that we mixed the album a couple of times — yes, a *couple* of times! — and we had it cut first in New York. Eric (Stewart) wasn't happy with it — he does all the mastering — so we mixed it and cut it again.

'Then we found out that, good as Strawberry is, Eric had an idea for improving it, which involved installing a different sort of speaker set-up to fill in a bass hole. That's brought the presence out so much more it's incredible. The difference is unbelievable. We had to remix the whole album, which was a helluva job because we'd spent ages on the first mix. So in the time it took for the final mix we changed

'Not the Dean and I!' shrieks 10cc's guitar

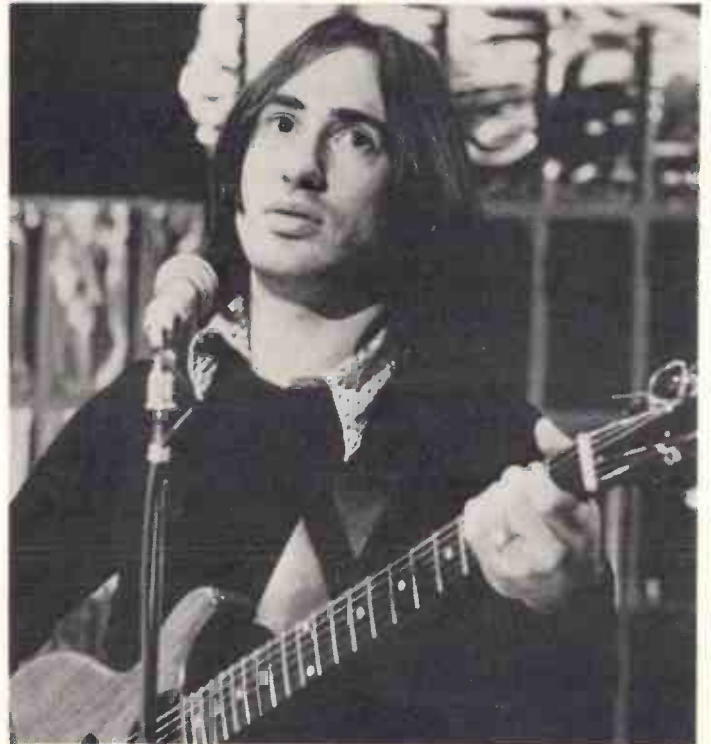
it a bit, added a voice here and the Gizmo there.'

Paul McCartney was working on his brother, Mike McGear's, album at the same time as 10cc were working on *Sheet Music*. An interesting situation developed regarding the timing of sessions in that they would use the studio from 9 a.m. to 4 p.m. and then McCartney would take over till midnight. They all swapped round ideas and there are certainly one or two places on the album where a slight *Band On The Run* feel can be detected, in *Hotel* for instance, the number they first worked out a couple of years ago when they were experimenting with the Moog for the first time.

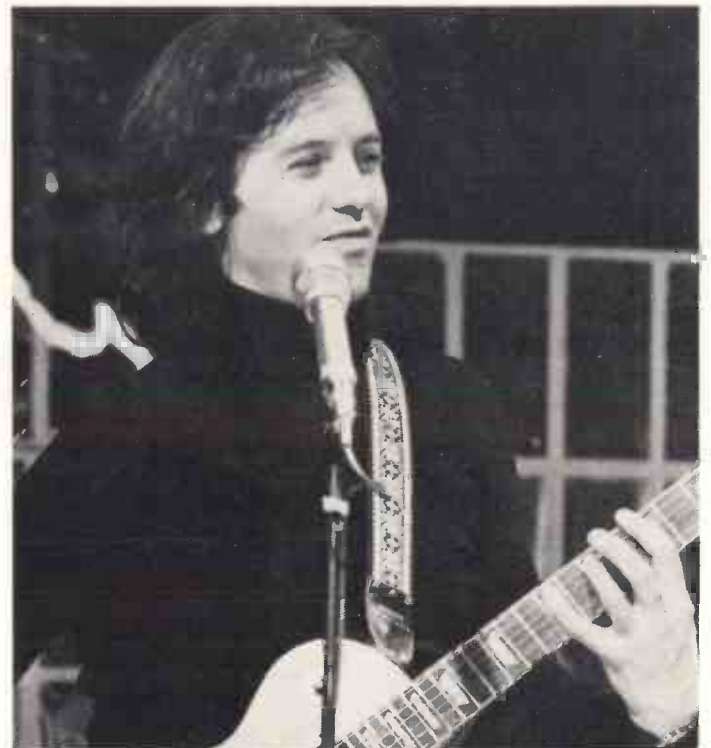
'That number is like a pastiche, a painting in sound,' said Lol. 'We did the bird noises and got a bit of sea and a motor boat, built up the picture and later wrote the song.'

'What you mustn't forget,' announced Kevin, 'is that we're both trained as graphic designers so we tend to think in terms of the visual when we write. Eric and Graham have got a different slant on things. Eric's a rocker, he's into the blues, you can tell, and Graham's into good solid structures, very comfortable sort of things. He always likes to neaten the music up.'

It's this very divergency between each band member's individual writing style that makes their music so exciting and so unusual. On this latest album they deliberately chose to break their customary writing partnership of Eric with



Lol Creme



Eric Stewart



Graham and Lol with Kev, and see what would happen when Lol worked with Graham and Eric with Kev.

The experiment worked. Lol and Kevin's more outrageous melodic experiments were tempered and Graham and Eric's more down-to-earth songs given a touch of the unusual.

'Graham brings us down to earth,' chuckled Kevin. 'When Lol and I get an idea we get carried away and Graham gets a bit frightened and says things like, "can't we have a more agreeable chord here?"' They both roared with laughter.

'He freaks out. I did *Worst Band In The World* with Graham and he nearly died. He just sat there stunned most of the time and said, "you can't do that, it's not right!" He's the steady influence. If it wasn't for him the tracks would be bizarre, to say the least.'

Lines like 'Clichés, and toupées and threepés' from *Silly Love*, and the middle stanza (you couldn't call it a verse) from *Somewhere In Hollywood*, where Norman Mailer waits for Marilyn to die and is 'out on the patio/With his polaroid and scenario/And he's armed and he's dangerously/Close was the weather' (the clever merge from one mood and subject into another), puts them into the most sophisticated class of lyric writers.

And it's all deliberate and very carefully worked out. They want to shock, to make people stop in their tracks and think. 'Part of it's in the contrast of things we use,' Kev explained. 'For instance, we talk about bombs and plane crashes in a sort of Danny Kaye feel because a bomb on a plane is a very serious subject and you don't want to get people too depressed.'

What they seem to achieve is the art of being topical and let's face it, most topical news is pretty depressing – without being doomy, writing in a humorous way to underline even more heavily the serious, the dangerous, and the just plain lunatic things of everyday life.

*Sheet Music* reads like a newspaper. There's the latest on the money situation (*The Wall Street Shuffle*), the plane sabotage (*Clockwork Creep*), the American exploitation of the West Indies (*Hotel*), the oil crisis (*Oh Effendi*), and so on.

Within the witty lines are some pretty strong and controversial viewpoints, for instance, their active attack on Norman Mailer for his book on Marilyn Monroe, not because they disliked the book ('I loved the book,' said Kevin. 'It



Kevin Godley (l) and Graham Gouldman (r)

was written very stiffly, I preferred the photographs,' said Lol) – but as a statement for something more general.

'It's the fact that he did it at all, not letting the subject rest. It's a whole syndrome. You've always got the people ready to cash in on people like Marilyn and Hendrix. We just used Mailer as a symbol.'

Mailer's American. Wall Street's American. All the time in their songs they are probing away at America, making pointed comments on everything they think is wrong with American society. Why are they so obsessed with this theme?

'We haven't chosen the subject, it just arrived,' Lol explained. 'It's because whatever England has it's received from America two or three years later. Music, comics, films... America's bloody important even though we usually don't realise it.'

'I was talking to my wife the other night and I mentioned that very few people realise that we are actually involved in a renaissance and have been for the past 20 years. Exactly the same sort of pattern from the 50s into the 80s is repeating what happened to the world through Florence and Italy, but this time it's happening through America. Science, Space, Music, Art... we're living through such an exciting time that it doesn't seem right to be ultra cool and heavy about it like so many people are.'

Cool 10cc are not, Heavy? Certainly not at first glance. Some people find their music flippant, pretentious even. They make no bones about setting out to deliberately find strange tunings to

write their songs in. 'That gets us off, it throws the mind a bit. That's what we try to do when we write,' confessed Kev.

Maybe another of the things holding back 10cc's music from reaching a wider market is that they are almost too clever. The witty lyrics and successive images skid across your mind like the dazzling tail of a comet, leaving you wondering just what hit you, while the weird and wonderful convolutions of the melodies hardly leave you a root chord to grasp hold of.

Added to that, they swap lead vocals like relay runners swapping batons, while the way they construct songs ('We keep an open brain when we're writing because it's boring with just verse, chorus and middle eight') leaves you waiting in frustration for a chorus that repeats once then vanishes for ever.

All this, plus their tongue-in-cheek approach to all subjects

whether serious or not, leaves you wondering what they are really trying to do. Just how do they see their music?

'The albums sound like we're having a lot of fun but it was actually a lot of hard work,' answered Lol. 'We don't settle for things that easily. I don't want to sound conceited but I think that although we don't sound serious and heavy we're doing more musically than most bands are, like in the structures of the music, sounds and arrangements. The idea is not to make it heavy and portentous but to make it easy to listen to.'

'The best gymnast is the one who makes the most difficult thing look easiest. That's the art of the whole thing. Ballet should look easy and we all know how difficult it is. That, to me, is what music should be like. It should be easy to listen to but it should be pushing all the time underneath.'

LORNA READ

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# Status of a RHYTHM GUITARIST



## Quo-tes from Chairman.... Parfitt

By Del Robinson

ONCE upon a time the rhythm guitarist was as essential a part of a group as the drummer or the bass player. Okay, so he was usually a step further from the spotlight than the lead saxist but his departure from a band would still warrant a classified ad. in the back of a weekly music paper or wherever.

However, times change, and for a while countless rhythm guitarists bit the dust and were forced back to being milkmen, bank clerks or whatever their pre-professional occupations or education allowed them to be.

Perhaps though, the fortunes of the rhythm guitarist are on the up once again if Status Quo, oft criticised for being unimaginative but still one of Britain's most driving rock bands, are anything to go by. Rick Parfitt, rhythm guitarist and chunky riff vendor by

appointment to the Quo seems to think so.

Even if that might sound like an obligatory viewpoint to adopt, a listen to Status Quo's latest album called simply *Quo* should satisfy even the most sceptical of the validity of Rick's contribution to the band.

Rick himself has strong feelings on the matter: 'A while ago I felt that the rhythm guitar wasn't so important or really a recognised instrument. People usually say "Wadda y' play, man - lead guitar or bass guitar?" Nobody ever says "wadda y' play, man - rhythm guitar?" And sometimes you get on a bit of a downer.

'But I really enjoy playing rhythm guitar now - whereas before I was just playing straight rhythms, on *Hello* and *Quo* there's been a lot more variation and riffs. I think that's part of the reason that the new album is better than anything else we've done, though everybody's found themselves as players and really let go on this album - especially John, I think it's John's album as far as improvement goes.'

Rick thinks that aspersions cast on the band's creativity are unwarranted. 'We've been slagged off in the past by people saying our arrangements are all the same, but I think people who've said that haven't really listened to the music. If they did, they'd notice there are changes in the feels and moods - there's a lot going on in there really.'

Although now receiving recognition on a large scale, there was a time, after the *Pictures Of Matchstick Men* era that things were difficult for the band. However, they stuck together when many would have split - the Quo have, in fact, been together for over 10

years. Rick joined the band about seven years ago, after working with a girl singing duo in a group called The Highlights.

'I think it's very important that you are into one another as people for a band to continue being successful,' commented Rick. 'Otherwise you get hang-ups – especially on the road. We're very dependent on each other at the moment, none of us have any other business interests as yet, and musically we're all into the same bag. It sounds a bit corny, but we're like brothers really – there's no egotism in the band.'

Rick's contribution to writing the Quo's material is usually made in collaboration with bass player Alan Lancaster. 'Normally I come up with the riff – the basic thing, and we both work on it from there. *Backwater* and *Poor Man* on the new album are two of the best tracks I've written collectively with Alan.

He usually writes the lyrics, but there is one song that I wrote the words of – *Lonely Man*. I really felt those lyrics – it might be about me a while ago. A lot of our writing stems from on the road, in hotel rooms or sometimes at home – anywhere really. I like slow melodic things and I'll probably be writing a lot more in the future.'

The Quo favour IBC for recording: 'It's an excellent studio for us. It's got the lighting, atmosphere and comfort that we want and we can really get our heads down in there. David Lyon-Shaw is engineering and we've got a very good personal level with him. There was talk of doing the next album at The Chateau in France, but I can't really see it, it doesn't feel right at the moment.'

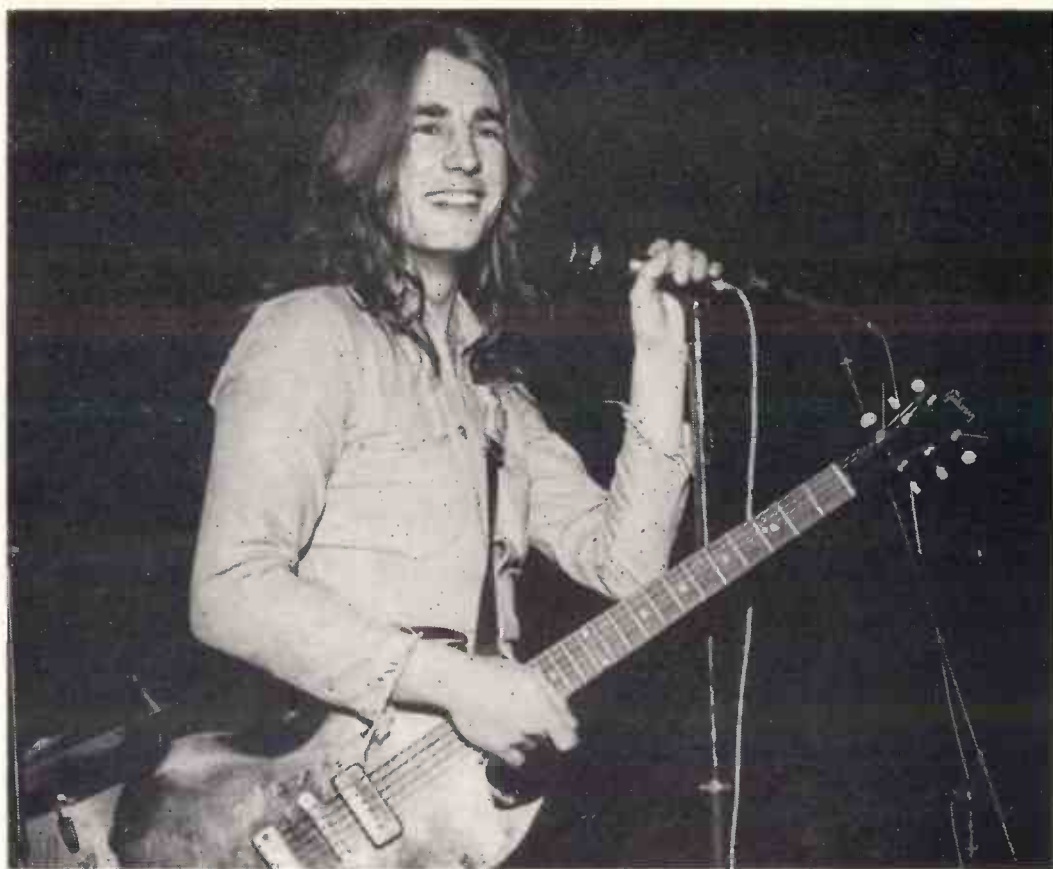
Although the Quo have a huge following in Britain and Europe, America still waits to be conquered and when they cross the Atlantic the Quo are, at the moment, reduced to the status (if you'll pardon the pun) of a support band.

## PLASTIC

Rick Parfitt assumes no superstar affectations and looks at the situation frankly.

'It's gonna take a lot of hard work for us to break there. The first tour we did there was reasonably successful but the second was blown out because there was a lot of hang-ups, so we came home about a month early.

'Four or five years ago, over here, we were dressing in toilets and being kicked around all over the country for next to nothing. On the last tour of the States we dressed in garages. We're just a bunch of nothings out there and we've gotta start right from the bottom. We'll just go out there and



*Parfitt – now using a lot more variation and riffs*

work our balls off, as we always do, and see what happens.'

Many rock musicians have to go through the mill before they make it, even to the stage of being bread-line professionals but most believe to begin with that they'll make the big time eventually. Rick was more fortunate than some – 'I've never had a step down' – but perhaps belief in his chosen vocation played a part in this.

'I know it sounds corny, but I think I was basically cut out for this business, I've never done anything else. At the age of ten I bought a guitar and played it without any tuition more or less in the first week.'

Rick's advice to the aspiring semi-pro or amateur rock musician is 'Don't try and copy anybody, stick to doing what you feel. Anybody who's just starting out will eventually find the kind of music they really want to play – if they can stick the business long enough – then they should go all out on it, as long as it's individual.'

Did this mean that he thought people shouldn't style themselves on the Quo, then? 'Let's not get it wrong, the same type of music's fine. I'd never knock anybody for playing a 12-bar, but they should play it in their own style, not try and make it sound like us. Do it the way you feel it.'

Nevertheless, other bands do copy Status Quo: 'We started off the thing of huddling around our

kit with the heads going and you see so many bands doing it now. It came natural to us but it looks terrible if it's contrived. Audiences can suss out anything false or plastic today, and you won't get away with it – we haven't copied anybody.'

In common with other bands, Status Quo have found themselves witnessing some nasty scenes at their gigs with their fans coming off the worst, and Rick feels strongly about this, finding it the most distasteful part of being in a 'name' band.

## BRIDGE

'I've seen the kids getting hit and thrown out. Some of these security guys or bouncers just want a bit of action. We've spoken out about the situation before and I think it is calming down a bit. The Apollo Glasgow was appalling, but there's a new manager there now and things are much better. It's a drag to see it happen and it'll probably be sorted out eventually.'

Until recently Rick used a 15-year-old Les Paul Junior guitar which he picked up in the States. They're comparatively rare now and unfortunately Rick had his one stolen. He now uses an eight-year-old Fender Telecaster.

'I used to use a Telecaster years ago. It's hard and tight – and I don't need anything fancy on my guitars 'cause I hit 'em hard.'

In fact Rick was hitting the strings so hard that to lessen the chance of breakages on stage he's had the bridge taken off and a stop or clamp screwed into the body. The strings are Fender Regular – 'They're very thick and hard to play. You can't bend 'em too much but not being a lead guitarist I don't need to.'

Rick's choice of amplification is an Acoustic 371 amp with graphic equaliser and two Acoustic 4 x 12 speaker cabinets fitted with JBL speakers.

'We had a problem with speakers a while ago before we were using JBLs – just a couple of gigs and we'd blow the speakers or they'd become muzzy. They were good speakers, but it was the volume we played at that did it. We use a WEM 3, 500W PA, except for the big gigs when WEM enlarge it and send a couple of their technicians down to ensure a good sound. We used about 7,000W at our Wembley gig and that was just enough.'

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# STUDIO PLAYBACK

## PRELUDE FOLLOW UP AT SCORPIO

**P**RELUDE, the folk-based group whose version of the Neil Young composition, *After The Gold Rush*, was an out of the blue hit for them, have just completed their second album at Scorpio Studios. Engineering the sessions was Denis Weinrich and the album is scheduled for a release date sometime this autumn.

Norma Green also visited Scorpio to record an album which was produced by Ian Samwell and Supertramp have just finished mixing their album for A & M.

## ROYALTY AT TRIDENT

**W**E hear that the amazing Queen have been spending time in Trident Studios putting down tracks for their next album, which is scheduled for an Autumn release.

The Tremeloes have been recording numbers for an album, one of which will probably be taken off for their next single. Mick Ronson has been in again and Judas Priest have been laying down some tracks. Foot In Cold Water have recorded some tracks produced by John Anthony.

## CASSIDY at SARM



Cassidy with Sarm's studio chief, Barry Ainsworth

**S**ARM beat the teenyboppers during June and successfully guarded David Cassidy for six days, while he produced and mixed his live album of numbers taken from his British concerts. Security was tight, but the secret was kept so well that the security men were able to fade into the background to enable Cassidy to relax after his unhappy experience at White City.

The album, entitled *Cassidy Live!*, on the Bell label, plus a single from it, should be out round about now.

Also in Sarm recently were Barry Blue who has begun work on

backing tracks for his next album, Tony Macaulay who was working on Scott Fitzgerald's first release on Dick Leahy's new G.T.O. label, John Velasco, who has been recording a new single for Jack Wilde using Shep's Banjo Band and is also hard at work on an album centering around past hits, on the United Artists label.

Keith Potger has been mixing tracks for Springfield Revival, John Wensley has been recording both an album for Pilgrim Records and a single for Cash & Carry, and Scott English and Roger Greenaway have also been in to complete various projects.

## MILES' ALBUM AT ORANGE

**O**RANGE Studios have been concentrating mainly on their own artists during the past few weeks, in particular a gentleman by the name of John Miles. John, as well as being a multi-instrumentalist, is also, so we hear, an amazingly-prolific songwriter and the problem in getting his album together has been that each time he composes from a different instrument, he comes out with a totally different type of song! He has put down a number of tracks and the album will be released on Orange's own label.

They have also been continuing work on the American Bicentenary epic for Paradene on the musical history of America. In the studio lately were The Black Bottom Stompers and the North American Army Choir.



John Miles

## 'SHOWADDY' AT MUSIC CENTRE

**S**OLID Gold's producer, Mike Hurst, who recently recorded the hit single *Hey Rock And Roll* with Showaddywaddy on the Bell label, has been down at De Lane Lea/CTS Music Centre completing their follow-up, *Rock And Roll Lady*. The tracks were mixed by Dave Hunt. Hurst has also been recording cabaret star Ayshea's new album of country songs for release to coincide with her new Granada TV series.

Studio time was booked recently by Dartbill for the remixing of the forthcoming live album from E.L.O., for Warner Bros. Amongst other people who were in The Music Centre during the past few weeks were composer John Cameron, who is working with Salena Jones on her new album *All The Way With You*, on R.C.A., Jerry Fielding, who was recording the underscore for the feature film, *Bring Me The Head Of Alfrado Garcia*, and Johnny Pearson, who was recording new music for the B.B.C.'s Comedy

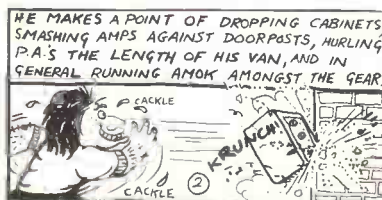
Playhouse series.

P.S. Start counting the shopping days till Christmas - Johnny Douglas has been in the studio to complete a new album of Christmas Carols for R.C.A.!

## MUSHROOM REBUILD

**I**MPROVEMENTS have been carried out in Mushroom Studios, Bristol. Their desk has been completely rebuilt by Danish audio engineer, Yens Langvad, who has been specially brought over to England by a leading electronics firm to be one of their special experts.

As far as recording artistes are concerned, there have been quite a mixture of people in the studio, covering a wide variety of music. The Avon City Jazz Band were in recently, Stackridge recorded a couple of singles, Canton Trigg put down some tracks and so did singer/guitarist Steve Tilson. Also Shirley Jackson, of BBC's *Night-ride* fame, came in to record an album with jazz guitarist Frank Evans.



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# WHO'S WHO IN SOUND

## RUPERT NEVE

Anyone who is anyone in sound knows, if professional audio control and distribution equipment is to do its job, only the best is good enough. They know what they want. The highest standards of quality and reliability and technical performance as near the theoretical limits as possible. Plus the fact that Neve equipment is custom built to individual requirements and tailored to fit neatly into limited studio space. Naturally it all goes to produce a very impressive list of Neve customers.

### 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;

Iyanda 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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# UNDERSTANDING MIXERS

## A GUIDED TOUR ROUND THE DESK

**C**AN you honestly claim to understand mixers? You might have a rough idea about where the sound goes in and where it comes out, but when you're in the studio making demos (or masters), or using a large mixer for the first time in concert, I'll bet you leave it to the sound engineer to interpret your 'up a bit' instructions.

Knowing exactly what the board can do is the first step to using the recording medium to the full. The array of knobs and dials is certainly impressive at first sight and the jargonese used for controls is not meant to help the untrained. However, if you understand the basics of a mixer more fully at the end of this article don't imagine you can dispense with a balance engineer and do the job yourself, his value lies in the way he uses the board. So a deep breath, and: Understanding mixers.

Each sound created in the studio is fed into the mixer absolutely separately. Whether that sound be picked up by a microphone or taken by 'direct injection' from a guitar pick-up or similar, it arrives at the mixer on its own. The number of such 'signals' that a mixer can handle depends on the number of channels built into the mixer. One channel - one signal.

We've used Neve desks in our illustrations, partly because they have the simplest and most logical layout and partly because they

were kind enough to provide the background information for this feature.

When the sound reaches the channel it goes first to the channel amplifier. This is sometimes called an attenuator although Neve offered a sharp rebuke about this sloppy nomenclature and insisted it was an amplifier. This is item 1 on Fig. 1.

Here the engineer can amplify the incoming signal until he has enough juice to work on.

2. Next comes the decision about whether the sound needs 'equalising' or not. The term stems from the idea of making a sound equal to the peculiarities of a particular room or studio, in effect altering the tone of the sound to that which is natural. Of course it's been a long time since the only use of an equalising system was to naturalise sound, it's now a sophisticated set of tone controls that will shape a sound to almost any requirement. This control decides whether the EQ (as it's called) circuit should be in or out of the channel. In other words, in use or not in use. It's nearly always used. Controls 3, 4, 5 and 6 only are used if the equalising circuit is switched in.

3. This is the HF (high frequency) control in the EQ circuit and shelves around 12,000 cycles (very high treble).

4. The presence of 'middle' control which operates on various fre-

quencies between 360 to 7,200 cycles. You'll notice that this control in fact consists of two separate controls, an inner knob encircled by an outer ring. The outer ring selects the frequency you want to boost and the inner knob governs your amount of boost.

5. Bass control, again of the shelving variety operating in the 35 to 220 area with an outer ring and inner knob control selection and amount.

6. This control is a bass filter operating on 50 or 300 cycles, and this is self explanatory.

After the EQ circuit, the next stop for the now altered signal is the slide fader (7). This offers a precise control to the sound engineer and he can see at a glance his sound level (comparatively to the other faders). The fader is calibrated around a zero point and represents decibel increases. Just above the fader are the controls that govern the 'condition' in which you listen to a sound.

8 is a solo button that automatically mutes all other channels to enable a particular channel to be heard. 9 enables the channel to be removed from the mix. Situated just above the fader and listen-choice controls, is a section that contains the echo selection and controls.

10 selects whether echo is 'in' or 'out', 11 is a switch governing whether the echo is added 'pre or post' fade which means that the

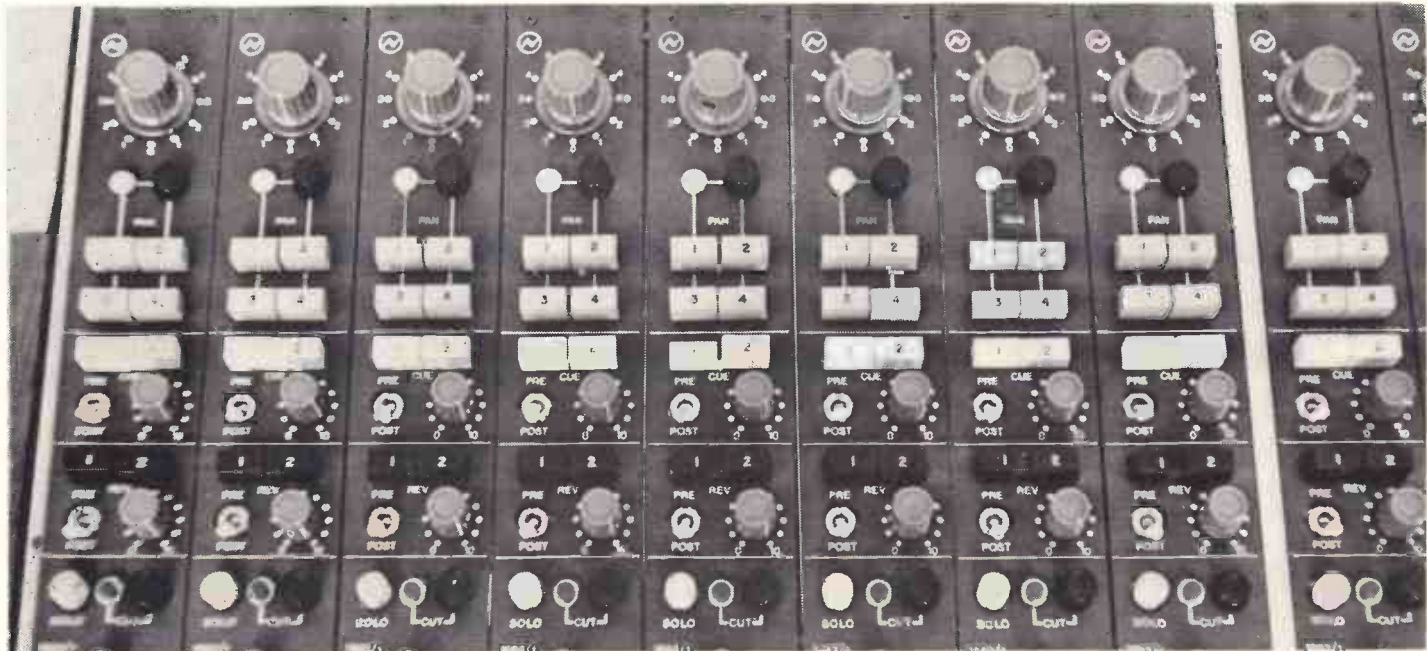
echo is added before the fader so it is controlled by it or after the fader so that it remains independent of the fader.

12 is the knob controlling the amount of echo required. By way of explanation these controls do not, in any way, create the echo. They in fact are a control panel for an echo device kept quite separate from the mixer. If echo is selected as being 'in' the signal is sent to an echo chamber, echo plate or other echo device and the gain control (12) governs the amount of echo that is returned in comparison to the original 'dry' signal.

Situated above the echo controls on Neve desks is the fold-back controls. Each channel has its own controls for fold back and this is the signal that is fed back to the musicians in their headphones (or occasionally via a speaker), to enable them to hear either the other musicians or the previous tracks they are dubbing on to. Once again it is possible to send the foldback either pre or post fade (13) and the amount is controlled by 14.

Immediately above the foldback controls are situated the group controls. These govern the route that the signal will take after it has been processed by the engineer in the channel. 15 is band of controls that offer pre-selected position for the sound in the stereo (and indeed the quad) spectrum and a manual rotary selector for positioning (16). From here also the track the signal goes on to on the tape machine is selected.

That is the basic route all signals take through any mixer (occasionally the order of sequence is changed on other mixers). The other controls on a



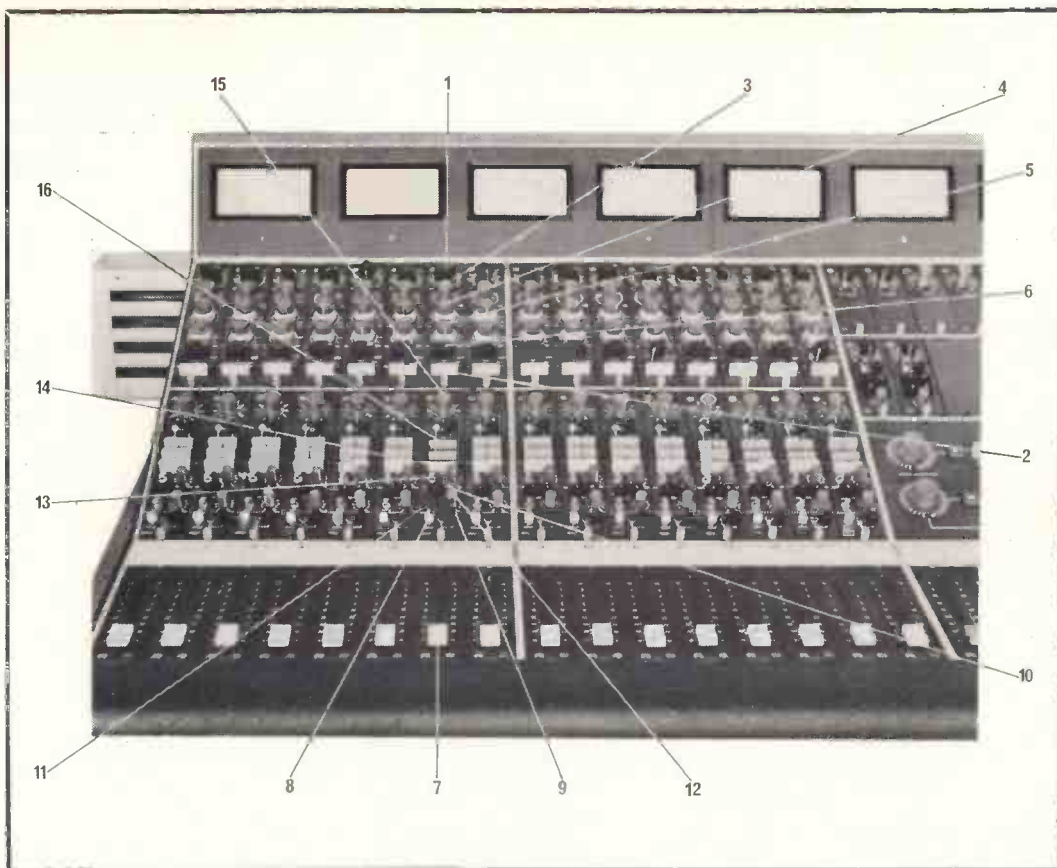
Close-up of the routing section

desk give the engineer his control over studio function rather than individual sounds. Usually all the monitoring controls are grouped to the immediate right of the channels. Here he can govern volume, position of sounds of the monitors, add echo on the monitors only, select whether he wants to listen to the signals as they come in from the studio or whether he wants to listen to the recording that's actually going on to the tape and other various selections.

The other rather daunting set of controls on a desk may be the limiters and compressors. These are aids to the engineer in controlling the sounds and keeping the dynamic and frequency levels within controllable limits (usually bearing in mind the limitations of the tape and the reproducing system). Occasionally limiters and compressors are used to reach special effects but they really deserve an article of their own.

At the far right on Neve desks is a jack field which offers alternative groupings and linkings between tracks and effects not offered by the pre-selection built into the desk.

I have left until last the items which often attract attention first. The VU meters. There is a meter for each channel although they are too large to be situated above each channel and these are identified by channel numbers. These are a visual indication of the level of the signal sent from the desk to the tape machine (on the tape playback they indicate the level on tape). The tape machine usually has its own VU meters and sometimes these are linked with the desk's, other times they remain in-



dependent. Reading and understanding a VU meter is something of an art. The engineer firstly has to know the dB level at which 0 has been set on the meter and he then has to adjust levels so that in the usual course of events the *average* level of the signal approaches the zero mark as closely as possible. It's by no means an easy thing to judge and the engineer has to use his ears to detect an overloaded

tape signal as well as his eyes.

## BASICS

Mixers are very simple. The sound enters, is amplified, has its tone adjusted, is balanced in comparison with the other signals, passes through an area where echo can be added or subtracted, is offered back in headphones and the musicians and finally is routed to its destination. It's not that

simple to be able to work a mixer efficiently, but if you understand the basics laid out above you won't fall prey to the common engineer's superior trick of when asked for 'a bit more top' twiddles the echo control (which is probably not selected) and asks 'how's that?' to which, unfortunately he far too often gets a reply like, 'god, that's so much better'.



*Don't be put off by the complex appearance*



# HUDSON FORD-



Richard ('Hud') Hudson



Hud and Ford on a recent Top Of The Pops show

AFTER their split from The Strawbs, it didn't take Richard Hudson and John Ford very long to establish an entirely separate identity for themselves. The speed of their success, with the first Hudson Ford single, *Pick Up The Pieces*, zooming into the charts, took John Ford quite by surprise.

'We left The Strawbs when we came back from America about this time last year and we recorded *Pick Up The Pieces*. It was a hit a bit out of the blue 'cos we certainly didn't expect it.'

'I think that, for a year, we've done pretty well.'

Although their second single, *Burn Baby Burn*, didn't do as well as its predecessor over here, it did extremely well on the Continent and helped to get that distinctive Hudson Ford clean guitar riff sound established as their hallmark. Not for long, though. Their latest single, *Floating In The Wind*, is totally unrecognisable as H.F., compared to the previous singles. It's a big sound, beautifully arranged, with synthesiser and harmonies piling up to take them as far away from what John Ford calls 'the verse and chorus type of song' as it possibly can.

## CATCHY

The purpose behind the deliberate change of sound and style on this single and on their latest album (the title had not yet been decided at the time of this interview), is to take them out of the gig circuit they have been repeating for so long, first with The Strawbs and then as Hudson Ford, and into the concert circuit. To leave behind any folk connotations and establish themselves as a band who don't need to rely on the short, catchy song but can hold an audience throughout an extended piece of instrumental work as well.

Their first album, *Nickelodeon*, consisted largely of a backlog of numbers written during their days with The Strawbs, plus a few new ones. It was recorded with session men, two of whom, guitarist Micky Keen and Chris Parren on

keyboards, have since joined the band, the line-up being completed by Kenny Laws on drums.

'If you listen to the two albums,' John pointed out, 'you'll see that whereas *Nickelodeon* was just one song after another, the next one makes much more of the songs, with far more arrangements and extended instrumental breaks.'

## CLASSIER

'We made a point on this album of playing all the numbers before going into the studio, so that the arrangements spring naturally out of rehearsals instead of getting done in the studio. There are three eight-minute numbers on the new album. That doesn't mean we've cut down on the lyric content, they're sort of long songs joined together.'

'*Floating In The Wind* is off the new album. We were getting tagged with this sing-along, *Part Of The Union* thing so we thought we'd try for a classier type of number which we're more into writing now.'

That monstrous hit, *Part Of The Union*, seems to be a song that both they and The Strawbs want to put behind them and forget about. In fact Dave Cousins jokes that Strawbs' drummer Rod Coombs 'only joined us on the understanding that we wouldn't play *Part Of The Union*'. Yet it was only accidentally that this song ever saw the light of day in the context of The Strawbs, as John explained, whilst detailing some of the reasons that added up to his and Hud's departure from the band.

## JOINT

'Although Hud and I have been working together since 1967, we didn't always write together. The writing's a thing that came together after we joined The Strawbs. But it's only since we left that we've been able to write what we want. That was the main reason we left, because we couldn't write enough. We had on average about two or three numbers on each album and although we wrote



# FLOATING IN THE WIND OF CHANGE

some stuff together, what we came out with usually ended up as a joint Strawb's effort.

'We were writing all these songs and we couldn't channel them into the band because they all had to be Dave Cousins-ish songs. Anything we wrote, we wrote with him and his writing in mind. The only thing we didn't write with him in mind was *Part Of The Union*. We didn't even think of offering it to the band at first because it was so sort of un-Strawbs. We were going to put it out as an anonymous single but the band heard it and said they liked it and you know what happened after that!

## SITAR

'Now we can write exactly what we want. It's great. We were with The Strawbs for three years. We could have gone on playing bass and drums but it gets tiring when you know what you're capable of and you want to go out and do it.'

Since forming the band, they find their writing has developed and changed quite a bit. 'We've channelled the writing into the band now. It's Hudson Ford songs but everyone chips in ideas and we think about instrumental breaks now which is something we never did before.'

'Is there any chance of a kind of Strawbs situation in reverse happening, if any band member were to start writing his own material?'

'Oh no, because we've told them they can't! The lads know we came out of The Strawbs to do our writing so they're quite prepared for this situation.'

Hud surprised everyone during the Strawbs days by showing himself to be quite a virtuoso on sitar. Is he thinking of introducing the instrument into Hudson Ford's stage act?'

'No,' replied John. 'Although he played electric sitar on the last album, we're not thinking of doing it on stage because unfortunately the sitar is not a very good instrument to mike on stage. It's a bit temperamental. It's got those

wooden machine heads which you have to bash in, which is OK so long as you don't mind spending hours tuning up. Although we used it for a while with The Strawbs, it was just too much trouble keeping it in tune.'

One thing that has got more difficult since forming Hudson Ford is the actual pressure of songwriting. 'We try and take everything at an easy pace because if you keep trying to write and write it'll gradually dwindle down to nothing. I haven't touched the guitar for about two months. I've felt ideas building up but if I start mucking about I might lose it.'

'Hud feels the same way. We never use tapes either because we feel if you don't remember it, it's not worth doing anyway. So we try and take it very easy, although since leaving The Strawbs we can't take it too easy because the output of songs has really had to double.'

Hud and John rarely write complete songs on their own. 'I think it's probably easier to write on your own,' John confessed, 'but when you've got a flexible partnership where each partner understands what the other's trying to do, that's where the best ideas come from.'

## HASSLES

'Most of the time our songs are joint compositions. If we're on tour we collaborate ideas and then, before the next album, we join them all together. But sometimes Hud or myself will come up with a whole song and either put both names to it or pull it to pieces and put it back together again. So really the tunes and words are insignificant in who writes them.'

'I was going to say that we both tend to write different types of song but that's been proved wrong. On the last album I tended to do all the slow ones but this album it's turned round the other way. We don't mind pulling each other's songs to pieces because that's the idea of a good songwriting partnership.'



John Ford

Some bands, The Average White Band for instance, do most of their writing on the road. Although Hudson Ford find travel stimulating, they find there are too many hassles, or they are too exhausted, to actually complete numbers while touring.

'We do get ideas for songs on the road but when you're on the road you find you either want to go for a drink or go to bed rather than write a song. So the writing's mostly done at home in solitude.'

As far as songwriting influences are concerned, John admits to liking 'the odd thing at different moments'. Right now he likes The Sparks, 'but most of my writing influence has been from people like The Beatles, Dylan and Neil Young. I listen to everything and I think you tend to get influenced by everything'.

When writing, John tends to come up with the tunes first and Hud with lyrics. 'It's very unpredictable, songwriting. I've been

trying to put a bit of meaning into my lyrics. I always feel as though I'm cheating myself when I write a love song.'

Right now, Hudson Ford have two main aims. To do more concerts and to break into the album charts as well as the singles.

'That's our aim for the future. We want to get people to recognise our albums as well as our singles. ELP and Yes never make a single yet their albums are top of the charts.'

## CHANNEL

'Hit singles aren't enough to promote you into the concert circuit. We've got hit singles before we've had a chance to go round the country. At the moment we've been doing everything, clubs, colleges and concerts, but finally we want to channel the group into the concert things so that's why we're trying to produce a classier sort of music.'

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# INSTRUMENTAL NEWS

## FM PEDAL

A THREE section volume-distortion-filter effects pedal – the SSH VDF, has been introduced by FM Acoustics Ltd., of Switzerland. The pedal features low noise operation, mains power connection, wide filter frequency response, individually adjustable high and low filter cutoff settings, individually adjustable volume and intensity controls on all sections.

The sections are powered by a stabilised power supply, which FM claim 'will operate on every mains connection in the world'

electronically switching to the right voltage level without the need for any manual adjustment. The pedal will also, say FM, 'accept very large voltage changes without any change in performance'.

With no section switched on, the unit can be used as a volume pedal, the footpedal itself having an adjustable brake. If the foot-switch of the fuzz section is pressed, the user can control the distortion in volume (by the footpedal setting and the volume control on the distortion section), the intensity and by a 'soft' – 'hard' switch.

The filter, which is activated by

a separate footswitch, can be controlled in volume and intensity and low and high controls increase or decrease the cutoff frequency. The actual filter frequency is controlled by the footpedal and can be varied throughout the frequency range, which in turn is preadjusted by the low and high cutoff settings.

The SSH VDF pedal is fully guaranteed for one year 'if it is used under normal circumstances', and is designed for use 'under extremely hard conditions and for reliability', say FM. Further information can be obtained from FM Acoustics Ltd., SSH Division, Seestr. 91, CH-8702, Zollikon, Switzerland.

## LOWTHER APPOINT REW

REW Ltd., the London Hi-fi dealers, have been appointed central London agent for Lowther loudspeakers. The appointment coincides with the announcement that Lowther have increased their sales turnover from £65,000 to £350,000 in one year and Roy Hopps, a director of Lowther, claims a still greater increase ahead for the firm.

Lowther have also placed an order with Devalake Ltd., of Marlow, for 10,000 loudspeakers units a year.

## B.I. INSTRUMENT REVIEW

### DOBRO 33D

THE American Dobro ampliphonic guitar was first marketed in 1929, and the name of these unusual instruments is derived from that of the original inventors, the DOPYERA BROTHERS. Production ceased completely during World War II, although it was resumed on a limited scale in the early 60s.

Full-scale production was resumed in 1971 by The Original Musical Instruments Co. Inc., of Long Beach, California.

There are two basic ranges available: the wood- and metal-bodied Dobros, with a total of 37 different models altogether, including 10 and 12 string and round and square neck guitars. The latter are designed to be played with a steel in open tuning, have raised nuts – the strings are not pressed on the fretboard, and are usually held horizontally and played with finger-picks.

Although the built-in resonator which gives the Dobro its distinctive sound is common to both models, the wooden-bodied Dobros have a deeper tone reminiscent of the Hawaiian-style guitar, fashionable when the Dobro was first introduced. Today these models are favoured by country and bluegrass musicians, the best

known exponent in this field being Buck Graves, who worked with Lester Flatt and Earl Scruggs for many years and is now a member of The Earl Scruggs Review.

The metal-bodied Dobros have a 'harder' sound and are, therefore, preferred by blues artists, and the instrument is often played 'bottle-neck' style, again in open tuning.

Our review instrument, the 33D Round Neck, is one of the most popular models in the range and falls into the medium price bracket as far as Dobros are concerned.

On handling the Dobro, having recovered from the eye-dazzling impact of the chrome-plated body, the first thing that strikes you is the weight. This isn't surprising considering that the body is made of bell-brass. Closer inspection revealed a couple of small dents in the top of the guitar. This was because our Dobro was reserved as a demonstration model, though it does indicate that just as much care is needed to avoid damaging a metal guitar as a wooden one – otherwise a spot of judicious panel-beating might prove necessary!

A pleasing semi-geometric pattern has been etched by stencil (presumably with acid) on to the top and bottom of the guitar which

sets off the chrome very well, giving the instrument an expensive look. By comparison, the head – black with a 'Dobro' transfer, looks rather plain, though it is an effective contrast with the ornate appearance of the body.

The cambered fretboard is made of light/dark grain rosewood with mother of pearl inlay position markers. The two dots at the top fret had not been inlaid completely flush with the fretboard. The neck itself is of hardwood, with a clear gloss finish sprayed black at the head and heel. It is replaceable and contains an adjustable steel reinforcing rod.

Although not particularly slim, it is comfortable and the action is pleasingly low with no fret-buzz. While on some acoustic guitars the comfort of a low action is gained at the expense of volume, by nature of its 'ampliphonic' design, the Dobro is less susceptible to this failing.

The well-known Grover tuning machines are fitted and as one would expect, they are precise and friction-free.

The 'works' part of the instrument – the cone resonator – is recessed into the body and is made of spun aluminium. It supports the wooden bridge which projects through the fretted cover-plate.

When played conventionally, although this is a metal-bodied model, the tone is still very mellow – something like an acoustic-electric cello guitar with a pick-up fitted near the end of the fingerboard. Played with a steel or a glass 'bottle-neck', the tone naturally becomes sharper, although it is still mellower than an 'ordinary' acoustic when played that way.



What distinguishes the sound of the Dobro is the long sustain and amplified quality which characterises the instrument. When playing with a slide (held flat with the middle fingers above and thumb in front), the resonance can be 'choked' whilst still retaining the mellowness of tone, by damping the strings with flat of the little finger which is positioned behind the slide.

The price, including VAT, is £204. Strangely, no case is available with the guitar, although it shouldn't be difficult to find one 'off-the-peg' that will fit.

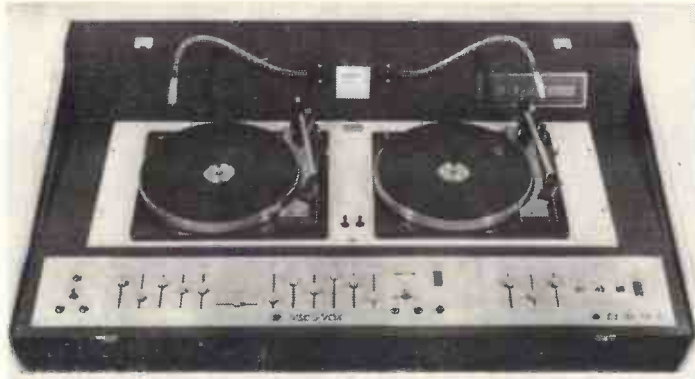
# DJ FOR OVERSEAS MARKET

**B**IG sales of their discotheque equipment to overseas markets are reported by D.J. Electronics (Hackney) Ltd., of 56 Queens Road, Southend-on-Sea. Besides the Continent, many orders are also being received from the U.S.A. by D.J. who were one of the first firms to start manufacturing disco gear about ten years ago.

Managing Director and founder of the firm is David Woods who was himself an 'on-the-road' d.j. at one time. In those days, David told us, there was a lot of prejudice against discotheques from various sources, including bands who saw discos as threatening to deprive them of much of their work!

The fact that discos are so popular today is due in no small measure to the ever-improving equipment that is now available to the operator or would-be d.j. With the benefit of David's practical experience and a skilled design team, D.J. have followed a policy of continual improvement and innovation in the discotheque field.

The current D.J. Electronics range includes four different turntable units, three incorporating 100W power amps; three models of pre-amp, two disco mixers, 100-W and 150W power amps. and psychedelic light units with rotary



or slide-fader controls. Projectors, strobos, and speaker systems are also available.

Of the turntable decks, the top model of the D.J. range is the Disco Discovox which has a 100W power amp., a built-in three-channel (110W per channel) psychedelic light control unit, two Macdonald H.T.70 transcription turntables fitted with ceramic cartridges and flexi-lights as standard fitting. Slider controls are used throughout and in addition there are two mike inputs with their own volume and tone control, featuring a Vox automatic mike over-ride which can be used manually if required.

The turntable section has its own volume control, coupled with a left to right cross-fade slider which, in conjunction with the tape input, is connected to a P.F.L. headphone monitoring circuit and a visual cue system for visual and audible control over all input channels.

The unit also has a VU meter for visual indication of the output levels.

D.J. have also recently introduced their new D.J. Stereo Mixer, 'as a result of demand from both home and overseas markets', which is a stereo disco unit giving 'excellent separation - even with different impedances between the

speakers.

This model is designed for use in conjunction with a new twin power amp. - The Powermaster, which has two separate 100W amps. housed in the same cabinet with independent switching and can be slaved up to 300W if required. Initial orders for these new lines have included ten for the home market and six for Holland.

## NEVE for CHRYSALIS

**N**EVE are to supply the desk in the new studio Chrysalis are operating in the old Wessex Studios' premises.

The console will be a 34-input, 32-track desk and is claimed to be the first 32-track desk installed in London. Four years ago Wessex were first in London to use a 24-track desk. The order was placed at the APRS exhibition held in London in June.

## SORRY

**A**POLOGIES are due to DJM Records and Elton John. In our June issue we stated that Elton records for Rocket records. In fact he's a DJM artist, although his connection with Rocket is well known. So apologies Reg and DJM.

Ask your local dealer for more details of these top named guitars, not to forget our range of Meazzi Drums, Microphones, Echo Units, etc., of which we are also sole UK distributors.

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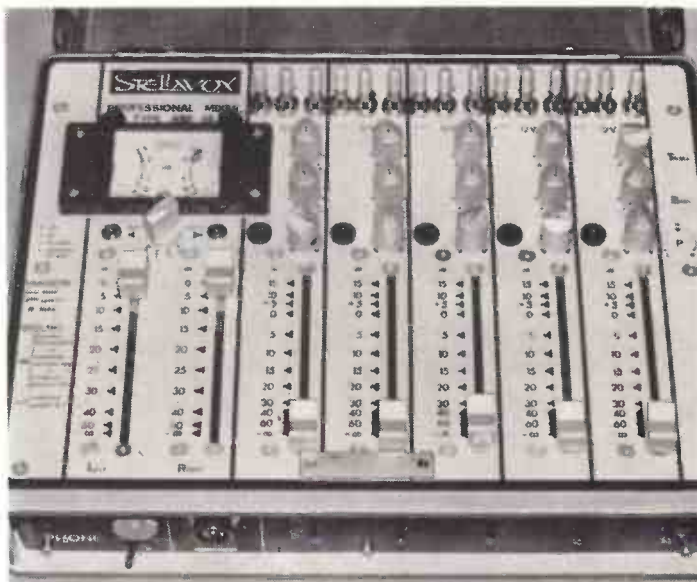
# SEEN AT APRS

Some of the best equipment made for the recording industry was shown at the Connaught Rooms in London recently, at the 1974 exhibition of the Association of Professional Recording Studios.

*BEAT* presents a pictorial survey of the show



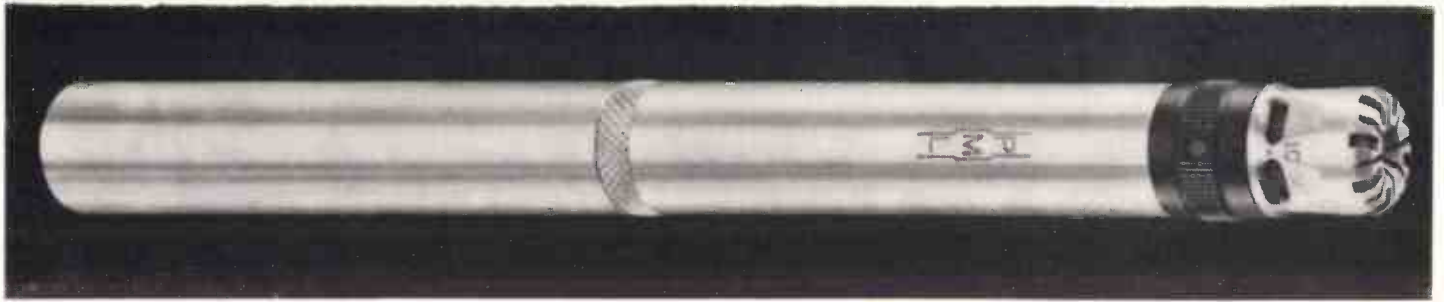
*The AKG bunnies with Managing Director Peter Eardley*



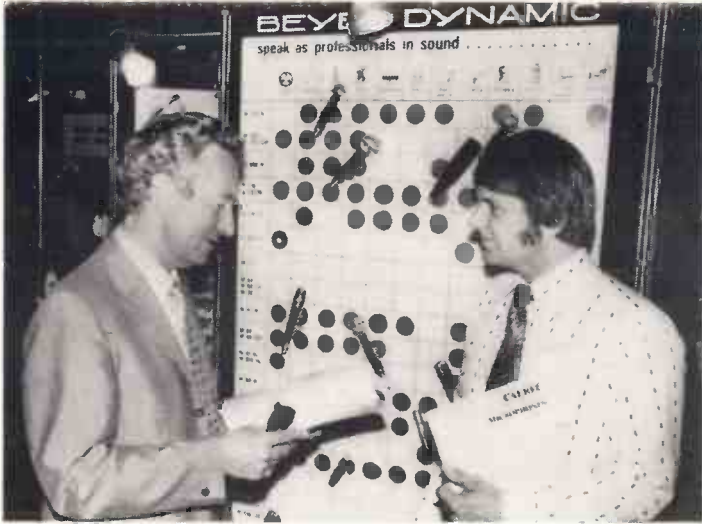
*Stellavox AMI 48 mixer, on the A.V. Distributors stand*



*Alice GU 100 Professional turntables for the d.j.*



*A Pearl Microphone Laboratories' battery-powered condenser mike, exhibited by Allotrope Limited*



*Partners in sound! - Stan Dewer of Beyer chats to Howard Smith of Calrec*



*Dennis Pook (left) welcomes visitors to the Electrosonic stand*



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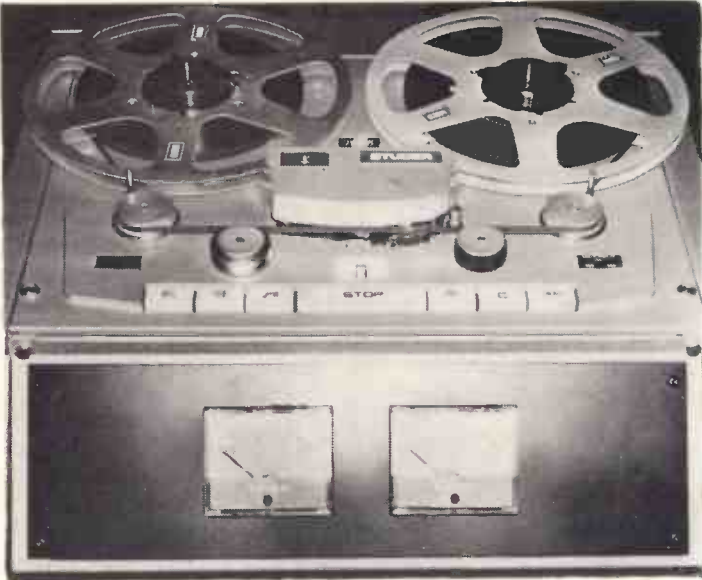
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# SEEN AT APRS



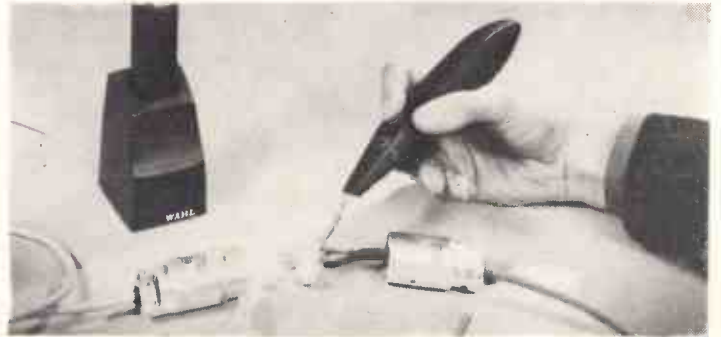
Studer recording machine on the F.W.O. Bauch stand



Cetec U.K. exhibited this Gauss 1200 high-speed tape duplicator



Dag Felnar of Feldon Audio showing MCI recorders to Editor Ray Hammond



WAHL 'Iso-Tip' cordless soldering iron by Future Film Developments



Dennis Lane, Marketing Manager of Electro-Voice, reading Beat with Advertisement Manager Rick Desmond

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# ELIMINATOR MONITOR CABS



### Eliminator Bin 5 EV Horn ▲

The 15" speaker is coupled to a 55 Hz folded horn which is front loaded with the rear of the speaker coupled to a sealed cavity to provide less distortion and better frequency response.

An Electro-Voice mid range horn and driver are provided to give smooth frequency response up to 10,000 cycles with variable attenuator.

Ruggedly built-in resin-bonded plywood and covered in black vinyl, the cabinet is fitted with side carrying handles and supplied complete with loose cover. Size 37" x 21" x 23". No. PRO2.

### ▼ Bass Bin Single 15" folded horn + 2 Mid Range Horns

Description.

The 15" speaker is coupled to a 55 Hz folded exponential horn for maximum efficiency. The folded horn is front loaded with the rear of the speaker coupled to a sealed cavity to provide less distortion and better frequency response.

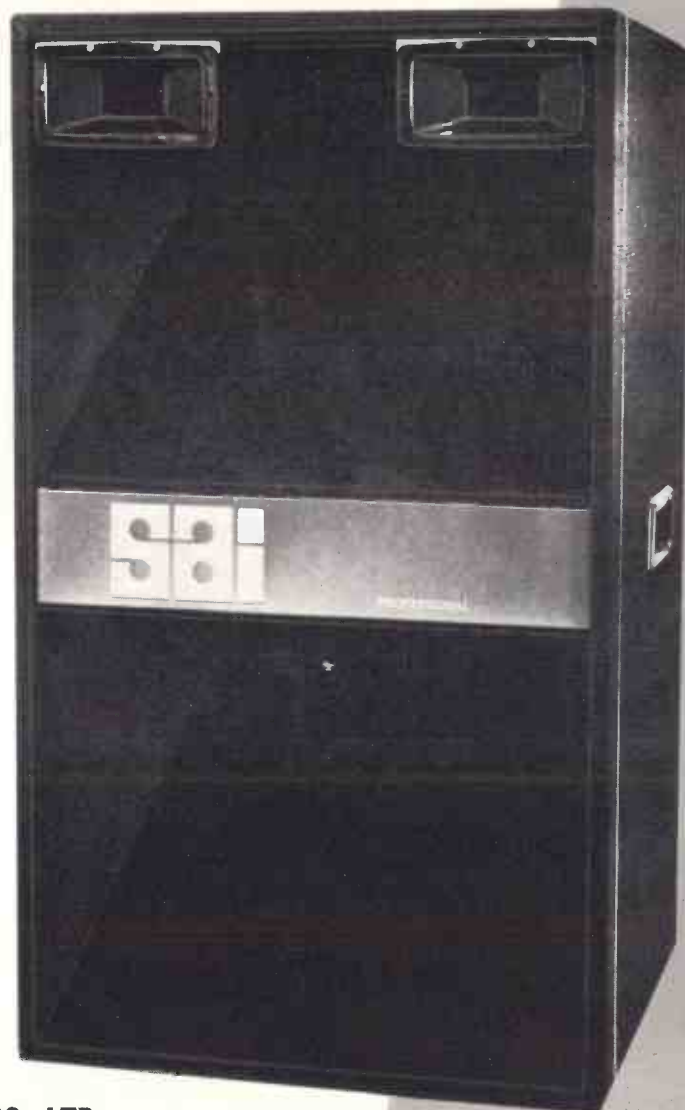
2 Mid range horns with attenuator are fitted. These, with the bass speaker, give smooth response up to 10,000 Hz rated at 100 watts RMS.

Covered in black vinyl and fitted with side carrying handles. Size, 37" x 21" x 23".

Available in 3 models.

MP 1000 1 x 15" + 2 Horns for Disco, P.A.

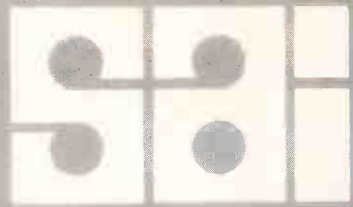
MP 1001 1 x 15" for P.A. Bass Guitar.



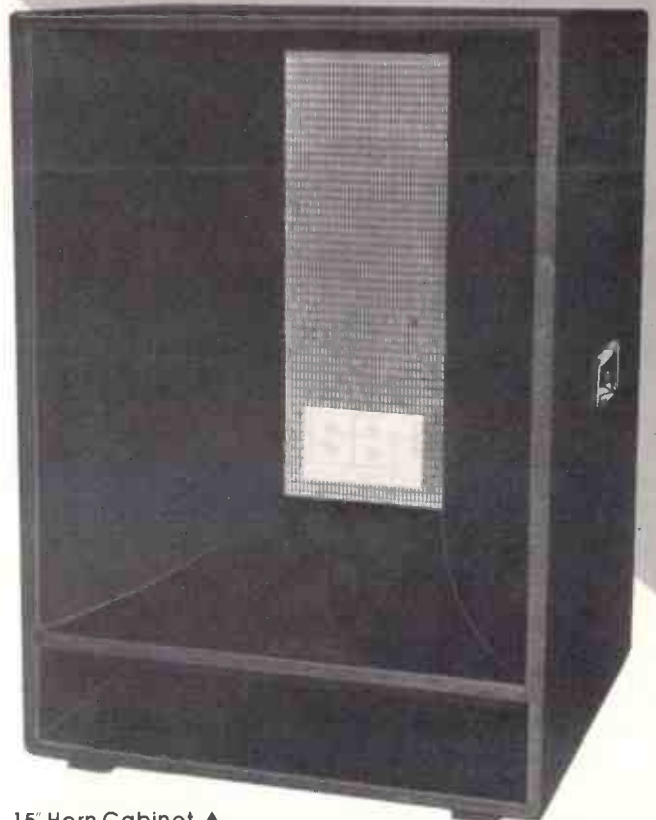
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Regent Street Warehouse, Regent Street,  
COPPULL, nr. Chorley, Lancs. (Tel. 0257 791645)

# PROFESSIONAL CABS



**Sectroial Budget Horn** contains one horn rated at 50 or 100 watt with cross-over. Size: 19½" x 17" x 9½". MP 1007.



## ▲ Stage Monitor Cabinet

Designed for on-stage monitoring. A slope-fronted cabinet fitted with one 12" speaker, 2 jack sockets for inline connection and finished in black vinyl. Rated 25-50 watts depending on speaker specified.

Size: Model No. MP 1006.

## Professional Range ▼

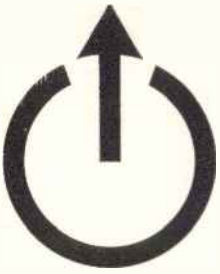
Vitavox High Frequency Horn with Driver. Rated at 70 watts RMS. Freq. Response 200 Hz-15 KHz. Housed in bow fronted cabinet. Size, 25" x 23" x 10½". No. MP 1008.

## 15" Horn Cabinet ▲

Single 15" speaker mounted in a front loaded horn cabinet with large bass port on bottom. Superb enclosure for guitar or P.A. Finished in black vinyl with side carrying handles. Size, 36" x 24" x 24". Model No. MP 1004.







# Feldon Audio

## MC1 JH-416

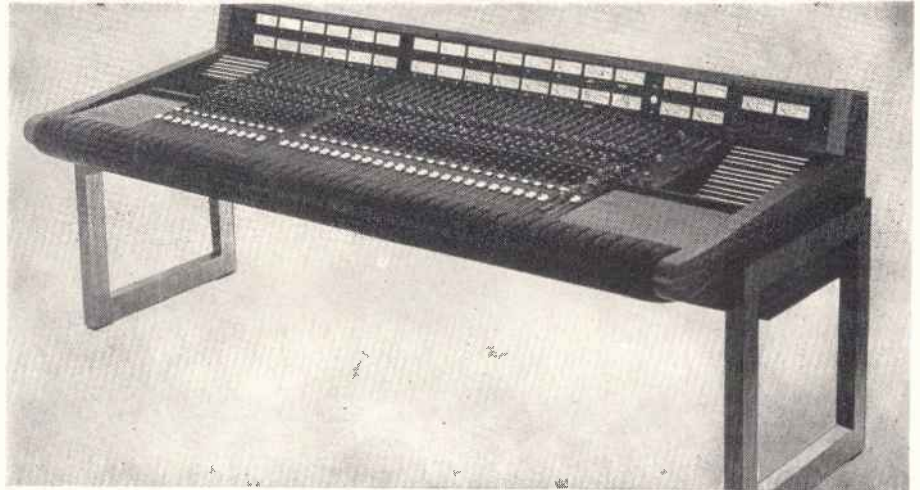
The *MCI JH-416 master recording console* stands alone in its ability to perform both the normal and the complex-unusual mixing and signal routing functions with a minimum of programming by the operator. Its operation is simple and straightforward allowing even the most inexperienced mixers or producers 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

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



MCI JH-416

Extreme switching flexibility through innovative design.  
Full +24 dbm output capability from every amplification stage.  
Isolated 600 ohm balanced outputs from all program, echo, cue, and monitor feeds.  
Optional light meter package for accurate visual monitoring with individually selectable ballistics.  
Separate speaker monitor source and mode selection.  
Quick one-button remix and playback capability.  
Functional design.  
All mike and line inputs balanced and floating.

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

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

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

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

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



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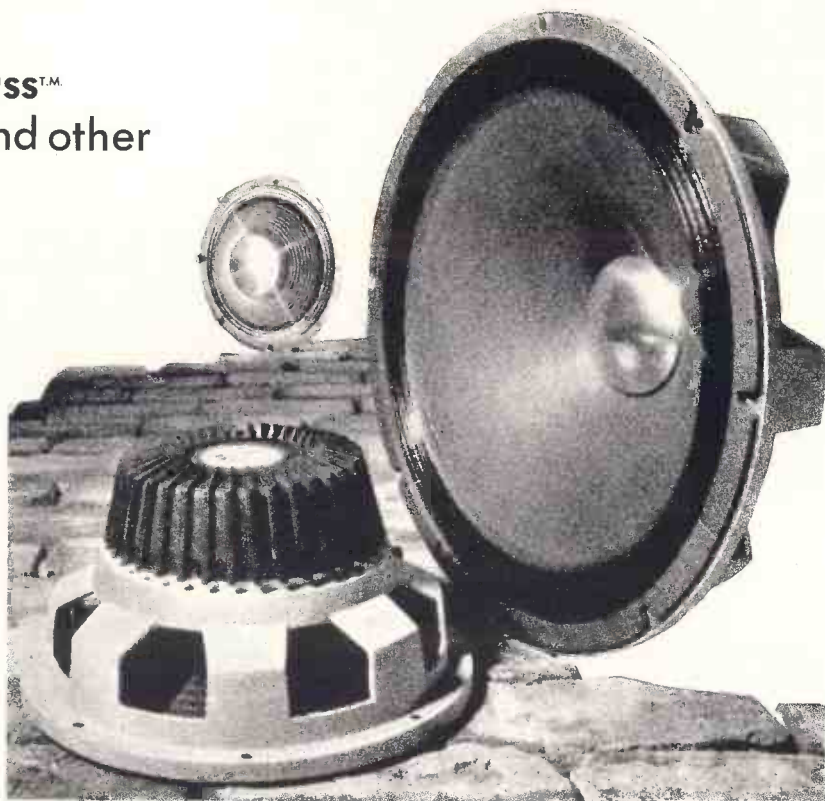
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# SEEN AT APRS



A.E.G. Telefunken M15 tape deck shown by Hayden Laboratories Ltd.



APRS Chairman Jacques Levy (right) talks to Beat Ad. Manager Rick Desmond



Stanley Tims of Lockwood & Co. Ltd.

## midas



An example of a 16 into 4 modular mixing console as supplied to the OZO broadcasting group of Holland. Incorporating 2 echo & 2 F/B groups, with comprehensive monitoring, equalising & routing facilities. Standard chassis from 10 into 2, up to 24 into 16, with a specification to studio mastering standards.



## SEEN AT APRS



Ian Marshall (right) and Carol, of Macinnes Laboratories, talk to Asst. Editor Del Robinson

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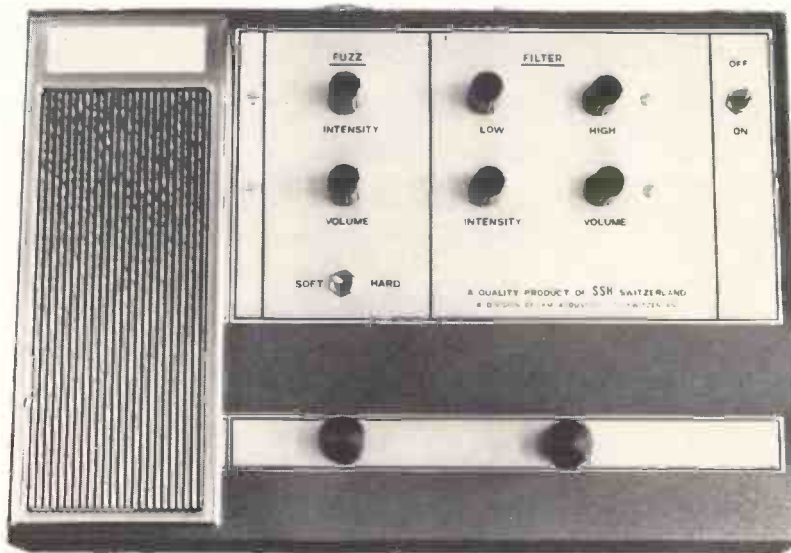
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Rupert Neve & Co's 'skeleton' recording console attracted a lot of interest



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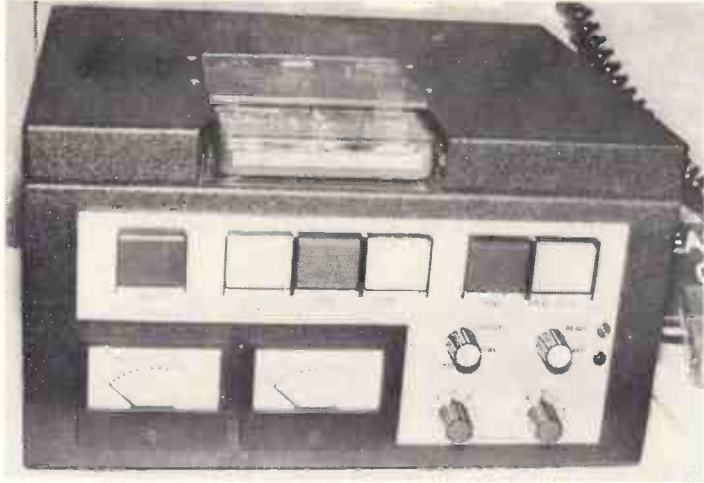
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# SEEN AT APRS



*Amity Shroeder's new Broadcast Cartridge Machine*



*'Hiss off!' - DBX systems on the Scenic Sounds stand*



*Shure Electronics exhibited their comprehensive range of studio microphones*

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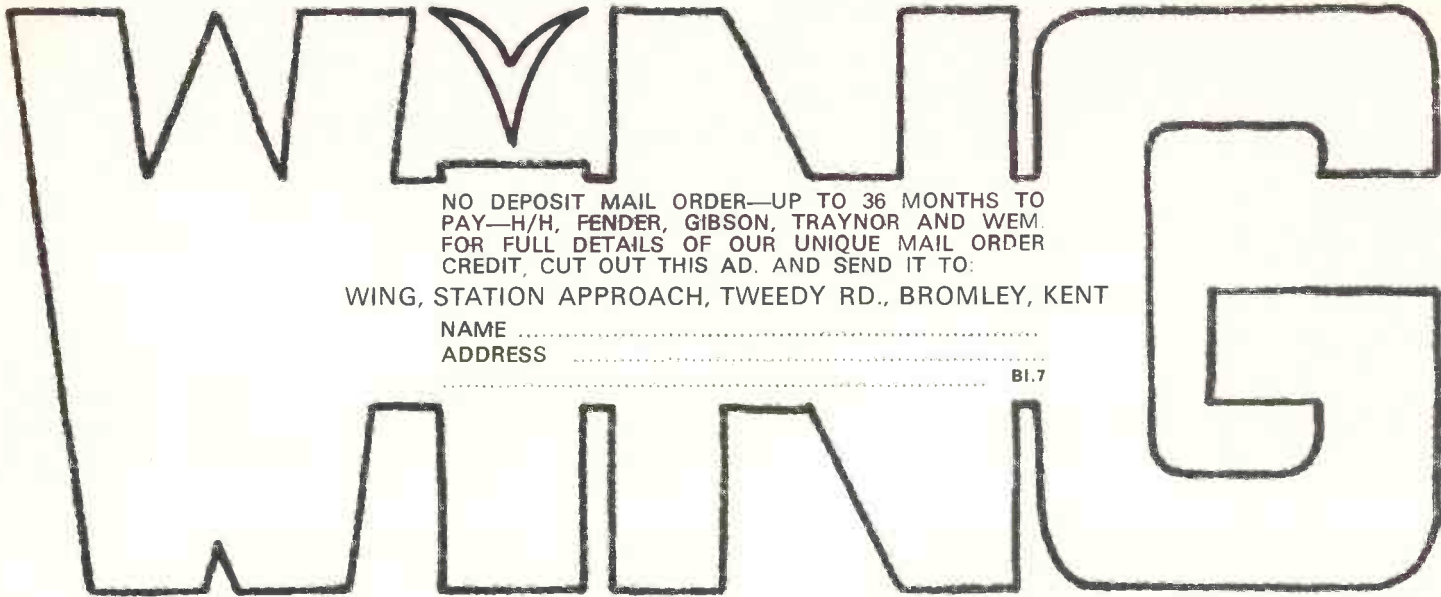
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Beat invades the Vitavox stand - l to r, Ray Hammond, Roger Dyer (Vitavox), Del Robinson



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# BEAT INSTRUMENTAL'S 1974

# AMP REVIEW

TEN years ago the most that any average group would aspire to when it came to amplification was 30 or 50 watt amps. and, a pair of line source speaker columns. In 1974 it's difficult to imagine any professional rock band using this size or capacity equipment although, of course, there's still a demand for the lower-powered gear which is still popular for use at smaller venues, recording studios, rehearsal or cabaret — ex-Shadows lead guitarist, Hank Marvin, still uses a 30-watt amp on stage but miked-up through the PA.

Today there are many firms manufacturing amplification to suit all types of band and budget. Apart from the long-established and well-known lines such as Selmer, Fender, Marshall and Vox, particularly noticeable of late is the growth of many new and smaller firms producing specialist sound systems with advanced specifications, often using well-proven components in their own design of cases and speaker bins.

## TRANSISTORS

Linked to this is the increasing popularity of the separate power amp.-mixer-speaker bin system — some of the mixers used in on-the-road PA set-ups can be nearly as advanced in specification as a studio mixer.

Many manufacturers are now producing 'solid-state' or transistorised amplification as an alternative to, or in place of, valve equipment. Transistors, it is claimed, offer greater reliability although repairs, when necessary, can be more expensive.

In this survey we have looked at a wide cross-section of amplification of all kinds from the smallest units available on the market to systems which, using extra bins or 'slave' units (supplementary power amps. without separate controls), can be built up

into huge multi-watt PA set-ups. We have included a list of manufacturers' names and addresses where further information can be obtained on any items in which you're particularly interested.

**Acoustic Sound Systems** (ASS for short) were formed by Tony Rossell and Jim Murphy about a year ago 'from a desire to improve upon existing amplification'.

'We started by studying acoustics, and we've aimed to give semi-pro. groups professional and efficient units at prices they can afford,' Tony commented.

The ASS 100 120W RMS lead and bass amp. has two channels, four equal inputs and five outputs, giving a choice of impedances. The latter are also included in the specification of the ASS six-channel PA mixer which features separate volume bass and treble controls on each channel. One

channel has a lower impedance for disco use.

Both Tony and Jim have had 'many years playing experience' as guitarists, and Jim, a bass player, is presently working on a new ASS bass cabinet. This will be designed to give even response throughout the scale, through a special design of baffling in the rear of the cabinet.

Now available from ASS are front and rear-loaded horn cabinets, folded horns and reflex systems using Goodmans speakers.

## MIXER-AMP

**Altec** sound systems are the choice of many professional bands, and the amps. and speaker units are also sold separately. The Altec 1214AX mixer amp. has six channels, each with separate volume, bass, treble and reverb

controls, low impedance, transformer balanced Cannon-type connectors and built-in acoustic equalisation switches designed to tune out the problem frequencies that cause feedback. This 100W unit can also be linked up to the Altec 9477B 130W slave amp., which has selectable load impedances of 4, 8, or 16 ohms.

Another unit produced by Altec is the 771BX bi-amplifier, which is, in fact, two amps. on one chassis: a 30W amp. for high frequencies and a 60W for low. It has a built-in crossover and is designed for use with independent speakers.

**Amcron** power amps. are used by many professional bands and artists, such as Jethro Tull, Led Zeppelin, Ten Years After, Moody Blues, Deep Purple and The Fairports. The Amcron DC 300A is particularly suitable for use with

*Continued on page 63*



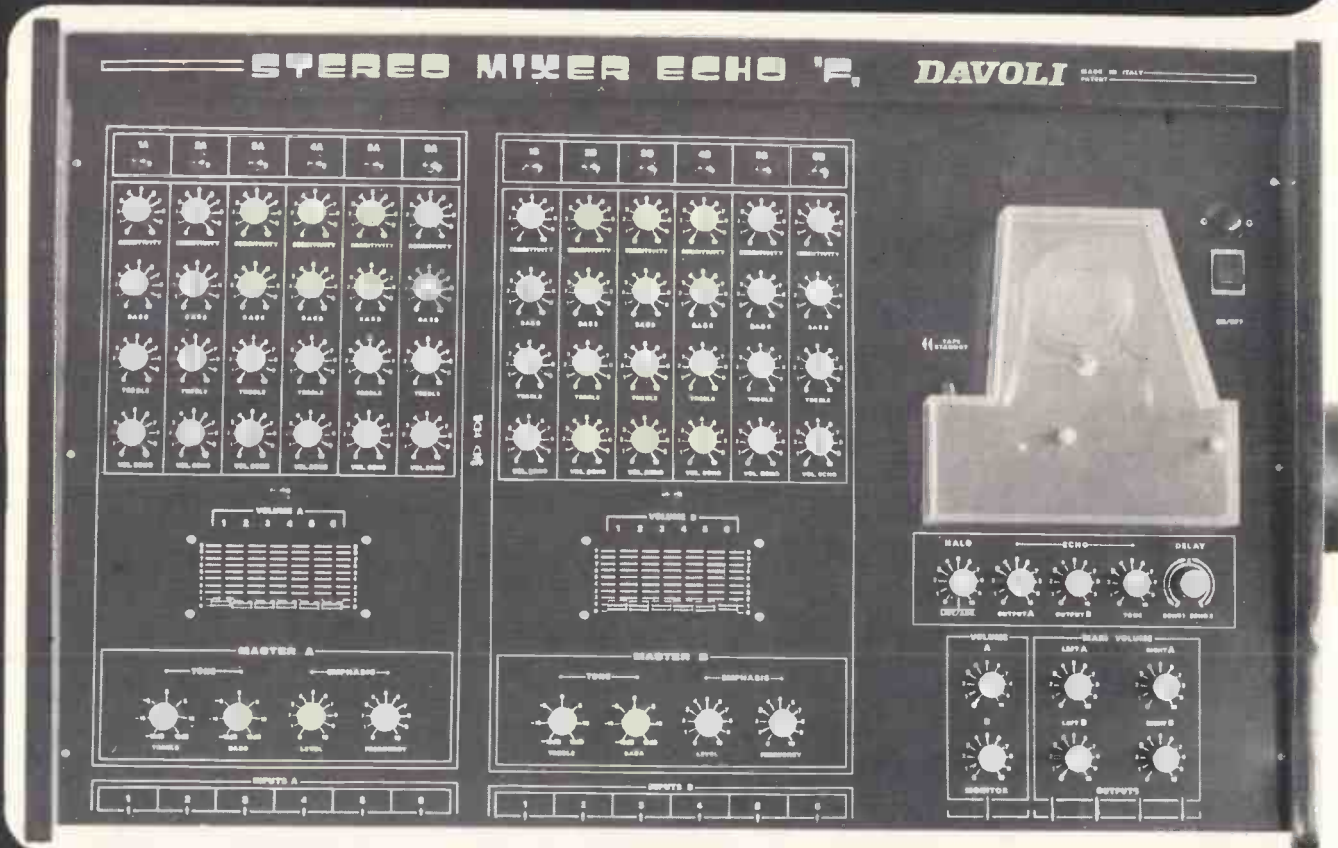
*Altec Model 1212 Control Console*



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# AMP REVIEW

Continued from page 61

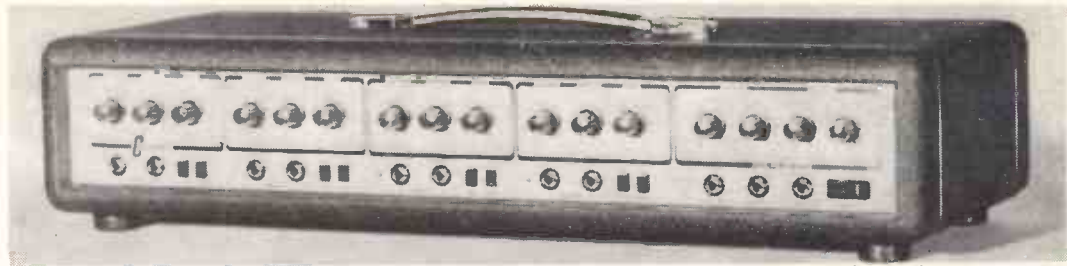
bass bins and 22 of these were used by The Who at the Charlton festival. The unit has two separate channels with independent volume controls, each of which will give 500W per channel into 2½ ohms and will work as low as one ohm giving 100W. The unit has a low distortion figure – into an 8-ohm load at 1 k.c., the third harmonic is 0.0006 per cent.

Amcron also produce 150W and 100W amps. especially suitable for use with horns and the latter model is popular with theatres.

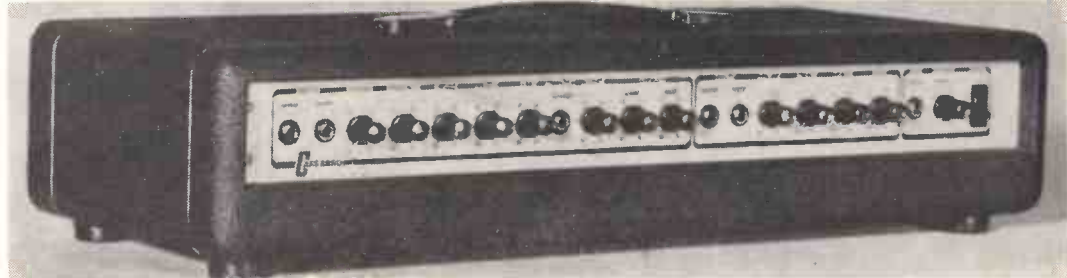
Recording studios using Amcron include CBS, EMI, DeLane Lea, Virgin and Island who, say Amcron, were the first to use their equipment for studio monitoring.

**C.M.I.** amplification is designed to give a good sound at a reasonable price. Their Lead and Bass valve amp. is available as a 100W or 50W unit, both amps. having identical control facilities: presence, bass, middle and treble, with a volume control for each of the two channels. Each channel has two outputs: one for treble/lead and the other for bass, and both units have echo send and return sockets.

The PA version has four channels each with volume, treble and bass controls; and master volume



Two of Carlsbro's new amps, the Marlin (above) and the Stingray (below)



and presence controls. Matching cabinets (2 x 15, 4 x 12, 1 x 18, 2 x 12), and columns (2 x 10, 2 x 12, 4 x 10, 6 x 10), are available and there is also a 50W combo unit for guitar.

At the recent AMII trade fair CMI introduced new 50W and 100W solid-state Lead and Bass amps. These have similar specifications to the valve units, and the two lead and bass channels can be combined on a third input using the master volume control for distortion or sustain effect. 50W and 100W PA and 100W slave units are also available. These solid-state amps. can be used with the existing range of CMI cabinets and have built-in transformers which enable them to be matched to other speaker systems which may have a different ohmage.

A choice of valve or solid-state amplification is offered by **Carlsbro Sound Equipment**. Looking at the valve gear first, their PA60 Reverb amp. is a well-tryed unit

which has been in production for six years, and Stuart Mercer, Managing Director of Carlsbro told *Beat* 'It's one of the most popular amps. we've ever produced'. The PA60 Reverb has four inputs with independent volume controls, presence, middle and bass controls, master volume and reverb controls and speaker and mains impedance adjustment.

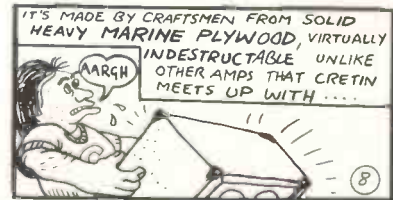
## COMBO

The PA65 amp. is a 60W unit with five channels, each with volume, treble, bass controls, master controls and facility for adding echo. The PA 100/7 is a 100W, 7-channel version with a slaving

facility for up to 2,000 watts, and a 200W unit is also available. Valve amps. for the guitarist include the 60TC 60W twin-channel unit, available as a top, combo or combo with reverb unit, the 100TC and the competitively-priced TOP range.

Three new solid-state amps., introduced by Carlsbro, are the Hornet 25W 2 x 10 inch, and Stingray 130W 2 x 12 inch combos. The latter is also available with tremelo and reverb (Stingray Super Combo) and as a top unit only. Carlsbro's new Marlin 130W PA amp. should be ready by September and this features eight

Continued on page 64





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# AMP REVIEW

Continued from page 63

inputs and four channels, each with volume, bass and treble, internal reverb and facilities for slaving and effects.

**Cetec U.K.** handle the American-made Gauss speakers, used by many manufacturers of amplification. Various models are available for lead, bass, hi-fi and also horns in 12-inch, 15-inch and 18-inch sizes.

Special features of Gauss speaker design include a double spider system for precision centring of the voice coil, a black anodized aluminium voice coil support to assist in transmission and dissipation of heat during high power operation, an integral heat sink in the pot structure to assist elimination of temperature build-up, and voice coil wire terminated to flex lead at the voice coil tube to eliminate breaking of the voice coil wire.

## P.A.

A wide range of amplification is made by **Davoli** from the Jolly 5 5W practice amp. up to 12-channel mixers, 100 and 200W amps. and matching speaker bins.

Davoli combo amps for the musician are available in 25 and 50W versions - the Tempest 25 and Tempest 50 solid-state units which have twin inputs and sensitivity, bass, middle, treble, volume and super treble controls.

Davoli's Lied amp. tops are made for organ and bass use - the Lied Organ Bass R and for lead guitar - the Super Lied Effects R. These twin-channel valve units are built in 50, 100, 200W versions and a matching range of speaker cabinets is also available.

For PA use, the 50W Didactic 8092 incorporates five mike jack inputs (suitable for electric guitars as well) and one phono jack input. Mixer amps. by Davoli are the Clubman 50 and Mixer 6, six-channel units and topping the

the range are the 12-channel Stereo Mixer f and Mixer 12/5 units which can be used in conjunction with the 100 and 200W solid-state slave amps.

The Elgen range of amplification, distributed world wide by **J. T. Coppock (Leeds) Ltd** is, we are told, popular with many working bands and various units are made for PA, guitar and bass guitar applications. The PA 100 solid-state amp. has four channels, each with separate treble and bass controls and eight inputs each with individual volume controls and can be used in conjunction with the PA 100 slave. Another solid-state unit is the GP 50 which Elgen recommend especially for cabaret use.

## HEAVY-DUTY

Four other 100W amps. are included in the range: the Bass 100, Lead 100, Stereo 100W and Stereo 100 Slave units and, like the PA amps, matching speaker cabinets are also available. The Stereo 100W unit is, say Coppock, 'the only one of its type produced for musical instruments with a stereo pre-amplifier and a mono power amplifier'.

Elgen also produce two combo amps., the Studio 50 Bass which incorporates two heavy-duty, 12-inch speakers, and the Studio 50 2 x 12 unit.

Modular plug-in units for quick servicing are an important feature of **Custom Sound** PA-group-disco amplification equipment which includes units from 40-150W and 'any combination above' using 60, 100 or 150W slave units.

Custom Sound's PA amplifier is a six-channel unit, each with independent volume, bass and treble controls. The lead model has two separate channels, each with individual volume, bass, treble and presence controls. A matching range of speaker cabinets is made, and there are also 40, 60 and 100W twin-channel combo amps.

## REVERB

Custom Sound are the manufacturers of the 25W Mighty Atom combo amp. which was featured in detail in *Beat* last March. This is available in guitar and bass guitar versions, and with reverb if required. The amp is solid-state with

Continued on page 66

# AMP TEST 1

THE HH IC-100 combo is designed and built in the old tradition of British amps.; at least in appearance.

At first glance it's faintly reminiscent of the old Vox AC 30 and others of similar ilk, being contained in a small, easily-carried cabinet, mounted on castors. There's a centre handle on top, two recessed carrying handles either side for the occasions when you're lucky enough to get some help.

Closer inspection reveals that the technology of 1974 is considerably better than that of 1964. Output is rated at 75 watts (and intimate inspection certainly leaves no doubt), and four inputs are provided, two on a 'facilities' channel, and two on a regular channel.

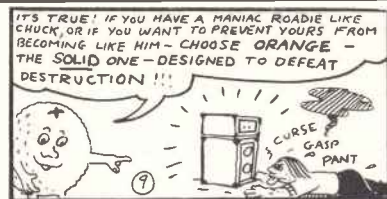
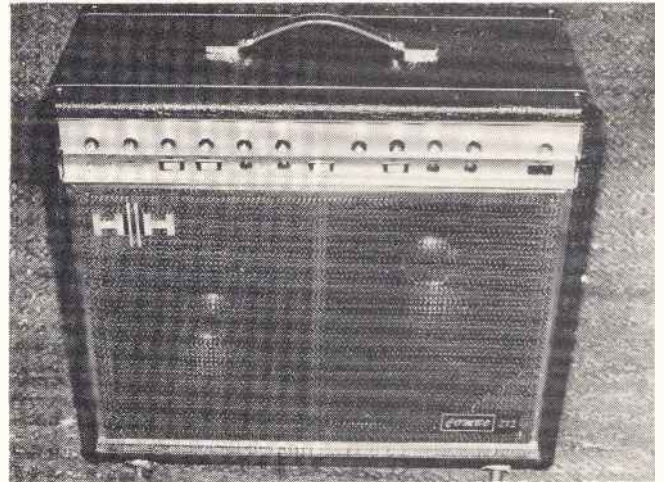
Sustain and reverb are the features on offer and these can be patched into via either a bright or normal channel. The bright channel actually has slightly less gain than the alternative and the increase in top response is less than you might expect. The biting treble control more than compensates and the brilliance and bass control offer as much grip as is required. Reverb is of the standard sprung unit type, common to

these types of amp. (avoid dropping or kicking), although a few transient sounds might raise an eyebrow in the studio. Indeed the studio aspect is otherwise well catered for, with a switch offering different outputs levels for studio or stage. The main difference is the level of electronic hiss.

The HH panel is of a type you either like or hate, satin steel with green back lighting. It's functional, although I would have liked to have seen more space between controls.

In terms of performance the amp. offers all the sounds that have become well known over the years. Easiest way to a chunky sound is via no brilliance, no bass, and all treble. The result is no weak sound, but a thrilling bite perfect for heavy chord work. Indeed, its body, which is a main characteristic of the amp. There's no trace of the thin sound often reported on solid-state amps. by prejudiced users, and I would confidently recommend this model for almost all general purpose users.

Priced at £198 basic, the amp's a highly competitive unit, at the forefront of the new breed of smaller source amps. **R.H.**



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It's because we take the professional view. Do it the best you can. That's why the Pro Combo has tremolo and

reverb built in, has both mike and instrument input, and can link with a 2 x 12" cabinet to give you 100 watts. It's why the new 1 x 12" with horn has a stand to lift it to 8 feet. We want you to get through and we build the gear to do it. Incidentally, the idea of horns in instrument cabinets is infectious. We've got more coming! Know a better way to get the top across?

More information? No brochure yet, we're sorry to say, but comprehensive specification sheets we *do* have. Tick the box against the ones you want and send us the blue bit.

**NOT NEW!** But quite fantastic. The GE 100 hybrid transistor/valve amplifier built to enlarge the electric guitarist. Quite different. Amazingly accurate. With Graphic Equalisation. All described in the specification sheets.

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And then there's Dennis! We told him to sit there and give the picture scale. Very fishy, he thought. "What key?"

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# AMP REVIEW

Continued from page 64

twin inputs, master volume bass and treble tone controls and a single 12-inch speaker, and is suitable for both home practising or use in small halls and clubs.

**D. J. Electronics (Hackney) Ltd.**, are well-known manufacturers of discotheque equipment and they also produce both PA and power amplifiers.

Their range of SDL PA amps. are available in both Rotary Control or Slider Fader versions and are full open and short circuit proof. They incorporate, say D.J. 'all the latest advances in silicon transistor amplifier technology'. A choice of 50W and 100W power handling capacities are offered and the front end consists of a four-channel mixer with tone and master volume controls fitted.

D.J. Powermaster Professional amps. feature all silicone transistors throughout and have full short and open circuit protection. In addition the amp. has, fitted on the front panel, a light-emitting diode which will flash when the unit is being misused or over-driven and a re-settable thermal cut-out that will operate if the unit is still unattended to.

A slave output socket is fitted, controlled by a slider fader via an

emitter follower output for slaving up or further units if required, and a V.U. meter is provided for checking output levels. The 150W version incorporates a fan to ensure cold running at very high output levels.

**Dynacord** amplification is manufactured in Germany — a country well known for precision engineering, and handled in the U.K. by B. L. Page & Son (Sound Equipment) Ltd., of Doncaster. The wide Dynacord range includes guitar, bass, organ and PA systems, echo and reverb units, a quadrophonic disco unit and combo amps. — most popular combo is the 60W Perfect model with built-in reverb.

At this year's Frankfurt Trade Fair, Dynacord introduced their new solid-state, six-channel mixer amp., the Eminent 100. The unit has a power rating of 80W RMS and features a multi-head echo/reverb unit operable on all channels, six separately mixable inputs each with separate volume, bass, treble and reverb controls, switchable limiter, VU meter, and connections for tape recorder output, headphones and monitoring. There are also monitor control facilities for adding slave units and the unit comes complete with screw-on stand and carrying case.

**Emphasis** specialise in producing large PA equipment at a reasonable price,' proprietor David Blake told us, 'and we've recently supplied Johnny Walker with four bass bins and an electronic crossover for his on-the-road disco'.

Emphasis have developed and are now marketing newly-designed, horn-loaded systems using plastic which, they claim, prevents unwanted resonance. The units include a solid plastic mid-range horn, three sizes of bass horn, and

Continued on page 68



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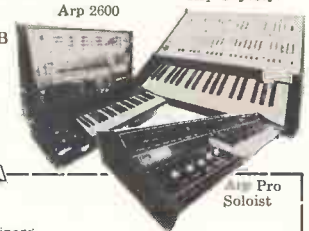
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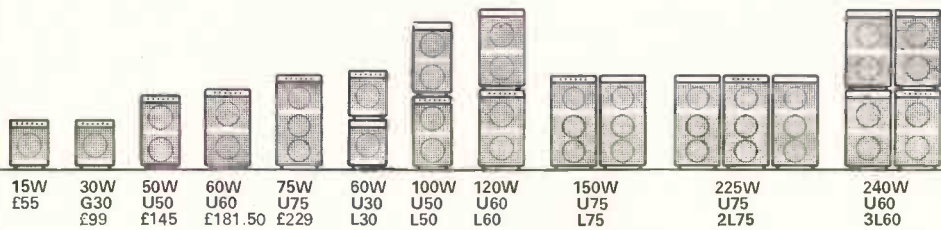


B.I.



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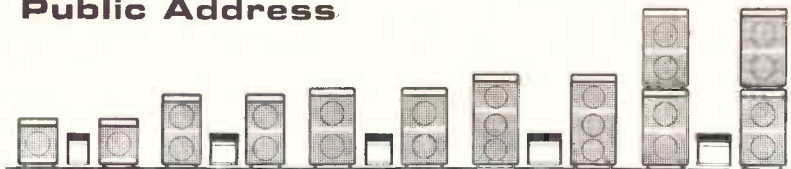


15W £55    30W G30 £99    50W U50 £145    60W U60 £181.50    75W U75 £229    60W U30 L30    100W U50 L50    120W U60 L60    150W U75 L75    225W U75 2L75    240W U60 3L60

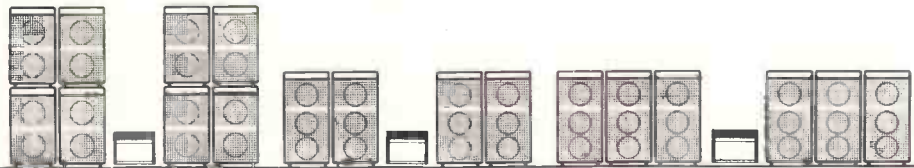


60W U60N £181.50    100W U100 £275    120W U60N LU60N    200W U100 LU100    200W U100 LU100    400W U100 3LU100

## Public Address



60W X 2L30 £39.50 + £89.50    100W X + 2L50 £119 + £119    120W X 2L60 £145 + £145    150W X + 2L75 £192.59 + £192.59    240W X + 4L60



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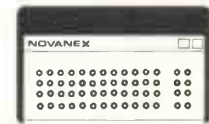
**X 61**  
Professional Mono  
6 Input channels  
1 Output channel    £181.50



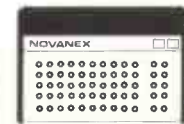
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# AMP REVIEW

Continued from page 66

there's a studio monitor in the pipeline. The Emphasis bass horn is of the three-dimensional type. JBL, MacLab and Gauss speakers are used, with JBL's for drivers on the pressure horns.

**E. S. Electronics** specialise in powerful amplification, their smallest units being rated at 200W, although they claim that 'all power outputs are well in excess of 200W' 'The difference in cost between making a 100W or 200W amp. is only about £10, so we just make the 200W units,' Managing Director Eric Snowball explained.

The ESE range includes models for lead, bass or PA. There is a five-channel unit available with individual volume, treble, bass and reverb on each channel – or it can be supplied without reverb if required. Master presence control, echo returns, plug-in echo and reverb cut-out are also incorporated.

Two types of slave amp. are made: a DC and an AC transformer coupled model. The former gives a better dampening effect and the AC model produces the more 'lively' sound. These can be linked to ESE's own matching speaker cabinets. The smaller stacks have Celestion speakers and the larger cabinets are fitted with Gauss. ESE's large PA systems use JBL speakers with electronic cross-overs, and multicores are also supplied.

**Electrosonic Ltd.**, are U.K. distributors of the Bose Professional Loudspeaker System and Professional Power Amplifier. Bose equipment is used by both ARP and Moog manufacturer's demonstrations, and artists such as Sergio Mendez, James Last, Bert Kaem-

pfert, Herbie Hancock and Sha Na Na.

The Professional Loudspeaker has been developed from the Bose 91, an acclaimed hi-fi speaker. The Professional has a total handling capacity of 800W RMS, or 400 + 400W stereo, and incorporates eight full range drive units in a 19 x 15 x 13 in. cabinet. An equaliser is built into the front of the 2-channel power amp., to ensure radiation of flat frequency response.

Both channels have independent volume controls and the power output of the amp., which is designed for use with a mixer unit, is 250W RMS per channel into eight ohms (both channels driven) and 400W RMS per channel into four ohms (both channels driven).

Electrosonic also handle studio quality mixers – standard or custom built, specialise in electrical lighting systems and can supply stage boxes, multicores, mikes and accessories.

## VIBRATO

Fender amps. have long held an enviable reputation and in Britain they are handled by **CBS/Arbiter**. Combo amps. range from the 6W RMS Bronco, Champ and Vibro Champ units to the 100W Twin Reverb, Vibrosonic Reverb, Super Six Reverb and Quad Reverb models, the latter containing four heavy-duty 12-inch speakers.

Top model is the piggy-back 100W RMS Dual Showman Reverb amp. which incorporates two 15-inch JBL speakers. There are two channels – normal and vibrato, master volume control, separate 'bright' switch, volume, treble, bass and middle controls on each channel, reverb control on vibrato channel and vibrato speed and intensity controls.

The middle power range is represented by the Vibrolux Reverb (40W), Pro Reverb, and Super Reverb 45W combo amps., and the Bandmaster and Bandmaster Reverb 45W piggy-back units.

There are also five bass amps, the 12W Musicmaster Bass, 50W Bassman Ten, and Bassman 50, the Bassman 100, and 400PS 440W units.

Continued on page 70



Plucking good  
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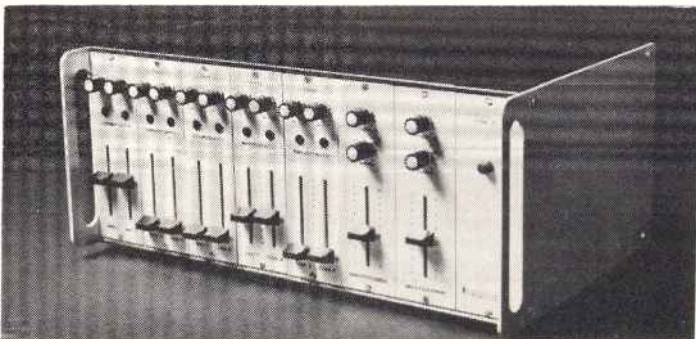
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Electrosonic ES1200 series Mini-Mixer

# picato

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For more details on EMI/RCF speakers and systems, drop us a line or ring us at RCF Products Division, EMI Sound & Vision Equipment Ltd., 8 Barton Road, Water Eaton Estate, Milton Keynes, MK2 3HZ, Bucks. Tel: 0908-71551 A member of the EMI group of companies. International leaders in music, electronics and leisure.



**EMI** RCF





# AMP REVIEW

Continued from page 68

**Futuristic Aids Ltd.**, produce a range of amplification which includes 40, 70 and 120W RMS units, and a range of matching speaker cabinets.

The FAL Super 50 and Phase 50 Mk. III solid-state 40W RMS amps. have been designed with versatility in mind, each having four separately-controlled inputs: three for guitar or microphone and the fourth for gram. pick-up, radio or tape. Both have master volume controls, outlet for slave unit, and on the Super 50 there are two sets of bass and treble controls, and a presence control. Two 70W RMS amps., the FAL super 100 and Phase 100-2, are built to similar specifications, with presence controls on both units.

For PA use, the FAL 120-6 120W RMS mixer-amp. incor-

porates six channels, each with independent volume, bass and treble controls, nine inputs, and a master volume and presence control. A 70W RMS slave amp., the P100, is also available.

Finally, the smallest FAL unit, the Minstrel combo amp., has been designed for home practice or use in smaller situations, and has two inputs and tremelo facilities.

**HH** amps. are used as a monitoring standard in recording studios throughout the world and as a laboratory standard in institutes of technology. The IC100 and IC100S combo amps. have, say HH, 'the equivalent of nearly 100 transistors throughout their circuitry'.

Both are twin-channel units with a full range of tone controls, special effects channel, and a power capability of 75/120W RMS undistorted output. The IC100 incorporates a reverberation switch with master reverb control.

HH also make separate power amp. versions: the IC100 and IC100S professional power amplifiers. These can be used in conjunction with the 412BL Minor lead and bass speaker cabinets which incorporate four 12-inch, heavy-duty speakers and have a total power handling capacity of 200W RMS, or the 2 x 15 BL cabinets which have removable

Continued on page 73



HH Radial Horn and 11S PA Bass Compact speaker

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

SYNTHESIZE WITH THE MINIKORG.

The MiniKorg 700 Synthesizer is versatility with a modest price tag. Beautifully finished this compact unit offers full facilities for synthesized sounds — from violin and oboe to white noise and whistles. The 37 note (C-C) keyboard extends to a full seven octaves and the selection of tabs and variable controls allows you maximum creativity to discover popular synthesizer voices as well as many exciting effects of your own. As a solo instrument or keyboard addition, at around £300 the MiniKorg is a winner.

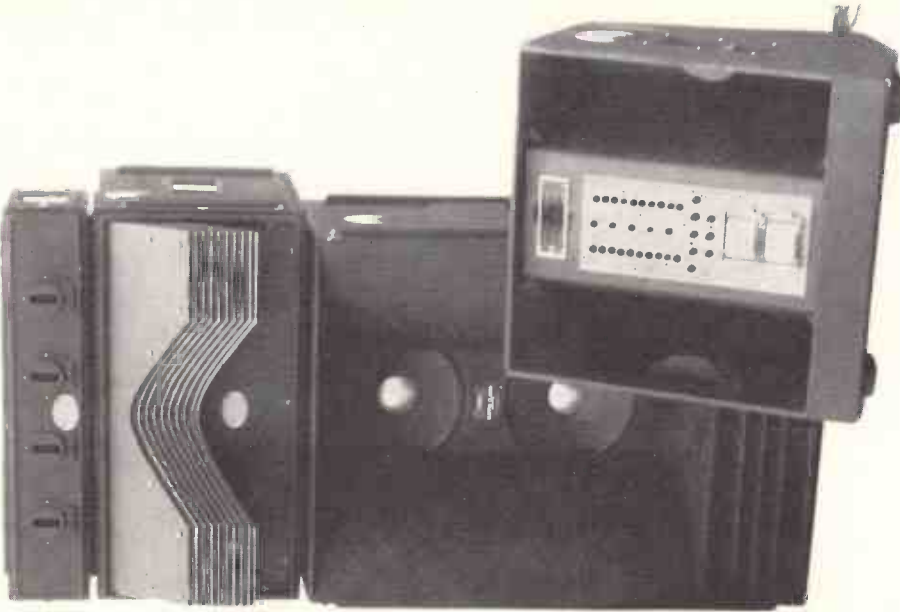
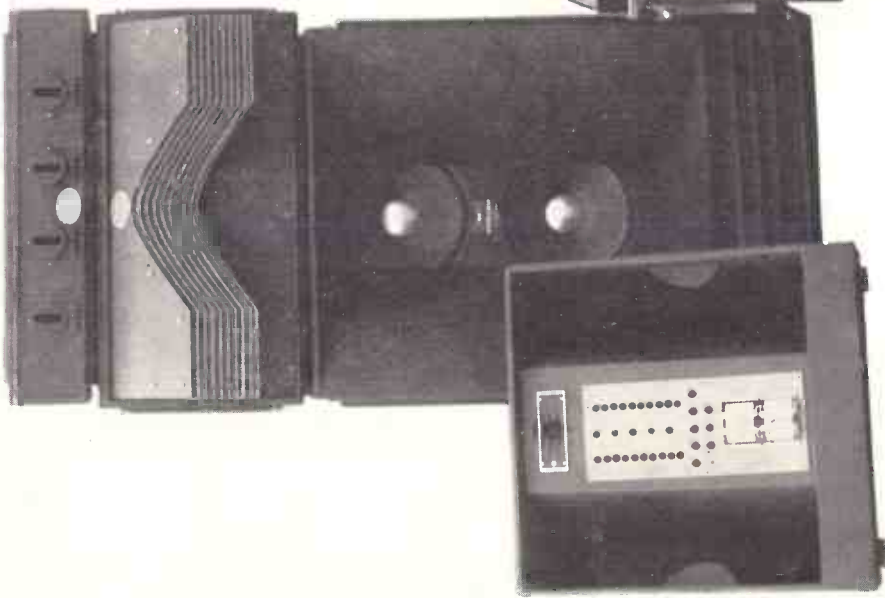
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This is something very special - this is half of Magma's quadraphonic sound system. It includes a 24-channel mixer with 4 quadraphonic sub-groups each with rotary quad stick, and 4 master outputs with rotary quad stick and 3-way electronic crossovers - so that you can have total quad either on the whole system, or on sub-grouping, or (why not?) for one channel only. The speaker rigs speak for themselves, too: bass bins are based upon an original idea - we call it the high-efficiency-front-loaded-exponential-with-rear-folded-harmonics cancellation device, for widespread frequencies and sound pressure level - and high-frequencies are the same, too, all built with JB Lansing professional series - we only use the very best components: reliability and quality is a prime factor with us. The monitors are quite original, too. Each includes its own mixer with a patching board for selection of any of the channels into 5 mixable inputs. (Pat. appl. for.) So that each musician picks his own monitoring and mixes it to the level and pitch he wants. Quite a system, really. Mind you, Magma are one of the very best bands we've ever

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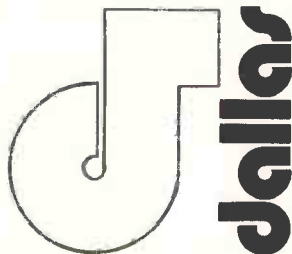


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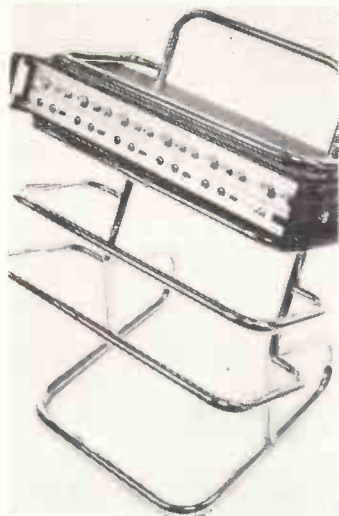
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# AMP REVIEW

Continued from page 70

lids to protect the fronts when in transit.

For PA use, HH have designed the MA100 and MA100S five-channel, ten-input mixer amps., and the S130 slave amp. All of these units are rated at 100W RMS and can be housed on stage in



HH MA 100 mixer-amp with console

chromed-steel tubed console, and linked up to HH's 2 x 12 DC dual concentric speaker columns.

The American-built Marlboro amplification is handled in the U.K. by **M. Hohner Ltd.** The range includes 10, 12, 25, 30, 40 and 50W models all suitable for use with guitar. The 30 and 50W units are also suitable for bass and organ.

The 1500B 80W piggy-back amp. is also designed for use with guitar, bass and organ and features a 15-inch, heavy-duty speaker, individual volume, bass and treble controls and a special bass-treble boost control.

The Marlboro range is completed by the Quadra Sound Blender special effects unit which features tremelo, reverb, frequency selective vibrato and echo, and the SRA500 100W, six-channel PA amp. with reverb. The latter has six individually-mixed channels and has been designed for use with the SC410 sound columns which each contain four ten-inch, heavy-duty speakers and one 2 x 6 inch high-frequency horn.

Many manufacturers of professional sound systems fit **JBL's**, and these famous speakers are handled in the U.K. by Feldon Audio Ltd. The JBL range contains speakers and horns for many applications: monitor systems, low frequency horns, special duty loudspeakers, composite loudspeakers, extended range loudspeakers, low frequency transducers, high frequency radial horns and multi-cellular horns.

In addition JBL manufacture high frequency acoustic lens assemblies, high frequency horns-lens accessories, high frequency compression drivers, frequency dividing networks, power amps.,

## AMP TEST 2

**T**HE first impression gained from a quick inspection of Custom Sound's CSM4 100W amplifier is of a businesslike valve unit, an opinion which becomes reinforced when the amp. is being put through its paces. However, it is in fact a transistor amp. in a larger-than-would-be-expected cabinet, although it still has that almost indefinable 'depth' of warmth of sound that seems to characterise valve amps. and be particularly suited to guitar amplification.

Two channels are provided, both with independent rotary volume, treble, bass and presence controls and slide switches for sensitivity - in effect a dual stage volume control which will avoid overload if switched on when using a high-powered instrument.

With the maximum treble and no bass switched on, the sound is hard but still full; vice versa, a very deep bass is produced resulting in a lot of flutter from a speaker cabinet which we used, although

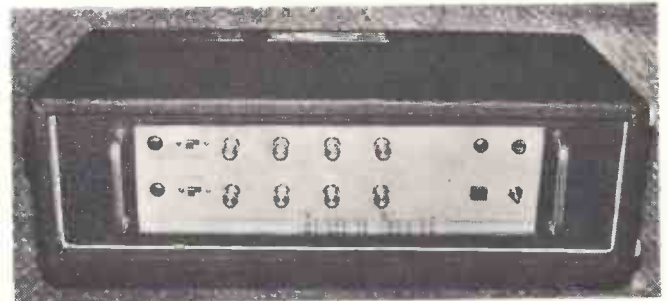
it's unlikely anyone would want to habitually use the amp. with this setting.

We thought the control knobs inadequately marked for use in anything other than a brightly-lit area - the 'middle' setting is indicated only by a small indentation on the face.

A slave output, on/off switch and indication light complete the control panel which has been recessed, lessening the chance of damage to the controls in transit.

Alloy carrying handles are fitted on the front of the unit and a useful feature is the carrying strap on the end of the black vinyl-covered cabinet which allows the amp. to be carried with one hand. Rubber feet are screwed on the bottom of the cabinet.

The price, exclusive of VAT, is £93.50 for the standard model, and we think this represents very good value for a workmanlike 100W amp. top which packs a lot of punch. A bass version is also made at £98.50 (plus VAT). **D.R.**



Continued on page 75

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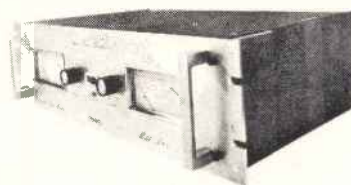
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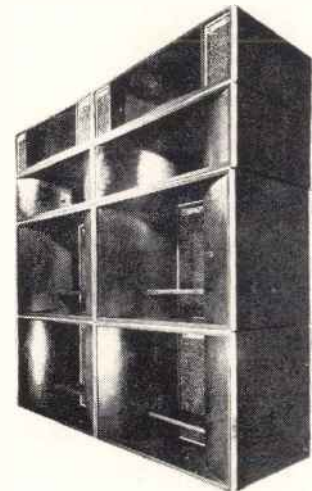
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# AMP REVIEW

Continued from page 73

mixer-pre-amps., electronic cross-overs, a pre-amplifier and blank panels. The power amps., which are fitted with level control and VU meter, are available in 60, 100 and 150W power ratings.

Two ranges of reasonably-priced amplification are handled by **John Hornby Skewes and Co. Ltd.**, who are exclusive world-wide distributors for Miles Platting and Zenta equipment.

Miles Platting amps. are available for PA and guitar work, both in 50W and 100W versions, and there is also a 30W combo amp. which incorporates one 12-inch Celestion speaker. The 50W unit is made in both combo and separate amp./cabinet form.

Zenta amps. are all combo units, available in 3, 6, 10 and 50W models, the latter with or without reverb.

A wide range of amplification is manufactured by **Jennings Electronic Industries Limited**, the original makers of the famous Vox equipment.

JEI combo and piggy-back units start with the V15, a 15W single-channel, two-input amp. with built-in tremulant, followed by the V30 and AP50 2 x 12 combos, the former with two channels, the latter with one. The FR 50 single-channel, 50W amp. has been designed for use with

bass or organ and can be used in conjunction with one or two 1 x 15 or 2 x 12 speaker cabinets (JEI B3 and T50 respectively), and the P.O.1 Pulsation Unit, suitable for guitar or organ.

Two 100W amp. tops are made which similarly can be linked to various speaker cabinets: the FR100 solid-state unit for bass and organ, and the AP100 single-channel, solid-state amp. A 100W valve amp., the V.100, is also made and for this model Jennings recommend their D4 speaker cabinet.

For PA use, the JEI PA100 amp. has six channels, each with treble, bass and volume controls, and built-in reverb.

**K.F. Products Ltd.**, of Stockport, are well known as manufacturers of hi-fi equipment and particularly for their Soundseeker solid-state stereo receiver and amplifier. They also make a range of power speakers for discotheque and PA use.

The K.F. R12XH cabinet contains one heavy-duty, 12-inch speaker and pressure horn, and has a handling capacity of 25W RMS. The R12DXH is a 50W unit with two heavy-duty, 12-inch



*K.F. speaker cabinet*

speakers and pressure horn, and the R15XH also rated at 50W RMS contains one heavy-duty, 15-inch speaker with pressure horn.

All units have recessed handles and are covered in black leather-cloth with contrasting red vynair fronts. Feet and metal corner protectors are also fitted and, say K.F., 'the loudspeakers are extremely robust'.

Laney Klipp amplification, dis-

tributed by **Boosey and Hawkes (Sales) Ltd.**, features Klipp control, which gives a choice of variable sustain or none at all.

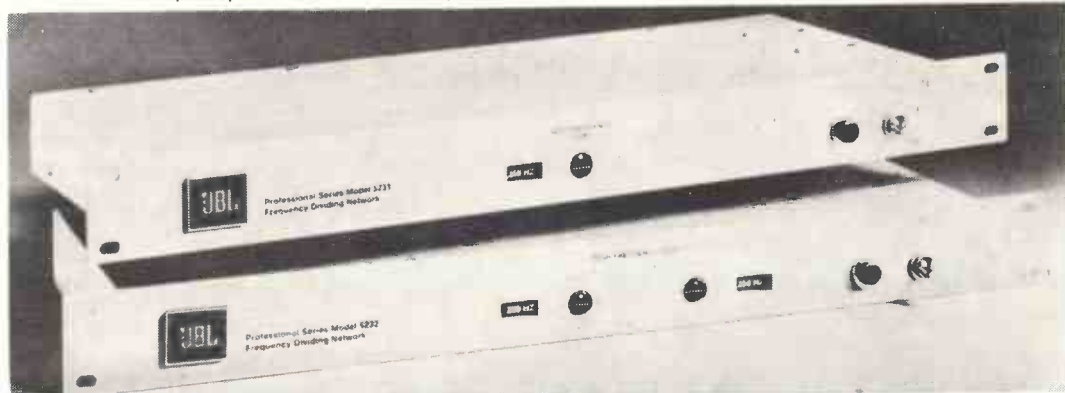
The 60W and 100W amp. units have on/off and standby switches, both with pilot lights, overall presence, bass, middle and treble controls, and two channels, both with two inputs and treble boost and Klipp control on the second channel. Matching 60W, 100W lead, 100W bass and 120W multi-purpose cabinets are also available.

Lem and Gem amplification is manufactured in Italy by the **Galanti** group. First introduced on the Continent about six years ago, it has been available in Britain since 1972.

The Gem range offers a choice of relatively-inexpensive combo and piggy-back amplifiers for guitar and organ, with 20, 30 and 50W units.

Lem equipment 'has been designed with the professional in mind' and is easily recognised by the distinctive 'honeycomb' pattern speaker grilles. 150W lead and ass amps./speaker cabinets are available, both with two channels

*Continued on page 76*



*JBL 5231 and 5232 Frequency Dividing Networks*

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# AMP REVIEW

Continued from page 75

and featuring presence control. The lead unit, no. 912S, has a footswitch which enables the player to change from a standard guitar sound to modulated distortion effects, compression and other effects. A 100W transistorised combo guitar amp. is also available.

Lem offer a wide selection of PA gear with six-, eight- and 20-channel mixers. The Baby Lem mixer incorporates a 100 or 150W amp. (depending on choice), and the other units are designed for use with 100 and 180W power amps., matched to Lem's speaker cabinets.

The name **Leslie** is synonymous with organ speaker cabinets and, say Leslie, their speakers are 'carefully tailored to that of the organ, providing satisfying bril-

liance for the treble and strength and depth for the pedal tones'. Leslie's famous rotor elements may be operated at regular tremelo speed or at slow speed, providing a completely different type of effect and the use of the rotary principle distributed the tone uniformly from all sides of the cabinet. This, claim Leslie, 'ensures full utilisation of the Leslie's output, and enables a single Leslie to achieve a sound level which would otherwise require the use of two ordinary speakers'.

Especially suitable for on-the-road bands are their '18', '760', '825' and '910' models which have black vinyl-covered cabinets. The last three models mentioned incorporate amplifiers of 90W, 70W and 100W RMS power ratings respectively. The 760 has a 15-inch bass speaker, treble driver and two rotors, the 825 features a 12-inch extended range speaker and one foam rotor, and the 910 incorporates a 15-inch heavy-duty bass, two 6 x 9s, one treble driver and two rotors (horn and wood bass).

There seems to be an increasing demand for the small portable practise amp. and **Macaris (Sola Sound) Ltd.**, well known for their Colorsound Mighty Atom practise amp., and Colorsound effects pedals, have now introduced a new model – the very

Western-sounding Colorsound Buckeroo. This is a mains-operated unit with a 7W output, recessed control panel and 'kick-proof' speaker grille. The Mighty Atom is a 5W battery-powered model.

A 10W studio or practise amp. is also available: the Colorsound Compact, and a range of larger combo models: the Sola SS15, SS30 twin, SS60 twin and SS30W bass amp. The SS15 features tremelo and the SS30 and SS60 both tremelo and reverb. The bass amp. incorporates tremelo and a heavy-duty, 12-inch speaker.

Marshall is a name that needs no introduction where amplification is concerned and this famous range is handled by **Rose, Morris & Co. Ltd.** The Marshall Artist series includes a 50W, 2 x 12, two-channel, four-input unit – the 2040, a piggy-back version, the 2041 and a 100W set-up with four 12-inch speakers and Hammond reverberation.

The 2078 100W transistorised lead combo amp., described by Marshall as 'absolutely first class', incorporates four heavy-duty, 12-inch speakers and an extra socket to enable the use of both channels at once, this being governed by the master volume control. This unit is made in a bass version, the 2077.

The Marshall Professional PA range includes a 250W, fully-

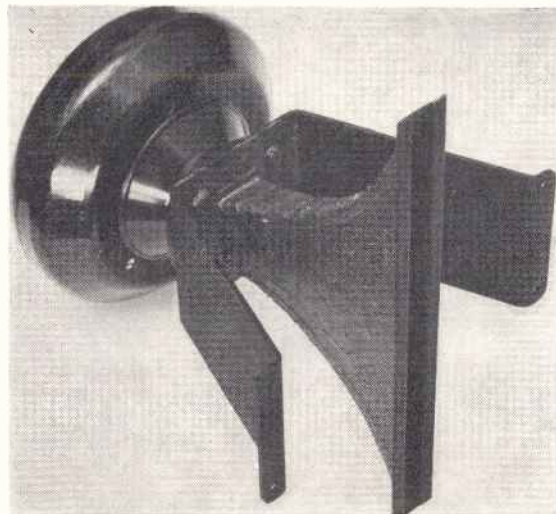
transistorised slave amp., the 2051, which is used in conjunction with the 2050 modular mixer – available in 9- or 15-channel versions and complete with master monitor and power supply boards, and matching PA cabinets. The latter include the 2056 250W 2 x 15-inch Celestion Powercel unit with rear-loaded horn enclosure and the 2057 Double Flare horn unit.

Newly arrived in the U.K. from the Continent, Novanex amplification is handled by **Clive Noble (Llanishen) Ltd.**, of Cardiff.

30, 50, 60 and 100W instrument combo amps. are made, together with matching cabinets incorporating line amps. All instrument and bass amps. have volume, treble, middle and bass controls, a jack for footpedal for tremelo depth and an output for driving the line amplifiers or a mixer.

Six mixers are available ranging from the X41 four-input, one-output mono unit to the X122 12-input, two output mono and the X102S 10-input, two-output stereo model.

A typical 500W RMS Novanex system for a complete band would be as follows: X101 10-input, one-output mono mixer, linked to a total of four LC60 Power Generator cabinets for PA (the mixer can be connected to echo unit and tape recorder if required); a BC75 line amp. cabinet for bass guitar,



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V-36

UC75 line amp. cabinet for lead guitar; UC60 line amp. cabinet for rhythm guitar, and UC50 line amp. cabinet for keyboards, all channelled through the mixer.

One firm that's managed to reverse the frequently one-way traffic in musical equipment from the States to the U.K. is **Orange Musical Industries**, who report increasing sales of their amplification in export markets. Stevie Wonder is one of their customers and the 120W Orange Graphic amp. used by Stevie is built to the same specification as those on sale in Britain.

This single-channel unit incorporates two inputs – high and low – making the amp. suitable for use with organ and synthesiser as well as guitar, and has volume, treble, bass and frequency analysing control. The latter is a high generation selective tone switch which performs the same function as a graphic equalising control.

The front panel is finished in a liquid-glazed metal, coated in a tough varnish and the amp. complete with slave output and stable voltage supplier, has an all-steel chassis, stove enamelled inside and out.

Top Gear (Music) Ltd. handle the American **Peavey** amplification in the U.K. Since 1957, when the first Peavey cabinet was made, the Peavey Electronics Corp. have built up a wide range of amps. and speaker cabinets to suit the requirements of just about any musician or vocalist.

Three combo units are made: the Classic twin-channel amp. rated at 50W RMS and available with a choice of two 12-inch drivers or four 10 inch; and the Deuce II and Vintage 110W units. The latter combines up-to-date 'innards' with a 1950's appearance and should, therefore, be a popular choice for rock and roll revival groups.

Peavey amp. tops are available in capacities of 110W – The Festival, 130W – Standard, 200W – Roadmaster, and Musician, and 400W – F800G and F800B, bass. A 200W bass amp. is also made, and a complete range of matching cabinets.

Although we're unable to describe specifications of all the units (and we haven't even touched on the PA gear yet), one of the most original amps. is the newly-introduced Roadmaster top unit, which has separately-controlled 'English' and 'American' channels with correspondingly different sounds. The 'English' side of the amp. has both bright and normal channels which can be used separately, in combination with each other, and patched with or driving the 'American' channel.

**RSD (Rotary Speaker De-**

**velopments)** have recently undergone an expansion programme covering both production and development and now offer three ranges of amplification gear under the following headings: specialised group amplification; retail equipment and studio equipment.

Generally speaking the specialised gear is tailored to the particular requirements of a band, incorporating items such as three-way guitar stacks with electronic crossovers, multi-channel equalisers and up to 400W power amps. Phasing, reverberation and stereophonic effects can be built into units for lead guitar work.

The retail equipment caters for, say RSD, 'a more general market – but maintains a high standard'. A folded horn design is used for bass guitar and organ applications. For lead guitar, RSD have designed a unit which incorporates both a bass horn and direct radiation principles. These cabinets can be used in conjunction with standard 'off-the-peg' amps. produced by various manufacturers.

The studio range covers RSD's own mixing consoles built to any specification required, studio monitors which incorporate a bass horn and mid- and high-frequency transducers, using three-way dividing networks, and a range of technical 'gadgets'. The latter includes such items as studio phasing units, graphic equalisers, reverberation units, attenuators and electronic crossovers.

**SAI (Sound Advice Installations) Ltd.** market several slave amps., including a 60W valve slave, a 50W solid-state slave, and a twin 80 stereo slave.

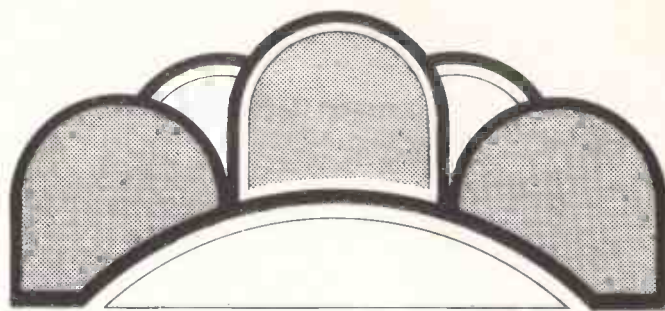
Other units available include a six-channel PA, a 100W valve slave, and SAI's currently best-selling unit, their Treble and Bass 50 Top amp. The latter is a two-channel, four-input unit with high and low sensitivity and separate volume, treble and bass controls on each channel.

A wide range of matching cabinets are available and bins and front-loaded cabinets suitable for use in PA with separately-coupled horns.

**Selmer** have recently introduced two new transistor combo amps., the 15SS and 30SS models. The 15SS is a single-channel, two-input unit with on/off volume and tone controls, priced at £29.50, and has been designed to avoid 'hum' or 'white noise' during operation.

The 30SS is a twin channel, four input version with separate controls on each channel and reverb on one channel. These join the existing range of Selmer 100W solid-state amps. and the valve units for guitar, bass guitar and PA,

*Continued on page 78*



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# AMP REVIEW

Continued from page 77

ranging from the Compact 30 S.V. to the Zodiac 100 S.V., Treble 'N' Bass 100 S.V. and PA100 units.

Selmer are U.K. distributors for Gibson guitars and amplification. Gibson's SG range of amps. use valve-powered power amps., combined with transistorised pre-amps. SG systems incorporate several individual features such as the built-in phase shifter which 'throws the sound all around and allows a choice of three speed settings', with a 'growling, gyrating' effect, the Notch Shift 'which allows you to create almost any amplifier sound through the treble, bass, mid-range and accent controls', and the Wave Shape which, say Gibson, gives 'distortion at very low levels'.

**Simms-Watts** amplification is used by many bands both semi-professional and professional.

Their range includes three 100W units: the AP 100 valve amp. with two input channels – normal and brilliant – the GE 100 transistor/valve model, and the new AP 100 Tri-Sound amp. The GE 100 incorporates graphic equalisation with separate slide controls over eight independent frequencies, combined with full-range tone controls.

The AP 100 Tri-Sound features a selector switch which allows the amp. to be used for bass, lead guitar or PA by transforming the tonal frequency response. It has four separate channels with individual volume controls and one channel has sustained dynamic fuzz designed specifically for lead work. A full matching range of speaker columns and cabinets is also available.

Available from **Sound City** are a range of six-channel PA amplifiers in 50, 120 and 200W handling capacities. Each channel has separate volume, treble and bass controls and all of these amps. are fitted with in/out sockets for the attachment of an echo unit. There is also a 120W slave unit and 2 x 12 and 4 x 12 speaker columns and, for the instrumentalist, Sound City have produced the SMF and Bass 100 top units.

Sound City's Concord combo amps. have been produced to 'meet the demands of the average

musician' and have been designed to combine punch with compactness. The Standard Concord is a 30W amp. with twin channels – one with reverb. A bass version is also available, and a JBL Concord which has a JBL K120 speaker, and the Concord G.T.80 100W unit.

**Vox** is a legendary name as far as amplification is concerned and in response to the demand for second-hand Vox amps., the famed AC30 and AC50 units have been reintroduced. These have been built as closely as possible to original specification but incorporating a single print board instead of the previous hand-wired circuit.

The AC30 incorporates 2 x 12-inch speakers and the AC50 is available as an amp. top only.

Sound City and Vox are handled by **Dallas Musical Limited**. Dallas also distribute the American Acoustic amplification used by many top bands, including The Pink Floyd, Status Quo, The Average White Band, Mott The Hoople and Traffic.

**Turner Electronic Industries Ltd.** specialise in the construction of large modular PA systems, with the components selected by the individual customer. Speaker enclosures are of the front-loaded horn type fitted with JBL speakers and Turner mixers,

although primarily designed for band use, are built to studio specifications and are, therefore, equally at home in small studios.

Turner have spent two years developing their latest power unit, the twin-channel A300 stereo power amp., which was introduced earlier this year. The unit produces 150W per channel into 4 ohms (total power capability 300W), and studio monitoring VU meters are available as an optional extra.

'The A300 has a very flat response even when used at very high driving levels,' Mike Turner explained. 'Distortion is also very low at all levels up to its maximum output. Electronic protection is very comprehensive and the power range is sufficient to drive 4 x 15-inch speaker bins. Eight A300s would make a good 2,000W system.'

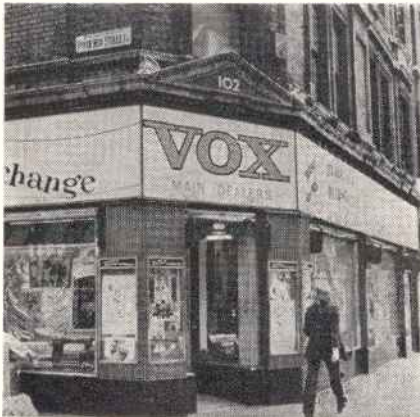
For the technically minded, typical distortion figure is .003 per cent; the power response is + or - 0.1 dB, 20 hz - 20 K.hz. The hum and noise is typically - 117 dB, crosstalk - 100 dBs, and the damping factor is 500, giving 'tight control over speakers'.

**Claude Venet**, European representative, offers a personal custom-building service for amplification, backed by his own experience of 12 years with leading

Continued on page 81

## no need to shop around

When Macari's three stores in the heart of Charing Cross Road contain the most complete range of musical equipment found anywhere in London.



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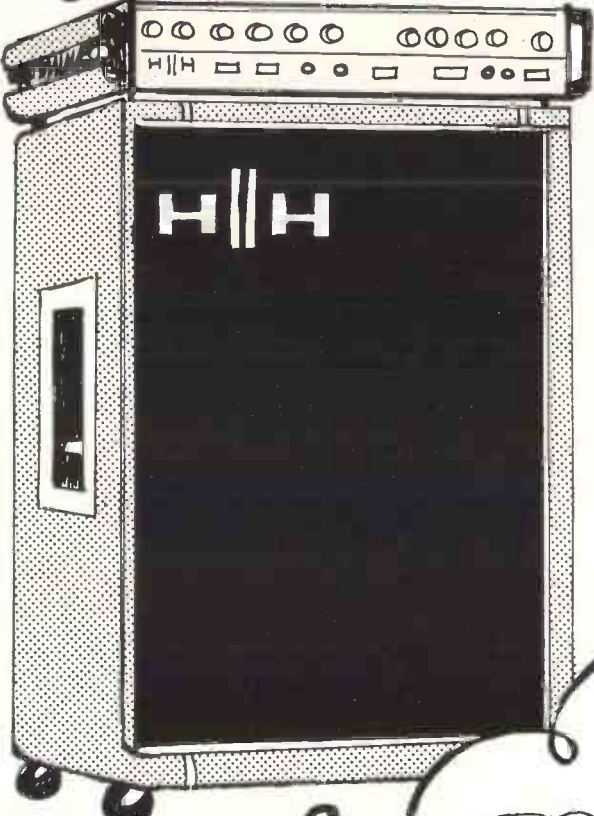
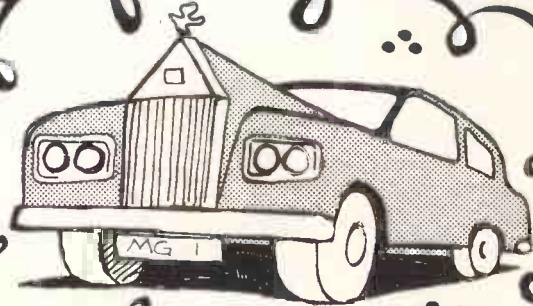


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Essex.

Phone: Stanford-le-Hope 6218

# AMP REVIEW

Continued from page 78

sound equipment manufacturers, and a Master's degree in maths and electronics.

Claude's Skipper Claudio PA Package Deal has been designed 'to provide groups with the best possible PA within a price limit of £800 (plus VAT)'. Basically it is a 300W system using two APK 150W amplifiers in a rack-mounting case, one Mi 1008 SA mixer with eight channels, two outputs, VU meters, reverb and fold-back, two 250VE cabinets rated at 250W RMS each, and a folded horn cabinet with 2 x 15-inch Eminence speakers and Vitavox horn.

Vitavox's new power loud-speaker range, which they introduced at the 1973 Frankfurt Spring Fair, has now been further improved by the introduction of new adhesive, plastic and com-

ponent technologies.

Four units with 100W musical power handling capacity make up the complete system: the S3 high power, high frequency pressure unit, 'designed', say Vitavox, 'to meet the growing demand for considerably-increased power handling capacity without sacrificing either efficiency or frequency response'; a high frequency dispersive horn, designed for use with the pressure unit and 'to give excellent sound dispersion; a power range filter which can be used in both high- and low-power systems and which ensures that the frequency spectrum is correctly allocated between the high frequency and low frequency units; and a Power Range bass loudspeaker which, claim Vitavox, 'is an advance on all previous units'.

These units can also be used separately in conjunction with other systems.

Two inexpensive amplifiers available from **W.M.I. Ltd.** are the solid-state CM8 and CM66 units. Both are small, portable units, the CM8 incorporating a 6-inch speaker and the CM66 an 8-inch speaker.

The CM8 has two inputs, on/off volume and tone controls, and a headphone socket. The CM66 is built to a similar specification but features three inputs and tremelo.

A de-luxe version, the K66, is also available.

**White Sound Equipment** of Sunderland offer a choice of 'off-the-peg', or custom-built amplification, from their own retail shop and through other retailers both at home and abroad. 'We've supplied equipment to Germany, Holland and Finland,' said Engineer Merwyn Forse, 'and we offer a personal service to local bands and a nationwide mail order service.'

The White LW100 120W valve output stage amp. is suitable for guitar, bass guitar, and keyboards and features a five-position bass boost, four-position tone selector and volume, bass, treble, and presence controls, and there is an optional heavy-duty fibre case to protect the unit in transit.

There are two White PA amps: 100W or 200W, and these have six channels, each with volume, bass, treble and echo volume, full mixing facilities and overall master volume and presence controls. Two mixers are also available, with six or 12 channels (one volt output on each), and they have bass, middle, treble, echo volume and slide volume controls, with master slide volume, bass and treble. These mixers can be supplied to order, built for stereo or mono with active filter outputs.

A very wide range of amplification for all applications is made by

**Yamaha**, handled in the U.K. by **The Kemble Piano Group**. A recent introduction from Yamaha is the YTA15 25W RMS reverb combo amp. which features a 'blend' control giving a sustain effect and 'valve sound', a single channel and two inputs. Other amps. in the YTA series include the 25, 45 and 90 combo units.

The latter is a twin reverb 100W model with built-in wah-wah/tremelo and direct injection facilities for PA via a signal-out socket, which can also be used for slaving. The YTA95 is a two-channel, four-input unit.

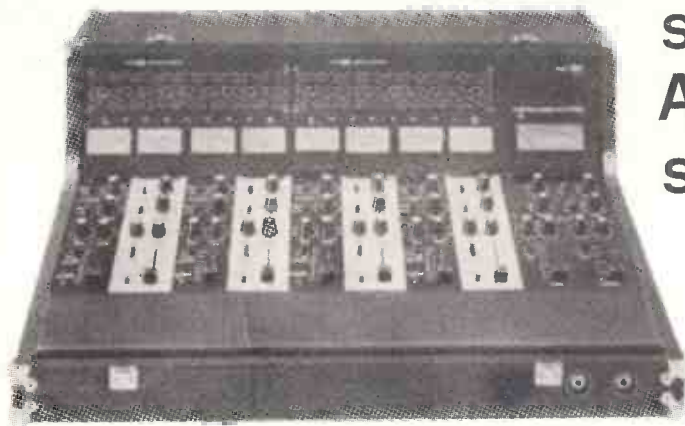
Using a Yamaha pre-amp. slaved up with combo amps. in this way can make a portable 200W stack. There are two models of pre-amp.: bass and lead, with slider controls (volume, bass, middle, treble, 'Blend'). Kemble engineer Ben Mullett told us 'the blend control gives an instant valve sound with as much sustain as you can use and, in effect, the guitar volume control becomes a sustain control as well'.

Two slave amps. are available: 100W and 200W and matching cabinets include the YHS100 four-way sectoral horn unit with three-step attenuator which, say Kembles 'gives a lot of top'.

Yamaha bass systems include two combo units: the YBA45

Continued on page 83

## After 2200 hours of demanding practice sessions, this Sunn Audio Controller still makes it. Perfectly!



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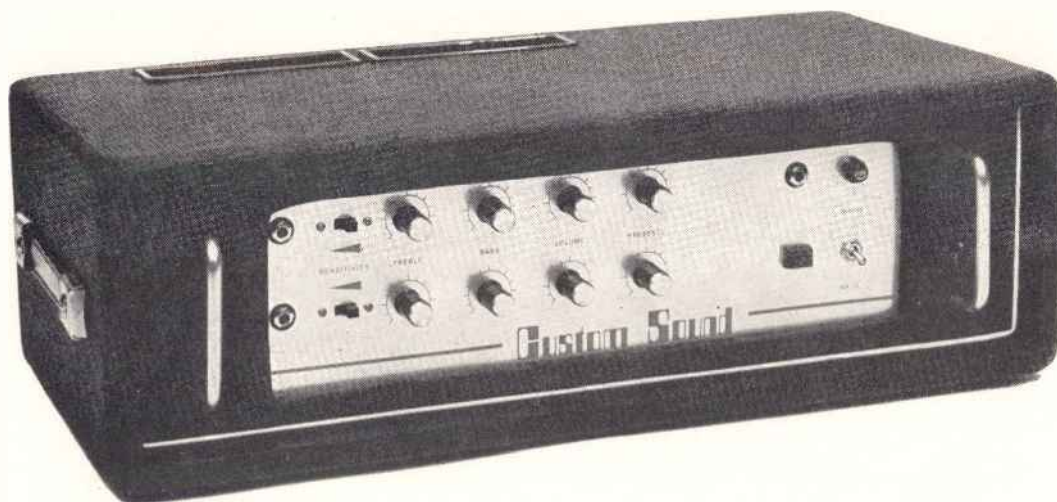
Led Zeppelin  
 Who  
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 Bette Midler  
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 Electric Light Orchestra  
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Yoko Ono  
 Stevie Wonder  
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# AMP REVIEW

Continued from page 81

2 x 10-inch unit with two inputs on one channel and the YBA65 2 x 12-inch model which features push-button selector switches for 'deep', 'mellow' or 'bright' effects and can be slaved up through bass bins. A larger unit is available using the separate pre-amp., slaves and stacks.

Yamaha also manufacture PA systems and their new YPA800 PA includes an eight-channel, two-group mixer and a pair of PS400 bins. The latter incorporate two front-loaded short reflex horns for bass, two sectoral mid-range units and a pair of horn tweeters.

**Zoot Horn** specialise in custom building complete speaker systems and will supply just about everything required, including mikes, leads, multicores and spare parts.

They also manufacture a stan-

dard range of systems at power ratings of 500W, 1,000W, or 1,500W RMS and these can be slaved up as well. 1 x 15 200W and 2 x 15 400W bass bins are available powered by Gauss speakers, Vitavox or JBL horn units from 75W RMS upwards, a three-way stereo crossover unit and a monitor system consisting of a three-way monitor cabinet, 15-inch bass speaker and mid-range horn, plus tweeter with built-in three-way crossover unit.

Finally, there are the mixing consoles designed for 'high-grade PA applications or small recording studios'. These are made in three case sizes: 10, 15 and 23 channels, with up to four foldback channels.

**Where to write for further information on products mentioned.**

**ASS - Acoustic Sound Systems, 17 Andersons, Stanford Le Hope, Essex.**

**Altec - Theatre Projects Sound, 10 Long Acre, London WC2E 9LN.**

**Amcron - MacInnes Laboratories Ltd., MacInnes House, Carlton Park Industrial Estate, Saxmundham, Suffolk IP17 2NL.**

**CMI - Cleartone Musical Instruments Ltd., 27 Legge Lane, Birmingham B1 3LD.**

Continued on page 84

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**Sergio Mendes & Brazil 77** - use a Bose P.A. and monitor system for all live performances.

**James Last** - uses a Bose P.A. and monitor system for the finest touring orchestra reproduction available.

**Bert Kaemfert** - chose a Bose system for his World Premiere performance at the Royal Albert Hall.

**Neil Diamond** - chose Bose after tests against other systems for the World Premier of "Jonathan Livingstone Seagull".

**Herbie Hancock** - uses Bose for its keyboard reproduction and supreme portability.

**Vicky Leandros** - uses Bose for its superb vocal reproduction.

**Eisenschmidt** - Germany's manufacturer of Church Electronic Organs employs the Bose loudspeaker for all its systems.

**The Allman Brothers** - employ Bose loudspeakers for unobtrusive stage monitoring coupled with smooth response for freedom from feedback.

**The National Theatre on Broadway** - uses 16 pairs of Bose loudspeakers in a 6 channel sound system.

For a leaflet on the "Jonathan Livingstone Seagull" Theatre Sound Competition, or an illustrated brochure on Bose Professional Products contact Vic Hobbs or Brian Pook.

Bose professional products distributor

## ELECTROSONIC

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815 Woolwich Road London SE7 8LT Phone: 01-855 1101  
Telex: 896323 (ESMX London) Cables: Multiplex London SE7



# AMP REVIEW

Continued from page 83

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

**Cetec U.K.**, Sapphire House, 16 Uxbridge Road, Ealing, London W5 2BP.

**Davoli** - Davoli (U.K.) Ltd., 859 Coronation Road, London NW10.

**Dynacord** - B. L. Page & Son (Sound Equipment) Ltd., 10-18 Wood Street, Doncaster, Yorks.

**Elgen** - J. T. Coppock (Leeds) Ltd., Royds Lane, Leeds 12.

**Custom** - Custom Sound Equipment, Unit D2, Rosehill Industrial Estate, Tern Hill, Market Drayton, Salop.

**D.J. Electronics** (Hackney) Ltd., Europa House, 56 Queens Road, Southend-on-Sea, Essex.

**Emphasis** - 50A The Avenue, London NW6.

**ESE** - E.S. Electronics, 2 Upper Fant Road, Maidstone, Kent.

**Electrosonic Limited**, 815 Woolwich Road, London SE7 8LT.

**Fender** - CBS/Arbiter Ltd., 213/215 Tottenham Court Road, London W1P 9AF.

**FAL** - Futuristic Aids Limited, 104 Henconner Lane, Bramley, Leeds LS13 4LQ.

**HH** - HH Electronic, Industrial Site, Cambridge Road, Milton, Cambridge CB4 4AZ.

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

**JBL** - Feldon Audio Ltd., 126 Great Portland Street, London W1N 5PH.

**John Hornby Skewes and Co. Ltd.**, Salem House, Main Street, Garforth, Leeds.

**JEI** - Jennings Electronic Industries Ltd., 119 Dartford Road, Dartford DA1 3EN.

**K.F.** - K.F. Products Ltd., Ashton Road, Bredbury, Stockport, Cheshire.

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

**Lem and Gem** - General Electric Music (U.K.) Limited, Viscount House, Ashville Estate, Royston Road, Baldock, Herts.

**Leslie Speaker Division**, Hammond Organ (UK) Ltd., Deansbrook Road, Edgware, Middlesex HA8 9BB.

**Macaris (Sola Sound) Ltd.**, 102 Charing Cross Road, London WC2.

**Marshall** - Rose, Morris & Co. Ltd., 32 Gordon House Road, London NW5.

**Novanex** - Clive Noble, 11 Station Road, Llanishen, Cardiff, Wales.

**Orange** - Orange Musical Industries, 3-4 New Compton Street, London WC2.

**Peavey** - Top Gear (Music) Ltd., 5 Denmark Street, London WC2H 8LP.

**RSD** - RSD Systems Ltd., 38 Turners Hill, Cheshunt, Herts.

**SAI** - Sound Advice Installations Co. Ltd., Regent Street Warehouse, Spendmore Lane, Coppull, Nr. Chorley, Lancs.

**Selmer** - Henri Selmer & Co. Ltd., Woolpack Lane, Braintree, Essex.

**Simms-Watts** - Simms-Watts Division of Rosetti & Company Limited, 138-140 Old Street, London EC1V 9BL.

**Sound City** - Dallas Musical Limited, 10-18 Clifton Street, London EC2P 2JR.

**Turner** - Turner Electronic Industries Ltd., 175 Uxbridge Road, London W7 3TH.

**Claude Venet Enterprises**, California Ballroom, Whip-snade Road, Dunstable, Beds.

**Vitavox** - Vitavox Ltd., Westmoreland Road, London NW9 9RJ.

**W.M.I. Ltd.**, Pontygwindy Industrial Estate, Caerphilly, Wales.

**White** - White Sound Equipment, 3 Albion Place, Sunderland, Co. Durham.

**Yamaha** - The Kemble Piano Group, Mount Avenue, Bletchley, Bucks.

**Zoot Horn**, 31 Station Road, London SE25 5AH.

# AMP TEST 3

**O**BVIOUSLY, the heart of PA systems in 1974 is the mixer, and how many knobs, dials and lights are bound to be a major influence. The Lem Studio E Stereo mixer offers these in abundance and would certainly seem to be straightforward enough to be used by someone with a minimum of technical training.

Eight main channels are provided with a possible option of a ninth if a mono output only is required. Each channel has a slide fader, bass control, treble control and an echo gain control and the overall output of the mixer is fed out via a graphic equaliser which operates on six frequency bands: 250Hz, 500Hz, 1KHz, 2KHz, 4KHz and 8KHz.

Each channel is switchable for high or low impedance input (allowing direct injection from guitar) and the signal level on all channels is reported via a single VU meter, lit by rather intermittent rheostat.

On the master output there's a final control over treble and bass (boost and cut being provided).

All the slide faders work smoothly with no hint of lumpy progression. The rotary tone controls are small and easily moved and are clearly calibrated. A VU meter labelled echo level gives indication as to echo return being used and the volume, tone and repetition length are all controlled by three rotary controls mounted on the vertical section of the desk.

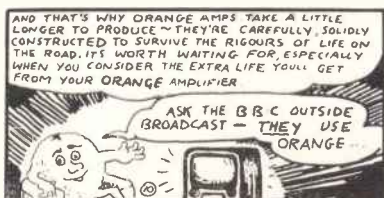
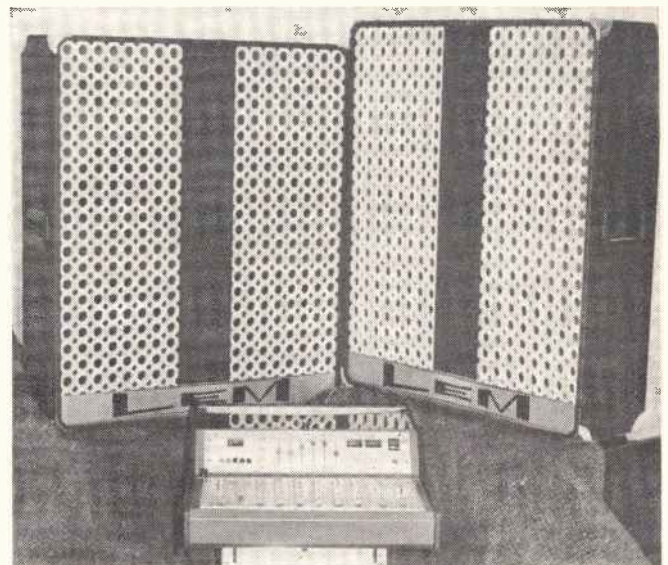
Without doubt the most useful part of the desk is the graphic equaliser. With this it is possible to equalise for room peculiarities and

by cutting the frequencies most prone to feedback, usually 500Hz or 8KHz, overall volume can be used at an optimum level. Cut and boost on each frequency ranges over 18dB and this allows gross distortion of sound in the hands of the over enthusiastic.

The mixer unit mounts on top of a rack which holds four main power amps. Lem offer a choice of 100 or 180W units. Our test unit was fitted with three 180W amps, and one 100W amp., and they seemed to perform perfectly. The main quality required in a power amp. operating from a mixer is exact reproduction, no further colouring of the sound must be introduced. On this score the Lem amps. can't be faulted. Each amp. has it's own on/off power switch and it can be removed from the rack for servicing instantly.

The speakers we tested this system through were two Lem LG 100 cabinets which mount on short, chrome stands. Lem cabinets have an individual design and only you know whether or not you like it. Each cabinet contains four 12-inch speakers and four HF tweeters and are perfectly capable of handling everything the LEM mixer and power amps. can put through them.

To go out and buy this entire system would cost you £1,439.61 (excluding speaker mounts), expensive you might think, but then you're getting a complete group amplifying system for the price. The mixer is £412, speakers £387.74, amps. £581.62, and amp. rack £57.75.



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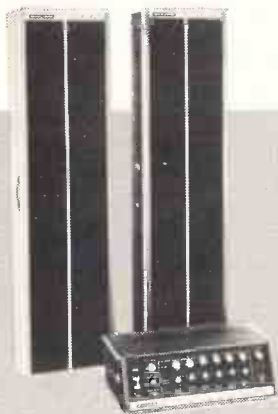
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Kenny Ball with arm on shoulder of soundman Pickstock outside London Hilton.

## The 151,000 mile sound system.



Working with a band that's constantly on the road can give any soundman headaches, so imagine the difficulties facing Ian Pickstock, sound technician for Kenny Ball and His Jazz Men. As the United Kingdom's most widely travelled jazz band, the group wore out its first sophisticated equipment van after 86,000 tortuous miles. But despite the rigors of countless one night stands, Ian's Vocal Master Sound System is still producing true-to-life sound after 151,000 miles on the road! When asked about the Vocal Master's instant adaptability, Ian says, "This system makes an expert out of me—whatever the size and shape of the hall."

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# BEAT INSTRUMENTAL'S EQUIPMENT PRICE GUIDE

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

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Ditto, tremelo	292.60
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Ditto, tremelo	264.00
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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
<b>YAMAKI</b>	
112 6-string Folk	37.00
115 6-string Jumbo	45.90
120 6-string Jumbo	60.75
215 12-string Jumbo	45.90
220 12-string Jumbo	56.60
225 12-string Jumbo	71.10
<b>TAMA</b>	
3558S Jumbo	145.00
3550P Grand Concert	97.00
3550S Grand Concert	109.00
<b>ANTORIA CONCERT</b>	
F2871 Flamenco	104.00
2858 Solo Grand Concert	104.00
2855	59.00
2851	54.00
2850	44.00
<b>ANTORIA CLASSICAL</b>	
RA2 Replica of Old English guitar	34.00
369	29.00
365	25.00
<b>HAWAIIAN GUITARS</b>	
2391	72.00
2390	24.00
<b>DALLAS</b>	
Dallas Jumbo	30.26
Dallas 12 string	30.69
<b>GIANNINI</b>	
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
CRA65 Craviola	46.04
CRA6N Craviola	40.51
CRA12S Craviola	51.56
<b>HAYMAN</b>	
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
<b>JEDSON</b>	
1 p/up Solid	23.87
2 p/up Solid	28.99
2 p/up 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

Artist jbo	40.92
Artist 12 string	44.33
Cossack	6.65
<b>TORRE</b>	
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

<b>GHESON</b>	
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

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	482.00
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 steel	72.90
14270 SL/800-2 Hawaiian	301.80
14670 FS/1000 ped.	694.75
14570 FS/2000 ped.	931.50
1300 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 jbo	143.10
13020 N-75 bjo	148.30
13030 N-76 jbo	152.25
13080 M/75 bjo	143.80

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<b>HOHNER ELEC</b>	
52G Solid	36.90
SG2000 Custom Solid	56.35
SG220Y Solid	46.45
SG1B Bass	42.20
LP200G Solid	52.00
TF200 Solid	39.30
SE2B Bass	40.50
SE2T Solid	28.65
FB1VY Bass	47.40

### HOHNER

<b>HOHNER ELEC</b>	
52G Solid	36.90
SG2000 Custom Solid	56.35
SG220Y Solid	46.45
SG1B Bass	42.20
LP200G Solid	52.00
TF200 Solid	39.30
SE2B Bass	40.50
SE2T Solid	28.65
FB1VY Bass	47.40

SPI Solid	20.05
FT2T Solid	27.00
AT2T Solid	26.45
MB200B Bass	37.00
PM302 Semi-ac	45.35
PM302B	46.95
LG23R Solid	76.45
Model XK250/251/252	172.90
JB200	65.80
LE200	65.45
SA200 Semi-ac	44.45
<b>MORIDAIRA</b>	
841 Classic	22.90
842 Classic	27.35
843 Classic	29.90
844 Classic	33.76
845 Classic	39.90
846 Classic	55.50
847 Jumbo	45.85
848 Jumbo	59.75
849 12 String	59.00
850 Western	99.50
F301 Folk	38.95
F303 Folk	51.25
W613 Western	95.50
WE1030 Jumbo with pick-up	51.65

### MUSIMA

L612N Acoustic	12.00
L612S Acoustic	12.00
L600 Acoustic	14.75
730 Classic	16.50
731 Classic	18.00
732 Classic	22.50

### TAKEHARU

G85 Classic	27.20
I20 Classic	32.65
IO8 Classic	43.55
<b>MORIDAIRA BANJOS</b>	
FB1R 4-string	36.55
FB2R 5-string	37.95
GB1 6-string	39.30
<b>HONDO</b>	
H305 Acoustic	10.25
H315 Classic	15.00
H310 Classic	16.95
H320 Classic	22.00
H130 Folk	18.55
H155 Jumbo	22.50

### HORNBY-SKEWES

Neutschmann H/made Baroque	42.04
417 Lute	138.58
Dietrich DG15 H/made Classic	156.95
Thesdor Dungor I5 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	68.78
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
KSG.2T Electric	96.29
KLG.2 Electric	104.04
KJG.2G Electric	107.57
KJG.2 Bass	108.96
CCG.3 Electric	111.07
KLK.2S Electric	121.58

### PALMA

M5309 Folk	5.83
MUS.1522 Folk	9.64



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**YAMAHA**

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G60A ..... 29-00  
G85A ..... 30-50  
G100A ..... 36-00  
G130A ..... 40-00  
G170A ..... 46-50  
S50A steel strung ..... 24-00  
GC3 ..... 110-00  
GC6 ..... 159-00  
GC10 ..... 216-00  
GC20 ..... 360-00

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FG110 ..... 34-50  
FG1110N ..... 40-83  
FG140 ..... 43-44  
FG150 ..... 46-84  
FG160 ..... 47-53  
FG170 ..... 50-00  
FG180 ..... 50-68  
FG200 ..... 55-68  
FG260 ..... 68-20  
FG300 ..... 90-51  
FG300N ..... 101-96  
FG580 ..... 136-18  
FG630 ..... 156-00

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

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Case ..... 27-50

**B. L. PAGE**

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Signature Custom ..... 211-20  
Swinger ..... 211-20  
Stage II ..... 224-40  
Swinger Customised ..... 244-20  
Spacetone ..... 277-20  
Huntington ..... 330-00  
Baritone 6/s Bass ..... 198-00  
Signature Bass ..... 184-80  
Stage II ..... 184-80  
Husky ..... 211-20  
Thundermaster ..... 264-00

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Rio Bravo 12 ..... ..  
Ranger 6 ..... ..  
Ranger 12 ..... ..  
Ranger 6 Electric ..... ..  
Ranger 12 Electric ..... ..  
Ranger Folk ..... ..  
Colorado Folk ..... ..  
Ranchero ..... ..  
Ranchero 12/s Folk ..... ..  
Navajo 6 ..... ..  
Navajo 12 ..... ..  
Studio L Folk ..... ..

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

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Standard Balladeer 12/string ..... ..  
Glen Campbell Artist 6/string ..... ..

Glen Campbell Artist 12/string ..... ..  
Folklore ..... ..  
Classic Balladeer ..... ..  
Breadwinner Electric Deacon Electric ..... ..  
Artist Electric Acoustic Country Electric Acoustic ..... TBA  
**SHAFTESBURY**  
00 Electric ..... TBA  
65 Electric ..... ..  
66 Electric Bass ..... ..  
61 Electric ..... ..  
63 Electric Bass ..... ..  
Ned Callan Cody ..... ..  
Ned Callan Cody Bass Resonator ..... ..  
Resonator Jumbo ..... ..

**AVON**

3404A Electric Guitar ..... TBA  
3405A Electric Bass ..... ..  
3406A Electric Guitar ..... ..  
3407A Electric Bass ..... ..  
3403A electric ..... ..  
**SUZUKI**  
3054 Classic ..... TBA  
3055 Classic ..... ..  
3066 Classic ..... ..  
3067 Classic ..... ..  
3068 Classic ..... ..  
3069 Classic ..... ..  
3070 Classic ..... ..  
3071 Classic ..... ..

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15-11 Folk ..... ..  
Dulcet Classic ..... ..  
Constanta Classic ..... ..  
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Top Twenty Bass ..... ..  
Guyatone Steel Guitar w/case & stand ..... ..

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

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

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

**KISO-SUZUKI**

9502 Classic ..... 31-50  
9503 Classic ..... 34-50  
9583 H/made Classic ..... 69-95  
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9651 Folk ..... 35-50  
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Johnny Smith, Single, Pickup, Sunburst ..... 749-00  
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L-5C, Single Cutaway Acoustic, Sunburst ..... 549-00  
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Super 400C Single Cutaway Acoustic, Sunburst ..... 639-00  
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ES 175D, Natural ..... 365-00  
ES 150 DC, Walnut ..... 313-65  
ES-150 DC, Natural ..... 313-65  
ES-345 TD, Cherry ..... 392-00  
ES-345 TD, Sunburst ..... 406-50  
ES-345 TD, Walnut ..... 392-00  
ES-340 TD, Natural ..... 357-50  
ES-340 TD, Walnut ..... 357-50  
ES-355 TD-SV, Cherry ..... 579-00  
ES-355 TD-SV, Walnut ..... 585-00  
ES-335 TD, Cherry ..... 319-00  
ES-335 TD, Sunburst ..... 335-50  
ES-335 TD, Walnut ..... 319-00  
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Les Paul Custom, Sunburst ..... 389-50  
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L6-S Cherry ..... 289-00  
L6-S Natural, Maple ..... 299-00  
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SG Standard, Walnut ..... 264-00  
SG Special, Cherry ..... 229-00  
SG Special, Walnut ..... 239-00  
SG-2, Cherry ..... 165-00  
SG-2, Walnut ..... 169-00  
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SG-1, Walnut ..... 144-00  
SG-3, Cherry Sunburst ..... 179-00  
EB-0, Cherry ..... 219-00  
EB-0, Walnut ..... 229-00  
EB-3, Cherry ..... 258-00  
EB-3, Walnut ..... 268-00  
EB-3L long scale, Cherry ..... 253-00  
EB-3L Walnut long scale, Walnut ..... 259-00  
EB-0L long scale, Cherry ..... 216-00  
EB-0L long scale, Walnut long scale, Walnut ..... 219-00  
SB-350, Cherry ..... 172-50  
SB-350, Natural ..... 172-00  
SB-450, long scale, Natural ..... 172-00  
EB-4L long scale, Cherry ..... 239-50  
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L9-S, Natural Maple ..... 275-00  
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SJ De Luxe, Sunburst ..... 209-00  
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HS-4579 Solid ..... 144-00  
Galaxie Solid ..... 117-00  
HS-185 Artist Solid Bass ..... 89-10  
HS-186 Solid Bass ..... 107-00  
HS-189 Solid Bass ..... 123-00  
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FG 200 Jumbo Flattop ..... 55-68  
FG260, 12/s, Jumbo Flattop ..... 68-20  
FG 300N Jumbo, Flattop ..... 101-96  
FG 580 Jumbo Flattop ..... 136-18  
FG 630 Jumbo Flattop ..... 156-00  
G50A Classic ..... 30-00  
G60A Classic ..... 29-00  
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65 ..... 40-00  
615 ..... 45-00  
615/12 ..... 52-00  
620 ..... 50-00  
647 ..... 50-00  
647/12 ..... 55-00  
755 ..... 55-00  
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\*2355 ..... 115-00  
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\*2364B ..... 135-00  
\*2372 ..... 150-00  
\*2372L (l/handed) ..... 150-00  
\*2372DX ..... 180-00  
\*2373 ..... 180-00  
\*2380 ..... 180-00  
\*2380L (l/handed) ..... 195-00  
\*2381 ..... 195-00  
\*2368F ..... 86-00  
\*2387 ..... 150-00  
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2388BDX ..... 185-00  
2351 ..... 118-00  
2352C ..... 90-00  
2352DX ..... 100-00  
2402 ..... 200-00  
2402DX ..... 220-00  
2403 ..... 200-00  
LH2352C ..... 98-00  
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LPGC ..... 70-00  
LPSCC ..... 62-00  
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J8200 ..... 80-00  
SC3 ..... 65-00  
SG6M ..... 56-00  
SG6T ..... 58-99  
SG63T ..... 75-00  
SG42M ..... 60-00  
M2 ..... 50-00  
FBI ..... 160-00

**WESTERN ORGAN STUDIOS**

**MOSRITE**  
VI Standard w/case ..... 232-00  
VI Bass w/case ..... 232-00

**W.M.I.**

Electric Guitars:  
K-1 Single pick-up ..... 19-95  
KET-200 Two pick-up w/tremolo ..... 22-95  
K-2T Custom two pick-up w/tremolo (SG) ..... 34-50

**HAWAIIAN GUITARS**

\*2391 ..... 72-00  
2390 ..... 25-00  
HG308 ..... 69-99  
\*Price includes hard shell case

**TOP GEAR**

**HARPONE**

E-6N "Eagle" D'noight ..... 183-04  
E-6NC "Eagle" D'noight ..... 209-44  
E-12N "Eagle" 12/s ..... 197-12  
E-12NC "Eagle" 12/s ..... 220-00  
L-6N "Lark" Jumbo ..... 220-00  
L-6NC "Lark" Jumbo ..... 237-00  
L-12N "Lark" 12/s ..... 228-80  
L-12NC "Lark" 12/s ..... 246-40  
S-6NC "Sultan" ..... 225-28  
F-6NC "Folkmaster" ..... 246-40  
Z-6N "Zodiac" ..... 255-20  
R5-6NC Custom "Bangladesh" model ..... 290-40  
RS-6BC, ditto, black ..... 308-00

**RICKENBACKER**

420 Solid ..... 154-88  
450 Solid ..... 204-16  
450/12 Solid 12/s ..... 235-84  
480 Solid ..... 228-80  
330/12 S/A 12/s ..... 369-60  
360 Stereo ..... 339-68  
360/12 Stereo 12/s ..... 404-80  
370 Stereo ..... 367-84  
4000 Bass ..... 290-40  
4001 Stereo Bass ..... 325-60  
4005 S/A Bass ..... 388-96

**GUILD**

D-25-M D'noight ..... 161-92  
D-35-NT D'noight ..... 193-60  
D-40-NT Jubilee ..... 225-28  
D-37-M D'noight ..... 225-28  
D-44-M Jubilee ..... 278-08  
D-50-NT Special ..... 308-00  
D-55-NT T.V. D'noight ..... 369-60  
F-20-NT Troubadour ..... 135-52  
F-30-NT Aragon ..... 170-72  
F-40-M Folk ..... 258-72  
F-47-NT Folk ..... 262-24  
F-48-NT Navarre ..... 299-20  
F-50-BLD Navarre ..... 364-32  
F-50-R Navarre ..... 440-00  
F-112-NT 12/s ..... 197-12  
F-12-NT 12/s ..... 262-24  
F-12-XL 12/s ..... 308-00  
S-50 Solid ..... 132-00  
S-90 Solid ..... 176-00  
S-100 Solid ..... 220-00  
S-100-S Stereo ..... 235-84  
S-100-SC Stereo ..... 267-52  
JS-1 Solid Bass ..... 188-32  
JS-1I Solid Bass ..... 235-84  
JS-1I-S Stereo Bass ..... 249-92  
TI-100-D "Slim Jim", elec. .... 193-60  
SF-1I "Starfire", elec. .... 225-28  
CE-100-D S/A "Capri", elec. .... 299-20  
SF-IV "Starfire" ..... 313-28  
SF-BASS-1I "Starfire" S/A Bass ..... 295-68

**HARMONY**

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

**STUDENT GUITARS**

P.S.I ..... 9-99  
P.S.I/A ..... 10-50  
P.S.2 ..... 7-50  
P.S.2A ..... 7-50  
E.G.I ..... 9-99  
K.P.I ..... 9-99  
K.P.2 ..... 9-99

KEB-110 Single pick-up bass	24.95	K-116 Wildwood Intermediate size	11.95	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-240 De Luxe auditorium size, wildwood	17.95	KCL-265 Concert size - spruce top - classic	10.81	Pro. S12	705.00	6138K Maverick	289.99
K-2B De Luxe two pick-up bass (SG)	44.50	K-135 Concert size, spruce top	13.95	Acoustic Guitars - Nylon String		KCL-465 De Luxe wildwood concert - classic	12.98	S58	248.00	6138 Maverick	263.25
A acoustic Guitars: Steel String - G.101 Standard size student, white top	8.95	K-145 Sunburst concert size	13.95	KCL-110 Intermediate size - spruce top classic	10.95			SS10	400.00	<b>ZB GUITARS</b>	
K-115 Intermediate size, spruce top	10.95	K-155 Wildwood concert size	13.95	KCL-112 Wildwood intermediate size -		<b>Z.B.</b>		ES8	199.00	Student S10	434.50
		K-235 Sunburst audi.				<b>EMMONS</b>		ES10	210.00	S10	660.00
						Pro. D10	859.00	GS10	395.00	S11 on D10 cab.	746.90
						6150 Lloyd Green	667.03			S11 on D11 cab.	821.70
						6148 Pro. S10	562.31			D10	902.00
										D10-11	968.00
										D11	1023.00

# AMPLIFIERS, P.A. SYSTEMS AND SPEAKER CABINETS

## ASS

100W lead/bs.	123.75
100W 6-ch PA amp.	135.30
1 x 12 50W monitor	49.50
2 x 12 100W ld/bs cab	85.80
2 x 12 100W flare cab	99.00
4 x 12 200W ld/bs cab	132.00
2 x 15 100W disco cab	107.25
1 x 18 100W reflex cab	122.10
1 x 18 100W fld hn cab.	148.50
2 x 18 200W sld cab.	166.65
2 x 12 PD 100W disco cab.	92.40
4 x 12 PD 200W col cab.	145.20
2 x 12 PG 100W ld/bs cab.	92.40
4 x 12 PG 200W ld/bs cab.	145.20
2 x 12 Twinaxiom cab	92.50

## BECK

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

## BOOSEY & HAWKES

<b>LANEY</b>	
L.60 l/b/o amp.	109.12
L.100 l/b or o amp.	115.95
LS.100 100w multi-p. Slave amp.	107.38
L.412 L100 lead cab.	119.35
L.412 L100 lead cab.	119.35
L.412 B100 cab.	138.05
L.412 S120 l/b/o cab.	153.45
L.60 PA P/A amp.	109.12
L.100 PA P/A amp.	133.00
L.212 PA50 cols (pair)	146.63
L.412 PA100 cols (pr)	276.21
L.215 HPA P/A cols (pair)	375.10
C.30 PA Ensemble	146.63
K.15, Pan' 15w combo K.3.0, O.din' 30w combo.	61.38
LV11 Reverb unit	131.23
	56.20

## BURMAN

GPA/LA100 mixer plus amp	138.60
MPA/SLA100 mixer plus amp	150.41
MAP/RSL100 mixer plus amp	165.82
M2000 mixer	327.96
GPA module	36.30
MPA module	52.80
MPLA/R module	75.90
SL100, 100w slave	115.50
LS212 100w 2 x 12	78.10
LS412 200w 4 x 12	138.60
GB0412 200w 4 x 12	133.10
GB0215 100w 2 x 15	TBA

## CARLSBRO

<b>LEAD, BASS, ORGAN AMPLIFIERS</b>	
60 TC	99.20
100 TC	137.90
200 TC	180.30
60 TR	123.40
100 TR	150.00
60 TR twin	157.90
60 TR twin	192.40
60 TC Combo	141.60

## 60 TCR combo

163-70	
<b>PUBLIC ADDRESS:</b>	
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
<b>LEAD, BASS, ORGAN SPEAKER UNITS:</b>	
4 x 12 small, 80w	106.50
4 x 12 small, 120w	134.30
4 x 12 large, 80w	111.30
4 x 12 large, 120w	140.40
1 x 18, 100w	99.20
1 x 15 twin horn, 50w	116.20
2 x 12 60w	101.60

## PUBLIC ADDRESS:

2 x 12 PA, 80w pair	115.00
2 x 12 PA, 120w pair	139.20
4 x 12 PA, 160w pair	199.60
4 x 12 PA, 240w pair	262.60
1 x 15 twin horn, 100w pair	232.40
2 x 12 horn 80w pair	151.30
2 x 12 one horn, 120w pair	175.50
Horn Unit (2), 120w pair	102.90

## SS II RANGE

1 x 15 (JLB 130F)	154.80
1 x 15 Twin horn (JBL 130F)	171.00
1 x 15 (JBL 140F)	162.80
1 x 15 twin horn (JBL 140F)	177.50

## C.B.S. ARBITER

<b>FENDER</b>	
Dual Showman, 2 x D 130F speakers	556.60
Dual Showman, 2 x D 140F speakers	575.30
Dual Showman, top 140F speaker, 4 x 12-inch speakers	418.00
Quad Reverb, 4 x D 120F speakers	599.50
Super Six, 6 x 10-inch speakers	402.60
Super Six, 6 x D110F speakers	701.80
Vibrosonic Reverb	399.30
Twin Reverb, 2 x 12-inch speakers	357.50
Twin Reverb, 2 x D 120F speakers	445.50
Bandmaster, 2 x 12 in. Bandmaster, 2 x D 120F	350.90
Bandmaster, top 120F	447.70
Bandmaster, enclosure	226.60
Super Reverb, 4 x 10-inch	155.10
Super Reverb, 4 x D 110F	309.10
Pro. Reverb, 2 x 12 in. Vibrolux Reverb, 2 x 10 inch	262.20
De Luxe Reverb, 1 x 12 inch	284.90
Princeton Reverb, 1 x 10 inch	189.20
Princeton, 1 x 10 inch Vibro Champ, 1 x 8 in. Champ, 1 x 8 inch	141.90
Bassman 100, 4 x 12 in. Bassman 100, top	104.50
Bassman 100, enclosure	61.60
Bassman 50, 2 x 15 in. Bassman 50, 2 x D 140F	55.66
Bassman 50, top	370.70
Bassman 50, enclosure	210.10
Bassman 10, 4 x D 110F	198.00
Musicmaster bass, 1 x 12 inch	309.10
	88.00

## CIRCLE SOUND

AP, 100w amp	64.90
Mixers per channel	7.70
LB1, 4 x 12, 100w cab	64.90
PA1, 2 x 12, 150w cab	38.50
PA2, 4 x 12, 100w cab	64.90
BL, 2 x 15, 150w cab	97.90
FB1, 4 x 12, 200w cab	97.90
LAI, 2 x 12, 100w cab	57.20
PA2, 4 x 12, 200w cab	97.90
FRI, 2 x 12 1/1 x 18/2 horns 100w cab	174.90
HCL, 2 horns 50w cab	42.90
PA1-H, 2 x 12/2 horns, 100w cab	93.50
PA2-H, 4 x 12/2 horns, 100w cab	134.20
PA2-H4, 4 x 12/4 horns, 200w cab	170.50

## CLEARSTONE

<b>PARK</b>	
1001, 75w	97.74
1002, 150w lead and bass	162.31
1003, 150w P.A.	169.47
1005, 100w lead and bass	134.86
1006, 250w slave	202.89
1008, 4 x 12 lead cabs.	118.15
1009, 4 x 12 bass cabs.	118.15
101, 2 x 15 cabs.	105.02
1011, 1 x 18 cab.	85.93
1014, 4 x 12 H.F. cabs.	180.45
1015, horn cab.	71.61
1017, 2 x 12 cabs.	124.12
1019, 50w combo.	164.70
<b>CFM</b>	
1037, 50w L&B	89.00
1038, 100w L&B	121.05
1039, 2 x 15 cab., 120w, ld.	101.35
1040, 2 x 15 cab., 120w, bass	97.63
1050, 2 x 12 cab., 50w, ld.	79.11
1062, 1 x 18 cab., 100w, bass	89.00
1063, 4 x 12 cab., 100w, ld	118.66
1064, 4 x 12 cab., 100w, bass	118.66
<b>CFM</b>	
1045, 50w P.A.	121.13
1046, 100w P.A.	148.33
1047, 2 x 10 cols, 60w, pr.	71.68
1048, 4 x 10 cols., 120w, pr.	113.71
1065, horn cabs.	79.11
1066, 2 x 12 cols., 100w, pr.	124.46
1067, 6 x 10 cols., 300w, pr.	271.94
1068, 250w slave	238.70
1069, 8-ch. mixer	250.63
<b>CFM</b>	
1070, 50w combo.	168.11
<b>CFM</b>	
1060, sound/light control	40.92
1061, lighting cabs., set 3	46.03
1049, fuzz sound	10.03
<b>PARK</b>	
1022, fuzz sound	14.21
1023, wah swell	15.97
1025, minimixer	37.08
1041, minireverb mixer, 6 chan.	64.27
1041F, footswitch	2.77
1042, autowah	13.61
1058, graphic equalizer	32.99
1059, reverb mixer, 4 chan.	32.99
1051, G12M, 25w	14.91
1052, G12H, 30w	18.13

## J. T. COPPOCK

1053, G15M, 50w	22.87
1054, G15C, 50w	30.04
1055, G18C, 100w	40.82
1056, S10, 15w	5.31
<b>ELGEN</b>	
100W Lead	119.00
100W Bass	119.00
100W Stereo	132.00
100W Stereo Slave	88.00
100w, 4 channel PA	132.00
100w PA Slave	88.00
50w G/P	82.50
50w combo. w/reverb	151.00
50w Bass combo.	151.00
Folded Horn Alec cab.	164.00
1 x 15 Lead/Bass Alec cab.	153.00
1 x 15 Bass cab	92.50
2 x 15 Bass cab	126.50
4 x 12 cab.	126.50
2 x 12 cab.	74.00
4 x 12 cols. (pair)	164.00
2 x 12 cols. (pair)	111.00
155, gtr. rig	445.32
271, gtr. rig	830.35
274, gtr. rig, 2 cabs.	862.50
150, gtr. amp.	235.11
270, gtr. amp.	458.33
105, gtr. cab.	210.72
201, gtr. cab.	372.02
204, gtr. cab.	202.08
454 gtr./bs. rig	520.83
455, gtr./bs. rig	562.50
456, gtr./bs. rig	532.74
474, gtr./bs. rig	610.11
475, gtr./bs. rig	651.79
476, gtr./bs. rig	622.02
450, gtr./bs. amp.	306.86
470, gtr./bs. amp.	386.91
404, gtr./bs. cab.	223.22
405, gtr./bs. cab.	264.88
406, gtr./bs. cab.	235.11
136, bs. amp.	297.03
146, bs. amp.	431.55
371, bs. rig	743.45
140, bs. amp.	202.38
370, bs. amp.	375.00
106, bs. cab.	229.17
301, bs. cab.	398.80
853, P.A. system	830.35
854, P.A. system	800.60
300, power amp.	236.31
850, mixer amp.	502.97
803, P.A. col.	163.69
804, P.A. col.	148.81

## CUSTOM SOUND

<b>Amps:</b>	
60W 2-ch	88.00
60W 2-ch bs.	92.00
60W 6-ch PA	107.50
100W 2-ch gtr.	93.50
100W 2-ch bs.	98.50
150W 2-ch gtr.	99.00
150W 2-ch bs.	104.00
200W 2-ch gtr.	104.50
200W 2-ch bs.	109.50
100W 6-ch PA	115.50
150W 6-ch PA	125.40
200W 6-ch PA	129.80
60W PA system.	190.00
<b>Combo Amps:</b>	
20W 1-ch 1 x 12.	TBA
40W 2-ch 2 x 12.	90.75
75/110W 2-ch 2 x 12.	115.50
100W 2-ch 2 x 15 (GBL)	148.50
60W 2-ch 2 x 15.	125.00
60W 2-ch 2 x 15 (GBL)	138.00
<b>Slave Amps:</b>	
Mk 4 100W	77.00
Mk 4 150W	85.00
Mk 4 200W	95.00
400W Super	170.00
<b>Reverb Unit</b>	
4-ch mixer reverb	49.50
6-ch battery mixer	40.00
<b>Speaker Systems:</b>	
2 x 12 col 80W	49.50
4 x 12 col 160W	82.50
4 x 12 square stack 160W	82.50
1 x 18 100W	55.00
1 x 15 60W	45.00
1 x 15 GBL 100W	60.00
2 x 15 100W	66.00
2 x 15 200W GBL	88.00
4 x 12 plus 2 horns	126.50
1 x 12 plus horn.	49.50
2 x 12 plus one horn.	60.50
2 x 12 plus two horns	77.00
Double horn	46.75
Triple horn	55.00
2 x 12 200W bin.	170.00
1 x 15 100W bin.	120.00
50W 1 x 12 horn mt cabs, pr.	125.00
40W Cabaret PA cols, pr.	110.00
80W Super PA cols, pr.	198.00

## J. B. LANSING

D120F, 80w speaker, 12 inch	77.07
D130F, 80w speaker, 12 inch	85.92
D140F, 100w speaker, 15 inch	88.38
SB110, 50w Enclosure	on app.
SB120, 80w Enclosure	141.84
SB130, 80w Enclosure	159.94
SB230, 160w Encl.	288.10
BB140, 80w Enclosure	165.59
BB240, 160w Encl.	307.97
PA130, 80w Enclosure	27



**E. S. ELECTRONICS**

1006 S/L 150 ..... 129-25  
 1007 PA200/R ..... 224-95  
 1010 PA100T/C ..... 146-30  
 1011 PA100S, 120w ..... 146-30  
 1012 PA60TC ..... 93-78  
 1013 PA60S ..... 93-78  
 1015 B200 ..... 196-35  
 1016 FH100 ..... 172-70  
 1017 FH100 ..... 140-80  
 1018 FH200 ..... 255-75  
 1019 FH400 ..... 374-00  
 1020 PA3 & 4 ..... 170-50  
 1021 PA60M ..... 102-30  
 1022 S120 ..... 168-85  
 1023 SID disco cab. .... 284-90  
 1024 Unic 63 disco ..... 183-70  
 1001 GA10 ..... 33-25  
 1002 N/S ..... 215-60  
 1003 PA100/R ..... 183-70  
 1004 AP150 ..... 168-85  
 1005 AP200 ..... 206-25

**FAL**

Minstrel amp ..... 19-96  
 50 amp ..... 39-93  
 Super 50 ..... 59-40  
 Phase 100-2 amp ..... 69-85  
 Super 100 amp ..... 79-75  
 P100 slave ..... 39-60  
 PA200 slave ..... 59-00  
 120-6 amp ..... 99-00  
 50 1 x 12 cab. .... 29-70  
 100 2 x 12 cab. .... 52-80  
 Duo 100 2 x 12 cab. .... 95-15  
 Major 4 x 12 cab ..... 86-90  
 Disco ..... 82-99  
 Power Disco ..... 123-75

**FARFISA**

RSC 350 Rotating sound cabinet, 160-watt amplifier ..... 599-50  
 RSC 180 Ditto, with 80 watt amplifier ..... 346-50  
 OR 200, 160-watt amplifier and two speaker cabinets ..... 522-50  
 TR 70, portable, 60w, two channels ..... 236-50  
 CL30 amp./Cab. .... 242-00

**FELDON AUDIO**

**JBL**  
 4311 Control mt. .... 175-00  
 4311WX Control mt. .... 184-00  
 4320 Studio mt. .... 394-00  
 4320VX Studio mt. .... 408-00  
 4330 Studio mt., 2-way ..... 380-00  
 4330VX Studio mt., 2-way ..... 400-00  
 4331 Studio mt. .... 442-00  
 4311WX Studio mt., 2-way ..... 462-00  
 4332 Studio mt., 3-way ..... 463-00  
 4332VX Studio mt., 3-way ..... 484-00  
 4333 Studio mt., 3-way ..... 505-00  
 4333VX Studio mt., 3-way ..... 526-00  
 4340 Studio mt., 4-way ..... 652-00  
 4340VX Studio mt., 4-way ..... 718-00  
 4341 Studio mt., 4-way ..... 669-00  
 4341VX Studio mt., 4-way ..... 715-00  
 4350 Studio mt., 4-way ..... 898-00  
 4350VX Studio mt., 4-way ..... 991-00  
 4375 Line Array ..... 174-00  
 4380 Colinear Array. .... 304-00

**HAMMOND**

**Leslie Speakers:**  
 Model 110 ..... 117-00  
 125 ..... 259-00  
 225 ..... 270-00  
 145 ..... 376-00  
 147 ..... 403-00  
 147RV ..... 457-00  
 247 ..... 420-00  
 247RV ..... 468-00  
 122 ..... 403-00  
 122RV ..... 457-00  
 222 ..... 420-00  
 222RV ..... 468-00  
 251 ..... 418-00  
 610 ..... 463-00  
 700 ..... 439-00  
 710 ..... 528-00  
 18 ..... 205-00  
 60 ..... 367-00

825 ..... 363-00  
 760 combo ..... 445-00  
 760 Walnut ..... 457-00  
 910 ..... 616-00  
 950 ..... 1115-00  
 9420 combo pre-amp Deluxe (Model 910/950) ..... 83-00  
 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**

IC-100 l/b/o, 100w twin ..... 146-30  
 IC-100-S, l/b/o, 100w ..... 115-50  
 IC-100 combo amp., 75/120w, R type ..... 198-00  
 IC-100-S combo, R type ..... 177-10  
 MA-100, 5-channel PA MA-100-S, 5-chan. PA S-130 slave, 130w ..... 89-10

**JOHN BIRCH**

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

**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  
 BE08 15w amp ..... 56-95  
 GS08 25w amp ..... 72-70  
 GB015B 30w amp ..... 82-20  
 1500B 60w amp ..... 101-15  
 SRA500 75w PA amp ..... 120-05  
 SC410H 4 x 10 col. .... 68-25

**HORNBY-SKEWES**

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

**ICELECTRICS**

PAU 3030, stereo, 30w p.c. .... 73-26  
 PAU 6060, stereo, 60w p.c. .... 84-26  
 ADM 60/3, 60w p.a. SMP, 101, stereo mixer pre-amp ..... 108-68  
 MFP 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  
 Ring Modulator ..... 96-80  
 Phaser Pedal ..... 33-00  
 Reverb Mains ..... 49-50

**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 ..... 342-00  
 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  
 YH5100 horn ..... 169-00  
 EM60 30w mixer/amp ..... 118-00  
 ES60 spkr (pr) ..... 70-00  
 EM90 30w mixer/amp ..... 183-00  
 ES90 spkr (pr) ..... 100-00  
 PM200 PA mixer ..... 215-00  
 PS75 PA spkr/amp (pr) ..... 350-00  
 PS100 spkr/amp (pr) ..... 477-00

**LEM**

Pro Lem mixer, 6-ch. .... 206-25  
 Baby Lem mixer amp Studio Lem mixer, 9-ch ..... 247-50  
 Executive, 20-ch quad ..... 412-50  
 Lem Echoblender ..... 132-00  
 LP60, 2 x 12 cab. .... 113-37  
 LG100, 4 x 12 cab ..... 193-87  
 LG300, 2 x 15 horn cab. .... 305-25  
 100W Power amp. .... 111-37  
 180W Power amp. .... 156-75  
 Rack for amps ..... 57-75  
 Venus B20 ..... 66-00  
 Mars G30 ..... 90-75  
 Mars GR30 ..... 107-25

**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 LAURET**

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

**ACOUSTIC:**  
 371 system ..... 630-00  
 271 system ..... 675-00

**WING**  
 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 2 x 15 Mi custom spkrs. Bass ..... 186-00  
 200GB, 200 Wrms. 4 x 12 Mi custom spkrs. Guitar/Bass. .... 285-00  
 315G, 300 Wrms. 2 x 15 J.B. Lansing spkrs. Guitar ..... 340-00  
 315B, 300 Wrms. 2 x 15 J.B. Lansing spkrs. Bass ..... 347-00  
 400H, 400 Wrms. 2 x 15 Gauss spkrs. Guitar/Bass ..... 382-00

**INSTRUMENT AMPLIFIERS**

SR80, 80 Wrms. combo, Hammond rev. 2 x 12 Mi custom spkrs. .... 335-00  
 Lead, 60 Wrms. Valve Power Attenuator 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 S.A. 8 Ch. 2 o/p direct mixing. .... 282-00  
 1008 B.Ch. 2 o/p 150 Wrms. amplifier ..... 345-00  
 1010 T, 8 Ch. 3 o/p. Gr. Equ. .... 593-00  
 1020 B, 8 Ch. 3 o/p. Gr. Equ. Stereo, Sig. Generator ..... 802-00  
 1040, 12 Ch. 6 o/p. Gr. Equ. Quadraphonic, etc. .... 2185-00

**PA CABINE**

RCL 400, 60 Wrms. monitor, 2 x 13 ellip. tilt back ..... 96-00  
 RCL 700, 75 Wrms. 2 x 12 Twin cone Mi custom spkrs. .... 120-00  
 RCL 1200, 150 Wrms. 4 x 12 Twin cone Mi custom 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 combo. .... 108-50  
 MP 50, 1 x 15 combo. .... 93-00  
 Session Master reverb ..... 225-00

**NICHOLLS**

**Item Amplification**  
 120w SL ..... 130-08  
 200w SL ..... 175-76  
 6-channel, 120w PA ..... 187-00  
 120w Slave ..... 124-33  
 200w Slave ..... 165-66  
 6-channel Mixer ..... 164-88

**Speaker systems**  
 4 x 12, 100w C 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 C cab. .... 88-83  
 2 x 12, 100w G shaped cab. .... 98-62  
 1 x 18, 100w G Bass cab. .... 99-53  
 2 x 15 Bass reflector. .... 166-60

**Horn systems**  
 4 x Middax horn cab. .... 129-39  
 2 x 12 shaped cab. two Middax horns, 150w ..... 143-40

**ORANGE**

**CABS**  
 114 Bass 60w, 1 x 15" inv. horn ..... 154-88  
 114/110 Bass, 100w, 1 x 15" inv. horn ..... 217-80  
 113 Reflex Bass, 2 x 15", 120w ..... 217-80  
 113/200 Reflex Bass, 2 x 15" 200w ..... 290-40  
 109, 4 x 12" 120w ..... 143-99  
 107, 2 x 12" Monitor, 60w ..... 90-75  
 114/4H, 1 x 15" inv. horn, 4 horns and cross ..... 254-10  
 106, 4 x 12" anti-feed-back col. .... 143-99

**HORNS**

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

**AMPS**

104B, 6 chann., 120w, PA ..... 239-58  
 105, 6 chann., 200w, custom PA (prof.) ..... 471-90  
 102, 120w, graphic PA ..... 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, Slave ..... 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  
 Bassing T Bass amp. .... 125-40  
 Imperator Bass amp. .... 165-00  
 B.1001 Bv amp. .... 273-90  
 HiFi Favorit II ..... 204-60  
 G.2002 ..... 303-60  
 Eminent I ..... 174-90  
 Eminent II ..... 204-60  
 A.1000 ..... 396-00  
 D.310 H, 80w cab ..... 254-10  
 D.310 H, 80w cab ..... 201-30  
 D.350, 80w cab ..... 194-70  
 D.3000, 160w cab ..... 290-40  
 D.520, 80w Bass cab. .... 194-70  
 D.580, 80w Bass cab. .... 198-00  
 D.380, 80w cab ..... 277-20  
 S.46 Vocal cols. .... 108-90  
 S.60 Vocal cols. .... 115-50  
 S.101 Vocal cols. .... 171-60

**ECHOLETTE**

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

**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  
 PM300E Booster amp. .... 171-60  
 A3PC-C Console cov. .... 8-36  
 A3PC set of covs. .... 29-48  
 A3PC-S Speaker cov. .... 10-56  
 A3S-C Console stand ..... 26-84  
 A3S-S Speaker stand ..... 10-56  
 A31PC-S Monitor cov. .... 8-36  
 P300R rack mount kit ..... 6-60

**RSE**  
 RSE 200-watt P.A. .... 1067-00  
 RSE 600-watt P.A. .... 3053-00  
 RSE 50-watt Wedge Monitor ..... 262-00  
 RSE 100-watt Upright Monitor ..... 534-00  
 RSE 10-channel Mixer ..... 1623-00  
 RSE 15-channel Mixer ..... 2063-00  
 RSE 20-channel Mixer ..... 2420-00  
 RSE Extension Cables ..... 250-00

**ROSE-MORRIS**

**MARSHALL L/B/O AMPS:**  
 1959, 100w lead ..... TBA  
 1987, 50w lead ..... ,,

S.A.I.

Table listing audio equipment from S.A.I. including stereo disco, stereo IV/s Pro, stereo IV/s Standard, stereo IV, P.A./STAGE, Eliminator Type M, Eliminator Type C, Mini Bass Bin, 4 x 12 ftr cab, 4 x 12' Folded Horn, Type B, 4 x 15 Slope or Std., 200w, Slope front monitor cab., 2 x 12 + 2 H Mini, 2 x 12, 4 x 12 Columns, Matching Horns, 4 x 10 Columns, 3 x 10 Columns, AMPS, '50' Combo, '50' Top (Twin channel), 60 Slave, 100 Slave, 100 PA (6 channel), 150 Slave.

SELMER

Table listing audio equipment from Selmer including L-B 100, 100 SL 100 Slave, PA 100, Compact 1555, Compact 3055, Zodiac 100 S.V., Compact 30 S.V., Compact 50R S.V., Reverb, P.A. 100/6 S.V. Reverb, P.A. 100/4 S.V., Treble 'N' Bass, 100 S.V., Treble 'N' Bass, 50 S.V., Treble 'N' Bass 50 S.V. Reverb, Lead 100 speaker, Bass 100 speaker, P.A. 60H column spkr, Goliath 50, Mk. II, All-purpose 50 spkr., TV-35 P.A. col. spkr., TV-20 P.A. col. spkr.

GIBSON

Table listing audio equipment from Gibson including G-10, G-20, G-30, G-40, G-50, G-60, G-70, G-80, Thor Bass amp, Super Thor Bass amp.

GIBSON SG SYSTEMS

Table listing audio equipment from Gibson SG Systems including SG212, Guitarr amp with two 12" spkrs, SG215A, Guitarr amp with two 12" Altec spkrs, SG115J, Guitarr amp with one 15" JBL speaker, SG140, Guitarr amp with four 10" spkrs, SG610, Guitarr amp with six 10" spkrs, SG215, Bass amp with two 15" spkrs, SG812, Six-channel P.A., four 2 cols, with two 12" spkrs in each, SG812HD, P.A. Head only, SG812COL, Half P.A. col. with two 12" spkrs.

SHARMA

Table listing audio equipment from Sharma including ORGAN SPEAKER CABS., Model 500, Model 500 Professional, Model 500 de luxe, Model Sharmette, Model 2000 Chorister, Model 2000 Traditional, de luxe, Model 2000 Professional, Model 5000, Model 5000, de luxe, Model 5300, de luxe, Combo Pre-amp.

SIMMS-WATTS

Table listing audio equipment from Simms-Watts including AMPS (Valve), AP 100 l/b/o, GE 100 Graphic, AP 200 l/b/o, PA 200, APU 200 Slave (Solid-State), 12050 AP 100 'Tri-Sound' amp, 12051 Vocal Blender, 100w P.A. Mixer, 12051/C Fibre Case for Mixer, 12052 TSL, 100w Power Slave, 12058 Hammond Reverb Mixer unit.

Table listing audio equipment from Simms-Watts including CABINETS, 12003, 1 x 12 RCF, per pair, 12022, 2 x 12 RCF, per pair, 12054, 2 x 12 Twin Horned P.A. Columns, per pair, 12055, 2 x 12 A.P. Instrument Speaker cabinet, each, 12028, Add-on-Horns per pair, 12056, 4 x 12 Lead/Organ Speaker cabinet, each, 12057, 4 x 12 Tri-Tone Bass Speaker cabinet, each, 12026, H.100, per pair, 12029, S.L.H., 4 x 12 Lead, each, 12059, RCF, 100w Add-on-Horn unit, DISCO-DEX Mk. II, 12010, 12099 Pro, Echo Dex.

SKIPPER CLAUDIO

Table listing audio equipment from Skipper Claudio including P.A. SYSTEMS, 180BB, Bass Bin, JBL, 180w, 120 MR, Mid range, JBL, 120w, 60 MR, Mid range, JBL, 60w, 120 HF, High Frequency, JBL, 120w, 60 HF, High Frequency, JBL, 60w, 120 MO, Monitor, JBL, 120w.

SOLA SOUND

Table listing audio equipment from Sola Sound including Reverb mixer, Dopplaton, 6-ch mixer, Graphic equaliser, Mighty Atom amp, Compact 10, Power Pak 15, Power Pak 30, Bass 30.

SPECTRUM

Table listing audio equipment from Spectrum including 1205Mp amp. top, 120PA, 12055, S/212P (pair), S/412P (pair), D/212P (pair), D/412P (pair), DH2/212P, DH2/215P, D/412Z, D/412ZS, L/412Z, L/215Z, L/415Z, 1812/S, 1812/D, RS/118.

THOR

Table listing audio equipment from Thor including 147w, L/B/O amp, 147w, push button amp, 147w, Slave amp, 85w, Slave, 300w, Horn folded bass cab, 300w, 2 x 15 lead cab.

TOP GEAR

Table listing audio equipment from Top Gear including DR-504, A.P. 50 amp, DR-103, A.P. 100 amp, DR-201, A.P. 200 amp, DR-512, P.A. 50/6 amp, DR-112, P.A. 100/6 amp, DR-203, P.A. 200/6 amp, STA-100, Slave 100 amp, STA-200, Slave 200 amp, SE-4121, Lead 50w, 4 x 12-inch cab., SE-4123, Lead 100w, Bass 50, 4 x 12-inch cab., SE-4122, Lead 150w, Bass 75, 4 x 12-inch cab., SE-260, 2 x 15-inch, 100w Horn Bin, SE-320, 4 x 12-inch, 100w Horn Bin, SE-4124, 4 x 12-inch P.A. Col., 50w sgl., SE-4125, 4 x 12-inch P.A. Col., 100w sgl., SE-4126, 4 x 12-inch P.A. Col., 150w sgl., SE-2123, 2 x 12-inch P.A. Cab., 25w sgl., SE-2124, 2 x 12-inch P.A. Cab., 50w sgl., Mixer, Type 'A', 8-Channel Reverb/Mixer, SA-212, 50w, 2 x 12-inch Lead Combo amp., SE-412, 50w, 4 x 12-inch Bass Combo amp., SE-2150, 100w, 2 x 15-inch Bass Reflex Cab., K-95 Bass Baby combo, 2050-BB, 100w cab., 2100-GB, 200w cab., 2100-BB, 100w bass cab., 370-B, 70w horn p.a. cab., 3140-BH, 140w horn p.a. cab., 3140-B, 140w p.a. cab., 3200-B, 120w bass horn cab., H-50, 70w tweeter horn, H-100, 120w tweeter horn, 1205B BX Power l/spkr, 1209BX Power l/spkr, 1219AX Power l/spkr, 9846BX Power l/spkr, 9844A Studio mt, 30w, 9845A Studio mt, 50w, 9846-B Studio mt, 100w, 9848A Studio mt, 200w, 9849A Studio mt, 60w, 849A Col spkr, 40w, 1207C Col spkr, 75w, 1211A Col spkr, 50w, 1217A Col spkr, 75w, 612C spkr cab., 828B spkr cab., 815A L/F horn cab.

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THEATRE PROJECTS

VOICE OF THE THEATRE SYSTEMS

Table listing audio equipment from Theatre Projects including A7-8, 50w, A7-5008, 50w, A8, 30w, 120AB, 50w, 120BB, 50w, 121BA, 50w, Folded L/F horn, 150w, Portable H/F horn, 100w, 1205BX Power l/spkr, 1209BX Power l/spkr, 1219AX Power l/spkr, 9846BX Power l/spkr, 9844A Studio mt, 30w, 9845A Studio mt, 50w, 9846-B Studio mt, 100w, 9848A Studio mt, 200w, 9849A Studio mt, 60w, 849A Col spkr, 40w, 1207C Col spkr, 75w, 1211A Col spkr, 50w, 1217A Col spkr, 75w, 612C spkr cab., 828B spkr cab., 815A L/F horn cab.

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# W.M.I.

Amplifiers:	
CM-8, 6" speaker	12-95
CM-66, 8" speaker w/	
tremolo/horn vent	23-10
K-66 De Luxe Junior	26-95

# ZOOT-HORN

BB.1, 1 x 15 in., 150w		
Bass Bin	on app.	
BB.2, 2 x 15 in., 300w		
Bass Bin		
FB.1, 2 x 12 in. Reflex		

Wedge Monitor	**	
FB.2, 1 x 12 in. Reflex	**	
Wedge Monitor	**	
HU.1 H/F Horn unit	**	
IC.1/1 Reflex 1 x 15	**	
in. Standard		
IC.1/2 Reflex 2 x 15	**	
in. Standard	**	

IC.1/1B Reflex 1 x 15		
in. Heavy-duty Bass	135-00	
IC.1/2B Reflex 2 x 15		
in. Heavy-duty Bass	200-00	
IMC/1, 1 x 12 Reflex		
Stage Monitor	on app.	
10-channel Mixer	650-00	
15-channel Mixer	850-00	

20-channel Mixer	1150-00	
25-channel Mixer	1300-00	
Reeling machine for		
17-channel Mixer	on app.	
Reeling machine for		
25-channel Mixer		
SD18 hm-loaded re-		
flex cab.	200-00	

<b>P.A. complete systems:</b>		
Two examples given on a P.A		
guide sheets G1 and G.2		
500w P.A. system	(complete)	2500-00
1000w P.A. system	(complete)	4000-00

# PERCUSSION INSTRUMENTS

## D. H. BALDWIN

<b>GRETSCH</b>	
Outfits:	
4027 Rock 'n Roll	TBA
4029 Avant Garde	"
4028 Black Hawk	"
4015 Name Band	"
1025 Progressive Jazz	"
4002 One Nighter	"
Plus	"
4007 One Nighter	"
Plus	"

<b>Snares:</b>	
4160G, 14 x 5	
4160, 14 x 5	
4157, 14 x 5 1/2	
4153, 14 x 6 1/2	
4109, 14 x 5	
4102, 14 x 5 1/2	
4103, 14 x 5 1/2	
4190, 14 x 6 1/2	
4191, 14 x 6 1/2	
4192, 15 x 8	
4193, 15 x 8	
4105, 14 x 5 1/2	
<b>Bass Drums:</b>	
4259, 26 x 14	
4260, 26 x 14	
4262, 30 x 16	
4263, 32 x 16	
4264, 34 x 16	
4265, 36 x 16	
4271, 26 x 14	
4272, 28 x 14	
4273, 30 x 16	
4274, 32 x 16	
4275, 34 x 16	
4276, 36 x 16	
4110, 22 x 14	
4111, 24 x 14	
4115, 26 x 14	
4117, 28 x 14	
4244, 18 x 14	
4249, 20 x 14	
4247, 22 x 14	
4269, 24 x 14	
4271, 26 x 14	
4272, 28 x 14	
<b>Tom-Toms:</b>	
4415, 12 x 8	
4416, 13 x 9	
4420, 11 x 10	
4421, 15 x 12	
4417, 14 x 14	
4418, 16 x 16	
4422, 16 x 18	
4419, 18 x 16	
4423, 18 x 18	
also in walnut	

<b>Cymbals:</b>	
K. Zildjian & Ajaha -	
pairs being revised	

## BOOSEY & HAWKES

<b>BEVERLEY COMPLETE OUTFITS</b>	
Panorama 21	225-30
Panorama 22	310-26
Panorama 24	265-97
Galaxy 18	183-44
Galaxy 21	196-23
Galaxy 24	147-30

<b>AVEDIS ZILDJIAN</b>	
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

<b>AVEDIS ZILDJIAN BRILLIANT</b>	
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

<b>ROGERS</b>	
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
<b>Drums:</b>	
Dynasonic 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.t.	63-80
Powertone, 9 x 13 t.t.	67-10
Powertone, 10 x 14	
t.t.	80-30
Powertone, 12 x 15	
t.t.	88-00
Powertone, 16 x 16	
t.t.	96-80
Powertone, 16 x 18	
t.t.	115-50
Powertone, 18 x 20	
t.t.	141-90
Powertone bongos	55-00
Powertone timbales	
brass	107-80
Powertone timbales	
copper	117-70
Accusonic timpani 20	
inch	260-70
Accusonic timpani 23	
inch	281-60
Accusonic timpani 26	
inch	333-30
Accusonic timpani 29	
inch	349-80
Drum/Cymbal stands:	
Giant	18-70
Supreme I	18-70
Samson I	19-80
Supreme II	17-05
Supreme II, floor stand	17-05
<b>Hi-Hats:</b>	
Swivomatic Hi-Hat,	
hinged heel	29-70
Swivomatic Hi-Hat,	
adjust. footboard	29-70
Supreme	44-00
<b>Pedals/Beaters:</b>	
Swivomatic, hinged	
heel	29-70
Swivomatic, adjust.	
footboard	29-70
Rocket	23-10
<b>Thrones:</b>	
Samson	30-80
Accessory	45-10

## CLEARTONE

<b>SLINGERLAND</b>	
Outfits:	
4N Lacquer 20"	375-82
4N Pearl 20"	405-89
4N Chrome 20"	417-48
4N Lacquer 22"	381-60
4N Pearl 22"	411-70
4N Chrome 22"	423-26
50N Lacquer	460-86
50N Pearl	492-69
50N Chrome	507-15
60N Lacquer	541-54
60N Pearl	587-81
60N Chrome	604-01
58N Lacquer	429-04
58N Pearl	434-84
58N Chrome	449-29
80N Lacquer	506-81
80N Pearl	544-43
80N Chrome	562-24
IN 20" Lacquer	426-16
IN 20" Pearl	455-09
IN 20" Chrome	469-54

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.

IN Lacquer 22"	431-94
IN Pearl 22"	460-87
IN Chrome 22"	475-32
57N Lacquer	731-79
57N Pearl	783-87
57N Chrome	811-64
2R Lacquer	429-05
2R Pearl	469-54
2R Chrome	484-01
14N Lacquer	564-36
14N Pearl	627-98
14N Chrome	649-40
9N Lacquer	359-62
9N Pearl	394-33
9N Chrome	407-07
65N Lacquer	456-23
65N Pearl	484-01
65N Chrome	496-73
11N 2 x 24 Lacquer	928-17
11N 2 x 24 Pearl	986-03
11N 2 x 24 Chrome	1014-94

## DALLAS

<b>HAYMAN</b>	
Outfits - less stands:	
2220 Recording	200-51
2221 Pacemaker	224-50
2222 Big Sound	232-37
2219 Showman 22"	283-58
2219A Showman 24"	293-43
2244 Iceberg (Show-	
parent)	368-96
<b>Outfits - with stands:</b>	
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
<b>Drums:</b>	
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
<b>Cymbals:</b>	
10-54	
15" (per pair)	10-54
12-21	
6-80	
8-83	
11-76	
15-75	

<b>HOHNER</b>	
<b>SONOR</b>	
Outfits:	
K120	163-40
K130	225-40
K132	274-95
K162	360-60
<b>Snares Drums:</b>	
D421	77-85
D426 (metal)	97-60
D431	46-95
D444 (metal)	77-85
D454 (metal)	46-95
<b>Tom-Toms:</b>	
T628	41-35
T629	41-35
T630	41-35
T631	48-85
T632	48-85
T648	69-50
T649	69-50
T650	69-50
T651	82-60
T652	84-50
T652 (air tuned)	107-05
<b>Bass Drums:</b>	
G230	80-75
G231	80-71
G240	133-35
G241	133-35
<b>Bongos:</b>	
L823	88-25

L824	80-75
L841	32-65
Hi-Hats:	
Z5451	16-90
Z5452	35-70
<b>Zyn (standard):</b>	
272	3-25
274	4-50
275	5-20
276	6-40
278	8-45
268S	8-55
280	10-55
269S	10-75
282	13-15

## HORNBY-SKEWES

<b>BEVERLEY</b>	
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

<b>HOSHINO</b>	
Outfits:	
HM1000	135-84
HK600M	25-15
HM2000	158-19

<b>KEMBLE</b>	
<b>YAMAHA-Outfits</b>	
YD680	314-00
YD665	334-52
YD660	299-23
YD260	153-65
metal snare:	
SD6500M	47-70

<b>ORANGE</b>	
Single drum kit	528-00
Double drum kit	748-00
<b>PREMIER</b>	
<b>Snares: Metal Shells:</b>	
2000, 14 x 5 1/2"	49-50
2003, 14 x 6 1/2"	51-48
2006, 14 x 12"	57-42
2011, 14 x 14"	48-29
37 Hi Fi, 14 x 5 1/2"	38-83
38 Hi Fi, 14 x 6 1/2"	41-14
<b>Wood Shells:</b>	
2001, 14 x 5 1/2"	47-19
2010, 14 x 4"	47-19
31, 14 x 5 1/2"	36-85
<b>Outfits:</b>	
203 Kenny Clare	
cyms	417-34
707, 20" b.ds.	511-28
B707, 22" b.ds	515-79

5246, 16"	29-65
5247, 17"	32-00
5248, 18"	34-50
5248WC, 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.	34-50
5249, 19"	37-00
5220, 20"	39-50
5220P, 20" pang.	39-50
5220S, 20" sizzle.	39-50
5220MC, 20" mini-cup.	39-50
5261, 21"	44-50
5221, 22"	49-50

SIMMS-WATTS	
ASBA	
Wood Shell Series:	
613, 22 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..	127-95
Metal Shell Asbasteel 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..	127-95
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
Congas:	
904/57 Twin congas on stand	159-50
900 Bongoes (pair)	55-50

K. ZILDJIAN	
Cymbals:	
11050 14" Hi-Hat (pr)	39-95
11051 16" Hi-Hat (pr)	48-50
11052 18" ride	28-95
11053 20" ride	33-95
11054 22" ride	38-95

### SUMMERFIELD

IMPERIAL & ROYAL	
STAR	
TD5 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.....	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
1045 Cocktail outfit.	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
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
880 Snare drum stand	5-99
882 Cymbal stand	13-50
886 Tom Tom stand	11-75
86 Snare stand	30-00
872 Cymbal stand	11-50
875D Hi Hat.	8-99
76 Oriental temple blocks	13-99
1106 Oriental temple stand	1-30
602 Finger cymbals	7-35
780 Rail console/tee/Tom Tom holder	13-50
783 Twin Tom Tom holder	2-50
263 Cow Bell, 3"	3-00
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.....	521-58
Big Band.....	601-85
Snare Drums:	
No. 99 Super.....	77-25
No. 701-M.....	66-16
No. 450.....	61-96
Tom Toms:	
1412, 8 x 12.....	49-19
1413, 9 x 13.....	55-27
1410, 10 x 14.....	58-78
1415, 12 x 15.....	61-21
1414, 14 x 14.....	66-78
1416, 16 x 16.....	74-48
1418, 18 x 18.....	87-12
1420, 18 x 20.....	102-51

Bass Drums:	
1118, 14 x 18.....	92-72
1120, 14 x 20.....	97-35
1122, 14 x 22.....	102-80
1124, 14 x 24.....	104-39
Bass pedal.....	16-83
High Hat.....	18-45
Buck Rodgers snare stand	14-00
Cymbal stand (high).	15-32
Cymbal arm.....	6-87
Spurs.....	6-87
Tom Tom holder, single	12-95
Tom Tom holder, double	19-26
Tom Tom holder, triple	28-21
Tom Tom holder, stand, double	34-58

ZICKOS	
Original see-through kit	TBA

W.M.I.	
D-3 3p.c. kit (bass, tom-tom, snare)	49-50

## KEYBOARDS

### BALDWIN

<b>Models:</b>	TBA
124A	
E10	
124B	
124C	
E10R	
E10L	
E10LR	
125A	
E10LB	
130A	
130AC	
126	
130D	
130DC	
56A	
56D	
711	
CT100A	
CT100C	
C630	
4E	
210D	
PR200A	
C620	
E110 (Piano)	
E105 (Piano)	
<b>Cabinets:</b>	
3E	
3S	
3PR	
3ETE	

Rhodes Suitcase Piano, 73 note.....	858-00
Rhodes Stage Piano, 88 note.....	671-00
Rhodes Stage Piano, 73 note.....	572-00
Super Satellite Power Speakers.....	605-00
Rhodes Piano Bass.....	330-00

### J. T. COPPOCK

ELGAM	
1037, Portable.....	79-00
1049, Portable.....	114-00
2049, Portable.....	145-00
3049, Portable.....	187-00
610, Portable.....	224-00
610R, Portable with Rhythm.....	275-00
249, Portable.....	278-00
249R, Portable with Rhythm.....	316-00
2049C, Console.....	168-00
Oxford Console.....	362-00
Oxford RL Console with Rhythm and 'Space Sound' speakers.....	458-00
Elgam Piano with Foot Pedal.....	260-00
13-note Pedalboard for Portables.....	39-60
Match 7C.....	51-00
Mini Pops Junior.....	55-00

5013 International 200P.....	924-67
<b>Home organs:</b>	
5101 Consolette.....	251-59
5102 Ancona 501.....	564-30
5105 Ancona 501CRA.....	564-30
5107 Ancona 501 CREA.....	639-80
5108 Ancona 701 CRA (w/piano effect).....	661-35
5109 Ancona 701 CREA (w/piano effect).....	735-04
5110 Hereford 990.....	605-43
5111 Hereford 990C.....	622-54
5112 Hereford 990CR.....	658-44
5113 Hereford 990 CRA.....	685-81
5114 Hereford 990 CRE.....	726-86
5115 Hereford 990 CREA.....	832-08
<b>Electronic Piano:</b>	
5117 Minuette 99.....	287-53
5118 Minuette 99C.....	307-31
5119 Minuette 99CR.....	350-44
5120 Minuette 99CR/A.....	381-02
5121 Capriccio II.....	404-36
5122 Capriccio III/R.....	458-26
5123 Capriccio III/OL.....	673-95
5125 Capriccio 22.....	535-55
5126 Capriccio 22R.....	589-49
5127 Capriccio 22/O.....	697-30
5128 Capriccio 22/OL.....	805-15
5129 Capriccio 33.....	607-43
5130 Capriccio 33R.....	661-35
5131 Capriccio 33/O.....	769-20
5132 Capriccio 33/OL.....	877-01
5133 Notturno 44.....	593-08
5134 Notturno 44R.....	646-99
5135 Notturno 44/O.....	754-82
5136 Notturno 44/OL.....	862-64
5137 Notturno 55.....	726-04
5138 Notturno 55R.....	779-99
5139 Notturno 55/O.....	887-80
5140 Notturno 55/OL.....	995-64
5141 Notturno 66.....	781-77
5142 Notturno 66R.....	835-69
5143 Notturno 66/O.....	943-50
5144 Notturno 66/OL.....	1051-36
5201 Elkapano.....	210-29
5204 E.p. 88/Amp Consol.....	368-42
5205 Elkharapsody, 490V.....	239-04
5206 Elkharapsody, 110V.....	486-51
5207 E.r. 610/Amp Consol.....	603-83
<b>Accordians:</b>	
Elkavox 60.....	745-83
Elkavox 60 (chromatic).....	839-28
<b>S/S Amps:</b>	
Universal 50.....	198-94
Universal 100.....	230-38
Universal 200.....	377-41
Reverb III.....	90-89
6105 Tx20.....	104-80
6106 Tx Bass 20.....	120-05

6107 TRX 20.....	113-23
6108 TRZ 20.....	135-87
<b>Organ cabs:</b>	
Elkatone 305P.....	294-73
315PS.....	467-26
315PSR.....	499-61
330PSR.....	682-94
<b>Rhythm boxes:</b>	
Drummer One.....	146-48
Drummer One plus amp.....	218-89
<b>Orla:</b>	
Dixie 27/8.....	19-42
1150 Dixie 27/8.....	19-42
1150A Dixie Legs 27/8.....	24-81
1151 Pinto 37.....	29-65
1253 Venice d/I 49.....	120-05
1256 California 49.....	89-85
1350 Chicago 37/12.....	88-97
1351 Chicago 37/18.....	92-53
1353 Equipe d/I.....	115-02
1354 37/18 Consul.....	165-52
1355 Venice Consul d/I.....	177-01
1356 Venice Chord d/I.....	179-72
1357 OPR 61 d/I.....	278-58

Super IV 4/5 accordion.....	638-00
Syntorchestra.....	484-00
Cordovox A-210.....	863-50
Cordovox A-250.....	2178-00

### GALANTI

<b>Napoli Series:</b>	
Napoli Single.....	151-80
Napoli Single.....	176-00
Galanti Duo (X300).....	231-00
Galanti Duo (X300R) A+B.....	324-50
Napoli Duo.....	261-80
Napoli Duo.....	327-80
Napoli Duo inc. Leslie.....	426-80
<b>Grande Classe Series:</b>	
C100.....	328-90
C110, inc. Leslie.....	667-70
C120, inc. Leslie.....	700-97
C130, inc. Leslie.....	632-50
C150, inc. Leslie.....	1060-95
<b>Viscount (X) Series:</b>	
X125.....	715-00
X150.....	852-50
<b>Spectravox Series:</b>	
Model 10, w/tape rec.....	467-50
Model 20, w/tape rec.....	548-90
Model 30, w/Leslie and tape rec.....	698-90
Model 40, w/Leslie and tape rec.....	749-87

### HAMMOND

VS 150.....	367-00
VS 350.....	455-00
F 3000.....	595-00
Piper.....	560-00
N 100.....	786-00
Phoenix.....	1040-00
T 500.....	1350-00
A 100.....	1933-00
R 100.....	1897-00
C 3.....	1850-00
Regent.....	2650-00
Concorde.....	3625-00
5200.....	846-00
7100.....	999-00
TR 33.....	82-00
TR 330.....	82-00
TR 55.....	99-00
TR 77.....	159-00
Piano EP.10.....	230-00
Synthesiser SH.1000.....	345-00

CP amp.....	96-85
Eupiano.....	314-40
Sustain pedal.....	21-10
Clavinet legs.....	30-55
Clavinet D6.....	351-95
Bass Z.....	142-65
Bass Z stand.....	166-05
Electra Piano.....	591-20
Organet 41.....	224-60
Organet 240R.....	378-35
Organet 240A.....	468-70
Conessa Electronic.....	350-00
Hohner rhythm player.....	257-90
Conessa Mini-Pop Junior.....	57-35
Conessa Mk 30M.....	97-20
Conessa Mini-Pop 3.....	113-05
Conessa Mini-Pop 7.....	127-20
Atlantic IV Musette.....	699-10
Atlantic IV de luxe.....	753-20
Electravox A piano.....	678-65
Electravox C Button piano.....	796-30
Electravox de luxe piano.....	850-15
Sonovox piano.....	744-65
Sonovox button.....	852-65
Organetta N w/bench.....	25-50
Organa 12.....	113-50
Organa 249.....	203-20
Organa 354.....	283-90

### HORNBY-SKEWES

EKO Electronic Organs	
Tiger.....	213-44
Tiger Mate.....	268-28
Tiger 61.....	267-06
Tiger 61R.....	307-48
Tiger Duo.....	324-21
Tiger Duo R.....	372-04
Tiger Duo A.....	407-58
Tiger Junior.....	99-10
Tivoli.....	99-99
Cantorum 44.....	289-23
Cantorum 44R.....	326-59
Cantorum 44A.....	361-54
Cantorum LD-R.....	381-38
Corale LT.....	780-27
Majestic RCT.....	773-29
Majestic Auto TC.....	1258-42

Crumar Electronic Pianos	
CEP.1 (with legs).....	215-55
CEP.2 (without legs).....	199-65
Synthesizers	
DGS.1 Dewtron.....	469-79
Gipsy.....	499-00
Hillwood Blue Comet.....	499-00

### JENNINGS

J70 Two manual portable.....	589-60
J71 Three manual portable.....	712-80

### BOOSEY AND HAWKES

9817 Diamond Piano, portable.....	279-40
9820 Diamond 800 Organ.....	550-00
9821 Sustain Pedal Board.....	49-50
9824 Diamond 600 Organ.....	169-40
9828 Diamond 700 double manual w/ rhythm unit.....	330-00
9829 Diamond 700 double manual w/ out rhythm unit.....	289-30
9850 Diamond X-100, 50w.....	229-90
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**INDEX TO ADVERTISERS**

Acoustic Sound Systems	80
Arc Musical Instruments	43
Bauch, F. W. O.	46
Boosey & Hawkes	28, 66
Carlsbro Sound Equipment	30
C.B.S. Arbuter	13, 57
Cetec (U.K.) Ltd	52
Chingford Drgan Studios	94
Clearstone	60
Comsar Ltd	85
Coppock, J. T. Ltd	33
Custom Sound Equipment	82
Dallas Musical Ltd	0, 72
Davoli	62
D. J. Electronics	95
D.T.S. Recording	64
Electrosonic	83
E.M.I.	69
Emphasis	74
E.S.E.	83
Feldon Audio Ltd	50
F.M. Acoustics	54
Framus Werke	20
Futuristic Aids	85
General Electro Music	IFC
General Music Strings	28, 68
Hayden Laboratories	51
H.H. Electronics	79
Hornby Skewes	28
Howe, James	16, 27, 32, 36, 56
Jennings	63
Kemble Pianos	77
K.F. Products	45
Knight, Frank Rutley	60
L.E.M.	58
Levy, Jacques	51
Lockwood & Co, Messrs.	56
Macari	78
MacInnes Laboratories	55
Midas	63
Multicord	35
Music Equipment	9
Neve, Rupert Ltd	37
Noble Wholesale	67
Orange	16, 36, 40, 47, 51, 56, 60, 63, 64, 84
Page, B. & Sons Ltd	81
Parkers	16
Radio Edinburgh	47
Rose, Morris & Co Ltd	17, 70
R.S.D.	80
S.A.I.	48, 49
Saville, Tony	80
Scenic Sound Equipment	54
Selmer	96
Shure Electronic	86
Simms Watts	65
Stancoil	52
Summerfield Bros	60
Theatre Projects	59
Top Gear	75
Turner Electronic Industries	74
United Artists	32
Venet, Claude	71
Vitavox	76
White Amplification	73
Wing Music	59
W.M.I.	4
Worcester Music Centre	41
Z.B. Guitars	64
Zero 88	74
Zoot Horn	85

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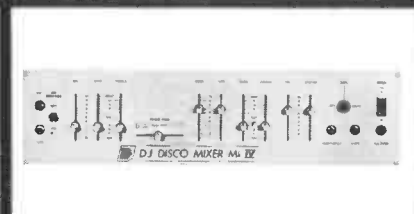
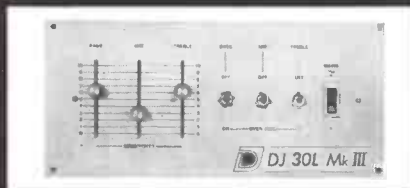
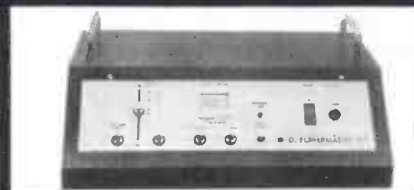
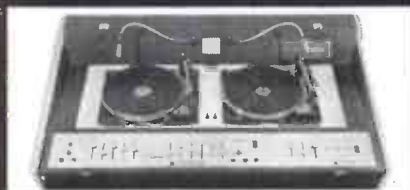
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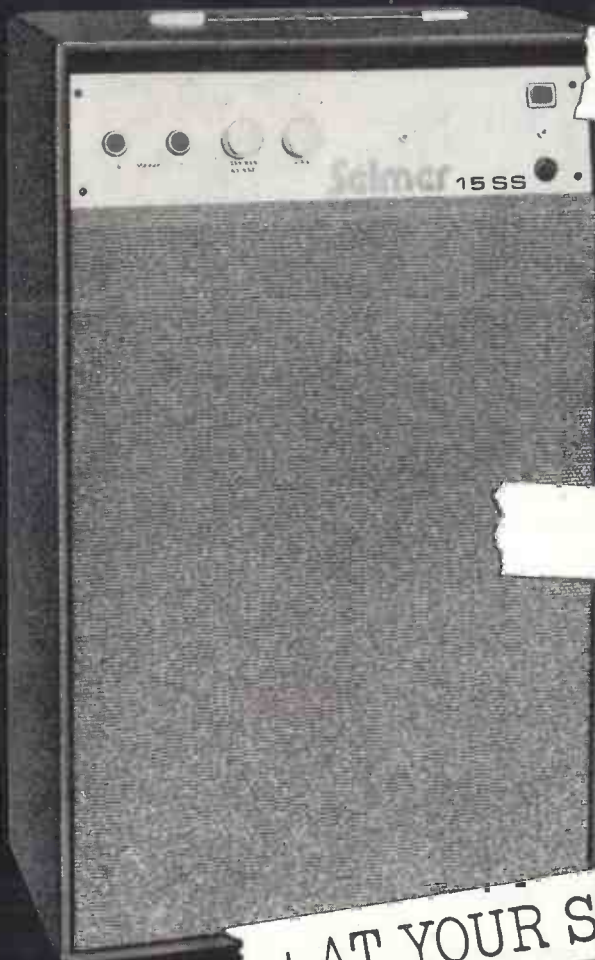
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