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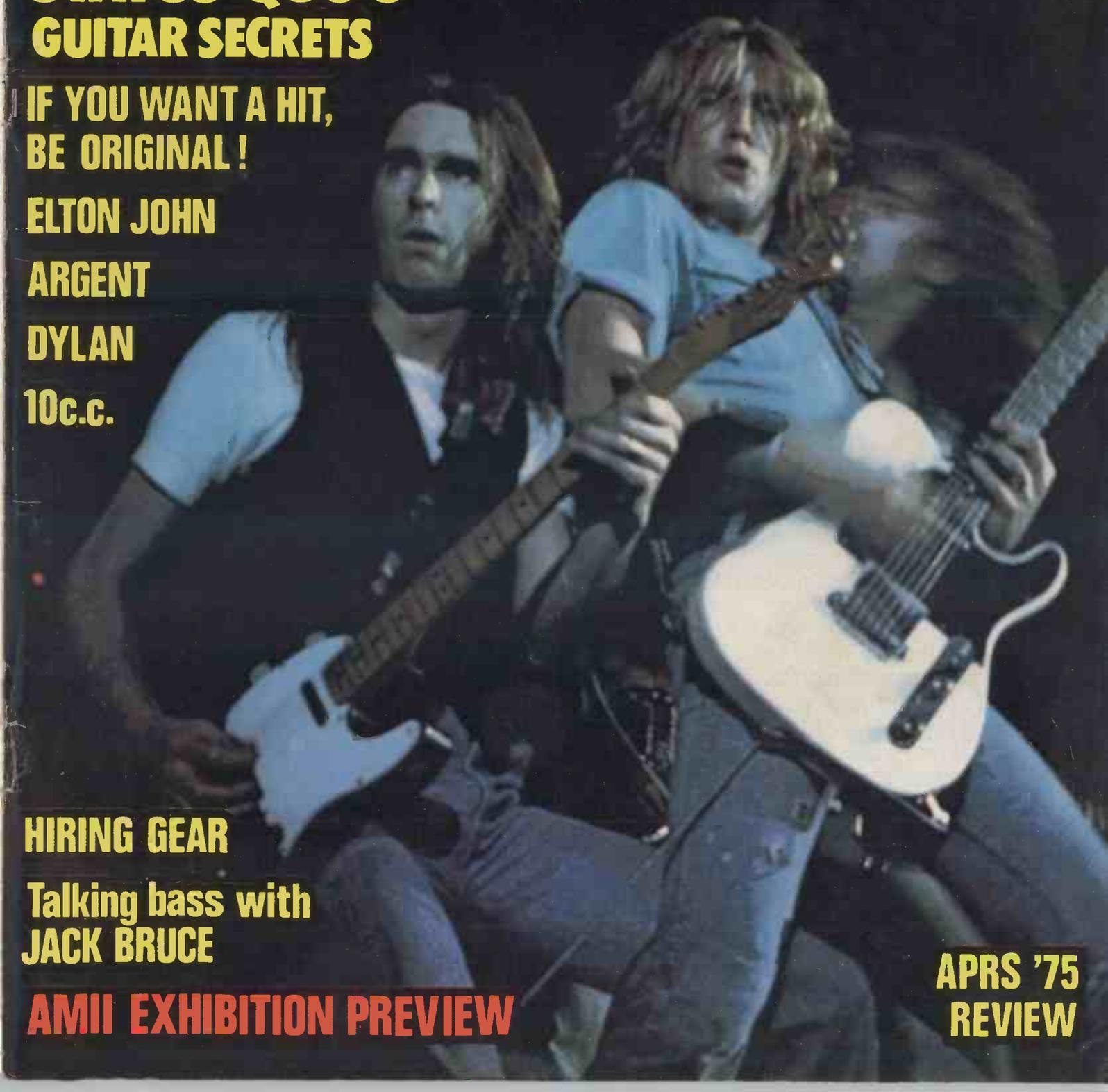
10c.c.

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JACK BRUCE

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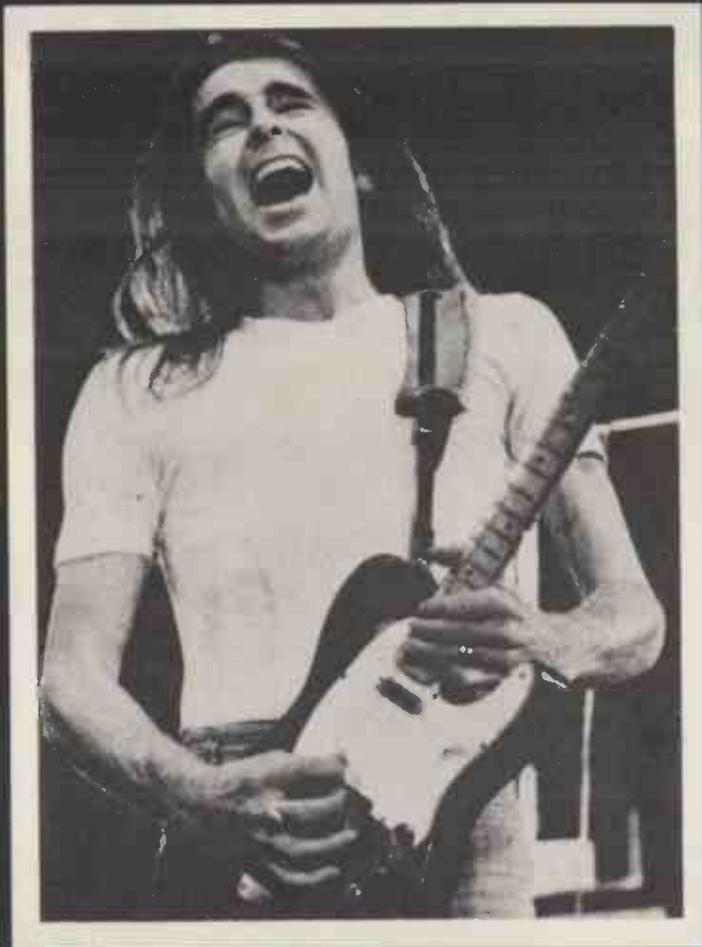
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ALL SYSTEMS QUO





SAY what you like about Status Quo — they're at the top. Anyone who dares to slag the band's brand of gorilla rock is going to be in trouble — trouble from the massed ranks of Quo lovers who get off something rotten on the boogie, notwithstanding its rather repetitive format.

Boogie is what Quo are all about. Rossi and his bunch of hoodlums prowl the stage like a pack of wild street dogs, occasionally grouping together to swing their heads or stamp their feet in unison as the beat takes them over. They never let up though, and the pounding twelve bars chunk on through the speakers and out into the bodies (does their music reach the brain?) of the audiences.

Behind it all — all that chunk and rattle of Fenders being hacked away at like you'd slice bread — there is a serious side of guitar playing in one Francis Rossi — no slouch on the six-stringed axe and not a bad singer at all.

With Quo's *Roll Over Lay Down* giving a V sign to the BBC by making the high reaches of the charts with little or no air-play, we snatched a natter with Francis just before he and the pack left for a prowl across the Atlantic.

Firstly, what lies behind that chunky guitar sound that's so very much a part of the Quo thing. What axe does he use?

Guitars

"Basically, I'm still using the Telecaster", was the reply. "But on the last album I did use a Gibson 335 a bit. That was quite a nice guitar and I'd really like to have kept it, but there was something wrong with the pickups. I also had a small-bodied Rickenbacker but I got rid of that one and ended up with a really nice white-bodied Les Paul. That's one of the few Gibsons I've really liked since when I was 14 or 15 and had a stereo.

Were there other guitars in the Rossi family?

"Yes, I've also got a Strat because Teles are very dead and they don't sustain very much whereas a Gibson or a Strat makes your playing sound really good. I've also recently had a double-necked guitar made for me by Grimshaw, and that's got a humbucker on it to try to give me the best of both worlds. The idea behind the double neck is to give me two tunings at once which I need. Sometimes in the studio I want to play the rhythm in, say a G tuning but to go into the solo I want to go into a straight tuning. Tunings are fine but they do limit the type of solo that you can play. With a double neck I can just flash across to the other neck and do the solo without having to go back and overdub. It also lets me do things live as well."

Tunings are very much a part of Quo at present and a lot of their chunky

riffs are played all the more easily by tuning the open guitar to a chord rather than having to work around fairly complex chord shapes. Rossi, however, is quite capable of fingering the chords he needs, so why we asked, go in for the open tunings?

"We've not been into it for all that long," he replied. "On the last album there were a few things in some funny B tunings we use and there have been a few other numbers before those that used it. The reason is that when you pick up a guitar tuned to, say, a G you've already got something and it's already rhythmic. I agree that it can get you into a rut but we do get things out of it that sound nice."

Certainly it would be a mistake to assume that a guitarist who uses open tunings is a fake. Many of the best folk guitarists use various open tunings techniques to great effect. Any young guitarists would do well to listen to folk singer and guitarist Martin Carthy who really knows what he's doing on that score, or, in the rock field, Johnny Winter, who's another great open tuning exponent.

Of course, unless you're prepared to carry a large number of guitars around with you, overdoing it can be a drag. Quo, for example, now use up to ten per gig, including, of course, standbys.

To get the sound he needs, a guitarist who knows what he's doing pays particular attention to how his axe is set up in terms of action and stringing — how, we asked, does Francis go about it with his machines?

"On my Tele I've got a sort of low flat action, not ultra low though and it's much the same on the double neck. On the Strat though and on the Gibson it's quite high. The reason is because on the Strat and Gibson you can get under a string and hold on to the sustain. On a Tele you're not getting much benefit from having a high action as there isn't really that much sustain to get."

Rossi uses either Fender Rock 'n' Roll strings or Picato, although lately he's been using the former more often.

Like most players, Francis is never really satisfied with the sound he gets out of any particular axe, so he's been experimenting with different combinations of pickups on different guitars.

"The Strat is really great for lead stuff but it doesn't have the rhythmic thing I need to get off on when I'm singing. So I thought I'd put a Strat pickup on the Tele and a Tele pickup on the Strat. It didn't work though, at least not on the Tele, I was getting a sort of out-of-phase sound, not a nice one, but a really 'orrible thin sound."

Having played around with so many guitars that he's almost lost count of what he's currently got, and probably couldn't remember what he has ever had Francis is quietly heading for a remark-

Continued on page 6.

ally, as he is not keen on the newer models.

Perhaps the major factor in Quo's current reign at the top of the tree can be attributed to the simple fact that they represent a natural phenomenon in rock-pop. The sugared sweetness of tenny-bopper bands is unpalatable and bland for many fans, and Quo have no intention of stopping their boogie to reach over the young girl market.

That's quite an important fact about Quo, actually, an ability to reach through to an essentially male market between the ages of about 14 and 25. Their music is honestly dirty, not at all pretty, and Rossi's stage act can hardly be described as "charming". As the great man puts it, "Our audiences are the type of people who like to get right into the rhythm. At a certain age you like to stand in front of a mirror with a tennis racket or something and just pretend you're playing the guitar. Now the kids come to see us and do the same thing!"

Certainly it's true that Rossi's pack of wild dogs inspire the audiences to get off on their music and it's not inconceivable that there are many many bands up and down the country imitating that clunky Quo sound. If they are, then they can take some comfort in Francis' assertion that it's not really any more difficult to make it today than it was when Quo started in London. Their first gig was at Samuel Jones Sports Ground in Dulwich, very much the sort of gig that any small band would get, and

from there they pounded away at the business until they got the breaks.

Their first move after the gig, and it was a wise one, was to get themselves managed, and consequently two locals, Pat Barlow, who owned a gas appliance shop, according to Francis, and later Joe Bunce, who ran a waste paper business, took the band on as managers. They handled the group's affairs right on until '68 to '69 period when things went horribly sour for Quo.

At that time they became involved with Colin Johnson who has been responsible for them ever since. As Quo had problems due to organisation ("It was bloody chaos then", Francis says), does he feel that managers need to be connected with the business when a young band takes them on?

"No, if the guy's a grafter while the band are still young and he's willing to learn, then you're on. You just need a manager who's prepared to learn and grow with the band.

Whilst he thinks that certain aspects of the business have toughened-up (mainly in the areas of expense) Francis reckons that recording contracts and agency deals are, if anything, easier to get these days.

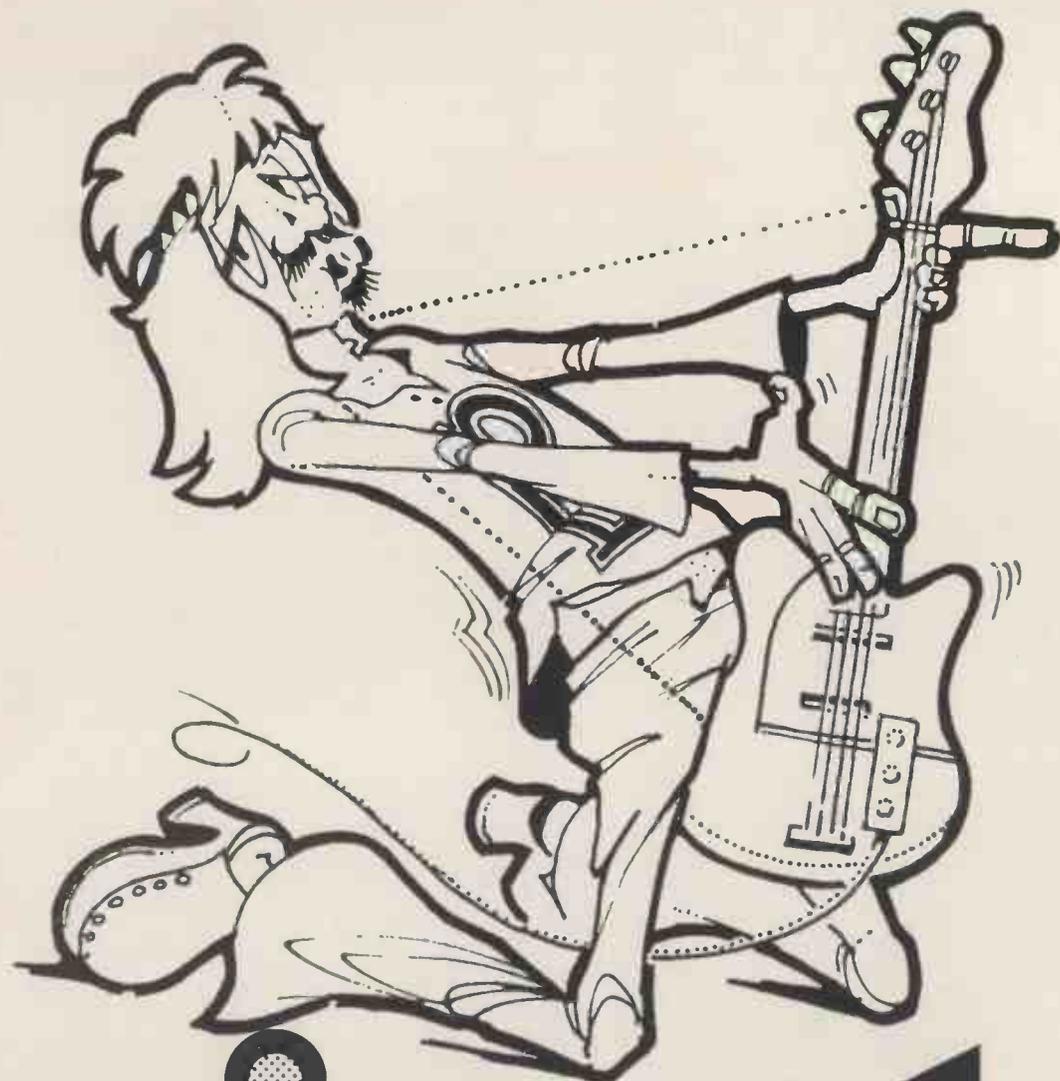
Either way it hasn't been easy for Quo and knock them if you like, you just can't take away their success or the devotion of the hordes of Quo lovers all round the country . . . Quo Rules O.K.

By Gary Cooper

Continued from page 5.

able record of fidelity with his amps. Since way back in 1968 he's been using two early Sound City 100 watt amps, now linked through to an HH and two Hi-Watts. Francis has stuck with his original amps and, hard to believe though it may be, he claims that no faults have yet developed with them. Because of the distinctive sound he can get with them he has no intention of changing speci-





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YOUR LETTERS

LOCAL RADIO

Dear Sir,

Please accept our belated congratulations on your May survey on local radio, and its recognition of the fact that local radio could and *should* be doing much more to project live music, thus giving exposure to groups and bands who have not been 'taken up' by other sections of the music business.

Our evidence to the Annan Committee on the future of broadcasting — a lengthy document covering many subjects other than needletime and commercial radio (although your readers may not think so if they have only seen references to it in other parts of the music press and some dailies) underlines this very point. Groups need other points of access to audiences than through the medium of records alone. This also ties in with our continuous efforts to force discs to employ musicians as well.

But we must confess that we were slightly taken aback with your general tone of surprise that the Musicians' Union had anything to do with trying to expand work opportunities in

local radio. The Union has constantly urged upon the BBC the necessity of making revenue available to local stations to facilitate live music, and since 1973 they have given the undertaking that at least £50,000 per annum would be made available for this purpose.

It is doubtful if, when considering the activities of the IBA, one would be able to discuss the possibility of live music *at all*, if the Union had not been in the position to insist that the IBA should make some contributions to musicians by devoting a part — too small a part we would agree — of their advertising revenue to employing them on their stations.

Your reference to radio Oxford leads me to point out that it was the activities of our local branch secretary, Roger Woodley, and Stan Hibbert, the official with national responsibility for all broadcasting matters, which led them to take an interest in the activities of local musicians. Stan Hibbert, personally, has been to Forth, Piccadilly, and Capital to urge upon them the necessity of using live music. This says nothing of the constant pressure which is brought to bear on the IBA through J. Thompson, their director of radio.

What all this means is that your readers may rest assured that this Union through its local branch structure, District Organisers, and National Officials with responsibilities in broadcasting will continue to play its part in ensuring that local musicians get a fair crack of the whip in local radio. What we require from young musicians, particularly, is their support in membership and active participation to help us do this, and our many other jobs, better still.

Yours sincerely,

Brian Blain,
Secretary Music Promotion
Committee,
Musicians' Union,
Buckingham Gate,
London, SW1E 6EH.

Thank you for drawing our attention to the part played by the Musicians' Union in promoting live music on local radio. We quite agree that live music has been getting a raw deal from both the I.B.A. and B.B.C. stations but can we really accept that the Union's contention that the answer lies in cutting needle time? We, and most professional rock musicians, realise that the problem is not that there are too many records played on radio but too few! If the B.B.C. were forced

to extend their narrow play-list to include more than a few certain hits and lightweight pop records then new groups would emerge to liven-up the scene and make more work for everyone.

Yes, we do need more live radio, but we desperately need record play for new artists whose only hope of earning money lies not on the road (due to the unprecedented financial pressures of touring in 1975) but in getting a measure of chart success.

The answer is to increase needle time and increase live work. We all depend on the record industry and the money it can provide the business which is sadly needed by those new bands for whom live work is not sufficiently profitable.

WIRING

Dear Sir,

Please can you help me with the following query. On my Gibson Ripper bass guitar there are three wires leading to the pickup nearest the neck: red, black and orange.

The red and black wires are connected to the terminals on

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For further details contact: Tony Gipp (0223) 66559.

PLAYER OF THE MONTH

WE'VE said it before, but it's still worth pointing out that 10c.c. are all candidates for our Player Of The Month feature. Having turned our attention to Lol Creme a few months back and with the band still maturing at a frightening rate, it seems a good time to look at another of their superb musicians — lead guitarist Eric Stewart.

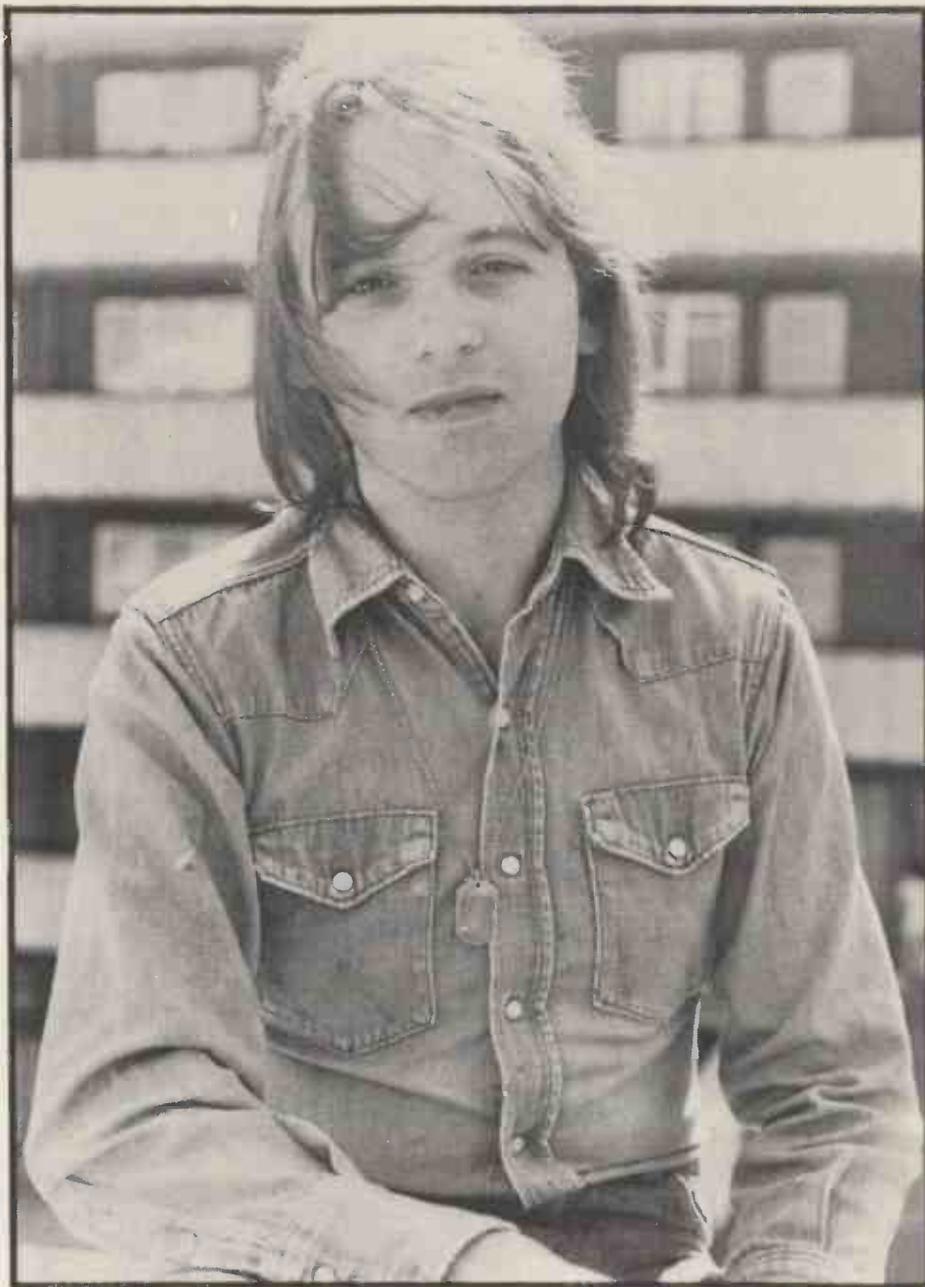
Like the rest of the band, Stewart is an amiable Mancunian, not at all surprised by his band's success (he knows how hard they've struggled for it) but still totally approachable and not a bit conceited.

Eric is, like many of rock's greats, very much the self-taught musician who has fought himself up the hard way from band to band. His origins are those of so many of his contemporaries, as he began his career at a period when people like Keith Richard, Eric Clapton and just about everyone else in rock was beginning to look at musical instruments as the best way to get their rocks off.

"I got my first guitar around 1962 in a trade for an air rifle which the neighbours had collectively got together and insisted that I got rid of. I spent the next six months learning how to play it and the three months after that learning that it had to be tuned-up first!"

Eric goes on to explain that things moved fairly quickly for him after that, "From there I graduated to a Rosetti Lucky 7 which I plugged into a radio. One day some guy came round and said 'Hey, I hear you've got a guitar — do you want to join a group?' I mean, he didn't ask whether I could play or not, he just wanted to know whether I had a guitar! That way I joined a group called Jerry Lee and the Stagger Lees and we went out all night and did every one of our songs in the key of E. Imagine it, I was playing as a rhythm guitarist for about four years, you know, E, A, B7."

Eric's next move as a player though, shows the value of getting into a band as young and as fast as is possible. However much he may like to deride his own talent at that time, the gig he got



ERIC STEWART

shows that his constant club experience had brought his playing ability along swiftly.

"Some big guy came up to me at a club and said that Wayne Fontana's backing band hadn't turned up that night and would I sit in. By that time I'd got a real guitar — a Fender Strat — so we sat in and did the gig. Afterwards, this guy said, 'That's the backing band I want', so I was one of the Mindbenders. I think all of us in the band went through a lot during that period and I think it did us all a lot of good. The Shadows got every 14-year-old bloke off on playing the guitar and the Beatles got us off on writing our own songs."

It is certainly worth mentioning here, that 10c.c., whilst being in no way Beatle imitators, have a strange similarity to the four-headed Liverpool monster group. They have that very, very, rare ability to satisfy the musical cravings of almost everybody from the teenybopper in her tartan cradle to the heavy freak with his Woolworth's sunglasses to the doddering old mum or dad who thinks that Pink Floyd is a new kind of blancmange. If anybody is carrying the Beatle's torch of across-the-board appeal it has to be 10c.c. who are sharp and witty, clever and utterly professional.

Back, however, to Eric Stewart, whose stint as a Mindbender carried on until 1968 when the band split. Before that, however, Eric's voice had been heard all over the World on the Mindbender's hit *Groovy Kind Of Love*. At the time of the band's split he moved on to set-up Strawberry Studios in Stockport, where he invited friends Lol Creme and Kevin Godley to join him. Quite by chance a well-known local songwriter Graham Gouldman had worked with Eric in the Mindbenders and from that friendship came 10c.c.

Currently, Eric's favourite guitar is a Les Paul Standard which he has had refretted and re-wired in the States. Also in his collection is a Les Paul TV which he uses for slide guitar plus a rather ancient Gibson 335. The guitars are kitted-out with Ernie Ball Super Slinky strings which Eric says that he can bend sufficiently well without suffering from instant de-tuning when he decides to hit a chord with a bit of punch.

Tuning is, in fact, a perennial problem to the band. They are infamous for their use of a massive array of instruments live and the slightest pitch problem can lead to murder being committed if suitable precautions aren't taken. Eric has, however, come upon a secret weapon to aid them in their search for perfect pitch.

"We're using a strobo tuner now. It's the only way we can get everything in. How it works is that you get a reference tone like an A 440 from a fixed instru-



ment, say a piano and then as you turn the peg of the instrument you're tuning and you get closer to that tone, the light on the strobe slows down until you get a steady line. That's when you're in tune."

Playing lead guitar in 10c.c. is not a job which most people could carry off happily, calling as it does for a highly developed ear for melody rather than a steady stream of blues licks laid over a riff or twelve bar. We asked Eric what had enabled his style to grow into one suitable for that type of music.

"I think really it all came from when I began to sit down and write songs. You begin to play to find melodies and then you develop licks which are your own. That's the best way I know of not turning into a Jimmy Page rip-off or an Eric Clapton rip-off. I think we all started off by copying Hank Marvin, and I know that I used to copy James Burton a hell of a lot when he was with Rick Nelson. The answer, though, for me, was to start writing my own songs. As far as current influences are concerned, well, it's hard to know what to say. Lots of them don't knock me out as much as they used to. Eric Clapton, for example. I can pick up *The Bluesbreakers* album and it still knocks me out, but I don't get off on his newer stuff half as much. I think other influences are probably Jimmy Page and Jim Sullivan. Long before he formed Zeppelin when he was doing session work and when he was with Dave Berry, I really used to rate Page. Sullivan, I've always admired.

The construction of solos for a 10c.c. song is complex, how does Eric go about it?

"Well, either I work out something to fit in with a particular melody or I'd know that I had so long to blow and would try maybe a ten or twelve thing until I've got a solo that we all agree is the right one, or one which I know I

won't be able to improve on. I'm always trying to move away from set licks, but if your mind blanks for a second your fingers move to a lick which you know is going to work. Lately, though, I've been working a lot on the piano, which is strange because I can't really play it. Just because of the fact that I can't use it properly, I find chords and melodies that a piano player might not go to."

Songwriting

Eric's own feelings about his guitar playing are anything but self-congratulatory, "I really don't see myself as being a great guitarist because there are so many people who are better than me and who have so much more dedication than I do. I've no wish to be the world's greatest because I'd rather be a songwriter."

Back, though to equipment. Being almost a traditionalist in his choice of axes, Eric is staying put with his favourite amplifiers, Marshall.

"I'm using a 50 watt Marshall on full and I use an XVR distortion unit and an XVR phase module through it. I think the Marshall's my favourite amp. I've tried solid-states but, although they are very, very loud, they're just not right for me. I'm never really satisfied with my sound because I'd like to be able to get a Carlos Santana sound — you know, feedback and sustain at really low volume, or maybe a Jeff Beck sound. That's a matter of technique as much as anything, and I know I can't quite get it."

Despite his own feelings about his ability, a listen to any 10c.c. album will prove Eric Stewart's worth as a musician. There is no denying that the band are relentless perfectionists in the studio but their effort pays dividends. They are all fine musicians — none more so than Eric Stewart.

TALKING BASS WITH JACK BRUCE

By Gary Cooper

THERE'S a break on the album "Live 'n' Kicking", where Leslie West shouts out "Finest in the World, Jack Bruce, the finest in the World." The only comment I can make to that is "right on Leslie, you never said a truer word!" For Jack Bruce is just that to many, many musicians — the finest bass guitar player this side of Mars.

I met Jack in the London Office of his record company, not quite sure what to expect of someone who has that much ability to play and who has come in for more than a small amount of slagging over his new band with Mick Taylor and Carla Bley. We he anti-press? . . . No way. Jack was on fine form, and we were soon into an extended rap about bass playing in general and his work in particular.

Jack, firstly, can we talk about your sound as it stands today. How did it start and what changes have come about in it?

"I started with an ancient Grampian amp tied-up to a very, very old Watkins Pick-a-Back which got me a distinctive sound — a guitar sound, which is what I've always wanted. Now I've moved on from that and have got two sounds — that guitar sound and a really bassy sound.

My guitar itself is a Dan Armstrong, and that came about in a rather strange way. He originally gave me one of his see-through basses which I liked for recording but which kept going out of tune because of its wooden bridge that kept moving about. I went back onto Dan Armstrong after my old Gibson was ripped-off. After that happened I had a Hohner fretless bass which was really beautiful but I lost that one in a fire at Mick Taylor's house and I couldn't find another one.

At that time a tour was looming-up and I needed a guitar and contacted Dan Armstrong. As soon as I played it, I knew that I had the perfect bass. Now he's building me a fretless bass and that's going to be really great. This one will have a moveable pickup on it and that's a very great help. If you want a treble sound out of it you go to the third fret and get the harmonic there, find the same note up high and move the pickup

underneath it. That way it emphasises the whole harmonic series you want — it's fabulous.

How about your amps, what do you use these days?

"Finally, I think I've found the perfect amp for me. It's a Stramp which was made for me to get the sound I wanted. I went out to Peter Streuven's factory in Hamburg and told him what I needed and in nine months he'd come up with the right sound. People used to criticise my sound, rightly I think, and although it was distinctive it was just too dirty. Now I've got a very round sound but with a clean edge to it.

Jack, you've always been a very noticeable bass player. Would you say that this high number of notes played is a good feature of bass playing, or should one strive for economy on the bass?

"I think it depends on the group and the person in question. I don't think that an instrument has a function as such; it all depends on your personality. I'm a bass player, but because of that I don't think that I've got to go boom, boom, boom, all night. I have a gift of melody and so I play melodic bass lines. I admit that I've overplayed some times, but I was searching for something. Now I've found a happy medium with the new band where I don't get in the way of what's being played, now I have to be functional as well as melodic.





What I really think is that you play your own clichés. That to me is what good improvised music is all about. A bad musician is one who plays other people's clichés, a good one is someone who will make up his own. In Indian music the raga is the cliché and you use it as a starting point."

Talking about improvisations reminds me of "Powerhouse Sod" off West Bruce and Laing's "Live 'n' Kicking" album.

"Yeah, that one is based on an Indian folk song played on the veena by Ballachander. I really think that the bass is very close to the veena. If you are playing in, say, D, you can use the D string as a drone and improvise around it. That can be a lot of fun."

I must admit, the riff itself is a swine to play!

"Yes it is a bit isn't it!" (Bruce breaks into sadistic laughter) "Now and again I like to make musical jokes and that was in a way, one of them. I really love playing around with things and not doing them the normal way like that riff. Instead of putting the beat in the normal place I emphasise it some other way like on "Smiles and Grins". To a musician it sounds odd, but probably not to the non-musician listener. But, yes, I agree, that's a tough riff!"

Going back to the subject of drones, jokes and whatever, how about an album of those ideas on the bass?

"Yeah, it'd be fun to do that, a solo album with three basses, one playing drone, one playing harmonies and one playing melodies. I think I'll do that just for fun!"

How do you set-up your axe these days?

"Well, I have what I suppose you could call a high, twangy, action, with light gauge strings."

Don't you find that those light strings put the guitar out of tune all the time?

"Well, yes, but I just tune-up on stage. I think the bass goes out easily anyway, and so what I do is stretch the strings and change them a lot. If I'm on tour I might even change them every night. At the moment I'm using Dan Armstrong flat-wound strings which, naturally, suit my bass, but if I can't get them I still use La Bella. What I do is to really stretch them by pulling them out like a bow till they can't stretch any more."

How do you feel about tutors for beginners?

"I don't really think written tutors have that much to offer with this type of music. Probably the best thing for a young musician to do is to join a band of people who are just a little bit better than he is and then try to keep up and eventually get a little bit better than them. I began when I was 16, just bought a bass and went out and joined a Palais

Continued on page 14

TALKING BASS WITH JACK BRUCE

band. From there I bluffed my way through. What a young player should do is not set his sights too low. It's a mistake to think 'oh I'm only the bass player, I don't have to be very good'. That's wrong, you have to be better. The bass is a catalyst. I have the power to set a band alight just by playing a line that'll be picked-up by the band and passed around."

Whom would you suggest that young bass players listen to?

"Go right back to the roots, back to the old blues and jazz players, listen to Duke Ellington and people of that period, don't try to copy people like me who are playing now, just try to develop your own style."

Going right back to your days with Cream, I seem to remember your using a very weird idea for the bass part on "Pressed Rat and Warthog". It was a folk song, "The Cutty Wren", wasn't it? How did you come by the idea of using that melody line?

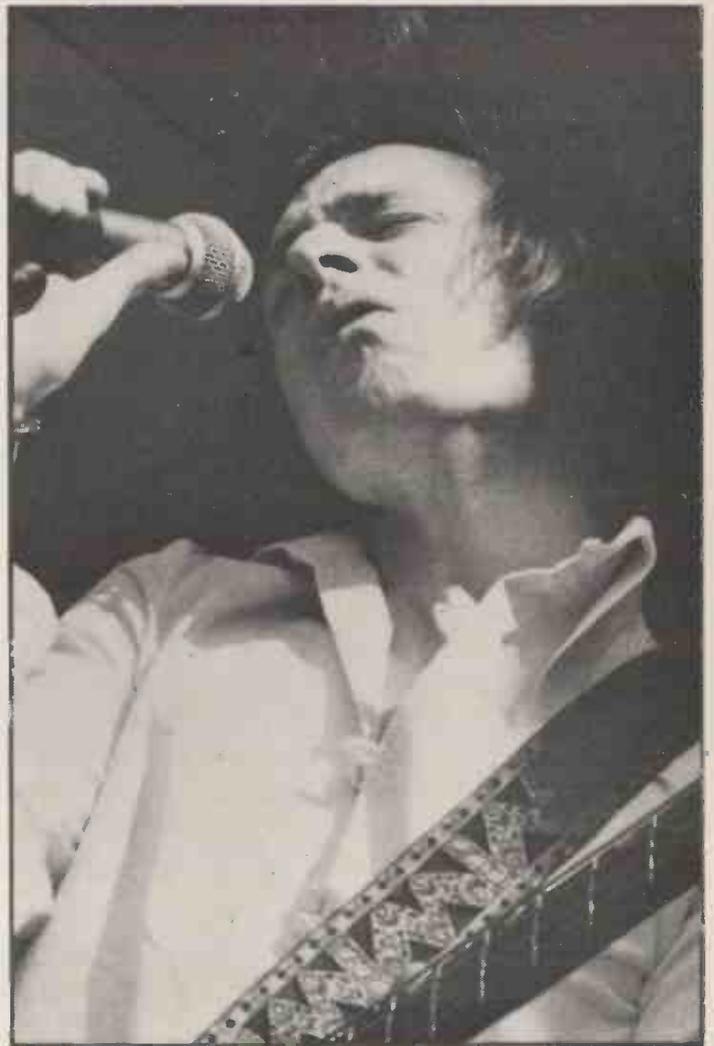
"Well, to me, that was a Vaughan Williams piece and Ginger is really so English and that piece is so English that it just fitted. It's something I always play on the piano and something that I really like. It's never-ending, and if you change any part of it goes round and round forever. It's nice to know that people notice these things because I'm very much into doing tricks like that. Probably the most difficult thing I've done yet is 'A Letter of Thanks'; the timing of that is really difficult, with every bar having a different length."

"I've got this thing in me (probably because I had a smattering of classical education) that makes me very interested in form for its own sake. Because of that, instead of writing a song that's just A, B, A, I tend to use a form that will grow. The first time I achieved that was on 'As You Said' where each chorus was extended. In theory, a song like that, with that extension built into it, could go on forever."

I've got this theory that your bass playing is very much in a fugue form with the bass lines being a heavy counterpoint to the melody lines, how did that come about?

"The reason for that is because I sing and play it at the same time so I'm doing the top and bottom lines. Either you have to play the same thing as you're singing or you play the opposite. My style of playing has really grown out of that. Before I started singing my bass playing was very different, very traditional I suppose. When I started to sing I found it very difficult to sing and play together but since I managed to do it, it's become very easy. That more than anything has changed my style in that direction."

"The first time I really came to it was on 'Politician' because we recorded the backing track and I overdubbed the vocals. Then Eric walked in one day and said that we were doing it on stage. Christ that was difficult."



How would you advise bass players who also want to sing to get those two things together to go about it.

"Really the only thing you can do is stick at it, just keep working away until the knack comes."

Jack's remark about practice is probably the central point in his style. Any young bass player would benefit remembering that Bruce's roots stretch right back to the early jazz days he had in Scotland. As he pointed out, if you're interested in seeing why he has pushed the bass in the direction he has, then you could do a lot worse than look at his roots in the early jazz and Delta blues players.

Any way that you look at it, Jack Bruce is a great player. He's probably responsible for more creative bass playing than any other modern figure in contemporary rock and has done a lot to liberate the instrument from its obscure position as a bastard instrument always played in groups by the thickest and least musical member.

It's no exaggeration to say that Bruce has extended the musical horizons of the instrument and for that any player should be thankful.

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MARCH COMPETITION PRESENTATION

THE Music House, South Eastern Entertainments' spacious musical instrument showrooms in Lewisham High Street, played host at the end of June for Beat Instrumental's presentation of prizes to the winners of our April competition for £500 worth of H/H amplication and Framus guitars.

There were in fact two first prizes—an H/H IC 100 watt combination amplifier incorporating two 12 in. speakers, and a Framus Nashville bass guitar — the runner-up prize being a Framus Nashville country/folk acoustic guitar.

The first presentation was made by Clive Bradbury, Sales Manager of H/H Electronics, who congratulated winner Mike Harragin on his success.

Mike, who is lead guitarist with London group Dwight Frye, names Yes, Pink Floyd and Alice Cooper among his musical influences, and is currently playing an Avon Les Paul style guitar.

Joint first prize of the Framus Nashville bass guitar was presented to John Davies of St. Leonards-on-Sea by Walter

Streit, Sales Director in England of Framus, who explained the special features of this revolutionary instrument. John, a keen acoustic as well as bass guitar player, has been a reader of Beat for the past two years, and quoted Rory Gallagher as his particular musical favourite. Although not at present playing following his enrolment at college in Central London, John is looking forward to starting again very soon with his new instrument.

Rory Gallagher is also a firm favourite of our runner-up, John Tuckwood, who travelled to Lewisham from Sutton-in-Ashfield, Notts, to receive his Framus Nashville acoustic guitar —also presented by Walter Streit. John plays with a group of his friends who go under the name of Frogeye — a reference to a Healey Sprite owned by one of the members — and he is also a fan of the Stones and Status Quo.

Presenting John with the guitar, Walter Streit said that a particular feature of this instrument was that it would improve with age, both tonally and in appearance,

◀ (Top) Mike Harragin receiving his H/H IC 100 from H/H Sales Manager Clive Bradbury; Walter Streit presenting the Framus Nashville bass to John Davies and the Nashville acoustic to John Tuckwood.



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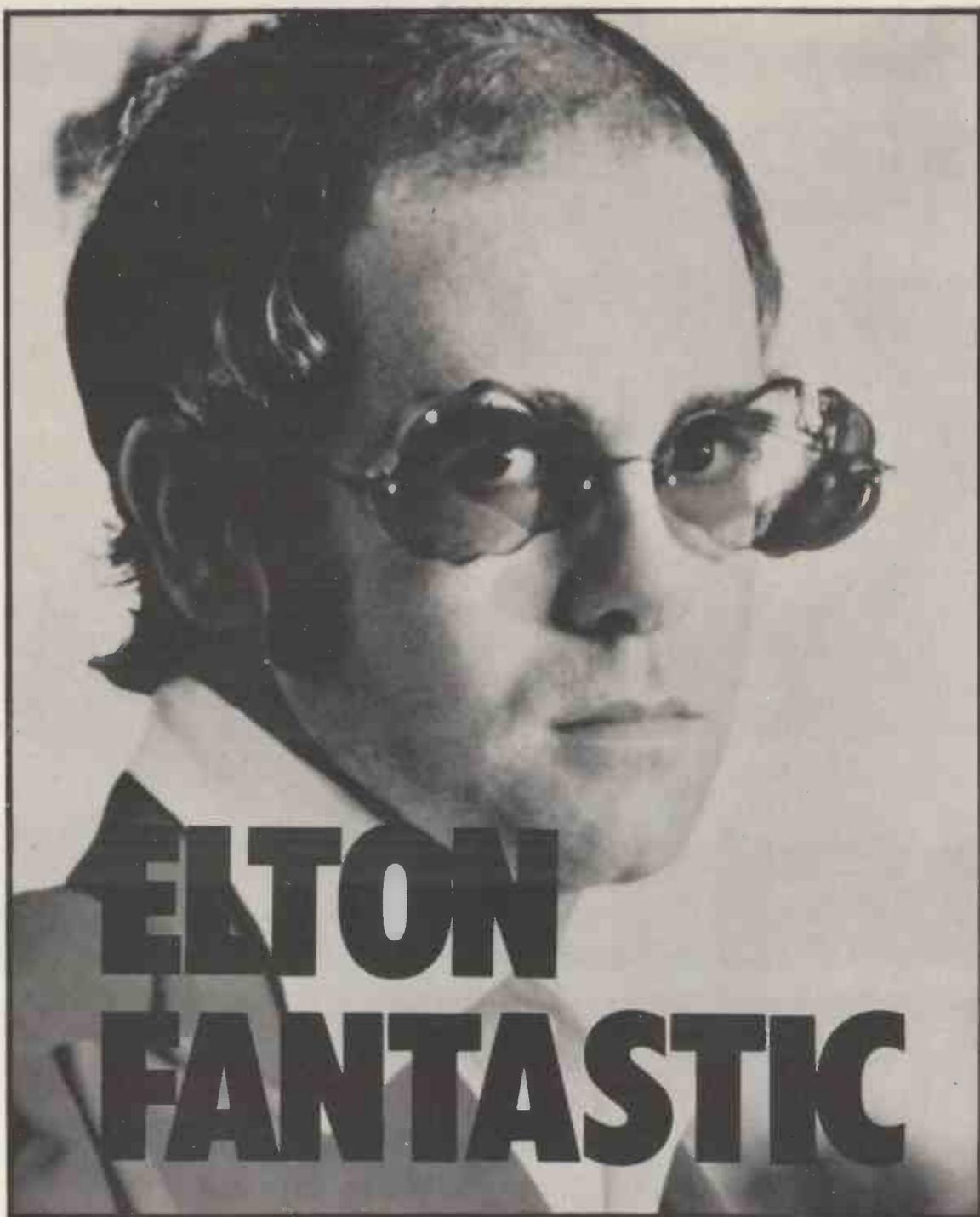
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ONE evening in 1970, Top of the Pops viewers watched as a newcomer on the scene, an unprepossessing sort of guy with short, receding hair and heavy hornrimmed glasses, seated himself at the piano. Glancing nervously at the cameras, he launched into a number called *Border Song* and proved himself to be an accomplished pianist with a high, cutting voice and a distinctive way of embellishing a melody with vocal variations.

That song was off Elton John's second album, named after himself. His first, *Empty Skies*, was a rather bland, though pretty, collection of songs, released in June 1969, which bore no hint of the

superstardom that was to follow. Even his first single, *Lady Samantha*, had the air of a one-off mini-hit, a fluke for this shy, clear voiced singer who could so easily have turned into the John Denver of Watford.

Now, eleven albums and well over 100 recorded songs later, Elton John has become the biggest selling solo star in the world. Stephen James of DJM, Elton's record label, has been quoted recently as saying, "I think in America he is probably more popular than the Beatles at their peak. And this is also true in Australia."

Funny how it's always afterwards, when stardom has been achieved and

the legends grow mightier than the facts, that people start saying, "I always knew way back then that he'd end up making it." Yet even Elton himself says he laughed when Dick James predicted six years or so ago that he and lyric writer Bernie Taupin would be the Lennon and McCartney of the Seventies.

Talking of legends, most of the ones surrounding Elton are pleasant ones, tales not of anti-social behaviour in garage forecourts but of gifts made to charity, support of football clubs, personal gifts and visits made to friends and colleagues in hospital and the like. A far cry from the sort of legends you'd expect to surround the guy described by

his ex-guitarist Dee Murray as "outrageous, in the way Jagger was outrageous years ago."

Being outrageous Jagger-style was to be crude, raw, earthy, ambi-sexual. Compared to Jagger, Elton is Diana Dors at a Steinway. But compared to no-one, taken as himself, Elton is the last word in showmanship which he has built on to his own personality, with clothes and spectacles so ridiculously overdone that they become funny rather than shocking, and gyrations at the keyboard which, coming from his rotund body, are endearing rather than sexy. Where now is the intense looking, studentish youth of the *Empty Skies* days, or the bearded red-neck of *Honky Chateau*? Buried in fur and feathers and chuckling all the way to the bank.

Established

Of all the superstars, Elton has probably endured the least amount of "knocking" from the press. Why? Well, how can you put down someone who's never put you down? Someone who, unlike certain other stars, hasn't turned on the people who put him at the top and said, "I don't need you any more" the minute he's become established, someone who has carefully and successfully steered a middle course that has kept him well in with boppers and bed-sit dreamers alike. Then there's his ability to send himself up with the gear and goggles, and laugh at himself and give and get a good time on stage. Finally, and this is something no-one can deny, he's had some bloody good songs to work with.

From wistful pianist to wanton show-biz extrovert, from Elton John to Captain Fantastic, Elton's career and music have followed a natural progression. It would have been very easy for him to have got lost in a minority cult, moored in a singer/songwriter backwater. Instead, his emergence as a rock star can be charted by the subtle change that runs through his albums, in the gradual increase of rock and funky numbers amongst the more poetic outpourings.

Last year in an interview with *Beat*, Bernie Taupin stated quite categorically, "I hate our more poetic kind of songs. I love things like *Saturday Night's Alright For Fighting*, that's totally what I'm into." This is sacrilege to the people whose favourite album was either *Elton John* or *Madman Across the Water*, yet even these albums contain the seeds of *Crocodile Rock*.

The Elton John album showed Elton wrapping his powerful vocal chords round *Take Me To The Pilot*, a number which most people who bought the album probably looked upon as a noisy intrusion between the schmaltzy *I Need You To Turn To* and the naive lyrics of *First Episode At Hienton*. *Tumbleweed Con-*

nection sports a couple of country rock numbers amongst a patchwork of story songs, but nothing hard or driving.

Between *Tumbleweed Connection*, the third album, and *Madman Across The Water*, there was a live gig album released in America which contains things like *Honky Tonk Women* and *Get Back*, a flash of a different side of Elton which wasn't to be captured on vinyl in Britain for another couple of albums. *Madman* is really the climax of the first stage of Elton John's development. Incorporating a couple of semi-rockers, *Levon* and *Rotten Peaches*, it was the farewell gesture to something all the albums up to this date had had in common — the Buckmaster sound.

It was arranger and conductor Paul Buckmaster who had made such a romantic, nostalgic job of those first albums, substituting staccato violin playing for percussion, creating a rich, sensitive backcloth for Elton's vocals which underlined Taupin's thoughtful words and carried them straight to the hearts of the main audience for Elton's music at that time, the people dubbed by Bernie Taupin, "bedsitter listeners".

This Buckmaster feel was as far away from rock as *Daniel* was from *Benny and the Jets*. But the next album, *Honky Chateau*, dispensed with Buckmaster's services and created such a bed-sit blitz that the shock waves carried it to a new set of listeners, younger kids who could get their *Crocodile* rocks off down at the disco.

"Change is going to do me good," sang Elton in *Honky Cat*, his single off that momentous album, and indeed the change did him heaps of good, allowing him to do different things with his voice, giving him a change of recording scene at the famous Chateau studio in France, and enabling him to experiment with a funkier sound with new musicians.

Above all, he began to build up an entirely new image, the one he has today. Having gained more and more confidence as a performer during his first four albums, he discovered that a pianist doesn't have to sit on a piano stool, he can, if he wishes, stand on it, kick it over, even do hand-stands on the keyboard. All this made for a riveting stage show and drew a lot of kids who came to watch him as much as to listen. They appreciated simpler, more basic songs with a shout-along chorus and this is what Elton and Bernie started to give them. Yet Elton never forgot the bed-sit listeners either, and gave them *Daniel* and *Rocket Man* in between the singles *Crocodile Rock* and *Saturday Night's Alright for Fighting*.

How much credit should go to Bernie Taupin for Elton John's massive achievement? Obviously Bernie had nothing to

do with Elton's development as a performer. That was something that grew out of Elton's personality alone. But the fact that Taupin was able to keep up with this development and has been exactly in step with him, lyrics for mood, all the way through, speaks for itself.

They now know each other so perfectly that they can work completely independently of each other yet still hit the nail on the head. It didn't happen at first. It took till *Madman On The Water* for the words and music to feel completely harmonious with each other most of the time. Now Bernie can send Elton lyrics without talking them over and know that they will relate exactly to some particular incident in Elton's life in just the way Elton would like to express it.

It must have been a lot easier for Elton to put a convincing performance into songs like these rather than having to deal with a set of "cold", impersonal lyrics by an unknown writer. Of course Elton could probably have made it as a singer in his own right, but it was definitely the aid of Bernie's unique lyrics which enabled him to make his first impact on the public.

Owning up

Taupin is one of the best story-tellers around. His songs are like a library that you can dip into every time you feel like a Western, a history, a character study, a science fiction trip or a love story. The latest addition to the library is, of course, the autobiography, *Captain Fantastic and the Brown Dirt Cowboy*.

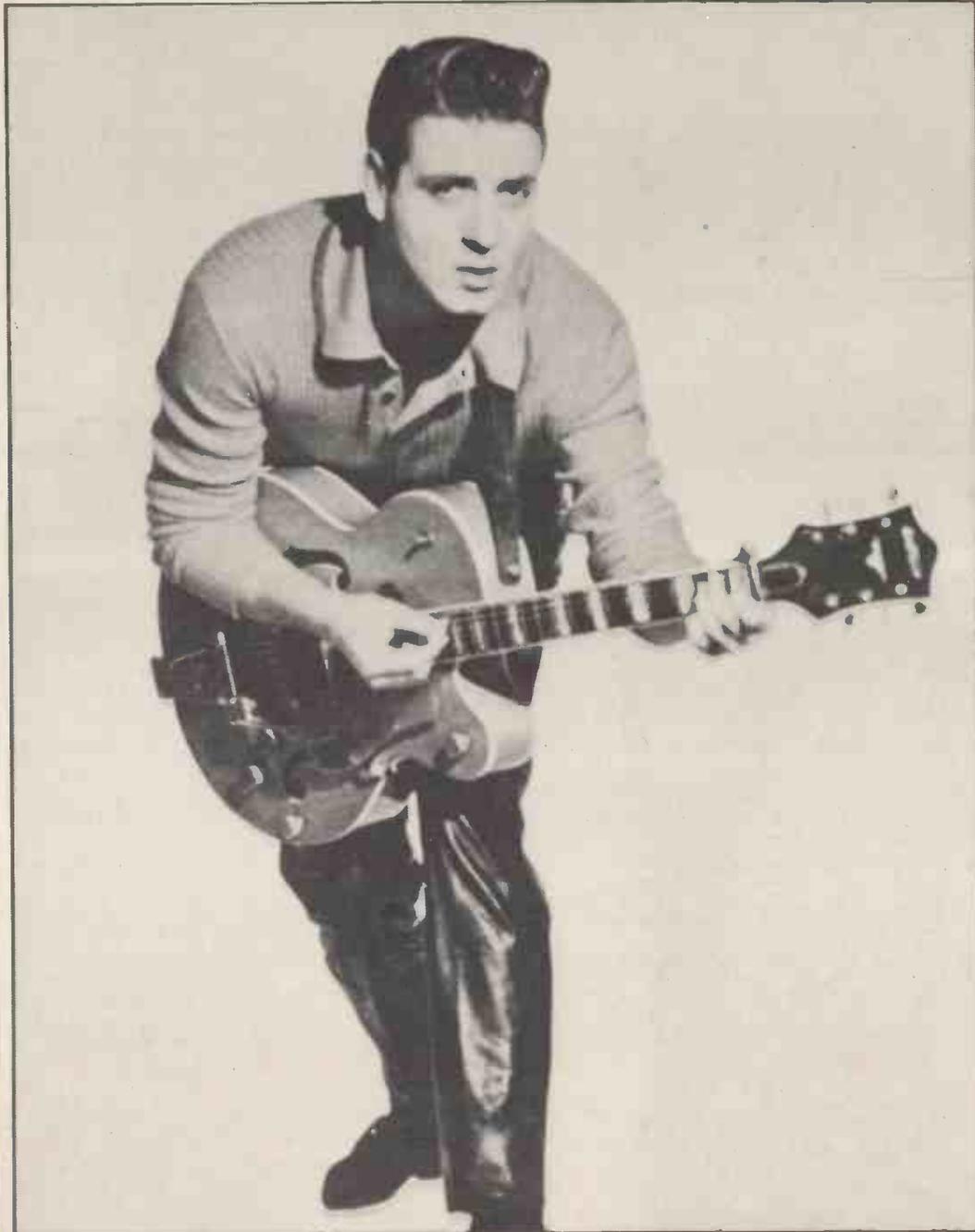
Every writer and every show biz personality feels the need to "own up" at some stage in his career. It's the highest form of self-indulgence, but it can easily be argued that they've earned the right. Elton recently announced that he'd like to make a record saying thank-you to the record industry for their help in getting him to the top of the ladder. Well, *Captain Fantastic* must surely be his thank-you to his fans and, above all, to Bernie Taupin.

Where do you go to once you've got there? You either stay put or go into something totally different. Elton has announced his intention of staying put in the music scene for another few years then devoting his time to supporting Watford Football Club! Whatever he does, he's reached a crossroads in his career just like *Madman Across the Water* or *Yellow Brick Road*. Both of these albums were teetering on the brink of the next development. *Yellow Brick Road* looked back nostalgically on an era. So does *Captain Fantastic*, but the era dealt with so lovingly on this epic is the era of Elton John and Bernie Taupin.

When people buy that, you're big, boy, you're big.

BEAT INSTRUMENTAL'S LEGENDARY GIANTS OF POP...

EDDIE COCHRAN



A typical Eddie Cochran action shot, taken shortly before his death in 1960. Photo: Philip Gotlop.

EDDIE COCHRAN was born October 3, 1938, in Oklahoma City. On April 17, 1960, he died from injuries received in a car smash in England.

But in a life span which was only a few months over 21 years he had established a reputation as one of the real giants of rock and roll.

It's been said that that car smash, following a tyre burst which caused the hired vehicle to hit a lamp post in Wiltshire, gave Eddie Cochran instant immortality. Certainly this year, 15 years on, United Artists are still releasing nostalgic slabs of his vibrant rock music.

Cochran was the youngest of five children. Soon after he was born, the family uprooted itself and went to live in a place called Albert Lea, Minnesota. By the time he was eleven they'd got the move-along bug again and went to California.

But his musical background opened up in Albert Lea where he spent his childhood huntin', fishin' and playin'—playing guitar. He was a natural. He'd listen to the radio and pick up phrases and embellish them and he'd put on shows for the neighbours.

Credit

In California he met up with Connie "Guybo" Smith who was later to become the Cochran bass player. In 1956 Eddie was recording, mostly with his cousin Hank Cochran, for the Ekko label. There were three singles, *Tired And Sleepy*, *Mr. Fiddle* and *Guilty Conscience*.

The label credit is to the Cochran Brothers, and while none of the releases caused much of a fuss back in 1956, they've since become real collector's item; one copy was reported to have changed hands for £200 just a few months ago.

But the brotherhood act didn't work out. Eddie's first solo single was for Crest, and was called *Skinny Jim*, backed with *Half Loved*. What did emerge from the rather confused comings and goings of the time is that Eddie was not particularly self-confident and didn't really know where he wanted to go.

He was part of the Kelly Four for a record called *Strollin' Guitar*, backed by Guybo. He worked on two singles with Jewel Akins, who had a big hit with *Birds And Bees* . . . titles: *Doin' The Hully Gully*

and *Opportunity*. That team was known as Jewel and Eddie.

There is so little recorded material available by Eddie Cochran that every cut is important in building up a picture of the man and his music. But the big breakthrough came when he signed with Liberty and cut *Sittin' In The Balcony* as his initial release. It was a chart-stormer in the old tradition in the spring of 1957, while *Summertime Blues*, recently re-released, was to be one of the most important singles of 1958.

Lucky

Eddie used to tell friends, and he had many, that he was "a lucky son of a gun" because he could trace his career rise to a series of quite accidental and co-incidental meetings. Like the one in a music store in Bell Gardens, California, where he met an ambitious young songwriter named Jerry Capehart.

Capehart deserves more credit than he gets for the way Cochran was to build a name—not least because he wrote the lyrics on some of Eddie's biggest hits.

He helped guide Eddie into a pure-white rock-and-roll scene, quite a long way musically from the country material he had laid down with cousin Hank. There are still in existence some demonstration discs Eddie made with Guybo and Jerry—things like *Blue Suede Shoes* and *Long Tall Sally*—and they fairly zip along.

But nevertheless it was the John D. Loudermilk song *Sittin' In The Balcony* which really did the trick.

The timing is important. Elvis Presley was THE white rocker. The Beatles hadn't even got together yet. There were gaps available for real talents, and Eddie Cochran had rare individual talent, who needed to find space to move.

As happened with most of the pop stars of the day, he was whisked into the movie world once the record had sold the magic million. He made a brief impressive appearance in the Frank Tashlin-directed movie *"The Girl Can't Help It,"* starring the pneumatic Jayne Mansfield and Tom Ewell. A fine and funny film, but just a stepping-stone for Eddie who by then had been persuaded that the world really was his oyster.

Movie buffs went to gawk at Miss Mansfield obvious visual



talents but came out talking about Cochran's exciting performance of *Twenty Flight Rock*.

Summertime Blues went gold for the Oklahoma Kid, and so did *C'mon Everybody*, and he went deeper into the movie field with acting appearances in "Untamed Youth" and "Go, Johnny, Go."

In the end he just had to tour Britain, because his fame had spread, and this was the day of multi-act theatre shows featuring the chart names of the day. He made his final appearance of that tour at the Bristol Hippodrome on April 16, 1960.

He was on his way to the airport and home when the tragedy came. In the car with him was Gene Vincent, his long-time buddy, and Eddie's girlfriend songwriter Sharon Sheeley. The others were badly hurt, and now Gene himself is dead, but Eddie was thrown up into the roof of the car. He'd been asleep, tired out after a typically vigorous stage performance.

Everything about Eddie Cochran happened too fast, and was over so fast, that it is difficult to sum up wherein lay his musical greatness. The voice was a kind of follow-on to Presley. The guitar was fast, low-slung and fiery. He taught the industry how to use multi-recording techniques so an artist could play several instruments on the same record.

He also taught some of the rock fraternity a little about showmanship. On stage he was real dynamite. Off, he insisted on always being neatly dressed and smartly groomed. "If you're in the spotlight you gotta live up to the responsibility," he said.

In a sense, though, Cochran was a reluctant performer. He was really into the production side of the business, and he was a talent-spotter of near genius. Somewhere there is a singer named Bob Denton who was helped along by Cochran in the studios and who Cochran rated as true star material. Maybe Denton is out of the business; maybe he changed his name to . . . say Gary Glitter or Engelbert Humperdinck!

Technique

At any rate, Cochran often said he would like to stop the incessant package-show touring and spend more time polishing up his technique in a recording studio

Maybe if he had given up touring, his talent would still be brightening up the scene, because Eddie Cochran did have time to show that he was capable of moving with the times and of adapting his talent to suit many different requirements.

As for that final tour of his, promoted by Jack Good (of

"Oh Boy" fame) and Larry Parnes, who gave rock a stable of British singers with names like Fury and Eager and Pride and Power, Eddie was in superb form.

The fans rolled up to see him give out with his boy-next-door rock, which contrasted so well with the menacing rock of Gene Vincent. Vincent was to live until 1971, but he suffered considerable pain through his working career. Eddie rampaged through his hits, and got uniformly show-stopping receptions.

Still he kept saying that this would be his final tour—that he really DID have to get in the studios and try and work out his musical destiny.

Soon after his death, Liberty released Eddie's *Three Steps To Heaven*, which seemed an ironic title, and it became his biggest-ever hit. This draws a further comparison with Buddy Holly, who also enjoyed his greatest chart triumphs after his death.

Altogether Cochran had only five Top Twenty hits in Britain.

But three of them came after his death—*Three Steps To Heaven*, *Lonely/Sweetie Pie*, and *Weekend*.

Now, so many years later, people still seek the real and full significance of the Cochran era. Lillian Roxon, one of the top U.S. rock "investigators" once wrote: Cochran was a classic rocker of the fifties, a James Dean figure, all leather and sexual arrogance, a sort of extension of what Elvis might have been if he hadn't gone soft and rich and Establishment."

Yet for others he didn't have the arrogance, or the leather and he wasn't at all typical of the fifties. In other words, he seemed to be all things to all fans. But he certainly had a star-studded fan-club. The Who incorporate Cochran material in their act even today, Ringo Starr is a devotee, and Elvis Presley has publicly paid tribute to the Cochran style over the years.

As for what he would be today had he lived—well, that's a matter of pure conjecture and guesswork. But the young superstar had a perfectionist streak running through him that suggests he would still have been a leader in the rock and roll world.

But at least he did leave behind two rock classics in *Summertime Blues* and *C'Mon Everybody*.

ARGENT-LORDS OF THE RING

BY the time this month's Beat reaches you, Argent SHOULD have had a hit album firmly lodged in the charts with their *Circus* album. We say should because sales of the album have been good and the band needed just one tour to push *Circus* that little bit further. But the facts of life for today's rock bands are harsh and with the tour cancelled owing to drummer Bob Henrit's recent bout of hepatitis, their chances of that album placing look remote.

We met a not too down-hearted Rod Argent and new guitarist John Grimaldi in London recently to see what they plan when Henrit is fit and well again and to chat generally about the band.

Questions, first of all, were fired to new boy John Grimaldi, who, like Rod and bass player Jim Rodford, is a native of St. Albans. How had his gig with the band come about?

"I was playing with a local band from St. Albans called Flux. Things weren't too good for us and I suppose the best booking we'd ever had was second on the bill at the Marquee. It was a typical semi-pro scene with us paying out about 70 per cent more per gig than we were actually being paid. I heard about Russ Ballard having left Argent through the national press but, although I was itching to have a try, I just felt too young to ask.

"Fortunately, though, I knew Rod's sister, whom I was at Art School with, and she told me that they were having trouble finding a replacement. Rod came along to see Flux and I went along to blow with them. The whole audition was very extensive and I heard, about three weeks later that I got the job."

Predictably, John's first venture with the band involved him reacting against his semi-pro days with four 200 watt cabinets, a Sound City 200 watt amp, an HH IC SM slaved through it. Added to this, John

was using a vast array of pedal effects but is now cutting back.

Both John and Rod share a keen interest in jazz, although, neither of them have studied jazz players consciously. Strangely, for a guitarist, John cites keyboard players, Chick Corea and Herbie Hancock as his major influences.

As a keyboard player, we asked Rod, how far did he feel that training had helped him?

"Well, as a kid I sang in the St. Albans Abbey Choir which introduced me to a lot of music which I wouldn't have heard otherwise. It gave me a very good grounding in instinctive harmony which I have found very useful. On top of that I had three to four years of keyboard training so, for me, it has been a help. I don't think it's absolutely necessary though."

Rod has now moved into the super league as far as equipment is concerned, currently using a Hammond C3 through two custom Leslies, a Hohner Pianet through a phase pedal, a Mellotron, two mini Moogs a stereo Fender Rhodes piano, a string synthesizer and a grand

piano. It's hardly necessary to remark that it's a far cry from Rod's first venture with the Zombies when his equipment included only the Hohner!

It would be decidedly uncharitable to think that Rod is merely jumping on the bandwagon here, as right from the very start of his career, he has been very prominent in his band's music. On the first smash Zombies hit *She's Not There*, his piano took a then strangely prominent keyboard solo. Was this a conscious move to push forward the role of the keyboard in the then all guitar dominated scene?

HENDRIX

"No, not at all, I've always wanted to play the keyboards and I've always wanted to be heard. It's funny about that *She's Not There* thing though because I remember I was in America just before Hendrix died at a party when he and Eric Burdon were living together. Hendrix told me he really liked that record and I was knocked out because he's one of my all time favourite

guitarists."

She's Not There was, of course, a very strange song still getting considerable air-play but, amazingly, one of the first two songs Rod ever wrote. It all shows what you can do if you put your mind to it!

Argent have yet to break really massive again following their sudden hit with *Hold Your Head Up* some years back. The band, however, is totally dedicated and, with health on their side (which it isn't at the moment) and with a new tour scheduled for the Autumn, they could well break through again. Certainly, they want to (and need to) and they have a lot to offer as musicians, so let's wish Argent the best of luck for offering us some creative music rather than drip rock.

This attitude is certainly shown by John Grimaldi, who commented, "There are too many local bands around now who are back to playing old rock and roll things. It seems to me that if you let yourself go back that far and let it get out of place then you're not going to go any further." We'll drink to that John!

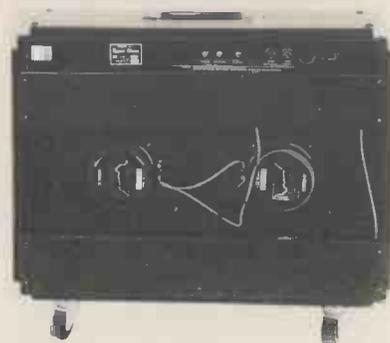
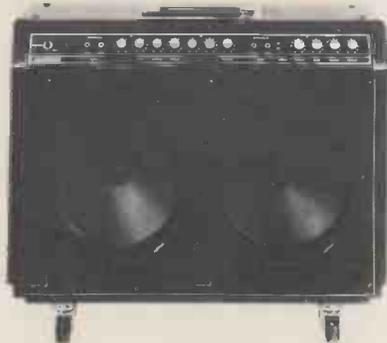




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JUST put it like this: the Beatles were certainly the most important contribution from Britain to international pop-rock during the 1960's.

And there's a very good argument that Bob Dylan fulfilled that same role for the United States.

So the one-time Robert Allen Zimmerman didn't sell the same quantities of records. In a specially compiled breakdown of the American Hot Hundred charts from 1955-1972, the Beatles came second to Elvis Presley. Dylan didn't even get a place in the first hundred of the analysis.

The Beatles outstripped Elvis in the number of chart-topping records, by 20 to 14. Dylan is nowhere around. In fact he only had 14 top hundred placings and only five of those hit the Top Twenty.

Take the British side of things. The Beatles totted up 22 Top Twenty singles (17 chart-toppers); Dylan had eight, and none of them actually topped the charts.

Don't judge him on statistics, on scream-raising appeal, on "live" presentations. Just accept that he was a genius who changed the face of pop before he changed his own musical face . . . and if that is hard to accept, then examine the evidence.

He hits New York, from some small place in Minnesota, in 1960—mainly to visit his idol, the very ailing Woody Guthrie, but he also hangs around Greenwich Village.

He plays places like Gerde's Folk City and the Gaslight and it seems to people that the lower Guthrie sinks in terms of health and more like Guthrie Dylan sings. Dylan also writes songs. Some big critic, with a big readership, writes in 1961 that Dylan looks "like a cross between a beatnik and a choir-boy" and "is fairly bursting with talent."

Anthem

That's a start for the introvert kid. John Hammond Snr. signs him to CBS and the first album comes out in 1962, and one of the songs flowing from the Dylan pen is *Blowin' In The Wind*. And that registers right away as the official, much-played, anthem of the Civil Rights Movement. Peter Paul and Mary made it a chart-topper, but characters from all walks of show-biz life play or sing it.

That giant song was on the second album, *Freewheelin'* Bob Dylan. So was *Hard Rain's A-*

Gonna Fall. Dylan started meeting some very influential people. One was Joan Baez.

By 1964, and the Beatles going strong in THEIR own way, Dylan is performing *Times Are A-Changing*, and that has to be THE song of the year, Beatles notwithstanding. And it was Dylan's big breathtaking breakthrough in the British charts.

Suddenly Dylan has made a whole new generation politically-minded. He sings *Masters of War* and *Talking World War III Blues*, and his work is being analysed in all the best intellectual organs, and in pop magazines, too. He is noticeably short-tempered with the pop magazines. He won't fill in background details—either because he can't be bothered, or because he has given so many conflicting stories of early life in previous interviews.

But in the 1965 Newport Folk Festival there's all hell let loose. He's toured Britain with Miss Baez. The Byrds are doing his things like *Mr. Tambourine Man* with electric guitars and all the trimmings. Suddenly there's something called folk-rock.

And Bob Dylan is accused of selling out by being very much a part of the new "thing." At Newport, it all happened. He appeared with amplification all around him; with an electric guitar in his hand.

Maybe it was a planned gamble. Perhaps he wanted to lose the folk fraternity and take sides with the rock brigade. Whatever it was, Dylan was high controversy personified, and the magazines and newspapers buzzed with alarmist stories about what has happened to the erstwhile leader.

That minute examination of his every lyric and utterance, his every movement and riposte, simply underlines the importance of Dylan's position in the pop music field.

By 1966 he's 25 and he's writing a book called "Tarantula" and many critics admit they're baffled by the whole thing, and his *Blonde On Blonde* album is a rock masterpiece. And a year later there was a motorcycle accident and it was nearly two years before he brought out a new album . . . though *Dylan's Greatest Hits* predictably was a smash, seeing that many fans thought it was their last chance to latch on to his talents.

At the time of the crash he was already a living legend.

He'd done his level best to turn the recording industry upside down. If everybody else



DYLAN PERSPEC

was doing three-minute singles, then he'd cut well below, or well above. If the basic rule was twelve tracks to an album, he'd cheerfully disregard the rule.

Thought it all, he was questioned, grilled, cross-examined—about the actual meaning of his songs. He wanted to leave his songs for people to put individual interpretation upon them, but always the same damn silly questions. Result was that he surrounded

himself with a new kind of bodyguard brigade—heavy intellectuals who could make innocent questioners seem like idiots.

But he returned to the active pop scene. In fact, his first live performance was January 20, 1968, and he again appeared with the Band. Basically it was a tribute to Woody Guthrie concert, but it also served to prove that Dylan was alive and well and singing better than ever. However there were still



IN TIVE

came from those very "underground" critics who originally did so much to boost the Dylan talent.

Dylan has his problems of communication on a face-to-face individual basis, but he can for sure get through to the masses.

Approach

There were people who couldn't stand Dylan's original voice. When he came back, with less of a nasal whine and with a curiously softened approach to a song, they were won over. Yet he still didn't lose those who admired his earlier punch and incisive tonal quality.

Maybe he was a long time at the crossroads, through albums like *Self-Portrait*, or perhaps *New Morning*. But whatever he did have to say, musically, was listened to with respect and attention by millions.

Dylan was born, May 24, in Minnesota, near the Canadian border. His father owned a furniture store, and for most of his childhood Dylan was pretty comfortably off. At first, after piano lessons, he modelled his vocal style on that of Little Richard. He started calling himself Dylan, just Dylan, around the time he wandered into the beatnik areas of his home town.

And when he finally hit Greenwich Village, he knew enough, had enough style and sincerity, to become friendly with big names of that time, like Pete Seeger, like Dave Van Ronk and like the legendary Rambling Jack Elliott.

But what busted the scene wide open was that he was not only a talented performer—he had this remarkable song-writing talent to go with it. He produced songs of high satire, like *Talkin' Bear Mountain Picnic Massacre Blues*. He launched his lyrical arrows right at the whole Big Business scene of America.

Right from the start he was called upon to give explanation. At first he handled the questions well. "I don't have to be like those songwriters who figure that June has to rhyme with moon and everything has to be lovey-dovey. There's things in this world of ours that are much more important than love and marriage—even more important than sex."

Of course he was America's most important new composer. Even the square brigade had to recognise that. His line of thought took in politics and

protest, and if he eventually seemed to get bored with that and hanker for more straightforward rock—well, his standards never dropped.

There are some critics who wander through pop's lanes as if blinkered. They apparently genuinely believe that Dylan has achieved nothing much since the days when he was recovering from the motor-cycle smash.

In fact, after the controversy and occasional bile engendered by his *New Morning* album and his *Self-Portrait* outing, he had *Watching The River Flow* roar into the charts, and his Bangla Desh appearance for the charity concert in 1971 attracted a lot more headlines. His protest-song single *George Jackson* was to put him back in general favour with the original fans.

He may have lost some of them along the way, but *Blood On The Tracks*, released earlier this year, has probably rectified the situation. Rumour has it that there has been some sort of crisis going on in his marriage and this, if it is true, is reflected in tracks like *If You See Her Say Hello*, a poignant little number reminiscent of *Girl From The North Country*. *Rosemary, Lily and The Jack of Hearts* represents a complete change of style and is Dylan

at his most inventive.

Don't forget that he has a longstanding interest in the movie industry, too. That fascination with the camera helped him to act in and write the soundtrack for Sam Peckinpah's "Pat Garrett and Billy The Kid". He was to tour in 1974, the first time in eight years, and taken all round Dylan was working his way back into a full routine with a mixture of shrewdness and commonsense.

As we've seen, Dylan has already re-written most of the "laws" about popular music. He seems to have done just about everything, from traditional folk music, to modern folk, to country music, and into the blues, and the protest world, and acid rock, and ordinary rock, and film scores.

He was big and stayed big right through the Beatlemania days. While they sold fantastic zillions of records, he remained a pop voice of authority. Nothing could undermine, it seemed, that voice.

But though he seems to have done just about everything to do with music, it's worth remembering that some of the things were virtually invented by him. Therefore it's a fair bet that there are other inventions yet to come.

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some antagonistic souls who refused to believe it . . .

Dylan purveyed his love themes in the outstanding *Nashville Skyline* album of 1969. He was paid around £40,000 to appear at the Isle of Wight Festival of August, that year . . . and though he was by then a married man, with five kids and a huge estate in the stock-broker belt, he still did his stuff.

At least, he did his stuff in the minds of around a quarter-of-a-million fans. The complaints

IF YOU WANT A HIT, BE ORIGINAL!

THE band leapt on stage swinging their guitars like hatchets as if the first person in the audience to blink would get an electric guitar wrapped around his neck."

How often have you heard comments along that line, which instantly aroused your interest in the band, but which made no mention of the music? More than once or twice, probably. While the rock journals and audiences alike sob and howl with excitement about the antics of a new act, a point so often missed by the budding guitar wizard is clearly brought home. There is much, much more to turning out a number, however attractive the arrangement and harmonies, than just pitching up and playing it...

One of the major problems

confronting most bands still in their formative and experimental stages is a very basic but nonetheless difficult one — what do you play on stage, and how do you play it? One is presuming that the band is already sufficiently devoted to music-making to have bought, borrowed or hired some gear, however simple, and that the various members are prepared to put up with each other through practice after practice in the most suitable lounge or garage available. This band, your band perhaps, has not yet reached the stage of management and a recording contract, but are hoping for that lucky break.

So, leaving aside the various other methods of self-promotion, it is very plain that a stage

act must include material which shows the talents and capabilities of the band at their very best. Most bands have at least one member who is interested in writing and performing his own songs, and the extent to which these can be incorporated in the stage act is not an easy thing to decide, particularly as the songwriter may well be too involved with his own creations to effectively judge the virtues of a song. Before we turn our attention to the manner with which you might best approach your own songs, it is perhaps wise to consider how these can be mixed with the tried and tested favourites from years gone by. Most bands worth their salt should be able to fumble at worst or sizzle at best through numbers like *Honky Tonk Women* and *Summertime Blues*, plus a handful of reliable twelve bars. But numbers like these, although they ideally serve to remind of the basic excitement that should be present in pop music, can seldom by themselves produce a well balanced act.

Sparks

With an ever increasing number of bands copying the work of others, the time may well be right for the younger bands to make their mark on the pop world by pursuing rather more unusual avenues of creation. The key word here might be "originality". Just take a look at a selection of the bigger bands about today.

Sparks moved straight into the higher realms of the pop world, and their originality was surely an important factor in their immediate attraction. After all, who had heard songs turned out with such raving vocals, while a keyboard player who looked like the reincarnation of Hitler sat stony-faced behind his instrument instead of leaping around like his colleagues.

Presence

Tangerine Dream have been creating sizeable ripples in the charts, but no-one can accuse them of relying on the old boogie-woogie formula!

Pilot, currently giving the Bay City Rollers a run for their money as teen sensations, can surely attribute part of their success to some originality in the presentation and execution of their infectious music.

Again, there are countless others whose music may at first seem fairly straightforward, but who present it with unusual vitality and charisma. David Bowie and Alice Cooper, for instance, present such a startling stage act that it is hard to think of them simply as "musicians".

In a field that is becoming increasingly competitive, the budding musician trying to carve himself a niche among the biggies of tomorrow must start with "that little bit extra" to have more than an even chance of being able to progress to the next step, thus creating the vital spark of interest among the managers and recording contract bosses.

Not only are there many, many bands trudging their way around the dance halls and theatres of the country playing the well tried rock n' rollers, but more than a few of them have real and lasting talent, an entity which can be neither learnt nor practised.

It is a fact of life in the music industry that often those with genuine talent fall by the wayside because they are unable to present an appealing performance, while many without any real musical talent have made their mark simply because they have another talent, the ability to communicate with and entertain an audience.

"If I farted it would make the headlines," boasted a well known star recently, and how right he was. Enormous stage presence can often pale the

"Creating the vital spark of interest..."



music into seeming insignificance. The message then is painfully straightforward. It is not enough to be convinced that you are sitting on a masterpiece. If you just play it, without making it Look, Feel and Sound like a masterpiece your cause is probably lost. You may well have an enticing arrangement working itself out in the back of your mind, but stop and think for a moment. Perhaps it incorporates a Rolling Stone style ruffle on the drums, or perhaps in retrospect those harmonies may have been inadvertently pinched from the Bay City Rollers LP you were listening to just the other day. . . . The examples can go on and on, but if originality is the answer how best can you revitalise your compositions?

When someone leaves the hall after seeing you play, you must have done your best to make sure that he will remember the band, and be sufficiently impressed to recommend it to his friends. To get in the right frame of mind, let's assume that the music is absolutely hideous, that the music by itself would scare the Devil himself.

Appearance is probably the first point worth considering.



" You can turn up naked . . . "

Try wearing suits, and though people may laugh at first they will probably remember it. You can turn up naked and not play a note; you won't be forgotten in a hurry. Such a suggestion is obviously extreme, but goes to show that any extra touch should stand you in good stead. You may well be forming your own ideas here.

As to the music itself, it is very important for a local band to have one special number which people can immediately associate with the band. An unusual number that says in an instant, "this is the music of Dirty Carrot. Stick with Dirty Carrot for a minute. If such a band leapt on stage with grass and earth on their

heads and launched straight into a ballad about the filthiest field of weeds, turnips and carrots, well, the people would hum the song and associate it with the band. There again, if they played the song with a Fender Carrotcaster (an axe with Carrotcaster written all over it in orange), audiences would further equate the songs with the band. Unusual instruments, maybe. How often have you heard rock n' Roll music played by three trumpeters?

It might also be a thought to invite audience participation. Maybe hit the stage from the audience to start with, or jump into the front row after a while.

Finally, you would be far from original if you did anything suggested here! Someone has already thought of it. To get your band noticed you will need more of an act than you ever did. Elvis Presley and the Beatles may seem like rock warriors from days gone by, but when they began they were not only good, but original too. However crowded the pop world becomes, there will always be room for a "first", and if you go back and rearrange your pet song . . . who knows?

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TREVOR Oakes and Dave Bartram sat glowing in the cool gloom of their publicist's office. "We've just come back from Corfu", explained Dave, showing off his deep golden tan. "The others went to Iceland". He rolled up a trouser leg, and flashed a quick brown navel. "Want to see any more?"

Humorous, outrageous, energetic, an on-stage embodiment of all that was flashy, raw and vital about fifties' rock and roll, Showaddywaddy surprisingly hate to be classed as a rock revival outfit. Their first four singles were original group compositions, yet now they've just achieved a number two in the charts with a version of Eddie Cochran's golden oldie, *Three Steps to Heaven*. Why the apparent move backwards?

Vocalist Dave Bartram leapt into the defence. "It's not all that much like the original any-

way! Our stage act consists of the hits we've had and many of our own songs plus what might be called rock revival stuff except that it's all our own original arrangements.

"*Three Steps to Heaven* was intended to be one of only three old numbers on our latest album, but when we put it down we all loved it, and kept finding ourselves singing it, so that's the reason we put it out, not because we thought rock revival was doing well in the charts at the moment but because we liked it and thought it was a good version, not the slightest bit 'watered down', as certain critics suggested. We recorded it ages before *Oh Boy* was a hit."

The single is a landmark in their career, not only because it's a departure from their norm, but also because it's Showaddywaddy's first single to be

SHOWADDYWADDY



Showaddywaddy: "An impossible band to get bored in."

released in America. Questioning Dave and Trevor about this brings out one quality of this band that their devil-may-care attitude on stage would seem to belie. That is, an extreme cautiousness in the way they approach every single aspect of their career from the business side to the performing.

Temptation

"Cautious? You've gotta be!" stated Dave, laconically. "We've all been ripped off in the past."

So they resisted the temptation to release every British hit on the other side of the Atlantic and waited until they got one that they thought stood a chance. "You've got to be on to an absolute cert for the American market," Dave explained. "They seem to have something against British pop bands. The things from Britain that are doing well there are the American influenced things anyway, like the Average White Band. *Three Steps to Heaven* was a hit over there originally . . ."

The attitude they have towards record releases extends to touring as well. After all, when there are eight of you in the band, why waste money

unnecessarily? "The reason why we haven't done a major European tour yet is because we've had no worthwhile offers." This is the band who turned down an offer of recording for Polydor, with the song *Sugar Baby Love* coming along with the contract, and held out until they got a deal which suited them—with Bell Records.

Arrangement

"Our records haven't been number ones on the Continent so it wasn't worth the risk to go over there. We know a band, whose name I won't mention, who've had a few number one hits abroad yet when they went and did some dates out there, they flopped."

With regard to their song-writing, they've carefully worked out an arrangement which is intended to be as fair as possible to every member of the band. No matter which individual writes the song, as soon as it is handed over to the others to be tossed around, worked on further and arranged, it becomes communal property. It must be the record label designer's nightmare to have to

fit eight separate names into the credits on each number but, as Trevor commented, "It has to be."

Why? "Because at first we just put Showaddywaddy but our solicitor pointed out that this might lead to legal difficulties so he suggested using all eight names."

Try to find out anything about particular songs of theirs like who came up with the original idea or what inspired it and you're up against deadlock. "It's against the law," said Trevor, firmly. "It's the group policy that everything is by the group and everybody gets a fair share of everything we do. That includes TV appearances, too, where we try to make sure that everyone gets a chance to be featured in front of the cameras."

The same policy leads to them swapping round instruments from a kind of communal pool containing two Premier drumkits, a Gibson S.G., two Fender Stratocasters, one Music Master, a Fender Jazz bass and a Rickenbacker. "We all have a turn at everything," explained Dave. "That gives everyone a chance to join in the chore-

ographed dancing and also makes for a brighter act in that we're all dressed in different colours so we move a lot to keep them changing around. It's very showy."

Showaddywaddy work their show out extremely meticulously. "The visual thing is very important to us," said Dave. "We do everything ourselves, including the tight choreography and from eight people's ideas you can end up with something quite interesting. We do allow ourselves a bit of space for ad-libbing and improvisation on stage but I think our albums show that we can be very tight as well."

Respect

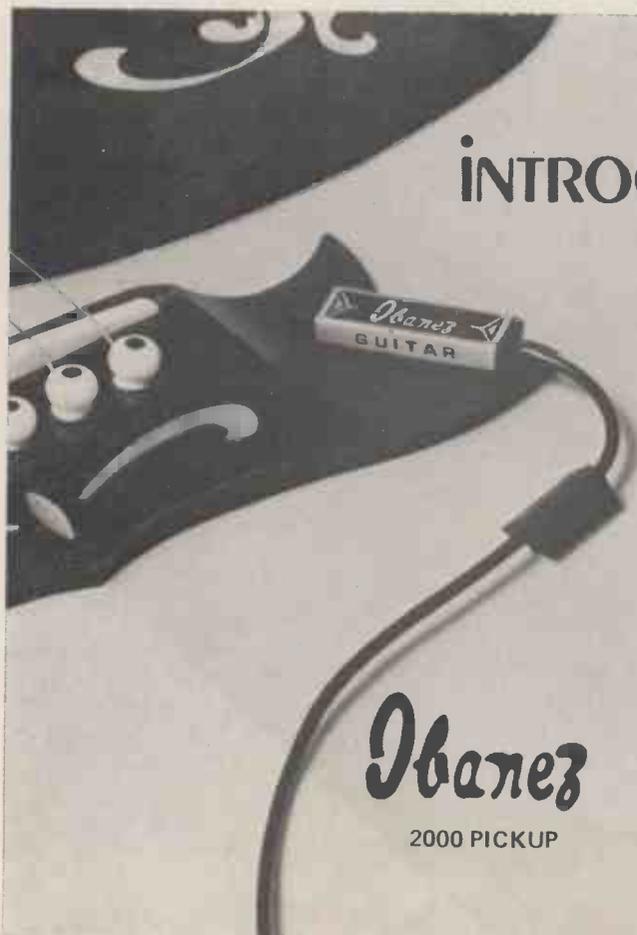
"Perhaps, very much into the future, we may do a show in which we use a backing band and do a choreographed stage act consisting of a lot of barbers shop harmony."

Their distinctive stage act is what they consider sets them way apart from bands like the Glitter Band and the Rubettes who sound somewhat similar on their singles. "I suppose we

all do the same type of entertaining pop numbers," Trevor admitted, "but none of the others are into choreography the way we are."

Showaddywaddy have played it wisely and played it well. They are a very happy bunch—"It's an impossible band to get bored in!" according to Trevor—have few rows even with so many of them travelling on the road and when they do, "We just have a swop round in the cars." Their one regret at present is that they haven't got the respect for their musicianship that they'd like to have, but they do understand why.

"There's an incredible song-writing ability in this band and there's also far more musical ability than we ever get credit for. But a lot of the numbers we've written we can't fit into the current stage act—some gentle love songs, some meaty numbers which use brass. With all the jumping around we do on stage we can't be intricate, we have to stay basic," Dave explained. Maybe someday we'll see another side of Showaddywaddy but certainly not before they consider the time to be exactly right.



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LED ZEPPELIN

STAIRWAY TO HEAVEN



DOES anybody out there like a band called Led Zeppelin? If so, perhaps you can help. You see, we undoubtedly have a phenomenon on our hands, and are not quite sure where to put them. In most cases, a couple of well-picked clichés take care of the big groups, and allow convenient pigeon-holing. Right now there doesn't seem to be a big enough slot for Led Zeppelin, and we think it is opportune to examine the past and try to discover just how this band was transformed from four rock'n rollers to one unit of such heavy power.

A look at the early histories of the various members allows no joy at all. We find not that the prestigious pedigree was there to any noticeable extent, but simply that the time was right for a HEAVY group. Fair enough — every so often there is a chink in the rock world which can accommodate one sort of band, but one sort only. At the time of Zeppelin's inception it just so happened that the slot was there, with 'power rock' written all over the front door. So, with very little ado, Led Zep moved right in, in a very big way.

Now, looking back at the huge success of the band, one question that may be in the minds of some aspiring musicians is — "what are the chances of another band finding a similar gap in the rock market today?" Anticipating the musical tastes of a fickle public is surely no easy task, and it would certainly be ludicrous to suggest that there was another similar opportunity now for a heavy band to make it big.

One comment constantly being made by the A&R men is that the need is not for a group who sounds like someone else, but for an original act, as Zep were when they first began. For this reason, some pointers could be obtained from examining Zeppelin's formation and development, and from following their rise to the top.

To begin, where had these four men come from, that they could play such blinding hard rock? Of the four, guitarist Jimmy Page had the most immediately noticeable background, and was already being hailed by many as one of our premier guitar heroes since his work with the Yardbirds, a band which wailed the message that this is 'blues in a capsule'. If some do not recall the Yard-

birds, but really get off on Eric Clapton and Jeff Beck, they too passed through the band. At any rate, when the Yardbirds finally came to the end of their road in 1968 it was a very dramatic time for the British rock scene in general. Countless bands were being formed at that time, but all too many of them were struggling through their formative stages, and in consequence were not very sure of themselves, or they were burning themselves much too fast towards a premature end of their lifespans. So Page had to find a band that would stick, and his choice for members would surely be a case for careful deliberation. As it was, many rock fans were surprised when he casually enrolled several gentlemen whose credentials were perhaps rather more obscure than his own.

Bassist John Paul Jones was a comparatively well travelled session man, and in retrospect it is perhaps ironic to note that the two met while working with the mellow Donovan. But if this re-union seemed a little strange at first, what about the arrival of Robert Plant and John Bonham? They were noisily breaking themselves in with an outfit called Band of Joy, though whether it was for *them* is certainly open to debate. Bonham was told on more than one occasion that his drumming lacked finesse, and that his style was far too loud and brash for any conceivable band.

Plant also had this strange tendency to sing rather loudly, and he coupled this with the additional habits of urging his colleagues to go faster and louder. It just wasn't on, so the pair moved on to complete the fold with Page and Jones. A contract with Atlantic followed, and at this stage one might safely have anticipated a very noisy also-ran to start disrupting the bills of the small-time venues. But it didn't quite happen that way. Most of the old Yardbird fans were loyal enough to remember Page and come out to investigate his new band, particularly as most of the promoters were of the opinion that they would serve themselves better by billing the band as 'The New Yardbirds'.

Those who went to see the band were probably expecting re-works of the old Yardbird blues numbers but they were treated to something of a very different nature. They staggered out with their heads ringing to the likes of *Communication Breakdown*, and the word quickly spread that a band of



very powerful proportions was at large in their midst. But the band was moving very much faster than the British public. While many were of the opinion that the band had gone off the air, or even plummeted to the depths of obscurity, Led Zeppelin were in the States giving audience after audience what they were longing for — nonsense powerhouse rock.

Britain dozed on, and the band scorched through the States once again. Album Number One came out and was gobbled up by the Americans, and then, finally, Britain woke up. To this day, for most, the first two albums remain — Led Zep at their best. Despite a few rough edges, the first album, known simply as Led Zeppelin, incorporated all that the band were fast learning to do so well, ranging from haunting blues to full-out ear busters. It went gold, and inspired vast advance orders for Led Zep II, which, when it materialised, was rock music at its very best. (No hard feelings at all if you drop this magazine and go and give it another listen!).

Perhaps their huge success can be claimed in some part to have been assisted by a strategy that was definitely off the beaten track as far as management and publicity went. Most bands in their now enviable position would probably have

attempted a mammoth promotional campaign, aided by a cluster of singles. But Zep seemed almost to shun publicity, and they kept well clear of the singles market. Further to this, their next album constituted a surprising change of direction for the band.

Although they were by now the recognised kings of heavy rock, with two immensely successful albums behind them, another album release along the same lines could only have consolidated their position.

Instead, they went for an album which was largely experimental in content, and which, in effect, was a brilliantly executed short-cut to a statement of all-round strength and expertise. The whole atmosphere of the record implied that the band was undergoing a system-cleaning operation, but the outcome was that at one stroke Led Zeppelin were now safe in the knowledge that they could take their time over future albums without being forgotten by the public.

Further to that, they were also probably well aware that they could put out a collection as diverse as they wished and not only get away with it, but be highly praised, and it is at this stage that the Led Zeppelin story entered a period surrounded by almost constant controversy.

As was, and still is, the case with so many of the supergroups, live appearances were to become a comparative scarcity. In America there are enough large venues to make a coast-to-coast tour worthwhile, but in this respect England is undoubtedly the poor sister. Thus, when Led Zep played the States it was a proper *tour*, and was accompanied by the hysteria that one has come to expect when bands of this stature hit the road: in the case of Britain, however, we were to become accustomed to one-off extravaganzas rather than extensive tours.

The dissatisfaction of the Glaswegian who has to go to London to secure his ticket for the gig in the capital is easy to understand, but at the same time it is not so easy for a band with eight tons of equipment to shuttle from one inadequate hall to another. It is certainly a tricky question for both parties, but one must assume that in the circumstances all parties concerned are doing the best they can. When all the fuss has died down, one must just come to accept the fact that such is the general *modus operandi* of the established supergroup. One event to which one can easily point is the recent five-gig marathon at Earl's Court, attended by a total of 85,000 fans, with ticket distribution as fair as it was possible to make it.

The band could probably have played no more, nor put on a substantial show at any other venue in the country; at the same time the indignation of those unable to get to see the band is well known. It is a sad fact that when a band is that big it is just impossible to accommodate everybody. One can but try for a ticket when they come to town, or be prepared to sit at home listening to the latest album.

If that is the case, blame can safely be laid at the door of the local authorities and councils, whose general attitude to the rock business forbids the opening of just one or two large halls which would be able to handle the acts of the huge groups.

Whether we can look after them so that they do not have to escape to the States or not, most British rock fans should at least be proud of the fact that we do have bands like this, and if another English band still in its embryonic stages can emulate Zeps fantastic success, we will be ready to applaud them.

WHAT THE A&R MEN WANT

No.6 POLYDOR

IN our A&R series, we have tried to cover both the smaller and larger record companies, and, with this in mind, one might have expected noticeable discrepancies between their needs and modes of working. What will have emerged by now for those who have been following the series is the fact that there is a great deal of common ground shared by most of our record companies in their attitudes to the music business, despite the obvious fact that everyone has to some extent personal techniques of working.

This month we spoke to Terry Condon of Polydor, surely one of the busiest men in the business, to examine the attitude of his company towards the hundreds of hopefuls submitting tapes to him.

Terry has in fact been with Polydor in one capacity or another for ten years, beginning his apprenticeship in his native New Zealand and spending a brief period in Germany before moving to the UK.

"My first two years here were purely on the marketing side, before I moved to my present position in the A&R department." His whole bearing and manner of speech was sharp and to the point, and reflected a similarly direct approach to his work. Like all the large companies, the A&R department in inundated with tapes and invitations to gigs, but there was no hint of any scepticism about wading through tape after tape.

Method

"An enormous amount of people bring tapes in, but I would use any conceivable method to find a band. To make things simpler, all the various music forms (jazz, rock, pop and so on) come under different departments. In the rock section my assistant is Chris Parry, and between us we go to an absolute minimum of 20 gigs a month. Overall, what we get to hear is more or less equally divided between gigs and tapes."

Such a statement might surprise many people, particularly in view of the fact that more than a few of the big companies don't go to a gig until they have a reasonable idea of what to expect, but this aspect is just one of many which Terry has been working on there.

"This current way of working has only been in operation for eight months," he explained. "Chris came in from Phonogram, and we have been developing our own system over this time."

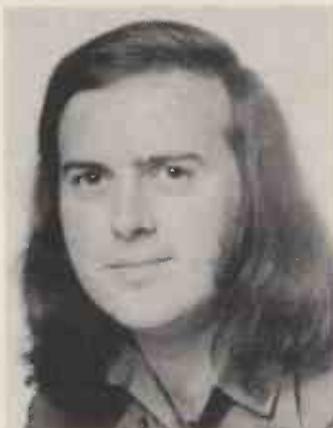
This way of working seems to be very together indeed. As can be seen by their intensive schedule, they are keen to follow up any promising act, and they combine this with a great deal of care when they do get onto something. Terry illustrated this method by mentioning the case of three bands he is working with at the moment.

Signing

"We picked these three bands up some time ago ourselves, but intend to spend quite a bit of time with them before we get to the signing situation. When we do finally get a band contracted, or, say, when the product is coming out, everything associated with it will be together — the management and agency sides as well as the financial aspects."

This last statement carries two basic messages for the hopeful rock band. The first is that once Terry has glimpsed potential in a band, he will keep contact with them to help get their affairs sorted out — that should be good news for the band who are hopeful for some sort of audition but fear that a record company would be too busy to give them their full attention. What is also implied, however, is that Terry regards management as vital, and he strongly confirmed this point.

"As far as we are concerned, management is the vital priority. We have this problem with two bands at the moment, whom



A & R man Terry Condon — ten years with Polydor.

we are interested in, but are unable to sign because their management situation is unsatisfactory. We are working on this aspect right now."

Though Terry's methods are certainly a little different from those of many of his A&R contemporaries, this question of management is one on which it seems practically all the companies agree. What becomes increasingly plain is that approaching a company like Polydor with a demo should be one of the last steps, not one of the first. Before the tape goes off, it would be wiser to have lined up a good manager, a good agent, and also to have a consistent track record of enthusiastic audiences behind you. Only then is it time to fire off tapes to the companies!

Exposure

There will probably be many bands working on this, who will soon be posting off their demos, but only when other matters are in order. For those still with us, with management all tied up, we come to the next hurdle as far as Polydor is concerned. What, we asked Terry, is the sort of band he feels the label needs?

"The sort of act that we have not had for quite some time is a real storming rock band. The last one he had was the Pink Fairies, who at their height were achieving great

success with album sales."

So if you have a manager and a full gig sheet, and you are a 'storming rock band' Terry may well be worth a visit.

He has in fact very recently signed just such a band, called Dirty Tricks. The album, just finished, is "heavy rock all the way through", and their future plans illustrate the work that has been going on behind the scenes. When the album is released, the band will be fully exposed to the public in a 38-day tour supporting Argent.

Terry is obviously well aware of the fact that a single is often needed to break an album, but has reservations about that particular market. If a band of his feels the economic need to release an album, he is not too worried, but he insists that he would not go and ask a band to do a single.

Airplays

"They are a fact of life in this business, and even an album-orientated band like Barclay James Harvest are looking for a single from their current album. To my way of thinking this is a very complicated question, because if you *do* go for a single and you miss the Radio 1 playlist, I don't know how much advantage you would gain anyway. If that happened, it might even lower the morale of the band. I think that television is the most important means of exposure for a band.

"One might have expected that getting this exposure was primarily a job for the manager or agent, but Terry told us that he worked nearly all the TV slots for his bands. Just as surprising, he also devotes himself to fixing up open-air festivals for his bands!

"The vital thing for me is communication. I don't think you can leave things to other people and presume they will get done. What I am trying to work on is a personal relationship with everyone on the label, not leaving it up to this guy and that guy, because that way the follow-through falls down and you are left with a



Rory Gallagher: One of Polydor's established artists.

disaster."

Like most of the major companies, Polydor are being extremely selective before pulling out the magic contract, but this should not be a cause for alarm. If the management and the music is right, the contract will hit the top of the desk in no time.

The sense in getting the management together must by now be plain, but as regards the actual playing side of things, Terry had good advice to give as well.

"Before any move like recording an album, a band just has to know what the public is getting off on. If I go to a gig and see that the whole set bar one or two numbers isn't going down too well, and it's quite easy to see why not, then it's back to square one. An A&R man must have an inbred intuition about a hit, but he would be foolish not to use audiences as an accurate barometer."

That very evening Terry had to dash off to see a band, so, while still at Polydor, we took the opportunity to talk to the pop section. The man in charge here is George McManus, who, although dealing largely with middle of the road material, made several comments very relevant to the rock scene. On his office wall is the slogan, "Music, no matter how brilliantly accomplished, must first reach people's hearts", and this probably offers more than a passing clue to the attitude of the entire company.

"The ideal is to look for someone original, but that is very rare. Still, we must always be interested in anybody — it is our lifeblood."

It would be foolish to pretend that competition for recording contracts is anything but stern, but, should your music contain the vital ingredients, rest assured that either George or Terry will sniff it out in the end.

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MIXED DOUBLES WITH MARTIN BRILEY



Left: Martin Briley's Fender/Rickenbacker bass and guitar. Above: the main effects unit. Below the pedal board, which fits into a compartment in the main effects box.

THE bulky instrument wielded by Martin Briley of Greenslade is one of the few Siamese twin guitars in the business! Not a special, custom built from scratch, but two entirely separate guitars, a Rickenbacker 4001 stereo and a Fender Stratocaster, joined cunningly in the middle and covered with Miraplastic to allow ex-art student Martin free play with his designs.

Ace guitar maker Sam Li did the construction work, to enable Martin, who joined Greenslade in February three days prior to starting recording work on their latest album, to get the right combination of bass and lead sounds without changing instruments.

Although the guitar is pretty heavy—14lbs—it's built with the heavier Rickenbacker on the bottom, at the correct height for Martin to play standing up, whilst the Stratocaster on top is perfect for him to play sitting down, something he's very used to after spending a considerable time as a session player.

Martin's varied musical background with commercial singles made under various group names, recording, TV and radio



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work with many name artists including The Hollies and Peter Skellern, plus his own singing, composing and arranging, has enabled him to arrive at a combination of effects and amplification that suits him perfectly.

His current system which he's using with Greenslade was designed and built by Steve Jackson. All the controls are on the Rickenbacker, the bass end of which feeds directly into one channel of a Hiwatt 100wt amp through to two 4 x 12 cabinets, and the treble through a Big Muff fuzz box, a Schaller Rotosound then into the second channel of the amp. The Stratocaster goes into the Big Muff then through a ZB custom swell pedal, into the foot pedal, a Hi-Fi sound modulator and is then carried into the main effects unit which houses the control unit of the Hi-Fi, Orange amp, etc. There the signal splits in two and goes into two Gibson Maestro Echoplex which has two leads into the Orange spring reverb then into another amp, a Hiwatt 100s. The pedal board also houses all the switches and there is a fail-safe system of light diodes showing which effects are in use at any given time.

FEEDBACK

A MONTHLY ROUND-UP OF THE MUSIC SCENE

RUMOURS circulating that Mike Oldfield is about to come out with a new album. We expect it to comprise shorter pieces rather than Mike's more symphonic music. . . . While on the subject of rumours, we hear that Robin Trower was grossing \$500,000 per week on his massive American tour, and that dates were added to the schedule to take account of Robin's rise to super-star status. . . . With luck, things should soon be taking off for Hug the band formed by ex-Manfred Mann player Mike Hug. Excellent material and supreme professional musicianship make Hug's brand of jazz flavoured rock very exciting. . . . Pink Floyd at Knebworth a sight for sore eyes. If anyone believes that rock is dead after that set, then

they should leave the planet and abandon all claims to being human. The sight of the audience being buzzed by a massive model plane that crashed into the stage amid giant explosion was almost beyond belief. Praise must go to the patient and loving audience who showed all sceptics that freaks are really human beings after all. Criticisms due to organisers for placing press and photographers so close to stage that we were all deafened and could see little more than Roger Waters' feet! Still, a gig to remember, perhaps the best there's ever been???

Sawmills

. . . Spent a strange weekend not long ago at the new Sawmills studio in the depths of Cornwall. The only way into the studio is by river or a walk along a railway track. While there, we were fortunate enough to run into Dave Pegg and Dave Swarbrick of Fairport who were busy working on new Swarbrick solo album. Tony Cox, studio boss, seemed a little worse for the weather and spent a very ill Saturday. His spirits seemed a little revitalised

by an open air jam on a barge at the local regatta. Nice one Tony, but do you really hate reporters so much? . . . New Rory Gallagher film a little worse than terrible. Direction by one Tony Palmer as bad as amateur movie night with different gigs filmed to one song. You end up with one number which Gallagher starts off in one hall wearing red shirt and playing Strat and, with no soundtrack change, he's wearing a different shirt, playing a different guitar and in a different hall. Nice trick if you can do it. Film looks like it was shot with re-cycled Instamatic free-film and Palmer's inept and unsympathetic direction makes the whole film an insult to a great artist. For our money "The Sound Of Music" is a better bet if you want well filmed rock an' roll. Any nice quotes from Rory are mishandled by Palmer who has forgotten all he learnt from "Goodbye Cream." The little snippets we had of Rory talking about his axes were hacked to pieces in the editing room and very badly recorded and dubbed so that you couldn't hear what he was saying. Forget this one folks. . . .

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HIRING EQUIPMENT

For some bands hiring their P.A. equipment makes a lot of sense. BEAT explains why ...

SO, you've just been offered your first thirty day tour.

Once the sheer excitement and euphoria have died down and you've made up your minds that you're going to be the biggest thing since the Beatles, the problems are going to set in. What about that battered third hand p.a. system in the drummer's garage? It gets you through club gigs and the odd town hall, but it's certainly not going to be enough for 1,000 and 1,500 seater halls you'll be playing every night through the Autumn.

Competition

To make things worse, you know damn well that the sort of p.a. you need is going to have to be very, very good as you're in competition with every other band who've ever played in the towns you'll be visiting. That means that somehow you've got to find at least £10,000 to £15,000 to get an acceptable sound. That's right, acceptable, because even for that sum you're not going to have Pink Floyd's quadrophonic p.a. and your audiences will be sure to, at least sub-consciously, compare your sound with theirs. That ten grand isn't just for the sake of pure volume either, because that's the sort of money you're going to need to spend to get a decent sound quality judged by 1975 standards.

So what can you do? Well, let's assume that the tour is with a band who are supporting you and their p.a. is even

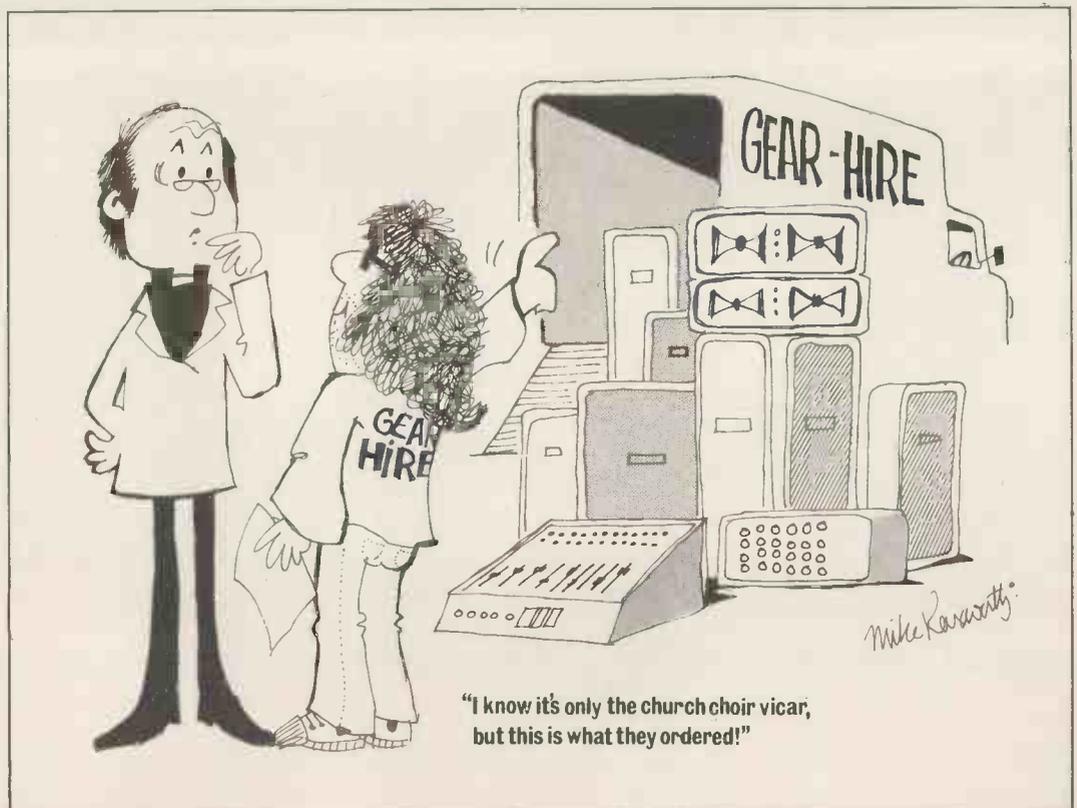
worse. Let's also suppose that your agent won't buy you a system and that your manager, nice guy though he is, has trouble paying his £30 electricity bill. Parents are out of the question, as are banks, and even record companies tend not to scatter p.a. systems around with gay abandon.

There's no need to despair though, because there is one course of action for you to take—you can always hire your gear.

The phenomenon of companies hiring out gear to bands is not a new one. There have always been firms in London who hired strange instruments out to recording musicians who maybe needed a Bolivian nose flute (or even a strange guitar) for one track on an album, but p.a. hire is a new game altogether.

The whole thing came about just a few years ago when the 100 watt amp and two 4X12 columns became obsolete for

large gigs. Few bands really understood the larger systems equipped with full mixing facilities and speaker cabinets that looked like they really belonged in a moon rocket. Moreover, it was quickly realised that even fewer bands had enough bread or enough time to employ a sound engineer for 52 weeks a year when they toured for only 30. Nor could they afford the massive investment a good system calls for, nor could



they spend the time getting one together. So the hire companies sprang into life to serve the need.

Back to our hypothetical situation. How much would a suitable set-up cost and what would you need? Well, for 1,000 to 1,500 seater halls you'd really need something like a four-bin rig. In layman's terms that would probably comprise something like four 2X15 bass bins lower-mid bins, mid-highs and highs. On top of these, of course, you'll need power amps capable of delivering the required 4,000 watts or thereabouts and, perhaps most importantly, a good mixing desk (minimum eight but probably sixteen channel) plus a sound engineer who can make sense of all this moon-shot equipment. Finally, you'd need a good foldback system to give you some idea of what the off-stage sound is like, and what the rest of your band is up to!

Prices

We asked around some of the major companies involved in hiring p.a. equipment and, naturally, we came back with some widely differing prices. However, on a thirty day tour with one engineer you could expect to pay between £1,500 and £2,800. The big price variation here is in the type of equipment supplied and you would be well advised to ask around and be specific when trying to get quotes. The figure quoted here doesn't include transportation and it doesn't cover humping gear (a job for your roadies) nor hotel bills and the engineer's expenses.

You would, in most cases, be expected to pay a deposit, usually around 10 per cent, and the cost rises considerably if you're using the gear on the Continent. In the States the whole situation is far easier. Promoters over there (who are working on much bigger profit margins anyway) will pay extra to a band to cover their gear costs on p.a. hire. One idea is to buy your system before you go and work the cost out on the promoters' allowances.

Basic

In case you're not lined-up for a thirty day tour by the way, you can reckon to spend around £125 to £175 for a four-bin rig on a one-nighter basis.

This cost, of course, is only for a very basic system and if you want to hire lighting effects units, tape machines, echo units

or what have you, then you can be in for a very much bigger bill.

As you can see, hiring p.a.'s is not a viable proposition for the very small bands, so who does use them? Well, there are two classes of bands who really fall in the hiring bracket. Firstly, you have those who are so big that money doesn't matter and who would rather have somebody else be responsible for storage, repair, engineering etc. and then again there are the bands who just don't have the bread at any one time to buy a good system.

**On a 30 day
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£2,800**

Moving on from there, of course, you can sometimes hire small p.a. systems from local dealers. Often a secondhand set-up is kept back for hire, as may be amps, keyboards and even guitars. You are, though, unlikely to hire anything really massive from a local dealer and the larger companies are of more interest if you need over about 500 watts.

Memorable

Perhaps then, that tour of yours won't be so bad after all. You'll have a decent system and it won't be yours to worry about if things go well. You'll also have the benefit of a professional sound engineer to help and guide you on a mix and that can make the difference between a set of bum gigs and a really memorable event for your audiences. If you want further details of hire equipment you'll find a list of companies in Beat's Music Mart.

We would like to thank David Jacobson of Kelsey Acoustics, 1, Alda Place, London W.11, for his valuable help with this article



'ARMAGEDDON HEAVY'

says KEITH RELF

RATS dose fitfully in the warm evening sun and a lone sub-editor is slumped in desperate concentration over his steaming typewriter in Beat's London office when the 'phone rings. It's a transatlantic call and in a mad rush to the instrument three reporters, an office boy, a photographer and a stack of fag coupons are knocked flying. "Who is it?" they murmur in hushed tones, Jagger, Robert Plant, Lennon? But no, 'tis the dulcet tones of one Keith Relf that creep through the receiver.

Keith, one-time singer with the late lamented Yardbirds (birthplace of no lesser mortals than Clapton, Beck and Page) is on the line to tell of his new creation — a band called Armageddon.

The idea behind Keith's call is to bring us up to date on the progress of him and his band of rogues and vagabonds who have deserted these shores to get it together in Los Angeles.

The band comprises veteran talents of the British rock scene including Martin Pugh on guitar (ex-Steamhammer and long overdue for success) Louis Cennamo on bass (ex-Renaissance) and Bobby Caldwell (would you believe ex-drummer with Johnny Winter?). The line-up of the band, as anyone can see, makes them a prime candidate for success and with their first album recently released in Britain and making a fair dent for a first try in the States, it looks like we're in for some good 'eavy rock.

Why, though, we asked Keith, did he take his band to the

States to get a recording deal? "Well, if you remember, back around last February, the whole music scene in England was very dead. Martin, Louis and myself were dying to get a band together but all the record companies were hitting us with this vinyl and cardboard shortage, so we thought we'd go to Hollywood, the heart of the business and see if we could get a deal there. It was a bit difficult at first, but we found Bobby who is a really fine drummer and then we just got a jam together for A&M and they've been our patron saints ever since.

The band then returned to England's Olympic studios to make their first album and are now in the middle of playing their way across the States from West to East. If all goes according to what Armageddon are hoping for they'll be playing one of the last open-air festivals in the Autumn over here or, failing that, they'll be over here as soon as the second album is completed.

Armageddon's music is decidedly schizoid, having elements of the heavy, heavy metal and the rather ethereal laid-back about it.

With luck they're going to be big, and the initiative they've shown in going over to the States to get a contract certainly deserves reward.

After a brief chat with Keith and an explanation of what's been going on, we hang up. Life returns to normal in the Beat office, but we're all watching for Armageddon.

INSTRUMENTAL NEWS

New amps from Novanex

NOVANEX, the Dutch amplifier manufacturers distributed in this country by Bear Amplification of Cardiff, have recently brought out two new guitar amps, 30 and 50 watts respectively, incorporating specially designed Hammond reverb units and including the regular Novanex features like responsive tone controls and tremolo facility.

The units are reported to avoid the noise problems so often associated with reverb units, while one feature which should appeal to those bent on leaving a trail of shattered amps behind them is their use of limiters which automatically prevent overloading.

The new amps, costing £129 and £159 respectively, are currently being distributed through Bear's accounts in the South-East, with more agents being negotiated throughout the country. Londoners interested to investigate the new products will be able to check out the



full Novanex range (including mixers and practice amps) at Tempo in Ealing.

New MSA steels

A NEW addition to the range of MSA pedal steel guitars has been announced by Selmer. The cheapest of these instruments to date, the Red Baron is a 10-string three-pedal model and sells for £345.50, including 25 per cent VAT.

Roost Sessionmaster Combo

THE new Roost Sessionmaster SM50 combination amplifier, mentioned in our review last month of the Roost company in Southend, is available in standard, bass and reverb models, costing from £155.68.

The basic model has an output of 50 watts RMS with two EL 34 and four ECC 83 valves, and the unit is equipped with two heavy duty speakers each rated at 50 watts handling power.

Four inputs are provided

through two channels, brilliant and normal, each having a high and low sensitivity, while bass, middle, treble and presence tone controls are operative on both channels in conjunction with a master volume control.

The bass model, the SM50B, has a sealed speaker compartment, with two extra heavy duty speakers of 60 watts handling, and the SM50R Reverb incorporates an extra ECC 83 reverb driver valve and a master reverb volume control.

Bill Greenhalgh's reorganised

BILL Greenhalgh's music shop, of 125 to 127 Fore Street in Exeter, should be well worth a visit for the West Country musician currently considering replenishing his equipment vaults.

A family business, with the emphasis on friendly and informed service, underwent considerable expansion some years ago when they moved into a large and burnt out furniture shop. In place of the sofas of old is a comprehensive display of instruments embracing nearly all the better known brands of drums, guitars, keyboards and amplification, plus brass, woodwind,

sitar, harps and bagpipes.

To complement the extensive stocks is a lively second hand business, with a qualified engineer handling the repair jobs.

Price change

As our regular readers know, the price of Beat Instrumental and International Recording Studio has remained at 25p for several years, despite massive increases during this period in the cost of printing, paper and distribution. However a rise to 30p is now inevitable and this will take effect with our next issue in September.



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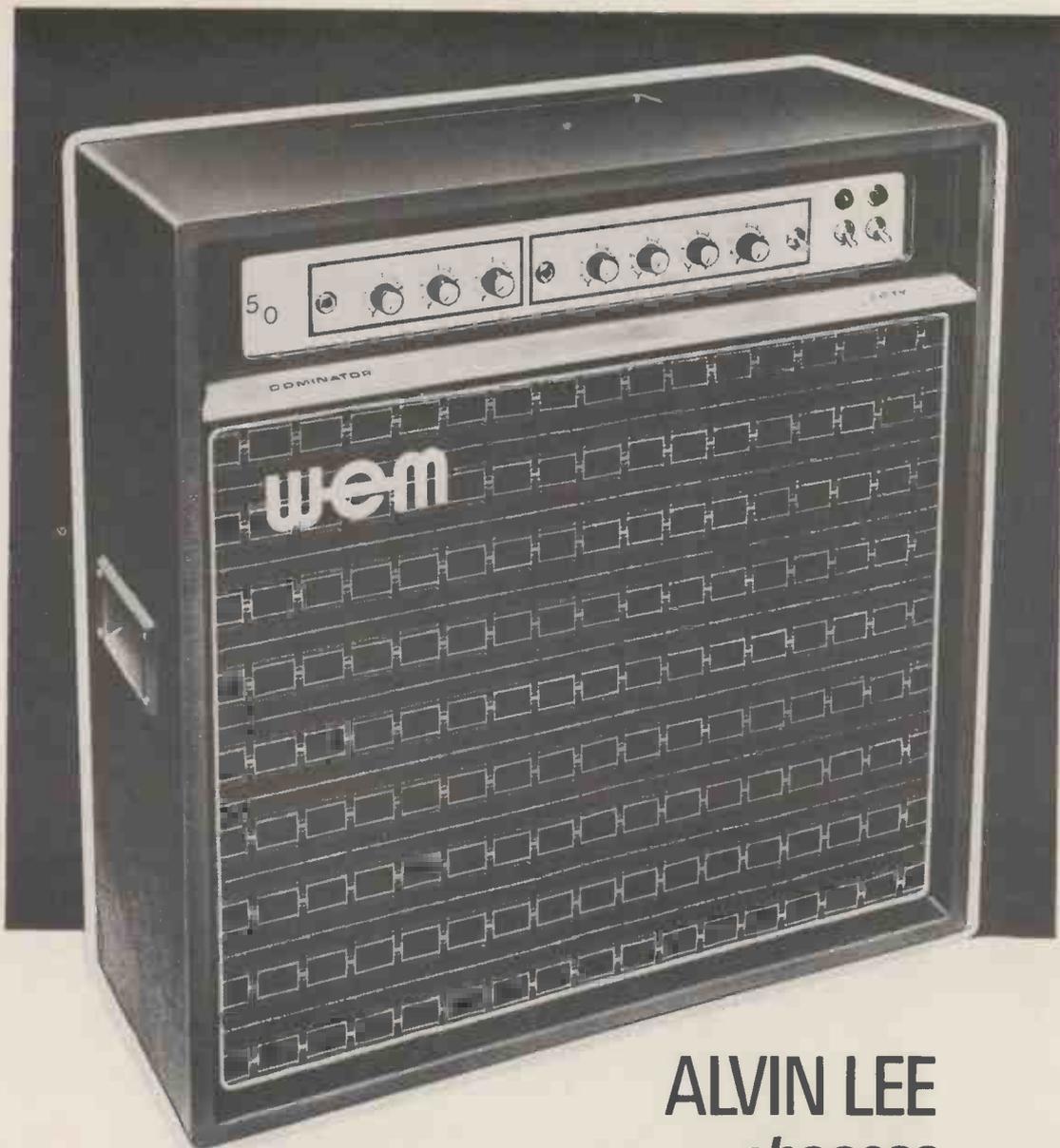
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INSTRUMENT REVIEW 1

Yamaha Bass SB 35

YOU'VE got to hand it to the Japanese, when they begin something they carry it right on through to then end. Just as with cameras where they began by imitating the established German manufacturers and then began to innovate, they are now proceeding to move on in the guitar field. Initially, their forte was copying established models screw for screw but now, and especially in Yamaha's case, they are turning out instruments that can stand up in their own right as superb axes.

The SB 35 seems, at first, to be a rather unremarkable instrument. Everything is in the normal place, the styling is conservative, and there are no gimmicks. It's that conservatism, however, that is the bass's strength. Inevitably, the guitars which come out shaped like the G.P.O. Tower or whatever are doomed to failure because they are just too damned difficult to play. Any instrument should make it as easy as

possible to realise the player's potential — certainly, the Yamaha does that.

A rather heavy guitar, the SB 35 is made of some weird Jap wood known as Katsura, a high-density mahogany wood, perfect for bass making. The neck is maple with a rosewood fingerboard and the machine heads, oh boy, what machine heads! Yamaha must have a neat line in building bridge girders or something because these are the toughest brutes I've come across in many moons. Not that they're difficult to turn — oh no, they move like silk sliding on glass, it's just that they are so tough that in 12,000 years when they're digging up the remains of some music shop, they'll find four strange looking pieces of perfect steel and wonder what the hell they were used for.

The bridge adjusts perfectly easily for intonation on a tried and trusted screw principle with each string passing over a roller which is adjustable at



either end plus, of course, backwards and forwards.

The single pickup is encased in black plastic and, although it doesn't look much, seems to produce a really meaty, punchy sound that should delight anyone with enough sense to have a try.

The SB 35 comes in either a wine red or, as in our case, a really unusual matt finish mahogany which makes the axe look like a £400 custom, instead of a modest £117.04 job. Finish

seems particularly good and it is well worth remarking that our sample had been around for a while as a sample instrument, yet was in a perfect condition despite its no doubt tough life.

In total, then, this Yamaha is a peach of a working man's bass having a fine feel and a really great sound plus a solid construction which should ensure a long and happy life... I want one!

GRC

INSTRUMENT REVIEW 2

Fender Telecaster

THE popularity of a guitar — or any instrument, for that matter — can often be gauged by the length of time it has been on the market in a substantially unchanged form, and by this standard the Fender Telecaster must surely come out on top, as it was both the first commercially produced solid electric and the longest running of any production model.

Over a quarter of a century since Leo Fender first tentatively introduced the Telecaster to a sceptical public, it has undergone considerable refinement and modification, but it is still available in its original form — the hallmark of a perennial favourite.

In common with all the Telecasters produced in recent years, the Custom features the new humbucking rhythm pickup at the neck, as well as the traditional bar-type lead pickup located diagonally adjacent to



the bridge, both being controlled by separate tone and volume controls and mixed by a three-position toggle switch on the upper shoulder of the instrument — up and down for the front and back pickups respectively, and the centre position for both pickups together.

Our particular review model was not fitted with the one-piece maple neck (which adds 5% to the basic price of £319 including 25% VAT), but was extremely comfortable to handle, although for players accustomed to a wider neck for finger picking, the lower end of

the scale would require some getting used to. However, the fact that this is an extremely popular instrument in the Country and Western Field would suggest that this problem is hardly insurmountable.

The neck is also fully adjustable, first of all by means of a truss rod, and also by three screws at the back of the body which enable the angle and pitch of the neck to be altered.

Intonation and pitch on the Custom was as accurate as one could expect when the action was taken down low enough to provide speed and a realistic

sustain, although the action of the latter when a saw vibrato was employed tended to result in a scraping sensation at certain positions.

Machine heads are of the characteristic in-line variety associated with Fenders, and are enclosed for protection and longer life, but I for one have always found their close proximity to each other somewhat irritating.

It is on the electronics side, however, that the Telecaster excels — hardly surprising in view of the high regard in which Fender pickups are held. Unlike many guitars with switchable pickups, there is a definite variation in tone at each position, with a special emphasis on highs.

All in all, the Fender Telecaster Custom is a well-balanced, easily handled instrument which justifies the popularity it has earned.

D.J.M.

INSTRUMENT REVIEW 3

YAMAHA G100 B212

MAKE no mistake about it—this amp is a killer! In terms of sheer power, any fool who turns it on full, oblivious to the warnings of wiser men is sure to be in for instant deafness. Boy does it sing!

When Kemble Organ Sales brought it in for us to play with for a few weeks, I must confess that I experienced mild disappointment. I'd been warned of its horrendous mind destroying power and yet was presented with a very small combo amp with two 12 inch speakers that looked much like any other similar machine. Well, as Bo Diddley used to sing, "You can't judge a book by looking at the cover". Bo wasn't kidding, and I should have listened to his advice before cranking this Japanese house-destroyer up to full blast for a mild twang.

In fact, if Kemble have any trouble shifting these by the boatload (and I'm quite sure they won't) then it is going to have to be because of the deceptive size of this wolf in sheep's clothing.

But, down to the technicalities of the brute. The designation code is, as with all



Yamaha gear, self explanatory, G stands for guitar, 100 is 100 watts (they must be joking—that swine peaked nearer 200 for my money) B means combo and 212 means 2 x 12 inch speakers.

Loath though I am to say it, it's a transistor amp, but with a careful use of FET transistors, Yamaha have managed to introduce ALMOST a valve emphasis of the harmonics. I have to say 'almost' because it's still not got the Eric Clapton 1967 sound that people seem to get off on. But, I'm pleased to say, its distortion control is a lulu and I got a lovely dirty

sound with both a Fender tele and (sorry Kemble) a bass guitar. Let's put it this way, you can get a luvverly Hendrix sound with this amp!

Technically, the amp has really fine speakers with a handling capacity of 180 watts peak each. The voice coils are small and the cones slightly less stiff than might have been usual from Yamaha some while back. The result is a highly efficient unit with a really good sound. According to Kemble, Yamaha balance their FET pairs in the factory to get the right sound. I can't vouch for the care that they take in the factory but it would certainly seem that trouble has been taken somewhere along the line.

On the roadability side the Yamaha should certainly stand the roadie test. Complete power amp changes can be made in about a minute (!!!) and complete modules are available to change with the turn of two screws. If you can't afford complete modules, then separate transistors are available and CAN be changed without re-setting operations in nine cases out of ten and this operation can be carried out in a few minutes.

Tone ranges on the amp are excellent and you are provided with two channels running as follows. Channel one has two inputs (high and low) with volume, bass, middle, treble, brightness, distortion and reverb controls. These latter two operating on a pair of footswitches. Channel two also has two inputs, an on/off brightness switch, volume, bass, middle and treble controls.

If we have one tiny, tiny criticism it's that it takes a little longer than an instant for the distortion to come on after you leap from a great height on the footswitch. Kemble tell us that the time-lag is caused by the use of a click suppression gate and that a A/NO R change costing about £1 can clear the delay out.

This, then, is a very nice baby indeed. Yamaha have a winner on their hands, and only its diminutive size might count against it, as might its designation of 100 watts. Let's put it this way, if that pig kicked out 100 watts then I'm fit for a spell on Farmer's Weekly because I'd put its power as way, way higher, and all for only £239.00 inc. VAT!

G.R.C.

INSTRUMENT REVIEW 4

HIWATT NCA-108

INTRODUCING their first solid state amplifiers, with such a history of success with valve models, Hiwatt have obviously been aware of the major criticism usually associated with transistorised equipment—their essentially "clean" sound—and have designed the NCA-108 with an incorporated fuzz/sustain unit worthy of any Neanderthal power chord merchant.

In addition, the 108 has an in-built graphic equaliser, coupled with separate bass, treble and brilliant controls which gives the amplifiers a range of tone seldom seen outside a recording studio.

But before you get the idea that this amplifier is a bewildering array of knobs, dials and switches which require a Doctorate in Science to operate, take a look at the

front panel illustrated here, and you'll see how functionally everything is laid out.

However, Hiwatt do emphasise that it may take some time to become accustomed to the selection of tonal variations possible, and they recommend a good sit-down session to experiment.

The power output of the 108 is prodigious, depending on the speaker combinations used. Hiwatt claim 72 watts into 16 ohms, 124 watts into 8 ohms and a staggering 203 watts into 4 ohms. Used with an SE 320 reflex cabinet for the purpose of this review, the amplifier gave good aural corroboration of the manufacturer's specifications.

A number of useful hints on obtaining different sounds are included in a leaflet accompanying the amp. For a chord



sound similar to that obtained from conventional valve amplification, Hiwatt recommend setting input and master volumes to approximately 2 o'clock, treble and bass to almost full and graphic equaliser in a V-shape. The sustain control can then be brought into play to increase the rough-

ness of the sound.

As for the price, the 108 is £180 plus VAT, but although it is rather more expensive than its equivalent valve predecessor, it is considerably less than the 200 watt Hiwatt, which for a unit giving substantially the same power output is good value indeed. DJM.

album reviews

ALBUM OF THE MONTH



TODD RUNGREN
INITIATION
BEARSVILLE RECORDS
K 55504

Sooner or later (hopefully sooner) the world is going to catch up with Todd Rundgren, a multi-, multi-instrumentalist who is as much a composer as rock musician. *Initiation* is a beautiful album although it does have difficulties for those not familiar with his earlier work or those whose minds are closed. Rundgren plays ace rock guitar, synthesizer and just about anything else he can computerise and is joined on this outing by such worthies as Edgar Winter, Bernard Purdie, Rick Derringer and others too numerous to mention. The net result is an album which spans the whole range of contemporary rock from heavy to synths. a la T. Dream to very, very upper class soul music.

Rundgren's ideas are superbly lyrical, his chord changes dramatic and/or fiery depending on what he is trying to tell you—in short he is one of the few TOTAL musicians that rock has thrown up since its inception.

Initiation is, quite literally, everything that the title suggests with the proviso that, as with anything, you will allow yourself to be initiated. If you will accept such a wide diversity of styles from one man (yeah, a bit like Stevie Wonder on one track and a bit like, say, Froese on another) then you'll be happy. If you're closed to Rundgren's ability to span such a wide range then you'll be thrown, but it'll be your loss.

On another level, Rundgren is fascinating; without giving a personal dissertation on metaphysics I should say that I, for one, find his lyrics superbly appropriate to the time we live in. If you're into heavy lyrics and can accept the concepts behind his mysticism then you'll get an extra buzz out of this album.

Try *A Treatise on Cosmic Fire* on for size as a taster or the tremendous *I Was Born To Synthesize* where Todd investigates some rather heavy ideas. Just a line or two should give you an idea of what I mean: "The orbits of consciousness spin round and round/Apparently they go nowhere/but the odd combinations are leading you on/To your home which is in the centre/You were born to synthesize . . ."

Mmm, yes, well, I beg to differ from the clot in a weekly recently who slagged Todd off for those lines. If he wants, "My baby done gone left me . . . etc. etc." that's fine. Personally, I like a little depth in my lyrics . . . Rundgren gives it.

A fine, fine album . . . buy it or leave it alone, it doesn't matter because Rundgren is an astronaut who's gonna become a star!

G.R.C.

TEA PHILIPS 6305 238

Tea, a five-piece Swiss group, have made a very plausible effort here to come up with a well-rounded professional album. As is so often the case with Continental bands, they display discipline and competence on their instruments, without ever being startling, and their awareness of the commercial possibilities of instantly likeable rock music is always apparent. Reflecting the current trend in favour of lengthier numbers, each side contains three tracks, which, one suspects, could all be easily reproduced on stage. However, while there are no definite criticisms to be made, the odd guitar and organ break show that in future excursions they could certainly handle more adventurous material.



Although well-known in their own country, they have as yet received comparatively little exposure on the international circuit (despite supporting the likes of Status Quo and Golden Earring), and perhaps the increasing experience to be gained from a busy gig schedule would persuade them to attack their music a little more. Obviously a chart-orientated band, they have remained well within the confines of "safe" rock, and, bearing this in mind it is more appropriate to applaud what is there instead of bemoaning what is lacking. It certainly deserves a listen.

C.S.

EDGAR WINTER JASMINE NIGHTDREAMS BLUE SKY. SKY 80772

For too much of this record Edgar seems to be disconsolately wandering around no-man's land, and, although it is certainly a bad habit, one cannot help being reminded of various other artists throughout the proceedings. Thankfully, there are one or two rare sections where he manages a slight salvage job, but even in these cases they are sadly lightweight. *One Day Tomorrow* and *Hello Mellow Feeling* have no distinguishing features; both could easily have been written by Carole King, while *Tell Me In a Whisper* is bordering on cabaret schmaltz. *Shuffle-Low*, on the same side, goes through the movements of a rocka rolla, without ever being entirely convincing. Perhaps in his failure to recapture the sharp charisma of the excellent *They*



Only Come Out At Night he has attempted to incorporate a wider variety of moods and styles, but this operation will probably only serve to puzzle the casual rock fan and alienate the already converted Winter addict. One cannot, however, ignore his undoubted instrumental virtuosity, and his foray into fifties jazz on *Solar Strut*, a protracted piece which concludes *Side Two*, should at any rate induce admiration if not enjoyment. It is grievous indeed for a hardened Winter fanatic to encounter such a lacklustre collection, and one can only hope that this is a temporary aberration rather than a permanent state of affairs.

C.S.



AEROSMITH TOYS IN THE ATTIC CBS 80773

The operative word here is "balls" with a capital B. You don't need any stimulants to get off on this mob, just a big pair of heavy speakers. Nowhere on the record is any of the following to be found: delicate turn of riff, melodic finesse and laid-back delivery. In their place are pounding, immovable bass riffs (you'd have to dig the stage out from under bassist Tom Hamilton's feet to throw him from his stride) and furious axe chords which occasionally break out into a rash of rebellious lead runs. They have written nearly all their own toons, and it don't half show! Steve Tyler, singer and lyricist (and, coincidentally, originally their drummer) will never be accused of rarified poetic utterances.

There's no way we'll get a track my track out of this shower—all we can do is hope that they don't attempt to branch out in search of a fourth chord. In truth, there are better examples of gorilla rock scaring those intolerant neighbours throughout the country, but it is so gratifying to encounter something this mean that there can be no hesitation in heaping the highest praise on these five

shoulders. But remember now, it won't work unless you really play it Loudly. C.S.



**THE ISLEY BROTHERS
THE HEAT IS ON
EPIC EPC 69139**

The heat may well be on, but I'm afraid it left me a little on the cold side. Presumably the Isleys are aiming at a specific market, and, with this in mind, full marks to them for a neat album. Again, as they had their first big hit in '59, one is certainly entitled to expect a relaxed display of professionalism, which is always in evidence, but which at the same time doesn't lose the spontaneous good-time feeling so vital to such 'funk soul'. The major surprise of the album as it chugs through the predictable formations is the guitar playing of Ernie which cuts through the Tamla camouflage with pleasing regularity. Where did he pick up those licks, one wonders, and is gratified to find that Ernie served a fruitful apprenticeship with the late and great Jimi Hendrix. Ernie also handles the drumming, and it is difficult to sidestep the irreverent thought that if he forsook his brethren and headed out for a solo career, we might have something. No, I don't like soul at all, feeling that it has only been tolerated in the music field because the market is so obvious for it. Still, the soul merchants won't give a damn if I slag it, and the heavies have probably not read this far anyway. If there are any rockers still reading, allow me to whisper some good advice. Hit the record shop and buy *Made in the Shade*. C.S.

**BILLY JOEL
STREETLIFE SERENADE
CBS 80766**

It is always a pleasure to acknowledge someone's deserved success after many years' hard slog. Pianist Billy Joel is just such a case, having already passed through several fruitless and short-lived unions with various record labels be-

fore teaming up with CBS. *Serenade* seems to be a logical progression from his previous *Piano Man* album, his first for CBS, and indeed the titles of both albums reflect his many years spent gigging around the Los Angeles piano bars. This experience has certainly stood him in good stead for a recording career, and his vocals are as confident and together as his playing. It is certainly time that he gained widespread acknowledgement from the media, and we can but hope that he won't get tagged as another Elton John, although there are similarities in their style and execution. He is ably supported by a roster of guitarists on shift work, Ron Tutt's drums, and the bass of Emory Gordy, Larry Knechtel and Wilton Felder, plus the tasteful inclusion of the occasional pedal steel. A couple of tracks are real bar room stompers, played with a deceptive amount of skill, and the album is nicely balanced with the more introspective and melodic ballads so well suited to the piano. So, a bit more exposure for BJ, and Elton might well have to work harder to maintain his grip in this area of the music market.

BOOK REVIEW

The Beatles, An Illustrated Record. By Roy Carr and Tony Tyler. Published by New English Library at £1.95.

THERE can be no doubting the fact that this book represents simply staggering value. At £1.95 you are treated to a complete examination of the history of the Beatles, right from the very earliest days in the band's life to the strange situation we have now with the four ex-Beatles trudging around the world doing very little worthy of mention (McCartney excepted, perhaps).

The book is the same shape and size as an album and is profusely illustrated throughout its 128 pages (much use being made of colour). It wouldn't seem as if either authors or the publishers are going to retire on the proceeds at £1.95, but it's good to see such a price-tag on a book which could justifiably go out at the £2.50 mark.

The work itself is very subjective. On a historical level, some of their facts are wrong and there are serious omissions, but how could you reasonably

expect them to have got everything right when (certainly in the later stages of the group's life) things were so haywire that one doubts if anyone knew what was going on half of the time? It's that subjectivity, though, which makes you worry. To the uninitiated, Carr and Tyler are currently responsible for the much re-vamped and abrasive *New Musical Express*. That same pungency of style is apparent throughout this book along with a distinct axe-grinding against Hari Georgeson (sorry, it does stick in one's mind that one) and Paul McCartney.

While I quite accept many of their comments regarding both of those two I'm tempted to wonder how much of it is really too subjective for a work of this kind.

Certainly though, Carr and Tyler have avoided a natural pitfall of this kind of work — the temptation to write a eulogy in praise of perhaps the most important thing to happen in the sixties.

What would have been a total drag would have been the sort of sentimental pseudo-

graph which is so often the work of film buffs who slaver at the jaws at any mention of a faded 'forties starlet.

Nevertheless, I found myself questioning many assertions about the musical skill, or otherwise, of some of the Beatles' work and was left with a defiant 'who says?' after some particularly heavy remarks. I suppose the answer must be that Roy Carr and Tony Tyler say so, so yah boo sucks to the lot of you.

To be strictly honest, Carr and Tyler do exhibit some of the worst examples of the ENEMEE, that nasty habit of writing down to their readers from an intellectual height scaled only by intelligentsia such as we rock journalists.

However, I've got to admit that I'm nit-picking here because it's a fabulous book and I'm jealous of its authors' ability to get to grips with such a difficult subject with so much wit and insight. In short, buy this book; it's essential reading.

Carr and Tyler, sods you may be, but you're clever ones!

G.C.

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THE BEST SOUNDS AT THE 1975 TRADE FAIR

Beat reviews a selection of instruments and equipment to be shown at the 1975 British Musical Instrument Trade Fair in London on 17-21 August

Selmer are all set to roll what they call their "bandwagon" into the Imperial Hotel, Russell Square for this year's trade show, with a wide variety of products displayed over more than 3,000 square feet of the ground floor ballroom.

Following their recent acquisition of the Pearl drumkits, these, and the Maxwin outfits will be a centre point of their display, and, with both currently causing quite a stir in the UK music scene, should certainly attract more than passing interest.

Selmer are also bearing in mind the current popularity in the various keyboard instruments, and in concurrence with this trend will have Bob Moog himself on hand to explain and demonstrate his synthesizers for the first time.

Lowrey dealers too will have the opportunity of seeing and hearing the full range of these popular instruments, including the new Symphonic Holiday. In addition to these displays, they will be giving prominence to a new range of console and portable organs in the popular price bracket.

Gibson enthusiasts will be able to feast their eyes on the full range of guitars plus six new models, and to complement this will be Selmer's range of Saxon guitars. There will also be several items of interest to the brass and woodwind player, including a new range of Mark VII alto and tenor saxophones from Selmer Paris. To complete the Selmer spectrum of instruments on display will be their new range of amplification — most of the gear will

surely be kept busy as they will have a collection of top performers giving the equipment a thorough work-out. These will include Jerry Allen, the London Saxophone Quartet, Harry Stoneham (of "Parkinson" fame), Dave Roberts, Jimmy Smith, Dennis Houlihan and the ubiquitous Bruce Bolan, whose virtuosity on the Gibson is well worth more than passing attention.

Over 60 new lines are being introduced by Fletcher, Coppock and Newman for the Trade Fair in August.

Two major items are the Kent drum kits and the new Kimbara stereo bass guitar.

The 'top line' Kent kit is the "Superstar" — a five piece outfit complete with cymbals. The "Superstar" aims not only to provide percussion of high quality but also to give dramatic eye appeal.

Two other drum kits will also be exhibited—the Kent "Apollo IV" and "V". These kits are of 4 and 5 pieces which will meet the requirements of the ambitious drummer demanding 'pro' quality but at low costs.

There are three new Kimbara bass guitars, one of which, model N. 125, is an instrument which can be used as a normal electric bass instrument when connected to an amplifier with a single channel. If used with a two channel amplifier, the stereo lead comes into operation; the same facility can similarly be used with two amplifiers. The body is made of natural maple and the matching neck runs the entire length of the instrument.

In the Columbus guitar range, the electric lead guitar N. 83 and bass model N. 84 are re-introduced at very competitive prices. A new 12-string Jumbo guitar model N. 122 joins the already popular N. 197 6 string sunburst hummingbird design scratch-plate Columbus instrument.

Many new accessories include a 12-string guitar case, an inexpensive fibre electric guitar case, new guitar straps, new single and strip machine heads, a 30 feet guitar lead, contact pick-up, multi-effects pedals and a new condenser microphone.

Top Gear Musical Wholesale Co. will be exhibiting for the



Kimbara N.125 Stereo bass.

first time at the Russell hotel, where they will have a 500 sq. ft. stand near the main entrance, plus a demonstration room on the first floor where all their amplified instruments can be tested. They will be featuring a substantial exhibition of the popular acoustic and electric Guild guitars, and, for the first time, their Hondo guitars, banjos and mandolins.

For the bass enthusiast the revered Rickenbackers will be on show, including the new model 430, a two-pickup double cutaway natural mahogany finished instrument, plus a series of twin-neck guitars.

Introduced earlier this year by Top Gear, the American manufactured Little Buddy pedal steel guitars will be on their stand too, following increased interest in the instruments.

Another item on display for the first time will be the Barcus Berry "hot dot" transducer systems, minute "sensors" permanently installed on the bridge of any guitar to provide "true acoustic reproduction". These can only be installed at authorised "hot dot centres", and Top Gear have established a chain of these throughout the country.

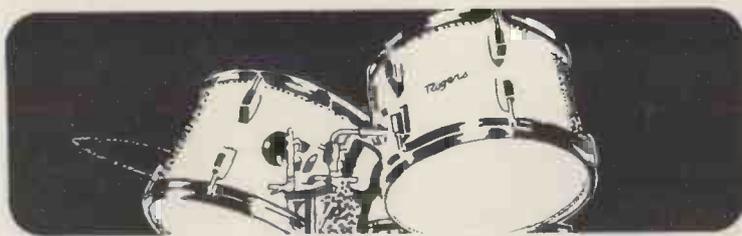
In the amplification department, the Peavey range will be on show, while Top Gear's TG 55 synthesizer will be on display for the first time. Top Gear told us that the TG 55 accepts guitar signals direct, and also "synthesizes" vocals.

For those interested in special effects units, the full "Series 70" range will be on show, including their octave

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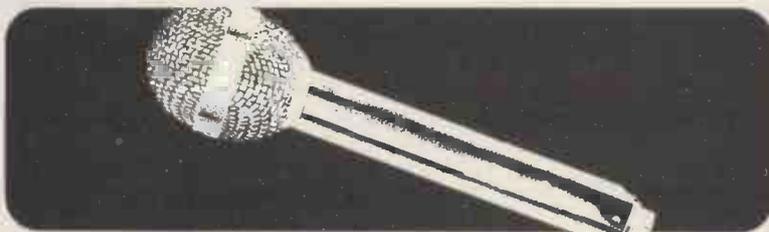
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1975 TRADE FAIR

Continued from page 45.

divider, sound rotator and "funky fazer". To round off their display, Top Gear will have various accessories on their stand like machine heads, bags and leads, plus a comprehensive selection of Ernie Ball and D'Angelico strings.

WEM make no secret of the fact that it is still their oldest line which has been a continual best seller for them. The item in question is the Copicat, now twenty years old, but still a more-than-worthwhile proposition as far as echo buys go.

The Copicat will be on show in company items such as the X39 Reflex Bin, the Dominator 50 Combo, the Aggressor and the Intruder. The Dominator, for instance, with models for lead guitar and keyboards, is a 50 watt valve amp incorporating two 12 inch speakers, and costs £150.

The Aggressor is a multi-coned instrument cabinet which offers powerful response with its eight 8 inch speakers and one 12 inch, while the Intruder,

selling for £130, includes a 15 inch and a 12 inch speaker, plus a high frequency horn.

Chappell's, who have been making pianos since 1811, will be one of several firms displaying their instruments at this year's trade fair. Their range now includes three professional uprights in a variety of finishes. Of these the most well known is probably the Chappell "C", to be found in many musical colleges throughout the world. Its responsive touch and reliability make it particularly pleasing to the classical musician, but there is no reason why the rock keyboardist should not investigate the instrument as well.

The Chaplette is a slightly more compact version of the Chappell "C", but the firm has made every effort to ensure that it incorporates the qualities often found only on the larger instruments. As in the "C" the finishes offered include mahogany, walnut and teak, and, as the model is particularly suitable for home use, it is of interest to note that the materials used are resistant to central heating and climatic problems.

A section of the Chappell stand will be devoted to displaying a selection of their sheet music, which publishes, among others, the work of Paul McCartney, 10cc and Bachman-Turner Overdrive.



WEM Dominator 50 Combo.

Record year likely for British Musical Instrument Trade Fair,

says Roy B. Morris, President of the
Association of Musical Instrument Industries

THE British Musical Instrument Trade Fair, traditionally sponsored and organised by the Association of Musical Instrument Industries, will this year have an even larger scope than before, as, for the first time, three independently-operated trade associations will be pooling their resources in a mammoth joint presentation in London from 17th to 21st August.

AMII member companies will be exhibiting once again at the Russell and Bloomsbury Centre Hotels while the Electronic Organ Distributors' Association and the Piano Manufacturers' Association will be exhibiting at the Connaught Rooms in Holborn. None of these exhibitions will be open to the public.

Speaking on behalf of the Association of Musical Instrument Industries, I am optimistic that 1975 will prove to be a record year for the Fair in terms of turnover and the number of trade visitors. Although it is undoubtedly true that many countries are going through a period of recession, it is equally true that during such times the making of live music paradoxically comes into its own.

The situation in this country may perhaps be a little confused due to uncertainty concerning the application of VAT, but I am having a continuous dialogue with H.M. Customs and Excise in order to define some of the "grey areas" in this respect.

I should like to emphasise the co-operation of the Department in these matters, but unfortunately the Customs and Excise deal only with the interpretation of the law, and not with matters of principle; these can only be resolved by the Treasury. At this very moment, I am attempting to obtain an interview with the Minister, and I am optimistic that such a meeting will resolve two of the main anomalies with which we are faced:

1. Certain aspects of live music are subject to 25 per cent VAT, whereas all recorded music is subject to only eight per cent. This seems to us to be a consequent discouragement to people who want to make their own music.

2. In the case of electric guitars and other electric and electronic instruments, the part-time, semi-professional and professional musician is having to pay a higher rate of tax on what are in effect the tools of his trade.

If common sense prevails, I am confident that a meeting with the Minister will obtain a resolution of these two points.

On the subject of business generally, there are unfortunately no accurate statistics available concerning the manufacture and export of musical instruments and amplification, but it is estimated that in 1974, the 60-plus membership of the AMII manufactured equipment to the value of approximately £15 million, of which around £10 million worth was exported, and there is every reason to believe that the industry will continue to expand.

In conclusion, I should like to extend a warm welcome to visitors to the Fair from both home and overseas, with the hope that this year contacts within the industry will continue to flourish. In this, I am sure I echo the feelings of our two sister associations.'

Ovation acoustic and electric guitars – the innovators.



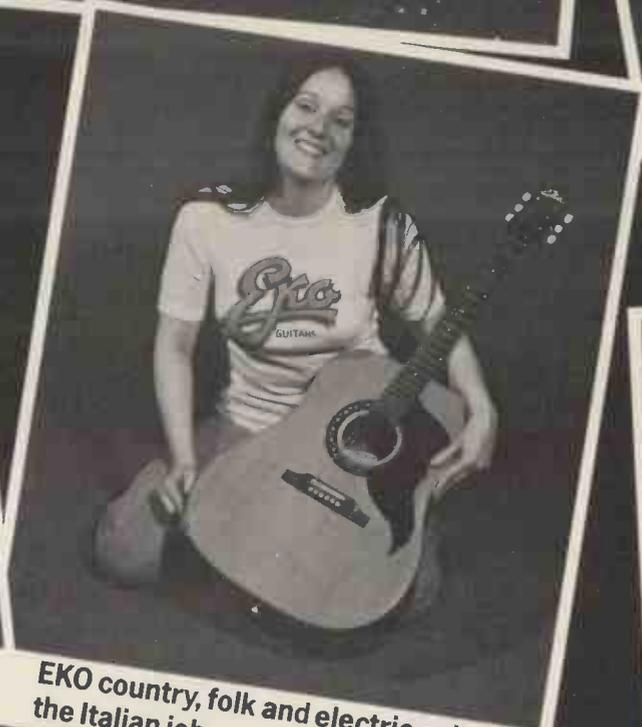
Korg synthesisers – a beautiful experience.



Avedis Zildjian



Organs – every one a GEM.



EKO country, folk and electric guitars – the Italian job.



Avon – quality

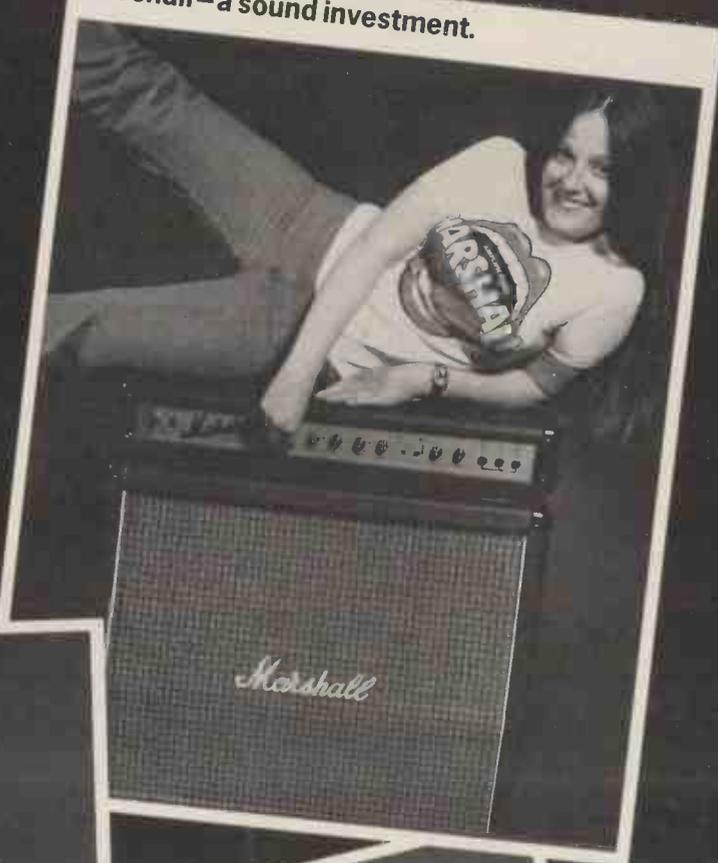
The Rose-Morris Line-up

Ludwig, Avedis Zildjian, Marshall, Ovation, EKO, Avon, Shaftesbury, GEM, Korg and Clansman.

plus Ludwig—a great pair.



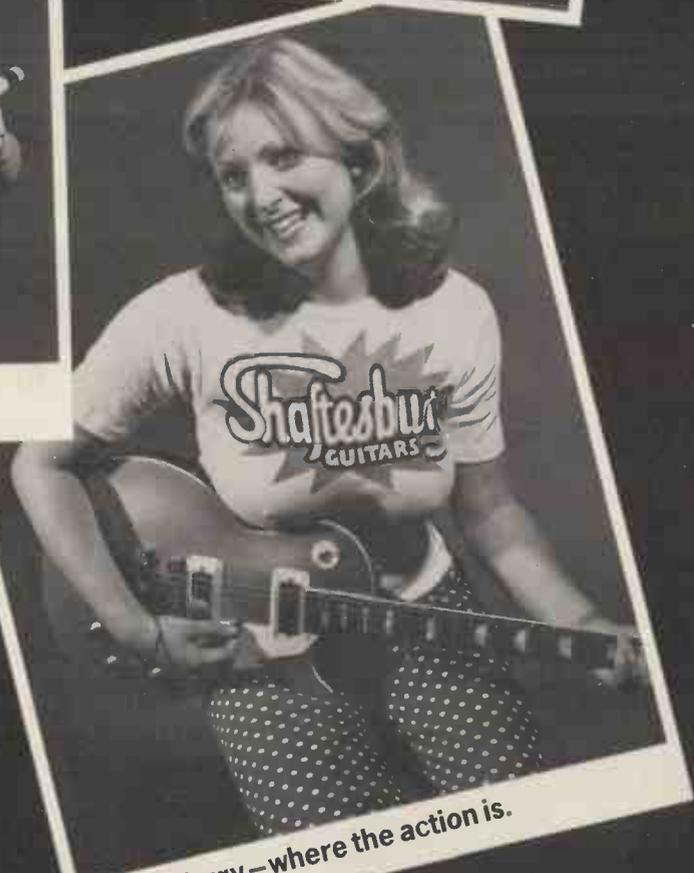
Marshall—a sound investment.



Clansman Marching Drums—well put together.



y at half the cost you'd expect.



Shaftesbury—where the action is.

1975 TRADE FAIR

ROSE-MORRIS SPECIAL

Marshall amplification has long been associated with all that is heavy in rock music, and their range of stage gear and PA equipment have enjoyed a worldwide popularity few competitors have been able to match.

Traditionally associated with valve amplification, Marshall recently introduced a new range of transistorised amplifiers which nevertheless produce the "valve sound" by the flick of a switch. Available in two versions, 100 watt Lead and 100 watt Bass, each has two inputs separately controlled plus a master volume control and a third input common to both channels.

Both models have an output for direct injection or for connection to slaves and an effects send and return socket. The speaker output can be matched to four, eight or 16 ohms impedance, making a wide range of speaker set-ups possible.

All Marshall amplifiers have high impedance inputs and interchangeable output impedances, two channels with two inputs each and separate volume controls for high treble and normal inputs. Presence, bass, middle and treble controls are common to both channels.

Models 1959 (100 watt) and 1987 (50 watt) are designed for use with lead guitar and organs, while the Model 1989 50 watt model is designed for organ only. Bass versions in both 100 watts and 50 watts are the 1992 and the 1986.

Complementing this selection of amplifiers is a wide range of speaker cabinets, and right from

the start of the Marshall production, Celestion speakers have been used in all these units, as Jim Marshall has always felt that these were ideal for modern musical requirements.

Certain of the cabinets are equipped with Powercel speakers which are specially designed for high quality. The housing on these speakers is made from heavy cast aluminium, designed for forward or rear mounting. The voice coil is 3 inches wound with aluminium wire for lead instruments, organ and PA, while copper-wound units are recommended for bass applications.

Stacks

A familiar sight at many gigs are the Marshall stacks — speaker cabinets mounted in pairs, the bottom half being specially recessed to accommodate the castors on the top half. These are available in combinations of one, two or four 12 inch speakers.

The Lead 1990 Organ cabinet comprises eight 10 inch speakers, while the Powercel unit for the same application, designed with a rear-loaded horn enclosure to add bottom boost, has one 15 inch speaker capable of handling 125 watts.

Also of recent introduction from the company is the 125 watt 8 x 8 inch cabinet, designed on a "crazy box" principle and recommended for PA use.

An additional attractive feature of the Rose-Morris service is that the company will sug-

gest any permutation of amplifier and speakers to suit individual requirements, giving anything from 20 watts upwards in output and with units which also have provision for increased output via slave units and extra cabinets.

A new development of Marshall engineers is the 2095 and 2095B 200-watt horn-loaded stack. Designed specially for bass guitar or organ, the new

50-M alto and the Artist 10-M tenor and the 12-M baitone. Complementing these are the world famous Rico reeds.

In the brass section, a popular doubling instrument is the fluegelhorn, and Conn produce the Model 20-A with a bell diameter of $5\frac{7}{8}$ inch, while for French horn enthusiasts there is the 8-D Connstellation, a solid nickel silver instrument with self-adjusting tapered



A selection of Marshall amplification and speaker cabinets.

Marshall 100 watt solid state amplifier.



outfit incorporates two 12in. speakers specially mounted for a "gutsy" sound.

In the combination field, there are two models: the 2078 transistorised lead and the 2077 bass — both of 100 watts output. A special feature of this model is an echo send/return socket at the rear of the unit and an extra volume control and jack socket which enables the simultaneous use of both channels.

Another brand leader from the Rose-Morris collection of famous names is Conn, reputed for their brass and woodwind instruments. In the latter category are the Director 16-M Bb tenor saxophone, the Director

rotors.

One of the famous range of Rose-Morris guitars is of course the Ovation familiar for some years both for the futuristic styling of their solid electrics and the revolutionary swell-back design of their acoustics.

Top instrument of the two solids currently available is the Deacon, a decorative and highly specialised instrument which has the singular distinction of being equipped with a FET pre-amplifier as well as two switchable anti-hum pickups with two pole-pieces for each string.

The circuitry also incorporates a band rejection filter

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and is volume-compensated on all controls. The controls themselves are isolated in the circuitry so that changes in volume or impedance have no effect on the tone control.

The unusual design of this guitar is no accident, nor an artistic flight of fancy, as its shape provides certain advantages in playing — both in a seated and in a standing position — in the former, it settles comfortably on the knee and in the latter tucks away neatly under the arm bringing the neck into a more convenient playing position. Available in a choice of colour finishes, the Deacon is also elaborately inlaid and presents an extremely attractive appearance.

The fingerboard is curved and is completely accessible the whole length of its 24-fret scale, and each string is adjustable for fine tuning by means of individual bridge saddles.

Of identical dimensions is the



Ovation Breadwinner.

other Ovation solid, the Breadwinner, but this is a more economical model lacking only the elaborate embellishments of the Deacon, and this model also is available in a variety of finishes.

The selection of acoustic Ovations is characterised by the mandolin-styled swell back design and is well known for its association with ex-session musician turned pop star Glen Campbell. Two models carry his name, the Artist Six-string and a 12-string, both of which have gold-plated machine heads and a reduced depth Lyrachord "bowl" as the sound chamber. There is also a standard version of this instrument in both six- and 12-string models, complemented by the Classic Balladeer and the Folklore.

Completing the versatility of this range, there are two electric models, the Electric Artist steel-strung and the Electric Country Artist nylon-strung. The latter has an open head and a classic-style neck which joins the body at the 14th fret, but it has been reduced to 1½ inch width at the nut, and the back of the neck is specially shaped to fit the contour of the hand.

Both the Artist and the Country Artist are each fitted with a compression pickup, volume being controlled by a rotary knob on the shoulder of the instrument.

Another of Rose-Morris's famous guitar brand names is Eko, and these Italian-made instruments are made in a variety of shapes and sizes to suit everyone from beginner and serious amateur to the most demanding of professionals.

Evoking memories of Django Rheinhardt is El Gaucho which features the straight cutaway reminiscent of the instrument played by the late master, and is further ornamented by multi-coloured inlaid head and gold finished machine heads with butterfly buttons. The mahogany neck has a shaped heel and an adjustable truss rod, the fingerboard being decorated with dot inlays.

The Gaucho has a solid spruce faced top and a rosewood back and sides with decorative inlays, while adding to the unusual appearance of the instrument is an elliptical sound hole and a bridge and saddle which occupies almost the entire front of the instrument.

Also of striking appearance is El Dorado 6 which has an ebony bound fingerboard with



Eko El Dorado 12-string.

stylish position inlays starting at the first fret and a decorative soundhole embellishment. This model is also available in a 12-string version.

Still on the subject of unusual styling, El Paso is finished in black polyester with a bound rosewood fingerboard cambered to give a fast low action. This instrument is fitted with a double pickguard and has an ornate soundhole.

Eko's Rio Bravo models have been around for some time, and both the six- and 12-string models have been popular favourites, as surely will be the Navajo six- and 12-strings, a new economy range designed to appeal to the student folk artist.

The Ranger provides the basis of a range of sixes and twelves in both acoustic and acoustic/electric models, pickups in the latter case being unobtrusively mounted flush with the end of the fingerboard and with a volume and a tone control located on the front of the bottom bout.

In the field of "replica" instruments, Shaftesbury has gained an enviable reputation, but they also produce the unusually styled Ned Callan solid guitars and basses. The Cody has two pick-ups with one volume and one tone control

and a three-way tone selector switch. The maple neck is detachable and is fitted with a silver steel truss rod, and the fingerboard is bound and inlaid with mother-of-pearl position markers complementing the annealed nickel silver frets. The longscale bass version features similar styling and electronics, and, like its six-string partner, has individual Schaller machine heads. Completing the Ned Callan range are the Hombre 6-string and the Hombre bass.

Sigma guitars, approved by the C. F. Martin company, have two Dreadnought models, distinguished by their full-size bodies, but fall well within the economy price range. The 3170 has a natowood neck combined with an adjustable truss rod, rosewood fingerboard and nickel-silver frets, while the 3173 is a slightly more elaborate model with back and sides in matched rosewood, a bound peghead with a rosewood overlay and rosewood fingerboard with pearl position markers.

Two other instruments from this selection are the Grand Concert Folk duo. Nor have Sigma neglected the classical enthusiast with two models of this type, while Suzuki and Alhambra also have a wide selection to choose from.

Finally, rounding off the Rose-

*Rose~
Morris*

**has got
a lot
to show you!**

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Continued from page 51.

Morris policy of catering for all aspects of playing there is also a selection of student classic and folk guitars under the Rose-Morris brand name.

For the keyboard enthusiast too, the Trade Fair will provide the perfect opportunity to investigate the extensive range produced by Rose-Morris, ranging from the compact portables to the more comprehensive models.

The Europa, for instance, combines versatility of operation with the obvious advantages of its easy portability. This 37-note instrument (C-C) incorporates brass, strings, reeds and flutes, with the lower octave doubling as bass notes. One item which should interest those still working on songs at home are the input and output sockets for a cassette recorder which allows the player to record from the keyboard or accompany a pre-recorded tape.

The Caravan is basically a larger version of the Europa, with a 49-note C-C manual, but otherwise incorporates the same features. The Jumbo range, though still all portables, feature two five-octave members in their family. Of these, the 61R facilitates more extensive usage, containing its own built in rhythm section. Push-button controls allow waltz, blues, march, tango, bossa nova and swing rhythms to be selected, and when the "automagic" key is depressed the player needs only to hold down a chord on the lower octave. The instrument then plays the percussion, bass and chord rhythm.

The bass section covers the bottom two octaves and is monophonic only with bass volume at maximum, balance at minimum and bass coupler on. Any increase on the balance control immediately brings in any previously selected polyphonic couplers: with bass volume and balance at maximum and bass coupler off, the organ is in effect tonally split into two different sections. By adding, say, bass string coupler, horn and percussion flute, two octaves of chord



Gem Intercontinental electronic organ.

(accompaniment) and three octaves of solo keyboard are provided, with controlled balance between the two sections.

An amplifier and speaker is included, with jack sockets for earphones, cassette player and external amplifier. The 61R comes complete with mains lead, music rest, expression pedal, chrome legs and lid.

When one is confronted with the Intercontinental 297 it is difficult to believe that we are still in the realm of portables. Featuring elegant design and rugged construction, the extensive range of effects includes realistic piano, clavichord and spinet, giving the instrument a versatility to meet the requirements of the most indefatigable and demanding organist.

Emphasis

The 61-key upper and 49-key lower manuals are complemented by a 17-note pedal board which gives full emphasis to the bass range. The model is operated with sliders and drawbars, and positive action tabs select the individual voices and also permit pre-set combinations to be chosen at will. Vibrato with speed, volume and delay (upper manual only) controls, operates on both

manuals, as does reverb with depth and brightness controls. Percussion and sustain, which both operate on the upper manual alone, respectively include tremelo and legato facilities, and piano, clavichord and spinet effects.

A simple but effective locking arrangement allows absolute stability when the organ is set up, and the instrument can be tilted by two hand wheels to provide comfortable playing positions for both the seated and standing organist. Despite the fact that it is much larger than the models mentioned previously, easy portability is no problem with the Intercontinental: the metal legs fold under the body of the organ and it has a robust modern carrying case. The swell pedal and pedal board pack into a strong PVC holder and a matching cover is provided to give additional protection to the organ.

Bearing in mind the ever-increasing popularity of the synthesizer, it is no surprise to find an organ with a synthesizer facility among the Rose-Morris exhibits. Marketed by R-M, the Synth Dakota is the latest development from Gem incorporating a piano synthesizer panel.

Built into a fully portable two-manual organ, eight varied

tabs are provided for the upper manual and four for the lower. Further refinement is available from the percussion tabs, and many varied sound combinations can be produced. Vibrato is available at the touch of a switch, and a heavier vibrato can be introduced by utilising the vibrato full tab. Reverberation is built in, and completes a picture of all-round versatility. A 17-note pedalboard, pedal volume slider and a switch allowing part of the lower manual to be used for bass are all provided as standard.

The presence of the Synth Dakota among the products which will be on display serves as an adequate stepping block to the introduction of the fully-fledged and well-known synthesizer, the Korg. The model 800 provides endless possibilities of musical creation by its combination of double synthesizer banks, which can be intermixed as desired. Tuning, both in the studio and on stage, is convenient and precise, using two sets of coarse and fine controls, and variations including semi-polyphonics are easily obtained.

The VCF stage (voltage control filters) provides high and low pass filters together with bright boosters: the expand switches, largely responsible for the synthesizer sound, are

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Continued from page 53.

adjacent. The VCA stage (voltage control amplifiers) controls the attack and percussion on the tone generators, and full sustain facilities are provided including a hold position for endless sustain. The VCO stage (voltage control oscillators) comprises two audio generators, each variable in frequency.

Although the detailed workings of such an instrument may appeal only to the embryonic Keith Emersons of this world, there are probably those who would be interested to investigate the source of so many recorded sounds; here it is! The 800 will be alongside the 700 and 700s — the latter including such sound effects as gun fights, hurricanes and tidal waves!

Ludwig drums are internationally known, and form the front line of Rose-Morris's percussion selection. Of particular interest to the rock musician is the Ludwig Rock Duo which has twin 14 inch x 22 inch bass drums, 9 inch x 13 inch and 10 inch x 14 inch mounted tom toms, a 16 inch x 16 inch floor tom tom, a 5 inch x 14 inch Supra-Phonic "400" snare drum and two Speed King pedals. Available in a choice of many finishes, the Rock Duo may also be obtained with two 24 inch bass drums to order.

Another popular outfit which also features the Supra-Phonic "400" snare is the Super Classic with similar specifications to the Rock Duo, but with one bass drum and one mounted tom tom, the former being available in 22 inch, 20 inch to order.

A complete outfit designed specifically to withstand the rigours of being "on the road" is the Deluxe Classic, equipped with the extra heavy duty Atlas snare drum stand, Atlas hi-hat stand and two cymbal stands — all of heavy gauge steel and triple chrome plated for durability.

Atlas stands too are incorporated in the Big Beat and Pro Beat outfits, the latter having twin floor tom toms—one 16 inch x 16 inch and one 16 inch x 18 inch.

For the magpie drummer who

wants the largest selection of drums in one unit, Ludwig produce the Octa-Plus and the Quadra-Plus. The Quadra-Plus has four, and the Octa-Plus has eight melodic tuned tom toms, the latter having twin bass drums in 22 inches, 24 inches to order.

Of special interest to the showman is Ludwig's new Vistalite series of see-through finishes — clear, yellow, amber, red, blue, green and rainbow.

In the economy range there is the Ludwig Jazzette with the Supra-Phonic snare, 12 inch x 18 inch bass drum, 8 inch x 12 inch mounted and 14 inch x 14 inch floor tom toms and the 201 Speed King pedal.

Supplied with many of the higher-priced Ludwig kits is the Super-Sensitive snare in 5 inch x 14 inch or 6½ inch x 14 inch which has a number of interesting features including a quick change snare unit, dual snare release with fully extended snares, individual snare adjusted units, double horizontal and vertical snare tensioning and an all-metal seamless shell. In the economy range are the Acrolite and the Piccolo 3 inch x 13 inch.

Mention of Ludwig drums would be incomplete without a reference to their bewildering array of tuned percussion, timpani, timbales, congas and Latin-American percussion

accessories, together with a wide selection of sticks, brushes and mallets.

In the realm of tunable percussion also is the Ludwig Musser range, including exlophones, vibraphones and marimbas.

Maracas, bongoes, claves and congas feature in the "Latin-American" section, and lead us to the specialist military department within the Rose-Morris organisation, providing services for all types of heraldic designs and emblazoning. A repair service for all types of military instrument includes a high-quality brass instrument silver-plating and burnishing service.



Above: Marshall 2071 6 channel mini-mixer. Below: Ludwig drumkit in Rainbow Vistalite finish.



The details!

The organs.

Gem

A range of portables including home organs and the ruggedly designed Intercontinental.

Korg

Mini-Korg and full Korg synthesisers. Both provide endless facilities for musical creation. Intermix as desired. Simple to use in a trouble-free performance. Portables simulate usual musical instruments plus effects.

The Skins.

Ludwig Drums

The famous Ludwig drum line, now exclusively distributed by Rose-Morris. Great service. Exacting Ludwig specifications for tone control, durability, style. See the latest See-Thru Vistalite acrylic kits – they look sharp, sound sweet.

Zildjian

The only name in cymbals. Need we say more?

The Clansman

Striking advances in marching percussion – the absolute finest in marching drums.

The boxes.

Ovation

Top-quality acoustics, electric acoustics and the new Ovation Breadwinner and the Ovation Deacon solid body electrics. Acoustics feature exceptional tonal qualities produced by the unique Lyrachord round-back. The choice of recording artists like Glen Campbell and John McLaughlin.

Shaftesbury

Outstanding economy value in the complete range of electric guitars – two and three pick-ups, a heavy-duty bass and the Ned Callan range – original

design solids handbuilt by British craftsmen. Western styles too.

EKO

The name to choose in country and folk. Fine quality, exceptionally large range. Good finish, great tone. 6-Strings, 12-Strings plus acoustic electric.

Avon

Professional style, professional quality solid guitars. Beautifully shaped, expensively finished, inexpensively priced.

The power.

Marshall Amplification

The top name in amplification today – the top range of lead, organ and bass amps plus PA units and mixers. Famous for the “Marshall Sound” – reliable, rugged and rock steady. Get on to Marshall the soundest sound around.

We at Rose-Morris are proud of our leading position in the music industry. We are constantly improving our product range and service. And we back every sale up with a comprehensive spares and accessory service. Come up and see our range at your local dealer.

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music is our business

1975 TRADE FAIR

Twelve new electrics, four new acoustic/electrics and 14 new acoustic guitars will be the centrepiece of Summerfield's extensive display at the Bloomsbury Centre. Mario Maccaferri, designer of the original CSL Gypsy range, will be at hand on the stand, and his guitars will be prominently displayed as well as the Ibanez, Levin, Cimar and Sumbro ranges.

The other main display on the Summerfield stand will be the new Tama/Star drum range, already well received at the Frankfurt Fair. These drums will be complemented by Summerfield's usual extensive range of percussion accessories, and the guitar ranges will be backed up with their Darco and D'Ad-

dario strings from the States, and the new Ibanez "2000" Piezo Ceramic miniature pickup.

Located in the Russell Hotel, General Music Strings will display a complete range of the well known Picato strings, which now include new additions for the Hawaiian guitar, banjo, tenor banjo, mandolin and ukulele. These will complement the already popular guitar and bass strings, now packed in the popular "round box". There will be new catalogues available for dealers on both the Picato and Monopole brands, as well as a considerable number of selling aids such as wall posters and window and wall stickers.

The firm will also have a complete display of the Peter and Nicholas range of microphone stands, plus several new models for use with disco and mixer units.

GMS will be announcing further additions to the range at the show. Attending the stand will be managing director Alfred Stein, sales and marketing manager Dave Martin, sales assis-

tant Teresa Owen and Peter Stein.

Mouth harps

Highlighting the extreme diversity of the instruments on display at the trade fair, WMI Ltd will show two new harmonica models recently introduced by Kay Instrument Sales. The Nashville model, available in the keys C and G, is a 10-hole instrument with firm all-brass reeds, while the St Louis line, available in the same keys, has more flexible reeds designed to produce the popular blues sound. All units are complete with heavy blue vinyl carrying cases. The harmonicas will be supplemented by a display of microphones, among which is the KCM 44 model, a condenser mic which comes complete with very light battery and wind screen.

Pianos

The Hohner stand, in the Bedford Suite of the Russell Hotel, will show a substantial increase in all their ranges.

Among the new items on display will be the HI Piano, the HI Strings and the HI Piano/strings. The basic sounds are traditional piano, honky tonk, harpsichord, Hawaiian guitar and steel guitar. These sounds can be combined to provide an ample range of tone colours, and to complement this are the vibrato and speed and decay controls as well as a sustain pedal. All of the above are portable and available with legs if required.

The firm will also display their full range of harmonicas and melodicas, and they promise a few surprises in the vamer range and in dispenser units. A large section of the Hohner stand will be reserved for a comprehensive display of Sonor drums and accessories, among which will be the new acrylic sets, fast proving to be a popular line.

Steels

This year, Baldwin are holding a complete exhibition of their products under one roof, at the Waldorf Hotel. They will show a full range of organs, pianos and Gretsch drums and guitars. The guitars will include the latest models in the White Fal-



Gibson Marauder from Selmer.

con range, and pedal steel guitars will also be on show.

However, it is Baldwin's Fun Machine keyboard which they expect to be the centrepiece of their display. It has 17 different rhythms from which to choose, and its built-in accompaniment section includes bass, guitar, banjo and drums. A feature of particular interest to those who have trouble with the black notes is the key selector which enables the key of any song to be easily selected.

The Boosey & Hawkes Group are back again at the Bloomsbury Centre Hotel this year, and have stands on both the ground and the first floors. The ground floor stand will display the complete range of B&H merchandise with the accent on brass & woodwinds whilst their range of ARP synthesizers, organs and amps will be demonstrated in the City Room throughout the fair's duration.

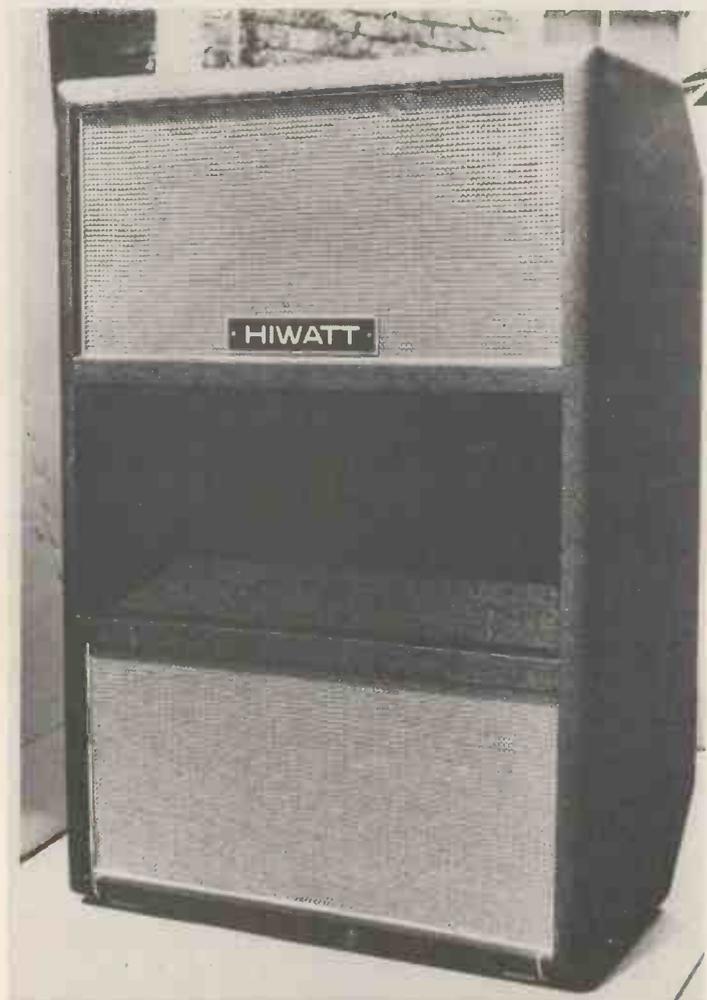
Brass

B&H Sovereign Brass will be in prominence, highlighted by two new models, the Sovereign Bb large bore Cornet and Sovereign Eb Soprano Cornet. Featured in the woodwind section will be the new Edgware Bb Clarinet of "maranyl" and a new range of Emperor flute, oboe and bassoon instruments.

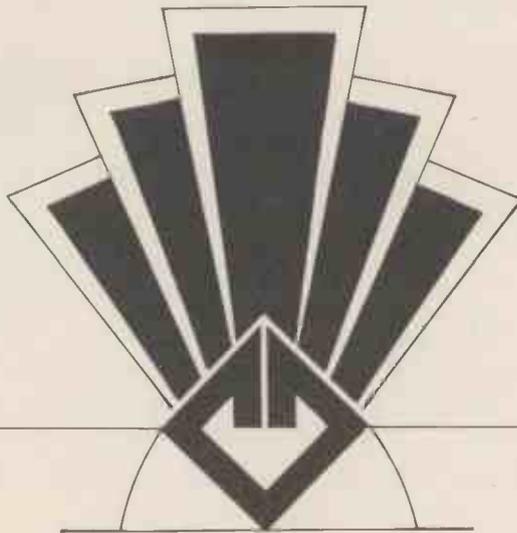
On the electronic side, a complete new series of Diamond Organs will be displayed, together with new Ampeg, Laney, Hawk and Firehawk amplification lines.

A new ARP Axxe Synthesizer will make its debut at the show. The Axxe is a variable synthesizer, similar in concept to the two big ARP sellers, the

continued on page 58



Hiwatt SE 320 200 watt horn-loaded speaker cabinet.



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and in Room 142
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continued from page 56

Odyssey and the 2600. However, the suggested retail price is the lowest in ARP's line, (£460 incl. VAT). The Axxe is also the first performance synthesizer to embody a new concept in synthesizer design called "system interfacing". The back panel of the Axxe has seven jacks which allow the customer to expand his Axxe by adding on other ARP Synthesizers and accessories.

Carlsbro, following their move to solid state amplification, have every hope of a successful outing at the Trade Fair. The development team, headed by managing director Stuart Mercer have come up with Mark II models of the Marlin and Stingray ranges, in response to the various comments by musicians and dealers; the new models include improved sustain circuitry and controls,

higher input sensitivity and new panel and cabinet design.

The firm will also unveil their new Scorpion combination amplifier, on display in Britain for the first time. The amp is rated at 35 watts and is fitted with two 12 inch Celestion speakers; the cost, £96 exclusive of VAT. This coupled with the improvements to the aforementioned amps, should make the stand well worth a visit to the amplifier enthusiast.

Mini bin

In their loudspeaker range, pride of place goes to the 100 watt mini bin, measuring a compact 35 by 20 by 20 inches and powered by a 15 inch speaker plus two Celestion MF 1000 horns. This item costs £130 plus VAT.

One noticeable departure from their regular products is their venture into the microphone field, and their two Sennheiser dynamic microphones are recommended for use with the Carlsbro PA.

Manning the stand, in the Russell Hotel, will be Stuart and Sheila Mercer, and the sales team of Colin Barratt, Dick Rabel, Colin Hall and Tony Taylor.



Diamond 70 and 701 Electronic organs.

In Yamaha's first appearance at the Russell Hotel they are doing things with commendable thoroughness. The complete new range of 50 watt and 100 watt guitar and bass combos will be making its UK debut, as well as the new pro synth, new PAs, new Jumbos, and new solids and semis.

The first of the new combos — the G100B-212 — is now in the shops and has already established an enviable reputation in so short a time. The newest models all incorporate the warm sound and wide range of the G100B, as well as its rapid service features. The foot-switchable variable sustain and Accutronics reverb are also included on the appropriate models.

The SY2 synthesizer is a

professional development of the successful SY1; additions include full ADSR, independent HPF & LPF frequency and resonance control, and attack/decay/intensity control of filter attack transients. The 28 preset voices are further improved, and the greater flexibility and rugged construction make the SY2 a truly professional instrument. The hard case, legs and VCF/VCA control pedal are all included in the price of around £600 including 25 per cent VAT.

Three new mixing desks will be on show too. Continuing the tradition of linkable sub-mixers which enable an elaborate 24 into two to retail for around £800 the new PM200B is an 8 into one with 5-band notch filters, VU, and a wide choice

HERBIE HANCOCK discovers ARP EXPLORER 1

Since the success of his album 'Headhunters', Herbie is relying more and more on his abilities to programme and play ARP synthesizers on stage as well as in the studio.

His recently acquired Explorer 1 synthesizer gives him the flexibility to switch quickly and easily from preset voices to an infinite variety of manually programmable sounds including unpitched effects like wind, thunder, surf and, of course, exciting electronic sounds.

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1975 TRADE FAIR

continued from page 58

of feeds; the PM300 is a jack version of the PM400(XLR) 8 into two with twin VU's. Also on show is "our present pride and joy" — the new PM1000 16 into 4 modular Studio/PA desk with 5-band E/Q, 4 monitor groups, dual echo groups, full panning and cueing.

New cabinets will also be on show. The PS75B and PS100B have been developed from the existing PS series and in addition to improved portability they feature greatly extended HF response and sensitivity. The well known PS400's will also be on show — these have formed the nucleus of the majority of Yamahire PA for nearly a year.

On the acoustic guitar front Yamaha have made advancements too. New models include the hand-crafted FG700S, FG 1000J, FG1200J, as well as the cherry sunburst FG295S. Solids too, will be in evidence with the SG90 and SG175. Hopefully the latest SA50B semis will also be on view, and with all the other guitars will be demonstrated by Mick Abrahams of

Jethro Tull fame whose more recent work with Blodwyn Pig and his own bands brought him into contact with Yamaha last year.

Combos

The highly successful YC45 and 25 combo organs will also be demonstrated using the rotary cabinets RA50, RA100 and RA200R by Paul Wise who is a leading exponent of Yamaha keyboard systems.

Under the Kemble banner for the very first time is an additional range of Classic, Folk, Jumbo and electric guitars. This new Montana range has been carefully chosen to complement the Yamaha range in the lower price bracket.

H H will be displaying their extensive range of equipment in the Langham Room at the Bloomsbury Centre, where a full PA system and several variations will be on show and working.

The stars of the stand are bound to be two new echo units. The single sliding head version has been a sell out from the start and the company are now following this up with a new multi-head version which is far more flexible and has studio as well as stage applications. Both operate on an extended loop system which is self-feeding resulting in vir-

continued on page 62



H/H IC 100 Combo amplifier.

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1975 TRADE FAIR

tually no tension across the tape heads.

All the amplifiers have been brought up to date and the front control panel graphics make a more exciting presentation. The combos and PA amps (MA100/MA100S) continue to be in very heavy demand and the company regret delays which the trade have experienced. Production has been increased dramatically and deliveries should improve.

A new mini-horn with a 50 watt rating will also be shown for the first time in the UK, designed for use with the 212 and 412 Dual Concentric Columns. The radial horn has now been updated from 50 to 100 watts and the frequency range extended.

The Rosetti stand will be the company's biggest yet, with extra space being needed to accommodate the many new lines which the company plans

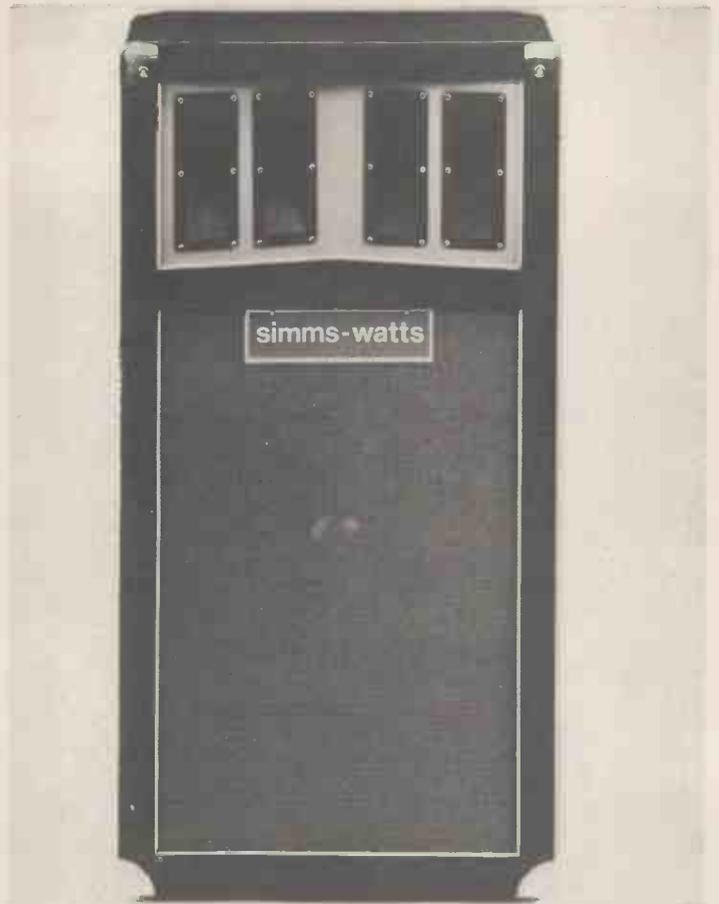
to introduce.

The Epiphone guitar range will be shown alongside the Kiso-Suzuki and Tatra guitars; the latter will be the subject of some new promotional ideas, which, say Rosetti, should result in even more business for the dealer.

The well-known Simms-Watts amplification will be demonstrated in a large soundproof booth, where the firm will also show new speaker cabinets. The popular vocal blender is now available with Hammond reverb, a fact which may well open up new sales avenues. To supplement their already established equipment, the company are introducing a new range of competitively priced portable amplifiers, mini PA set ups and disco units.

Further details will be announced at the show, and the complete range can be seen and heard in their soundproof-room.

Shure amplification and microphones will have a special display area with unspecified surprises to attract the dealer: the display is rounded off with their Corton brass and woodwind lines. One can therefore expect to see an already well known range of items, plus a surprise or two.



Simms-Watts Universal horn cabinet from Rosetti.

THE NEW 100W HIWATT WITH REVERB



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2 x 12" COMBINATION AMPLIFIER SA 212R

Based on the popular Hiwatt model 103 amplifier but specified for use as a lead guitar unit.

100 Watts (RMS) Power.

2 heavy duty 12" 60 Watt RMS Hiwatt specified loudspeakers (Type 122667).

2 channels — normal and brilliant.

SPECIFICATION

Channels — 2 (4 inputs) Normal and Brilliant.

Controls — Normal Volume, Brilliant Volume, Bass, Treble, Middle, Presence and Master Volume.

Reverb lever.

Vibrato speed.

Vibrato intensity.

Input Sens. — 10 millivolts at 500 c/s.

Rear Panel Features — Voltage adjustment, 115v - 245v. via switch.

50/60 cycles A.C.

HT Fuse, 1A (Standard)

Mains Fuse, 3A (Standard).

Mains input, direct lead.

Auxiliary speaker output jack (16 Ohms).

Slave output jack (10mv sens.).

Valve line-up — pre amp ECC83 x 6, ECC81 x 2. output EL34 x 4, Rectification 3 by 127.

Dimensions — 22"H, 27"W, 12"D.

Heavy duty black vinyl cover included.

Shipping weight — 100 lbs.

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1975 TRADE FAIR

John Hornby Skewes & Co Ltd being members of both AMII and EODA will be exhibiting in both the main venues.

At the Hotel Russell they will be showing their complete range of general merchandise excluding home Console Organs which will be shown at the Connaught Rooms.

On their main downstairs exhibition stand Hornby Skewes will feature their complete new ranges of Kasuga, Terada, Zenta and Palma guitars. Under the four mentioned brand names the company is introducing many new models.

Kasuga instruments include two new electric models (the LG2000V at £260 and the SG1800V at £199) which have hand-carved decorations on face. In the electric range is also bass model EB750 (£163) which is a beautiful instrument in maple finish.

Terada guitars are for the classic, folk and western player.



The new Hoshino HSD 500T transparent drumkit from Hornby Skewes.



*Billy Preston is only
one of many Artistes playing*

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1975 TRADE FAIR

All the models on display are completely new and include the extra large jumbo model FW654 at £89 retail.

Palma instruments — now made mainly in Korea — include Model 300N Junior Classic at £11.96 and the C103N Classic at £19.55.

At the Frankfurt Spring Fair the Company obtained the exclusivity in the UK for Sam Ick Korean Electric Guitars. These are being sold under the Zenta Brand name, including a long scale large electric bass guitar at £49.90 retail and a triple pickup six-string model at £39.90.

Immediately opposite their main downstairs stand Hornby Skewes have taken an additional stand on which they will be exclusively exhibiting percussion instruments — mainly Hoshino drums. New kits on show will be transparent model HSD500T at £330 and a junior



Hornby Skewes' new Eko Coliseum console organ.

Model 50150 at £110 retail.

Upstairs at the Russell Hotel in the Grafton Room Eko portable organs will be prominently displayed as will Crumar electronic pianos and the Kogan String Melody. This latter "add-on" keyboard at £499 retail produces string orchestral effects. The Eko-models will consist of the Tiger Range including the Tiger Duo "A" Model 3212 at £495 retail.

Also upstairs Hornby Skewes will be demonstrating the Tivoli 12 Electronic Chord Organ

(£110) and the Rainbow Electric Reed Chord Organ (£45).

Articles such as microphone, pickups, straps, strings, bows, cases, tutors etc will also be on display.

Zenta and Miles Platting Amplification will be shown both upstairs and downstairs at the Russell. In particular the company is proud of its Zenta Junior amplifier model CD6sD at £29.95 retail. This has three inputs, volume, tone and tremolo controls and a six watt output.

The Stentor Music Company will be showing a number of new lines. In acoustic guitars, there will be two new Fylde models and two additions to the 18-string range of Hokada instruments selling at £29.50 and £36.50.

There will also be a larger selection of Maya electrics, including a new low-priced six-string solid and a bass, and an improved version of the existing custom sunburst model.

For the first time, Stentor will be offering complete drum outfits, including a four-drum outfit retailing at less than £120.

Accessories are well represented by Schaller machine heads and pickups.



Logan String Melody.



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KTM-1 £8.96

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SPECIFICATIONS

Impedance: 50K ohms
Sensitivity: -58db/1,000 cps.
Frequency Response: 100- 10,000 cps.
Dimensions: 43 dia x 163 (mm)
1.7 dia x 6.4 (inches)
Weight: 395 grams/14 ounces



KTM-3 £11.51

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

SPECIFICATIONS

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

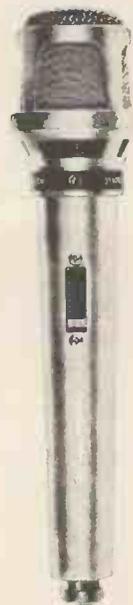


KTM-2 £12.66

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

SPECIFICATIONS

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



KTM-4 £14.98

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

SPECIFICATIONS

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

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

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1975 TRADE FAIR

Farfisa will show a new range of home organs at the Fair, and their stand promises an array worthy of attention from any keyboard enthusiast.

The Balfour is the smallest of the seven new organs now available from Farfisa. Featuring the Partner 14 rhythm unit, this model incorporates 14 rhythms plus automatic bass and chord rhythms working on the first 27 notes of the lower manual.

Specifications of the 37-note (C-C) comprise flute 16', flute 8', clarinet 8', oboe 8', flute 4' and piccolo 4'. The 37-note (C-C) lower manual includes flute, reed and volume control, and the 13-note (C-C) pedalboard includes volume control and attack tab.

The Beaumont, which also incorporates the Partner 14 rhythm unit, has a 44 note (F-C) upper manual with flute 16', flute 8', clarinet 8', oboe 8', flute 4', and piccolo 4', and a 44-note (F-C) lower manual with flute 8', clarinet 8', reed 8' and volume control.

The 27-note (F-G) automatic (manual) bass includes volume control and attack tab. General controls include a Hammond unit reverb; on/off and slow/fast vibrato; on/off tab with pilot lamp; and one finger Easichord system operating on the first 27 notes of the lower manual.

The Balmoral which is also a two manual console model, incorporates the Partner 15 rhythm unit. This works on the first 32 notes of the lower manual and incorporates 15 matched rhythms plus an automatic bass and chord rhythm on the lower manual, the bass or chords of which can be switched off when not required. In addition, Bravo gives 15 rhythms available for high or low octave, plus Duet which operates independently.

The specification for the Belgrave is the same as for the Balmoral, but less the following: Leslie-Motor on/off, Leslie on/off, slow/fast; general controls: 15 watt amplifier for Leslie and one 8 inch speaker for Leslie.

The Berkeley two manual console also incorporates the

Partner 15 rhythm unit with Bravo and Easichord, and 13-note pedalboard. Available with socket for external amplifier or for input of other accessories as well as a headphone socket, the Berkeley is priced at £1,246.15 including VAT.

The largest in the new range is the Buckingham, a two-manual theatre console incorporating the Super Partner rhythm unit with Bravissimo and Extra Men unit plus Easichord and 13-note pedalboard, stereo headphone socket and sockets for external amplification or for input of accessories. The price of the Buckingham is £1,792.30.

James How Industries, manufacturers of the widely used Rotosound strings, will be displaying their comprehensive range at the forthcoming trade fair. After recent and substantial expansion, the firm now comfortably produces both bass and guitar strings, plus more than twenty other types of string.

James How introduced the black nylon electromagnetic string, and, following this, the Swing Bass range—sure to be in a position of prominence on the stand.

The firm has a thriving export business, but satisfied home users include the Slade, Yes and Genesis. Although a comparatively minor part of a guitar, a selection with such a solid reputation should be worth a visit.

Elka-Orla will take their place among the keyboard exhibitors, displaying a comprehensive cross-section of their instruments. Among the portables, the Rhapsody 610, including string orchestra, piano and clavichord effects, is worthy of attention.

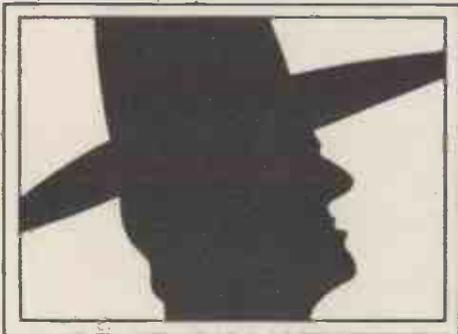
Their range also includes the likes of the Elkapiano 88 and 88A, one being a portable and the other, with the same features, a full console model.

The 88 is basically an amplified piano, and is thus particularly suitable for pubs and the home. The 88A, housed in an elegant walnut cabinet, has a built in 50 watt amplifier as well as an outlet for an external amplifier. It further includes a headphone outlet and one for cartridge recording. This instrument also has two metal pedals, identical to those on a real piano; one prolongs sustain for all the voice registers while the other is for the mute.

Right: Farfisa models (from top), Beresford, Buckingham, Beaumont.



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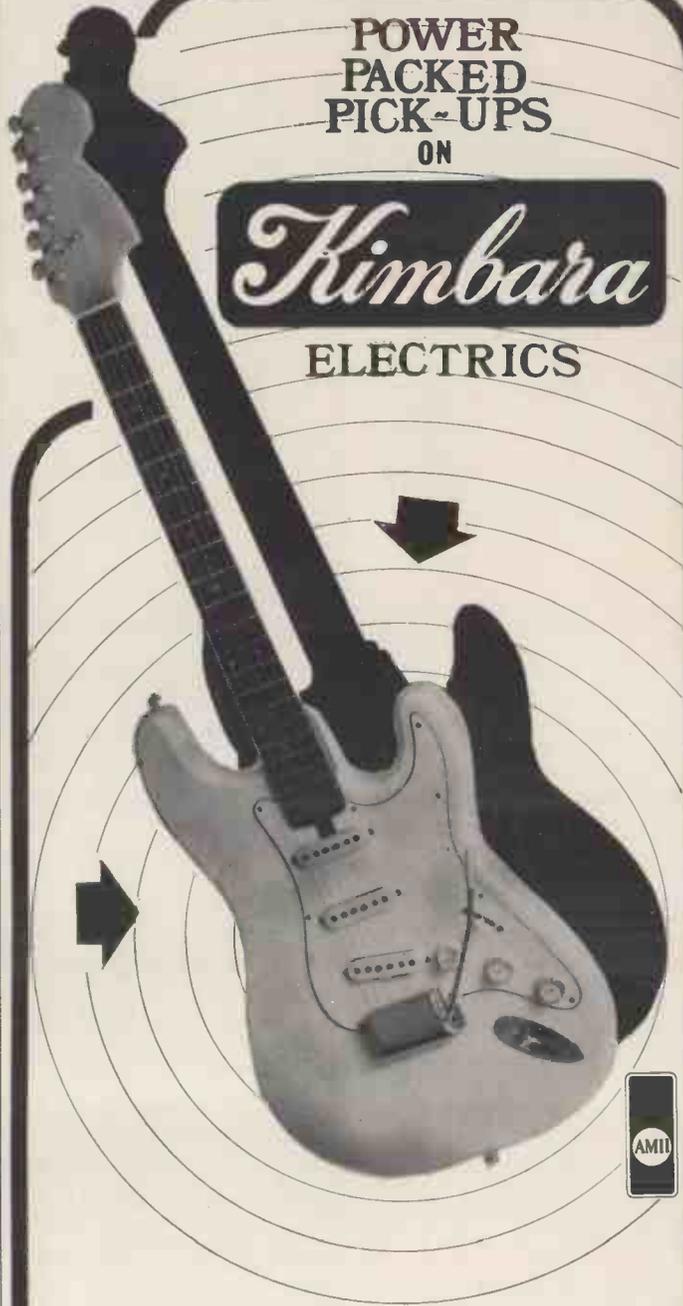
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A REPORT ON THE U.S. AUDIO ENGINEERING SOCIETY'S 51st. CONVENTION

by Stephen Court

MIXING consoles formed the majority of the equipment on show at the 51st convention of the Audio Engineering Society, held recently at the Los Angeles Hilton, and British firms represented there reported considerable interest in the variety now available from this country.

One such company, Soundcraft Electronics, who exhibited studio and PA consoles, in fact disposed of their entire exhibition stock within the first two days.

Allen & Heath too attracted considerable attention with their range of portable and miniaturised mixers, with special emphasis on the Mini-mixer mains/battery unit, which Rupert Neve continued to expand their sales horizons with special emphasis on automated systems.

The exhibition occupied the entire first floor of the hotel, and included a central registration complex, a lecture theatre and 20 good-sized demonstration rooms, as well as numerous suites booked by companies for private demonstration and entertainment purposes.

Speakers

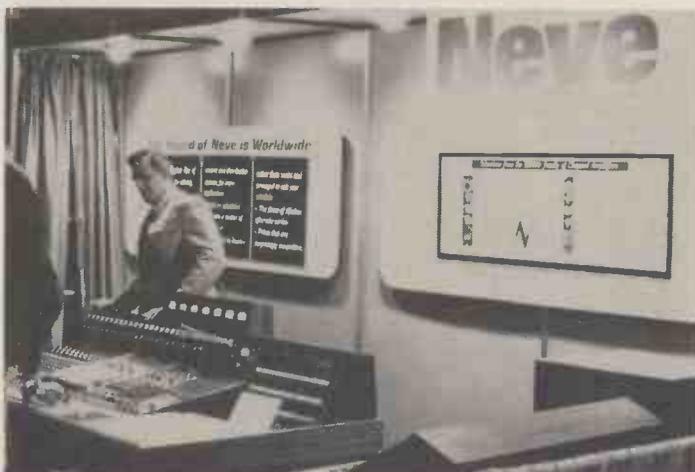
For speaker freaks, there was a stunning variety of equipment on show. Sunn, Altec, Gauss and JBL all provided demonstrations — a distinct advantage since loudspeakers are impossible to assess visually.

JBL made use of two demonstration rooms opened into one, and were able to give their new generation of studio monitors a good airing. They, and a few other manufacturers, had had the foresight to bring their own acoustic treatment which helped to improve the general presentation.

Following the general trend towards "goodies" for sound control, there were large numbers of delay devices, time benders, phasers, etc., many of which will soon be available for the first time over here.



Soundcraft — a sell-out within two days.



Automated systems formed the highlight of Rupert Neve's display.



Of particular interest to Beat readers is the 360 Systems guitar synthesizer. It is around five years since conventional synthesizers first became available in this country, and it seems surprising that its adaptation to the guitar has been so long in coming.

The 360 is a polyphonic synthesizer, which operates by producing a pitch-controlled voltage reflecting a note played on a given string. This voltage may be raised or lowered by a entire group of voltage-controlled oscillators associated with the string. Increasing voltages, whether by playing a higher note or by raising the tuning control, produces increasing pitch on the synthesizer and vice versa.

Envelope

Another control voltage called an envelope is also produced. This signal represents the loudness of the string, and is used to cause the synthesizer volume to copy that of the string. An envelope control is provided to allow the synthesizer to produce relatively louder or softer sounds than the string.

Natural guitar string sounds may also be obtained, while other musical sounds may be produced by altering the attack and decay of the string sound—e.g. banjo and harpsicord.

Following a series of lectures, a synthesizer concert was given through a specially built quadraphonic PA utilising Vega Earthquake speakers which caused considerable excitement, as well as removing a few thou. of plaster from the hotel ceiling!

But the most gratifying aspect of the whole convention was the extent to which studio, amplification and musical instrument manufacturers worked closely with each other—exemplifying the AES motto: the achievement of perfection in the music and audio industry.

Left: Attracting considerable attention was the 360 Systems guitar synthesizer.

APRS '75 REVIEW

The Association of Professional Recording Studios exhibition of equipment took place over two days at London's elegant Connaught Rooms on 19th and 20th June, and the overall impression of the great majority of participants and visitors was undoubtedly favourable.

Association Chairman Jacques Levy, by sending notices of the event to several embassies, increased the amount of interest from abroad, and a large number of overseas visitors were in evidence on both days. Sad though it is to remind one of the state of Britain's economy, it is well worth noting that the current state of the pound was sure to offer bargains to the foreign buyers with ready cash.

With well over 60 exhibitors, accounting between them for nearly all of Britain's most advanced equipment, it is no easy task to announce any particular successes; one can only reflect general trends. Mixing desks, as always, were on show in force, ranging from the comprehensive Neve consoles to the "minimixers" of Allen and Heath. Here again, a probable lack of ready cash inspired widespread interest in the smaller portable models. In the microphone field, AKG had their usual corner, manned by several scantily attired bunny girls, and the firm's representatives were kept busy on both days answering questions. Microphone counterparts Shure, at the other end of the ground floor, displayed a variety of complementary sound reinforcement components besides their new mic models, and they too had a steady stream of visitors. Vita-vox and H H were among the firms displaying amplification equipment, and, though they too surely regarded the exhibition as a worthwhile outing, they can be expected to be more prominent at the forthcoming AMII trade fair.

All in all, then, those either just interested to look around or to make definite purchases, were undoubtedly satisfied with the opportunity of inspecting over one million pounds of equipment.



Part of the comprehensive Rupert Neve display. Pictured here are Chris Payne, Peter Sidey, Managing Director Mr. Les Lewis, Sales Manager Sue Blackman.



HH Electronics showed new equipment.



Ampex 24 track machine—drew a lot of interest.

APRS '75 REVIEW



The Calrec stand drew a considerable number of visitors.



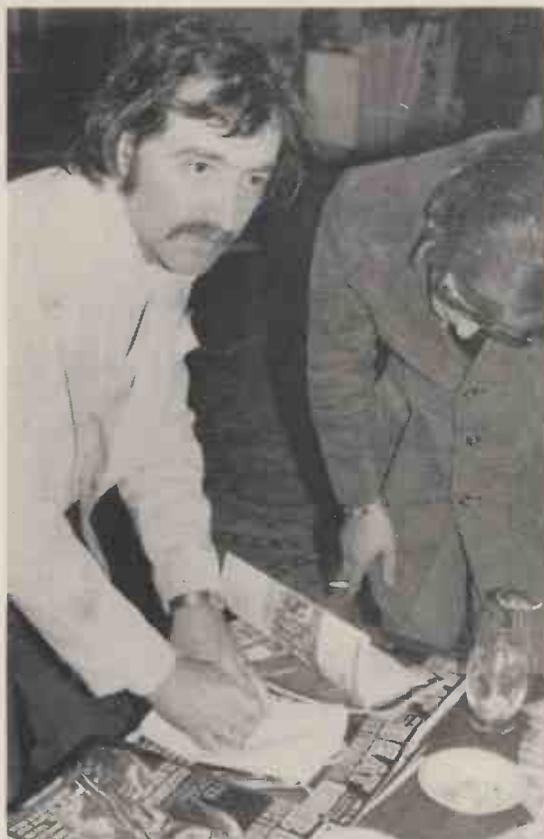
Beat's Paul Taylor in conversation with Jacques Levy, Chairman of the A.P.R.S.



Don Fairburn, Chris Gilbert, Andy Munro on the Shure stand.



AKG's Peter Eardley with two of the Bunny Girls on his stand.



Pete Tattersall of Strawberry and Paul Taylor.



Award-winning engineer Geoff Emerick talks to Beat Editor Gary Cooper.



(Above): Soundcraft Electronics.



Nova Sound's Steve Allan flanked by Beat girls Linda and Suzette.

(Below): Allen and Heath mixing console.



A pretty face at the Brenell stand.



(Below): Helio's Director R. W. Swettenham.



APRS '75 REVIEW



Triads display highlighted their increasing involvement with overseas markets.



Theatre Projects' display of Altec amplification and speakers which attracted considerable attention from visitors.



Amcron M600 power amp and CX822 tape recorder.



Tweed Audio's unusually styled mixing console.



Cadac introduced their new range of 'E' mixing consoles.



Michael Cotter, sales manager of Cetec Audio.



This picture tells a story.



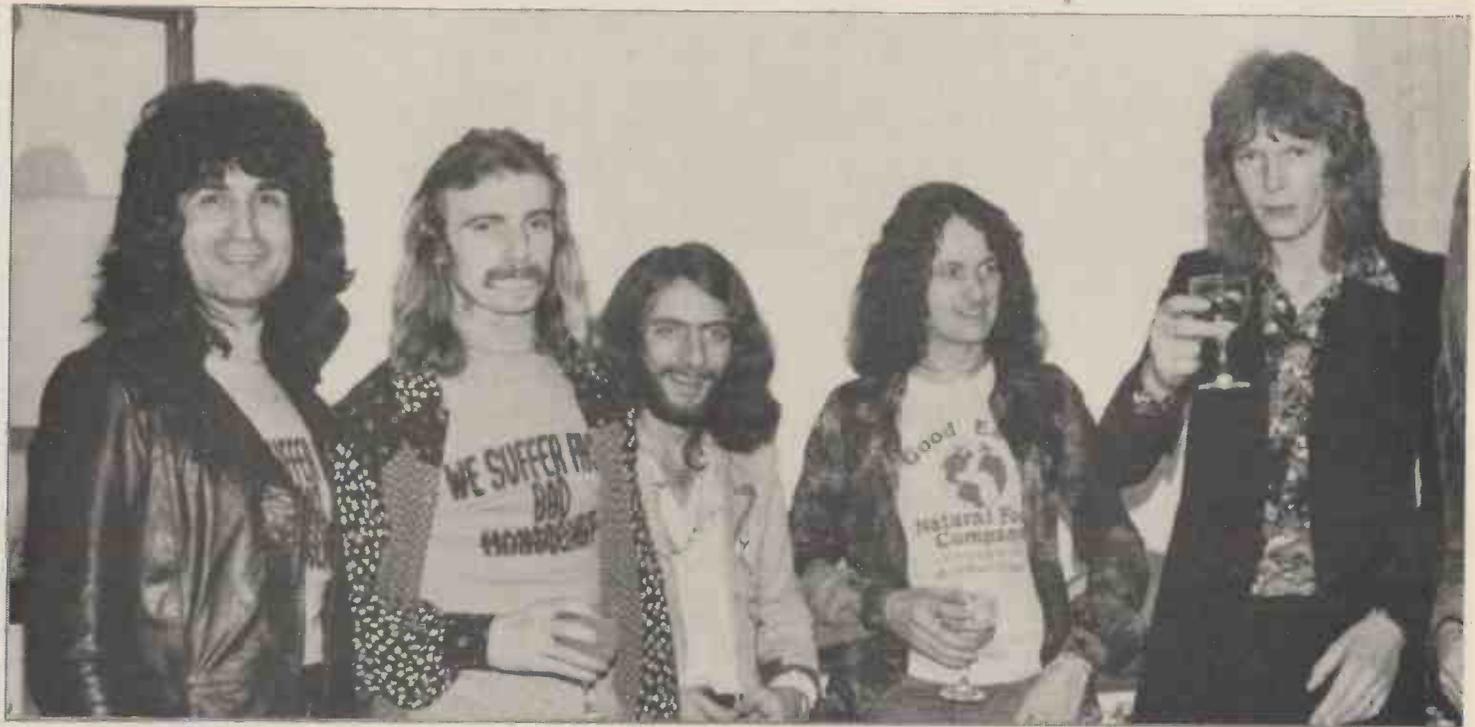
Put Rod Stewart on stage together with the rest of Faces, give him our Shure Unisphere microphone, and get out of the way! You've got a five-man super-band that delivers some of the heaviest rock sounds heard in years! And the Unisphere? It delivers those sounds. It allows audiences to hear the *true* sound of Rod and Faces. The Unisphere is designed to pick up sound from the front, reject sounds from the sides and rear, filter out unwanted "pop" and breath noises . . . and through it all, get the Faces sound across purely and naturally! It's the same wherever you go on the contemporary music scene: Any group and performer worth his gold record turns on a Shure Microphone to turn on an audience! And that's the whole story.

Shure Electronics Limited
Eccleston Road
Maidstone ME15 6AU



THE MANAGERS

BRIAN LANE



Brian Lane (far right) with Patrick Moraz, Alan White, Eddia Offord, Jon Anderson, Chris Squire and Steve

The power
behind the
phone ...



HE is one of the most successful managers in the whole rock business. His one band is Yes, the band formed in Birmingham, 1968, which after one or two false starts went on to sell out concerts round most of the world without even bothering to advertise, and to create controversy galore with albums like *Tales From Topographic Oceans*, or the earlier *Close To The Edge*.

His one solo artist is Rick Wakeman, keyboard man extraordinaire, originally with Strawbs but later with Yes. There were those who prophesied the kiss of death when Wakeman left the group for a solo career — possibly a fast demise for both soloist and group.

Brian Lane was confident both sides would go from strength to strength. Wakeman with his mind-boggling ideas for album concepts such as *The Six Wives of Henry VIII*, *Journey To The Centre of The Earth* and *The Myths and Legends of King Arthur and The Knights of the Round Table* — culminating, for the time being anyway,

with the latter show being presented as an ice extravaganza at Wembley Pool.

And Yes, with keyboard man Patrick Moraz fitting in so quickly and well into a hard-work and touring schedule, with regular highlights such as packing the Queen's Park Rangers football ground, a 25,000 attendance being substantially up on the soccer side's average home gate for the year.

Confidence is something a successful manager needs. That and the ability to mix business sense with initiative; shrewd judgement with attention to detail; plus stamina and energy.

In the commemorative programme printed for the Wembley saga of King Arthur, Rick Wakeman paid tribute to his manager. "When I first met Brian, all I had was a substantial 15-bedroom mansion in the country, but after being taken under his wing I am now the proud owner of a two-bedroom slum in Great Missenden, near a small lunatic asylum, believed to be inhabited by our Prime Minister.

"An honest man, Brian has

often told me that listening to my music brings a great lump to his wallet. Kindness is another of his virtues. Only the other day I had a puncture on my bicycle while cycling on a gig in Scotland and he offered to come out with a new tyre in his Rolls and only charge me petrol expenses."

Juggling

The tone of the tribute shows the basic atmosphere which exists between management, group and solo superstar.

Brian Lane was an accountant. Early in his show-business career, he co-managed singer Anita Harris, along with Mike Margolis who was later to marry the girl as well as manage her affairs.

Yes as a group has posed the odd problem through personnel changes, but Brian has his own way of coping with that. "First thing you do with a new member involved is go into the studio and cut a record. It's like after a motor accident — the first thing is to go out and drive a car."



Howe.

Admitting he was very new indeed to the group scene when he started with Yes, Lane at first preferred to listen, rather than jump in and lay down the law. But the LP called *The Yes Album* leapt to the top of the charts, and the partnership was cemented.

Lane says: "A manager's role today is kind of like juggling a lot of balls up in the air, and it's a question of keeping them up there all at the same time. You've got to get a combination. They've got to be seen, heard and exposed to the media at the same time."

Now he runs Sun Artists. When Wakeman left Yes, it could easily have developed into a tricky situation. Though many felt he was the star of the group, Lane always believed that everybody contributed equally. But Rick was better known through two solo albums at the time, and Lane's main job was to prevent any kind of panic setting in.

He says by way of tribute to Rick Wakeman: "He has done something that few musicians ever do — leaving a very

big band and still continuing to make it on his own. But then I insist on taking a long-term view about any artist I'm involved in. I want, more than most things, to create longevity in a business which is generally supposed to be short-term.

"With Yes, you have one situation and they are very big indeed. With Wakeman, he could go in any of several directions. He's great as a pianist, and could become a sort of middle-of-the-road Liberace. He could become a stand-up comedian if he wanted. Already he's a grade A practical joker."

As a management figure, Lane long ago appreciated that he has to nurse artists through what may seem unwarranted criticism — often from people they genuinely believe have no right to criticise. He accepts the acclaim showered on Yes in the States, but points to a rather unnecessarily unpleasant tendency in Britain to build musicians up one day in order to knock them down the next.

"But Yes are all very serious musicians. Wakeman is serious too, in his own particular way."

And he points to the solo albums made by Yes-men Steve Howe and Chris Squire, while still maintaining the essential group image. He sees these permutations as important for the future. And he says he would like to set up his own record label because he feels, as manager, that he is able to appreciate the needs of his performers rather more accurately than the people who run big corporate companies.

He sees the situation rather as a Crosby, Stills, Nash and Young situation where individual members can do individual things, yet still not disturb the basic group situation. At the last count, Yes had eight gold albums to their credit, but they insist on developing musically rather than just repeating old success-formula product.

Basically Brian Lane believes it is easier to break an act in the States than in Britain where the radio prospects are that much more bleak with a top thirty format. He says: "If you've got more than 2 minutes

and 59 seconds in Britain, you're on a loser. And if I had a pound for every time Yes had a record played by Radio One, I'd barely be able to buy a meal for the group members."

And that despite the fact that generally speaking the critics and public have been appreciative, the records have sold — and the fans turn up in droves for concert dates. There is, he feels, a tendency for BBC to decide what the public ought to hear rather than what it wants to hear.

He says: "I have no doubt that the real basis of successful management is to have complete belief in the talent of your artists and to persuade them to have confidence in that ability. The manager has to relate to what they do, but you have to make sure the artists really do respect your judgement and accept your decisions."

Ambition

In one interview, Brian Lane said: "I think it would be nice when Yes or Rick Wakeman say 'Well, that's it — I've had enough' and they want to set up in business as garage-owners or restaurateurs or whatever to come along and say to me: 'Thanks for setting us up for the rest of our lives.' That would be a kind of summit ambition for me as a manager, particularly as so many rock and roll artists don't even know they're being ripped off until it's much too late to do anything about it."

Through all the on-stage extravaganzas of Rick Wakeman, and the unusual recording efforts of Yes, such as following a double album with a triple album, Brian Lane has provided the background encouragement. He talks amiably about how one day Yes will do a Ten-album set and call it *Gone With The Wind*, but what he's getting at is that the artist should have freedom and not be hemmed in because of straight business and financial reasons.

He says: "The whole thing is to learn from everything. After a while, you hit a situa-

tion where you have done everything wrong that you possibly can do wrong. You also have to fight so as not to be intimidated, because a lot of people in this business will try to lay heavy things on you.

"Deep down, I know that the pop music business is a greedy business. It is the kind of business which attracts some of the seedier elements, and sometimes I feel I'd like to be out of it and just do another job which didn't require such total involvement."

But then he gets caught up in the basic excitement of another Yes or Rick Wakeman episode. Be sure that life is never dull with them around.

In any case, he likes to plan something like two years ahead for his artists. He works out what an act should be doing then, and then maps out all the different steps along the way. He's constantly aware of the amount of competition there is in the rock industry and knows that to show signs of neglecting the fans and customers means that they can easily neglect the artist.

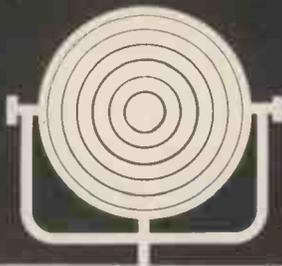
This is why he insists on the two acts showing themselves and also tries his hardest to keep ticket prices down to a reasonable figure. In fact, Yes took a royalty cut when they did their monumental triple-album set, just so the package could sell at a reasonable price.

It worked another way, too. There were critics who claimed that Yes was basically a studio band who weren't much on stage. Result of a whole live performance recorded "live" across three albums did the trick, proved a point . . . and showed the wisdom of the move where it matters. At the box-office.

Says Brian Lane: "You can say that the only kind of artists I'm interested in are those with original talent and flair. I don't want the bandwagon-jumpers. I want the ones who constantly strive for something different."

And in Rick Wakeman, soloist-extraordinaire, and Yes, group-adventurous, he's got just that. Something different.

STUDIO



SPOTLIGHT

MANCHESTER'S INDIGO

We'd like to show the big London record companies what they can save."

So says David Kent-Watson, Managing Director and Chief Engineer of Indigo Sound, Manchester's only 16-track professional recording studio, who claims that for £19 an hour his studio can offer a complete recording service comparable to any provided by the Metropolis, and with the added benefit of an easy and relaxed atmosphere.

Founded just over three years ago at 72 Gartside in the heart of Manchester City, Indigo is already building itself a reputation both in and out of the north west.

David's interest in sound recording started at an early age when he used to cart round a Ferrograph recorder to jazz clubs and the like, and after leaving school he consolidated this by joining the BBC-TV Centre team at White City. This was followed by a spell as a Sound Balancer with Granada TV in Manchester, and it was here that the idea behind Indigo first took shape.

"Even though I was working in a field I enjoyed, I still had a yearning to do my own thing, and decide the equipment I wanted to work with, and, together with Granada colleague Bob Auger, I found these Georgian premises near the TV Centre and started building in the autumn of 1971. We literally did it all ourselves—Bob did the wiring and I did the acoustics."

Nearly four years later, David sees his original idea as everything he had envisaged. Meanwhile, Bob Auger has left to



Trini Lopez (centre) doing a remix with Davy Rohl, while manager and producer Stan Silverberg looks on.

set up a new studio for film and commercial work, and David shares the engineering chair with Davy Rohl. As Davy is himself a musician, having a lot of experience with Phonogram group Ankh and with Mandala for whom he has composed all the material for their new Chrysalis album, he is ideally placed to handle the rock side of work at the studio both from an engineering and

a production point of view. David himself is a keen appreciator of both classical and big band music, so their output is evenly divided.

A further asset of the studio is that they have built up an impressive roster of the best session musicians in the North on whom they can call at a moment's notice.

Studio One, which has a capacity of up to 10 musicians,

is fully equipped for group work with a drum kit, EMS synthesizer, a Berlin upright piano with a jangle attachment and an "acoustic" piano without a soundboard which has one long bar pickup and is directly injected into the sound desk. This studio is visible directly from the control room.

Immediately adjoining is the larger Studio 2 with a capacity of 25 musicians, which makes

it ideal for brass and string sections, not only because of its size but also because of its acoustics. David finds that the wooden floor and low ceiling here are particularly suited for a mellow string and brass sound, an additional advantage of the low ceiling being that microphones are suspended with a consequent saving in floor space.

The control room at Indigo has a Sound Techniques 18-channel 16-track mixing console which, due to its compactness and manoeuvrability is ideal for the large amount of mobile work handled by Indigo. Tape machine is an Ampex MM 1100 which, in addition to standard speeds of 15 i.p.s. and 30 i.p.s., has the facility of 7½ and 60 i.p.s. for special effects. It is fitted with ADT, auto-locate with digital time readout and up to 50 per cent variation on all set speeds.

Of the great variety of microphones in use at Indigo, the main ones are the AKG 414 and 412 condensers, the latter being particularly popular for loud bass guitar work. For vocals, Indigo find the Sennheiser 535 very sensitive as it goes down to low levels without excessive compression, while for drums they prefer Sennheiser 441s for their high directivity pattern and good separation. For strings and brass, David uses Calrec 1050s, and for the grand piano in Studio 2 an AKG C 12A.

Monitoring in the control room is by a Crown D150 amplifier with JBL 4320 speakers, while the foldback feed is via a Quad 303 either to studio speakers or to headphones.

These latter also come in a variety of shapes and sizes according to the amount of isolation required by the listener, and starting with Sennheiser HO 414s, AKG K 120Rs for a little more isolation, and for those who really want to immerse themselves, Beyers and Koss Red Devils.

Indigo also have a Klark Teknik graphic equaliser working on frequencies from 50 Hz to 16 kHz with 11 spot frequencies and a gain variation of ±14 dB. For identification of particular frequencies to lift or cut, the Audio and Design sweep equaliser is the baby, and this also can give a manual phasing effect. There is, however, an actual A & D P400 S stereo phasing unit which is either self-acting or can be externally cued in.

For noise reduction there is a Burwen NF 1100 and two



Wigan's Ovation in Rhythm Studio 1, being recorded for Granada TV's '45' Pop Show.

Alice noise gates. Completing the picture is a Studer B62 tape machine and a Revox A700 with remote control for tape echo or copy mastering. This has variable speeds between 4 and 22½ i.p.s. Currently on order is a Klark-Teknik tape machine. All extra equipment is supplied by Barratts of Manchester.

A large part of Indigo's recording work is for Granada TV—theme music for programmes like "Sam", the drama series "Once Upon a Time" and the drum theme of "Lift-Off", together with vocal overdubs for artists appearing there. In fact while we were there, just that kind of work was being done with singer Janine Dexter and later that day with Trini Lopez, the Latin American singer/guitarist currently appearing in cabaret at London's Cunard Hotel.

Among artists who have recently recorded at Indigo for television programmes are Nazareth, whose backing track for *My White Bicycle*—was difficult to tell apart from the original—the Bay City Rollers, Barry Blue, Alvin Stardust and Pilot.

David believes the recording industry is still healthy, but has reservations about the vast amount of equipment needed.



Chief Engineer David Kent-Watson.

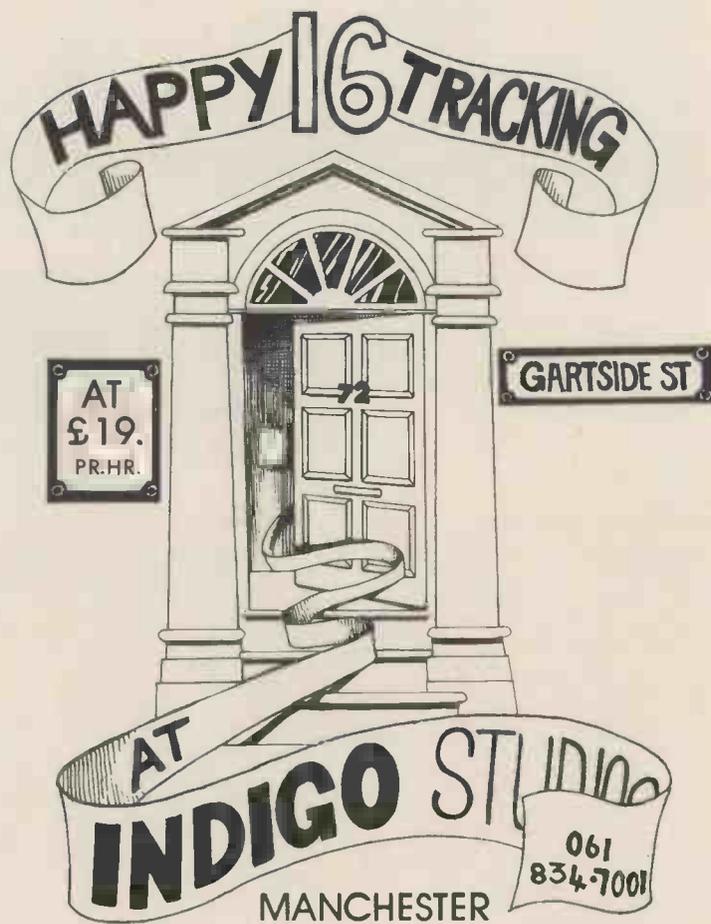
"As far as the industry is concerned, it could be getting a little over-technical for its own good. One-upmanship in equipment is not necessarily making the product any better. It does give people more opportunity to make alterations, but takes away from the spontaneity—quite apart from the cost involved. Higher costs, in terms of studio time, mean

higher tension, and I think people should be able to relax in a studio.

"This is where I think we have the edge over many of the London studios in that we are competitively priced, and that the pace of life here is more conducive to creativity.

"As far as this studio goes, I'd like it to be an artistic as well as a financial success.

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STUDIO PLAYBACK

BLACKFOOT SUE, TREMELOES ON ALBUMS AT DJM

BLACKFOOT Sue are highly involved at the moment mixing their latest L.P., which is written, sung and produced by themselves, and should be ready for release in September.

From the L.P. they have decided to take one of the tracks and make it their latest single as well, which should be released before September. All the engineering involved was done by John Eden and Mark Wallis.

Peter D. Kelly, who has recently signed up with DJM, is currently recording and producing a composition of his own, which will be released as his latest single on the 2nd or 3rd of July. He is also working on an album which he hopes will be released soon, with the single included on one of the tracks.

Alan Blackley, past member of the Tremeloes but now producer/singer/composer, has recently been involved with the Tremeloes, producing their L.P. which was released recently.

At the same time he has also been very busy producing for DJM artist Paul Carmon's new album and the single for the up and coming new band Flame. In between times he has also recorded 5 new singles which were all written and produced by himself.

Geno Washington and The Ram Band have been in the Studio recently assisted and produced by Kaplan Kaye, have recorded a new single, which is to be released on the 4th July and later on in September their brand new L.P. will be released.



Blackfoot Sue — working on a new album.

Majestic's 24-track busy

MAJESTIC Studios of Clapham have been 24-track for some six months now with a Triad B Series desk and an MCI 24 track machine. The studio, which comfortably holds up to 40 musicians, has seen some changes lately.

Mitch Murray and Peter Calander, the Paper Lace producers, have now left the country to live in Amsterdam. They gave Majestic a fair proportion of their custom, but

the studio has remained busy in their absence. Guy Darrell, who made *I've Been Hurt* about five years ago, has now recorded a follow-up at Majestic. Iceland, a 16 piece choir, have also recorded an LP of Icelandic songs. Jigsaw too are currently recording an album and have dates booked for the next few weeks. Melody Urquhart of Young Generation has now gone solo, and has been putting down backing tracks.

FUN AND GABRIEL AT AIR



Peter Gabriel working with Charlie Drake on "something humorous".

HELLO, my darlings, Strangest partnership of the year, comedian Charlie Drake and Genesis's Peter Gabriel have been up to some skulduggery in Air studios, where they have been recording "something humorous"!

In fact, there's been an incredible mixture of name artists all round at Air over the last few weeks ranging from Cleo Laine to Alex Harvey. Alex has been finishing off the SAHB's latest album and Dan McCafferty has been putting the finishing touches to a solo album. Robert Fripp has been in mixing tracks, as have Renaissance, Steeleye Span, Tim Rice and Billy Cobham.

Engineer Mike Stavrou has been working on a new single for Argent and Olivia Newton-John has been working on some new numbers. The newly formed Mott have been in, mixing their debut album which was engineered by Geoff Emerick, and Pilot have just flown into Air to record their latest single.

Continued on page 82.

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STUDIO PLAYBACK

(Continued from page 81.)

FOCUS ON RUPERT NEVE

A GARAGE may not sound like the basis of a worldwide information and distribution network for sound mixing consoles, but that is precisely where Rupert Neve—founder of the company which bears his name—began making the desks for which his company are now internationally known.

Featured regularly in these pages due to their continuing inroads into new export markets, Rupert Neve & Company now sell to over 40 countries, and operate subsidiaries in the USA, Canada and Western Germany, but their main production outlet remains at Melbourn, Herts., with an auxiliary factory in Kelso for the production of modules and smaller consoles.

Neve's customer list represents a Who's Who in sound. In radio and television, Neve desks have been installed with such broadcasters as the B.B.C., Granada Television, Radio Telefis Eireann, Nigerian Broadcasting, The National Broadcasting Company and the Broadcasting Council of New Zealand.

In recording, customers include E.M.I., C.B.S.-Sony, Pye Records, Decca and Bavari Atelier, while in the film world, Pinewood Studios, Shepperton Studios, Zaar Films and Consolidated Film Industries are among the users of Neve audio-control equipment.

Satisfying the rigorous requirements of such a diversity of customers demands tremendous technological flexibility. Neve executives like to call it a talent for "custom tailoring", which they define as "finding out what the client wants and then providing him with the facilities to achieve it." This involves close liaison with the customer from day one to delivery, countless hours of testing and inspection, quick installation and an efficient after-sales service.

Away from the big custom-made projects, Neve's range of standard consoles, the company believes, has a strong appeal to the economy-minded smaller studios who want the best as well.

"This year", says Managing Director P. L. Sidey, "we are intensifying our efforts to reach the economy-conscious smaller customer to convince him that a Neve console is not beyond their means."

IN our Studio Spotlight on Nova Sound in June, the caption on our photo showing Nova's two engineers at work was incorrect and should have read on the left Steve Allan and on the right Al Bocca. We also added a final 'S' to Pat O'Connor's name which shouldn't have been there.

OUT AND ABOUT AT SUN

SUN Studios in Reading fulfil two roles under one studio name—their 'at home' eight track studio and the four-track mobile, which these days is greatly in demand.

Engineer Rob Boughton must be the envy of many a musician, being a guitarist with a job in a studio! He has been working on some of his own tapes in Sun, compiling an album for a future recording deal, and the musicians working with him are John Pope on piano, Eme Ashby on drums and John Hardman on bass.

The Rocky Road Show have been in Sun recently, putting vocals on tapes they recorded

earlier in the year. Songwriter Derek Tivvits was in putting down some new compositions and Joker, a band from Ruislip, came up to demo some material. As a change from rock, Les Calvert came up to record some tracks with his bass tuba band! Bob Ames was also in, recording rock 'n' roll oldies.

The mobile studio had an unusual job to do recently when they recorded Gilbert Barbarion playing classical guitar at St. Martha on the Hill church in Guildford. They also came to London to tape Tallis, an inventive new Anglo-Canadian band.

Fox, Queen, Barry Blue at Sarm

FOX have been holed up in Sarm studios lately, working on a new album produced by Fox member and songwriter Kenny Young and engineered by Gary Lyons. Gary has also been hard at work on tracks for Mike D'Abo and Mike Smith who are working together at present, and in addition engineered the new Queen single which was recorded at Sarm a few weeks ago.

Barry Blue has been in producing a single for singer Dave Jordan and Marty Wilde has been producing a single for a protégé of his called Joey Dell. The Rocking Berries, Ben Findon and Scott English have all been in Sarm recently putting down tracks and the studio has also been very busy putting together the Japanese recordings of the "Rocky Horror Show."

Queen's new single was engineered at Sarm.



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LP 200G Solid	78-15
LS 200 C Solid	59-15
LS 200 YS Solid	59-15
MB 200B Bass	36-30
ME 20 TS Solid	42-75
PM 302 Semi-ac.	44-55
PM 302 B	46-10
SA 200 Semi-ac.	43-60
SE 2B Bass	39-75
SE 2T Solid	28-95
SG 2S Solid	40-35
SG 10B Bass	46-55
SG 2T Solid	40-45
SG 200V Solid	58-35
SG 2000 Custom Solid	58-35
SP 1 Solid	27-80
ST 30 Solid	55-90
ST 300 Solid	70-40
TF 200N Solid	56-50
XK 250/1 Bass	169-75

MORIDAIRA	
841 Classic	22-50
842 Classic	26-85
843 Classic	29-40
945 Classic	39-15
346 Classic	54-50
847 Jumbo	45-00
848 Jumbo	58-65
849 12-string Jumbo	57-90
850 Western	79-50
855/F301 Folk	38-25
856/F303 Folk	50-30
851/WV13 Western	93-75
852/WV1030 Jumbo with pick-up	50-70

MUSIMA	
1612N Acoustic	14-65
1612S Acoustic	14-30
730 Classic	17-75
731 Classic	19-60
732 Classic	24-55

TAKEHARU	
G85 Classic	26-70
120 Classic	32-05

MORIDAIRA BANJOS	
FB 1R 4-String	38-75
FB 2R 5-String	39-85
GB 1 6-String	41-10

HONDO	
H 130 Folk	26-95
H 150 Folk	26-95
H 155 Jumbo	29-30
H 160 12/s Jumbo	34-50
H 175 Jumbo	29-60
H 180 Jumbo D/L	31-70
H 200 Folk	31-80
H 210 Jumbo	34-05
H 220 12/s Jumbo	38-60
H 305 Classic	15-25
H 310 Classic	23-10
H 320 Classic	30-15

HORNBY-SKEWES

PALMA	
M5309	7-84
500	9-86
300N	11-96
S1612	14-68
ST1612	15-02
580	15-98
C103N	19-55
WF5	24-00
FW301	35-00
FW301-12	43-50
203.7	48-11

KASUGA	
G100L	27-00
G200	38-00
F140	36-00
D200	41-00
T250 (12-str)	46-00
D350	68-00

TERADA	
G306	37-75
G307	44-18
G310	54-57
FW613	57-14
JW835	104-82

PB420	103-00
LG380B	105-00
SE480S	107-00
EB750	141-00
LG770V	146-00
SG1800V	172-00
LG2000V	225-00

ZENTA ELECTRICS	
FT1	24-00
ME20TS	39-00
EG501	33-50
EG502	26-00
EB511	26-50
HEG5006	31-00
HET5001	34-00
HE5000	35-00
HEG85004	39-00
HEP5002	44-00

IVOR MAIRANTS

MARTIN	
D.41	prices on request
D.35	"
D.28	"
D.12.28	"
000.28	"
000.18	"
00.21	"
016.NY	"

SAKURA	
Elec Les Paul Copies:	
L.S.2. S/B inc. case	49-00
L.S.2.B. inc. case	54-00
L.S.2.GDS inc case	59-00
Flat Top:	
TF.120	35-00
F.339R	42-50
F.300	21-00
Classical:	
C.136S	70-00
C.132S	45-00
TG.30	26-00
TG.20	23-00
TG.10	20-00
C.114B	19-00
C.113A	17-00

ASTURIAS	
Classical:	
C.140S w/cs	100-00

MITSUMA	
JF201 Folk, steelst'ng	19-00
JF202 Folk, steelst'ng	22-50
JF203 Folk, steelst'ng	27-50
Cases for above	13-00
JW303 Jumbo, steel strung	30-00
JW304 Jumbo	35-00
JW305 Jumbo	45-00
JW303/12 Jumbo	35-00
JW304/12 Jumbo	40-00
JW305/12 Jumbo	45-00
JG101 Classical	20-00
JG102 Classical	25-00
JG103 Classical	30-00
JC42 Classical	35-00
JC45 Classical w/case	100-00
JC46 Classical w/case	120-00

JOHN BIRCH

SCSL Elec	259-20
SCDL Elec	239-50
Twin-neck	379-00
Strat copy	248-40
'Rickenbiercher'bsfrm SVL (Flying V)	259-20
Custom gtrs to order.	

KEMBLE

YAMAHA	
Classics:	
G55	32-80
G60	28-47
G65	36-53
G85	29-95
G90	39-36
G120	44-58
G150	50-77
G180	60-03
G220	73-33
G280	90-40
GC3 handmade	108-00
GC6 handmade	156-10
GC10 handmade	212-07
S50A Steel Str	26-82
Folk:	
FG75	38-59
FG110N	42-67
FG150	45-99
FG160 jumbo	52-96
FG170	54-17
FG200 jumbo	54-67
FG200N jumbo	66-00
FG260 jbo 12-str	76-69

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

FG280 jumbo	77-98
FG300N jumbo	103-46
FG360 jumbo	110-00
FG580 jumbo	133-70
FG630 jbo 12-str	172-08
FG1500 handmade	343-63
FG2000 handmade	391-75

Inc. 25W VAT	
Folk w/p.u.:	
FG110E	61-36
FG160E	75-00
Semi-Acoustic:	
SA30	97-73
SA60	219-50
SA90	276-52
SA75 Bass	229-81
Solids:	
SG30	96-58
SG35	117-04
SG40	130-66
SG45	136-38
SG85	201-11
SB35 Bass	117-04
SBL55 Bass	170-46
SBL75 Bass	198-86

Acoustic-Electrics:	
AE11	170-44
AE12	250-40
AE18	328-77

ORANGE ★

Orange custom guitar	275-00
Case	27-50

B. L. PAGE ★

MICRO-FRETS	
Calibra	165-00
Calibra I	184-08
Signature	211-20
Signature Custom	211-20
Swinger	211-20
Stage II	224-40
Swinger Customised	244-20
Spacetone	277-20
Huntington	330-00
Baritone 6/s Bass	198-00
Signature Bass	184-80
Stage II	184-80
Husky	211-20
Thundermaster	264-00

ROSE-MORRIS

Including 25% VAT	
ELECTRICS	
SHAFTSBURY	
Ned Callan Cody	
w/bg	124-00
Ned Callan Cody Bs	
w/bg	124-00
Ned Callan Hombre	
w/bg	117-80
New Callan Hombre	
Bs w/bg	124-00
3413	90-91
3414 6-str	111-37
as above w/cs	132-66
3415 Bs	96-58
as above w/cs	121-58
3417	85-21
OVIATION	
Breadwinner	325-23
Deacon	387-11

Artist Elec Ac	404-80
Country Elec Ac	404-80
TOP TWENTY	
1970 6-str	33-43
1971 bs	50-40

AVON	
3403A 2 p/u	56-77
3403B 2 p/u w/bg	59-55
3404A 2 p/u	58-91
3404B 2 p/u w/bg	61-69
3405A 1 p/u bs	55-56
3405B 1 p/u bs w/bg	58-33
3407A 2 p/u	64-71
3407B 2 p/u w/bg	72-41
3440 West One	40-51
Incl. 8% VAT	

ACOUSTICS	
OVIATION	
Balladeer 6-str w/bg	242-70
Balladeer 12-str w/bg	334-50
Glen Campbell 6-str w/bg	303-90
Glen Campbell 12-str w/bg	372-70
Folklore w/bg	273-30
Classic Balladeer	242-75

SHAFTSBURY WESTERN	
3190 Jbo w/cs	105-04
3191 Jbo w/cs	123-74
3192 Jbo w/cs	140-43
3193 Jbo w/cs	159-08
3194 Jbo w/cs	176-76
3167 6-str Jbo	31-80
3168 12-str Jbo	39-77

SIGMA	
3170 Dreadnought	55-50
3171 Grand Concert Fik	46-15
3172 Grand Concert Fik	60-87
3173 Dreadnought	73-66
3041 Classic	44-18
3042 Classic	67-75

EKO	
3131 Rio Bravo	57-00
3132 Rio Bravo 12-str	63-00
1780 Ranger	39-95
1894 Ranger elec	54-25
1793 Ranger 12-str	46-65
1893 Ranger 12-str elec	60-39
3135 Colorado flik	16-71
3137 Studio flik	16-40
3140 Navajo	28-95
3141 Navajo 12-str	33-95
3151 Sombrero-6	47-12
3152 Sombrero-12	54-40
3153 El Dorado-6	79-35
3154 El Dorado-12	88-64
3143 El Paso	67-71
3142 El Gaucho	89-14
3138 Studio R-M	22-10
Left-hand to order 15% extra	

ACOUSTIC GUITARS	
1512 Kansas 6-str	8-54
1511 15-11 6-str	7-27
Texas Jbo	21-00

CLASSIC GUITARS SUZUKI	
3065	24-52
3066	26-53
3067 matt finish	28-96
3068	38-28
3069	48-13
3070 handmade	91-32
3071 handmade	150-24
ALHAMBRA (Spanish)	
3087	18-58
3088	23-54
3089	32-89
3090	78-49
STUDENT	
3057 Dulcet	13-60
3058 Constanta	8-95

ROSETTI

EPIPHONE	
FT145E Folk	55-00
FT105E Folk	79-95
FT165E 12/s Folk	89-95
EC20 Classic	44-50
FT130E Folk	42-95
FT135E Folk	72-95
EA260E Bass	95-00
EA250E Elec	89-95
ET278 Elec	85-00
ET280E Elec	69-95
ET275 Elec	85-00
ET285 Bass	95-00
ET270E Elec	69-95
FT335 Folk	69-95
FT350 Folk	84-95
FT365 Folk	95-00
FT550 Folk	115-00
FT565 12/s	125-00
FT160N 12/s Folk	67-00
FT570BL Folk	105-00
EC24 Classic	61-50
EB98 Banjo O/F	125-00
EM50 Mando	55-00

EROS	
9578 Elec	66-00
9579 Elec	46-15
9585 Bass	72-00
9586 Bass	66-00
9353 Folk	29-99
9353E Folk Elec	35-00
9356 12/s Folk	37-50
9356E 12/s Folk Elec	44-00
9350 Folk	28-00
9351 Folk	34-95
9587 6/s Electric	66-00

EROS MK II SOLIDS	
9711 6/s	49-95
9712 6/s	49-95
9713 Bass	49-95

GEISHA	
9645 Classic	10-99
9646 Classic	12-50
9644 Classic	19-90

KISO-SUZUKI	
9502 Classic	31-50
9503 Classic	34-95
9504 Classic	37-50
9505 Classic	41-50
9583 H/made Classic	68-95
9651 Folk	69-75
9682 Folk	36-50
9653 12/s Folk	47-00
9507 Folk	45-00

ROSETTI	
Raver Elec	33-25
Raver Bass	33-25

TATRA	
9198 Classic	17-99
9225 Classic	21-99
Hi-Spot Nylon	12-75
Hi-Spot Steel	11-75

LANDOLA	
9700/23 Classic	14-95
9701/71 Folk	34-30
9702/66 Jumbo	31-15
9703/72 Large Jbo	40-75
9704/73 12/s	44-65

KYOTO	
K9765 Classic	15-25
K9766 Classic	20-65
K9767 Classic	26-00

HOFNER GUITARS	M40..... 140-00	2372..... 150-46	516..... 41-09	Carved Stereo 2 p/u	Professional Twin
HS-4580..... 159-90	M50..... 165-00	2372DX..... 179-40	511..... 30-00	As above Freeless..... 224-00	Neck Pedal Steel... 518-94
Congress..... 57-00	MITSURU TAMURA	2373..... 150-46	512..... 35-00	Acoustic..... 35-00	Solid bs..... 293-67
Artist..... 77-10	HAND MADE	2380..... 179-39	80..... 35-00	TV Rosewood Dread-	
Standard..... 60-00	CONCERT*	2381..... 190-97	100..... 44-50	nought..... 368-00	
HS-174 Solid..... 192-60	P700..... 210-00	2399DX..... 202-55	E.M.I..... 36-46	Bluegrass Special	
HS8164V Solid..... 103-80	P800..... 250-00	2387..... 138-89	816..... 7-99	Rose D/nought... 312-00	
Galaxie Artist..... 160-80	TOP1200..... 375-00	2387B..... 144-68	Acoustics—8% VAT incl	Bluegrass Jubilee	
HS-185 Artist Solid,	MASARU KOHNO	2388B/S..... 156-25	Electric—2% VAT incl.	Maple D/nought.. 296-00	
bs..... 123-60	CONCERT*	2388B/DX..... 173-61	*Prices include Hard	Jumbo 17" Body	
HS-182 Solid, bs..... 110-70	M.K.10..... 375-00	2388B/DXS..... 196-76	Shell case	D/nought..... 288-00	
Violin bs..... 135-00	M.K.15..... 540-00	2388..... 144-68		Size 15" Body	
Professional Solid, bs	M.K.20..... 720-00	2388B/S..... 173-61		D/nought..... 280-00	
Western Jumbo, 6-str	M.K.30..... 950-00	2613..... 112-26		Arched Back Maple	
Western Jumbo, 12-	IBANEZ & CIMAR	2616CS..... 151-62		D/nought..... 240-00	
str..... 92-80	WESTERN & FOLK	2368F..... 77-55		Bluegrass Jubilee	
Western Jumbo Elec-	60..... 38-60	2453..... 156-25		Mahog D/nought.. 240-00	
tric-Acoustic..... 124-80	610..... 45-00	2455..... 158-56		Bluegrass D/nought	
Blue Grass, 6-str Jbo.	65..... 44-00	2457ST..... 177-08		Nat..... 208-00	
Blue Grass, 12-str Jbo	615..... 50-00	2355..... 121-53		Bluegrass D/nought	
Arizona Jbo flattop,	615/12..... 55-00	2355DX..... 156-62		Sunburst..... 200-00	
6-str..... 61-20	620..... 55-00	2355M..... 138-89		Bluegrass Mahogany	
Arizona Jbo flattop,	647..... 55-00	2355C..... 90-28		Dreadnought..... 176-00	
12-str..... 65-60	647/12..... 60-00	2352DX..... 104-17		Jumbo & Folk Acoustic:	
	684BK..... 58-50	2369B/W..... 147-57		Navarre Rosewood	
	755..... 55-00	LH2352C..... 99-57		17" Jbo..... 456-00	
	755/12..... 60-00	LH2352DX..... 112-85		Navarre Maple 17"	
	369..... 45-00	LH2350..... 109-31		Jbo..... 368-00	
	370C..... 39-50	LHFG360S..... 109-31		Navarre Maple 17"	
	370/12..... 42-50	LH2351DX..... 135-42		Jbo, S/burst..... 360-00	
	371..... 42-50	LH2372..... 162-04		Navarre Mahogany	
	355..... 36-99	LH2380..... 208-33		17" Jbo..... 312-00	
	355/12..... 38-50	2348..... 167-82		Bluegrass 15 1/2 Folk	
	LH620..... 57-50	2348B..... 173-61		Bluegrass 16" Folk	
	LH647..... 59-50	2671PRO..... 248-84		Aragon 15 1/2 Folk, Nat	
	LH647/12..... 62-00	2671..... 648-14		Aragon 15 1/2 Folk,	
	LH615..... 55-00	J.S.Artist..... 240-00		S/burst..... 168-00	
	LH615/12..... 59-50	S.400..... 225-00		Troubadour 13 1/2 Folk,	
				Nat..... 144-00	
				Troubadour 13 1/2 Folk,	
				S/burst..... 136-00	
				Twelve-String:	
				Custom Rosewood	
				17" Jbo..... 480-00	
				Custom Flamed Maple	
				17" Jbo..... 424-00	
				Extra Large Mahog	
				17" Jbo..... 320-00	
				Mahog 16" Folk..... 280-00	
				Standard 15 1/2 Folk..... 208-00	
				Rosewood 16" D/	
				nought..... 336-00	
				Mahog 16" D/nought	
				280-00	
				HONDO	
				Grand Concert Folk.	26-94
				D/nought..... 29-28	
				Deluxe D/nought..... 34-06	
				Concert Classic..... 23-10	
				Deluxe Concert	
				Classic..... 30-13	
				S/burst Deluxe D/	
				nought..... 29-62	
				S/burst Deluxe D/	
				nought..... 31-71	
				Size Student Classic	
				Student Concert Size	
				Classic..... 15-89	
				Student Folk..... 17-40	
				Student D/nought..... 18-41	
				OPUS (BY HARMONY) USA	
				Opus Five D/nought.. 150-66	
				Opus Ten Jbo..... 150-66	
				Opus Twenty Extra	
				wide Jbo..... 184-00	
				Left handers, 10% extra	
				LITTLE BUDDY	
				Junior Pedal Steel... 175-77	
				Pedal Steel..... 234-36	

AMPLIFIERS, P.A. SYSTEMS AND SPEAKER CABINETS

ASS	Ass Creendo P.A. ... on app	HDSVT, 300W valve..... 397-65	100 TC..... 138-00	Wah Swell Pedal..... 15-00	Super Reverb, 4 x 10-
1 x 12 60W wedge mt		HDV4B, 100W valve,	60/5 P.A..... 111-00	Wah Fuzz Pedal..... 21-00	inch..... 333-72
2 x 12 120W wedge		bs..... 257-75	60 P.A. Reverb..... 125-00		Super Reverb, 4 x D
mt..... 97-20	BOOSEY &	HDB25B, 55W valve,	100/7 P.A..... 151-00		110F JBL..... 498-96
2 x 12 120W lb bs..... 92-34	HAWKES	bs..... 207-90	SOLID STATE		Pro. Reverb, 2 x 12in.
2 x 12 120W flare..... 103-68	LANEY	HDV4 100W valve..... 289-60	Stingray..... 104-00		VibroLuv Reverb, 2 x
2 x 12 120W flare plus	L.60, 1/2 o amp..... 132-25	HDV2, 60W valve..... 263-15	Stingray Super..... 132-00		10 inch..... 255-96
2 hns..... 162-00	L.100, 1/2 o amp..... 145-65	HDV6B, 240W, s/s..... 290-62	Stingray combo..... 173-00		De Luxe Reverb, 1 x
4 x 12 240W lb bs..... 139-32	L.412 B100 cab..... 160-70	Speaker Enclosures:	Stingray Supercombo		12 inch..... 204-12
1 x 18 100W bs reflex	L.412 S120, 1/2 o cab..... 165-75	EXSVT, 240W, 8 x 10	Wasp, 10W combo..... 42-00		Princeton Reverb, 1 x
1 x 18 100W fld hn..... 178-20	L.60 PA, P/A amp..... 132-25	EXB4B, 240W, 2 x 15	Hornet, 25W combo		10 inch..... 153-36
2 x 12 200W Creendo	L.100 PA, P/A amp..... 164-00	EXV2, 120W, 4 x 12..... 191-50	Marlin 1042..... 140-00		Vibro Champ, 1 x 8 in..... 66-96
Tractrix..... 194-40	L.212 PA50, cols (pr)..... 180-80	EXV6B, 240W, 2 x 15	Slave 1000..... 89-00		Champ, 1 x 8 in..... 60-48
2 x 15 200W Creendo	L.412PA100, cols (pr)..... 318-00	SR6, 120W PA, com..... 584-00	SPEAKER UNITS		Bassman 100, 4x 12in..... 400-68
Tractrix..... 220-32	LV11 Reverb unit..... 63-00		4 x 12 120W..... 144-00		Bassman 100, top..... 226-80
1 x 18 150W Creendo	HAWK		4 x 12 80W..... 107-00		Bassman 100, enclos-
Reflex..... 149-04	9860, 5W..... 28-95		1 x 18 10W..... 96-00		ure..... 213-80
1 x 18 150W Creendo	9865, 15W..... 45-00	CALREC	Bass Bin Emin 100W..... 113-00		Bassman 50, 2x 15 in..... 333-72
fld hn..... 197-64	9866, 25W..... 57-75	Cardioid Condenser mics.	Mlni Bin 100W..... 115-00		Bassman 50, 2 x D
1 x 15 200W Gauss	9867, 50W..... 79-95	CM652D..... 45-20	2 x 12" P.A. 80W Pr.		140F..... 470-92
Tractrix..... 194-80	AMPEG	CM654D..... 45-20	2 x 12" P.A. 120W Pr		Bassman 50, top..... 173-88
2 x 15 400W Gauss	VT22, 100W valve..... 368-20	CM655D..... 49-70	4 x 12" P.A. 160W Pr		Bassman 50, enclosure
Tractrix..... 324-00	G212, 120W s/state..... 343-65	CM656D..... 49-70	2 x 12" P.A. 240W Pr		Bassman 10, 4 x 10 in..... 268-92
1 x 18 200W Gauss	G410, 120W s/state..... 387-80		2 x 12" P.A. 240W Pr		Bassman 10, 4 x D
Reflex..... 186-30	G412, 120W s/state..... 427-00		2 x 12" P.A. 240W Pr		110F..... 430-92
1 x 18 200W Gauss	BI15, 120W s/s, bs..... 289-65	CARLSBRO	2 x 12" P.A. 240W Pr		Musicmaster bass, 1 x
fld hn..... 259-20	B410, 120W s/s, bs..... 358-40	VALVE AMPLIFIERS	Horn Unit (2)..... 99-00		12 inch..... 95-04
Twin Horn Cab plus	B-155, 60W valve..... 368-20	60 TC..... 97-00	ACCESSORIES		PA100 PA system..... 425-52
X/O..... on app	B-15N, 30W valve..... 289-65		Twin Deck..... 140-00		PA100 top..... 282-96
Ass Gauss P.A.....			Reverb Unit..... 56-00		PA100 column..... 182-52
			Fuzz Unit..... 14-00		Hi Freq. Horn..... 56-16
			Wah Wah Pedal..... 14-50		Cover set..... 21-00

ARBITER AMPLIFICATION	
25-50 Combo.....	100-44
25-50 Cab.....	58-32
25-50 Cab w/hn.....	88-56
50-100 Combo.....	166-32
50-100 Cab.....	88-56
50-100 Cab w/hn.....	118-80
50-100 Cab w/hns.....	149-04
FG120 Amp top.....	150-12
FG100 Cab 4 x 12.....	149-04
W120 Amp top.....	150-12

CLAUDE VENET

M.I. AMPLIFICATION RANGE

Lead, 60W valve amp	129-60
Bass, 100W transistor amp.....	129-60
T.901 Pre-amp, g/eq.....	110-16
T.902 Pre-amp, g/eq.....	132-84
T.915, 150W transistor amp, g/eq.....	203-04
T.930, 300W transistor amp, g/eq.....	259-20
5.80, 80W Combo amp	194-40
SR.80, 80W Combo amp, w/Hammond reverb.....	216-00
Minix 10W port. amp	42-12
1008SA, 8-ch, 2 o/p mixer.....	259-20
1008, 8-ch, 2 o/p mixer, w/150W amp.....	324-00
VU1008, 2VU meters box.....	32-40
1012, 12-ch, 4 o/p mixer.....	756-00
1012T, 12-ch, 4 o/p mixer, with g/eq.....	837-00
1030, 22-ch, 4 o/p mixer.....	988-20
1030T, 22-ch, 4 o/p mixer, with g/eq.....	1069-20

POWER AMPLIFICATION RANGE

150G, 150W amp, g/eq.....	185-76
801M, 80W amp, 2-ch	145-08
802S, 80W amp, 2-ch, stereo.....	178-20
412G, 100W cab.....	116-64
118B, 100W cab.....	162-00
412C, 100W PA col.....	116-64
212C, 50W PA col.....	74-52
APK150, 150W slave unit.....	110-16
APK280, 2 x 80W stereo slave.....	116-64
TPK409, graphic eq.....	84-24
MPK602, 6-ch stereo mixer.....	93-96
MPK603, 2-ch stereo pre-amp.....	64-80
MPK604, 6-ch stereo mixer.....	132-84
MPK605, 6-ch stereo mixer, with VUs, headphones mon.....	139-32
APK1702, 80W slave modules.....	48-60
APK1501, 150W slave module.....	73-44
APK2802, 2 x 80W slave module.....	81-00
UTAH, 12-in. Ext. range, 40W sprk.....	12-96

SKIPPER CLAUDE SOUND SYSTEMS

Strictly one-off custom built..... on app.

CLEARTONE

CM1	
1037, 50W L&B.....	119-23
1038, 100W L&B.....	138-70
1039, 2 x 15 cab., 120W, id.....	122-21
1040, 2 x 15 cab., 120W, bass.....	118-62
1050, 2 x 12 cab., 50W, id.....	97-50
1062, 1 x 18 cab., 100W, bass.....	98-81
1063, 4 x 12 cab., 100W, id.....	129-00
1064, 4 x 12 cab., 100W, bass.....	129-00
1047, 2 x 10 cols., 60W, pr.....	110-11
1048, 4 x 10 cols., 120W, pr.....	142-26
1065, horn cabs.....	81-57
1066, 2 x 12 cols., 100W, pr.....	158-57
1067, 6 x 10 cols., 300W, pr.....	127-87
1068, 250W slave.....	191-60
1069, 8-ch, mixer.....	257-41

Solid State amps:	
1071 50W L & bs.....	118-84
1072 100W L & bs.....	127-57
1073 50W PA.....	118-84
1074 100W PA.....	153-50
1075 100W Slave.....	111-36
1070 50W combo.....	173-05
1060, sound/light control.....	43-47
1061, lighting cabs., set 3.....	50-60
1049, fuzz sound.....	10-36
1041, minireverb mixer, 6 chan.....	66-50
1041F, footswitch.....	2-88
Celestion spkrs.:	
1051, G12M, 25W.....	15-33
1052, G12H, 30W.....	18-28
1053, G15M, 50W.....	22-98
1055, G18C, 100W.....	41-23
1056, S10, 15W.....	5-49

J. T. COPPOCK

ELGEN	
100W Lead.....	124-50
100W Bass.....	124-50
100W Stereo.....	137-50
100W Stereo Slave.....	113-00
100W 4 channel PA.....	129-50
100W PA Slave.....	86-50
50W G/P.....	86-50
50W Combo w/reverb	172-00
50W Bass combo.....	148-00
Fid Hn cab FH150A.....	210-00
Fid Hn cab FH100A.....	179-00
1 x 15 cab 150W.....	181-50
1 x 15 cab 100W.....	158-00
4 x 12 cab.....	124-00
4 x 12 cols. (pair).....	191-50
2 x 12 cols. (pair).....	122-50

CUSTOM SOUND

CS 700A.....	160-50
CS 700B.....	133-50
CS 700C.....	97-50
CS 700D.....	172-50
CS 7212D.....	58-50
CS 7212G.....	58-50
CS 7115D.....	90-00
CS 7215G.....	135-00
CS 7412G.....	97-50
CS 7H.....	58-50
CS 7000.....	846-00

DAVOLI

DAVOLI Amplifiers:

Lead org bs, 50W.....	106-00
Lead org bs, 100W.....	140-00
Lead org bs, 200W.....	210-00

Cabinets:

B50 1 x 12" 50W.....	59-50
B60 1 x 15" 60W.....	85-00
B80 2 x 12" 80W.....	92-00
B150 4 x 12" 150W.....	TBA

Combination Amps:

16, 6W.....	33-00
Tempest 25, 25W, 1 x 8".....	63-00
Tempest 25T, 25W.....	67-00
Tempest 50, 50W.....	130-00
Tempest 50T, 50W.....	134-40

Super Studio 500, 50W, 1 x 12".....	141-00
Super Studio 1000, 100W, 1 x 15".....	205-00
Storm 25, 25W, 1 x 12".....	62-00
Storm 50, 50W, 2 x 12".....	133-00

Mixers:

8092K, 6 inp solid state mixer amp, 50W.....	85-00
Clubman, 6 chan rev. 50W.....	160-00
Mixer 6, 6 chan, 12 inp, 100W amp inc 100W.....	310-00

Compact Mixer, 6 chan basic w/out power.....

125-00

Stereo Mixers:

Mixer 12 Echo F, 12 chan, 15 inps.....	420-00
Mixer 12-5.....	992-00

Multicore, for 12+5 mixer.....

160-00

Slave Amps:

UP 100, solid state, 100W.....	108-00
UP 200, solid state, 200W.....	132-00
UP 100-100, stereo, 200W.....	145-00

P.A. Cabinets:

VP 25, 1 x 12", 40W.....	44-80
VP 40, 1 x 12", 40W.....	53-50
DK 45, 1 x 12", 45W.....	58-50
DK 75, 2 x 12" 75W.....	92-50

DK 90, 2 x 4" twers, 1 x 12" m/range, 1 x 12" bs, 90W.....	115-00
DK 120, 1 x 15", 2 H.F. horns, 120W.....	150-00
DK 180, 4 x 12", 4 x 4" twers, 180W.....	196-00
DK 200, 2 x 15" wfrs, 2 x m/range horns, 2 x H.F. horns, 200W.....	TBA

P.A. Horns:

Boxed unit, 100W driver & flare..... 110-00

P.A. Bins:

Exponential, full range bs reflex cab, 2 x 12" spkrs, 100W..... 145-00

Titan 100, reflex cab, 1 x 15" spkr, 100W..... 164-00

Titan 150, as above w Altec 150W spkr, 150W..... 195-00

Microphones:

K 700.....	36-00
K 695.....	35-00

DISCO GLITTER SYSTEMS

Consoles:
Studio 100 glitter flk..... 268-92

Mini 100S std, plain..... 214-92

Speaker Systems:

2 x 12 120W glit, flk..... 93-96

2 x 12 120W std, pln..... 83-16

DJ ELECTRONICS

DJ Powermaster 100.....	74-84
DJ Powermaster 150.....	94-44
DJ Stereo-amp, 200.....	129-60
DJ 100, 100W slave.....	64-15
DJ Disco-amp, 100W.....	98-01
DJ Starlight.....	61-29
DiscoStandard, 150W.....	210-60

Disci, Disco-Vox, 100W..... 332-64

Stereo Mini..... 126-80

Prince, 50W cab..... 47-52

Consort, 100W cab..... 82-08

Sovereign, 100W cab..... 106-92

Royale, 100W cab..... 194-40

ELECTROSOUND

Custom-built, prices on application

ELECTRO-VOICE

FC100 horn.....	37-48
1823, 110W driver.....	36-18
1829, 60W driver.....	36-83
848A CDP speaker.....	60-70
Eliminator I.....	280-80
Eliminator II.....	237-60
Sentry IV system.....	448-20
EVM12L speaker.....	66-42
EVM15B speaker.....	74-52
EVM15L speaker.....	74-52
EVM18B speaker.....	85-86
SP8B, 8 coaxial.....	29-70
12TRXB.....	67-50
T25A driver.....	43-20
T350, VHF driver.....	50-22
8HD horn.....	16-63

ELKA-ORLA

6101 Universal Amp. 50.....	281-10
6102 Universal Amp. 100.....	315-18
6103 Universal Amp. 200.....	509-11
6104 Reverb III.....	119-22

E.S. ELECTRONICS

1006 S/L 150.....	126-90
1007 PA200/R.....	220-86
1010 PA 100T/C.....	143-64
1011 PA100S, 120W.....	143-64
1012 PA60TC.....	92-07
1013 PA60S.....	92-07
1015 B200.....	142-78
1016 FH100.....	169-56
1017 FH100.....	138-24
1018 FH200.....	251-10
1019 FH400.....	367-20
1020 PA3 & 4.....	167-40
1021 PA60M.....	100-44
1022 S120.....	165-78
1023 S120 disco cab.....	279-72
1024 Unit 63 disco.....	180-36
1002 N/S.....	211-68

1003 PA100/R.....	180-36
1004 AP150.....	165-78
1005 AP200.....	202-50

FM ACOUSTICS

SSH E-1 df pedal.....	72-00
SSH Vdf super pedal.....	89-00
SSH Phaser-filter.....	57-00
SSH Distort. booster.....	41-00
FM C5EST horn.....	23-00
FM C7EST horn.....	48-00
FM C8 H.F. horn.....	31-00
FM C35 15 cell horn.....	304-00
D2 Multicell driver.....	57-00
D4 Driver.....	57-00
D5 Driver.....	62-00
E2-E4 Network 3-way.....	42-00
E2-E4 Network in housing.....	60-00
Dest double entry.....	11-00

FAL

Minstrel 2.....	19-60
Super Minstrel.....	24-30
Maestro.....	43-74
Phase 50.....	43-96
Super 50.....	63-72
Phase 100, 2 amp.....	73-98
Super 100 amp.....	82-94
P100 slave.....	41-90
PA200 slave.....	57-94
120, 6 amp.....	96-98
110, 1 x 12 cab.....	31-86
100, 2 x 12 cab.....	56-92
Duo 100, 2 x 12 cab.....	97-74
Major, 4 x 12 cab.....	87-97
Djco.....	87-97
Disco pre-amp.....	18-50
Power Disco.....	129-60
PA 200 cols (pr).....	146-88

FARFISA ★

RSC 350 Rotating sound cabinet, 160-watt amplifier.....	588-60
RSC 180 Disto, with 80-watt amplifier.....	340-20
OR 200, 106-watt amplifier and two speaker cabinets.....	513-00
TR 70, portable, 60W two channels.....	232-20
CL30 Amp./Cab.....	237-60

FELDON AUDIO

JBL	
4311 Control mt.....	TBA
4311WX Control mt.....	"
4320 Studio mt.....	"
4320VX Studio mt.....	"
4330 Studio mt, 2-way.....	"
4330VX Studio mt, 2-way.....	"
4331 Studio mt.....	"
4331WX Studio mt, 2-way.....	"
4332 Studio mt., 3-way.....	"
4332WX Studio mt., 3-way.....	"
4333 Studio mt., 3-way.....	"
4333WX Studio mt., 3-way.....	"
4340 Studio mt., 4-way.....	TBA
4340VX Studio mt., 4-way.....	"
4341 Studio mt., 4-way.....	"
4341WX Studio mt., 4-way.....	"
4350 Studio mt., 4-way.....	"
4350VX Studio mt., 4-way.....	"
4375 Line Array.....	"
4380 Colinear Array.....	"

GARDNER

Loudspeaker units	
1 x 12" + hn 60W pr.....	127-50
2 x 12" + hn 100W pr.....	176-25
1 x 15" + 2 hns 100W pr.....	202-00
2 x 12" bin 400W pr.....	416-00
1 x 15" bin 200W pr.....	253-08
4 x 12" ld cab 100W ea.....	130-00
2 x 15" bs cab 100W ea.....	130-00
2 x 12" ld cab 60W ea.....	90-00
4 x 12" p.a. cols 200W pr.....	270-00

2-hn unit pr.....	90-00
1-hn unit pr.....	65-58
Amplification	
100W combo.....	182-50
6 ch 100W p.a.....	128-12
100W slave.....	75-00

G.M.S.

P&N microphone stands:	
GM102F, floor.....	13-19
GM167, floor.....	7-78
GM119F, boom stand.....	20-25
GM139, boom stand.....	15-54
GM102F + GM115, boom stand.....	20-71
GM115, boom.....	7-52
GM120, boom.....	9-02
GM121, boom.....	10-00
GM137, boom.....	6-60
GM109, table top.....	7-73
GM111, table top.....	8-89
GM148, low level.....	9-02
GM149, low level.....	10-02
Accessories:	
GM150 triple m/c bar.....	5-49
GM127, adjuster.....	1-80
GM166, mixer amp stand.....	12-50

ES 130 Pr.	117-82
PS 75 Pr.	343-63
PS 100 Pr.	468-32
TS100 PR	390-76
TS200 Pr.	618-16
YHS 100 Pr.	331-84
BS 100 Pr.	554-72
PS 400 Pr.	949-00

Complete Systems:

YES 600.	184-58
YES 900.	277-85
YES 1300.	353-15
YPA 150.	554-72
YPA 200.	679-49
YPA 206.	506-61
YPA 206H.	838-45
YPA 208.	601-85
YPA 208H.	933-69
YPA 406.	734-01
YPA 406H.	1065-85
YPA 408.	829-25
YPA 408H.	1161-09
YPA 606.	1124-77
YPA 606H.	1456-61
YPA 608.	1220-01
YPA 608H.	1551-85
YPA 800.	1348-00

Yamaha Disco Systems:

YDS 200.	390-76
YDS 200H.	722-84
YDS 400.	667-62
YDS 400H.	999-46
YDS 600.	1058-18
YDS 600H.	1390-02
YDS 602H.	1721-86
YDS 600B.	1201-72
YDS 600BH.	1533-56
YDS 800.	1335-24
YDS 800H.	1667-08
YDS 802H.	1998-92

LEM

Venus G20 combo.	66-00
Mars B30 combo.	90-75
Mars GR30 combo.	107-25
Saturn B50 top.	82-50
Saturn GR50 top.	99-00
Pro. Lem mixer.	206-25
Baby Lem mixer/amp.	247-50
Studio Lem mixer.	412-50
Rock.	57-75
100W amp.	111-37
180W amp.	156-75
Voltage regulator.	61-05
Flight case.	29-70
L660 PA cab.	113-37
LG100 PA cab.	193-87
LG300 PA cab.	305-25
Telescopic stands.	24-20
911 Bass amp, 2 x 15 cabs.	359-70
912 amp, 4 x 12 cab.	363-00
Lem Audio road po.	464-05

L.S.E.

Sound Units

Janglemaster.	120-00
STAK S.L.	72-35
STAK I.	87-00
STAK S.	115-00
RAK S.L.	66-00
RAK I.	79-50
RAK S.	102-83
RAK Cab.	P.O.A.
Slave Pwr Amp 100W Chassis.	49-00
Disco Mixer Type 145	55-00
Disco Mixer Type 145/S.	60-00
Disco Unit.	132-00
Disco Unit w 100W Amp.	176-00
Disco Unit Deluxe (Double T).	190-00
Mixer 8000/M.	370-00
Mixer 8000/MP.	450-00

Lighting Units

Discotron MKII 3-1000.	90-75
Discotron MKII 3-2000.	120-00
Strobe Super (self-contained).	39-00
Strobe Super 6 (set of 6 with control unit).	196-00

Exclusive of V.A.T.

MACINNES

CROWN INT/AMCRON

IC150 stereo pre-amp	210-60
D60 amp.	167-40
D150, 140W amp.	280-80
DC300 A.	453-60
M600, 1000W amp.	896-40
M2000, 2000W amp.	1792-80
M12A, 50W driver.	19-36
M12C, 50W driver.	19-36
M15C, 100W driver.	32-07

M15E, 100W driver.	32-07
M18A, 200W driver.	86-90

MAURICE PLACQUET

AMPEG

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

ACOUSTIC

371 system.	630-00
271 system.	675-00

MIME

Sound Blender 150W	187-50
Slave Amp 150W.	87-00

N.B.

FLAME

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

NICHOLLS

Item Amplification

120W SL.	130-08
200W SL.	175-76
6-channel, 120W PA.	187-00
120W Slave	124-33
200W Slave	165-66
6-channel Mixer.	164-88

Speaker Systems

4 x 12, 100W C cab.	115-19
4 x 12, 200W G cab.	144-97
4 x 12, 200 S C cols.	228-10
per pair.	
4 x 12, 400W G cols.	255-92
per pair.	
2 x 12, 100W C cab.	88-83
2 x 12, 100W G shaped cab.	98-62
1 x 18, 100W G Bass cab.	99-53
2 x 15 Bass reflector.	166-60

Horn systems

4 x Middax horn cab.	129-39
2 x 12 shaped cab. two Middax horns, 150W.	143-40

NOVANEX

Combos (25% VAT)

Aut 3.	37-50
Aut 6.	44-00
Aut 10.	63-00
POP 15.	87-00
FU22.	31-00
WA44.	24-75

(8% VAT)

G25.	98-50
G30.	109-00
RG30.	125-00
U30.	129-00
U40.	140-00
RG50.	159-00
U50.	169-00
U60C.	185-00
U70 Studio.	239-00
U80.	199-00
U80N.	299-00
U100N.	375-00
U120.	399-00

Power/generators, mixers

L30.	93-00
LM30.	93-00
LM40.	111-00
L50.	140-00
L60C.	160-50
L70.	175-00
L75N.	185-00
L100N.	245-50
L125.	315-00
X41.	149-00
X61.	199-00
X81.	242-00
X82.	324-00
X101.	294-00
X102.	363-00
X123S.	669-00
X163S.	855-00
X124S.	1050-00
X164S.	1338-00

ORANGE

CABS

115 Bass 60W, 1 x 15" inv. horn.	152-25
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114/110 Bass, 100W, 1 x 15" inv. horn.	214-20
113 Reflex Bass, 2 x 15", 120W.	214-20
113/200W Reflex Bass, 2 x 15" 200W.	285-45
109, 4 x 12" 120W.	144-96
107, 2 x 12" Monitor, 60W.	89-25
114/4H, 1 x 15" inc. horn, 4 horns and cross.	249-75
106, 4 x 12" anti-feedback col.	144-96

HORNS

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

ANOS

104B, 6 chann., 120W PA.	285-75
105, 6 chann., 200W custom PA (prof.).	472-95
102, 120W, graphic PA	147-30
102/80, 80W, graphic PA.	139-80
104/TX150, 150W, 6 chann. PA.	254-10
103, 200W, Slave.	327-45
111, 120W, graphic Slave.	134-70
111/80, 80W, graphic Slave.	124-80
1500W, Slave.	907-50
110, 200W.	353-92
112/120, 120W.	142-35
115, 80W combo.	203-85
115/R 80W, combo with Hammond reverb.	244-65
115/210, 120W, combo	259-50
115/120R, 120W, com.	300-30

PA:CE

Excl. VAT

6-chann. mixer amp w graphic eq.	200-00
F.P.R. Slave 200W.	118-00
(350W version).	132-00
Stereo 5-way graphic eq.	80-00
10-way Parametric eq.	250-00
12 chann mixing desk	1050-00
18 chann mixing desk	2250-00
Bass bins.	120-00
Radial and sectorial hns.	165-00
Disco console.	180-00
Twin reverb unit.	120-00
Phase unit std mono.	70-00
Phase unit std stereo	120-00
Phase unit std deluxe	180-00
Electronic crossovers from.	30-00
Custom built prices on application	

B. PAGE & SON

DYNACORD

Perfect combo.	362-88
BassingT Bass amp.	174-96
Imperator Bass amp.	233-28
B.1001 b/o amp.	388-80
HIFI Favorit II.	285-12
G.2002.	427-68
Eminent 100.	641-52
Eminent II.	291-60
Gigant.	557-28
Gigant II.	592-92
A.1000.	359-64
D.310 H, 80W cab.	268-92
D.350, 80W cab.	262-44
Magic HS.	90-72
Echord Mini.	262-44
Echord Super.	359-92

SUNN

Self-Contained Units

Studio lead.	240-00
Studio bass.	228-00

Guitar Amplifiers

190L.	330-00
Model T.	420-00
Concert lead.	330-00
Coliseum lead.	570-00
Coliseum 880.	597-00

Bass Amplifiers

190B.	276-00
Model T.	420-00
Concert bass.	276-00
Coliseum bass.	576-00
Coliseum 880.	597-00

Mixer & Mixer Amplifiers

Studio PA.	228-00
Concert Controller I.	438-00
Concert Controller II.	747-00
Model 81.	897-00
Model 80P.	897-00

Model 81P.	1047-00
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Speaker Enclosures:

312S.	216-00
412S.	258-00
610S.	216-00
610M.	504-00
115S.	168-00
115M.	186-00
215S.	210-00
215M.	246-00
215SH.	268-00
415M.	330-00
118M.	318-00
118MH.	360-00
212S.	150-00
410S.	156-00
410M.	348-00

CONTROL AUDIO-CONTROLLER OPTIONS

Model 40.	1257-00
Model 41.	1407-00
Model 42.	1557-00
Model 60.	1407-00
Model 61.	1557-00
Model 62.	1707-00
Model 80.	1557-00
Model 81.	1707-00
Model 82.	1857-00

ROOST

AMPLIFICATION

Inclusive of V.A.T.

(Valve)	
50W 2 chann + over-drive fac.	88-72
50W 2 chann + integral reverb.	115-51
150W 2 chann + over-drive fac.	113-83
150W 2 chann + integral reverb.	140-62
150W PA 6 chann + indiv echo controls.	159-03
150W Slave	97-09
Session Master 50W comb 2 x 12".	155-68
Session Master as above w reverb.	180-79
Session Master 50W comb amp 4 x 12".	214-27
Session Master as above with reverb.	239-38
Session Master 50W Bass comb amp.	169-07
8 chann mixer.	187-04

CABINETS

Styled as support cabinets for Master combinations

2 x 12" 100W.	82-02
2 x 12" 120W.	86-21
Standard range:	
2 x 12" 100W.	82-03
2 x 12" 120W.	86-21
4 x 12" 200W.	132-25
4 x 12" 240W.	140-62
1 x 12" 30/60/90 stage monitors, pr.	90-40
1 x 15" 100W Folded hn bass bin.	163-22

JBL, Gauss, Crescendo etc. speakers can be supplied in above units. Prices ex covers

ROSE-MORRIS

MARSHALL

Amplifiers:

1959 100W lead.	167-90
1987 50W lead.	118-42
2068 100W Artist.	177-58
2048 50W Artist.	136-60
1992 100W Bs.	167-90
1986 50W Bs.	118-42
1989 50W Org.	118-42
2098 100W Ld Trans.	143-00
2099 100W Bs Trans.	143-00

Speaker Cabinets:

1982-1982B 4 x 12 ea.	159-00
1960-1960B 4 x 12 ea.	145-60
1935-1935B 4 x 12 ea.	145-60
2045 2 x 12 60W.	86-85
1995 1 x 12 50W.	67-96
1990 8 x 10, 100W.	145-60
2064 1 x 12 Powercel.	142-63
2065 1 x 15 Powercel.	166-40
2052 1 x 15 Powercel.	166-40
Bs Boost.	199-09
2049 2 x 12 Artist.	123-06
2069 4 x 12 Artist.	149-82
2056 2 x 15 Powercel.	341-71
2097 8 x 8 Pair.	180-45
2095 100W Folded Hn. Bs.	145-60

Combination amplifiers:

2040 Artist Reverb.	212-51
2041 Artist Reverb.	259-69
2059 100W Artist.	327-45
2077 Transistor Bs.	243-13
2078 Transistor Bs.	243-13

PA Amplifiers:

2003 100W i/p.	185-35
1917 20W Set-up.	141-82

2071 6-ch Mixer.	68-30
1994 Transistor Slave	97-98
2050 9-ch Mixer.	331-75
2070 12-ch Stereo Mixer.	1070-00
2051 Transistor Slave	183-64
1985 50W 4-ch.	118-42
PA Speaker Cabinets:	
2043 2 x 12, 2 x 10 pr.	254-28
2047 1 x 12, 1 x 10.	167-45
2056 2 x 15 Powercel.	341-71
2057 Single H/F Hn.	213-30
Disco Units.	
1993 2-Deck Disco.	175-54
1994 Slave Amp.	97-98
1995 1 x 12 Spkr Cab.	67-96

ROSETTI

LEO PORTABLE AMPS

9641 w/tremolo.	25-95
9642 Leo ten.	37-75

SHURE

VA300S Speaker Column.	146-45
VA 301 S Monitor Speaker.	106-27
VA302E-C Control Console.	424-45
PM300E Booster amp.	176-90
A3PC-C Console cov.	8-64
A3PC set of covs.	29-37
A3PC-S Speaker cov.	10-37
A35-C console stand.	27-65
A35-S Speaker stand.	10-56
A31PC-S Monitor cov.	8-64
P300R rack mount kit	6-91

S.A.A.S.

Complete P.A. system
1200W/360W fld bck 5643

Power Pak 15.....	48-00
Power Pak 30.....	85-00
Bass 30.....	75-00

SOUNDOUT

Series IIIa, mono.....	239-76
Series III, mono 100W	302-94
Series IIIa, stereo.....	301-32
Series III, stereo 200W	408-24
Series IVa, mono.....	199-26
Series IV, mono 100W	255-96
Series Va, mono.....	199-26
Series V, mono 100W	255-96
Loudspeakers:	
HE1C, 1 x 12, 50W.....	48-60
HE2C, 2 x 12, 100W.....	81-65
DL3, 100W F/rng.....	176-58
DL5, 200W F/rng.....	218-66
DL6, 100W F/rng.....	97-20

STRAMP ★

2100-A, 100W amp.	
top.....	213-60
2120-A, 120W amp.	
top.....	199-30
3120-A, 120W, 4-chn.	
amp, top.....	192-30
SL100, 120W slave	
amp.....	127-90
SL200, 240W slave	
amp.....	177-90
MP10, 10-chn. mixer	
MP-16, 16-chn. mix.	1427-90
EX-2cross over.....	113-60
K-85 Power Baby	
combo.....	256-45
K-95 Bass Baby com-	
bo.....	285-00
2050-BB, 120W ab.....	163-60
2100-GA, 200W cab.....	206-60
2100-BB, 100W bass	
cab.....	213-60
370-B, 70W horn p.a.	
cab.....	142-15
3140-BH, 140W horn	
p.a. cab.....	186-45
3140-B 140W p.a. cab	
3200-B, 120W bass	
horn cab.....	427-90
H-50, 70W tweeter	
horn.....	156-45
H-100 120W tweeter	
horn.....	227-15

SUMMIT

1 x 18" Gauss Driven	
200W Bs Bins.....	181-40
Twin Driver 100W	
Large Flair Hns.....	109-32
1 x 15" plus hn Gtr	
cabs (Gauss/Altec)	TBA
4 x 12" Celestion	
G12H cabinets.....	125-57
4 x 12" Custom 60	
cabs.....	128-33
4 x 12" Custom 60	
bass cabs.....	129-85
2 x 15" Ported cabs.....	TBA
2 x 15" Ported Bass	
cabs.....	TBA
4 x 12" Celestion	
G12H PA cabs pr.....	237-21
4 x 12" Custom 60	
PA cabs pr.....	242-74
2 x 12" Celestion cols	
2 x 12" Custom 60	
cols.....	74-52
2 x 12" Celestion	
cols with hns.....	102-20
2 x 12" Custom 60	
cols with hns.....	103-58
Boxes of 4 hrs—as	
add ons to the 4 x	
12" cabs pr.....	162-38
Boxes of 2 hrs—as	
add ons to the 2 x	
12" cabs pr.....	104-60
Inc 8% VAT	

THEATRE PROJECTS

ALTEC	
VOICE OF THE	
THEATRE PROJECTS	
1204B, 50W.....	388-80
1208B, 50W.....	378-00
1218A, 50W.....	388-80
1215A, folded L/F hn,	
150W.....	226-80
1225A, portable H/F	
hn, 100W.....	432-00

1205BX power l/spkr	594-00
1209BX power l/spkr	591-84
1219AX power l/spkr	602-64
1207C col. spkr, 75W	199-80
1211A col. spkr, 50W	162-00
1217A col. spkr, 75W	259-20
612C spkr cab.....	70-20
828B spkr cab.....	97-20
815A L/F hn, cab.....	127-44
Studio Monitors:	
9844A, 30W.....	343-44
9845A, 50W.....	453-60
9846-8A, 100W.....	475-20
9848A, 200W.....	831-60
9849A, 60W.....	286-20
9846BX (powered)...	669-60
Amplifiers:	
771BX bi-amp, 60W	
L/F, 30W H/F.....	248-40
9477B, 130W power	
amp.....	270-00

Music Speakers and	
Components:	
417-8H, 12 in, 100W.....	68-04
418-8H, 15 in, 150W.....	72-36
421-8H, 15 in, 150W.....	88-56
425-8H, 10 in, 75W.....	59-40
601-8D, 12 in, duplex,	
20W.....	86-40
604E, 15 in duplex,	
35W.....	160-92
511B, Sectoral hn.....	51-84
808/8A, 30W H/F	
driver.....	73-98
N809/8A, crossover/	
attenuator.....	45-36

THOR ★

147W, L/B/O amp.....	119-54
147W, push button	
amp.....	130-20
147W, Slave amp.....	104-65
85W, Slave.....	77-50
300W, Horn folded	
bass cab.....	262-70
300W, 2 x 15 lead cab	
.....	187-50

TYAS

LC.60 2-chn amp.....	75-00
LC.60, 60W slave amp	
GA 125W gtr amp.....	85-00
PS 125W slave amp.....	96-00
T125 amp.....	130-00
60W combi.....	125-00
2 x 12" 100W spkr pr	
Horn units pr.....	85-00
Bins, each.....	120-00
Disc 1 x 12", each.....	30-00
PA 2 x 12", pr.....	108-00

TOP GEAR

Excl VAT	
AXAMP	
Batt. Port.....	13-95
PEAVEY	
Combinations:	
Pacer 45W w/reverb	
1 x 12.....	127-50
TNT 45W 1 x 15 Bs.....	142-50
Classic 50W Rev 2 x	
12.....	172-50
Classic 50W Rev 4 x	
10.....	195-00
Vintage 110W Rev.	
2 x 12.....	270-00
Vintage 110W Rev	
4 x 10.....	300-00
Deuce II 110W Rev.	
2 x 12.....	255-00
Session 200W Rev.	
1 x 15 JBL.....	367-50
Session 200W Rev.	
2 x 12 EV.....	382-50
Heads only:	
Festival 110W Dual	
Channel Reverb.....	210-00
Roadmaster 200W 3-	
Chan.....	285-00
Century 60W all-	
purpose.....	135-00
Bass 210W Dual Chan	
Musician 210W Dual	
Chan Reverb.....	225-00
Standard 130W Rev.	
all-purpose.....	157-00
F-800G 410W Rev./	
effects.....	375-00
F-800B 410W Bass	
with equaliser.....	330-00
Speaker Cabs (Instruments):	
All purpose 80W	
1 x 15.....	90-00
Gtr/K/board 100W	
Cab, 2 x 12.....	112-50
All-purpose 150W,	
2 x 15.....	150-00

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

Gtr/K/board 150W,	
6 x 10.....	Special order
Gtr/K/board 200W,	
8 x 10.....	Special order
Gtr/K/board 200W	
Large, 4 x 12.....	150-00
Gtr/K/board 200W	
Large, 4 x 12.....	150-00
Gtr/K/board 200W	
Stackable, 4 x 12.....	150-00
Gtr/K/board 150W	
Cab, 2 x 15 (+Hn)	
.....	165-00
Bs/Org 100W Stack-	
able, 1 x 18.....	210-00
Gtr/K/board 200W	
6 x 12 +Hn	
Special order	
Bs/Org 100W Folded	
Hn Cab 1 x 18	
Special order	
4-Chn 60W Rev. amp	
with 2 x 10 cols.....	268-30
Standard 130W Rev.	
mixer P.A.....	178-20
PA400 210W Rev.	
12 Inp P.A.....	243-00
PA600 210W Rev.	
18 Inp P.A.....	437-40
PA900 400W Rev.	
27 Inp P.A.....	567-00
800M 8 Chn Hi-Lo	
Rev. mixer.....	259-20
260 Booster 130W	
Slave.....	145-80
800 Booster 400W	
Slave.....	275-40
Monitor 130W w	
Equalisation.....	153-90
Monitor System Amp	
w. 2 1 x 12 +Horn	
Tiltback spkrs.....	299-70
PA Cabs:	
4 x 10 50W.....	72-90
1 x 12 + Hn 50W	
Tiltback.....	72-90
2 x 12 75W Col.....	72-90
2 x 12 + Hn Col.....	105-30
4 x 12 150W Col.....	105-30
4 x 12 + Hn 150W	
Col.....	129-60
2 x 15 + Hn 150W	
Col.....	202-50
Festival Ecl 2 x 12 &	
2 x 15 Spkrs.....	243-00
Festival Projector Hn	
Adjustable Cross-	
over Network.....	145-80
Vocal Projector Enclosures:	
2 x 15 + Twin Hn Encl	
75W.....	To be announce'd
2 x 12 + Hn Encl 75W	
1 x 15 + Hn Encl 75W	
Microphones:	
Low Imp.....	35-64
High Imp.....	35-64
412 col., 4 x 12.....	153-90
412H, 4 x 12 + hn.....	186-30
215H col., 2 x 15 + hn	
.....	259-20

2 x 12 PA/Mt. cab.	
20W.....	72-00
2 x 12 PA/Mt. Cab.,	
75W.....	88-50
Twin-Turntable Disco	
Type B 8-chn. mixer.....	253-50
460-50	
Type A 8-chn. mixer.....	289-50
50W 2 x 12 Comb.	
amp, Ld.....	168-00
50W 4 x 12 Comb.	
amp, Bs.....	211-50
100W 4 x 12 comb.	
Amp.....	235-50

TRIUMPH ★

JOHN SON	
J5, 5W combo.....	32-00
J15, tremolo.....	36-00
J15V 15W combo.....	51-33
J30, 30W combo.....	103-19
J50V, 50W combo.....	110-28
J100 UV p.a.....	112-66
J100 PV p.a. amp.....	123-46
J100 PVR p.a. amp.....	136-65
J100 SV slave amp.....	94-55
J100 SS slave amp.....	62-78
J100 SS, C slave amp.....	56-10
Echomaster.....	72-11
J4SM.....	25-11
J4SB.....	25-11
J4SMT.....	26-73
J4SBT.....	26-73
Reverbmaster.....	*19-10
Mixmaster.....	*19-10
Tomaster.....	68-72
Soundmaster.....	121-91
J/412 M cab.....	106-57
J/412 H cab.....	123-62
J/412 F cab.....	87-78
J/412 G cab.....	113-48
J/412 SM cab.....	105-55
J/412 SH cab.....	121-50
J/412 SF cab.....	86-79
J/412 SG cab.....	112-00
J/212 M cab.....	66-55
J/212 H cab.....	76-04
J/212 F cab.....	56-78
J/212 G cab.....	71-28
J/50 SSLS cab.....	138-97

TURNER

1 x 15 Bs Hn.....	194-40
2 x 15 Bs Hn.....	345-60
1 x 12 Mid Rng. Hn.....	162-00
2 x 12 Mid Rng. Hn.....	270-00
1 x 10 Mid Rng. Hn.....	145-80
HF Rad. Hn. + VHF	
Tweets.....	297-00
Wedge Mts., pr.....	280-80
Hexagonal Mt.....	226-80
8200 Pro. Power amp	
B300 Pro. Power amp	
A300 Pro. Power amp	
A500 Pro. Power amp	
TPS 16/2 mixer.....	1620-00
TPS 24/2 mixer.....	2268-00
TPM 16/2 mixer.....	2154-60
TPM 24/2 mixer.....	2964-60
TPM24/8/2/5 Ultimate	
4781-16	
5 Way Crossover.....	162-00
Belden Multiway	
Cables.....	on app
Cannon Plgs - Stg.	
Boxes.....	"
Gauss Spkrs.....	"
J.B.L. Spkrs.....	"

VITAVOX

Bass Bin CN308.....	433-35
6200 Major Repr.....	311-70
Biore Bitone CN343.....	383-20

15 In. Loudspeaker...	70-00
S.3 Pressure unit.....	80-00
H.F. Horn CN157.....	43-35
500 Dividing Newrk.	
220S/531 Multicell Hn	
CNI29.....	363-85

VOX ★

AC30.....	170-75
AC50.....	T.B.A.

WALLACE ★

AC.3500XT, Mk. IV,	
40W amp.....	115-50
AC.6085XT, 80W amp	
.....	148-50

W.E.M.

Copicat Echo.....	70-20
Clubman 6W, 12" spkr	
Clubman 6W, 10" spkr	
Westminster 10W	
amp, 12" spkr.....	50-10
Westminster 10W	
bass amp, 12" spkr.....	56-00
Westminster 10W	
Accordian amp, 12"	
spkr.....	50-10
Westminster 10W	
amp, 10" spkr.....	42-20
Dominator MkIII.....	69-50
Dominator Bass MkI.....	81-00
Power Musette MkII.....	69-50
Halle Cat.....	245-50
E.R.40.....	77-00
P.A.40.....	77-00
E.R.100.....	98-25
P.A.100.....	98-25
S.L.100.....	83-70
Bandmixer 100 MkII.....	140-00
Reverbmaster.....	192-50
Audiomaster Mixer.....	292-70
Super Dual 12.....	72-15
Super 40.....	72-15
Starfinder 100 Bass.....	86-90
Starfinder 100 Twin	
15.....	105-55
Starfinder Super 80.....	120-30
Super Starfinder 200.....	137-15
Twin 15 Reflex Bass.....	174-80
1 x 12".....	42-20
1 x 12" w/vol control	
50-10	
1 x 10" Column.....	56-45
6 x 10" Column.....	97-20
Club System.....	71-15
Club 2 x 12".....	55-50
Band System.....	86-40
Band 2 x 12".....	74-60
Foot Monitor 2 x 12"	
+ Horn.....	98-30
Vendetta.....	137-45
4 x 12" A Super.....	96-20
4 x 12" A..... (Discontinued)	
4 x 12" B Column.....	130-60
4 x 12" C Column.....	125-55
X.32 Horn Column.....	84-55
X.29 Stack complete	
Horn Box from X.29.....	87-00
Festival Stack comp.....	569-15
New Columns:	
2 x 10" (40W pair)...	44-15
2 x 10" plus horn.....	55-00

WHITE ★

LW.100 Guitar/Bass	
amp. (100W, RMS)	
PA.100, 6-channel, full	
mix amp. (100W	
RMS).....	285-45
PA.200, 6-channel full	
mix amp. (200W	
RMS).....	396-00
SL.100 Slave amp.	
(100W RMS).....	128-70
MGV.6, 6-channel	
Mixer (full mix).....	185-90
MGV.12, 12-channel	
Mixer (full mix).....	440-00
LW.100C, 4 x 12,	
160WRMS, Guitar/	
Bass Enclosure.....	130-90
MW.150, 1x15, 150W	
RMS,	

PERCUSSION INSTRUMENTS

D. H. BALDWIN

GRETSCH

4027 Rock 'n Roll	T.B.A.
4029 Avant Garde	"
4028 Black Hawk	"
4015 Name Band	"
4025 Progressive Jazz	"
4002 One Nighter	"
Plus	"
4007 One Nighter	"
Plus	"

Snare:

4160G, 14 x 5	"
4160, 14 x 5	"
4157, 14 x 5 1/2	"
4153, 14 x 6 1/2	"
4109, 14 x 5	"
4102, 14 x 5 1/2	"
4103, 14 x 5 1/2	"
4190, 14 x 6 1/2	"
4191, 14 x 6 1/2	"
4192, 15 x 8	"
4193, 15 x 8	"
4105, 14 x 5 1/2	"
4259, 26 x 14	"
4260, 28 x 14	"
4262, 30 x 16	"
4263, 32 x 16	"
4264, 34 x 16	"
4265, 36 x 16	"
4271, 26 x 14	"
4272, 28 x 14	"
4273, 30 x 16	"
4274, 32 x 16	"
4275, 34 x 16	"
4276, 36 x 16	"
4110, 22 x 14	"
4111, 24 x 14	"
4115, 26 x 14	"
4117, 28 x 14	"
4244, 18 x 14	"
4249, 20 x 14	"
4247, 22 x 14	"
4269, 24 x 14	"
4271, 26 x 14	"
4272, 28 x 14	"
4415, 12 x 8	"
4416, 13 x 9	"
4420, 14 x 10	"
4421, 15 x 12	"
4417, 14 x 14	"
4418, 16 x 16	"
4422, 16 x 18	"
4419, 18 x 16	"
4423, 18 x 18	"

also in walnut
Cymbals:
K. Zildjian & Ajaha -
price being revised

BOOSEY & HAWKES

BEVERLY COMPLETE OUTFITS

Panorama 21	234-35
Panorama 22	322-59
Panorama 24	276-53
Galaxy 18	190-88
Galaxy 21	204-00
Galaxy 24	206-55

AVEDIS ZILDJIAN

7386, 8"	13-69
7387, 10"	16-00
7389, 12"	24-46
7390, 13"	22-83
7391, 14"	27-33
7392, 15"	29-65
7393, 16"	31-80
7394, 17"	34-16
7395, 18"	38-68
7395S	45-11
7399, 19"	40-98
7396, 20"	45-11
7396S	45-11
7396P	52-32
7400, 21"	50-16
7397, 22"	56-95
7397S	63-80

AVEDIS ZILDJIAN BRILLIANT

7387B, 10"	19-58
7390B, 13"	26-30
7391B, 14"	31-00
7392B, 15"	33-27
7393B, 16"	35-53
7394B, 17"	37-84
7395B, 18"	42-36
7395BS	49-17
7396BS	56-00
7396BP	56-00

7396B, 20"	49-17
7397B, 22"	60-57
7397BS	67-45
7390HH, 13" Hi-Hat	
cymbal	45-66
7391HH, 14"	54-67
7392HH, 15"	59-29
7393HH, 16"	63-61

C.B.S. ARBITER

ROGERS

Outfits:	
Studio X	1022-76
Compact X	852-12
Studio VII	638-28
Londner V	588-60
Londner VI	648-00
Ultrapower VII	891-00
Ultrapower IX	1058-40
Starlighter IV	529-20
Londner Super 10	523-91
Starlighter Super 10	464-51
Drums:	
Dynasonic snare	118-80
Superten snare	88-50
Skinny snare	55-08
Powertone, 14 x 20 bs	138-24
Powertone, 14 x 22 bs	144-72
Powertone, 14 x 24 bs	153-36
Powertone, 8 x 22 t.t.	69-12
Powertone, 9 x 13 t.t.	72-36
Powertone, 10 x 14	
t.t.	86-40
Powertone, 12 x 15	
t.t.	95-04
Powertone, 16 x 16	
t.t.	104-76
Powertone, 16 x 18	
t.t.	124-20
Powertone, 18 x 20	
t.t.	153-36
Powertone bongos	59-40
Powertone tumbales	
brass	116-64
Powertone timbales	
copper	127-44
Accusonic timpani 20	
inch.	281-81
Accusonic timpani 23	
inch.	304-56
Accusonic timpani 26	
inch.	359-64
Accusonic timpani 29	
inch.	377-78
Drum/Cymbal stands:	
Giant	20-52
Supreme I	20-52
Samson I	21-60
Supreme II	18-36
Supreme II, floor stand	18-36
Hi-Hats:	
Swivomatic Hi-Hat,	
hinged heel	32-40
Swivomatic Hi-Hat,	
adjust. footboard	32-40
Supreme	47-52
Pedals/Beaters:	
Swivomatic, hinged	
heel	35-64
Swivomatic, adjust.	
footboard	35-64
Rocket	24-84
Thrones:	
Samson	33-48
Accessory	49-60
Paiste Cymbals & Gongs:	
2002:	
14" Hi-Hat Sound	72-90
Edge	
15" Hi-Hat Sound	77-44
Edge	
14" Hi-Hat	47-57
15" Hi-Hat	53-19
16" Crash, Med/Ride	30-46
18" Crash, Med/Ride	36-61
20" Crash, Med/Ride	45-36
22" Crash, Med/Ride	58-10
24" Crash, Med/Ride	69-93
18" China type	48-33
20" China type	61-38
Formula 602:	
13" Hi-Hat Sound	66-80
Edge	
14" Hi-Hat Sound	72-90
Edge	
15" Hi-Hat Sound	77-44
Edge	
13" Hi-Hat	52-27
14" Hi-Hat	55-73
15" Hi-Hat	60-21
12" "thin	35-64
17" Thin	40-12
18" Thin	42-88
19" Thin	49-03
20" Thin	53-46
21" Thin	68-47
22" Thin	82-33
24" Thin	48-38
18" Flat Ride Med.	

20" Flat Ride Med.	61-45
18" China type	48-38
20" China type	61-45
No. 1 Seven Snd. set.	20-95
No. 2 Seven Snd. set.	24-84
No. 3 Seven Snd. set.	42-50
No. 4 Seven Snd. set.	48-38
No. 5 Seven Snd. set.	48-38
No. 6 Seven Snd. set.	48-38
No. 7 Seven Snd. set.	61-45
17" Joe Morello Hi-	
Hat	72-90
17" Joe Morello	42-44
18" Joe Morello	48-38
20" Joe Morello	61-45
27" Finger Cymbals	4-75

Gongs:

7" Symphonic	8-96
Stand	2-38
10" Symphonic	13-50
Stand	2-92
13" Symphonic	18-58
Stand	3-40
16" Symphonic	29-48
Stand	12-10
22" Symphonic	48-17
Stand	14-47
22" Symphonic	75-17
Stand	28-94
24" Symphonic	96-34
Stand	28-94
26" Symphonic	121-93
Stand	28-94
28" Symphonic	151-74
Stand	38-56
30" Symphonic	196-02
Stand	48-18
32" Symphonic	247-54
Stand	60-26
34" Symphonic	345-82
Stand	60-26
36" Symphonic	426-60
Stand	72-75

CLEARTONE ★

SLINGERLAND

Outfits:	
4N Lacquer 20"	375-82
4N Pearl 20"	405-89
4N Chrome 20"	417-48
4N Lacquer 22"	381-60
4N Pearl 22"	411-70
4N Chrome 22"	423-26
50N Lacquer	460-86
50N Pearl	492-69
50N Chrome	507-15
60N Lacquer	541-54
60N Pearl	587-81
60N Chrome	604-01
58N Lacquer	429-04
58N Pearl	434-84
58N Chrome	449-29
80N Lacquer	506-81
80N Pearl	544-43
80N Chrome	562-24
IN 20" Lacquer	426-16
IN 20" Pearl	455-09
IN 20 Chrome	469-54
IN Lacquer 22"	431-94
IN Pearl 22"	470-37
IN Chrome 22"	465-82
57N Lacquer	731-79
57N Pearl	783-87
57N Chrome	811-64
2R Lacquer	429-05
2R Pearl	469-54
2R Chrome	484-01
14N Lacquer	564-36
14N Pearl	627-98
14N Chrome	649-40
9N Lacquer	359-62
9N Pearl	394-33
9N Chrome	407-07
65N Lacquer	456-23
65N Pearl	484-01
65N Chrome	496-73
11N 2 x 24 Lacquer	928-17
11N 2 x 24 Pearl	986-03
11N 2 x 24 Chrome	1014-94

DAVOLI

UFIP CYMBALS

RITMO	
9-50	7-50
10-26	10-26
11-12	13-82
12-02	17-56
13-82	18-90
14-02	21-00
15-02	31-10
16-02	37-26
17-02	45-90
18-02	54-00
19-02	62-50
20-02	70-75
21-02	79-00
22-02	87-25
23-02	95-50
24-02	103-75

RED SOUND

5-40	125, 24 x 17"
8-10	Super Zyn Cymbals:
8-64	352, 12"
8-80	353, 13"
12-88	354, 14"
16-74	354P, 14"
19-48	355, 15"
	355P, 15"
	356, 16"
	358, 18"
	350, 20"
	360S, 20"
	362, 22"

HÖHNER ★

SONOR

Outfits:	
K120	170-50
K130	235-80
K132	287-25
K162	426-00
K189	496-80
K189 P.A.	529-65
Snare Drums:	
D426 (chrome)	114-50
D441 (acrylic)	46-45
D454 (chrome)	46-45
D555 (chrome)	95-00
D536 (chrome)	100-70
Tom Toms:	
T620	39-00
T628	43-80
T629	43-80
T630	43-80
T632	51-55
T658	65-85
T659	62-70
T660	62-70
T662	72-40
T663	85-60
T652 (air tuned)	105-10
Bass Drums:	
G230 K130, 20"	86-20
G231 K130, 22"	86-20
G260 K162, 20"	117-10
G261 K162, 22"	118-60
G262 K162, 24"	127-15

HORNBY-SKEWES

HOSHINO

Outfits:	
HK6000M	35-77
HM1000	155-00
HM2000	188-00

KEMBLE ★

YAMAHA-Outfits

YD680	314-00
YD665	334-52
YD660	299-23
YD260	153-65
metal snare:	
SD6500M	47-70

ORANGE ★

Single drum kit	528-00
Double drum kit	748-00

PREMIER

Snare: Metal Shells:	
2000, 14 x 5 1/2"	53-89
2003, 14 x 5 1/2"	56-05
2006, 14 x 12"	62-64
2011, 14 x 14"	52-59
37 Hi Fi, 14 x 5 1/2"	42-33
Wood Shells:	
2001, 14 x 5 1/2"	51-40
31, 14 x 5 1/2"	40-17
Outfits:	
203 Kenny Clare	468-72
cymbals	576-72
707, 20" b. ds.	581-36
303, 20" b. d.	425-09

5248WC, 18" Wide Cup.....	41-00	Dyna-Family, 22" Bs Drms.....	618-00
5248S, 18" Sizzle.....	41-00	Dyna-Family, 24" Bs Drms.....	590-00
5248T, 18" Trio.....	41-00	Dyna-Family, 24" Bs Drms.....	636-00
5248MC, 18" Mini-Cup.....	41-00	Fulldimension, 22" Bs Drm.....	395-00
5249, 19".....	43-50	Fulldimension, 22" Bs Drm.....	425-00
5220, 20" Pang.....	47-50	Fulldimension, 22" Bs Drm.....	440-00
5220S, 20" Sizzle.....	55-00	Fulldimension, 22" Bs Drm.....	470-00
5220MC, 20" Mini-Cup.....	47-50	Fulldimension, 22" Bs Drm.....	412-00
5261, 21".....	60-00	Fulldimension, 24" Bs Drm.....	442-00
5221, 22".....	67-00	Fulldimension, 24" Bs Drm.....	402-00
5221SW, 22" Swich.....	53-00	Fulldimension, 24" Bs Drm.....	430-00
Kenny Clarke Pairs 5215, 13"-14", High Hat, pr.....	60-50	Fulldimension, 24" Bs Drm.....	445-00
5216, 14"-15", High Hat, pr.....	48-00	Fulldimension, 24" Bs Drm.....	475-00
High Hat Matched Pairs.....	58-00	Fulldimension, 24" Bs Drm.....	417-00
5243/2, 13".....	63-00	Fulldimension, 24" Bs Drm.....	447-00
5244/2, 14".....	67-00	Fulldimension, 24" Bs Drm.....	381-00
5245/2, 15".....	21-00	Fulldimension, 24" Bs Drm.....	405-00
5246/2, 16".....	28-00	Fulldimension, 24" Bs Drm.....	455-00
Avedis Zildjian Brilliant 5333, 10".....	33-00	Fulldimension, 24" Bs Drm.....	479-00
5334, 11".....	35-00	Fulldimension, 24" Bs Drm.....	415-00
5335, 14".....	37-50	Fulldimension, 24" Bs Drm.....	440-00
5336, 15".....	40-00	Fulldimension, 24" Bs Drm.....	392-00
5337, 16".....	44-50	Fulldimension, 24" Bs Drm.....	415-00
5338, 17".....	52-00	Fulldimension, 24" Bs Drm.....	465-00
5339, 18".....	64-00	Fulldimension, 24" Bs Drm.....	485-00
5340, 20".....	0-54	Fulldimension, 24" Bs Drm.....	425-00
5341, 22".....	1-31	Fulldimension, 24" Bs Drm.....	445-00
5206, Cymbal Snaps.....	11-97	Fulldimension, 24" Bs Drm.....	360-00
5197, Cymbal Polish, bottle, pr doz.....	11-97	Fulldimension, 24" Bs Drm.....	375-00
Super Zyn 5172, 12".....	13-90	Fulldimension, 24" Bs Drm.....	360-00
5173, 13".....	16-07	Fulldimension, 24" Bs Drm.....	375-00
5174, 14".....	17-90	Fulldimension, 24" Bs Drm.....	360-00
5175, 15".....	20-08	Fulldimension, 24" Bs Drm.....	375-00
5176, 16".....	24-10	Fulldimension, 24" Bs Drm.....	400-00
5177, 18".....	27-95	Fulldimension, 24" Bs Drm.....	425-00
5178, 20".....	3-52	Fulldimension, 24" Bs Drm.....	360-00
Zyn 5114, 12".....	4-27	Fulldimension, 24" Bs Drm.....	375-00
5115, 13".....	4-27	Fulldimension, 24" Bs Drm.....	360-00
5123, 14".....	4-94	Fulldimension, 24" Bs Drm.....	375-00
5124, 15".....	5-69	Fulldimension, 24" Bs Drm.....	400-00
5125, 16".....	7-03	Fulldimension, 24" Bs Drm.....	425-00
5126, 18".....	9-20	Fulldimension, 24" Bs Drm.....	365-00
5127, 20".....	11-55	Fulldimension, 24" Bs Drm.....	402-00
5198S, 20" Sizzle.....	11-72	Fulldimension, 24" Bs Drm.....	317-00
5125, 22".....	14-40	Fulldimension, 24" Bs Drm.....	334-00
Kamala 5257, 10".....	2-00	Fulldimension, 24" Bs Drm.....	370-00
5258, 11".....	2-42	Fulldimension, 24" Bs Drm.....	387-00
5259, 12".....	3-01	Fulldimension, 24" Bs Drm.....	340-00
5262, 13".....	3-52	Fulldimension, 24" Bs Drm.....	357-00
5263, 14".....	4-27	Fulldimension, 24" Bs Drm.....	279-00
5264, 15".....	5-10	Fulldimension, 24" Bs Drm.....	295-00
5265, 16".....	6-11	Fulldimension, 24" Bs Drm.....	279-00
5273, 18".....	8-54	Fulldimension, 24" Bs Drm.....	295-00
5274, 20".....	10-46	Fulldimension, 24" Bs Drm.....	312-00
UFIP CYMBALS Standard 5205, 30cm, 12".....	9-32	Fulldimension, 24" Bs Drm.....	327-00
5207, 33cm, 13".....	12-91	Fulldimension, 24" Bs Drm.....	192-00
5208, 35cm, 14".....	15-70	Fulldimension, 24" Bs Drm.....	
5209, 38cm, 15".....	17-91	Fulldimension, 24" Bs Drm.....	
5210, 40cm, 16".....	20-02	Fulldimension, 24" Bs Drm.....	
5211, 45cm, 18".....	28-90	Fulldimension, 24" Bs Drm.....	
5212, 50cm, 20".....	35-10	Fulldimension, 24" Bs Drm.....	
5213, 55cm, 22".....	47-42	Fulldimension, 24" Bs Drm.....	
5214, 60cm, 24".....	65-19	Fulldimension, 24" Bs Drm.....	
Red Sound 5145, 30cm, 12".....	4-90	Fulldimension, 24" Bs Drm.....	
5146, 33cm, 13".....	8-00	Fulldimension, 24" Bs Drm.....	
5147, 35cm, 14".....	9-48	Fulldimension, 24" Bs Drm.....	
5148, 38cm, 15".....	10-80	Fulldimension, 24" Bs Drm.....	
5149, 40cm, 16".....	12-86	Fulldimension, 24" Bs Drm.....	
5150, 45cm, 18".....	17-91	Fulldimension, 24" Bs Drm.....	
5157, 50cm, 20".....	20-46	Fulldimension, 24" Bs Drm.....	

SELMER

PEARL Outfits: Dyna-Family, 22" Bs Drms.....	575-00
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Dyna-Max, 22" Bs Drm.....	210-00
Thunder-King, 22" Bs Drm.....	222-00
Thunder-King, 22" Bs Drm.....	240-00
Eight Brothers Concert Tom-Toms.....	300-00
Eight Brothers Concert Tom-Toms.....	325-00
Snare Drums: Custom Metal Drum, 5" x 14", Chrome.....	30-00
Custom Brass Drum, 5" x 14", Chrome.....	45-00
Custom Brass Drum, 6 1/2" x 14", Chrome.....	55-00
Accessories: Bass Drum Pedal (Model 810).....	18-00
Hi-Hat Stand (Model 800).....	21-50
Cymbal Floor Stand (Model 803).....	10-00
Super-Grip Snare Drum Stand (Model 806).....	12-00
Drummer's Stool (Model 850).....	27-50
Maxwin Outfits: Stage-705, 22" Bass Drum.....	165-00
Stage-704, 22" Bass Drum.....	145-00
Studio-504, 22" Bass Drum.....	129-00
Studio-503, 20" Bass Drum, w Cymbal.....	79-00
Maxwin Snare Drums: Snare Drum Kit, 5" x 14", 12" Cymbal, Stand, Sticks, Brshs.....	24-00
Metal Snare Drum, 5 1/2" x 14", Chrome finish.....	20-00
Wood Snare Drum, 5 1/2" x 14", 8 tension.....	18-00
Wood Snare Drum, 5 1/2" x 14", 6 tension.....	15-50
Maxwin Accessories: Bass Drum Pedal (Model 609).....	8-50
Hi-Hat Stand (Model 600).....	9-50
Cymbal Floor Stand (Model 603).....	5-00
Snare Drum Stand (Model 605).....	6-00
Incl. VAT.....	

SIMMS-WATTS

ASBA Metal Shell Drums: 615M 24 x 14 Bass.....	146-80
613M 22 x 14 Bass.....	146-80
633M 20 x 14 Bass.....	146-80
120 D/J t-tom fitting.....	29-20
510M 14 x 9 Tom Tom.....	89-00
511M 13 x 9 Tom Tom.....	89-00
505M 16 x 16 Tom Tom.....	140-40
509M 12 x 8 Tom Tom.....	89-00
Altglass: 615A 24 x 14 Bass.....	146-80
613A 22 x 14 Bass.....	146-80
633A 20 x 14 Bass.....	146-80
501A 14 x 9 Tom Tom.....	89-00
511A 13 x 9 Tom Tom.....	89-00
505A 16 x 16 Tom Tom.....	140-40
Woodshell Drums: 615WS 24 x 14 Bass.....	146-80
613WS 22 x 14 Bass.....	146-80
633WS 20 x 14 Bass.....	146-80
511WS 13 x 9 Tom Tom.....	89-00
509WS 12 x 8 Tom Tom.....	89-00
502WS 14 x 14 Tom Tom.....	103-95
505WS 16 x 16 Tom Tom.....	140-40
743W 14 x 5 Snare wood, chrome.....	125-55
743M 14 x 5 Snare metal.....	125-55
437A 14 x 5 Snare altglass.....	125-55
Stands: 240 Hi-Hat.....	38-50
102 Snare Drum.....	26-00
133 Cymbal, floor.....	29-20
134 Cymbal, floor.....	33-90
Pedals & Cowbells: 222 Bass Drum.....	42-75
923 Cowbell.....	2-95
924 Cowbell.....	3-75
926 Cowbell.....	4-60
927 Cowbell.....	4-20
Conga & Bongo Drums: 903/906 Tumbador.....	110-00
904-56 Twin Congas on stand.....	175-00
905-906 Quinto.....	99-00
900 Bongoes.....	57-90
230 Pedal.....	13-75
K. Zildjian Cymbals: 11049, 10" Crash.....	14-65

11055, 12" Crash.....	20-00
11056, 13" Hi-Hat.....	22-25
11050, 14" Hi-Hat.....	25-00
11057, 15" Crash/Ride.....	27-50
11051, 16" Hi-Hat.....	29-20
11058, 17" Crash/Ride.....	30-85
11052, 18" Crash/Ride.....	34-15
11059, 19" Crash/Ride.....	36-55
11053, 20" Crash/Ride.....	39-00
11054, 22" Crash/Ride.....	48-80

DRUM MATE 'STARTERS' KIT 4060.....	175-00
4065.....	100-00
4066.....	115-00

TAMA/STAR TDSDX Outfit.....	350-00
8805 Outfit.....	375-00
8705 Outfit.....	340-00
7925 Outfit.....	275-00

8588 Metal Shell Snare.....	67-50
8258 Metal Shell Snare.....	43-50

SUMMERFIELD

IMPERIAL & ROYAL STAR

TDS DX outfit.....	350-00
2455, outfit.....	225-00
5820, outfit.....	280-00
5255, outfit.....	260-00
KB125, outfit.....	300-00
KB125/2T, outfit.....	350-00
JR77, outfit.....	225-00
R55, outfit.....	175-00
3020, outfit.....	50-00
3010, outfit.....	60-00
300, Trap Set.....	16-50
8588ES Snare.....	75-00
8258 Metal Shell Snare.....	43-50
3386 Snare.....	30-00
2216, 16" tom tom.....	38-00
2213, 13" tom tom.....	25-00
2212.....	22-50
2222, 22" bass.....	60-00
8622S, 22" bass.....	90-00
8620S, 20" bass.....	80-00
8612S, 12" tom tom.....	36-50
8613S, 13" tom tom.....	38-50
8616S, 16" tom tom.....	60-00
8622, 22" bass.....	80-00
8620, 20" bass.....	70-00
8612, 12" tom tom.....	32-50
8613, 13" tom tom.....	35-00
8616, 16" tom tom.....	50-00
1045 Cocktail outfit.....	72-00
348 Bass Anchor.....	1-50
725 Bass Pedal.....	10-99
720 Bass Pedal.....	10-99
800 Bass Pedal.....	42-50
71 Bass Beater.....	1-10
73 Bass Beater.....	1-60
1263 Conga set.....	95-00
1301 Fibre glass conga.....	116-50
1302 Fibre glass conga.....	125-00
1303 Profes. conga.....	105-50
1304 Profes. conga.....	110-00
5000 Tombales.....	47-50
108 Bongoe.....	12-99
109 Bongoes.....	13-99
885 Hi Hat stand.....	18-50
885D Hi Hat stand.....	18-50
850 Snare drum stand.....	5-99
880 Snare drum stand.....	13-50
882 Cymbal stand.....	11-75
886 Tom Tom stand.....	30-00
86 Snare stand.....	11-50
872 Cymbal stand.....	8-99
875D Hi Hat.....	13-99
76 Oriental temple blocks.....	40-00
1106 Oriental temple stand.....	13-99
602 Finger cymbals.....	1-30
780 Rail consolette/Tom Tom holder.....	7-35
783 Twin Tom Tom holder.....	13-50
263 Cow Bell, 3".....	2-50
264 Cow Bell, 4".....	3-00
265 Cow Bell, 5".....	3-25
266 Cow Bell, 6".....	3-75

ROWEN MARK CYMBALS

034 14".....	8-99
040 16".....	13-99
045 18".....	16-99
050 20".....	21-00
055 22".....	28-99
1303 Professional Conga Drum (wood).....	105-50
1304 Professional Conga Drum (wood).....	110-00
5000 Timbales and stand.....	47-50
108 Bongoes.....	12-99
109 Bongoes.....	13-99
6885 Hi Hat Stand.....	18-50
6885D Hi Hat Stand.....	18-50
6850 Snare Drum stand.....	5-99
6880 Snare Drum Stand.....	13-50
6882 Cymbal stand.....	11-75
6886 Tom Tom stand.....	30-00
6865 Snare stand.....	11-50
6870 Snare stand.....	10-00
6872 Cymbal Stand.....	8-99
6875D Hi Hat.....	13-99
6890 Snare stand.....	16-50
6892 Cymbal stand.....	15-50
6893 Cymbal stand.....	16-99
6894 Cymbal stand.....	21-00
1715 Cymbal holder.....	1-99
616 Cymbal holder.....	2-50
6895 Hi Hat stand.....	25-00
602 Finger Cymbals.....	1-35
170 Practice Pad on floor stand.....	5-60
450 22" Gong w. Mallet.....	85-00
451 24" Gong w. Mallet.....	100-00
452 26" Gong w. Mallet.....	120-00
453 28" Gong w. Mallet.....	150-00
454 30" Gong w. Mallet.....	200-00
455 32" Gong w. Mallet.....	250-00
456 36" Gong w. Mallet.....	350-00
457 40" Gong w. Mallet.....	500-00
1133 Royal Star Vibraphone.....	335-00
1132 Royal Star Vibraphone.....	220-00

KEYBOARDS

BALDWIN

Models: 124A.....	T.B.A.
E10.....	
124B.....	
124BC.....	
E10R.....	
E10L.....	
125A.....	
E10LB.....	
E10LB.....	
130A.....	
130AC.....	

126.....	T.B.A.
130D.....	
130DC.....	
56A.....	
56D.....	
711.....	
CT100A.....	
CT100D.....	
C630.....	
4E.....	
210D.....	
PR200A.....	
C620.....	

102.....	1058-86	Elkatone 615PS.....	636-81
103.....	1339-20	Elkatone 615PSR.....	677-32
Traveller.....	909-36	Elkatone 630PSR.....	894-36
Crumar Keyboards:		Elkavox 77 (Pianos).....	1331-28
Organiser.....	434-16	Elkavox 77 (chromatic).....	1427-11
Stringman.....	459-00	Electric Accordion.....	1052-50
Jazzman.....	356-40	Rhythm machine.....	138-58
		Rhythm machine.....	282-18
		Including 25% VAT	

J. T. COPPOCK

ELGAM	
1037, Portable.....	95-00
1049, Portable.....	122-00
2049, Portable.....	157-00
3049, Portable.....	205-00
610, Portable.....	269-00
610R, Portable with Rhythm.....	322-00
249, Portable.....	304-00
249R, Portable with Rhythm.....	353-00
2049C Console.....	146-00
Elec. Piano.....	199-00
13-note Pedalboard for Portables.....	41-00
Match 7C.....	50-00
Mini Pops Junior.....	54-00
237 Console.....	324-00
237C w/recd.....	390-00
244 Console.....	481-00
244C w/recd.....	545-00

DAVOLI

Davolisint.....	215-00
Sintacord.....	260-00

ELKA ORLA

Tornado IV.....	234-28
T.L. 49.....	234-28
Capri Junior.....	250-80
Capri Junior/Rhythm Panther 2250.....	271-46
X55 Portable.....	356-72
X55 Portable (Pedalboard).....	728-77
Concorde 400.....	79-69
Minuette 99 MT.....	913-73
Capriccio II.....	562-26
Capriccio II MT.....	585-72
Capriccio 11/O.....	670-91
Capriccio 33.....	777-41
Capriccio 33 MT.....	883-90
Capriccio 33/O.....	969-15
Capriccio 33/O.....	1075-67
Capriccio 33/O.....	1204-00
Notturmo 44L.....	1033-02
Notturmo 44 MTL.....	1118-36
Notturmo 44/OL.....	1224-80
Notturmo 66L.....	1288-66
Notturmo 66 MTL.....	1376-87
Notturmo 66/OL.....	1480-11
Elkapiano 88.....	226-28
Elkapiano 88A Console.....	425-95
Elkarhapsody 490.....	272-11
Elkarhapsody 490 (w/out legs).....	261-15
Elkarhapsody 610.....	467-42
Elkarhapsody 610A Console.....	779-37
Elka 'String Bass' Pedalboard.....	55-08
Elkatone 610P.....	468-56

FARFISA

Model 256RK.....	1468-80
Model 148R.....	378-00
Model 150R.....	470-88
Model 152R.....	673-92
Model 154R.....	923-40
Cassette rec outfts.....	75-66
Church organ CH25.....	945-00
Church organ CHS.....	327-24
Professional Duo.....	1026-00
Bench to match.....	64-80
50-watt amplifier to match.....	164-16
VIP600.....	799-20
I3-note pedalboard.....	106-02
VIP400 incorporating Syntheslalom.....	577-80
I3-note pedalboard.....	106-92
VIP233.....	427-68
I3-note pedalboard.....	43-20
VIP345 incorporating Syntheslalom.....	442-80
I3-note pedalboard.....	43-20
Matador R.....	302-40
Professional electronic piano.....	464-40
Super piano.....	810-00
Cordovox CG6, incorporating Super IV accordion.....	1895-40
Cordovox CG7, incorporating Super V accordion.....	2149-20
Transivox.....	777-60
137 Accordion.....	356-40
XIV Accordion.....	421-20
Super IV accordion.....	486-00
Super IV 4/5 accord.....	626-40
Syntorchestra.....	475-20
Cordovox A-210.....	847-80
Cordovox A-250.....	2138-40

GALANTI

Excl. VAT	
X300 D/L.....	305-23
X360 R6.....	342-22
F1.....	351-39
F2.....	425-74
F2 D/L.....	518-22
F3.....	555-10
F5.....	740-46
Instacstring.....	323-89
Instapiano w. amp.....	212-87

HAMMOND

VS 150/J.....	400-00
VS 450.....	560-00
F 3000.....	745-00
N 100.....	772-00

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Phoenix.....	1200-00
T 500.....	1595-00
R 122.....	1863-00
C 3.....	1816-00
Regent 4072.....	3580-00
Concorde 2107.....	4800-00
5200.....	957-00
7100.....	1129-00
TR 33.....	96-00
TR 330.....	96-00
TR 55.....	100-00
TR 77.....	169-00
Piano EP.10.....	260-00
Synthesiser SH3.....	417-00
Synthesiser SH.1000.....	378-00
Piper 3227.....	584-00

HOHNER

Clavinet D6.....	349-45
Pianet N.....	239-10
De Luxe Pianet case.....	50-95
CR amp.....	94-30
Combo Pianet.....	187-90
Electra Piano.....	499-00
Organet 41.....	241-80
Organet 240.....	417-30
Organet 240 RA.....	539-55
Organet 440 S.....	794-30
Organetta Electronic 1.....	71-75
Organetta Electronic 2.....	133-30
Musette.....	696-75
De Luxe.....	749-40
Piano Keys.....	666-25
Button Keys (C).....	781-55
De Luxe Piano.....	968-70
Organetta Nw/bench.....	38-25
Organetta C.....	29-34
Organa 249/249K.....	195-50
Organa 354.....	255-25
Contessa Mini-Pop Junior.....	58-52
Contessa Mini Pop 7.....	126-55
Synthesisers:	
Mini Korg 700.....	325-00
Mini Korg 700S.....	385-00

HORNBY-SKEWES

EKO Electronic Organs:	
Tiger Junior.....	129-50
Tiger.....	250-00
Tiger Mate.....	325-00

Tiger 61.....	325-00
Tiger 61R.....	375-00
Tiger Duo.....	395-00
Tiger Duo R.....	455-00
Tiger Duo A.....	462-00
Tivoli 12.....	110-00
Tivoli 18R.....	144-00
Cantorum 44A.....	480-00
Domus 37A(T) V.....	460-00
Domus 44A(T) V.....	570-00
Corale LT.....	990-00
Coliseum.....	1395-00
Majestic Auto TC.....	1395-00

LOGAN KEYBOARDS

10.022 Weekend	
Console org.....	635-00
10.060 Holiday 300.....	395-00
Console org.....	840-00
10.061 Holiday 400.....	840-00
Console org.....	1050-00
10.023 String Melody 'Add on' Kybd.....	479-00

CRUMAR ELECTRONIC PIANOS

CEP35 Compac Piano w legs.....	219-00
CEP2 Compac Piano w/out legs.....	199-00
CEP72B Compac Piano l/h bs.....	221-00

JENNINGS

J70, portable.....	578-88
J71, portable.....	699-84
J72, console.....	on app.
J73, console.....	on app.
TS11, hn pulsator.....	302-40
PBI3, pedal brd w/cs.....	54-00
VCI, ft vol control.....	12-96

KEMBLE

YAMAHA	
YC 25D, port. org.....	578-34
YC 45D, port. org.....	1054-62
SY1, Solo Synthesiser.....	475-00

LIVINGSTON

Chorister 1/61 (Melodic Bass).....	583-00
Abby Chapel (Melodic Bass).....	648-00

Chorale (Mel. Bass).....	793-80
Chorale with 29-note pedalboard.....	965-52
Chorister 2-69(B).....	1285-92
Chorister 2-72 with 32 (RCO) note pedalboard.....	1402-92
Chorister 3/73 with 32 (RCO) note pedalboard.....	1723-68
Custom-built instruments.....	on app.
Magnus.....	
350 reed.....	18-66
401 reed.....	26-11
411 reed.....	36-58
421 reed.....	39-31
468 reed.....	42-94

MACARI

EMS Synthi AKS.....	870-00
EMS V.C.S.3.....	748-00
EMS D.K.2 Keybrd.....	220-00
Sola Compactelecno.....	199-65
Crumar Group 49 org.....	225-00

ROSE-MORRIS

GEM	
297, Inter-continental org.....	695-00
291, Caravan.....	124-20
290, Europa.....	92-95
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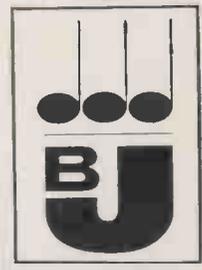
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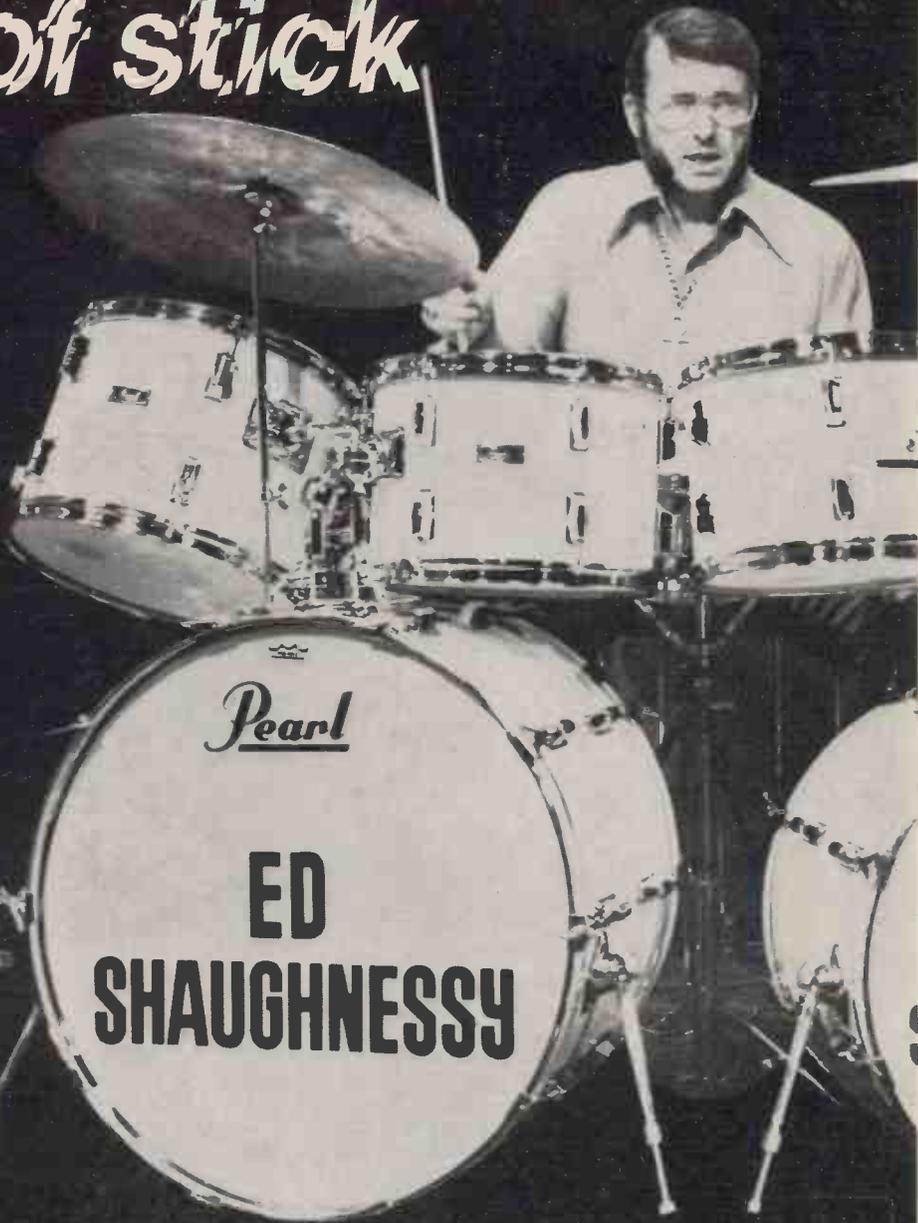
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