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Publisher and Managing Editor:
SEAN O'MAHONY

Business Manager:
PAUL TAYLOR

Editor:
GARY COOPER

Production Editor:
CHRIS SIMMONDS

Assistant Editor:
PETER DOWLING

Art Editor:
MIKE RAXWORTHY

Assistant Advertisement Manager:
HOWARD ROSEN

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TROWER TO THE PEOPLE

By Gary Cooper



BACK in the Summer, during that now annual event the Reading Festival, it was, curiously enough, a British three piece band who took the laurel wreath for crowd excitement no doubt much to the disgust of those who had predicted massive success for high fashion acts like The Ozark Mountain Daredevils. Even the intellectual heights and speed-freak playing of John McCloughlin failed to provoke quite the reaction of Robin Trower's three piece band.

He started his set during the twilight minutes that left the band weakly lit and perhaps visually indistinct from the back of the herds of rock freaks camped right out to the rear of the huge field. But, even if they couldn't all see him, the crowds were trapped by Trower's feel. Excited by the power of the band and won over by the incessant rhythms and wailing of his Strat to a pitch when, from the Press enclosure at the front of the stage, all you could see was a summertime hailstorm of paper, hats, jackets, bags, just about anything that was throwable being hurled skywards in time to the music of a man who had brought his rock roots back home to Britain to remind us what raw excitement felt like.

Conceited?

But who is Robin Trower? We know that some interviewers have dubbed him conceited and we know that some have called him a Hendrix rip-off and we know that he played with Procul Harum until almost overnight he metamorphosed into

the bluesiest guitarist currently playing in the U.K. I decided to track the man down during the sessions for the band's next album to try and find out just where he is at and what he can show us as a musician of the very first class.

The first questions were quite obvious but totally important — gear. What *does* Trower use to produce that sound that is so full of feel?

Powercells

"On the amp side I'm just using Marshall 100's boosted on the input stage and I use two types of speakers. One type is the Marshall 4x15in cab with Powercells in them and the other stack has two Marshall 8x10in. On most gigs I'll use just three amps and whatever speakers fit the type of acoustics in the hall we're playing. On the guitar side it's been Strats since about a year before I left Procul. For me it's just more of a musical guitar than a Gibson but I'll admit that it's only a matter of taste. When you play chords on a Strat it's just that much more musical — I can't put it any other way, it's something to do with the harmonics of the guitar — they just seem to be more in tune to me than anything else. Again you can get a clean sound out of a Strat just by plugging it into a Marshall but then you can go further and can get a cleaner distortion, if you see what I mean."

Contrary to popular legend, Robin isn't exactly festooned with effects units. His sustain comes largely from a pre-amp which he has had made for him but



recently he has found himself moving back to his basic idea of using a fuzz box.

"Originally I found that I couldn't get a clean enough sound with a fuzz box but now I've found that by using it just on the edge of fuzz and having the guitar on full I can get a decent sound. Then, for backing, I can move the volume control on the guitar back a couple of notches and it just cleans up the sound. For backings I just want a clean sound though so I'm just as likely to switch the fuzz box off."

Back on the guitar side for a while, Robin has found that the massive volumes needed to fill American halls can create problems with interference being picked-up by the non-humbucking pickups that Fender use on the Strat. The answer there was to buy pickups from the inevitable source of John Birch and replace one of his Strat's units with Birch humbuckers. Of the Strats that he has, one especially is a favourite which is more often than not the one you'll see on stage.

Strings

"I've got something like six or eight Strats but I've only got two that I really like as far as the necks go and one of them is a '56. I was very lucky to get hold of that one. I only used to play new ones till I got the '56 — somehow I'd always found that I just couldn't get the necks to hold the tuning, that was a problem for me with new Strats and also they don't seem to have the tone

anymore."

Stringing of those Strats varies according to the feeling of the night as he explained, "I use Ernie Ball strings, usually a 10, 12, 14, 20, 32 and 42 but if my hands are feeling strong enough I'll go for a 10, 13, 15, 22, 32, 42, which are just that bit heavier on the middle."

Stockholm

Stringing, of course, is a vital part of the Trower sound because he'll go for the heavier strings when he can to get under those single notes and hold them in a sustained vibrato which increases in power with a heavier gauge string as well as staying in tune better for longer periods.

Although we met during recording sessions for the next studio album, the immediate forthcoming Trower release will be a live recording made by Swedish Radio during a live date in Stockholm.

"We did the show and didn't think much about the recording side of it at all but a couple of weeks later the radio people sent us a cassette of the final mix they'd done for the show. Nobody wanted to listen to it, but Bill took it and came back and said 'I think we've got a live album'. Bill's that bit more perceptive about things and I trust his judgment implicitly. I've never heard a drummer like him except perhaps some of the old big band drummers — he's so consistent and not consistently boring, but consistently sparkling."

● If you were to be influenced by players I'd rather that you listened to people like the old blues men than me ●

Continued on P.6

ROBIN TROWER

Continued from P. 5



Bill Lordan, James Dewar and Mr Trower.

The thing that, for me, characterises Trower's music from so much of what is currently played these days is feel — a word that he takes very seriously. This began to emerge when I asked whether he enjoyed the jamming which seems to make up such a vital part of the band's live gigs.

"That's what I really look for, to jam. It's not quite as free-form as I'd like it to be because you *are* constricted by having an audience there and you are being paid to entertain but there are moments when you just take off out there and that's the essential part of playing live. To me the studio is merely a compromise because you just can't blow. When I'm recording I'd really rather play live on the whole track, solos and everything because overdubbing is just unreal."

Technique

Trower's technique as a guitarist is, according to him, quite simple — based around three different types of vibrato.

"I have about three different speeds of vibrato depending on which finger I'm using. On the vibrato when you bend up the string I've got a fast speed and a slow speed and then I've got the vibrato on the string itself and then when I push the string down and away from me. It's very much an extension of the Blues, not that I'm a Blues player, it's just that most of what I play is based on that sort of style."

Was that reflected in the way he tackled a solo, ie, more by Blues scale than melodic intent?

"I sometimes work out a melodic solo but more often I just go in and blow — I prefer to just do that. It's maybe not so musical but it's got a feel."

As I said at the start of this article,

Trower has been attacked by some writers for apparent conceit. When we got onto the subject of influences the fallacy of that accusation became quite apparent.

"There're still a lot of players that I like to hear but I'd say that Hendrix is the one I sit and listen to although I play a lot of the old Blues men's stuff — people like Otis Rush, not so much B.B. these days, but Muddy Waters and people like that. I'm a great admirer of Clapton and I like some of the things that Jeff Beck does especially that solo he played on Stevie Wonder's *Talking Book* album. Where he is now is where he belongs, a bit more on the jazz side of things. Beck's a very musical player."

We got onto the subject of his own influence on other musicians, and although Trower is quite obviously delighted that he is reaching a young audience, the thought that he might be copied worries him in the way that it might affect those younger players.

"If you were to be influenced by top players I'd rather that you listened to people like the old Blues men than me. It's no good just learning the licks and the riffs of people like me, you've got to bring the music out of yourself. Everyone's got their own music inside of them but it just takes a long, long time and a lot of hard work to get right at it. Even non musicians have their own kind of music. I'd say don't try to play like Clapton or me, I'd say listen to B.B. King or Elmore James."

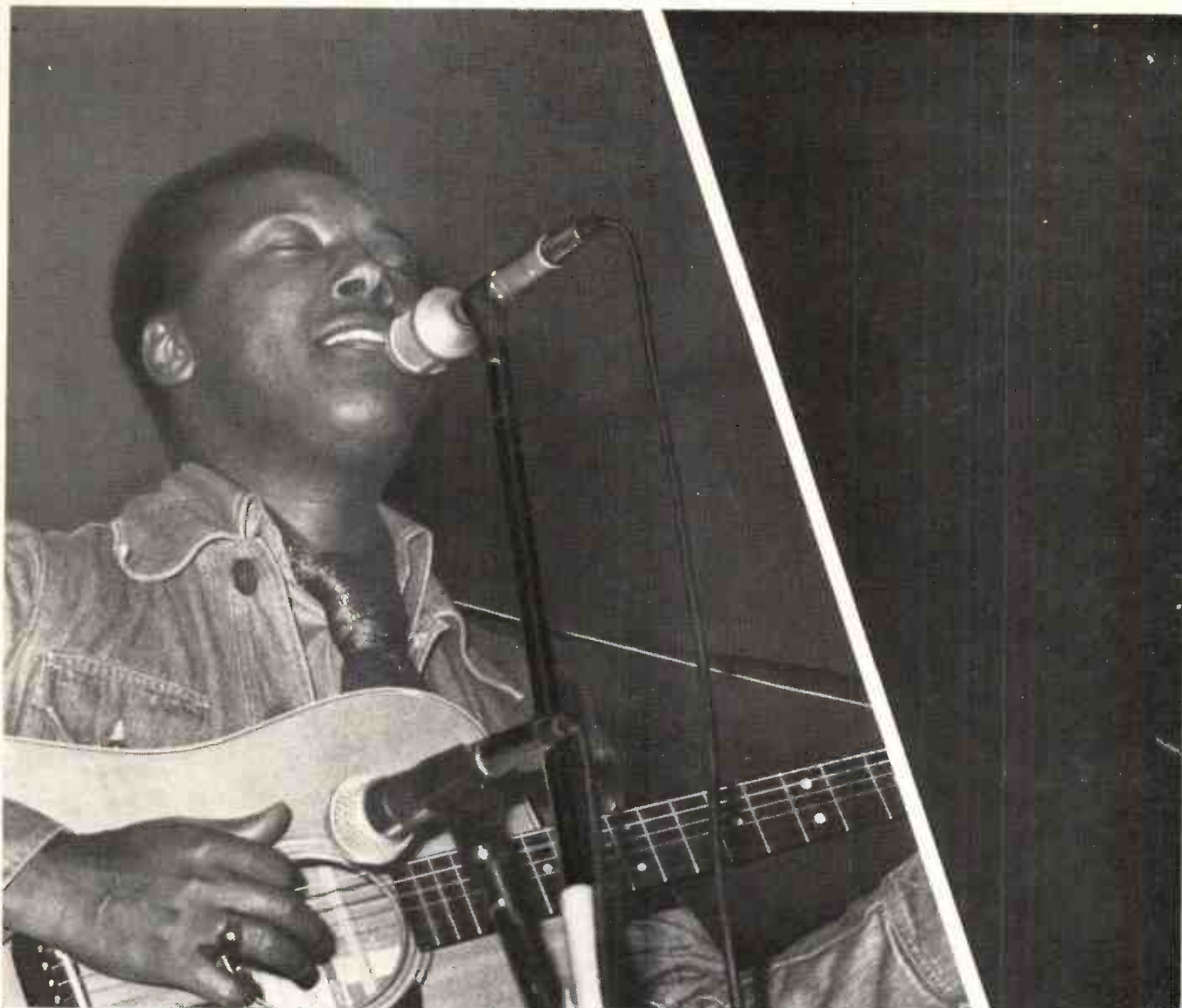
The interview had already over-run considerably so I fired one last question before bidding my farewells. How did Robin see the band's music and its audiences in terms of the current trends in Rock?

"There's a mood about a lot of our stuff that makes it what it is. It's very stoned music — I reckon that's why we're maybe more popular in America than over here — they're more stoned than we are! I don't think that's a good thing or a bad thing, it's just the way it is. It's not the superficial things about our music that have an appeal it's more what we understate than anything else — certainly more than any instant impact which is what you normally get out of rock music or pop. I wouldn't say that it's any better than anything else, it's just what it is, a feel. I suppose in a sense it's a psychedelic thing although I'd like to think that there's Blues and Soul and Rock there as well."

Intense

Trower's reputation for conceit is rubbish. Of all the people I've interviewed I'd stick my neck out and say that he was perhaps one of the most *proud*, but one of the least conceited. That pride is born of the intense feel that he puts into his music and that is something to be proud of because he's, as he admits, merely playing himself and it's that total honesty of expression that appealed to the fans at Reading, a totally uncontrived emotional quality which set his music apart from heavily considered intellectualism or carefully contrived funkiness, a natural flow that is something very close to the feel of the very best musicians be they black or white.

As a guitarist, his technique comes second to that feel and that is what makes him one of the world's very best players because music is quite literally the conveyance of emotion by sound. Trower is a musician and a very fine one indeed.



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YOUR LETTERS

AC30 Speakers

Dear Sirs,

I have just bought a Vox AC30 and I do not seem to be able to get the sharpness of tone that you would expect from such a good valve amp. The previous owner says that two larger speakers have been fitted (2 x 15" Vox) and the unit has been fitted into a slightly larger casing—could this be the reason for its muffled tone?

I usually play an Antoria Les Paul through it although a Gibson SG Standard was unable to bring out any further tone.

Also I have tried out various experiments such as fitting a 500 K ohm tone pot (previously 250) but all proved unsuccessful.

Could you possibly suggest

any modifications I can make to sharpen its tone without the use of footpedals?

Yours faithfully,
Peter Salmon,
Hodge Hill,
Birmingham.

I'm afraid, Peter, that your guess about incorrect speakers was a right one. 15" speakers are fine for bass and PA mid range use (even bass on PA) but they just ain't on for lead guitar. Whoever used this amp before you has gone to a lot of trouble to turn a lead amp into a bass amp (can't think why as an AC50 and Vox T100 cab would have been better). All you can do is consider replacing the 15's with 12's or possibly buy a small tone booster such as the Vox treble and bass boost unit which only costs £8.79 inc. VAT.

Failing that you might do better to sell the amp and buy

a proper AC30 because if the cabinet dimensions have been altered you won't ever get exactly the AC30 sound proper. Still, 12" speakers (try the 1088 standard Vox 12") will go a long way towards giving you the top boost you require.

Gibson Owners

Dear B.I.,

Could you please advise me of the address of the Gibson Owners' Club? Also, what wah-wah pedal do you personally recommend for optimum effect, bite, etc?

Sincerely,
L. Lewis,
Canton,
Cardiff.

We spoke to Henri Selmer & Co., the distributors of Gibson guitars in this country, who

informed us that as yet, no final arrangements have been made regarding the club. However, as soon as they have any details at all, we'll print them in Beat. For use with a Gibson, there are two wah-wah pedals which they highly recommend. The first, and rather more expensive model, is the Gibson Maestro Boomerang pedal, which will set you back £50, and the one they call the 'popular' model is the Cry-Baby, which costs £19.94.

Acoustic Pick-up

Dear Sirs,

I have a Saxon acoustic guitar, which I recently bought. It is a copy of the Gibson Hummingbird. The tone and the action on the whole is beautiful and for most purposes it is loud enough. However, there is



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AND QUERIES

slight buzz from various strings along the fret board. I am thinking of stoning the frets and doing a few other improvements but don't really know how to set about this sort of task.

Also, I have a really excellent Custom Sound 700D combo which I use with my electric guitar and I would like to be able to put the acoustic sound through it. I've thought of using a Barcus-Berry or Ibanez pick-up but don't know how either of these will match in with the Custom Sound combo. I'm told that John Renbourn sometimes uses a Custom Sound combo with an acoustic guitar and a Barcus-Berry or similar pick-up. Can you give me your advice?

Yours faithfully,
Richard Geoffries,
Wootton-under-Edge,
Gloucestershire.
On your first point, Richard,

the elementary rule in guitar repairing is not to attempt any improvements yourself unless you know just what you want and just how to achieve it. You say that the guitar has only been purchased recently, so the best idea is probably to take it right back to the shop and show them the problems. They will no doubt do what seems to be minor fret alterations for you, and maybe free of charge.

As to the combo, we got in touch with Custom Sound for their opinion. They say that an Ibanez pick-up can be used without further modifications, but they definitely prefer the Barcus-Berry, but to use it, Custom Sound have to modify one channel of the amp. John Renbourn's amp was doctored by Custom for this purpose, and we were told that they undertake the service free of charge. Indeed, if you get in

touch with them, they will probably be able to pick up the combo from your house. The address is Custom House, Arthur Street, Oswestry, Salop.

Piano Sound

Dear Beat,

I am a keyboard player with a piano at home, and I can't really afford what I would really like to play — something like a Fender Rhodes. Is there any way that I can get a good electric sound from the piano, as putting a mic over the top of the piano provides a boomy and unsatisfactory sound.

R. Miles,
Exeter,
Devon.

It might still work out better with your microphone if you opened the piano up (you don't

say whether it is a grand or upright) and experiment with the placing. We have recently encountered the Helpinstill piano pick-up, distributed by Voustar, which is portable and attaches easily to the frame of the piano so that it is suspended about one eighth of an inch over the strings. Their concert model has a control box connected to the pick-ups by a cable with six mini-jacks. Balancing volume controls for each pick-up section and a master volume over monitor outputs allows the player to adjust the tuning and balance. Unless you plan to take the piano on the road, though, sticking to the mic should be satisfactory.

The Editor welcomes letters on any aspect of music and musicians

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CHRIS SQUIRE...

NOT A FISH OUT OF WATER

‘ I’ve been experimenting with different sounds and different ways of doing things ’

It's difficult to conjure up a classy opening line for an article on Chris Squire without wheeling out the somewhat threadbare collection of praised-to-the-skies superlatives — ‘Britain's Finest’, ‘The Bassman's Bassman’, and all the other gems of press office jargon that've been heaped on his lofty shoulders over the years.

The main problem, you see, is that all the high-powered praise is totally justified in Squire's case, and while there's certainly a *very* meagre handful of bassists who, for different styles and different reasons, might just as easily wear the laurel wreath, there's no denying the fact that Mr. Squire has won his a thousand times over.

The power, depth, and emotion that radiates from his playing is impossible to

sum up in one word, because its kaleidoscopic array of moods and colours is constantly on the move — soft, spare, and gentle at one end, yet savagely direct and full of dark menace at the other, capable of mounting an awe-inspiring assault of earthshaking, rampart crumbling might, heavily laced with that strangely malevolent brand of heathen magnificence seemingly more suitable for an Aztec sacrifice or a triumphal march through the streets of ancient Rome than the awed reverence of a Yes concert.

Having heard Chris' penchant for pomp and splendour in his recently released sound spectacular, *Fish Out Of Water*, it's really not surprising to find that his earliest and, in a way, most memorably musical experiences came by way of the church choir he sang in as a schoolboy, where the grand and often ancient melodies he was exposed to fused themselves into his still un moulded musical personality.

Unmoved

Although he remained unmoved by anything having to do with rock 'n' roll until well into the 60's, a schoolmate who was into both classical guitar and rock helped Chris in a more liberal direction, culminating in the purchase of a Futurama bass for no more mysterious a reason than the fact that Chris found the size of the bass much more comfortable than the size of the standard six-string guitar. A homemade amp (invented by the electronics freak down the road) rounded out his equipment set-up, and he slowly drifted into the midst of the then-thriving North London group scene, soon teaming up with a bunch of young musicians who eventually became known as the Syn, whose later excursions into a series of pre-Tommy mini-rock operas coincided with the birth of psychedelia.

As the history books already bear out however, Syn never quite made it, and except for a few forgettable gigs with an outfit called Mabel Greer's Toyshop, Chris spent what was possibly the most important nine months of his musical life sitting in a room, day in and day out, honing his burgeoning bass technique to a razor-sharp edge, until fate, fortune, and destiny brought him to that accidental meeting with Jon Anderson in London's La Chasse club. The seeds for Yes were sown, and that chapter of The Chris Squire Story is still in the process of being written.

Right from that first Yes album however, Chris' head-turning approach to what's still probably the most ignored corner of rock musicianship pushed him miles above the complacent, undemanding task of being 'just the bass player'. While he certainly furnishes the firm, bedrock foundation for Yes' overall musical structure, he always seems to have strived to push his instrument to the foreground — if not in the strict capacity of a lead instrument, then certainly very close to it. It's a sharp and biting technique, heavily based around that characteristic trebly buzz that more and more bassists are trying to emulate.

But then, few bassists have become as closely identified with 'a sound' as Squire has or, for that matter, with a particular instrument — in his case, the vintage



circa-1966 Rickenbacker (fitted out with Rotosound RS-66 strings) that's been an integral and indelible facet of both the Squire image and the Squire technique since the old Syn days. The question is, 'why a Rickenbacker?', and Chris seemed more than willing to explain as he sat atop the fridge in the West London film studio where Yes are rehearsing for their next album.

"I bought it a long time ago, and I've really gotten used to playing it, so it's comfortable for me because I know it so well. I don't know whether it's better, but it does seem to be a much easier bass to play than a lot of the others. Whenever I play another bass — and I do for various things — I always come back to the

Rickenbacker and it always seems so easy. Like if something was a bit of struggle on a Thunderbird, or something, it somehow seems to be much less difficult to play on a Rickenbacker."

Of course, the *sound* is just as important as the feel, and though Chris owns one of the more recent Rickenbacker 4001's, he finds that his old standby has something that the newer ones lack.

"The newer one is comparatively a very dull kind of guitar sound-wise, even though I went to the trouble of getting the old pickups to put on it. It could go even further than the pickups though — my old one might just have some particular electrical component, or even a fault that gives me the sound I like. But I have got another one now — the one I played on *The Old Grey Whistle Test*, which has nearly the same serial number as my first one. It used to belong to Donovan, and it sounds more like my original Rickenbacker than the new ones do, so I could probably work on it and get it pretty much the same."

With electric music, finding the right instrument is, of course, only half the battle, and after several years of trial and error, Chris has finally gone back to the original Marshall 100 watt bass amp he first used with the Syn, running it through Sunn 6x12 cabinets (with four Gauss and two JBL's in each instead of the original Vegas), with the settings adjusted for full treble and presence, and roughly half volume, bass, and midrange. In the studio, he's found that the Marshall fits the bill nicely when run through a slightly less extravagant Marshall 4x12 cabinet (though he occasionally puts his bass through a Vox AC30 or a Fender Dual Showman with a 2x15 JBL cabinet).

Effects pedals

In a virtual sea of effects pedals, boxes, and miscellaneous gadgets that're primarily designed for guitarists, Chris is one of the few bassists who use effects as an integral part of his playing, and his pedal board setup includes a modified Cry Baby wah wah that allows a certain amount of the natural bass signal to come through, custom built tremolo, reverb, and muter units, a Maestro Brass Master (which serves as a fuzz box), a Compact phaser pedal, and a set of Du Tron bass pedals, which allow him to play deep, sustained bass notes underneath the moving lines he plays on the bass itself.

In the final analysis however, the most sophisticated arsenal of up-to-the-minute equipment is pointless if the musician doesn't use it for something worthwhile, rather than for the pure novelty value, and while Chris has thankfully kept himself from going overboard, it's his basic, 'unfiddled with' tone and playing style that's often the most effective — powerful, prominent, and quite nearly approaching the level of a lead instrument. Apart from his solo album though, Chris' work on the last two Yes albums, *Tales From Topographic Oceans* and *Relayer* seems to be a great deal more subdued and simplified — not anywhere near as 'busy' as his playing was on most of Yes' previous

Continued on next page



CHRIS SQUIRE...

work, of which the most well known example is probably *Roundabout*.

"That's possible, yeah, but I must admit that I'm very aware of generalisations not being a good thing, because that just depends on the song. I mean, *Roundabout* is a piece of music based largely around the riff, and I'm sure that we'll probably do more things that're based around riffs as well as the other type of thing. I won't say that it'll be something that's as — I don't want to use the word innovative because *Roundabout* wasn't particularly innovative — but I'm sure that I'll be able to come up with something!

"I've been experimenting with different sounds and different ways of doing things, and now that all those things are actually under my control, I've got a few different styles and sounds to draw on. In a way, when I start to do a number with Yes, I've got a few different ways of approaching it, whether it's something soft and smooth, or something that's more rigid and treblier. I think one needs that variety."

But then, Chris' move in a seemingly more 'bassier' direction over those last few Yes outings seems to have been halted when it came to doing *Fish Out Of Water*, where the old, familiar Squire Approach was, for the most part, far more prominent than it's been for quite some time.

Solo

"Well, on my solo album, I suspect that I tried to utilise as many different bass sounds as possible and, in fact, there isn't any of that really trebly thing on side one. But on 'Lucky Seven' it is that trebly sound — though it was done on a Fender, and I've hardly ever used that sound before with that kind of bass. I really depends on the material — sounds, the way one approaches things, and the actual mixing as well. When *Roundabout* was mixed, we didn't know a lot about it at that time because Eddie Offord was more in charge in those days, and it was mixed through quite bass heavy speakers. It didn't sound trebly in the control room, so the whole album turned out more trebly than we thought it would.

"With *Topographic Oceans* and *Relayer*, we weren't able to spend a lot of time getting the right bass sound and all because we had to go away on tour and things. I'm not saying we didn't take as much care in them, but we didn't have as much time to try things out, so the bass sound on *Relayer*,

in particular, ended up being quite different from what I thought it was going to sound like. I think you'll find that when you listen to my album, the bass is much clearer and crisper — not because of the way I was playing, but because of the way it was mixed. There's really only one *right* mix — the kind of mix where it's possible to clearly define *everything* — and that's the whole art, the whole trick of mixing."

Since he's not in a position to evaluate it objectively, Chris doesn't seem to think his bass is as prominent as it really is, nor does he see it occupying a lead-like function. "I can't evaluate it in that way because I *am*, in fact, a bass player. Bass lines can be very simple, and very effective in that way, and I have played a lot of those simple things."

Functional

The thing is, most bassists are *so* simple that the bass part, while 'functional', often strays into sheer monotony. "Well, there you go then, I've found the trick! It all relates back to the music — what sort of music it is, how it should be treated, and whether the bass *needs* to do more. I'm sure that a lot of the cases where people are simple *all* the time is probably because they're limited to that and their imagination doesn't take them any further, or they might be in a group that's very centred around a certain format, and that's all they need to do. Some people are very happy being simple, and you can't knock that really, because if they're in the kind of group where that's the right thing to do, then it *is* the right thing to do, and it'll reflect in the music of the whole group, whereas if they were all more adventurous, they'd probably be changing their whole style of what they're doing. They'd be another group. Yes!"

Philosophical arguments aside though, they don't make bassists any better than Chris Squire, and with a small lorry-load of Yes albums and one incredible solo project in his wake, it's all right there to be heard — one of the very finest examples of how the electric bass can be played — with a bit of care, thoughtfulness, and a large dose of imagination.

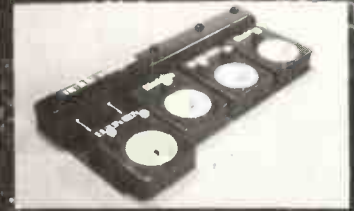
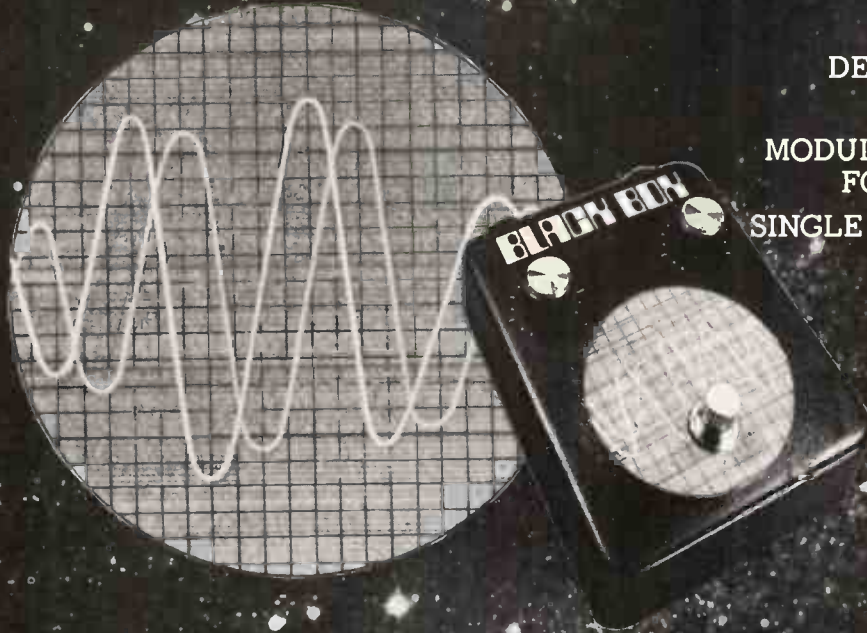
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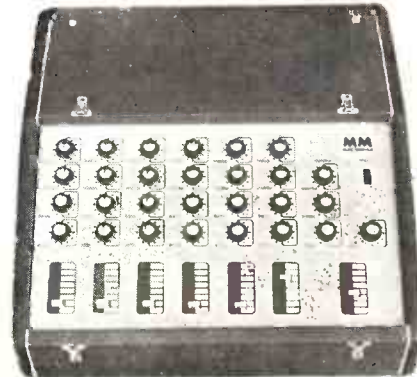
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STATUS CYMBALS

THERE is still a two minute drive to Olympia, and the strains of *Down Down*, one of the many Quo anthems, are already drifting in powerful waves over the slowly moving traffic. It's the eve of the first big night of the Great British Music Festival, and when Thin Lizzy and Steve Marriot's All Stars have played their sets, Quo will be headlining. On the day they will be facing massed ranks of swaying bodies waving scarves, but at the moment it's just the soundcheck with managers and road crew moving around the empty hall, plus a couple of old doormen gazing at the PA with nervous awe.

Acclaim

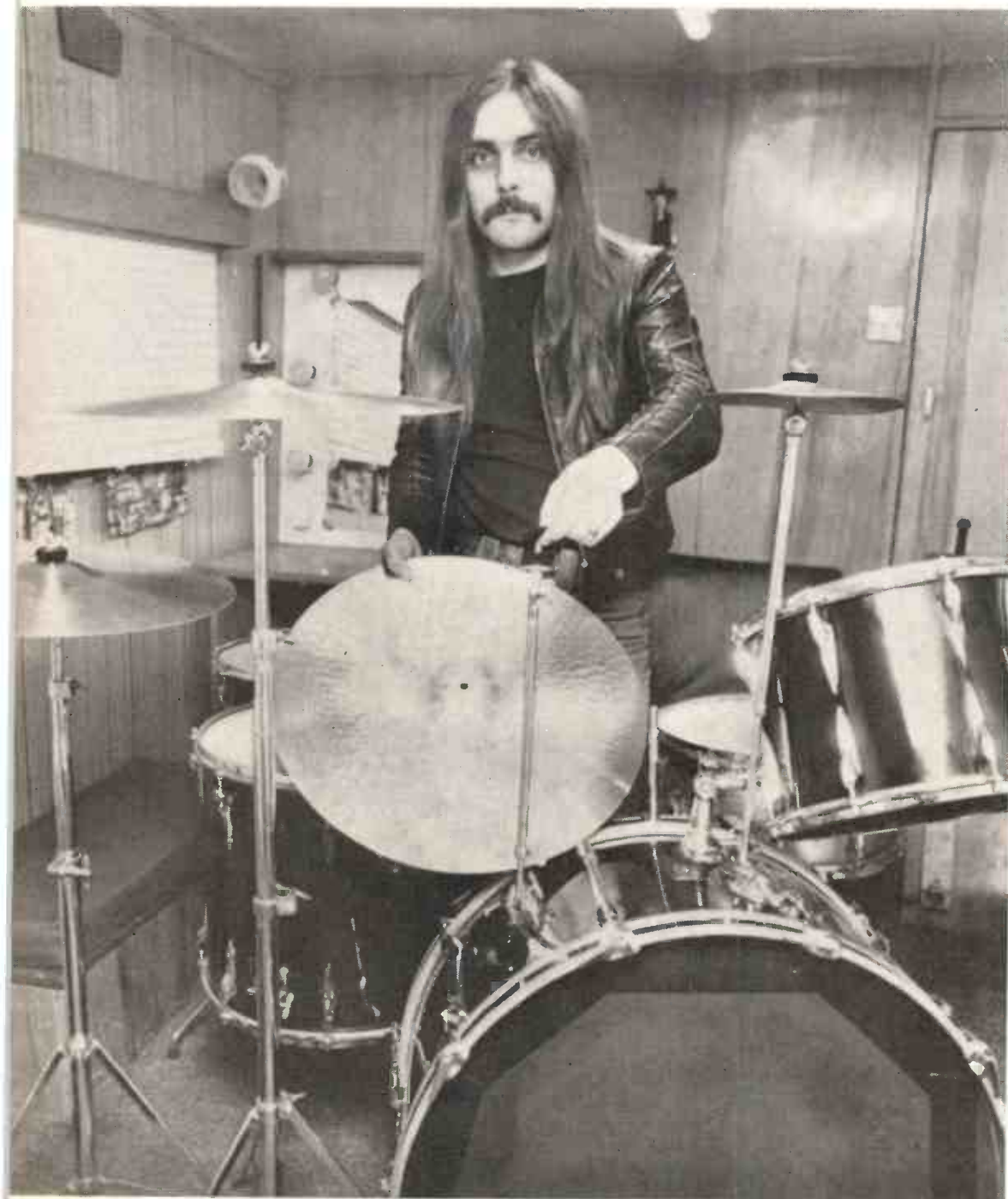
The boogie thunder from the three guitars stops for a moment, but the drums keep going, and a couple of bars later the axes grind into action with another bonesquasher. Soon it's time to vacate the stage for another band, and Quo start moving off for a photo session, and, when this in turn is over, we collar drummer John Coghlan for an interview.

Despite almost fourteen years in the business, and a now massive following, Quo have never fully received the critical acclaim they deserve. It is certainly tempting to guess how many of the people who publicly sneer that the Quo thunder lacks invention slip quietly into fourth row to get their rocks off good and proper. Although John is too polite to say so himself, that very thought has no doubt crossed his own mind more than once. At any rate, we move off for a quick lunch to find out more about the source of the powerhouse drum sounds.

Improved

After a few changes over the years, John has found what for his style is the perfect kit, a sturdy black five-piece Premier. The big beast here is a 26" bass drum, and the rest of the kit is made up by two floor tom toms, 16" by 16" and 16" by 20", a 14" by 10" tom tom and a 6½" by 14" snare, with cymbals by Paiste.

John enlarged, "I thought the old Premier heads were too thin for the drive I wanted, but when they improved the heads they lent me a small kit



to try out. With these new heads I had a much tougher kit, so I ordered a couple to the present specification, with one for this country and one for the States. I also have a different kit for the studio, as a totally different approach is required. I take it much easier in the studio, as I love to get a tonal quality that I can't on stage. On stage you just keep slamming away—we obviously want agro and attack there—but I like a bit of light and shade too where possible."

So studio work finds John with the smaller 24" bass drum, and the larger floor tom tom dispensed with altogether. Even so, the smaller kit is still quite a bit heavier than John's previous, a Ludwig Super Classic with a 20" bass drum, and he readily agreed that his progression to the larger kits was completely tied in with the growth of the group as a whole.

Diverse

Understandably enough, John doesn't hang about when it comes to miking up for the gigs. The Olympia event has their regular gear, largely Sound City with recently added Marshall, supplemented by a sizable PA rig by courtesy of MEH, and John's drums are always well in evidence. He has the standard arrangements on most of the drums, the one slightly unusual set-up being his choice of leaving the bass drum with both heads and just putting the mic right up against the outer head.

People could be forgiven for thinking that John has little invention to offer the drumming fraternity, but there is plenty of evidence to the contrary. To be sure, the essence of the Quo thunder lies in the never changing beat to bludgeon the senses into eager acceptance, but there is another side to John's drumming not seen onstage with Quo.

Christmas was spent in his Isle of Man retreat, and as usual he was roped in to join his friends in the local bands for impromptu jams. The material was of a substantially different nature. So too will be the material in the new band he is forming for a few informal sessions. The potential members, commitments allowing, are Jackie Lynton doing vocals, Snafu's Mick Moody, Pretty Things' Gordon Edwards, plus

Quo's own Rick Parfitt and occasional harmonica player Bob Young.

The bass berth is still open. The emphasis here will be on recharting many of the old blues specials, and making a few more numbers into the blues. John mentioned *Get Back* as due for treatment, and *Boss Man*, one of the few Grateful Dead selections not reliant on the intake of a truck-load of acid. All in all then, this particular venture should not only be worthwhile in itself,

but also go to prove that John is more than just a heavy beat.

Indeed, while we are still with projects for the future, it is well worth mentioning that the forthcoming Quo album will according to John be something of a departure from their present material: "I think it is to be called *Our Latest Record*; it is completed except for the vocals and is due for release about the beginning of March. It really is much more diverse than the regular Quo thing, and will include stuff like Zeppelin's

Black Dog, some laid back blues, plus of course a bit of rock n' roll." Still, it would be unwise to assume that these various happenings are any sign that the band is slowing up.. Not a bit of it.

"I love playing in England, and I am already looking forward to the next tour. Despite its problems, I like doing events like Olympia. I can't stand hanging around in the caravans at the back, but something like this is more of an event, which to me is very important. People should come away with a memory, not just a feeling of having been to 'another gig'. People want straight entertainment, not the hype pop bands with all their exposure. The whole business has gone too commercial. I remember when the Stones, the Who and bands like that were on Top of the Pops, but nowadays it's just bleeding idiots!"

So, while the pop market continues to flourish, Status Quo will still be making sure that there's a bit of beef too for those who want it. The proof of this particular pudding is there for the seeing in the form of rows upon rows of stamping feet, and while that keeps on happening the knockers are really going to be short of ammunition.

"We'll be making albums for the next five years at least," is John's parting shot. And of course that means that the Quo machine will be staying on the road to back the albums up — definitely worth waiting for.



‘
A totally
different
approach
is required
in the
studio
’



PLAYER OF THE MONTH

GRAHAM GOULDMAN

IT'S very tempting to think of Graham Gouldman as a bass player pure and simple. After all, he's the one who stands at the side of the stage during 10 c.c. gigs quietly picking away at his Rickenbacker stereo and he seems pretty much happy with that role, only occasionally swapping over to guitar — but for the most part leaving that duty to Lol Creme or Eric Stewart.

But Gouldman is far more than just a bass player. In the mid sixties he was known to many a listener as one of the most creative writers in the music business and, at a time when it was possible to break into the upper reaches of the singles charts with more than moon and June lyrics or juvenile teenybop pap, Gouldman was earning money from massive hits like the Yardbirds' *For Your Love*, Jeff Beck's *Tallyman*, *Bus Stop* and *Look Through any Window* for the Hollies, and a string of successes for Herman's Hermits, the biggest of which may well have been *No Milk Today*. Graham, then, is quite obviously a superb songwriter in his own right and, as it emerges, quite a considerable musician over and above being an especially melodic bass player.

Like the rest of the band, it began for Graham in his Manchester home when he became caught-up in the Beat explosion in the early sixties.

"A cousin of mine came back from Spain with a guitar he'd

bought on holiday, probably cost him about ten bob in those days! I was one of those kids who stood in front of the mirror with a tennis racket and I'd always wanted to play so even though the guitar was a wreck I loved it from the start. Then my father bought me another guitar called a Star. It was one of those things covered in glitter but that came to an untimely end when I got a bit over-vigorous with the tremolo arm."

Imaginative

As can be seen, Graham was not yet a bass player, and, in fact, didn't make the move to bass playing until some long while later.

"I started off playing guitar but then I suppose everybody does. Nobody starts off playing bass do they? The only reason I began was because I was making demos at home with a Revox and I needed a bass so I started playing one. But I certainly did begin with a real affinity with the instrument. At the time bass playing was beginning to get a little bit more imaginative with people like McCartney and the Tamla players. McCartney was a melodic player, not just standing there going boom, boom, boom like the rest of them and that impressed me a lot. In many ways I came about song-writing the same way as I started playing bass. There was simply just a need to do it. I was in a band with Kevin called





the Mockingbirds and we wanted to make a record but we had no songs so I thought that I'd have a try.

"It was crazy, we were recording our songs and the ones we rejected I was giving to other people and *they* were having the hits! The first record we made was a choice between *For Your Love* and the one we eventually released — we chose the other one and *For Your Love* was a hit. At one time I became obsessed with the feeling that I was never going to play on a hit record. In fact I didn't until 10 c.c. happened!"

Graham still doesn't quite think of himself as a bass player; guitar was his first love and his collection of instruments reflects that amour.

Self-taught

"I've got the Rickenbacker stereo but I never use it as a stereo because I like to be able to use the treble and bass pick ups separately. I've also got a Fender Mustang which is very good for the studio but not much use on stage because the power just isn't there. On the guitar side, though, I've got a Gibson Everly which I bought about eight years ago and I bought a Strat recently because I've always loved the sound of them but never actually owned one."

Other instruments in the Gouldman collection include a Gibson S.G., a Guild 12 string acoustic (which he bought in the States for the princely sum of about \$40). Added to that he has a Bazouki-like instrument, a small 12 string lute-like instrument and an autoharp.

Like fellow 10 c.c. member, Eric Stewart, Graham is completely self taught on guitar, a factor which he considers to be a positive advantage.

"I think that it's really quite important to be self taught, I learnt chords on the guitar purely by sound. I'd move my fingers until it sounded right. That's amazing, because you get into all sorts of diminished and augmented chords by chance. They might take you a long while to find them but once you're there you'll never forget them."

Unlike many players who tend to use the bass as a primarily backing instrument,

Gouldman is inclined to put bass lines down relatively late in the recording process. Whereas many musicians would originally record a backing track employing drums, one guitar and bass, 10 c.c. do things quite differently as Graham explained.

Departure

"I like to put the bass on as late as possible. What we'll do is put down the drums, perhaps a guitar or keyboard and then add maybe a guide vocal track and, like when you're writing a song, things will suggest themselves to you whilst you're getting that track down. What we usually do is put the bass down in the control room direct injected into the desk and I'll be standing there with the others grouped round me. I'll play a line and the others will chip in with different ideas while I'm actually recording. We do most of our recording with everybody contributing to everything else."

Like most experienced musicians Graham is open to new ideas. He has a style of his own (perhaps best described as a supremely melodic one) but he is constantly looking for alternative ways of doing things and achieving new sounds to both expand and vary that style. On *Flying Junk* from the *Original Soundtrack* album, for example, he used a Fender six string bass which he bought from Thin Lizzy's Phil Lynott. He frequently experiments with both flat and wire wound strings, gauging each type not on an overall appreciation of its merits but how it fits the individual song. Perhaps his biggest departure from the normal use of an electric bass, however, is a dodge which he has been known to use in the studio which is to tape a mike onto the body of his Rickenbacker — giving him a strangely "woody" sound which he has found useful on occasions.

But, of course, experimentation implies a certain degree of dissatisfaction with existing techniques and instruments, as Graham explained:

"I'm very pleased with the Rickenbacker bass but I'm still looking for the perfect instrument for me. I'd like to get a

Fender Precision but I want a good one because although I like the sound they make I've had a lot of problems finding one that's right for me. Probably on something like 90% of the ones I've tried both the E and the A have been slightly out and I'm not sure that it's always something that can be put right by re-setting the bridge." Quite obviously these have been for the most part mistreated models but he isn't madly keen on newer examples of the instrument.

"I've tried new ones but really can't find one that's right for me although other people would most probably love them. It's really something that I'll know by instinct when I find it."

In our interview with Graham we found the tendency to concentrate far more on guitars than amps. Somehow this reflects the fact that he is very much a musician not seeming to rely too heavily on the odd tonal variations of his amps, even down to his preference for direct injection in the studio. Maybe it is also a minor reflection of the fact that 10 c.c. are one of our premiere recording bands, with the emphasis on recorded sound. One is tempted to think of them as being primarily a record band but there is, for anyone who has ventured out to see them, a superb live show there as well.

On that question of live work, Graham has a fairly "bassy" choice in amps including an Acoustic 360 and Fender 50 watt amp, two JBL cabs and two Marshall cabs.

The resulting live sound, through 10 c.c.'s fine PA which really *has* to be heard is pretty good to say the least.

Graham is, then, one of the typically British school of bass men which began in the early sixties with Paul McCartney. His playing is melodic and smooth — ideally suited to the carefully constructed and intricate melodies of his band. There's rhythm there as well, of course, Gouldman has obviously taken a lot from the Tamlala players he admires so much so his sound and his style reflect a very rounded nature — he's very much a musician's bass player.

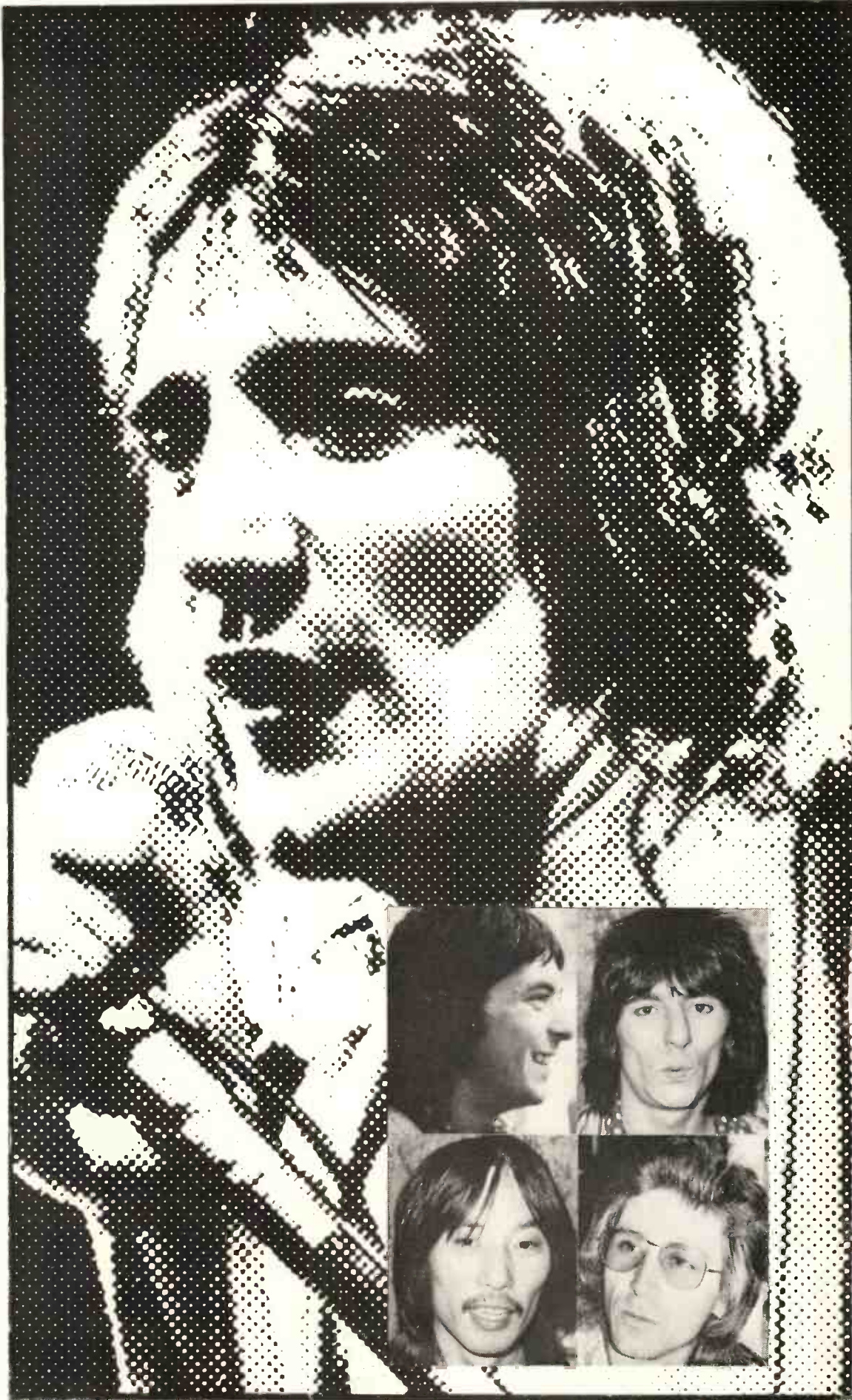
DID THE FACES NEED ROD?

IT had been on the cards for months. Rod Stewart superstar supreme was about to leave the Faces, the band that he'd said wasn't to break (an old, old story that one) and the band that had taken his name out of the minds of just a few rock and blues fans and into the hearts of young ladies the world over.

Of course we all suspected that it was going to happen, the signs in 1976 are pretty easy to see. After all, we've watched the Beatles, Cream, Traffic all deny that break-ups were imminent, but then proceed to split regardless. We all knew it was going to happen and it did.

But who is this guy Rod Stewart? Where did he come from and what led to all those 'The Faces are finished without him' statements that have been flying around for the past few months?

The answer to that first question is really pretty simple. Before the Faces, Stewart was well known as a London based blues singer (yes, that's quite right, Blues, *not* Soul) in numerous small bands. He'd had a brief period of success with Jeff Beck when that mercurial gent was leading probably the finest British band of the early seventies armed with a certain Ron Wood on bass guitar (and better bass work you're unlikely to hear at any price) either Tony Newman or Micky Waller, on drums at various times, and Nicky Hopkins on pianos. That Jeff Beck group was pretty heavy stuff



in both senses of the word. Two superb albums—Truth and Beck Ola—were released and they were Beck at his wailing best with Stewart howling out *Ain't Superstitious* and *Shapes Of Things* like no other singer at that time could manage.

Just then Rod was an innovator. It's not that there weren't any white Blues singers because we'd had John Mayall and Peter Green and quite a few others. It's just that this relative newcomer Stewart was good beyond the scope and level of nearly all the others. His voice had a real emotion to it. But he wasn't yet a superstar.

It was said at the time (how true it is we couldn't say) that Rod was possessed by stage fright on his first American tour. The story goes that he used to hide away behind the PA system so as not to see the audience he was entertaining with his unparalleled vocal agility.

Marriott

But Stewart *wasn't* yet a superstar. We've said that his period with Beck was a heavy one and it's certainly true that he and the guitar wizard didn't exactly see eye to eye on the majority of topics. Beck (it was claimed) didn't get on with Stewart and vice versa.

So, like most of Jeff's bands, they split. Stewart had already got himself in a position to make solo albums and even then was on the verge of making a career on his own but still needed a band to work with.

That band was the remainder of the Small Faces, a purely 'mod' phenomenon of the mid-late sixties led by the amazing Steve Marriott. When Marriott split to form Humble Pie, Ian McLagan, Kenny Jones and Ronnie Lane were left floundering, having lost both a singer, guitarist, songwriter and one of the liveliest personalities ever to have leapt onto a stage.

A marriage was, therefore, arranged. Stewart brought Ronnie Wood from Beck, put him back on six string guitar and joined with the other three, removing the 'Small' from Faces.

At first the band didn't break all that big. Many of the Small Faces fans were now college students and generally 'hip' people who were capable of filling concert halls and helping out with album sales but who weren't about to make Rod and the band overnight single sellers and bedroom wall

poster material for teenage girls.

So, still not all that big, the Faces kicked off with a few tours and a few records and they were damned good.

But, in the meantime, Rod and his new buddies were also making albums on a solo basis. The first two, *An Old Raincoat* and *Gasoline Alley*, were also pretty fine. Stewart was still unsure of himself enough to really try because he remembered how to howl out a blues vocal, so that when he did *Man Of Constant Sorrow* on the second of those two his choking voice actually sounded like he meant every word of his song.

So already Stewart was making solo albums that were, perhaps, to set the pattern for future events. Already those solo albums came across with more conviction than early Faces material. Perhaps that was because Stewart was augmenting the established Faces line-up with other musicians. Certainly, using Ronnie Wood on bass and various drummers gave a significant improvement over the standard Faces basic rhythm section as did the use of people like Martin Quittenton on guitar.

As we've said, that early Faces material left quite a lot to be desired. The songs weren't always up to scratch and a strong 'loonie' element began to creep into the stage act which was later to damage the band's live reputation with more musically inclined audiences even if it was to endear them to more image conscious followers.

Then some pretty strange things began to happen. The joint recording deal that Stewart had resulted in singles being released both by the band and by Stewart as a soloist (albeit largely backed by the Faces). Unfortunately for the band these solo efforts met with more chart success than many pure Faces efforts so that already in the minds of Joe and Josephine public there was a solo singer, Rod Stewart, who had a backing band called the Faces.

It would be quite wrong to assume that Stewart was at all happy with that situation. It would seem that he really believed that the band could, would and should survive. Nevertheless, the music business began to conjecture about the happiness with which Rod's solo success was being received within the band. That was uncharitable as are most rock conjectures.



"Dear ol' pals," etc... but it couldn't last.

Nevertheless, already there was a strong distinction in many people's minds that resulted in them thinking of the band as being 'Rod Stewart and the Faces'.

The question is, though, did the Faces need Rod as much as Rod needed the Faces? The obvious answer to that one, of course, is twofold. In the image stakes they desperately needed Stewart to sell their singles but, as the band matured, his value as a rock singer became doubtful.

Crunch

Perhaps the crunch was really visible on the Television spectacular recently screened in the U.K. Stewart was visibly performing well below the standard he had set himself in his earlier years. Leaping and dancing and looning around on stage may be fine—but where was the Stewart emotion which he used to put into his singing? Even the addition of Keith Richard couldn't pull the band together because however hard he and Ronnie Wood and Kenny Jones and Mac and Tetsu worked they couldn't get it to sound like their was a lot of conviction in it. Quite simply the vocals just weren't what they should have been.

Mind you, the band's problems weren't just those of Stewart. Ronnie Lane had left the band a while earlier to be replaced by Tetsu who may not have been a significant

improvement as a bass player and of course Wood had virtually joined the Stones with his look-alike enfant terrible brother Richard.

But Wood had steadfastly said that he wasn't leaving the band and seemed prepared to work with both outfits.

It's quite true that Wood's liaison with the Stones detracted from the band's image of solidarity (to use a popular word). But Stewart's star status with Britt Eckland at his side, the features in the popular daily papers, the interviews with him being treated like a Hollywood idol (and look at what that did to David Bowie!) didn't exactly help his image as a *Rock* singer. His material too, like *Sailing*, has become increasingly middle of the road, so where is the blues/rock singer who was too shy to be seen on stage with Jeff Beck? The answer will no doubt be seen on a Russell Harty show some day.

For the meantime the Faces look like they're finished. Stewart has emerged as a solo performer in his own right and the Stones might well be graced with the presence of one Mr. Wood which will be their gain.

Probably we'll learn to accept Stewart as a middle of the road performer and Wood as a Stone. But it's certainly true that the former's image had become more important to his fans than his abilities as a singer.

HOW TO CHOOSE A MICROPHONE

Part 1

By Andy Munro

MICROPHONE selection is something of a secret art to the majority of people in the music business. Often the backstage small talk revolves around such subjects as drum sticks or fuzz pedals but just try asking the would be superstar standing next to you why the snare drum sounds like a biscuit tin being slapped with an over ripe banana.

Of course there is a nucleus of people—notably with the P.A. Hire Companies who are well versed in such matters but most of them have a habit of keeping their secrets to themselves.

The best way of approaching the subject of microphone selection is by considering the general requirements for stage use. The microphones must be rugged and reliable because no matter how carefully one handles them when setting up and breaking down a system, they do get dropped. This is a guaranteed certainty and no microphone which is susceptible to mechanical failure will ever establish a place with a touring band. In view of this the vast majority of group

microphones are of the dynamic, moving coil variety and models such as the Shure 548, which was designed specifically for the rock music world, will stand a severe amount of punishment.

Another kind of battering stage microphones receive (who said the Spanish Inquisition was over?) is in terms of the acoustic sound levels encountered within the average live band. Rock singers are not usually the most timid of creatures and the voice level at the microphone is usually in the region of 135dbA which, in simple terms, is three times the sound pressure level experienced when standing next to a pneumatic road drill in full swing. Obviously the microphone diaphragm must be designed to handle this kind of level without distortion but it is also important that the vocal quality remains faithful at more tranquil levels. This generally referred to as 'linearity'. At the top end of the group market the favoured models for vocal reproduction are the 548, SM57 and SM58.

This is a suitable point at

which to consider the other parameters which influence the choice of a vocal microphone and how these factors are affected by the other components in the sound reinforcement chain.

Cardioid

Firstly the microphone must have a uniform directional pattern and the universal choice in this respect is the unidirectional or cardioid type. This model has maximum sensitivity with respect to sounds approaching the front of the diaphragm and minimum susceptibility to sounds approaching from the rear. Uniformity refers to the consistency of directional pattern with varying frequency. A microphone which is cardioid at one kilo hertz but omnidirectional at 200 hertz has little of value to offer a sound engineer. The reason for this becomes immediately obvious when one tries to use monitor speakers on stage. The familiar wedge shaped fold-back speaker is placed in front of the singer, facing the area of minimum acceptance of the microphone—fine, but if the

model in question tends towards an omnidirectional pattern at low frequencies then feedback problems are inevitable.

Another important consideration is frequency response and here there is a divergence of requirements between stage and studio. A studio has the facility to do just about anything to the human voice and therefore the engineer will tend to use a microphone which gives a completely flat, uncoloured sound which he can work on in the presence of the artist and producer. As vocals are invariably recorded separately problems such as feedback, separation and intelligibility are not immediately of concern. However when one listens to live vocals through a sound reinforcement system one is hearing a sound which is fundamentally dependent upon the characteristics of the microphone and therefore the model should be carefully matched to both the singer's vocal style and the sound system in use. By experience two features have been found to give optimum vocal quality

Rare Jimmy Page vocals through Shure 548.



Another vocal favourite — SM57.



under most stage conditions, one being a low frequency roll off from about 100 hertz and the other a smoothly rising treble response peaking at about seven kilohertz. The bass attenuation ensures that overload signals do not occur within the microphone or at the input stage of the mixer and the so called 'presence lift' gives the singer maximum intelligibility within the predominantly mid-range sound of the band's instruments.

All cardioid microphones have an interesting property known as 'proximity effect'. The theory of this effect is complex and irrelevant in the context of this article but the uses to which it can be put are invaluable. Proximity effect is heard as a rapid increase in bass response as a microphone is moved closer to a sound source and professional singers have always used this to advantage when trying to create a warm, intimate sound during a particular song. Alternatively, by keeping a microphone continually close to a sound a corresponding bass roll-off can be applied at the mixer which has the effect of attenuating any unwanted low frequency sound which may be present on stage. This technique is particularly useful in drum miking situations when a bass guitar cabinet is adjacent to the drummer's kit.

A small amount of wind-shield material is normally fitted inside the grille of a vocal microphone in order to reduce breathing and 'popping' effects. Typical examples of

this feature are to be found on the Shure models 548 and SM58.

The final choice of microphone must always rest with the singer and thus a thought should always be given to questions such as feel, balance and physical appearance.

To a large extent the performance factors influencing the choice of a vocal microphone also apply to the other sound sources to be found on stage. Individual bands will find one microphone which gives an indefinable quality to a certain instrument but in most cases it will be found that there is a common denominator for a particular sound system.

In the case of the Showco system which was used at the Led Zeppelin concerts at Earls Court the ideal microphone was found to be the 548 which was chosen for vocals, guitar cabinets and the drum kit—including snare and bass drum. An equivalent IES system such as the one used for the Eric Clapton concerts at the Hamersmith Odeon featured the SM57 and SM58 models.

One notable exception to the above (there always has to be!) is the choice of microphones for overhead miking of a drum kit. Here the microphone has to reproduce the complex high frequency harmonics of the cymbals and also pick up the natural ambience of the rest of the kit. By far the best microphone for this kind of sound is a small, high quality omnidirectional model with a very flat fre-

quency response, two such units usually being used in order to cover both sides of the kit without placing them too high and risking the effects of poor separation from nearby speaker cabinets.

In cases of very high stage sound levels (power mad guitarists beware!) an equivalent cardioid model should be used such as the Shure SM33 ribbon microphone.

Acoustic

The same remarks also apply to microphones for acoustic guitars in that an omnidirectional model will give a smooth natural sound with the added advantage that there is no proximity effect and hence very little tonal variation if the guitar is moved back and forth from the microphone.

However if foldback speakers are used or if there is a band backing the guitarist then a high quality cardioid model should be used such as the SM53. Some acoustic guitars benefit from the use of a vocal microphone as the low frequency roll off minimises the boominess sometimes associated with this instrument when a microphone is placed close to the sound hole. Also the gently rising treble response can give added 'presence' to the guitar sound if so desired.

The ideal microphone for brass instruments such as the saxophone is very much dependent upon the positioning of the instrument relative to the microphone. As most players prefer to 'blow' straight

into the microphone it is necessary to use a model which is suited to high sound levels and also a windshield is desirable in order to attenuate the breathing noises of the instrument. A popular choice in this application is the Unisphere range of microphones. A more natural sound will be obtained by using an omnidirectional unit covering the whole length of the instrument and this method would be advantageous in most jazz group situations.

One of the most difficult instruments to cover for live sound reinforcement is the piano as the requirements for a natural sound tend to conflict with the more general considerations of the system as a whole. A high quality microphone will be necessary and a very useful technique is to use two such models, one above the sounding board and one below—equidistant and with reversed phase. The reason for this will be explained in a future article which covers the subject of microphone phasing in greater depth.

A general consideration for all stage microphones is their electrical output. Most mixing desks are now supplied with balanced, low impedance inputs and therefore the use of microphones of the unbalanced, high impedance type is becoming the exception rather than the rule. The major disadvantage of high impedance microphones is that they can only be used with a maximum cable length of about twenty feet, severe treble attenuation occurring at any greater distance.

Robert Plant with SM58.



ACE'S HIGH

ONLY one or two bands who emerged in the so-called pub-rock boom of about a year ago ever achieved the success that was predicted for them. One of these was Ace — both in name and musically — their rise to fame and fortune accelerated considerably by their hit single, *How Long*. Although Ace was a new name at the time, the various members of the band had all been long-serving members of the rock fraternity and all of them had spent years in various bands touring both in this country and on the continent.

"I first bought an organ because there weren't many organists about so those that there were got a good gig instantly. Organs were just coming into fashion at the time, so I thought it would be a sensible thing to do". So says Paul Carrack, lead singer and keyboard player with the band. It didn't take Paul long to learn to play and soon he was auditioning in London with his friend Tex Comer, now Ace's bass player. "We got a job backing a couple of girl singers, and did tours on the continent and that sort of thing", said Paul.

"Bam" King, now Ace's rhythm guitarist, started playing in much the same way. "After learning to play and doing little gigs at weddings and so on I started touring the continent as well. We did a tour of Germany and it was just as bad as all the stories about the place make it out to be. A mate of ours took two weeks off work to drive us out there in his van. Then he went home. We kept getting messages from our manager in London saying "Had to get rid of the van. Send all the money you've got so that I can buy another one and come out and get you." In the end our parents clubbed together and bought a dormobile for



Paul Carrack, piano.

our mate to come out and get us!"

Bam then joined a band called The Action. "We used to play at The Middle Earth and the Electric Garden. We changed our name in about '68 to Mighty Baby; that was a strange band, by the end all of them had become Muslims except me. They'd be getting up in the morning, saying their prayers, fasting until six in the evening, and then tucking into huge amounts of sandwiches. When you look back on it, it seems so silly. These were all blokes I'd known for ages and suddenly one day they were different people."

Members

Bam and Paul drifted around in their separate bands at this time for a couple of years until the various members of Ace came together, jammed, did a few gigs and decided to team up on a permanent basis.

Within two weeks we'd got most of the material together. From the beginning we did our own stuff, most of which was written by Phil Harris, the lead guitarist, and Bam," said Paul, "but by the time we came to record our first album, the band had started doing a lot of my



'Bam' King, guitar.

stuff and we tended to use the material that had been most recently in the live repertoire. That was basically because Fran the drummer had only just joined us and he only knew the most recent songs we'd been working on. We worked on the first album, *Five-A-Side* with John Anthony producing—he was great, he provided a really easy-going atmosphere to work in. We were in Rockfield for about two weeks, but we only spent about four days actually recording. The rest of the time was spent rushing around playing football!"

Ace's new album was released a couple of months ago. "The difference between the first album and *Time For Another*, the new album, was that before we started work on the first one we had all the material ready. This time, we had just done a lot of touring and we had to come back and meet an album commitment. We had only one song ready before we went into the studio, so really the whole album was conceived completely in the studio. It was interesting. I'd never been in that situation before, but I don't think it's the ideal way

for Ace to record. We'd like to take the material on the road first in future."

How Long was very heavily influenced by black music. Had Paul decided to write a black-sounding song, or had it just come out that way? "Not consciously, no. I must admit that most of my favourite musicians are black, like Marvin Gaye, but I wasn't trying to make it sound black on purpose. That was just the way it happened."

Paul uses a grand piano for recording and stage work. "I use a Helpinstill pickup. It's the only way of getting a decent tone. All pianos are different and you can't possibly take one on the road, so its sound is a problem, but the Helpinstill is really good. I use a Fender Rhodes as well, with an MXR Phase unit which is really handy. It really gives a lot of depth, it can change the whole sound. I've got acoustic amps and two cabinets one either side of the stage. In that way everybody can hear what everybody else is doing. I like the Fender Rhodes because it doesn't sound anything like a piano, it can sound more like vibes for example. I also have a Hammond M.100 organ with two Leslies and a Tone Cab."

Bam uses a new Gibson Les Paul. "I used to use a Gibson 175D, but the Les Paul has a lot more poke. I've only just started using it, but I really like it already. My amplification is an Acoustic 135 combo—I've always preferred fairly compact amps—and a Marshall 200 watt Monitor."

One hit wonders? Every band that has a big hit unexpectedly seems to be expected to live up to the stardom it brings in its wake. Although another hit would be nice, I'm sure Ace will be happy to go on playing football, sinking pints and playing excellent music for the rest of their days.

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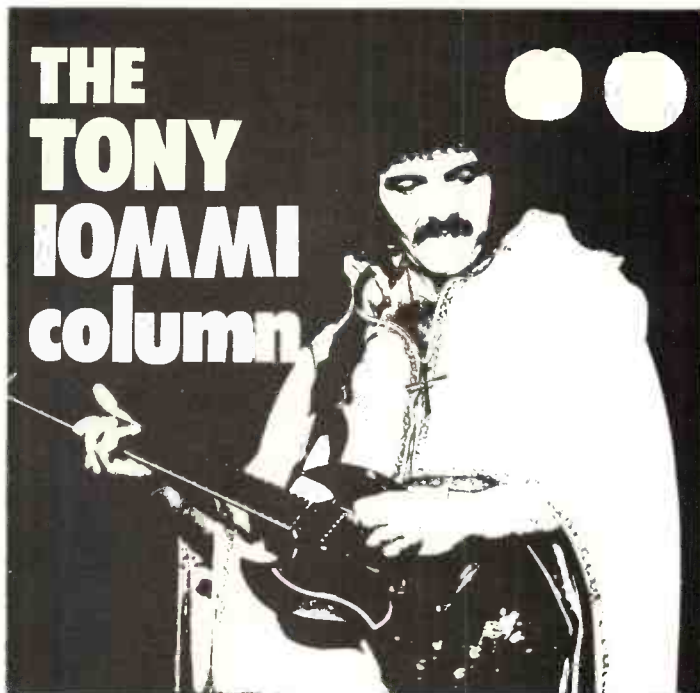


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THE TONY IOMMI column



BY the time you read this (like most monthly magazines *Beat Instrumental* works ahead) Sabbath should have completed our British dates and started work on a new album. At the moment we've all got a few ideas knocking around but due to quite an active working schedule (in other words bleedin' hectic) we haven't had time to get together to try out any new numbers or discuss studio locations etc., so I can't give you any more details.

Prior to our British dates we had just returned from a very successful American tour which included our debut performance at Madison Square Gardens, which was a pretty amazing experience to say the least! The promoter asked everyone to wear something black to the gig and he also built us a twenty foot perspex cross — a nice touch!

On this tour I took John Dickens who I have placed in charge of all my problems involving guitars and amplification. John works with John Birch, who you've all probably heard of, the man who builds my guitars. Even Mr. Dickens couldn't help me with some of the problems I encountered in the States. I had trouble with the octaves on my guitar and we couldn't obtain the tool to adjust the bridge. I also managed to obtain a faulty batch of strings which meant more headaches, because I buy a few hundred sets in England before we go on tour and you know when you've got a faulty set then the rest are going to be the same. I tried different types of strings in the States but I wasn't satisfied, they all sounded too flat.

Apart from helping me out with my axes, John (Dickens) is also helping me to get a new stack together. I'm presently looking round at new amplification, cabinets and pedals, which have always been a problem in the past. Playing at the volume I do it's always been hard to find a pedal that doesn't feedback. We looked around the States and I came up with a phaser that doesn't distort with the amount of wattage I use (one of the few).

On our next tour we'll be using an American P.A. system (Tycobrae) and American lights (Obie's) on all our dates worldwide so you'll be able to see and hear the same show that we'll play in the States.

At last, thanks to Mr. Dickens, I can use my new John Birch guitar which, due to various problems I've never really had a chance to take on stage before. Unlike the Gibson SG, which has single pole pick ups, and is more likely to pick up interference, the sound of this guitar has more 'hump to it'. It is built in one piece which means it won't sound like it has a built-in tremolo each time you put pressure on the neck. So I can retire my trusty Gibson until a future date and also bid you all farewell until next month.

BATTLE OF THE GIANTS

FENDER PRECISION VS. RICKENBACKER 4001

LOCKING antlers with another musician over the merits and/or shortcomings of a particular brand, model, or even year of manufacture of a particular instrument inevitably turns out to be something of a stalemate once the dust has settled. After all, rock musicians (like the instruments they play), tend to come in all shapes, sizes, and temperaments—with 'different strokes for different folks', 'one man's pleasure is another man's poison', 'if the shoe fits, wear it', and all those other dreary little chestnuts proving to be just as applicable to one's choice of an instrument as it to one's choice of car, wallpaper, or alcoholic refreshment.

When it comes to picking

an electric bass however, the choice seems to be fairly limited—a near-monopoly, in fact, when you consider the boastful trumpeting that Fender's California office have been lacing their American advertising with over the past year or so—i.e. '9 out of 10 *In Concert* bass players play a Fender bass'—an impressive figure, to say the least, particularly when you realise that the vast majority of those basses are Fender Precisions, long Fender's best-selling model.

But while the Precision seems to be almost permanently entrenched in the top spot, another contender has been slowly but surely cutting into Fender's long-term supremacy in recent days—Rickenbacker's model 4001 stereo

bass. In this article, we'll be taking a closer look at both, comparing the features, advantages, and disadvantages of each, and hopefully coming to some sort of conclusion as to whether the 'undisputed champ' is still secure on its lofty perch, or whether this relative 'newcomer' is really giving Fender a run for its money.

The Precision, of course, has been nothing less than a household word among many musicians for years and years, and in rock's early hours (which were also the early hours of the electric bass), it's pretty safe to assume that the Fender bass had the field more or less to itself since Fender did, after all, *invent* the electric bass, and there was relatively little competition to speak of. As a result, bassists naturally and instinctively gravitated towards what was virtually the finest instrument available, and when Jet Harris began taking one through its paces with the Shadows, the precedent was set on this side of the Atlantic.

Quality

As was mentioned in the December issue of *Beat*, the Precision did go out of vogue in rock circles for quite a few years following the birth of Beatlemania, but when the subsequent parade of fashionable basses succumbed to their various deficiencies (the Hofner violin bass was too flimsy, the semi-hollow Epiphones, Gibsons, and Guilds were too heavy and fed back too much, and the Gibson EB-3's were too 'small' for those who'd been weaned on Fenders), the Precision was eventually re-installed to its former place of honour.

The Rickenbacker bass, on the other hand, didn't make its debut until around about 1965, when the sudden popularity of their six and 12-string guitars prompted the firm to try and push further into the rock market. The result was the monaural prototype of today's stereo 4001, championed in due course on English shores by the likes of John Entwistle, Pete Quaife, the then-unknown Chris Squire, and even Mr. McCartney himself. Unfortunately, their astronomical price, along with the fact that few shops sold them (both of which are still true to a certain extent even today) resulted in their never quite catching on with the masses in a big way, despite their high quality. So by the

end of the 60's, the Fender Precision reigned supreme once again. Due to top people like Messrs. Squire and McCartney however, the Rickenbacker stayed before the public eye, prompting more and more bassists to search them out and take them for a spin, to the point where the 4001 seems to have moved into second place behind the Fender.

Pickups

The obvious and most crucial difference between the two instruments lies with their pickups. While the Rickenbacker is fitted out with separate bass and treble pickups, the Precision sports one wide-range split pickup—that is, it's divided into two separate components, with the E-A half positioned slightly further up on the body than the G-D segment. Naturally, this means that the Fender has one tone and volume control, which tends to cut down on the possibilities and scope for any overtly subtle variations in sound.

On the other side of the boulevard though, the 4001 is equipped with individual tone and volume controls for each pickup, along with a three-way toggle switch (to bring in each pickup separately or in tandem, according to taste), providing the bassist with more room to make minute and *independent* adjustments in the sound relationship between the bassier and treblier frequencies. They're subtleties that're often completely lost on stage, it's true, but they're nonetheless invaluable in the recording studio. Then too, the Rickenbacker is equipped for both mono and stereo output via its two jacks ('Normal' and 'Rick-O-Sound'), which really opens up a whole new set of possibilities, enabling the musician to put the treble pickup through a fuzz box or a wah-wah pedal, for example, while using the bass pickup as-is (or vice-versa), not to mention the standard stereo effect (providing you have the money to shell out for two separate amp set-ups, that is!).

Since most basses aren't wired for stereo, regardless of make, it'd be unfair to knock the Precision for not having it, though the feature is definitely a Godsend for bassists who like to experiment with different tones and effects.

Although the type of amp and strings used have a lot to do with it, the 4001 does seem to have a bit more sustain than the Fender Precision

though, naturally enough, it's the pickup that gives each bass its own distinctive sound. At the same time however, the widely held belief that the Rickenbacker is a far more trebly instrument than the Precision turns out to be a bit of a fallacy. As Chris Squire says, "You can get *more* of that trebly, buzzy thing from other basses. I think this is part of the misconception about it really, because a Rickenbacker is, in fact, a very *bassy* bass. With the way that the pickups are done, it seems to me that it has a lot more bass in it than a Precision. Lots of people have said that the Rickenbacker's have more highs than the Fenders, but I don't think that's absolutely true. They've got a different *kind* of highs, and maybe a little more variation. Those Rickenbacker pickups seem to generate a different kind of sound from the strings than any other basses do, but there's more penetration with a Fender. It's sharper, so you have to be a bit more careful—more cautious about how you hit it."

Versatile

In the long run, the physical act of playing the instrument—or rather, of how easy the instrument is to play, is just about as important as the sound it produces, and the necks on the two instruments are quite different from one another. Whereas the maple Precision neck is thick and chunky, with a wide, slightly curved fretboard, the maple Rickenbacker neck is surprisingly flat and narrow from front to back, with a broad, flat rosewood fretboard. Neither is particularly easy to play, as far as basses go, but the 4001 does seem to require a bit more stretching (and, preferably, longer fingers) to get at the strings, particularly when you're up trying to hit those high notes.

Construction-wise, the Rickenbacker neck is unusual in that it not only has two truss rods (as opposed to the Fender's one), but runs the entire length of the instrument, so that the tuning heads on one end, and the bridge at the other are really attached to the same piece of wood. The logic behind this is that it helps distribute the string tension more evenly, as well as make the neck nigh-on impossible to snap without smashing the rest of the instrument to pieces. Oddly enough though, a few famous Rickenbacker owners

(obviously of the more energetic variety) have complained that the neck has a tendency to 'give' and bend backwards when the playing gets particularly strenuous and intense, though others (including Mr. Squire) have said that they've never had any trouble like that at all.

Both basses have individually adjustable string saddles down at the tail end, though the entire 4001 bridge can be raised or lowered en masse (a help or a hindrance, depending on your point of view). It's immediately adjacent to the built-in muting device (raised and lowered by two control knobs) that alleviates the chore of having to cram a wedge of cloth or foam rubber underneath the strings in order to deaden them—though John Entwistle, for one, has complained that the mechanism on his Rickenbacker tended to get in the way at times when he would've much rather have dampened the strings with his hand.

But all in all, is the Rickenbacker 'better' than the Fender? That's a touchy question since, as always, it basically comes down to a matter of taste—each to his own, and all that. Looking at it as objectively as is humanly possible however, a few extra votes really have to be cast in favour of the more versatile Rickenbacker 4001. Not that the Precision is a downright load of rubbish, mind you, since Fender must be doing something right to be able to make that '9 out of 10' claim. But bass players are a funny lot and, like everyone else, they tend to either become set in their ways (once a Fender, always a Fender), or fall prey to the old follow-the-leader syndrome—often for no practical reason, which means that they miss the opportunity to check out some of the other fine instruments that're around. True, you can probably say the same thing about many Rickenbacker fanatics, but while the 4001 is by no means perfect (the substitution of plastic for parts of the previously all-plated metal hardware is a rather unfavourable development), it's definitely a finely designed piece of workmanship.

Though the venerable old Fender Precision will more than likely remain 'the bassman's choice' (after all, it had a pretty good head start), Rickenbacker are really building an instrument that has to be reckoned with.



John Wetton wielding a Precision.



Phil Lynott airing his Rickenbacker.

ONE of the reasons, perhaps, for the comparative lack of wind instrumentalists in the rock world these days lies in the fact that very little has been done to modernise the saxophone or flute — musical technology seems to a large extent to have passed them by. All this looks like changing now, however, with the invention of a totally new wind instrument, the Lyricon. The manufacturers of this instrument describe it as "the first totally expressive electronic wind instrument ever conceived or developed".

It is approximately the same size and shape as a B flat clarinet and is played in much the same way as the ordinary instrument. Although until now the Lyricon has not been used extensively on either side of the Atlantic, at least one Briton, Jack Lancaster, has been experimenting with it and has been very pleased with the results he has so far achieved.

Session Man

Jack Lancaster, for those of you who didn't know, used to be the sax/flute player with Mick Abrahams' band Blodwyn Pig and is a highly sought-after session man in this country. Over the past two years Jack has been writing and working extensively with Rob Lumley, a keyboard player, the pair's most recent venture having been the new album *Peter and the Wolf*, a reworking of Prokofiev's musical tale which mercifully stays well clear of the beefing-up-the-classics syndrome and which incorporates Lancaster and Lumley's own compositions as well as Prokofiev's music. Jack used the Lyricon extensively on *Peter and the Wolf* and he told *Beat* how and why he came to be using this new, possibly revolutionary instrument.

"I had been trying various electronic devices on my sax and had become rather disenchanted with the results I was getting. I'd been using octave dividers, for example, but I discovered that at certain frequencies they don't pick up as well as at other frequencies and I never got on with them all that well. So I started looking for something apart from saxes but which had reed control. This instrument is com-

LANCASTER'S LYRICON

Session man and Composer Jack Lancaster tells us about a new wind instrument.



▶ Jack Lancaster demonstrates the Lyricon. The console is in the background.

pletely electronic and has a solid body with contact points under each key. There are two transducer pickups in the body of the instrument, one for breath control and one for reed control. There is a separate computer console, which is programmed before you play the instrument and the basic idea is that the wind and reed controls should be balanced on the console to the player's requirements."

The computer console is a good deal more complicated than this, however, including many facilities for altering the basic pitch, tone and attack of the instrument. For example the Basic Overtone section is comprised of five distinct and independently controllable

tones. Individual proportion controls vary the extent to which each tone contributes to the overall sound. Besides the basic overtones, key, range, mouthpiece control, wind dynamics and wind overtones are all controlled by the computer console.

Instrument

"Although the instrument is very new, I really think it is past the experimental stage now," said Jack, "I think I am the only person in Britain using one, although Wayne Shorter of Weather Report was playing one at the concert they gave here recently. Actually I first became aware of its existence when I went to see Tom Scott perform here about nine months ago — so he's another musician who is using it, but besides the three of us I don't know of anyone else who is playing one.

Had Jack had any trouble learning to play the lyricon — how easy had he found coping with the electronic side of it?

"Well, it's a very strange thing to get into electronics for a sax player, it's something you tend to ignore. I suppose the lyricon is the wind player's equivalent of the synthesizer, but you have more physical control of it than you do of a synthesizer, in that you pre-set the controls and then operate it with your breath. As far as fingering is concerned, I suppose you could say that it is fairly similar to the flute fingering, and as I play flute, I haven't had much trouble on that score. I think that it's going to be a very popular instrument — you can get very electronic or very reedy sounds out of it, something to appeal to almost anyone."

Album

Jack Lancaster's new album *Peter and the Wolf* shows the capabilities of the lyricon very well, a trombone/brass band sound being achieved on the *March* and a bass cor anglais type effect on *The Grandfather* theme. Perhaps during the next few months other musicians will take Lancaster's lead and find out about the lyricon. Let's hope that sax players will no longer feel left out of the technological race and that more musicians will be prepared to experiment with what could well turn out to be one of the most exciting new developments in musical technology for some time.

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MANAGEMENT AND WHAT TO LOOK FOR

Part Two

LAST month we took a look at the workings of some of the managerial giants. While there is little chance of the average band being signed up by an eager Colonel Tom Parker, his methods of working shed some light on the aspects of management that a band should keep an eye out for. This month we look at the benefits a manager can gain from moving up from the playing side, and the pitfalls to be avoided by the bands needing management.

Few of the really big managers came through on the playing side, but maybe there are few ex-superstars with the know-how of Chas Chandler, formerly bass player with the Animals and now manager of Slade.

No names, no blame, but Chas Chandler has often said that when the Animals finally split up he had precisely £1,400 to his name. Yet it had been a chart-topping act, and a sell-out on-stage group.

Nobody can blame him for feeling sore. So he resolved that when he got into management, and he started with Jimi Hendrix, a superstar who required more-than-average managing, he would avoid the same pitfalls for his acts.

He's got an extra special deal with Slade. He aims to get them the maximum amount of money possible during their career as a top group. . . and, of course, that means the maximum amount for him. But he accepts it's different for the manager. He can score on several different occasions, just by finding a new coming-up act to replace an old blown-out act. Whereas the act itself generally has only one bite at the big-money apple.

So Chandler nurses his act along every inch of the way, seeing through any attempts to con them out of their rights. The conning can come from any direction — something like illegal and unpaid use of photographs to sell pirate brochures outside a theatre.

It's the manager's job to think of everything on behalf of his artist. In the big-time, there's the question of what refreshments should be available in the intervals at shows, and even to what dressing room those refreshments should be in.

There was a time when the

Faces and Rod, on tour, had a special roadmanager whose job was to see the on-stage wine was at precisely the right temperature. But in less exalted areas, that would be the job of the management.

Recognisable

Working out schedules, making sure unnecessary travel is avoided, accountancy, legal advice, provision of shoulder to cry on — it all comes within the manager's range.

So it could be that a top musician, someone who's been through the mill, would make



Mike Appel takes care of Bruce Springsteen (above), firmly but conscientiously.

Ex-Animal Chas Chandler takes group experience to managing Slade.



an ideal manager for you or yours. But as we've seen earlier, few musicians, few creative talents in that field, have any kind of head for financial heights.

Still. . . it can help, having a well-known, instantly recognisable name boosting your wares. It leads to faster and more efficient wheeler-dealing.

Attention

Until now we've been talking about the outstanding managers and there are quite a few more we could mention. But now a couple of warnings.

Rubbish managers are attracted to pop music simply because of the rich pickings. Lots of them don't give a damn about the artists involved. If their careers founder and sink, then who cares? Naturally it sometimes works out that a rubbish manager happens upon a talented new artist and the liaison works for a short time, before it all grinds to a halt.

But journalists in the pop-music scene have come into contact with dozens of smart-Alec so-called managers who haven't the faintest idea how to manage. They'll knock off a few basic ideas from the established managers and talk glibly enough, using the current "in" phrases, but you'll need a lot more evidence than that.

A rubbish manager can be found out. It's easy to check a man's antecedents and background, provided you aren't rushed into making some kind of instant deal.

That's one problem. Another concerns the choice between say two different managers of equal business acumen, but different approaches. Which is the best? Is it the man whose management skill has led to him building up a whole crowd of artists — a man whose name is widely known in the industry because he's always coming up with new talent?

Or a guy who wants only one, two, top whack three names on his roster so he can give a whole lot of attention to each. The big problem is that it is very easy to get "lost" in a big roster of artists, because there are so many needing attention.

In which case the inclination would be to blame the manager solely if nothing happens in your career. . . even though it may just be that you are a hard act to market. And the answer probably is that early on you'll need a manager who

solely if nothing happens in welfare — and the fact that he may not have a big name in the industry, any more than you may have, is a secondary consideration.

At the same time, if a Chas Chandler or a Tom Paton, who manages the Bay City Rollers, liked you enough to take you on, then you'd be a mug not to say a quick yes. A nice early-career world tour in support of Slade or the Rollers would do you a thousand favours in terms of image-building. No fears about whether you'd be good enough Messrs. Chandler and Paton wouldn't have latched on to you if you didn't have what it takes.

Now honesty is not a particularly strong point — or even regarded as an asset — among many of the lesser managers in pop. But honesty is required. You should see Adam Faith coping with Leo Sayer. It does an artist no good at all to be told he was "just great baby" after every performance when, by definition, some shows just have to be better than others. Or worse.

So the good manager has to be able to tell the truth, even when it hurts. And if an artist, say you, gets out of line by being unpunctual, or rude to writers like me, then you have to expect a heavy managerial weight to fall upon you.

Stagecraft

Adam Faith was himself, one of the best "movers" on stage of all the early British rockers, and since he's studied stagecraft at top level. He's the kind of manager who not only knows what he's talking about, but also makes sure that everybody else knows that he knows.

He's not in the mass management scene, but with his knowledge of good pop and strong stage-work, he is top-level management material.

Right now in the States, there's tremendous consolidation on the amazing career of Bruce Springsteen. It took three albums to get his name even mentioned outside the States, and not until the third had started to move — *Born To Run* — did he venture outside the States for personal appearances.

Inevitably, behind Springsteen is a very sharp manager; slipshod management doesn't build careers like this one. And the manager concerned is Mike Appel. Equally inevitably, he's



Leo Sayer, carefully watched by Adam Faith.

been much criticised in the States for the way he's handled the Springsteen affairs over the past few years.

And yet it's likely that Springsteen wouldn't have broken without Appel. That Appel really did give a lot of top-brass people in pop the pip is well-known. He's a tough cookie, and he suffers fools badly. Very badly.

When certain people at CBS didn't return his phone calls, he laid it on the line that they were being unbusinesslike and downright daffy.

Where Appel scores as a manager of the new breed is that he knows what it is like to play up there with a band, sometimes six sets a night, without getting recognition. He was a virtually anonymous musician. He accepts that many musicians deserve to remain anonymous.

But now Springsteen has made it, Appel creates an aura of dislike, despair and despondency simply because he

insists on protecting his artist from all the fringe non-benefits of pop. The man doesn't like giving interviews, so Appel makes sure he gives as few as possible. Getting his picture on the front pages of Time and Newsweek in the States in the same week did merit two separate interviews.

And Appel merited a lot of praise for the conscientious way he'd saved his artist from the routine run of questioning — "Say, Bruce, what do you wear in bed?" He went for the big ones, saving Springsteen a whole lot of acid anger.

Appel has been called a megalomaniac, and he couldn't care less just so long as he does the job by his artist.

In the big-time, protection from the press can be very important to an already harassed artist who feels he is drying up and has nothing much to say.

And if a manager can keep the Press at bay, he sure has a lot going for him!

BUYING SECONDHAND DRUMS

UP to now in our series on buying secondhand equipment we've looked at both guitars and amplifiers. Now we're turning the spotlight on that vital piece of musical apparatus — the drum kit.

As any drummer will tell you (!) drums really are vital to music. While it may be

possible to imagine groups without guitars, keyboards, vocalists, brass or any other instrument, drums are universal. That is simply because we need rhythm in our music and that rhythm comes from a drummer and his drums — he's the vital link in all rock and his kit has to be pretty good to

take the sheer hard battering he's giving it to drive the music along.

Certain rules about buying equipment stay the same whatever you are looking for. We've said them before, but repetition of certain vital points will do no harm at all.

First of all be careful. While

bargains can be had very few sellers (especially shops) offer good quality equipment at giveaway prices — whatever their adverts might say. If you smell a rat be careful and, if at all possible, take somebody along with you who's more experienced at buying gear than you are.

Secondly, shop around. Look at private ads. Go and see all the dealers in your town. Ask your friends what *they* think are the best makes and find out what top drummers are using.

So, let's assume that you've seen a kit in your local music store that you fancy. What should you look out for? Well, in the first place, you needn't worry about the state of the finish. If the kit is being offered at a fair price don't worry if it's finished in a 1965 fashion red glitter or a 1967 psychedelic flash bang wallop pattern. Any reasonably handy drummer can re-cover a kit, certainly there are a great number of specialists up and down the country who can re-cover a kit for a surprisingly low price.

Oddly, you really shouldn't worry about rust too much either. There are many good products on the market that will remove even quite heavy rust. In the first instance 'Dura Glit' available from any hardware store will polish up chrome remarkably well and certain gels like 'Jenolite' will take even quite heavy rust off if helped with a piece of emery cloth or wire wool.

Shells

What you do have to look for though are relatively major faults such as warped shells. Shells can warp for a variety of reasons but on no account buy a kit with a warped bass drum shell or warped tom toms.

While you're looking for warped shells, keep an eye open for cracked ones as well. The same applies to fitting blocks. These have a nasty habit of cracking inside and should be checked carefully. Also look out for missing screws inside the drums themselves. Never accept a salesman's word for the internal condition of a drum. Check for yourself that the interior is sound before considering a purchase.

While looking at fittings, check that all tension lugs are in good working order and that generally all the fittings on the kit work well. Whatever you do never forget that a good drum kit depends almost en-

"Any reasonably handy drummer can re-cover a kit..."



tirely on the quality of its fittings for its success or failure. The best sounding drum kit in the world is totally useless when it falls apart in the middle of your mighty solo! Certain brands are better than others so have a good look at the different types on the market and ask drummers you meet what they reckon is a good fitting.

So, the kit you're looking at seems quite adequate from a structural angle. How about the sound? Well, you should always try a kit with the sticks you like best. Take your own along with you and don't be frightened to give the kit a good thump or two before parting with your money. Make sure that the skins are in good condition because you'll want to know what sound you're going to get when you've fitted the skins you prefer.

Cymbals

Cymbals, of course, are a different matter altogether. There is no real standard on cymbals. Of the very top brands drummers will argue for hours (even come to blows) over the respective merits of Paiste versus Zildjian. Both are good cymbals and it's up to you to make a decision based on the sound you like.

Even new cymbals are a matter of taste. Any drummer worth his salt will try dozens before buying any one. This, of course, applies just as much to new ones as secondhand cymbals. With used ones check for cracks and especially look for wear around the rim and around the centre hole. You might even take one of your own along with you as a sort of reference you can turn back to.

Another bright idea is to take along your own bass drum pedal if you can. This will be the one you're used to and will give you a better idea of whether your new kit has more to offer than your old one. If you're considering buying a new bass drum pedal or a new hi-hat then check carefully for wear on the moving parts. Quite often they can be repaired (it might just be a case of a little drop of oil here and there) but be careful for a sticking hi-hat or bass drum pedal can be a major hindrance to smooth drum work!

Although your chances are slim, some sellers (especially friends who are selling privately) will allow you to borrow a kit for a few days. The

acoustics of a shop or living room are far different from those of a rehearsal hall or concert. Obviously, then, if you can try out a new kit in more representative surroundings than a shop you'll get a better idea of just what you're buying.

The final question though must refer to the many types of drums made over the years. It's impossible to give hard and fast rules about which types to buy and which to avoid if only because (as with any musical instrument looked at on the secondhand market) so much depends on how they've been treated by previous owners. A warped, broken tatty £600 kit is probably a worse buy than a £100 in good condition.

Nevertheless, certain kits have reputations for being good value and can be judged by their popularity in certain areas. Probably the most popular rock manufacturer is Ludwig whose prices are in the top end of the market but whose quality is excellent. Closely following them, and very well thought of, are the English company Premier's kits. From then on you're with still excellent kits but slightly less common ones. Names that come to mind are Gretsch, who make really good kits especially suitable where massive volume isn't called for and Slingerland to whom the same criterion applies.

Moving down the price range we find some other imported kits which offer exceptional value like Yamaha, Maxwin, Hoshino, Tama/Star and many others. If that seems a little unfair to some names we've excluded it's just that we couldn't list all the good kits available at the moment and these are a few that we have some knowledge about.

Recently with drums, as we have had with guitars, there has been an increasing number of Japanese kits coming onto the market. Although many of these are too new to have much chance to get on the secondhand market, when they do they look like being (for the most part) quite good buys.

So, that's secondhand drums. Remember to apply the same rules that you might use when looking at any purchase regarding guarantees whether you can change the kit if you don't like it, different ways of paying for a kit, shopping where you get good service and a specialist approach from the salesman and you can't go wrong.

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BE-BOP ...BILL'S BRAINCHILD

"It all started when my younger brother was given a plastic ukelele for Christmas one year. I picked it up and worked out the Third Man theme — my dad decided that I must be musically inclined so he went out and bought me a guitar."

Bill Nelson is the lazy interviewer's dream. He answers every question at great length, and with great clarity — all you have to do is to sit back and let this soft-spoken Yorkshireman talk about his musical development at will. Bill is the guitarist/lead singer/songwriter with *Bebop Deluxe*, a band for whom John Peel among others has been rooting for some time now. *Bebop* is Bill's baby to a large extent, although the other members of the band are by no means his backing musicians, each being given solo spots in live performance, and Bill took time out recently to talk to *Beat* about his early days and the formation of the band.

Freak

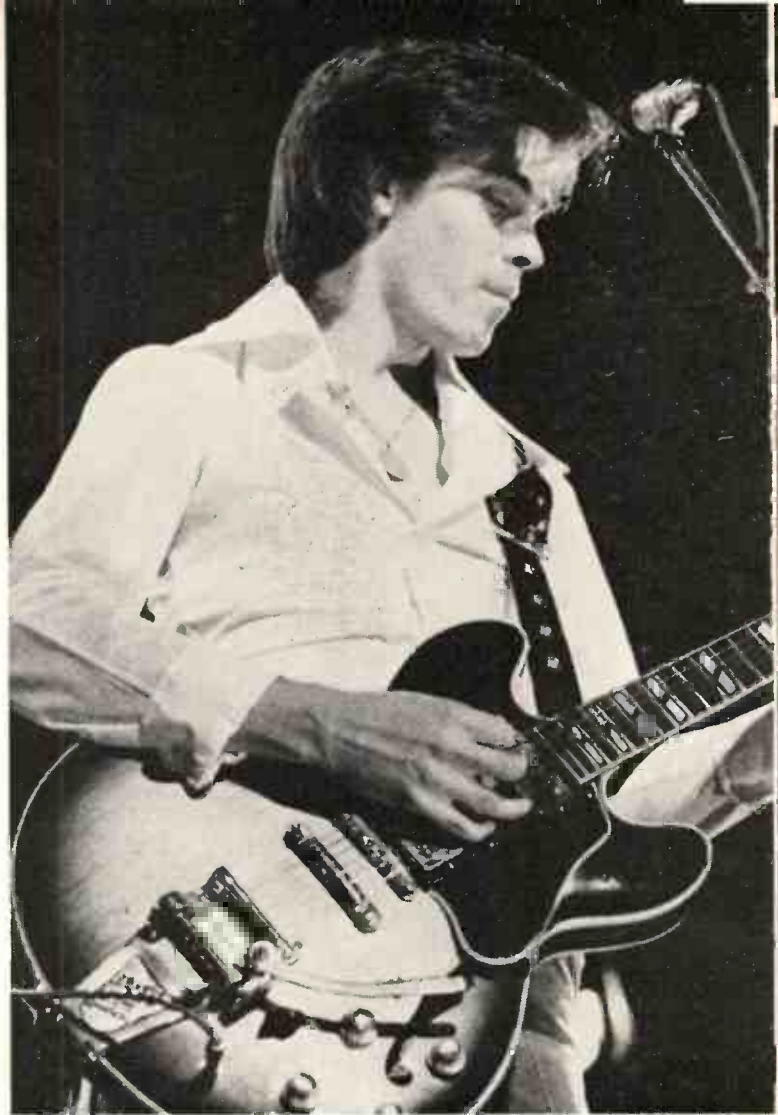
"I had the guitar that my dad bought me for ages before I actually got round to playing it," said Bill, "in fact I didn't start learning how to play at all until I met a bloke at school who had an electric guitar. He was a bit of an electronics freak and he'd built his own amp and I suppose he gave me the incentive to start getting into guitar playing."

Bill soon began to play semi-professionally. "I did cabaret and that kind of thing in working men's clubs — it was horrible stuff to play, but at the same time it was great ground-work because it did mean that I had to learn the basics quite quickly. I found out about the give and take of playing with other people and in that respect the experience was very worthwhile."

At this time Bill started to listen to a good deal of music and he was inspired by many different types of musician. "Like everyone else I was influenced by the Beatles, but only by their later stuff; at first I thought that they were a bit ragged actually, and it wasn't until after *Rubber Soul* that I really became sold on them. I started listening to jazz guitar at this time also — I liked people like Barney Kessell and Wes Montgomery. Initially I think I got into jazz because it was complicated technically to play — my whole approach during that period was one of technique, I suppose I hadn't really discovered the soul of the guitar at that time."

It was through jazz that Bill got into blues music. "As in the case of the Beatles, I thought that blues was a bit crude at first, but I soon became very keen on it. Of all the bluesmen, I was influenced most by B. B. King, though of course the white, English blues guitarists like Peter Green were important as well."

However, Bill's main influence was the man who inspired so many other young guitarists — Jimi Hendrix. "He was doing things which at the time . . . well, I couldn't figure out how he was doing it at all. He got such an amazing sound, not just from the effects pedals that he used, but from the natural amp as well. Funnily enough, it was around this time that I first got a proper sustain — by pure accident! I was in a working men's club band at the time and we used to do a rock and roll medley at the end of the set. For some reason I had the volume control on my Copycat on too loud and I got an overload. The sustain was amazing! All the other blokes in the band were appalled though, and they told me in the dressing room after-



Bill Nelson — very much the Be-Bop boss.

wards that it wasn't the sort of thing they wanted me to play. I upped and left there and then."

Later, when Bill was at Wakefield Art College he formed his own blues band, *Global Village*, which played Cream and Hendrix material as well as a couple of Bill's own numbers. "I don't know how I ever persuaded the band to play them," he says, "they were dreadful! With *Global Village* I was trying to do something without worrying about whether it was going to be successful or not. There again it was good ground work. I really did it to see what I was capable of."

Problem

After *Global Village* folded Bill met a keyboard player called Richard Brown and they decided to form a band together. "Richard is an amazing musician, but he had problems at home at the time and he had to leave the band. Funnily enough this problem seems to have plagued me throughout my career. It's always the best musicians who have personal problems that prevent them

from devoting more time to the band."

Around this time Bill unwittingly made the first steps towards being offered a recording contract. A couple of his friends had built a home-made studio and they invited him to do some recording there. "I was lucky because some other friends of mine who owned a record shop in Wakefield offered to put up the money for me to have an album privately pressed and distributed. I did most of the album myself, although Richard played drums and keyboards on some of the tracks. What happened was that someone at EMI got hold of the album which incidentally was called *Northern Dream* (Bill had it released on his own record label, Smile Records the album's number being LAF 2182 — get it?) and phoned up to ask me down to London. By this time I'd formed *Bebop Deluxe* and sent EMI some tapes that we had made. They signed us up and we made the first *Bebop* album, *Axe Victim*."

Why had Bill called the band *Bebop Deluxe*, his music having little if anything in common with the jazz music known as

bebop as played by Charlie Parker and others in the forties? "Well I have a little notebook in which I jot down band names that strike me. When I first formed the band we were almost equally divided between those who wanted the band to be called Bebop Deluxe and those who preferred Flagship. I wanted Bebop, so the first gig we did I rang the promoter beforehand and told him that the band was called Bebop Deluxe. The first thing the others knew about it was when they turned up at the gig and saw the name on the posters! Actually when we started, the Charlie Parker thing applied because I was writing songs that involved a great deal of improvisation and the music was fast and fluid so in a way it was appropriate. It was a kind of modern bebop approach to rock and roll. We've become a little more structured since then."

After *Axe Victim*, Bill experienced more of the trouble finding the ideal musicians that he expressed earlier in the interview. "The other guys in the band at that time were not perhaps the best of musicians, but they had been handy because they had had the time to rehearse and had worked really hard. They were friends of mine and let's say they were

adequate musically but I kept being told that I'd do better without them and I was under a certain amount of pressure to ditch them. I thought, "well I've got this far — I can either carry on like this and maybe lose it all — or really get stuck in and do it properly." So I had to tell them that it wasn't really going to work out. They took it really well which didn't make me feel any better — I'd almost have felt more relieved if they'd wanted to murder me or something!"

Harley

Touring with Cockney Rebel, Bill became friendly with the band and when Harley and Rebel parted company, Bill got together with a couple of them, with the idea of reforming Bebop, but once again it didn't work out although at this time Bill had acquired the talents of one Simon Fox who still plays drums with him. Charlie, the bass player, was also enlisted at this time through auditions. Bill still felt that he needed a keyboard player however but it was a long time before he found what he was looking for. "Eventually we got Andy Clarke, but it was too late to

rehearse him for the second album so I played the keyboards myself."

It was lucky in a way, because I had written many of the songs for *Futura*, the second album, on keyboard so I knew roughly what I wanted. I really enjoyed playing keyboard on the album, but I must admit that by any proper keyboard player's standards the playing was atrocious! On the new album I wrote most of the songs on guitar, although a couple were written at Andy's Fender Rhodes."

Bebop's new album, *Sunburst Finish*, should get the band a lot more support. "I've tried to make the songs more direct. We had some criticism that *Futura* was too intense; it took a lot of time to get into. My intention was to make the songs more accessible. The basic difference apart from this between the new album and the last one is that all the songs on *Futura* were very personal to me. They were all metaphors for things that were happening to me at the time, whereas the songs on the new album are like little stories about things that amused me, not necessarily things that concerned me personally but more

images that I was playing around with."

At the moment Bill uses a Gibson 345 on stage and his amplification is mainly Carlsbro. Why did he prefer to use this particular amp? "It's a very old Carlsbro 100 watt amp that I've had for ages. I've only had two amps in my life, the other was an AC 30 (surprise, surprise) and I've never had any trouble with the Carlsbro at all. I used to use a Marshall 4 x 12 but one night I got a bit fed up on stage and put my guitar through the cabinets. I don't do that sort of thing often, I might add! I use a Carlsbro 4 x 12 now."

The titles of all Bebop's albums have had something to do with makes of guitar. Why was this? "Well it wasn't intentional on my part to have necessarily a guitar orientated band, but the record company thought it would be a good idea to call the first album *Axe Victim* as it would be easy to find an image that fitted in with that title. It's quite lucky as some guitar names have a science fiction element about them. The *Futura* for example was a cheapo cheapo sort of guitar and of course there is a futuristic element about the name. As my lyrics are often rather science fiction orientated, the idea fits in rather well."

Bebop Deluxe — the current line-up.



album reviews

ALBUM OF THE MONTH

The Yardbirds featuring Jeff Beck



London 1964-1966
New York, Memphis, Chicago 1962
London 1964

**THE YARDBIRDS
THE YARDBIRDS FEATURING
JEFF BECK
CHARLY RECORDS
CR 300 013**

Reviewing this album is one of those rare occasions when I can approach a record with absolute delight. There's no doubt about it—The Yardbirds were my No. 1 band right through those manic days from about 1964 up to the late sixties when they split and, for me, were succeeded by their logical followers, Zep-pelin.

In many ways this release now of material recorded with Jeff Beck from 1964 to 1966 is justification of what I have always held to be true—that the whole British rock scene since 1966 owes as much if not more to the Yardbirds than any other band including the Beatles and the Stones. Obviously, I'll admit that I'm holding a difficult position there, but consider the following. Firstly, the Yardbirds introduced the guitar solo as we know it today. They drove away the tinny clunk of George Harrison or Hank Marvin and with Beck's discovery of feedback and sustain, set the trend which is still continuing in modern guitar playing. Secondly, they were the first popular band to break away from straight verse/chorus/verse numbers. Even in the early sixties the 'Rave-Up' was a Yardbirds tradition which gave us the jamming blues sound developed by Clapton in Cream and Beck and Page in their own bands respectively.

So, here is a collection of the earliest seeds of contemporary British rock. The material is badly recorded, the sleeve notes are totally uninformative of who was playing what and when and why but the music is great. Track selection must have been difficult for whoever took on this project. Quite obviously many of the cuts here are just rough demos and backing tracks of numbers which were scheduled to appear on the first and only Yardbirds studio album. So a jam like *Someone To Love* appears in a straight Yardbirds Rock/Blues version on side one, a slightly post psychedelic version on side two and eventually appeared on that studio album as the mighty *Lost Women* which the James Gang later tackled on *Yer Album*. Personally, I prefer the psychedelic version on this album to the official one on the Columbia release. It contains perhaps the first British recorded experiments with the pre-flower power psychedelic influences with Beck snatching-up both blues licks and semi Indian sounding ragas and moulding them into a style which he was to abandon in favour of a jazz/soul feel but which Page (the next Yardbirds guitarist) was to be influenced by even into 1975 on tracks like *Kashmir* on *Physical Graffiti*. See what I mean about the band having been a massive influence?

But *Someone To Love* isn't the only track here that appeared revised a little later on. *What Do You Want* also appeared on that first album and it's pretty damned good!

Other tracks include what sounds like the single version of *Shapes of Things*, plus its B side *Mr. You're a Better Man Than I* (written by Mike Hugg). We've also been treated to numbers which were never released over here but which those of us who listened to the band's radio and live work will remember.

This then is the peak of the Yardbirds. Full of the roots of psychedelic music and blues galore. It's totally essential music for anyone who wants

to know where heavy rock came from, where Cream came from, where so many ideas originated and I only have one complaint. Somehow perhaps the most obvious number of all *The Train Kept a Rolling*' has been missed. Here's hoping that the intrepid researchers at Charly records get round to releasing that and other material soon. Anyway, no *BEAT* reader should miss this album—the most exciting history lesson yet devised. G.R.C.



**SWEET
STRUNG UP
RCA SPC 0001**

Strung Up is, in many ways, Sweet's bid for serious recognition as something more than solely pop oriented Chinn and Chapman proteges. Whether it succeeds then is very much a matter of where you personally draw the line between creative rock and audible wallpaper, and with Sweet it certainly isn't an easy borderline to draw. Certainly their singles have always offered the tiny tots what they need — easy melodies to remember, chocolate Smarties rhythms, a bit of glamour and nothing too heavy for mum to do her washing up to while Tony Blackburn drones on and on about nothing much in particular.

But there's another side to Sweet. A side which expresses itself in an almost desperate attempt to gain credibility with a live show calculated to be as heavy and dirty as they can get it. So this album then is also a schizoid beast being a double with one side recorded live and one side containing various assorted hits and studio material in general. You've got *Action*, *Fox On The Run*, *Ballroom Blitz* and most of the Sweet singles (and, let's face it they are rather superb examples of the hit maker's art) plus a live selection of material that borders on the frenetic in its attempts to be heavy and exciting.

What Sweet are obviously trying to do here is show both sides of the picture and gain

credibility mainly from the live album. The trouble is though that the live side really sucks. The technical quality of the recording is poor and the mix is well below the high standards that the industry has set on live recordings in recent years. It's no surprise to see that no mobile studio is 'credited' with having recorded the unidentified gigs. Frankly, Sweet should have either made a better job of these (Stone's mobile???) or left the idea well alone.

As always the studio side is well handled. Here Sweet's own production capabilities are quite adequate on *Action* and *Fox On The Run* which are, if anything, better produced than Phil Wainman's and Chinn and Chapman's efforts. Quite why they goofed so badly on the live tracks I can't understand unless they were stuck with bad originals to mix from. Still, the actual musical quality isn't bad (although it still feels like they are trying too hard to be credible).

If Sweet want to be treated seriously (why they should worry about that I can't really see because they sell records and that's quite enough for many people in the business) then they should have scrapped the Chinn and Chapman plastic, recorded a far better sound on the live side and gone for feeling, which is what they lack badly.

They should also have shot the artist who designed the appalling bad taste cover and hung Tony Prince for inside sleeve notes that are as bad as anything found on the back of a Helen Shapiro album circa 1952.

Nevertheless, there are signs that Sweet have something to offer and I'm quite sure that the skill is there. If they want credibility they must seriously try to capture some feeling in their music and rid themselves of the plastic songs. If they don't then there's no reason why they shouldn't continue to sell millions of singles to those audiences who like the slickness even at the expense of genuine feel.

Finally, the title. *Strung Up* refers to Sweet's current desire for people to stop referring to them as puppets (the cover shows them holding their own strings from which they also dangle). Nobody doubts that they are now in control but are they juggling those strings any better than previous handlers? From this album I'd just be inclined to say that it's too early to tell. G.R.C.



**PETER AND THE WOLF
RSO DELUXE 2479 167**

Prokofiev is probably the only person in the world who wouldn't have liked this album, but as far as I am concerned he would have been in error. A collection of our rock lunatics, many of whom should have been certified years ago, have given this delightfully constructed musical fairytale an invariably superb work-over.

Despite the penchant for insanity as so often displayed by the likes of intrepid Viv Stanshall and Eno in the past, the company adhere to the original version faithfully, before proceeding to supercharge it. Prokofiev's idea was to give each of the animals a particular melody line on an appropriate instrument, and then as Peter's adventure progressed, to start laying them together. Bearing this in mind, one might safely have expected a happy chaos, but as the melodies begin to intertwine the album becomes increasingly cohesive and enjoyable rather than otherwise.

On the first and largely introductory side of the album it is probably the *Cat's Dance*, rendered by the inimitable violin of Stephane Grappelli and aided by Alvin Lee and Dave Marquee, which steals away with the show. Does that cat really dance, as Grappelli convincingly shows all comers the way home. One can't help approaching what can be termed a concept album with some caution, particularly on the work of another man, but in this case it's a beauty owing as much to the versatility of the players as to the original richness of the material.

All the arranging has been done by Jack Lancaster (his lyricism, used to such good effect here is more closely examined elsewhere in the issue) and string-man Robin Lumley, and one can but commend the near perfect blend of sensitivity and adventure.

The cover is beautiful, and so is the story booklet inside. So, not only full marks to the lads but to RSO as well. Queen,

Bad Company and the rest of the troopers may be sweeping all before them at the moment, but if one is after some musical respite this is the one. I'm packing it away carefully at the back of my collection, and if I can hold out I will give it to my grandson for his tenth birthday.

C.S.

**PRETTY THINGS
SAVAGE EYE
SWAN SONG SSK 5**

In one form or another this band has been around for about ten years, often coming close to cracking the wider audiences which they have consistently been denied. Perhaps their move to the Swan-song label along with Zep and Bad Co at the end of 1973 will go down as the beginning of the breakthrough, but this particular album with its promise for the future leans heavily on the past as well. The band have made a concerted effort to cover both the overtly 'heavy metal' material and the more intense harmony jobs, and, while both nearly make it, the combination of the two just doesn't sit as well as it could. Originality in either area could well have saved the day; they have opted instead for the formula of hammering on with the tried and successful riffs. But if you've heard it before, the enthusiasm and effort is still quite apparent, and this registers highly on the plus side. The lyrics, printed on the sleeve, seem to offer a fairly accurate picture of the general atmosphere of the album. The first track, *Under the Volcano*, has 'Chuck Berry riffing' and 'pure James Dean', true rock 'n' roll sentiment to be sure but not quite right: 'when the silence simply roars' in *Remember That Boy* also leaves something to be desired. A mixed bag, then, and one which will probably take a while to elicit enjoyment or dissatisfaction. It says on the sleeve, 'and if you lack the understanding of my actions, turn not on me the



savage eye', so perhaps that is the best idea, hoping that tolerance, as it might, will turn to pleasure.

C.S.



**TODD RUNDGREN
ANOTHER LIVE
BEARSVILLE RECORDS K55508**

I must admit that I rejoice at anything Todd Rundgren releases, although such reverence could tend to bias critical evaluation. However, even the most unbiased listener will probably be of the mind that this is one of Todd's most accessible releases yet, demonstrating the full range of his musical spectrum. Heavy rock lovers will warm to the blitzkrieg of *Heavy Metal Kids*, the more folk-orientated will enjoy *The Wheel*, and mainline Todd addicts will love *Another Life*. The album, recorded live last August, features a different line-up to the band Todd brought over in the autumn. Keyboard players Ralph Schuckett and Moogy Klingman, strongly in evidence throughout the album, had moved to pastures new at the time of the British dates, and I believe that the overall sound was impaired by their departure. They contribute strongly to the success of the album along with Roger Powell, who must be one of the finest synthesizer players in the world. Highlights? Todd's version of *Something's Coming* is rather nice—funnily enough Yes used to perform the song in their early days—while *The Seven Rays*, one of his more interesting compositions, comes over well both in terms of words (he achieves an amazing combination of everyday slang and profound insight in his lyrics these days) and music, featuring the characteristic synthesizer/guitar lines. Rundgren has been teetering on the edge of superstardom for so long that *Another Live*, good as it is, won't change that situation immediately, despite the fact that its merits present themselves more readily than ever before.

P.F.D.

**STAN WEBB'S
BROKEN GLASS
CAPITOL RECORDS**

As our lack of photo showing the front cover implies, this review of the first album by Stan Webb's excellent Broken Glass band is something of an exclusive thanks to Barry Mead the band's manager, who kindly brought us in a copy of the acetate.

Instrumentally, Webb has around him a fine collection of musicians and it's my guess that co-guitarist Robbie Blunt whose slide work shines through on various tracks like *Can't Keep You Satisfied* (when he manages to sound like an angry wasp), will quite soon be getting a fair deal of recognition from other musicians.

As well as having a well balanced band, Webb has also managed to recruit the inimitable Tony Ashton on production and keyboards and has also managed to pull in Miller Anderson on backing vocals and some guitar work. Like Stan and Robbie, Miller is one of the most underestimated guitarists in Britain and his work on this album and his forthcoming solo should really bring him into the spotlight.

Not having had a week or so to live with the album means that it's impossible to do a real track by track review but let's just mention a few that stuck in my mind.

The killer on the album is a number called *Ain't No Magic*, a throbbing mass of barely restrained violence that could well make a disco hit, not because it's a soul number but because it has a demonic insistence that makes a foot tapping body jerking response quite inevitable, for the Beat staff that heard the album it's definitely the star track and could well grow into a classic over the years.

The reggae track is *Keep Your Love* which is more reggae in the Clapton tradition than Bob Marley and, as such, could, ironically, give Broken Glass a single hit when it's released in its shortened form. The final track on the album is, aptly enough, one called *Broken Glass* and that too is a superb number. Vocals are handled by Miller Anderson against a backing of acoustic guitars and it's a gem. Listen to the lyric and you'll get a fair idea of where the band see that they are at.

In total, a good debut album which should help Broken Glass well on their way.

G.R.C.

WHAT THE A&R MEN WANT

NOT many people in the music business can claim that they entered it through *Mrs. Dale's Diary!* However, Kaplan Kaye, producer, songwriter and A & R man for DJM Records, can boast that extraordinary feat. Originally, Kaplan trained as an actor and was also quite successful as a singer in musicals like *Blitz* and *Bye Bye Birdie*. "I played Puck in *Midsummer Night's Dream* at Covent Garden and did all the *Z Cars* it was possible to do," he recalls. During his acting career he took part in a radio series called *Just William*, where he encountered one Steve Marriott. "We used to jam together. They weren't quite the *Small Faces* then but they were on the way." They went on to be superstars and Kaplan went on to... *Mrs. Dale's Diary!*

"I played Billy, the godson, for years and made a record from the programme that did quite well, called *Do You Believe In Magic*, a song I wrote that got into the lower end of the charts. By that time I had decided that the thing I wanted most of all was to become a record producer. So I went along to see Dick James and told him of my ambition. He asked me what qualifications I had and I realised I didn't have any at all! So he offered me a job as a dub-cutter."

Power pump

It's incredible the way technology within the record industry has advanced so far in such a short time. Six or seven years ago, the dub-cutting Kaye worked on an old lathe which was temperamental into the bargain. "The first week I got there I had to cut an album of religious songs—about forty or fifty double sided albums on this bloody machine which didn't work properly. Nowadays they have a power pump but I had a paint brush and used to blow all the bits away," he recalls.

"Things got better after six months and I became a tape operator in DJM's studio which was then 4-track. After a few months doing that I became a fully fledged engineer and had an 8-track desk. I did that for nearly three years and then they asked me if I would like

DJM RECORDS

to go onto the publishing side and work on Elton John's songs, getting cover versions. So I worked with him right from the beginning, when he first started getting big."

Kaplan reckons now that his experience in publishing was one of the best training grounds he could have passed through en route to A & R. Not only did it give him a more rounded view of the inside of the creative music scene, but also his experiences of taking songs by unestablished writers to producers who really did not want to know and trying to sell those songs gave him a far greater understanding of the musicians and writers who now come and see him.

Kaplan came into the A & R side of DJM with the launch of their JAM pop label three years ago, and with this came his long-awaited chance to produce. He now produces records quite regularly, as does Phil Samson, another member of the A & M team. Tony Palmer, who heads the department, deals mainly with the MOR side of the DJM catalogue. "Anything outside MOR I listen to," explained Kaplan, "but the final decision is always made by Stephen James, being the Managing Director of the company."

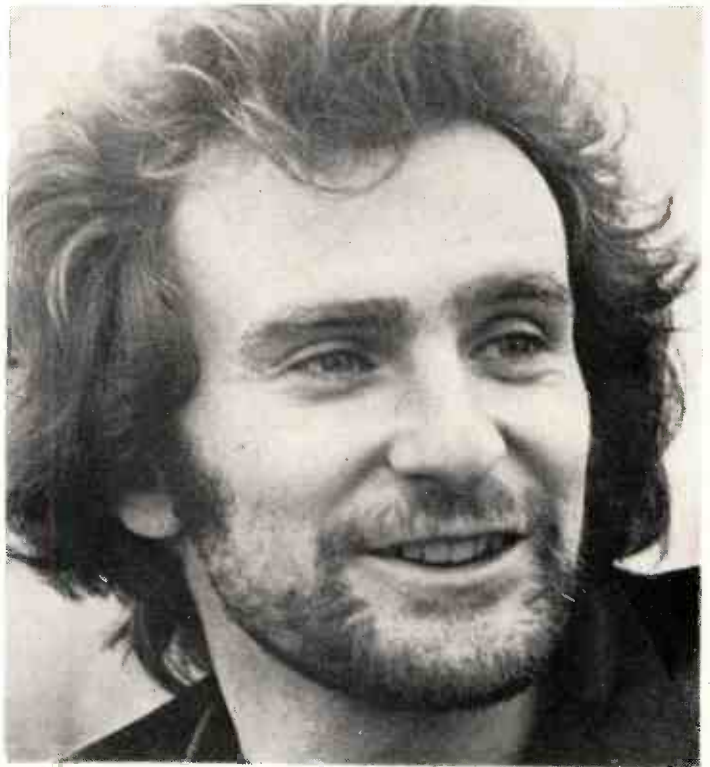
Musicianship

"We sign artists who have come to us from all kinds of different circumstances. Arbre, for instance came to us through

turned down tapes of his so many times that it got to be a joke between us. I'd slam his material and he'd have a go at me for knocking his stuff! Anyway, he finally came in with a tape I really liked, so we signed the band, and their first single, *Listen To The Buddha*, has just been released."

Ozo produce a classy kind of funk/reggae with a definitely different sound to it. Added to the underlying thumpy disco beat is an unusual, eerie melody in a minor key, and St. George's high-pitched vocals. Most record companies say they need to hear something 'different' in a tape in order to be interested in it, and Kaplan Kaye is no exception.

"The general standard of people who just walk in off the street is not very good. There are many good groups around, so you've either got to hear something different or else the standard of musicianship has got to be so good that it makes you sit up and listen. If a solo singer approaches us, they've either got to have something unusually good about their voice or else a really exceptional song, be-



Kaplan Kaye.

cause there are millions of adequate singers around."

As DJM are pretty strong on the publishing side with a widespread organisation and some very strong in-house writers, there is no difficulty about finding a song if they think the artist is good enough. One of DJM's brightest hopes for 1976 is singer Moon Williams, who has just released a single called *Every Time You Take The Time*, written by Kaplan and his assistant-cum-songwriting partner, Mitch Hiller.

Demos

"In the days when I was working with Elton, there was such a buzz around the company that you knew something was happening. Now I can feel the same sort of buzz, but it's surrounding Moon," commented Kaplan. Another new signing is girl singer/songwriter / multi-instrumentalist Cathy Joyce and also a young guy called Mel Dean, a singer/songwriter who Kaplan is extremely excited about and who comes from the same management stable as David Bowie.

Many record companies think twice about signing a group who haven't already got management fixed up, but this doesn't particularly bother Kaplan. "I'd rather have a group with no management at all than a group with bad

management," is his opinion.

Looking at the list of recent signings, it might seem as if DJM are concentrating on singer/songwriters, but this is not the case. In fact, Kaplan reckons the most important thing is "the song", whether performed by a group or a solo artist. "We're looking for hits," he explained. "I'm always looking for songs, I'll stress that." For this reason, he is not particularly bothered about the technical standard of demos people approach him with.

"If people spend a lot of money doing a very complicated arrangement and present you with a near finished product, they are saying that this is what they feel the number should be like. It doesn't leave you an opportunity to see what you could make of that group or song. Some people work like that, they enjoy having masters, finished products brought in, but not me, I'd rather hear the song with just a guitar or piano backing, because if it's good it will come out. If you have a bad number, no amount of arrangement will make it better."

Female artists

One thing that surprises Kaplan is that there aren't more female artists and groups around. He scarcely ever gets a girl coming in with a tape.

"It seems harder for them, perhaps because they don't as a rule form bands. You don't seem to get girls buying electric guitars and going over to each others' houses for a jam in the evenings." Still, perhaps that's a thing that the new Equality bill will rectify!

Kaplan finds that being a songwriter himself helps him to be a better judge of the material that is sent in to DJM because it gives him a standard to work from. He reckons that if you want to get in on A & R, the more musically educated you are, the better. "You need a good ear, a good musical background, having listened to a lot of music, you need to know

some simple rudiments of music—though there are a lot of people in A & R who possibly don't. Then I think you need to know something about music from the playing angle, or writing and scoring. That way, you really can give people constructive criticism, which is something I always try to do."

Fine music

Every A & R man can reminisce about the band he missed out on who subsequently became enormous. In Kaplan's case it was America. "I encountered them when I was on the publishing side, just moving into production. I have all the tapes of what more or less became their first album, but when I played them to Dick James he didn't like them, he thought they sounded like a poor man's Crosby, Stills and Nash! Just think, I could have been rich by now!"

Like most record companies, DJM have to do a bit of thinking when faced with the prospect of taking on a brand new band who haven't already established themselves. But, if you are in this position, do not despair! For, as Kaplan says, "They'll need a lot of money spending on them, but if they're good, they're good and really fine music will always create a following and sell."

I'm
always
looking
for songs



Mitch Hiller, A&R man and recording artist.



Moon Williams, the man who's creating a buzz.



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WILL YOUR GROUP BE THIS YEAR'S SUPERSTARS?

AROUND January each year the music Press dons its Gipsy earrings, wraps a shawl round its shoulders and peers into the crystal ball to try and prophecy who is going to be this year's smash hit. Now that's all very relevant to the weekly papers where there is a readership comprising a hell of a lot of people outside the music biz but how about you? Surely, if you're reading *Beat* you're either one of our readers whose made it (and we hear that there are lot of you) or you're one of our thousands of readers who are hoping that this year will be THE year for you and your band.

But what do you plan to do to try and make that dream a reality? We all know that there are certain stock answers to that question. Certainly you've got to be musically better these days than ever before and certainly you've got to be able to write your own material but this is all pretty obvious stuff.

What you must do in 1976 (perhaps as never before) is entertain. Now by that we certainly don't mean trade in your Levis for a Frankie Vaughan suit don a white tie and play Little Feat numbers to a string accompaniment. No, what entertaining means is giving people a kick from going to see you that comes from more than just the music alone.

Knocking

It might be easy to assume from that statement that we're knocking pure music. No way. But who wants to pay £3 to go out in the cold and see a static bunch of intellectuals play music with no live feel about it? Let's be honest, most of us would rather stay at home and listen to a record on a decent Hi Fi. So, you've got to entertain to succeed and that means excite your audiences so that you stand out from all the run of the mill bands, some of whom may well be better musicians.

If you've been reading our A&R features over the past year you'll have seen nearly every A&R man say that he's looking for something different in a

"you've got to entertain to succeed and that means excite your audiences"

band (although he may well not be able to say just what). He's also looking for a band that will excite people visually as well as on record.

So what does excitement mean? Quite frankly, it can mean almost anything.

In their early days, the Who were certainly one of the most exciting bands around. Townshend never was a guitar hero in the accepted sense of the term but the aggression which he poured into his battered Rickenbackers sent audiences away from gigs not quite believing what they had seen. Ditto the Stones who were total masters of outrage which gave the kids something to identify with against their parents (which, of course, the Beatles never did).

Other bands too have cultivated that violent aura; Alice Cooper, Grand Funk, Arthur Brown, the list goes on and on but it's notable especially because it includes so many artists who've had great success.

Does that mean that you've got to be violent to score? No, of course it doesn't, but it does mean that we're looking for some form of exceptional visual excitement to get us off.

So, what really could be one of the biggest draws in 1976? Well, here's a *Beat Instrumental* guess and maybe a hint! 1975, as the more astute writers have pointed out, was the year of the Rollers. Sure, sure, you may not have liked them but no-one can deny that they had an impact far in excess of their

musical worth. They were (are) a massive success whatever we may think of their song-writing and playing ability. Now the Rollers scored by appealing to young girls who (as we all know) are often drawn toward cuddly relatively safe images. Hence your David Cassidy fans, your Donny Osmond fans and your David Essex fans. But who's playing now for the boys of that age?

Stones

Where the Stones and the Who and others scored is that they played with an aggression that appealed to a far more masculine audience (which doesn't deny that they also had a strong female following). Now the boys wanted a figure-head band that went out there and stuck two fingers up at the authority which the kids, boys especially, felt oppressed by. The blues of the Stones, the aggro of the Who had that same element of violence and danger that a football match has, hence its recent revival against music as a major attraction among young males.

So, if a band were to come along who were removed from the intellectual heights of yer Yes and Floyd's but who could PLAY and who were EXCITING, we would guess that they would be able to trade-in their roller skates for S Type Jags pretty soon!

Of any bands around we've seen during 1975 and thus far in '76 who do we feel are nearest to it? Well, number one has to be heavy rock band

Judas Priest whose violent aggression is coupled with a musical skill of the very highest order makes them likely to appeal to just the market we're talking about. Another band who score pretty well are Mr. Big who could well score with their blatantly cocky image which is somewhat reminiscent of early Small Faces.

What both these bands have (especially Priest) is raw excitement that enables you to really release your feelings through watching them. Black Sabbath have had it and look how young *their* audiences are.

So, if a young band were to break big next year and obviously that is going to happen. We'd reckon that they would have to be the other side of the coin from the sugar and syrup pop boys who've been the range in 1975.

So, moving on from there, what else is going to make a band score in 1976? Well just plain old fashioned difference is going to score as greatly as it has in previous years. When groups meant nothing more inventive than the Shadows (not that there was anything particularly wrong with that) and most performers were appearing in suits and ties with neat Brylcreemed hair, it was four young men from Liverpool who managed to outrage society by actually having hair that touched their ears! This outrage was followed by five young men from London whose sartorial style left even more to be desired.

What really scored was the *difference* they had put between them and lesser artists. So perhaps another thing you can look toward in 1976 is trying to examine what people are doing and then proceed to do the exact opposite. Obviously that doesn't include reversing the clothing trend and going on stage nude but it may well be wearing red indian head-dress instead of a pile of bubbly locks!

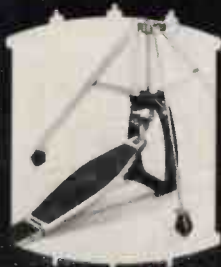
The message is, then, be different, be exciting, play well and write superb songs. If you can manage that your band might be 76's superstars.

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INSTRUMENTAL NEWS

NEW ELKA MANAGING DIRECTOR



DECLAN (Dec) McLoughlin has been appointed Joint Managing Director of Elka-Orla (U.K.) Limited as from 1st January, 1976, to share the management of the U.K. Company with Mr. Nando Fabi. He joins the Company directly from Italy, where he settled down 12 years ago after an Oxford degree in Languages, and where he gained considerable marketing experience first in audio-visual equipment and subsequently in the musical instrument field. For the last few years he has been Export Manager for the Italian EKO Company.

NEW AGENCIES FOR WORTHING TOP GEAR

FOLLOWING the recent opening of the new Top Gear shop Broadway Music at 9 The Broadway, Worthing, Sussex, the firm has announced the acquisition of several major agencies and franchises with which to commence the New Year. Since the shop doors first opened last August, Top Gear have been extensively catering for pro, semi-pro, amateur musicians and educationalists over a wide area of the South Coast.

Already appointed Premier Drum Agents and HH Centre, the newly acquired agencies include Moog and ARP synthesizers, Roland keyboards and Pearl percussion. The shop is now also a Gibson Star Dealer and a Peavey Powerhouse. Under the direction of local guitar teacher Barrie Feest, Top Gear look forward to reinforcing their New Year's sales push with this extended range of musical merchandise.



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RESLO TO LEEDS

JAMES T. Coppock (Leeds) Limited have just been appointed U.K. Distributors of the Reslo Range of Microphones with particular emphasis being put on the "Reslo Cabaret Radio Microphone".

From the 1st March the supply of these microphones will be available from Leeds where full repair and service facilities will also be available.

NEW MACINNES CHIEF

MACINNES France, the French importers of Amcron, have appointed Mr. Claude Venet as Commercial Director in Paris. Macinnes France have also just completed their move to a new location at 45 Rue Fessart, Paris 19, which will provide space for sales, service and stores under the one roof. The telephone number is 203 30 01.

BOOSEY FIRE

BOOSEY & Hawkes regret to announce that as a result of a serious fire at Sonorous Works, Edgware, the wholesale offices and warehouse have been completely destroyed.

Fortunately only minor damage was suffered to the productive areas of the factory which is already back in full production. Other departments such as accounts, advertising, buying, purchasing and electronics are functioning normally.

Boosey & Hawkes assure all their dealers of virtually uninterrupted service on Edgware manufactured goods, while their suppliers of other catalogued lines, world wide, have promised their full support in speedily replacing the stock that was destroyed.

Chairman and Managing Director Dennis Gillard and his board apologise for any inconvenience caused to dealers and asks them to accept his assurance that normal service will be resumed as soon as possible.

£300 FOR FIRST COPYCAT

WEM's Charlie Watkins has started off the new year with a backwards glance over his shoulder. As the originator of the famous Copicat echo

unit way back when, Charlie's currently conducting a search for the *original* Copicat (i.e. the first one ever built), sporting the singularly unique serial number 01, and obviously wants it back so badly, in whatever condition, that he's offering the sum of three hundred pounds for its safe return. If you have it, or know someone who does, he'd been most pleased to hear from you at WEM's address which is 65 Offley Road, London, SW9.

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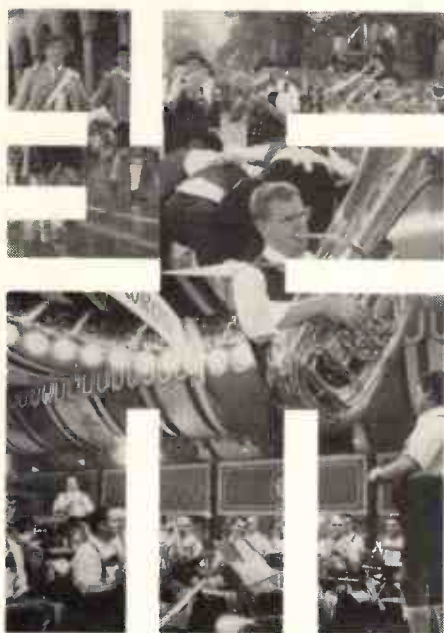
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FRANKFURT FAIR PREVIEW

Introduction by **ROY MORRIS** President of the A.M.I.I.

THE importance of the Musical Instrument Industry as a significant factor in global trade has been recognised by the Frankfurt Fair Authorities, in that they have now formally acknowledged the existence (albeit as "a Fair within a Fair") of an International Musical Instrument Trade Fair as a separate entity.

Twenty-five years ago only one or two British exhibitors were among the handful who used to exhibit in Hall 12. When the gates open at the next Frankfurt Fair on 22nd February 1976 the "Joint Venture" exhibit sponsored by the Department of Trade and Industry and organised by the Association of Musical Instrument Industries will include thirty-four manufacturers of musical instruments and amplification, plus four trade publications. In company with a vast galaxy of manufacturing talent from all over the world they will be accommodated in the huge Hall 5, which during the past few years has reached saturation point. Indeed, there has been such an increase in the numbers both of exhibitors and customers that the five days allotted to the present Fair have proved to be insufficient to enable buyers to visit all their suppliers, and vice versa.

The majority of AMII members (and I count those who attend as buyers as well as exhibitors), in common with many of our friends from overseas, are firmly of the opinion that the time has come for the International Music Fair to become truly autonomous and to be held independently somewhat later in the year and for a slightly longer period—say, six or seven days. A strong feeling exists among leading companies and trade associations throughout the world that such a step would not only enable visitors and exhibitors to work and live in greater comfort, but would also be of benefit to everyone else involved, including hotels and other service facilities in Frankfurt. Other venues have been suggested, but I feel that Frankfurt would be the right place for an independent International Music Trade Fair; and I would hope that those who have the power to instigate such an operation will prove to be co-operative.

KENTUCKY ORGANS will be showing their full range of keyboard instruments this year. The Petit 4 is the smallest in their range and is designed for people of all ages irrespective of whether they have musical training or not. The left hand on this instrument can provide a constant chord, alternating bass notes, rhythmic strums and a rhythm pattern—all from one note. The right hand plays the melody and offers the choice of 8 different voices including flute, strings, trumpet and harpsichord.

Another model in the Kentucky range is the Explorer which incorporates the latest and well-tried solid-state I.C. and F.E.T. circuitry. Some features of this instrument are two 30 watt amplification channels providing a completely separated percussion channel with full stereo effect, an in-built electronic piano with separate sustain, a Hawaiian 'glide' pedal and manual sustain and spring reverberation.

The Challenger has many of the same features of the Explorer, such as the reverberation effect. Optional extras include the Kentucky Auto Rhythm and tape recorder. Another similar organ is the Adventurer, which is housed in a superb natural wood console incorporating overhung and inclined keyboards. In addition Kentucky Organs are working on the introduction of a new model, for which unfortunately, specifications are not yet available.

COPPOCKS of Leeds are exhibiting in Frankfurt for the third year and, as previously, the major part of the stand will be taken up with the range of Elgen Amplification and PA equipment. Many improvements have been made to the amps and to indicate this the range will, in future, have

the name Elgen Mastertone. The amps are fully transistorised and incorporate an impedance selector to ensure accurate speaker matching.

The Elgen Mastertone PA100R has an output of 100 watts RMS, four channels each with separate volume, treble, and bass controls, two inputs per channel. It has Hammond reverberation on all channels plus echo and slave facility sockets. The L100 RST is also a 100 watt amp but is intended for instrument amplification. It is a single channel with two inputs and incorporates reverb, tremolo and sustain. The Bass 100 amp is similar but does not have the extra effects.

In addition to the amplification Coppocks will also be exhibiting a range of instrument accessories such as guitar covers and straps which have not previously been shown at Frankfurt.

THE announcement of new musical products inevitably goes hand in hand with the Frankfurt Trade Fair. The 1976 Fair is no exception as far as SELMER London are concerned and they are again exhibiting a prominent display of both well established and new products.

Following the successful launch last year of a new range of solid state amplifiers, Selmer have updated the cabinets of their 100 amp range. These competitive priced Lead, Bass and Slave amps now sport "76 leather-look" styled cabinets making them an even more attractive buy. The new 5 channel 100 watt PA amp, each channel with individual volume treble and bass controls, will also be previewed at the show. Other facilities on the amp include a slave output socket on the rear panel of the amp, suit-

Continued on page 45.



New Selmer Super Pennsylvania Sax outfit.

NOW AMCRON INTRODUCE THE D 150A!

As a logical follow-up to the world-beating DC300A, AMCRON have introduced the D150A power amplifier to replace the old D150. This superb new amplifier will operate into loads down to 1ohm, is DC-coupled throughout, provides up to 200 watts rms from one channel, and has newly designed heatsinks to handle the extra power. Other features include level controls on the front panel as well as a mains power switch, and mains warning lamp. On the rear of the D150A is a switch which allows the user to select either a Mono or Stereo operating mode. As a monitoring, or PA amplifier, the D150A is really a delight, and is said to be a 'baby' DC300A! Certainly where the higher power of the DC300A is not required, the D150A is the obvious choice.



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FRANKFURT FAIR PREVIEW

able for driving a Selmer slave amp.

Another 'new' for Selmer London is the range of Selmer Super Pennsylvania Saxophones. Eight instruments are included in the series which Selmer expect to be enthusiastically received by saxophonists everywhere.

The well-established lines to be prominently featured include Selmer London's Melody Maker range of brass and woodwind instruments, plus their comprehensive range of Saxon Classic, folk and Jumbo guitars.

CARLSBRO have an exciting stand at Frankfurt this year, and are showing many new and improved products, developed by Managing Director Stuart Mercer and his team. Maximum attention will be focused on their new Echo Unit, this all electric device using the latest digital technology to provide Echo, Reverb and rotary phasing effects. Exact details are being kept a closely guarded secret until the show.

Carlsbro's range of solid state 130 watt amplifiers include many new features in the Mk. II models. Improved sustain circuitry and controls, higher input sensitivity, new panel and cabinet design are a few of the ideas that Carlsbro have incorporated. The range now includes the Marlin, an 8 input, 4 channel P.A. amp fitted with Hammond reverb.

For those requiring less power, Carlsbro have their 35

watt Scorpion combo plus its smaller brothers the 10 watt Wasp and the 25 watt Hornet.

Carlsbro also have a range of bins available, the 100 watt Minibins measuring 35 x 20 x 20in. This bin is powered by a 15in Powertone speaker and 2 HF Horns. The bass bin is of a similar design but needless to say, has an even better bass response. Both of these bins are suitable for all instruments and P.A. applications.

For those who prefer the valve sound, the Top range of amplifiers and speakers offer good quality at a low price. Carlsbro also have a wide range of 2 x 12in, 4 x 12in and 1 x 18in speakers for every conceivable requirement as well as Disco unit, slave amplifier and effects pedals on display. They look set for a great show!

ALTHOUGH PEAVEY has only recently begun to break into the British and European markets in a really big way, the Mississippi-based firm has managed to conjure up quite a favourable reputation for itself on the far side of the Atlantic through their ever-growing range of professional quality amplifiers and PA equipment. In addition to the impressive array of models that've already become familiar sights on American concert stages, Peavey's exhibition at the Frankfurt fair will spotlight four new products that've recently been developed and perfected by Peavey's engineers.

Needless to say, their extremely versatile model 1200 twelve channel stereo mixer will be more or less at centre stage, though a trio of compact new combination amps will also be making their appearance at the fair for the very first time. Two of them (the 50 watt Classic and the 150 watt Mace) are two channel valve amps, equipped with a new Peavey innovation called Automix, which allows the musician to play through either channel, both channels in parallel, or both channels in series, providing an almost unlimited scope in sustain and total effects.

Mammoth

The deceptively compact LTD, on the other hand, is specifically designed for lead and steel guitarists, and packs a mammoth 200 watt RMS punch with a choice of 12" Altec or 15" JBL speaker. All in all, these four products (not to mention the rest of the Peavey line) are bound to attract quite a bit of attention

at the fair, and will undoubtedly serve to bring Peavey the rave reviews they've been getting in the States for the past several years.

WITHOUT intending to be needlessly grim about it, the **ACOUSTIC CONTROL CORPORATION** has to be classed as one of those rare manufacturers who really needs no introduction — the excellence and dependability of their sound equipment being more or less common knowledge among musicians and audio technicians, both on-stage and in recording studios around the world.

Not content to settle for the success of their 'old standbys' (like the Model 371 bass amp), Acoustic have brought out several major new products over the past couple of months, including a keyboard pre-amp, a 400 watt (per side) stereo power amp, three new sound mixers (six, twelve, and sixteen channels), and a newly developed collection of concert PA enclosures.

'Standbys'

All will be there to be seen at Frankfurt (not to mention those 'old standbys'), and any fairgoers who haven't, for whatever obscure reason, checked out the Acoustic line before this would be well-advised to stop by their exhibit for a listen.

HORNBY SKEWES will be showing a wide range of equipment and accessories at Frankfurt. The extensive selection of Miles Platting amplification equipment will be on display, the range including the guitar/organ and P.A. amplifier and loudspeaker units of either 50 or 100 watt output. All Miles Platting amps are of the conventional valve type, Celestion speakers being fitted throughout the range.

Herald guitar strings will also be on show. These are high quality British made strings, available in complete sets only for classic guitar, electric, bass, folk guitar, country and western and 12 string. All sets are colourfully packed and supplied mounted on cut-out showcards.

The Hornby Skewes range of school glockenspiels will also be displayed — these British-made instruments have heavily chromium plated steel bars mounted on polished wood cabinets. Five models are available. In the same vein, they will be showing their chime bars which are available in a range of 25 individual notes (chromatic G-G) and also in sets of 13 notes or 25 notes. Each set is contained in a special polished wooden cabinet with heaters and detachable legs.

Besides this equipment, Hornby Skewes will be displaying

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Carlsbro's 35 watt Scorpion combo.

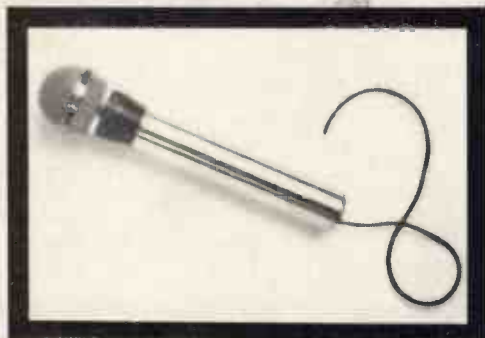
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FRANKFURT FAIR PREVIEW

continued from page 45

ing a comprehensive range of amplifier and musical instrument accessories, such as Zenta reverb and mixer units, microphones, drum sticks, Hornby guitar straps, guitar bags and kazoos and other musical novelties.

THE RESLO range of microphones, the distribution of which has recently been taken over by Coppocks of Leeds, will be on display as usual at Frankfurt.

One of the more interesting of these microphones is the Reslo Cabaret which is a self-contained, fully integrated hand-held radio microphone transmitter unit. With the microphone comes a receiver, which is a free-standing mains-operated unit, which comes in a compact, executive type briefcase. Other microphones which will be on show include the S91 Electret condenser microphone, the Superstar 81 Dynamic, the Super Cardioid, the Omni-Directional dynamic microphone and the PD3, another Omnidirectional microphone. Other accessories such as stands (both table and floor stands) will be on display.

GENERAL MUSIC STRINGS LTD. will be displaying their complete range including the following brand names: Picato, Monopole, Red Dragon and Ambassador.

Also on show will be many new promotional aids for the Picato range and General Music Strings will be introducing a

completely new pack design for Frankfurt.

The P & N microphone stands will be displayed and there will be many new models for various aspects of the music trade. These will include high level speaker stands, disco unit stands and many other specials.

In attendance at Frankfurt will be Mr. A. Stein, Managing Director, Dave Martin, Sales and Marketing Manager, and Dick Thomas, Promotions Manager.

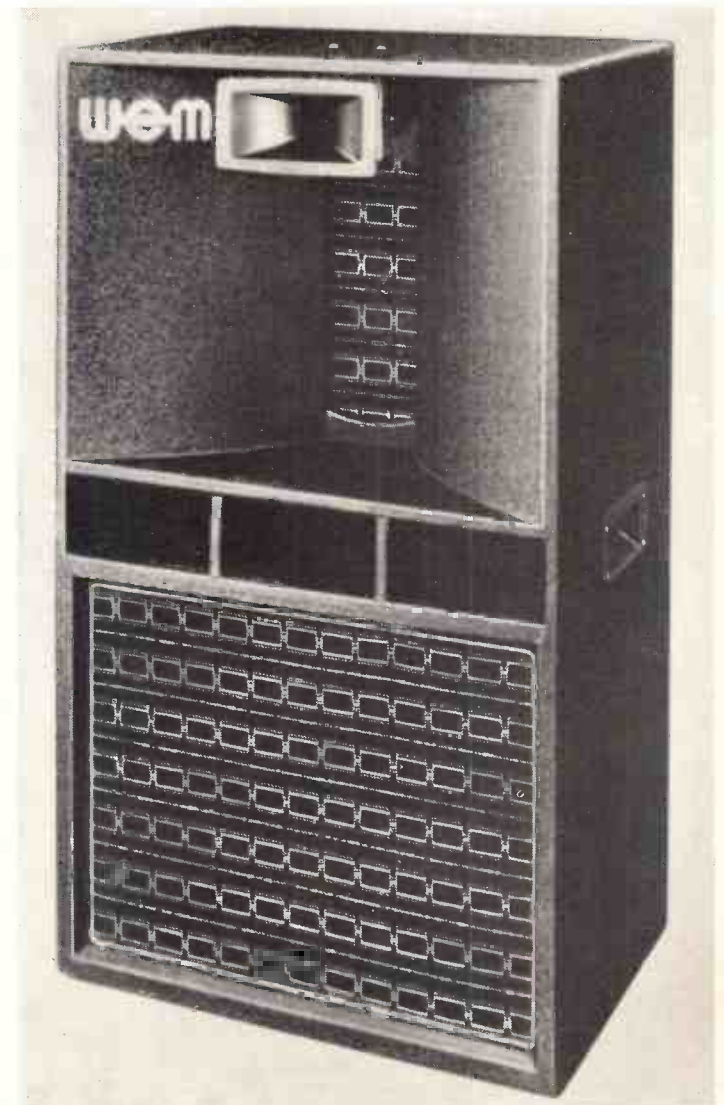
WEM usually join in the frantic race to "produce a new line for Frankfurt", but this year they claim that they are happy and contented to jog along with their oldest line.

The Watkins 'Copicat' has its 21st birthday in February. This is one of the oldest established and most popular effects units available in the world,

and the musician who hasn't used one must be a strange fish indeed. Most of the famous band musicians of today were in their prams when the first Copicat arrived! Perhaps the reasons why the Copicat has had such success have been that it is easy to use and fairly inexpensive — and we wish WEM at least twenty-one more years of success with it.

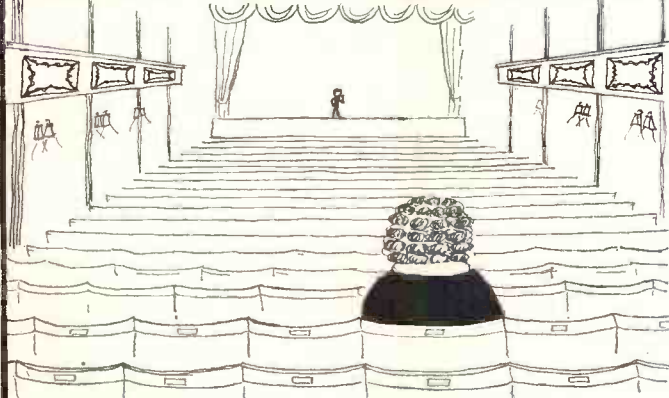
Most of the WEM range is already known throughout the world of electric music — particularly in Germany. Two new speaker models will be shown in Frankfurt which have achieved instant popularity in Britain. WEM have produced two bins which, although not entirely new, have the advantage of having been on the market long enough for them to have been road tested and

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WEM's Intruder Reflex 6in.

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FRANKFURT FAIR PREVIEW

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trusted. They will be shown at Frankfurt for the first time in February. The X.39 Reflex Bin is to be used when extremes of power are required. One 38 cm bass woofer is sealed into a bass reflex compartment. Two 30 cm units are mounted behind flares to produce the

strong middle frequencies which are so important for vocal work. A heavy duty Electrovoice H.F. flare with a 100 Watt R.C.F. driver provided plenty of treble cut.

The Intruder Reflex Bin is a smaller cabinet in exactly the same style as the X.39 but half the size and capacity. Features include one 38 cm bass woofer sealed into a bass reflex compartment, one 30 cm speaker mounted behind flares for middle frequencies and one high frequency Celestion horn for treble.

NASHVILLE STRINGS have only been available in Europe for about six months, but have already achieved considerable distribution. Apart from the U.K. they are available through wholesalers in most countries on the continent.

The 80/20 Specially Tempered Brass range for C & W work have been particularly successful, and the sales of strings for mandolin, Tenor banjo and banjo have exceeded all expectations.

Nashville will have a complete display of all their lines at present in the catalogue at Frankfurt plus new lines which have recently been finalised.

THE highlight of the Solasound stand at Frankfurt will indubitably be the 'Black Box', which is made by Eurotec and which provides a modular sound effect system for the musician. The individual modules are battery powered for use on their own and are housed in strong pressed steel cases.

A mains powered unit is available, allowing up to four modules to be interconnected.

The 'Black Box' modules are available in the following units: Fuzz, Phase, Sustain, VCF, Wah Wah, Divider and Noise Limiter.

Solasound will, of course, be showing their full range of effects pedals and other equipment as well.

PREMIER have completely up-dated and extended their range of outfits, drums and accessories in time for this European fair. They have also made some major changes to their professional range of timpani and mallet instruments.

Amongst the new products on show will be the D717 outfit which includes the 10-lug 35 snare drum with beaded metal shell and long-arm throw-off, single-headed tom-toms,

and a 24in bass drum. All the latest fittings and accessories are included and the full range of concert tom-toms complete with stands and single to quadruple holders. Other instruments on show will be the 314T boom arm cymbal stand, the 751 vibraphone with electronic speed control and the completely re-designed chimes.

Premier is also bringing out a completely new catalogue which will be available on the stand.

H ELECTRONIC will be concentrating on a full range of audio electronics at the Fair. Their most exciting exhibit will be the S500-D Two Channel Power Amplifier which is an entirely new unit capable of up to 500 watts output power per channel. The S500-D features a new form of cooling — Force Cooled Dissipators (FCD) with a dissipation capability of no less than 3,000 watts. The FCD output stage delivers high power from a very small size and weight, in fact one channel amplifier — section and FCD measure a mere 3½in x 4in x 6in in size!

A switch is provided which

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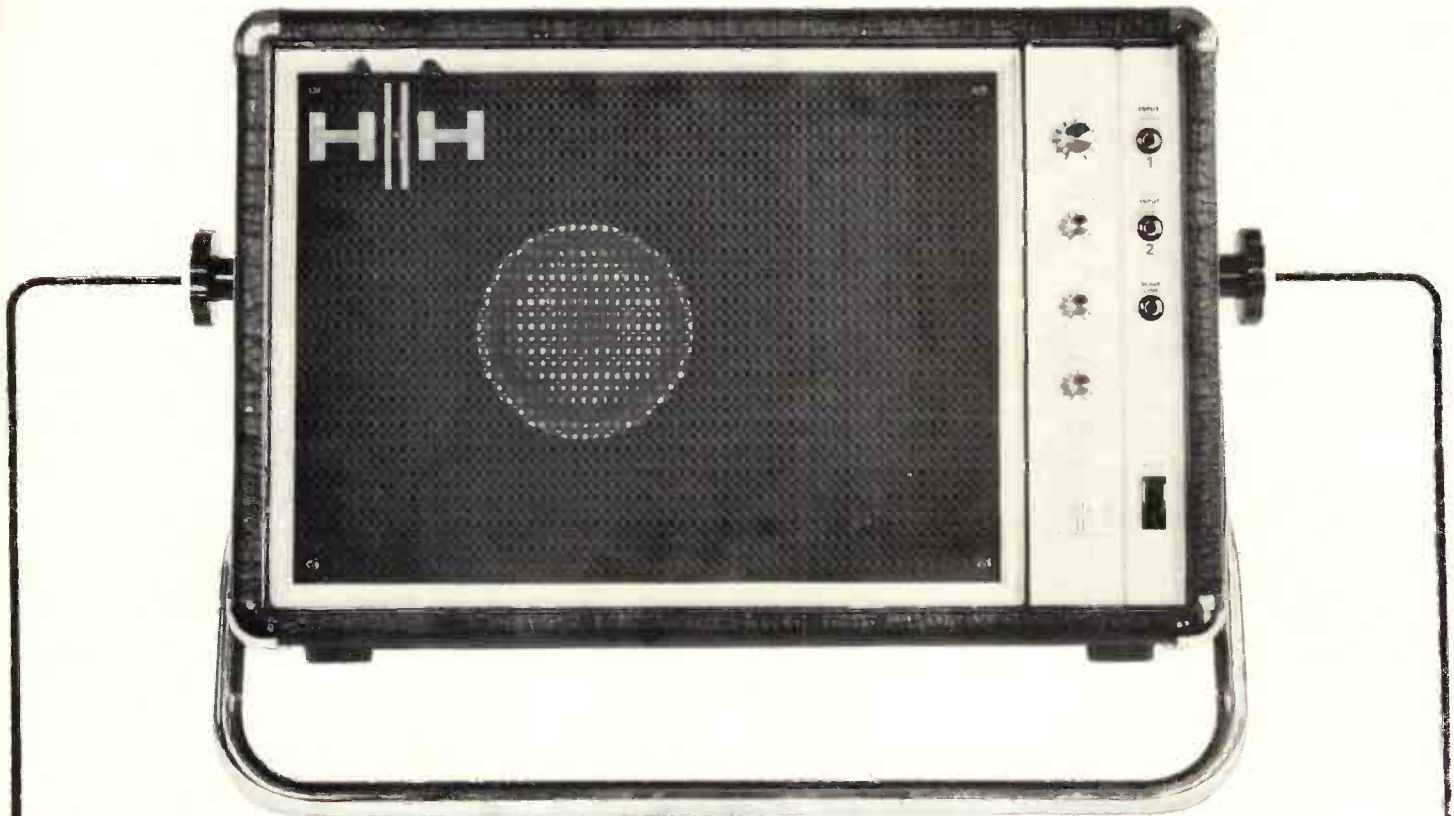
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FRANKFURT FAIR PREVIEW

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transforms the S500-D to Mono operation in which mode the output is 750 watts RMS into 5 ohms or 600 watts RMS into 8 ohms. Electronic status indicators are provided and comprehensive input and output facilities complete a thoroughly useful power machine with applications in many areas including PA systems and studio monitoring.

Among HH's products already available in the UK will be the HH Monitor Combo and Monitor Extension PA Monitoring system which will be shown for the first time on the continent. The Monitor Combo

features a self-contained 100 watt amplifier and an anti-feedback control.

The new HH Multi Echo Unit will also be on display. This model produces such effects as straightforward echo, reverb, echo on echo and multiple echo effects. It is possible to use the Multi Echo in stereo and the revolutionary HH tape cassette and studio quality tape ensure a virtually everlasting tape life and low noise performance.

VITAVOX will be concentrating exclusively at the Fair on their recently introduced loudspeaker system known as the Thunderbolt. It is an all horn integrated reproducer based on their already proven 280 mm low frequency cone driver and the equally well known S3 high power pressure unit.

The development of the Thunderbolt is of great interest. At the design stage the firm were after a portable assembly of manageable dimensions and weight, with high power handling and relatively high conversion efficiency coupled with wide angle sound propagation. While the firm wanted to stay with the all horn concept, they were aware of the disadvantages which can exist with low frequency horns, not least the unfortunate combination of bulk and potential distortion problems due to throat restriction.

The new mid range and tweeter horn called for much more straightforward design work and the result proved to be a fairly short dispersive

horn with cellular construction with the throat giving balanced acoustic distribution over the passband. So that these horns would work well together, the new Vitavox power integration network was evolved with full regard to the acoustic characteristics of the loudspeakers, and to attain the necessary high level of resonance.

HAMILTONS of Teesside will be showing a wide selection of equipment and accessories at Frankfurt. Perhaps the most exciting item available from Hamilton's is the Electronic Music Keyboard, which is an audio-visual aid for the teaching of music. This piece of equipment can be used at all stages of development, and has many practical applications. Notes can be written up on the board and when these are touched with the pointer supplied, they are immediately reproduced in sound. Although this equipment has been available on the UK market for the past two years, this new model includes facilities to attach separate keyboard, thus making the unit a musical instrument in its own right.

Accessories

Other accessories on show will be a large range of cabinet components, including handles, corners, edging materials, and other miscellaneous articles used in the manufacture of PA systems, amps, cabinets and similar merchandise.

The Hamilton Interface Unit,

a stereo Pre-Amplifier Control for connecting Tone Cabinets to organs, guitars, synthesizers and separate keyboards, either separately or in any combination will be on show. This unit allows the user to obtain a wide variation of different instruments to be used through either straight or rotating cabinets, without involving any complicated wiring.

Hamilton's Electronic Organ Teaching Lab will also be on display. This is a system based on the same principle as used in a language laboratory and is used for teaching classes of up to eight pupils the electronic organ at the same time.

JAMES HOW LTD. will again show their comprehensive range of Rotosound strings.

A unique guitar string range will be shown for the first time and the new gauge selection presentations will also be displayed along with the "Swing Bass" series—the world famous bass guitar strings of which some thirty tons were exported last year!

Brochures, catalogues, tee shirts and stickers will be available from the stand and both old and new customers are welcome to participate in the annual How hospitality.

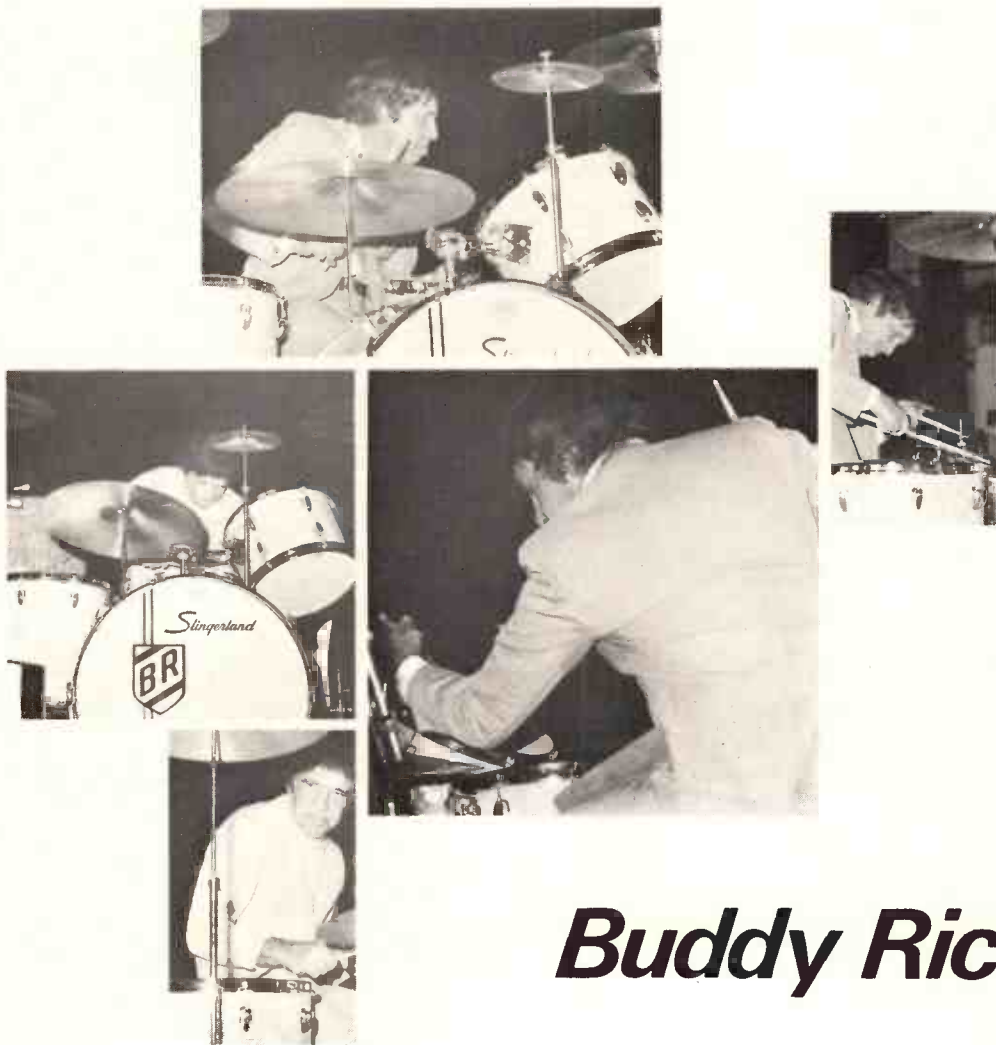
WHEN it comes to synthesizers, few organisations have gone into the subject on as grand a scale as EMS have over the past half decade or so. Although their extensive range of Synthi products (including the Synthi 100 and the Synthi Hi-Fli) is already well-established in schools, universities, concert halls, electronic music workshops, and recording studios around the world, EMS technicians are still developing and expanding on the breakthroughs they've made throughout their short but distinguished history. In addition to the equipment that's already familiar to much of the industry and the general public alike, the EMS Frankfurt exhibit will feature several sparkling new additions to the Synthi line, including the Synthi E synthesizer (specially designed for school use), the Phase Frequency Shifter, and the incredible Spectron Colour Video Synthesizer, which may well open up a whole new area in audio visual presentation and performance (if not, dare we say it, assist at the birth of a whole new art form). Needless



The sturdy HH monitor and 100 watt monitor amp.

continued on page 53

Slingerland Percussion Profiles:



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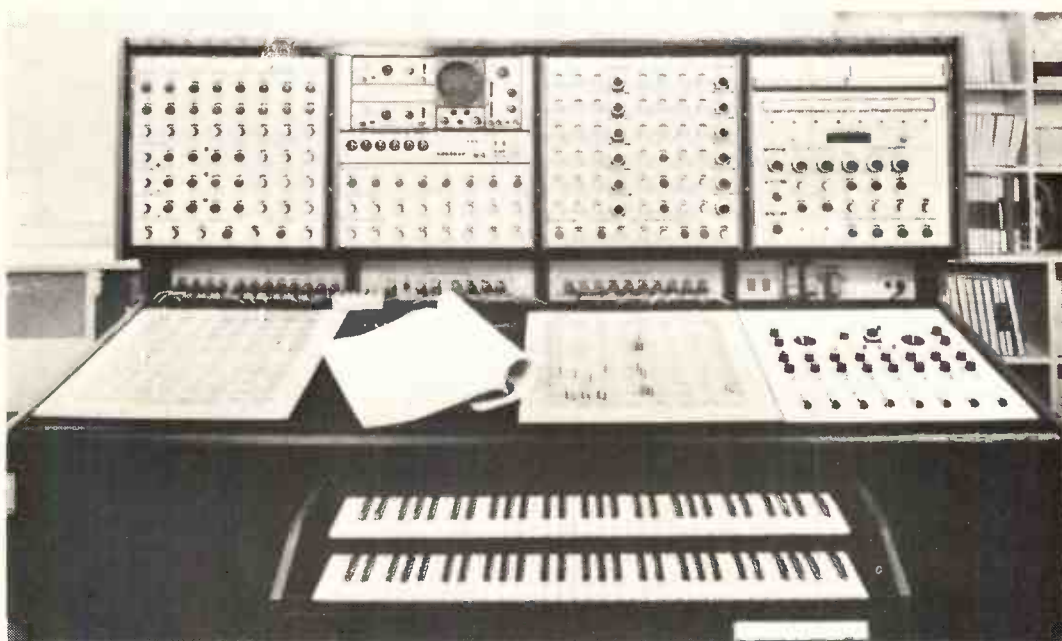


FRANKFURT FAIR PREVIEW

to say, EMS (or, to be formal about it, Electronic Music Studios) aren't likely to stop there, but when you consider the fact that they're really (in a strict chronological sense anyway) still in their infancy, their future is bound to be something that'll be well worth sticking around for.

BRODR JORGENSEN have sole distribution in Europe of Roland equipment, which will be on display at the Fair. Among other things they will be showing a quite new sound production system with rotating sound. This product is called the 'Revo' Sound system and is primarily designed to be connected to keyboard instruments.

Another interesting product which will be on display will be the new two-channel guitar amplifier, which is available in two versions, the JC 60 and the JC 220. These have out-



The EMS (London) 'Synth 100' Studio Synthesizer.

puts of 60 and 120 watts RMS respectively.

The Rhythm Arranger, a rhythm unit with both rhythm selector and variation selector, will be shown as well. The Rhythm Arranger has a total of 27 rhythms and by using the variation selector an endless array of combinations is possible.

Possibly the highlight of the Brodr Jorgensen stand will be the System 100 synthesizer. This piece of equipment can be extended through the addition of other units — at the moment four units are available and others are being prepared.

Phasers & Effects

Other attractions at the Brodr Jorgensen stand will include reverb units, speakers, amps, phasers and effects pedals.



continued on page 55 Brodr's Roland amp (above) and the Revo.

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FRANKFURT FAIR PREVIEW

Continued from page 53.

CARDIFF MUSIC STRINGS and British Music Strings will of course be participating at Frankfurt. Cardiff Music Strings will be showing Londoner, Kay and St David strings, while British Music Strings will be showing Sound City Strings for the first time since their re-launch in the U.K.

The new Guitar Guage Selection will also be introduced at Frankfurt, as well as the well established Cathedral and Summitt selections, the former reintroducing a range of gut strings.

Besides this accessories such as tambourines and kazoos will be shown.

There is every indication that 1976 will be a particularly eventful year for ROSE-MORRIS and they have again chosen the Frankfurt Trade Fair to launch their sales drive for various new and innovative amplification units. The extensive Marshall range is always a focal point of the Fair, and previous successes have encouraged them to instigate a new expansion programme which should be of benefit to buyers and suppliers alike.

Overload

The first of these new lines is the Marshall Master Volume Valve Amplifier, available in 100 and 50 watt models. Equally designed for both stage and studio use, it provides the distinctive Marshall overload sustain at any volume by using a master control for the output volume. They have further included a three way impedance selector so that the output can be matched to any Marshall speaker, so that this in turn can enhance the warm harmonic tones of the amp. One can but anticipate great success with this particular model, combining as it does the already popular Marshall trademarks with regard for the convenience of the user.

These and the many other heavy guns will no doubt make quite a sound, but they won't drown out the smaller artillery also on show. To cater for the needs of the

Continued on page 58.

DAVE SIMMS MUSIC PRODUCTS

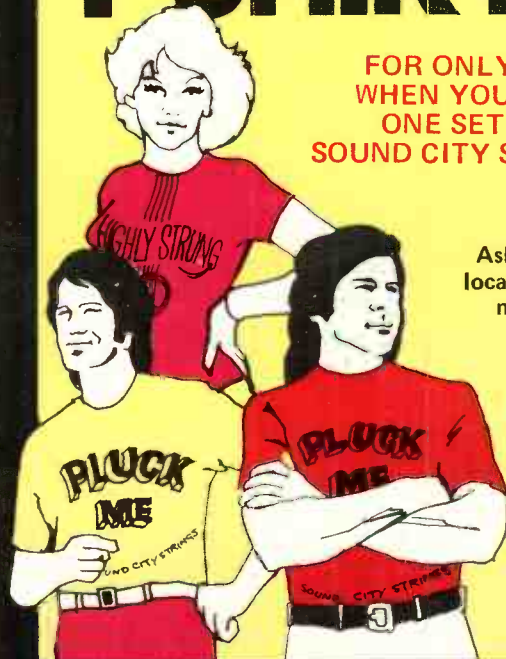
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Johnny Winter do too.
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The Osmonds take them round the world.
Sparks like Marshall.
So do Sassafra
And Yes.
Chuck Berry uses a 100 watt stack
So do Bad Company
And Status Quo.
Jefferson Starship use Marshall in the States.
Barclay James Harvest use them anywhere.
Alvin Lee tried a competitor then came back.
The Mahavishnu Orchestra never stopped.
Cream did
Frank Zappa hasn't.
The Climax Blues Band took them on 200 gigs.
Deep Purple took them to the Rainbow for a sound record.
Steeleye Span wouldn't want to try.

The Edgar Broughton Band use Marshall.
So does Chicken Shack
And Brown's Home Brew.
The Who tried to break them.
Alice Cooper put snakes on them.
Bill Haley and the Comets rocked the world with them.
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FRANKFURT FAIR PREVIEW

Continued from page 57.

travelling musician, the firm have developed a new range of compact transistorised 30 watt combos, encouraged no doubt by the continuing acclaim of their still recently introduced 100 watt transistor models.

While the valve versus transistor debate continues, it seems as if Rose-Morris have moved in to get the best of both worlds. Both the lead and bass models provide clean and effortless sound through twin 12in heavy duty Celestion speakers. The lead model gives a crisper and brighter sound as opposed to the heavier tones of the bass version.

Predecessor

Returning to the developing requirements of recording and performing musicians alike, Marshall have also produced a new 100 watt lead combo amplifier reproducing the tonal characteristics of its aforementioned predecessor, match-in power, size, appearance and driving two 50 watt speakers specially designed for the model by Celestion. This two channel amp, each channel with its individual volume control, has a third common input, by which the tonal characteristics of both channels can be mixed and blended, which, in conjunction with the master volume control, authentically reproduce the mellow Marshall 'whine'.

By operating the cut and boost switches the entire range of sounds from the cleanest studio response to the 'dirty

sound' can all be produced at any volume. The rear panel houses a direct injection socket for studio use or slaving and effects, with send and return sockets for reverb, echo phasing and the like.

Foldback

A brand new range of Marshall foldback monitors features in the new equipment list for Frankfurt and again demonstrates the Rose-Morris/Marshall awareness of developing professional trends. The new models meet the increasing demands for improved PA by providing a monitor cabinet which can easily be inverted to alter the angle of sound distribution, thus minimising the chance of feedback and ensuring that the sound is accurately directed as needed.

There are three new models in the range, the 100 watt with built-in slave, the 30 watt also with slave and a special 50 watt Celestion speaker. Features of the first two models include volume and presence controls, giving punch to the sound for added clarity, and with the inclusion of a power amp they offer the musician full onstage control. They further include an output socket with automatic crossover for high frequency horn. The third unit is specially designed to match the new 100 watt transistorised slave and in pairs provides clear foldback with plenty of directional punch. In conjunction with the new models comes an expanded range of colours, including orange, red, purple, fawn and black.



Marshall's 30 watt combo.



Marshall's foldback monitors (above).

DAVE SIMMS will be showing his full range of sound and lighting equipment, featuring many new models and effects at Frankfurt. Four new model Disco Units will be on show including the SD5 Stereo for which the company already has heavy advance orders. Three of the units are available in mixer only module form, which allow the purchaser to build the unit into their own cabinet designs. In complete console form the MD3 and the SD3 and the SD5 are available with or without built-in power amplifiers.

New model amplifiers and speakers will be shown, including a full mix 6 channel PA amplifier of 100 watts RMS output. There is now a full



One item from the Matamp stand.

range of speaker cabinets for PA and disco use. Also on the stand will be the new mini-bin, which is a scaled down

version of the popular Folded Horn Bin.

Two new effects projectors appear for the first time at the

show, the Cassette 100 being an economically priced mains unit, using the standard Project cassettes and the Super Professional Liquidator 250, a mammoth light output unit of 6000 lumens with a 250 watt Halogen Long-Life Lamp.

Legislation in several countries has made Project development and now freely market the Automatic Volume Limiting System, which can be easily installed in entertainment venues and gives management total control of all sound volume. Once installed a simple rotary control can heighten or lower the volume from group or disco by remote control.

This will be the first time that CANARY have had their own stand at Frankfurt. Several new lines will be on show as well as the already popular 12, 15 and 18 Channel mixers. The 18 Channel was first shown in Chicago in June 1975 and great interest was shown in the added facilities of the '18' including Treble, middle and bass tone control on foldback, and the talkback facility so that the sound engineer can talk to the musicians through the monitors. All these features are standard on the 18 Channel.

Also on show will be a completely new mixer from Canary. It will be a small, low priced unit, aimed at the home studio. This mixer will have different facilities from the PA range, including a different monitoring system, external power supply, low impedance mic inputs and hi impedance unbalanced line outputs. This mixer will have the facility to be extended by adding a sub-mixer and so enabling the user to double his input facilities cheaply.

Continued on page 61.

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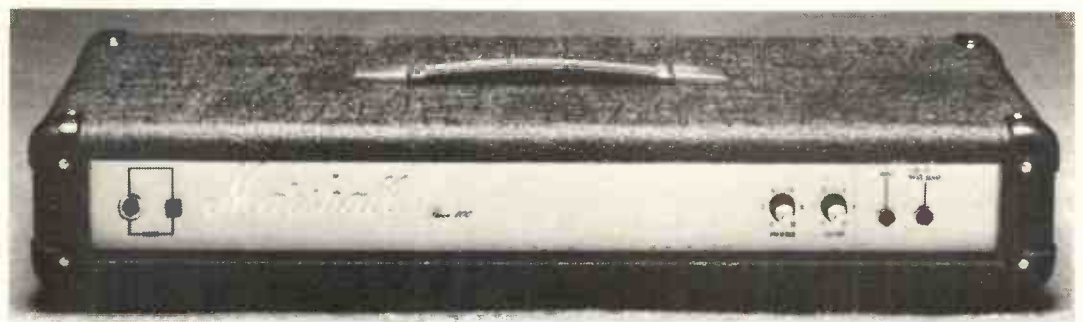
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FRANKFURT FAIR PREVIEW

Continued from page 59.

CLEARTONE Musical Instruments Ltd. will be exhibiting their range of CMI products at the Frankfurt Spring Fair for the fourth time in succession. As in previous years they are timing the introduction of a



number of new lines to coincide with the Fair.

Of major importance is the introduction of the Maximin range of cabinets. The basic concept behind this new CMI range is to provide professional quality cabinets suitable in both price and size for the semi professional player.

The chief cabinet in the range is the CMI Maximin 152. This is a folded horn cabinet and incorporates a 15in speaker and two high frequency horns complete with a crossover unit. In its standard form the CMI Maximin is capable of handling 100 watts, but it is possible to supply the cabinet with a variety of different speakers capable of handling up to 300

watts per speakers. Carrying the concept of the Maximum range a little further has resulted in the introduction of a smaller "bin" called the 121. This is the same design as the 152 but contains one 12in speaker and one high frequency horn. In its basic form the 121 will handle 50 watts but as with the 152 the unit is available fitted with higher powered speakers if required.

Cabinets

Strictly in the P.A. field, there will be some new 50 watts Monitors cabinets containing Twin cone 12in speakers and a long throw mid-range horn cabinet capable of handling 100 watts in its basic form.

The new cabinets, of course, only form part of the available range which is completed by solid state amplifiers, mixers, and standard lead and bass cabinets and P.A. columns. The whole range will be on show and will be available for demonstration.

ORGAN speaker cabinets for both home and professional use will be shown by SHARMA at Frankfurt. Updated versions of the 2000 Professional, the 2000 Combo, the 5000 GT and the GT Combo will be among the focal points at the show. Sharma say that the 2000 Professional is a

Continued on page 63.

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FRANKFURT FAIR PREVIEW

Continued from page 61.

"must for the professional organist incorporating tomorrow's modern sound today". For ease of transportation the

hard wearing vinyl finish cabinet has concealed handles, aluminium fittings and castors.

The Sharma model 5000 Professional has dual power I.C. amplifier electronic crossover. Two bass speakers and two treble horn speakers and this unit is virtually two cabinets in one. A three speed motor gives all manner of special effects.

The 2300 De Luxe is identical in size and appearance to the 2000 De Luxe but is, in addition fitted with a high frequency horn unit and a separate bass speaker with their own amplifier to enhance the orchestral voices of multi-channel organs.

In addition, Sharma are bringing out a new range completely of multi-channel organ speakers.

THE ZOOT HORN Stand at Frankfurt will consist of a display area for loudspeaker enclosures and mixing con-

Continued on page 65.



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FRANKFURT FAIR PREVIEW

Continued from page 63.

soles and a small sound booth occupying approximately half of the stand area.

The soundproof booth will contain two mixing consoles, tape recorders, and studio monitors, etc. for demonstration. Among items on show



One of the latest OMEC digital amps.

will be the PMR Series II Mixing console and the 24 into 8 Studio Recording Console which is to be the centrepiece of the stand. This is a completely modular console and features 24 input modules with Parametric Equalisation per channel, 6 echo return groups, 4 Quad Sub groups and many other facilities. The PMR is an extremely versatile unit having the facilities to function as a live quadrophonic P.A. Desk, and a fully comprehensive 8 Track Studio Desk.

Zoot Horn will be exhibiting a variety of enclosures for P.A. and musical instrument applications, these are: a 4 way P.A. system, each frequency band

being divided by an electronic crossover and driven by separate amplifiers, and the FF1, a 4 way full frequency enclosure.

SOUNDOUT will be exhibiting a range of high quality mobile discotheque equipment in February at Frankfurt. The well-established Series II range of control desks remains almost unchanged from previous years but now includes the spectacular new M170 amplifier chassis which develops 170 watts RMS into 4 ohms, 100 watts RMS into 8 ohms.

This year a new product, the Series III stereo control panel which was first seen two years

ago, is available separately as a unit with a completely redesigned electronic content.

The very successful loudspeaker range remains unchanged but for the addition of another new product, an add-on treble unit. This is available in 50 watt and 100 watt RMS versions and is of revolutionary design with specially imported Piezo Electric drivers which require no crossover units or attenuators.

The outstanding Soundout M170 amplifier, first shown at last year's Fair, is once again on display. Another new pro-

Continued on page 67.



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FRANKFURT FAIR PREVIEW

continued from page 65

duct, the M174 4 channel mixer amplifier, is to be on show for the first time at the 1976 Fair. Perhaps the most exciting new product on the Soundout stand this time is the new Series VI

Disco Control Desk which is to be unveiled on the first day of the show. The result of a year's research this is a budget model of simpler design but with the same high quality sound. As with all the Soundout range, the cabinet making is still only high quality plywood.

BURNS U.K. LTD will be exhibiting officially for the first time at the Frankfurt Trade Fair — although not exhibiting at last year's Fair, a visit was made and a number of excellent contacts were made with overseas buyers. Since the 1975 Frankfurt Fair the Burns "Flyte" series of ultra-modern solid guitars have been despatched in quantity to Australia, Japan, France and other countries.

Burns will be showing at least one new item at Frankfurt — this is a new guitar called the 'Artist' which has been specially developed to fulfil the requirements of the "mature established performer", offering a conventional design with a superb action and wide total range. It is hoped that Burns will have another new model ready for

the show, this guitar to be known as the Burns 'Mirage'.

Although not introduced to the Home Trade until late 1975, the Burns 'Flyte' guitar has recently received a tremendous boost by Mark Griffiths, David Essex's guitarist, who appeared on Top of the Pops playing it. Other important users of Burns guitars are Slade, who are at this time touring the States.

Making its Frankfurt debut this year will be the excellent **MATAMP** range of equipment built and designed by Matt Mathias. Especially well known for their high power valve amps Matamp build their gear to the highest

continued on page 69



Reslo's Radio Mike in case.

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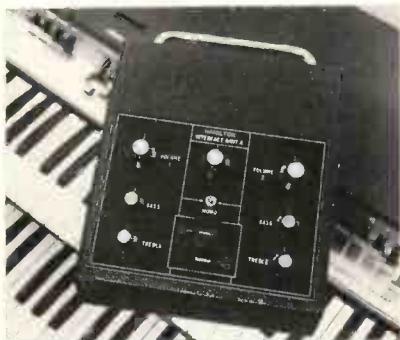
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This unit provides a quick and simple way of connecting Sharma or Leslie tone cabinets to extra keyboards, console organs, portable organs, synthesisers, accordians, electric pianos, guitars, etc.

Facilities include: 3 inputs, 2 channels each with separate bass and treble controls, tone cabinet speed switch and indicators built in, footswitch socket, 9 pin octal sockets and jacks for output, and a mono switch for even greater versatility.

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Shure's new E-Qualidyne.



The latest Premier tom tom stand.



FRANKFURT FAIR PREVIEW

continued from page 67

quality and, consequently, aim it at the professional musician or the amateur with a desire for a high-power and reliability unit.

Perhaps the most interesting unit to look out for this year will be the GT 100 guitar amp closely followed by the Mk. 1 and Mk. 2 Transistor 100 watt PA amps.

Other items scheduled for a launch in Europe this year include the 100 watt transistor slave and the Matamp Disco Unit. 4 x 12in and 1 x 15in speaker cabinets will also be shown.

DESPITE the fact that **ORANGE** amplification have decided to 'keep things small' at this year's trade fair, the inclusion of their newest technological innovation in their Frankfurt display promises to cause a bit of a stir among musicians, instrument dealers, and sound technicians alike. The innovation is Orange's brand new OMEC 150 watt digital 'computerised' amplifier, equipped with a complex, push button programmer that allows the musician to pre-set an extensive range of sound settings and effects—all of which can be brought into action at the push of a button (with no need for resetting).

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a new sound-production unit. Rotating sound effect. Can be connected to any type of electronic organ or other electronic key-instruments.



JC-120

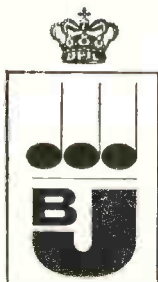
a 2-channel guitar amplifier with chorus effect
120 Watt RMS
2 inputs (2 x high/low)
3 tone controls
Built-in distortion
Vibrato
3 outputs
Chorus/Vibrato changeover switch
Dimensions: 75cm (W), 54cm (H), 27cm (D)
Weight: 28kg
Accessory: Vinyl cover

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a new automatic rhythm unit
27 rhythms (9 rhythms with rhythm selector,
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FRANKFURT FAIR PREVIEW

continued from page 69

Used in conjunction with any one of several Orange speaker cabinets, the OMEC amp is applicable to any guitar or bass situation, and seems destined to make a major breakthrough in the world of professional quality amplification.

Then again, most of Orange's top-selling equipment will be on view at the fair, along with their new denim-covered range of Jimmy Bean amps and speaker cabinets.

THE LUDWIG stand at this year's exhibition will no doubt turn out to be one of the focal points as far as most drummers are concerned. Ludwig are currently enjoying understandable popularity among many of our top drummers, and this will be emphasised by a wide range of high quality gear. They will be repeating the stand format of the recent AMII London exhibition, with the Vistalite kits forming a very impressive front line. The Vista-

lite drums combine the usual Ludwig attention to detail with an attractive transparent look, with even the drum heads being water-clear 'Weather Master' heads. The kits are available in a wide range of colours including blue, red, green and clear. Although the Ludwig sales drive is largely centred on the Vistalite kits, musicians should by no means ignore the rest of their products, worthy on reputation alone of close examination.

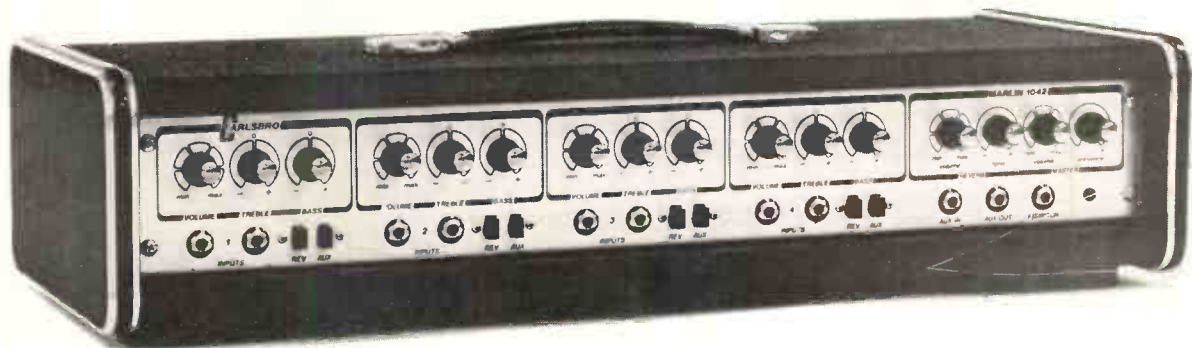
NOVANEX is one of those firms seeming to manufacture just about every item of amplification equipment, and this variety show will be making its way to Frankfurt for Europe's largest trade show. Their combo amps, running from 3 to 120 watts, are guaranteed for lead, bass or organ work, and are becoming increasingly popular both here and abroad. The Novanex Powergenerator systems, enjoying similar favour, slave

amps already built into the cabinets with the primary advantage that the system can easily be expanded. The display further includes their range of mixers, some with built-in echo, and a more recently introduced line-up of various effects units. The latter includes the WA44 (wah wah) FU22 (fuzz, despite the unfortunate abbreviation) and the new solid state echo chamber.

AS ONE of the world's foremost producers of microphones and related audio equipment, SHURE'S participation at exhibitions like the Frankfurt fair has become something of a tradition over the years. Along with its already legendary array of products, the firm will be exhibiting several new items this year, including E-Qualityne microphones (... puts equalisation and feedback control at

continued on page 73

CARLSBRO MARLIN MKII



A versatile portable P.A. amplifier with switchable reverb on all four input channels. Two high impedance inputs per channel. Volume, treble and bass on each channel. Reverb and effects send push button on each channel. Master volume, presence, and reverb tone controls. Hammond reverb unit. Overriding footswitch for reverb on/off. Send and return sockets for other effects like echo (can be selected for any channel). Full power capability up to 130 watts R.M.S. at less than 0.05% total harmonic distortion. Can be linked up to Carlsbro slave to obtain increased power. Can be linked up to produce eight channel mixing (16 inputs). Full

integrated circuit front end (Pre-amp, mixer and reverb). 100 volt line output transformer available as extra for installation use. Supplied complete with — Two speaker leads 7.3 and 12.8 metres. Mains connection lead. Operating instructions. Footswitch. Heavy duty cover. Owner's guarantee card.

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SUNN SHINE THROUGH

with 2 new amps designed for the keyboard player



Sunn Musical Equipment Company has just introduced a moderately priced, 200 watt RMS amplifier for keyboard amplification. The CONCERT KEYBOARD AMPLIFIER offers three mixable channels, a master volume control, a versatile preamp section and an effects section. The amplifier eliminates the need for the keyboard player to use multiple amplifier set-ups on stage and cumbersome cables and patching when using more than one keyboard instrument in performance. The Concert Keyboard meets all the extraordinary needs for effective keyboard reinforcement for the contemporary musician.

meets all the extraordinary needs for effective keyboard reinforcement for the contemporary musician.

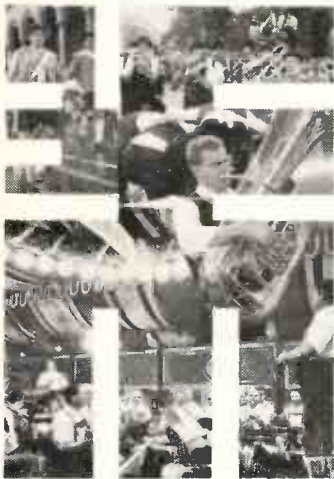
Sunn Musical Equipment Company has fulfilled the requirements of the keyboard player for specialised components with the introduction of the COLISEUM KEYBOARD AMPLIFIER. This 320 watt RMS package features four mixable channels to accommodate the needs of every keyboard player, whether it's an electric piano, Clavinet or synthesiser. The response characteristics of this amplifier can also be used to beef up the rotating speaker effect needed for organ amplification and features expression pedal circuitry along with internal reverb. All this, plus circuitry that assures complete control and accurate response.



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FRANKFURT FAIR PREVIEW

Continued from page 71.

your fingertips.'), the self-contained SM-82 unidirectional mike, and the SR line of professional quality PA compo-

nents—all undoubtedly destined to take their place in the marketplace with the rest of Shure's top-line equipment before next year's Frankfurt Fair rolls around.

BRITAIN'S ACOUSTIC TRANSDUCER CO. LTD. will be exhibiting their high-power range of professional loudspeakers at Frankfurt for the very first time this year. At the top of the list will be ATC's range of PA 75 loudspeakers. The STD version of the PA 75 is recommended for use with guitar, piano, and mid-range PA systems, the bass version is intended for use with bass guitar, organ, and in disco sound systems, the Long Throw Bass version is designed for installation in bins and PA systems, while the Studio Bass has been developed for use in studio monitor systems.

By taking advantage of ATC's comprehensive design consultancy service, the customer can be assured of getting the right speakers for the right purpose, and all are invited to have a look at the various ATC products that'll be on exhibit.



A line-up of module energisers.

THE company representatives that MACINNES LABORATORIES are dispatching to this year's exhibition will be bringing the entire range of world-renowned Amcron equipment with them, including several new items that've been developed over the past twelve months or so. The new D150A power amplifier, for example, is the direct successor of the old D150, and with new output circuitry, DC coupling throughout, and front panel controls, weighs in as a lower power

version of the well-known DC300A.

Then again, the new Macinnes professional sound mixer will also be on view for the very first time—available in either a 16/2 or 16/4 configuration, offering two Echo send facilities. The mixer has been specifically designed to complement Amcron power amps, and the entire unit is built into a strong aluminum flight case to alleviate the problems caused by the rigours of life on the road.

A Touch of Class.

SaaS studio twin 100

Introducing an entirely new combination amplifier

Output power — 100 watts RMS into 8 or 4 ohms.

Total Harmonic distortion — Max 5% @ 100 watts RMS.

Sensitivity — 30mV @ 1Khz.

Input impedance — 330K ohms.

Signal to noise ratio — better than 65dB (50K ohm impedance).

Dimensions—Height 515mm x Width 680mm x Depth 285mm (20¼" x 26¾" x 11¼").

Shipping weight — 38Kg (84lbs).

Fitted with ATC speakers.

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INSTRUMENT REVIEW 1

SaaS

ONLY just released on the UK market the SaaS Studio Twin 100 is an ideal subject in many ways for a review in *Beat*. To start with it represents something of a new concept in amplifier design and yet is within the format of many other similar units we've tried over recent months, so comparisons are both justifiable and interesting.

Like most other combos, the Studio Twin 100 is a two channel job offering reverb and tremolo plus the usual tone controls of bass middle and treble, but each tone control covers both channels rather than having the more common arrangement of separate tone controls for each. As it's rather unlikely that this combination amp would be used for two instruments simultaneously this isn't too much of a problem but we would have preferred individual tone controls if we'd had the choice.

Volume controls, however, are independent and work rather nicely as you have one master volume pot and one each for either channel. Each channel has two inputs — two bright, two normal.

In facilities, therefore, the SaaS is very much a standard sort of amp but it differs from everything else on the market in terms of sound and design a little further along the way. To start with it is equipped with two rather superb ATC speakers. Despite conforming to the perfectly conventional 12" format, these are no way standard units being equipped with massive voice coils that make the amp weigh more than anything comparable in terms of its physical size. They pay dividends, though, as they deliver more in terms of response and will handle more in the way of power than almost any other 12" speaker we can think of. They also deliver a quite remarkable amount of sound for their size and have an especially good frequency response.

The amp itself is an unlikely looking beast to be honest. It's covered in a grey flocked material rather than the more common vinyl which is a good point as it's certain to withstand more attacks than conventional vinyl coverings.



Nevertheless, the cabinet dimensions are extremely small, a fact which would tend to suggest that the unit isn't capable of its actually quite staggering output which, subjectively, we should reckon to be well in excess of the claimed 100 watts R.M.S.

Sound

So, thus far we have a fairly standard 100 watt combo different only in it not having tone controls for each channel and, on the plus side, in having exceptionally good speakers.

However, on the electronics and sound side the amp is quite different from almost everything else. To start with, it enjoys a hybrid circuitry utilizing a transistorised pre-amp and a valve power amp. The idea here is obviously to give the warmer valve sound with the reliability and tonal variation of a solid state pre-amp. In many respects the SaaS succeeds where others have failed. So called 'sustain' units on transistor amps are no substitute for a valve sound although they may be acceptable in their own right. Here Rochford Acoustics, who make the SaaS, have opted for the best of both worlds.

Even then the Studio Twin isn't quite a conventional hybrid. In most valve amps the power amp is driven by an ECC 81 or ECC 83 valve which splits the signal for push pull operation. Here Rochford have chosen a 350 volt (!) transistor unit as a phase splitter which is a novel idea and one which should help reliability and overall performance.

The sound, then is a curious mixture of valve and transistor. It's not as warm as, say, an AC 30 or a Marshall 100 nor is it as clean as an HH, Carlsbro or Yamaha. Using the channel gain controls up high and the master volume low one can get the filthiest sustain/distortion imaginable which we really loved but some may find a bit over the top. On the other hand one can use the amp at its maximum output and juggle with the channel gain to get a really sweet sound with just a dirty edge when needed. What the SaaS will do, however, is give you a good sound at low volume (especially when you use the studio power cutting switch).

Quality of the construction of the SaaS is superb as far as the choice of components (we were specially pleased to see

the inclusion of a Hammond reverb unit which we rate very highly). We would suggest that the SaaS would last exceptionally well over the years and that it is likely to have a longer life (especially where speakers and cabinet construction are concerned) than many other units.

Our review unit was a prototype and we know of several improvements planned to the amp over our example. Personally, we would like to see the effect of the tone controls improved (we found ours a little ineffective), but overall we found it one of the most well thought-out amps to come our way in a long while and certainly one of the toughest. It should do well, especially where massive output (it's *loud* well into the pain threshold in a small room!) and small size are required and where weight (it's a surprisingly heavy unit) isn't too great a problem.

Hybrid amps are a good idea, this is the best we've yet tried, but only time will tell if it will appeal to either valve or transistor freaks or (and we hope not) fall in between two stools. Tested Guild M75 CS, Antoria 2343, MXR Phaser, G.R.C.

INSTRUMENT REVIEW 2

GUILD M 75 CS

REVIEWING a wide variety of different guitars over a period of months can easily lead to a lowering of your standards. Certainly, I've personally felt that my own standards have been lowering as I've tended to concentrate on cheaper instruments over the last few issues which, while the most part being excellent value for money, tend to make you forget just how good a really fine guitar can be. Having said that I suppose that I should confess that I've really run out of superlatives to use when confronted by a guitar of real quality.

Perhaps the best way to look at it is to assume that when we are enthusiastic about an instrument we are strongly considering its price. Therefore a Japanese copy which we call 'fantastic' is likely to be inferior in absolute terms when looked at in comparison with a £300 American which we might also wax enthusiastic about.

Well, that's got that one out of the way so let's turn to this month's machine the Guild M 75 CS. Immediate comparisons with Gibson's Les Paul are, of course, obvious when you consider the single cut-away design coupled with the twin pickups and some less charitable souls might assume that Guild were trying to catch a slice of the market with a similar model. In fact that assumption would be totally unfair as this basic concept in guitar design has been around with Guild since the mid fifties when it was on the market as

the Guild Bluesbird in semi-solid form.

Over the years Guild's designers have rationalised the model into a full solid form so it is, by no standards, an imitation but can be judged as a separate instrument in its own right.

Construction of the M 75 CS is, as one has come to expect from Guild, of the very highest order. Whether they simply do not make enough guitars to have production snags or whether they really do have the finest quality control department going we can't say, but let's just leave it at a simple 'thank you' to Guild for maintaining the highest possible standards from a mass producer and not falling foul of the 'it'll do' philosophy of some manufacturers.

Body

The M 75 CS's body is a one piece mahogany job allied to a mahogany neck and a rosewood fingerboard. Machine heads on our sample were the excellent Schaller closed back variety (although they had Guild stamped on them) but, so Top Gear, the importers tell us, they sometimes fit the equally good Grover Rotomatic machines depending on stock.

The M 75 is a two pick up axe with a three way toggle at the top giving you pick ups one, two or both. With both on there is also a small switch at the bottom to give you an in phase or out of phase wiring which is one of the better

ideas to emerge in electric guitar construction in recent years. Pick ups are Guild hum-buckers and the bridge is a superb roller type with adjustment in every direction to the minutest degree—a really excellent bridge design this one. Both this and the tailpiece are chrome-plated brass which will tend to both last better and give a longer sustain that the increasingly popular alloys being used.

As well as the usual arrangement of one tone and one volume control per pick up, there is also a handy master volume pot which is especially useful when you're making a quick change from a high powered solo to rhythm work and want to pull the feedback/sustain out of your sound without losing the tone.

Playability of the Guild is superb. Personally I would have preferred a curved fingerboard as opposed to Guild's flat design but they have opted for a wider fret and flatter neck rather than vice versa and I'm perfectly sure that many players would find this design preferable.

Tone of the M 75 is pretty bloody good! You can get a piercing treble or a good bass sound with plenty in the middle for a close jazz sound. To cap it all, the Guild has a rather original sustain that really has to be investigated by guitarists as it is quite distinctly different from the more familiar Les Paul wail which is equally pleasant to play with but quite different in sound.

Guild really do make superb instruments. At £350 including VAT, the M 75 CS is a first rate buy and the only possible reason for not considering it and giving it a try must be fashion which seems to dictate that currently only brand F and brand G get a look in. This is, of course, monumentally unfair to other manufacturers especially Guild who are quietly producing some of the most exciting, well made and desirable guitars on the market.

As I've said, our only criticism lies in choice of fingerboard design and that is a matter of taste. In matters of construction, design, sound and playability this Guild is as good as anything else if you accept that it has a characteristic sound of its own which is neither Gibson nor Fender but quite uncompromisingly Guild. I'd recommend it especially for a slightly jazz sounding lead axe or for an inventive guitarist who wants an instrument which will last for many years and offer him a chance of sounding quite different from his contemporaries.

One final word on this fashion point. If, say, Clapton, Beck, Page, or someone of that stature were to use one of these machines, we'd probably *all* be using them. So don't be frightened to give this guitar a try and decide for yourself what you want.

GRC Tested with Yamaha YTA 15 A, SAAS Studio Twin 100, HH IC 100 Combo, Guild Sidebender strings.



INSTRUMENT REVIEW 3

SONOR

IN this review of the latest Sonor drum kit from Germany we decided to go outside our own staff for help on an assessment of the kit and consequently roped in Andy McCulloch, drummer with Greenslade and one of the most respected British drummers. We asked Andy to judge the kit up against the sort of standards that he as a top drummer sets when choosing a kit and let him take it from there. What follows, then, is a combination of Andy's views and those of our own staff.

What Andy did was to evaluate each drum and fitting on its own merits and then pass a comment on the kit as a whole. Following his lead, then, we started by examining the metal snare which, as Andy reports, has a good sound and a bright response. The 48 strand snare has an elaborate but effective release system and the drum is also fitted with anti-slip screws to stop rim shots working the tension screws loose. One feature that Andy especially appreciated was an instant height adjuster on the snare drum stand which works by the flick of a small lever and is meant for drummers who on occasions might like to play the snare while standing. Overall opinion of the Sonor snare was that it well justified its price.

The tom toms currently produced by Sonor are certainly manufactured from a thicker wood than is common these days. Obvious advantage here is that you are certain to get a lot more depth and a lot more power from these. Andy's comment was that even the usually notorious 18" floor tom held its tone on this kit which is rather unusual for any product.

The drum which impressed Andy most, however, was the bass drum which had more power than he expected. The note was strong and clear and the drum was particularly stable on its newly designed spurs. The bass drum pedal is solidly put together and designed along the lines of the most successful models with a few of Sonor's own features added which would seem to be a good partnership. One especially rewarding touch is that the pedal is supplied with a self-



action of different tensioned springs.

One of the major weaknesses of drum kits are stands. Andy's findings on the Sonor stands, however, were remarkably promising. He found that they are fitted with wide bases for better balance than is common and have a good angle adjustment. A good feature is the use of circular clamp fittings as opposed to the normal screw fitting which can cause wobble. Sonor have also begun these days to make excellent boom stands although Andy felt that these could have been improved by using a counter balance system. We took this point up with Sonor who told us that they have since tested the stand and feel that it is perfect unless one is using very heavy cymbals.

On the question of the hi hat, it's probably best to print Andy's own words. "The hi-hat is very impressive with a remarkable stability and a smooth action it also comes with a selection of differently tensioned springs to suit every taste. It's the first time that I've found a hi-hat stand that gives enough height. I find it impossible to fault".

Threads

Final words from Andy also deserve quoting. "I feel I must comment on a weakness that seems to be inherent in all drum companies. All threads on fittings that take any amount of weight or pressure are not strong enough to take the continual strain of long tours and heavy handling. They either lose their grip or snap. It's a small point but very

annoying when it happens. The other general crib I'd like to have concerns drum stands. For drummers like myself who use a deep shelled snare one can find that even at its lowest the stand just will not go down far enough.

"On the subject of the Sonor kit, though, I must say that this kit is a vast improvement on previous models with a good finish both inside and out. The stands and fittings are among the best I've used and full marks especially to Sonor for their choice of Remo skins."

We'd like to extend our thanks both to Andy for his invaluable help and Hohner for the loan of the kit.

Kit details: Snare (Brass) 14x5, Bass 24x17, side tom toms 12x8, 13x9, 14x10, Floor tom toms 16x16, 18x16. R.R.P. Between £560-£600.

INSTRUMENT REVIEW 4

SISME

ROCK musicians can be as reactionary as anybody when it comes to choosing instruments, many preferring to use the old established leading brands rather than experiment with something new. Hopefully there are enough musicians around with the pioneering spirit to be willing to try the Sisgo Supersonic Twin manual Organ as it could well become very popular very soon.

The Sisgo is a reasonably priced instrument with a twin manual 49 note keyboard and a 17 note pedal board. The instrument dismantles into two sections and the pedalboard can be pushed into the bass section so as to be completely out of the way. The first point that really impressed our reviewer was the fact that each section of the instrument—upper manual, lower manual and pedalboard — had its own volume control, which can be an unusually handy facility. Hammond reverb is obtainable and percussion on the upper manual can be obtained from short, medium or long tabs so that that hard percussive sound that so many organists spend so much time trying to obtain can be summoned up without any trouble at all. Only one or

two instruments have so far been able to get this effect with any degree of authority so any organ able to create this harsh, attacking sound is bound to be a winner.

Sisgo have taken a lot of precautions to ensure that their organ will survive the rigours of touring. The instruments are subjected to a series of very harsh tests before being sold. All models are tested on completion, then put on a 'shaker' for a short period, re-tested on a live circuit for 24 hours, shipped over from Italy and on arrival tested for another 24 hours. The demonstration model on which the review was carried out had been all over England, had received at least its fair share of knocks and bashings, and played as well as if it had just been taken out of its packing case.

If tuning is required, a single oscillator tunes the whole instrument. Most organs need tuning note by note or octave by octave, so obviously an instrument that can be tuned simply has an advantage over one that cannot. Another interesting feature is the lack of any built-in amplification, which reinforced the feeling that the organ has been aimed much

more at the band market than the home or the school.

The sustain on the bass pedals of the Sisgo organ is unusually good, and the sustain on the lower manual can be adjusted and lengthened to the player's requirements.

Although for the most part we were very impressed with the instrument, one very slight criticism must be made with regard to the tabs. Most tabs on organs are marked with names of instruments and the similarity between the sound of the instrument and the sound obtained on the organ can vary widely. One is rarely able to obtain exact replicas of other instruments, but on the Sisgo the replica sound varies from good (on the violin tab) to not so good (on oboe and clarinet). This is not necessarily important, as I say, because one doesn't necessarily want to obtain the exact authenticity of an instrument such as clarinet, but sometimes manufacturers seem to get further and further away from the real

sound of the instrument.

Any servicing that should be required to the Sisgo organ can be done at their base in Manchester, and a replacement is available if the instrument is to be away for more than 24 hours. Besides this Sisgo say that they can replace any component in the case of any malfunction.

The Sisgo comes complete with cases, a hard case for the top and a soft one for the bottom section.

We were very impressed with the Sisgo sound generally — so many new organs sound artificial and weak compared to the two or three big names — the Sisgo does not.

Our thanks are due to the staff at Countdown Studios, Manchester for their help in reviewing the organ and especially to Keith Gresty whose keyboard knowledge was invaluable, and whose final comment was: "An ideal portable organ for the band on the road". Reviewed at Sisgo, Albion Street, Manchester.



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Cliff Cooper — Orange's energetic founder.

LIKE so many other enormous success stories, the Orange Musical Industries climb to the top began in a very small way. The business acumen of the Orange Managing Director, Cliff Cooper, is such that one could easily be forgiven for suspecting that the company origins were something like the American TV business take-over films. In fact, the truth is very much nearer the fabled 'rags to riches' syndrome, with a rather younger Cliff starting up with just one hundred pounds.

To discover the motivation and thinking behind this first entry into the music business, we have to go further back still to an enthusiastic electronics student in Technical College, first Enfield and then to Southgate. If this period sowed the seeds of interest in the musical instrument possibilities, they were to lie dormant for a while as Cliff went to work for Imhoffs as a television and radio repair engineer. He stuck it out for three years before leaving to work for his father in the cellulose business (cellulose being the sticky stuff wrapped around the sweeties), and this latter job consumed the next year.

It was thus four years after the completion of his College course that Cliff decided to go into business himself. The necessary money was raised by private repair jobs on TVs, and with it he built up his own machine for slicing large slabs of cellulose into thinner pieces.

The year was now 1966, and when the machine was turned off, Cliff was getting himself involved with the beat boom playing bass with a semi-pro band, as well as building a small studio in his Amity Road, Stratford flat.

DERELICT

It is only at this stage that the real Orange story begins. Cliff decided that the time was ripe to go into business full and proper, and set about searching the West End for suitable premises. Most guitar and amp enthusiasts will be very familiar with the Orange shop in Old Compton Street, but when Cliff first saw the place it was totally derelict.

"No-one had been on the premises for at least three years, but I felt it was worth a chance trying to rent it from the council. My father strongly advised against setting up a business in the West End, but I nevertheless began to prepare for the interview applying for the property. I had my hair cut and borrowed a pin-stripe



The well-stocked Orange shop-front.

suit as well as some awful shoes. The shoes were too big, and so was the shirt — my mother was laughing her head off — but off I went anyway.

Fortunately in those days the system was to pay rent in arrears instead of in advance, and without that I could never have started. The first thing I did to get the money together was build some machinery for slitting cellulose, and for the first few months I was working day and night, sleeping in the shop. I also started the studio, but the main items of equipment were a Revox and a Vox reverb unit, so you can imagine how limited we were. But it was never paying its way, and with the rent coming up I only had one option, to sell my band equipment."

And so for the first time a guitar plus a couple of amps appeared in the Orange front window. This time luck was on his side. "I sold the lot that same day." With the money left over from the rent, Cliff took the rapid sale of his own gear as an indication that selling gear might be his answer.

Cliff was not only able to pay the rent, but he had a substantial amount left over, and with this he filled his window up with more equipment.

Says Cliff, "The timing was just right, with the whole teenage population in the throes of Beatlemania. We sold all second-hand equipment, and at that time selling guitars and amps pretty quickly was the trend. From then, it all mushroomed very fast. To keep up our stocks we adopted the policy of offering higher prices than other people, while at the same time holding down the profit margin. It worked out well, as we soon made a good

name for ourselves which paid off in the long run. I remember that when we opened on Saturdays we had a long queue waiting for us. There certainly was a lot of luck involved, but we had worked for it."

Despite his success with the shop, Cliff was having something of a fight to get himself taken seriously among the other West End retailers, and there were also some more serious setbacks to follow. As an image promoter, Cliff painted the front of the shop in a multi-coloured flower power splurge — at this time a bold move in the West End! The police decided that the shop was doubling as a drug nest, and moved in accordingly with a raid. They re-emerged empty-handed and a little cross. The council, eyes blinded by the shop-front colours, continued to complain and the next uniformed visitors came from Customs and Excise. Their quest was to investigate whether duty has been paid on the foreign guitars.

Excise

"Most of the guitars hanging on our walls were Gibsons, but understandably we did not have their past records on our files. We rushed around trying to trace them, but Customs and Excise confiscated the lot save for a few where we were able to prove that we had paid duty, and present them with the serial numbers." In the light of this misfortune, it is hardly surprising to hear Cliff's advice to people entering the country with foreign guitars. "Declare them to the Customs and pay the duty, because it just isn't worth the trouble if you don't.

"With depleted guitar stocks, the emphasis shifted to ampli-

fication, among which were models we built ourselves. Peter Green was sold a set of these amps, and we sent them off to get the vinyl put on. The guy put on wallpaper rubbish which tore when you touched it. We were obviously upset as this happened on an important sale, but we recovered it ourselves — the first record Fleetwood Mac did for C.B.S. was *Albatross*, for which he used our amps, and for which he also borrowed one of our Strats."

Clapton

From that day to this Cliff Cooper and Orange Industries haven't looked back. Other clients at that time included Jimmy Page and Eric Clapton, while Stevie Wonder was later to buy three full sets of amplification without asking for any discount. Cliff also began to pour more money into his studio, setting up the Amity Shroeder company to build tape machines. The Orange studio is now 16 track — one venerable client on the recording equipment side is the BBC.

Not only is the home front flourishing, but Orange exports are forming an ever-increasing part of the business, with a new company in Germany and the States currently under-

going a large sales push. Although he did not particularly want to do so, expansion forced Cliff to start a factory in Bexley, Kent, and it continues to manufacture an extensive range of equipment. Amp enthusiasts will know that the Orange gear is built with valve circuitry, and indeed Cliff can claim to be one of the innovators in this department.

"Perhaps my big fault is that I always need to do new things," says Cliff with a laugh. Indeed, although the Orange trademark covers a wide range of merchandise already, Cliff is planning another surprise for the near future. He has a digital amplifier in the pipeline, by which the musician will be able to programme his desired sound exactly just by pressing the corresponding tabs.

Transistor

"I don't believe transistor amps should have happened in the last five years, although they have their advantages. The whole musical equipment business is way behind the rest of the electronics world, and it's time we started catching up." While we wait for this latest item in a long list of new products, it is amusing to recall how Cliff started off — with one hundred quid.

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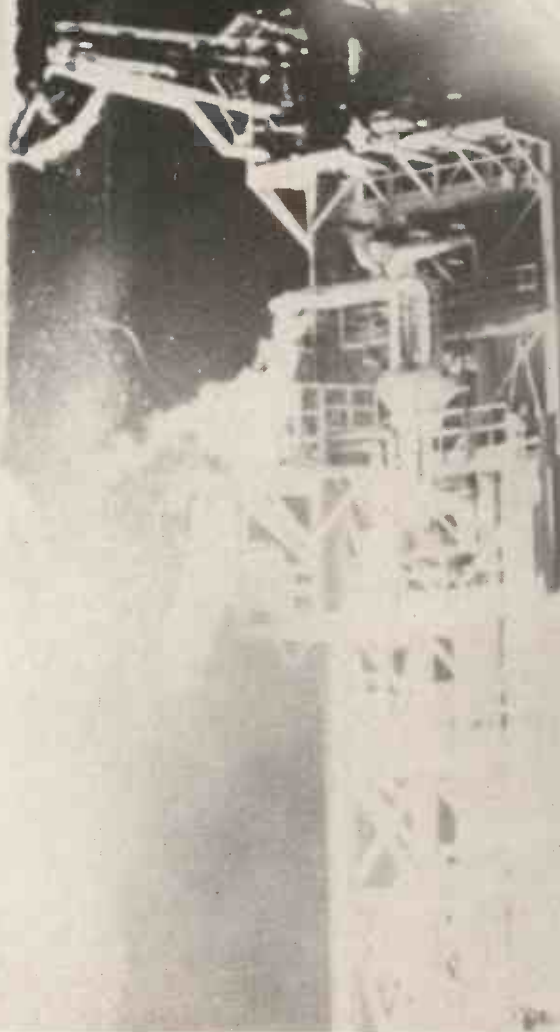
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DISCO SURVEY



Beat looks at some of the latest disco equipment from leading manufacturers

LIGHTING and Sound Equipment, known as LSE, offer a range of diverse equipment at competitive prices. Although the firm produces mixers and sound systems as well, their

disco and lighting section is certainly worth more than a cursory glance. Their Jingle-master, for instance, has many interesting refinements incorporated in the design. A tape

cassette is used in place of a tape cartridge enabling the user to rewind and replay the same jingle quickly. Fast forward and reverse allows the DJ to change jingles rapidly.

On the console side we have the reliable Double Tee unit, incorporating various aids like headphone monitoring, cross fading between the decks, and automatic voice over-ride. Several variations to this model are available, such as types of decks and cartridges and cross-fade for auxiliary equipment. Their strobes and spot lights can invariably be adapted to customers' requirements, and these when added to the rest of the gear, make up a varied and interesting selection for the DJ.

bays hold both 7in and 12in records. However, the Special is by no means the only star in the DJE line-up, and of the rest the Supervox is one of the items enjoying continuing popularity.

Versatility

For added versatility there is a cassette record / playback machine fitted in between the decks, and, besides this, we find most of the modern DJ headphone monitoring to individual slider faders. The Supervox has a built-in 100 watt power amplifier which is fully protected against cut-out while under full drive conditions, with a 150 watt amp as an optional extra. The Discovox, Standard Vox and Standard all work on much the same basis as the Supervox, using the new Mark 11 professional mono disco pre-amp, but DJE present an equally extensive range of smaller models to connected to external amplifiers. Of these the Disco Mini is perhaps best suited to the smaller clubs, being especially compact and weighing only 50 lbs, but nevertheless not losing out on the quality side. The consoles are complemented by an equally reliable range of speaker systems, from the 50 watt Prince to 100 watt Consor, Majestic and Sovereign. The heart of the new range is the SDL power speaker, designed and developed by DJE to withstand high

Continued on page 84.



The Chymes Mk 2 console and stand.

DJ. ELECTRONICS offer a wide range of quality disco products, but of these it is their Club Stereo Special which they consider to be their speciality. The console offers the professional DJ a complete system scoring well on both looks and sound. The two Goldring GL 72 variable speed desks are illuminated by individual flexi-lights, and further features include an 8 track stereo cartridge or cassette replay machine, a Beyer mic fitted on a gooseneck plus a disc-lite sound to light converter with sequential flasher and visual output level indicator.

Two 100 watt amps are fitted into the console, while two

DISCO



SURVEY

continued from p. 83.

power treatment without cone damage. All units are made of $\frac{1}{4}$ in high density board and are fully damped internally with acoustic wadding.

THE DAVE SIMMS Music Centre, 1-5 The Grove, Ealing, London W5 5DX not only provides the musician with a fine range of equipment and accessories, but also has a wide range of disco decks and gear.

The August MD3 Disco Unit is one of the more interesting of their pieces of equipment, incorporating a newly designed mixer circuit offering more facilities than before but with a less complicated operation. Slide/Faders for deck volume control facilitate efficient operation designed to meet the high standards demanded by the professional D.J.

Another popular unit is the August MD1 Disco, which is fitted with two BSR decks, and a separate microphone section with individual volume and tone controls. Another fascinating item from Dave Simms is the Disco Lite Unit, which is a microphone-operated Sound to Light Unit, each channel having a 500 watt lamp capa-

city giving it $1\frac{1}{2}$ kilowatts overall. The unit has sensitivity controls for bass, middle and treble frequencies, and a master sensitivity control.

Dave Simms also handles numerous accessories such as projectors sirens and police type lamp units.

MULTIFORM Electronics Ltd manufacture what they describe as "a new concept in display lighting" — the Multiphase four channel lighting effects generator. This unit incorporates many of the most sought after features in one compact console.

Independent light intensity is available on all four channels controlled from the front panel. This allows individual manual control of all four lighting circuits from off to full brightness. A 'chasing lights' effect can be achieved on the console, whereby one colour follows another in sequence with the speed of the cycle controlled from the front panel. At different speeds this can be used to highlight different areas one after another, or to produce a multicoloured strobe effect.

By using the red, green and blue lighting circuits, colour mixing is achieved, producing all the colours of the rainbow. Each colour slowly flares and dims in sequence producing a relaxing but ever-changing mood. Multiple light patterns can be created by combining the chase effect with either the cascade or sound control allowing the operator to develop their own special effects.

The equipment is housed in a metal case finished in black with a satin aluminium front panel. Multiform's address is 27 Ferry Road, Teddington, Middlesex.

WYEMINSTER'S range of audio consoles reflects well the needs of the ever

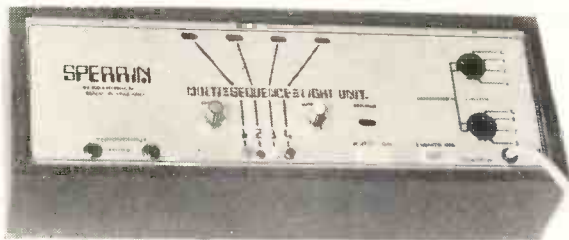
growing club circuit throughout the country, attempting to provide versatile quality units which can adapt to the requirements of any particular venue. Bearing in mind the importance of lighting as well, the firm offer package deals in which their consoles are supplied with various spotlight systems. Also provided if desired is a range of their own speaker cabinets powered by Goodmans drive units.

Their type 2 Mark V console comprises four separate stereo pre-amps all individually programmeable to any one of four inputs by a single control switch. These pre-amps include separate treble and bass controls, and independent balance control on each channel, enabling the console to fade and mix with ease. Wyeminster are glad to discuss particular requirements — if you are to make a permanent installation such service should certainly be welcomed.

SAI have maintained their strong links with the professional musician through their diverse range of disco equipment. In most of their disco set-ups they use Altec speakers and the standard size Electro-voice mini-bin which has been adapted for disco use. This is powered by an excellent 400 watt per channel Phase Linear amp, while the use of graphic equalisers in the SAI set-ups mean that the tone control is more precise than one might normally expect. Picking out one console is no easy task, but the Maverick model scores very favourably on the economy side. The Maverick's reliability is complemented by low maintenance costs, and, while particularly suitable for use with the SAI 60 and 150 watt slaves, can be linked up to most commercial slaves. Finished in a choice of black or orange

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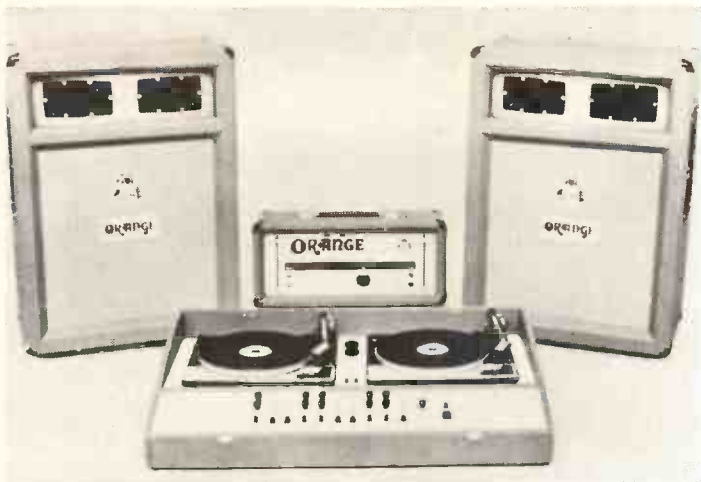
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vynide and fitted with a carrying handle and cover, the unit incorporates various features of interest such as BSR MP60 decks, ceramic cartridges and a control panel finished in anodised aluminium.

SOUNDOUT Laboratories Ltd, whose premises are at Unit 2, 58 Park Road, Kingston KT 2 manufacture a comprehensive selection of decks, amps speakers and accessories.

Soundout have a variety of control desks available. The Series II is available in a mono or stereo version, with or without a 170 or 340 watt amplifier. The Series IV is based on the successful Series I with record storage for 200 singles. Perhaps the most exciting new model is the new Series VI Disco Control Desk which is to be unveiled at the Frankfurt Trade

Fair. Speaker sizes available from 50 to 100 watts RMS and are attractively and economically designed in black vinyl and black fret.

Soundout installations are complete, the service offered covers all aspects of low voltage work and from varied experience the initial advice to prospective clients is an essential part of an installation. Soundout designers and engineers liaise constantly with all concerned from the enquiry to the commissioning of the system.

CHYMES Audio Electric are specialist manufacturers and suppliers of purpose built record consoles and equipment to the discotheque establishment. Uniquely styled units and consoles are available to a

very high standard from stock and custom versions of all equipment are produced to order.

Chymes basic stereo mixer includes input for stereo tape machine, jingle machine and microphone and features include linear faders on all inputs, full equalisation on microphone and automatic post fade aural and visual cueing on all inputs. The extended stereo mixer has features similar to those on the basic model, with the addition of further stereo tape and microphone channels.

Chymes basic stereo power amplifier has a power of 100 watts RMS per channel into 4 ohms. A cabinet version of this unit is also available. The Chymes lighting controller features a three channel mixer driven modulator, each channel being independent and each with a capacity of 1 kilowatt. Lighting stands, battens etc. are optional extras.

To contact Chymes Audio, write to P.O. Box 87, 51/51a Ravensbourne Drive, Woodley, nr. Reading, Berkshire.

SWIFT Electronics are manufacturers of lighting and effects units. Perhaps their most popular line is their range of light fittings which vary from the single unit to the Twin Bank 6 light Unit. Other units in this range include the Twin Bank 4 light Unit and the 3 Bank Inline Unit. All fittings in this range have Black Phenolic Shades and are supplied with B.C. or E.S. Lampholders and Insulated Grommets. Fittings are supplied unwired as the units can be used in many different combinations i.e. the 12 Bank Unit could be wired in groups 3, 4, and 6 in different

colours and with independent switching.

Other fascinating units from Swift include the new light ropes which are all 18 foot in length and come in the colours red, blue, green or multi-coloured. Super High Power Ropes which are slightly more expensive, are encased in a slightly larger tube as well— are also available.

Another new product is the Fog Machine, which is basically a portable dry ice machine. The machine is self-pressurising — it contains no fans to seize up — and the cost is very reasonable. Swift Electronics address is 98 West Green Road, Tottenham, London N15.

RTW are a young company started about eighteen months ago in a garage! They now operate from a large two floor factory with nearly two thousand square feet! The three main bodies of the company are all under twenty-five and are all full time workers, Eight part time workers are called upon when needed as well.

RTW supply any shape or size of cabinet or bin to discotheques, bands, P.A. and discotheque companies, with either empty cabs and bins, or loaded with leading name speakers, (JBL, EV, Gauss, ATC Altec) in England and abroad to Holland and Sweden. RTW say that the present factory is ideal for working conditions, and they are nicely tucked away not too far from London in Tunbridge Wells.

All RTW cabs are acoustically designed for maximum audio power, the front loading design enables the cabinet to be made completely sealed and vibration free. The cabs are manufactured from the best quality high density 3/4" board covered with tough washable vynide, knockproof nylon corners, plastic in-set handles etc.

Fittings

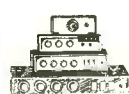
RTW specialise in supplying materials as used by most of Britain's reputable amplification manufacturers. A wide range of fittings are offered including a choice of vynide coverings, speaker cloths and meshes. Manufacturers wishing to have cabinets built to their own individual style will be pleased to know that RTW Sales staff will be able to assist them in achieving their own individual style. A company to look out for obviously. RTW's address is Unit A, Grange Road Depot Rusthall, Tunbridge Wells, Kent.

GETTING YOUR
MESSAGE ACROSS?
See page 100

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STUDIO PLAYBACK

MANZANERA FOLLOW UP AT ISLAND



In the midst of the usual crop of dire forecasts and grim observations about the current 'economic crisis', business at Island Studios over the past month or so has (to be crude about it) really been booming in the fullest sense of the word. Muff Winwood's been producing albums for Deaf School and Kevin Ayers, while Chris Blackwell himself has been supervising sessions for both Toots And The Maytals and Third World. Roxy Music's Phil Manzanera has been working on the follow up to last year's 'Diamond Head' LP (with engineer Rhett Davis). Producer Richie Gold was in to put down tracks with the infamous Sadista Sisters (again with Rhett Davis, who was also present and accounted for at Camel's recent sessions), Tony Ashton handled the production chores for Broken Glass' sessions, while Harold Kilgaur presided over sessions for Jess Roden's next recorded outing. Caravan, Claude Du Bois, Amazing Blondel, Socrates, David Lewis, and Stomu Yamashta (working with Steve Winwood) have also been working on new projects over the past couple of weeks.

Island's Mobile Studio's also been keeping itself pretty busy recording both Supertramp and 'The Millionaires' at the Albert Hall and Frupp at Aylesbury for two forthcoming live albums, and the Bluejays (Justin Hayward and John Lodge) and the Climax Blues Band for American radio's 'King Biscuit Flour Hour'.

NEW SOFT MACHINE ALBUM COMING FROM E.M.I.'S ABBEY ROAD

Up in the calm, quiet environs of St. John's Wood, EMI's Abbey Road Studios have been providing the setting for sessions for Cliff Richard's forthcoming album, with Bruce Welch in the producer's chair, and Tony Clark engineering. John Kurlander has been overseeing sessions for Laurie Heath, and Wally Ridley has been working with Samantha Jones. In the 'British Legends' department, Soft Machine have been working on a new album with engineer John Lakey, while Frank Jennings and the Project



have recently finished tying up the loose ends on their forthcoming vinyl outings.

KINKS UPDATE KONK STUDIOS



THE Kinks have embarked on a considerably extensive remodelling job at their own recording studio, Konk, having decided to rebuild their control room and refit it with newer, more up-to-date equipment. When the studio was first opened in 1970, it was equipped with a Neve 16 channel, 16 track console, though the new modifications will entail the installation of a more sophisticated 32 input, 16 mixing buss, 24 track console, which is expected to be in full operation by the beginning of May.

SCREAMING LORD SUTCH RE-WORK

Scorpio Sound are currently reworking a single which was originally a medium-sized hit for Screaming Lord Sutch as far back as 1962. Although the track, Jack the Ripper, went on to become a minor classic of the era, Sutch has booked time to re-record it in the currently fashionable 'funk style' as opposed to the raucous rock n' roll of the original. Ray Hendriksen has been engineering this and the B side Dance and Jive; an album is planned to follow the single release.



Rococo, with an album already in the can, are putting the finishing touches to their Follow That Car single. The band is the first to have

been produced by Scorpio, and when the re-mix work is completed the album will be coming out.

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FLOYD'S NICK MASON AT SARM WITH GONG

Despite the fact that the Christmas holiday season was cruising along full blast, Sarm Studios managed to see the old year out and the new year in with a rather productive spate of recording activity. In the wake of his successful American tour, David Essex and producer Jeff Wayne checked in to mix tracks for a new live double album, recorded during the last Essex UK tour. Over at the other end of the musical spectrum, Gong were laying down tracks under the watchful ear of Pink Floyd's Nick Mason, while Link Wray dropped in for a spot of recording with Chris Hulabone as co-producer.

Sarm's own Mike Stone (who recently played a very



large role in Queen's 'Night At The Opera' and 'Bohemian Rhapsody') has been working

with Phil Wainman on a single for Mr. & Mrs. Brown, and Sue Manning recently came in to



do her bit for British Industry by way of a new jingle for Vauxhall Cars.

MAGRITTE EXPANSION AND NEW SCHEDULE

WITH the size of West Drayton's Magritte Studios having recently been expanded to the respectable figure of 450 square feet, studio mentor Daniel Priest has been happily swamped with work since early December, with tentative plans for further extensions and improvements in the technical side of the operation later on this year. As studio manager / chief engineer / resi-

dent producer, Daniel's been taking an active part in all facets of the studio's technical and creative life, having recently completed 'Ski Spree', the official theme song for this year's Winter Olympics (which he wrote and produced), co-produced (with Barry Squires) a debut album for The Squeal Band, a new 'refined' jazz-rock band that'll soon be stepping into the spotlight, and co-pro-

duced Tim Wheater's forthcoming fifty-one instrument, one man musical extravaganza.

Producer Dennis Taylor took up temporary residence with Harlow and John Jon, two new acts signed by the recently formed Champagne Records, while Barry Kirsch has just finished working on an instrumental album of 'London Songs' for Phonogram's Contour Records.

EDINBURGH'S

CRAIGHALL

HOST TO

PILOT

NEEDLESS to say, most of the recording activity in these British Isles is still pretty much centred in and around the greater London area, though Edinburgh's Craighall Studios are doing more than their share to broaden the industry's borders on the far side of Hadrian's Wall. The studio is currently doing a bit of intensified window shopping for a new console, but their faithful Neve 16 channel setup continues to provide the first class service that the studio's become known for. Gerry Rafferty has, as of late, been slaving over his forthcoming solo album which is due out in very short order, while Pilot, still basking in the wake of their first (but all-important) wave of success in the States have been in to put down a few demos, presumably in preparation for their next full scale recorded outing.

On a slightly more traditional note, the Shotts and Dakehead Pipe Band have been around and about, while Craighall's mobile unit has just returned from Munster, Germany, where they presided over sessions with various British military bands.

RUBETTES AND 'SWEENEY' AT DJM

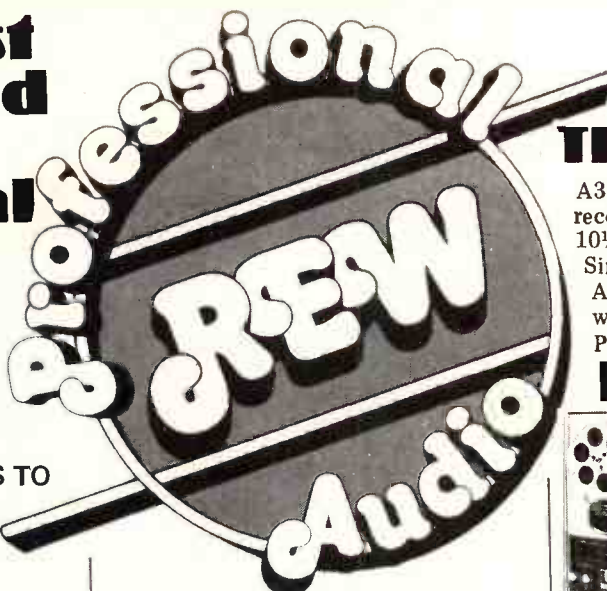
DJM Studios have had more than enough work to keep them busy over the last couple of weeks, with an unusually varied array of artists turning up to put down tracks — eyes and ears bent (presumably that is!) towards making the next twelve months even more successful than the last. Geno Washington (with the New Ram Jam Band), the Rubettes, the Tremeloes, new DJM signing Kathy Joyce, and Dennis Waterman (of 'The Sweeney' fame) have all been in to record new singles, while Kind Hearts And English and the legendary Bees Make Honey have been putting finishing touches on two new albums.

Tim Rice has also put in an appearance, working on demos for his next project, which will hopefully see the light of day before summer sets in.



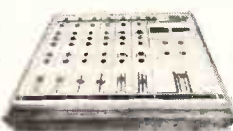
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548	Unidyne IV	£47.90	D2000E Pro-quality LO-Z
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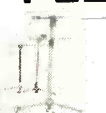
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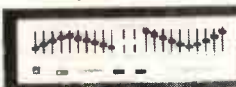
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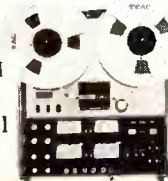
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REW

A DIFFERENT SORT OF MUSIC SHOP

IN many ways R.E.W., situated at 146 Charing Cross Road, is an Aladdin's cave for Beat Instrumental readers. The shop caters not only for bands in the most obvious way by retailing virtually everything you might need for PA use, but also for those of us who are into home recording whether it be in a minor way or in grand enough style to tackle eight track demos.

Originally started as a Hi-Fi

business, R.E.W. has expanded its range of activities quite considerably over the years and in its three West End shops handles medium priced Hi-Fi gear, high priced Hi-Fi and now component PA equipment and recording gear.

It might be wise to begin by looking at the PA equipment side. As manufactured PA setups get increasingly expensive and more and more bands decide to experiment outside of

the components and standards offered by package deal rigs, R.E.W.'s function as a stockist of various lines of audio goodies becomes increasingly useful. To start with they carry the largest range of mikes we've seen in any shop covering all the major manufacturers like Shure, A.K.G., Beyer, Sennheiser, Calrec, Neuman, and sometimes Electrovoice. The mikes, of course, have a dual application in that they look at PA for a moment, the gear then runs through mixing desks which are suitable for either recording or road work and onto the power amp and speaker side.

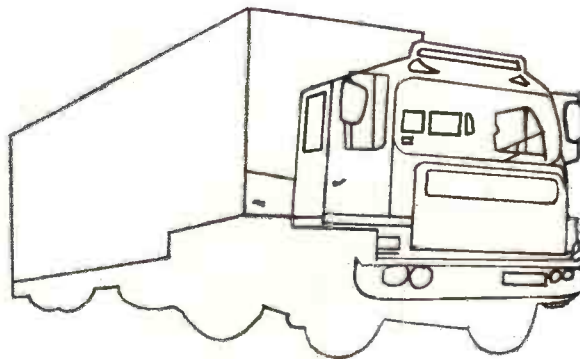
Of the amps available per-

haps the most interesting at present is the fabulous Amcron DC 300 A, a unit which is so obviously universal in studios as a monitor driver and on stage as a PA power amp that it is quite superfluous to comment on it other than to say that when you need one R.E.W. have them. They also do a great deal of business in speakers and here you might well find some inspiration. It's a natural enough tendency to stick with the speakers installed in the cabinet of your choice when you buy it. However, not all manufacturers buy

Continued on page 90.



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REW

Continued from page 89.

in the best speakers available and if yours get blown it might well be worth upgrading the unit with stocks of high quality gear that R.E.W. have on offer.

The shop window is crammed full of fine speakers and a list of the stock is rather like a roll call of sound excellence; Altec, J.B.L., Gauss, Celestion and Goodmans just to mention a few. These are available for both PA and instrument amplification purposes and if anyone is thinking of upgrading their existing bass bins, mid range units or horns they would be well advised to trot along to R.E.W. to check out exactly what is on offer.

On the slightly less extravagant PA side, they also sell the superb HH PA system and echo units and report that business is going rather well which is, after all, only to be expected.

So, that just about covers the PA side although we've managed to skate around the subject without mentioning the



fact that they offer crossovers, mike stands, cable and (perhaps most importantly of all) non-rip-off prices and a lot of sensible advice.

The other side of the business is, as we've mentioned, the home recording equipment which they have available. This is a massively expanding market which is well catered for in the Charing Cross Road shop alongside the PA gear.

We spoke to Jan Murray who runs the PA and recording side of R.E.W.'s operations and he explained just how it has developed.

"The whole market is really expanding, especially with machines like the Teac 4 channel which has really revolutionised the industry. The latest thing that's happened is that there are thousands of people who have started using these

Teacs and who are now looking to go eight track but can't afford a standard studio eight track. What we've started doing to cater for this has been to sell a machine known as a Tascam which is made by a small subsidiary of Teac and these only cost about £2,000 which is quite amazing value."

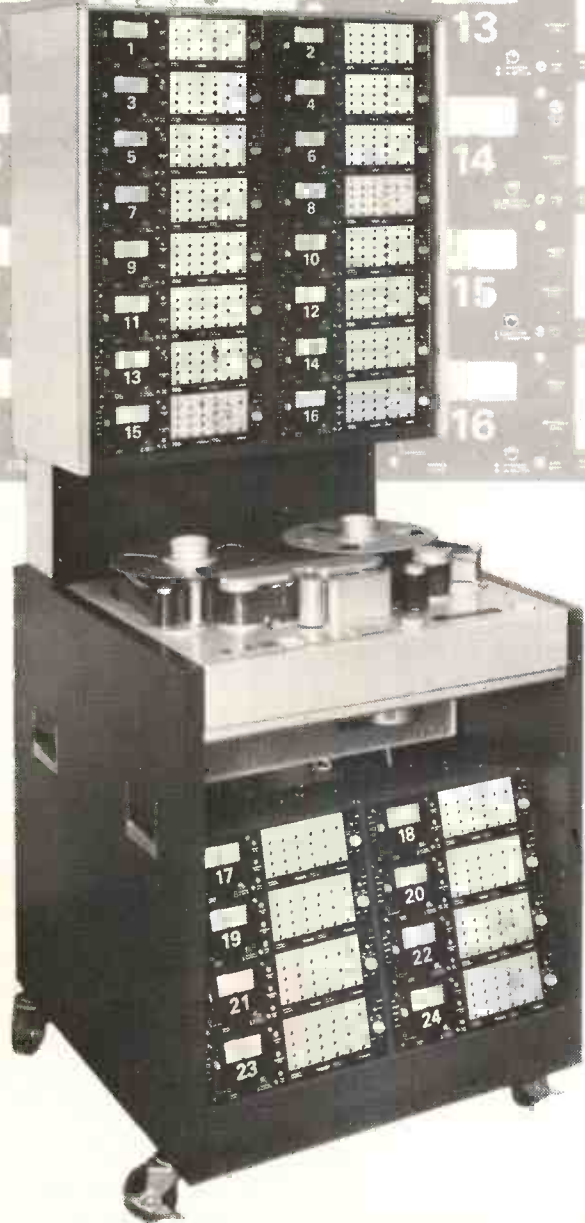
What is interesting for both R.E.W. and us is to see just what sort of gear people are

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28 at Scorpio

REW

Continued.

putting into their home studios. As R.E.W. are perhaps uniquely placed to offer a complete studio down to the very last piece of equipment it seemed obvious to ask Jan what people were currently going for. "I think that they're two types of people currently buying home recording gear in a serious way. There are the people who are building a studio around the Teac 3340 which costs about £650 from us, and they go on to buy a mixer and mikes and one thing and another and they are setting up perhaps a small demo studio or are musicians with a lot of money who'll spend around say £2,000 in total on getting the gear they need.

Then you've got people with a bit less money who are basing their system around a machine like the Dokorder which is under £400. Then they might go for a mixer like the M.M. Electronics unit which is a 12 into 2. This would be



fine because it's a great mixer and you don't need four outputs on a mixer just because you've got a four channel tape as you're rarely recording four tracks at a time. That way you're going to end up with some quite reasonable equipment in a small studio for

under £1,000."

As we've said R.E.W. have an awful lot to offer in the way of equipment whether you're merely trying to build-up a small home set-up to perfect your ideas before recording sessions or whether you're just a hopeful songwriter or in

need of PA components to beef-up your existing system or start one from scratch. In any of these cases R.E.W. certainly seem to offer a good combination of price, stock and expertise — a browse round with a loaded wallet is well advised for any serious musician!

pop ~ mixer

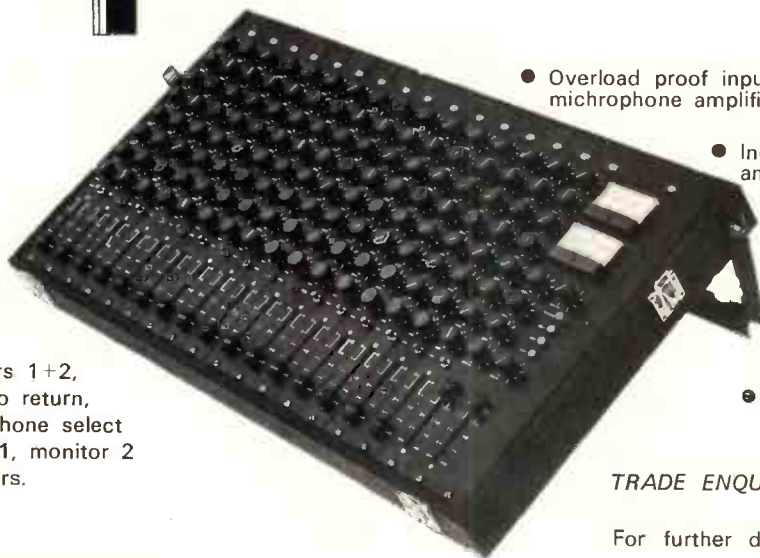
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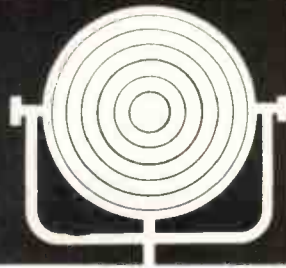
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STUDIO



SPOTLIGHT

SCORPIO



SOUND

ORIGINALLY set up in a rather modest way to handle commercial radio work, the Scorpio Sound complex has rapidly blossomed into one of London's busiest studios. The transition was by no means the result of haphazard development, but rather coming together through an acute awareness of the state of the music business.

A near awesome client list bears witness to the success of their operation: Streetwalkers, Hummingbird, Stanley Clarke, Billy Cobham, Mad Dog, Jack Bruce and Supertramp. Others who tried to join the queue but were unable to get any time include Cat Stevens, David Essex, Linda Lewis and Roxy.

Having been tantalised with the 'recorded at Scorpio Sound' credit on the back of some of last year's finest albums, we were delighted at the opportunity of visiting the premises for a closer examination. Studio Manager Paul Dallas, a forthright and efficient Canadian, filled us in on the background details while we waited for the studio to be vacated. Emanating from Winnipeg in Canada, breeding ground of Neil Young and Bachman Turner Overdrive, he is well versed with the rigours of musical administration, and indeed has served a fruitful apprenticeship on the production side, turning out various background pieces for TV commercials. It was in fact during this stint as a producer that he became involved with

a firm called Lintas Advertising; Lintas in turn owned Scorpio, and before too long they asked Paul to run the studio.

"Despite the original concept to handle commercial work," he explained, "it became apparent that there was not enough work in this area alone, and that we would have to move into the professional market. The changeover took place in September 1973, and we built up with economy in mind. The biggest asset at the start was our Cadac desk, 24 in 16 out, although this is shortly to change to a 32 in 24 out quad model. Aside from the desk,

though, we really needed much more equipment. On the mic side, our main additions were AKG, Shure and Neumann — we now have about 35 to 40.

"From smaller Cadac speakers we installed two Cadac Powerhouses, each about eight foot high as our control room is pretty large and takes a bit of filling. "The rest of the gadgetry falls under Paul's joking categorisation of 'toys' — phasers, limiters, compressors, delay lines and equalisers.

"We have all the gimmicks," he expanded; "indeed, we go to a lot of trouble to try and keep in touch with new de-

velopments. You can call them gimmicks if you like, but they are still important. They are fine for enhancing a good song, but I don't like them when they are used to facelift something lousy. After all, if something is no good in the first place, it's going to stay that way whatever you do to it. Still, you have to keep abreast of the times if only for the simple reason that your clients will demand the facilities."

Whatever the reasons for their choice, Scorpio continue to be extensively booked, with many of the previously mentioned bands returning for further sessions. Of these, Hummingbird and Streetwalkers spring readily to mind, and one can but anticipate the standard of these follow-ups.

The studio itself is both simply and effectively designed, from the acoustic tiling to the general layout, which, while not being substantially unusual, exudes a feeling of relaxation. The booth fulfils the functions one might expect, handling drums, vocals and the odd flute solo. Instrument choice is dictated by practicality, with a very adequate Yamaha grand





Engineers' view of the desk (left), the studio (above) and the useful foldback rostrum (right).

piano permanently in the studio, while anything else can be easily hired. This way the studio has a fine piano if desired, without spending unnecessarily on the more irregular instruments which might not be used so often.

Besides the random scattering of mics, chairs and music stands, the equipment side is rounded off by a handy and compact foldback rostrum, and a couple of Tannoy Reds (often found as the main speakers) for playback. The one final item, unobtrusively folded away against a wall, was explained by Ray Hendriksen, the Streetwalkers album engineer, leaving the control room to join us.

"They are wooden drum risers which are set up to enable the kit to be played off the ground." To what extent are they contributory to the quality of the drum sound, we asked.

You can hear the drum sound if you listen to *Compliments of the Chef*, from Alex Harvey's *Tomorrow Belong To*

Me album. That has the usual miking arrangement and so on, but was recorded without the drum risers."

A worthwhile comparison may be made with the forthcoming Clancy album, *Every Day*, on which the risers were utilised.

While with bass sounds in general, we proved a little further and asked about the guitar which (as we hope you already know) achieves the same boomy clarity as the drums. The answer is supplemented by a quick wink; "Put it down to crafty equalisation."

The focal point of the control room just has to be the Cadac speakers, big enough for the Cyclop's coffin and tending towards the dangerous in clarity and power. A few feet lower down is the 24 in 16 out Cadac, although, as previously mentioned, this model will be sold and replaced when time allows. Tape machines are the ever-reliable Studers, with three A80s and one B62. Their choice of subsidiary equipment reflects both their desire to

keep up with new developments and cater for clients' demands.

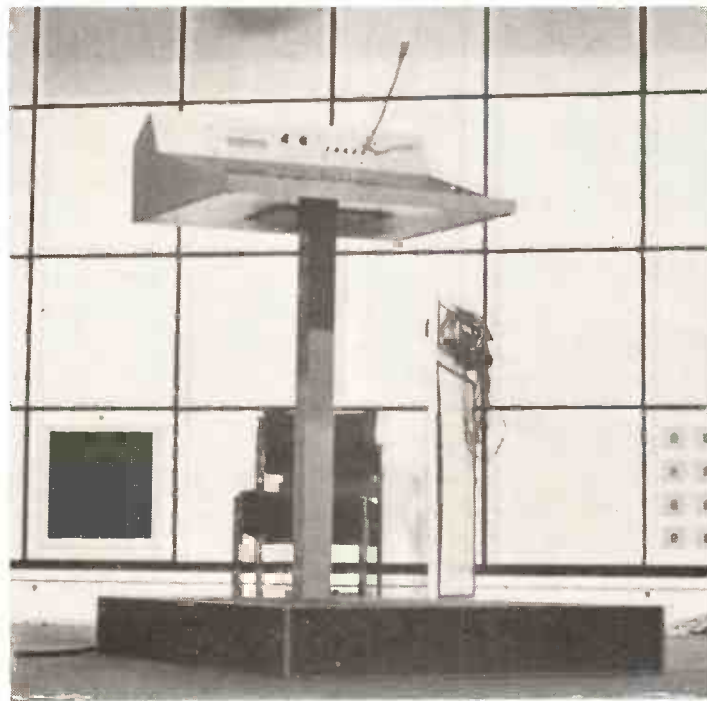
They have Fairchild valve limiters, which, although fairly old, give the effect that many bands are still after, and these are supplemented by the newer Audio and Design models. Further to these, they have their own homemade unit, built by Robin Cross! The final unit sits humbly between the speaker mountains — an NTP multi-level channel indicator, operating on a TV screen to simplify matters for the engineer.

Despite high ratings on both equipment and atmosphere, there are still various advantages which should be borne in mind. To start with, despite the studio's location off busy Hampstead Street, there are two large parking areas solely for the use of clients, plus a nearby NCP garage. Coupled with this, there are no stairs

between the car park and the studio, which is undoubtedly an advantage.

The premises directly adjacent to Scorpio are available, but these would cost £150,000, inclusive of contracts and equipping, and in the current financial climate, Paul is hesitant to committing himself on the possibilities of purchase. "This year we are going to need a third more clientele as we are losing that much to the States and Europe for tax reasons. When that happens we can still keep a full schedule by booking the bands we have so far been unable to fit in, but even so it is only realistic to regard the future with caution."

Strangely enough, such a comment sounds much more promising than a blustering "By 1977 the queue will be in Oxford Street". Be that as it may, we tend to suspect that Scorpio have more than a few reasons to be optimistic.



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THE PRODUCERS

Men of
sound
sense



JOHN MADARA

JOHN MADARA hit the pop scene in a big way in 1957, by co-writing and producing *At The Hop*, the million-selling hit by Danny and the Juniors—a single still regarded as one of the classic r&b disco-type records of all time.

He produced the follow-up, *Rock And Roll Is Here To Stay*. The song title turned out to be true. And Madara, a quiet-mannered American, remains very much in the forefront of American pop production . . . and estimates he's had total sales volume, as writer, producer and publisher, of somewhere around 60 million singles.

He was in London for what might seem an out-of-character gig for a man whose list of credits also includes Chubby Checker, Lesley Gore, Len Barry (he wrote and produced the classic 1-2-3), Jerry Butler and Little Anthony and the Imperials. He was in town to produce Wayne Newton, the all-American show-biz showstopper who is virtually gov'nor of Las Vegas these days.

Newton is into a fast-moving stop-'em-dead vaudeville scene but Madara happily took on the production. He says: "It's too easy for an artist to get into one particular bag and then see no way out of it. "People who love Wayne Newton will be amazed at the way we're turning his career on a new album. People who hate him will be shaken at the width of the guy's talent.

"That's one of the main jobs of the producer. To unearth that 'other side' of an entertainer or singer and then get him to express it fully in the studio."

Distinctive

Sometimes the artist concerned doesn't listen and seeks the wrong scene. Madara thinks it sad that expert advice is not at least checked out. He says: "Take Len Barry. He'd been around. He was in the Dovells, who had a big-selling single for Cameo Parkway with *Bristol Stomp*. So he had this fine voice and he left to go solo.

"I wrote and produced *Lip Sync* for him, with him and it wasn't big, but 1-2-3 was huge

"Just so long as you keep in touch with each new development, you can survive"

round the world. I did his first album and I guess about eight singles along with him. But in the end he just drifted out of the business and I kinda lost touch with him.

"His trouble simply was that he wanted to sing soul music. He had this great distinctive sound that he could get on record, but he wanted to get somewhere else and soul was just a very bad bag for him."

Involved

Says Madara: "The producer has to be involved somehow at all stages of the production line. I try to find talented potential stars, then find the right

cases put them along with the right producer—that's if it's an area I'm not strong on.

"And it's not over even then. I like to be involved in the presentation of that artist right through, from recording in the early stage to getting the best packaging, merchandising, marketing and general promotion."

Involvement is the key. Madara sees little future for the producer who simply stays in the studio and makes a few suggestions and alters a few basic sounds. He says: "I really was one of the innovators in the rock and roll scene, and I'm proud of that. *At The Hop* and 1-2-3 were trendsetters in their own way, recording in

Chubby Checker (left) and Dionne Warwick — two of the many



mono, with no hassles once the basic format was sought.

"But you don't stand still. Five years after *At The Hop*, we were experimenting with Chubby Checker and *The Fly* gave him a different direction to the old Twist material. Lesley Gore's *You Don't Own Me* was a change of style from *It's My Party*. I produced *Expressway To Your Heart* for the Soul Survivors in 1968, and that set a few ideas on how rock had to develop in order to stay in business."

Under-rated

Madara has studied the business from all angles. In fact, in 1965 there was an American top forty record called *The Dawn Of Correction* by the Spokesman on which the lead singer for this U.S. Decca production was . . . John Madara.

He is strong on the publishing side. He owns Double Diamond Music, which publishes all the Gamble and Huff songs up to 1970, Tim Moore material up to 1972, and he has Young Ideas Music through which newer talents are channelled.

But it is production that

gives him the greatest kicks. He says: "The producer is badly under-rated. Generally speaking, the performer has to have a producer. You get the odd case as with Paul McCartney, who can do it all. He's got a tremendous grasp of what is needed at all levels to make a hit record.

"Even so, even though Paul McCartney is one of my favourite artists and I love all his records, I know full well that the best ones he was ever on were when George Martin was the producer.

"That Martin is not instantly recognised by face and name by everybody who buys records is a shame. Naturally we inside the industry know all about him, but he should get recognition outside as well.

"Take Gus Dudgeon, one of the great contemporary producers. He doesn't get the recognition he should have, yet he does such fantastic work which changes pop music and which gives it a sense of progression.

"For me, the producer in pop is like the director of a movie. He plots it, has a mental picture of the overall production and takes it every yard of the

way. He fashions all the different components to get just what he wants.

"In my own case, I've never been able to look on being a producer as just a way to earn a living. I might have been a painter or a sculptor or whatever, but instead I'm in the same line—pop-music production. I get most enjoyment out of listening to playbacks of records I'm working on, and starting, usually with the rhythm tracks. Just that basic background gives me a feeling of great enjoyment. Then gradually you build on it, until it comes just right."

Madara is constantly analysing where the best sounds come from—and sorting out differences between producing in America or in London.

Generally he prefers to have rhythm tracks laid down in the States because he reckons there's a special "feel" he can get there and nowhere else. He says: "Your engineers are generally very good; they are really into what they are doing. It can be more an automatic process in the States sometimes. But with Wayne Newton in London, the first thing I noticed was an air of creativity over

the whole sessions at Advision.

"The engineering side was good, with the guys really interested, not just treating it as a job. And we did the strings and the background voices and the general work here — it's really just in the rhythm sound that London is behind the States."

Simple

Despite the sophisticated equipment open to him today, compared with 18 years ago, Madara still believes in going for the simple thing. But most important, he says, is to keep an open mind about music. The way to do that, he believes, is for a producer to surround himself with various different kinds of creative people.

He had the first U.S. hit with Bo Donaldson and the Heywoods, for instance, which was into the teenybop area. He discovered Bobby Eli, and handles the publishing for this man who writes for Black Magic and the Main Ingredient. On publishing, he represents Sherman Marshall, who wrote *And Then Came You*, for Dionne Warwick and the Spinners.

He also unearthed the special talents of Tom Sellers, who arranged the Hues Corporation version of *Rock The Boat* and is now producing the group. And he is particularly enthusiastic about Darryl Hall and John Oates, whose new album *War Babies* has created as much interest in their performing as in their writing.

Madara had a song on the American Graffiti album, and other product on the Pointer Sisters records. He says: "Just so long as you keep in touch with each new development, you can survive. It's not a matter so much of age but of state of mind."

So the Madera credits carry on. Through to 1974, with the Denny Doherty single *You'll Never Know*, which was an easy-listening hit in the States and to 1975 with the Mother Trucker album and even more recently the Wayne Newton album in London.

He said, by way of a parting shot: "Though there's just about no limit to what you can achieve in a studio these days, there's still a lot to be said for taking the simple and direct way. Using sophisticated equipment just for the sake of it is no way to maintain a reputation as a producer."

But his basic philosophy remains: "Play everything by ear."

involved with Madara.



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BEAT INSTRUMENTAL'S EQUIPMENT PRICE GUIDE

In the absence of a final ruling from the Government on the rate of VAT to be added to all types of musical instruments and equipment (only a few have been finalised so far) prices listed here (unless marked otherwise) include the latest interim VAT rates.

All prices we list are therefore recommended retail prices, including the appropriate VAT rate of 8% or 25%, and are subject to alteration without notice. Whilst every endeavour is always made to ensure that all prices listed here are correct at the time of going to press, it is always advisable to check with your local dealer.

Please note that where prices have been listed 'exclusive of VAT', the retailer will add the appropriate rate on sale.

GUITARS

BALDWIN

GRETSCH

Fk, s/burst.....	119-75
Fk, natural.....	124-96
Sunvalley, s/burst.....	163-66
Sunvalley, natural.....	174-30
Rancher.....	206-24
Deluxe.....	250-17
Supreme.....	283-41
Electro classic.....	158-35
Clipper, s/burst.....	158-35
Double Anniversary, s/burst.....	343-44
Streamliner, s/burst.....	250-71
Streamliner, cherry.....	331-56
Country Club, s/burst.....	315-34
Country Club, nat.....	331-32
Viking, s/burst.....	441-74
Viking, natural.....	457-71
White Falcon.....	613-39
White Falcon, stereo.....	693-22
Roc Jet, porsche pumpkin.....	250-17
Roc Jet, black.....	325-08
Roc Jet, red.....	250-17
Roc Jet, walnut.....	325-08
Bass, mahogany.....	250-17
Tennessee, cherry.....	347-76
Nashville, red.....	365-04
Country Gentleman, walnut.....	405-00
Deluxe Chet, red.....	471-02
Deluxe Chet, walnut.....	471-02
Super Chet, walnut.....	534-88
Super Chet, red.....	534-88

SHO BRO

Hawaiian, 6-str.....	250-17
Hawaiian, 7-str.....	267-44
Spanish.....	250-17

SHO-BUD

Steel guitars:	
6138.....	264-60
6139.....	434-16
6140.....	544-32
6152.....	231-12
6153.....	783-00

BOOSEY & HAWKES

DI GIOGIO (BRAZIL)

No 16 Signorina.....	39-15
No 28 Classic.....	47-00
No 36 Bel Som.....	71-50
No 30 Amazon.....	55-00

TAKEHARU

GT30A small.....	52-95
GT30B small.....	52-95
GT85 full size.....	34-95
GT120 full size.....	39-95
GT180 full size.....	52-95
WT100 jumbo.....	39-30
WT200 jumbo.....	54-95
WT100-12 jumbo.....	43-50

VITTORO

570 small.....	12-75
575 full size.....	19-95
2651 full size.....	15-75

CBS/ARBITER

FENDER

Electrics:	
Jazzmaster S/burst.....	263-00
Jaguar Sunburst.....	280-00
Stratocaster S/bst.....	200-00
Stratocaster.....	232-00
Telecaster.....	375-00
Telecaster d/l.....	251-00
Telecaster tremelo.....	271-00
Telecaster Stm.....	196-00
Telecaster tremelo.....	234-00

Telecaster Std.....	180-00
Telecaster tremelo.....	285-00
Bronco Red.....	112-00
Musicmaster.....	103-00
Mustang.....	180-00
Telecaster Thinline.....	234-00
Telecaster tremelo.....	258-00
Precision bass.....	186-00
Telecaster narrow neck.....	198-00
Precision bass, fretless.....	186-00
Jazz bass.....	223-00
Telecaster bass.....	189-00
Mustang bass.....	152-00
Musicmaster bass.....	92-00
Artist Dual 10.....	1070-00
Artist Single 10.....	662-00
Student Single 10.....	280-00
Acoustics:	
FC-10 Classic.....	30-00
FC-10 Classic.....	33-20
FC-20.....	40-60
FC-30.....	52-05
FC-40.....	59-30
F-15.....	38-95
F-25.....	43-35
F-35.....	49-80
F-45.....	50-85
F-55-12.....	61-90
F-65.....	62-00
F-75.....	79-20
F-85.....	105-05
F-95.....	134-65

ARBITER

Acoustic:	
C-10 Classic.....	23-10
C-15 Classic.....	35-20
C-20 Classic.....	48-75
J-110 Jumbo.....	31-00
J-115 Jumbo.....	40-15
J-120 Jumbo.....	43-45
J-125 Jumbo.....	45-00
J-130 Jumbo.....	80-30
Electric:	
E-250 1 p/u solid.....	24-75
E-255 2 p/u solid.....	28-05
E-260 bass.....	37-95
Elecs. (w/cs.)	
E-210 L.P. S/B.....	82-50
E-215 L.P. S/B.....	82-40
E-220 S.G.....	114-40
E-225 Flying 'V'.....	106-70
E-230 S.G.....	95-70
E-325 MM copy (no cs.).....	99-00
E-325 TV.....	99-00
E-240 Dble. neck 6 and 12 str.....	155-00
E-245 LP Junr.....	99-00
E-265 Stereo bs.....	135-00
E-270 d/l.....	170-00
E-275 Dble. neck 6 and bs.....	155-00

CHAPPELL

Classical:	
C.100.....	27-00
C.101.....	33-00
C.102.....	39-00
Steel strung:	
C.200.....	39-00
C.201.....	52-00

CLEARTONE

MELODY

1200 12/s Folk.....	34-86
1250 12/s Folk Elec.....	43-72
500 Folk.....	30-81
525 Folk Elec.....	38-10
325 Folk.....	18-00
460 Classic.....	29-95
450.....	21-82
350.....	15-34
600.....	34-48
1300.....	39-38

MIAMI

FT1 Elec.....	25-36
FT2 Elec.....	29-93
FT1 Bass.....	32-64

TANTARRA

4195 Classic.....	18-28
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GUYATONE

HG91 Steel.....	20-66
HG306 Steel.....	55-52
HG188C Steel.....	85-72

KLIRA

Westbury Jumbo.....	64-79
310 Electric.....	64-79
360 Bass.....	68-20
Blue Hill 6.....	37-16
Blue Hill 12.....	62-17
SM8 Solid.....	80-13
SM9 Solid.....	90-58
Westside.....	113-81
SM19 Bass.....	97-18
355 Bass.....	75-87
149 Classic.....	27-62

C.M.I.

CMI Custom VI.....	109-96
SMI Custom IV.....	122-76
CMI Salisbury.....	109-96
SG25.....	45-66
SG10B.....	44-52
ST300.....	67-49

HASHIMOTO

G100.....	38-73
G130.....	44-18
G160.....	51-42
G200.....	57-79
G250.....	68-68

J. T. COPPOCK

ANTORIA

2355 Big Jack S.Ac. Sunburst.....	127-30
2355M Big John S.Ac. Maple.....	133-10
2357 Mr. Strad Violin Bs.....	84-50
2350G Memphis Custom.....	96-65
2350 Memphis std.....	95-65
2350ctm Custom Sunburst.....	100-50
2350L Memphis std l/h.....	102-50
2351 Memphis d/l.....	107-00
2351DX Memphis d/l.....	118-50
2351 Memphis Original.....	107-65
2391 Memphis Nat.....	96-65
2342IV Memphis.....	139-00
2341 Memphis ctm d/l.....	114-00
2343 Memphis jun.....	121-50
2350 Memphis white.....	105-32
2405 Custom 74.....	154-00
2451 Memphis Oldie.....	90-85
2350B Memphis bs.....	93-50
2354 Woodstock.....	91-00
2354S Woodstock std.....	93-20
2345L Left-Hand.....	102-45
2377 Woodstock pro.....	107-65
2382 Woodstock d/l.....	137-75
2383 Woodstock ctm.....	118-00
2388 Woodstock std.....	120-35
2347 Woodstock jun.....	96-65
2344 Woodstock nat.....	216-40
2345 Woodstock white.....	100-00
2354B Woodstock bs.....	105-00
2354LB Woodstock long bs.....	84-00
2352 Clipper.....	115-00
2352M Clipper d/l.....	89-70
2352 Custom.....	91-00
2353LDX Clipper long bs black.....	81-00
2366 Clipper Fireball.....	72-90
2365 Dixiemaster.....	112-00
2365B Dixie bs.....	118-00
2365BL Dixie bs l/h.....	

2366B Marksmen.....	101-50
2366FLB Fretless bs.....	101-50
2375 Rocketman Rosewood fb.....	101-30
2375 Rocketman Maple fb.....	108-20
2375VW Rocketman White.....	127-00
2375L Sunburst l/h.....	112-25
2375N Rocketman Natural.....	121-50
2375 Ash.....	148-70
2376 Dixie Fireball bs.....	131-50
2386 Memphis ctm d/l.....	151-00
2386L Left-Hand.....	159-14
2384 Clipper d/l.....	136-60
2385 Clipper Tallboy bs.....	134-25
1912 Twincaster.....	68-30
1917 Twincaster bs.....	59-00
1755 Soundmaster II.....	60-20
1752/4 Soundmaster bs.....	49-20

2370 Semi-Acoustic l.d.....	102-00
2371 Semi-Acoustic bs.....	94-30
2374 Semi-Acoustic l.d.....	121-00
2395 Semi-Acoustic nat.....	111-10
2457 Semi-Acoustic Stereo.....	196-00
2375VW 6/12 str.....	220-00
2409B bs.....	140-00
2387 Custom Vulcan.....	188-00
2600 Memphis Vine.....	118-50
2348 Phoenix.....	177-50
2397 Semi-Acoustic nat.....	138-00
698E Gt. Western elec.....	90-85
684E Super Electric.....	70-60
698 Gt. Western jumbo.....	66-50
698M Gt. Western jumbo.....	77-50
696 Gentleman Jim.....	54-00
693 Gentleman Jim d/l.....	57-00
684/12 Super Jumbo.....	72-00
684/6 Super Jumbo.....	54-00
684/6L Left-Hand.....	62-50
683.....	45-00
682/12 Californian jumbo.....	66-00
628 Californian jbo.....	51-00
79 Californian fk.....	37-00
627/12 Bronco jbo.....	52-00
627 Bronco jumbo.....	44-00
627L Left-Hand.....	52-00
357 Colt.....	51-00
697 Tennessee 6.....	97-50
659 Nashville 6.....	67-00
758 Gt. Western Artiste jumbo.....	112-00
756 Herald.....	80-50
673.....	92-00
670.....	110-00

YAMAKI	
112 6-str fkr.....	47-00
115 6-str jbo.....	68-00
627 Bronco jbo.....	87-50
218 12-str.....	81-50
220 12-str jbo.....	90-50
225 12-str jbo.....	101-00

ANTORIA CLASSICAL	
F2871 Flamenco.....	102-00
2858 Grand Concert.....	102-00
2855.....	58-00
2851.....	53-00
2850.....	43-00
2841.....	51-00
2840.....	49-00
2839.....	42-50
361.....	37-00

TAMA GUITARS	
3563 Western.....	250-00
3568.....	188-00
3560S.....	180-00

3558S.....	174-00
3561S.....	169-00
3566.....	158-00
3565.....	146-00
3555S.....	126-00
3557/12.....	170-00
3560/12.....	192-00
3550S Classical.....	96-00
3551 Classical.....	221-00

DOBRO GUITARS

1000.....	745-00
2850.....	285-00
33D.....	250-00
33HS.....	250-00
605S.....	197-00
60S.....	197-00
Dobro Mandolin.....	200-00

HAWAIIAN

2390 Guitar only.....	27-20
2391 Outfit.....	81-60

DAN ARMSTRONG

6-str gtr w/cs.....	194-40
6-str bs, 30x sc, w/cs.....	210-60
4-str bs, 30x sc, w/cs.....	202-50
4-str bs, 34x sc, w/cs.....	202-50

DAVOLI

GHERSON

L/2 F.R., mahogany.....	105-40
L/2 F.R., Gold l/h.....	113-40
L/2 F.R., walnut.....	105-40
L/2 sunburst.....	88-56
L/2 walnut.....	88-56
L/2 mahogany.....	88-56
G2 Bass, natural.....	91-80
G/S Bass, cherry.....	89-64
G/2 walnut.....	84-24
G/3 Tremolo, ivory.....	89-64
G/2 ivory.....	79-92
L/2 Bass, sunburst.....	89-64
L/2 Bass, black.....	87-48
Jazz Bass, cherry/sun.....	88-56
Jazz Bass, natural.....	91-80
Jazz Bass, l/h.....	102-60
L/2 F.R., l/h mahogany.....	113-40
L/2 mahogany (chrome).....	86-40
L/2 black.....	88-56
G/2 Tremolo, walnut.....	88-56
G/2 Tremolo, ivory.....	86-40
G/2 Tremolo, cherry.....	88-56
G/2 cherry.....	84-24
G/3 Tremolo, walnut.....	91-80
G/3 Tremolo, cherry.....	91-80
L/2 Bass, gold/mahogany.....	91-80
G/2 Bass, walnut.....	89-64
G/2 Bass, ivory.....	87-48

All with hard case, strap and lead	
L/2 Bass, gold/mahogany.....	91-80
G/2 Bass, walnut.....	89-64
G/2 Bass, ivory.....	87-48

FLETCHER/ COPPOCK & NEWMAN

KIMBARA ACOUSTIC	
N105 Classical.....	28-50
N106 Classical.....	29-95
N169 Classical.....	30-95
N175 Classical.....	37-90
N29 Classical.....	46-50
N108 Classical.....	59-95
N75 Classical w/cs.....	82-30
N76 Classical w/cs.....	104-00
N30 Folk.....	33-25
N71 Jumbo.....	38-75
N72 12str.....	43-95
N73 Jumbo.....	53-95

N107 12st.....	56-50
N95 Custom C&W.....	99-95
N96 Custom C&W.....	99-95

KIMBARA ELECTRICS	
N114 solid elec blk.....	113-50
N115 solid gold.....	113-50
N116 solid sun.....	113-50
N117 solid nat.....	113-50
N118 solid mahog.....	95-50
N119 solid sun.....	128-00
N120 solid white.....	13

LE 200 Solid.....	80-45
LG 23R Solid.....	86-15
LP 200G Solid.....	78-15
LS 200C Solid.....	59-15
LS 200 YS Solid.....	59-15
MB 200B Bass.....	36-30
ME 20 TS Solid.....	42-75
PM 302 Semi-ac.....	44-55
PM 302B.....	46-10
SA 200 Semi-ac.....	43-60
SE 2B Bass.....	39-75
SE 2T Solid.....	28-95
SG 2S Solid.....	40-35
SG 22 Solid.....	40-45
SG 10B Bass.....	46-55
SG 200V Solid.....	58-35
SG 2000 Custom	
Solid.....	58-35
SP 1 Solid.....	27-80
ST 300 Solid.....	55-90
ST 300 Solid.....	70-40
TF 200N Solid.....	56-50
XK 250/1 Bass.....	169-75

MORIDAIRA	
841 Classic.....	22-50
842 Classic.....	26-85
845 Classic.....	39-15
843 Classic.....	29-40
846 Classic.....	54-50
847 Jumbo.....	45-00
848 Jumbo.....	58-65
849 12-str. Jumbo.....	57-90
850 Western.....	79-50
855/F301 Folk.....	38-25
856/F303 Folk.....	50-30
851/W613 Western.....	93-75
852/W61030 Jumbo	
with pick-up.....	50-70

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

TAKEHARU	
G85 Classic.....	26-70
120 Classic.....	32-05

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

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

HORNBY-SKEWES

PALMA ACOUSTICS	
500.....	10-95
300N.....	12-50
580.....	16-85
C103N.....	19-55
WF5.....	24-50
FW301.....	32-50
FW301-12.....	38-50
203.7.....	57-60

KASUGA ACOUSTICS	
G100L.....	36-00
G200.....	44-00
F140.....	44-00
D200.....	46-00
T250 (12-Str).....	53-00
D350.....	77-00

TERADA ACOUSTICS	
G306.....	44-00
G307.....	48-00
G310.....	54-00
F604.....	51-00
FW650.....	65-00
W624.....	61-00
FW654.....	98-00

KASUGA ELECTRICS	
SG360.....	122-00
PB420.....	126-00
LG380B.....	128-00
SE480S.....	131-00
LG770V.....	178-00
SG1800V.....	212-00
LG2000V.....	268-00

ZENTA ELECTRICS	
ME20TS.....	29-90
EG501.....	29-95
EG502.....	33-95
EB511.....	34-45
HEG5006.....	38-00
HEG5004.....	48-00
HET5001.....	41-00
HES5000.....	54-50
HEP5002.....	53-00

IVOR MAIRANTS

MARTIN	
D.18.....	250-00
D.28.....	330-00
D.35.....	345-00
D.12-28.....	340-00
O16NY inc case.....	250-00
D.41 inc case.....	550-00
0021 inc case.....	350-00
D.45.....	950-00

AROSTEGUI	
No. 2.....	20-00
No. 4.....	22-00
No. 6.....	24-00

CALABERT	
OS.....	20-00
A.....	22-50
B.....	26-00
C.....	33-00
E.....	75-00
Palosanto inc case.....	100-00

MITSUMA	
JG.101.....	21-00
JW.304/12.....	40-00
JW.305/12.....	45-00
JG.102.....	28-00
JG.103.....	32-00
JC.42.....	35-00
JC.43.....	48-00
JC.45 inc case.....	100-00
JC.46 inc case.....	120-00
O3.....	80-75
JF.201.....	19-00
JF.202.....	22-50
JF.203.....	27-50
JW.303.....	30-00

SAKURA	
C.132S.....	45-00
C.114B.....	18-00
C.113A.....	17-00
LS2B.....	48-00
LS2S/B.....	44-00
LS2DGS.....	55-00
F.339R.....	42-50
MD.25.....	30-00
C132S.....	45-00
C136S.....	74-00
TG.30.....	26-00
TG.10.....	20-00
TG.20.....	23-00
JB.24.....	60-00
JB.24D.....	70-00
JB.24DN.....	85-00
175DC in case.....	90-00
175DG in case.....	110-00

ORFEO	
DC.101.....	25-00
DD.103.....	30-00
DC.107.....	35-00
DD.110.....	37-50
DC.112.....	42-50

TAKAMINE	
DC.115.....	40-00
DC.124.....	60-00
DC.125.....	88-50

JOHN BIRCH

SCSL Elec.....	259-20
SCDL Elec.....	239-50
Twin-neck.....	379-00
Strat copy.....	248-40
'Rickenbircher' bs	
frm.....	259-20
SVL (Flying V).....	259-20
Custom gtrs to order.	

KEMBLE

YAMAHA	
Classics:	
G55.....	36-00
G65.....	40-00
G90.....	43-00
G120.....	49-26
G150.....	55-00
G180.....	66-36
G200.....	78-33
G280.....	97-00
GC3 Handmade.....	120-00
GC6 Handmade.....	170-00
GC10 Handmade.....	230-00
Folk:	
FG110N.....	47-06
FG75N.....	42-45
FG160 Jumbo.....	58-27
FG170.....	59-54
FG200N Jumbo.....	72-60
FG260 Humbo 12 Str.	82-70
FG280 Jumbo.....	83-14
FG300N Jumbo.....	107-00
FG360 Jumbo.....	110-00
FG580 Jumbo.....	133-70
FG295.....	80-00
FG700S Handmade.....	179-00
FG100 Handmade.....	259-00
FG120 Handmade.....	289-00
FG150 Handmade.....	363-00

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

FG2000 Handmade.....	410-00
Folk w/pu.....	66-32
FG110E.....	80-67
FG160E Jumbo.....	80-67
Semi-Acoustic:	
SA30.....	97-73
SA60.....	219-50
SA75 Bass.....	229-81
SA92.....	276-52
Solids:	
SG30.....	96-58
SG35.....	117-04
SG40.....	130-66
SG85.....	201-11
SG90 New Model.....	230-00
SG175 New Model.....	360-00
SB35 Bass.....	117-04
SBL55 Bass Long	
Scale.....	170-46
SBL75 Bass Long	
Scale.....	198-86
Acoustic-Electric	
('Jazz'):	
AE12.....	250-40
AE18.....	328-77

ORANGE ★	
Orange custom	
guitar.....	275-00
Case.....	27-50

B. L. PAGE ★

MICRO-FRETS	
Calibra.....	165-00
Calibra I.....	184-08
Signature.....	211-20
Signature Customs.....	211-20
Swinger.....	211-20
Stage II.....	224-40
Swinger Customised	
Spacetone.....	244-20
Huntington.....	277-20
Baritone 6/s Bass.....	330-00
Signature Bass.....	198-00
Husky.....	184-80
Thundermaster.....	211-20
Thundermaster.....	264-00

ROSE-MORRIS

Including 25% VAT	
ELECTRICS	
SHAFESBURY	
3413.....	90-91
3415 Bs.....	98-58
As above w/cs.....	121-58
3417.....	85-21
Stereo 2 P/U Bs.....	165-00

Ovation	
Breadwinner.....	349-63
Deacon.....	416-15
Hardshell Cases.....	55-05
Electric Artist.....	435-19
Electric Country	
Artist.....	435-19
Electric Folklore.....	444-70
Electric Legend.....	501-81
Electric Pacemaker.....	520-70
Electric Classic.....	511-26
Hardshell Cases.....	55-05

TOP TWENTY	
1971 bs.....	50-40
1970 6-str.....	33-43
3440 West One.....	40-51

AVON	
3403A.....	69-15
3403B.....	72-35
3404A.....	67-50
3404B.....	71-50
3405A.....	63-75

3405B.....	67-75
3407A.....	67-95
3407B.....	76-67

ACUSTICS	
Ovation	
Balladeer 6-str.....	260-91
Classic Balladeer.....	260-98
Custom Balladeer.....	277-37
Glen Campbell 6-str.	
Glen Campbell 12-str	
Pacemaker 12-str.....	400-67
Folklore.....	359-61
Classic.....	293-82
Concert Classic.....	351-32
Legend.....	277-37
Artist.....	338-20
Country Artist.....	279-02
Country Artist.....	279-02

SHAFESBURY 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
3168 12-str Jbo.....	39-77

SIGMA ACOUSTICS	
3170 Jumbo 6.....	72-17
3171 GC Folk.....	60-00
3172 GC Folk.....	95-75
3173 Dreadnought 6.....	95-75
3174 Dreadnought 12	
7/s Jumbo 12.....	98-00
3041 Classic.....	58-20
3042 Classic.....	79-65

EKO ACOUSTICS	
3131 Rio Bravo 6.....	65-95
3132 Rio Bravo 12.....	69-95
1780 Ranger 6.....	47-25
1793 Ranger 12.....	54-95
3140 Navajo 6.....	39-95
3141 Navajo 12.....	45-95
3151 Sombbrero 6.....	60-50
3152 Sombbrero 12.....	65-95
3153 Eldorado 6.....	88-50
3154 Eldorado 12.....	98-75
3143 El Paso.....	78-35
3142 El Guacho.....	99-95
3137 Studio L.....	21-95

EROS CLASSIC	
9580.....	14-25
9581.....	15-95

DYNELECTRON	
Guitar.....	159-50
Bass.....	159-50
Fretless Bass.....	159-50

CLASSICAL	
3076.....	37-45
3077.....	39-50
3078.....	49-50
3079.....	78-50
3080.....	99-50

SUZUKI CLASSICAL GUITARS	
3065.....	29-95
3066.....	31-95
3067 Mact Finish.....	36-00
3068.....	44-95
3069.....	57-50
3070 Handmade.....	95-89
3071 Handmade.....	157-76

STUDENT GUITARS	
3057 Dulcet.....	14-95
3058 Constanta.....	10-99
1512 Kansas.....	9-60
1513 Kansas Variant.....	9-60
3166 Texan Jumbo.....	21-00
3169 Laredo Jumbo.....	17-50

ROSETTI

FT145E Folk.....	59-50
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FT165E 12/s Folk.....	92-75
EC20 Classic.....	44-50
FT130E Folk.....	44-50
FT135E Folk.....	75-50
EA260E Bass.....	109-95
EA250E Elec.....	105-00
ET278 Elec.....	99-00
ET280E Elec.....	79-95
ET275 Elec.....	99-00
ET285 Bass.....	109-95
FT335 Folk.....	76-00
FT350 Folk.....	92-75
FT365 Folk.....	99-00
FT550 Folk.....	119-00
FT565 12/s.....	129-00
FT160N 12/s Folk.....	69-50
FT570BL Folk.....	105-00
EC24 Classic.....	61-50
EB98 Banjo O/F.....	125-00
FT120 Folk.....	39-95

EROS	
9578 Elec.....	79-95
9579 Elec.....	59-00
9585 Bass.....	89-95
9586 Bass.....	79-95
9353 Folk.....	33-95
9353E Folk Elec.....	49-00
9356 12/s Folk.....	39-50
9356 12/s Folk Elec.....	59-00
9350 Folk.....	29-99
9351 Folk.....	36-80
9587 6/s Electric.....	79-95

EROS MK II SOLIDS	
9711 6/s.....	59-95
9712 6/s.....	59-95
9713 Bass.....	65-00

GEISHA	
9645 Classic.....	11-50
9646 Classic.....	12-50
9644 Classic.....	19-90

LARAMIE GUITARS	
9716 Classic.....	9-99
9717 Jumbo.....	24-75
9714 Jumbo.....	

BANJOS & MANDOLINS

54300 AA Tenor	3175-00
54301 AA Plectrum	3175-00
54302 AA 5 String	3175-00
54303 Tenor	3175-00
54304 Plectrum	3175-00
54305 5 Str.	3175-00
54306 TB-800 Tenor D L	1175-00
54307 TB-250 Tenor	599-00
54308 TB-100 Tenor	405-00
54309 RB-800 D L	1190-00
54310 RB-250 5-String	635-00
54311 RB-100 5-String	438-00
54314 PB-800 D L Banjo	1190-00
54315 xB-250 Plectrum Banjo	635-00
54350 F-5 Artist Mandolin	1190-00
54361 F-12 Artist Mandolin	995-00
54352 A-5 Mandolin	795-00
54353 A-12 Mandolin	635-00

MSA PEDAL STEEL GUITARS

54552 CS-10 w/case	975-00
54551 Sid Kick w/case	483-00
54553 Red Baron w/case	375-00

SUMMERFIELD

STUDENT CLASSIC

APG701	17-99
C114	20-00

IBANEZ & CIMAR CLASSIC

304	25-00
309	27-50
361	32-50
362	35-50
363	38-50
364	41-50
370	41-50
375	47-50
387	47-50
388	45-00

HIROSHI TAMURA CONCERT CLASSICS*

P35	120-00
P45	150-00
F45	150-00

R. MATSUOKA CLASSIC*

M20	87-50
M25	97-50
M30	115-00
M40	140-00
M50	165-00

MITSURU TAMURA HAND MADE CONCERT*

P800	250-00
P700	210-00
IOP1200	375-00

MASURU KOHNO CONCERT*

M.K.10	375-00
M.K.15	540-00
M.K.20	720-00
M.K.30	950-00

IBANEZ & CIMAR WESTERN & FOLK

60	38-60
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610	45-00
65	44-00
615	50-00
615/12	55-00
620	55-00
647	55-00
647/12	60-00
684BK	58-50
755	55-00
755/12	60-00
369	45-00
370C	39-50
370/12	42-50
371	42-50
355	36-99
355/12	38-50
LH620	57-50
LH647	59-50
LH647/12	62-00
LH615	55-00
LH615/12	59-50

R. MATSUOKA WESTERN DREADNOUGHT*

D50	150-00
D60	175-00
D80	220-00

LEVIN

W36	130-00
W32	185-00
WR34	145-00
W12-36	165-00
LG17	90-00
LG19	110-00

MACCAFERRI REPLICA*

MAC.1	100-00
MAC.2	100-00
MAC.2 Special	105-00
MAC.3	120-00

CSL & IBANEZ ELECTRICS

2350	102-43
2350DX	138-30
FG360S	102-43
2351DX	126-74
2351DXCS	123-84
2341	118-05
2341DX	155-09
2350W	112-26
2451	152-77
2452B	144-68
2342	109-37
2343	123-84
2337DX	132-52
2344	136-57
2402	196-76
2402DX	219-90
2404	196-76
2364	115-74
2364B	150-46
2372	150-46
2372DX	179-40
2373	150-46
2380	179-39
2381	190-97
2399DX	202-55
2387	138-89
2387B	144-68
2388B/S	156-25
2388B/DX	173-61
2388B/DXCS	196-76
2388	144-68
LH2388B/S	173-61
2613	112-26
2616CS	151-62
2368F	77-55
2453	156-25
2455	158-56
2457ST	177-08
2355	121-53
2355DX	156-62
2355M	138-89

2352C	90-28
2352DX	104-17
2369B/W	147-57
LH2352C	99-57
LH2352DX	112-85
LH2350	109-31
LHF360S	109-31
LH2351DX	135-42
LH2372	162-04
LH2380	208-33
2348	167-82
2348B	173-61
2671PRO	248-84
2671	248-00
J.S.Artist	640-14
S.400	225-00

SUMBRO ELECTRICS

GE1	34-14
SG6M	60-18
SG42M	67-13
LP2G	67-13
LP3G	71-76
LPSGC	78-70
LS200	78-70
SC36W	75-23
SC3	67-12
JB200	90-86

STUDENT GUITARS

PSI	9-99
EGI	9-50
KPI	9-99

HAWAIIAN GUITARS

2391	62-50
2390	27-78
HG308	92-59
HG18C	115-74

UKULELES

S.L.I.	1-99
U.K.I.	2-40
U.K.99	6-50
PPS	0-70

BANJOS

FB1R	37-50
FB3R	40-00
FB5R	42-00
DX80	75-00
591	200-00
712	33-50
84C	15-00

MANDOLINS

524	200-00
523	190-00
522	165-00
513	62-50
516	41-09
511	30-00
512	35-00
80	44-50
100	36-46
E.M.I.	44-50
8166	7-99

Acoustics—8% VAT incl. Electric—% VAT incl.

*Prices include Hard Shell case

TOP GEAR

RICKENBACKER Solids:

430 2 p/u, nat mahog.	240-00
450 Original 2 p/u	270-00
450/12 12-str model of '450'	310-00
456/12 Convertible 6/12 Str like 450/12	360-00

480 2 p/u in '400'

Bass series	290-00
620 Deluxe Stereo 2 p/u	380-00
320 Thin Semi-Acoustics 3 p/u short scale	370-00
330 2 p/u double cutaway	360-00
330/12 12-Str model of '330'	470-00
360 Deluxe Stereo 2 p/u dble cutaway	430-00
360/12 12-Str model of '360'	500-00
370 3 1/2 Stereo dble cutaway	470-00

Bass Guitars

4000 1 p/u solid	370-00
4001 2 p/u Deluxe Stereo solid	430-00
4001/LH Lefthand version of model '4001'	520-00
4001/8 8-Str version of model '4001'	620-00
4005 Deluxe hollow body 2 p/u	490-00

Rickenbacker Twin Neck Guitars

362/12 Thin body semi-ac models 360 & 360/12 guitars	1080-00
4080 Solid inc. models 480 & 4001	920-00

GUILD

AA Artist Award	850-00
X-500 S-Ac 2 p/u	670-00
X-175 S-Ac 2 p/u	450-00
CE-100D S-Ac 2 p/u	420-00
SF-6 Starfire Six	630-00
SF-4 Starfire Four	390-00
SF-2 Starfire Two	320-00
SFB-2 Starfire Two Bs	370-00
S100-D Deluxe Solid 2 p/u	320-00
S100-DS Deluxe Solid 2 p/u Stereo	340-00
S100-S Standard Solid 2 p/u	280-00
S100S L/H L/H 2 p/u	300-00
S100-SB Standard Solid 2 p/u Stereo	300-00
S100-SCS Standard carved Stereo Solid 2 p/u	340-00
S-90 Solid Double	230-00
S-50 Solid 1 p/u	180-00
M-TSCS Solid 2 p/u l/c/way	350-00
M-80CS Solid 2 p/u l/c/way bs	340-00
M-85-25 As above Stereo wrd.	360-00
JSB-1 1 p/u Solid c/way bs	250-00
JSB-1LS As above Long Scale	250-00
JSB-2 L/H L/H 2 p/u 2 c/way bs	330-00
JSB-2LS As above Long Scale	300-00
JSB-2S As above Stereo wrd.	330-00
JSB2F Carved Stereo 2 p/u As above Fretless	300-00

Acoustic:

D55-NT TV Rosewood Dreadnought	423-36
D50-NT Bluegrass Special Rose	354-24
D44MBL Bluegrass Jubilee Maple	336-96
G-41NT Jumbo 17x Body D/nought	328-32
G-75NT 3/4 Size 15x Body D/nought	319-68
G-37BL Arched Back Maple D/nought	267-84
D-40NT Bluegrass Jubilee Mahog. D/nought	267-84
D-35NT Bluegrass D/nought Nat.	233-28
D-355B Bluegrass D/nought Sunburst	224-64
D-25M Bluegrass Mahogany D/nought	198-72
D-25ML/H	218-59
D-25C	198-72

Jumbo & Folk Acoustic:

Navarre Rosewood 17" Jbo	456-00
F-50RNT Navarre Rosewood 17"	518-40
F-50RNT Navarre Maple 17" Jbo	423-36
F-50SB Navarre S/burst 17" Jbo	414-72
F-48NT Navarre Mahog 17" Jbo	354-24
F-47NT Bluegrass 15 1/2" Folk	311-04
F-40BL Bluegrass 16" Folk	272-00
F-30NT Aragon 15 1/2" Folk Nat.	207-36
F-30SB Aragon 15 1/2" Folk, S/burst	198-72
F-30 NT L/H	228-10
F-20NT Troubadour 13 1/2" Folk, Nat.	164-16
F-20SB Troubadour 13 1/2" Folk, S/burst	155-52
F-20 NT L/H	180-58

Twelve-String:

F-512NT Custom Rosewood 17" Jbo	544-32
F-412BL Custom Flamed Maple 17" Jbo	483-84
F-212XLNT Extra Large Mahog 17" Jbo	362-88
F-212XLNT L/H	399-17
F-212NT Mahogany 16" Folk	319-68
F-112NT Standard 15 1/2" Folk	241-92
G-312NT Rosewood 16" D/nought	388-80
G-212NT Mahogany 16" D/nought	319-68

HONDO

H-150 Brand Concert Folk	23-44
H-155 D/nought	25-11
H-210 Deluxe D/nought	28-46
H-310 Concert Classic	20-09
H-320 Deluxe Con-	

cert Classic

H-175 S/burst Deluxe D/nought	25-11
H-180 S/burst Deluxe D/nought	26-73
C9-900 3/4 Size Student Classic	11-72
CG-150 Student Concert Size Classic	15-07
FG-5500 Student Folk	16-74
FG-8500 Student D/nought	17-58

LITTLE BUDDY

4141 Junior Pedal Steel	222-81
4142 Pedal Steel	300-31
4140 Professional Twin Neck Pedal Steel	697-50

W.M.I.

K.230 Mini wstrn	10-95
K.410 Concert D/Lux	23-95
K.440 Auditorium Folk	21-50
K.450 Auditorium flk. 2 scratch plates	22-50
K.520 Jbo wstrn	29-75
K.530 Jbo wstrn	32-50
K.550 Jbo pce back	29-95
KDG.70 D/L Jbo	34-50
KDG.88 D/L Jbo w/cs	66-00
K.475 J. L. Seagull	27-50
Classic:	
KC.265 Student	14-95
KC.333 Concert	17-95
Electric:	
KEB.130 Bs long scale	29-95
K.120 Single p/u	24-95
K.220 S.G. 2 p/u	29-50
Banjo:	
KB.52 Deluxe	34-50

Z.B.

EMMONS	
Pro. D10	843-38
Pro. S10	594-00
Pro. S12	692-18
S58	243-49
SS10	392-72
ES8	194-10
ES10	206-18
GS10	387-81

SHO-BUD

6155 Pro. 11	860-55
6143 Pro. D10	837-44
6150 Lloyd Green	654-90
6148 Pro. S10	552-08
6140 Professional	553-08
6138K Maverick	284-32
6138 Maverick	258-46

ZB GUITARS

Student S10	314-09
S10	601-85
S11	652-90
S10 on D10 cab	649-96
S11 on D11 cab	697-09
D10	808-09
D10-11	854-17
D11	901-30

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 id 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

18 Ch.....	44-00
'A' Series Custom Mixers	2860-00
20/6/2.....	2600-00
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	
Stingray Mk. II.....	116-00
Stingray Super Mk. II	144-00
Stingray combo Mk. II.....	188-00
Stingray Super-combo.....	217-00

Bs Combo (Stingray Amplifier).....	257-00
Bs Combo (Super).....	285-00
Marlin Mk. II.....	153-00
Slave Mk. II.....	92-00
Scorpion.....	96-00

SPEAKER UNITS	
4 x 12x 120W.....	153-00
1 x 18x 100W.....	107-00
Mini Bin 100W.....	130-00
Bass Bin (2 x 12x Tn Horn) 100W.....	149-00
Bass Bin (1 x 15x Tn Horn) 100W.....	135-00
2 x 12x PA 80W.....	121-00
2 x 12x PA 120W.....	155-00
2 x 12x 1 horn PA 80W.....	157-00
2 x 12x 1 horn PA 120W.....	191-00
2 x 12x 1 horn PA 240W.....	210-00
Horn Units (2).....	107-00

ACCESSORIES	
Twin Deck.....	153-00
Reverb Unit.....	63-00
Fuzz Unit.....	14-00
Wah Wah Pedal.....	14-50
Wah Swell Pedal.....	15-00
Wah Fuzz Pedal.....	21-00
Phazer.....	26-00
Super Phazer.....	39-00
Sennheiser MED-413N Mike.....	40-95
Sennheiser MD-416N Mike.....	51-45
Microphone Lead.....	8-25
Microphone Stand.....	10-92
Boom Arm.....	6-96
Amplifier Stand.....	28-25
Disco Stand.....	19-12

C.B.S. ARBITER	
FENDER	
Dual Showman, 2 x D 130F speakers.....	612-70
Dual Showman, 2 x D 140F speakers.....	632-50
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
Vibrosonic Reverb 1 x D 130F spkrs.....	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
Bandmaster 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.....	61-60
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.....	780-00
PA160 4 x SC3-10.....	470-00
PA160 SC3-10 column.....	93-00

CERWIN VEGA

Amps	
A1800 400W+400W (Led meters).....	450-00
A1800/1 400W+400W VU meter +LF/HC c/cover.....	550-00
A3000 500W+700W Led meters.....	795-00
A3001 700W+700W VU meters +LF/HC c/cover.....	895-00
A3000/RS 850W+850W stab. P/s.....	TBA

PA Systems—complete with Amps	
900 V 3 way system 35-1000 Hz +2 amp x 4 ch.....	1718-00
1800V 2 cols 3 way 35-1800 Hz + 4 amps x 8 ch.....	3295-00
2800V 4 way system 32-20000 Hz + 4 amps x 4 ch.....	2796-00
5600V 2 cols 4 way 32-20000 Hz + 4 amps x 8 ch.....	5281-00
11,200V 4 ch x 4 col array 4 x 4 way 32-20000 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.48CF 500W.....	418-25
L.48CFD (L.48CF w. horn 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	
CMI	
1037, 50W L&B.....	119-23
1038, 100W L&B.....	138-70
1039, 2 x 5 cab., 120W, id.....	122-21
1040, 2 x 15 cab., 120W, bass.....	118-62
1050, 2 x 12 cab., 50W, id.....	97-50
1062, 1 x 18 cab., 100W, bass.....	98-81
1063, 4 x 12 cab., 100W, 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

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
Fld Hn cab FH150A.....	210-00
Fld 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

Amplifiers:	
CS 700A.....	160-50
CS 700 B.....	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, 6W.....	33-00
Tempest 25, 25W, 1 x 8".....	63-00
Tempest 25T, 25W.....	67-00
Tempest 50, 50W.....	130-00
Tempest 50T, 50W.....	134-40
Super Studio 500, 50W 1 x 12".....	141-00
Super Studio 1000, 100W 1 x 15".....	205-00
Storm 25, 25W, 1 x 12".....	62-00
Storm 50, 50W, 2 x 12".....	133-00
Mixers:	
8092K, 6 inp solid state mixer amp.....	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
Stereo Mixers:	
Mixer 12-5.....	992-00
Multicore, for 12+5 mixer.....	160-00
Slave Amps:	
UP 100, solid state, 100W.....	108-00
UP 200, solid state, 200W.....	132-00
UP 100 + 100, stereo 200W.....	145-00

P.A. Cabinets:	
VP 25, 1 x 12", 40W.....	44-80
VP 40, 1 x 12", 40W.....	53-50
DK 45, 1 x 12", 45W.....	58-50
DK 75, 2 x 12", 75W.....	92-50
DK 90, 2 x 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
Titan 150, as above w/Altec 150W spkr 150W.....	195-50
Microphones:	
K 700.....	36-00
K 695.....	35-00

DISCO SUPPLIES

Glitter Disco Systems	
Super Stereo 300W.....	351-00
Studio 150W + Zero 3000.....	313-20
Studio 150W u/o.....	246-24
Super Mini.....	199-80
Glitter Speakers:	
Phase IIs 2 x 12".....	84-24
Phase IIs 2 x 12" + 2 horns.....	126-36
Phase IIIs.....	96-12
Standard Disco Range:	
Disco Mini 150W.....	149-04
Stereo Inlander 75 x 75W.....	210-60
Disco Mini (less amp).....	106-92
Standard Speakers	
1 x 12" speaker.....	27-00
2 x 1" speaker.....	54-00
1 x 15" + 1 x 12" + 2 horns.....	106-92

D. J. ELECTRONICS

Excluding VAT	
D.J. 100 Mk. II.....	63-00
D.J. Disco Amp.....	93-00
D.J. Disco Mixer Mk. V.....	60-00
D.J. Disco-Vox Mk. II.....	90-00
D.J. Stereo Mixer.....	109-00
D.J. Powermaster 100.....	73-00
D.J. Powermaster 150.....	88-00
D.J. Stereo Powermaster 200.....	120-00
D.J. Stereo Powermaster 300.....	150-00
D.J. 30L Mk. II.....	49-00
D.J. 30L Mk. III.....	54-00
D.J. Disclite Mk. II.....	19-50
D.J. 100 volt.....	94-00
D.J. 150 Amplifier.....	94-00
D.J. 150 Slave.....	89-00

ELECTRO SOUND

Custom-built, prices on application.....	
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ELECTRO-VOICE

FC100 horn.....	40-80
1823, 110W driver.....	38-50
1829, 60W driver.....	39-60
848A CDP speaker.....	65-00
Eliminator I.....	412-00
Eliminator II.....	345-00
Sentry IV system.....	549-00
EVMI2L speaker.....	70-00
EVMI5B speaker.....	76-00
EVMI5L speaker.....	75-00
EVMI8B speaker.....	82-00
SP8B, 8 coaxial.....	32-90
12TRXB.....	69-00
T25A driver.....	44-00
T350, VHF driver.....	48-00
8HD horn.....	18-50

ELKA-ORLA

6101 Universal Amp. 50.....	281-10
6102 Universal Amp. 100.....	315-18
6103 Universal Amp. 200.....	509-11
6104 Reverb III.....	119-22

E.S. ELECTRONICS

1006 S/L 150.....	126-90
1007 PA200/R.....	220-86
1010 PA100T/C.....	143-64
1011 PA100S, 120W.....	143-64
1012 PA67TC.....	92-07
1013 PA60S.....	92-07
1015 B200.....	142-78
1016 FH100.....	169-56
1017 FH100.....	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.....	165-78
1005 AP200.....	202-50

FM ACOUSTICS

SSH E-1 df pedal.....	72-00
SSH Vdf super pedal.....	89-00
SSH Phaser-filter.....	57-00
SSH Distort, booster.....	41-00
FM C5EST horn.....	23-00
FM C7EST horn.....	48-00
FM C8 H.F. horn.....	31-00
FM C35 15 cell horn.....	304-00
D2 Multicell driver.....	57-00
D4 Driver.....	57-00
D5 Driver.....	62-00
E2-E4 Network 3-way.....	42-00
E2-E4 Network in housing.....	60-00
Dest double entry.....	11-00

FAL

Minstrel 2.....	19-60
Super Minstrel.....	24-30
Maestro.....	43-74
Phase 50.....	43-96
Super 50.....	63-72
Phase 100, 2 amp.....	73-98
Super 100 amp.....	82-94
P100 slave.....	41-90
120, 6 amp.....	96-98
50, 1 x 12 cab.....	31-86
100, 2 x 12 cab.....	56-92
Dura 100, 2 x 12 cab.....	97-74
Major, 4 x 12 cab.....	87-97

825.....	400-00	GBO 15 B Amp.....	90-15
760.....	565-00	1500 B Amp.....	129-00
910.....	730-00	1500 B Amp.....	65-00
9420 Combo pre-amp	92-00	1500 B Amp.....	65-00
9370 Combo pre-amp	84-00	1500 B Speaker.....	64-00
9340 Combo pre-amp	76-00	PA 500 P.A. Amp.....	90-15
9875 Combo pre-amp	51-00	SM 600 Mixer.....	90-15
		2C4 10H 4 x 10 Col. .	90-15

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

Ampeg V2 system....	395-8
ACOUSTIC	
371 system.....	630-00
271 system.....	675-00

103, 200W, Slave.....	327-45
111, 120W, graphic Slave.....	134-70
111/80, 80W, graphic Slave.....	124-80
1500W, Slave.....	907-50
110, 200W.....	353-92
112, 120, 120W.....	142-35
115, 80W combo.....	203-85
115/R 80W, combo with Hammond reverb.....	244-65
115, 210, 120W, combo.....	259-50
115/120R, 120W, combo.....	300-30

Model 60.....	1407-00
Model 61.....	1557-00
Model 62.....	1707-00
Model 80.....	1557-00
Model 81.....	1707-00
Model 82.....	1857-00

HH ELECTRONIC

AMPLIFIERS	
IC.100 1/b/o tw. rrvb. 100W.....	148-98
IC.100S 1/b/o 100W.....	120-53
IC.100 Combo, Tw. rrvb. 75/100W.....	222-64
IC.100S Combo, Sust. 75/100W.....	204-23
MA.100 5 Ch. P.A. with rrvb. 100W.....	149-82
MA.100S 5 Ch. P.A. 100W.....	128-89
S.130 Slave 120W.....	97-09

P.A. LOUSPEAKERS

212DC Dual Concentric 2 x 12" 160W.....	99-94
412DC Dual Concentric 4 x 12" 160W.....	150-66
115 Bass Compact 1 x 15" Hn. Lded. 100W.....	108-81
Mini-Horn 50W.....	67-79
Radial Horn 100W.....	107-14
Mon. combo.....	145-22
Mon. ext.....	74-50

INSTRUMENT LOUSPEAKERS

412BL 1/b/o 4 x 12" 200W.....	167-40
215BL 1/b/o 2 x 15" 200W.....	179-12

ECHO UNITS

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

HILL

Modular Desks:	
W/2 A series.....	600-00
W/4 A series.....	755-00
W/2 B series.....	780-00
W/4 B series.....	940-00
W/2 C series.....	110-00
W/4 C series.....	1380-00
W/2 D series.....	1940-00
W/4 D series.....	1540-00
W/2 E series.....	2020-00
W/4 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
C204 S 200W/4 ohms.....	110-00
C208 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

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

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
G 40 R Amp.....	85-10
GBO 12 B Amp.....	77-60

HORNBY-SKEWES

MILES PLATTING	
V50.....	96-69
V50.S spkr.....	77-00
V.100.....	118-34
C.50.....	160-35
PA.50.....	111-76
PA.50.SPA spkr.....	130-00
PA.100.....	133-00
PA 100S PA spkr.....	215-00
ZENTA	
Z3.....	33-00
CD6SD.....	22-00

ICELECTRICS ★

ICE	
Stereo mixer.....	129-60
Mono mixer.....	97-20
100W Slave chassis.....	51-84
100W Slave case.....	70-20
Mono Disco.....	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
YBA45 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.....	412-00
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

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
LP60 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.....	367-00
Lem Audio road po. .	464-05

L.S.E.

Sound Units	
Jinglemaster.....	TBA
STAK S.L.....	"
STAK I.....	"
STAK S.....	"
RAK S.L.....	"
RAK 5.....	"
RAK Cab.....	"
Slave Pwr Amp 100.....	"
Disco Mixer Type 145.....	"
Disco Mixed Type 145/S.....	"
Disco Unit.....	"
Disco Unit w 100W Amp.....	"
Disco Unit Deluxe (Double T).....	"
Mixer 800/M.....	"
Mixer 800/MP.....	"

Lighting Units	
Discotron MKII 1-1000.....	"
Discotron MII 2-2000.....	"
Strobe Super (self-contained).....	"
Strobe Super 6.....	"

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 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 Disc Analyser.....	495-00

MAINE

Artist Amp. 100A.....	136-40
Standard Amp. 100S.....	110-05
Booster Amp. 100B.....	88-35
Footswitch.....	7-75

MARUIRE PLACQUET ★

AMPEG	
Ampeg V4 stack.....	565-00
Ampeg V4 B System.....	575-00
Ampeg B 15N portabass.....	315-00

MME

Sound Blender 150W Slave Amp 150W.....	187-50
Slave Amp 150W.....	87-00

Excluding VAT

Nolan 100 amp.....	112-50
Nolan 50 amp.....	75-00
Nolan MP 50 amp.....	75-00
Nolan 50 combo.....	115-25
Nolan Session Master straight 50.....	132-75
As above + tremolo.....	135-00
As above + reverb.....	164-25
Nolan 4 x 12 Celestion cab.....	123-75
Nolan 2 x 12 dual cone cols, pair.....	117-00
Nolan 2 x 12 plus horn cols pair.....	162-00

NOVANEX

Combs (25% VAT)	
Aut 3.....	37-50
Aut 6.....	44-00
Aut 10.....	63-00
P 15.....	87-00
P 25.....	99-00

(8% VAT)	
U30.....	135-00
U40.....	153-00
RG30.....	135-00
RG50.....	175-00
U50.....	175-00
U60.....	189-00
U70.....	199-90
B70.....	199-90
RG80.....	240-00
U80N.....	240-00
U/B100.....	315-00
BP/KR/UP120.....	435-00

Power generators, mixers	
LM30.....	99-00
LM40.....	119-00
LS0.....	145-00
L60.....	160-00
L75.....	195-00
L100.....	265-00
L125.....	299-00
X41.....	149-00
X61.....	195-00
X81.....	241-00
X82.....	379-00
X102.....	435-00
X122.....	489-00
X162.....	599-00
X124S.....	890-00
X164S.....	1090-00

ORANGE ★

CABS	
115 Bass 60W, 1 x 15" inv. horn.....	152-25
114/110 Bass, 100W, 1 x 15" inv. horn.....	214-20
113 Reflex Bass, 2 x 15" 12W.....	214-20
113/200 Reflex Bass, 2 x 15" 200W.....	285-45
109, 4 x 12" 120W.....	144-96
107, 2 x 12" Monitor, 60W.....	89-25
114/4H, 1 x 15" inc. horn, 4 horns and cross.....	249-75
106, 4 x 12" anti-feedback col.....	144-96

HORNS

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

ANOS

104B, 6 chann, 120W PA.....	285-75
105, 6 chann., 200W custom PA (prof).....	472-95
102, 120W, graphic PA.....	147-30
120/80, 80W, graphic PA.....	139-80
104/TX150, 150W, 6 chann. PA.....	254-10

PA:CE

Excl. VAT	
6-chann. mixer amp w graphic e/q.....	200-00
F.P.R. Slave 200W (350W version).....	118-00
Stereo 5-way graphic e/q.....	132-00
10-way Parametric e/q.....	80-00
12 chann. mixing desk.....	250-00
18 chann. mixing desk.....	1050-00
Bass bins.....	2250-00
Radial and sectorial hns.....	120-00
Disco console.....	165-00
Twin reverb unit.....	180

1992 100W Bass..... 184-73
 2099 100W Trans Bass..... 157-26
 1986 50W Bass..... 144-13
 1987 50W Lead..... 144-13
 1989 50W Keyboard..... 144-13
 2204 50W M/Vol..... 144-13
 2048 50W Artist..... 150-27

Instrument Cabinets
 1982-82B 120W 4 x 12..... 159-00
 1960-60B 100W 4 x 12..... 145-60
 1935-35B 100W 4 x 12..... 145-60
 1979-79B 200W 4 x 15..... 205-89
 2095-95B 100W 2 x 12..... 145-60
 2065-65B 125W Powercel..... 166-40
 2040-64B 100W Powercel..... 142-63
 2045 60W 2 x 12..... 86-85
 1995 50W 1 x 12..... 67-96
 1990 100W 8 x 10..... 145-60
 2049 60W Artist..... 123-06
 2069 120W Artist..... 149-82
 2052 125W Powercel..... 199-09
 2056 250W Powercel..... 341-71
 2120 100W Bin w/ Horns..... 149-99

Combo Amplifiers
 2200 100W Super Trans..... 234-36
 2077 100W 4 x 12 Bass..... 255-29
 2078 100W 4 x 12 Ld. 2059 100W Artist Stack..... 345-20
 2040 50W Artist Combo..... 223-14
 2201 30W Trans Ld..... 117-18
 2202 30W Trans Bs..... 117-18
 2041 50W Artist Stack..... 273-33

PA Amps & Mixers
 2003 100W 6 Ch Amp..... 203-89
 1985 50W 4 Ch Amp..... 144-13
 2071 6 Ch Mixer..... 71-71
 1994 100W 4 Ohm Slave..... 107-79
 2205 100W O/P T/X Slave..... 122-91
 2050 9 Ch Mixes Mono..... 348-34
 Extra Channels..... On app
 2070 12 Ch Mixer Stereo..... 1123-20

Extra Channels..... On app
 2051 250W Slave..... 202-00
 Pa Cabs & Bins
 1995 pr 1 x 12 100W..... 135-92
 2097 pr 8 x 8 125W..... 180-45
 2043 pr 2 x 10 2 x 12 200W..... 254-28
 2047 pr 1 x 10 1 x 12 100W..... 167-45
 2056 250W Powercel Bin..... 341-71
 2057 HF Vitavox Hn..... 213-30
 2120 pr Reflex c/w Horns 200W..... 299-98
 2121 100W Slave Monitor..... 187-49
 2122 30W Slave Monitor..... 128-90
 2123 50W Monitor..... 70-31

2058 100W 6 Ch Amp..... 203-89
 1985 50W 4 Ch Amp..... 144-13
 2071 6 Ch Mixer..... 71-71
 1994 100W 4 Ohm Slave..... 107-79
 2205 100W O/P T/X Slave..... 122-91
 2050 9 Ch Mixes Mono..... 348-34
 Extra Channels..... On app
 2070 12 Ch Mixer Stereo..... 1123-20

2051 250W Slave..... 202-00
 Pa Cabs & Bins
 1995 pr 1 x 12 100W..... 135-92
 2097 pr 8 x 8 125W..... 180-45
 2043 pr 2 x 10 2 x 12 200W..... 254-28
 2047 pr 1 x 10 1 x 12 100W..... 167-45
 2056 250W Powercel Bin..... 341-71
 2057 HF Vitavox Hn..... 213-30
 2120 pr Reflex c/w Horns 200W..... 299-98
 2121 100W Slave Monitor..... 187-49
 2122 30W Slave Monitor..... 128-90
 2123 50W Monitor..... 70-31

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 1985 50W 4 Ch Amp..... 144-13
 2071 6 Ch Mixer..... 71-71
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 2057 HF Vitavox Hn..... 213-30
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 2122 30W Slave Monitor..... 128-90
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 1985 50W 4 Ch Amp..... 144-13
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 1994 100W 4 Ohm Slave..... 107-79
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 2070 12 Ch Mixer Stereo..... 1123-20

2051 250W Slave..... 202-00
 Pa Cabs & Bins
 1995 pr 1 x 12 100W..... 135-92
 2097 pr 8 x 8 125W..... 180-45
 2043 pr 2 x 10 2 x 12 200W..... 254-28
 2047 pr 1 x 10 1 x 12 100W..... 167-45
 2056 250W Powercel Bin..... 341-71
 2057 HF Vitavox Hn..... 213-30
 2120 pr Reflex c/w Horns 200W..... 299-98
 2121 100W Slave Monitor..... 187-49
 2122 30W Slave Monitor..... 128-90
 2123 50W Monitor..... 70-31

2058 100W 6 Ch Amp..... 203-89
 1985 50W 4 Ch Amp..... 144-13
 2071 6 Ch Mixer..... 71-71
 1994 100W 4 Ohm Slave..... 107-79
 2205 100W O/P T/X Slave..... 122-91
 2050 9 Ch Mixes Mono..... 348-34
 Extra Channels..... On app
 2070 12 Ch Mixer Stereo..... 1123-20

Ivs Magnetic..... 192-24
 IVs..... 187-92
 IV..... 171-72

Amplifiers
 SA 2805 Stereo Slv..... 162-00
 FC 150 Slv..... 103-63
 60 Watt Slv..... 81-00
 50 Watt T. B..... 86-40

Cabinets
 Mini Bass Bin..... 97-20
 Super Lead..... 97-20
 Gauss Folded Horn 18..... 194-40
 Bini Bin Horns..... 155-52
 Eliminator EV Horn..... 178-20
 Eliminator EV Horn & EV Driver..... 210-60
 15"..... 205-20
 2 x 12+2H..... 103-68
 2 x 12..... 68-85

15007 PA30..... 45-00
 15005 Slave..... 35-00
 15000 10 Watt combo 15001 30 Watt combo..... 85-00
 15002 50 Watt combo..... 119-00

SOLID STATE
 7980 15 SS Combs..... 37-50
 7981 Super Reverb 30 Combs..... 119-00
 7982 Lead 100..... 126-00
 7983 Bass 100..... 101-00
 7984 Slave 100..... 79-00
 7610 Futurama 3 Combs..... 20-35
 7930 L + B 100..... 183-00
 7925 SL 100 Slave..... 132-00
 7920 PA 100..... 188-00

7404 Treble "N" 7402 Treble "N" Bass 50 SV..... 99-00
 7403 Treble "N" Bass 50 SV Rev..... 115-00
 7408 PA 100/6 SV Rev 7407 PA 100/4 SV..... 135-00

7940 Lead 100..... 129-00
 7945 Bass 100..... 97-00
 7960 PA.60H Col..... 109-00
 7451 TV-35 PA Col..... 57-00
 7450 TV-20 PA Col..... 77-00

7110 G-10..... 80-54
 7120 G-20..... 120-00
 7135 G-35..... 152-00
 7140 G-40..... 156-00
 7150 G-50..... 176-00
 7155 G-55 wi Phase Shift..... 255-00
 7180 G-80..... 290-00

7500 SG212, Amp 2 x 12x..... 450-00
 7500/1..... 13-90
 7501 SG212A, Amp 2 x 12x Altec..... 585-00
 7502 SG1151, Amp 1 x 15x JBL..... 550-00
 7503 SG410, Amp 4 x 10x..... 450-00
 7503/1..... 15-20
 7504 SG610, Amp 6 x 10x..... 635-00
 7504/1..... 18-50
 7505 SG215, Bass Amp 2 x 15x..... 420-00
 7505/1..... 16-50

7506 SG812, 6-Chann 2 x 12x..... 675-00
 7506/1..... 45-00
 7508 SG812HD, PA Head only..... 477-00
 7508/1..... 9-25
 7509 SG812 Col 2 x 12x..... 99-00
 7509/1..... 9-00
 7511 SG100G Guitar Syst Head only..... 359-00
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VA302 E6 Vcl Master Separate Units: VA302 E6-C Control Console..... 393-84

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 12051 Vocal Bldr..... 224-95
 12058 Hammond Rvb mxr..... 99-00
 12052 100 TSL slv..... 105-00
 12054 2 x 12 PA cols, w/in hn, pr..... 199-00
 12063 1 x 12 PA cabs hn, pr..... 144-95
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 12033 2 x 12 PA Col pr..... 149-95
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 12075 60/100 Pro-combo amp..... 219-95
 12008 Disco Dex Mk IIIA..... 249-95
 12010 Disco Dex Mk III..... 169-95
 12009 Disco Dex Pra 1101 Echo Dek..... 244-95
 12019 Guatone Rev..... 29-99

SOUND CRAFT
 16/2 mixer..... 1000-00
 12/4 mixer..... 1175-00
 16/4 mixer..... 1450-00
 Soundcraft/Court Acoustic PA's prices on application

SOLA SOUND
 Reverb mixer..... 42-00
 Doppeltone..... 42-00
 6-ch mixer..... 35-00
 Graphic equaliser..... 42-00
 Mighty Atom amp..... 25-00
 Compact 10..... 33-00
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 2100-GB, 200W cab..... 206-60
 2100-BB, 100W bs cab..... 213-60
 370-B 70W horn p.a. cab..... 142-15
 3140-BH, 140W hn p.a. cab..... 186-45
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 3200-B, 120W bass horn cab..... 427-90
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 120 100W PA..... 389-00
 126 200W PA..... 528-00
 182 100W speaker..... 137-00

182/S+slave amp..... 319-00
 226 150W speaker..... 212-00
 226/S+slave amp..... 395-00
 186 100W monitor..... 133-00
 186/S+slave amp..... 317-00
 180 100W guitar amp..... 352-00
 230 200W guitar amp..... 657-00
 231 200W bass amp..... 678-00
 SM 100 70W Leslie..... 493-00
 SM 300 120W Leslie..... 777-00
 SM 3000 200W Leslie..... 1038-00

1 x 15" plus hn Gtr cabs (Gauss/Altec) TBA
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 4 x 12" Custom 60 bass cabs..... 129-85
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 Inc 8% VAT

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 ALTEC VOICE OF THE THEATRE COLUMNS AND CABS
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 1208B 50W..... 394-20
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 1225A, portable H/F hn, 100W..... 432-00
 1207C col spkr 75W..... 199-80
 1211A col spkr 50W..... 172-80
 1217A col spkr 75W..... 270-00
 828D spkr cab..... 97-00
 815A L/F hn cab..... 135-00
 816A L/F hn 1 x 15..... 64-80

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TYAS
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 LC.60, 60W slave amp..... 60-00
 GA 125W gtr amp..... 85-00
 PS 125W slave amp..... 96-00
 TI25 amp..... 130-00
 60W combi..... 125-00
 2 x 12" 100W spkr pr Horn units pr..... 85-00
 Bins, each..... 120-00
 Disco 1 x 12", each..... 30-00
 PA 2 x 12", pr..... 108-00

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SUMMIT
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 CL-410 Classic 50W Rev 4 x 10..... 234-90
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 V-410 Vintage 120W Rev 4 x 10..... 364-50
 V-160 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..... 445-50
 SN-212EV Session 200W Rev 2 x 12 EV..... 461-70
 SN-212 Session 200W Rev 2 x 12..... 364-50
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 M-412 Mace 160W Rev 4 x 12..... 445-50

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 RM Roadmaster 200W 3-Chan..... 332-10
 CY Century 100W..... 153-90
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Exc. VAT, AXAMP Batt, Port..... 13-95

Exc. VAT, AXAMP Batt, Port..... 13-95

Exc. VAT, AXAMP Batt, Port..... 13-95

Exc. VAT, AXAMP Batt, Port..... 13-95

Exc. VAT, AXAMP Batt, Port..... 13-95

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60N Lacquer	541-54
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14N Pearl	627-98
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9N Lacquer	359-62
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65N Lacquer	456-23
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Double drum kit	748-00

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204 Kenny Clare	499-82
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D707 w 24" BD	619-87
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B717 w 22" BD	531-20
D717 w 24" BD	539-84
808 w 20" BD	996-03
B808 w 22" BD	998-19
D808 w 24" BD	1015-47
1031 w 22" BD	199-58
B1031 w 22" BD	199-58
1033 w 20x BD	226-15
B1033 w 22" BD	229-72

DAVOLI

UFIP CYMBALS

RITMO	
10"	9-50
11"	10-26
12"	11-12
12 1/2"	13-82
14"	17-56
15"	18-90
16"	21-00
18"	31-10
20"	37-26
22"	45-90
24"	54-00

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8-10	8-10
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8-80	8-80
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HÖHNER ★

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K130	279-05
K132	341-00
K162	516-85
K189	605-30
K189 P.A.	645-85
Snare Drums:	
D426 (chrome)	130-00
D441 (acrylic)	56-15
D454 (chrome)	56-15
D555 (chrome)	114-15
D556 (chrome)	120-80
Tom Toms:	
T620	45-90
T628	49-70
T629	49-70
T630	58-50
T632	86-80
T658	79-10
T659	74-90
T660	74-90
T662	103-20
T663	127-75
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K231 K130, 22"	112-00
G260 K162, 20"	158-30
G261 K162, 22"	158-30
G262 K162, 24"	178-20

HORNBY-SKEWES

HOSHINO	
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HSD500T	340-00
HMI1000	160-00
HMI2000	188-00
HCT8	230-00
HM300	110-00
HK600M	36-00

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

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272 13"	5-45
273P 13" pair	10-91
274 14"	6-53
274P 14" pair	13-07
275 15"	7-83
275P 15" pair	15-61
276 16"	9-23
278 18"	13-18
280 22"	15-01
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353 13"	19-60
354 14"	21-98
354P 14" pair	43-90
355 15"	23-98
355P 15" pair	47-90
356 16"	26-30
358 18x	30-51
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ROSE-MORRIS

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1005 Mach 5	657-76
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13645 Atlas S/Drum Stand	22-82
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946 14 x 10 Tom Tom Super Classic	70-91
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950 16 x 16 Floor Tom Tom Super Classic	99-55
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954 20 x 18 Floor Tom Tom Super Classic	134-29
497 6 x 5 1/2 Melodic Tom Tom	30-16
488 8 x 5 1/2 Melodic Tom Tom	30-16
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13401 SturdLoK Tom Tom Floor Stand	25-41
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M61 Kelon Triette Marimba	383-01
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5245 15"	37-25
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5216 14" 15" pr	71-57

New Beat and Standard Hi-Hats	
5243/2 13" pr	52-56
5244/2 14" pr	68-63
5245/2 15" pr	74-49
5246/2 16" pr	79-18

Brilliant	
5333 10"	24-86
5334 13"	33-15
5335 14"	39-00
5336 15"	41-35
5337 16"	44-36
5338 17"	47-29
5339 18"	52-56
5340 20"	61-52

6304/SF 24" Bs.....	513-00	6402 Studio-504, 22" Bs Drm.....	139-00	824 Cowbell.....	5-00	6898 Concert Tom Tom Stand.....	22-75	7564 Concert Tom Tom.....	21-50	1302 F/glass Conga...	133-65
6304/PNP 24" Bs.....	450-00	6403 Studio-503, 20" Bs Drm.....	85-00	925 Cowbell.....	6-25	6895 Hi-Hat Stand.....	36-75	7565 Concert Tom Tom.....	24-95	1308 Twin Congas...	250-00
6312/PFW 24" Bs.....	412-00	Snare Drums:		927 Cowbell.....	5-75	6890 Snare Drm Std.....	17-65	7566 Concert Tom Tom.....	28-50	1303 Wooden Cga.....	115-00
6312/SF 22" Bs.....	437-00	6410 Snare Drum Kit, 5 x 14", 12".....	26-00	926 Cowbell.....	1-95	6892 Cymbal Stand.....	16-50	7567 Concert Tom Tom Set.....	127-95	6612 Cymbal.....	7-50
6312/PF 22" Bs.....	491-00	6411 Metal Snare Drum, 5 1/2 x 14", Chrome.....	22-00	903/906 Tumbador.....	129-00	6894 Cymbal Stand.....	22-75	6867 Concert Tom Tom Stand.....	15-35	1304 Wooden Cga.....	118-50
6314/SFW 24" Bs.....	448-00	6412 Wood Snare Drum, 5 1/2 x 14".....	19-50	904/56 Twin Congas on stand.....	249-00	6870 Snare Drm Std.....	12-50	6868 Concert Tom Tom Stand.....	16-85	7620 Tuneable Conga Drum.....	49-85
6314/PF 24" Bs.....	502-00	6413 Wood Snare Drum, 5 1/2 x 14".....	16-50	905/906 Quinto.....	99-95	6872 Cymbal Stand.....	11-50	7570 Concert Tom Tom 8p Set.....	215-00	7608 Trtle Bongos.....	14-50
6314/SF 24" Bs.....	524-00	Accessories:		230 Pedal.....	18-00	6875 Hi-Hat Stand.....	20-50	7576 Snare Drum w/tone.....	39-00	7609 Tble Bongos.....	14-50
6314/PNP 24" Bs.....	459-00	6420 Bs Drm Pedal.....	9-00	900 Bongoes.....	59-95	6790 Drummer's Throne.....	30-50	7586 Snare Drum w/tone.....	39-00	7610 Tble Bongos.....	15-99
6314/SNP 24" Bs.....	480-00	6422 Hi-Hat Stand.....	10-00	111 Stand.....	25-00	6750 "King Beat" Pedal.....	39-75	7588 Snare Drum w/tone.....	41-00	6840 Bongo Stand.....	7-15
6324/PV 24" Bs.....	389-00	6423 Cym Floor Std.....	5-50	901 Bongoes.....	39-95	6740 "Hi-Beat" Pedal.....	19-65	7578 Snare Drum w/tone.....	27-75	6330 Bongo Holder.....	3-75
6324/SV 22" Bs.....	405-00	6424 Snare Drm Std.....	6-50					6880 Snare Drum Stand.....	14-80	6842 Bongo Stand.....	9-95
6324/PFW 24" Bs.....	389-00							6882 Cymbal Stand.....	12-85	7611 Professional Bongos.....	49-00
6324/SF 24" Bs.....	432-00							6885 Hi-Hat Stand.....	20-25	7645 Timbales.....	55-85
6324/PF 24" Bs.....	459-00							6886 Hi-Hat Stand.....	20-25	7650 Timbales.....	60-25
6324/PNP 24" Bs.....	395-00							6880 Snare Drum Stand.....	14-80	1150 Marimba.....	530-00
6324/SNP 24" Bs.....	435-00							6882 Cymbal Stand.....	105-95	1131 Marimba.....	300-00
6332/PFW 22" Bs.....	343-00							6885 Hi-Hat Stand.....	40-75	1130 Xylophone.....	102-00
6332/SF 22" Bs.....	361-00							6886 Hi-Hat Stand.....	52-00	1132 Vibraphone.....	232-50
6332/PF 22" Bs.....	399-00							6870 Snare Drum Stand.....	40-75	1133 Vibraphone.....	365-50
6332/SF 22" Bs.....	418-00							6870 Snare Drum Stand.....	43-85	1135 Bell Lyra Slings.....	48-75
6332/PNP 22" Bs.....	367-00							6870 Snare Drum Stand.....	43-85	1236 Bell Lyra.....	67-95
6332/SV 22" Bs.....	386-00							6870 Snare Drum Stand.....	43-85	1234 Orchestra Bell.....	46-50
6342/PV 22" Bs.....	301-00							6870 Snare Drum Stand.....	43-85	1138 Orchestra Bell.....	90-65
6342/SV 22" Bs.....	319-00							6870 Snare Drum Stand.....	43-85	1280 Tunable Tambourines.....	7-05
6342/PFW 22" Bs.....	301-00							6870 Snare Drum Stand.....	43-85	1285 Tunable Tambourines.....	8-75
6342/SF 22" Bs.....	319-00							6870 Snare Drum Stand.....	43-85	1286 Tunable Tambourines.....	9-95
6342/PF 22" Bs.....	337-00							6870 Snare Drum Stand.....	43-85	SF1240 Tunable Tambourines.....	8-00
6342/SF 22" Bs.....	353-00							6870 Snare Drum Stand.....	43-85	1290 Tunable Tambourines.....	7-75
6350/P 22" Bs.....	207-00							6870 Snare Drum Stand.....	43-85	1312 Headless Tambourine.....	2-85
6350/SF 22" Bs.....	227-00							6870 Snare Drum Stand.....	43-85	1320 Headless Tambourine.....	3-99
6351/P 22" Bs.....	240-00							6870 Snare Drum Stand.....	43-85	1325 Headless Tambourine.....	5-35
6351/SF 22" Bs.....	259-00							6870 Snare Drum Stand.....	43-85	SF1320 Headless Tambourine.....	4-95
6355/PNP Concert Tom-Toms.....	324-00							6870 Snare Drum Stand.....	43-85	SF1325 Headless Tambourine.....	6-56
6355/SNP Concert Tom-Toms.....	351-00							6870 Snare Drum Stand.....	43-85	1330 Headless Tambourine.....	4-15
6356 Cym Stand.....								6870 Snare Drum Stand.....	43-85	1295 Hand Drum.....	7-05
6357 Cym Stand.....								6870 Snare Drum Stand.....	43-85	1296 Hand Drum.....	8-95
6358 Cym Stand.....								6870 Snare Drum Stand.....	43-85	2301 Tambourine Pouch.....	1-35
6359 Cym Stand.....								6870 Snare Drum Stand.....	43-85	S-5DS Outfit.....	256-00
6360 Bs Drm Pedal.....	19-00							6870 Snare Drum Stand.....	43-85	54 Outfit.....	193-00
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SA7522 Bass Drum.....	67-85
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7536 Floor T-Tom.....	43-85
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SA7536 Floor Tom Tom.....	43-85
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TD7836 Floor Tom Tom.....	72-65
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7514 T-Tom w/tone.....	27-95
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