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## YOUR LETTE RS

## HANK

## Dear Sir,

I have just purchased June's edition of Beat and was pleased to read the article on Hank Marvin, as I am a Shadows fanatic. My friend tells me that some while ago there were a couple of issues which contained articles on both The Shadows and Marvin \& Farrar. Would it be possible to purchase these from you?

Yours faithfully,
Brian Higgs, Corsham, Wilts.
It certainly was some while ago! Over two and a half years, to be precise. Unfortunately, we haven't any back issues left from that long ago.

## GUITAR DESIGN

Dear B.I.,
Please could you recommend any information (e.g. books, addresses to write to) on electric and electro-acoustic guitar design and construction, for a guitar I want to build.

Yours sincerely,
G. Morris,

Tunbridge Wells.
Having phoned half a dozen of the top music shops in London, including Rose

Morris, Guitar Village and Scarths, I'm afraid we've drawn a blank as far as books on designing and constructing an electric guitar is concerned. Perhaps anyone reading this who knows of one could write in!

There is a very good book on the market telling you how to build an acoustic guitar. It's by A. Sharp, called Make Your Own Spanish Classical Guitar and costs $\mathbf{f 1}$. You can obtain it direct from the publishers, Clifford Essex Music Co. Ltd., 20 Earlham Street, London, W.C. 2.

## BASS RIFFS

Dear B./.,
At the moment I am playing bass in a local group. I have also started to play guitar.

I have the problem that certain riffs can't be reproduced at the same speed because of string thickness. Please could you tell me what bass strings are in the lighter, thinner section? Also, what type of strings does John Entwistle use? Hope you can help. Yours faithfully,

Andy, Coventry.
A very light string, recommended by the session guys, is the Fender Light Gauge.

They are a bit pricey but usually last a long time. John Entwistle uses Rotosound Swing Bass RS 66 long scale, round-wound strings.

## CARL AGAIN

Dear Sir,
I recently read your interesting interview with Carl Palmer. I would like to know if he got any of his ideas from The Tony Oxley Unit? If not, were they all his own original ideas? Yours faithfully,

Clive Byron,
Prescot, Merseyside.
We asked Carl, who replied: 'They were truly all my own ideas. I saw something I liked here and there and just pieced them all together and gradually built up the kit I have now. I always keep my eyes open for new ideas and effects'.

## RITCHIE

## Dear Sirs,

Re the picture of The Outlaws, we believe the infamous person is one Ritchie Blackmore with could it be - Mick Underwood of the now defunct Quatermass. Ritchie is hardly recognisable with so much hair. We've heard
he's playing with some heavy rock band bearing the name of a Nino Tempo-April Stevens hit! Yours faithfully,
Doug and Doreen Earl.
We would never have believed that so many of our readers are old enough to remember the Outlaws (our dads suggested the picture to us). We're delighted that Ritchie Blackmore has so many devoted fans (we only had space to publish a selection of your letters) and we are certainly going to get him to talk to us about his music in the near future.

Ritchie's playing is certainly unique, and we feel that this happy snap of Ritchie is equally unusual. We're also delighted to print a pic. of Ritchie taken by reader Nick Robinson.



## AND QUERES



Flashback-Blackmore second from right

Dear Beat Instrumental,
Could it be? Third from the left and second from the right? Not Ritchie Blackmore? God! That makes twice I've seen him smile for a camera! Anyway, rush me my no-prize straight away. Sincerely,

Simon Robinson, Sheffield.
Dear B.I,
The picture at the back of July's B.I. of The Outlaws looks suspiciously like Ritchie Blackmore of Deep Purple second from the right. Being a big fan of Ritchie's, I read in an interview that he did play with The Outlaws backing such people as Jerry Lee Lewis. The picture certainly is a far cry from his modern image of a black-clad figure wielding a Stratocaster.

Yours sincerely
J. Lees,

Huddersfield.

Dear B.I.,
The famous star from the picture of The Outlaws is, of course, Ritchie Blackmore. I have most of the singles which they made, such as Sioux Serenade, Valley of the Sioux, etc. Only the other week I was looking at some old issues of Beat and there was an article on The Outlaws in No. 6, then called Beat Monthly! Coincidence!!

> Yours truly,

## Wells-Next-Sea, Norfolk.

## Dear Sir,

In answer to your question about The Outlaws, the star you are probably talking about is Ritchie Blackmore who is standing third from left. Chas Hodges, second from left, was, or is, the bass player in Heads, Hands and Feet. Mike Underwood is probably the Mike Underwood. The only one I know nothing about is Ken

Lundgren who is on the extreme left. I got his name from Beat No. 6, where the photo looks as if it came from the same session as yours.

Yours faithfully,
A. S. Rossell, Stanford-le-Hope, Essex.

## Dear B.I.,

Who else could it be but the incredible Ritchie Blackmore, then with The Outlaws but now with Deep Purple - although I hardly recognise him with short hair. He is wearing his Gibson 333 which he used up to the end of the Deep Purple in Rock era when it was replaced by his now customary Stratocaster.

His style and technique are unique. He is easily recognisable even on such early singles as Honey Hush by Lord Sutch - he even played the guitar break from this at Sheffield in 1972. For an example of his amazingly varied, supremely controlled plectrum playing, listen to the track entitled Wring That Neck on the import album, Purple For a Day. I like to think 1 am Ritchie's greatest fan as I have got almost every solo he has put on record and I will soon be buying Adam Faith's new LP as l've heard Ritchie graces some of it with his playing.

Yours faithfully,
Nick Robinson,
Nether Edge, Sheffield.

## BENN GUNN

Dear B.7.,
A while back I attended a dance at Sunderland Polytechnic to see Stackridge but I was astounded by the supporting band, called Benn Gunn. I think they came from Scotland, possibly the Edinburgh area.

They played extremely good rock and did eight numbers, of which six were their own compositions. They were tight and fantastic musicians, to say the least. Any chance of Beat doing a piece on the band, such as past history, details of their instruments and forthcoming gigs? | really think they deserve some recognition.

Yours,

## Raymond Ravizza,

Newcastle•

So do we and, to prove it, we're hoping to take a look at some of the up and coming bands who look like they're going to be really big. So, if anyone's heard a band recentIy that they think is extraordinarily good, drop us a line so we can keep our eyes and ears open for them.

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# UNIT P.A. 



## A IFIN CHILHEPT II OTPERMEN CIESIGII



By Penny Valentine

EVERY couple of years the Who go through one of their 'quiet' of musicians who are possibly one of the very few really enjoyable and lasting bands around - surviving time and taste and amassing a fervent dedicated band of followers - sink into a kind of outward silence.

Their latest has gone on for just about a year. That they can manage to hold attention for that long with so few surface dynamics - except the odd Moon freak out - bears witness to the strength of their position in the rock world. But then, maybe, their silences are endured better in the knowledge that sooner or later the Who will break out with something more startling, colourful and important than any other band around.

Which is what's going to happen in a few months' time when the film of 'Tommy' comes out. Ken Russell's personalised, and hence outrageously vivid, celluloid trip around Pete Townshend's traumatic deaf, dumb and blind boy.

All the Who have been involved in the 15 weeks gruelling filming taking them from coast to coast in England. But none of them is currently more 'up' and more convinced that this is the band's most important step that they've taken since they raved out as the High Numbers, than Roger Daltrey.

## CONTRIBUTION

It is Daltrey, delving into the role of the child who survives every worldly horror to emerge like a contemporary Bill Budd for the third time in his career, who is convinced the film will prove a personal zenith in the life of the Who.

In his typically modest way he almost brushes aside his own important contribution - the fact that he has become so much 'Tommy' in the eyes of audiences everywhere that nobody could stomach the thought of anyone else taking on the role - to discuss what this film will mean to the Who collectively.
As he sees it, he says, sitting on the current film set in Ladbroke Grove where interior shots are being done under Russell's eagle eye - 'Tommy' is exactly what the Who need right now.
'It's going to make us bloody enormous', he enthuses. 'I don't know how the music critics are going to take it at all, but then you never can be sure about them. What I am sure of is that it's going to give the Who another dimension and more status and that's exactly what we need right now to make us something really big to reckon with. And then the really important thing is to follow it up and get ourselves together on the road'.


Solid state amps
In recent years solid state amps have assumed a position of dominance in the music industry. Transistor circuits have a number of advantages including increased efficiencies and reduced space requirements. In 1971, Sunn introduced the FET (field effect transistor) to musical amplification in the Coliseum Lead and Bass. FETs have the advantages of transistors but the sound of tubes. FETs offer compact size, low heat, high resistance to impact, and overload protection.

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concert bass, Front panel: Normal input, brite input, treble boost switch, volume, bass, midrange, treble, distort, power switch.
Rear panel: AC outlet, circuit breaker, 1 speaker jack, pre amp output jack, power amp in jack, distort/boost footswitch jack, polarity switch.
Power: 150 watts RMS
( 350 watts peak).
Speaker option: This enclosure is also available with the Magna $15815^{\prime \prime}$ speaker. The Magna 158 is an extended range bass $15^{\prime \prime}$ speaker with high power handling at a moderate price.


## continued from page 7

Daltrey is an incongruous sight today. He's sitting in a boxer's dressing gown, his fair curls shooting wildly round his head. Exposed are a pair of dark brown legs, tanned from the weeks filming on the south coast, complete with heavy clogs on his feet. Very little else appears to attire him - but then the next scene calls for a near naked Tommy shut up inside the Acid Queen for the LSD sequence.

Personally 'Tommy' is already proving a triumph for the Who's lead singer.

He has emerged not only as a man with superhuman strength and courage (Russell has, as usual, pushed his lead actor to perform feats of courage that involve such innocent pastimes as practically being burnt alive, knocked out and forced to walk barefoot across broken glass) but has delighted the director so much that his next film role - as the brilliant and complex composer Franz Liszt is lined up for January.

Daltrey's own career then is winging its way to natural highs. But first and foremost our boy is a singer with a rock and roll band and, much as he's enjoying the novelty and discipline of filming, it's that role that is his great love in life and that band that has and always will be his main concern.

And so back to the Who - the first group to have the opportunity on film to do what the Beatles once achieved in the '6os. 'Quadrophenia' - their last record - came and went and somehow never quite did either of the things everyone set at its door. It neither came up to meet the enormity of 'Tommy' as a complete work nor give the Who a raw musical kick in the pants. Daltrey agrees:
'I think we tried to do too much ourselves again and it just wasn't a good old Who type rock and roll album - which is
something we need and we've got to get on the next album. And we need to really slog it out on the road. One of the things that's been wrong with the Who lately is that we're not gigging enough. So when we do go out to do concerts we just haven't got into it. I mean we haven't been BAD but then we're capable of being bloody brilliant, and it really gets me down when we're not'.

Daltrey's master plan for the Who has been the subject for discussion on practically every meeting. The group and the musicians in the band that the young Londoner grew up with really are like his family. These days it's his constant frustration that occasionally they don't really appear on the surface to be more than just everyone's favourite band.

And, more than any words, his real sense of dedication to the band is displayed best in the fact that when he does his next film he's determined to have two nights a week free to gig with the Who.

Idealistic to an extreme in this day and age you may think him, but Roger sees no reason why all aspects of the Who shouldn't be concentrated on and combined to elevate the whole band.

This, he says, means all the solo projects, all the live work and all the recording going full pelt. Easy, you may think, but time and energy consuming. And a difficult achievement to combine the violent rough energies of gigs with the sophistication of film and TV films. Still, if Roger could wrap up all the talent and direct it in the right course with his own hands, you get the feeling he'd be rolling his shirt sleeves up right now and get cracking.

As it is, the situation remains one of ragged promise. But with 'Tommy' waiting to explode on the sidelines and knowing the Who can come up with the goodies when anyone least expects it, the situation will not remain unresolved for long. And, quite honestly, even if the Who go on just as they are they're still horribly amazing.



## R <br> 0RY GA

DURING gigs, Rory Gallagher stomps the stage, bending the most absurd blues notes out of his Strat. Invariably the packed audience are on their feet, sweating, leaping and cheering. Off stage, you'd hardly notice Rory in the street. No glitter or filthiest-Levis-of-the-year image for him. Instead, an ordinary jacket, tee shirt and trousers. No egotripping either. Rory is one of the friendliest people you could hope to meet, with a shy grin and a soft Irish brogue.

He looks amazingly young to have just got out his sixth album, and this total doesn't include the albums he made with Taste. Yet he has passed right through our so-called rock heritage from playing in Irish showbands, doing Chuck Berry numbers, through the Donegan and early Stevie Winwood era right up to now and it certainly shows in his playing, which is strongly rooted in R. \& B. yet has a very American sounding funky feel, too.
'I started playing the guitar when I was nine years old,' said Rory. 'That's when I got my first real guitar, because before that I'd only had a plastic one from Woolworths!
'In those days, Donegan, Holly and Cochran were in the charts so I listened to them, bought a tutor book and had a few lessons. I ploughed away and learned all the skiffle and R. \& B. numbers. I started playing electric guitar at about twelve.
'I always wanted to make it as a singer/guitarist and I saw myself singing and playing just like Eddie Cochran.'

Rory was living in Cork then and it just wasn't the fashion for schoolboys to play guitar and form groups. 'I didn't talk about my music at school because everyone thought music was degenerate at the time! But I did find a couple of friends who also played and we used to get together.

When Rory left school he immediately landed a place with an Irish showband and through this he got to Spain and right round the Irish dancehall circuit in England. 'They weren't by any means an ordinary showband, though,' Rory explained. 'Everyone was into their own things, and most of us wanted to play all the gutsy R. \& B. things like "Nadine".'

Finding this too restricting, he spent six months forming his own group and by this time he was starting to write his own material and that distinctive guitar style was emerging. After a few line-up changes, he ended up with Taste, the band with which Rory really made his name.

The line up of Rory's present band is Gerry McAvoy on bass, who has been with him since Taste split, Lou Martin on keyboards and Rod De'Ath on drums, Rod and Lou both having come from Irish group Killing Floor. They all have the same kind of roots and background and are very, very tight.

## BLUES

Their last album, Tattoo, catches them just at the exciting point where their music had really come together and started to take off after two highly acclaimed tours of America. Listen to the blues sound they achieve on 20-20 Vision and They Don't Make Them Like You Anymore. Then pass on to Rory's brilliant acoustic bottleneck and sliding electric on Who's That Coming and the funky black sound on Livin' Like A Trucker. It's all ballsy, it all whips up a storm on stage, and there's just no arguing with the versatility and feeling in Rory's playing.

He doesn't try to play deliberately authentic blues. 'Whether it's authentic or not, if it sounds good and feels good, that's it for me. I like anything with guts and that can include gentle stuff, too.'

As far as writing is concerned, Rory finds he needs relaxed surroundings away from the frenetic tour atmosphere in order to get in the mood. 'In fact, I do almost all my writing in Ireland, when I go back to visit my family. I wouldn't give Ireland absolute credit for my writing, though, because I find relaxing always puts me in a writing frame of mind.'

Whereas some bands find having to produce lyrics a necessary evil in order to sell albums, Rory actively enjoys it and some of his less driving songs have lyrics which are well up to the standard of the better contemporary song exponents. 'I like songs and songwriting and I feel that too often people use a kind of accompaniment that is meant to show off

# LIAGHER 

their technique and doesn't fit in. Often it's best to keep it quite simple bscause the guitar should always fit into the context of the song.'

Rory's latest album, the four-sided Irish Tour '74, proves the point that this is one of the rare bands who sound as exciting in the studio as they do live. The only difference being that because this is a live album, recorded by means of Ronnie Lane's mobile studio which they brought along to gigs at Belfast and Cork, there are more long solos and instant improvisation.

## OLD-STYLE AMPLIFIER

Rory still uses on stage an old style amplifier that dates back to 1955. 'It's a Fender Bassman with four ten-inch speakers as opposed to two twelve-inch ones. Buddy Holly had one.' He also has a Vox AC 30. Guitar-wise, he has a Stratocaster for what he terms 'ordinary playing' and a Telecaster for bottleneck.
'I also have a National steel guitar which I came across in the States,' he added. 'It must be at least 30 years old. I found it in Washington, Missouri. Some guy brought it along to a gig. You see, you get quite a few "travelling salesmen" in the States who have a van or minibus and spend their time travelling around picking up interesting guitars and selling them to musicians at gigs.
'I also have a Martin mandolin and a Martin D35. I always try to fit about three acoustic numbers into the act. Not just because I like playing acoustic but I also think that acoustic playing improves your electric playing. If I have a week off I concentrate on acoustic playing as it builds up your muscle strength and improves your physical control of the electric guitar.
'But one thing I really hate about people who play both acoustic and electric is if they try to play electric style on an acoustic guitar. You must develop it as a totally different thing.'


## I SAW MYSELF JUST LIKE

 EDDIE COCHRAN

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There are lots of other good, musical reasons to pick a Rhodes electric piano. But the proof is in the playing.

Stop by your music dealer's and listen to your own.

## Rhodes



# AllGER INTD OBLIIIION? 

THIS may be farewell to Britain', said Brian Auger, putting an arm round his little boy, Karma. 'We've been here since May and all we've been offered is two weeks at Ronnie Scott's. My gig with Billy Cobham's band fell through because the record company wanted to put one of their own label artists on and so did the Rock Proms.'
'You see, my name is such that everybody says, "Oh, Brian Auger, he's been around for ages," but they only vaguely know what I'm doing. So what's the point of being based here? That's why the family and I are moving to the States.

Auger's right. Although one of Britain's finest keyboard players, having come out of the jazz school and right into the rock evolution during the sixties, he isn't a 'name' any more. In fact, anyone who wasn't around to listen to the records of the past decade will have missed out on Auger's only British claim to fame, the tremendous hit the Brian Auger Trinity had with singer Julie Driscoll, their version of the Bob Dylan song, Wheels On Fire.

Auger's not angry, mind you. He doesn't feel that his present band, Oblivion Express, is misunderstood. But he's a sadder and wiser man, having learned, the hard way, that getting going again after hassles have forced you out of the public eye is extremely difficult.

## MESS

'After we had that hit, the company we were working for went bankrupt and the artists were left high and dry and broke. It was back to square one for all of us. We had an album that had to wait 18 months to come out and that really killed us off, we lost all the momentum we'd built up.'

The business hassles Brian was referring to took almost three years to clear up. After that, he explained. 'I just couldn't seem to get started again. I was playing a lot on the Continent because people seemed to appreciate the band much more over there but it was summer 1973 before we started having any success in the States.
'It was a depressing time, it was tough. I'd started the new band, Oblivion Express, in 1970, and everyone tends to look at what you've done before and say is it as good as that or not?'


It sounds like he was feeling pretty pessimistic and down when he coined the name for the new band! 'No, not really. It was deliberately not a commercial thing. It was just like slinging the whole mess straight back into the teeth of the music business.
'As we were going to have a tough time starting again anyway, I decided the further away from the commercial sphere we moved, the closer to oblivion we were going to come!'

The music Auger and Oblivion Express are playing now is uncompromisingly blues-based, very black and funky, not the kind of thing you could expect to see in the singles charts. This is one of the reasons why their music goes down best in the States, where the many local radio stations will pick up on a band and play the whole album, instead of a quick two minutes of a single on Radio 1.

We do come out with the occasional single to keep the record company happy but it's always a cut down album track, a kind of sampler to tell the people that the album is available and what it's like.'

There seems to be a general exodus of British rock musicians to America at the present time. Of course, one of the main reasons for this is that Britain is so small and has such a confined circuit of venues that the most you can do is two tours a year. In the States, not only are there far more places to play and the financial rewards greater, but there is also a new fashion in music. Some British groups have managed to hit on a kind of funky way of playing that
has startled the American scene.
'There's a stream of Spade music coming from people like the Average White Band which has amazed people in the States,' explained Brian. 'They've seen English bands come across and do the classical bit, the Yes and ELP type of thing, but they never really bargained for England producing something really funky.

Oblivion Express certainly fit into the funky category. Auger terms their music 'jazz influenced rock,' and he arrived at the present formula only after many years of gradual development. He is an extremely able and versatile keyboard player who combines jazz rhythms with emotional light and shade, genuine 'feel', so that one never gets lost in the pure technique but is kept involved in the mood.

## WEALTH

Brian first started playing the piano when he was three years old. His early influences were all jazz rather than classical. Instead of bashing out simplified versions of the Moonlight Sonata and murdering Mozart like most kids, he waded straight into the music of jazz kings like Fats Waller and Louis Armstrong, helped by his older brother who played Brian their records.

Later he became interested in John Coltrane and East Coast black jazz, which led him into the realms of improvisation. Brian's interest in 'pop' developed through listening to people like Ray Charles, the innovators who first brought jazz into pop music. A
meeting with Long John Baldry after Brian had formed the Trinity led to an introduction to a new young singer whom Baldry thought Auger might be able to include in the band. That singer turned out to be Rod Stewart!

Auger certainly doesn't flash his musical talents on stage: Not for him the huge set up of seven or eight keyboards and giant synthesiser. 'I think it's only people who can't play one keyboard properly who go in for all that. I just play two on stage. Fender piano and Hammond organ. I do play synthesiser in the studio but I still think it's a studio toy. You can't play a chord on it yet. It looks good and sounds difficult, but it isn't really.

In spite of the hard deal the 'business' has given Auger in the past, this was the only bit of cynicism that crept into the conversation. He's no longer the optimist looking for enormous successes and great wealth. Perhaps being a family man - his wife was having their third child on the day I spoke to Brian - has given him more of a rational approach to making a living out of music. Whatever the reason, though, he's neither going to give up playing nor is he going to kill himself trying to get into the charts.
'After a certain amount of time you have to ask yourself what you want to be. Do you want to be a pop star, a musician, a record producer or what? The only thing that has made me happy all my life is playing good music and getting off on that.
'Once you've said okay, that's it, I want to be a musician, the whole scene turns round. There's no hurry any more. I don't have to do this or that or care about what they're writing in the Press. It doesn't matter. I can go at my own pace because l've got the rest of my life to get there.

And, in Brian's opinion, the music that is being created now will mean a lot more in a hundred years' time than all the newspapers and books in the world.
'What's going to happen later on in 2074 is that somebody's going to dig up a history book and read what some stuffy old professor's written down about what life was like in 1974 and somebody else is just going to get a couple of records and put them on and have a much better idea of what was going on amongst the people.






FOR all its gay, cavalier attitude the rock and roll business isn't the ever-shifting, unstable movement that the uninvolved might imagine. The bands that were around and big business, four or five years ago, are still around, still big business.

Rock and roll's always been one of our main exports to America and among the old stagers that still draw the crowds and the subsequent loot are the Stones, Zeppelin, Purple, the Who, TYA, Moodies and, more recently, Humble Pie and Jethro Tull.

They've all captured the lucrative American market but at the same time managed to cement enough home support to make them million dollar business. Few bands have been thrown up to challenge this supreme league and while an act can warrant a hefty pay cheque and billing in Britain and Europe, when they hit the States they can sink without a whimper.

It's readily admitted that if you want to make a great deal of money, Britain isn't the place to kreak through that invisible but very tangible financial curtain you've just got to be geared and marketed for the Americas.

Take Slade for instance, for all their massive domestic following and string of single hits, they're still having to work their arses off to break the U.S. market. They are a typically-British orientated outfit, their material, their clothes, attitudes so, therefore, it's an even tougher nut to crack

Mott The Hoople are one of the more recent success stories in this respect, but again not without a damn hard slog and change of direction from their old Hoople days to their work during and after the Bowieproduced album.

But, of the new bands to emerge, the Robin Trower Band and Bad Company are two groups that have captured the imagination of both markets, but in two very different ways. Both bands look ideally suited to enjoy this home and away success pattern but things haven't shaped quite that way yet.

The case for the two bands is more or less summed up by a quick look at their respective chart success; the Trower Band enjoying fantastic success in the U.S. charts with their second album Bridge Of Sighs; Bad Company driving through our own album charts with their debut shot and their single Can't Get Enough crashing right in.

It seems ironic though, that a British public always crying out for something new for their musical delights, should turn its head away from what the Trower Band are trying to do, i.e., present them with a completely authentic music, while taking to its heart the brand of reworked rock and R\&B, no matter how well it's presented, that Bad Company have opened up their life with.

Both bands came from widely differing backgrounds, both rebuilt from splinters of other outfits, so you'd naturally expect their musical ideas to vary accordingly, but the bone of contention is that there just seems no room for an obviously-original style from one of the best British offerings around, by any standard.
The one thing both groups have in common is that both their leaders are musicians of remarkable and irresistible qualities, Trower and Rodgers' talent making them two of the most outstanding guys around. Leaders in the rock and roll ranks, equal leaders if you like, but still up in the very front ranks of their trade.
But here the similarity seems to fade away altogether, for the Trower Band doesn't mean a hoot in their home country despite two very fine albums, while Bad Company, perhaps due in part to Rodgers' following from Free days, have cracked the scene wide open in a matter of months.

Strangely the album and single that did the trick were 'safe' releases in the respect that they didn't charter any new ground that one or the other of Bad Company hadn't already been over many times before. Indeed they were both good releases, but for those who were holding their breath with expectation it must have been a slightly disappointing wait.

With Rodgers and Simon Kirke (drums), Mick Ralphs on guitar and bassist Boz Burrell, some people must have been looking for something that wouldn't sound too much like anything Free, Mott or King Crimson had produced, but at the same time would blend into a new, exciting form. Instead, the band came up with something that didn't stretch any of their plentiful talents.

Looking at it coldly it's almost as if they'd looked at what had been the staple diet of the fans for the past few years, made a few adjustments around that and given them a neat, not too testing package. Tried and tested rock and R\&B delivered for the most part in a fairly abrasive, don't give a damn attitude, struck gold first time.

But in Bad Company's favour, although they look tailor made for success in the States, they have had, or should I say their manager has had, the good sense to lay the firmest foundations at home in case of emergencies. In fact the band's music may have been dampened down for this very purpose, their next move may be a totally different one, but such early success suggests otherwise.

The boys now go to America, and into their second album, content in the knowledge that, for the time being at least, they've a snug slot in dear ol' blighty. They haven't burned their boats before giving the overall picture a good looking at. Bad Company have set out to capture their market and there's no knocking the initial triumph.

## SHREWD MANAGER

Their manager Peter Grant is a very shrewd operator and his success with Zeppelin, and latterly Maggie Bell, holds him in good stead in terms of home and away success. While Bad Company are together they'll be big business, but they'll also have to realise that if they're playing to their market they may get stuck in a rut that's musically damaging and ultimately destroying.

Trower on the other hand has certainly suffered for not making any compromises. He's stuck rigidly to his beliefs and specific musical ideas, they've missed the boat in Britain okay, but cracked the U.S. market with a music of great depth, feeling and authenticity, albeit influenced to a
great degree by the work of the late Jimi Hendrix.
The band haven't wanted for management knowhow either. They're handled by Chris Wright and Terry Ellis of Chrysalis who've got Ten Years After, Jethro Tull and Procol Harum among their acts. No, Trower's main stumbling block is that his very individual brand of music isn't right for the British market as it stands.

Alongside Trower is bassist Jimmy Dewar from the old Stone The Crows band, certainly a cute bass player but at the same time one of the best vocalists around today, too. Lastly, they're joined by drummer Reg Isadore, brother of Conrade (who's played with the likes of Steve Stills).

The very fact that Tower's guitar playing is so much in the Hendrix vein could account for him being taken to the Americans' hearts (who still idolise Jimi's work), and shunned by British fans who have written him off merely as a copyist before ever getting deeply enough into what he's got to say.

## SHOWMANSHIP

On stage Bad Company work hard to get audience reaction, shout, conjole and bait their followers until the atmosphere is right. There's an air of showbiz and showmanship that's formed an all-important part of their act. With Trower this projection isn't at all marked, the keen edge is saved and delivered through the music alone.

It simply might be that America is more attuned to music with a certain originality, while their British counterparts cling grimly on to what they 'know and like', or even vise versa. But this is mere conjecture, the main subject being that whatever the reason Britain is missing a great talent that lies right under their noses.

True, if Trower hopes to make the home market his too, he's gonna have to go out and work for it the way bands like Hoople, Nazareth, Slade, etc., have before them. It won't pop up on a plate for him. Here Bad Company score because of their associations with Free, who were much bigger here than their chart success reflected, and Mott.

There's room for both bands and both styles of music in Britain, a place where we could do with a few new faces popping up to give the Jaggers, Lords and Daltreys a chance to take it a bit easy; but the gravest crime would be for Bad Company never to realise their full potential in an attempt to hold a market and the Trower Band to give up Britain because it has been a little too slow and blinkered to realise what it's got in its own back yard.


SIX months solid work in the States hasn't quenched the enormous interest kindled by the Average White Band up and down Britain during ' 72 and ' 73 . Their departure, right at what seemed like their first pinnacle of success, left a lot of people wondering whether the States would make or break them and whether they could ever recapture the fervent enthusiasm of the British audiences they left behind.
Musical fashions change fast but, if anything, they've changed in A.W.B.'s favour. And, judging by the reception the band has received during their recent tour of Britain, they've returned tighter, funkier and better than ever.
'I would say our music's grown a bit since we left,' said a fitlooking Alan Gorrie, the band's bass player and one of the chief composers. 'It's reached some sort of maturity. I think our music's definitely written better, played better and sung better now.'

Their first album, Show Your Hand, although it never made the album charts, sold steadily in both Britain and America and, indeed, is still selling. They've never appeared in the singles charts either. What has made this soul/ R. \& B.-based band so popular has
been the infectious energy of their live gigs, the contents of which were painstakingly constructed to produce the desired effect, 'to get people back on the floor instead of on their behinds I'

If there were any trepidations about the scene maybe having changed while they were away, the band found their first couple of British gigs, especially the one at London's Roundhouse, certainly dispelled them.
'That Roundhouse gig gave us the biggest living-room feeling we've ever had,' remarked Alan. 'We felt there was no need to go full steam ahead all the time, which is why we put in some slower numbers. We felt as though we knew everybody there.

## DANCING

'London is a good place to gig in at the moment. I like it. Things have changed since we've been away, but they have been changing since the band started and I'd like to think that in some way we were responsible for it. We have always tried to make a point of playing the kind of music that would get people dancing. People said we'd never succeed in London, but we did.

Lead singer and guitarist Hamish Stuart


They succeeded in America, too, even when seconding such prestigious acts as the Climax Blues Band and B. B. King. One of the best nights they had was in Philadelphia, where they played on their own, supporting only their reputation and, even though Al Green was in town that night, still drew a large coloured audience, who really dug the ir music.

On the first album it was largely James Brown who influenced the feel of A.W.B.'s music. Now, in their new material, there is quite a heavy AI Green influence at work. Gorrie admitted as much when he referred to Keeping It To Myself as an 'Al Green-ish tune'.

This number, which will probably be their next American single, is one Alan wrote, for a change, at the piano. 'It took about five minutes to complete. It came out with the words, music, everything, all in one go.' All the numbers on their new album, straightforwardly titled Average

White Band, were written by Alan, Hamish and Roger, mostly during their pre-Christmas tour of the East Coast of the States.

It's their first release on the Atlantic label and the change-over from MCA to Atlantic held the album up for some time, as Alan explained. 'We did the first version of the album in conjunction with a really fine guy called Robert Appère in Clover Studios, L.A., and it ended up being used as a demo record for what we finally cut for Atlantic.
'That's really the reason why Jerry Wexler of Atlantic was interested at all, because those tapes we'd done with Robert were so good. But there were things that Jerry and Arif Mardin wanted to change so they decided it would be a lot simpler to recut the album rather than try and match up tracks from one place with tracks from another and then remix. So that original album got scrapped and was turned into the album we

call $A . W . B$.
The band are delighted with the final result. It's a lot different from their first album. Gone are the extended tracks like Twilight Zone, each of which ran through the whole gamut of the six Scots' individual talents. In their place are a number of tracks which are a great deal shorter and show a lot more contrast as a result.

## LEGS

'We wanted to get much more music on this album,' explained Alan. 'Also, there's a need in America for singles so we wrote quite a few intentionally as singles and they will be taken off the album and released separately. We don't agree with cutting down album tracks to make singles, like a lot of bands do.
'If you edit down a long number it tends to sound as though it's had the legs lopped off it. In the States MCA were trying to edit Put /t Where You Want It by
leaving out a middle eight and the whole thing sounded daft.'

## GIANT

Mention the first album and Alan grimaces. 'I don't mind it. I can stomach it without getting embarrassed. In no way is it a bad album but the new one is just so much more ridiculously better in every department, production, playing, content, programming if people appreciate that, they're obviously going to enjoy it much more than the first album. There's no comparison really, it's another class."

When you think about it, Average White Band have a lot to thank America for; new material, a new album, a fresh approach to music and gigging and even a completely new sound system.

- We had about a week in LA before gigs started so we dumped all our old equipment and bought new stuff. We decided we were going to have a fresh start. Every-
thing now is all Acoustic. We've got Acoustic stage amps for bass, piano, sax, guitar, everything. Robbie disposed of his old drumkit and got a new one, a giant black Gretsch kit. It's the loudest bloody kit in the world I'

They're certainly open-minded about other people's music, too. Alan, Robbie and Hamish played on Herbie Mann's latest album, London Underground, and Alan commented on the bands who had impressed him on his return to Britain, namely Gonzales and Kokomo.

## BRASS

'There aren't too many good, white bands doing R. \& B. in America, though,' he added. 'Tower of Power are good and I used to like The Rascals. They were one of my favourite bands of all time.'

Much as they like the present British scene, A.W.B. couldn't wait to get back to the States again for their second and much more extensive tour that they are just about to begin. This time they'll do a two-month tour covering the places they played before plus as many more up and down the country as they can. 'I spoke to LA this morning,' said Alan, 'and
there is certainly a lot of interest in the band there and a lot being set up.

It certainly seems that, for the moment at least, A.W.B. are leaping into the old dollar gain-drain and adopting the States as their centre of activities. They are due back here again in the Autumn when they plan to experiment a little.
'We used Billy Cobham's brass section on the new album and it was terrific. Next time we're over here l'd like to do a gig augmenting our line-up with brass and possibly some backing vocals. But it's not economical to have a tenpiece band on the road. It's okay for occasional gigs, the way Gonzales do it. Their band is a different size on different nights. For the Rainbow they'd have all ten people but for a gig like London's Speakeasy they'd have maybe six.'

Their next album, like the current one, will also be recorded in the States. 'We don't like recording in London, there's too much hassle here,' maintained Alan. 'Our music's city music and the best city for us to do it in is New York. I like the pace there and somehow our music fits the States.

## Sax player Malcolm Duncan



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# OLD TIME COUNTRYMUSIC 

COUNTRY music (so called) is now attracting a wider audience in Britain than ever before, but the all-embracing term of 'Country' covers many different styles. These range from the 'authentic' bluegrass music of Bill Monroe and Ralph Stanley, through the many established exponents of country and western such as the late Hank Williams, George Jones, Johnny Cash, and Kitty Wells, to the 'new wave' Nashville-based artists such as Tom T. Hall, Waylon Jennings and Johnny Rodriguez.

Most modern 'country' though is far removed from the early country music characteristic of the Southern mountain areas of the U.S.A. as played in the 20 s and 30s.

Of the aforementioned names, of necessity only a small sample, Monroe and Stanley stand out as being the least influenced by the commercial factor, bluegrass (which owes its origin as an independent style to Bill Monroe), having developed in the early 40s directly from the string band music
popular in rural areas in the preceeding 20 years or so.

This pre-bluegrass material, itself developed from the Anglo-Scots-Irish folk tradition, is usually referred to as Old Time Country Music or simply Old Timey. The folk strain in the music, in which the fiddle undoubtedly plays the most important part instrumentally, can be traced back directly to the countries where many of the melodies and subject matter of the songs originated, being taken to America in the first place by the early settlers and immigrants

## FOLK

Indeed, the recordings of such people as Doc Watson, The Blue Sky Boys and The Monroe Brothers, although undeniably 'country' in the authentic sense, can be termed 'folk' with far more justification than many more popular forms of music that have become placed in this category

The other instruments (all acoustic) normally used in old time country music are the five-
string or 'G' banjo which can be played in different finger-styles such as 'drop thumb' or frailing, double thumbing or clawhammer; the mandolin and the flat-top guitar, often assisted by a double or 'string' bass - also known as a 'bull fiddle'. The dulcimer and autoharp are sometimes used as well.

Influences other than folk sources contributed to the country artist's material in the early part of the century - hymns, popular songs of the day, vaudeville and travelling tent and medicine shows for example. However, communities were relatively isolated until the development of radio and the recording industry in the early 20 s , and after that time regional styles of singing and playing became more diffused. The songs were often very sentimental by modern standards, and the subject matter would frequently be about home, mother, unrequited love, disaster or murder.

A popular song that falls into the latter category and dates back to an old English ballad is The Banks

Of The Ohio, recorded in the 30s by The Blue Sky Boys, this being basically the same number that was a recent hit for Olivia NewtonJohn.

## SPECIALIST

In the U.S.A. today a vast amount of material is available on record, much of this being reissues, in L.P. form, of original recordings. In Britain the situation is different and apart from one or two specialist shops it is virtually impossible to obtain old time country music records over the counter.

However, it is possible to obtain lists from persons operating postal mail order/import services in the U.K. - usually cheaper and quicker than asking a shop to import them for you.

It would be beyond the scope of an article of this size to describe all of the prominent performers of this style of music who committed their sounds to wax, so I have chosen some examples of records which even if not available off the shelf, your local record shop should be


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

# MIOS MMO IN SOUND <br> RUPERT NEVE 

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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; Bavario Atelier; Arne Bendiksen; Gallo; Belter Records; Carbo; Elliot
Mazer; CBS Mazer; CBS
Records; Records;
Decca;

## N Neve internationally sound people

able to obtain without having to send to the States for them.

Some of the earliest-recorded siring band music can be heard on the Old Timey label on The String Bands Volumes 1 and 2 (Old Timey 100 and 101). These albums feature both lesser-known artists and others who recorded more prolifically such as Charlie Poole, Grayson and Whitter, Riley Puckett, The Carolina Tar Heels and Darby and Tarlton. Volume Two includes a fiddle solo recorded in 1922 by Eck Robertson who is thought to be the very first rural recording artist.

Cliff Carlisle, once described his music as 'a cross between hillbilly and blues'. Like 'the singing brakeman', Jimmie Rodgers, probably the most popular country artist in the 30s, Cliff Carlisle also featured the yodel, and his work can be heard on Old Timey LPs 103 and 104.

An important band in tracing the development of old timey through to bluegrass are J. E. Mainer's Mountaineers who made many recordings, the band featuring fiddle (J.E.), banjo, and two guitars. Material used by the group such as Maple On The Hill and Blue Ridge Mountain Blues has survived into the repertoire of bluegrass bands today and the 'full' sound which characterises Mainer's recordings is quite a step forward from the lighter more basic approach of the groups heard on The String Bands. Listen to J. E. Mainer Volumes 1 and 2 (Old Timey 106 and 107).

## AUTHENTIC

One of the first country guitar players to play a 'hot' or solo lead guitar style was Sam McGee who first recorded for Vocalion in 1926. A good cross-section of Sam's playing, can be heard on Sam McGee - Grandad Of The Country Guitar Pickers (Arhoolie 5012).

Also of recent vintage and considerable interest are the recordings made by Janet Kerr, fiddle player with Tom Paley's New Deal String Band, issued on the Leader label. Blue Ridge Mountain Field Trip (LEA 4012) contains material recorded 'in the field' at a fiddlers' convention in Galax, Virginia, and while the sound quality is obviously not up to studio standard, the atmosphere of a live, outdoor festival in its natural environment is captured very well.

This disc contains a variety of styles by people like Hubert Caldwell, Roger Sprung, Buddy Pendleton and Tex Isley, Gray Craig and The North Carolina Ramblers. The last mentioned group who take their name and style from the late Charlie Poole's North Carolina Ramblers, are featured in their own right on North Carolina Boys


A selection of old-time country music albums available in the U.K.
Top left: Carter Family, top right: The String Bands Vol. II, bottom left: Cliff Carlisle Vol. I, bottom right: Mainer's Mountaineers Vol. I
(LEA 4040). Oń Virginia Reel (Leader LED 2053), Kyle Creed (a fiddler of some repute), Bobby Patterson and the Camp Creek Boys from Galax show how a successful local string band are playing traditional old time country music, in a way that should ensure continuity in its original form.

An example of the purely traditional folk strain in old timey is provided by the Hollow Rock String Band from Durham, North Carolina, on the Matchbox label (SDM 241). Solely instrumental, this album features traditional dance tunes played on mandolin, fiddle, guitar and banjo.

The Matchbox Series, includes several interesting recordings of lesser-known artists such as Clark Kessinger, George Peagram, and a fine bluegrass album by Joe Val, One Morning In May.

No article on authentic country music, however concise, would be complete without mentioning the famous Carter Family, who were 'discovered' about the same time as Jimmie Rodgers. The group consisted of A.P. (Alvin Pleasant Delaney) Carter, who sang bass, his wife Sara who usually sang lead and played autoharp or guitar
and Sara's cousin Maybelle Carter, married to A.P.'s brother. Maybelle's distinctive guitar style has had a great influence on many performers and although A.P. died in 1960 and Sara is no longer performing, since the 1940s when the original Carter Family disbanded, Maybelie has continued to work with her three daughters, the Carter Sisters, one of whom, June, is married to top C\&W singer Johnny Cash.

RCA have recently released a Carter Family double album set containing a total of 29 tracks in their Famous Country Music Makers series - No. DPM 2046.

Available in the same series is a double album of Jimmie Rodgers - No. DPS 2021.

Today, traditional country music is attracting new and wider audiences than ever before. Its influence is felt in many directions; the Nitty Gritty Dirt Band, Bob Dylan, other American groups such as Sea Train, The Byrds, Earth Opera, The Dillards and The Flying Burritto Brothers. However, although the music lends itself to re-interpretation, attempts to up-date and sophisticate it inevitably result in a
loss of the emotional depth and atmosphere which give the music much of its appeal.

Fortunately there are, today, many musicians (in America) who continue to play traditional country music in the way that it should be played - authentically.

In Britain the situation is a little different, with both bluegrass and old timey remaining very much minority interest music forms. There are a handful of professional performers who work regularly in the U.K., such as guitar/banjo duo Pete Stanley and Roger Knowles (whose new album Banjo Bounce has recently been released on Transatlantic), but it is mostly a 'part time' music as far as the U.K. is concerned.

However, groups like The Down County Boys, Betsey Jefferson and The Ridge Runners, The Mole Valley Ramblers, Steamboat (appropriately from the Isle of Wight), and Pete Sayers' Radio Cowboys continue to find appreciative audiences at country music clubs, folk clubs and concerts without having to make the concessions to commerciality that turning professional would inevitably bring.

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## ALBUM OF THE MONTH



## ANDY MACKAY

IN SEARCH OF EDDIE RIFF
ISLAND ILPS 9278
This album could be re-titled 'the many moods of a rock and roll sax player' and it has that same Roxy Music feeling of creating something new out of old themes, instead of being a pale distorted parody of them. Mackay's ever cool superhep sax brays, rasps, burbles and sings its way through such unlikely trackmates as Wagner's Ride Of The Valkyries (wonder where Mackay got that idea from ?), a superbly melancholic The End Of The World, the plain raunchy Walking The Whippet, the soulful Jimmy Ruffin's What Becomes Of The Brokenhearted, and the unbelievable - A Four Legged Friend (wasn't that something to do with Roy Rogers?).

Who knows, maybe that was the first piece that Andy ever learned. Apart from the other tracks, which I won't bother to mention, the collection is rounded off by Schubert's An Die Musik - obviously Mackie who also oboes and attempts some vocalisation favours the teutonic school of classical composers.

This beautiful album is just the thing to seduce by, as Andy's sax discharges its mellifluous burps, assisted by a variety of instrumentalists including Phil Manzera (guitar and 'saxophone treatment'), Eddie Jobson (piano, organ, synthesiser, glokenspiel, violin and strings), Roger Glover (bass guitar) and the mysterious 'Countess' Sadie MacKenzie who provides 'ethereal voice ${ }^{\prime}$

This really is a superb album - all the office is raving about it, but we're confused about its raison d'être and other such linguistic problems. How does it manage to be so 1962 and ' 74 at the same time? Why is this unashamedly self-indulgent record so good? Quite simply Mackay the Supersax must be a genius it'll be interesting to see if the record-buying public think so. In any case I hope he finds the ' $D$ ' riff he's looking for.
D.R.

## ELTON JOHN

## CARIBOU

## DJM DJLPH 439

There aren't many people who'd feel happy singing a line like, 'Better believe it I'm a stinker'. Even Elton doesn't sound too sure about this song, Stinker, which must be the most unpleasant song Elt and Bern have written! This is a very patchy album. The good numbers stick out like pyramids in a flat, arid desert. There's the single, Don $t$ Let The Sun Go Down On Me, which is good old dependable Elt and Bern stuff. The Bitch /s Back should have Mick Jagger handling the vocals as the old Stones touch is there in the lyric idea and guitar riff. The pleasant little love song, Pinky, is somewhat ruined by a run of the mill type of melody and Solar Prestige A Gammon, while a good idea in itself with the plays on words, could have been done so much better by ex-Bonzo Neil Innes.

The one number on which Elton really goes to town and gives his piano playing and vocals full rein is Ticking, the story of a suppressed boy breaking out into crazy violence. Have You Seen The Saucers is pretty pallid compared to their great single Rocket Man and Bowie's Sci-Fi efforts.

Dare I whisper it - could they be running out'of ideas? Yellow Brick Road was a climateric album, a combination of everything that is great about their music. Maybe this is a period of convalescence after that tour de force. If so, roll on their full recovery with the next album.
L.R.


AVERAGE WHITE BAND
AWB
ATLANTIC K50058
These Scots lads are the blackest white musicians you've ever heard and, to prove it, they have an enormous following in the predominantly coloured areas of the southern U.S. Glad to say, several months residence and work over the other side of the Atlantic hasn't changed them but has given them a greater sense of direction

Their first album, Show Your Hand, was more like a live gig with the extended soloing. This, their second, has a lot more numbers on it, each containing those vital ingredients that makes their music so instant and so compelling, the guitar work of Onnie McIntyre and Hamish Stuart, particularly Stewart's solo on / Just Can't Give You Up, the perfect vocal harmonies of Hamish and Alan Gorrie - those guys must be telepathic, the way the voices part and meet at just the right time.

The idea behind this album, so bassist/singer/composer Alan Gorrie announced, was to record a number of shorter songs that would be suitable for the American singles market. This is probably why there are not pot-boilers on this album, but a selection of the best songs they'd written up to the time of recording. Gorrie's Keeping It To Myself is probably the most obvious for single release and the band also do a splendid version of the Isley Bros' song, Work To Do.

They've used the horn section of the excellent American band, Tower of Power, and used it so well. never letting it become overpowering but allowing the horns to break in for just a few bars and parry with the guitars, as on Pick Up The Pieces. The music is charged with energy and they all sound as if they're thoroughly enjoying themselves even within the confines of the studio. It's easy to see why no one can sit still at their gigs. And, for the lover of art, there's a sweet little nude lady on the sleeve with her behind delicately cradled in the ' $W$ ' of A.W.B.!
L.R.


DOC WATSON
Doc Watson must be one of the most underrated guitarists and folk performers in Britain. He is a native of the Blue Ridge Mountains, a district that probably contains more of America's folk music than the rest of the states put together, and among those who've been fortunate enough to hear him this side of the Atlantic, Doc is a highly regarded performer of traditional American folk and country music.

The virtuosity of his flat-top guitar picking is well-demonstrated on this bargain-priced double album, on tracks like Tom Dooley, Beaumont Rag, Country Blues, The Train That Carried My Girl From Town, Blackberry Blossom, and the classic Watson finger-twister, Black Mountain Rag. Many of the tracks on this set have been issued here previously on Fontana. Now that RCA have taken over distribution of Vanguard in Britain we may yet see the original albums (which as far as I am aware are presently available in the States) in the shops here again.

Doc's warm, mellowed 'mountain' vocal style is ideally suited to his material whether it's a folk song (Little Orphan Girl; Alberta), a Jimmy Rodgers' number (My Rough And Rowdy Ways, I Was A Stranger), a blues (Blue Railroad Train; St. James Hospital); unaccompanied (Down In The Valley To Pray, Little Omie Wise), or just good old-time country pickin' (Blue Ridge Mountain Blues, Groundhog, Handsome Molly, Way Downtown).

The second disc was recorded at Newport Folk Festivals in 1963-64. Studio recordings by Doc of some of the material on these live takes have also been released but in most cases the performances on the latter compare very favourably and the recording quality is good.

The Essential Doc Watson? Well there's certainly some excellent music here. There are other Watson numbers that I'd like to have seen included - Otto Wood The Bandit and The F.F.V. for example, but omissions are inevitable for the Watson fan.
D.R.

## THE O'JAYS LIVEIN LONDON

PHILADELPHIA INTERNATIONAL PIR 80169
This is a different kettle of fish to the similar Billy Paul live offering. It was recorded at the same venues but the O'Jays sound so alive and confident that they outclass Mr. Paul completely. Their back up includes British horn players Eddie Levert, Walter Williams and Bill Powell and they're as sharp as glass.

The O'Jays have been together for 14 years and does it show! They are one of the tightest harmony groups in the world without falling into the trap of close line following that characterised (and limited) the famous harmony groups like the Mills Brothers.

The tracks are: Put Your Hands Together, When The World Is At Peace. Wildflower, Back Stabbers, Vocal Introduction, Sunshine And Love Train.


## CHET ATKINS \& MERLE TRAVIS

THE ATKINS-TRAVIS TRAVELLING SHOW
RCA AFL1-0479
Sounds as if someone at RCA (Chet Atkins maybe?) had the bright idea of putting two of the best-known country guitarists together in a studio and recording the resultant jam, although in point of fact the session was probably as carefully planned as anything else. The surprising thing is that this is the first time Atkins and Travis have been heard together on a disc. Another well-known figure on the Nashville sky-line, Jerry Reed, plays rhythm guitar on some of the tracks and also helped out with the production.

The whole thing's got a sleepy 'down-south' sound about it that could mislead the listener into regarding the album as better-than-average background music, but Chet and Merle run licks off the fretboard like chewing tobacco. It's that smooth, precise, pick-it-on-my-head fancy guitar work that usually only flows from experienced fingers. Incidentally, it's electric guitars that are used on the disc, not the assorted instruments featured on the cover.

As far as I'm concerned there are one or two bummers amongst the material; Mutual Admiration and Is Anything Better Than This for example, with some of the between-chords chat getting a bit tedious, but the cool, skilful sounds of Chet and Merle's picking adequately compensate.
D.R.

## BOB DYLAN/THE BAND

## BEFORE THE FLOOD

## ISLAND IDBD I

It's difficult to criticise a legend. It's also difficult to be objective about an 'in concert' album like this one when you know darn well that if you'd been in that audience you'd have been cheering with the best of 'em! But, quite honestly, anyone who has only just entered the record buying market and isn't of an age to have lived through the 'Dylan era' would not be able to judge his talents fairly on the basis of this double album.

The Band are superb. They always sound better live than they do on studio recordings because their music thrives on audience reaction. You can hear the tension and excitement in their playing as they perform old favourite's like Dylan's / Shall Be Released, and their own Up On Cripple Creek, and when they are accompanying Dylan himself you can tell why he chose these particular musicians in the first place.

There are songs on this album from every Dylan period, from Don't Think Twice to Knockin' On Heaven's Door, but if you remember the Freewheelin' album with love, you're going to be disappointed if you think Before the Flood is a nostalgia trip. Either Dylan's voice has matured or his attitude has changed - I suspect the latter. In any case, the anger, the frustration in his voice on the original version of It's All Right Ma, the sincerity and authority that rang through these songs first time round, has gone.

Sometimeshe overdoes the vocals so much with his swoops up to higher notes above the melody line, his growls that draw screams from the audience, that he sounds like he's sending up his own songs. Just Like A Woman is a prime example of this.

It's not until side four of this double album is reached and he really gets into All Along The Watchtowe and Highway 61 Revisited that his old familiar singing style comes back. But, to be fair, he and the audience, do sound as if they're having an absolute ball. The concert closes appropriately with the immortal Blowin' In The Wind, the song that really got Dylan known.

If all you want is a selection of Dylan's and The Band's best songs, you couldn't do better than buy this album set. But if you missed the early Dylan and want to really get to know him, seek out the originals instead.
L.R.


## BILLY PAUL LIVE IN EUROPE PHILADELPHIA INTERNATIONAL PIR 80168

This is the first chance we've had of hearing just how the Philly artists shape up without their resident Philly musicians supporting. This album (and a similar release from the O'Jay's) was recorded during the Philly tour in December '73 and the venues were the Hammersmith Odeon and the Central Hall, Chatham.

Billy Paul fails to make any impact at all. His voice doesn't let him down, but he sounds far from happy with his backing and there's very little material on the album (I can't recall seeing such a wide scroll in the middle of an album before) which doesn't contribute much to value for money. Gamble and Huff tell us the message is love and peace on the sleeve and ask us to pay full price for three-quarters of an album at the same time.

The tracks are: War Of The Gods, Brown Baby, Thanks For Saving My Life, Me And Mrs. Jones and Your Song.
R.H.


## CALIFORNIA

## DISCOVERY



It's taste that predominates musically on this album of self-penned material from lead and bass guitarists David Walter and John Baxter. Lyrically it isn't so hot, with the exception of Mr. Jones, where thoughtful words compensate for the rather boring melody line, but instrumentally this is a creative piece of west-coast rock.
The outstanding track is the first one you hear (unless you're one of those people who derive a perverse pleasure from playing ' $B$ ' sides first), the cool, leaning-towards-mod-jazz Metal-instrasynthesised. More conventional but still well hung together are Fly Baby Fly and Miss Ginny. There's a couple of straight rockers included - Slow Down (the only non-original number) which doesn't come off and Rolly Polly (shouldn't that be Roly Poly?) which does, but having demonstrated a talent for something more adventurous on that Metal-instawotsit track I'm surprised California haven't gone more in that direction.
Most of the arrangements are skilfully contrived however and the band is supplemented by a brass section of trumpet, trombone and sax/flute, the latter being used to good effect in the haunting In My Dreams and Midnight Dream. One thing that strikes you is that nobody stands out as a superstar instrumentalist, and although that might sound like adverse criticism, it isn't meant to - these guys play as a band instead of trying to outdo each other, which is probably a major factor towards the successful sound they produce.
D.R.

## MENTOR WILLIAMS

## FEELINGS

## MCA MCF 2549

Mentor is the brother of Paul Williams, who has written so many sensitive, beautiful love songs for The Carpenters. However, Mentor's songwriting style is vastly different, much more direct and, at present, completely orientated towards country rock. He made a name for himself in Nashville through his work with Troy Seals and Will Jennings, producing and writing for Dobie Gray and has scored a big hit with the song Dobie recorded which has recently been re-released, Drift Away.

This album isn't meant to be a showcase for a song-writer as there are actually only four of Mentor's songs on it. Instead, he is now being launched into a new career, that of a singer and he succeeds extremely well. He has everything in his voice that typifies the most popular of the country rock singers, that slightly nasal intonation coupled with a dark, husky edge enabling him to put over perfectly the emotion in songs like One Night Stand and Feelings.

Unfortunately, the overall impression is one of predictability. You can always guess just where the steel guitar and harp are going to come in. But Out Of Hand is an outstanding track, with the harp and guitar duetting in a sneaky little tune which goes on beneath the vocal melody and really adds something to the song.

L. R.

## THE EVERLY BROTHERS STORIES WE COULD TELL

RCA INTS 1474
This is not another compilation of memory-lane reissues. Here we have Don and Phil with suitably trendy-looking mop-tops, resplendent in their new 'gear' - the new look Everly Brothers, and at the budget price of only 95p!

The low price is difficult to understand - are RCA hoping it will tempt old Everly fans to buy out of curiosity? If so you have been warned - the brothers have certainly changed their style with the passing of time. You can't blame them for seeking an escape from their very successful past, after all it would be comparatively easy (and boring) for them to carry on singing Bird Dog, Bye Bye Love and Cathy's Clown ad infinitum and still keep the dollars rolling in.

None of the tracks on this LP get anywhere near the impact of an Everly Brothers hit record, but it's pleasant enough stuff with an L.A.-style 'country' backing featuring people like David Crosby, Graham Nash and Ry Cooder. The soaring harmonies and the raunchy ring of overstated guitar chording that distinguished the old Everly sound have disappeared though.

The arrangements, and orchestral and chorus backings are professional, smooth product packaging, but there's some interesting bluesy guitar work and sympathetic drumming going on to colour things up a bit.

It's the butch, lead-slinging titles that come the closest to the Mk. 1 Everlys (though still far removed) such as Del Rio Dan. Mandolin Wind, and Three Armed Poker-Playin' River Rat - which must qualify for an original smart-arse title award. The Brand New Tennessee Waltz stands out as the best track, mainly because of the song, but the Everlys do a competent enough job on it. Another long-winded title, I'm Tired Of Singing My Song In Las Vegas, gets a songwriters award as well.

It takes time to re-adjust to artists who've undergone such a metamorphasis, but the Everlys were big enough names to make a comparison in styles inevitable. Their new work is worth hearing and deserves an unprejudiced listen.
D.R.


HOW many guitarists buy their axes secondhand? Judging by the inquiries we've had from readers and the large selection of used instruments to be found on the market, there's obviously a big demand for secondhand guitars today. This isn't surprising when so many almost 'as new' specimens can be picked up by the careful buyer at a considerably cheaper price than the cost of the brand new article, though you've got to know what you're looking for of course.

A glance at any instrument will reveal the general condition, but the body, particularly with acoustic or semi-acoustic models, should be carefully examined for cracks, knock-damage, or signs of a botched repair job. Look closely at the frets to see if they're badly worn or not, particularly at the nut end of the fingerboard where the open chord positions are held - a good re-fret job can cost in the region of $£ 30$ - $£ 40$. Lift the guitar up horizontally and squint down the neck from the end of the body and any defects in alignment, such as warpage should become apparent - if this is the case leave well alone! The electrics can best be checked by playing the instrument - check out all the volume and tone controls and pick-up switches. The ability of the pick-ups to sustain is really down to personal choice, though most of today's rock musicians go for a guitar that can do this effectively. Pick-ups do tend to lose volume as they get older though, and here the answer is to have them re-magnetised, if you're prepared to go to that sort of trouble.

Try out the tuning machines as well. More than likely the instrument will be out of tune when you first handle it, if not that shouldn't present any problem! The neck can also be checked for alignment by a tuning comparison on the frets higher up the fingerboard.

If you've bought a guitar before you're probably familiar with most of these points, but someone buying their first guitar can get a lot more instrument for their money, provided they're careful - it's always a good idea to take someone along who knows what to watch out for.

If you're looking for an electric guitar in the $£ 50-£ 60$ price range and you're not worried about reselling, some of the numerous Japanese-made guitars on the market, such as the CSL, Columbus Ibanez, and Jedson 'copies' of famous models can be very good
value. As you might expect, they don't hold their prices nearly as well as their more expensive counter-parts, which is one of the advantages of buying them secondhand.

## BEWILDERING

The choice of lower-priced acoustics is even more bewildering and with so many inexpensive and reasonably-good guitars available new, an acceptable secondhand jumbo can easily be picked up for £20-£30. Watch out particularly for wear and loose strutting under the top tables though, for although these instruments can go a long way towards achieving the appearance, and in some cases the sound, of the American quaiity guitars which they resemble, at the prices they're sold for new they can hardly be expected to come up to the quality of an instrument costing $£ 150$ upwards. Another point to watch out for when buying at the bottom end of the price scale, and particularly with acoustics, is the action - which is the height of the strings from the fingerboard - nothing can discourage a beginner quicker than having to painfully press on strings unnecessarily high off the board. It's surprising that so many of the 'boxes' sold as 'beginners' guitars' fall into this category. Also, if the guitar has a pin-type bridge glued to the top, check that it isn't beginning to lift off with the string tension - a common fault and one that can give a false impression of

B.I. staff man Del Robinson looks for a bargain
a low action.
Moving up the scale, although they're a bit harder to find, old Levin Goliaths, Harmony Sovereigns are worth looking at. You're more likely to come across Yamaha and Eko jumbos though, and these too can make good secondhand buys.

If you're looking for lowerpriced secondhand gear in shops, it's in local stores that you're likely to find the best selection, the shops in London's West End, concentrated around the Charing Cross Road and Shaftesbury Avenue area specialise more in the better quality secondhand guitars.


Old semi-acoustics and solids were sometimes made from woods which are almost unobtainable now


It's the Fenders and Gibsons that retain their value the most and consequently the difference between new and secondhand prices is proportionately less than the cheaper axes. In fact, you can expect to pay considerably more for some of the older models, for which there is a big demand. You
could regard the purchase of these as an investment but it's worth bearing in mind that it's demand which dictates the high prices, and though it's unlikely that an old Gibson Les Paul would ever fall out of favour, fashions in guitars do change.

For an old Les Paul Standard,
which cost about f 80 in 1958-9 you can expect to pay up to $£ 500$ now, and in the States the price would be even higher, we ve heard of a $£ 1,000$ price tag.

However, it is possible to pick up early Les Pauls from about $£ 275$ upwards, depending on the individual model and condition, and more recent specimens can be bought for about £225 upwards. The Les Paul Junior model, which was a single pick-up, double cutaway solid can be bought for about the $£ 150$ mark.

There's also a big demand for the Gibson SG series and Flying 'V' and Firebird models, and of course, this is reflected by prices around £370 for an original Firebird 3 and £165 for a used SG Special.

As far as Gibsons are concerned, it's the larger body jazztype guitars that can often be bought at bargain prices, and the ES range can represent good value for money as well.

Much the same supply and demand situation applies to Fenders, with old Stratocasters, Telecasters and Precision basses commanding the higher secondhand values. Average price of a Telecaster is about $£ 135-£ 140$, and Strats. can be somewhat higher, although reasonable examples can be bought around the same region. Precisions vary more, from about $£ 100$ to $£ 200$ depending on age and condition - early to mid-60s' 'Precisions are especially sought after.

Used Guilds can be a good secondhand buy, they don't seem


Acoustics can generally be expected to improve with age
to have the same re-sale value as Gibsons, but are nevertheless good quality guitars.

In the top league of the acoustics it's Martins that receive the greatest attention, followed by Gibsons, and again the price asked for an older example may well be more than the cost of the same model new. It's true that the wood used in some of the older electrics is now virtually unobtainable, and it can make a difference to the sound of a semi-acoustic or semisolid guitar, but one wonders if nostalgia plays an appreciable part in determining that a new instru. ment is not necessarily as good as ts ancestor - electronics design is constantly improving. With acoustics, however, the maturity of the wood does make a great difference and there is a shortage of mature wood at present. In any case, the wood can be expected to improve with age in the instrument, so museum pieces aside, there is some justification for paying more for a better-sounding guitar. For a newer Martin or Gibson (i.e. anything up to about $10-15$ years old) one can expect to pay approximately 20 per cent less than the current retail price.

## VALUE

As with the electrics, Guild acoustics offer both good secondhand value and quality.

Finally, a word on buying your instrument. There are two choices open to the would-be purchaser of secondhand goods - buying privately through a classified ad. or personal contact, or from a dealer. Generally, you can expect to pay more when buying from or selling to a dealer - he has to make his profit to stay in business and he does offer the advantages of a selection to choose from and part exchange facilities. Whichever line of purchase is adopted, however, be careful to thoroughly examine the goods before parting with your money, and if it's a private deal watch out for stolen property - if it's a private deal and you're suspicious ask to see some evidence of ownership.

You can't expect guarantees with secondhand equipment, though under the Sale Of Goods Act anyone who knowingly sells defective goods can be forced to pay compensation. However, nobody wants this sort of hassle, so it's better to be careful in the first instance than sorry afterwards.
D.R.


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# THE ELEGTRIC INGREDIELES 

ROBIN Williamson's recent solo album, Myrrh, is a culmination of nine years as founder and central member of the Incredible String Band. It's a gathering together of all he's given them, his distinctive, meandering vocal style which is the nearest vocal approximation of lamenting Scottish bagpipes I've ever heard, his naive, beautiful, nature-inspired lyrics which stand up equally well as poems without the music.

On the other hand, Mike Heron's solo effort is far from being a tyingup of nine years of loose ends. On the contrary, he has produced an album of fresh beginnings, showing exactly where he is intending to go with the band's new electric line-up.

## RHYTHM

Heron has always shown more rock-orientation in his music than Williamson. His songs are less poetic and more straightforward, his music less complicated with a
lot more emphasis on rhythm and experimental percussion. His solo album, Smiling Men With Bad Reputations, owes a lot to African and Carribbean native rhythms, while his extended composition, Ithkos, on the String Band's latest album, Hard Rope And Silken Twine, explores the Greek percussion he discovered on his holiday there.

## SHOCKED

The Incredible String Band came to the fore during the heady, ephemeral wave of flower power. They were born not out of it, but rather into it, collecting a love-and-peace-full following of devotees, most of whom were shocked to the roots when their faithful purveyors of childlike fantasies and mystical trips turned traitor and went electric.

The new line-up consists of musician/vocalist/mime artist Malcolm Le Maistre, lead guitarist Graham Forbes, bassist Stan Lee
and drummer John Gilston. To enrage die-hard fans still more, Mike Heron has now taken up keyboards as well as electric guitar and divides his time between these and sitar on stage.

If anyone can be said to have in any way instigated the changes it must be he, although he won't readily admit to it. The first tremors of the new sound were heard on their album, No Ruinous Feud which, coincidentally enough, was the first of their albums to be produced by Mike.

Was what many fans groaned about when they discovered that that familiar Incredible sound was being overlaid with down-to-earth rock, in fact true? Were the band deferring to current music trends and 'selling-out'?

## BASS

"There was never any feeling against going electric,' admitted Mike. 'I think we missed a bass on the first album really, so that was

the first electric instrument we got ${ }^{\circ}$ We'd always liked organ as well. so we got these two in and there was never any big up-tightness. We never felt one way or the other about it.'

So much for those fans who thought the String Band were dedicated to staying amongst the fading flowers of Gandalf's Garden on Middle Earth!

## INNOCENT

'We didn't wince when Dylan went electric - I loved it.'

There are still traces of the old String Band in their new songs, generally in Robin Williamson's lyrics and vocals, but that early, simple, innocent humour that made songs like The Hedgehog Song, Little Cloud and First Girl I Loved, from their 5,000 Spirits Or The Layers Of The Onion album so distinctive, has gone. Instead, there is a lot more emphasis on purely instrumental music and the subject matter of their songs is more likely to be about a pick-up girl than a fallen flower
'I think it's true that we have lost our naivety,' Mike agreed. 'I guess we've grown up and to write like that would be a little bit false. It's not that we've run out of subjects. There's plenty, but one has to find a subject in which people in general can identify. I mean, there's no point in me talking about my blue toothbrush I

## STYLES

'Obviously, now, we are interested in different styles of songs that we couldn't previously play. We've started writing for the instruments we have. At the moment we are expanding a lot instrumentally. For a while, when we first enlarged the band, we were doing mostly songs with an instrumental backing. Now we've got two pieces which are entirely instrumental, based on a kind of jig format but taken away from that and exploring it. I think out of that will come an integration of this new batch of instrumental stuff into songs.'

What does he think when he looks back at the first String Band songs? Does he still like them? 'I

## I.S.B. Continued from page 33

do, actually. There's nothing on the first album that makes me wince at all. I think it's very nice and a true record of what we were doing at the time.

## FALSE

'On some of the later albums, though, there were a couple of tracks that were a little bit false. You can usually spot them. People who are really into String Band stuff usually say, "I like the whole album, but.
'Which tracks?' I dared to ask. 'Well, l'm not going to take all the fun away, am l?'

Whoever coined the captions on Heron's solo album couldn't have been more appropriate about the 'smiling' bit. The man never stops. He talks through a smile, sings through one, probably even manages to eat forkfuls of peas through one! Is it the result of a tense over-reaction or is he just happy? It's on this question that the one subject I had intended to avoid cropped up.
'I'm actually a pretty happy person, probably an above-average well-adjusted one - thanks to Scientology amongst other things. Now that I'm so happy I look around me and see people going
through stages 1 went through when I was about 15 or 16, and | don't want to get on stage and sing them all this glib, happy stuff because I know they've got problems and there's nothing more valuable if you're feeling upset than to find a song that expresses your viewpoint.

It can lift you. It tells you that there's someone else who has also gone through it who's maybe better at handling it than you are, so maybe if they can get it together, so can you.'

Does he then feel that music can help people's problems more than anything else? 'Except Scientology! Sorry to be biased, he chuckled. He then went on to explain just how the movement could help people - at some length.

## SCIENTOLOGY

Is it coincidence or design that all the members of the band are Scientologists? Mike explained that he wasn't against playing with people who weren't, but it did make it easier if they all followed the same way of life in this respect. He also added that, although he wouldn't pressurise a new member of the band into becoming a Scientologist, he would do his best to point out the advantages the
movement offered
Mike has got a certain amount of controlling influence over the band. He usually has the final say on the choice of numbers to be recorded, for instance. 'But I'm very careful about pushing my tastes because I'm not in the business of being musical director or producer to get my way.
'It's usually fairly clear what we should put on. We never have to do a survey.

## LENGTHY

Side Two of the band's latest album, Hard Rope And Silken Twine, is wholly taken up with Heron's lengthy composition, /thkos, which he describes as, 'a kind of string of ideas I wrote, a framework.' He wrote the foundations of it on holiday in Greece, then came back and immersed himself in 'reference books and wall charts' and created the whole thing. The result is oddly fragmentary, sounding more like a sketch for something larger than a finished thing.
'Very few things in it are throwaways,' he commented. 'They're all structured melodies based round a central idea, with everyone chipping in.'

It is this feeling of 'chipping in' which I felt marred the gig I witnessed a while back. It seemed
that everyone was trying to prove the point that they could play everybody else's instrument. In Mike's opinion they are now a lot tighter.
'It's good to be multi-instrumental but I think it's best to have the main instruments that everybody plays outlined. We're a bit saner now that we've done that. I've cut down the instruments that I play to keyboards, guitar and sitar. Robin plays the most. He plays violin, guitar, flute, congas, whistle and recorder.'

Oddly enough, they had the basis of similar specialisation way back, shortly after the band had started. 'Robin and Clive used to change round lots of instruments and then it got to the point where both of them wanted to concentrate on one, Robin on violin and Clive on banjo. That's when they got me in to play guitar chords. It fell apart after that, but it's funny that we had there the basis of what we're doing now.

## CHORDS

'Maybe if we'd specialised then it might have stopped our progress. I may never have got to piano, but I might just be strumming guitar chords today.


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$T$ERRY NELHAMS is an actor. 'Stardust' Mike, Budgie and Adam Faith are just some of the characters at his disposal and the fact that the Faith side of things is currently enjoying an upsurge is an accident more than anything else.

The silver $T$ lapel badge proclaims his feeling of distinction from his professional name and the past associated with Adam is remembered with a grim smile.

If circumstances would allow, I'm sure that Adam Faith would cease to be and Terry would emerge with the new album and film. Leo Sayer and Roger Daltrey find an excellent producer in Terry, the young public have found an idol in Budgie. But will the record buying public turn once again and make Adam Faith a record star, and if they don't, how much will that hurt Terry?

Adam's hair is shorter and his greetings and partings are the typical 'Ullo Cock's' of Budgie. But his accent softens to West London tones as he gets into a conversation.
BI: Do you prefer sitting behind the desk producing, or recording yourself as you've just been doing?
AF: I must say I like being behind the desk doing albums and I found it a hair-raising experience going in the studios to record myself once again. It had been about eight years since I'd recorded and I've never been in the studios under those circumstances before. I've always been in to record a single or an LP and it was a different attitude altogether.
BI: Did you have to think very long and carefully before making the decision to record again?
AF: I did. If it hadn't been for Dave (his business partner) I don't think I would have made it . . . well I definitely wouldn't have made it. For two years he's been pestering me to make an album. BI: Are you now frightened about how the record's going to do? AF: Yeah, I am, I'm petrified. It's released August 28. If it gets a down it won't matter that much. If I was just a recording artist it would matter desperately. I'm going to be much more interested when the film ('Stardust') comes out. I'm already getting reactions to the film and the album and they seem to be quite good so I'm



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getting less worried. The film's coming out in October, so September, October and November are very important months for me.
BI: Was it at all calculated that your work over the last couple of years should be directed to making the end of this year the period for your personal breakthrough?
AF: No it wasn't. First of all I had no thoughts or intentions of ever coming back to recording again, ever. I had said goodbye for eight years and even when I started doing Leo and got involved with the whole thing I had no intention of ever doing it again myself. If I'd have wanted to record at any time I could have done it, I just didn't want to make any more records. I never felt . . . well what made me stop was that the stuff I was recording and the records I was making degenerated into plastic rubbish. Having been in repertory for four years and having done the Budgie thing I got a whole different attitude towards work and that's why I've started recording again. When you've acted for so long in repertory you begin to realise that it's senseless to draw lines between the types of work that you do. If what you do is good and gives you satisfaction then that is what you should be doing. So you could be producing an album one day, recording another and acting the next, it's still you. That's what was wrong before, I had no personal identity when I was being managed in this business. When I went into acting I realised that you're on your own. Now I tend to think of all work as being me, rather than work.
BI: When you were appearing in small roles in provincial rep., did you get more satisfaction from acting well, than you did from topping the bill six years earlier as Adam Faith?
$\mathbf{A F}$ : Yeah, it's a different type of thing you know. I never got satisfaction from singing, not ever. What you get is an elation, an excitement, a high. It's like the difference between smoking a reefer and having a good meal. They're both valid but in a different way altogether. Acting is like having a really great meal, you take it slowly, enjoy it, the taste that comes alive. You feel fulfilled and you don't feel a sense of let down at the end of it. You feel a sense of achievement.
BI: If you have to choose between acting or singing now, how would you choose?
AF: Oh I'd choose acting. That's a hundred million per cent more important than anything else. I think I'm far more talented as an actor than anything else. I wanted to be an actor first as a child. As a kid from a council estate at 14 or 15 you never believe that you could be an actor, it was like thinking you could be an astronaut or a brain surgeon. You believe you can be a pop singer, and of course it was easier to achieve because you don't need any training to be a pop singer, or even a pop star. But you need training to become even a bad actor.

I mean one minute I was in the council flat, next minute I was singing top of the bill, within the space of a few months.
BI: Do you think you lost anything of your youth because you made it so young?
AF: I think that's true of every situation isn't it? Whatever direction you take in your life you lose something you might have found in another direction. It's what you gain that is important, not what you lose. I don't feel any sadness for things I missed because when you hit it very young it's a bit like an animal that's been born in a zoo, he can't miss the jungle because he's never had it. I don't know what it's like to walk around the street as a young man looking for something. I suppose I had a fairly well adjusted upbringing so I'm fairly philosophical about my situation. A secure background in this game is very helpful. How many of them have gone down? It's not the business that makes them

'BUDGIE'-(Photo London Weekend T.V.)
freaks, it only publicises it. They would have been nutters even if they'd been bank clerks.
BH: If you hadn't become Adam Faith what do you think you might be doing now?
AF: Well I'd be a film director now. I went into the film business before I was Adam Faith to be in the cutting rooms because at that time most directors came from the cutting rooms, people who had learnt to edit in other words. Now camera-men are becoming the directors, in those days it was editors. My brother had been in the cutting rooms very briefly and he liked it before he went into the RAF and because he said it was great, that's what I did. I love the film business now but it's not like real acting. It's a technical job. Obviously emotion does come into it, but unlike stage, or even television acting, there is so much that can go wrong with the performance after the actor has finished. In the other mediums it's up to the actor, either he's good or he's bad, but in films you are in other people hands. So in films you almost become a technician. When I work on films I tend to think about the technical needs as well as the acting.
BI: Does it still matter to you whether you make a good or bad record?
AF: When I first started it didn't matter at all, the results mattered, whether it was a hit or not, and getting the acclaim. You are frightened to enjoy the success of it when you first start in case tomorrow it stops, so you reject it as much as you can so that if it doesn't happen you say, 'It doesn't matter, I didn't like it anyway.' The demands of your work become greater. As you become more experienced so you find yourself not working on a high any more but working on cold logic. The r ,oooth autograph is not as exciting as the first one and the roth album isn't as exciting as the first, but because there's been nine albums before you think all the time 'Am I repeating myself?" "
BI: So what have you managed to do new on this album then?
AF: This new album of mine is an extension of my personality whereas in the early days I was an extension of the record's personality. The roles have been reversed I have been in control of this album whereas all the other singles and albums have always been in control of me. That's why this album matters to me, I put so much of myself into it whereas I didn't put any in before.
BI: Why do you work so hard now?
AF: I just enjoy it more now than I ever had before. I don't know what's driving me, at the moment, you've touched on a real problem funny enough. It's been an extraordinary 24 months, I don't understand it at all. I wake up in the morning and I want to get to work straight away. I don't know what came first, whether it was the chicken or the egg, but so many exciting things have started to happen, and all the same time. I mean the film came along, it turned out to be the most exciting thing I'd read since Budgie. There were so many crappy things sent to me, there's a room at home full of bad scripts. So the film happened, so my acting career was in good shape, the fact that I did the album also made
me feel better.
BI: Is your partner Dave pushing you?
AF: Dave's not a pusher, his personality isn't like that. If anything, he has a calming influence on me. I've got a very high natural energy level.
BI: So what were you doing with all this energy during the years that you were away?
AF: Well I learnt to play golf, when I did rep. I practised golf for five or six hours a day for nine months. I never broke 96 , so I decided to take some time to learn how to do. Nobody was asking me to act at that time and it's terrible when no one wants you, it's like having your balls cut off, you get demoralised. So I had to prove something to myself so I decided to break 96 . I had lessons and practised every day for six months and then all of a sudden I went out and shot an 83 , so I said 'Well I've done it'.
BI: Do you have a lot of drive left to make a success of things?
AF: Yeah I think I have more now than I used to. I think most people slow up because they're normally only connected with one particular thing in the business and I would imagine that unless it was acting, my drive would dry up. Well, ${ }^{\prime \prime}$ my drive dried up when I was singing. I just got ashamed of what I was doing.
BI: Was it an instant decision to turn to acting?
AF: Yes, I gave up singing to act, I couldn't do nothing. It wasn't a snap decision it took a year and a half for the metamorphosis to take place and then one morning I woke up and said 'Fxxk it, today's the day' and I went into the office and I told them 'no more'. I was really shocked with myself, there was $£ 1,500$ a week coming in from cabaret. I felt elated and high, but I was staggered at the gamble I was taking.
BI: Does money matter to you now?
AF: It mattered a lot then, my whole driving force in those days was really money. I don't think I had five per cent drive or thought about anything else in those days. Now I've probably got six-and-a-half per cent thought for other things. It's a terrible cliché to say but when you've got some money, it doesn't become so important. But I'm sure that if I was dead broke, it would be important to earn some. The one thing that money gives you, that nothing else can possible give you - even creative satisfaction can't give it to you - is freedom from cxxts. It save you from bullies, there's nobody who can bully you, from the Prime Minister down to the local milkman. You can just say 'you fxxk off, you do what you do, I'll do what I do, I pay my taxes, get on with it'. No one can put a finger on you, you're completely free. That's a great feeling. So I suppose it's not the money, it's the freedom that's the drive.
BI: Did your producing experience with Leo Sayer and Roger Daltrey alter your own approach to recording when you were making your album?
AF: I split it into two parts. Right up until the day I started to sing on the album, I thought about it as a producer. I thought about the overall concept, the finished product, I thought about what the bass would do to the voice if the voice was going to do that, and I had no conception of what the voice was going to be doing as I did think about singing at all. It may have been fear, you know, not wanting to think about it. I remember coming up on the train, Dave and $I$, to start the vocals, I was really petrified. BI: So why should Adam Faith have been scared of singing?
AF: Well I never felt at home singing. It was always a phoney exercise for me. I've never been frightened acting, there were two scenes in 'Budgie', and there were a couple of scenes in this film, that if I could reach the same standard in singing, I would make the definitive album, I'd be the greatest singer alive. I've never felt that sort of confidence when I've been singing so when I went to the studio I was thinking, 'Christ I've got an acting career to protect, I'm producing all these albums, if I make a crappy album what'll happen?"
BI: You seem very separate from Adam Faith. Is he just someone you live with?
AF: Yes, he is. He's just another part, like Budgie was and like Mike is in this film, he's just another character.

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# WRTERS WORKSHOP -LEARN TO WRITE SONGS HERE! 



Find out how Mott's Ian Hunter writes!

THERE have been theatre workshops, poetry workshops and musician's workshops existing in various disguises for some time, but now one more important gap in the creative market has been filled.

Publishers, April Music, who publish a lot of C.B.S. artists and have recently added Mott The Hoople to their catalogue, have come up with the interesting idea of starting a Songwriters' Workshop, which will be particularly useful to people who are already involved with writing but so far haven't had a great deal of success.

The plan is to hold meetings every month at their offices at 1 Wardour Street, London, W.1, concentrating on a different topic each time. General Manager Ivan Chandler explained: 'What we hope we have here is a nice, warm friendly environment for writers to meet other writers, exchange ideas, relax and chat.
'We intend having songwriters like Jeff Wayne and maybe Mott's lan Hunter coming along to discuss topics such as melody, lyrics, commission writing - there's no
end of themes. Unsuccessful writers can discuss their problems with successful ones and generally we hope people will be able to broaden their own approach through discussion.

## STARTING

'For instance, everyone has a different starting point for writing a song. Hopefully, by exchanging ideas, a writer who is in a particularly creative vein at that time could stimulate someone who's in a rut by discussing new starting points, so that someone who always comes up with a riff first may be jolted out of that rut by trying to think of a chorus first.'

In Ivan Chandler's opinion, 'You've got to find out how a clock ticks before you can moderate the tick,' so what he hopes the Workshop will do is to help writers find out for themselves their own basic philosophy for writing songs so that, by knowing themselves as writers, they can be objective about their end product.

April hope that their 'open door' policy will encourage a lot of new writers to present material
for constructive criticism. I asked Brian Oliver, April's Manager of Creative Services, what a person should do if he'd like an opinion on his material
'If the guy has no access at all to a tape machine, the best thing would be to give us a ring or drop us a line and explain to us what he's doing and maybe give us an idea of when he'd like to come down and see us.

## TAPE

'We'd be very pleased to receive a tape even if it's only a home one.' What happens if the worst takes place and they don't like the material? 'If we heard the songs and could see where he's going wrong with them we'd send a letter or give him a ring and point out which areas we thought could be improved.

What are they aiming at in developing new writers. Chart singles? 'I think generally developing talent,' explained Brian. 'Certainly at the present time with the cut-back in releases by most companies the dreaded word "commercial" has got to come into it.

But if the guy is an aspiring Yorkshire Paul Williams and has written beautiful songs in that vein, we'd certainly recognise it and try and get those songs on a studio demo for presentation to name artists.

What chance has a person or band who just come in off the street with their material got of eventually ending up with a publishing or recording contract? 'Well, it depends entirely on their own talent. If songwriters come in whose songs show ability, we can work with them to develop that talent.
'It depends on their own drive and ambition, too. If they can't write good songs, there's nothing we can do but if a guy comes in
who's just started writing and we can see the signs are there, we can start working with him closely and put him in the right direction.'

Do all the other publishing companies do this kind of thing as well? 'I don't think we're entirely original in that there are a lot of companies who do work with new talent. But I think we're being different in the sense that we're trying to be an open door so that anyone at any time can come in and, if we feel we can work with them, we can provide facilities.
'We have a writer's room for people who are unable for some reason to write at home, so they can come in, sit down and get it together. We don't charge for use of this room, but the only problem is the time factor. We're trying to work a kind of booking system like studios have. The room is equipped with a Fender Rhodes electric piano with a twin reverb amp., plus tape-playing equipment and a record player. Writers can record what they're doing and play it back.
'It's only a small room, but we've actually had a group in with all the instruments going through the same amplifier and the drummer sitting on a filing cabinet using it as a drum kit !'

Although the Workshop's meetings aren't going to be widely publicised, once it gets underway, which should be within the next few weeks, meetings will be announced in the company's newssheet, Aprilines, or else you can find out by ringing, or writing to April.

## PROBLEMS

As Brian said, 'We're very aware of a songwriter's problems in this office. We're all young, we've all written songs, we've all made records and we've all been through it in our early stages so we've got a great deal of sympathy.


# ALQUIN-A DUTCH TREAT! 'IT'S BODY MUSIC' <br> says Ferdy Bakker 

N the beginning there was Focus. Nobody knew much about what was really happening inside Dutch rock until this top band was exported and even then people thought suspiciously that it might be a pure fluke, a band who, whatever their nationality, would still have got together and sold a million albums.

Earth And Fire? Golden Earring? That's funny, they just happen to be Dutch, too. Suddenly it isn't a joke any longer. Holland has emerged as a very important influence in contemporary music.

Two of the reasons for this must be the country's geographical position and the fact that, for the past few years, Holland has been noted for its extremely liberal attitudes towards personal freedom, attracting a variety of heads and social misfits from all over the world who, naturally, brought any musical talent they had with them. 1. Ferdinand Bakkergof Alquin, the band who impressed a lot of people when they toured Britain with Golden Earring recently, expanded on this subject.

## SECRET

'I think Dutch bands go down well in England because it's the same kind of scene. Holland, like England, is one of the places that is far ahead. In Holland we've got a
lot of young groups, although most of them are not yet on the level of the English bands. But in one or two years these bands will break and that's something we didn't notice in other countries.
'We've been playing in France and Germany and we saw a lot of groups that are still two or three years back. They're still imitating Deep Purple, Iron Butterfly and Floyd, for instance. Maybe the situation's different in Holland because the country's on the crossroad of all kinds of influences. It's always been that way.'

Alquin is composed of six people and they claim, as a band, not to be influenced particularly by any other band. 'All six members each have their own different influences. That's our secret,' elaborated Ferdy.

They've been together in their present line-up for two years. 'There was a hell of a fight in the beginning because somebody would say, "For Christ's sake why don't you play it like this", and somebody else would say, "Iisten to this album l've got here, man, it's great". Everyone wanted their own special freaky feeling and it didn't work, so after a year of that we really got started.

Ferdy is the guitar player with Alquin - the only guitar player. When there's just one of you in a
six-piece band it's not easy finding exactly the right thing to do. There's keyboards and two woodwinds and it's not easy to get in between them. You can't always play lead or do solos.

He plays a Les Paul and achieves a very personal tone, creamy and fluid. 'I use boosters and things. I can't tell you how I achieve the sound. It's a matter of trying for a year and suddenly it comes.
'The rhythm things you do with a band like this should be sharp and very clean. I bought the boosters and at first I didn't like the sound. It was astringent. It wasn't that Clapton sound, but now I like my own sound.'

## BALLET

The band's second album, Mountain Queen, comes out sounding more delicate and in a lower key than their stage act, which is surprisingly aggressive, with Job Tarenskeen, sax player and vocalist, attacking the drumkit with gusto. 'Because we're into this aggression bit, we went down extremely well in Glasgow, he commented. 'They were yelling, "hit it, hit it," and I was screaming back, "I'm trying!'

The interplay between the band's two sax players, Job and Ron Ottenhoff, is an exciting sound and also interesting visually


Dutch band Alquin - aggressive rock with a jazz influence.
on stage, as the two saxes swoop around each other in a kind of brass ballet. The classical influence apparent in Job's playing and the jazz feel in Ron's combine to provide a rock that is technically intriguing, lighter in texture than Focus, but with a lot more emotional subtlety.

## LANGUAGE

If this band could be said to fall down on any point, then it must be the vocals, handled by an apologetic Job in a fragile whisper. 'I don't really count myself a singer,' he grimaced. 'We're not thinking about getting in a vocalist, but if one came along . . . well, it would enable me to concentrate on playing more.'

Partly because there isn't an emphasis on vocals - in fact, it wouldn't make much difference if they were dispensed with altogether - and partly because of the language problem, Alquin's lyrics are very simple, consisting, for the most part, of repetitions of a line or phrase.

Job, who writes the lyrics, explained, 'I feel Dutch lyrics don't fit in rock music. There are a lot of strange, rather ugly sounds in the Dutch language. I started off writing in Dutch and when I heard the result, I couldn't believe that anyone would accept it.'

Anyway,' put in Ferdy, 'I don't think complicated lyrics are neces sary in rock. I don't think you should tell the people over and over again what you are doing. You should suggest and then leave the rest to the imagination. I like poetry and music when it's just one guy, the way Dylan does it, but I don't feel it fits into the context of a big band, because a rock band is not only what it tries to tell people, it's also body music.

## COMPACT

The most important plans for Alquin this year, between touring in the States, Europe and again in Britain, later on, are getting a single and their new album out.

Half the new album is already writter:.' said Job. 'You'll notice there are iwo very long numbers on Mountain Queen. We like long numbers because they enable you to express yourself in so many ways, but now I think that, in order to get the best audience response, numbers shouldn't be too long. So I think on the new album they'll be more compact and rock and rolly.

## * QUIZ FOR ANCIENT GROUPIES *



Here's another memory test for our ancient readers (i.e. those over 21). Can you name this group and the big No. I hit they had? Any information on the line-up and what the boys are doing today would be appreciated. Best letter will receive L.P. of choice.

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. HATE it when people compare a band to someone else,' said Pete Bardens, Camel's keyboard whizz, animatedly. 'I think the kind of critics who criticise an album by saying that track one sounds like Jethro Tull, track two like Yes, and so on, are really unfair. The only way to do it is to actually judge the music and say whether it is good or not.'

Okay, Pete. Camel's latest album, Mirage, is on the stereo, it's a sunny day and even the fact that the lyrics on the first number, Freefall, are about snowflakes, still doesn't detract from the effect of the music - ultra-melodic, sensitive, soaring, beautifully arranged, with just a modicum of lyrical content, enough to augment this evocative, moody rock with Pete and Andy Latimer's subtle vocals.

Camel sounds like Camel.
Enough said. And there's not even any confusion over names any more because the rival dromedary has now changed its name to Peter Frampton's Band!

Although Camel have, up to date, figured purely as an album and gigging band, they are now out to make their first-ever impact on the singles charts. Pete Bardens has high hopes for their single, River Man, which he cowrote with his usual composing partner, Andy Latimer.
'Maybe I'm deluding myself but I think this single's very commercial. Supposing it made the charts, then I think we could

# Camel: Piling on the straws 

material and the arrangements even though we haven't put on a particularly sparkling show that night. But maybe that's been because we're working every night and zooming all round the Continent and covering thousands of miles and it's all a little bit too much.

Bardens should know. They've been gigging for the past two and a half years practically without any break and recently he collapsed with a kind of travel fatigue which made him feel giddy as if he was still at sea even though he was seated firmly on a German bar stool in front of a large schnitzel.

## TOUR

Although still looking weary, he was determined to plough on through the relentless schedule for the British tour. 'I haven't even looked at the date sheet yet. We've got about 20 gigs in 21 days and I feel I'm just a bit punchdrunk with gigs. I never get fed up with gigging, but I do get fed up when the numbers we're doing get a bit stale.
'All our numbers have worn well but even with a certain amount of improvisation you tend to fall into the same line of improvisation on numbers you've been doing for some time.

The album was playing as Pete spoke. 'Andy's playing flute on
continued on page 47

Camel-Left to right: Pete Bardens, Andy Ward, Doug Ferguson, Andy Latimer


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Camel-Possibly expanding?
that track.' (Supertwister.) 'It's the only one he plays flute on. It's really nice, isn't it?' (Yes.) 'Hopefully he'll be doing more on the next album. We want to get more flute into the act, too. This is one number we'll probably keep for a while yet and also one which follows it, White Rider.'

Although Pete has done solo work in the past, he has no plans at the moment for doing a solo album or anything else on the side. All his energies are going into writing for, and working with, Camel although this is not always an easy task.
'We're four very different people. We don't always agree but that probably makes things more interesting and makes the music better, too.'

Writing-wise, the burden falls on Pete and Andy Latimer, with the others chipping in ideas. 'Andy Ward the drummer and Doug Ferguson the bass player don't write as such, but when it comes to arrangements or just putting in ideas, it's good if they feel they're making an actual contribution and not just being programmed. Otherwise, if Andy and I turn up and say "you play this and you play that", then it's like they're computers.'

At one time they thought of expanding their line-up to include a vocalist but they now feel that their own vocals are adequate for the present. 'But if somebody came along.

One of the problems that a band on the road faces if they haven't
had a chart-smashing record is, of course, expense, 'It costs $£ 400$ £500 per week to keep a band like us together, with hiring the van and some of the equipment, paying roadies, the light-show, etc,' explained Pete. When he added that the band goes out for about $£ 250$ per gig, it doesn't take too much mental arithmetic to work out how many gigs they need to do a week to even pay the rent.

He recalled the good old days when he was playing with Van Morrison in Them. 'I was earning about $£ 100$ per week which was a lot then, and I drove a big swanky Cadillac. I suppose I do quite like having a bit of bread I'

## GIGGING

Yet he and the rest of the band will be prepared to go on gigging for just as long as it takes to waken the world up to their music, 'even if it takes another three or four years'. They are already extremely big in Germany and Denmark, but it is in their own country that success is slow to come.
'Britain takes far too long to wake up to good bands. I don't know what you think, listening to this music, but I think the band is excellent and I think the people in this country are taking a long time getting around to recognising it. We did a tour with Soft Machine and they're bloody amazing, probably the best jazz musicians in England, but lacking on melody. I think melody is our strong point."


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ITTERNATIONAK RECORDINGSTUDIO NEWSANDVIEWS


## E.L.O. AT MUSIC CENTRE

DURING July and August, sessions were booked at the De Lane Lea/CTS Music Centre at Wembley for recording tracks for three major film productions, Quilp, the forthcoming musical Great Expectations for which Margaret Leighton, Sarah Miles and Michael York are recording songs, and director Richard Lester's The Four Musketeers.

As far as records are concerned, the group Fancy are making an album for Atlantic and the Electric Light Orchestra are recording tracks for their next album.

A lot of time has also been booked for television companies, with the BBC, London Weekend and Yorkshire Television all having booked in to record music for various programmes.

E.L.O

## DIXIE IN DUBLIN

EM.I. producer John Drummond paid a visit to Trend Studios in Dublin recently to produce a session with Brotherly Love. The Studio also did some recording of Dixieland music for the BBC.

Peck Productions from the U.S.A. were in, recording some

Irish Traditional music and, in complete contrast, the glitter orientated Ted Palmer Rumble Band have been in to record a new single.

Amongst others who recorded singles at Trend during the last few weeks were Buckshot, The Sands, The Freshmen and Sandy Jones, whilst the large number of people recording albums included Dermot O'Brien, Peggy Dell, Danny Doyle and Brendan Grace.

## GROSVENOR OPEN

THE extensive rebuilding programme at Grosvenor Studios, Birmingham, is now just about completed. The original premises were completely gutted and the studios were redesigned from scratch. While the work was going on, Grosvenor were unable to undertake any big recording sessions as work was confined to a small studio which was not originally designed for music, but now all is back to normal.

The completed new studio, which is at the back of the premises, is 16 -track and measures $30 \times 35$ foot, large enough to take about 30 musicians. It

## FAMILIAR FACES

IT'S been a month of famitiar faces in Sarm Studios. Mike D'Abo has been doing a lot of demos of new material and Tony Macaulay has been working on a new single for The Drifters Barry Blue has been putting down backing tracks for his new album and Roger Greenaway has been producing singer John Gaughan.

Keith Potger has been in mixing tracks for Springfield Revival and Phil Coulter has been producing Pumpkin Head. The Sleaz Band came down from Scotland to record an album for Noon Music with Mutt Lange producing and Kenny Young has been in doing all his own thing, playing and singing his own compositions and producing himself.


Barry Blue

## MARQUEE FOR THE CIRCUS

THE follow-up album to Big John's Rock And Roll Circus is at present being recorded at Marquee Studios. It is produced by Phil Wainman and John Goodison and is called, appropriately enough, Big John's Rock And Roll Circus Vol. II.

Kiki Dee has completed her new single and has been working on her album produced by Gus

Dudgeon, who is also at present producing an album for Howard Werth. Barry Blue has been recording a new single and Lynsey De Paut has been recording and producing her own album.

Freddy Starr has just completed an album produced by Dave Christie, while Medicine Head have also been in Marquee recording a single and an album.


Kiki Dee

## THE SUNDERLAND SCENE

SUNDERLAND'S new local radio station, Metro has been providing some interesting work for Ken McKenzie of Multicord Studios Ltd. As the radio station has not yet got its own studios under way, Ken has been called on to record commercials and programme material, and this has brought about a kind of crossroads for Multicord.
'I've been planning to move to larger premises,' said Ken, 'but if I'm going to be called on to do a lot of local radio work it would be better to be central. However, if I'm to concentrate on production and recording groups, it would be better if I was out of town in a farmhouse in the country, like a kind of Rockfield, where there would be peace and quiet and no parking problems!'

Ken's production work recently has been concentrated on two local bands, Halfbreed, hailing from Newcastle and Cirkus from Sunderland, both of which are raising a lot of interest among the record companies. Beckett, Bullfrog and singer/songwriter Lionel Gibson, have also been recording


## Beckett

in Multicord recently, as have pop band White Rabbit.

## seenfrom the professional angle



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$5 \mu \mathrm{~V} / 5 \mu \mathrm{Tesla}(50 \mathrm{~Hz})$. Polar Patter Hypercardioid. Output Impedance: 2009 . Load Impedance: $>1000 \$$ Connections: M $201 \mathrm{~N}(\mathrm{C})=$ Cannon XLR-3-50 T or Switchcraft: $2+3=$ 200 Q, $1=$ ground. $\mathrm{M} 201 \mathrm{~N}=3$-pin DIN plug T 3262: $1+3=200$ \& $2=$ ground. $\mathrm{M} 201 \mathrm{~N}(6)=6$ pin Tuchel.
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# instrumental NEWS 

## NEW HH RANGE

$\mathrm{H}^{\prime}$H ELECTRONIC, Cambridge Road, Milton, Cambs, recently launched a new range of loudspeaker products at the AMII Trade Fair at Brighton and also introduced a new Unit PA system which they say 'was extremely well received by all the trade attending the show'
HH have also announced 'many new products in the pipeline' and report expansion of business with accounts throughout the world, 'from Japan to Canada'.

Growing initially from the recording and broadcasting industry HH have manufactured professional power amplifiers for some time and have won contracts from the BBC Radio Engineering Dept. for local radio station amplifiers, from the independent TV studios and several top recording studios as well. Before manufacturing musical instrument amps, HH were trading internationally with TPA studio monitor amplifiers, and through their association with recording studios and musicians decided to develop equipment for stage use. The first products came out in late 1971
and the remainder of the range was completed during 1972.

HH equipment has been transistorised from the start, although solid state amplification had yet to be regarded as an acceptable alternative to the traditional valve designs.

Say HH: 'The initial reaction from the music trade was one of clear uncertainty as the amplifier range was so different in appearance and of solid state design. Transistor amps had up till that date not passed the sound test or reliability test as instrument amplifiers, as far as the music trade was concerned.

A number of appointed dealerships were set up for the products and the firm sold to and serviced its own accounts, 'This policy ensured a keener price to the consumer by not dealing via a wholesale organisation as well as being in direct communication with the retail trader who is at the point of sale, ensuring reliable feedback of information from both consumer and dealer

The new amps quickly proved to be a great success and sold 'in

vast amounts' throughout the UK and later in Europe as well 'Demand' say HH 'was always too high' and they were forced to
expand continuously until an expansion rate of 'well over 1,000 per cent 'had been achieved on unit volume within two years

## TEAM MOBILE

TEAM is a new mobile studio which cost over $£ 70,000$ and is operated by Doug Hopkins previously head of sound with Television International and formerly of BBC and ITV.

The mobile offers a pair of linked 16-track 3 M records (the
second machine for safety copies, coverlaps or 32 -track recording), full air conditioning, an Automated Processes desk (total 54 channels). Auxiliary facilities include phantom powering, distribution amplifiers and electronic editing via the ARI Mag Link Synchroniser.


## MACINNES AT CAMBRIDGE



MACINNES LABORATORIES, Saxmundham, Suffolk, who distribute Klipsch speakers and Amcron (Crown in the U.S.A.) power amplifiers in the U.K., were once again responsible for amplification at Britain's largest annual folk event - the Cambridge Folk Festival, held at the end of July. At this year's festival, the biggest so far, M acInnes provided a total system of five Amcron 300A amplifiers, three D150s 14 Altec 'Voice Of The Theatre' bin and horn systems, Alice 20 channel and 10 -channel quadrophonic desks, an Alice six-into-
two sub-mix desk and an Altec 1220 ten-into-one broadcast mix desk. Altec and Klipsch monitors were used and AKG C451 capacitor studio mikes.

This year Macinnes extended their radio-telephone network to a 13 -way system with links, to artists and staff in various hotels via the G.P.O. 'The system gives full security and is very useful for band-calling, and mixing, and the balance can be checked from the crowd as well,' commented Chris Flack of Macinnes. 'We can get the acts on stage within a three minutes changeover time.

# CBS <br> ARBITER EXHIBITION 

AROUND the same time that most of the musical industry was enjoying the sea air during the AMII exhibition at Brighton, CBS Arbiter were conscientiously going it alone and staging their own exhibition at the main Fender Soundhouse in London's Tottenham Court Road.

## DISPLAY

A floor normally devoted to admin offices was converted to a large display area to show the many fine ranges the company retails and distributes. Star range of the show was undoubtedly the Haven Crummar organ range and the models - which range for an easily transported group model to a full console instrument - were attractively displayed to the many visitors over the four days of the exhibition.

Fender items naturally attracted a great deal of attention and another line of interest to dealers from all over the country was the newly-introduced Arbiter range of
amplification. This range offers a model for almost every requirement - from home amp to giant stage stack - and boasts a distinctive styling as an important selling point.

Everyone at CBS Arbiter reported that the exhibition was a huge success in cementing links with dealers throughout the country and showing new and established lines to the trade.

STOP PRESS: CBS ARBITER have announced that they are retaining the exhibition as a permanent dealer display.

## GIBSDN

BRUCE BOLEN - globetrotting Gibson demonstrator and salesman - gave another demonstration of the Gibson range of guitars at Selmer's main London Showroom in Charing Cross Road, recently.

## DEM(1)

Among many guitar fans who crowded the shop, Steve Howe of Yes, one of the foremost rock guitarists in the world, listened with appreciation to Bruce's group of both the guitar and demonstration techniques.


Left-right : Bruce Bolen, Steve Howe and Selmer's Doug Ellis

## NEW AMPS

ANEW range of amplification, C.V. Concepts, is to be introduced by Claude Venet Enterprises. Venet, already distributor for M.I. amplification is producing the new range in conjunction with M.I. and the range will initially include amplification and cabinets.

It is claimed that C.V. Concepts will utilise the latest American
accoustic techniques and is aimed at the musician whose main concern is quality rather than economy.

Claude Venet has recently moved into new premises at 64 Queens Road, Watford and here he stocks M.I. amps (as well as other ranges) and also offers rehearsal facilities.

## B.I.InSTBUMEnT REVEDII

## framus Jan akkerman

The name Framus needs no introduction as far as guitars are concerned, though in recent years Framus guitars have hardly figured very prominently on the rock scene. This situation could radically change with the introduction of the Framus 'Jan Akkerman', a guitar built to compete with the leading American electrics, and priced accordingly.

At first glance, the Jan Akkerman really is a handsomelooking instrument, and a closer look reinforces this opinion. It's a twin pick-up electric-acoustic job principally designed by Akkerman himself, whose work with Focus has placed him among today's leading rock guitarists

The neck, which contains an adjustable steel reinforcing rod, is slim without being of the ultrathin variety, and the ebony finger-
board is a wider-than-average 45 mm at the first fret, which allows individual strings to be 'bent' without difficulty or worry of fouling their neighbours, even within the range of the first three frets. The neck actually extends right into the body, running the whole length of the instrument and the hefty bridge is screwed directly onto it. This guitar sustains quite well, and the design of the neck may contribute towards this quality. The action is very good, the frets are smooth, even, and well finished, and the tuning machines precise and friction-free.

The single volume and tone controls fall easily to hand, the volume being the nearer of the two.

We found the pick-ups very powerful, and although they aren't fitted with adjustable pole-pieces,
the balance is sufficiently good to justify this. The most individual feature of the 'works' is the sixposition selector switch fitted to the upper bout of the body, which provides a variety of sounds from a soft, mellow tone on position one to a hard biting treble on No. six. Used in combination with the rotary tone control knob, a great variety of different sounds is possible, making this a very versatile instrument.

Body shapes are always a matter of personal taste. In our opinion this is a beautifully styled guitar and as with the electrics, a lot of thought has obviously gone into the body design. Besides the classic single ' $f$ ' hole in the top and wellcontoured florentine cutaway, this extends also to a nicely flared head with rounded corners and scalloping at the end. The pearl-inlay work is also distinctive and attractively designed. Our test model was finished in cherrysunburst with a slightly mottled black lacquered head, edges purfled in white ivoroid, and gold-plated fittings - it's not surprising that Framus's representative anxiously awaited the Jan Akkerman's return!

It's a heavy guitar, but that's only to be expected when one

takes into account the features of the design and 'solid' feel of the body. The Framus Jan Akkerman, with hard-shell plush-lined fitted case costs $£ 473$ (including VAT).
D.R.
IC. 100 combination amplifier

> DIMENSIONS: $25 \frac{1_{2}^{\prime \prime}}{} \times 24 \frac{3^{\prime \prime}}{4} \times 12^{\prime \prime}$ length, height, depth. $650 \times 630 \times 305 \mathrm{~mm}$. WEIGHT: 35 kg . Power capability $75 / 130$ watts rms. undistorted output Two channels with a full range of tone controls and a volume control on each channel. One special effects channel.


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# brownchocolate 



ERROL Brown, for all he looks like the epitome of Superspade in his expensive shoes and beautifully-fitting, sequinned stage gear, is nevertheless a very thoughtful person. It was his careful, clever treatment of the subject that brought home the ridiculous side of the black/white situation to so many people in Brother Louie, the song that established Hot Chocolate in the charts.

That song earned the band a gold disc and they have just been awarded a silver for Emma another song on a 'serious' subject, that of a star-struck girl who commits suicide because she can't make it on the silver screen.

On stage, Errol sings it with almost too much emotion. It oozes out of him. He pulls out all the stops and ends up with head bent in misery as the band pound out the last heartrending chords. Yet Errol isn't a doomy kind of guy. He just happens to know that people like emotional songs. Tell Laura / Love Her, Terry, Ebony Eyes - there is a whole school of tragedy pop songs which never fail to sell. And when he writes a song, he lives it.

I set out to write Emma as a single. It was just something that came into my head. I think people are all for that. It's an emotional thing. When I was writing it l'd really feel sad. There are people like this. I've known people like this who didn't actually kill themselves but did destroy themselves. It happens all the time with that particular type of person. So it wasn't very hard to write the lyrics.

But it's the way Errol sings it, with such tear-jerking feeling, such impressive acting, that raises it from being depressing to sounding sincere and tragic. There again, if Brother Louie hadn't been invested with just the right amount of humour, it might not have

struck gold in the charts. What this band have is a unique kind of tastefulness and a great ability to get inside their lyrics and act them out as well as sing them.
'When I write a song', commented Errol, 'I always know how I want it to feel. I don't know how I want it played but | know how I want it to feel and usually the band sense it and get it just right. ${ }^{\text {. }}$

In spite of his great writing talent, Errol is fairly new to music and certainly had no early aspirations to make it either as a writer or singer. Although born in Jamaica, he came to England when he was ten years old and claims to be in no way influenced by West Indian music.
'I just don't remember it. I grew up and went to school here and my only musical influence has been what I heard on the wireless and dug in discotheques! ${ }^{\prime}$

## STRUGGLE

He went to college to take a business diploma course. 'It was a great struggle all the way through school. Everyone knew what they wanted to do and I never knew. What made me want to be a writer is because I was looking round for something to do. I was very disillusioned with everything I was given the opportunity to do. I used to get tunes and words in my head and wondered if I could write.'

He then met up with Tony Wilson and, three-and-a-half years ago, they began to write together, although they stopped co-writing about 18 months ago. 'We write separately now. We're responsible for different numbers and we each sing the ones we've written.'

Tony was already a solorecording artist when they met. ' 1 'd never sung a note in my life apart from choirl He heard me singing a few things -1 couldn't play an instrument then and had to sing into a tape recorder - and discovered I had this musical thing.

So Errol set out to learn the guitar. He recalls that the band started almost accidentally, with certainly no high aspirations. 'It was only to make a couple of bob really, to eat or something. That's how rough it was, you know. I never dreamt of making it big, being a superstar, making albums.'

And a very fine effort their first album is, too. Entitled Cicero Park, it combines the best of the Wilson and Brown writing talents and shows every side of the band
from the funky to the forthright. The title track Cicero Park, is a conservationist's plea written after Errol's visit to this particular spot in Chicago.

It was a beautiful place and now it's built up and all concrete, like everything else. That's what the song's about.'

If one criticism of the album can be made, it is that it doesn't quite match up to their stage performance in that they frequently extend the numbers on stage but keep them pretty short on the record. This Errol accepts.

I'm very pleased with the album but we've got to learn a few more things and maybe strengthen the next one in a more L.P. way. For a first album this is fine but for a second album I think we should extend things a bit more. Amazingly enough, the actual stage presentation of the numbers is more like they should be on the album.'

Are the band deliberately setting out to put over their views on society? After all Brother Louie was about the colour problem, Rumours about Watergate and Emma about real life destroying the dreamer. Three singles all with a strong message.

It was on Brother Louie that Errol was the most explicit. It is, he explained, his favourite of the group's numbers, 'because it was essential for our change from just writing pretty songs to writing what we felt about.

It was when we brought out this song that the public really began to take us seriously. It was also the first record that showed the funky, groovy side of what we were about. Our single previous to that was called You'll Always Be A Friend. It was a very pretty song that didn't do very well, got to about number 21, and people, after hearing our pretty side, would come to our shows and say: "Oh man, I didn't know you could play like that".
'It wasn't deliberate to write a controversial song. I am trying to get over a message but not to the extent of sitting down to write a song on a particular subject. Every song I write I have to feel.
'Brother Louie's an experience ! went through, black and white going out together and all that. The song sounded real 'cos it was a real song. By taking the mickey out of the thing people realise how stupid it is and if 1 can make people realise that I'll be very happy.'


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SUPPOSE when you can fill the Albert Hall for your annual concert with just one ad. in the music Press, draw an audience of fanatics who recognise and applaud every song as the opening chord is struck, you don't feel you need to impress people. Not that Gordon was being unfriendly or anything. He had been up all night partying and the nearest he'd got to going to bed was sitting up in it half dressed, in a darkened hotel room at 3 p.m., pouring himself another beer.

## PARIS

Obviously the party was still continuing. People in various states of shattered contemplation were sprawled across the floor and a private plane, bound for Paris, giris and fun, was due to leave in an hour. Gordon had a cold. Every time he laughed it sounded like the dying chord on a set of bronchitic bagpipes. And he laughed a lot - at practically every question.
'Who do you write for? I never read anything that's written about mel' (Wheeze.) 'Did you enjoy the concert ?' He proceeded to tell the tale of his concert in Belfast where he did his usual trick of turning his back on one section of the audience in order to face and sing to another. 'I wasn't scared but my bass player was. He's got a wife and kids.'

So has, or rather had, Gordon. He went suddenly serious when a German journalist asked him if he was married. 'I was. My old lady got so pissed off that she couldn't take it no more. I was always away, and she couldn't stand that sort of stuff. I can't see as I blame her. Yes, I got a couple of kids - like everybody else.

## ILLNESS

In spite of his domestic disharmonies, in spite of the illness which threatened to cut short his career three years back, he's come through it all like his career's been one easy progression. His voice has never sounded better and he's still turning out those fine songs, one of which, Too Late For Praying, on his latest album, must surely be one of the best things he's done, musically and lyrically, destined to stand up alongside Canadian Railroad Trilogy, Early Morning Rain and If You Could Read My Mind, as a perennial favourite.

From his first couple of albums, Lightfoot and The Way / Feel, which featured just a simple accompaniment, tablas and Light-

foot's acoustic guitar, he's now using musicians of the calibre of Ry Cooder and John Sebastian.

Everywhere he gigs he pulls in reviews which are seldom short of ecstatic. He exudes perfect confidence and control on stage, and at the end of a two-hour stint his voice seems, if anything, better than when he began. Yet, listening to this year's performance, I had a strong feeling of deja vu. By the end of the show I realised that, apart from the new single, Sundown. Too Late For Praying and a couple more numbers off the Sundown album, there was no great difference between the shows. Lightfoot had stuck to the safe formula of giving the audience exactly what they wanted. Every request was met, the ones written on bits of paper which were placed on his chair during the interval and the ones shouted from the crowd.

## STATUS

'See you next year,' yelled Lightfoot at the end of the concert. Same city, same venue, as are most of his concerts now. Let's face it, he's reached a status
where he no longer needs to wear himself out with one-nighters. Perhaps it's this reluctance to have to break new ground when he's got so many audiences laid on in their thousands that has created his mental block about playing in Europe (excluding England, of course).

## GERMAN

The German journalist was trying to persuade him that there were many people on the Continent who knew his work and were waiting to see him. But Gordon was adamant. 'My kind of music just isn't cut out for the European market. For a start, | don't speak their lingo. When I go to Quebec I feel inadequate because I only have one song I can sing in French. Take a guy like Leonard Cohen, he sings in English, French and a coupla other languages, too.'
'But Cat Stevens goes down well and he can only speak English,' argued the German. 'Look, if I'm going to go to Paris and draw five hundred people, I'm not going. It's just not worth it, businesswise.'

Admirable honesty. Why go to all the trouble of starting at the bottom in small clubs to win over a new market when your albums sell in steady thousands in Britain and America?

## SINGLE

Imagine this scene. Here's Lightfoot, currently riding at No. 3 in the American singles charts, sitting up in bed wearing, as far as we can see, only a purple tee shirt. A glass of beer is in his hand and a Martin D 18, complete with tapedon song list, resting across his blanketed legs.

Close to hand is a copy of his new album bearing a picture of Lightfoot as everyone imagines him to be, a down home boy, bearded, sandalled and jeaned, sitting in some haybarn or other.

He beams around the room, chooses his moment and announces, 'There's a rumour going around that I'm a country boy, but it's not truel' Silence in the room. 'I tell you this, you're not going to believe it. I live right down next to Maple Leaf Gardens, Toronto, right in the middle of town. And everybody thinks I'm a country boy!' End of legend.

Restlessness and change of scene appear to stimulate his songwriting. When asked where he wrote best he replied, 'Oh, Jesus, that's the hardest part of the whole gig. That gets done at home, but I change locations about twice a year. l've lived on a farm, I've had about two or three different houses, l've lived in apartments. I'm in the process of moving right now, so I guess moving must be stimulating in some way.'

He finds talking about his music extremely difficuit. 'There is a message in it, but I can't put it into words, it's too obscure. It goes beyond description. It's just what it is and what comes out. But basically I don't deliberately try to go out front and tell somebody something. When I write I'm simply a musician of sorts, doing my job.'

## MARTIN

He picked up the Martin, as he had done at intervals throughout the conversation, and began extemporizing a song. 'Here's one I started last night,' he said, and sung of the green trees of Knightsbridge and the people asking questions which 'could bring a country boy down.' Then a slightly ribald one about the wonders that awaited in Paris. Perhaps some seeds of the next album had already taken root.

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 'S BEEN two long years since we've had angel music from the Moody Blues and according to drummer Graeme Edge there's going to be a goodly passage of time before we hear their next offering.

According to Graeme, 'We could have a Moodies album out now. We've scrapped two, as it is. We felt a point had been reached where we were not being creative. Our music was becoming rather like a production line, coming off the musical conveyor belt with everything just like it was previously.'

Do not read into the Edge statement, hints of a Moody fold-up. When the inspiration comes, they will be back recording as a group and in any case a new venture is the group's own quadrophonic studio.

In the meantime, all the members are engaged in furthering their solo projects. Graeme set the ball rolling this past July with the single, We Like To Do lt.

## PLEASING

On this he was joined by talented duo, Adrian and Paul Gurvitz, from Three Man Army. Adrian was with Gun and Paul, once with Parrish \& Gurvitz. The personnel association was not new. According to Graeme, and assuming this family low-down is correctly recorded, he was married to a girl whose sister went out with Adrian. Graeme became divorced and Adrian did not marry the sister.

Needless to say, the Moodies drummer met Paul via Adrian and a splendid friendship has ensued almost without question for some years.

Graeme Edge compares the Moody solo trips with a tree, 'There happen to be a lot of branches on a tree and things cross'. That could well be true but anyway, Graeme sees his musical direction as varied, thus not confined to angel music.

He says, 'If you are a musician, then you have covered considerable ground, there are areas which exist because you are musical. I find something very pleasing in making music for music's sake, where there are no established roots you work from, as is the case with the Moodies.
'The music I have evolved on the single and on the album has little association with Moody material. I suppose if there is one group member who could still continue the group feel, then it's Justin, after all, he is the vocalist. Fans may well go with him and believe he points the new Moody direction. Should that happen, I will go with it, it's as simple as that.'

His current recording activities with Paul and Adrian has been great but reference earlier to their friendship having some chink in its armour has come from contract hassles. The brothers and Graeme belong to different recording stables, 'Business can be a bad thing for at one point we were almost at each other's throats, not that as people we had ceased to have a basic feeling, simply that business can almost turn anything sour. There were so many difficulties.
'I believe there has to come.a time when all this nonsense of record companies putting obstacles in the way of artists belonging to different

companies has to cease. I mean, it's ridiculous and does it operate elsewhere in the art?
'My label said the album would be called Graeme Edge Band, Paul and Adrian's said, it must be termed, the Paul and Adrian Band with Graeme Edge. I think some people have got our recording position slightly wrong, that is the Moodies contract.

We have our own label called Threshold but we got that because we signed to Decca, a cold business deal or what have you. Anyway, outside of all that and back to my original point, we have to get musician and musician together and keep the music alive

## DISSECTING

Certainly the solo expedition by Graeme has made him a happy individual, there was no listlessness about him on the late afternoon of our meeting. Just to make the record straight, he did add the occasional timely quip, 'The Moody Blues will be getting together, again'

He calls the Moody individualistic trails, in another of his nature analogies, 'cross pollination' and sees their work as a group gaining from the freshness accrued in each making music for its own sake with no thoughts of having media and tour commitments around the corner demanding spot on duplication of the records.

He even sees the Moodies rest as possibly purifying the bloodstreams (my illustrative use, here) of some journalists who have been busily marking the Moody albums lower and lower. To some extent, he apparently sees an anti-Moody feel in one or two musical papers, 'perhaps I threw something soft and wet in someone's facel' but outside of this jesting, there is, as indeed in groups like ELP and Jethro Tull, the definite belief that a prophet hath no honour in his own country.

In the States, the Moodies respect goes beyond a musical level and he says, 'there's something strange about some British people, there's a kind of anti-success built into them. You're O.K. on the way up but when you get somewhere near it or do win through, then they busily begin the dissecting and you get accused of all kinds of stuff.
i think those who said we were becoming boring were wrong. I think those who said we were not progressing were also off beam. I mean, if you listen to some people the scope of our sameness extends from Threshold Of A Dream to To Our Children's Children!'

Right, we're back to Moody conversation and right again, the Moody enthusiasm still lives and is going to happen again, soon. However, now we can add a greater musical dimension, via individual efforts, to the group in total. The Moody Blues are going to get better and better but for now, remember the Graeme Edge solo work, it's good.


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TTO go down with as much applause as Zzebra did at their first gigs is something of a rare occurrence in any musical field, and at the rather cliquish Ronnie Scott's Club, too. Since then the six-piece has toured the country, getting consistently good reviews and re-bookings, and they've only just (this month) found time to start recording their long-awaited first album.

The band consists of Gus Eden on lead vocals, electric piano and guitar, John McCoy on bass, Terry Smith on lead guitar, Dave Quincy on soprano and alto saxes, Loughty Amao on congas, tenor and baritone saxes, and Liam Genochey on drums. As the line-up suggests, their music successfully encompasses rock, jazz and afro roots, blending them into a very distinctive flowing, yet punchy sound.

Gus Eden was lead vocalist with Love Affair, and although his vocal style has, undoubtedly, changed and is now augmented by his instrumental abilities, he hasn't forgotten that communicating with
the audience is the most important thing. One of the reasons for Zzebra's rapid acceptance could well be the members' previous experience, reflected in the solid maturity of the music.

## BARRIERS

Lead guitarists Terry Smith and Dave Quincy were founder members of the highly-rated If, a band which did a lot to break down barriers in rock, soul and jazz music. Loughty Amao first came to international notice with his conga work in Osibisa and jamming at Ronnie Scott's, and John McCoy and Liam Genochey have worked together for many years, backing artists and working as session musicians.

This first Zzebra album will be recorded at Escape Studios, Kent, produced by Ken Burgess, and before the band left for their twoweek sojourn in the sunny countryside, $B /$ had a talk with Gus and John, to see how they felt about the band and album. But before
launching into that topic, they mentioned some other work they've done recently - the sound-track to a sex comedy.
'It's called Can You Keep It Up For A Week,' enthused Gus, 'a comedy with some heavy porno in it.' John giggled: 'It was really fun. Nothing to do with the music we're into as a band mind, but great fun.

Back to Gus. "t stretched from like 1920 s romp jazz with real Popeye saxophones, through the Wes Montgomery thing right up to modern-day heavy rock. We went through the whole thing and it was a great experience. Since then we've been offered another film score, which is good for the band. It's not where the band is at as such, but to be able to do it, and hold the market, is great.'
'Too many bands get totally involved with themselves,' continued John,' and they become oblivious to what's happening outside' - 'like being in jail,' interjected Gus. 'Right. It's great, because we're in a position where we can do almost anything and, in
doing so, keep ourselves aware of what else is going on.'
'And not just today's music either,' said Gus. 'Like I was playing a track on which I'd have played the same part if I'd been born in the 20s. Great - why not, man? Music is so wide, and to be able to cover just a little of it rather than stay in one direction is great. We're in one direction as far as the band is concerned, but I'm doing TV adverts, John is doing sessions, we're all doing these different things - like the film - and it all keeps Zzebra and the music alive.'

Surprisingly, they're both rather apprehensive about this first, and thus very important, Zzebra album. 'I'd like to record a couple of the tracks live at a gig,' said John, 'because the atmosphere there is so different. I'm quite worried things will get out of hand.'

## OVERDUBS

'Me too,' remarked Gus. 'This is the sort of band that should just go into a studio and record, without too many overdubs or any-



Gus Eden
thing like that
John explained: 'The band is at its best at a gig, and the tapes we've done up to now have been nowhere near as exciting.' Back to Gus: 'The excitement, the feel, the vibes and the sparkle, these things you get at a gig you just can't get in the studio.
'You can be wiped out in the studio, feeling great with loads of friends around, but you still can't get it. It's that actual adrenalin, or whatever it is, that karma or whatever you want to call it, that comes out from the band. . . it all comes together. And in the studio, where everything's dry, that's all missing.

The other important factor for them, regarding the album, is in choosing the numbers themselves, so that they are as representative as possible of the band's ranges. In fact, most of the numbers to be recorded will be taken from their current stage repertoire which, even with John and Gus's worries, should be well worth hearing.

The album's expected release
should be sometime in late September/early October, and to coincide with this, Zzebra will be touring nation-wide with Chick Corea and his band.
'Playing together is just great, said Gus, 'and we're all determined to keep this band together, and yet still have the freedom to do other things. Eventually, we'd like to pick up other bands and help them, and save them the hassles that we've all had in the past. You're going to get so much back from it.

And no manager walking in with a contract is going to get near us, or the people that we're associated with, because there's a happiness, a freshness there. To have that organisation and that strength with one another united - that's where it'll all come out.

Coming from a relatively new band about to record their first album, this may sound rather too optimistic, but after meeting them, hearing them elucidate their ideas, you feel sure they're going to succeed.


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PAUL Brett is typical of the enigmas that seem to thrive in the music business. He's payed far more dues than most stars who have risen in the past five years, but he's still seeking the final payoff.

To concert goers his name is familiar and he's enjoying singular success in the college halls and clubs of the U.K. He's built up a highly-entertaining stage act over nearly ten years touring experience and he's got a date sheet as full as any artist could wish for.

His recording situation would be hard to better. He was one of the first artists signed to ATV's Bradley label, last year, and the company demonstrated their faith in him by lavishing studio time, orchestras and promotion on his work. Yet two albums and several singles later, he still has to find any success in recording. It's not that his work isn't good - the critics absolutely rave about the man but it seems that there's a seem-
ingly unbridgeable gap between acceptance within the business and general acceptance by the public.

Now he has a chance again. Clocks is his newly-released album but a single from the record Soho Jack has already failed to burn up the charts.

But yet, night after night, Paul Brett works and goes down a storm'. Scan the 'What's On Columns' of the weekly music Press and the see the verification of my statement.

\section*{CAPACITY}
'I really can't understand it. I get booked back time and time again to colleges and clubs, and I'm getting capacity audiences now, so why don't I sell more records?'

Brett doesn't stand on his head or do fire eating to attract an audience. He usually performs
with one other (his current partner is violinist Dave Griffiths), and in the good old English tradition, he splits the money for the performance right down the middle, although the crowds are drawn on his name.

A parallel to the \(P\). Brett situation is that suffered by Harvey Andrews. I'm not suggesting any artistic similarity, but Harvey travels the country with his partner Graham Chapman, draws large crowds and makes excellent records. But they don't sell!

Perhaps both are so close to the traditional wandering minstrel ideal that the idea of taking their music and placing it on disc is something of a contradiction in terms. But one is left wondering how much greater they would become if given the far wider audience that a hit would open up.

Brett's background snakes its way through most of the labrynths of pop, frequented by the (now)

big stars. He was an Overlander in the mid sixties (remember Michelle), and when the pop music industry broke into two and spawned the truculent and disobedient underground movement in ' 67 , he was out there with a band that for a short while threatened to become an instant legend, Elmer Gantry's Velvet Opera.

Along with Hud Hudson and John Ford, Brett quit the band, did some sessions and some solo gigs and when the duo of Hud and John joined the Strawbs, Brett started to work on building a solo career. That was over five years ago and by all that is understandable he should have been peaking around now.

His journey to a full date sheet is more akin to a mountain climb in fog than a carefully-charted course. He formed a band called Sage, then disbanded it. Took unto himself a partner called Mike Piggot, a relationship which dissolved under the withering glace of an indifferent record-buying public.

On Clocks he's really had a go. Much of the album he produced himself. He admits he was given a fairly free hand and he's used all the subleties of the orchestra without falling into the inherant traps.

He's also man enough to admit his failings. 'I think that some bits of my singing are suspect, just now and again I can hear the end of a line that raises a suspicion about pitch.

It ought to be said that Paul Brett is one of the finest acoustic guitarists in the U.K. That's not an idle claim, it's one based upon prolonged exposure to the specis and a view of the various facets of the art.

Sometimes I wonder what l've got to do to get through. I think the biggest obstacle in my way is the BBC. I really can't fathom how they work their play lists. I'm confident that the promotion people at Bradleys do all they can, but the panel that sits in judgment on your records seem absolutely impenetratable.
'I've spoken to producers myself and they pass their judgments like, too heavy, too light, etc., but I can't believe they've honestly got any feeling for music at all. Any area that bothers me is the actual sales side. I believe that Bradleys do their best but they in turn have to rely on distributors. The representatives who go into the record shops have a great many records to sell and I'm sure that mine aren't the easiest, simply because I've no track record.

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T
-HE past year has seen a tremendous revival of interest in keyboards, with more and more groups adding a keyboard section to their guitar line-up, so that whereas a couple of years ago the majority of bands just had the usual line-up of drums and two or three guitars, now bands without a keyboard player seem the exception rather than the rule. Naturally, this has led to speedy developments in the technical field, particularly as far as synthesisers are concerned. No longer a novelty or a studio toy, they are fast becoming a 'must' on stage. The original synthesiser was monophonic but the latest development is the polyphonic synthesiser on which more than one note can be played at a time
as opposed to only single notes. Naturally, just about the first guy in the country to get hold of one was Keith Emerson and you will be able to hear the results on EL.P's next album.

\section*{DEVELOPMENTS}

Most bands who have a keyboard section - and this can lead, as in the case of Steely Dan, to a veritable pile up of gear ranging from grand pianos to Mellotrons with two people needed to cover them all - have both an organ and an electric piano.

Here again, the upsurge of interest has led to a number of modifications and new developments in these instruments, many of which are mentioned in this


Haven Traveller organ by CBS/Arbiter
feature. The latest electronic research, for instance, has meant that an organ need no longer be a cumbersome bulk to transport and set up on stage because there are now a number of portable ones available and, in addition, ways have been found to split the large, non-portable models, to make them easier to handle.

The electric piano can now stand up for itself as an instrument which can be played, like an acoustic, with touch and feel. Just listen to people like Billy Preston and Stevie Wonder for proof!

All in all, you could say that today's rock and jazz keyboard players have probably never had it so good, as we hope the following survey will show.

ARP have quickly established themselves as one of the leading names in synthesisers and in Britain these American-made instruments are handled by Boosey and Hawkes, and distributed to the trade by F.W.O. Bauch Limited.

The ARP Pro Soloist features 30 preset instrumental and electronic effects, and say ARP, 'it's as quick and convenient to operate as an electronic organ but the sound is pure synthesiser' (albeit a contradiction in terms). The Pro Soloist programmes the sound through the use of memory circuits, making it very suitable for stage use where speed is essential
to maintain the momentum of a live performance. It can be attached to an organ or connected to a guitar amp or stereo system.

\section*{ULTIMATE}

Described by ARP as 'the ultimate músical trip', the Odyssey synthesiser has been designed so that no patchcords are required settings are made using slider controls and patch switches. The Odyssey is a portable instrument and features a two-voice polyphonic keyboard.

Topping the ARP range is the versatile 2600 model, which can be played without patchcords or modified with patchcords, and has a four octave keyboard with variable tuning, variable portamento, variable tone interval and precision memory circuit.

A new model is expected from ARP shortly: the 2900 Explorer.

Also available from Boosey and Hawkes are the Diamond portable organs and portable electronic piano.

The Baldwin Piano and Organ Company are the manufacturers of the Syntha-Sound, a monophonic instrument with a 37 -note keyboard (range \(C\) to \(C\) ), and built-in amplification ( 12 W amp and two speakers). Variable voices can be pre-set with the Syntha-Sound's cancel buttons

Continued on Page 80


\title{
KEYBOARDS

}

Continued from page 79
and trigger bars provide fingertip operation of various motion (or vibrato) controls and modes. The control panel is colour-coded and all interconnections are internal and controlled by push buttons and slide controls - no patch panel is required.

The Syntha-Sound is incorporated into Baldwin's Spinet organ, the Zodiac. This instrument has 44 -note solo and accompaniment manuals, a 13-note pedalboard and a built-in two-channel 75W amplifier. Other features of the Zodiac include multiple pitches on both manuals, a pedal sustain, percussion attack voices, Baldwin Autorhythm, and reverb. A cassette tape player/recorder can be fitted as an optional extra

Instead of the traditional soundboard, Baldwin's electronic Harpsichord incorporates separate pick-ups at the centre of the strings and the bridge end giving two completely different tonal effects. This instrument, which has a built-in 20W amp and one 6 inch by 9 inch speaker, has a range of \(5 \frac{3}{4}\) octaves, \(A\) to \(C\) (57 notes), with middle \(C\) at the centre of the keyboard.

CBS/Arbiter handle the highly successful Fender Rhodes range of electronic keyboards at the Fender Soundhouse, in London's Tottenham Court Road. There are two versions of the Fender Rhodes

Stage Piano, one with 73 notes and the other with 88 . Both are portable and can be plugged into any guitar amplifier. To accompany them, Fender have developed their own Super Satellite Power Speakers, containing two heavy duty 12 -inch speakers, with a power of 85 watts RMS.

The Fender Rhodes Suitcase Piano is again available with either 73 or 88 notes and is designed to sit on top of the speaker section, which consists of an 85 watt RMS amp with four 12 -inch speakers, two facing the player and two facing outwards. The piano also incorporates a stereo vibrato effect.

The Fender Piano Bass is a 32-note keyboard which gives a true Fender Bass sound when bass patterns are played on it.

CBS/Arbiter also handle the Haven and Crumar ranges of keyboards. There are four models in the Haven range, the 101, 102 and 103 (which is the most expensive and sophisticated) and a Traveller portable.

In the Crumar range, there is the Organiser, which gives a big organ sound, the Stringman synthesiser and the Jazzman electric piano, whilst new in the cheaper range is the Crumar Compact piano.

The Haven range is a fairly recent introduction to CBS's


The Baldwin Syntha Sound
massive catalogue and they promise to be one of the most successful ranges of electronic organs introduced in the past few years The Haven Traveller is of particular interest to group members This portable, dual keyboard instrument has two 49 note keyboards and an optional 13 note pedal board and sustain pedal.
The organ mounts on an attractive chrome stand and features include: flute drawbars (eight lengths), brilliance drawbars (eight lengths), percussion stops and sustain stops on the upper keyboard, flute drawbars (four lengths) and brilliance drawbars (four lengths). Volume for each keyboard is independently controlled. Other features include piano effects, cancel stops, vibrato stops, bass section stops, and with an all-up weight of 165 lb it offers a really professional travelling organ.

Pride of the Haven range is the magnificent Haven 103. This console organ (finished in satin
wood) offers two 49 note keyboards and an 18-note bass pedal board with off-set swell pedal.

Almost every conceivable variation of sound is offered via a combination of drawbars and pre-sets and extra sounds include vibrato, reverb and Leslie controls. Fittings are supplied for headphones, mike input, tape input, bass output, main output, pianos constant level output and independent sound channels output. Star feature of the organ is the sensational 'Nerve Centre' auto rhythm and effects unit, offered as an option to Haven organs. This unit provides all rhythms imaginable with your choice of tempo and truly makes the player, beginner or professional into a one man band.

Chingford Organ Studios have opened two new branches since this time last year. They now have another in Chingford itself, a group gear shop specialising in

Continued on page 84


\section*{There's some 974 electric organs to choose from-}


\section*{That's 973 very good reasons to buy a Haven Organ}

Welcome to the world of magnificent like an organ, HAVEN have put HAVEN ORGANS. Designed and built a full-size console organ into a by brilliant technicians and fine craftsmen plain black box and called it "THE to the exacting requirements of the inter- 'TRAVELLER" it's amazing range of nationally acclaimed organist Alan Haven. specifications include built-in pianos and

\author{
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Musicians on the Move.
AT LAST! A portable that really sounds
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Something Special.
All 3 Console models incorporate the Draw bars and tabs, \(16^{\prime}-8^{\prime}\) bass pedals with revolutionary new "NERVE CENTRE". sustain super high quality flute voicings, This is not just another rhythm unit, but individual volume controls for all separate a brilliantly devised whole instrumental functions. Craftsman built cabinets are section with 15 basic drum rhythms, auto of the finest quality. HAVEN will add an piano player (bright, mellow, honkey-tonk and harpsichord) that automatically play rhythm chords at the same time, move from octave to octave. Each can be used singly or in combination with each other. enviable new dimension to your playing. We can't put sound into words!
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Speakers 12in extended range
Rotors
Amplifier
One foam rotor None（uses amplifier of combo instrument）
Weight
70lbs．approx．


Model 910
Total Height \(54 \frac{\mathrm{t}}{\mathrm{i}} \mathrm{in}\)
Width 28 후
Depth 20홀
Speakers \(\quad 15\) in heavy duty bass，two \(6 \times 9\) in，one treble driver

Rotors
Two（horn and wood bass rotors）
Total Height 45 ：in
Width \(284{ }_{4} \mathrm{in}\)
Depth 20 İ in
Speakers \(\quad 15\) in Bass Speaker，Treble driver
Rotors \(\quad\) Two（horn and wood bass rotors）
Amplifiers \(\quad 90\) watts RMS from 2 separate channels
of amplification
Weight 1481bs．approx．
No． 9370 Pre－Amp II
（For use with Leslie models 825，760）
Rotor Speeds Fast，slow，off

\section*{No． 9420 De－Luxe Pre－Amp}
（For use with Leslie models 910，950）
Rotor Speeds Fast，slow，off
Input／Output 2 inputs，double channel output Foot controls Four buttons．First pair control rotor（fast，slow，off），Second pair provide full or medium reverb，or＂off＂＊
Power switch On／off

Input／Output 2 inputs，single channel output
Foot controls Two buttons（fast，slow and offi） Powerswitch On／off

＊For Model 950 speaker， the second pair of foot buttons control lighting circuits（Full／Strabe／Off）．

Amplifiers 100 watt＇s RMS from 3 separate channels of amplification
Weight Upper module 60lbs．approx．， lower module 1061bs．approx．

\section*{Leslie Speaker Division，}

Hammond Organ（UK）Ltd．，
Deansbrook Road，Edgware，MiddlesexHA89BB
Sales office and general enquiries Tel：01－205 4743
Please send me further details and the name and address of my local Leslie stockist．

Name
Address
BI． 9
Leslie Speaker Division．Hammond Organ（UK）Ltds，
Deansbrook Road，Edgware，Middlesex HA8 9BB

\section*{Continued from page 80}
supplying all kinds of equipment for the band on the road. They also have showrooms in Finchley, Dagenham, Eastbourne and Northampton.

\section*{VALUABLE}

They are one of the largest suppliers of Hammond and Yamaha organs in London and are also a Fender Soundhouse. One of the valuable services they offer is an organ splitting service, where they literally cut the larger organs in half to render them portable. They offer free delivery within the U.K. and are also called upon to export organs to most parts of the world.

Their current best-selling line is the Hammond T500, which is one of the most popular spinet models ever made. Their biggest selling portable is the Acetone GT7. Chingford Organ Studios hire service is kept very busy supplying Hammond organs and

Leslie speakers to both groups and recording studios. Amongst the big names who have bought their gear at Chingford recently was Leo Sayer, who bought a new Hammond and equipment for his recent American tour.

For people wishing to learn how to play, Chingford offer a teaching service from all their Organ Studios based on the up-to-date methods used in language laboratory courses. Chingford also stock a range of portable organs, guitars and pianos, as well as other smaller musical instruments,

\section*{plus sheet and book music.}

Moog synthesisers, handled by Dallas Ltd., were the very first to be manufactured, and the advanced filter in the Moog, arranged with its own envelope shaper, still makes it one of the leaders in the synthesiser field.

The Moog Sonic Six is a polyphonic instrument, which say Moog, 'will introduce completely new tone colours or can fill in for


The Mellotron - distributed by Dallas Lid.
virtually any solo instrument. 'The Sonic Six incorporates all basic synthesiser sound generating, modifying and controlling functions, as well as many other features usually found on Moog studio synthesisers.

Performance controllers, including the Moog Floating Touch Pitch Bender, are located for convenient operation. Ring modulation, micronotal keyboard scaling two note keyboard capability and extended modulation resources contribute to the instrument's flexibility which makes it suitable for educational use as well as live performances.

In the same price range is the Minimoog, another compact synthesiser built specifically for live
performance. All synthesiser functions are interconnected by switches for rapid patchcordless programming. Left-hand controllers extend traditional keyboard techniques to permit bending and modulating of texture as well as pitch.

\section*{ORCHESTRAL}

Dallas also distribute the Mellotron, which is in effect a series of controlled tape machines manipulated by a single keyboard. When played, each key activates a tape on which has been pre-recorded a single note of an orchestral instrument. The Mellotron therefore provides the player with the

Continued on page 86


\section*{NOVANEX SOUND EQUIPMENT}


\section*{GUITARPLAYER}

For the more advanced guitarplayer and for For the more advanced guitarplayer and for
the professionals as a home-training instrument, Novanex designed the 'POP 15: strument, Novanex designed the POP 15
with its remarkable Popsound to give the with its remarkable popsound to give the
same impression as its big brothers do on same

\section*{stage}

To realise this the combination is housed in a professional construction cabinet, easy to transport with its full size handle, with standing easily the high energy of the amplifier and its professional 10in. speaker. Model: POP 15.
Power: 15 Watts RMS (at 230 V)
Controls: 'Automatic' volume, treble, bass; tremolo speed and intensity.
Inputs: 2 instrument jacks one of them with power-connection for footpedal on stereo connection
Intensity: input for footpedal to switch tremolo on/off
Speaker: 10 in . wide range professional speaker
Mains: \(220-240 \mathrm{~V}, 50 \mathrm{~Hz}\). Pilot light.
Dimensions; \(40 \times 50 \times 20 \mathrm{~cm}\). ( \(W \times H \times D\) ) Weight: approx 12,4 kilos.
U.K. Distribution by: BEAR AMPLIFICATION (WHOLESALE) LTD., 11 Station Road, Llanishen, Cardiff CF4 5LS

Coating: Black plastic coating.
The black plastic coating the acoustic grille cloth and the numerical controls give the unit a nice appearance and in spite of its heavier weight, by the special carrying handle, the amplifier can be easily transported.
Like all Novanex amplifiers this unit is equipped with a built-in automatic soundlevel control, which allows you to play at full volume without unwanted distortion. At the Point where many other amplifiers start to distort this Novanex system allows an increase in input signal without oversaturating the amplifier.
Thus is obtained:
higher output and no distortion at high level input signals.
Special means have been built in to realise the POP sound and take full advantage of the superb acoustic qualities of the specialy designed cabinet.
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LES PAUL CUSTOM EBONY
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J40 ACOUSTIC NATURAL
EB 4L CHERRY
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PRICE & DEPOSIT \\
\(£ 310\) & \(£ 67.80\) \\
\(£ 277\) & \(£ 60.22\) \\
\(£ 270\) & \(£ 58.60\) \\
\(£ 258\) & \(£ 56.64\) \\
\(£ 228\) & \(£ 50.24\) \\
\(£ 220\) & \(£ 47.60\) \\
\(£ 196\) & \(£ 43.68\) \\
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\section*{FENDER}

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STRAT W/TREM SUNBURST L/HAND
PRECISION BASS SUNBURST
JAZZ BASS SUNBURST

YAMAHA
SG 85 WALNUT
SG 45 WALNUT
SA 50 SUNBURST
SA 30 SUNBURST
£145
£100 On application £105 On application \(€ 78\) On application

\section*{KEYBOARDS}

FENDER RHODES 73 STAGE PIANO FENDER RHODES 73 SUITCASE PIANO
HOHNER CLAVINET DG
HOHNER PIANET COMBO
ELKA RHAPSODY
MELLOTRON 400
MOOG SONIC SIX
MINI MOOG
WURLITZER 2OOE PIANO
\begin{tabular}{|c|c|}
\hline 6514 & £111.12 \\
\hline ¢771 & \\
\hline ¢292 & £63.36 \\
\hline ¢139 & £30.12 \\
\hline £370 & ¢80 60 \\
\hline ¢ 841 & £182.28 \\
\hline £810 & £175.80 \\
\hline ¢820 & £177.60 \\
\hline £ 347 & £75.76 \\
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MARSHALL
100W LEAD AMP
\(4 \times 12\) CABINET
100W 6 CHAN P.A. AMP
250W SLAVE AMP
250W POWERCELL CABINET
HORN UNIT
\begin{tabular}{|c|c|}
\hline £121 & £43.68 \\
\hline ¢108 & ¢39.6 \\
\hline ¢ \begin{tabular}{c} 
¢1 186 \\
126 \\
\hline
\end{tabular} & - \(\ddagger 46.08\) \\
\hline ¢247 & ¢89.76 \\
\hline £128 & £46 \\
\hline
\end{tabular}

\section*{FENDER}

BANDMASTER REVERB AND CAB
TWIN REVERB
BASSMAN 100 AND CAB
SIMMS-WATTS 100 W VOCAL
BLENDER MK II
SOUND CITY 120W AMP
SIMMS. WATTS VOCAL BLENDER MK I
SHAFTESBURY ACRYLIC DRUM KIT
HAYMAN BIG SOUND - SILVER
(WITH STANDS)
£287
£103.96
£106.44
\(\ddagger 293\)
\(£ 141\)
Ł102
f.188
£234
-
\(£ 50.76\)
\(£ 37.16\)
P.O.A.
f41.04
\(£ 50.72\)
capability of playing and fashioning orchestral sounds.

Another \({ }^{\text {W }}\) keyboard instrument from Dallas is the R.M.I. ElectraPiano, on which a harpsichord effect can also be obtained. This instrument has expression and sustain pedals and is all-electric, with a 61 note keyboard.

Davoli are the manufacturers of the Davolisint, a monophonic synthesiser of reduced dimensions with easy controls and a wide range of effects. Say Davoli: 'the Davolisint presents a complete extension of nine octaves from 32 Hz to \(16,000 \mathrm{~Hz}\). Two of these octaves are represented on the keyboard from \(C\) to \(C\) and the others are insertable by means of switches as on an organ for the feet 32-16-8-4-2-1/2. About one more octave is on a slide.

The instrument basically consists of two oscillators (called VCO 1 and VCO 2) each with its own separate sliders. The control VCO 1 is used to tune up with the other instruments in the band and has a range of about \(+/\) - one semitone. The control VCO 2 has a range of one octave from middle \(C\) reaching the fifth above and the fourth below of the same note. There are two vibrato, one for each oscillator, with sliders to control frequency and depth. A high impedance output for an amp is included, and there is also an input for an optional volume pedal.

Davoli expect to introduce a more advanced model shortly, which will be a polyphonic instrument with envelope shaping and white sound.

Among the leading names in synthesiser manufacturers are EMS, whose electronic instruments are used by many professional musicians. They're not intended for someone who wants to become an overnight keyboard wizard, but are regarded as instruments in their own right, which can produce a very wide range of sounds. EMS have supplied synthesisers to electronic music studios and have built their own studio at Putney where music and speech synthesis is computer made.

\section*{BRIEFCASE}

Designed for portability, the Synthi-AKS is literally a synthesiser in a briefcase and features a memorising keyboard which can repeat sequences of up to 256 notes; a 256 hole pin panel on the control board for patching any combination of signals and voltages (a Prestopatch is included for instant patching of a pre-programmed sound); and a 30 -note capacitance touch type keyboard which provides tunable pitch and dynamic output.

This synthesiser is available without the keyboard if required and in that version is called the Synthi A.

The VCS3 Mark II model is basically the same as the \(A\), but instead of the 'briefcase' style, the unit is housed in a hardwood cabinet and has more spacious panels. Sockets are fitted behind the instrument for the connection of a keyboard and ancillary modules.
EMS also manufacture the Synthi \(\mathrm{Hi}-\mathrm{Fli}\), described under


The Davolisint - a monophonic synthesiser


EMS Synthi AKS synthesiser in-a-brief-case

Macaris, who are the sole U.K agents for this model.

Farfisa, who bave been making electronic organs since 1961 have now introduced the Syntorchestra which they describe as a 'pre-set synthesiser type keyboard which is both monophonic and polyphonic

Various sound effects can be produced by the depression of pre-set tabs and the instrument, which has a three octave keyboard, features volume and brilliance controls, vibrato with tone delay and decay, and portamento and cancel tabs.

The instrument can also be used together with the V.I.P. 345 organ which has a 61 -note \(C\) to \(C\) keyboard, drawbars for flutes, mixture, percussion and volume and drawbar switches for piano and harpsichord sounds. Manual bass is also included.

Two manual models are also available: the V.I.P. 233 and 400 (upper and lower manuals 49 notes \(C\) to \(C\) each); and the V.I.P. 600 (49-note C to \(C\) upper manual and 61 -note C to C lower manual).

An electric piano is also included in the range - the 'Professional' - which has a 61 -note ( \(F\) to \(F\) ) keyboard which can be divided at Middle C.

A wide selection of keyboard instruments is available from General Electro Music (U.K.) Ltd., who handle Galanti and

Viscount organs, Mahler pianos and the Lem Electronic Instapiano and Audio Road Piano. The latter has a full six-octave 73note keyboard and is strung as a conventional piano, but has prefitted pickups and separate volume and tone controls. Shifting the left foot pedal to a locked position gives a honky tonk sound. Being comparatively light ( 218 lb ) the Audio is ideally suited to the band who want the sound of a natural piano without the handling problems normally encountered.

The Lem Electronic Instapiano has five octaves, the bottom two giving walking bass effect when switched in. It has independent volume controls for piano and bass when the keyboard is split, and besides piano and bass voices, there are honky-tonk and harpsichord effects which can be used solo or mixed. This instrument is fully portable and is complete with carrying case, legs, sustain pedal and VG20 combo amplifier.

\section*{VIBRATO}

A brand new addition to the Galanti range are Cosmovox organs, of which there are four models, the F1, F2, F3 and F5. All have lower and upper keyboards with 44 notes from F to C , and a 13 -note pedal board.

The FI features a switch for light or heavy vibrato, headphone and tape recorder jacks, with cassette as an optional extra. It
has a 12 -inch loudspeaker and the output is 40 watts music power.

The largest model is the F5 which has, in addition to the features combined in the other models, sustain and cancel accompaniment and solo tabs, preset percussion similar to the F3, and a more complicated pedal board. The controls incorporate on and off reverb, percussion, pedal and accompaniment volume. It is the most powerful in the Cosmovox range, the amplifier containing two 12 -inch speakers, and is similar to the F3 in size, with a length of 114 centimetres, width 65 cm , and height 100 cm .

Hammond organs should need no introduction - the name Hammond was one of the first to become established in the rock field, although they have been making organs for churches and home use for many years.

One of their most popular models for band use is the T 500 tone-bar spinet organ, which features the Rhythm III programmed rhythm unit with 15 different patterns plus four 'follow the player' manual rhythm traps. The T500 has nine adjustable tonebars on the upper keyboard, seven on the lower one, and one for the bass pedals. The keyboards have 44 notes and the pedal board 13 .

Hammond's new 7100 organ 'provides drawbar performance using large scale integrated circuitry'.

Say Hammond: 'the traditional Hammond sound can be produced at a low price without a tone wheel generator. It offers the additional advantages of manual or drawbar sustain effects and bright wave voicing

The Leslie Speaker Division of the Hammond Organ Co. produces five speaker cabinets which are ideal for group use. These are the Model 18, Model 760, Model 825, Model 910 and, the most powerful, the 950.
All Leslie cabinets are designed to be durable for life on the road,
with metal corner fittings and a tough black vinyl finish. The Model 18 uses the amplifier of any amplified combo instrument and channels the output into a 12 inch extended range speaker which then projects into a spinning foam rotor.

The 760 provides a power of 90 watts RMS from two separate amplification channels. It has a 15 -inch bass speaker and treble driver and two Leslie horn and wood base rotors. Three-speed motor control makes it possible to use these rotors in three different ways, fast (tremolo), slow (chorale) or off, in which the sound is heard without any movement of the rotors.

The 825 has a 12 inch extended range speaker, one foam rotor and a power of 70 watts RMS. The 910 incorporates one 15 inch heavy duty bass speaker, two 6 inch \(\times 9\) inch and one treble driver, a rotor specification similar to the 760, and a total output of 100 watts RMS from three separate channels of amplification

200 watts RMS is the power of the six-foot-tall Model 960 which also incorporates its own light show! Amplification comes from four independent 50 watts RMS amps, there are four rotors and paper graphics insert into these which spin as the rotors spin and, in addition, the lights are electronically linked to the music so that the intensity and the stroboscopic pattern varies with the volume and frequency. This model is also equipped with a built-in black light system and external strobe lights can be used to provide further visual effects.

Many different tone variations are possible with the Hohner Clavinet D6, a 60 key five octave ( \(\mathrm{F}-\mathrm{e}\) ) instrument in which the sound is created by strings struck directly by hammers. These effects include electric bass, Spanish guitar, banjo, harp, lute, cembalo and harpsichord. The Clavinet, which has been used by such artists as Stevie Wonder, Rick

Continued on page 88


\title{
KEYBOARDS |||||||||||||||||||||||||||||||||||||
}

Continued from page 87
Wakeman and Billy Preston, also features a damper which can be operated on all tone variations and a socket for the optional footpedal and is completely portable, having detachable legs. Hohner recommend their Orgaphon amplifier and loudspeaker range for use with the Clavinet.

Hohner also make the Pianet N, a 61 key, five octave (F-f) keyboard with foot swell providing a wide variation of volume, shading and expression. This instrument features stainless steel reeds with capacitive pick-ups, vibrato switch and separate input sockets for amplifiers with high or low input voltage.

\section*{MONOPHONIC}

Another model, the Combo Pianet, incorporates a batterypowered pre-amp and is designed to sit on top of an organ.

Hohner's synthesiser, the Mini Korg 700, has a twin filtering network designed to allow the musician to modify, bend and distort any sound formed by the synthesiser. It is a 37 key monophonic instrument.

Hohner are also introducing a new model, the Mini Korg 700S, which has oscillator, two white noise generators, three modulator effects and a duet effect enabling a two-note chord to be played.

John Hornby Skewes \& Co. Ltd. handle Eko electronic organs. The top portable organ in the Eko range is the Tiger Duo, a two manual organ (each keyboard with 49 notes \(C\) to \(C\) ). The standard model, No. 3202 features swell and keyboard with \(16^{\prime \prime}, 8^{\prime \prime}\) and \(4^{\prime}\) pitch levels, seven effects tabs and a 'great keyboard' with the same pitch levels and five effects tabs. The organ also has walking bass with bass extension to extend the keyboard playing range, manual balance control, variable tone
controls for both keyboards, a self-contained 30 W amp and comes complete with expression pedal and carrying bag.

The Tiger Duo R, No. 3204 is a more sophisticated version with a built-in rhythm unit providing ten rhythms performed by five instruments. This rhythm unit is also a feature of the 3212 model which has in addition an automatic feature, controlled by pre-sets to provide chords, bass and rhythmic accompaniment.

For someone who wants a single manual keyboard electronic organ, the Tiger 61 has 61 keys, five voice changes, six percussion effects and is available with or without built-in rhythm unit. There are also two 49 key models, the Tiger, and Tiger Mate (with rhythm unit).

Also available from Hornby Skewes are the Crumar five octave electric piano, used by such artists as Billy Preston, Hank Marvin, Olivia Newton-John and Cat Stevens, and the Hillwood Blue Comets 37 note synthesiser, which comes complete with a comprehensive instruction manual.

Two portable electronic organs are made by Jennings Electronic Industries - the J70 and J71. The J 70 is a two-manual organ which features attack percussion, draw bar controls, separate by-pass tabs for theatre and baroque organ, tremulant vibrato, walking bass, control for twospeed pulsation unit and provision for a 13-note pedalboard. The organ comes complete with a portable stand which has two playing positions.

\section*{OCTAVES}

The J 71 is a three-manual model with a similar specification. The third manual has three octaves providing \(16^{\prime}-8^{\prime}\) and \(2^{\prime}\) pitch with separate control of tonal effects, i.e. vibra-harp, piano, string, percussion and sustain. Repeat percussion and built-in

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wah-wah are available as optional extras.

Macaris Electronic Keyboards are specialists in this field and stock most of the leading makes, including Fender Rhodes and Wurlitzer. For someone just learning keyboards, Manager Steve Doyle recommends the Crumar Compact Piano, which will also give a harpsichord or 'honky tonk' effect.

Macaris also specialise in synthesisers and they report considerable interest in the Elka Rhapsody string synthesiser. This transistorised polyphonic instrument is available in stereo with a split keyboard and will 'play strings on one side like a piano or clavichord on the other - separately or together*.

\section*{EFFECTS}

The EMS Synthi Hi-Fli, a synthesiser designed for use with both microphones and instruments like guitar, piano, or electronic organ, is also handled by Macaris. This provides a wide variety of effects including fuzz, phasing and various filter sounds,


\section*{EMS Synthi Hi-Fli distributed by Macaris}
equivalent to having a bank of effects pedals. The list of Hi -Fli users is seemingly endless: David


Jennings 771 portable organ

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}

Bowie, The Pink Floyd, The Who, Stevie Wonder, Ike and Tina Turner, The Rolling Stones (Mick Taylor), Led Zeppelin, T. Rex (Marc Bolan), Deep Purple, Jethro Tull and many others.

\section*{PORTABLE}

Other synthesisers stocked by Macaris include the Mini Moog. Moog Sonic 6, ARP Odyssey, ARP Pro-Soloist, EMS VCS3, EMS AKS, Mini-Korg, Davolisint, Yamaha, ARP Explorer and 2600 and Mellotrons. The cus-tom-built Moog modular Series 15 and ARP 2500 modular series synthesisers can be obtained to order.
The Sola Compact, with a five octave keyboard, which Macaris distribute, is a portable electric piano which features a wide selection of tones which include grand piano, honky-tonk effects and clavichord

Gem organs are manufactured in Italy and handled here by Rose, Morris \(\boldsymbol{\&}\) Co. Ltd. Five models are available, starting with the Europa which has a 37-note keyboard ( C to C ), a transistorised amplifier with built-in vibrato, tab switches for vibrato, bass, strings, reeds and flutes, an output for headphones and an input and output socket for a tape recorder. The Caravan and Jumbo Gem 49 note keyboard models have a similar specification, and on the latter the lower octave can be used to simulate the effect of a pedal board or as an extension to the keyboard range, with extra bass response.

\section*{PERCUSSION}

The Gem Jumbo 61 is a five octave \(C\) to \(C\) ( 61 key) single manual instrument with percussion. The Jumbo 61 features horn, string, cornet, flute, vibrato on/ off, percussion flute, percussion string (ali 8' pitch) couplers and bass off/on, bass flute and bass string couplers.

Pride of place in the Gem range
Continued on page 90


Tiger Duo-R portable organ with built-in Rhythm Unit, by J. Hornby-Skewes


Gem Intercontinental organ from Rose, Morris \& Co. Ltd.

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\title{
KEYBOARDS in inin in in in in inin \\ Continued from page 89
}
\(s\) taken by the Intercontinental model No. 297, a versatile portable organ with 61 key upper and 49 key lower manuals. The Intercontinental will, say Gem 'produce an almost unending range of effects including realistic piano, clavichord and spinet', This instrument also features a 17 note pedalboard and swell pedal.

Lowrey have been known for organ craftsmanship for many years, and the current Lowrey range, handled by Henri Selmer \& Co. Ltd., incorporates the latest technological developments such as the L.S.I.C. tone-generating system (large scale integrated circuitry). This new system, say Lowrey, 'automatically determines the proper pitch or sound for each note ensuring that the pitch relationship from one note to the next remains constant \({ }^{\prime}\)

A wide choice of Lowrey organs is available; from the reasonably priced Neptune model which has two 44 note keyboards and features reverb, vibrato and eight automatic rhythmic patterns, to the Symphonic Stereo Theatre Console. The latter model has two 61 note keyboards, a 25 note pedalboard, three 50W amplifiers, four hi-fi speakers (incłuding a Leslie). A vast selection of sound effects are available on tap from the buift-in brass symphonizer, string symphonizer and symphonic golden harp. The organ also features automatic rhythm and a stereo cassette recorder

\section*{RHYTHMS}

Selmer have also recently introduced three new electric pianos: the Standard, which has a 61 note five octave keyboard, sockets for an amplifier and headphones and weighs just \(26 \frac{1}{2} \mathrm{lb}\); the Model P, which features a built-in 20W amp; and the PR model which has 20W amp, facility of battery powered operation and a built-in automatic rhythm unit. The latter has a selection of basic rhythms with controls for volume, tempo and stop.

Sharma organ speaker cabinets, manufactured by Keith Hitchcock \& Co. of Peter-
borough, have introduced general improvements throughout their range, and are now using loudspeakers, which are made by Goodmans under licence from the U.S. company, JBL

\section*{CABINETS}

The new loudspeaker, they claim, is particularly effective in their latest speaker unit, the 650. Intended for professional use, the 650 is a very small cabinet, strongly built and intended for easy carrying around. It measures 29 inches in height, 24 inches wide and about \(17 \frac{1}{2}\) inches deep, so it can easily fit into the boot of even a small car. It is, we are told, very loud for its size, having a 65 watt RMS output.

Sharma speaker cabinets are designed to operate with any

Continued on page 92


Lowrey H25-3 Organ by Selmer


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\title{
KEYBOARDS

}

Continued from page 90
make of organ. Their best-seller is still the 5000, which contains four speakers, two bass speakers and two treble horn speakers and is literally two cabinets in one. It has dual power I/C amplifier electronic crossover and also features a three speed motor giving a variety of effects. They have also recently introduced into their Combo range a new Combo foot pedal.

The Pianovox, manufactured by Vox Sound Limited, is a portable keyboard instrument with a 61 note, five-octave range, which say Vox, 'gives a true piano and harpsichord sound'. The Pianovox features an electronic tuner with variable pitch of plus or minus \(\frac{1}{8}\) of a tone, full-size piano type keys, slider controls, gold plated contacts, separate but intermixable piano and harpsichord volume controls, vibrato with intensity and speed controls, walking bass on the lower half of the split keyboard, and a sustain pedal

\section*{SUSTAIN}

A new addition to the Vox range is the 'String Thing', a fiveoctave instrument with split keyboard and built-in sustain and attack designed to reproduce the sound of a string ensemble including cello, viola, and violins. Vox are also planning to reintroduce their Continental organ which was used by many groups in the sixties.

Many bands who decide to add a keyboard instrument to their guitar line-up choose a Wurlitzer electric piano. The Model 200 Professional Portable Electronic Piano has a 64 -note range, \(\mathrm{A}-13\) to C-76 and has a touch and response similar to conventional pianos. It is built of sugar pine with a moulded vinyl top and steel chrome plated music panel, and has a scuff-resistant finish.

\section*{STEREO}

It has 30 watts peak output power and two 4 inch \(\times 8\) inch oval speakers, front mounted on


EMS Synthi VCS3 Mk. II synthesiser
the bass and treble ends, which give a stereo effect. Hi-fi headphones are optional and there is an auxiliary output jack which produces a low level signal that will drive a guitar amplifier to full output.

The reeds are structurally de-


Selmer Electronic Piano
signed for durability and are precision tuned and aged to maintain pitch constancy. There are optional vinyl carrying cases and, for image-conscious musicians, the piano comes in a selection of colours, including forest green and deep red.

The Yamaha YC series of combo organs, distributed in Britain by The Kemble Piano Group, offers a choice between the two-manual YC-45D with portamento and dual preset board, and four other models. The YC-45D has two five-octave manuals, footages on 45-25-16 feet down to 1 foot, and on the lower manual from 16 to 2 feet. A wide selection of effects is on tap from the 45 -touch-sensitive tabs. The YC-25D is a two manual 49-49 keys, 19 voice model, and the YC-10, 20 and 30 organs are single manual keyboards.

\section*{COMPUTER}

The \(20 / 30 / 25 / 45\) models all have 'touch vibrato', which, say Yamaha is a 'unique' feature, and a pedalboard unit, the BP-1 is available for the ' 25 ' and '45' organs.

Kembles have also recently introduced to Britain the first of a new range of Yamaha synthesisers, the SY-1, which was on display at the AMII trade fair at Brighton in July. The SY-1 uses a computer to store programmes

Continued on page 94

\section*{RICK WAKEMAN COMPETITION RESULTS}
\E HAD a fantastic response to our Rick Wakeman competition - it seems About 40 per cent of the entries carried the right answers to the first questions although a lot of people weren't too sure who the original keyboard player with Yes was.
Everybody seems very excited about synthesisers - judging by your comments on its future - so we've paid particular attention to it in the Keyboard Survey in this issue. Anyway, thanks for entering The competition, congratulations to albums shortly.
J. Reeves, Trenance, Perrancombe, Perranporth, Cornwall; S. J. Potter, 30 Shenfield Crescent, Brentwood, Essex; S. F. Sunderland, B2 The College, Marlborough, Wilts; S. Watton, 118 Locarno Road, Tipton, Staffs; Gareth Morris, 63 Somerton Road, Newport, Mon; Ian Middleton, 302 Millhouses Lane, Sheffield; Stephen Pine, 47 Esplanade Road, South Cliff, Scarborough; John Kirkwood, 10 Wardlaw Terrace, Edinburgh; Philip Stonehouse, 25 Upper Hanover Str., Sheffield; David Eakefield, 42 Broadway, Tynemouth, Northumberland; R. Stockill, I2 Sunbury Gardens, Mill Hill, London NW7; Philip Banahan, 62 Sunbeam Rd., Old Swan, Liverpool; Ady Dix, 106 Baginton Rd., Coventry; David Blundell, Boxbush, Marlpits Lane, Ninfield, Sussex: Mark Saunders, Lower Farm, Ramsdell, Basingstoke; Anthony Hibbert, 18 Fishponds Rd., Tooting London; S. A. Dixon-Green, Sunbeam Cottage, Church Oakley, Nr. Basingstoke, Hants; Paul J. Murden, 18 Long Grove, Seer Green, Bucks; Richard Gibbs, 628 Shirley Rd., Hall Green, Birmingham; Joe Campbell, Sunny View, Bramfield Nr. Halesworth, Suffolk; Paul Johnstone, 8 Priory Way, North Harrow, Middlesex; Pete Barlow, \({ }^{2}\) Farmer Close, Hazlemere, Nr. High Wycombe; William Christian, 165 Springbank Road, Hither Green, London SE13; Philip J. Cannings, 59 Langdale Close, Rainham, Gillingham, Kent; Peter Jessop, 18 Hall Bank Drive, Bingley, Yorks; Nigel Webb, 16 Uplands Close, Billericay, Essex; Douglas Kume, 135 Galleywood Road, Great Baddow, Chelmsford; J, E. Burrough, 366 Whitehall Road, Bristol; Kevin Egan, 6 The Causeway, Clophill, Beds.; Stephen Best, 'Woodmans', Stanley Downton, Glos; A. Zakrzewskl, \({ }^{1} 1\)
Marshall Road, Waterloo, Poole, Dorset; Thomas Noone, 53 Frank Street Marshall Road, Waterloo, Poole, Dorset; Thomas Noone, 53 Frank Street, Widnes, Halton, Cheshire; Paddy Harkin, 4 Valetta Road, Arnold, Nottingham; Robin Courtney, \({ }^{2}\) Stone Street, Canterbury; Dennis Croucher, 63 Eimshurst
Gardens, Tonbridge, Kent; Colin Andrews, 58 Prebendal Avenue, Aylesbury: Gardens, Tonbridge, Kent; Colin Andrews, 58 Prebendal Avenue, Aylesbury: B. Hydari, 34 Maureen Terrace, Seaham, Co. Durham; J. Beckett, 113 Coronation Road, Brimgham, Chesterfield; lan Wade, 13 St. Mary's Road, Barrow-in-
Furness; Kevin Stone, 18 Coombe Rise, Saltdean, Brighton; D Richard, 118 a Furness; Kevin Stone, 18 Coombe Rise, Saltdean, Brighton; D, Richard, 118 a High Street, Walthamstow, London; Christopher Ward, 26 Park Drive, Neweastle upon Tyne; P. Pearson, 19 Fraser Square, Carlton, Nottingham; Ernest Tull, 137 Sutton Road, Drayton, Nr. Abingdon, Berks; K. Bishop, 8 Landon Road, Amesbury, Wilts.; G. Dewis, Mill Farm, Packington Park, Meriden, Coventry; P. Martin Griffiths, 24 Coed Parc, Cwmavon, Port Tabot; Tony Tydeman, Road, Dore, Sheffield; Peter Hart, White Gables, Lower Road, Hundon, Nr. Sudbury, Suffolk.

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Address


Continued from page 92
which can be selected from the 40-push-button switches and is a polyphonic three manual instrument. The controls have been designed to avoid duplication of function.

Where to write for further information on products listed: ARP - Boosey \& Hawkes (Sales) Ltd., 118 Colindale Avenue, The Hyde, London NW9 5HB.
Baldwin - Baldwin Piano \& Organ Company, Unit 4, Sterling Industrial Estate, Rainham Road South, Dagenham, Essex.
CBS/Arbiter Ltd. - The Fender Soundhouse, 213-215 Tottenham Court Road, London W1 Chingford Organ Studios Ltd., 230 Chingford Mount Road, Chingford, London E4, and 38 Ballards Lane, Finchley, London N3. Dallas Ltd. - Vanguard Way, Shoeburyness, Southend-on-Sea, Essex.
Davoli - Davoli (U.K.) Ltd., 859 Coronation Road, London NW10. E.M.S. - Electronic Music Studios

Viscount House, Ashville Estate, Royston Road, Baldock, Herts. Hammond Organ (U.K.) Ltd., Deansbrook Road, Edgware, Middx.
Hohner Ltd. - 39-45, Coldharbour Lane, London SE5 9NR.
John Hornby Skewes \& Co. Ltd
- Salem House, Main Street, Garforth, Nr. Leeds, Yorkshire.
Jennings Electronic Industries Ltd, - 119 Dartford Road, Dartford, Kent DA1 3EN.
Macari's Electronic Keyboards 20 Denmark Street, London WC2. Gem - Rose, Morris \& Co. Ltd,

32-34 Gordon House Road, London NW5.
Henri Selmer \& Co. Ltd., Woolpack Lane, Braintree, Essex.
Sharma - Keith Hitchcock \& Co., 1379 Lincoln Road, Werrington, Peterborough.
Vox Sound Ltd., Vanguard Way, Shoeburyness, Southend-on-Sea, Essex.
Wurlitzer Limited, St. Ann's House, Parsonage Green, Wilmslow, Cheshire.
Yamaha - The Kemble Piano Group, Mount Avenue, Bletchley Bucks.
(London) Ltd., 277 Putney Bridge Road, London SW15 2PT.
Farfisa U.K. Ltd., Corringham Road, Gainsborough, Lincs.
General Electro Music (U.K.) Ltd.



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\hline I \(x\) is looW fld hn cab． & 148.50 \\
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215 HPA P／A col C． 30 PA Énsemble．．． K． 15 ，Pan \({ }^{\text {K }}\) I5w combo K． \(30, \mathrm{O}\) LVII Reverb unit．．．．．

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speakers． speakers \(; \ldots\) Ö
Super Six， \(6 \times\) Dió speakers．． Vibrosonic Reverb
Twin Reverb， \(2 \times 12\) inch speakers． Twin Reverb， \(2 \times\) Bandmaster， \(2 \times 12 \ddot{i n}\) ． Bandmaster， \(2 \times \mathrm{D}\) 120F．．

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\] Bandmaster，enclos－ ure．
Super Reverb， \(4 \times 10\)－ inch．．．．．．．．．．．． Il \(10 \mathrm{~F} . . . \mathrm{Br}, 9 \times 12\) in．
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10 inch... De luxe Reve} Princeton Reverb．．．． 10 inch． Princeton， \(1 \times 10\) inch Champ， \(1 \times 8\) inch．．． Bassman \(100,4 \times 12 \mathrm{in}\) ． Bassman 100，top．．．．
Bassman 100 ，enclos－ Bassman \(50,2 \times 15 \mathrm{in}\) ．

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12 inch....... \(\begin{array}{ll} & 12 \text { inch ．．．．．．．．．．．} \\ 3 & \text { PA } 100 \text { PA system ．．．．} \\ 39 \\ \text { PA } 100 \text { top ．．．．．．．．．} & 26 \\ 0 & \text { PA } 100 \text { column ．．．．．．}\end{array}\)162.31
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& 100 \mathrm{w}, \text { pr. } 10 . . . \\
& 1067,6 \times 10 \text { cols., } \\
& 300 \mathrm{w}, \text { pr. } \ldots . . .
\end{aligned}
\]

1060，sound／light con－ trol lio．．．．．．．．．．． 1049，fuzz sound ．．．． 46.03
10.03

\subsection*{14.21
15.97}

\subsection*{37.08} シ쿠́
1054
1055
1056

\(J\).
EL
100
100
100
100
100
\begin{tabular}{|c|c|}
\hline 1054，GI5C，50w 1055，G18C， 100 w 1056，S10， 15 w & \[
\begin{array}{r}
30.04 \\
40.82 \\
5.31
\end{array}
\] \\
\hline \multicolumn{2}{|l|}{Ј．T．COPPOCK} \\
\hline ELGEN 100w Lead 100w Bass． & \[
\begin{aligned}
& 119.00 \\
& 119.00
\end{aligned}
\] \\
\hline
\end{tabular}
4，GI5C， \(50 \mathrm{w} \ldots \mathrm{H}^{30.04}\) 80W Super PA cols，

\author{
198.00
}
\begin{tabular}{|c|c|}
\hline \multicolumn{2}{|l|}{DALLAS} \\
\hline \multicolumn{2}{|l|}{Acoustic} \\
\hline 134，gtr，amp．． & \\
\hline 135，gtr．am & \\
\hline 7．gtr．am & \\
\hline 155 & \\
\hline 1，g & \\
\hline \multicolumn{2}{|l|}{274，gtr．rig， 2 cabs．} \\
\hline \multicolumn{2}{|l|}{150，gtr．amp．．．．．．．． \(235 \cdot 11\)} \\
\hline 270 gtr & \\
\hline 105 & \\
\hline 201，gtr． & \\
\hline \multicolumn{2}{|l|}{204，gtr．cab} \\
\hline \multicolumn{2}{|l|}{\(\begin{array}{ll}454 & \text { gtr．／bs．rig．．．．．．}\end{array} 5520.83\)} \\
\hline 455，ger．／bs．rig & 562 \\
\hline \multicolumn{2}{|l|}{456，ger．／bs．rig ．．．．． 532.} \\
\hline \multicolumn{2}{|l|}{474，gtr．／bs，rig ．．．．． \(610 \cdot 1\)
\(475, \mathrm{gtr} . / \mathrm{bs}\) ，rig... \(.651 \cdot 79\)} \\
\hline 475，gtr．／bs．rig & 65 \\
\hline \multicolumn{2}{|l|}{476，gtr．／bs，rig ．．．． 622.02} \\
\hline 450，gtr．／bs．amp & 306.8 \\
\hline \multicolumn{2}{|l|}{470，gtr．／bs．} \\
\hline 404，gtr．／bs．c & \\
\hline \multicolumn{2}{|l|}{405，gtr．／bs，cab．．．． 264.8} \\
\hline 406，gtr．／bs．cab． & \\
\hline \multicolumn{2}{|l|}{136，bs．amp} \\
\hline \multicolumn{2}{|l|}{146，bs．amp} \\
\hline 371，bs．rig & \\
\hline \multicolumn{2}{|l|}{140，bs．amp} \\
\hline \multicolumn{2}{|l|}{\multirow[t]{2}{*}{106，bs．cab．．．．．．．．．．． 22}} \\
\hline & \\
\hline \multicolumn{2}{|l|}{301，bs．cab} \\
\hline \multicolumn{2}{|l|}{853，P．A．} \\
\hline 854，P．A．sy & \\
\hline \multicolumn{2}{|l|}{300，} \\
\hline \multicolumn{2}{|l|}{} \\
\hline 803，P．A． & \\
\hline \multicolumn{2}{|l|}{804，P．A．col} \\
\hline \multicolumn{2}{|l|}{SOUND CITY} \\
\hline \multicolumn{2}{|l|}{50 Plus 1／b amp} \\
\hline \multicolumn{2}{|l|}{50－R 1／b reverb amp} \\
\hline PA50 amp & \\
\hline \multicolumn{2}{|l|}{PA50R reverb amp．} \\
\hline \multicolumn{2}{|l|}{} \\
\hline \multicolumn{2}{|l|}{120－R l／b reverb amp} \\
\hline \multicolumn{2}{|l|}{PA 120 amp．．．．．．．．} \\
\hline \multicolumn{2}{|l|}{PAI20－R reverb amp．} \\
\hline \multicolumn{2}{|l|}{Slave 120 amp ．．．．} \\
\hline \multicolumn{2}{|l|}{SMF ger amp．．．．．．．．} \\
\hline \multicolumn{2}{|l|}{Bass \(150 \mathrm{~b} / \mathrm{gtr}\) amp．．．} \\
\hline Concord 50w combo & 158.8 \\
\hline \multicolumn{2}{|l|}{JBL Concord 50 w com} \\
\hline \multicolumn{2}{|l|}{Bass Concord 50w com．．．．．．．．．．．．．} \\
\hline \multicolumn{2}{|l|}{Slider 14w combo．．．} \\
\hline \multicolumn{2}{|l|}{Pro－Artist30W combo} \\
\hline Ec & 320 \\
\hline \multicolumn{2}{|l|}{Echomaster} \\
\hline \multicolumn{2}{|l|}{L60 lead cab．} \\
\hline \multicolumn{2}{|l|}{B60 bass cab} \\
\hline \multicolumn{2}{|l|}{PA60 col．（pr．} \\
\hline \multicolumn{2}{|l|}{L！ 10 lead cab} \\
\hline \multicolumn{2}{|l|}{BIIO bass cab．．．．．．．． 112.5} \\
\hline \multicolumn{2}{|l|}{\(\begin{array}{ll}\text { PA } 110 \text { cols，（pr）} \ldots . . & 192.89 \\ \text { LI } 40 \text { lead cab．} & \end{array}\)} \\
\hline LI40 lead cab．．．．．．． & 129.5 \\
\hline \multicolumn{2}{|l|}{B140 bass ca} \\
\hline \multicolumn{2}{|l|}{PA140 cols．（pr）．．．．． 240.88} \\
\hline \multicolumn{2}{|l|}{MS30 monitor．} \\
\hline \multicolumn{2}{|l|}{MS100 monitor} \\
\hline \multicolumn{2}{|l|}{J．B．LANSING} \\
\hline \multicolumn{2}{|l|}{DI20F，80w speaker，} \\
\hline \multicolumn{2}{|l|}{DI30F， 80 w speaker，} \\
\hline \multicolumn{2}{|l|}{DI40F， 100 w speaker，} \\
\hline & \(8 \cdot 3\) \\
\hline \multicolumn{2}{|l|}{\multirow[t]{4}{*}{SBIIO，50w Enclosure on opp． SBI20，80w Enclosure 141．84 SBI 30，80w Enclosure 159.94 SB230， 160 w Encl．．．． \(288 \cdot 10\)}} \\
\hline & \\
\hline & \\
\hline & \\
\hline
\end{tabular} 125.00 SB 130，80w Enclosure

BB240， 160 w Encl．．．． 307.97 PA130， 80 W Enclosure 279．99 PA230， 160 W Encl．．．． 399.17 PAL，80w Horn cab． \(203 \cdot 54\)
PAL，160w Horn cab PAL，160w Horn cab． 356.40
PA075，Tweeter

\section*{DAVOLI}

\section*{DAVOLI}
\(\begin{array}{lll}\text { Lied organ bass，} 50 \mathrm{w} & 107.80 \\ \text { Lied organ bass，} 100 \mathrm{w} & 143.00 \\ \text { Lied organ bass，} 200 \mathrm{w} & 231.00\end{array}\)
\(\begin{array}{ll}\text { Lied organ bass，200w } & 231 \cdot 00 \\ \text { Lied Super effects／R } & \\ 50 \mathrm{w} \ldots \ldots \ldots \ldots & 129.80\end{array}\)


\section*{\(\begin{array}{ll}\text { Jolly 5，tremelo．．．．．} & 36.00 \\ \text { Combo－amp，tempest } & \\ 25 \ldots . . . . & 6600 \\ \text { Tempest } 25 \text { tremelo．} & 72.60\end{array}\)}
\(\begin{array}{lr}\text { Tempest } 25 \text { tremelo．} & 72.60 \\ \text { Tempest } 50 \text { ．．．．．．．．．} & 126.50 \\ \text { Tempest } 50 \text { tremelo．} & 136.00\end{array}\)
\(\begin{array}{lll}\text { Tempest } 50 \text { tremelo．} & 136.00 \\ \text { Combo－amp，} & \text { Super } \\ \text { studio } \$ 5500 & & 142.00\end{array}\)
142.00

\(\begin{array}{lll}\text { Echo mixer } 6,100 w . & 308.00 \\ \text { Mixer } 12 \text { Echo } F . . . & 462.00 \\ \text { Compact mixer } 6 & 126.50\end{array}\)
\(\begin{array}{llr}\text { Compact mixer 6 } & \ldots & 126 \cdot 50 \\ \text { Mixer } 12 / 5 \text { stereo } & \text { ．．．} & 1201 \cdot 20\end{array}\)
\(\begin{array}{llr}\text { VP40 spkr cab．．．．．．．} & 55 \cdot 00 \\ \text { DK45 spkr cab．．．．．．} & 60.00\end{array}\)
\(\begin{array}{lrr}\text { DK75 spkr cab．．．．．．．} & 60.00 \\ \text { DK } 960 \text { spkr cab．．．．．．．} & 96.80 \\ \text { DK．} & 115.00\end{array}\)
DK 120 spkr cab．．．．．．．
52.00
67.00
874.00

Titan bass bin ．．．．．．．．
\begin{tabular}{lll} 
Disco Junior， 50 w & \(\ldots\). & 154.00 \\
\hline
\end{tabular}
Phonodoppler，65w ． 215.60
Echophon 4 \(\ldots \ldots\) ．．．． 208.00
EchoK2
\(\begin{array}{lll}\text { Echo K2 ．．．．．．．．．} & 288.00 \\ \text { Valve slave，} 160 \mathrm{w} & 112.00 \\ \text { Organ K205 }\end{array}\)
\begin{tabular}{l} 
Organ K205 ．．． \\
Church Organ K 227. \\
\hline 1790.00 \\
\hline 1920.00
\end{tabular} Church Organ K227．
\(\begin{aligned} & \text { Davolisint．．．．．．．．．．．} \\ & 219.00\end{aligned}\)

\section*{DJ ELECTRONICS}

DJ Group 300，I50w
DJ Group 300,150 w
132.00
\(121 \cdot 00\)
\(\begin{array}{lr}\text { slave amp ．．．．．．．} & 121.00 \\ \text { DJ } 100,100 \mathrm{w} \text { slave．．} & 54.45 \\ \text { DJ } 105,30 \mathrm{w} \text { p．a．amp } & 49.6 \text { l }\end{array}\)
\(\begin{array}{ll}\text { DJ } 105,30 \mathrm{w} \text { p．a．amp } & 49.61 \\ \text { DJ } 70 \text { S，} 70 \mathrm{w} \text { p．a．amp } & 69.30 \\ \text { DJ } 500,50 \mathrm{w} \text { p．a．amp } & 59.40 \\ \text { DJ } 700,70 \mathrm{w} \text { p．a．amp } & 72.60\end{array}\)
\(\begin{array}{ccc}\text { DJ } 700,70 \mathrm{w} \text { p．a．amp } & 72.60 \\ \text { DJ } 1000,100 \mathrm{w} \text { p．a．} & \\ \text { amp．．．．．．．．．．．} & 79.20\end{array}\)
Discmaster， 100 ．．．．．．．．．． slave
Prince，
．．．． 72.05
44.00 \(\begin{array}{ll}\text { Prince，} 50 \mathrm{w} \text { cab．．．．．} & 44.00 \\ \text { Consort，} 100 \mathrm{w} \text { cab．} & 6600 \\ \text { Majestic，lo0w cab．} & 88 \cdot 00\end{array}\) \(\begin{array}{ll}\text { Majestic，} 100 \mathrm{w} \text { cab．} & 88.00 \\ \text { Sovereign，} & 100 \mathrm{w} \text { cab．}\end{array} \quad 99.00\)

\section*{ELECTROSOUND}



\section*{ZOOT-HORN} BB.I, I \(\times 15\) in., 150 w BB.2, \(2 \times 15\) in. 300 w 26.95 FB.I, \(2 \times 12\) in. Reflex
B. \(1 \times 12\) in. Refle

Wedge Monitor
IC. I \(/ \mathrm{H}\) Reflex \(\mathrm{I} \times 15\) in. Standard. in. Standard

IC.I/IB Reflex I x 15
in. Heavy-duty Bass \(135 \cdot 00\) \(1 C .1 / 2 B\) Refle \(\times 2 \times 15\) in. Heavy-duty Bass \(200 \cdot 00\) IMC/I, I x 12 Reflex Stage Monitor 10-channel Mixer.... 650.00 I 5 -channel Mixer.... 850.00

20-channel Mixer. 25-channel Mixer....
Reeling machine for Reeling machine for I7-channel Mixer.
Reeling machinc for Reeling machinc for
25 -channel Mixer . 25-channel Mixer.
SD18 hm-loaded reflex cab. . ......... \(200 \cdot 00\)
\(1300 \cdot 00\)
1300
on app.
1150.00 P.A. complete systems:
guide.sheets GI and G. 2 500 w P.A. system (complete) ....... 2500.00 1000 w P.A. system
(complete) ...... 4000.00

\section*{PERCUSSIONINSTRUMENTS}



\section*{AVEDIS ZILDJIAN}

BRILLIANT
5333, \(10^{n}\)
5335, \(14^{4 *}\).
5336,
5337,16
5338,
\(5399,18^{n}\)
5340, \(20^{\prime \prime}\)
29.65 29.6
32.00
34.50
34.50
34.50
34.50
34.50
34.50
37.00
39.50
39.50
39.50
39.50
44.50
19.50 \begin{tabular}{l}
50 \\
.50 \\
50 \\
50 \\
.50 \\
.00 \\
.50 \\
.50 \\
.50 \\
\hline .50 \\
.50
\end{tabular}
\(18 \cdot 65\)
26.25
28.65
33.65
35.95
38.50
43.50
\(38 \cdot 50\)
\(43 \cdot 50\)
53.30

KENNY CLARKE PAIRS KENNY CLARKE PAIR
5215, \(13^{\prime \prime}-14^{\prime \prime}\) High
Hat 216, 14"-15" High 47.00 Hat \(\quad 51.75\) HIGH HAT MATCHED PAIRS
\(5243 / 2,13^{\prime \prime}\) \(5244 / 2,14^{\prime \prime}\) \(5245 / 2\), \(15^{\prime \prime}\) 5246/2, \(16^{\prime \prime} \ldots \ldots . \quad 5 . . \begin{array}{r}54.00 \\ 59.30\end{array}\)

\section*{SIMMS-WATTS}


\(8620,20^{\prime \prime}\) bass.......
\(8612,12^{\prime \prime}\) tom tom.
\(8613,13^{\prime \prime}\) tom tom \(8613,13^{\prime \prime}\) tom tom
\(8616,16^{\prime \prime}\) tom tom 1045 Cocktail outfit. 348 Bass Anchor . 348 Bass Ancho 725 Bass Peda 720 Bass Pedal 800 Bass Pedal 73 Bass Beater 13 Bass Beater , 1301 Fibreglass cong a 1302 Fibre glass conga 1303 Profes, conga... 1304 Profes. conga. 5000 Timbales . 108 Bongoes. 109 Bongoes. 885 Hi Hat stand.
885 D Hi Hat 880 Snare drum stan 880 Snare drum stand 882 Cymbal stand.. 886 Tom Tom stand 86 Snare stand 872 Cymbal stand 875D Hi Hat. 76 Oriental temple blocks.

\begin{tabular}{|c|c|}
\hline I 106 Oriental temple stand & 13.99 \\
\hline 602 Finger cymbals. & 1.30 \\
\hline 780 Rail consolette/ Tom Tom holder. . & \(7 \cdot 35\) \\
\hline 783 Twin Tom Tom holder. & 13.50 \\
\hline 263 Cow Bell, \({ }^{\text {* }}\) & 2.50 \\
\hline 264 Cow Bell, 4" & 3.00 \\
\hline 265 Cow Bell, \(5^{*}\) & 3.25 \\
\hline 266 Cow Bell, \(6^{\prime \prime}\) & 3.75 \\
\hline DRUM HEADS BY & STAR \\
\hline 1514, \(14^{\prime \prime}\) snare. & 2.00 \\
\hline 1014, \(14^{\prime \prime}\) snare/batter & \(2 \cdot 65\) \\
\hline 1012, \(12^{\prime \prime}\) Batter. & 2.00 \\
\hline \(1013,13^{\prime \prime}\) Batter & 2.40 \\
\hline 1016.16 \({ }^{\prime \prime}\) Batter & 2.75 \\
\hline 1020, 20 Bass. & \(4 \cdot 20\) \\
\hline 1022, 22 \({ }^{\text {² }}\) Bass. & \(4 \cdot 40\) \\
\hline 900 Cymbal sizzler . . & 1.10 \\
\hline Y.M.I. & \\
\hline
\end{tabular}

\section*{KEYBOARDS}
\begin{tabular}{|c|}
\hline BGLDMAIN \\
\hline \multirow[t]{2}{*}{Models:} \\
\hline \\
\hline E10 \\
\hline 124B \\
\hline I24BC \\
\hline EIOR \\
\hline EIOL \\
\hline EIOLR \\
\hline 125A \\
\hline EIOLB \\
\hline EIOLB \\
\hline I30A \\
\hline \(130 A C\) \\
\hline 126 \\
\hline 130D \\
\hline I30DC \\
\hline 56A. \\
\hline 56D \\
\hline 711 \\
\hline CTI00A \\
\hline CTI00D \\
\hline C630 \\
\hline \(4 E\). \\
\hline 210 D \\
\hline \multirow[t]{2}{*}{\[
\begin{aligned}
& \text { PR200A. } \\
& \text { C620... }
\end{aligned}
\]} \\
\hline \\
\hline Ello (Piano) \\
\hline El05 (Piano) \\
\hline \multirow[t]{2}{*}{Cabinets:} \\
\hline \\
\hline 3S \\
\hline 3PR \\
\hline \multirow[t]{2}{*}{3ETE} \\
\hline \\
\hline BOOSEY A \\
\hline HAWKES \\
\hline
\end{tabular}

9817 Diamond Piano, portable ......... 800
9820 Diamond 800 9821 Sustain Pedal Board , ........... 9824 Diamond 600 9828 Diamond 700 double manual w/ 9829 Diamond 700 double manual w/ 9850 Diamond \(X-100\). 50w............... ARP Synthesisers 2800 Odyssey. 2800 Odysse
2600 ,2600 ..

CBS ARBITER
Rhodes Suitcase Piano, 88 note. hodes 73 Suitcas
Rhodes Stage Piano 88 note.
Rhodes Stage Piano, 73 note
Super Satellite Power
Rhodes Piano Bass....
\begin{tabular}{|c|c|}
\hline \multicolumn{2}{|l|}{Ј.T. COPPOCR} \\
\hline ELGAM & \\
\hline 1037, Portabl & 79.00 \\
\hline 1049, Portable & 114.00 \\
\hline 2049. Portabl & 145.00 \\
\hline 3049, Portabl & 187.00 \\
\hline 610, Portable & \(224 \cdot 00\) \\
\hline 610R, Portable with & \\
\hline Rhythm & \(275 \cdot 00\) \\
\hline 249, Portabl & \(278 \cdot 00\) \\
\hline 249R, Portable with & \\
\hline Rhythm
2049 C Con & 316.00
168.00 \\
\hline Oxford Cons & 168.00 \\
\hline Oxford RL Co & 362.00 \\
\hline with Rhythm and .Space Sound" & \\
\hline speakers & 458.00 \\
\hline Elgam Piano with & \\
\hline Foot Pedal & 0 \\
\hline 13-note Pedalboard for Portables. & 39.60 \\
\hline Match 7C & \\
\hline Mini Pops & 0 \\
\hline \multicolumn{2}{|l|}{DALLAS} \\
\hline \multicolumn{2}{|l|}{\multirow[t]{8}{*}{\begin{tabular}{lrr} 
Synthesiser \(12 \ldots . .\). & 326.00 \\
Mini Moog Synthesiser & 997.00 \\
Moog Sonic Six Syn- & \\
thesiser.......... 977.75 \\
Mellotron \(400 . \ldots .\). & 979.69 \\
RMI elec. pno........ & 724.62 \\
5691 Concordory ... & 82.52 \\
5695 Rocky Mount & 83.31
\end{tabular}}} \\
\hline & \\
\hline & \\
\hline & \\
\hline & \\
\hline & \\
\hline & \\
\hline & \\
\hline \multicolumn{2}{|l|}{ELKA ORLA} \\
\hline \multicolumn{2}{|l|}{\multirow[t]{5}{*}{Electric organs:}} \\
\hline & \\
\hline & \\
\hline & \\
\hline & \\
\hline \multicolumn{2}{|l|}{5005 Panther \(2150 . . .342 .91\)} \\
\hline 5006 Panther 2200... & 294.77 \\
\hline \multicolumn{2}{|l|}{5007 Panther 2250... 404.36} \\
\hline \multicolumn{2}{|l|}{5008 Capri Duo..... 476.25} \\
\hline 5010 Concorde Junior & 314.51 \\
\hline \multicolumn{2}{|l|}{\multirow[t]{2}{*}{5011 Concorde PI20. 531.97 5012 Concorde Pro}} \\
\hline & \\
\hline \multicolumn{2}{|l|}{200 . . . . . . . . . . 76} \\
\hline \multicolumn{2}{|l|}{\multirow[t]{2}{*}{5013 International 200P}} \\
\hline & \\
\hline \multicolumn{2}{|l|}{Home organs:} \\
\hline 5102 Ancona 501 & 564.30 \\
\hline 5105 Ancona 501CRA & 564.30 \\
\hline 5107 Ancona 501 & \\
\hline CREA & 639.80 \\
\hline \multicolumn{2}{|l|}{5108 Ancona 701 CRA} \\
\hline (w/piano effect) ... & 661.35 \\
\hline \multicolumn{2}{|l|}{5109 Ancona 701} \\
\hline \multicolumn{2}{|l|}{CREA (w/piano effect)} \\
\hline \multicolumn{2}{|l|}{\multirow[t]{2}{*}{5110 Hereford 990 .. 605.43
5111 Hereford 990 C
622.54}} \\
\hline & \\
\hline \multicolumn{2}{|l|}{5112 Hereford 990CR 658.44} \\
\hline \multicolumn{2}{|l|}{5113 Hereford 990} \\
\hline \multicolumn{2}{|l|}{\multirow[t]{2}{*}{}} \\
\hline & \\
\hline CRE. . . . . . . . . & 726.86 \\
\hline
\end{tabular}


\section*{HAMMOND}
\begin{tabular}{|c|c|}
\hline VS 150. & \(367 \cdot 00\) \\
\hline VS 350. & 455-00 \\
\hline F 3000 & 595-00 \\
\hline Piper & 560.00 \\
\hline N 100 & \(786 \cdot 00\) \\
\hline Phoenix & \(1040 \cdot 00\) \\
\hline T 500 & \(1350 \cdot 00\) \\
\hline A 100 & 1933-00 \\
\hline R 100 & 1897.00 \\
\hline C 3. & 1850.00 \\
\hline Regent & 2650.00 \\
\hline Concorde & 3625-00 \\
\hline 5200. & 846.00 \\
\hline 7100 & 999.00 \\
\hline TR 33 & 82.00 \\
\hline TR 330 & 82.00 \\
\hline TR 55 & 99.00 \\
\hline TR 77 & 159.00 \\
\hline Piano EP. 10 & 230.00 \\
\hline Synthesiser & 345.00 \\
\hline
\end{tabular}

\section*{HOHNER}


\section*{HORNBY-SKEWES \\ EKO Electronic Organs \\  \\ Ti \\  \\ Tiger Duo \\ Tiger Duo R Tiger Duo A ........ 372.0 \\ Tiger Junior. \\ Tivoli \\ Cantorum 4 \\ Cantorum}

Cantorum LD-R


 Crumar Electronic

Pianos

\(\begin{array}{ll}\text { CEP. } 1 \text { fwith !egs) } \ldots & 215.5 \\ \text { CEP. } 2 \text { (without legs) } & 199.6\end{array}\)
 Synthesisers

DGS.I Dewtron
 Gips
 469.79
499.00

\section*{JENNINGS}
\begin{tabular}{|c|c|c|}
\hline \multicolumn{2}{|l|}{J70 Two manual portable} & \multirow[t]{2}{*}{589.60} \\
\hline \multirow[t]{2}{*}{} & 71 Three manual & \\
\hline & portab & 712.80 \\
\hline \multicolumn{2}{|l|}{J72 Two ma sole.} & \\
\hline & 73 Three manual & \\
\hline & console & \\
\hline & SIl Twin speed & \\
\hline & horn pulsator & 308.00 \\
\hline & Bl3 13-note pedal & \\
\hline & board and case. . . & 55.00 \\
\hline & Cl Foot volume & \\
\hline & control. & 13.20 \\
\hline
\end{tabular}

\section*{KENTUCKY}

200 Challenger organ 654.50 201 Challenger organ
whench and rhy-
thm unit
300jExplorer organ. .
737.00
907.50

301 Explorer organ
w/bench and rhy-
100 Adventurer gan.
\(990 \cdot 00\)
\(1204 \cdot 50\)
101 Adventurer or-
gan w/bench and
rhythm unit . . .... . 1287.00
corder (portable)
294 MCB Cassette re-
corder............ \(\quad 33.00\)

\section*{LEM}

Audio electric piano. 385.00
Insta-Piano G20
amp. .
229.90

\section*{LIVINGSTON}

Chorister \(1 / 61\) (Mel-
odic Bass)
Chorale (Melodic
\begin{tabular}{l} 
Chorale (Melodic \\
Bass)......... \\
\hline
\end{tabular}
Chorale with 29-note 983.40
Chorister 2-69(B) .... 1313
Chorister 2-72 with
pedal speaker cabi.
net. . . . . . . . . . . . . 1428.90
Chorister 3i73 wit
pedal/manuals .... 17
\(1428 \cdot 90\)


\title{
COMING NEXT MONTH IN BEAT INSTRUMENTAL
}

\section*{THE REAL TRUTH ABOUT ERIC CLAPTON!}

\section*{WHY FREDDE "QUEEN" MERCURY HAS TURNED INTO AN ABSOLUTE BITCH!}

\author{
ARGENT :: BACK DOOR \\ GUITAR SURVEY ROCKFIELD REVISITED :: MOTT
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