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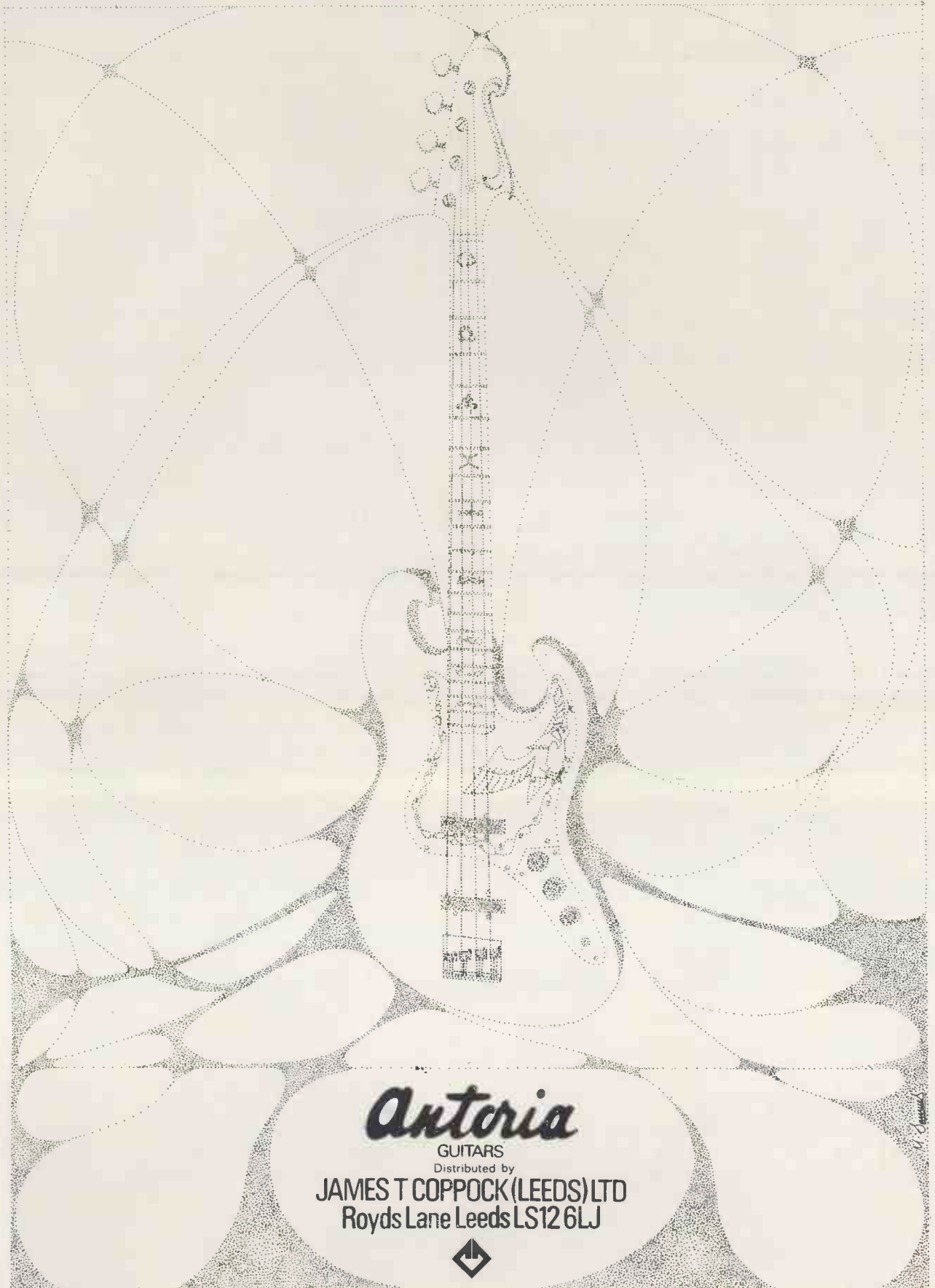
THE 12 STRING STORY

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CONTENTS

Paul McCartney's Instant Melodies	4
Letters and Queries	8
The Twelve-String Guitar Story	10
Steve Howe Goes Solo	14
Player of the Month — Steve Hackett	16
Beat's Contract Success	18
John Mayall	20
Home Recording Techniques	23
Rory Gallagher	26
Jasper Carrott	28
Plugging — How it works	30
Engineering Course	32
What the A&R Men Want	34
Van McCoy	36
The Producers — Richard Carpenter	38
Amplifier Survey	40
Instrument Reviews	53
Instrument News	55
Drum Survey	56
Disco '75	65
Air Studios' 5 years	68
Album Reviews	74
Studio Spotlight — The Music Centre	76
Studio Playback	80
Music Mart	80
Price Listings — Guitars, Amps, Keyboards and Drums	85
Advertisement Index	94

Tony Dorsey ►



"PAUL McCARTNEY doesn't really need an arranger because he's a brilliant one himself. It's just that he can't put down on paper what he hears in his head, so he needs someone to do that for him." Actually, Tony Dorsey, McCartney's co-arranger on the *Venus and Mars* album, is being unnecessarily modest. It comes out in conversation that he really had quite an integral part in the overall sound, as well as leading the horn section on the recent Wings tour.

Tony's a keyboard player and trombonist from Macon, Georgia. He studied music at University and was aiming at being a music teacher until he found out that he could make more money "selling pencils in New York." Then he joined the U.S. Air Force as a trombonist

in their band and ended up spending four years as their arranger, because they had nobody who could write out parts for pop music pieces, to provide a bit of light relief from the interminable military marches and songs from the shows.

His next job was in Joe Tex's band. "I was twenty-five and wanted to travel around, and I've been travelling ever since," explained Tony. But at this time, thoughts of touring Australia and Japan with Paul McCartney were as far away as . . . Venus and Mars!

"At the time I was put in touch with Paul, I had my own group called Magic, featuring my wife as lead singer. I was working in Nashville for Dial Records, doing some horn and string arrangements for them when Paul came through to do some recording. He had *Sally Gee* and *Junior's Farm* and a few more tracks and wanted to add horns to them but the Memphis Horns, who he'd planned to use, were unavailable.

"The next thing I knew, I got a phone call asking how I'd like to do some arrangements for Paul McCartney. At that time I'd heard a few of his songs but not his albums, because for some reason I'd never got into albums, not even Beatles ones. Yet some of Paul's songs, like *Yesterday* and *My Love*, really came across to me.

I went and met him and we got along pretty good. I arranged the horns on two tracks for him and thought that was the end of the whole thing, because he said 'nice meeting you, best of luck,' and we shook hands and that was it. Then last December his manager called me and said 'how would you like to do an album with Paul?'"

The offer came at a difficult time for Tony. "When I started work on the album, I was working with Magic at weekends and during the week I'd fly off to Nashville to work on the arrangements," he explained. "I went up there in January and heard the material for *Venus and Mars*. Then Paul and I sat down and talked about it and he started playing ideas to me on the piano."

Paul's method of working now isn't substantially different to the way he worked during the making of *Sgt. Pepper*, when he stabbed out brass parts in the air with the first finger of his left hand telling producer George Martin that that was what he wanted a certain instrument to play!

ARRANGING WHAT THE MAN SAYS



'Doing the arrangements with Paul was really a collaboration' says Tony Dorsey

According to Tony, "Doing the arrangements with Paul was really a collaboration.

"He would come in with a tune and sit down at the piano. He'd play some bits and say, 'here's this bit and here's that bit and right now I want to get from here to there. Do you have any ideas how I can do it?' So I'd think of something and sometimes he'd say 'okay' and other times my suggestion would spark off an idea for him and he'd leap to the keyboard and say, 'I've got it, this is what we'll do.'

Control booth

"So, although I was supposed to be the arranger, I ended up assisting him in all sorts of ways. For instance, when we were in the studio recording the album, I'd be in the control booth saying 'no, it's not right yet, do it again'. I completely got into the music and the people he had with him. After we'd finished the mixing in L.A., Paul's manager talked to me about the idea of going on tour with Wings. He said hang loose for a while, don't make any commitments, so I relaxed for a few weeks and then he said they were putting a horn section together for the tour. At first it was going to be a big thing, 20 strings, plus a 12 piece horn section, but we got it down to six horns and 4 electric strings, which we had to drop as we couldn't get any string players, so it was just four horns in the end."

All four members of the horn section had worked with Wings in various capacities before and they all got on together really well — 'not like some jobs I've had!' Tony commented. There were a few problems with the sound on the tour, like one night when the monitors failed and Tony had to carry on playing when he couldn't hear anyone else and just pray that his trombone was in tune! The audience, according to Tony, was "split down the middle, half of them 25 plus and the other half the kids who were all down the front hollering!"

I asked him whether, in his opinion, the audience had now accepted Linda McCartney as a musician, "She goes down well with the audiences," he replied. "I just think she has a little problem with the press. They won't accept her and try to down her for being average but there are average musicians in every group. The thing is that they know she didn't

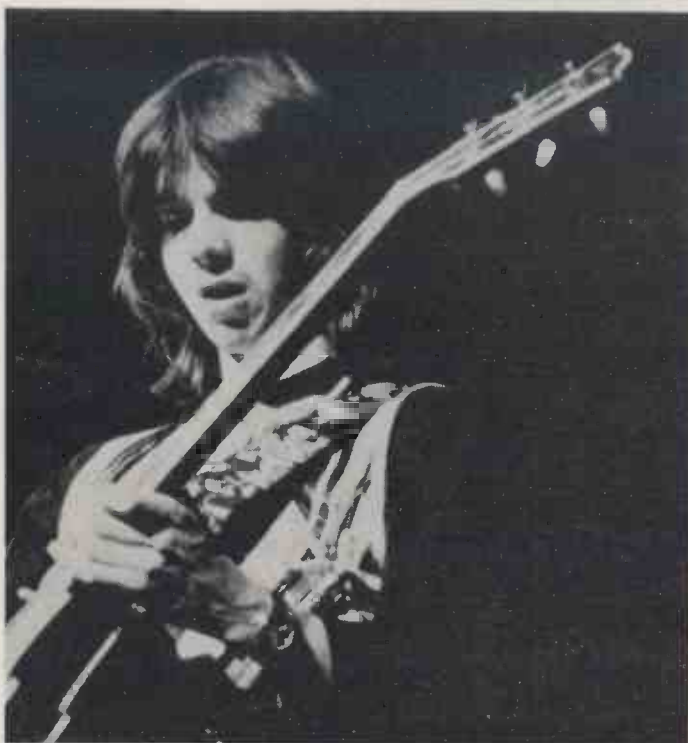
start out as a musician but came into it much later. What they don't see is that one average musician in a band doesn't affect the whole. You need some outstanding people and some average in a group because if they were all geniuses they wouldn't work together and every group needs one thing to hold them all together.

"It's Paul who brings and holds Wings together because everyone respects his singing and writing and the kind of person he is. If a guy gets angry or out of line Paul will smooth it all over and ease what could have been a bad situation."

At first Tony decided that Jimmy McCulloch was the best musician in the band." Just when I thought I had it all figured out, there'd be another night on which Denny Laine would really shine, that's the sort of band it is, everyone equally good and having their moments. I think Denny has a lot of talent he doesn't generally get recognition for. He's the easiest going guy, you can say to him 'we need someone to play bass on this because Paul is playing piano' and he'll always offer, even if he doesn't love playing bass. He never grumbles. He's a great singer and writer as well and helps Paul with some of his songs."

Apparently there is nothing that annoys Paul more than

Continued on page 6.



ARRANGING WHAT THE MAN SAYS

Continued from page 5.

having people put down the other members of Wings.

"Wings is much more of a group effort than it's publicised to be," explained Tony. "The nucleus of the group is Paul and the nucleus of the material is his. Then people pick this up and say that the rest of the guys would be nowhere without Paul, that they're just guys he picked up. They don't see that Paul is in a position to do whatever he wants and if he

hadn't wanted them in particular, he wouldn't have had them.

"Paul could have kept on just selling records and never made another personal appearance if he didn't want to. But the whole object of entertaining is to know you're being appreciated and you only know that if you're performing." Does this mean that Paul still feels a need to prove himself and be reassured that his music is still appreciated? "I think so," replied Tony, "although I don't think he ever doubted himself.

"To get back to the press, there are some people who will read an article and believe every word like gospel, so if the writer says 'Paul still hasn't lived up to what the Beatles did,' that reader will believe him. That's what makes Paul so upset and angry, the fact that they won't let him get away from the Beatles thing. He's not trying to forget the Beatles because he still likes all of them, they grew up from childhood to adulthood together so, regardless of what goes down, they were very close and still are.

"Paul's not trying to say,

through Wings, 'to hell with the Beatles.' The Beatles are like a family; when the child grows up and becomes an adult, he moves off from the family to his own thing and Paul fails to see why people can't understand this. He finds the general attitude towards Wings very disturbing. He feels they are capable musicians and deserve better recognition, and he would like to see them getting that recognition. That's the only thing that gets to him really."

What is it that, in Tony's opinion, makes McCartney's songs so special? To what technique and talent does he owe his fantastic success?

"He breaks all the rules. He invents such unusual chord changes that first time you hear them you think, 'did he really mean that?' His writing is so simple yet so meaningful, it's good, logical music.

Brand new

"There's good and bad in all music and the trick is to be able to sort it out, to take the good and throw out the bad. This is what Paul does so well. When he plays a song, you can hear something there that's so old it goes way back, and then you hear something that's brand new, or leading the way towards things that are yet to come. But for the most part it will never be complicated. He never writes anything that the average person couldn't play, but the end result is so simple and so effective and fitting that

you wonder how on earth he came by it.

"He always ends up with something that was right there under your eyes all the time and I wonder how he could have stopped at that, because if it had been me writing it, I'd probably have kept right on, trying to reach for something more dynamic and maybe ruined the whole thing."

Paul writes all the time, backstage, on the road, in the hotel. "He keeps all his ideas in his mind. He always carries an acoustic guitar with him when he's travelling and there's usually a piano wherever he goes. Most times he'll think of a melody first, fiddle around on the piano with it, then add the lyrics."

Tony feels that this lucky break, the opportunity of working with Wings, should open a few doors to him. It has also had a profound influence on his own music. "It's a great learning period for me. I think the reason why I'd never made it as a writer was that a few things were out of order and being around Paul has shown me how to correct them. He's a great writer and a great person. I don't think success has changed him in any way. He seems well balanced and very normal, as a matter of fact, he may be too normal under the circumstances. I would have thought that someone in his position would have been really different. That's the thing that amazes me about Paul. I think, 'look at you Paul, I'm talking to you and it's just like talking to any other guy.'"

Right now Tony is fulfilling his ambition to travel by playing his way across Australia and Japan, with the hope of a tour of America and another Wings album ahead of him. Accompanying them on tour will be a well-known quest, one who is totally uninvited.

"Paul has a fan from America who says she has dedicated her whole life to him for the last ten years. She's only 21 now. She made every date of the '73 tour and every single date this tour and she says she's going to be at all the gigs in Japan and Australia.

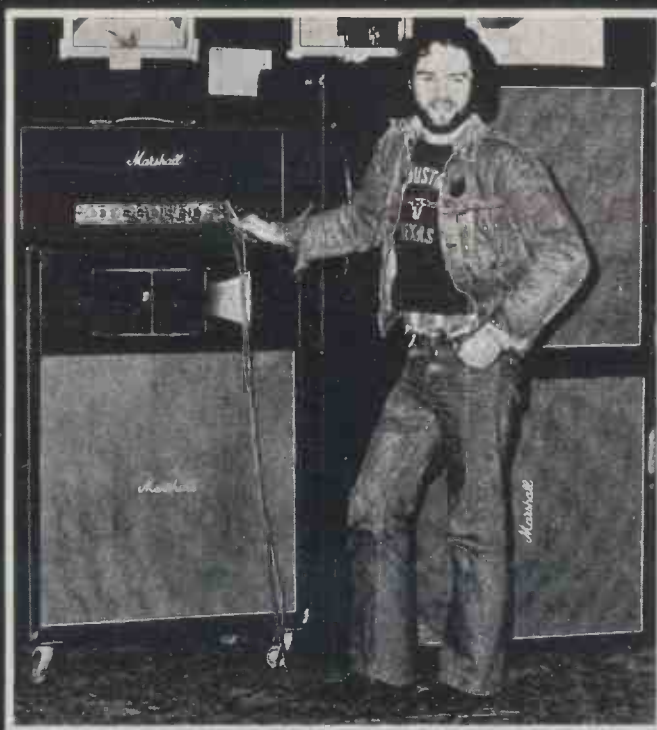
"She isn't a groupie, she never has any sex with anyone to do with the band, she's just dedicated. She's been pointed out to Paul many times but he avoids her because he's embarrassed. He thinks she must be a bit wierd. Just think, ten years she's been following him and they've never ever spoken to one another."

By Lorna Read



"Alex doesn't bang them about, but they do get beer in them quite often"

Tam Fairgrieve
The Sensational
Alex Harvey Band



Tam's been around, he knows what he's doing. Here's what he says. "Well, one we've got is at least six years old. It's been flown about without a flight case for the last two yearsso it's robust. They do get the odd drink, but there's never

been anything wrong with any Marshall amp I've worked with, save the odd valve".

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YOUR LETTERS

REPAIRS

Dear Sirs,

On reading your article on 'Guitar Repairs' in the October issue I thought that I should write to you and tell you about my guitar. It is a Les Paul Custom Copy made by Avon (part of the Rose-Morris combine). As copies go for the price it was a very good instrument but I decided to improve its standards.

Living in Birmingham my first objective was to contact John Birch and ask his advice. After visiting his workshop I ended up having the fingerboard shaved, refretted and lacquered the volume and tone controls replaced and a mono/phase/stereo switch added with a Hyper-Flux humbucker and a

Bi-Flux humbucker for pickups. Along with the work that was done a new pickup selector switch was fitted, a stereo jack socket, a John Birch bridge and stereo lead were supplied.

All this work was carried out in under a week for a cost of just over £100. After playing many guitars I can quite honestly say that my guitar equals the 'playability' tone generation and variation to that of any top guitar.

Keep up the good work with your informative magazine,

Yours faithfully,
R. Ball,
Handsworth Wood,
Birmingham.

Nothing to reply to really, but it may be worth pointing out that it reflects our own opinions about a/ the value for money of the Avon copies and b/ the skill of the inimitable

Mr. Birch who could turn a sideboard into a good guitar.

PHIL'S GIBSON

Dear B.I.,

I would like to compliment you on the best magazine for musicians anywhere and, having been so nice to you, pose a question. Last month's article on Phil Manzanera showed a photo of him holding a Gibson Firebird guitar. I know that these are one of the best guitars that Gibson ever made and wonder whether they'll ever make them again. Also, what is the history of the Firebird.

Yours faithfully,

Mike Eden,
Wallsall,
Staffs.

Thanks for the compliment Mike, now to answer your question. Records on the Gibsons of that period (early sixties) are a bit tricky but in Tom Wheeler's excellent 'Guitar Book' (well worth buying that one!) it says that a Firebird shaped axe called the Explorer was first mentioned in a Gibson bulletin dated April 1958. The original Firebird was introduced in 1963 and was then re-styled in 1966 with practically a complete reversal of shape from the early models. Tom Wheeler says that the originals had banjo type tuners inserted perpendicularly through the face of the peghead but that later models had standard machines.

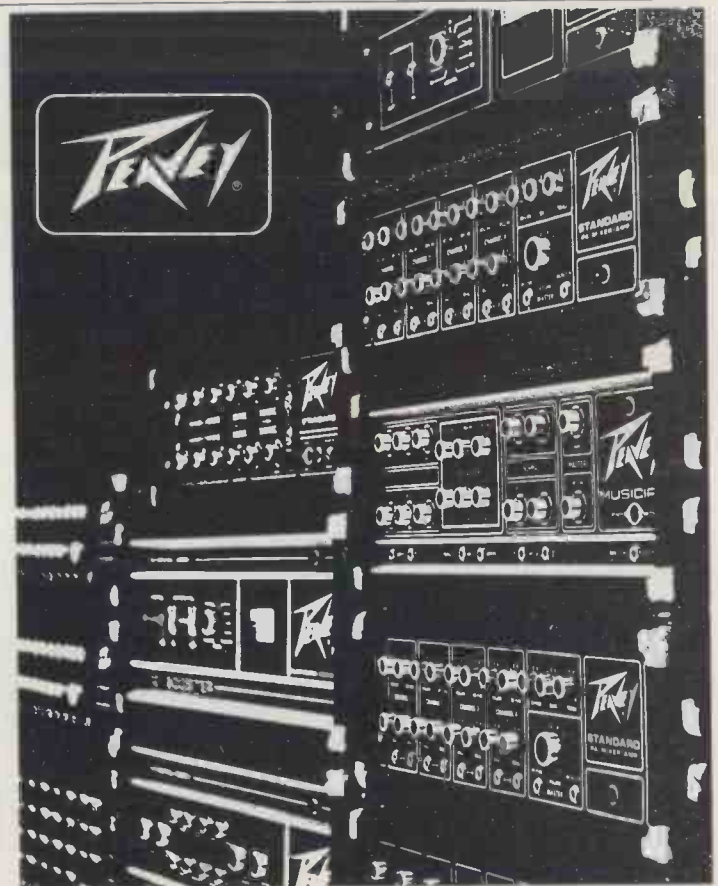
We asked Dave Roberts of Norlin about the Firebird (and also the Thunderbird bass) and he told us that if there was sufficient pressure to start production again then Gibson may

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AND QUERIES

well do it. Certainly, we'd like to see production of these excellent machines going again and hope that Gibson will soon get that under way. Apparently they are looking for pressure from the USA. Let's hope that the Americans are as keen on them as we are!

and the neck for a respray on the whole body. If this is possible, could you advise on the spray paint I'd need and where I could get it.

Also, I am saving to buy an original Fender Telecaster and want to know whether you can buy them fitted with a tremolo arm or if you have to have them specially made.

Yours faithfully,

Brian Boshier,
Grindon,
Sunderland.

TELECASTER

Dear BI,

I wonder if you could help me with my problem? I have a Telecaster copy with a blonde finish, the trouble is that through a bit of careless handling a few large chips have occurred. I am wondering if it is possible to fill them with plastic wood or some other substance and then remove all the fittings

Unfortunately you haven't told us who made your Telecaster copy so we can't really advise you as to how best to repair your guitar. It depends a lot on the type of wood it has been made of, so we would recommend that you contact the makers and ask their advice. On the subject of a respray we

would seriously suggest that you get a quote from a professional repairer as it's hard to do a good job and bad ones look awful.

Yes, Telecasters are available with Bigsby Tremolo arms at not too great an increase in price—and very nice they are too!

sure you will be interested to learn that its appearance has elicited a greater response than any article or advertisement that has so far appeared in other magazines or periodicals.

I am afraid I am guilty, on occasion, of complaining bitterly about the quality of journalism within the music industry but, this time, my compliments and thanks for an article that will probably be hard to better for some time to come.

Kindest personal regards,
Yours sincerely,
Roundhouse Recording
Studios,
Gerry Bron.

BEAT WINS AGAIN

Dear Gary,

I have just returned from a business trip in the United States and this is the first opportunity I have had to read the really excellent article in last month's Beat Instrumental on our studio. I can say unequivocally that it is the best article that has been written so far on the studio, and I am

Many thanks for your kind letter, Gerry. We would like to take the opportunity of wishing you every success with the forthcoming Roundhouse ventures.

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DAN HEDGES INVESTIGATES THE HISTORY OF THE ELECTRIC 12 STRING

Although it's not likely to ever become the subject of a probing television documentary, the electric guitar (like cars, clothes, and Mediterranean beach resorts) has always tended to be a victim of its own, self-created fads and trends—operating on an unpredictable self-destruct mechanism that can transform a highly sought after, "every kid dreams of owning one" instrument into an obsolete, "I wouldn't be caught dead on stage with one of those" curiosity piece, simply because one or two Very Famous Guitarists have switched to something new.

But then, guitar *sounds* have undergone swift, and often drastic changes over the years as well, with the squeaky-clean tone of the early and mid-60's giving way to the fluid blues approach of the Clapton era, which has evolved into the rough, dirty style that so many guitarists are currently favouring.

At the same time though, there's a whole range of "fringe" styles and sounds that've come into vogue over

the past decade—surfacing for a while, then disappearing, and then surfacing again—as fresh and distinctive as they were the first time around. Over the past couple of years, a style, a sound and, in fact, a whole school of playing has been re-surfacing among guitarists on both sides of the Atlantic, centering around what many consider to be one of the most inherently "musical" musical instruments ever invented—the electric 12-string guitar.

Popularity

The popularity of the electric 12 reached its peak during the mid-60's, though there are strong indications that a second 12-string boom is just around the corner. Then again, the list of people who use them (or who've used them in the past) reads like a Who's Who of rock 'n' roll: George Harrison, Pete Townshend, Roger McGuinn, Roy Wood, Brian Jones, David Crosby, Dan Peek, Ted Turner, Jimmy Page, Steve Howe, John Mc-

Laughlin, Charlie Whitney, Eric Clapton, Dave Cousins, Tim Buckley, Mike Rutherford, Ritchie Furay, Tony Poole, Rob Davis, Paul Kantner, Ian Bairson, Al Jardine, Chris Squire, Overend Watts, and the list goes on, and on, and on. While some have made it their trademark, others save it for those times when the chiming soaring power of twelve strings is just what the doctor ordered for adding that unique touch of grandeur, or menace, or serenity—qualities that're all within the capabilities of the electric 12.

In a structural sense, the electric 12 shares its principal feature with its acoustic counterpart, namely the twelve strings, arranged in six, close-set pairs. In the case of the low E, A, D and G pairs, one string is traditionally tuned to standard pitch, while its mate (the octave string) is tuned exactly one octave higher. The two remaining pairs are tuned in unison (the octave-apart system doesn't apply here), giving you two high E's and two B's—also at standard pitch.

THE 12 STRING



L to R Jimmy Page with Gibson double necker, early shot of George Harrison with one of the first Rickenbacker 12 strings seen in Britain, Wing's Denny Laine with Ibanez double necker and Roy Wood with custom made axe.

When it comes to picking, each string pair is more or less treated as a single entity, with the plectrum striking both strings simultaneously (though a well-developed alternate picking technique can create all sorts of interesting exceptions to the rule). Since a 12-string requires considerably more fretting pressure than a 6-string, most players opt for extremely light gauge strings, although anyone accustomed to a 6 (particularly an electric) might find a 12 pretty rough going until the muscles in the arm, hand, and fingers have had a chance to limber up.

Approach

Even for an experienced player, the 12 requires a substantially different approach from the 6. String bending, for example, is virtually impossible with the double-string arrangement, while chords (particularly barre chords) tend to get rather muddy as you move up the neck—the full effect of the guitar being strongest in the first and second positions.

Tuning tends to be a very delicate operation, while staying in tune often becomes an annoying on-stage problem, particularly for those who like to experiment with exotic tunings. Then too, the electric 12 is a surprisingly loud, piercing instrument—fully capable of completely drowning out the rest of the band, without the guitarist even being aware of it.

But while the instrument has its deficiencies and limitations, it's the *sound* that counts. When it comes right down to it, the electric 12-string is in a class all its own, and the ominous, yet singing, yet melancholy, yet shimmering music it can produce has turned it into something of a cult instrument.

Going back a bit for a second, the acoustic 12-string was originally developed by the Spanish, who brought it to Mexico during the 1800's, where it soon made its way north to the United States. In time, black American blues singers picked up on it, where it reached a fairly high level of popularity during the 1920's

and 30's—largely through the talents of Huddie Ledbetter, alias Leadbelly, who dubbed himself "The King of the 12-String Guitar". For reasons that are anyone's guess, the instrument virtually disappeared over the next twenty years, and it wasn't until the American folk boom of the late 50's and early 60's that people re-discovered them.

But while the electric 6-string had been around for many years by that point, it wasn't until after the dawn of Beatlemania that any thought was given to electrifying the 12. Not surprisingly, it was Rickenbacker who led the way, and the first electric 12-string ever built (a prototype of their model 330-12) was presented to George Harrison during the Beatles' 1964 American tour. Needless to say, Mr. Harrison was impressed, and having tested it out on a song called, *You Can't Do That*, made it a staple of the Beatles' sound (unbeknownst to most people) for the next couple of years—from *I Call Your Name* to *A Hard Day's Night* and *Anytime at All*, straight through to

Eight Days A Week, *Ticket To Ride*, *I Need You*, and *If I Needed Someone*. In the meantime, musicians all over England were taking Harrison's cue. In a then up-and-coming collection of surly Londoners called the Who, Pete Townshend was bashing the living daylights out of his Rickenbacker 330 (an early Who trademark that's resurfaced as recently as *Quadrophenia*), while groups like the Searchers, the Hollies, and even Herman's Hermits were (if a bit less energetically) discovering the power of the electric 12, as it stealthily crept into the session world through the efforts of people like Jimmy Page.

Development

But the most important and far-reaching development in the 12-string style was taking place over six thousand miles away in Los Angeles, where an ex-folk singer/guitarist named Jim McGuinn was knocked-out by Harrison's 12-string sound in the film *A Hard Day's Night*. Since McGuinn was then in the process of forming his first rock 'n' roll group, and was already known for his skill on the acoustic 12-string, electrification seemed only natural. Doing Harrison one better, he bought one of Rickenbacker's new, slightly fancier 360-12's, where it became the foundation and calling card of a group that would soon become known as the Byrds.

Mr. Tambourine Man (the Byrds first hit single), and the album that followed it, broke the dam wide open. Though Harrison was technically "first", it was McGuinn's distinctive, jangling technique that caught everyone's ear, resulting in a tidal wave of Byrds-ish sounding records flooding the airwaves in America and in England. During the summer of '65, and into '66, it was possible to count the number of West Coast groups who *didn't* have an electric 12 (i.e. a Rickenbacker) in their lineup on one hand. While most disappeared in the melee, a few managed to establish them-

The Electric 12-string: taking a closer look

STORY



continued...

THE 12 STRING STORY

...continued

selves (to varying degrees) as Forces To Be Reckoned With—Buffalo Springfield, Arthur Lee's Love, the Turtles, the Beau Brummels, Jefferson Airplane—and even, for a short time, the Beach Boys. The L.A. session scene was equally ablaze, and everybody from Sonny and Cher, to the Mamas and the Papas, to Simon and Garfunkel were superimposed over monumental 12-string arrangements. A short while later, there were the Monkees.

Here in England, it was much the same situation, with Townshend rapidly adding to his wall of half-destroyed Rickenbackers, Harrison imitating McGuinn, and 12-string epics like the Searchers *Needles and Pins*, and the Hollies' *Look Through Any Window* already established as classics. Up in Birmingham, the soon-to-be-notorious Move were taking shape under the direction of Roy Wood, whose electric 12 would likewise form the basis of the Move's sound (from *Fire Brigade* and *Flowers In The Rain*, through *Hello Suzie*, the magnificent *Last Thing On My Mind*, and *Message From The Country*).

Even the Stones, then branching out into more adventurous musical forms, were tuning into the trend, and Brian Jones' subtle, yet effective additions to *Blue Turns To Grey* and *The Singer Not The Song* along with (as Rory Gallagher points out) Keith and Brian's dual 12-string slide work on *Mother's Little Helper* helped establish the sound even more. Then Cream, bastions of the new white blues/rock movement, stepped a bit outside their normal scope on *Disraeli Gears*, and one track, *Dance The Night Away* sees Clapton delivering one of the most haunting electric 12 performances ever committed to vinyl.

But the trend was beginning to fade. By 1968, most guitarists seemed to have grown weary of the 12-string sound, which seemed to be in danger of passing into extinction. Even McGuinn had dropped it (momentarily, as it turned out) to record *Sweetheart Of The Rodeo*, though a handful of die-hard enthusiasts like the Airplane's Paul Kantner and ex-Byrd David Crosby (then on the eve of the Crosby, Stills, and Nash era) kept the instrument alive.

Interest

And then, for some inexplicable reason, the dawn of the 70's brought a renewed interest in the electric 12-string. In America with the Mahavishnu Orchestra, John McLaughlin added fuzz and distortion to the traditionally clean 12-string tone, bringing it to the attention of many who'd completely forgotten that it existed in the first place, while a band called Raspberries began recreating an uncannily accurate hybrid of the 60's Beatles/Byrds sound. Even Rod Stewart, no less, strolled onto the Fillmore East stage one evening with a Rickenbacker slung over his shoulder.

Here at home, the Strawbs went electric, with Dave Cousins flailing away at a venerable old 330, while Jimmy Page began adding the 12-string touch to some of Led Zeppelin's material, particularly evident on tracks like *Thank You, Stairway To Heaven*, and *The Song Remains The Same*. Yes' Steve Howe and Genesis' Mike Rutherford joined McLaughlin, Page, and Family's

Charlie Whitney by investing in double-necked instruments—with Rutherford, in particular, pushing the 12-string sound to the forefront.

The trend is still building momentum too, and Mud's Rob Davis and Pilot's Ian Bairnson have both succeeded in taking the electric 12 to the top of the album and singles charts in recent months, while the most blatantly fanatical 12-string band of all, Starry Eyed and Laughing, continues to round up rave reviews.

Strangely enough though, guitar manufacturers still haven't quite woken up to the fact that the electric 12 is becoming A Very Important Instrument again. At the moment, Rickenbacker is the only major firm still building electric 12's as production-line instruments, and their 360-12 is still considered to be the Rolls-Royce of the genre.

Session

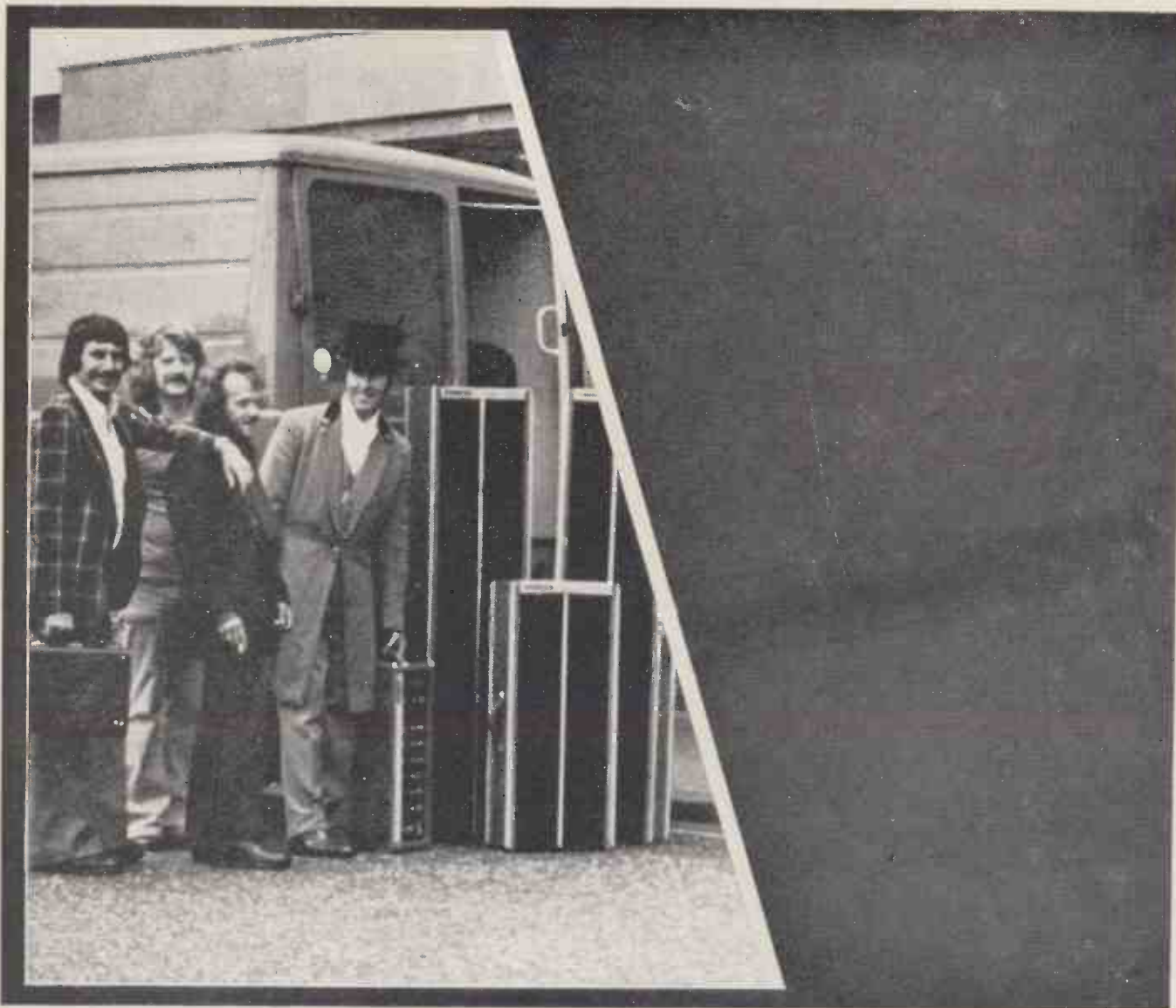
Although Gibson, Guild, and Fender all discontinued their 12-string lines back in the late 60's, top session man Big Jim Sullivan, now honorary president of the Fender Guitar Association, says that he's suggested that they begin building them again. Apart from the standard Rickenbackers, however, all the other electric 12's currently seen on-stage seem to be either custom-built or special order instruments, whether they be the Gibson 6/12 double-necks favoured by Page and Howe, Mike Rutherford's Rickenbacker bass/12 double-neck (modified and assembled by Peter Cook), or Rob Davis' heart shaped single neck (designed by John Birch)—though the old Gibsons, Guilds, Epiphones, and Fenders are still fetching a hefty price.

Beauty

At any rate, the electric 12-string is back, and if you've never tried one out, you owe it to yourself to do so. The power and beauty of the instrument is something that just has to be heard to be believed—as the top musicians listed at the beginning of this article were lucky enough to discover.

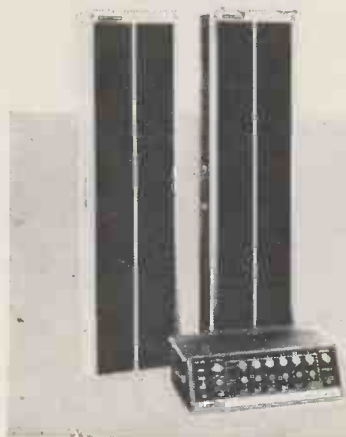
Jim McGuinn with inevitable Rickenbacker 12.





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

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YES- STEVE HOWE GOES SOLO

The Yes
guitarist
talks about
his new album

WHILE it's really only a simple matter of basic terminology, the use of a perfectly respectable phrase like "rock guitarist" occasionally seems a bit drab and pedestrian — inadequate, if you will, particularly when you're referring to someone like Yes' Steve Howe. Although it's true that he certainly *is* one of the very finest rock guitarists in the world, his musical talents and interests take in a much broader scope than that. Without intending to sound pompous about it all, Steve Howe is a *musician*, in the fullest sense of the word — borne out by the strong impression of contentment with his life's work that comes across just as strongly off-stage as on.

Relaxing in the quiet upstairs music room in his peaceful, sunny London home one recent afternoon, he had reasons enough to be doubly happy — first because his wife Jan was expecting (in a matter of weeks) their second child, and secondly because his long-awaited (and long delayed) solo album, *Beginnings*

was finally complete, and would be in the shops before very long.

Although Jon Anderson, Chris Squire, and Patrick Moraz are all working on solo projects at the moment, Steve's is the first to see the light of day. To say that it was as long in the making as a Cecil B. DeMille epic would be an understatement — though the delay, in Steve's case, was due more to the demands of touring on his time and energy, than with any fanatical preoccupation with unnecessary complexities. Not surprisingly, it's very much a *guitar* album — multi-faceted, yet very clearly "Steve Howe" — giving him the opportunity to use many of his musical ideas which, for one reason or another, couldn't or wouldn't fit into Yes' overall format.

"What the title and the concept of *Beginnings* means to me," he explains, "is that it's simply the beginning of *my* music. I mean, it's a great thing that people enjoy Yes' music, but that's only a part of what I've been doing over the



past couple of years. I really do have a whole musical catalogue of things that nobody's ever heard — and I think it's a shame. I've decided that it's time I got that catalogue out — the music that *isn't* Yes music — so people can hear, and hopefully enjoy that as well."

CONTRASTS

Although ace Yes soundman and producer Eddie Offord was around and about in an advisory capacity (not to mention two generations of Yes drummers, Bill Bruford and Alan White), it clearly isn't a Yes album. By enlisting the musical talents of various members of Gryphon, Steve was able to bring to bear all sorts of interesting contrasts to his own acoustic/electric guitar and bass work. As has been the case with much of his work with Yes, spontaneity was the keynote, and he admits that there was at least one section in each number where he walked into the studio without

having even the foggiest notion as to what he was going to play.

"I couldn't sing or play lead guitar until after I'd put all the backing guitars on. At the same time, Bill and Alan both contributed lots of ideas in terms of percussion, and when it came to playing bass, I wanted it to be as spontaneous as the drums. But then some of it *is* kind of worked out. On a track called *Break Away From It All*, I really went into it with the thought that every beat had to go along with the bass drum — which is something Yes used to work out a lot. Certain things have to be very basic, but in other places, I didn't know what to play, so I just did what I felt like doing, and took it from there."

When a thoroughly exhausted Eddie Offord was forced to take some time off midway through the sessions, it gave Steve the perfect opportunity to move over into the driver's seat for a while. By not having that extra set of ears and opinions to back him up, he found that he had to totally rely on his own judgment. But then, being left on his own in that way helped round out Steve's professional self-confidence, as he feels that he's finally gotten to the point where he can work just as well in the studio as on stage. "One definitely affects the other," he says, "because if people hear a record that's well-recorded, they'll understand a lot more about what you're doing on stage when they come to see you. With Yes, it'd be very incomplete if our records weren't any good, but we were great on stage, or vice-versa. Collectively and separately, we're after making both aspects as balanced as we can."

GRATIFICATION

Steve feels that it's of great importance that the other members of Yes *like* each other's albums — for personal gratification, of course, but also for reasons of group unity — though he's sure that the entire crop of forthcoming albums will be both pleasing and surprising to everyone in the band (not to mention the record-buying public). What's *not* surprising is that Steve's mind's eye is already gazing into the future to his next solo project.

"I'd like to do it with just one voice and one guitar — something completely different from *Beginnings*, which is kind of a big production. It'll be a simple *performance*, with nothing else — and that's something I can prepare myself for. There was a time about a year ago, when I was on tour in America, recording masses of songs on cassette tapes, but I felt that the only way I was ever going to sing those songs was to do them by myself.

"So I'm hoping to flash back to the songs I've saved for that style — songs I can put across in the simplest way, and still feel that it's a pretty complete idea. I'd like to use some of the silly guitar tunes that I've stored up. I've written lots of guitar rags, for example — ragtime pieces, and it's really funny how people react to that kind of thing. On *Beginnings* there's a piece . . . well, it's not really

in the same vein as *The Clap*, but it's a pure guitar solo, complete for what it is, and I'd like to record a lot more things on that level."

For the time being though, Steve wouldn't mind being able to play with other musicians a bit more — though on a purely casual basis, without any long-term commitments. He's been known to turn up at a certain London pub at odd intervals, plug in, and just blaze away with the local band for a couple of hours — playing the sort of marathon solos he became noted for during his stint with Tomorrow during the late 60's, but which don't quite fit in with Yes' more organised approach.

On a more planned and "professional" level though, he hopes to be able to work with classical guitarist John Williams (whose recent work has been more futuristic than classical) — something that was on the verge of becoming reality not too long ago, but which has had to be postponed for the time being.

"We've gotten to know John a bit since we live in the same neighbourhood. He's been to my house, and I've been to his, so we've worked on a couple of things together. He was doing a series of TV shows (the first of which was recently broadcast by the BBC), and I was going to perform on one of them. I could've done it, but it wouldn't have really satisfied me, because I would've had to do it all in one afternoon. It was a sheer performance, and after recording and playing on stage with Yes for so long, it was slightly alien to me.

"I spent some time practising, but I felt I had so little freedom that it was frightening. I'd just like to get up and play a couple of tunes; I don't want a whole show — and this is what he was offering me. If I'd had a month free, I could've worked something out, but to do it just like *that*, I knew it was wrong. We're really keeping it in mind for the future though. I've really been thinking about doing a guitar show with him — though not necessarily a TV show."

At the moment, Steve is more than content to sit back and take it easy. With *Beginnings* out of the way, and Yes, as a unit, taking a well-earned rest, he's finding time to indulge in the things that he normally has little time for — tinkering with his vast collection of rare guitars (which includes nearly every model that Gibson's ever made), plunking away on banjo and mandolin, experimenting with his brand-new synthesiser guitar, and simply sitting down and *listening* to other types of music — from flute to lute; from Villa-Lobos, to Vivaldi, to Julian Bream, to Frank Zappa.

Learning and growing as a musician is really what Steve Howe's all about, and whether it's in his much-acclaimed role as a Very Fine Rock Guitarist, or in one of the other multi-faceted areas of the guitar that his talents have taken root in, his unique brand of music will be around for a long time to come. After all, he's only just begun.



PLAYER OF THE MONTH

STEVE HACKETT

The Genesis guitarist talks about his new solo album and explains how he gets his sound



LOOKING back, it seems to me that the musicians of Genesis have never really got the recognition they deserve. As their stage presentation became more and more complex and Peter Gabriel's reputation as the most original front-man in Britain ensured his position as the focal point of the band, the other, less extroverted members of the band were, in comparison to Gabriel, largely ignored by the press and indeed, by the vast majority of the public. The talking point at most Genesis gigs was what Peter would be up to next—would he really appear this time in a lamé leotard with a fox's head and wings?

After the release of *The Lamb Lies Down on Broadway* and the short early summer tour, the band went into hibernation. No unusual thing for Genesis who had always spent long months in isolation preparing material for their albums. This time was different though; Peter Gabriel left to pursue a solo career and the other members of the band began work on projects of their own. As unobtrusively as his stage persona would suggest, Steve Hackett worked on his solo album through June and July. *Voyage of the Acolyte* is now in the shops and hopefully it should please not only Genesis fans, but a lot more people as well.

New Album

Genesis were rehearsing for their new album when I visited them, and Steve took time out to talk to me over a snack of fish and chips. How long had Steve been working on his album?

"Well, I'd been writing it for the last year. I started seriously writing towards the end of *Lamb*, although there is one melody—an oboe tune on *The Hermit*—which dates back about five years. No, I don't write music properly but I have my own methods of writing it down. For the album I worked quite closely with my brother John who is going to Sheffield to study music seriously. I would play John's parts to him and he wrote them all out properly. He doesn't play in a band or anything like that, but I think that once he starts his studies he will soon find out whether he wants to concentrate on serious music or rock."

Voyage of the Acolyte is largely inspired by the Tarot. "If you look closely at the titles of the tracks you will see that they all relate to different Tarot cards. For example, the Tarot card Ace of Wands signifies the

beginning of a new venture so I put that track first on the album. Writing mostly instrumental music, I found it helped me to work from pictorial form. The album cover was interesting in this respect. It has elements of past, present and future about it which Tarot cards do have as well. You can read into a Tarot card spread whatever you will really."

Decisions

Steve had of course helped in the production of the Genesis albums so this aspect of recording was not new to him. On his album, however, he had had to make all the decisions himself. How easy had he found this? "Well, most of the time the decisions were very quick," said Steve, pensively munching a chip, "but there were one or two things that I wasn't really sure about right up to the end. On the whole though there were very few problems".

Steve and I were chatting in the equipment-strewn rehearsal room which Genesis are using to prepare for the next album so Steve had all his gear set up and ready for use. I was extremely lucky to be given a very interesting demonstration by Steve, who quickly ran through some of his techniques for me.

Steve and I were chatting in the equipment-strewn rehearsal room which Genesis are using to prepare for the next album so Steve had all his gear set up and ready for use. I was extremely lucky to be given a very interesting demonstration by Steve, who quickly ran through some of his techniques for me. "My guitar is a 1958 Les Paul which is a fairly standard model. I use Sound City 4000 strings because I find that although they aren't particularly flexible, they tend to stay in tune really well when I'm doing arpeggio work. You see I don't tend to bend that many notes. I only bend them a tone or so. In the old days Eric Clapton was bending them about three semi-tones and that can put a lot of wear on strings." I use the Les Paul because I love the feel of it, it's small and fits really nicely, especially when I'm sitting down. I could never use a double-neck like Mike's (Rutherford, the bass-player). Have you felt the weight of that thing?" I picked it up and tried it for size—how Mike manages it on stage I'll never know.

At this point we started to talk about Steve's massive pedal board. "I tend to delight in making the guitar sound not like a guitar, if you see what I mean. I'm always looking for new sounds on the guitar. There's a technique I have of hammering on with my left hand while hitting the strings with the nail of the forefinger of the right hand. I used it in the fast middle section of *Dancing with the Moonlit Knight*—at this point Steve's fingers got zooming all over the fretboard as he



Genesis relaxing between rehearsals — Steve Hackett is third from the left.

demonstrates this passage. "I also used it at the very end of the track on my album called *The Lovers* as well.

"The idea is that your right hand should be only about six inches from your left, right the way up the neck of the guitar. This means that you can play very fast very easily. I think that that is my most original technique. Although many people have used the technique of hitting the string and then depressing the volume pedal, I use this with echo and fuzz and that gives me an interesting sound as well. Or if you use an octave divider you can get a much lower tone, that sounds like an organ. Another interesting experiment I tried was to play in time with the echo unit."

Steve used this technique on one of the linking passages in *The Battle of Epping Forest* from the *Selling England* album. He uses an Echoplex echo unit—"I'd find it very hard to play if I didn't have an Echoplex around. It places the guitar in an entirely different dimension." Steve also uses a Hi-Fli guitar synthesizer, which he uses on the silly passages on *Counting Out Time* one of Genesis recent singles.

Another interesting effect that appears on the beginning of *The*

Lovers track is that of backwards acoustic guitar and flute. People have for a long time done backwards guitar solos electrically, but the properties of an acoustic instrument played backwards are equally interesting," said Steve.

"Another thing I use is my ring. If I brush my right hand sharply up the strings, I can get a kind of screaming effect." Steve used this on the live version of *The Knife* and on *Watcher of the Skies*.

I also use a MXR phaser unit, but there again, I use this mainly as a tone control. The phaser is specially built-in to the pedal board, and runs off the mains, as opposed to batteries, as these units usually do."

Influence

One of the most original of the Genesis sounds is that of the twelve-string guitar. What model does Steve use?

"At the moment I'm using one built for Mike by Tony Zemaitis, I used to use a Hagstrom which has a De Armond pick-up, and I also use a Rickenbacker, so I seem to have the whole field sewn up!"

Steve says that he doesn't listen to other guitarists very much.

"I could give you a list of people I like to listen to, but I find that my biggest influence is the sound of other instruments. I'd be just as happy to let any instrument take the lead line—I prefer that variety of sounds. On the whole I suppose I tend to get influenced by flute players or brass players mostly. I did have a period when I listened to a lot of classical music, though, especially classical guitar. I've been writing a few classically-influenced pieces recently."

"I've been listening to the Brazilian composer, Villa-Lobos recently; he writes both guitar works and orchestral music both of which I enjoy listening to. I've listened to all the well-known electric guitarists from Hank Marvin to John McLaughlin, and have been influenced by most of them in some way. Even though it may not seem as though I've been influenced by the Clapton/Hendrix school, we all owe things like finger vibrato to them."

The press was full of obituary notices when Peter Gabriel left Genesis. A shame—because the band is going to go on from strength to strength now. Having musicians with the imagination of Steve Hackett in their ranks they can't fail.

PAT TRAVERS: BEAT'S RECORDING SUCCESS

IN the June issue of *Beat* Instrumental, we interviewed Phonogram's A & R department as part of our series, "What the record companies are looking for". One of their A & R men, Chris Peers, summed up the current situation thus: "Right now I would say we are on the lookout for personality type rock bands. Bands who are at the grass roots level but who are especially strong on character."

As he read this paragraph, Canadian rock guitarist and singer Pat Travers was winging his way back to London after a few days' holiday in Amsterdam. It had rained. Pat, who had left his band in Ottawa in desperation because of the state of music over there, was hoping to get something together in London, where he hardly knew a soul.

Midnight

"That paragraph really got me," he told us. "I read it twice, then handed the magazine to my friend and said, 'read that and tell me what you think.'" They both came to the conclusion that Chris's music might be right for Phonogram, so as soon as they got back, Pat went, *Beat* under arm, to see Chris Peers. "I told him about what kind of music I played," said Pat, "but he said he couldn't help me at all without hearing a demo tape."

And so began one of the craziest 24 hours in Pat's life.

"The same evening of the day I'd seen Chris, I went out for a meal, had quite a lot of wine and decided there was no time like the present for getting things done. It was about 9.30 p.m. I searched through the advertisements in *Melody Maker* and saw one for a drummer and bass player willing to play sessions and another for a rehearsal hall. I organised the lot from the phone in my hotel room. By midnight, the two musicians had arrived and we started rehearsing four numbers and carried on all night. Nicky, the drummer, thought I was crazy!

"After a few hours I realised that the bass player wasn't quite



what I wanted but the guy who ran the rehearsal room knew Steve York, the guy who used to play bass with Vinegar Joe. I phoned him and he said he'd come straight away but later I got a call from him to say he was at the tube station and the trains hadn't started running yet because it was only 5 a.m.! So we had a break and went back to the hall at 10 a.m., where Steve joined us.

"Two days later we went into a studio to record the demo. It was the very first time I'd ever set foot in a recording studio. It took us four hours to put down the rhythm track and then I stayed behind and added guitar, keyboards and vocals. I was so excited about it that I called Phonogram first thing Monday morning, only to be told by Susie, Chris Peers' secretary, that he'd gone on holiday. I wanted some kind of opinion on it straight away so I asked her if she'd listen. I took it in and she said it sounded a bit like Rory Gallagher — I'll never forgive her for that!

"The day Chris got back he put the tape on and after listening to only the first two songs he called me and said they were going to have an A & R meeting to discuss me and would I come down. The next thing I knew, they'd offered me a recording contract!"

Pat is now involved with recording his first single and choosing his permanent band. "I don't want to do any gigs until I've got a record out," he told us. He would like it to be one of his own numbers, but doesn't really mind what the record is so long as it's a strong enough song.

Amazingly, listening to the power and technical skill of his playing, Pat is only 21 and has been playing for seven years. He started off on a Gibson Les Paul, but due to misfortune striking not only this instrument but his next two as well, he ended up still paying instalments on three guitars he didn't have! Two of the bands he was with in Canada, Red Hot, and another band formed by Ronnie Hawkins who is himself a

legend, having had people like The Band, Roy Buchanan and David Clayton-Thomas backing him, were quite successful but Pat found the whole scene in Canada most frustrating.

"Someone once called the place a rock and roll wilderness and it's true. All people want to hear is the things they listen to on record, like Santana and Led Zeppelin numbers. There are very few progressive thinking people in Canada and no opportunity at all for a musician with his own ideas." In fact, when he was in Ronnie Hawkins' band, he was known more for his vocals and his guitar playing had to take second place as there was already a guitarist with the band when Pat joined.

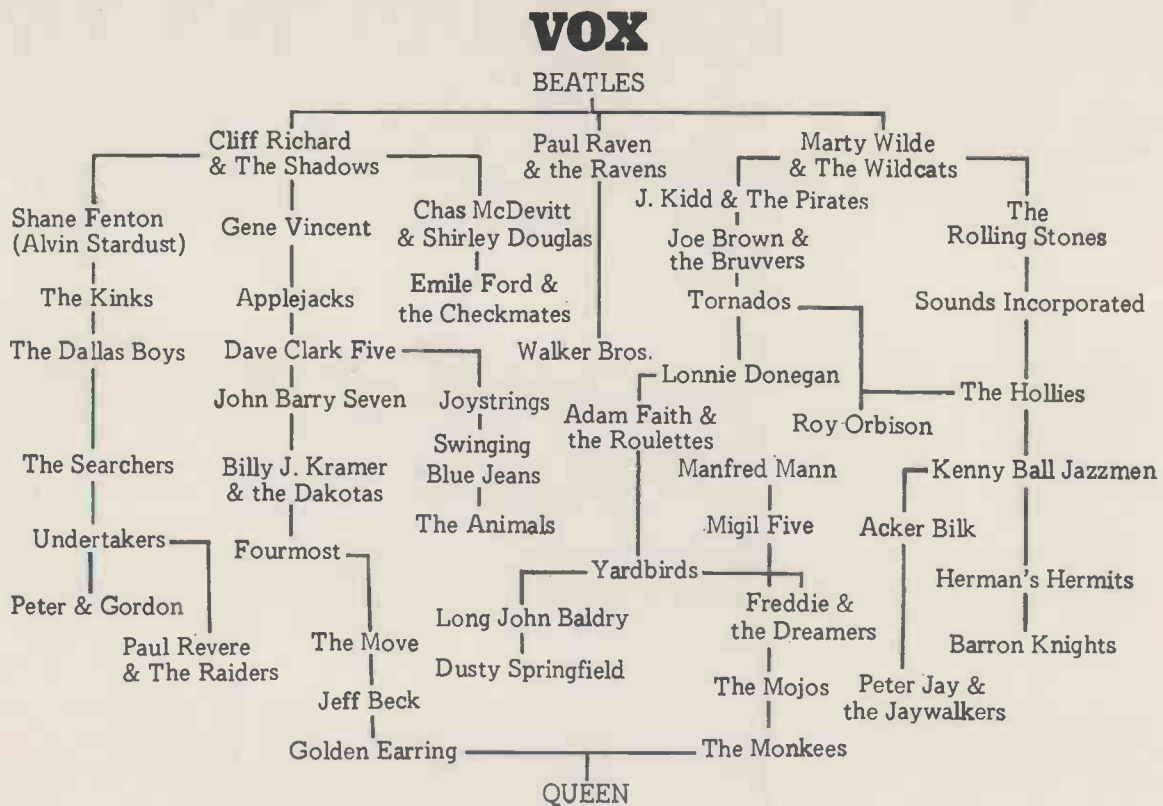
He has some pretty strong likes and dislikes where other guitarists are concerned, liking Hendrix but holding mixed feelings towards Robin Trower. "His playing, although employing a lot of Hendrix's technique, hasn't the emotional highs and lows of Hendrix. I like Ritchie Blackmore a lot, but don't agree with the way he sands down the frets on his guitars, because I think it makes your playing go out of tune too easily.

Freedom

"Keith Emerson is one of my big heroes. He's got amazing attack in his playing. I'd like to see him leave electronics alone and play in a straightforward rock and roll band. With a really raunchy guitar player and a killer drummer behind him, he'd really shine."

Having heard Pat's playing just on rough demo tapes, we can safely say that his music is going to make a lot of people sit up and take note. He has amazing powers of vocal interpretation and his playing combines emotional dynamics with a really original technique, added to which he has thorough confidence in and grasp of his black Telecaster. "To me, playing is a freedom trip," he explained. "No note is too high or too low to get at." So be prepared for some incredible sounds!

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QUEEN'S AWARD TO INDUSTRY 1967 1967



FIRST CLASS MAYALL

Another turning
point for the
bluesman?

AND that reminds me, can you get us a set of congas for tomorrow night?" John Mayall turns to his tour manager, perky American Richard Schnyder, and the Mayall tour organisation springs into action once again. Even though he has been touring in the States and in Europe for almost ten years now, John Mayall leaves nothing to chance — he sits at the table making out a running order for the evening's gig. It includes the titles of the songs, key and the member of the band that the song features.

Another glance reveals word and chord sheets for all the songs. A highly organised and extremely agreeable gent, John Mayall sits in his hotel room, looking out at the rain, while Richard makes and receives a constant stream of phone calls. John remains calm amid the hubbub, and begins to tell me about his new album. It has been produced by Allen Toussaint, who wrote a number of songs specially for him. This will come as a surprise to Mayall fans, as the usual Mayall album features John's songs and his production. Why the change?

"Well, I'm always trying different ideas and angles", said John, "Someone else might hear me differently than I could judge it myself. Plus the fact that I could really do with a hit of some sort seeing as how I've not had one before! The reason why we used Allen was that when John Gunnell, my manager and I were discussing the new album project we came to the conclusion that it would be a good idea for someone else to produce the album, and the first name that came to mind was Allen Toussaint. We went down to meet





The band that John Mayall used to record his last album "New Band, New Year, New Company".

him and he accepted the gig. In the end I left the whole thing to Allen, he's overdubbing horns and writing songs that are me rather than him. I think it works very well.'

So do I. John played me some unmixed tapes on a little cassette machine, and although the Toussaint influence is very strong, there is enough of the old Mayall in evidence to ensure that hardened fans will not be disappointed.

John has lead a number of bands in his time, and I asked him how he went about picking his musicians. Did he start with a general idea of how he wanted the band to sound, and pick the musicians to fit in with his original idea of how the music should be played?

"If it's a totally new band, yes, but in most cases there is usually someone who stays from one band to the next. In this case it is the rhythm section, Soko Richardson, the drummer, and Larry Taylor who has provided Mayall with his bass lines for some time now, have remained from the previous band.

"Larry Taylor recommended Rick Vito, the guitarist, Don Harris was around town, and I know that he'll always fit in. I heard Dee, the singer in Memphis in a small club there and jammed with her band on stage. I knew she'd fit in with my ideas for the band. We are working hard on the vocal side of this band, each of the singers has a number of their own on which the rest of the band backs them. That's the way the music's moving now."

John plays a variety of instruments, ranging from harmonica to piano. I asked him about his multi-instrumental talent — which of the instruments that he plays does he feel most at ease with? What makes him decide to use one instrument on a certain song rather than another?

"Guitar is the one I do least with. I never learned to play

lead guitar, although I can play slide guitar. Mainly when I play guitar I use it as a compositional type instrument for working out tunes. I usually use it as a base on which to build up a song. The harmonica is my main solo instrument, and keyboard combines both the solo and the chordal elements. It's really hard to say which I prefer because they all have different functions, but I try and put myself into all of them." Another instrument that John has recently discovered is the melodica.

"I bought one the other week and have been experimenting with that. I first came across it in Allen's studio and I picked it up and played some chord things on it which gave the feel of a kind of horn section—I use it once or twice on the new album. Another device I use is to play piano with harmonica playing notes in the same register — it sounds like an extension of either instrument while at the same time not sounding like either one!"

Equipment

What advice would John give to a youngster who wants to play the blues?

"I don't really know. Everybody starts in different ways. Most musicians have searched out their own way and have either made it or they haven't. The best thing to do is to play with as many musicians as possible, your own taste and style will develop from this. You can learn just as much from styles that you wouldn't dream of playing as you can from music that you like, because the experience of playing or hearing a music that is alien to your style will teach you to stay clear of that type of music. Another thing you're always hearing is "learn from playing with other instrumentalists". A guitarist can learn a lot from a saxophonist, for example. I'd say the most important thing, though, is to play

with other musicians as early as possible."

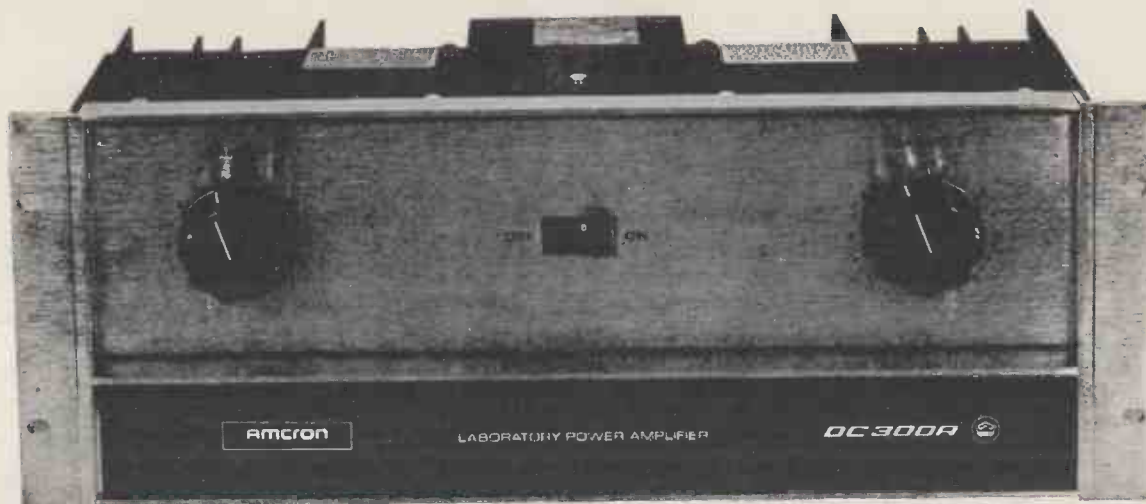
We began to talk about the equipment that the band is using at the moment—Richard Schnyder giving me a lot of information. The band uses different types of P.A. as they hire them at each city they play on tour. They usually use a twenty channel mixer and mix in mono.

"John plays through just about anything", jokes Richard. "In the U.S.A. he plays through an Acoustic 134 amp, and over here he uses Fender Twins. We use an Ampeg stack for keyboards over here, and in the U.S.A. we are using a Fender Rhodes Suitcase style piano which has its own special sound as opposed to the Stage model Fender Rhodes which only has a top and no speakers in the bottom. We have a Hohner Clavinet that we run through an Acoustic 135 in the States and we run it through a slightly bigger stack over here. John uses a Fender twelve-string guitar on stage, using an open tuning. "I sometimes use one of my homemade jobs for slide in the studio", he says.

John puts a lot of emphasis on the fact that a band functions best in a pleasant social atmosphere. "That's why coach is my favourite way of travelling on tour — you can have a social function or band discussion in a party type atmosphere — and there's always room for members of the band to bring friends along with them if they feel like it. This social atmosphere shows in the music as well. Even though the songs are quite highly structured these days through using group vocals, etc., the arrangements can be altered, if for example, someone is doing a really great solo, everybody should be really responding to everybody else, and that only comes out of having a band where it is a social thing as well. Yes, it works well.

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HOME RECORDING TECHNIQUES

Beat weighs up the pros and cons of home recording

THE question of whether to attempt home recording is one which must have crossed the minds of many serious musicians, be they amateurs, semi-pros or fully fledged professionals. The ambitions and requirements of every musician are so individual that any such investigation can not hope to offer more than a rough guide and a few ideas. These, however, may well be enough to jog the unsure into a decision one way or the other. With this in mind, then, it is a good idea to examine just what one can expect (and should not expect) from recordings made at home.

It is vital to realise that home recordings can never produce sound of a professional studio.

One is perhaps tempted to think of prominent cases like Alvin Lee and Tony McPhee who, on paper at least, often work from their "home" studios. It is wrong, though, to think of these as anything other than professional studios, equipped with comprehensive arrays of top quality units. We are concerned here not with how best to spend £30,000, but how best to improvise and gain passable results with limited means. The primary disadvantage, then, is simple. Unless you go to the lengths mentioned above, do not expect professional quality.

Discipline

The advantages of having a go yourself though are numerous.

You are immediately free from the worry that "studio time is money". You will be able to relax and work on a number for as long as you see fit. You will at the same time gain basic experience which may stand you in good stead when you are paying £18 per hour. You will automatically find yourself cultivating the discipline necessary for serious work. You will also gain the freedom to experiment you may for instance discover after playing back the tape that your slow ballad, successful live, will sound much more convincing at a faster tempo. Finally, you may well unearth an arrangement suitable for presentation to a record company. Those who have been following

our interviews with the A&R men will recall that they invariably welcome home made tapes, and that from these they are able to detect potential.

Blankets

So to the preparation itself for setting up your studio. Try and choose a room that is acoustically right for your requirements. That cavernous wine cellar will certainly not do. A good idea is to scatter the room with items such as cushions and rugs as these absorb many of the unwanted echo signals. If the walls are bare and echoing, a few blankets and a box of drawing pins will help out. Similarly, cardboard egg boxes will dampen the sound, and a quick visit to your local grocer's shops will no doubt provide the goods. To avoid picking up signals from another instrument, it may be provident to fix a makeshift separation booth of some kind.

Overdubbing

With your room planned out to your satisfaction, we can turn to the rather more complex question of equipment. An ideal setup offering reasonable sound at a realistic price features two four track tape machines and, if possible, a four track mixer. For the former, the excellent Revox range is well worth investigating, and Teac, although marginally more expensive, similarly combines reliability with flexibility. To glance at individual and cheaper, models, the Akai 4000DS and the Sony TC177 cost around £150 each, and offer adequate overdubbing facilities. The recording you have made on channel 1 can be switched to channel 2, and you can add to it. When you switch back to channel 1 you

"drowning out your long suffering bass player"



HOME RECORDING TECHNIQUES

take everything you have recorded so far with you, and you can then add a third track. Then, switching back to channel 2, you transfer the three tracks and add a fourth.

Echo unit

Although models like these are preferable, passable results can be achieved by using a cassette recorder and playing one track and your instrument into the other and so on. Finances here will largely dictate your choice, and one can but say that the possibilities are numerous and should be thoroughly investigated.

Microphones are an essential part of any studio, and the choice here is also immense. Reputable makes include AKG, and Shure; here, as in all things, it is best not to try and cut corners by immediately opting for the cheapest model you can lay your hands on. If all

goes well to this stage, a small echo unit for instance could be a useful addition the WEM Copicat is a good buy here.

Distortion

Minor points of technique will no doubt become apparent as the tapes begin to roll. Mikes placed too close to the tape will pick up the sound of the machine itself. Loud yelps bellowed into the mike from a range of half an inch will send the needle cowering into the red corner, and it will make its discomfort felt by giving you distortion, as well as drowning out your long suffering bass player. Instrument volume should be neither too soft or loud. The former may allow extraneous sounds to creep into the recording, while the latter may also produce distortion. The more minor the point may seem at first, neglected trivia can wreck a session.

Ask Mrs. Clean upstairs as politely as you can if she would mind laying off the hoovering for a couple of hours. Remember too that while you do not want extraneous sounds on your tapes, your neighbours may not want to hear the "Lovesick Blues" wafting through the walls.

Precautions

You may by now have formed some idea as to whether you wish to tackle such a venture or not. If the answer is yes, you can but remember that you will get out what you put in. Whether home produced tapes will be the end of your musical road, or whether you regard them as an intermediary step towards greater things, a few precautions and a little luck should certainly ensure that you have a good time and make some worthwhile music.



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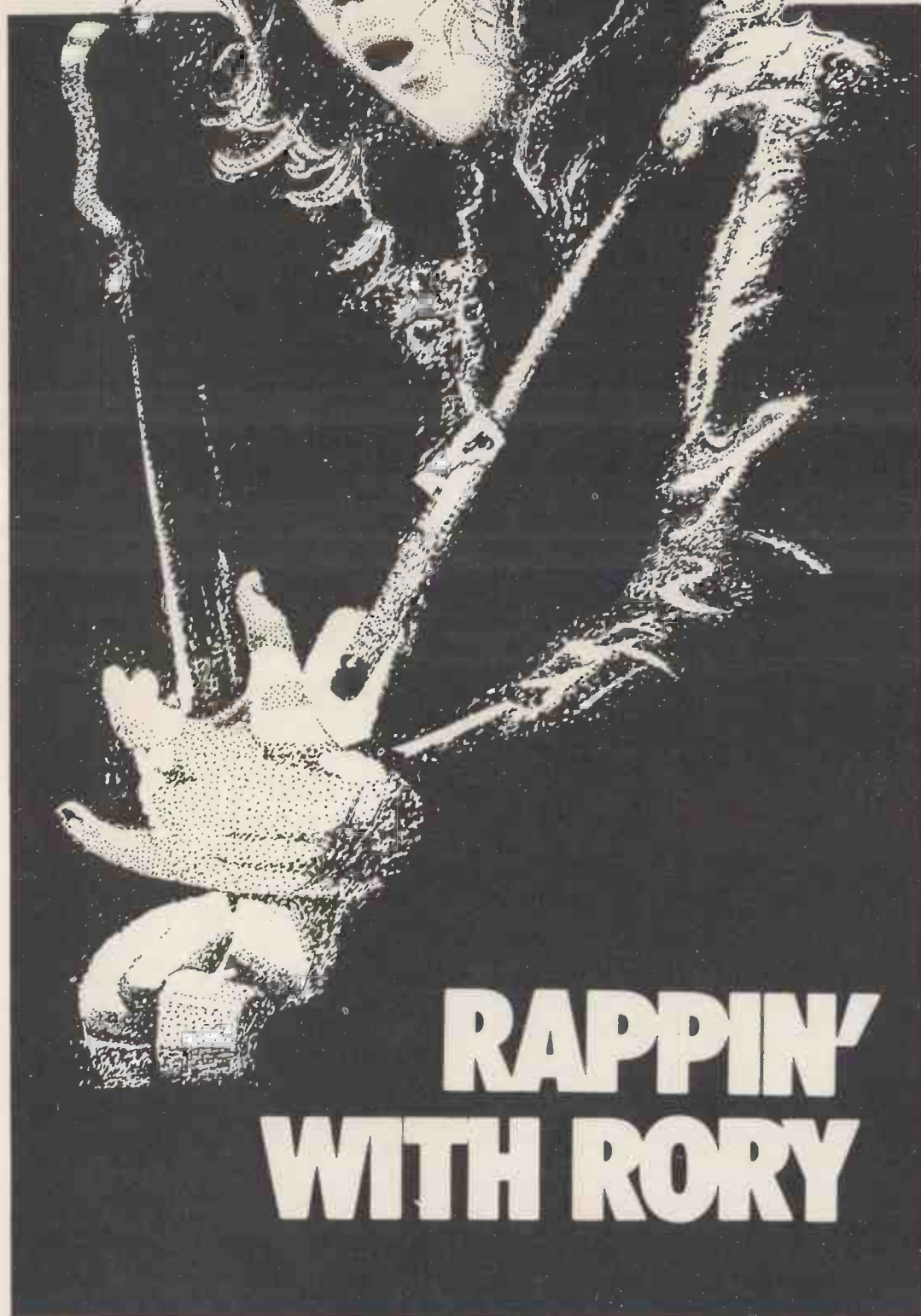
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Rory Gallagher talks to Peter



RAPPIN' WITH RORY

ON stage, Rory Gallagher is a bundle of energy. He races round and bounces about as if his life depends on his being constantly on the move. Between numbers he is almost brusque in his introductions, rushing up to the mike and hurriedly telling the audience the title of the next song with a "Hope you like it" for good measure. He'd obviously rather let his music speak for him. So it may come as a surprise to know that offstage he is a mild-mannered bloke who considers every question carefully before giving his answers, and who seems genuinely modest about his own achievements.

We began by talking about the current lack of guitar heroes, as opposed to the heyday of Hendrix, Clapton and Lee. I suggested to Rory that perhaps the strain of having to pull off superhuman feats of guitar wizardry all the time has become too much for some of these players, resulting, in Clapton's case, in a series of more laid-back albums. How did this affect him?

"It all depends on the personality of the player, I suppose. Personally I never took it as seriously as Clapton, but this adulation gets to most people in the end. Look what happened to Peter Green and Jimi Hendrix. Jimmy Page seems to take it all in his stride, though. I think you have to remember that Clapton was a guitar hero before Cream formed, so he has been putting up with all the adulation for much longer than people think. I expect he'll get back to his old thing soon. He's doing what he thinks is right, and that's the important thing."

Rory has a new album, *Against the Grain*, released in this country, and we began to talk about this. When I spoke to Rory the recording was finished but the mixing had not yet been completed. "We've been recording it for the last month, and it was the longest album in terms of recording that we have done. It is the first album we have done in two years, so obviously the band is now more together and relaxed. The music is really

Dowling about guitar heroes, production and bent harmonics

running away with itself, it's much more cohesive."

Had Rory included any surprises in the way of acoustic numbers on the new album? "It's strongly biased towards the electric side, there are ten songs on the album and only one is totally acoustic although even that has organ and tablas on it."

Rory produces his own records. How does he feel about producing and producers? "I'm not anti-producer; if I found the right person to produce my albums I wouldn't mind experimenting, but at the moment I'm happy as I am. I work very closely with an engineer, Robin Sylvester, so a lot of the actual sound problems are dealt with by him. You have to remember that there is a lot more to producing than people think. You have to decide which tracks to leave off the album—you might have a fantastic song which is too long maybe or a red herring in some way—there are a thousand and one problems to be overcome and which a lot of people don't realise. On the whole though, I don't find producing any trouble at all."

Equipment

What equipment was the band using at the moment? "Lou Martin uses a Wurlizer piano but he's such a heavy-handed player that he keeps breaking the keys! For a while he was using a Farfisa organ, but now he's using a Hammond, and for the American tour we'll be getting an acoustic piano as well. He uses Stramp amplification, though sometimes we use P.A. amps for the keyboards because they give a more brittle sound. Gerry has a Fender Precision Bass with a maple neck and Stramp amplification and Rod uses Slingerland drums."

Rory himself, of course, still uses the trusty Strat. Although he has always used a Telecaster for slide work, he was thinking of getting another Strat for this purpose, and all the slide on the new album was performed on a Strat. Rory explained that the reason for this was the fact that

the Telecaster has one really fat pickup and one really thin one. "But I like it. It's got a nice mellow sound. You see, I don't want to go to the extreme of putting a humbucker on the Tele because I'd have a kind of Gibson/Fender then."

Rory uses a Fender Bassman amp with four ten inch speakers. He also has a spare Fender Twin beside me in reserve, which he uses as a monitor, or for playing harmonica through. Among his other guitars, Rory also uses a National Steel, a Martin D35 acoustic guitar, and a mandolin. He likes using mandolin but finds that it is difficult to write songs around. Had he ever written a song on the guitar and transposed it to mandolin?

"Yes, I think I wrote *Going To My Home Town* on a guitar and used mandolin for the actual performance. I've a mandola as well, which I like to use. It is the same relation to the mandolin as a viola to a violin. I find it an easier instrument to play because it is larger. I like to experiment with instruments like that."

What sort of music does Rory listen to in his spare time? "Well of course, I still listen to the old blues masters—I'll never tire of them. I've been getting into Little Feat recently and I'm a big fan of John Hammond, the American singer. I also like a lot of folk music—Martin Carthy for instance."

I asked Rory if he had ever been moved to do a traditional song in this mould. "Oh yes, I'd like to do some," he says with a laugh, "but there aren't any left 'cause Steeleye have used them all! No seriously that influence creeps into my songs anyway, even though it's partly disguised. On the new album I do a Leadbelly number called *On a Western Plain* and the tuning for that is a Carthy type tuning which has totally transformed the Leadbelly song from a twelve string number into a far more folksy sound. I did another song for the album, which we didn't use unfortunately which was in a D modal tuning. I like to use these tunings to obtain a more raw,

folky tone."

What advice would Rory give to a youngster who was buying his first guitar?

"Buy an acoustic guitar first and learn to play on this for about a year or so, so that you don't get lumbered with the extra problems of amplification etc. that using an electric entails. Don't use ultra-light strings and don't necessarily use the most popular guitar on the market. There are a lot of really good unfashionable guitars about. Hofners are a good example. I heard the other day that Hendrix played *Red House* on his first album on a Hofner so there should be no reason why anyone shouldn't be able to get a decent sound from one. In the field of amps there is the AC 30 which is a superb amp, and the Watkins Dominators are another good buy."

Had Rory any other tips for young players? I asked him how

he got that high pitched squeal which he manages to squeeze out of his axe at odd moments. "You have to hit the string really hard with both plectrum and the nail of the forefinger on the plectrum hand, while at the same time bending the string as much as possible with the left hand. It's a technique that has been used for years in various ways by all kinds of people. It's a sort of harmonic—a bent harmonic if you like!"

While many musicians of his calibre have been changing direction recently, and doing other perhaps less successful things, Rory Gallagher seems to be sticking to what he knows and does best. No silly pretensions about artistic license for him—he knows the kids want exciting, powerful music, and he's prepared and willing to give it to them. Let's hope he'll be giving it to them for some time to come too.



JASPER CARROTT RABBITS ON

**"If you want to do it —
do it yourself," says
Jasper Carrott, a man
with a lot of advice for
would-be superstars**



BOINNNG!!!!" It's as good a hook as Chinn and Chapman ever dreamed up! For weeks it's had people in pubs and clubs stopping in mid gossip and exclaiming, "What on earth's that?" "That" is, of course, Jasper Carrott's highly successful record, *The Magic Roundabout*, the B side of the equally mickey-taking *Funky Moped*. And just in case you wonder what possible relevance an artist who considers himself a comedian rather than a musician has to a music magazine, the answer is a lot.

For a start, Jasper has been

involved in various aspects of the music business for several years, during which time he learned many things that other people who are trying to make it could benefit from. Also, this single could point the way to three new developments in pop music, the rise of the solo act featuring a mixture of comedy chat and song, the emergence of a lot more artists of the calibre of Barbara Dickson, Billy Connolly, Richard Digance and Jasper Carrott from the folk club scene, and an escalating trend towards 'live' recordings.

After managing a local band

at the age of 19, Birmingham born Jasper Carrott (the nickname he's carried all his life, not to be confused with classical impresario Jasper Parrott!) went on to a succession of jobs including, so the legend on his press handout reads, "barrow boy and Butlins groupie!" In February 1969 he started the Boggery Folk Club in Solihull which was soon one of the top clubs of its kind in the country as he and his 12 string Martin started drawing a special audience, not purely on account of Jasper's songs but also because of the natural humour with which he per-

formed his compèring duties.

"I really surprised myself!" revealed Jasper, with a grin. "In the end I used to get up with my guitar, ask people what they wanted to hear, play the opening chord of the song and then never get round to playing it. Instead, I'd go into a chatty sort of comedy routine, every so often striking a note as if I were about to launch into song. I soon found that I was being asked to appear at lots of other clubs."

However, Jasper never really rated himself as a singer and at that time he never considered going into comedy. Instead he

started an agency with his manager John Starkey, and managed the careers of Harvey Andrews and Decameron. Both acts have subsequently landed major recording deals and done very well for themselves, but the agency itself was losing money.

Losses

"John and I decided to cut our losses," explained Jasper. "I made up my mind to put the knowledge I'd gained into my own career and really give it a go, because, with concentrating on the others' careers I'd had to turn down offers for myself. John Starkey's theory was if you want to do it, do it yourself, so I decided to make, pay for and put out my own album. I called the label 'Criminal Records' and the private LP was titled *Jasper Carrott In The Club!* The first pressing sold right out—I used to sell it at the clubs where I was appearing—and in the end I had five pressings made.

"It was a live recording of things I did in my act, and it was in stereo—if you bought two copies!"

Insight

Jasper thinks it was partly the success of people like Billy Connolly that opened the eyes of the record companies to his type of act. In February he signed with DJM and in March chose and began work on the single.

"*Funky Moped* was written by my friend Chris Rohmann. He had written a song called *Little Big Bike* which was too Americanised for this country so I changed it about a bit and gave it a new title. We recorded it at Grosvenor Studios in Birmingham, with ELO doing the backing and Jeff Lynn producing. After that side we ran out of money and as I had the master tape of *Magic Roundabout* from my album I put it on the B-side thinking that it would give a good insight into the album.

Beer pumps

"People tend to write off *Funky Moped* but I think that's unfair. The discos picked up on it and DJ Ed Doolan on BRMB played it to death and probably had a greater hand in making the record a success than virtually anyone else, so if it hadn't been for that, no-one would have heard *Magic Roundabout*."

Jasper's first nationally released LP, *Jasper Carrott*

Rabbits On, has just been released and, according to Jasper, had very good advance sales. Like his private album, this one was also recorded live, although there were one or two teething troubles at first, like electrically operated beer pumps producing phantom clicks and ruining one tape, and taxi intercoms being picked up on another.

"For the final version, we used £15,000 worth of equipment. The problem with live recording is that if you have mikes on voice and guitar and mikes on the audience and you're also using a PA mike and PA speakers, you get what I call the Albert Hall effect, which is a delay, a time lag between the voice coming out of the speakers and into the audience mike and you also get an echo effect. In the end we used a special audience mike which cost £600—we had some tremendous gear."

Jasper reckons that we are going to see more and more live recordings on the market. "I think people like them because they are more spontaneous and they are also very honest things, you haven't spent 18 hours in the studio mixing them down. I also think that people like Billy Connolly and things like my record are opening out a new and very lucrative market.

Advice

"If I was going to offer any advice to people who have had a bit of experience singing round the clubs and are now thinking that perhaps they could approach a record company with their material, it would be this—don't rush it. You've got to learn your trade. That's why when I made my first album I made it privately, because very few people make a good first album and they often use up their best songs and waste them. I knew that if my material was good but the record was badly recorded, word wouldn't get round the business. I know I've learnt from my mistakes.

"Looking back now, I would have totally re-recorded it. That's what I mean when I say that if people did a bit more groundwork and realised that they are not necessarily super-talented by decree but need to learn their trade, the standard of entertainment in this country would be a lot higher."

By Lorna Read.



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PLUGGING

... or how to get a record off the ground and turn it into a hit

If you've never had a record released, then the desire to get a recording contract is so strong that many musicians and groups believe that once they've actually signed on the dotted line they've got an immediate passport to success.

Unfortunately, there's far more to it than that. You've got to get the right song, arrange it well, create a perfect atmo-

sphere in the studio to get the sounds you want on tape, and then finally after hours of work you have got something that can be released, but the tough part of getting your release into the charts has only just started. But the greatest disc in the world will never sell unless people hear it. Getting your new record played, or plugged as it's usually called, on the right programmes

is the next important step. If your release is never heard it will flop. No record buyer can rush into a shop for something he doesn't know exists. Making sure your record gets played is the job of the plugger. All record companies, music publishers, and most big managers now have gentlemen called promotional executives, or just plain pluggers, whose job it is to persuade producers and deejays how important and sensational your record is and how plain daft they'd be not to play your disc on every conceivable occasion.

But like everything else, there are marvellous, lousy and bloody dreadful pluggers. The art of record plugging has built up over the years and there are guys earning a fortune out of doing it successfully and even ending up picking up more money than many of the singers and groups whose records they manoeuvre into the charts. The horrible truth though is that many of the record company pluggers do very little with the majority of the discs which end up on their desks to promote. They quickly decide that they are on a hiding to nothing if they hike these three or four around to the Beeb and so they very quietly file them away in their bottom drawer.

Meanwhile, of course, the group or artist that made the disc is repeatedly told that everything possible is being done and all the top producers are being approached every day to play their record. The majority of pluggers, of course, are notoriously wrong about what is a good or bad record. A certain group called The Beatles was given a very poor plug rating years ago with *Love Me Do* when it landed on their desks and many producers and deejays have proved that they are equally poor at recognising a hit when it's offered to them. That, of course, is one of the big troubles of plugging. But what all sides of the industry suffer from is: too many records, and not enough places where they can be plugged.

Figures

Some three years ago it was estimated that there were at least 150 pluggers operating in London alone, and that there were only about 40 producers available for them to approach. The figures on both sides have gone up substantially, with the advent of many independent pluggers and the local radio stations, both independent and BBC—but it's still out of all proportion.

The key "plug centres" are obvious. Top of the Pops is a natural. Nothing is more powerful in selling power. Which means that producer Robin Nash is in a fantastically powerful position—even though he also occupies a terrifying hot-seat.

Suppose he gives the thumbs-down to a plugger? Well, there's still a chance via the various pre-working day radio shows round the country. They come second in terms of plug value. And one shouldn't forget the local commercial stations which are more like an American situation where consistent plugging can lead to a regional "break-out" and, perhaps, a follow-up in terms of a national hit.

Record companies have their own pluggers. Fair enough. But they also have regular weekly meetings where they decide which of their new records are going to be promoted or

You can get as many as six pluggers all working on the same record . . .



plugged. It's all done on a ratings system, which varies from company to company. But if the record company itself isn't interested in YOUR sweat-backed single . . . then that's real bad news.

But there are other pluggers available to work on the record. So the record company couldn't care less. Then maybe there will be action from the pluggers representing the music publishers. And that means either side of the disc, for to the publisher, the royalty revenue is just the same from the perhaps unplayed 'B' side as the chart-blazing top deck.

Agents

And many management companies have their own pluggers, who tote the wares of contracted artists. And certainly agents, the bigger ones particularly, have loads of pluggers on call.

Once a plugger gets a reputation as a good judge of a potential pop hit, and doesn't blag, slag or hype, then he's a winner plugger. Once he rabbits on, boringly and endlessly, about rubbish, then he's a loser plugger.

Loser pluggers are in the majority. Anybody making a first record had better know that. It's worth spending money on an established independent plugger, cutting him in if necessary on the profits. Because the winner plugger is worth his weight in Gold Discs.

Take Tony Bramwell. He was once a kind of privileged tea-boy for the Beatles, but went on to take a high-powered job with Apple, the all-round company set up by the Beatles.

As an independent, he has chalked up hits galore for a variety of names, like Dave Clark, Paul McCartney, Alan Price, the Rubettes, Isaac Hayes, Johnny Bristol, Slade, Lynsey de Paul. Right now he represents Ringo's Ring O' label, Phil Spector, and does a lot of top-line plug work for Polydor and Warner Brothers.

What makes him so successful? The way he works, and the reputation he's built up over the years for knowing what is commercial and what isn't. He says: "I helped make money all round for people by promoting product, but decided I might as well do it for myself. So someone says would I work on a new single. I say it's £200 on the nail, or whatever fee is decided, and a bit more if it makes the top fifty. Then I want 50 copies to service the Beeb, Luxembourg and television.

"Secrets of working? Just breeze in to see a producer, who

is at least an acquaintance, and say: 'This is good—will you play it?' If they say no chance, then go back in a day or so when they could well be in a different state of mind.

"If I took every record I was offered, I could earn a fortune. But that's not the way to earn a reputation, by pushing flops. Of thirty records I handled in one year, only three didn't make the charts.

"And if the record doesn't make the BBC play list, then I don't charge anything. We have problems, though, as independents. And a lot come from the record company publicists, who don't want to help out, and are reluctant to give you the material you need. They're on bonus systems, most of them. It's ridiculous to think we are after their jobs. The independent is mostly taken on by the artist himself, or his management."

Like many indies, Bramwell meets people in pubs, clubs or places where there's a social atmosphere and no hassle. He says: "The most exciting day of the week is when the charts are out. I'll be up at seven that day, just waiting until I hear what's up, what's down, and what hasn't made it."

Most independent pluggers work on that philosophy of not handling records they don't think will be hits. They have to believe in the product in order to be able to sell it to "those who matter in getting it heard."

End result is that the independent is that much better off than the staff plugger, who often has to go sailing in extolling the virtues of records he regards as being so much rubbish. Philip Swern has his own production company now, but he used to work for record companies. "They expected a massive success with everything they gave me," he says. "No chance. And I'm sensitive enough to know how a producer must feel when he's got a queue of pluggers all lining up to tell him what THEY think should be included on programmes."

Belief

As with the others, Swern realises that the new plugger must be overwhelmed when he starts head-bashing against the walls of the BBC. "There are so many these days all after the same producers and programmes. You can get as many as six pluggers all working on the same record, which is plain ridiculous."

It's surely no mistaken belief that leads to the theory that the independents are more professional than most of the staff



Gary Glitter and the Moody Blues — plugged in by Chris Denning.



Alan Price and Slade; their plugger was Tony Bramwell.

pluggers. Chris Denning has been involved, as a one-time disc-jockey turned plugger, with building Marmalade, the Moody Blues, Gary Glitter and the Rollers into the charts, and when he got away from the company set-ups, he had an instant independent success with Golden Earring.

But he says: "If a record I'm plugging doesn't make the top fifty, then I don't get paid. But at the same time I get a new penny per record if it does. Within the business, it's noted when an independent plugger is out of the charts—and when he's in there."

The truth is that most pluggers are on a proverbial hiding to nothing. It can be a totally thankless job. You can tote a new record round the provinces and through the BBC in London, and come up with maybe two plays for a couple of weeks' work. Every so often there is the hard-grafted success, against the odds, to sustain the plugger.

The plugger depends on good relationships with those who he has to plug. He has to have a skin thick as a rhinoceros, because various payola scandals

in the past have made some industry folk see the plugger as a figure to be avoided.

But it all adds up to the fact that there are too many records chasing too little air-or-screen time. And with that pressure on producers and disc-jockeys, it's no surprise that most of them are often conveniently 'out' when the plugger calls—especially if he's plugging a record by a new band!

Of course, there's nothing to stop you plugging your own record. Many groups do it by going out and knocking on doors themselves. Others try and impress deejays and producers by getting as much personal publicity as they can. After all, if you read in the Daily Mirror or The Sun that the Mars Outsiders took a jump off the Blackpool Tower by parachute and landed safely on the ground, you're more likely to play their new release than the one by, say, Flying Man.

But don't let anyone kid you that plugging is easy. It's probably the most difficult stage of getting a hit record. Which is why good pluggers earn so much money!

HOW TO BECOME A RECORDING ENGINEER

Beat look at the first University Course

IF there's one question that we on *Beat* are asked more frequently than any other, it must be this one: "How can I become a recording engineer?" Up until recently, the answer has been — only by a stroke of luck! As with any other aspect of the music business, there are always far more people wanting to get in than there are openings for them, and the only way to get into a studio has been to write around, spot one of the rare advertisements for a trainee tape operator, or know someone who can get you in on the ground floor.

However, it now looks like one or two institutions around the country are taking the recording business a bit more seriously. Four years ago the University of Surrey, in Guildford, opened the doors of their newly constructed course which combined a B.Mus. degree with a thorough training in all aspects of recording. Amongst the first ever graduates of that course are keyboard player Dave Hudson and vocalist Andy Arthurs, who have combined with two students who are still completing their final year of the course, guitarist Phillippe Chambon and bass player Rod Svers, to form their own band, A Raincoat.

We asked Andy all about the form the course took and how it helped A Raincoat to land their recording contract with EMI.

"To qualify for the course,

you have to have 'A' level music, physics and maths and a working instrument," he explained. That hurdle over, the first year consists mainly of practical music, with just a slight technical grounding.

"The second year takes you a lot more into the recording side. As there is a fully equipped studio to hand, you can do a lot on your own. We all experimented with recording classical music at first, but we soon realised that it just didn't offer the creative scope that pop music had to offer. There are two basic creative directions for recording pop music, which are pop in the broad sense and electronic music, and there is a lot of overlapping, Pink Floyd being a good example of where the two ends meet.

Slaves

"This course is really training you for what an American producer aims to be, which is an engineer/producer all in one. In the third year, you have a year out in industry. I went to Air Studios and had a great time and Dave went to the BBC transcriptions unit and did tapes of things like Top of the Pops for a worldwide market.

"At Air Studios I received a really good training. First of all I learnt about tape operating, and then I travelled round with George Martin for a couple of weeks seeing how he set about producing, and after that I did some more tape opping on a

whole project this time, which was Bryan Ferry's album, *These Foolish Things*. Towards the end of the course I got my first chance to do some actual engineering.

"The final year you concentrated on your particular project. I chose to catalogue all the effects used in pop and then attempted to show on a demo tape how they could all be applied in music. Dave did a project on studio equipment which sounds, on the face of it, very dry. In fact, what he was trying to say was, 'If I'd never walked into a studio before, how could I operate one within an hour?' He did a whole teaching programme which they are actually using on the course now."

The studio used to train the engineers on the course was equipped with a Neve 16 channel desk with four groups out, Studer 2 track and stereo machines, and Scully 4 track machines, "all fully Dolby-ed throughout, because we weren't of the school that thinks the old way's best," added Andy. "The more you can get technical things to be your slaves, the better!"

Of their fellow graduates one has now gone into television, one is still continuing work on his project, researching into what Andy describes as "a solid state delay unit-cum-phaser-cum ADT unit and just about everything else, all digital." Two people joined Polydor Studio and one, whom Andy greatly envies for his good fortune, is now up in Stockport working in Strawberry Studios.

Andy can't grumble, though. It's not every band who can gain a coveted recording contract without ever having played a gig! How did it come about? "I went to see a bloke called Steve Stevenson who worked for Leeds Music/MCA Publishing," Andy explained. "I went initially because I wanted to talk over my ambition to be a producer but when he heard the tapes of the tracks I'd pro-

duced with Dave, Rod and Phillippe playing on them, he said, 'Why don't you become a group?' From there, Leeds Music and MCA Publishing agreed to put up the initial cost of a demo and we put down four tracks, took them to EMI and, marvel upon marvel, Nick Mobbs said he was interested. So we played to them at the Speakeasy one afternoon and as a result we signed with them in February."

Studio effects

A Raincoat's first single, *I Love You For Your Mind, Not Your Body*, had a lot of airplay but failed to reach the charts. However, the band are not discouraged. They can afford to take their time because Rod and Phillippe still have to finish their time at University. Their debut album, *DigalongaMacs* has just been released, the title giving an insight into the world of crazy humour and way-out studio effects that this group are into. They write lyrics that are put together in a witty interesting way, frequently tongue in cheek, a little like 10cc at times, but what makes it a remarkable debut album, apart from containing really good songs, is that it's been made by four guys who know what sound they want and exactly how to achieve it.

While they're waiting for the other two to leave University so that they can concentrate on getting a show on the road, Andy and Dave are planning their own special project. That consists of getting together a programme of mixed music and instruction in recording and taking it round colleges and anywhere else they can draw an interested audience.

In the meantime, Andy has another job on his hands, producing a local band called Edwin Bear. You can certainly say that for Andy, Dave, Phillippe and Rod, learning to be a recording engineer has paid off!



A Raincoat

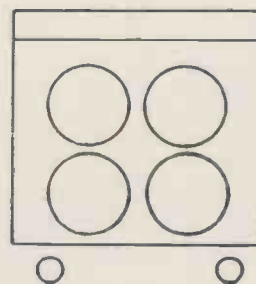


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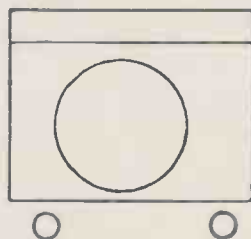
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WHAT THE A&R MEN WANT

EVERY record company has a specialisation. Some concentrate more on black music, some on folk, some on commercial singles, and it's always helpful to keep these things in mind when you're wondering whom to approach with your tapes.

Chrysalis, whilst encompassing a range of artists from Jethro Tull to Leo Sayer, have never been overly concerned with chart singles success. They are more interested in the kind of artist who sells a vast number of albums world-wide.

Policy

A & R head Steve Pritchitt puts it this way. "We only wish to concern ourselves with what we consider to be first class artists. We're not a label who throws it against the wall to see what sticks. We're very much concerned with artists who can have long careers, hopefully with us, rather than one-off hit singles, though I don't decry that policy in other record companies, it's horses for courses!"

Steve joined Chrysalis in February after working for C.B.S., and took over the A & R chair vacated by Roger Watson, who joined the new Chrysalis office in Los Angeles. The

STEVE PRITCHITT OF CHRYSLIS

'We only wish to concern ourselves with what we consider to be first-class artists'

American side of the company is a new venture for them. "Chrysalis started in Britain with the artists who were managed by directors Chris Wright and Terry Ellis. Those artists were Ten Years After

and Jethro Tull. Not a bad base to build on!

"The operation in the States, however, is a bit smaller in terms of people than London, but looking to expand as much

as the domestic situation is expanding."

The newest smash success on the Chrysalis label is, of course, Robin Trower, but they have a lot of recent signings in the pipeline who Steve hopes will do great things.

Responsibility

"We've just signed our first jazz artist, a jazz accordionist called Astor Piazzola, who Terry Ellis discovered in America. His first album will be out shortly and there'll be another of Astor playing with Gerry Mulligan in January. Jazz is certainly something a bit different for us, and so is another American signing, a soul singer called Lee Garret. He writes amazing songs, some of the best I've heard for a long time, and we're hoping Stevie Wonder will produce his first album."

In Britain, recent signings include The Mandala Band, proof that record companies do sign people as a result of a tape landing on the desk. Steve explained how it happened.

"Their demo tape was quite simply the most amazing thing I had heard. It was done in a little 8 track studio in Manchester. They're a six piece band with two keyboard players, guitarist, bass, drums



Jethro Tull.



Robin Trower.

and vocals and their music is very precise, highly orchestrated and arranged, with, I suppose, certain elements of Yes in the arrangements.

"Their tapes were so sensational that they were virtually signed on sight, even though they were completely unknown and had hardly done any gigs."

Steve added, though, that this way of going about things was quite unusual. "Normally we talk to a band, try and find out something about them and how they see themselves achieving their goal. We try to avoid making mistakes so it probably takes us longer to make our minds up than other companies."

The sole responsibility of signing artists doesn't fall completely on Steve's shoulders. "I regard it my job to filter out what is worth pursuing from the large amount of stuff presented to us. Then we have regular meetings to discuss what to pursue and what to throw out and an actual signing is a result of teamwork."

Naturally, the economic climate has affected Chrysalis as much as any other record company, although they are by no means closing their doors to newcomers. "We've always followed a very selective policy so it means that we just cannot afford to speculate any more." In fact, Steve regards it of vital importance to give new artists as much encouragement as possible, and this dictates his attitude to the dozens of hopefuls who send him their tapes each week.

"We're open to any approach," he explained, "although sending tapes in is better for me. If someone from the business, a manager, publisher, or agent gets in touch, they're more than welcome to come in with the tape and have a cup of tea and a chat about it. If it's somebody 'off the street', as I call people who are new to the game, I prefer them to leave a tape with me for a couple of days so I have time to listen and evaluate."

"That's probably because I'm a bit of a coward when it comes to telling people that I don't think we can follow them up," Steve added, with refreshing honesty. "It's far too easy to turn round and say 'no', hand them their tape and wish them luck and goodbye. I always make a point of trying to be constructive with my criticism. New talent is the very lifeblood of this industry and it is important that people shouldn't be discouraged at an early stage."

Established

"Very few artists make it straight away. Most of the established ones today were around a long, long time before they made a breakthrough and I think it's an obligation of the industry to encourage new people to develop. It's just a pity at the moment that the financial circumstances of the country are not conducive to new talent breaking through."

One thing we've been trying to find out in this series, apart

from which company prefers what type of music, is what kind of standard they expect of a demo tape. Some people have said that they are only really concerned with finished masters or at least arrangements with all the works. Steve's view is that it's not necessary to spend a great deal of money so long as you think you are giving yourself the best possible chance.

"I suppose the majority of tapes I receive are front room demos," he told us. "If a tape is pretty rough, that doesn't bias me against it, but I might give it a little more attention if it was more carefully presented, because that makes it easier to evaluate. I would always advise people to make the best demo they can because essentially they're selling something and in selling, presentation is very important. Mind you, this morning I was listening to some demos someone did in their front room with a Revox and they were of a very acceptable quality."

Like every other A & R person that we've spoken to, Steve considers that it's a great asset to have management before approaching a record company, although he did add "it's not absolutely vital because if they're that good, we can probably find a manager for them." Again, this is what Steve calls a "horses for courses" situation. "I would prefer to talk to the manager rather than the artist when it comes to signing a contract, because it's better to talk busi-

ness with business people and creative things with creative people and you should try to avoid mixing the two."

Steve's job isn't merely the mechanics of talent finding, he explained. "One gets involved in so much more than just the music when it comes to artists, because they're human beings as well. We're all in a communications business and I sign people on their talent and their ability to communicate that talent to other people."

Magic

It's that ability to communicate that is part of the magic Steve is always hoping to find every time he winds a tape onto his office machine. To help people put it over on their demos, he has one or two words of advice to give.

"Firstly, never put all your eggs in one basket. It costs very little to get copy tapes done and it's very advantageous to have two or three companies chasing your services at the same time.

"Secondly, never put more than three numbers on a tape because by the time the A & R man has listened to those, he'll have a pretty good idea of what you're capable of.

"There are five things I listen for in a demo tape and those are a good voice, good musical ability, good lyrics, good melodies and the last one is Factor X, 'glitterdust', magic. It gives me a real electric charge when I find it. It's what makes this whole job worthwhile."



Leo Sayer.

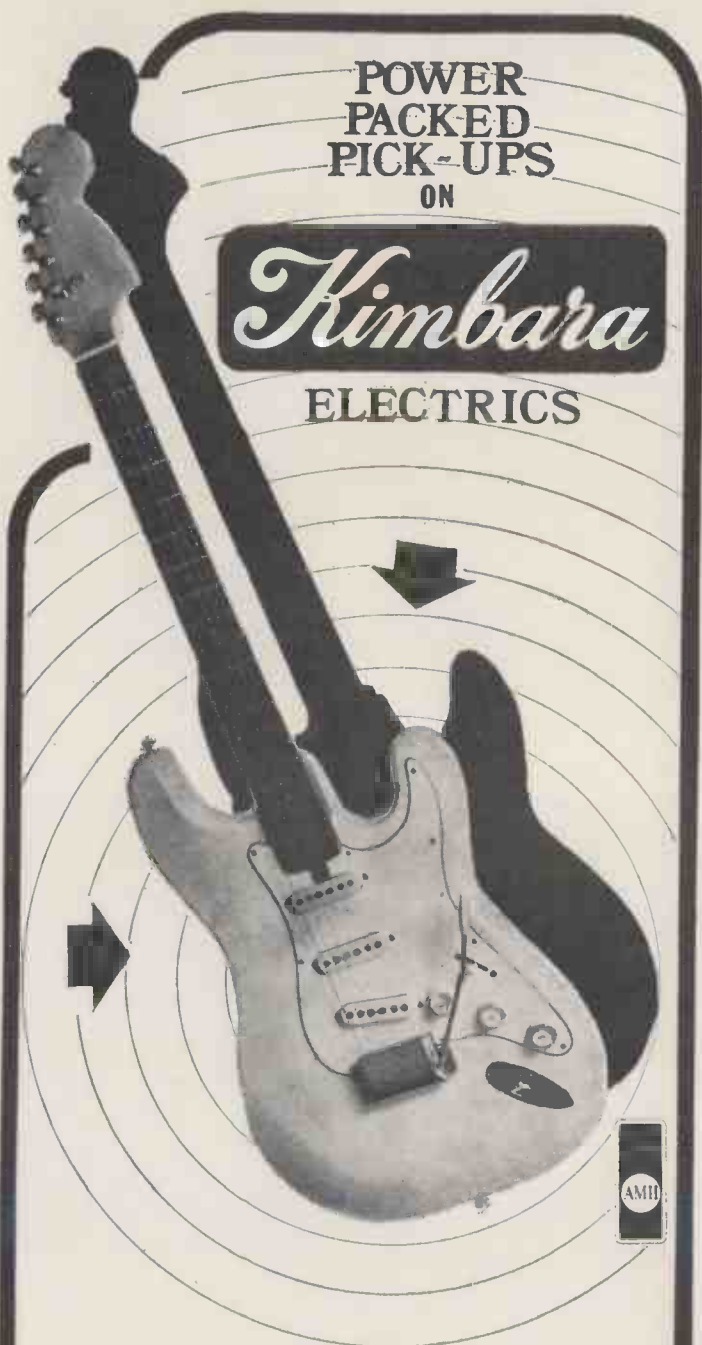


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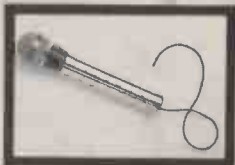
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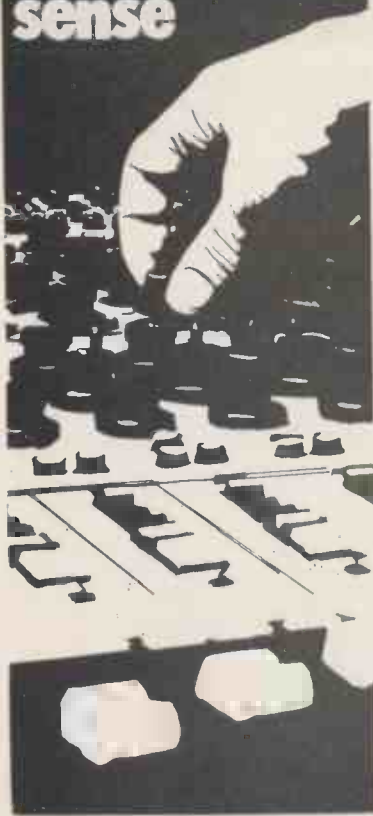
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RICHARD CARPENTER

THOSE who know Richard Carpenter, backroom half of the internationally-successful Carpenters, know him to be one of pop's great perfectionists. Listen to a Carpenter production and it's spot-on, clean-cut, imaginative and musicianly.

There are some who believe the Carpenters are a bit too good to be true. And Richard himself, proud of his craft as a producer, has said: "We've been called sticky sweet, goody-two-shoes and squeaky clean."

Which image has led to the belief that Richard Carpenter is strong-stuck on just the one kind of music. In fact, his tastes run high and wide. He digs Zappa, and idolised the Beatles. He's getting more into producing for other artists now, and he wants to go for hard-rock teams if they're good enough as well as artists like John Bettis, who has co-written many of the big-hit Carpenter songs with Richard.

He says: "I just had to have a wide taste in music, because my father had an extensive record collection, which included classics, big bands, jazz, Les Paul and Mary Ford, through to the comedy of Spike Jones."

Richard took over the production of Carpenter work early on in the duo's chart-lambasting career. He brings to the job a talent as a pianist, a good voice, an imaginative ear, and a determination to keep up with every possible trend in music.

The last Carpenter hit album was *Horizon*, and it's a neatly-packaged tribute to the way Richard gets his teeth into the business of production.

He says: "Each album takes longer than the one before. It's not just selecting material, which is my job, but experimentation with all the different effects. Not just gimmicky-type stereo effects, for instance, but things like stereo drums. We used to record drums on two tracks. One for the bass drum, the kick drum, and another for the rest of the set. Now we mainly use

four tracks. One for the kick, one for the snare, one for the left tom-toms and one for the right tom-toms. It takes time to try things, and then level them out.

"Just dealing with drums takes hours and hours. We try them in a certain place, use a certain mike, then listen to it, EQ it, work on it. Same thing with piano—trying it in all different places, then listening to how it sounds. For me, it's a matter of keeping up with the other records. I've got to know what's changing in the business. You can turn out an album that doesn't sound as good as *Band On The Run*, or *Fulfillingness First Finale*, and maybe it'll still sell as well as ever. So maybe it doesn't much matter to the record company. But it sure matters to me."

Breakdowns

Nowadays, Richard Carpenter reckons to record at 30 inches per second, which he says cuts down on tape hiss. And he uses 24-track. But adds: "So we're using Dolby all the way through now, where before we'd wait to go to the two-track for it, and anytime you use the sophisticated equipment, like 24-track all the time, plus Dolby all the time, then it's natural you'll have more breakdowns than you had before. You can mark it down as one breakdown at least each night, one way or the other. Could be the board itself, or the tape machine, or the Dodbys, or just a mike.

"Naturally you start worrying about the money you're spending on studio time, and all the time it takes extra, when you could be doing shows. But it's suicidal to stand still, so we go on learning about different things and put it all down to experience. And for all the talk about computer mixing and so on, the fact is that human ears are still preferable."

But not all human ears hear

the same thing. Richard Carpenter's production work has come in for a lot of criticism in certain areas. But he says he never feels like throwing in the Carpenter image and going straight for a rock and roll album.

Rock music

"I don't take critics seriously," he says. "When they suggest we get into heavy rock, I'm the one who knows that they are suggesting something that is wrong for us. It would sound wrong for the Carpenters to be involved in that kind of music. We couldn't do it justice, in performance terms, but I'd produce a rock album for anybody else."



The quiet, but massive, Carpenter chorale sound is done by Richard and Karen building four-part chords and overdubbing them twice, for a total of 12 voice parts. But for occasional effects, they expand their harmonies up to 13-part chords, covering three octaves. With triple overdubs, this gets a total of 39 voices and can be heard most extensively on records like *I'll Never Fall In Love Again*.

Now Richard reckons it takes a new album some three months to make, and the costs—ever soaring upwards—are not less than \$60,000. And certainly mixing takes as long as taping the parts. Sometimes the master tape is completely taken apart and remixed all over again once

the album has already been finished once.

Says Richard: "A and M Records has always given us whatever we needed. A 40-piece orchestra, if we want it. Fortunately our type of chord voicings are fairly easy to reproduce accurately in live concert performances. Recently we bought an Eventide Digital Delay, which turns the voices sung into it into a pseudo dubbed sound."

Developments

This unit has an instant on-off switch, used by a sound technician, and is used when there's a sustained multi-harmony phrase involved. Richard says there is a slight

“ It's not just selecting material, which is my job, but experimentation with all the different effects.. ”

lag between voices going in and the sound coming out, but avers that it's otherwise remarkably clean.

His knowledge of studio equipment has grown "just naturally" and he's familiar with all the new developments. But he says: "Mostly it came from just watching other acts. The biggest hangup for any singer is when they move out of the microphone's best range. And the pick-up range on most vocal microphones is so narrow that just the slightest movement by the singer can give a change of overall sound."

Pressing

So now for Karen he used a uni-directional Shure mike, and a prime rule is that back-up singers never, ever, move away from mike range. "We never have two people on one microphone," he says, "because it's a terrible waste of time. If a singer is just two inches away from his microphone, the fullness of the voice can change out of all recognition."

Richard gets burned up about surface noise on pressings, particularly after he's gone to a lot of time and trouble and expense in the studio to get a really accurate, trouble-free master. He says: "I bought an American pressing of *Band On The Run*, and then got hold of a British one when I was in London. The difference is staggering. The English one was so much better. American pressings are terrible, and they're for sure getting worse."

Perhaps surprisingly he believes Australian pressings are the best in the world, maybe because they have such a small output and they are hand-checked. He also regards Japanese pressings as being impeccable.

Richard Carpenter's voice rings loud and clear, specially when he's getting a wind of

change blowing through the industry. For example, one Carpenter album was *The Singles*: 1969: 1973. He just hates the term 'greatest hits'. He says: "I feel it's just an overused term. Individuals and groups with two or three hits all of a sudden put them on one album, use filler material for the rest, and have the cheek to call it a 'greatest hits' compilation. Our album wasn't that at all. It contained eleven true hits, and just wasn't a slap-it-together affair. We remixed some, recut one, joined a couple of others together. It's simply something I feel we owe to our audience and to ourselves."

Though basically a modest sort of fellow, Richard still feels pangs of anger when Carpenter music is put down by the so-called progressives. He says: "When I come out of the studio, I know what I've done."

"Even though a lot of people and critics don't like it, the fact is that it is very commercial and I know it's not crap. It's well-produced and it feels nice to me that I selected an unknown song and made it a hit. That makes me feel good and I'm not the one to deny it also feeds my ego."

Singles

But he's not too keen on the whole idea of singles. He thinks they are made out of poor material, with distortion and other problems. "If you want to make money off a record, you should make it off an album. Not a single, save for promotional things. Even though we sell quite a few singles, to me it's to help the album. But what is important is getting the single out at precisely the right time."

"Many top artists, apparently on the slide, have made it back to the big-time just by getting a single out at the right time. Timing can rebuild a whole career."

BEAT'S MONSTER AMP SURVEY

AN amplifier survey must be one of Beat's most important surveys of the year. Not only are amps common to all members of a band (even drummers if you think of PA's) but also because rapid changes in technology are making new introductions more and more exciting.

Here then, is our yearly amp survey; we hope that it will be as enlightening for you to read as it was for us to prepare!

BEAR Amplification, based at 11 Station Road, Llanishen in Cardiff are becoming increasingly well known as the sole UK distributors of the Dutch Novanex equipment, ranging from practice amps to PA systems of several Kilowatts. All the instrument amps are in 'combo' form, and the potential buyer may be attracted by the fact that all units are guaranteed for bass as well as guitar and organ. Furthermore, all incorporate a system of limiters which help to protect the loudspeakers from the harsher signals. At the bottom of the range are the 'Automatic' practice amps of three, six and ten watt outputs. All have volume and tone controls; the '10' also incorporates a tremolo circuit. At a retail price of £44.00 (inclusive of VAT) the '6' is becoming increasingly popular. The POP15 fits in the market as a high class practice amp, being also sufficiently powerful to be used as a session amp for both guitar and bass.

From this unit upwards, the combos are fitted with an extra input marked 'instrument'. This facility is used in conjunction with the Novanex foot pedals (models FU22 and WA44) which run off a DC supply from the amp itself, eliminating the use of batteries. The pedals offer fuzz/swell and wah respectively. Although the amplification is solid state overload and distortion are possible.

Retailing at £109.00 and £169.00 (inclusive of VAT) the G30 and U50 have both proved popular, taking their name from their output capacities, and these two models have recently been supplemented by two similar reverb combos.

The U80 and U80N offer the professional bass player a surprisingly sturdy unit, considering the use of only two 12" speakers. Bear also promise several new models and developments in the not too distant future, and we look forward to investigating further when these units become available.

HH's IC-100 and IC-100S and combination power amplifiers have been successfully completed after an extensive design and development project. The combo amps which are also called the IC-100 and IC-100S are extremely reliable machines. The power output on the former is 75 watt RMS into internal speakers, 100 watts RMS when used with extension speakers. Two channels with a full range of tone controls and a volume control on each channel. It also has one special effects channel. Footswitches for Reverb/Tremolo and Sustain are available as extras. The IC100S has the same size speakers — two heavy duty 12 in. special 50 watt speakers — as the IC 100. It also has the same output as the former model. Only one footswitch, for sustain, is available. The main difference between these models is, in fact, that the IC 100S does not have the reverb facility of the IC100. In terms purely of amplifiers,

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HH have developed some extremely advanced machines. The MA 100 and MA 100 S have been successfully completed after an extensive design and development programme. Both these amps have a power capability of 120 watts RMS, and have five channels with a total of ten High Impedance inputs, two per channel. These models have treble, bass, lift and cut controls with a volume control on each channel. They also have master presence and master volume controls. There are also push buttons for the Hammond reverberation unit on each channel with a master reverb control on the MA 100 only.

SHARMA have a wide range of organ speaker cabinets which Keith Hitchcock & Co manufacture at 1379 Lincoln Road, Werrington, Peterborough. The Sharma Model 5000 Professional is "the ultimate in Sharma Sound" having dual power I/C amplifier electronic crossover. It contains two bass speakers and two treble horn speakers, literally two cabinets in one. It also has a three-speed motor giving all effects imaginable and the cabinet is available in black vinyl finish only.

The Sharma 650 Professional has been developed in response to the general demand for a small, light cabinet combining the finer qualities of the Sharma sound with sufficient volume for the smaller Bar and Restaurant. The Carousel 900 Professional was developed from the well-proven Sharmette. This amp has an output of 75 watts RMS which is safely handled for long periods by a 100 watts Audiomax bass speaker and a 50 watt high power treble unit. This cabinet is finished in hard-wearing vinyl and fitted with castors and handles for easy movement.

The Sharma Combo pre-amplifier will provide the gain necessary for use with Sharma Speakers to be used with most combo types of organs. It has its own volume input for pre-amp and cabinet. The two foot operated switches when used with a Sharma speaker, will control the tremolo, chorale and stop positions of the motors, these positions having their own light indicators.

The Sharma 2000 Professional is "a must for the professional organist incorporating tomorrow's modern sound today with chorale and fast tremulant plus extra output and

extra brilliance". All in all Sharma have a very good selection of organ speakers and cabinets.

PEAVEY amps, distributed in this country by Top Gear, provide an extensive range of good reasons why this range of American amps has enjoyed constant popularity in this country. Instead of attempting to introduce superficially successful gimmicks, Peavey claim to have made every effort to re-examine the basic configuration of the system itself.

Their VTA-400 amplifier, introduced in 1971, was a step in the right direction, but for various practical reasons was never fully acceptable. The natural progression from here came to fruition with their 'automix' concept, successfully applied in the design of the Roadmaster amp in 1973. Put very simply, this system allowed the user to easily switch channels or use both at the same time, with a minimum of complicated and bulky hardware. Accepting then their basic philosophy of advancement with quality—on to the amps themselves.

For some performers, the large multi-kilowatt PA systems have negated their need for large

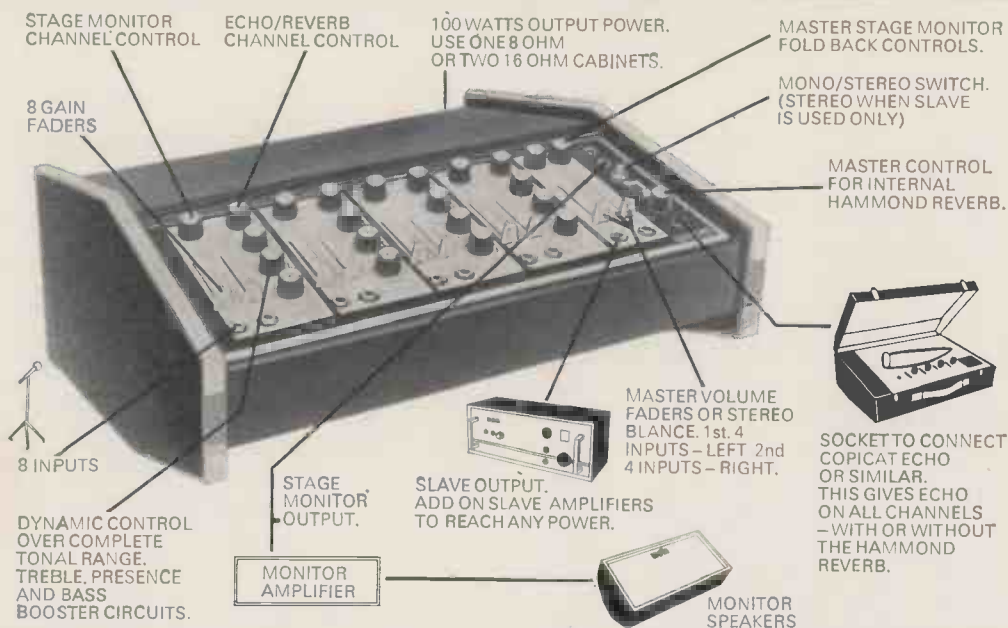
and cumbersome instrument amps. The Artist aims to provide an easily portable unit with professional power, speakers and additional features. The compact enclosure contains a 12" Altec speaker powered by an output of 120 watts. A full compliment of equalisation facilities includes low, middle and high frequency controls, into which is built a reverberation circuit delivering over 14 volts RMS to the reverb unit itself.

The Artist, retailing at a recommended £325.00, features the 'automix' circuitry. In the combo department, the recently introduced Mace has rightly gained widespread acceptance. Each channel features its own set of tone controls, offering satisfactory tonality to the perfectionist. The Mace comes with either two or four specially designed speakers wound with aluminium voice coils.

The many fellows of the amps selected above have been designed for a specific environment—the Classic, Deuce and Musician are among the other amps to be fitted with the automix device within the next few months.

BOOSEY and Hawkes distribute Ampeg and Firehawk amps in this country. At

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AMP SURVEY

the lower end of the price scale the "Hawk" Little'un is ideal for a variety of uses; it can be used as a home practise amp, tune-up or in small clubs. It has 5½ watt RMS output, volume, treble and bass controls and the dimensions are 18in high x 12in wide x 6in deep. The Firehawk 15-9875 is the smallest in the Firehawk range of combo amps, in fact it is really a practise amp, but can be used for live gigs as well. It is a 15 watt RMS output model with 2 inputs and 3 controls — volume, tone and "punch". A larger model is the Firehawk 30-9876 which is very similar to the 15 watt model in appearance, but which has twice as much sound coming from a single 12in heavy duty 50 watt speaker. The RMS output on this model is 30 watts. The Firehawk 50-9877 is the largest of the Firehawk amps. It is a 50 watt RMS output model using a very special 12in heavy duty speaker.

The Ampeg selection is larger than that of Firehawk — both in terms of size of amps and numbers of models available. The SVT is one of the largest amps in the Ampeg catalogue. It is capable of

pumping out 300 watts RMS minimum output and has 700 watts peak music power. The control head has 2 channels and 4 inputs, volume, mid-range, treble and bass controls and ultra - hi and ultra - lo switches.

Based at 859 Coronation Road, London NW1, Davoli have built up quite a reputation in the field of amps. Their hottest sellers at the moment seem to be the Tempest 25 and the Tempest 50, but more especially the Lead/Organ/Bass — all of which has a sensitivity control to enable guitarists (and in fact any Musician) to use a /sustain at both high and low volume levels.

This latter amp also has five tone controls which enable one to get many tone variations. Davoli have a new combo amp awaiting release. This is a 35 watt amp with one 12" RCF speaker and it should be available soon:

ALTEC manufacture a wide range of sound equipment from microphone stands to monitors. In the field of amps to know where to start! The intention here is to pick out just one or two items from their vast selection and talk about them. Altec's 1215A is a portable low-frequency folded horn musical instrument speaker system matching an Altec 421-8H 15in high power, low-frequency loudspeaker. The 421-8H loudspeaker has a 3-inch edge-wound voice coil of copper ribbon, a powerful magnet and a rigid cast aluminium frame to reproduce bass and

mid-bass sounds with high efficiency. The cone suspension has optimum compliance and the speaker is sealed against dust and dirt. The system is rated to handle up to 150 watts of continuous power.

A young, but very enthusiastic company, White Amplification was started in a small shop in Sunderland in 1971 by Bill White who has been designing and building guitar enclosures for local musicians after returning from Europe where he had played with various pro bands at venues like Hamburg's Star Club. The cabinet building business snowballed so he opened a small shop building custom guitar and P.A. enclosures. Nowadays White has a selection of equipment to rival anybody in the amplification business. The LW 100 guitar/bass/keyboards amp is one of the most popular models. With an output power of 120 watts R.M.S., this model includes high and low sensitivity master volume, six position bass boost, tone boost and can also include an optional built-in phaser.

For those of you who prefer to use a combo, White has the answer in the form of the CM 30. Independent channel volume controls coupled with a master gain, enable you to obtain high levels of sustain at low output. This makes the CM30 the ideal unit for use with large P.A. systems, either by direct injection or miking up.

DISTRIBUTED here by London based Hohner, the American Marlboro range provides amplifiers from 10 to 80 watt models. The GA2, weighing 10 pounds, features an 8" speaker delivering 10 watts, while its brother the GA3 further includes tremolo and is probably well worth careful attention from the beginner or semi-pro after a compact practice amp.

The 25 watt model, again incorporating reverb and tremolo, features three instrument inputs, bright, normal and mellow, and, although 17 pounds heavier than the GA2, is quite compact. The 40 watt G50R features their 'quadra sound', a system capable of providing four different effects: tremolo, frequency selective vibrato, reverb and echo effect. The blending of these effects does in fact allow several more effects than the four.

Highlighting the fact that the emphasis with Marlboro is on compactness is the 80 watt 'Piggyback' at the other end of the scale. This model, the

1500B, is suitable for guitar, bass or organ, and, besides its individual volume, treble and bass controls, provides a special bass/treble boost to accentuate the frequency extremities.

In the middle of the range is the GB015B, and for convenience alone the model is certainly worth a mention. Incorporating a 15" speaker, this 50 watt model is suitable for bass, guitar and organ, and in the right environment would surely be a worthwhile utility item.

MARSHALL, distributed by Rose Morris, continue to enjoy an enviable reputation throughout the PA, disco and instrument amplifier fields. We are concerned here with the latter, and their wide range comprehensively covers the needs of most environments. Amplifier enthusiasts will no doubt remember Marshall's recent and very successful excursion into the solid state field with new 100 watt lead and bass amps. Despite the circuitry change, both models facilitate the famous valve sound when desired. Each has two separately controlled inputs plus a master volume control, and a third input, common to both channels.

On the smaller side, the 50 watt Artist reverb is ideal for stage use and equally at home in the studio. Each of the two channels has two inputs, with one channel incorporating Hammond reverb, controllable from a footswitch. For those interested in the format but after more power is the visually similar 100 watt model. Their 100 watt transistorised lead combo is the successful result of years' research: the control panel has a standard layout but with an extra volume control and jack socket enabling both channels to be used simultaneously. An echo send/return socket is fitted at the rear of the unit.

The needs of the bass and keyboard player are amply catered for, with the 50 watt bass amp retailing for £118.42, and the 100 watt model costing £167.90, while the 50 watt organ amp similarly costs £118.42.

SELMERS range of amps and speakers forms a large part of the whole of their equipment. They have a number of very reliable solid state amps, including the Selmer Lead 100 and the Selmer Bass 100. The former has two separate channels both with high and low instrument inputs and new professional skirted control knobs with the numbers on the skirt. The first channel has controls



AMP SURVEY

for volume, treble, bass and presence and the second channel having the same controls, but instead of presence, there is a reverb control. The power output of this amp is 100 watts RMS, and the mains input 220/240 volts. Its dimensions are 26½x5x9½in, and it comes with a Selmer foot-switch for reverb muting.

The Selmer Bass 100 has two channels — and in fact most of the specifications of this model are similar to those of the model mentioned above. The overall design is very similar to that of the Lead 100 as well. Selmer say that this amp "provides the depth and clarity most bass outfits lack, when used with Selmers Bass 100 Speaker cabinet."

This cabinet is a completely new bass cabinet with a heavy 18in speaker to give bass and organ a genuine bass sound.



Two of the Hohner Marlboro amps — the G80-12B and the G-40R.

Developed from the Goliath 100, the cabinet has been specially ported and incorporates fibre glass acoustic lining to bring out the best in bass men. The Selmer Lead 100 Speaker is a 30x30in cabinet with much greater response than ordinary speaker cabinets. Experiments with venting have improved the sound from the

four 12in speakers in the cabinet without increasing costs. This model handles 100 watts RMS and the impedance is 15 ohms.

Other amps in the Selmer range include the Treble 'n' Bass 100 S.V. which has two channels with two inputs per channel. There is a volume, treble and bass control on each channel. It has 100 watts RMS undistorted power. The Treble

'n' Bass 50 S.V. has two channels also with four inputs and volume, treble and bass control on each channel. This model also has a power of 100 watts RMS. Selmers Treble 'n' Bass 50 S.V. Reverb is similar to the Treble 'n' Bass 50 S.V. discussed above, but with the advantage of built-in reverb. This model can be used with all Selmer Speakers. Sel-

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mer are based at Woolpack Lane, Braintree, Essex.

BASED at Pottery Road, Bovey Tracey, Devon, G.P. Electronics have largely cornered the market in the south-west of England. They have a number of very good amps, one of the most popular being the IC 130 which is a robust general purpose 130 watts amp, its wide range tone controls making it very flexible — it can be used for guitar, bass guitar, keyboard or P.A. This model has two channels, with two inputs per channel and separate volume, bass and treble controls on each channel. A master volume controls the overall volume of all the inputs.

The SL 130 is a 130 watt power amplifier designed to accept a signal from the slave output of an amplifier, disco or mixer and then to drive its own loudspeaker. It has one input with one volume control and the output of the amp is determined by the total impedance connected to it as follows:- 50 watts RMS into 15 ohms, 100 watts RMS into 8 ohms, 130 watts into 4 ohms. A slave output is provided so that another slave may be linked through. Any number of slaves may be linked together in this way with each driving



The Marshall 100 watt Lead amp.

its own loudspeakers.

SIMMS-Watts have a wide range of sound equipment, and their instrument amplifiers and speaker systems comprise a large part of this range. In the field of amps they have two interesting 100 watts models, the G.E. 100 amplifier and the A.P. 100 amplifier. The G.E. 100 represents the most advanced techniques of Hybrid Transistor/Valve designs applied to the needs of the electric guitarist. This 100 watts RMS amplifier incorporates Graphic Equalisation with separate slide controls over 8 independent frequencies, in addition to the usual Simms-Watts Full Range Tone Controls. With these facilities it is possible to use Tone Controls and Graphic Equalisation singly, or in any combination thus providing a

spectrum of sounds hitherto unavailable. The dimensions of this model are 30inx12inx9in.

The A.P. 100 is an all purpose valve amplifier genuinely rated 100 watts rms with two twin output channels. The normal channel has impressive bass availability while the brilliant channel has full treble boost. The amp has separate treble, bass and volume controls on each channel with master volume and presence. It has a channel slaving technique to give full bass with maximum treble, no loss of tone plus complete separation on upper and lower frequencies. The dimensions of this amp are the same as those of the G.E. 100.

Simms-Watts amplification is distributed by Rosetti whose address is 138-140 Old Street, London EC1V 9BL.

CARLSBRO have a wide selection of sound equipment, which includes both valve and solid state amplifiers, speaker units and accessories. In terms of solid state amps, Carlsbro have two very fine combos, the Stingray Super Combo Mk II and the Scorpion. Since there is a full review of the Stingray in this issue, it seems pointless to

talk about it here. However, the Scorpion is a 35 RMS amplifier output into two 12in 20 watt speakers — in other words, the Scorpion is ideal for studio, club, and small concert work. It has two inputs, bright and normal, and volume, treble, bass and presence controls.

Carlsbro also have a very good solid state guitar amp, the Stingray, which is a twin-channel guitar amp with tremolo, reverb and sustain. Two complete independent channels with two inputs per channel—bright and normal—grace this model. There is a master volume control, and two controls for controllable sustain effect on channel one. Channel one of the amp includes volume, treble, middle, bass, sustain and on/off switch, gain reverb, speed and depth. Channel two has volume, treble and bass. This amp has the facility to slave, direct inject, mix Marlin and Stingrays or link up with other Stingrays.

The Stingray Mk II is a twin channel guitar amplifier with sustain—it has the same specifications as the Stingray Super minus reverb and sustain. Carlsbro also manufacture a number of speaker cabinets. The 1x18in Bass (100 watts) is a tuned bass reflex cabinet with superb low frequency response from its single 18in 100 watt loudspeaker. The solidly constructed cabinet has heavy duty lockable castors, recessed carrying handles and is supplied with speaker lead and protective cover. The 4x12in B/L (120 watt) speaker is similar in appearance to the 1x18in cabinet, but fitted with 4x12in 30 watt speakers. This

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AMP SURVEY

versatile cabinet can be stacked up and is suitable for use with all 100 watt amplifiers.

ETIME, at 16 Foyle Street in Sunderland, have recently introduced the Rocker, a practice amp measuring 7½ by 4½ by 2½ inches. Constructed in a polystyrene case including non-slip rubber feet, the Rocker is a self contained battery powered 3 watt amp with an input suitable for bass, guitar or keyboard instruments including the usual pedal effects.

Including tone and gain controls, the Rocker is either suitable for use with headphones or exterior speakers, and powered by two large 9 volt batteries, is expected to enjoy a reasonably long life. Special electronic features of the amp include thermal and short circuit protection and automatic switch-on only when both input and output jacks are connected.

TYAS ELECTRONICS, based at 174 Crossbank St. in Oldham, have deservedly gained a strong reputation throughout the North with a varied and reliable range of amplifiers and lighting equipment. A popular item among the local discos are their LC60 amps, available either as a slave amp or a twin-channel four-input general purpose amp.

The PS series of 125 watt amps, retailing at £96.00, are as well suited for live PA systems as for high power studio monitoring. The basis of the range is a precision made power module delivering in excess of its rated output, whilst maintaining the low distortion and good frequency response essential for its various applications.

For lead or bass guitar is the GA125, offering a wide tonal range and an output of 125 watts. With a recommended retail price of £85.00 plus VAT, the GA125 comes with a slave output as well as a breakjack for the insertion of additional units like a synthesizer or reverb.

Highly resistant to distortion, it is worth noting that many of the Tyas units are designed to work in conjunction with others—as such the range definitely warrants thorough examination.

The firm will be bringing out several new models in January,

incorporating redesigned front panels; at the same time the 60 watt range will be updated to 70 watts rms.

SOUNDOUT Laboratories Limited manufacture instrument amplifiers and Speaker Cabinets. They are based at Unit 2, 53 Park Road, Kingston KT2 6DB, Surrey. Their main amplifier is the M170 fully solid state amplifier. The input voltage of this amp is 110v, 220v 240v, 50Hz, 60Hz. The output power is 101 watts rms — 8ohms, 175 watts rms — 4ohms, 162 watts — USA and FTC rating. By rms Soundout stipulate continuous sine wave output power as determined by output voltage divided by load impedance (— ohms — resistance). The frequency response is 18Hz-35KHz ± 1 db, and the signal noise ratio is —80 db.

The amp is fully protected by semiconductor devices against open or short circuit output conditions. Internal fuses prevent abuse of this protection system from damaging output devices.

Soundout manufacture a number of speaker cabinets, the largest of which is the DL3 and DL5 8ohms speaker. This is an exponential horn speaker which can handle 100W; the RMS rating being below 100W also.

The frequency response at 3 db points is 40 Hz to 5 KHz, and the maximum impedance is 68 ohms at 48 Hz. Another much smaller speaker in this range is the HE 1C 8 ohm which is a ported speaker; it has a continuous handling power of 25W and the RMS rating is 50W. The maximum impedance is 100 ohms at 100 Hz. There are many other speaker cabinets in the Soundout range including the HE 1C 15 ohms, the HE 2C 15 ohms, the DL6 15 ohms and the DL6 8 ohms.

AN interesting mixture of the old and the new—that is what Custom Sound, based at Custom House, Arthur Street, Oswestry, Salop, have to offer. The more established models include the CS 700A, which is a versatile 150 watt PA amplifier, incorporating many factors such as independent reverberation depth and echo selection facilities on each channel, which are normally only found on mixing desks. The CS 700B is a 150 watt twin channel amp with reverberation and incorporating a variable sustain unit. The CS 700C is a 150 watt slave amplifier which is capable of giving its full output continuously with a distortion level of less than .1 per cent.

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A Novanex U50 amp.

The new models in the Custom Sound include the model CS 700D. This is a 75 watt amplifier with specifications as listed for the B model fitted to a cabinet incorporating a 15in loudspeaker. Another model which G.P. Electronics are producing for the first time is the CS 700DS which is a de-luxe version incorporating a 15in heavy duty Altec driver which is capable of taking the full power of the amplifier.

Clearstone distribute C.M.I. amplification in this country. Their address is 27 Legge Lane, Birmingham B1 3LD. "For years the main complaint against Solid State amplification has been its 'clean' sound . . ." So say C.M.I., and they claim that their amps combine the advantages of the solid state models with those of the valve-amps.

The C.M.I. 100 watt L & B S.S. is built into an attractive designed slim cabinet and finished in dark blue vinyl. The amp has 2 channels — channel A is for lead, and channel B

is for bass. The third input is a linked channel and by using this with both A and B volumes flat out and controlling the volume with the master volume, overload can be obtained.

The C.M.I. 50 watt L & B S.S. is identical to the 100 watt in appearance, and it has the same overload facilities. In addition, all the C.M.I. Solid State amps feature a switchable impedance transformer enabling the amplifiers to produce maximum volume at either 4, 8 or 16 ohms.

All the C.M.I. range of amps have slave links to enable them to be connected to the slave amp. The CMI 100 watt Slave S.S. can be used with the lead and base or PA amps or connected directly to the 8 channel mixer. Each slave amp has a slave link channel to connect them with other slaves.

The C.M.I. 100 watt combination amp is based on the 100 watt L & B amp, but built into the same cabinet as two Celestion 50 watt 12 in. speakers. It has the advantage of being powerful but portable. This amp is not suitable for bass guitars, however, say C.M.I.

They have a large range of speaker cabinets as well. The C.M.I. 4 x 12 in. Lead cabinet contains four Celestion 25 watt 12 in. speakers capable of handling 100 watts. The speakers are housed in a modern styled sturdy cabinet with nylon recessed handles and nylon dome feet. The impedance on this model is 16 ohms, and the size is 30 in. wide x 14 in. deep x 30 in. high. The C.M.I. 28 x 15 Lead cabinet is the same size and shape as the 3 x 12 cabinets, but it contains 2 Celestion G 15 M twin cone speakers. The impedance on this model is 8 ohms.

The 4 x 12 in Bass cabinet contains bass frequency speakers — otherwise the details are the same as on the 4 x 12 Lead cabinet, and the

2 x 12 cabinet is basically the 4 x 12 cabinet but with two speakers missing. Cut outs are provided for the addition of two extra speakers at a later date.

ALTHOUGH they deal in all kinds of musical equipment, Yamaha have by no means neglected the need for good hard-wearing amps and they have a large range of these. There selection of YTA combo amps is extensive — ranging from the YTA-15A which has an output power of 25 watts RMS, to the YTA-95 whose output is 95 watts RMS. The 15A has one channel, with treble, bass, blend and reverb controls. It contains one 12 in. speaker and the dimensions of this model are 18½ x 10¾ x 17¼ in. The next in line is the YTA-

The YTA-95 has an output of 95 watts RMS. This amp has two channels — the main controls on channel one being brilliance, reverb, tremolo and waw-waw selector. The controls on channel two is for brilliance. The size of the amp is 28 x 10¼ x 20¼.

Yamaha have another series of guitar amps which they say "succeed magnificently in capturing the warmth of vacuum tubes without sacrificing the reliability, economy and portability of transistors." The G100B-212 is one of the amps recently reviewed in Beat, everyone here being very impressed with it. The output power of this amp is 100 watts. It has two channels and two 12 in. speakers. Besides the usual treble, middle and bass controls common to both channels, the first channel has bright, distortion and reverb controls. The G100-410 is another 100 watt model, this time with only one channel; it contains four 10 in. speakers, bright, tremelo, distortion and reverb controls. The Bass amp, the B100-115, is another 100 watt model. It contains one 15 in. speaker and has bright distortion controls. Another bass amp is the B50-115 which is a 50 watt amp, with a 15 in. speaker. Yamaha are based at Mount Avenue, Bletchley, Buckinghamshire.

CBS ARBITER distribute the very large range of Fender amps in this country, and from the Champ which incorporates a 1 x 8" Fender Speaker and which has an output of just six watts to the Fender Bassman, which has 4 12" Fender speakers and an RMS output of 100 watts, it covers the needs of anyone from the beginner to

the professional musician. Perhaps the more interesting models in the Fender catalogue are the Super/Reverb amp which has 4 x 10" speakers, an output of 45 watts RMS and facilities for reverb and vibrato, and the Twin/Reverb which incorporates two D120F JBL Speakers and which has an output of 100 watts RMS. These are just a couple of the large selection available.

Other interesting models are the Bassman models, the largest of which, the Bassman 100 has already been mentioned. The other two in this range are the Bassman 50, which has 2 x D140F JBL Speakers and an output of 50 watts RMS, and the Bassman Ten, which has 4 x D110F JBL speakers. This range in particular is used by a lot of big names and should be investigated by all musicians.

At the moment, however, Fender are concentrating their efforts on the new Fender Super Twin, which they say is "the culmination of many years work and research". This amp incorporates a 100% valve amp, with 180 watts RMS guaranteed power. The Five band graphic equaliser is controlled by a foot-switch. This model, which is the same size as the Twin Reverb amp, has nearly double the power, and distortion and master volume are included in the design. This new model should be very popular with all musicians, and it is a welcome addition to Fender's already very popular range.

ROOST start the new season with the addition of a 100 watt valve amp to complement their already well established 50 watt and 150 amp tops. All these tops are available with or without integral reverb, and the following features are common to them all: two channels brilliant and normal, each with high and low sensitivity giving four inputs in all; separate volume controls for each channel, over-all bass, middle, treble, and presence tones and master volume. The variable impedance outputs enable most combinations of cabinets to be used, and the mains voltage selector ensures practically world-wide usage. There is a range of speaker cabinets designed to work alongside the tops including 2 x 12", 4 x 12", 2 x 15" and a variety of bass and lead bins with or without integral horn units.

The 100 watt unit has also been used to extend the Session Master range of combination amps in both 2 x 12" and 4 x 12" versions. There are 2

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AMP SURVEY



number of amps in this range from the SM50 50 watt combination amp, which has 2 x 12" speakers, to the SM104 which has an output of 100 watts and 4 x 12" speakers. The SMB50 is a 50 watt bass amp. The new 100 watt Session Master has been fitted with higher rated speakers to handle the extra power generated.

S.A.I. (Sound Advice Installations Co. Ltd.) are based at Regent Street, Coppull, Chorley, Lancashire. One of their most interesting items is the S.A.I. T & B 50 which is a small compact treble and bass 50 watt amp top with two separate channels each with its own tone controls and high and low level inputs. This amp is especially suitable for use on the S.A.I. Super lead cab or the S.A.I. mini bin used in many venues where size and

compactness count. Two 60 watt drivers power this little cabinet which has two large ports allowing good bass and treble response with plenty of attack, suitably matched to the S.A.I. T & B 50, it makes a compact stage set up. The size of this amp is 26 x 20 x 12 inches.

S.A.I. have developed a tiny Folded Horn 15 inch bin called the Mini Bin Bass, the size of which is 28 x 20 x 16 inches. This really small cabinet faithfully produces all the sounds associated with much larger enclosures, but is only half the weight and size of a conventional 4 x 12 inch. Fitted with a McLab 100 watt 15 inch, this amp can also be fitted with alternative drivers such as the Gauss 15.

The S.A.I. Folded Horn 18 inch Cab is a full throated folded horn bin which can really provide the answer for that big stage sound. This unit is fitted with a powerful 200 watt Gauss 18 inch speaker. All in all S.A.I. produce a wide range of front loader and eliminator bins suitable for instrument and music distribution purposes fitted with Drivers by Gauss, Altec, JBL, Electrovoice and McLab.



The Yamaha G100 B-212 combo amp.

WHAT can you say about W.E.M.'s amp range which hasn't already been said? Everyone who has ever been involved with amplification to any extent will already know all that there is to know about this equipment. Still a quick look at the Watkins range cannot come amiss. The most important W.E.M. amps are probably the Dominator range which are noted for their reliable performance even under the most rugged conditions. The Dominator Mk. III is a 15 watts output model with one 125" speaker, whereas the Mk. I, a bass amp, which also has a 15 watts output, contains a 15" speaker. The most important of this range is the Dominator 50 which is a 2 x 12" speaker, 50 watt model.

W.E.M. also manufacture a large range of speaker cabinets.

The Aggressor is a specialised professional guitar cabinet which is recommended for use with the Dominator top or similar. Eight 8" speakers of mixed flux density combine to produce strong middle and highs and full clean bass. These speakers surround one heavy 12" unit and the great tonal cone area produces an unusually powerful and full-bodied sound. The Starfinder Bass contains an 18" speaker of exceptional quality and response. This speaker cabinet is for use with amplifiers of up to 80 watts or W.E.M. Dominator top amp. The Starfinder Twin 15 contains 15" speakers giving extra quality and depth of tone. This is a good, heavy duty, multi-purpose cabinet; its impedance is 8 ohms.

The X39 Reflex Bin is one of W.E.M.'s largest speaker

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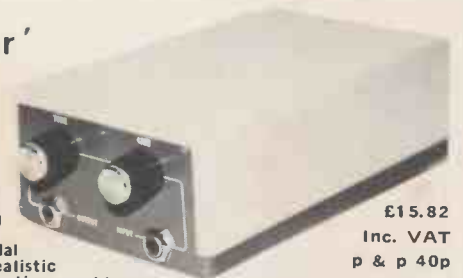
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AMP SURVEY



cabinets — driven by a 15" woofer, two heavy 12" units look after the important middle vocal ranges. This bin contains an H.F. Horn. An excessively large driver and internal cross-over look after frequencies from 1 kHz and upwards.

ORANGE have such a vast range of amplification that it is difficult to know where to start when discussing their products. As good a place as any is The Graphic Valve Amplifier, which is suitable for guitar bass or organ. The graphic panel lay-out makes the amplifier simple and quick to use on stage. The F.A.C. (Frequency Analysing Control) control will switch you to almost any sound you could possibly wish for. The F.A.C. is a six position control that gives instant selection of tones ranging from a thick chunky sound to a 'breath-taking' presence. The inputs on this



Part of A.S.I.'s range of amps and speakers.

amp are the Hi, which is a very sensitive input designed to give long sustain. The Lo is a lower gain for a clean, undistorted sound.

The bass and treble controls enhance the tone already selected by the F.A.C. control. The absence of noises and hum make this amp ideal for studio use. This amp is available in

both 120 watt R.M.S. or 80 watt models. A much newer model is the Orange Digital amp, given its first showing at the Trade Fair last month. The user of this amp can specify the optional effects he requires, but the beauty of this machine is that you can obtain a sound and always be sure that you can repeat *exactly* the same

sound night after night, as there is no problem of having to remember exactly where you set your controls — a couple of buttons pressed and you are away. Basically, to get the sound you require, you have to programme the amp by pressing the buttons in order i.e. volume, treble, distortion, etc. Orange also have a new Jimmy Bean amp which is a solid state model and which runs at half the temperature of the usual amp, and the hum and noise levels are remarkably low. It has dual tone controls on each channel making four completely separate tone circuits, any combination of which can be illuminated with push buttons.

In terms of cabinets Orange have a good selection. The 4 x 12" Mini-Stack cabinets are acoustically designed for maximum audio power. These cabinets are available in 120 watt or 200 watt RMS models. The Bouncer Bass cabinet is a folded horn enclosure which incorporates one massive 15" speaker and is internally strutted to resist vibration. Another interesting cabinet which has been developed to give ultimate reproduction of the bass guitar using Orange's up to date parabola reflex design.

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SIMMS-WATTS have a wide range of speaker cabinets, one of the most interesting of which is the new H100 Universal Horn Cabinet. This cabinet can be used for P.A., guitar or disco, and contains four high RCF speaker with 4in diameter voice coil. The frequency response is 45 to 18KHZ, and the dimensions are 39in high x 20in wide x 12in deep. Other cabinets in this range are the 12062 Horn instrument cabinet, and the 12066 cabinet.

Simms-Watts also manufacture a number of 50 watt speaker cabinets — these are the 12055, the 12062, the 12066, and the 12065. The 12055 contains 2x12in speakers each rated at 50 watts rms giving wide and clear sound reproduction. These cabinets should be used in pairs with 100 watt amps either in a mini stack or separated to give a sound spread on stage. The 12062 is a compact design using 2x12in power speakers and 1 High Frequency Exponential Horn unit with fixed crossover unit. This again one can use in pairs with a 100 watt amp. The 12066 is an alternative to the speaker cabinet (12062) discussed above, and the 12065 contains a 1x15in Heavy Duty Bass

Speaker; this can also be used with a 100 watt amplifier in pairs.

BESIDES manufacturing mixers, PA systems and even microphones, Davoli make an extensive range of instrument amplifiers. Primarily for bass and organ the R model is available as a 50, 100 or 200 watt machine, and, with two channels and three inputs, incorporates the usual middle, bass, treble and volume controls plus a sensitivity regulator. A similar range of models is available for lead guitar use, and in this case the specifications of channel two include reverb, fuzz, tremolo depth and frequency, as well as a pedal input.

Lower power requirements are covered by the 25 and 50 watt Tempest models, and the range is rounded off with the 5 watt Jolly practice amp, featuring two inputs and weighing in at 22 pounds.

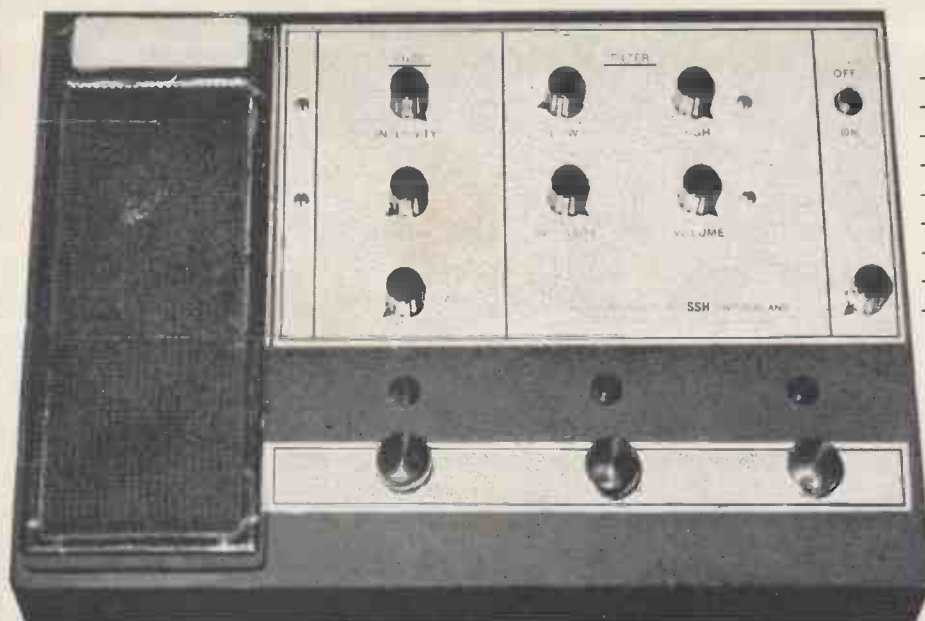
The combo market is also covered with 50 and 100 watt models, again with two channels and three inputs.

These models are supplemented by a range of speaker cabinets, ideal for use in conjunction with the instrument amps.

COMING NEXT MONTH IN BEAT

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AMP SURVEY

MACINNES, with the Crown and Amcron power amplifiers, have the deserved reputation of producing high quality equipment. The Amcron DC300A is an improved version of the Crown DC300, featuring modified protective circuitry with twice the number of output transistors. In addition, the input stages now feature integrated circuits and the overall distortion has been further reduced.

It has sacrificed none of its heavyweight reliance for a more modern appearance, and remains worthy of careful attention from prospective buyers. The Crown M600 power amp provides an adaptable format intended for the varied needs and operating environments of industrial and commercial users. The unit incorporates a built-in cooling system which permits continuous full power operation, and further includes a plug-in input board.

MAINE Electronics Limited are based at Prince Street, Watford, Herefordshire WD1 2NY. Their main (!) instrument amp is the Artist Amplifier which gives 100 watts RMS. Two new features are provided in this amp: swell and overload distortion and in addition to these effects the Artist Amplifier



Oranges Graphic Valve amplifier.

has an outstanding reverberation system and colour distortion. All Maine amplifiers have built-in protection against short-circuit, open-circuit and mis-matching of speakers. In addition Maine have incorporated a thermal trip which will isolate the power supply if the device becomes over-heated for some external reason, such as proximity to a heater.

The Maine special features mentioned earlier include overload distortion which you can bring in by turning the level control into the upper part of its travel and adjusting the overall amplifier volume with the volume control. The Maine Colour tone will give a gentle, rounded edge to your sound, rather than the deeper distortion of the Overload Distortion feature. The Swell is a totally new effect which has the effect of a supercharger on the signal being driven through the amplifier. The signal can gain in power but it will remain clear if required or will supercharge a dirty signal if you are already using the overload distortion. The swell effect is touch-responsive and you can vary the

height of its volume lift by adjusting the swell control knob.

In all this is a fine amp and the rugged design should ensure long service.

VOX are well under way again now and have reintroduced many of their most successful lines in a big way. Spearheading the attack is the AC30 combo amp with 2x12" speakers which we'll be reviewing in next month's issue. As well as the AC30, Vox also have their AC50 amp which is a powerful 50 watt valve amp capable of a lot more than its conservative rating might suggest (as is the AC30).

On the speaker side they are currently offering three units: the 2x15" 100 watt cabinet, the 1x18" Foundation cabinet and a specially efficient 2x12" foam lined cabinet which looks something like a chunkier AC30 in design.

Finally, Vox have recently introduced a small practice amp which is not unlike a scaled-down AC30. A solid state unit, it offers two channels and delivers around 10 watts. What sets it apart from many other

practice amps is a socket on the back which enables the user to use it as a pre-amp to overdrive the input stage of a main amp and give a pleasing distortion/sustain at low volume. Two versions are available — battery or battery/mains.

SUMMIT cover the whole spectrum of amplification from disco systems to instrument amps. The latter category includes a specialised lead guitar cabinet combining a 15in Gauss with an Altec horn unit to provide a full range sound. Summit's bass bins use 200 watt Gauss drivers, which, coupled with twin driver large flare horns, provide a complete system for any bass application.

Completing their range are Matamp guitar and slave amps. Summit place great emphasis on the construction and appearance of the equipment which is hand built with quality components. Summit are around the back of 493 Green Lanes, Haringay, London N4 1AL.

PA:CE Company, who formed in early 1974, have decided to form a subsidiary MM Electronics "to design, manufacture and market a range of good quality, competitively priced products which would be available to every band via retail outlets." MM Electronics say that they are in the process of manufacturing a new instrument amp which should be on the market soon. We await its arrival with interest and will be investigating it more fully at a later date.

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INSTRUMENT REVIEW 1

STINGRAY

PRICED at £217 the Carlsboro Stingray Combo falls directly in the middle of what is nowadays perhaps the most competitive sector of the amp market—that covering the 2 x 12 combo amp delivering around 100 watts.

As the popularity of this size amp takes over from the 100 top and two 4 x 12's of recent years, it seems as if the Stingray caters for that demand very well indeed.

The Stingray is a twin channel amp with tremolo, reverb and a sustain unit which Carlsboro call 'Suzz'. It is equipped with two 12" speakers and has a claimed output of 100 watts (130 watts if extension speakers are used).

One of the major points in the Stingray's favour is its power module which is common to most Carlsboro S.S. amps. It has very extensive circuit protection and is well designed, manufactured and extremely safe.

The front panel of the amp gives you your usual control arrangement for the two channels including: volume, presence, treble, middle, bass, fuzz gain/on/off and fuzz (Suzz) quantity, reverb depth and tremolo speed and depth. Channel two (which is more suitable for bass response) is simpler having just volume, treble and bass controls. Both channels have two inputs and there is (very sensibly) a master volume control for the two channels enabling you to overload the input stage without cracking your eardrums.

One minor criticism is the placing of the on/off switch on the back of the amp. Personally, I find it a little difficult to reach and operate but Carlsboro make a point of stressing that to increase safety and thus comply with American and European safety specs. they have no mains power on the front panel at all. Even the light is a light emitting diode which doesn't require a full mains supply to work. It's a good idea from the safety point of view I must admit.

As well as the on/off switch the back panel contains two speaker jacks, slave sockets for additional amps and a pre-amp socket which provides a low level signal whilst disconnecting the pre-amp from the power module.

One could go on about the



technical features of the Stingray for hours, certainly, Carlsboro place a lot of store by the technical features of an amp, the back page of their catalogue being devoted to pure electronic details. Certainly there is a growing awareness and interest in this information, but ultimately any amp is judged by how it sounds—so on to our test.

Actual sound quality of the Carlsboro is good with a lot of power behind it. It sounds like a 100 watt amp as opposed to some machines that have the paper output but not the sound of the power.

Like many transistor amps the Stingray offers a wide range of effects. For the most part they work well. The reverb is good and deep and offers a lot of scope for atmospheric solos. About the tremolo, however, I have reservations. It's not a widely used effect these days but even so I would have liked a faster tremolo available. This one seems to fracture the chord if you play out of synch with it and therefore it's not too clever on fast chord work. It is, however, a purely personal complaint and I would advise the reader to try it for himself.

However, I did find it impossible to get a complete valve 'whine' from this amp. Now

Carlsboro are aware of this (although they feel that they can get as near the valve sound as any transistor amp) and claim that the market is now looking for the wider tonal response of transistor amps and has gone off the overloaded sound of the Clapton/Beck/Paige whine. As with nearly all transistor amps you can get a nice sustaining single note from the Stingray but when you hit, say, a long drawn-out blues 7th the chord breaks-up through the dirtiness of the fuzz—unlike the mild distortion that a valve gives along with its unique harmonic emphasis.

Perhaps Carlsboro are right and the majority of people today

want the reliability of S.S. amps and their tonal and cost advantages.

The Carlsboro Stingray is very much an amplifier of its time—'State of the Art' as the Americans would no doubt call it. It offers a great deal of electronic sophistication giving reliability, safety, sound—just about all you could need. If you prefer the valve sound then, of course, Carlsboro still make a wide range of valve amps, if you're one of the people who prefer the newer transistorised sound then the Stingray is a good amp which must be a good buy.

Tested with Antoria 2343 Les Paul TV Copy and Gibson Les Paul Junior GRC.

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INSTRUMENT REVIEW 2

INPERPRO

REVIEWED as a dependable practice kit and not as a Ginger Baker-style worldbeater, the Inperpro admirably fulfils its *raison d'être*. In a particularly competitive field, this kit allows the drummer to enjoy strenuous practice sessions without making too much noise, and despite its construction of strong metal tubing, is surprisingly light although sturdy enough to dispel fears of the kit overturning during even the fiercest assaults.

The separate sections screw

together to form the basic kit, and this system of design allows rapid dismantling—in short, the completed kit is more than adequate, while it can disappear into the boot of a car within minutes. One might be forgiven for doubting the final flexibility of a kit that has been screwed together section by section, but in the case of the Inperpro any such fears are quite unfounded.

Once assembled, we found that the arms on the stand easily adjusted to accommodate both

height and angle, favourably comparable to many of the 'real' kits. This system has the added advantage of making it possible to add as many arms to the kit as required and thus (sic) constructing a larger kit if necessary. Our test kit featured optional drum pads, although it must be pointed out that these are extras. All in all, then, an attractive combination of strength and portability.

H. R.



INSTRUMENT REVIEW 3

SLINGERLAND 50N

ONE of the latest kits to emerge from this popular American company (distributed here by Cleartone)—we enjoyed the opportunity of putting the Slingerland 50N under the spotlight. The drums in our review kit were made from 3 ply maple,

save for the all metal snare. On setting up the kit one small noticeable fault was the poor design of the double tom-tom mount, which, all in one piece, allowed no independent positioning. In defence though, Slingerland are aware of this



problem and Cleartone tell us that a new improved fitting is on the way.

Once together, however, the kit impressed us with its smooth sound, particularly the metal snare featuring 8 lug tensioning and a damper. A very unusual feature here were the nylon straps fitting the 22 strand snares to the drum, and this deviation from the more usual string attachment seems to be a very good idea. With these, the tension of the snares do not loosen so easily, and it is a pleasure to discover an innovation not simply made as a gimmick.

The stands impressed with

their strength and adjustability, and it was no surprise to find the kit in the upper price bracket, retailing at £560.14p. Despite an overall favourable impression, with a good finish both inside and outside, one small word of caution to the rock drummer is in order. If you prefer a punchy, attacking drum style, you may discover the need to mike the kit up through the PA to gain the extra power, because this kit is more suitable for jazz work and smaller venues.

The outfit comprises: 22" bass drum; 5" by 14" snare drum; 12" by 8" and 13" by 9" small tom toms; 16" by 16" floor tom tom. H.R.

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ARP

INSTRUMENTAL NEWS

FM Acoustics

SWISS based firm FM Acoustics have announced a new use for their 12 12 speaker system originally employed in small and medium sized PA rigs and for monitoring and Disco use. In the middle of this year the speaker began to be picked-up by keyboard players who are reported as having found the excellent distortion free characteristics of this unit very suitable for keyboard use.

FM have tested the FM 12 12 FX system again under these conditions and are now recommending its use in keyboard, and interestingly, guitar applications.

The 12 12 is claimed to be



able to reproduce guitar sounds with a clean 'punch' and further details are available from FM Acoustics at Seestrasse 91, PO Box 18, CH-8702, Zollikon, Switzerland.

NEW E.S.E. ECHO UNIT

ES.E. of Maidstone recently announced the introduction of the new Binson EC3 echo unit which is an updated version of the Echorec 2. The features on this model include three inputs and outputs, input and output volume controls, tone controls and length of swell control. There are also controls to give you straight echo—multiple repeats and cathedral type Swell. For more information you should write to E.S.E. (Binson Sales), 2 Upper Fant Road, Maidstone, Kent.

Competition Results Next Month

THE Beat offices are currently snowed under with entries for the September competition. Yes, the prizes offered in this competition have drawn an even greater response than usual and the entries are even now being judged! Steve Clift of Hodges and Johnsons, the musical instrument and equipment retailers, who, in conjunction with Yamaha are giving away the prize has said that he is very pleased at the response and is looking forward to the results. Winners announced next month!

QUAD LAUNCH HIGH POWER AMP

OF interest to PA builders and users alike is news that Quad are about to launch a new unit onto the market with specific PA applications. The amp is designated the 405 Current Dumping Audio Amplifier.

The term 'Current Dumping' refers to a heavy duty high-power amp (the current dumper) which provides most of the current drawn by the load and

a very high quality low power amp which provides the control so arranged that any error in the high power section is exactly compensated by an error signal from the low power section.

Put in simple English that all adds up to an interesting power amp for rigs where exceptionally high quality is called for. The 405 has an output of 100 watts per channel and is to retail at £115 plus VAT.

HBB HIRE RIG UPPED TO 1,500 WATTS

DURING the Summer the HBB PA Hire standard rig was increased to 1,500 watts, with 500 watts monitoring system and 12 channel stereo mixing desk. Gauss, Electrovoice and ATC components are used with PA:CE and Sound Electronics power amplifiers. The desk is manufactured by PA:CE and has full facilities including 5 way stereo graphic equaliser and also the Amco electronic stereo three way crossover.

Recent clients include Country Gazette, Motorhead, Burglar Bill, Pink Fairies and many others. Clients requiring larger systems can also be catered for, such as the recent nine day Watchfield Festival where HBB PA Hire provided a 3,000 watt system and full service for the main stage. Among the hundred or so acts who used the system were Gong, East of Eden and Jonathan Kelly (and of course the Half Human BAND).

Les Paul and Steve Howe at Gibson Clinic

SELMER had the privilege of playing host recently to the legendary American guitarist Les Paul at a special Gibson Clinic held at the Excelsior Hotel, London Airport. Making up the audience were more than 40 of Selmer's Gibson Star Dealers who came from all over the UK to see the originator of so many famous Gibson designs.

Les Paul (who has become quite literally a legend in his own life time) had the guests enthralled with a display of playing that had Yes' Steve Howe coming up to the stage for an impromptu jam.

Backing Les Paul were Martin Drew on Pearl drums and Harry Stoneham on Lowrey Organ.

18 CHANNEL PA MIXER FROM CANARY

JUST released by Canary Mixing Desks are details of a brand new 18 channel stereo PA mixer. Along with the standard Canary features such as illuminated VU meters full tone controls, echo sends and pan controls, cannons as well as jacks on inputs and outputs, there have been several modifications to this new mixer. Among these, Canary claim that the 18 channel unit offers an effective low noise input and a better distortion level to compensate for the added channels. The whole unit measures 49½" wide by 22" deep and 9½" high.


The new mixer has an input sensitivity of -40dBm, 200 ohms balanced and an output sensitivity of +14dBm, 600 ohms balanced and unbalanced. Distortion is quoted as being

0.2% at 7dBm output. Price of the mixer is £857 excluding VAT and a freight case comes as an extra at £44 excluding VAT.

APOLOGIES TO A.K.G.

We should like to apologise for the following inaccuracies in the "AKG 30 year Success Story" published last month. Instead of stating that AKG was one of the two major microphone manufacturers, it should have said "one of the largest"!

The "bunny" girls referred to in the article were the "Playboy Club's bunnies", and not Peter Eardley's bunnies, as inferred.



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BEAT ON DRUMS



THROUGHOUT the development of pop and rock music, the popularity and use of one instrument, the drums, has remained constant. This isn't surprising when you consider that the drums are the most essential part of any rhythm section, but drums seem to be more important now in rock music than ever before.

Ever since Ginger Baker started doing twenty-minute drum solos, the percussionist has consistently refused to take a purely supporting role, and the comparative ease with which a kit can be amplified these days means that now, more than ever before, the drummer is coming into his own as an instrumentalist, and not just as a time-keeper.

This month's drum survey looks at these and other new items produced for the drummer today, as well as providing a guide to a wide selection of some of the many established lines available.

GRETSCH, distributed by Baldwin, provide an extremely wide range of outfits, aiming at a specific corner of the market. Their simply named Rock 'n' Roll kit for instance, aims mainly at providing the volume so necessary for the attacking rock outfit, including a 14" x 5" chrome metal snare drum and two 12" x 8" tom-toms mounted on the bass drum. The progressive jazz outfit, on the other hand, provides a slightly larger snare, 14" x 5½", with just the one tom-tom mounted on the bass drum, and a 14" x 14" floor tom-tom. Gretsch are fully aware that the amateur market is every bit as important as the pro field, and with this in mind they offer several smaller kits. The One Nighter Plus, incorporating only three drums, aims particularly at portability without sacrificing any quality and should interest those playing a series of club and combo dates.

Like so many of the larger drum companies, Gretsch realise that many drummers regard the snare as the focal point of their kit, and this particular item has been the subject of several improvements and modifications. Here, recently introduced features include exclusive six-ply moulded shells, fully flanged metal hoops and a snare with an extremely fast throw-off action. Indeed, in the snare field alone Gretsch offers several

slightly varying models, and among these the enthusiast may well find his own particular sound. Gretsch too are aware of the convenience of all-weather heads, and their Permatones, mounted on metal flesh hoops, deliver the same crisp punch indoors and out. Although each drummer will probably find his own special kit and sound, it is comforting to realise that the drum scene in general can only benefit from such a variety of quality kit makers in the same field.

AFTER almost seventy years in the drum business, Ludwig are more than qualified to hold their position as one of the foremost manufacturers. Their range is certainly very extensive, encompassing military drums and all manner of accessories.

A very popular recent introduction was that of the see-through kits, allowing drummers the same tonal qualities but with a quite different appearance—colours included clear, yellow, amber, red, blue, green and multicoloured. Aware too of the increasingly heavy demands on the volume required by the rock drummer, Ludwig introduced their Quadra-Plus outfit, featuring four differently sized tom-toms to give a wider variety of tonal possibilities. Working with the same philosophy, the firm introduced the

now widely used Rock Duo, featuring two 14" x 22" bass drums besides the snare and tom-toms. On the snare drum alone, useful advances were made with their seamless all-metal shell. This design incorporates snares extending across the entire surface of the snare head, providing full diameter snare vibration. The dual snare strainer provides for parallel snare release, operated by a single control lever, further allowing speedy snare changes. Rather than closely examining such well known outfits, it might be of more use to take a look at the more often neglected area of the smaller but vital accessories. The Speed King bass pedal, for instance, allows the adventurous drummer to make confident use of the bass. It features twin compression springs completely enclosed in the pedal posts, while protected dual ball bearings in long lasting lubricant allow rapid use. Furthermore, with an adjustable tension and arched rocker stand, each drummer can find the exact balance he requires. Space necessitates a limited look at the Ludwig line, although the drummer, amateur or professional, should enjoy more than a cursory glance at the various products.

EVANS drum heads have been the subject of numerous and enthusiastic endorsements

from a host of working drummers. The strength of their heads has been achieved by fibreglass reinforcement to the polyester hoop, with the two then being moulded to the plastic film in virtually one-piece construction. The Evans hoops are furthermore seamless, regardless of size, where the more conventional metal hoops can eventually cause uneven tension and finally cracking. As well as giving additional strength, such a design allows truer tone and vibrations since there is no dampening effect of metal against the counterhoop as in many of the more competitive brands.

Another point to make in favour of the Evans heads is their resistance to weather changes, and such qualities should certainly appeal to the discerning amateur and professional alike.

Their recently introduced hydraulic heads have deservedly enjoyed a friendly reception throughout drumming circles: the thin layer of oil between the two plys of film acts as a dampener or mute to eliminate the ring caused by unnecessary and unwanted overtones.

Their 'Looking Glass' is another two ply head recently added to the production line. Originally designed for front head display on bass drums, it has since proved more than satisfactory for batter side use. For those who wish to investigate the range further, it should be mentioned that if your shop does not have Evans heads in stock, the English distributors are Kneller Musical Instruments Ltd., 19 Union Street, Bristol.

BUDDY Rich and Gene Krupa are just two well known jazz drummers who have used and heartily endorsed the Slingerland outfits. Buddy Rich used the 80N kit, including easily adjustable stands and cymbal stands extending to a height of 58". One new design of notice introduced a triple tom tom set mounted on the bass drum, and for those who like the drums as close together as possible, this Avante 60N outfit could well be the answer.

With the jazz drummer particularly in mind, Slingerland introduced the 57N outfit, featuring a larger diameter and deeper shell on each of the seven drums. This particular set is available in chrome covered wood shells as well as pearl and lacquer. Slingerland cater as extensively for

the rock drummer as the jazzman, and their solution to the extra volume requirements is manifested in the 58N kit, users of which have included Nigel Olsson and Danny Seraphine. Here each drum has a single head; the bass drum is finished on the inside with rippled chrome vinyl, and the audience side has a chrome angle ring.

No Slingerland drum survey could possibly be complete without a glance at the Concorde 11N outfit. Equally suited to jazz or rock, or indeed anything else, this 11 drum monster forms a particularly awesome array of heavy duty hardware.

Slingerland have by no means restricted their activities to manufacturing drums alone, and in the percussion field as a whole, their products further include various vibraharp and xylophones.

THE Premier Drum Co. Ltd., based at 87 Regent Street, London W1R 7HF, is one of the country's leading manufacturers of drums and percussion. One of the most popular of their kits is the 707. This kit comprises two 20 x 17" bass drums with disappearing spurs, a 14 x 5½" snare drum, and four tom-toms—a 13 x 9", 14 x 8", 14 x 14", and a 16 x 16". It also comprises the following accessories—a Lokfast snare drum stand, two bass drum pedals, two disappearing tom-tom holders, and two disappearing cymbal holders. The hi-hat is Lokfast also. Four Super-Zyn cymbals are recommended for use with this kit.

Other slightly smaller kits in the Premier range include the 303, which comprises one 20 x 17" bass drum, a 14 x 5½" snare drum and three tom-toms,

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a 12 x 8", a 14 x 8" and a 16 x 16". The other accessories are the same as those on the 707. Three Super-Zyn cymbals are recommended for this kit. All the plating on this kit is in Premier's renowned diamond chrome. The 202 kit is smaller still, having just two toms — a 13 x 9" and 16 x 16". The accessories are the same as on the other kits. Three Super-Zyn cymbals are recommended for use with the kit.

The 111 kit is another of Premier's kits. Once again it has two tom-toms, one 12 x 8" and a 14 x 14", and besides the usual accessories, it has a cowbell and cowbell post. Beside the drum kits, Premier manufacture a number of tuned percussion instruments, including tympani and vibraphones. The Concert Model and the Session Model are the two sets of

vibraphones that Premier have at the moment. These are both three-octave models, the Concert Model being slightly larger than the Session; the former is 56" long x 20" deep x 33" high, and the latter 50" long x 29 deep x 33" high. The speed control on the Concert Model is a two-stage pulley and has infinitely variable adjustment over each speed range. The Session Models Speed control consists of a three stage pulley. The motors on both models are silent and brushless. Premier also make high quality xylophones, marimbas and chimes.

SELMER are the distributors in this country of Pearl and Maxwin drums. The Maxwin selection, while not being so extensive as the Pearl range, contains some very fine kits indeed. There are basically four Maxwin kits. The Stage 705 is the largest of these, including a 22x14in bass drum, a 14x5½in snare, 13x9in and 12x8in mounted tom-toms and a 16x16in floor tom-tom, plus all the usual accessories.

The Stage 704 is a four piece kit which "has been designed for the light travelling drummer who wants to pack as much power as possible into the



A good view of Slingerland's tom-tom mountings and drums.

smallest amount of space". This outfit features a 22x14in bass drum, a 14x5in snare, a 13x9in mounted tom-tom, a 16x16in floor tom-tom and all the usual accessories.

The Studio 504 contains a 22x14in bass drum, the 14x5½in 'Power-Shell' snare drum, 13x9in mounted tom-tom, 16x16in Floor tom-tom and all accessories. The smallest of the Maxwin kits is the new three-piece Studio 503 outfit. This features a 20x14in bass drum, the 14x5½in Power-Shell snare drum, a 12x8in mounted tom-

tom, plus all the usual accessories.

The Pearl range is more extensive, both in terms of number and size of kits. The largest of these is the Pearl Dyna-Family outfit. This outfit comprises eight tom-toms which can be tuned to play an entire melodic line and features the Pearl Custom model snare drum with heavy duty stand, twin 22x14in (or 24in) bass drums with pedals, 18x16in Floor tom-toms, cymbal and hi-hat stands. Two specially designed holders and stands

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that provide complete height and angle adjustment for tom-toms are also included.

The Pearl Dimension Outfit is another of Pearl's larger kits. This contains a Pearl Custom Model Metal Snare Drum with heavy duty stand, a 22x14in (or 24in) bass drum and pedal, an 18x16in Floor tom-tom, two cymbal stands and four Elder-Brothers melodic tom-toms ranging in size from 13x16in. The Sound Venture kit features the Pearl Custom metal snare drum and includes a 24x14in (or 22in) bass drum and 13x9in and 14x10in mounted tom-toms, 16x16in and 18x16in floor tom-toms, plus accessories. There are many more kits in the Pearl range, but space will not permit a look at all these.

ROGERS have attained a position of great respect in the drum world by the simple philosophy of paying as much attention to the small details as to the larger items. One of their introductions highlighting this aim was the Swiv-o-matic system, a simple ball-and-socket design to which was added a foolproof locking feature. This system allows the drummer to change the angle of his drums quickly and efficiently with just a small key, and at the same

time minimises the possibility of the kit slipping.

Their all-weather drum heads, available in three thicknesses, are specially designed for easy responses to both sticks and brushes — the frames are aluminium.

For those who have to practice but do not have the facilities to do so loudly, the Remo practice kit certainly warrants attention. The Remo simulates all the conditions experienced in live playing, although the 'drums' themselves are little more than pads, and are comparatively silent. Reflecting an expanding sector of the market, Rogers are currently introducing a new foot pedal, following several years' research. The new model includes such features as a footboard of extra width, an adjustable non-stretch strap, swivel unit that moves for maximum individual comfort and leverage, plus the all-important "no creep" spurs.

SPAULDING Russell are one of the leading makers of drum cases in Britain. Their cases are light and easy to handle; they are made of vulcanised fibre, with vital edge protection and riveted strength. "Certainly cases of this standard are more highly priced than simple

covers, but they needn't cost the earth", says the Spaulding Russell Managing Director.

Cases in vulcanised fibre are now being manufactured to fit every drum, and even "made to measure" specials are available.

BEVERLEY has for some time been a name to reckon with Distributed by Boosey and Hawkes. "Beverley have one objective, to give you the satisfaction of playing quality drums." The Panorama 21 is one of their more popular kits. It comprises a 14 x 5½" snare drum, 22 x 17" bass drum, 16 x 16" floor tom-tom, 13 x 9" and 12 x 8" mounted tom-toms, and Executive accessories. Avedis, Zildjian and Ajax cymbals are also recommended for this kit, including the 18" crash/ride cymbal, and a 20" ride. Cases for the drums are also included.

The Panorama 22 and 24 kits are larger, in that they comprise an extra floor tom-tom. Another basic difference between these kits is that whereas the bass drum on the 22 is 22 x 17", that on the 24 is 24 x 17". Once again these kits come complete with Executive accessories and cases.

The Galaxy range of Beverley drums is smaller in terms of



Star's 8588 snare drum and 6750 foot pedal.

size of kits. Most of these kits comprise the usual basic two tom-tom, bass drum and snare drum set-up. The Galaxy 18 comprises a 14 x 5½" snare drum, 14 x 14" floor tom-tom, 12 x 8" mounted tom-tom, and 18 x 17" bass drum. Once again this kit comes with Executive accessories. The Galaxy 21 in-

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cludes a 14 x 5½" snare drum, 16 x 16" floor tom-tom, 13 x 9" mounted tom-tom and 22 x 17" bass drum. As in the case of the other kits in the Beverley range, this kit comes complete with the usual accessories. The other kit in this range is the Galaxy 24, which comprises many of the features of the other Galaxy kits. The Beverley 21 all metal snare drum has a centre-beaded shell, ten lugs for proper tensioning, and a simple, fast, smooth-snare strainer. Beverley also do a range of drum sticks and brushes.

The address to write to for further information on these products is Boosey and Hawkes Ltd., Deansbrook Road, Edgware, Middlesex, HA8 9BB.

HORNBY Skewes distribute Hoshino drums in this country. There are a number of kits in this range, perhaps



A full Beverley drum kit.

the most popular being the Hoshino Super Model. This kit comprises a 14x22in bass drum with improved tom holder, a 16x16in floor tom-tom with internal tone control, a 9x13in small tom and 8x12in small tom, both with internal tone control, a 5½x14in chrome snare drum. This kit also boasts a

new type hi-hat stand and a new type snare drum stand. This outfit is available with new transparent drum shells also, the price of this being a little more.

The HM 1000 outfit is a smaller model, comprising a 14x5in snare drum, a 20x14in bass drum and two tom-toms—a

12x8in, and a 16x16in floor tom-tom. This model is available in four de-luxe finishes.

The Hoshino Concert tom-tom outfit will make an impressive addition to the drummers stage presentation and provide an exciting new range of tonal effects. The tom-toms are mounted in pairs on sturdy

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BEAT ON DRUMS

chrome-plated metal stands which are fully adjustable for height and angle. The tom-tom shells are finished in matt black black plastic covering. The set comprises eight toms, a 14x16in, a 12x15in, a 10x14in, a 9x13in, 8x12in, 6½x10in, 5½x6in, 5½x8in.

THE Kent drum range is quite a large part of Fletcher, Coppock and Newman's selection of equipment. The Superstar is one of their more popular kits — a five drum kit comprising 22 x 14" bass drum, 13 x 9" and 12 x 8" mounted toms, 16 x 16" floor tom-tom and 14 x 5" snare drum, it comes complete with stands and pedals. The bass drum pedal is of special interest, special hardened steel pivot ensuring lightning speed and easy action. Dual spring tension eliminates all sway and wobble and the built-in spur tips prevent creeping.

The Apollo V is another of Kent's kits. This one has a 22 x 14" bass drum, a 14 x 5" snare drum, 13 x 9" and 12 x 8" mounted tom-toms, and a 16 x 16" floor tom-tom. It comes in two finishes, Jet Black and Snow White. The Apollo IV is the smallest of Kent's kits comprising simply one mounted tom-tom, one floor tom-tom,

bass and snare, plus a cymbal stand and cymbal. The Kent range is economical and would be of particular interest to young musicians as an introduction to the percussive arts before they progress to something more complex and more expensive.

EDDIE RYAN specialises in customising drum kits and accessories for many major groups in the country. Many top bands from Pink Floyd to the Wombles (!) have benefited from Eddie's services. At the moment he is building a kit for Brian Davison, ex-Nice and Refugee drummer. Besides this, Eddie Ryan provides a complete drum recovering service for every shop in the U.K.

Eddie is currently moving to new premises, which he says will constitute "the best drum shop in the U.K." At the moment he can be contacted at 10-11 Archer Street, Piccadilly, W.1.

THE Leeman Drum Co, operates from 233 Melton Rd, Leicester. The drums that they make come in a wide range of colours — everything from the classic range of colours to the "chrome" or gold finish. Leeman manufacture three main kits, the Silver Flair, the Silver Sonic and the Silver Sliver. The Silver Flair comprises a 14x5in snare drum, a 12x8in tenor tom-tom and a choice between a 13x9in tom-tom and a 14x9in tom-tom. There is also a choice between a 14x14in tom-tom and a 16x16in tom-tom. There are four different sizes of bass drum to choose from. All the drums are built in Leeman's special resonating stainless steel, which is brush finished for a quality look and durability coupled with a big, full sound.

Leeman Drums — the 'Silver Sliver' kit.



The Silver Sonic kit comprises a 14x5in snare drum, a choice of two tom-toms from the following — 12x8in, 12x9in and 14x9in tom-toms and a choice between a 16x16in and a 18x18in floor tom-tom. Once again, there is a choice of four different bass drums.

The Silver Sliver is the biggest kit that Leeman manufacture. It comprises a 14x5in snare drum, four tom-toms — three tenor tom-toms and one floor tom-tom. This kit also has two bass drums and there is a choice of four different sizes here from which to choose. Once again these drums are made in stainless steel and are brush finished.

Leeman also have a number of practise kits in their catalogue and they manufacture their own drum cases.

PERCUSSION forms a large part of the Yamaha range of equipment. Their kits, while not for the most part being extraordinarily large, are compact and economical. The YD-665 is one of the larger kits. It comprises a 14 x 20in. bass drum, a 14 x 14 in. floor tom-tom, and an 8 x 12 in. and 9 x 13 in. mounted pair of tom-toms, a 5 x 14 in. snare drum and accessories include a HS-70 hi-hat stand, SS-70 snare stand, and an FP-70 foot pedal. Another interesting kit in the YD-600 series is the YD-685 which comprises a 14 x 22 in. bass drum, 16 x 16in. floor tom-tom, 8 x 12 in. and 9 x 13 in. mounted tom-toms, a 5 x 14 in. snare drum and the same accessories as the YD-665.

In the YD-400 series, the YD-465 has 14 x 20 in. bass drum, 14 x 14 in. floor tom-tom, 8x 12 in. and 9 x 13 in. mounted tom-toms, a 5 x 14 in. snare drum and accessories include a HS-40 hi-hat stand, SS-40 snare stand, and a FP-40 foot pedal. Another kit in this range is the YD-460 which has basically the same drums as the YD-465, except that it has no 9 x 13 in. tom-tom.

In all, taking the YD-600, the YD-400 and the YD-200 series together, Yamaha do ten kits which come in a wide range of colours. All cymbals and other attachments can be added to any standard drum accessory fittings and each fitting and component can be purchased separately. Yamaha also provide drum heads and can supply replacement parts to keep your drums in tip-top shape. Their address is, Mount Avenue, Bletchley, Buckinghamshire.

THE new Tama/Star drum range is distributed in this country by Summerfield Brothers, based at Saltmeadows Road, Gateshead. Besides a wide selection of complete outfits, Tama make available a vast range of Imperial Star stands, pedals and accessories. Tama also cater for all levels of drummers and offer a standard range — Royal Star economy range — Swing Star, and beginners — Drumate.

In the Imperial Star range, the Saturn 12+1 kit is one of the largest kits that Tama do, featuring eight concert tom-toms, two 14 x 22" bass drums, 5 x 14" snare drum and two Floor tom-toms; the kit also includes drum pedals, stands and other accessories. Cymbals are not included with this kit.

The Mars 5 is another of the kits in this range. This comprises a 14 x 22" bass drum, a 9 x 13" and 10 x 14" mounted tom-toms, and a 16 x 16" Floor tom-tom. A 5 x 14" snare drum is also included.

The Royal Star series of drums includes smaller drum-kits. The Stage Master 5 comprises 14 x 22" bass drum, 8 x 12" and 9 x 13" mounted tom-toms, 16 x 16" floor tom-tom and 5 x 14" snare drum. Recommended tom-toms are 14" hi-hat cymbals, 18" cymbal and 20" cymbal. Another kit in this series is the King Beat 4, which is an altogether smaller kit, comprising only one mounted tom-tom, besides the usual floor tom-tom snare, and bass drum set up.

Among other accessories Tama drums have the series of Stage Master stands, and the hi-beat drum pedal, which has adjustable spring action and twin ball bearings.

AHUNDRED years ago Johannes Link, the founder of Sonor, began making military drums and drum skins, near Bavaria. Today Hohner of 39-45 Coldharbour Lane, London SE5 9NR are distributing these drums in this country and the biggest of the kits currently on the market is the Double Bass Drum Set "Champion". It comprises two 22 x 14" bass drums, one 14 x 5" snare, 12 x 8" and 13 x 9" mounted tom-toms, 16 x 16" and 18 x 16" floor tom-toms, and attachments. All the drums are equipped with Remo drum heads. Another large kit is the "Big Beat" Super Champion, which includes simply one bass drum, three mounted tom-toms, one floor tom-tom and the usual complement of cymbals and stands.



The Kent 'Superstar' outfit.



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BEAT ON DRUMS

Sonor also do a series of drum kits made from see-through acrylic — the biggest of these kits is the Champion Six which, besides having the usual bass drum, also comprises two mounted tom-toms and two floor tom-toms.

Sonor also manufacture a lot of accessories, such as foot-pedals, stools, cymbals stands etc. They also have a full range of drum cases and heads.

ORANGE Music offer drummers a custom building service for their drums, which are manufactured in France to individual specifications. The shells are constructed from four-ply mahogany, and Orange bass drums have a double skin which, say Orange, "creates a $\frac{1}{2}$ inch air gap, equivalent to an extra 2" depth". They can also be fitted with single skins only as required.

Orange's range of hardware includes a bass drum pedal which will fold into the bass drum and a hi-hat which is adjustable for tension height and pedal pressure. If you can afford it, fitting can also be supplied with 18 carat gold plating.

Finishes naturally include Orange, and also red, black and hand-veneered wood.

ROCK drummer Bill Zickos is one of the more recent addition to the line of drum manufacturers, moving into the field because of his dissatisfaction with what he felt were



One of the kits in the Hoshino range.

the limitations of conventional wood and metal drum construction.

He began experimenting with plastic plexiglass as a potential material for giving the fullness of sound for which he was searching, and one by-product here was the aesthetically appealing transparency of the shells.

For the drum head, Bill arrived at the composition of a sandwich of two thin layers of polyester film separated by oil and air—the combination of the head and shell allowed him to attain a drum free to vibrate without impediment. Users since the inception of the company (employing only drummers) include Ron Bushy (Iron Butterfly), Keith Moon and Buddy Miles. There are at present five kits available, turned out at the rate of 100

a month—UK distributors are Music Unlimited, 1 Broad Street, Wolverhampton.

ONE of the biggest distributors of foreign equipment in this country is Davoli whose address is Davoli House, 859 Coronation Road, London NW10. Their drum selection is interesting not only in terms of quality, but because the fittings on many of their kits are highly original.

Wooding and Meazzi are the drum ranges that are distributed by Davoli in this country. The Hollywood M.R. kit is supported by a trolley and once the position of each instrument and accessory has

been fixed and locked on the trolley, it is easier for the drummer to work, not having to worry about running after or re-positioning drums and accessories. The Hollywood President kit includes a 20 x 14" bass drum, 16 x 16" floor tom-tom, 14 x 5" snare drum, 13 x 9" mounted tom-tom, plus accessories.

One of the most popular kits in the Wooding drum selection is the Blue Jeans kit, which is supplied with two mounted tom-toms and the new adjustable cymbal holder.

Davoli also distribute the Ufip cymbal range which, they say, is comparable with the best products in this market.

The 'Pearl 'Image Creator' outfit.





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DISCO '75 REVIEW

MUSHROOM have a very large range of disco equipment—everything from Disco decks to siren and bubble machines! The FAL SuperDisco has many interesting facilities. It has flexi-lights, push button music fade, full mixing facilities, separate microphone pre-amp, headphone monitor, tape input and push button motor switches.

The FAL Standard Mk. II comprises Garrard and BSR turntables, full mixing facilities, tape input and headphone monitor. These two models are available either with or without a 70 watt built-in amplifier. The Professional disco deck includes the following facilities: individual Slide Gain Controls for each channel, with an overall Slide control on the Master Output level. There is also automatic reduction in music level when microphone is used. Separate control to vary degree of fade for individual operation. Illuminated VU Meter for visual programme monitoring. Tape input socket for cassette or conventional tape programmes. Electronic changeover between decks, activated by illuminated press buttons with a different colour for each track. This allows fast and accurate cross play and totally eliminates 'live head' noises. This model boasts a lot of other facilities as well, too numerous to mention here.

The Courier Corsair is a unit developed by Newham Audio to meet the demand for an economical unit, this is an attractive piece of equipment with no frills. There are cue facilities and facilities to add on slave amp although the unit has an excellent built-in 100 watts amplifier.

The Calbarrie Super is another disco deck. It has bass, middle and treble controls on both deck and microphone pre-amplifiers. There are three slider controls for decks and tape. It also has automatic deck cueing and deck motor switching incorporated on deck sliders. The decks are B.S.R. McDonald MP60 fitted with ceramic cartridges.

Mushroom also have a wide range of Lightshow projector attachments and accessories, sound to light control units, bubble machines, strobes, and a fascinating little box called the Siren which produces, through the amplification system, the sound of a US Police car in

THE recent Disco '75 Trade Fair was very successful, both in terms of business done, and also through the vast amount of exciting new equipment shown. A disco survey is an unusual feature for Beat perhaps, but the growth of discos throughout the land over the last few years has meant that a Trade Fair of this type has become of interest to many more people than just the disco specialist, and we hope that readers will find our by no means extensive, but representative survey of some use.

full cry! A pushbutton gives complete control over the rise and fall of the siren pitch. All in all, Mushroom have an extensive selection of disco equipment—and their selection of decks and accessories should be of interest to anyone remotely concerned with the disco business. The Mushroom Disco Centre is at 193 Kentish Town Road, London N.W.5.

BEESKIT displayed several consoles at the Disco Exhibition, manufactured for DJ Electronics, Soundcraft and Hiwatt.

As well as their own Bekay cabinets, the firm also provides all forms of loudspeaker enclosures for the above companies and many others. Their own cabinets, suitable either for PA or disco use, comprise 15" and 12" horn units, plus a 15" rear loaded horn with high frequency units. Beeskitt further offer a custom building service.

Bekay covers form another side of the business specialising in all types of transit covers. Again, custom made covers are available. In all their various projects, the accent of the company is on quality products at realistic prices.

Simms-Watt's August MD3 Series disco deck.



D.J. Electronics manufacture an extensive range of extremely high quality disco equipment. The Disco Supervox is one of their more interesting models. In addition to the usual twin deck set-up, it has a cassette record/playback machine fitted in between the decks for added versatility. The pre-amp is the new Disco-Vox Mk. II professional mono discotheque pre-amp which has integrated circuits throughout. Deck switches are built into the front panel each with its own neon indicator lamp and a complete P.F.L. system which consists of a three-way monitor switch for headphone monitoring, an illuminated V.U. meter and separate cue lights, one for each deck, for complete audible and visual control over all inputs. Two mikes are fitted each with individual slider faders coupled to D.J.s over-ride system. Each deck has its own slider control and the tape unit is also controlled by its own slider fader. Each section has its own bass and treble control. The unit has a built-in 100 watt amplifier which is fully protected against short and open circuits, whilst under full drive conditions. A

150 watt power amp is available as an optional extra.

D.J.s Disco Imp II unit consists of a custom built cabinet which houses two MP 60 Turntables, a comprehensive control unit which has controls for Mic, Tape, Left Deck, Right Deck, bass, treble, P.F.L., and a master volume control. Added to this are a three-way P.F.L. switch, and a built-in 50 watt I.C. power amplifier. The two speakers have been designed so that they clip together for ease of transportation. Each unit contains a high quality 12" 50 watt drive unit that gives excellent reproduction from the disco unit. The complete package deal includes a good quality A.K.G. mike, a pair of headphones, and a complete set of speaker mains leads. In all this unit is ideal for the beginner on the disco scene, particularly for those with transportation problems, before graduating to D.J.s larger models.

The new DiscoVox Mk. II Professional Mono Pre-amp has integrated circuits throughout. Deck switches are built into the front panel each with its own neon indicator lamp and a complete P.F.L. system which consists of a three way monitor switch for headphone monitoring, an illuminated V.U. meter and separate cue lights, one for each deck, for complete audible and visual control over all inputs. This Pre-amp has many other interesting features, one of which is the design which is compact and simple.

The new D.J. Powermaster Professional range of power amplifiers are "the most elaborate and comprehensive units that we have yet manufactured". Both the 100 and the 150 models have all silicon transistors throughout and have full short and open circuit protection even under full drive conditions. A slave output socket is fitted via an emitter follower output, for slaving up of further units, if required. Other Powermaster power amplifiers include the 200 and 300 which are more powerful, having outputs of 2 x 100 watts RMS and 2 x 150 watts RMS respectively.

The new D.J. Crossover is a 4 element L.C. network designed for use with power amplifiers up to 150 RMS. This unit would be of specific interest to those customers who wish to build their own high-power speaker

DISCO '75 REVIEW

continued from page 65

systems. The Crossover is encapsulated and fitted into a steel cabinet for ease of mounting.

Space won't allow a good look at the D.J. range of speakers, but suffice it to say that their range is of as high a standard as that of their other products! D.J. are based at 83 Queens Road, Southend-on-Sea.

A STRONG link with the professional musician has been forged by S.A.I. in the disco field. In most of their disco set-ups they use Altec speakers and the standard size Electrovoice mini-bin which has been cut down to size for disco use. This is powered by an excellent 400 watt per channel Phase Linear amp. The use of graphic equalisers in the S.A.I. set-ups mean that the tone control is far more precise than it usually is on a disco deck.

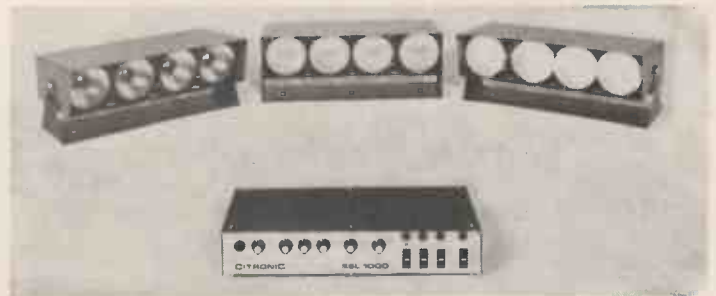
One of the more popular of S.A.I.'s pieces of equipment shown at the Fair was the Economy Disco 139 which although small in size, has the power of a much larger sized set-up.

The occasion of the Fair was

the first time in three years that a Northern based firm has ventured south to show off its products, and S.A.I. say that the fair was very successful for them—a well deserved one we might add.

After a considerable amount of research into the needs of the modern mobile discotheque Dream announced the first of their range of lighting control modules at the Exhibition. These modules are aimed at the D.J. who requires something more sophisticated than conventional lighting, but doesn't wish to pay the heavy cost of equivalent lighting controllers.

These modules are completely assembled and factory tested and are supplied with simple assembly instructions, which require no knowledge of electronics. In the case of the model 1A, only six connections are required to wire up the module, with each wire being colour coded. Thus construction of even the most complex module is well within the scope of the amateur. Four modules are available at present, model



Citronic SSL 1000 sound to light unit with lights.

1A, 1ASL, 2A and 2ASL with several others undergoing rigorous field tests. All four modules are controlled by a twelve-way rotary switch mounted on a printed circuit board, providing a different sequencing effect in each position, as indicated. In addition, a speed control is also mounted on the printed circuit board.

Model 1A and 1ASL operates basically over four channels, although of course, many more lighting banks can be used by "cascading". The only difference between the model 1A and 1ASL is that the latter includes single channel sound to light. A new development to the 2ASL is that it is now available in an attractive slim line case with black top panel, red controls, and full monitoring facilities. Facilities are also provided for an optional sixteen step sequence. Another interesting feature is the memory unit on the module 2A which is computer programmed at the factory, and is mounted in a plug-n socket. The programme sequences can be made up to customers own requirements, and can actually be changed on site. Dreams address is 2 Somers Road, Industrial Estate, Rugby, Warwickshire.

AARVAK is a venture captained by Messrs. Peter Rod and Phil and over the years we have built up a reputation for very reliable yet very inexpensive disco-lights, special effects lights, and sound effects."

So says Phil B. Hunter, the manager of Aarvak, who also specialise in customising of lighting systems. The Aarvak Sound to Light Convertors are a valuable addition to any sound system. The lighting varies according to the amount of bass, middle, and treble frequencies present in the music, and separate controls are provided to adjust the sensitivity of each channel. The convertors are available as follows: Single channel: 4½ x 4 x 3" takes up to 1,000 watts of lamps—all responding to the music. The Three Channel is 9 x 5 x 2½" and comes in two models. The SL500/3 takes up to 500 watts of lamps on each channel, and the SL1000/3 takes up to 1,000 watts per channel.

The real monster in this range is the Automatic 3 Channel, which is 13 x 10 x 5" and which takes 1,500 watts per channel. On the front panel of this model are three pilot lights which enable the user to get the exact lighting combination he



for all types of special effects, discotheque and stage lighting equipment, rigging, etc. Stockists for most brands of equipment, at the best prices!

Equipment for sale or hire, collect or mail order (sales only). Trade enquiries welcome.

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requires. Each channel has a manual override switch so that each channel can be switched on full if desired.

Aarvak also manufacture sequencers which give a chasing light display, the lit channel moving from channel 1 to channel 2 and so on to return to channel 1 and so repeat the action over and over again. These units are also available with Sound Operation. This is an extra mode in which the chase-rate of the lights is governed by the music. Switches on the front also govern the direction of chase.

Strobes are another interesting item that Aarvak manufacture. A number of these are available—from the S101 medium power to the Monster Zap Strobe (S52000). The peak brightness of this model approximates that of 1 million volts of conventional effects. The Rainbow Strobe (RS115) is something special too—it consists of three or more different coloured strobe lights arranged to fire in sequence.

All Aarvak lighting fixtures fit easily onto their range of Sound-to-light Convertors and

Sequencers. One SL500/3 Sound-to-light, for instance, can have up to five such lighting fixtures wired up to it. An example of the lighting fixtures that Aarvak do is that of the TB300 which takes three lamps, up to 100 watts each. This has an adjustable swivel so that lights can be pointed in the direction you suggest. There are many more lighting fixtures in the Aarvak range, but space will not allow a good look at them here.

Perhaps a look at special effects would be in order here though. Aarvak do an ultra violet light, which they say is the kind of light that you can only see by the effect it causes. It makes white clothing and walls shine out brilliantly while the rest of the room stays in darkness. Another special effect is that of the projector, which provides an ever-changing multi-coloured effect. Besides these Aarvak have a number of other effects which include sirens, bubble machines, fuzzlights etc. In all Aarvak have a number of very interesting items which should be of interest to anyone remotely concerned in the disco field. Their address is 98a West Green Road, London N15 5NS.

Cerebrum's stand at the exhibition featured new projectors, sound to light units, effects wheels etc., but most interest centred around Cerebrum's new high-power, low price quartz spotlights, and a new range of rigging stands for lighting and sound equipment.

The Spotlights use American PAR 64 sealed beam lamps. Cerebrum manufacture the lantern housing, which is a louvered aluminium case, stove enamelled black in and out. The lamps operate at 120 volts, and are simply paired up in series for 240 volt operation.

Cerebrum are now trade and retail stockists for the 'Power-drive' range of equipment and lighting stands, a very versatile low-cost system of collapsible fixed and telescopic tripods, extension tubes, crossbars and mounting clamps, to suit virtually anything from a single projector to a complete lighting rig. All parts are sold individually so that the user can build a rig to his own design. Cerebrum are based at 168 Chiltern tren housing, which is a Drive, Surbiton surrey KT 8LS.

Possibly the largest list of cartridge jingles in Britain is produced by I.S.E. sound equipment of Estcourt House, Estcourt Road, Great Yarmouth NR30 4JQ. All the cartridges are of high quality and to ensure as less loss of quality as possible in duplication, the tape is recorded on a reel to reel machine for most formats, and then loaded into the cartridge.

I.S.E.'s Discogear Jingle 8 Plus is the machine they recommend for playing the cartridges. Using aluminised sensing tape together with an electronically controlled relay system, the Jingle 8 Plus provides auto-cue tape facilities, enabling slick programming methods to be used to give your show the professional feel. The touch operated buttons are used for the start controls and the cartridges all each contain four jingles recorded on the eight-track format, all four cued from the same starting point to enable any one to be pre-selected ready for instant use by using the programme selector bar. The indicator lights show which is cued.

I.S.E. also distribute 'Amp loudspeakers, and monitors.

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Jingle 8 plus ~ auto
cue jingle player.

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Next month's Christmas edition of Beat Instrumental contains a special competition with over £1,000 worth of gear to be won.

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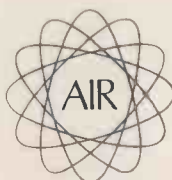
Wersi organs and amplification are featured in the latest records by KLAUS WUNDERLICH and FRANZ LAMBERT.

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AIR STUDIOS FIVE SUCCESSFUL YEARS

MUSICIANS can be a fickle bunch. One minute a studio is in fashion, the next minute a sudden advance in equipment, or just a change of fashion can leave a perfectly good operation floundering. It's all the more credit to a studio then when it has hit the top and stayed there for five years. The studio in question currently celebrating that magic five years is London's Air Studios.

Air inhabits the densest part of the West End, Oxford Street

in fact, on the fourth floor of what was once Peter Robinson's department store. It's an unusual site for one of Britain's busiest studios but it has certainly proved a happy one for Air whose client list reads more like a gazeteer of who's who in the music business than anything else. In fact every time a Beat journalist walks into Air we seem to run into someone of note busily working away on their latest album or single. That's the sort of

place Air has become — a home for much of our finest recorded music. That may sound like an obvious plug but it's a pure fact.

Air opened its doors on October 6, 1970 as the result of a joint effort by four of the country's most important producers; George Martin, John Burgess, Ron Richards and Peter Sullivan. Of these four, George Martin, Ron Richards and John Burgess came from EMI, and joined Peter Sullivan

whose background was with Decca. Their original move came in 1965 when they formed Air (Associated Independent Recordings) as a production company and they worked solid from then on building-up their work until, just five years ago, they took the plunge and set up their own studio.

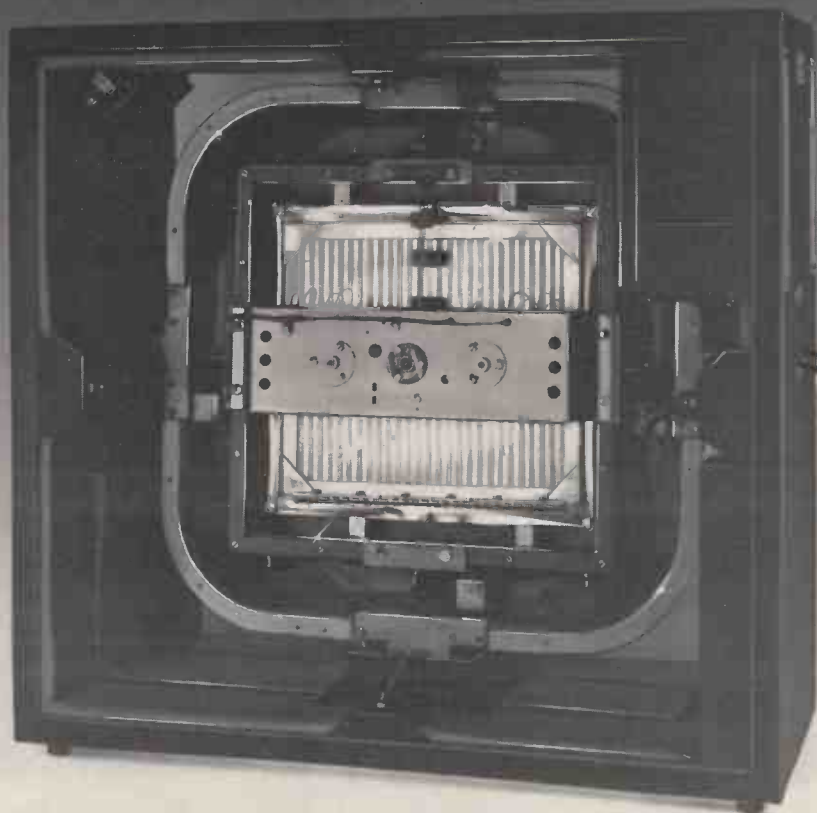
The decision to actually go ahead and start the studio was taken in 1969 and the hunt for a suitable location resulted in

Continued on page 70

Air's John Burgess (left) and David Harries (right) slice the five year celebration cake.



The EMT 240 Reverb Foil



Reserved
AIR Studios

has a heart of gold

Synonymous with the world's finest reverberation system is the name EMT and their latest model 240 has the Midas touch.

An electrolytically produced gold foil only 12 inches square lies at the heart of this unit which ensures constant resonance density through the audible range, no flutter echo repeats, minimum dispersion and smooth decay.

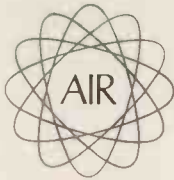
Easily transportable the 240 weighs a mere 67kg and is isolated against shock, vibration, ambient noise; it is ideally suited to O.B. use with no need for recalibration.

DATA :

Reverberation time at 500 Hz	min. 0.8s \pm 0.2s
Variation of reverb time is effected by a damping plate which is varied in its distance from the reverb foil.	max. 5s \pm 0.5s
Density of resonances	> 3/Hz
Maximum ambient noise level :	< 80 phon
Frequency response from 40 Hz ... 15 kHz relative to standard curve :	\pm 2 dB
Total harmonic distortion at 1 kHz and max. output	< 0.5%
Signal to noise ratio (unweighted) :	> 65 dB

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Continued from page 68.

the current building in the heart of London.

It's a sign of how fast the recording side of the music industry changes in response to new technical ideas that their decision on track facilities was a late one as David Harries (Air's amiable studio manager) explained to us.

"It was originally aimed to be an eight track studio and it was still aimed to be eight track and no Dolbies in July 1970, although obviously we'd bought the mixing facilities for 16 track, but by the time we'd opened we were 16 track and Dolby. In fact we were the first 16 track studio in the U.K."

It is that sort of swift response to the changes in available technology (whilst not leaping at every new gimmick) that has helped Air maintain its track record (!) over these five years.

However, to re-trace our steps for a minute, there were many problems for Air before they could consider what equipment to install. First they had to deal with the structural limitations imposed by being on the fourth floor of a building intended as a department store. Even worse, they were faced with the fact that the area

within the building that they had chosen was originally a massive banqueting hall!

Being on the fourth floor, as David explained, posed numerous problems. Firstly, there was a certain amount of inherent rumble in the structure which had to be isolated; secondly, there was a weight problem. As anyone with the smallest smattering of acoustics knowledge will know, weight and soundproofing have a nasty habit of going together. Consequently, new techniques were invented to give Air the soundproofing it required without bending the floor. The answer was (and it's an unusual one) to suspend the studios and control rooms on springs and rubber! The proof that it works and works perfectly can be found on innumerable Air tapes.

Developments

The first session booked into the studio was one for Climax Chicago Blues Band and following hot on their heels was a mixing session for Tom Jones. These took place in Studio One, and Studio Two was opened by November with Studio Three following on in December. Since those days a fourth has been added bringing up Air's complement to four completely independent studio/control room set-ups.

In fact, while we spoke to David, Jeff Beck was esconced in one of the studios with George Martin working on the great man's next album and on an earlier visit we found a visitors list including no less than Rory Gallagher, The Kids



Two Air founders John Burgess and George Martin.

and Alex Harvey. This is good news for any studio — especially when it is just part of an everyday life that has been running for five years. How, we asked David, had Air kept things running at that rate?

"Well, part of it is that we've always been ahead with technical developments. If we've seen one coming and it's not been a gimmick then we've been there. We weren't quite the first with 24 track but we were there pretty quickly and now we've had it for over two years. We were the first independent with quad facilities although I'll admit that quad work has dropped off a bit."

That situation with quad is, of course, by no means unique to Air. For a while quad looked like being to the mid seventies

a massive boom in equipment sales to the public being followed by great demand for quad recording by producers and groups. Quad, however, was stillborn, being killed by economic recession on the consumer side and the lack of the record companies being able to agree on a standard system to make discs and equipment compatible and universal. David seems quite convinced that quad will become a reality in five to ten years.

Automation

"I think that when there's a new medium that's as good as a disc and as easy to produce as a disc (perhaps when there's a good four track tape system) that's when quad will take off."

You can be certain, though, that Air, who offer those facilities that stereo had been to the late sixties early seventies with ities anyway, will be well in there when the boom comes.

Perhaps the next move that David sees coming, however, is a move to computerised mixing. As with quad though, he's looking for a degree of technical agreement and expertise that has yet, perhaps, to come.

"We will be looking at automation soon," he asserts, "but, again, there's no standardised system yet. It's really in its very early days yet and I think that it would be very foolish for anyone to invest heavily in it yet."

Equipment is very important to Air. Not only has it got to be supremely reliable but it has

Spacious control room of Air's No. 1 studio, birth place of many a hit!





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recording
tape

The Master Sound from Air Studios.



Ask the Studio Manager of Air Studios why he has been using EMITAPE exclusively throughout the Studios' five years of development and he will tell you that EMI Tape offer the products and the service that a leading recording studio require at a highly competitive cost. He'll also single out the high level of magnetic remanence, good dynamic range, excellent signal-to-print ratio and low head wear.

This probably helps to explain why Air Studios already have the best

24 track facility in London.

More than half of all U.K. record releases are mastered on EMITAPE. And the new EMITAPE 152 cassette duplicating tape has raised the sound quality of production musicassettes to rival the record. Furthermore nearly 80% of all U.K. record releases are cut on EMIDISC lacquer discs.

That's a very high standard indeed.

The facts speak for themselves. For mastering or playback, EMITAPE products have no master.



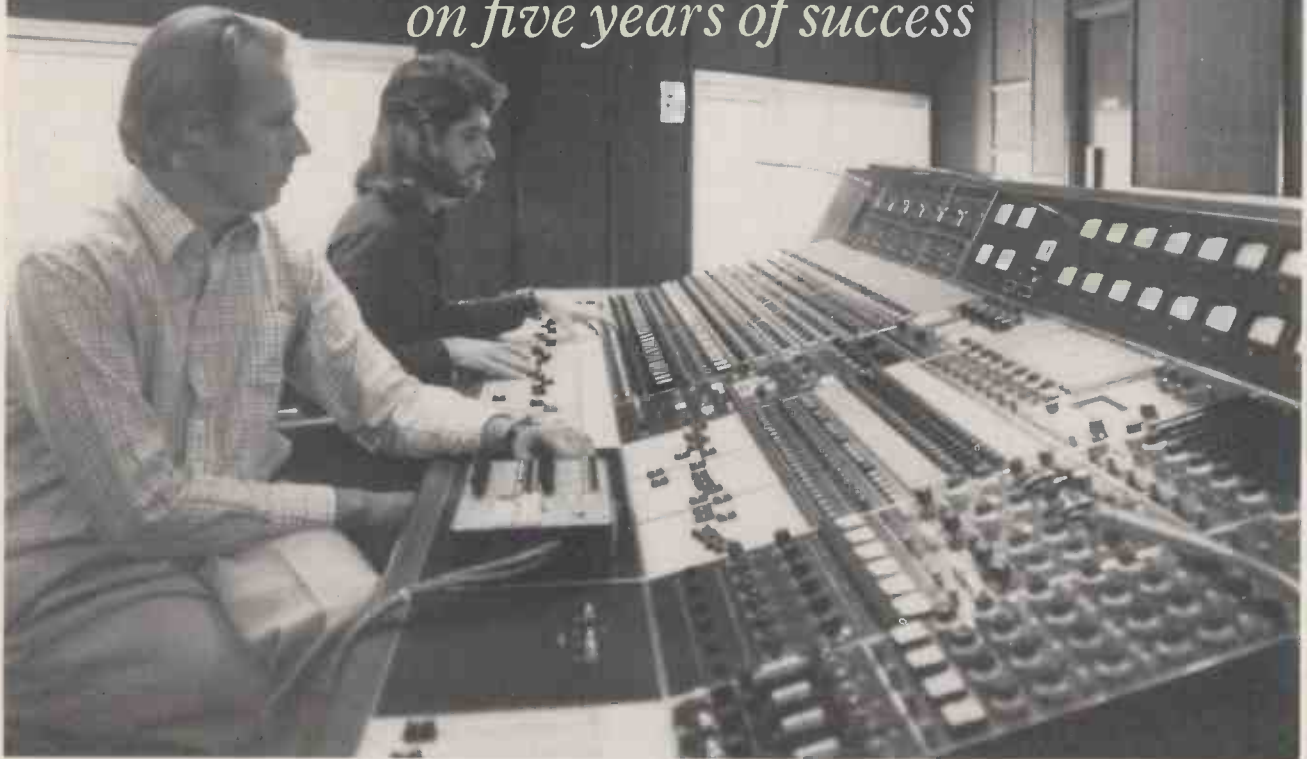
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*Congratulations Air Studios
on five years of success*



Thanks for choosing Neve again for your new Console in Studio One

Success breeds success.

**3M, makers of M79 Professional Recorders,
congratulate Air Studios on their 5th anniversary.
A satisfied and successful customer.**



3M is a trademark.

3M 2306



Continued from page 70

got to be able to perform to the highest standards that current technology can reach. Equipment, then, has been chosen with special care resulting Neve desks throughout the four studios with 3M's tape machines for the 24 and 16 track side and Studer's for eight, four and stereo. To give you some idea of what that means in terms of the sheer size of back-up facilities needed, Air now has somewhere in the region of 200 Dolby units running to cope with the mass of 24 track recording which is currently available in three of the four studios and which will be available in the fourth by the end of the year.

Mikes supplied to Air include AKG, Neumann and Electro-Voice, while monitoring, such an important feature in any studio, is via Tannoy speakers housed in Air designed enclosures.

As a sign that Air have always been somewhat ahead of their time, David recalls that in the initial stages of Air's setting-up 24 track operation they had to call on EMI tapes to start slitting 2in tape for their machines, making them the first studio to start placing orders for the new tape size. Since then, their liaison with EMI tapes has been close. In fact it is often a mark of a good studio that they have an exceptionally close relationship with their suppliers, and this is what Air have developed with theirs.

Dedication

But technical excellence alone, as we have often remarked in Beat, is not the sole factor behind the success of a studio. Perhaps the really crucial point is the engineers and their ability to work quickly and with total dedication for producers and groups alike. Here Air are particularly fortunate in having some of the world's best engineers — headed by Geoff Emerick, winner of three of the coveted Grammy awards for his work. Geoff came by these awards for Sgt. Pepper, Abbey Rd. (back in the days when he was an engineer on the staff of Abbey Rd., and

lately Band on the Run which he recorded in Air and EMI Lagos.

Anybody who has stood beside Geoff during a recording session will know of his uncanny knack of getting things together with a few deft movements of the faders and producing a rough mix at the drop of a hat.

Geoff heads a team which includes ex-Third Ear Band guitarist Denny Bridges, Steve Nye (who works a great deal with bands like Roxy and Nektar), Mike Stavros and newcomer Peter Henderson who has just moved up from tape operator.

Sister Studio

Backing the balance engineers are the all important technical engineers who include ex-Neve engineer Mike Blackburn — chief technical engineer — Paul Nunn, Malcolm Atkin, Danny Wise and Henry Dien.

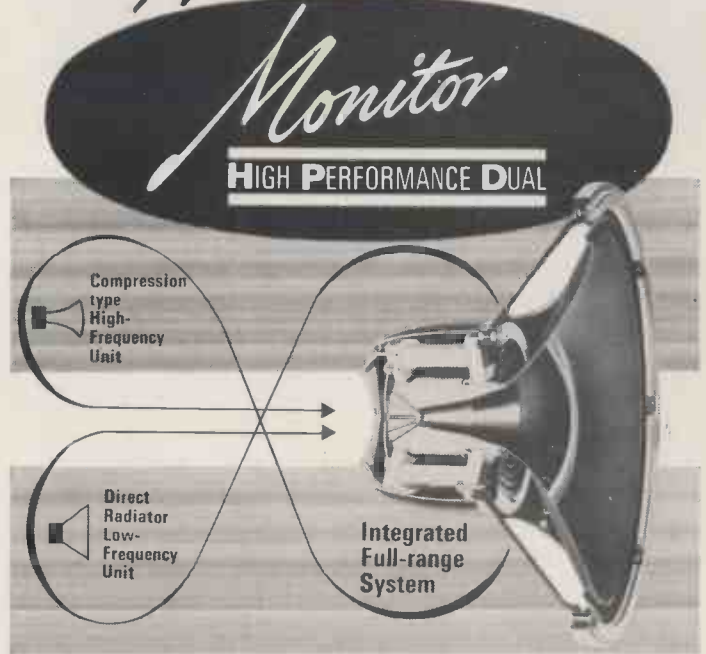
Earlier this year Chrysalis Records bought a majority shareholding in Air and we asked David whether this had made a great difference to the way in which they operated. "I think it's done quite a bit to boost us, not by the work they've brought us but by having experts in all sides of the music industry available whenever we need them."

Being a part of the Chrysalis organisation has also allied Air to sister studio Wessex which is now headed by ex-Air chief engineer Bill Price. Currently, Wessex is in the middle of a complete re-build but when it re-opens we can expect a certain amount of cross-fertilisation of ideas to take place between the two studios.

One of the points that might worry potential Air users is the question of parking in such a densely crowded area of London but, as David explains, two members of staff are always there to park customer's cars nearby and the actual transporting of equipment onto the fourth floor is easy via a goods lift.

David's policy of choosing his staff with care and of making sure that all the latest technical ideas are available to Air's customers has paid off. For five years now Air has been at the top of the tree and, even accepting our original comment about the music business being fickle in its choice of studios, there seems to be no way that Air is going to relinquish its lead.

THE New TANNOY



The Monitor H.P.D. represents a further outstanding improvement of a loudspeaker system which has become regarded as a quality standard over the last 25 years by Recording Studios throughout the world. There is a very good chance that your favourite records and tapes were monitored on Tannoy Dual Concentric loudspeakers, and to select these superbly engineered, individually hand-assembled speakers for your music system assures you of the same professional performance.

	260 mm 10"	310 mm 12"	410 mm 15"
Power Handling Capacity*	50W	60W	85W
Frequency Response	27-20,000 HZ	25-20,000 HZ	23-20,000 HZ
Intermodulation Products	less than 2%	less than 2%	less than 2%
Impedance via Crossover network	8 ohms (5 ohms min.)	8 ohms (5 ohms min.)	8 ohms (5 ohms min.)

*INTEGRATED PROGRAMME MATERIAL



The Girdacoustic Cone
Improves frequency and transient response, gives much increased power handling capacity and greater mechanical stability.



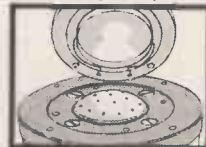
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album reviews

ALBUM OF THE MONTH



BUDGIE
BANDOLIER
MCA RECORDS MCF 2723

It's very rare for Beat to make a late review Album of the Month, but take it as a sign of our being absolutely flattened by this superb album from one of our hardest working outfits, Budgie.

Earlier Budgie albums always hit me as being far too derivative and especially weak on the vocal lines. Overnight, though, they've abandoned the early Zeppelin rip-offs and have matured into an international class band in their own right. *Bandolier* is a perfect rocking album for any occasion—getting stoned, waking the neighbours, destroying your brain with decibels, great stuff!

What is most rewarding though is the obvious attention to detail and past weaknesses that Budgie have paid. The vocals of Burke Shelley shine out (he's not the best singer in the world but he works well here) and the songs are a curiously mature selection showing a really diverse range of styles and influences that contribute to a true maturity.

Budgie are no longer a mere riff band but are now going to break out and are likely to nail American audiences to a rock'n roll cross with their dynamic boogie.

Production (courtesy of the excellent Rockfield and Budgie team) is really fine with the occasional nice trick like the echo spin-off on *Napoleon Bona-Part One and Two*.

It takes some bands a long while to break through to the top and really show what they're made of. Budgie have done it!

MAX MERRITT
A LITTLE EASIER
ARISTA ARTY 108

This is quite a pleasant album, I suppose. The songs are all quite nice and... yes, you guessed it, boredom has set in. The only thing that distinguishes this album from hundreds of others is the quality of Max Merritt's voice which is powerful and rich. He sings with great emotion, breathing what little fire this album possesses into the songs. True, all the instrumentalists are talented far more so than many musicians of the same type. It certainly cannot be said that the album doesn't possess class—but high standards of musicianship don't mean anything without an indefinable spark of originality that sets it apart—and this is just what this album doesn't have.

Dave McCrae especially plays some very pleasing things on this record and the lead guitarist, John Gourd, gets a nice dirty tone on a lot of his solos, but on the whole this good musicianship is wasted, both because the songs are not strong enough and because there is something definitely wrong with the production department.

This perhaps, is the crux of the matter. The record sounds



far too clean, whereas the songs seem to be crying out for a raw, earthy approach. It's a shame because with a more sympathetic production a lot

more could have been made of Max Merritt's music; as it is, the whole thing comes over half-heartedly, though it is to Del Newman's credit that the acoustic passages are more successful.

I expect that Max Merritt's next album will be more to my liking, there is enough on this record to suggest that at least, this one, though, just doesn't make it.

P.D.



PETE ATKIN
LIVE LIBEL
RCA RS 1013

What a pity. If Pete Atkin and Clive James had taken the pick of these songs and put them on an album interspersed with their more serious stuff, they'd have had a very successful album on their hands. Clive James has a large following in his own right as a TV critic (myself included), and perhaps he has allowed this to go to his head a little the wit in his newspaper criticisms being in no way repeated here. Having seen Pete Atkin sing some of these songs live and having been very amused by them then, my disappointment is doubled. They are not so successful on record, the live atmosphere that this type of comedy sometimes needs being sorely missed.

Another criticism I must make is about the names of the 'recording stars' on the album. I presume that Strongbow Spam is Clive James' witty skit on Steeleye Span. Hilarious, I am splitting my sides. The other names are of the same high quality. On many of the songs Pete Atkin seems to be very half-heartedly mimicking the sent-up singer's voice. He usually starts well and somehow trails back into his usual singing manner. He seems to have little confidence in his abilities in parodying other people's voices and so have I.

But there are four face-savers here. *Black Funk Rex* is hilarious—though being a micky-take of Marc Bolan I'm not sure where the Black Funk

bit comes in. *Song for Rita* has the lovebird relationship of Kristofferson and Coolidge down to a tee, and *Sheer Quivering Genius* is a magnificent put-down of the 'look-at-me-I'm-so-sensitive' brigade. The wittiest song on the album is *Ballad of an Upstairs Window* for which Pete himself wrote the lyrics. One final thing: why the hell didn't I think of the title *Doom from a Room* first???

DAN McCAFFERTY
MOUNTAIN TOPS 102

Dan has followed the going solo trend, and done a lot better than many others. He has certainly been fortunate to enlist the assistance of Roger Glover, the SAHB McKenna cousins and Zal Cleminson, while Nazareth colleague Manny Charlton has produced. Although he has attempted a lot of material which would not fit into the band framework, there is often a Nazareth or SAHB ring to the tunes. He has been ambitious enough to attempt songs like *Cinnamon Girl* by Neil Young, Dylan's *Boots of Spanish Leather* and the Jagger/Richard *Out of Time*, but has avoided trying to outdo the originals: instead, he does his own thing of it, and at first glance it seems a wise approach.

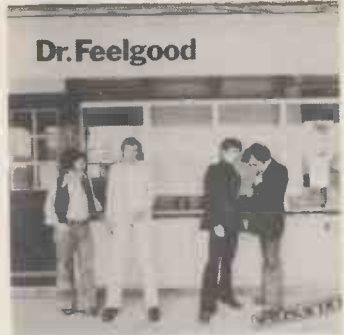
On the other hand, perhaps it is this use of old favourites lent nothing new that is the major failing of the record. The Stones, Dylan and Co. versions are still the best, and Naz aficionados expecting full-blown Naz may also be a little disheartened.

If nothing else, the record serves well to remind that Dan has a superb rock voice, and if Naz were prepared to use songs that individual members liked, then they could easily expand musically and gain a wider audience. Speculation of course, but one is always tempted to think of what might have been. So while always being pleasant without being adventurous, it will be interesting to see how it fares saleswise.



**DR FEELGOOD
MALPRACTICE
UAS 29880**

Coming at a time when the cognoscenti are closely examining the strange 'pup rock' phenomenon (even Whispering Bob Harris had them on the Whistle Test!), *Malpractice*



should enjoy a deserved success. If one is to discard the whole pup rock aura, the record stands up proudly as hand-on-hip stomping rock n' roll. They have wisely resisted on overtly frantic approach, and the result is a disc that sounds all the more negative and menacing: the bass, while sounding totally lifeless, is always insistent, and the drumming is superbly dead-pan.

The essence of this kind of music is that it is always within reach because it is so hideous. While always remaining pure Feelgood, it goes right back to *Route 66*, *Heartbreak Hotel*, *Sweet Sixteen*, and, basically, you've got to laugh. The sleeve, in black and white, hints strongly at the bald starkness of the record, and if one is to be quite honest Feelgood (and bands like Kilburn and the Ducks) have been lucky to

benefit from the massive hype perpetrated largely by the media that such bands are both reviving 1964 and being at the same time totally 1975.

There are only two ways to approach *Malpractice* — either following the intellectual argument mentioned above, or to have a laugh and accept it as bad, and in truth neither system is satisfactory. I look forward to playing it at parties and seeing how many 'God, who is THAT?'s I can get.

**ALVIN LEE
PUMP IRON
CHRYSALIS CHR 1094**

Joined by an array of rock names including Jack Lancaster, Ronnie Leahey, Steve Thompson, Andy Pyle and many others, Alvin Lee has turned out a new album that stands head and shoulders above his restrained *In Flight* venture.

Although the music veers in a direction of being funkier than *TYA* it has re-captured much more of the fire of his earlier work and, joy of joys, Alvin has remembered that it's not a sin to play a solo. Consequently, the guitar work on this album is good and, where



appropriate, prominent.

Side one, in fact, rocks along like there wasn't going to be any tomorrow, leaving it for the more laid-back side two to dispense a subtler side of Alvin's music.

Don't expect any *I'm Going Home* type tracks from Pump Iron and you won't be disappointed. In fact this new material seems to have drawn its roots more from the same areas that later Stones material has come from rather than the more rock influenced *TYA* or the slightly jazz field of the *In Flight* era. In fact Pump Iron is very much white R&B but without the slavish imitation of black bands that many British artist have gotten into over the last few years. Alvin has managed to capture many of their ideas but add a much more dynamic touch with his expressive guitar work. Pump Iron is pretty much an accurate title for an album that grinds it out. Not a bad neighbour disturber this one. GRC

**BAKER GURVITZ ARMY
EYSIAN ENCOUNTER
MOUNTAIN TOPS 101**

The buzz went round that this the second Army album would totally eclipse the first. The band would have the permanent services of ex-Shark vocalist Snips and the fine keyboard work of 'jazzman' Peter Lemer. After such a build up, the result is a comparative disappointment, although still by no means a flop.

With Ginger and both Gurvitz brothers adding to the vocals, Snips seems rather superfluous — indeed, when



singing alone, his voice is hesitant and lightweight. And Pete Lemer, as so often on the five gigs, is seldom audible. It is a shame on two fine musicians that the Army setting doesn't really suit either of them, for the best moments are invariably when the three strong core of Ginger, Adrian and Paul are rocking together.

Based loosely on the frailties and foibles of human beings, the first track fires off with vintage Baker battering and an urgent cluster of axe chords. But, and this is the case throughout, when the song gets going, Baker is prepared to provide quiet and obscure rhythms in the background, and one is left with a feeling of anti-climax. The side further includes the by now mandatory Baker soliloquoy delivered in his inimitable world weary drawl, and the feeling as the disc is turned over is one of re-experienced anticipation.

The second side, at least, must take off. Sadly, the pace remains the same. Come on Ginge, Cream didn't die so long ago, and perhaps a remembrance of glories past will provide the detonation of which the Army is certainly capable.

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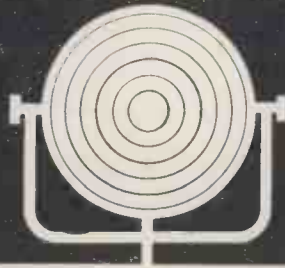
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STUDIO



SPOTLIGHT

THE MUSIC CENTRE

MAKE no mistake about it, The Music Centre is an ambitious project. Situated in the appropriately named Engineer's Way next to the Empire Pool in Wembley it is an impressive building, ultra-modern in concept, design and construction. But it's not just the outside of the building that is impressive because the large size of the building (they offer four complete control room/studio set-ups) has given The Music Centre staff a lot of room to allow a feeling of freedom within.

Heading the staff of The Music Centre is Louis Elman, a man whose background in recording is extensive and who is largely responsible, with Technical Director Peter Harris and their enthusiastic team of engineering operational staff for the success over the last few years of the ambitious project. Beat interviewed both Louis and Peter at the Centre on our visit there to discover what lay behind that success.

The Music Centre offers four studios to choose from and we borrowed an hour or two of Peter and Louis' time to get

them to show us round the building.

Studio One is, of course, the largest offering accommodation for up to 125 musicians, and, being so large is mainly used for orchestral work which The Music Centre seems to get a great deal of. Much of this comes in via their established reputation in the film world but they also work on recordings of classical works. That's not to say that it doesn't suit groups who need (or just like) a lot of room to work in. While we were there, for example, Studio One graced Carl Palmer's mighty drum kit.

Studio Two is a sort of half-way house between the size of number one and the others and is extensively used for the pre-recording of television shows. Again, some rock and pop work is done there — notably by Showaddywaddy and producer Mike Hurst who looks upon it as his lucky studio.

Studio Three tends to be the pure hard rock studio, holding a maximum of around 20 musicians and the list of people who've used this room seems to be pretty much endless.

Big Jim Sullivan makes use of the bar.



The Music Centre offers ample parking room.

Studio Four is the result of knocking together two rooms originally intended for use as re-mix rooms and holds about 10 musicians.

Of the four studios numbers one to three are equipped with 24 track capable Neve desks and The Music Centre currently has one Studer 24 track machine which is used as required between the three although at the time of our visit a second 24 track Studer was expected imminently. Permanently installed in the studios are 16 track machines but with the growth of 24 track The Music Centre is likely to expand its complement of 24's to three within a year. All the machines are fully Dolby equipped. Specifications of the desks are comprehensive, Studio One having a 30 input Neve with 16 groups, 24 track metering and monitoring with four foldback groups and all the normal equalisation facilities which one has come to expect from these excellent units.

Studio Two has a 26in Neve with 16 groups and 24 track metering and monitoring. Studio Three, which boasts their latest Neve desk, is a 30in unit also in 16 groups and is equipped with Neve 10/81 equalisation. Several modules have

been added to this desk to give Peter Harris and his engineers several features which they personally wanted on a desk.

Studio Four, the only one which isn't equipped for 24 track operation, offers 20in with four groups and offers 16 track monitoring and mixing. Monitoring in all four studios is through Tannoy Reds in Lockwood enclosures driven by Crown DC150's.

Currently, Peter and his staff are examining the sound in the control rooms of all the studios in a quest for as near perfection in monitoring as they can get, which is an encouraging sign.

Tape machines throughout the studios are all Studers and mikes are mainly Neumann but with the addition of AKG and several other makes.

Currently The Music Centre is looking at adding to their list of ancilliary equipment in the way of digital delay units, etc., etc As with computer mixing they feel that it is better to wait until the rush of studios madly acquiring new ideas has settled down so that they can be sure which system or unit has been proven by experience and sound to be better than

Continued on page 78



JOIN
UP
WITH

Studio Spotlight

Continued from page 76



the others. In fact the pursuit of excellence is something of an obsession for the staff there. They have an enviable reputation as far as lack of breakdowns is concerned and full marks should go to their technical staff for going to seemingly inordinate lengths to check machines before any session begins.

The atmosphere at the studio can best be described as busily friendly. There's not the over laid-back temptation to sit there and waste time nor is there a stark industrial rules and regulations ambiance. Where it shows is in the large lounge equipped with a good bar/canteen which is increasingly coming to be thought of as a handy meeting place for people who are currently or have been recently using the studios. A mixing of differing talents (rock 'n roll superstar meets Austrian concert pianist) is not an uncommon sight in the lounge. Who knows what future ideas may be conceived when classics meet rock over a few drinks????

Louis Elman sums up the atmosphere well, "I think that we have created a good atmosphere here. We have a sort of club atmosphere in the lounge

which has become a meeting place for people in the business. The studios have dictated the kind of atmosphere they get. People must have the creative atmosphere they need. We feel that we have a close family atmosphere and we really do put ourselves out to help people as much as we possibly can. We try to get involved with clients and with what they're doing. I know that I've sat there to three a.m. because I got interested in what someone was trying to do."

As we've said, quite a lot of The Music Centre's work comes from the film world and they are particularly fortunate in having John Richards (also a director of C & S, one of the participating companies in The Music Centre) on their staff who is one of the most respected engineers in that line of country. Also on the more film orientated side is another Music Centre engineer Dick Lewzey.

Handling quite a lot of MOR music is Dave Hunt, who also breaks into pop with work for Solid Gold and Showaddy-waddy. The man who is really into rock proper though is respected engineer Dick Plant who



has been working a lot with Renaissance and ELO as well as an old established customer Roy Wood.

Much of their talent is home grown as Louis and Peter make a point of trying to promote from within the company.

One of the more recent moves by The Music Centre is the setting-up of a production company called Delben. Fifty per cent shareholder along with the Centre is Ben Nisbet, ex-managing director of Feldmans the music publishers. Delben is making use of the small amounts of spare time that the Centre has to enable it to find and promote new talent. Once a band or artist has been found test tapes can be taken to record companies for possible release. Delben is a good move as it is a badly needed new avenue for bands to break into the business.

Also planned for the Music Centre is a direct link with the adjacent Empire Pool which will enable live recordings of gigs there to be made without using a mobile. This link will be via a direct land line into any of the four studios and we can see a big future for the idea with the bigger bands.

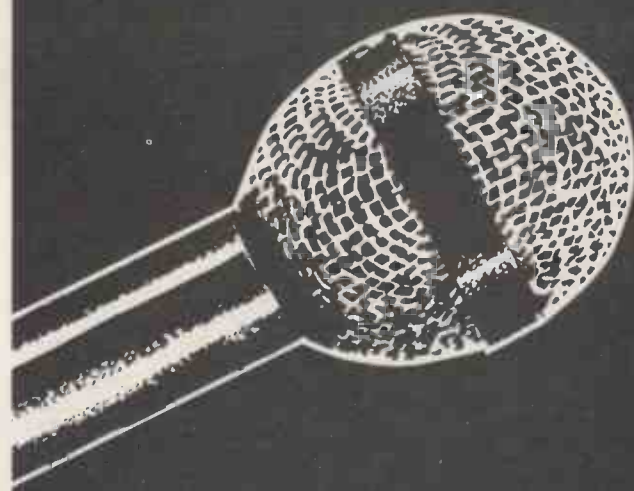
One final string to The Music

Centre's already well loaded bow is the ability and experience which they undoubtedly have with films being turned to good advantage for bands. A recent example was with British band Fancy who had a promotional film made for use in the States within a staggeringly fast two days from the idea first coming forward. On the film production side, De Lane Lea Production Division is an associated company and certainly is a useful name to remember when films need to be made by people who have experience with music rather than just with films as is the case with some film organisations.

The Music Centre is, then, just that, a music centre, offering far more than bare recording facilities with no follow-up service. Parking and entry is easy and you can be sure of a lot of help with any problems or special ideas which you may have. Added to that you have the film side and now the Delben branch. A music centre is a vast concept and even though they have made a great deal of progress in a few years it's obvious that Louis Elman and his staff don't intend to rest on their laurels.

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STUDIO PLAYBACK

MARQUEE MEN VISIT STATES

GEOFF Calver, Marquee Studios' senior balance engineer, has been in the States for a month visiting leading studios to get an inside look into the recording scene over there. On his return, he embarked on a new album for the Walker Bros., with Scott Walker producing for G.T.O. Records. Jerry Browse, Marquee's chief technical engineer, has spent several days at M.C.I. Inc. in Florida, finalising details for the £60,000 order placed by Marquee for a mixing console and tape machines which will be installed in their new remix suite by the end of the year.

Managing Director Gerry Collins has also been Stateside, evaluating the Californian studio scene, whilst back on the home front, A.T.V. Music

have been in Marquee with Barry Leng producing Quentin Jones' new single, *I'm A Dreamer*. Stephanie De Sykes and Chas Miller have produced a theme tune for the TV series, *Look Alive* with a band called Patches, and producer Mickey Flynn has also been in for A.T.V. Music, working with singer Patrina Lordan.

Ammo Productions' team of producers Arnold, Martin and Morrow were working at Marquee in September on a new single for Joe Brown, who has just signed with Ammo. They were also producing Guys and Dolls' new single which was engineered by John Eden. John has also been busy engineering new D.J.M. band Kind Hearts and English, produced by Phil Sampson. The single is due out any time now.

MOTORHEAD AT BUSY P.S.L.

GRYPHON have been down in P.S.L. Studios rehearsing and doing demos for their new album on Transatlantic. While they were in they cut one of the tracks for the album, which will be track one on side two. Supertramp have been in for rehearsals and demos as have a whole host of other artists including Andy Fairweather Low, Hawkwind, Clancy, Kokomo, Starry Eyed and Laughing, The Pretty Things, The Pink Fairies, Stretch, Shooting Star, The Movies and Joan Armatrading. "I'm working a 21 hour day," said exhausted studio director

Brian Goodman. "The first people come in at 8 a.m. and the last band finish at 5 a.m.!"

Amongst the studio's frequent visitors have been the controversial Motorhead—"We house-trained them" commented Brian—and Gallagher & Lyle, sorting out numbers for their forthcoming album on A & M.

Brian is currently scoring a lot of success with the artists he manages, a new band called Ram, and fifteen-year-old girl singer Scoobie, who is just about to sign a major recording deal on the strength of the demos she made in the studio.

N.A.P. FILM PROMOTES SINGLE

SINCE the opening of N.A.P. Studios, at 22 Tavistock Street, W.C.2, on the twenty-third of September, there has been a constant stream of visitors, making use of the facilities there. Among others, Tim Hardin, Dave O'List and Brian Davison (both ex-Nice), Gordon Haskell, and Mick Wayne have been in. Harley Quinne have been in having a film made to

promote their new single, *I'm a Roadie*.

The Studio can hold between fifty and sixty people and incorporates an 18 by 8 Sound Techniques desk with built-in phasing. The monitors are Lockwood Tannoys and the mikes Neumanns and A.K.G. The engineers are Simon Tassano and Laurie Dipple and Jayne Curtis is the newly appointed publicist.

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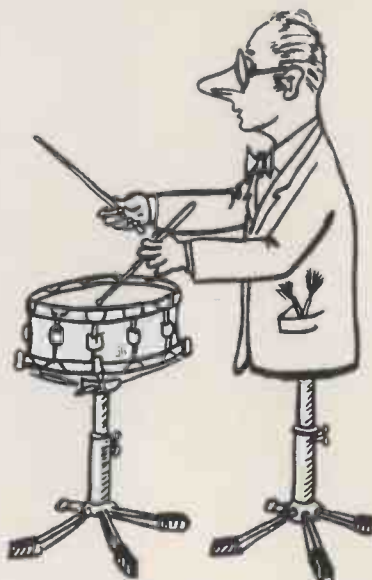
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ROXY MUSIC AND 10CC AT STRAWBERRY

ANOTHER major opus completed! 10CC have finished work on their forthcoming album at Strawberry Studios in Stockport. All the recording and mixing have been done and the album should be in the shops within a couple of months. Other recent visitors to

Strawberry have been Stephanie de Sykes who has recorded all the tracks for her T.V. Show *Look Alive* there, and another star of the small screen Freddie Starr, who has been recording a single.

Roxy Music were in recently to record a track for the T.V.

show *Supersonic* — 'Strawberry seem to have been doing a lot of television work this month, they have recorded the theme music for a couple of T.V. commercials as well.

MARQUEE

WE apologise to Marquee Studios, 10 Richmond Mews, Dean Street, London W1 for misprinting their telephone number last month in the Studio Survey. Their telephone number in fact is 01-437 6731.



CADAC'S QUAD ORDERS

CADAC have announced that they have recently won two orders for large quadrasonic mixing desks.

One order is from Vogue Records, Villeteuse, France, and is for a 28 channel, 24 track console. 16 mixing groups are initially provided but it is expandable to 24. Four echo sends and eight echo returns with equalisation are also provided, and there are four fold-back circuits. Standard V.U. meters will be fitted and two stereo peak reading light beam

meters will be provided to 'watch over' the quad or stereo mixdown levels. This order will be Cadac's first console in the Paris area.

The second order is from Scorpio Studios, London and is for a console with 28 inputs; wired for 32, 24 group outputs, 24 monitor channels, four echo sends with equalisation, and eight echo returns with equalisation. This console is scheduled for delivery towards the end of this year.

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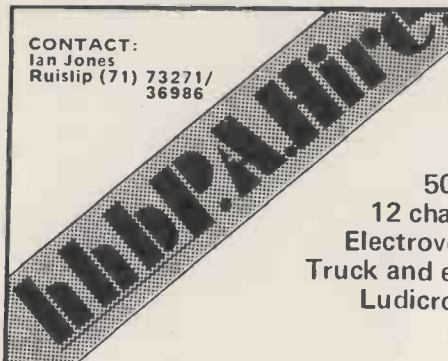
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OVATION	
Balladeer 6-str	
w/bg.....	242-70
Balladeer 12-str	
w/bg.....	334-50
Glen Campbell 12-	
str w/bg.....	372-70
Folklore w/bg.....	273-30
Classic Balladeer	242-75

SHAFTESBURY WESTERNS

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	
Fk.....	46-15
3172 Grand Concert	
Fk.....	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	
lec.....	60-39
3135 Colorado flk	16-71
3137 Studio L flk...	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
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ROSETTI

Including VAT	
EPIPHONE	
FT145	

Les Paul Recording	529.00	824	58.00	MASURU KOHNO	SG6M	60.18	X-175 S-Ac 2 p/u	450.00	F-212XLNT L/H	399.17
Les Paul Recording	550.00	825	62.00	CONCERT*	SG42M	67.13	CE-100D S-Ac 2		F-212NT Mahogany	
Les Paul Triumph Bs	489.00	Solid Range		M.K.10	LP2G	67.13	p/u		16" Folk	319.68
Les Paul Triumph Bs	523.00	Saxon 830 Std.	69.00	M.K.15	LPGC	71.76	SF-6 Starfire Six	420.00	F-112NT Standard	241.92
Les Paul Custom, Ebony	539.00	Electric		M.K.20	LPSGC	71.76	SF-2 Starfire Two	390.00	G-312NT Rosewood	
Les Paul Custom, White	550.50	Saxon 831 Std.	65.00	M.K.30	LS200	78.70	SFB-2 Starfire Two	370.00	16" D/nought	388.80
Les Paul Custom, Cherry	565.00	Electric			SC36W	69.44	Bs		G-212NT Mahogany	
Les Paul Custom, Wine	539.00	SELMER GUITARS			SC36W	78.23	S100-D Deluxe	320.00	16" D/nought	319.68
Les Paul De Luxe, Gold	439.00	5650 Rancher 6-string	27.75		SC36W	67.12	Solid 2 p/u			
Les Paul De Luxe, Cherry	465.00	5651 Rancher 12-string	34.00		JB200	90.86	S100-DS Deluxe	340.00	HONDO	
Les Paul De Luxe, Wine	465.00	Jumbo Electric Flattop Mod.					Stereo	280.00	H-150 Brand Concert folk	23.44
Les Paul Signature, Gold	417.00	5423 J-160-E Custom	350.00				S100-S Standard	340.00	H-195 D/nought	25.11
Les Paul Signature Bs, Gold	375.00	12-String Flattop					Solid 2 p/u		H-210 Deluxe D/nought	28.46
Les Paul Spec (1955) Ltd. ed., S/b	408.00	5440 B-45-12N De Luxe, Nat Top	307.00				S1005 L/H L/H	300.00	H-310 Concert Classic	20.09
Les Paul Standard, Ltd. ed., SG Custom	468.00	GIBSON LTD. ED.					S100-SB Standard	340.00	H-320 Deluxe Concert Classic	25.11
SG White	530.00	54200/05* Citation, S/b	2900.00				Stereo	340.00	H-175 S/burst Deluxe D/nought	25.11
SG Custom	494.00	54200/06* Citation, Nat	2900.00				S100-SCS Standard	340.00	H-180 S/burst Deluxe D/nought	26.73
SG Std., Cherry	335.50	BANJOS & MANDOLINS					Solid 2 p/u	230.00	H-180 S/burst Deluxe D/nought	26.73
SG Std., Walnut	335.50	54300 AA Tenor	3175.00				S-90 Solid Double	230.00	C9-900 1/2 Size Student Classic	11.72
SG Std. Bigsby, Cherry	342.50	54301 AA Plectrum	3175.00				p/u 1 c/way	350.00	CG-150 Student Concert Size Classic	15.07
SG Std. Bigsby, Walnut	342.50	54302 AA 5 String	3175.00				M-80CS Solid 2	350.00	FG-5500 Student Folk	16.74
SG Std. Bigsby, Sunburst	366.50	54303 Tenor	3175.00				p/u 2 c/way	340.00	FG-5500 Student D/nought	17.58
SG Spec., Cherry	290.00	54304 Plectrum	3175.00				M-85-2 Solid 2	340.00		
SG Spec., Walnut	290.00	54305 5 Str.	3175.00				p/u 1 c/way bs	360.00		
L5-S, Cherry	746.00	54306 TB-800 Tenor D L	1175.00				M-85-25 As above	360.00		
L6-S Custom, Black	389.00	54307 TB-250 Tenor	599.00				Stereo wrd.	360.00		
L6-S Custom, Nat.	375.00	54308 TB-100 Tenor	405.00				JSB-1 p/u Solid	250.00		
L6-S De Luxe, Wine	295.00	54309 RB-800 D L	1190.00				c/way bs.	250.00		
L6-S De Luxe, Nat. Satin	275.00	54310 RB-250 5-String	635.00				JSB-1LS As above	250.00		
Marauder, Nat.	259.00	54311 RB-100 5-String	438.00				Long Scale	250.00		
Marauder, Wine	289.00	54314 PB-800 D L Banjo	1190.00				JSB-2 L/H L/H 2	330.00		
Left-hand:		54315 PB-250 Plectrum Banjo	635.00				p/u 2 c/way bs.	330.00		
SG Std. Bigsby, Cherry	342.50	54350 F-5 Artist Mandolin	1190.00				JSB-2 2 p/u Solid	300.00		
Les Paul De Luxe, Gold	439.00	54361 F-12 Artist Mandolin	995.00				2 c/way bs.	300.00		
SG Std., Cherry	335.50	54352 A-5 Mandolin	795.00				JSB-2LS As above	300.00		
SG Spec., Cherry	290.00	54353 A-12 Mandolin	635.00				Long Scale	300.00		
Les Paul Cust., Cherry	565.00	MSA PEDAL STEEL GUITARS					JSB-2S As above	330.00		
Les Paul De Luxe, Cherry	465.00	54552 CS-10 w/case	975.00				Stereo wrd.	330.00		
Bass Range		54551 Sid Kick w/case	483.00				JSB2F Carved	300.00		
Ripper Bs. (L9-S)		54553 Red Baron w/case	375.00				Stereo 2 p/u As above	300.00		
Ebony	329.00									
Ripper Bs. (L9-S) Nat. Maple	329.00	SUMMERFIELD								
Grabber Bass, Nat	252.00	STUDENT CLASSIC								
Grabber Bs. Wine	252.00	APG701	17.99							
EB-3, Cherry	307.50	C114	20.00							
EB-3, Walnut	307.50	IBANEZ & CIMAR CLASSIC								
Jumbo Range		304	25.00							
J-200 Artist, S/b	559.00	309	27.50							
J-200 Artist, Nat	575.00	361	32.50							
Dove Custom, Cherry	415.00	362	35.50							
Dove Custom, Nat	430.00	363	38.50							
Heritage Custom, Nat Top/Rose	377.00	364	41.50							
Back	377.00	370	41.50							
Hummingbird Custom, Cherry	334.00	375	47.50							
Hummingbird Custom, Nat	341.00	387	47.50							
SJ De Luxe, Nat	299.00	388	45.00							
SJ De Luxe, S/b	273.00	HIROSHI TAMURA CONCERT CLASSICS*								
J-50, Nat Top	247.00	P35	120.00							
J-45, S/b	242.00	P45	150.00							
J-40, Nat Top	212.00	F45	150.00							
J-55, Nat Top	299.00	R. MATSUOKA CLASSIC*								
SAXON Classic Range		M20	87.50							
810	20.00	M25	97.50							
813	31.50	M30	115.00							
814	37.75	M40	140.00							
815	42.75	M50	165.00							
816	49.75	MITSURU TAMURA HAND MADE CONCERT*								
Folk Range		P800	250.00							
812	32.00	P700	210.00							
817	35.00	10P1200	375.00							
818	40.50									
Jumbo Range										
819	39.00									
820	43.50									
821	44.00									
822 12 str.	44.50									
823	44.00									

AMPLIFIERS, P.A. SYSTEMS AND SPEAKER CABINETS

ASS

1 x 12 60W wedge mt.	48.60
2 x 12 120W wedge mt.	97.20
2 x 12 120W ld bs	92.34
2 x 12 120W flare	103.68
2 x 12 120W flare plus 2 hrs	162.00
4 x 12 240W lb bs reflex	139.32
1 x 18 100W bs	129.60
1 x 18 100W fld hn	178.20
2 x 12 200W Crescendo Tractrix	194.40
2 x 15 200W Crescendo Tractrix	220.32
1 x 18 150W Crescendo Reflex	149.04
1 x 18 150W Crescendo fld hn	197.64
1 x 15 200W Gauss Tractrix	194.80
2 x 15 400W Gauss Tractrix	324.00
1 x 18 200W Gauss Reflex	186.30
1 x 18 200W Gauss fld hn	259.20
Twin Horn Cab plus X/O	on app.
Ass Gauss P.A.	"
Ass Crescendo P.A.	"

BEEKIT

York 50W	49.00
Ely 100W	110.00
Oxford twin horn 100W	142.00
Cambridge fold horn 100W	185.00
Cabinets, empty:	
1 x 12 std.	20.00
1 x 12 horn.	69.00
2 x 12 std.	28.00
1 x 15 w bin	63.00
1 x 18 folded horn	80.00
Disco:	
Standard	36.00
Goliath	39.00
Light bank	39.00

BOOSEY & HAWKES

HAWK	
9860 Little 'un 5W	33.50
FIREHAWK COMBO AMPS	
9875 15W	62.35
9876 30W	79.50
9877 50W	118.95

AMPEG GUITAR COMBOS

VT40 60W valve	336.00
VT22 100W valve	394.00
G212 120W s/state	397.00
G410 120W s/state	442.00
G412 120W s/state	471.00
AMPEG BASS COMBOS	
B115 120W s/state	353.00
B410 120W s/state	412.00

AMPEG PIGGYBACKS

B155 60W valve	415.00
B15N 30W valve	336.00

AMPEG AMPS

HDSVT 300W valve	451.00
HDV4B 100 bs valve	288.00
HDB25B 55 bs valve	244.00
HDV4 100W gtr valve	319.00
HDV2 60W gtr valve	300.00
HDV6B 240W s/state	333.00

AMPEG SPEAKERS

EXSVT 240 8 x 10	327.00
EXB4B 240 2 x 25 dble fldd horn	501.00
EXB25B 120 2 x 15	169.00
EXV4 120W 4 x 12	238.00
EXV42 120 x 12	235.00
EXV6B 240 2 x 15	271.00

AMPEG PA EQT.

SR6 120 s/state 6 ch. amp+2 spkr cols.	688.00
CSR6 Mixer	366.00
A120 slave	199.00
S48 cols.	161.00

CALREC

ENTERTAINMENT MICROPHONES

CM 450D	48.60
CM 450C	51.71
CM 602D Omni Direct	30.12
CM 652D Full Rge	30.12
CM 654D Hand Held	30.12
CM 655D Close Group	30.07
CM 656D Ball Headed	37.07

CANARY

'B' Series Mixers	
12/1	496.00
12/2	573.00
15/2	697.00
18/2	857.00
Freight Cases	
12 Ch.	31.00
15 Ch.	38.75
18 Ch.	44.00
'A' Series Custom Mixers	
20/6/2	2860.00
16/8	2600.00
24/2	1700.00
Crossovers	
2 way Stereo	68.19
3 way Stereo	79.04

CARLSBRO

VALVE AMPLIFIERS	
60 TC	109.00
100 TC	144.00
60/5 P.A.	123.00
60 P.A. Reverb	137.00
100/7 P.A.	163.00

SOLID STATE

Stringray Mk. II	116.00
Stringray Super Mk. II	144.00
Stringray combo Mk. II	188.00
Stringray Super-combo	217.00
Bs Combo (Stringray)	251.00
Bs Combo (Super)	285.00
Marlin Mk. II	153.00
Slave Mk. II	92.00
Scorpion	96.00

SPEAKER UNITS

4 x 12" 120W	153.00
1 x 18" 10W	96.00
Bass Bin Emin 100W	113.00
Mini Bin 10W	130.00
2 x 12" P.O. 80W	
2 x 12" P.A. 120W	
Pr.	155.00
1 x 18" 100W	107.00
Bs bin 2 x 12"	
Pr.	121.00
100W	149.00
100W	135.00
Bs bin 1 x 15"	
2 x 12 P.A. 240W	210.00
2 x 12" 1 Hn 80W	
Pr.	157.00
2 x 12" 1 Hn 120W	
Pr.	191.00
Horn Unit (2)	107.00

ACCESSORIES

Twin Deck	153.00
Reverb Unit	63.00
Wah Wah Pedal	14.50
Fuzz Unit	14.00
Wah Swell Pedal	15.00
Wah Fuzz Pedal	21.00

C.B.S. ARBITER

FENDER	
Dual Showman, 2 x D 130F speakers	612.70

Dual Showman, 2 x D 140F speakers

Dual Showman top	357.50
Dual Showman, Reverb Enclosure 2 x D130F speakers	292.60
Quad Reverb, 4 x 12-inch speakers	459.80
Quad Reverb, 4 x D 120F speakers	660.00
Super Six, 6 x 10-inch speakers	443.30
Super Six 6 x D 110F speakers	772.20
Vibronic Reverb 1 x D 130F speakers	410.00
Twin Reverb, 2 x 12-inch speakers	395.80
Twin Reverb, 2 x D 120F speakers	490.60
Bandmaster, 2 x 12 inch	386.10
Bandmaster, 2 x D 120F	492.80
Bandmaster, top	249.70
Badmaster enclosure	170.50
Super Reverb, 4 x 10-inch	339.90
Super Reverb, 4 x D 110F JBL	508.20
Pro. Reverb, 2 x 12-inch	313.50
Vibrolux Reverb, 2 x 10-inch	260.70
De Luxe Reverb, 1 x 12-inch	207.90
Princeton Reverb, 1 x 10-inch	156.20
Princeton, 1 x 10-inch	115.50
Vibro Champ, 1 x 8-inch	68.20
Champ, 1 x 8-inch Bassman 100, 4 x 12-inch	408.10
Bassman 100, top	231.00
Bassman 100, enclosure	217.00
Bassman 50, 2 x 15-inch	339.90
Bassman 50, 2 x D 110F	438.90
Musicmaster bass, 1 x 12-inch	96.80
PA100 PA system	433.40
PA100 top	288.20
PA100 column	185.90
Hi Freq. Horn	57.20
Cover set	25.30
PA160 4 x SC3-10	780.00
PA160 Amp Top	470.00
PA160 SC3-10 column	93.00

CLEARSTONE

CMI	
1037, 50W L&B	119.23
1038, 100W L&B	138.70
1039, 2 x 5 cab, 120W, ld.	122.21
1040, 2 x 15 cab, 120W, bass.	118.62
1050, 2 x 12 cab, 50W, ld.	97.50
1062, 1 x 18 cab, 100W, bass.	98.81
1063, 4 x 12 cab, 100W, d.	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
1060, sound/light control	43.47
1061, lighting cabs., set 3	50.60
1949, 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

CERWIN VEGA

Amps	
A1800 400W+400W (Led meters)	450.00
A1800/1 400W+400W VU meters +LF/HF c/cover	550.00
A3000500W+700W Led meters	795.00
A300/1 700W+700W VU meters +LF/HF c/cover	895.00
A3000/RS 850W+850W stab. P/s	TBA

PA Systems—

complete with Amps	
900W 3 way system 35-1000 Hz	+2amps x 4 ch. 1718.00
1800W 2 cols 3 way 35-1800 Hz	+ 4 amps x 8 ch. 3295.00
2800W 4 way system 32-2000 Hz	2 amps x 4 ch. 2796.00
+ 2amps x 4 ch 2796.00	
5600W 2 cols 4 way 32-2000 Hz	+ 4 amps x 8 ch. 5281.00
11,200W 4 ch x 4 col array 4 x 4 way 32-2000 Hz	+8 amps 16 ch 9942.00
2800/5600/11200 are designed for expansion up to 50,000 watts.	

Vocal Reinforcement systems

V.30A 150W	226.18
V.32B 300W	315.74
V.34 300W	325.70
VH.36 400W	527.74
VH.48 600W	652.14

Musical Inst. systems

G.32 200W	256.03
GB.38 400W	453.09
BF.36 300W	305.79
B.36 300W	285.89
B.48 400W	405.82
B.36MF 300W	345.59
B.48MF 400W	455.05

Sound Reinforcement systems

L.48CFD 500W	418.25
L.48CFD (L.48CF w. hrn ext op)	517.77
L.48DD 2000W	1027.84
HRM.1 100W	293.84
M.36 300W	375.00
M.48 600W	430.69
HMF.4 200W	403.31
HF.6 100W	244.09
MLT.4 250W	305.79
PZ.12 35W	181.87

CLEARSTONE

Combination Amps:	
J6 \$W.	33.00
8empst 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
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	146.00
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 12", 75W	92.50
DK 90, 2 x 4" twtrs, 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" twtrs, 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 and 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

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

Excluding VAT	
Amplifiers:	

-CS 700A	160.50
CS 700B	133.50
CS 700C	97.50
CS 700D	183.00
CS 700DS	227.50
CS 7000 PA	820.00

Enclosures:	
CS 7112W	45.00
CS 7212	66.00
CS 7212H	84.00
CS 7215	117.00
CS 7215S	180.00
CS 7215A	285.00
CS 7115	83.00
CS 7115S	117.00
CS 7115A	180.00
CS 7112S	180.00

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:	
J6 \$W.	33.00
8empst 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

1012 PA67TC	92-07
1013 PA60S	92-07
1015 B200	142-78
1016 FH100	169-56
1017 HF100	138-24
1918 FH200	251-10
1019 FH400	367-20
1020 PA3 & 4	167-40
1021 PA60M	100-44
1022 S120	165-78
1023 SID disco cab	279-72
1024 Unit 63 disco	180-36
1002 N/S	211-68
1003 PA100/R	180-36
1004 AP150	185-78
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 housing	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
120, 6 amp	96-98
50, 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
Disco	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 amp	588-60
RSC 180 Ditto, with 80-watt amp	340-20
OR 200, 106-watt amplifier and two speaker cabinets	513-00
TR 70, portable, 60W two chan.	232-20
CL30 Amp./Cab.	237-60

FELDON AUDIO

JBL 4311 Control mt.	TBA
4311WX Control mt.	"
4320 Studio mt.	"
4320WX Studio mt.	"
4330 Studio mt., 2-way	"
4330WX 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	"
4340WX Studio mt., 4-way	"
4341 Studio mt., 4-way	"
4350 Studio mt., 4-way	"
4341WX Studio mt., 4-way	TBA
4350WX 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" id cab 100W ea.	130-00
2 x 15" bs cab 100W ea.	130-00
2 x 12" id 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	15-26
GM167, floor	9-00
stand	23-00
GM119F, boom	
GM139, boom	
stand	17-98
GM115, boom	88-70
GM120, boom	10-45
GM121, boom	11-58
GM137, boom	7-63
GM109, table top	8-95
GM111, table top	10-30
GM148, low level	10-44
GM149, low level	11-81

G.P. ELECTRONICS

Inc. VAT	
I.C. 130	89-42
S.L. 130	72-66
PA 130	119-02
PAR 130	134-59
Mini Disco	270-54
5 OR Combo	210-95
100R Combo	250-50
Chassis Amp	46-11

HAMMOND

LESLIE TONE CABINETS	
110	240-00
130	365-00
145	440-00
147	470-00
147RV	565-00
122	470-00
122RV	565-00
251	545-00
700	490-00
710	595-00
770	565-00
18	290-00
60	415-00
825	400-00
760	565-00
910	730-00
9420 Combo pre-amp	92-00
9370 Combo pre-amp	84-00
9340 Combo pre-amp	76-00
9875 Combo pre-amp	51-00

HH ELECTRONIC

AMPLIFIERS	
IC.100 l/b/o tw-rvb 100W	148-98
IC.100S l/b/o 100W	120-53
IC.100 Combo Tw-rvb. 75/100W	222-64
IC.100S Combo, Sust. 75/100W	204-23
MA.100 5 Ch. P.A. with rvb. 100W	149-82
MA.100S 5 Ch. P.A. 100W	128-89
S.130 Slave 120W	97-09

P.A. LOUSPEAKERS

212DC Dual Con-centric 2 x 12"	
--------------------------------	--

160W	99-94
412DC Dual Con-centric 4 x 12"	
160W	150-66
115 Bass Compact 1x15" Hn. Lded.	
100W	108-81
Mini-Horn 50W	67-79
Radial Horn 100W	107-14

INSTRUMENT LOUSPEAKERS

412BL l/b/o 4 x 12"	167-40
215BL l/b/o 2 x 15" 200W	179-12

ECHO UNITS

Single-head Echo	145-63
Multi-head Echo	157-36

HILL

Modular Desks:	
16/2 A series	600-00
16/4 A series	755-00
16/2 B series	780-00
16/4 B series	940-00
16/2 C series	110-00
16/4 C series	1380-00
16/8 C series	1940-00
16/4 D series	1540-00
16/8 E series	2020-00
24/16 F series	5100-00
Non-Modular Desks:	
M102 10/2	230-00
M102 B 10/2	400-00
M162 16/2	350-00
M16 B 16/2	550-00
M162 FC 16/2	700-00
Power Amps:	
C108 S 100W/8 ohms	70-00
IC116 S 100W/16 ohms	70-00
IC204 S 200 W/4 ohms	110-00
IC208 S 200W/8 ohms	110-00
IC404 S 400W/8 ohms	180-00
IC402 S 400W/2 ohms	180-00
IC802 S 800W/2 ohms	300-00
Wedge Monitors:	
W12 50W	65-00
W12JBL 100W	125-00
W15CH 100W JBL	280-00
W15RH 200W JBL	375-00
Horns:	
JBL2420 H.F. radial	190-00
JBL2482 M.F. radial	280-00
Bins:	
B15 15" 200W Gauss reflex	145-00
Martin 15" 200W Gauss	199-00

HOHNER★

Schaller Solo Uni.	66-85
Orgaphon 55MH.	311-20
Orgaphon Box 80 Spk.	134-15
Dynamite	33-55
Leslie 830	775-25

MARLBORO

GA2 Amp	34-35
GA3 Amp	38-70
G40 R Amp	85-10
GBO 12 B Amp	77-60
GBO 15 B Amp	90-15
1500 B Amp	129-00
1500 B Amp	65-00
1500 B Amp	65-00
1500 B Speaker	64-00
PA 500 P.A. Amp	90-15
SM 600 Mixer	90-15
2C4 10H 4 x 10 Col	90-15

HORNBY-SKEWES

HOSHINO	
HSD500	240-74
HSD500T	314-81
HM1000	148-15
HM2000	174-07
HCT8	212-96
HM300	101-85
HK600M	33-33

ICELECTRICS★

ICE	
Stereo mixer	129-60
Mono mixer	97-20
100W Slave chassis	51-84

100W Slave cased Mono Disco	70-20
307-39	
Stereo Disco	391-63

JOHN BIRCH

Penetrator:	
15in. Crescendo	151-20
15in. Gauss	183-60
12in. Crescendo	102-60
12in. Gauss	129-60

KEMBLE

YAMAHA	
YTA15A combo	112-49
YTA25 combo	123-86
YTA 45 combo	185-56
YTA95 combo	244-47
YBA45A combo bs.	136-47
YBA65A combo bs	231-70
G50112 combo	169-00
G100B212 combo	239-00
G100115 combo	285-00
G100410 combo	295-00
B50115 combo	199-00
B100115 combo	295-00

Lead Stacks:	
YTA100A	348-45
YTA100A	376-84
YTA200A	470-11
YTA300A	682-26
YTA400A	803-92
YHS100 Horn unit	189-00
TS100 Slave Cab.	212-15
TS100 Slave Cab.	240-54
TS200 Slave Cab.	333-81

Bass Stacks:	
YBA100	399-18
YBA200	681-18
YBA300	963-18
BS100 Slave Cab.	282-00

PA and Ensemble:	
EM60A	100-00
EM70	120-00
EM90A	170-00
PM200B	232-00
PM300	349-00
PM400	412-00
PM1000	P.O.A.

Cabinets:	
ES60A pr.	20-00
ES90A pr.	30-00
PS75B pr.	380-00
PS100B pr.	515-00
PS400 pr.	980-00
TS100 pr.	424-30
TS200 pr.	667-62
BS100 pr.	564-00
YHS100 pr.	378-00

Complete Systems:	
YPA150B	612-00
YPA200B	747-00
YPA206	524-30
YPA206H	902-30
YPA208	656-30
YPA208H	1034-30
YPA406	767-62
YPA406H	1145-62
YPA408	899-62
YPA408H	1277-62
YPA606	1191-92
YPA606H	1569-92
YPA608	1323-92
YPA608H	1701-92
YPA800	1392-00
YES600A	120-00
YES700A	150-00
YES900A	200-00

Rotary Speaker Cabs.:	
RA50 w/cover	302-40
RA100 w/cover	468-72
RA200R w/cover	719-28

LEM

Venus G20 combo	66-50
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
Rack	57-75
100W amp	111-37
180W amp	156-75
Voltage regulator	61-05
Flight case	29-70
P60 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	
Jinglemaster	120-00
STAK S.L.	72-35
STAK 1	87-00
STAK 5	115-00
RAK S.L.	66-00
RAK I	79-50
RAK 5	102-83
RAK Cab	P.O.A.
Slave Pwr Amp 100 W 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 800/M	370-00
Mixer 800/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 Power Amp	167-40
D150A	280-80
DC300A	453-60
M600	896-40
M2000	1792-80
VFX-2 Var Elec Crossover Unit	190-00
OC150 Output Con-Cent	240-00
Walnut Enc for D60 Amp	24-00
Walnut Enc for D150A or IC150 Amp	31-00
Walnut Enc for DC300A Amp	35-00
IC150 Acc Packs	40-00
ES212 75W two Unit Sys.	440-00
IMA Intermod Dist Analyser	495-00

MAINE

Artist Amp. 100A	136-40
Standard Amp. 100S	110-05
Booster Amp. 100B	88-35
Footswitch	7-75

MAURICE PLACQUET★

AMPEG	
Ampeg V4 stack	565-00
Ampeg V4 B system	575-00
Ampeg B 15N por1	
Ampeg B 15N porta-bass	315-00
Ampeg V2 system	395-00
ACOUSTIC	
371 system	630-00
271 system	675-00

MME

Sound Blender 150W	187-50
Slave Amp 150W	87-00

N.B.

Excluding VAT

85W, Slave 77-50
 300W, Horn folded
 bass cab 262-70
 300W, 2 x 15 lead
 cab 187-50

TYAS

LC.60 2-chan amp 75-00
 LC.60 60W slave
 amp 60-00
 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 108-00
 Horn units pr 85-00
 Bins, each 120-00
 Disco 1 x 12" 30-00
 each 108-00
 PA 2 x 12", pr 108-00

TOP GEAR

Exc. VAT.
AXAMP
 Batt. Port. 13-95

PEAVEY

Combinations:
 P-112 Pacer 45W
 w/reverb 1 x 12 153-90
 TNT 45W 1 x 15
 Bs 170-10
 CL-212 Classic 50W
 Rev 2 x 12 205-50
 CL-410 Classic 50W
 Rev 4 x 10 234-90
 V-212 Vintage
 120W Rev 2 x 12 332-10
 V-410 Vintage
 120W Rev 4 x 10 364-50
 V-610 Vintage
 Rev 6 x 10 396-90
 D-212 Deuce II
 110W Rev 2 x 12 299-70
 SN-115 Session
 200W Rev 1 x 15
 JBL 45-50
 SN-212EV Session
 200W Rev 2 x 12
 EV 461-70
 SN-212 Session
 200W Rev 2 x 12 364-50
 M-212 Mace 160W
 Rev 2 x 12 396-90
 M-412 Mace 160W
 Rev 4 x 12 445-50
 Heads only:
 F Festival 110W
 Dual Channel Re-
 verb 251-10
 RM Roadmaster
 200W 3-Chan. 332-10
 CY Century 100W
 CY60 Century
 60W all-purpose 145-80
 B Bass 210W Dual
 Chan 251-10
 M Musician 210W
 Dual Chan Rev 267-30
 SAP Standard
 130W Rev all-
 purpose 186-30

F-800G 410W Rev/
 effects 461-70
 F-800B 410W Bass
 with equaliser... 396-90
 Speaker Cabs (Instru-
 ments):
 115 All purpose
 80W 1 x 15 105-30
 212 Gtr/K/board
 100W Cab, 2 x 12 129-60
 215 All-purpose
 150W, 2 x 15... 178-20
 412M Gtr/K/board
 200W Large, 4 x
 12 194-40
 412F Gtr/K/board
 200W Large, 4 x
 12 194-40
 412S Gtr/K/board
 200W Stackable,
 4 x 12 194-40
 215H Gtr/K/board
 150W Cab, 2 x
 15 (+Hn) 226-80
 118S Bs/Org 100W
 Stackable, 1 x 18
 PA/20/60 4-Chn
 60W Rev amp
 with 2 x 10 cols
 SPA Standard
 130W Rev mixer
 Rev 186-30
 PA120 100W 4-Chn
 P.A. 202-50
 PA400 200W Rev
 12 Inp P.A. 267-30
 PA600 210W Rev
 18 Inp P.A. 486-00
 PA900 400W Rev
 27 Inp P.A. 623-70
 800M S Chn Hi-Lo
 Rev mixer 283-50
 260B Booster 130W
 Slave 153-90
 800B Booster 400W
 Slave 299-70
 1200M 12 Chn Hi-
 Lo Rev Mixer... 623-70
 MO Monitor 130W
 w. Equalisation
 170-10
 PA Cabs:
 210 2 x 10 30W col 48-60
 410 4 x 10 50W... 89-10
 410 4 x 10 65W col 89-10
 112H 1 x 12 + Hn
 50W Tiltback... 72-90
 412 4 x 12 150W
 Col 121-50
 215H 2 x 15 + HN
 150W Col 226-80
 Vocal Projector
 Enclosures:
 115HT 1 x 15 +
 Hn Encl 75W... 186-30
 Microphones:
 Exc. V.A.T.:
 PML Low Imp. 39-00
 PMH High Imp. 39-00

HIWATT
 DR504 AP50 Amp 124-74
 NCA108 AP100 Amp
 solid/state 194-40
 DR103 AP100 162-00
 DR201 AP200 Amp 201-36
 DR512 PA50/6 Amp 142-56
 DR112 PA100/6
 Amp 170-10
 DR203 PA200/6
 Amp 253-28

STA100 Slave 100
 Amp 127-98
 STA200 Slave 200
 Amp 187-92
 STA400 Slave 400
 SE4121 Ld 75W
 4 x 12 cab 132-84
 SE2120 Ld 100W
 2 x 12 155-52
 SE4123 Ld 100W/Bs
 75W 4 x 12 cab 147-42
 SE4122 Ld 150W/
 Bs 100W 4 x 12
 cab 165-24
 SE260 AP 2 x 15
 hn, bin, 100W... 205-74
 SE320 AP 4 x 12
 hn, bin, 150W... 205-74
 SE2150 150W 2 x
 15 Bs Ref. cab... 166-86
 SE4124 4 x 12 PA
 col, 75W 126-36
 SE4125 4 x 12 PA
 col, 100W 152-25
 SE4126 4 x 12 PA
 col, 150W 170-10
 SE2123 2 x 12 PA/
 Mt. cab. 30W... 77-76
 SE2124 2 x 12 PA/
 Mt. cab. 75W... 95-58
 Twin-Turntable
 Disro 253-50
 Type B 8-ch. mixer
 Type A 8-ch mixer
 SA212 50W 2 x 12
 Comb. amp., Ld 181-44
 SA212R 100W 2 x
 12 Comb. 233-28
 SA412 50W 4 x 12
 Comb. amp., Bs 228-42
 SA4120 100W 4 x
 12 Comb. amp... 254-34

VOX
 AC30 201-50
 AC50 120-90
 Speaker Enclosures:
 FB115 110-05
 FB215 118-25
 FB212 93-00

W.E.M.

Copicat Echo 76-00
 Clubman 52-50
 Westminster 58-00
 Westminster key-
 board 58-00
 Westminster bass
 Dominator 30 125-00
 Dominator 30 bass
 Dominator 50 lead 160-00
 50 Keyboard 165-00
 50 Amp Top 100-00
 100 Reverb 215-00
 100 Standard 195-00
 GX 40 84-00
 GX 100 110-00
 AX 40 84-00
 AX 100 110-00
 Dominator Mk III
 Dominator Bass... 95-00
 Power Musette... 85-00
 Halle Cat Echo... 250-00
 Slave Power Stage
 Bandmixer 100 Mk
 II 140-00
 Reverbmaster 210-00
 Audiomaster Mixer
 Pre-mixer IV 61-00
 Super Dual 12 80-00
 Super 40 80-00
 Starfinder 100 Bass
 Starfinder Twin 15
 Starfinder Super 80
 Super Starfinder
 200 160-00
 Aggressor 130-00
 1 x 12" 50-50
 1 x 12" w/vol con-
 trol 62-00
 2 x 12" 52-00
 2 x 10" w Horn... 62-00
 4 x 10" 65-00
 6 x 10" 100-00
 Club System 80-00
 Club 2 x 12" 65-00
 Band System 95-00
 3 and 2 x 12" 82-00
 Foot Monitor 105-00
 Vendetta Mk II... 155-00
 4 x 12" A Super... 98-00
 Intruder 145-00
 X39 285-00

TURNER

1 x 15 Bs Hn 194-40
 1 x 12 Mid Ring. Hn 162-00
 2 x 12 Mid Ring. Hn 270-00
 1 x 10 Mid Ring. Hn 145-80
 Rad. Hn. + VHF
 Tweets 297-00
 Wedge Mt., pr... 280-80
 Hexagonal Mt... 226-80
 B200 Pro. Power
 amp 162-00
 B300 Pro. Power
 amp 216-00
 A300 Pro. Power
 amp 283-50
 A500 Pro. Power
 amp 432-00
 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 Ulti-
 mate 4781-16
 5 Way Crossover... 162-00
 Belden Multiway
 Cables on. app.
 Cannon Pigs—Stg.
 Boxes
 Gauss Spkrs.....
 J.B.L. Spkrs.....

BOOSEY & HAWKES

4105, 14 x 5 1/2
 Bass Drums:
 4259, 26 x 14
 4260, 28 x 14
 4262, 20 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
 Tom Toms:
 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 and Ajaha
 price being revised

VITAVOX

Bass Bin CN308... 433-35
 6200 Bitone Repro 311-70
 Major Bitone
 CN343 383-20
 15 in. Loudspeaker 70-00
 S.3 Pressure unit... 80-00
 H.F. Horn CN157... 43-35
 500 Dividing Ntwrk 25-00
 220S/531 Multicell
 Hn CN129... 363-85

VOX

AC30 201-50
 AC50 120-90
 Speaker Enclosures:
 FB115 110-05
 FB215 118-25
 FB212 93-00

W.E.M.

Copicat Echo 76-00
 Clubman 52-50
 Westminster 58-00
 Westminster key-
 board 58-00
 Westminster bass
 Dominator 30 125-00
 Dominator 30 bass
 Dominator 50 lead 160-00
 50 Keyboard 165-00
 50 Amp Top 100-00
 100 Reverb 215-00
 100 Standard 195-00
 GX 40 84-00
 GX 100 110-00
 AX 40 84-00
 AX 100 110-00
 Dominator Mk III
 Dominator Bass... 95-00
 Power Musette... 85-00
 Halle Cat Echo... 250-00
 Slave Power Stage
 Bandmixer 100 Mk
 II 140-00
 Reverbmaster 210-00
 Audiomaster Mixer
 Pre-mixer IV 61-00
 Super Dual 12 80-00
 Super 40 80-00
 Starfinder 100 Bass
 Starfinder Twin 15
 Starfinder Super 80
 Super Starfinder
 200 160-00
 Aggressor 130-00
 1 x 12" 50-50
 1 x 12" w/vol con-
 trol 62-00
 2 x 12" 52-00
 2 x 10" w Horn... 62-00
 4 x 10" 65-00
 6 x 10" 100-00
 Club System 80-00
 Club 2 x 12" 65-00
 Band System 95-00
 3 and 2 x 12" 82-00
 Foot Monitor 105-00
 Vendetta Mk II... 155-00
 4 x 12" A Super... 98-00
 Intruder 145-00
 X39 285-00

TURNER

1 x 15 Bs Hn 194-40
 1 x 12 Mid Ring. Hn 162-00
 2 x 12 Mid Ring. Hn 270-00
 1 x 10 Mid Ring. Hn 145-80
 Rad. Hn. + VHF
 Tweets 297-00
 Wedge Mt., pr... 280-80
 Hexagonal Mt... 226-80
 B200 Pro. Power
 amp 162-00
 B300 Pro. Power
 amp 216-00
 A300 Pro. Power
 amp 283-50
 A500 Pro. Power
 amp 432-00
 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 Ulti-
 mate 4781-16
 5 Way Crossover... 162-00
 Belden Multiway
 Cables on. app.
 Cannon Pigs—Stg.
 Boxes
 Gauss Spkrs.....
 J.B.L. Spkrs.....

WHITE

LW.100 Guitar/
 Bass amp. (100
 W. RMS) 140-80
 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
 MGW.6, 6-channel
 Mixer (full mix)
 MGW.12, 12-chan-
 nel Mixer (full
 mix) 440-00
 LW.100C, 4 x 12
 160W RMS,
 Guitar/Bass En-
 closure 130-90
 MW.150, 1 x 15,
 150W RMS. Fold-
 ed Horn Bass
 Enclosure 166-10
 JW.151, 1 x 18,
 150W RMS. Fold-
 ed Horn Guitar/
 Bass Enclosure... 174-90
 M.40, 1 x 12, 40W
 RMS. Angled
 Monitor En-
 closure 42-90
 PAW.80, 2 x 12,
 80W RMS, P.A.
 Enclosure (pairs)
 PAW.160, 4 x 12,
 160W RMS, P.A.
 Enclosure (pairs)
 PAR.152, 1 x 15,
 150W RMS. Fold-
 ed Horn Bin... 166-10
 H.100A Altec Horn/
 Driver/Crossover
 H.101V Vitavox
 Horn / Driver /
 Crossover 115-80

W.M.I.

Amplifiers:
 CM-8, 6" speaker 10-95

WING

TRAYNOR
 Combos:
 YGM-3 30W rvb... 97-20
 YGM-4 40W rvb... 119-88
 YGL-3 Twin rvb... 213-84
 YBA-2B Bs mate
 30W 97-20
 YBA-450W, 15"
 spkr. 152-28
 Amplifiers:
 YBA-1 50W, bs... 96-12
 YRM-1 50W ld w/
 rvb 119-88
 YBA-1A 100W bs
 129-60
 YGL-3A 100W
 head-rvb/trem 152-28
 Monoblock 325W
 bs/ld 243-00
 Speaker Systems:
 YS-15P 15" ported
 bs 87-48
 YT-15 2 x 15" ld/
 bs 110-16

YF-10 4 x 10" ld/
 bs 110-16
 YC-810 8 x 10"
 bs T.B.A.
 YC-610 6 x 10"
 ld 139-32
 Y-2122 x 12" ld... 103-68
 YF-12 4 x 12" ld... 149-04
 YCV-188 1 x 18"
 Vega cab 300W 272-16
 YCV-215 2 x 15"
 Vega cab 400W 272-16
 YCV-212 2 x 12"
 Vega cab 200W 171-72
 P.A. Amps:
 30W 74-52
 YVM-2 P.A. amp
 YVM-3 P.A. rvb
 30W 97-20
 YVM-4 4-ch w/rvb 136-08
 YVM-6 6-ch w/rvb 213-84
 YPM-1 100W slave 97-20
 MX8 8-ch mixer... T.B.A.
 MX16 16-ch mixer
 P.A. Speaker Systems:
 YSC-2 4 x 12" cols
 (pr) 139-32
 YSC-3 4 x 8" cols
 (pr) 100-44
 YSC-8 6 x 8" cols
 (pr) 171-72
 YSC-9 15" x 12"
 x hn cabs (pr)... 388-80
 YM-1 Mtr cabs
 (ea) 58-32
 YSC-7A Cols (pr) 204-12
 YSP-1 Sibalance
 Projector (ea)... 51-84
 EQ-1 Graphic e/q 51-84

ZOOT-HORN

BB.1, 1 x 15",
 150W bass bin... 198-45
 BB.2, 2 x 15",
 300W bass bin... 340-20
 BB.3, 1 x 15",
 bass bin 198-45
 FB.3, 3-way wedge 261-88
 FB.4, 2-way wedge 131-56
 FB.5, 2-way wedge 237-60
 HU.1 H/F horn
 unit 151-20
 IC.1/1 Reflex, 1x15 129-60
 IC.2 Reflex, 2 x 15 216-60
 IC.3 Reflex, 1 x 15,
 bs 129-60
 IC.4 Reflex, 2 x 15,
 bs 216-60
 IMC/1, 1 x 12 cab 116-64
 10-channel Mixer... 974-24
 10-channel Mixer... 974-24
 15-channel Mixer... 1278-02
 23-channel Mixer... 1703-62
 25-channel Mixer... 1300-00
 SD18 hn-loaded
 cab 259-20
 3-way crossover... 248-40

PERCUSSION INSTRUMENTS

D. H. BALDWIN

GRETSCH
 Outfits:
 4027 Rock 'n Roll... T.B.A.
 4029 Avanti 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
 Bass Drums:
 4259, 26 x 14
 4260, 28 x 14
 4262, 20 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
 Tom Toms:
 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 and Ajaha
 price being revised

4105, 14 x 5 1/2
 Bass Drums:
 4259, 26 x 14
 4260, 28 x 14
 4262, 20 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
 Tom Toms:
 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 and Ajaha
 price being revised

AVEDIS ZILDJIAN

CYMBALS
 (Prices for all types
 except Swiss and
 Pang as stated)
 (Available in Types and
 Weights as Catalogue)
 7386 8" 15-58
 7387 10" 18-28
 7389 12" 23-12
 7390 13" 25-79
 7391 14" 31-17
 7392 15" 33-78
 7393 16" 36-00
 7394 17" 38-70
 7395 18" 44-08
 7395S 18" Swish... 51-07
 7399 19" 46-79
 7396 20" 51-07
 7396S 20" Swish... 59-13
 7396P 20" Pang 59-13
 7400 21" 56-97
 7397 22" 64-50
 7397S 22" Swish... 72-20

AVEDIS ZILDJIAN

'BRILLIANT' CYMBALS
 (Prices for all types
 except Swiss and
 Pang as stated)
 7387B 10" 22-58
 7390B 13" 30-10
 7391B 14" 35-47
 7392B 15" 37-63
 7393B 16" 40-31
 7394B 17" 43-00
 7395B 18" 47-83
 7395B 18" Swish... 55-91
 7396B 20" 55-91
 7396BS 20" Swish 63-18
 7396BP 20" Pang 63-18
 7397B 22" 68-80
 7397BS 22" Swish 76-03

AVEDIS ZILDJIAN

HI-HAT CYMBALS
 7390HH 13" 51-61
 7391HH 14" 62-34
 7392HH 15" 67-73
 7393HH 16" 72-02

Powertone, 14 x 20 bs.....	142-00	22" Thin.....	71-00
Powertone, 8 x 22 t.t.....	64-00	24" Thin.....	85-40
Powertone, 9 x 13 t.t.....	67-00	18" Flat Ride Med	50-20
Powertone, 10 x 14 t.t.....	80-00	20" Flat Ride Med	63-75
Powertone, 12 x 15 t.t.....	88-00	18" China type.....	50-20
Powertone, 16 x 16 t.t.....	97-00	20" China type.....	52-55
Powertone, 16 x 18 t.t.....	115-00	No. 1 Seven Snd.	21-75
Powertone, 18 x 20 t.t.....	142-00	No. 2 Seven Snd.	25-80
Powertone bongos	55-00	No. 3 Seven Snd.	44-10
Powertone tum-		No. 4 Seven Snd.	50-20
bales brass.....	108-00	No. 5 Seven Snd.	50-20
bales copper.....	118-00	No. 6 Seven Snd.	50-20
Powertone tim-		No. 7 Seven Snd.	63-75
Acusonic timpani		14" Joe Morello	75-60
20 inch.....	261-00	17" Joe Morello.....	44-05
Acusonic timpani		18" Joe Morello.....	50-20
23 inch.....	282-00	18" Joe Morello.....	63-75
Acusonic timpani		2" Finger Cymbals	4-95
26 inch.....	333-00	Cymbal Cleaner.....	1-75
Acusonic timpani		22" Dark Ride.....	105-20
29 inch.....	350-00	Cup Chimes with	
Concert Tom-Toms:		stand.....	142-20
8".....	40-00	Dixie Cymbals:	
10".....	40-30	14" Hi-Hat.....	23-20
12".....	44-50	16" Hi-Hat.....	16-52
13".....	47-50	18" Hi-Hat.....	20-70
14".....	55-50	20" Hi-Hat.....	27-10
15".....	59-00		
Drum/Cymbal stands:		Stambal:	
Giant.....	19-00	14" Hi-Hat.....	33-00
Supreme I.....	19-00	16" Hi-Hat.....	21-35
Samson I.....	20-00	18" Hi-Hat.....	26-25
Supreme II.....	17-00	20" Hi-Hat.....	32-90
Supreme II, floor			
std.....	17-00	Gongs:	
Samson I, floor		7" Symphonic.....	9-30
std.....	21-50	Stand.....	2-50
Supreme I, floor		10" Symphonic.....	14-00
cymbal std.....	21-50	Stand.....	3-05
Swivomatic Dual		12" Symphonic.....	19-30
Tom-Tom std.....	26-00	Stand.....	3-55
		16" Symphonic.....	30-60
		Stand.....	12-55
		20" Symphonic.....	44-95
		Stand.....	15-00
		22" Symphonic.....	77-95
		Stand.....	30-05
		24" Symphonic.....	99-90
		Stand.....	30-05
		25" Symphonic.....	126-45
		Stand.....	30-05
		28" Symphonic.....	157-40
		Stand.....	40-00
		30" Symphonic.....	203-30
		32" Symphonic.....	256-70
		Stand.....	50-00
		Stand.....	62-50
		34" Symphonic.....	358-65
		Stand.....	62-50
		36" Symphonic.....	442-40
		Stand.....	74-95
Hats:			
Swivomatic Hi-Hat			
hinged heel.....	30-00		
Swivomatic Hi-Hat,			
adjust. footboard	30-00		
Supreme.....	44-00		
Pedals/Beaters:			
Swivomatic, hinged			
heel.....	33-00		
Dualmatic clutch...	8-00		
Hoop Spacers (set			
of 6).....	1-20		
Hi-Hat Extension			
rod.....	1-55		
Super Muffler.....	2-50		
Swivomatic, adjust.			
footboard.....	33-00		
Rocket.....	23-00		
Two-way Pedal			
Beater.....	3-60		
Felt Pedal Beater			
Wood Pedal Beater			
Thrones:			
Samson.....	31-00		
Paiste Cymbals and			
Gongs:			
2002:			
13" Hi-Hat Sound			
Edge.....	69-30		
14" Hi-Hat Sound			
Edge.....	75-60		
15" Hi-Hat Sound			
Edge.....	80-30		
13" Hi-Hat.....	48-00		
14" Hi-Hat.....	49-35		
15" Hi-Hat.....	55-20		
16" Crash, Med/			
Ride.....	31-60		
18" Crash, Med./			
Ride.....	38-00		
20" Crash, Med/			
Ride.....	47-05		
22" Crash, Med/			
Ride.....	60-25		
24" Crash, Med/			
Ride.....	72-55		
18" China type.....	50-15		
20" China type.....	63-65		
8" Bell cymbal.....	24-70		
11" Splash cymbal			
.....	29-35		
Formula 602:			
13" Hi-Hat Sound			
Edge.....	69-30		
14" Hi-Hat Sound			
Edge.....	75-60		
15" Hi-Hat Sound			
Edge.....	80-30		
13" Hi-Hat.....	54-20		
14" Hi-Hat.....	57-80		
15" Hi-Hat.....	64-70		
16" Thin.....	36-90		
17" Thin.....	41-60		
18" Thin.....	44-50		
19" Thin.....	50-55		
20" Thin.....	55-45		

DAVOLI

UFIP CYMBALS	
RITMO	9-50
11".....	10-26
12".....	11-12
12".....	13-82
14".....	17-56
15".....	18-90
16".....	21-00
18".....	31-10
20".....	37-26
22".....	45-90
24".....	54-00
RED SOUND	
12".....	5-40
13".....	8-10
14".....	8-64
15".....	8-80
16".....	12-88
18".....	16-74
20".....	19-48

HOHNER★

SONOR	
Outfits:	
K120.....	170-50
K130.....	235-80
K132.....	287-25
K162.....	426-00
K189.....	496-80
K189 P.A.....	529-65
Snares Drums:	
D426 (chrome).....	114-50
D441 (acrylic).....	46-45
D454 (chrome).....	46-45
D555 (chrome).....	95-00
D556 (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	
HSD500.....	240-74
HSD500T.....	314-81
HM100.....	148-15
HM2000.....	174-07
HC78.....	212-96
HM300.....	101-85
HK600M.....	33-33
TFL102.....	58-33
TFL104.....	13-89

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

Snares: 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".....	62-59
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	
cymbals.....	468-72
707, 20" b. ds.....	576-72
B707, 22" b. ds.....	581-36
303, 20" b. ds.....	425-09
202, 20" b. d.....	371-84
B202, 22" b. d.....	374-11
111, 20" b. d.....	258-34
B111, 22" b. d.....	260-60

Bass Drums:	
127, 18 x 15".....	52-95
130, 20 x 17".....	56-91
175, 24 x 17".....	69-01
132, 22 x 17".....	52-29
Super Zyn Cymbals:	
352, 12".....	17-38
353, 13".....	19-54
354, 14".....	21-92
354P, 14".....	43-85
355, 15".....	23-97
355P, 15".....	47-95
356, 16".....	26-24
358, 16".....	30-45
358S, 18".....	31-22
360, 20".....	34-99
360S, 20".....	35-89
362, 22".....	43-74
Zyn:	
272, 12".....	4-26
273, 13".....	5-45
273P, 13".....	10-90
274, 14".....	6-53
274P, 14".....	13-06
275, 15".....	7-77
275P, 15".....	15-55
276, 16".....	13-17
278, 18".....	13-17
268S, 18".....	13-50
269S, 18".....	15-33
280, 20".....	10-51
269S, 20".....	15-33
282, 22".....	17-92
Heavy Pairs Super-Zyn:	
374, 14".....	48-16
375, 15".....	52-70
376, 16".....	57-78
Zyn:	
232, 12".....	9-28
233, 13".....	10-90
234, 14".....	12-96
235, 15".....	14-58
236, 16".....	16-09
Tom-Toms:	
442, 12 x 8".....	29-26
433, 13 x 9".....	32-29
444, 14 x 8".....	35-53
440, 14 x 10".....	38-55
435, 14 x 14".....	45-57
446, 16 x 16".....	47-84
Snares: Wood Shell:	
1180, 14 x 4".....	27-11
1182, 14 x 5 1/2".....	28-30
1002, 14 x 5 1/2".....	32-29
Metal Shell:	
1005, 14 x 5 1/2".....	33-70
Outfits:	
1033, 20" bs drum.....	228-74
1033, 22" bs drum.....	232-20
1031, 20" bs drum.....	198-83
1031, 22" bs drum.....	203-39
62, 20" bs drum.....	154-33
862, 22" bs drum.....	157-68
60, 20" bs drum.....	103-46
860, 22" bs drum.....	106-91
Tom-Toms:	
1441, 12 x 8".....	18-79
head.....	23-76
1442, 12 x 8".....	23-76
1433, 13 x 8".....	25-27
1435, 14 x 14".....	36-18
1445, 16 x 16".....	30-46
head.....	37-69
1446, 16 x 16".....	37-69
Bass Drums:	
1170, 20 x 15".....	44-17
1161, 20 x 17".....	49-57
1171, 20 x 17".....	44-15
1172, 22 x 15".....	47-52
1163, 22 x 17".....	51-62
1173, 22 x 17".....	47-52
1175, 24 x 15".....	51-95

ROSE-MORRIS

LUDWIG	
Outfits:	
2001 Octaplus.....	1053-04
2005 Quadraplus.....	697-00
933 Pro Beat.....	687-93
990 Deluxe Classic.....	488-79
989 Big Beat.....	567-25
980 Super Classic.....	475-21
983 HollyWood.....	544-60
985 Rock-Duo.....	722-56
1005 Mach 5.....	657-76
1000 Mach 4.....	579-30
995 Jazzette.....	434-48
Snares Drums:	
410 Supersensitive	
5".....	119-17
411 Supersensitive	
6 1/2".....	122-17
400 Supraphonic 5".....	78-44
402 Supraphonic.....	75-21
404 Acrolite.....	58-84
405 Piccolo 13".....	72-44
Stands and Fittings:	
201 Speed King	
Pedal.....	27-37
6 1/2".....	81-48

1042 Atlas Cymbal	
Stand.....	20-85
1124 Atlas Hi-Hat	
Stand.....	31-37
13645 Atlas S/	
Drum Stand.....	22-82
10262 Drum and	
Timb Stool.....	

THE ELKA 55

IS AVAILABLE NOW AT

ELKA-ORLA



ELKA X55

CHARACTERISTICS:

Dimensions: cm 103x38x18. Weight: kg. 26. Colour: Green

SPECIFICATION:

Upper Keyboard: 49 keys from C to C

9 Draw-bar voice registers: Flute 16' — 5 $\frac{1}{3}$ ' — 8' — 4' — 2 $\frac{2}{3}$ ' — 1 $\frac{1}{2}$ ' — 1 $\frac{3}{8}$ ' — 1' — 2'

5 Percussions: 8' — 5 $\frac{1}{2}$ ' — 4' — 2 $\frac{2}{3}$ ' — 2'

Presents: Clarinet — Trumpet — Full Organ — Theatre and Draw bars.

Lower Keyboard: 37 Keys from C to C

5 Draw-bar voice registers: Flute 8' — 4' — 2 $\frac{2}{3}$ ' — 1' — 2'

Effects: Vibrato: slow/fast. Sustain on the upper and lower keyboards. Brilliance, Noise Attack.

★ NOW IN STOCK ★ RRP £808.45 in. VAT, complete with pedalboard.

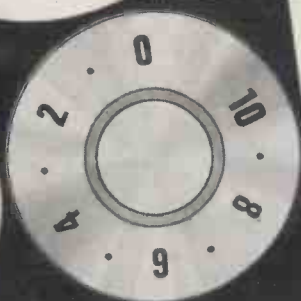
ADDITIONAL CHARACTERISTICS: This portable organ is extremely compact for easy transportation having lockable carrying lid and carrying case for legs and pedalboard.

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up to

Selmer power



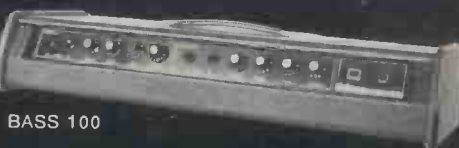
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