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YOUR LETTERS

JONESY

Dear Sir,

As a guitar player in a local semi-pro. band, I've followed your magazine for some years and used a lot of the advice given in your *Queries Answered* column and subsequent features.

Recently, I went to a local gig to see Jonesy, purely on the strength of the article in *Beat Instrumental* (March edition). May I congratulate you again as being first (I think) in introducing a great new band on to the music scene. Frankly, I haven't been excited about a new band since the advent of King Crimson, and more recently Genesis.

Being a guitar player I was particularly interested in the lead guitar player who amazed me with his speed, technique and different sounds.

Could you tell me his name, guitars he uses, year of manufacture, strings and amplification and the methods he uses to obtain his sounds. Also, can he recommend any tutors on technique or any records to listen to in order to improve my playing.

How about him for 'Player of the Month' - I think there's another Steve Howe on the way up.

Yours sincerely,

**Roger Painton,
Newport, Mon.**

Thanks, Roger, your comments have been noted.

John Jones, lead guitarist with Jonesy, plays a Gibson 175 D (1958) and a Gibson ES 335 (1958), on which he uses Clifford Essex light-gauge strings except for a Roto-Sound third. He also plays a Gibson Les Paul Custom with Fender Rock 'n Roll strings.

Said John: 'If you're interested in music like Jonesy's you should listen to John McLaughlan, Robert Fripp, Steve Howe and some jazz guitarists like Barney Kessel and Wes Montgomery. Micky Baker's jazz tutor, book 1, is a helpful tutor.

'I practise for three hours each day, improving runs and scales, but it's no use unless you enjoy it. To be a construc-

tive soloist you've got to do a lot of graft. It's a combination of talent and graft.'

John uses several effect pedals including an octave-doubler, volume pedal, wah-wah pedal and pre-amp., and for amplification uses a Hi-watt 100 watt, at present being customised, a Fender Super Reverb, and a Vox AC30.

GUILD

Dear B.I.,

I am writing to ask you to do me a favour. Could you send me the address of Guild, the guitar firm. I would like to ask them for a pamphlet on their guitars - and also to ask them for some information on their Guild Hollywood guitar, which I believe is deleted.

I would be much obliged if you could send me the address of any other, where I could obtain this information.

Yours hopefully,

**Ray Stevenson,
Glasgow.**

GUILD

Dear Sir,

I am having great difficulty in obtaining a new bridge for my guitar, which is a Guild Starfire serial No. EK863.

I would be very grateful if you could give me an address where I could get such a bridge.

Yours faithfully,

**K. G. McSweeney,
Scunthorpe,
Lincs.**

The information you seek can all be obtained from Top Gear, 5 Denmark Street, London W.C.2.

ECHO

Dear Sir,

Last month I bought an H/H IC100 PA amp. We had a little bother at first when we linked up our WEM echo (1 year old).

We were getting spasmodic feedback at low volume throughout our gigs. So, returning to the shop we were advised to refrain from using the amp. master volume and to just use the volume on the



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AND QUERIES

echo, so we tried it.

We used the following pattern: Mix the three mikes in individual channels; gain volume, when needed, by the echo volume control; PA amp. master volume on zero.

We are using Shure Uni-dyne 111 mikes and H/H dual concentric speakers – and we are still getting this feedback!

We are making sure that the speakers are well positioned and we won't get any feedback off odd-shaped walls.

We would be very grateful for any suggestions that would help us get over this hassle.

Yours going grey,
Arthur Pannell,
Ramsgate,
Kent.

You say IC 100 PA amp., although the H/H PA amp. is the MA100. If you are using the IC 100 and you have checked the echo unit for electrical fault, you might check the output of the unit going into the amp. The amp. is designed to take up to 30 millivolts on a full-range signal, al-

though it can take a little more if the top frequencies are cut.

If you are using the MA100, this has echo send and return sockets. Check that the echo unit is happy with a source impedance from the send socket of 1K at a level of 500 millivolts and that it gives back a compatible signal to the return socket, which is designed to take 100K at a maximum level of half a volt.

In either case your best bet is to contact H/H Electronics, who will gladly assist you on what is rather a sticky problem. Their address is: HH Electronics, Industrial Site, Cambridge Road, Milton, Cambridge CB4 4AZ.

RINGER

Dear B.I.,

I am an Englishman living in Australia and I subscribe to your magazine.

In the January edition you mentioned a similarity between Ralph McTell's *Streets*

Of London and Lindisfarne's *Meet Me On The Corner* – both great songs – but if you want to hear a dead ringer for *Streets Of London* listen to *Samuel, Oh How You've Changed* off Al Stewart's first album *Bed Sitter Images* (a great album by a great artist, by the way).

I rather think that Stewart's song was written first.

Thanks for the article on Al in April's edition, further articles would be appreciated. Thanks for a great magazine, keep up the good work.

Yours sincerely,

Rob Marsh,
Perth,
W. Australia.

DYLAN

Dear B.I.,

Thanks for producing such an interesting mag., which is in a class above all the 'music papers'.

I've been getting *Beat* every month since June '72 – and on and off for about a year before that.

Your features on groups

and artists are very interesting and it's a pity you stopped the short write-ups on groups which appeared in some issues up to October last year, e.g., Amazing Blondel; can you restart them?

Anyway, to the point of my letter, having made up my mind to write to you for some time about Bob Dylan.

Seeing your report on his film-making in April *B.I.* did not deter me from writing to ask if you could squeeze in another interview, feature, picture-scope or report on his life in the past, quiet, two years.

Can any one man have influenced today's pop/rock/folk scene more than him? I think that he's the least-known superstar around.

It's probably because he ground into semi-retirement at the beginning of the '70s; but I am surprised and upset by the number of my friends and others who have never heard of him.

Yours, hoping for a Dylan feature,

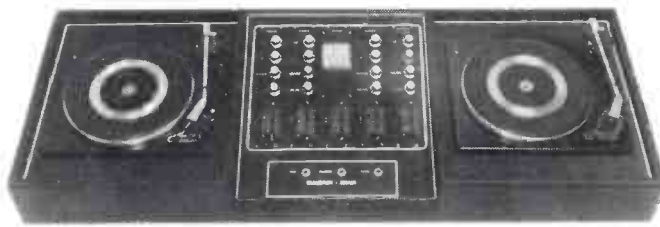
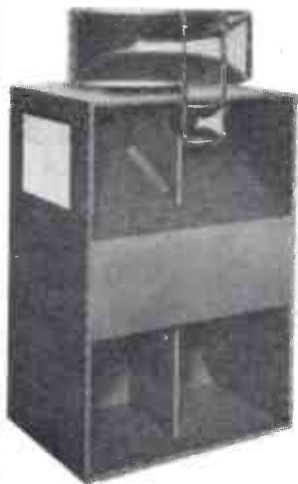
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Has McCartney lost his magic touch? That's the question being asked time and again as Paul and his 'new' band Wings undertake their first major British tour.

It's a question that has been asked ever since the days of the Beatles' split – and one which only time and audiences can decide.

The other Beatles have been accepted in their new roles – George as a solo artist and guitarist, John for his work with Yoko and Elephant's Memory, and Ringo as a film maker and actor.

The public doesn't seem to have decided about Paul, however. Few can understand how the man who wrote standards such as *Yesterday* and *Fool On The Hill* can turn his back on 10 years of success and start from scratch all over again.

Those who have heard the singles from Wings – *Mary Had A Little Lamb*, *Give Ireland Back To The Irish* and *Hi-Hi-Hi*, still don't know what to expect from the group and have been disappointed with the bad publicity that has happened.

LAWSUIT

It probably started with Paul's lawsuit against the other Beatles, wasn't helped by the appearance of wife, Linda, on the scene and was capped by two drug cases which could well mean that the band won't be allowed to perform in America.

Now that manager Allen Klein has parted company with the other three Beatles, the way is open for the 'fabulous foursome' to work together again and it was with all this in mind that *Beat Instrumental* spoke to Wings' American drummer, Denny Seiwell.

We asked him about the effects of all the controversy and how much it prevented Wings from relaxing and making music.

'Well, it affected us quite a bit,' he said. 'We are a new band and we have our normal growing pains, but we can't be just another new band in the sense that we can't go playing in little night clubs where we can gig five nights

a week and get it together as a new band would.

'In that respect we've had a completely different scene, and we've had to learn how to deal with that. Simply because Paul McCartney is in the group – not to mention Denny Laine and Henry McCullough – everything we do is under a microscope and compared by the audience to the last time that they saw the Beatles live.'

Such a comparison may be unfair, although Denny claims that none of the group resent it, but it will now no longer be necessary in view of Wings' new LP *Red Rose Speedway* and their current tour.

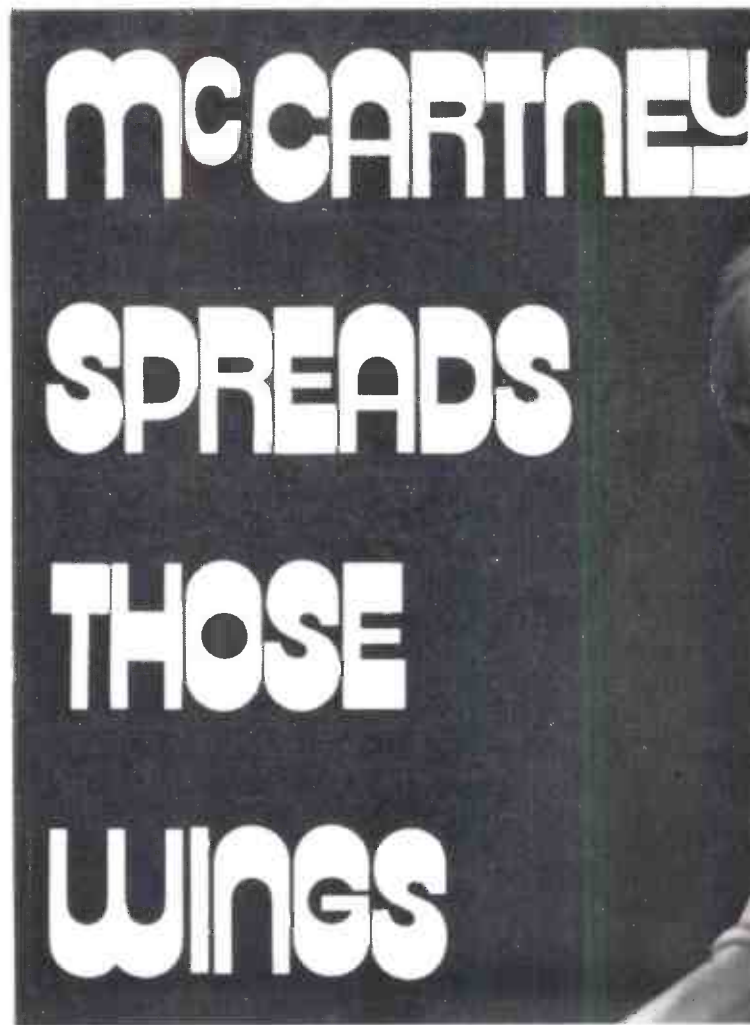
'Yeh, I kinda feel that we've come through all that,' said Denny, 'and now people are just starting to accept us as a band. Anyway, this new album that we've just done really reflects that. If I was listening to it as someone who had nothing to do with it, I would say it was a group, it wasn't just some musicians who were thrown together in a session scene.'

'It's obvious that we've all been together and we've had as many problems as anybody that has been living together, it's like a marriage, you know, and over the years we go through our hassles and our scenes and that's how we got to know each other, that's how you really form a love between everybody in the band.'

Much of Wings' 'getting to know you' time was spent on and around Paul's farm in Scotland. Denny recalls: 'It was nice when we were up there in the spring of last year. We were rehearsing for the European tour and it was great to be doing it out in the country, that relaxed.'

'We got to know each other a lot better and the music started to happen. We found out what every member of the band really had to offer – and that's the thing that really takes time. You put all the offerings together to make one little bit of magic.'

Can Wings' magic ever be as great as the Beatles' magic? – few would care to



say, but at this stage it's still obvious that the rest of the band are overshadowed by Paul's Beatle past. Is it something that they want to be free of?

'No, not at all,' said Denny. 'I mean, who are we to say anything like that, that we don't want the shadow of the Beatles. They were the most fantastic group that ever hit the world, of course, and anyway it's not really a problem.'

'It's just that sometimes you go to a concert and people are expecting something Beatle-ish. They don't necessarily get it, but they're not disappointed with Wings either. On the European and the College tour of this country that we did, the audiences went away real happy, they loved it.'

You don't get any people shouting up about the Beatles, we never get any of that. Every now and then we get someone shout up for us to play one of the songs that

Paul wrote in those days, but that's very rare. We haven't done any of those songs up until this TV show that we've just done in which we've done a little medley of some songs; songs that Paul wrote and that he's proud of writing.'

Wings' material Denny described as a 'mince', because the band have so many songs that they could do that they never know which ones to put together into a stage act.

'But we're all rock and rollers at heart,' said Denny. 'We'd like the next album to be a rock and roll one, you know, get everybody rocking – we love bands like Slade, for example.'

'With *Red Rose Speedway* however, we had enough of Paul's material alone to do a double album. He has an amazing imagination and is still writing as many songs as he ever used to.'

Paul also used his imagination when it came to



Wings, l. to r., above: Denny Seiwell, Henry McCullough, Paul McCartney

Below: Denny Laine, Linda McCartney



choosing the members of Wings, and has pulled together some fine musicians.

Lead guitarist, Henry McCullough, worked with the Grease Band, of Joe Cocker fame; Denny Laine, who handles vocals, piano and guitar, comes from The Moody Blues; and drummer Denny Seiwell has worked with top jazz and session bands all over the world.

He told us the story of how he joined Wings. 'I was living in New York when Paul came to town looking for musicians to make *Ram*.

'He found out who all the top session guys were and had them drop around to the studio — which was a run-down, old basement in a really heavy district.

'A friend called me up and asked me to do a demo, I had no idea it would be an audition, so I showed up at this studio which I'd never heard of before.

'Anyway, I just went in and there was Paul and his

old lady just standing there, which kinda took me by surprise, so we just had a chat and he told me what he was looking for and asked me if I'd mind playing a bit for him.'

It's taken some time for Wings to settle in; was Denny worried about the prospect of the Beatles getting together again?

'No, I think it's amazing,' he said, 'I'd love to put another Beatles record on my turntable. I don't know if they'll get together again as a band and I'm sure that what we've all got going together now as Wings is going to continue, anyway.'

'Just because Klein is out of the scene now, it doesn't mean that Wings is gonna fold because we've just devoted so much of ourselves to making the band work, we've gone through changes that no other band in the world has had to go through and we really want to make it work.'

BLACK SABBATH

mellowing with age

Touring is like running all day, man, it's really incredible. This last one has blown my mind.' Ozzie Osbourne, lead singer with Black Sabbath, was just back from a tour that had taken the Birmingham band to Australia, New Zealand, Italy, Switzerland, Belgium, France, Germany, Holland and, finally, back to Merrie England.

But soon after their feet touched British soil, illness struck – this time Bill Ward, with a kidney complaint. They were in Newcastle-on-Tyne at the time and Bill was rushed to hospital. Last year, while in the States, Geezer Butler caught hepatitis.

PLAGUED

Another thing which has plagued the band are successive bad album reviews and put-downs from the Press – something that Osbourne feels strongly about.

'We get critics who come to the gigs and then see us afterwards and say "Man, that was great" – then we see the papers the following week and they say it was awful and everybody was fed up. I just can't understand it.

ENTERTAIN

'I'm not there to entertain one guy – it's for everybody. How do they say what they do when everybody got up and enjoyed it? They're talking out of the back of their heads, man. I don't want to be made a god, I just want to play my music. I enjoy making people enjoy themselves.

'On stage I do the peace sign and everybody replies, but at one gig a guy came up and said it was like fascism. That's ridiculous man – it's togetherness. We feel as one and the audience are as much a part of Black Sabbath

as I am. But we did a gig at Manchester and a 17 years old kid got his head kicked by the bouncers – that really upset me, man.

'Although we play a lot in the States, it's getting better and better in England.'

Ozzie thinks that Sabbath's last album, Vol. 4, showed the band was getting mellow in approach to rock.

'It was different to the previous ones – not out and out heavy. There were a lot of different things happening. There was a string arrangement used on a track called 'Snow Blind', and that's something I'd like to develop, using a big orchestra. Get a bass thing going and then have the orchestra coming in with a different riff.

DIFFERENT

'We've just got a new song together which will probably go on the next album. It's called "Killing Yourself To Live" and has a really different feel to anything we've done before.

'We usually write when we have a jam. The track "Paranoid" was like that – we had three and a half minutes at the end of an album to fill so we jammed – and it came!'

Ozzie is also doing work at his Staffordshire home with a Moog, piano Mellotron and tape machine, producing what he calls 'semi-space music'.

'It's hard to describe, but it's not rock music – it's much more relaxed. I'm into electric music and bands like the Pink Floyd, but I don't really play any instrument. I'd like to learn piano.

FILM

'I was going to write the music for a B.B.C. film, but it all fell through – maybe I'll do an album.'

Talking about his early days, Osbourne is amazingly frank – and amusing.

'I used to go to school with Toni Iommi, who was a year older than me. We used to hate each other and he and a guy called Albert used to beat me up all the time. But when I met him after we left school, Toni was one of the nicest guys you could meet.

'We decided to start a band to avoid working. I got a guitar and tried to learn, but the neighbours – it was all terraced houses – went mad because I used to play it full blast. My dad burnt it in the end.

'When we got on the road we used to really rip the country up, but now it's like a dream come true. But I've no idea what the future holds.

'I enjoy what I'm doing and realise I'm very lucky. I've no musical talent but I can pick things up. Anybody can play what we're doing, man – it's so simple – and if they can't, well there must be something missing!'



▲ Singer, Ozzie Osbourne and Toni Iommi

summit meeting

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STEVE 'GI-TAR' MILLER-LEFT HAND

If Steve 'Gi-tar' Miller packed a camera, a wad of chewing gum and a fat cigar we would have shrugged him off as just another American tourist occupying the 26th floor of the London Hilton when he said: 'I just love your little old country.'

Instead, he packs one of the biggest, raunchiest West Coast rock sounds around — and means exactly what he says.

The Steve Miller Band may not be the best-known American outfit in this country, but albums such as *Children Of The Future*, *Sailor*

and *Your Saving Grace* have certainly made it one of the most respected in 'hip' circles.

RARE

You won't find him playing on the same bill as Gary Glitter or Sweet but if you catch one of his rare British appearances you'll find him playing to an audience that may be slightly older, but in its own way is just as enthusiastic as any audience comprised of younger fans.

His recent Rainbow gigs were badly marred by breakdowns in the equipment he'd

hired for the occasion, so much so that at one point, when the PA cut-out, he was left to fill the entire theatre with just his voice, his personality and his ever-present guitar.

He was still strumming away on his battered old Guild 12-string when he told *Beat Instrumental* about that gig.

'The audience was incredible,' he said. 'I haven't seen an audience like that, that radiated so much good feeling toward me.'

'The closest thing that anything could come to that

would be the very earliest days in San Francisco when everybody was just stone cold on your side.

'There wasn't anybody being particularly rude, or stoned, or drunk or falling down, whereas there's always somebody like that at a concert in the States, even if there are 10,000 people, there's always got to be one jerk, right?'

'The feeling that I got from the London audience was so incredible that it really turned me on, you know, and even beforehand I was really looking forward to this concert.'

'The first house was really bad because of all the technical breakdowns. The amps. broke down three times, the organ burned out and even the PA broke — it was pretty incredible and really disappointing because you had all these people just giving all these really lovely feelings and I just wanted to respond with music. But it seemed like every time we got something going, boom, it would just be gone.'

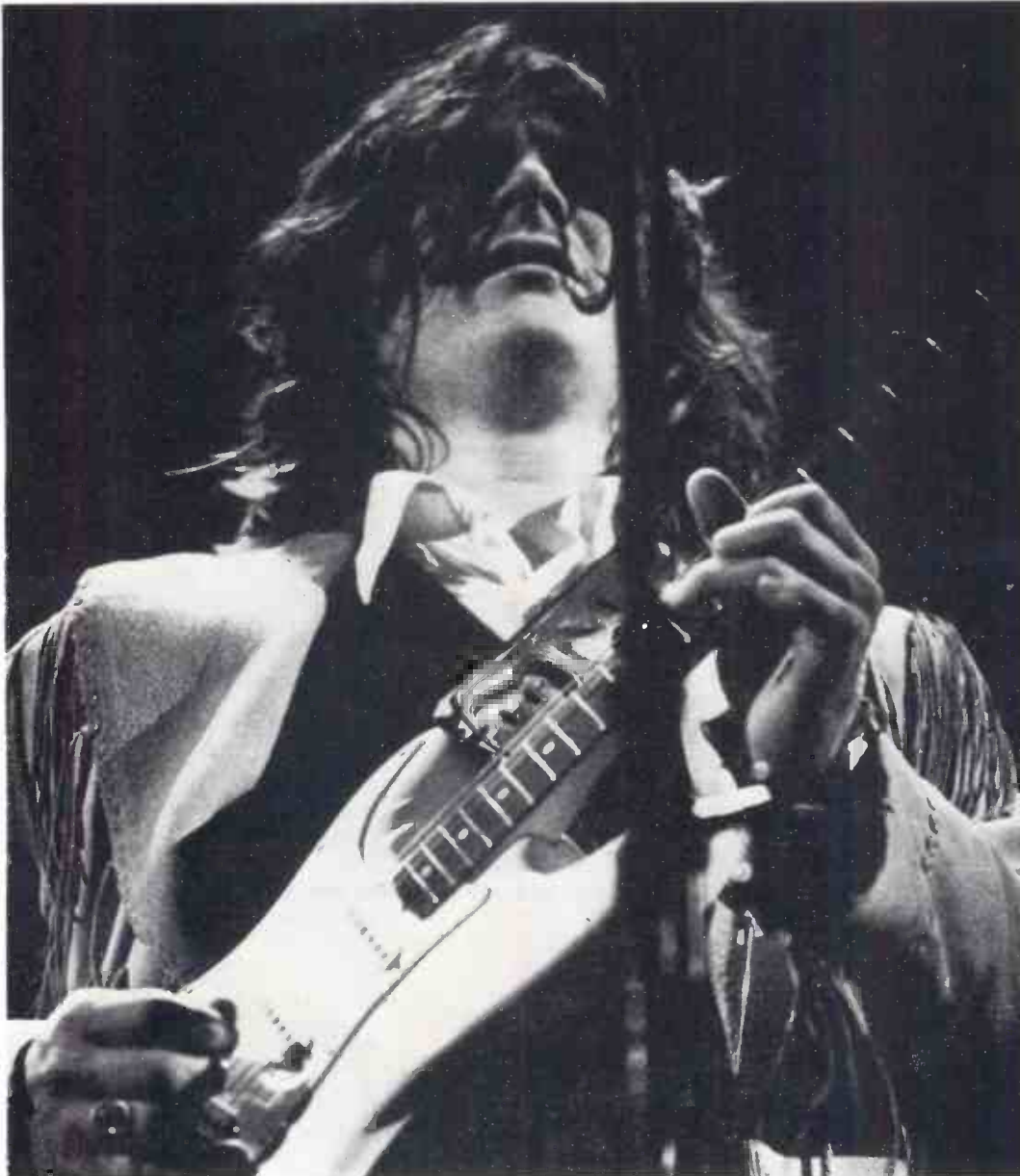
LET DOWN

'What it really boils down to is that we were called the Steve Miller Band and I'm Steve Miller and I f... d up, no matter whose fault it was that the equipment broke and everything, I relied on it and I went out there and I felt like I really let 'em down.'

'But the audience was with me all the way, I'm just not used to that good a reaction and I'll be back, no matter what it involves.'

Small wonder then that Steve loves our 'little old country'.

'Right, I love to come over here just to see what's hap-



◀ Steve Miller plays his left-handed Stratocaster at The Rainbow

ED FOR THE RIGHT REASONS . . .

pening,' he said.

Does he feed off any parts of the European scene?

'For sure, man, every time I come over here I buy a pair of outrageous shoes and go back home and wear 'em in the States.

'Musically, there's the Beatles, of course, but my heaviest musical influences in the recent past would have to be Eric Clapton and Cream, I mean I love Eric Clapton's guitar playing, it knocks me out - it's my ultimate goal to blow him off the stage, but I guess I'll never get the chance now, poor boy just doesn't seem to be able to play anymore.'

There are thousands of British rock fans who would disagree with that statement, but if you think that Clapton can play guitar then you've also got to own up to the fact that Steve 'Gi-tar' Miller has earned his middle name, too.

FIVE

His father bought him a Gibson when Steve was only five years old and he's been using the guitar to make his pleasure and his profession since the age of 12.

He's used some weird looking guitars too, and I asked him about the instruments pictured on the back of the *Sailor* album.

'One of 'em was a Gibson Barney Kessel and the other was a Guild Starfire,' he replied. 'We made 'em different by putting a Gibson bass humbucking pick-up between the two normal ones.

'There was a period there where I'd had a guitar that I loved, it was a Gretsch Chet Atkins, it had one treble pick-up and it was a little orange, hot-bellied guitar with real 'f' holes in it and I'd put a Fender Precision bass pick-up on it and it was insane, it sounded like a 30-year-old chick screaming or something.

'I loved it, but somebody stole it from me so I continued to try and get those same results with other gui-

tars, but I never could.

'You know, we never realised that people would be checking that stuff out, but it's true, over the years everybody's been asking "what was that guitar?" and they were horrible instruments, we got rid of 'em, our modifications totally destroyed the sound of 'em.'

Most people think of Steve Miller as playing a Gibson Les Paul, in fact he reckons to change his guitar about once a year.

For the Rainbow gigs he was using a left-handed Stratocaster strung as per a right-handed guitar. I asked him why.

'To have my controls in the exact same place where Jimi Hendrix had his,' was the reply. 'It cuts a half a second off using the controls.

'I watched him play a lot and I really wondered about that and then I thought, wow, it's just obvious. If you have to reach down, turn your control and then come back up and do a stroke, or then reach down below your strings to work a bar or something, it can be a bit difficult.

HENDRIX

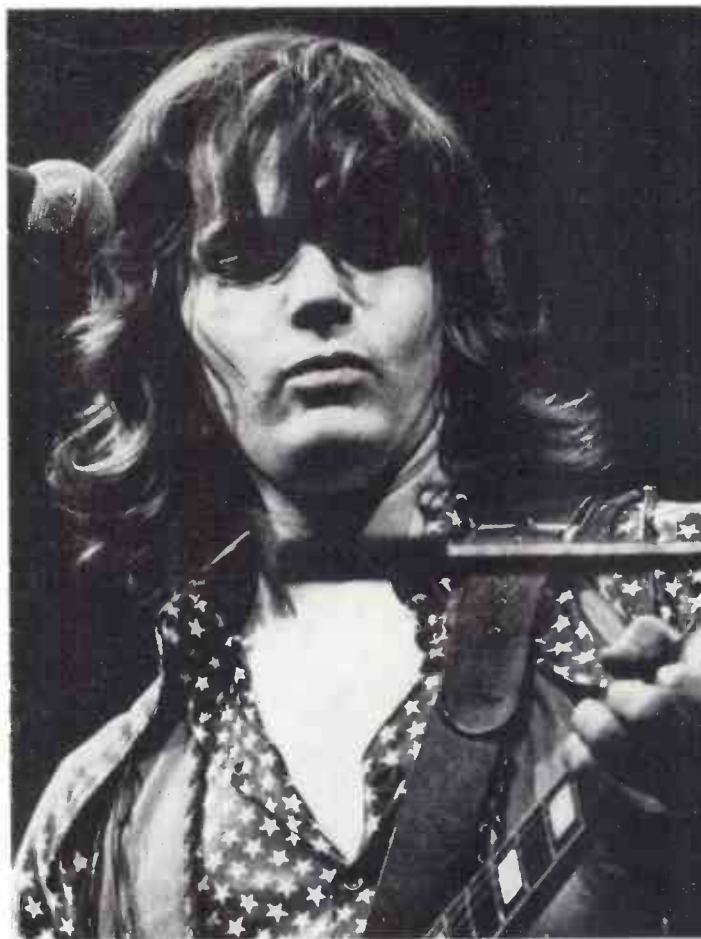
'Hendrix knocked me out, I really loved the way he played and I went into a shop and found these two Stratocasters that he had ordered.

'He was thinking about straightening his guitar playing out and he decided he didn't want them because of the necks and so I took 'em and it's true, it really makes a lot of difference.'

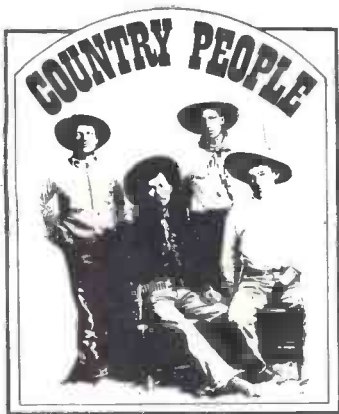
You can hear the 'difference' on Steve's current *Anthology* album - and watch out for his new one which should be released in the summer. Otherwise you'll have to wait for Steve's return visit to our 'little old country' and check him out live - you'll not only see some 'outrageous' shoes and a left-handed Strat, you'll also get to hear a boss gi-tar man.



At the Hilton, Steve and his ever-present guitar



They call him the Gangster!



COUNTRY GAZETTE

BLUEGRASS/ROCK



Read all about (l. to r.) Alan Munde, Roger Bush, Byron Berline, Kenny Wertz

Country Gazette is one of the latest outfits to have emerged in the fast-expanding array of country/rock bands arising from America's West Coast — although musical classification, in this particular case, would appear more than a trifle unjust.

The four-piece group proved themselves as masters of their own craft when they made a fleeting visit to these shores earlier this year. The net musical result was nothing short of pure bluegrass — the kind of sounds that were commercially originated by Bill Monroe and further expanded by musicians like Lester Flatt, Earl Scruggs and Jimmy Martin — and the overall British appreciation was tremendous.

Although Country Gazette is a relative newcomer to the musical scene, its members' practical experience is, by no means, shortlived. Heading the outfit is Byron Berline —

three times America's National Fiddle Champion.

'We try, possibly, to cover both the country and the rock fields,' explained Berline, throwing a little light upon Gazette's musical background, 'although — throughout — we have always tried to develop our own style. Our music is country orientated and we use mainly acoustic instruments in a bluegrass style . . . although we often use material that other bluegrass bands wouldn't use.'

AUDIENCE

Obviously, Country Gazette's aim is to attract a wider audience than purely the straight bluegrass enthusiasts. Their debut album — *A Traitor In Our Midst* (United Artists UAG 29404) — with its comic strip-styled cover, makes for a release which, visually, should appeal to a large percentage of the record-buying public

whilst its sounds will certainly not alienate the country/bluegrass fraternity.

'The album is fairly well mixed with material. There are numbers like *Keep On Pushing* and *Sounds Of Goodbye* which, I guess, you could consider as contemporary whilst numbers like *Lost Indian* keep up the traditional side of the music.

'More recently, we've cut *Winterwood* — Don McLean's song — and the Stephen Stills' song *Fallen Eagle* which is almost bluegrass. We like to get that kind of material and work it in our own style. How it comes out is the way the people want to think it! If people care to say it's country-rock, that's great — if they care to say it's bluegrass, that's great too!'

Whatever the labelling, however, Country Gazette still has its own notch in the development of that hybrid created out of country and

rock music.

Gazette's personnel provide an immediate testimonial to their musical abilities and, between them, share an impressive array of credentials. Naturally, Byron Berline who doubles on fiddle and mandolin and possesses a history that includes recording with the Dillards as early as 1963 and serving a bluegrass apprenticeship with the revered Bill Monroe in the mid-sixties, has had a great deal of the limelight thrust upon him — but each of the other three members stand out as masters of their own particular crafts.

BASS

Roger Bush, the group's stand-up bass player and witty compere, cut his teeth in Southern California with a number of local bands before moving on to record two albums with the near legendary Kentucky Colonels. Alan Munde used his prowess upon banjo to find regular work as a sessionman in Nashville whilst Kenny Wertz', Gazette's guitarist, early career included musical encounters with both David Crosby and Chris Hillman.

'Country Gazette has, like many of the West Coast outfits, a pretty complicated history,' Berline said. 'I guess it really came about through Dillard and Clark — or, rather, Dillard and Expedition because Gene Clark soon left the outfit after I joined them in 1969.

'Doug Dillard and I stayed together for about a year and a half. It kept the thing going from Dillard and Clark, although it was far more bluegrass than it was before. We did quite a lot of work together — some movie soundtracks, but never recorded an album. Along the way we picked up Roger Bush and, when Doug Dillard eventually went on his own way, Roger and I set about forming the Gazette.'

Rumour has it that Country Gazette will be returning to British shores again later this year. You can be assured that, following their highly enthusiastic concerts the first time around, they will be far less of an unknown quantity.



L408 used by Blackfoot Sue for travelling to gigs in Britain and Europe.

The Musical Express

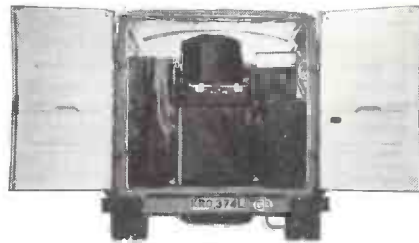
The pop business is demanding. Uncertain. Tough. And perhaps getting around is its toughest part. The last thing you want to worry about is transport. The "Musical Express" from Mercedes-Benz lets you shrug off motoring hang-ups.

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INSTRUMENTAL NEWS

CUSTOM SOUND

A full range of group amplification is to be marketed by Custom Sound Equipment of Market Drayton, Shropshire.

The range will include combination amplifiers and amp. tops – all of solid-state modular construction – mixers, and a full range of speaker cabinets and columns. Custom equipment will also be built to order.

Barry Phillips, Technical Director, said that because of the simple modular construction, parts like the power modules could easily be removed for servicing.

'They can be taken out and replaced within a few moments and can be serviced by anyone,' he said.

At present, Custom Sound have one London dealer – Pash's Music Store, in Elgin Road – but they intend to expand into others. Custom Sound's address is Unit D2, Rosehill Industrial Estate, Ternhill, Market Drayton, Shropshire (Ternhill 405).

The other model in the Shadow line is called the Surface pick-up, which, stuck to any part of the guitar, gives a good sound.

It works on the 'reverse-speaker' principle to give a true sound from any part of the instrument. An impregnated, interchangeable sticky pad, keeps the Surface in place, without marking the finish of the guitar, and a volume control is incorporated.

The unit is also suitable for 'bugging' violin, cello, double bass or even piano.

AKG

Simms-Watts have also completed successful negotiations for exclusive distribution of AKG microphones for the U.K. Music Trade. Initial stocks are already available from their warehouse where most popular models will be distributed via sales vans in both Hi and Lo impedance.

Dave and Pete have asked us to express their sincere thanks to the many Dealers who sent their good wishes for the new Company, these were greatly appreciated and were summed up by several who said that the combining of the two Companies was a natural!



SIMMS-WATTS AND SHADOW

FOLLOWING their recent move into the 'Rosetti stable', Dave Simms and Pete Tulett, the guys behind Simms-Watts, announce a new line of Shadow pick-ups.

The Western is designed to fit all round-hole guitars – with the clever idea of not having a fixed lead.

The unit has, as part of the pick-up, a conventional solid guitar-type socket and can therefore be used with any standard lead.

This avoids having to coil up the attached leads which are normal to acoustic guitar pick-ups and also means that there's less likelihood of damage occurring to the guitar, strings, pick-up etc.

INTRODUCING

100 watt combination £105.00 + V.A.T.
40 watt combination £82.50 + V.A.T.

Custom Sound

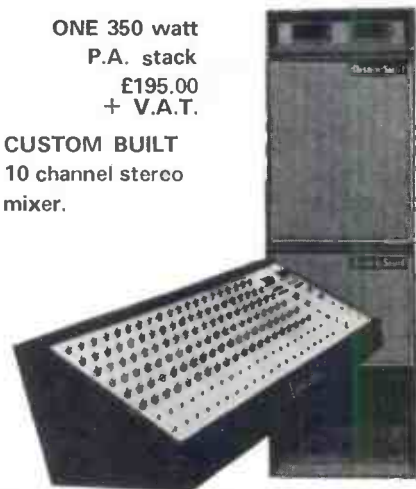


150 watt R.M.S.
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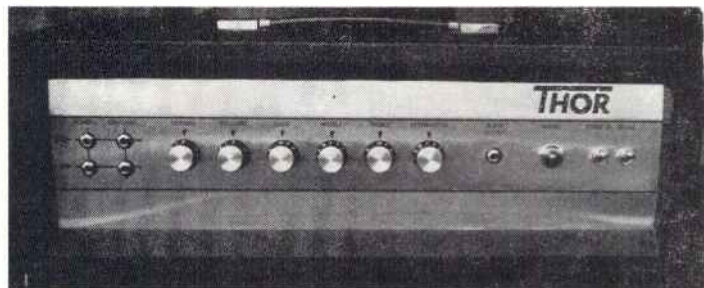
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Phone 063083/405.

INSTRUMENTAL NEWS

Thor Amplification on sale soon



WE'VE heard rumblings lately about some new amplification that's due on the market soon. When *Beat* spoke to ELP's support band, Stray Dog, they were talking about Thor, the gear which they've taken on tour with them around the world.

A telephone call into darkest Bedfordshire confirmed the existence of Thor Amplification Ltd. who, until this time, have been supplying their range to the trade only.

Terry, Jim Marshall's 'number-one son' is the man behind Thor, a company which gives him the chance to work out the ideas he gained while working with his father and as a musician.

Among those ideas is a

new bass cabinet which incorporates two 15" Altec speakers rated at 150W each and offers a new depth of bass sound via a special vee trap, reflex design and ports.

Three 100W amplifiers are already available, among them a new push-button version which offers 20 different selections at the input stage alone, through channel linkage.

Terry is proud of his new products but adds, 'they are a little bit expensive. In my experience you can't build something to last if you build it cheaply.'

The complete Thor range is scheduled for 'release' during the summer.

NEW PIANO RANGE FROM DALLAS

WITH a complete range of Electronic and Electric Pianos by Fender, R.M.I. and Sound City at prices between £175 and £800, the London firm of Dallas Arbiter has shown its intentions of becoming 'specialists' in this field.

They announce the establishment of a Keyboard Instrument Division which immediately takes over responsibility for all the Company's keyboard products and activities.

Although the new division is still recruiting new staff members, it has already put together an exciting catalogue of top quality products that are immediately available on a franchise basis. This includes the sought-after synthesiser range 'MOOG', which offers for the first time a completely self-contained portable model in its own carrying case for just over £500.

ARP for Boosey & Hawkes

A giant step forward for ARP and the entire synthesiser industry' that is how Marvin Cohen, ARP's President, described the appointment of Boosey and Hawkes as exclusive distributors for his instruments.

Boosey and Hawkes will offer distribution services in the United Kingdom, Republic of Ireland, Australia, Eastern Europe, the Soviet Union and parts of Africa.

Manufacturers' Centre Holland, will cover Western Europe, Scandinavia and Canada, and Cohen added: 'ARP is proud to have as its foreign distributors two of the music industry's most respected firms.'

Meanwhile, Boosey and Hawkes electronics division service engineer, Harry Reynolds is off to America to learn all he can from the ARP engineers.

SOUTHERN

SOUND

NEW IDEAS FOR 73

(See *Beat* Instrumental Disco Review May)

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INSTRUMENTAL NEWS

Barney Kessel

SUMMERFIELD BROS. have recently announced the arrival of the first shipment of Barney Kessel strings made by Darco of New York. These new electric guitar strings are the product of months of research by Barney and Darco.

Since 1944, Barney Kessel has been recognised as one of the world's leading figures in jazz and today is accepted in every corner of the globe as the world's finest exponent of the electric guitar.

He has been associated with a variety of artists including Charlie Parker, Mahalia Jackson, Maurice Chevalier, Tex Ritter, Frank Sinatra, Bing Crosby, Ella Fitzgerald, Benny Goodman,

Artie Shaw, Charlie Barnet, Elvis Presley, Sonny & Cher, The Righteous Brothers, The Beach Boys, Rick Nelson and Phil Spector to mention only a few!

He has been a guitarist, arranger, composer, orchestrator and conductor in dance bands, radio, recordings, motion pictures and television. He has won awards presented by such magazines as *Down Beat*, *Esquire*, *Metronome*, *Melody Maker* and *Playboy*, acknowledging him as the world's best jazz guitarist. He has always been as demanding in his choice of strings as he has for his instruments and music.

Gla-Rev

GLA-REV PRODUCTS of Ilford, Essex, have asked us to point out that they supply speaker handles and castors to the trade only.

Income

MCA INC. has announced a combined operating income figure of \$12,246,000 in 1972 for its records and music-publishing divisions. For MCA Records, under the restructured operational administration of President J. K. 'Mike' Maitland, the year's results were the highest in its history, surpassing last year's figures, which had constituted the previous all-time high and had featured sales of *Jesus Christ Superstar*.

The new-high operating income figure of the records and music divisions is a highlight of MCA's financial statement for the 1972 fiscal year, which showed gross revenues of \$69,876,000 from the combined sales of records tape cartridges and music publishing.

JBL

Advert

After the ad. appeared in *Beat* for JBL speakers, Feldon Audio Ltd., who distribute them, were flooded with inquiries. Most of these asked for general information. This has given Feldon a bit of a problem as there are some 300 different sheets and catalogues dealing with different applications.

Feldon apologise for the inconvenience and have asked us to ask all our readers that replied to the ad. to write again telling them which particular field they are interested in.

Their address is Feldon Audio Ltd, 126 Great Portland Street, London W1N 5PH.

DARCO BARNEY KESSEL GUITAR STRINGS

Since 1944, Barney Kessel has been recognised as one of the world's leading figures in Jazz, and today is accepted in every corner of the globe as the world's finest exponent of the electric guitar. He has always been as demanding in his choice of strings as he has for his instruments and music. As a result he got together with Darco Strings to produce a range of strings that would be superior to anything previously marketed. And so you now have available this outstanding new range of electric guitar strings.

The Barney Kessel String by Darco—

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SSII JBL D140F + Celestion horns

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Carlsbro Sound Equipment, Cross Drive, Lowmoor Road Industrial Estate, KIRKBY-IN-ASHFIELD, Notts, England. Tel.: Kirkby-in-Ashfield 3902

R.W. COLUMN

First of all a brief word about a little device which I picked up in America and obtained the English franchise for, which I think will be a tremendous asset to all piano players for live performances and recordings.

It is just what I have been looking for in piano sounds, for some years. It is based on a previous device which, when fitted to the piano (and it can be used on any piano) amplifies each separate note. It has the added advantage of the mixer having volume and tone control over each octave, thus making it possible to balance out uneven pianos and pianos with poor tone.

The mixer uses no batteries or outside source of power, so subsequently the volume that can be obtained without feedback is far superior to any other form of piano pick-up on the market. Regarding the output stage, it can be either in mono or stereo. The stereo outputs are ideal for a feed to the PA mixer from one channel and to the keyboard monitor on stage via the other. For separate use, the mixer is also quadrophonic which is far superior to mike-up the piano as true separation can be obtained anywhere on the keyboard.

Whilst in heavy mourning over Brentford's relegation to the 4th Division, I also have to mourn the Australian musician. Whilst in Australia,

I found out that their studios would not even be suitable for a serious musician to do demos in and those who have the misfortune to have to use them, have little choice but to have the tapes sent to L.A. for mixing.

However, the Recording Companies are as advanced and as aware as those anywhere else in the world and Festival Records have built a 16-track studio but, unfortunately, nobody knows how to 'fly it'. This problem has arisen because the opportunities are not there for good engineers and as soon as an engineer becomes competent with the equipment available to him, he moves on to America or England so, unfortunately, it is the musician who suffers and I am sure, given the right facilities, a lot of very fine music could come out of Australia.

Going to new places such as Japan and Australia, has really made me aware how important it is to try and play my music to as many people as I possibly can and in the Band, we have been discussing the possibilities of visiting some of the countries behind the Iron Curtain, such as China. Obviously, as you cannot earn any money there, it would have to be done on a cultural basis. Who knows, my next article may come from Peking and, if they don't like us, all my articles may come from Peking!

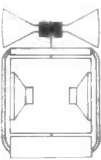
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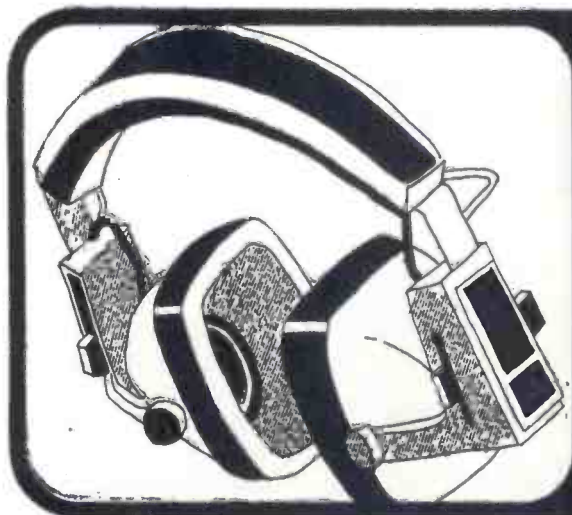
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STUDIO PLAYBACK

VARIETY IS THE SPICE AT BUSY ADVISION STUDIOS

While most of us have the same sort of things to keep us busy each day, it's not so for Advision engineers Roger Cameron, Martin Rushent, Gary Martin and Jeff Young.

Not only have they been recording TV commercial 'jingles' for several of the major agencies and production companies, but the artists who have been recording in the studios have been equally varied in style.

STOMU

Stomu Yamash'ta has been mixing tracks for his new album; Hands of Dr. Telany have been working on a new 'Quadrophonic' album, and Shirley Bassey has been hard at work on her latest album.

Another 'man of many parts' who has been booking a lot of studio time is Jeff Wayne. Jeff Wayne is the

man who composes many of the well-known TV commercial 'jingles' but who also displays his talents in other ways.

ALBUM

He has recently been working on a new album with Vigrass & Osborne, which will be released in the States later this year. The album has been composed

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entirely by the artists, and is produced by Jeff Wayne who also plays Moog synthesiser on some tracks.

Other artists to visit the

studios recently have included Spirit, Yes, Teresa Brewer, Peter Banks, Sundance, 'Music for Free Creek', Magic Lantern and Riff Raff.

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FRIDAY
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BRINSLEY SCHWARTZ

SATURDAY
JUNE 16
Open 7.45pm

G. S. ROADSHOW

FRIDAY
JUNE 22
Open 7.45pm

AVERAGE WHITE BAND

SATURDAY
JUNE 23
Open 7.45pm

G. S. ROADSHOW

FRIDAY
JUNE 29
Open 7.45pm

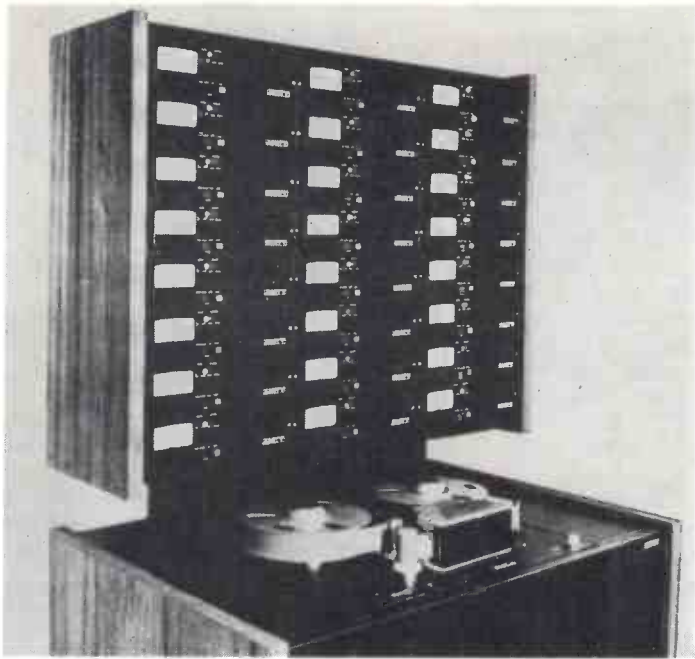
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ORANGE COUP



Orange's Amity-Schroeder recorder

Two Icelandic groups – one of whom bears the name Magnus Johann – will be working in the warmer climes of Orange Studios this month, so studio manager, Dave Humphries, tells us.

Dave and Keith Allen will engineer the sessions which follow work for John Lewis of Terry Dactyl and the Dinosaurs in laying down some more singles tracks.

Orange's 13m x 9m studio was recently filled with 14 brass players, two drummers and a rhythm section to make backing tracks for the go-go dancers at Paris' (yes, gay Paree's) Crazy Horse Saloon.

Orange are cock-a-hoop these days with their new Amity-Schroeder 16-track tape machine operating on two-inch tape. With minor additions and adjustments, the machines can be converted to both 24 and 32 tracks.

At present Amity Schroeder are the only manufacturers in Great Britain producing 16-, 24- and 32-track machines for professional use. Most British studios currently use American machinery.

Amity-Schroeder, who developed the new machines at what is described as a 'modest cost of £150,000', will

exhibit their full range of professional tape recording machinery at this year's APRS Exhibition at London's Connaught Rooms in June.

Orange managing director Cliff Cooper, who returned recently from New York after finalising details of a distribution deal for the machinery said: 'I'm staggered at the amount of interest shown, not only in Britain and the U.S., but throughout Europe, too. The demand for the new machinery is tremendous – we never expected anything like it quite so soon. It certainly is a feather in the cap for British sound engineering.'

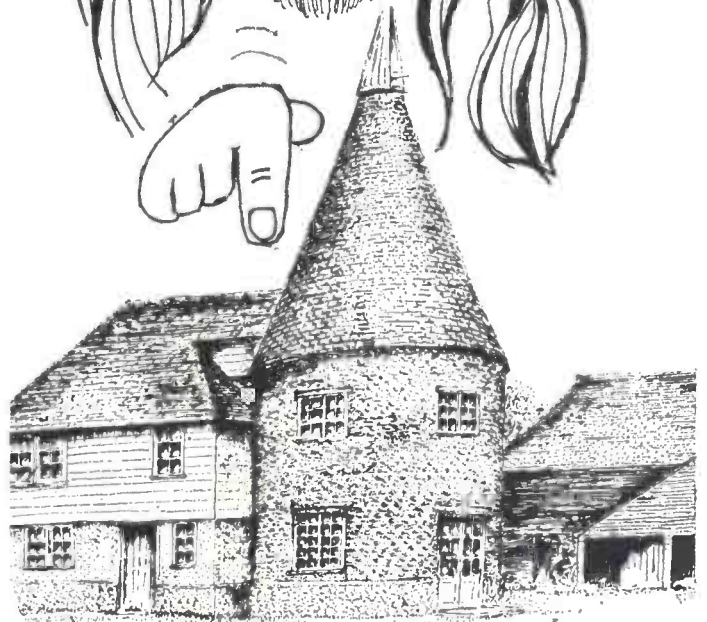


TIN PAN ALLEY

Among artists using Tin Pan Alley Studios in London's Denmark Street have been The Strawbs, Marmalade, and Honeybus – who are completing their new album there.

Violinist Ralph Elman, who owns the studio – which has just gone over to 16-track recording – opened one of the first independent studios in the country, and was responsible for some of the early Rolling Stones recordings.

It's funky down here!



ESCAPE STUDIOS

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STUDIO PLAYBACK

PATHWAY ROCK

If the thought of a band called the Shepherds Bush Comets makes you laugh, then that's fine. Tremeloe Rick West had fun in mind when he pulled a revival rock outfit together to put down some tracks at Pathway Music in Islington.

It proved to be such a laugh that they issued a single, which crept to 51 in the charts, and then decided to go the whole hog and make an album.

It's sort of rock and roll à la Johnny and the Hurricanes and could well be issued on the Jonathan King label.

Other rock veterans such as Freddie (of the Dreamers fame) and Marty Wilde have

also been using Pathway, while at the other end of the scale Ro-Ro, led by 19-year-old guitarist Alan Ross, have been making their second album there.

Mike Finesilver has been engineering on the sessions with Pete Brown producing. Entitled *Every One's A Winner*, the album should be out in a couple of months' time.

Pete Brown's association with Pathway has been a long one - 'I always feel at home here,' he told *Beat*.

The studio was mostly paid for from the royalties of Arthur Brown's *Fire* hit, which was written by Mike Finesilver and his partner, Pete Ker.

SMOOTH FLOW AT AIR LONDON

To ensure continual smooth running of the Air (London) Studios, the following have been appointed deputies to the Studio Manager, Keith Slaughter.

David Harries has been appointed Chief Technical Engineer and will be responsible for all technical matters arising during the course of operations and Bill Price, Chief Recording Engineer, will allocate staff for incoming sessions.

As AIR believe in having well trained engineers, they have agreed to co-operate with University of Surrey by providing a position for one of their students.

Andy Arthurs presently engaged on the Tonmeister

course, will be working at the studios for six months this summer. He should gain valuable knowledge of all aspects of the recording industry.

ESCAPE FIRSTS

A couple of firsts for Escape Studios this month - Brave New World, a Northern band, have been in to record their first single and we're told that it's their first time in a studio too!

Dick Heckstall-Smith, Manchild and the Roy Young Band are among musicians at Escape this month.

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A RE-MIX OF BEACH BOYS BASS

Who would have thought that the Beach Boys could improve on *Holland*? Bass player, Alan Jardine, that's who!

Al decided that the bass on the album mix of the *California* track overpowered the rest of the song, leaving the tune inadequate to come across.

He went back into Brother Records' mix-down studios, therefore, and put down a lighter bass feel for *California*.

The resultant single will be issued in the States to begin with, where Al commented: 'The new version is particularly important for radio stations to be aware of since it is mixed for airplay and makes far more sense than the album mix-down did'.



Peter O'Toole (right) in the Eamonn Andrews Studio

Dublin's recording scene has been busy recently with The Wolftones, Tweed, Brian Coll and Buckshot all recording singles tracks at the Eamonn Andrews Studios.

The Aer Lingus choir recorded several tracks and country folk artist, Johnny McEvoy, recorded tracks for

an L.P. Also in the studio have been Peter O'Toole (the actor), and Big Tom and the Mainliners.

Folk artist Danny Doyle recorded tracks for a single at Trend Studios while a group called Cromwell, and The Times showband finished work on their singles.

The Freshmen recorded at the studio recently and the session was produced by Tony Rivers. Artists doing L.P. work have been Jim McCann, the session produced by John D'Ardis. Irish band Horslips have booked time at the studio for the near future.



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SONGWRITER OF THE MONTH



ALLAN CLARKE

Success means different strokes to different folks – ask Allan Clarke who, until 1971, fronted the Hollies, one of Britain's best ever pop bands.

By most people's standards he is a success, with 23 hit singles, albums and nine years at the top of the pop tree all to his credit.

Yet as a songwriter, Allan is one guy who feels that he's only just started – and, therefore, has yet to prove himself.

'I'm like any other would-be successful writer,' he told *Beat Instrumental*. 'I've only just begun.

'I used to think of myself as more of a performer, I loved just getting up on stage with the Hollies and giving a really good show.

'These days, however, I'd like to class myself as a songwriter because, to me, that's the most important thing.'

Why?

'Because you have to portray your own inner feelings,' he explained. 'You have to write about your own experiences and the way you feel about lots of different things.'

Relationships form the basis of Allan's material,

good examples of which can be heard on his first solo album, *My Real Name Is Arold*.

'Whether it be about love, or about hate, or about environment, I feel that it all boils down to good old relationships – and I'm out to prove myself when writing about them,' he said.

'I've had loads of hit songs it's true, but I don't consider any of them as masterpieces. I'm out to write standards; and let's not forget that you can class some bubble-gum music as standards.

'I want to write a standard that's gonna stick around for

a long time and be respected, rather than something that's gonna hang around as a catalogue number and make a lot of bread over, say, the next hundred years.'

We asked Allan how he intended to do it.

'I've no idea really,' he laughed, 'I just write what comes out of my mind. If I get an idea that I think is worth enlarging, then I go and lock myself in the guest room upstairs and try to get it out, but I never force it. I like my songwriting to be spontaneous.'

Travelling helps Allan to write. On tour or just driving for pleasure, he'll see little places or incidents to store away for future use, so that when he gets round to writing, his subconscious suggests the little something that might fit.

NOTES

'I don't like to make notes of these things because I don't want to lose any spontaneity by having to sit down and think about what the next line is going to say, mind you, I have lost some good ideas that way.

'I've often gone to bed at night, had an idea and tried to lock it away in my mind but nine times out of ten it's gone by the following morning. Now and again it does come back and then everything fits.'

What happens when everything 'fits' can be heard on Allan's *Headroom* album, scheduled for release this month.

On it he sings, and plays rhythm guitar with Ray Glynn and Kirk Duncan taking the lead guitar and keyboard credits respectively.

Would Allan prefer to hear his songs done by other artists, or would he rather perform them himself?

'I don't particularly write for myself,' he replied. 'I just write what comes out of me. It's not as if I sit down and try to write a song for, say, Ella Fitzgerald, because then it's just hype.

'Mind you, I would love to have Ella, or Frank Sinatra do one of my songs, but basically, they're for everybody.'




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STRAMP WEST GERMANY

STRAWBS- PUTTING ON A SHOW

The Strawbs have always been a controversial band, beginning when folk/rock roots were the cause of inner ear rumbles and leading to recent days when, to sing about 'The Union' successfully caused the boys to *Lay Down* their tools and take a sprint to their record dealers.

During February and March this year the Strawbs were involved with a mammoth 40-day tour of England, with 48 appearances, their first for a year. Before starting the tour they finished their latest album *Bursting At The Seams*, on which they worked for four months.

The Strawbs are Dave Cousins (guitars, banjo, dulcimer, vocals), John Ford (bass, guitars, vocals), Blue Weaver (keyboards, accordion), Richard Hudson (drums, percussion, guitars, vocals), and Dave Lambert (guitars, zither, vocals), the latest member, who joined in autumn '72.

Dave Lambert spoke to *Beat* just after the British tour – when he was already preparing for a Strawbs' tour of the States.

TOUR

'The tour was fantastic and we really enjoyed it, but I'm quite sad now that its over. Towards the end our playing suffered, mainly because we were playing the same numbers every night.

'The length was murderous and although we will probably do another one here at the end of the year, it won't be so long.

'I'm a jamming musician – I really need that – but there isn't that much improvisation in our act, which is really a show. We do sketches and jokes in between numbers, piss-takes of Jimmy Osmond, that sort of thing and use sunrise and cloud light



Dave Lambert on stage during the Strawbs' British tour

effects. It's all designed to entertain and it's amazing how many people we reach that way. We are also having a stage made with built-in lighting. It's operated by a small computer and is an incredible effect.

SHOWS

'Shows are definitely increasing. Ten or 12 years ago people just went to see the group, but now they're getting more demanding and want a complete show. We are also getting more demanding of ourselves, which I think is good. In the past some thought that shows would distract from the music, but it enhances – as long as there is a link.

'When we were up near Aberdeen, at Stonehaven, I left our hotel one morning to walk down to the sea front and a guy, aged about 55, in a car pulled up and said "I know you, I was there last night". He had been to a concert and had all our records. I was really amazed. Musically, we are sincere, but we do try to entertain.

'The stage act is working very well, but the numbers changed incredibly during the tour, some almost unrecognisable from how they started. We always do differ-

ent arrangements for numbers for stage and studio because they're different mediums.

'We recorded *Bursting At The Seams* at a very strange time, when the band was going through a period of mixed opinions on which direction to take. There's always been a certain amount of controversy in the band and I think it's healthy, but the album is very valuable because it shows the enthusiasm that went into it and that everyone was right for their own opinion. The first time we all sat down and listened to it, it was like a climax, a sort of orgasm... we were all knocked out.'

But Dave prefers stage work to studio recording, where he feels one can become too critical. On stage there's only a short time in which to play something right and consequently he can relax more – and concentrate on guitar.

'Apart from the Les Paul I use a Yamaha 180 acoustic, and always look after them myself. I clean the strings frequently and change them every other day. I really love and respect them and get pleasure just from looking at the Les Paul, which I'll probably have overhauled

before we go to the States.

'Blue Weaver is the only other band member who looks after his instruments like I do, and he plays a Viscount X150, a Mellotron, ARP Synthesiser, and an Insta-piano electric piano.

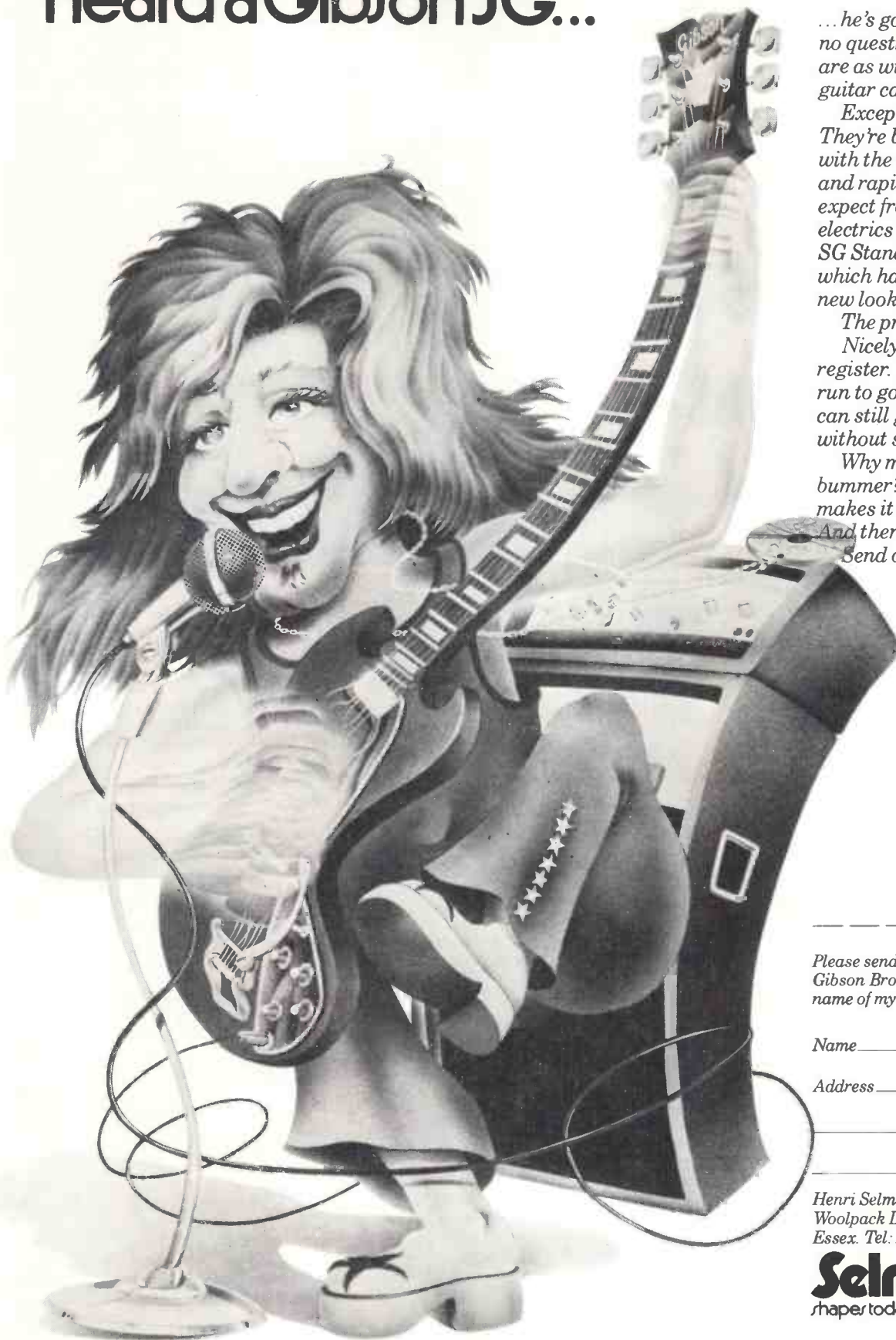
HENDRIX

'I don't listen to many guitarists, though I thought Hendrix was fantastic. The tones Clapton used were just beautiful and Django Reinhardt's playing fascinates me. Robert Fripp's playing is very wide in scope, maybe because he's not essentially a guitarist. I think perhaps he understands the instrument better because of that.

'I write a lot of songs, most of them in the back of a Mercedes, when we're going to gigs. There's one on the latest album. The trouble is that I have so little time to really hear and evaluate them. I'm shortly moving to the Isle of Sheppey and I'd like to build a small studio outside – nothing complicated, just an old Ferrograph so I could record demos.'

Dave sees himself as a reliable guitarist, not fast, but who can play reliably. As he said, one gig out of six he'd play something that knocked him out.

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WEST, BRUCE & LAING

WHATEVER TURNS YOU ON



West, Bruce and Laing have happened. With a long-awaited British tour the dream has become a reality, with standing ovations and ecstatic crowds.

The musical history of the band is a roll of honour in itself, with immortal memories of Mountain and Cream. But history it is, and West, Bruce and Laing are now carving a history of their own. One of the first steps was the first album, *Why Dontcha*. Said Leslie West:

'I was satisfied with *Why Dontcha* although, of course, you can always do better; but the fact is that I did things on that album that I had always wanted to do, and Jack always wanted to do. That's why we were satisfied.

ECHO

'I had always wanted to get a different type of sound on the guitar and work with echo, with different techniques of recording and different amplifiers.

'After recording with Mountain; going in with another group I wanted to try something else. Maybe it was because there was a very personal involvement, but I got knocked out with it.

'On stage we do a couple of songs from Mountain and a couple of songs from Cream because you don't want to say "screw the kids" — they want to hear that. But they know the ones from *Why*

Dontcha better and they were asking for them. It made us feel good — especially the slow blues, the *Third Degree Blues*. I've always wanted to do a tune like that.

BLUES

'I've always wanted to play blues behind Jack singing, because he can sing his ass off. In fact he's the greatest musician I have ever met. Really, there is nothing he can't play.

'Rhythm guitar is something I've always wanted to do, because I never got to doing it. I mean, I like to play chords. There's nothing makes me feel better than to hit a chord that sounds like two cars smashing together on a highway.

'When I do that it allows Jack to play freely.

'I'm still playing quite a lot of lead. On the new album I'm playing less lead than before, which will surprise a lot of people. There is one track that has 26 voices on it. That's all Jack. It's a whole choir.

'I got to sing a slow ballad. I did one on the first album, but on this one it's a really slow song and Jack put a choir behind me by himself. We experimented more with guitar sounds, too.

'The kids might say, well it's not what we expected and some might say it's a nice change, but for ourselves we had to experiment, be-

cause you gotta change.

'It's no good to just stay in one place the whole time. That's why I try a lot of new guitars, although I always go back to the Les Paul Junior. In the dressing room I might tune up about six guitars, but as soon as it's time to go on I grab that junior, just because I know what it's going to sound like.

'I met Jack, in the first place, when Felix (Pappalardi) introduced me to him. We had played with Jack Bruce and Friends at the Fillmore East, and one night when Mountain came over on their first tour and Jack had a birthday party, we went over. Jack was playing piano and I was playing guitar and we sort of knew something was going to happen then. There was a sort of magic. It was just a matter of time before we played together.

START

'I came over to England with Corky (Laing), because Felix was tired and didn't want to work on the road any more.

'I couldn't stop working, so I called Jack and said would you like to start a band with me? He said, yeah. I was signed to four or five companies that I had to get out of, so it was quite a while before we were able to do the album.

'Now it's great and all together and we feel secure. In a year and a half we have done two tours of the

States, two albums and a tour of Europe, and that's a lot of work.

'Tours — you get down on them. Sometimes you get depressed. It's the travelling, it's not the gig. The plane, airport, customs, you go the whole day for that hour, hour and forty minutes on stage — checking into the hotel, luggage from the airport to the hotel, hotel to the airport.

SIZE

'I don't have that much air because of my size. It's hard for me to grab air so it takes a lot out of me on stage. In Paris, the first show we did an encore, the second show I had trouble breathing.

'In Denver, Colorado, on the last American tour — it was a mile above sea level and the air is much thinner. I just fainted after the show — I couldn't breathe and had to have oxygen. So now we carry an oxygen tank around with us.

'It's either that or lose weight and I like to eat. When the doctor says you gotta lose weight or you're gonna die, then I'll lose weight.

'We are a heavy band on stage. There's nothing like having that power coming out of the amplifiers, pushing you in the ass.

What we did was, in the beginning, we decided on a three-way split. If Jack has a tune or I have a tune or Corky, we split it evenly.

It makes for a happier group and nobody gets mad because one guy gets all the writing credit. It works out better that way.

'Jack came from Cream and I came from Mountain, and we took all the things that didn't go well — and we wanted this thing to work well, so we did everything we could to figure out let's make this thing right. It's working right.

'I'm happier with a three piece because it makes you do more — you're ass is out on a line more.

DYNAMICS

'You gotta do more — you can't stop. To get that kind of sound from a three piece is a great feeling. We use dynamics an awful lot — coming way down low. In fact sometimes I turn off my guitar completely and it sounds as if I'm playing an ordinary acoustic guitar. Jack does a bass solo and turns way down.

'We're not a theatrical band; there's no sex symbol out there, all we have is what we can do. We try to use everything that we have got.

'We don't rehearse. The first gig of the European tour was the first time we played together on stage since the last American tour. We write together and go in a studio and that's the way we do it. We say, "hello, how are you?" and then boom, we're on stage. That's magic. It's surprise.

'I'd much rather be surprised than know what's coming. I don't want to know that Jack's going to play a certain line at a certain point, or say something to the audience at a certain point.

'I just like it to happen naturally, and we all feel the same way. We try to have as much fun as possible because it is the kind of profession where you are supposed to have fun.

'We've found a fantastic amplifier company in Germany — the man's name is Peter Strueven, the amps. are called Stramp. Mountain was doing this TV show in Germany, called Beat Club, and he was there with Rory Gallagher.

'He said, "my amps. are better than the ones you're using," and I said "no they're not". He said, "I bet you that they are" — and it turned out that they were.

'So I fell in love with them and he made a Leslie West Professional Series and now there's a Jack Bruce Professional Series. They are fantastic amplifiers.

'They've got metal grill cloths on the front so that you can't throw beer bottles through the speakers and they're built like Volkswagens — they just don't blow up.

'I use three stacks of these amps., one is a spare. Jack uses two stacks of Stramp and two

stacks of Marshall and, depending on where we play and how big the place, we just flick on whatever amount of amps. we want.

'As far as guitars go I use a Les Paul Junior, a Flying Vee which I took all the pick-ups out of and put a Les Paul Junior pick-up in.

'There's only one pick-up in it, and the front one is an ash tray, it's open. Hayman sent me a guitar. The guitar wasn't so hot but somebody in America had made these pick-ups. The pick-ups were so powerful I decided to use that for slide.

'I think I travel with four or five guitars, on the road and leave the rest at home. The Les Paul Junior is really my favourite.

'There's one pick-up and no switches to fool around with, just one volume and one tone. You can do anything you want with it. You don't need three pick-ups and 16 switches — I don't like fuzz tones and I don't like wah wahs — just a good amplifier and a guitar. That's all you really need.

'It's like somebody being very, very poor and, let's say, they have one outfit of clothes and they have a couple of shirts and they co-ordinate the shirt to go with the outfit and they make the best of what they have.

'With that one pick-up there's loads of things you can do. Albert King doesn't use a pick, he uses his finger. I learned to play with

him one time, a long time ago.

'I take the pick and bury it between the thumb and the first finger and to make the string hit the octave, hit the string with the pick and the finger at the same time, which gives it that harmonic whistle.

'If you do it on the low strings, sometimes you can make the guitar sound like a violin or viola or cello, with the volume knob; by hitting the string and then turning the volume up. The thing is to hit the string first with the volume off so that you don't hear it.

'It just takes fooling around with and playing with and working away with. It's easier to work with one pick-up because it enables you to get the most out of it.

'So that the pick-up would like to say to you at the end of the night, "well, I really worked hard tonight, you owe me something". Also I have to sing and play at the same time, and to fool with switches is no fun.

'In order to get the balls out of an amplifier, you got to crank them up full, but with these Stramp amps., no matter what volume you put them at as long as your guitar is full up, you get the power.

'The sustain has to do with you, the guitar and the amp. I don't hold my guitar in front of the amp. and try to hold it. You can let a note ring for three days if you do it right.

'It gives me a charge to, all of a

sudden have a note hold itself. What happens is that at certain frequencies you can feel the guitar and the amplifier, when they are connected by that chord, form a relationship and sometimes, it's hard to describe, all of a sudden you can feel that it's getting stronger and if you hold it in a certain way all of a sudden it picks and it stays and it will never go away, unless you move to a different position.

GIMMICKS

'Sustain pedals don't do it because that's a gimmick — a joke. I like hitting the harmonic and making it whistle and hold. Feedback, that shitty noise that you get, that I don't like. And thank God these amps. are good enough that they don't cause that. I use a little, tiny Fender that's about 1920 in the dressing room to tune up, but as far as stage is concerned it's too tiny, it's not full enough.

'A three piece makes me work a lot harder and, of course, Jack plays so fast and so incredible when we play things together, that I can play chords and have him play like a lead.

'Before, when I first started, nobody knew who I was — I had never played anywhere. Mountain was only the second group I was ever in, in my life. I hope people like the way I play, if they don't then I'm sorry. I try, that's all.'



Leslie West



Jack Bruce



Corky Laing

APRS FAIR PREVIEW

This year's exhibition for the Association of Professional Recording Studios will be the largest ever.

Although it's not open to the public the exhibition is a place where firms involved in the recording industry can show their equipment and ideas and discuss them with people from other branches of the industry.

Some items on show will be 'firsts' – like Calrec's new battery-operated microphone and Feldon Audio's new Scully tape recorder – both significant advances in sound technology.

There will be talk this year of 24-track recording, video-tape techniques and quadrophonic sound, all of which are possible but are dependent on large-scale acceptance by the industry as a whole.

For a studio to expand from 16 tracks to 24 is an expensive process – eight extra Dolbys are required in addition to the new console. The mix-down also gets very complicated and if automatic mixing is the answer there is

even further expense.

Some exhibitors feel that 16-track recording is sufficient for the needs in this country, but two London studios are changing to 24 track, and most are now equipped for quadrophonic sound.

The exhibition will be held on the 22nd and 23rd June, in Holborn, and for those of you who are not in the trade but would like to go along, free tickets are available from Mr. E. L. Masek (secretary), 23 Chestnut Avenue, Chorleywood, Herts.

ALICE (STANCOIL)

Alice (Stancoil) Ltd., on stands 30 and 31, will have an eight-channel, two-output group mixer. Alice say these mixers are being used from the States through Europe right down to Australia and are found in theatres and on major band tours as well as in many small studios.

A new, modular range of

mixer components will be on view for the first time. They are suitable for the SM2 range applications. The modules are based on a pitch of 1.52 inches, which cuts multi-channel desk lengths to a minimum and which, therefore, makes them useful for mobile work.

Also on view will be the AD62, semi-professional, six-channel, two-output group mixer and an AD52, similar to the previous model except for five input channels, and is battery operated.

AMITY RECORDING DEVELOPMENT

Amity tape machines are handled by Orange and their stand this year will feature eight- and 16-track machines, and a 16-channel mixer. It is hoped to run tape on a machine through the mixer and let visitors listen through headphones – the first time people will be able to listen at the exhibition.

Amity Shroeder tape recorders are available in mono, stereo, four, eight, 16, 24 and 32 tracks, using tapes from half to two inches.

The machines can be expanded in track capacity and control module capacity due to the construction method.

They also feature variable capstan speed, cast alloy deck plate, electronically-controlled braking, tape tension sensing and plug-in tape logic cards.

The transport is controlled from a completely solid-state logic circuit, all functions of which can be operated remotely.

AMPEX

The Ampex stand will feature their MM 1100 multi-channel recorder/reproducer and AG-440B tape machine.

The MM 1100 is available in eight-, 16- and 24-track models and accepts 10½ and 14 inch tape reels. (Tape width is one inch for eight track and two inch for 16 and 24 track recordings.)

A capstan-servo stabilises tape motion in half a second at 15 i.p.s., and maintains unvarying speed throughout.

The operating control panel at the front of the machine can be removed for remote

continued on page 32

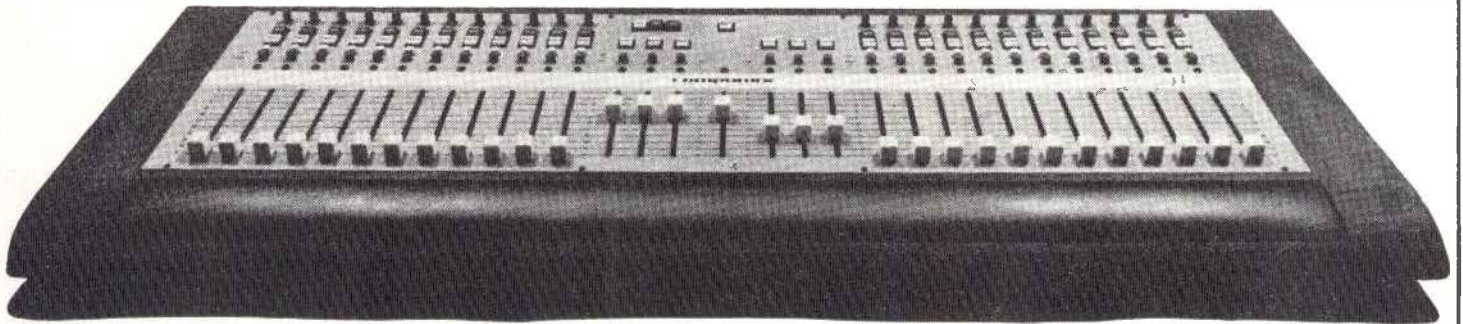


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APRS FAIR PREVIEW

use and the VU panel (below the controls) can be tilted up and down for easier viewing or servicing. The MM 1100 is not a portable tape machine but is on castors and can easily be moved.

The AG-440B tape machine operates as either a one- or two-channel machine, but four-channel capability can be added by installing additional electronics.

Instrumentation is modular and the console over-bridge mount accepts from one to four (or more) 3½-inch electronic modules.

The AG-440B is available in console form as a portable unit or unmounted for rack installation.

BASF (UK)

A new tape will be featured on the BASF stand, called the SPR50LH. Available in a variety of widths, it's described as very high standard low noise, high output tape for professional use on high-quality recorders.

BASF are known throughout the recording industry as suppliers of tapes and cassettes and will also show their range of calibrated tapes and the two cassette recorders they market, models CC9201 and CC9301.

Both models are portable and the latter model features a built-in four-waveband radio. It is designed to allow recordings of radio material to be made directly on to a cassette. It also features a built-in mixer unit so that recordings can be mixed through a special recording level assembly.

The model 9201 is equipped with a built-in condenser microphone as well as an ex-

ternal dynamic mike with remote control. Recording level control is either manual or automatic.

BAUCH

F. W. O. Bauch, on stands 1 and 2, intend to show everything they handle, which includes items by Neumann, Studer, EMT, UREI, Switchcraft, Allison Research Inc., ARP and Lexicon.

The stand will be very tightly packed and to give a resumé of all the items on show would be impossible, but Neumann mikes and a stereo cutterhead will be on view, Studer tape machines and mixing console, the EMT Reverb Foil reverb unit 240

which features a 12-inch square sheet of gold foil for improved reverb characteristics, EMT electronic decay system, professional turntable and cable selection, and UREI solid-state amplifier, digital metronome, 'Little Dipper' filter unit, 1/3 octave graphic equaliser.

The Switchcraft items are a wide range of electronic plugs, sockets and connectors, for use with all forms of electronic equipment.

The stand will also feature a synthesiser by ARP.

CADAC

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A comprehensive three-channel SOUND-TO-LIGHT convertor handling 1000 watts per channel. Individual channel indicating lamps; override switches and interference suppression circuitry. Sensitive enough for use with all normal disco amps.

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A 50-watt R.M.S. version of the MULTIMIX 100

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APRS FAIR PREVIEW

phonic mixer and console. They finished one in four weeks and it went to Morgan Studios in Brussels. So the one on stand number 55 will be the number two unit.

It has been specially designed for quadrophonic use, and is an L-shaped console, measuring 8ft. by 8ft. After

the exhibition it will go to a London studio.

Cadac also make loud-speaker systems for studios and as a spokesman said: 'We sell a reasonable number considering the cost of £700 and the fact they weigh half a ton'.

CALREC

Calrec Audio Ltd. will claim a first at the exhibition with a new battery-operated mike, a capacitor type with the battery power supply built in.

Up to now most capacitor types have needed rather bulky power supplies.

Calrec have been working on it for eight months and claim it's of better quality than other internally-powered types because it incorporates the standard range of Calrec capsules (not electric types).

It will come somewhere

between their models 700 and 800, but is not expected to be available for a further six months.

Calrec will also show their existing mike range which includes four dynamic types, eight capacitor types, and a series of power units for the latter.

They also manufacture control equipment, mainly professional studio and broadcasting mixers and have made some for the entertainment market.

ELECTROVOICE

A new item on the Electrovoice stand will be their DL 42 directional microphone, for boom use. It replaces their earlier 7ft.-long gun types. A DL 42 will be flown over from the States specially for the exhibition — so have a look.

The full existing mike range will also be shown, including condenser types and their professional RE range of dynamic cardioids.

A new speaker unit, the Sentry 3, will also be on show. It's a three-way vented bass sectoral mid-range and tweeter unit with a handling capacity of 50 watts. It's basically a home unit, but Electrovoice say it can also be used for PA or monitoring purposes. The existing range of speakers will also be on show.

Bruce Buck, General Manager of EV Division, GB, said that up to now EV had not really promoted their mike range and sales had mainly been due to English groups in the States trying them and American bands using them here.

FELDON

Feldon Audio will be exhibiting a new Scully tape recorder constructed entirely of printed circuits and with no wires at all inside. It is available in either mono, stereo or four track and is called the 280B series. It features an Optac tape motion sensing system and is operated largely by logic circuitry.

Feldon say the 280B series is different to all others and is a big improvement.

Their stand will also feature two MCI mixing consoles, 16 and 24 track, a Moog synthesiser, Bowen noise reduction systems, AE mono and stereo amplifiers, and a selection of JBLs.

H/H

H/H of Cambridge, well known for quality, professional studio amplifiers, will be exhibiting their range of power amplifiers used throughout the recording and broadcasting industry.

Their stand will feature the TPA series of high-power amps., including the 250-watt TPA100D, mainly used in high-quality PA installations, the 100-watt TPA50D, and the TPA25D, rated at 80 watts (all into four ohms).

Also on show will be the TPA25DM, a modular version of the 25D. It will be fitted with an ISEP sub-rack which can fit into studio racks.

There will also be some instrument power amps. on show, designed for professional musicians. The RC100 amplifier is meant for keyboards and strings and the MA100 is a mixer amplifier, five channels, 10 inputs.

continued on page 36



CALREC

**STANDS 48 & 49
APRS '73**

You really must see our three new ranges of condenser mikes at APRS '73. Just compare your existing models with this list

1. Professional Specification and Performance	1	
2. Internally Powered by one 1.5v Cell (HP7 etc)	1	
3. Battery Life in Excess of 1,000 hours*	1	
4. Interchangeable Capsules	1	
5. Less than 8" (192mm) long x 7/8" (22mm) dia.	1	
6. Extension Tubes available	1	
7. Switches on when plugged in	1	
8. Balanced Output — DIN or CANNON	1	
9. Compatible with Existing Capsules	1	
10. Made in England	1	0
Total	10	

*with Mercury Cell

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The New Loudspeaker Range...

The sound of music, from the lowest frequency to the highest is now brought to the connoisseur of quality in sound reproduction with the new, Vitavox Power Loudspeaker Range.

The Range blends four superb units into one matchless composite, or each element as a separate unit available for use with other systems. The range gives exceptional quality of sound reproduction and handles up to 100 watts of musical power. The four units are: a High Power, High Frequency Pressure Unit and a High Power Bass Loudspeaker, each designed to give increased power handling capacity without sacrificing either efficiency or frequency response; a High Frequency Dispersive Horn, designed for use with the Pressure Unit – matching accurately the Unit's output characteristics and giving superb sound dispersion; a High Power Dividing Network for use in both high and low power systems and which ensures correct allocation of the frequency spectrum between high and low frequency units.

Carrying the Vitavox stamp of quality, this is the Range which brings you...

The Great Sound of Vitavox



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Telephone: 01-204 4234

Please send me further information on your product range

V4

Name _____

Company _____

Address _____

APRS FAIR PREVIEW

A typical total harmonic distortion figure for the TPA amplifiers at full power at 1K is approximately .03.

INDUSTRIAL TAPE APPLICATIONS

The display on Industrial Tape's stand will consist of a four-channel Teac Industrial Recorder, on show for the first time, with options of half or quarter inch tape transport, a ten-input, four-output mixer complete with internal power supply which has controls for pan, fold-back, echo send and return, monitor, input sensitivity with

mike and line switch and the other usual tone controls, a high-speed Revox machine, HS77, with sel. sync. facility and a very high-speed Revox recorder with facility for recording at 30 i.p.s., the VHS77.

Also on view will be a complete mini studio suitable for a Revox A77 machine and a complete multi-track mini studio for Teac four-channel recorders.

JACKSON RECORDING COMPANY

The Jackson Recording Company deals with all aspects of the recording business and their stand this year will show the full extent of their services and facilities.

A major part of the business is dealing in used studio equipment and every two months a circular is sent to contacts all over the world with a current list of equipment available, which includes everything from recording machines and consoles to mikes and boom stands — all checked to be in good working order.

They have equipment in every studio in Great Britain



The Revox HS77 recorder

and are currently involved with studios in America, Australia, Belgium, France and Germany. They also supply equipment to musicians who have private studios and have dealt with Led Zeppelin, the Rolling Stones, Groundhogs, Argent, McGuinness Flint, Cliff Richard, Val Doonican and Julie Felix — to name but a few — and they are currently supplying the Bee Gees.

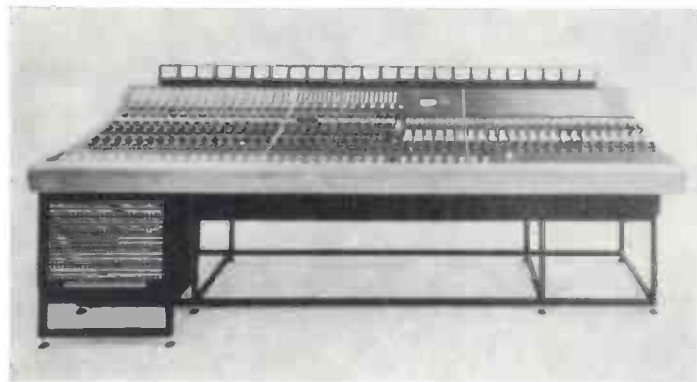
JACQUES LEVY

The Jacques Levy stand will

feature a selection of the items of audio equipment and accessories that he distributes, which will include Audiodisc and Emidisc mastering and playback recording blanks (claimed to be the best in the world), broadcasting cartridges, Pultec equalisers and Capps cutting styli, which have silver-plated wire to allow more heat to reach the point instead of being dissipated.

Audio tape and recording blanks will also be on show.

SARM HAVE JUST CONSOLED THEMSELVES.



With one of ours. They had many to choose from. Like the wise people they are, they chose the Triad 'B' Series. Thanks.



Trident Audio Developments Limited 4-10 North Road, London N7 9HG Telephone: 01-609 0087 Telex: 27782



A TEAC A-3340 professional recorder

McINNES

The focal point of the McInnes stand will be their new DC 300A stereo amplifier, which replaces the DC 300. McInnes say that distortion on the A model is only a tenth that of earlier models.

The new amp. delivers 500 watts per channel at 2½ ohms, yet will go right down to just one ohm. Although they have only been available for two months they are already being used by the BBC, MIRA (Motor Industry Research Association), Elton John — on his latest tour —

and the Rainbow Theatre, who have initially ordered four.

The amp. consists of integrated circuits at the front with the main circuit on one board inside. If the amp. is to be used for mono purposes a shorting link is simply added inside.

Other items on the McInnes stand will be the standard amplifier and speaker range and Amcron tape recorders.

NEVE

Neve are manufacturers of

custom and standard studio desk consoles, but at the time of *Beat's* inquiry were unable to state positively which particular units would be on display.

Les Lewis, Commercial Sales Manager, said they would probably show a 24-input, 16-output, 16-track monitor system, which was being built to go to Canada.

Another possibility is the desk they are building for AIR studios, but which is dependent on finishing in time.

The Neve 'S' range con-

sists of a 24-input, eight-output desk, a 16-input, four-output desk, and soon a 24-input, 16-output machine. These are standard smaller models and the first of the 'S' range, 24-input, 16-output consoles is now being built to go to Japan.

SANSUI

On Sansui's stand the subject is quad — and on show they'll have their professional four-channel encoder, the QSE-4, and the matching decoder, the QSD-4.



Read and inwardly digest to have a chance in the Super New **ORANGE** Competition detailed on page 47.

'THERE ARE NO TWO WAYS ABOUT IT, **ORANGE** AMPLIFICATION STANDS SUPREME'

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6 CARLISLE MANSIONS - CARLISLE PLACE - LONDON SW1P 1HX - 01-834 9248

APRS FAIR PREVIEW

The encoder is used for recording and changes four input channels into two outputs, and the decoder, for playback, converts two input channels into four outputs. The Sansui QS system offers sound compatibility in four channels, two channels, or mono.

QS encoded sources offer an enhanced sense of stereo perspective in two-channel playback, and in mono playback the decoder creates a composite mono signal embodying the entire input in-

formation.

In four-channel playback the QS Vario-Matrix provides separation of more than 20dB between each pair of channels.

The encoder does not place any limitation on the kind of programme source to be encoded, or the mixing techniques to be utilised.

TRIDENT AUDIO DEVELOPMENTS

The Trident stand will feature a new 'A' range mixer console, 24 inputs and 16 outputs, with the new LED peak overload indicators on each channel.

Trident have decided to use LED systems because of their reliability — transistor system guaranteed for a minimum of 20 years — and will use them wherever an indicator lamp is used.

Special features on the 'A' range consoles include graphic equalisation on all channels, complete flexibility of channel use and switchable VU/PPM metering. Layout is modular.

A model from the 'B' range may also be on show, these mixers are designed for the smaller studio or major working band.

Using the modular concept as the 'A' series, the 'B' range provides the same functions on a more modest scale.

VITAVOX

Vitavox will be showing their new four-unit loudspeaker system, which was seen for the first time at Frankfurt earlier this year.

The system (which handles 100 watts musical)

consists of a High Frequency Pressure Unit, a High Frequency Dispersive Horn, designed for use with the pressure unit to match accurately its output characteristics and performance, a Power Range Filter, with two networks and crossovers at 500 Hz and 1000 Hz, providing stable allocation between the high and low frequency units right up to 100 watts, and finally the Power Range Bass Loudspeaker (15 inch), which has a useful low frequency response down to 20 Hz when used in a suitable enclosure. It is rated at 100 watts.



Calrec mikes, l. to r: CB 1,000; CM 1050; CM 1001



The Vitavox S3 Pressure Unit

AMCRON AMPLIFIERS



0.60 the 100 watt amplifier

Two channel extra-compact power amp. In stereo — 40 watts per channel at clip point into 8 ohms; 62 into 4 ohms; in mono, 100 watts into 8 ohms. At 30 watts per channel into 8 ohms power response is ± 1 dB from 5 to 30,000 Hz, THD is below 0.05% and hum and noise 106 dB below. Built-in protection against misuse. Input sensitivity 0.75V into 25 K ohms. Size 17in x 8 $\frac{1}{2}$ in x 1 $\frac{3}{4}$ in high.



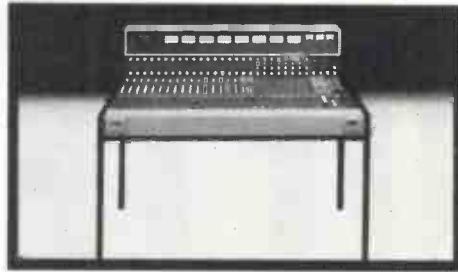
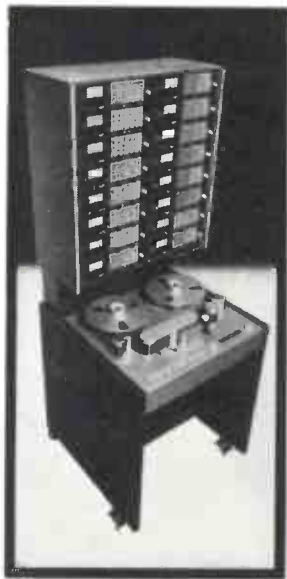
DC.300A the 1,000 watt amplifier

Power at clip point (per channel) 200 watts into 8 ohms; 350 watts into 4 ohms; 500 watts into 2.5 ohms. Used mono — greater than 650 watts into 8 or 4 ohms. This new unit will operate into loads as low as 1 ohm and no longer requires protection fuses as did its predecessor the DC 300. Power response ± 1 dB from zero to 20,000 Hz at 150 watts per channel into 8 ohms. Total harmonic distortion 0.02% at 300 watts per channel into 4 ohms. Hum and noise below 110 dB at 150 watts per channel into 8 ohms. IM distortion 0.05% from 0.01 watt to 150 watts per channel into 8 ohms. Input sensitivity 1.75V for 150 watts out per channel into 8 ohms. Size, with front panel, 19in x 7in x 9 $\frac{1}{2}$ in (suitable for standard rack mounting).

Amcron amplifiers carry a three years' warranty on materials and labour. Full descriptive leaflets gladly sent on application.



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Telephone Stonham (044 971) 486.



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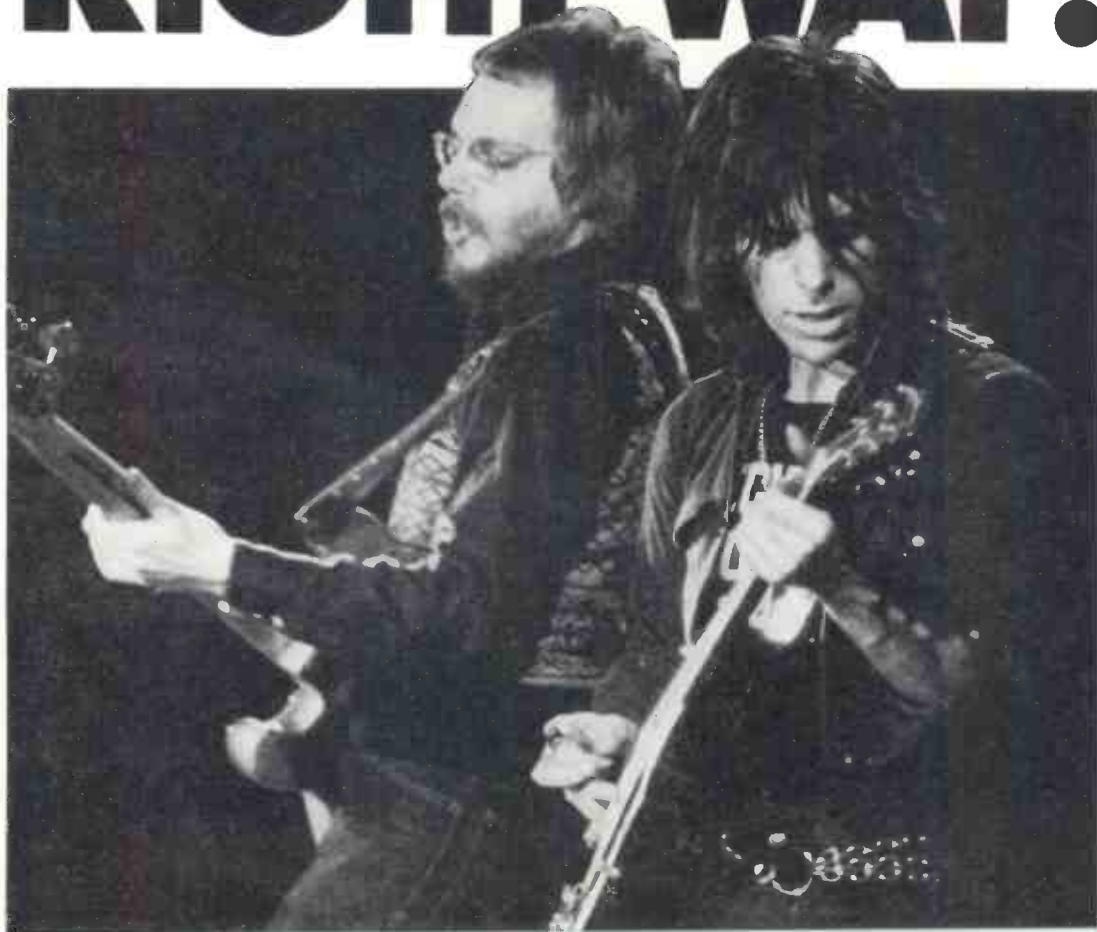
STUDER A80

STUDER
B62

STUDER
189

APRS '73 Stand No. 1

BECK, BOGERT & APPICE... NO WAY TO GO BUT THE RIGHT WAY!



THIS is it folks! Jeff Beck has done it at last. Beck, Bogert and Appice are the band that Beck's talent has always promised and now it's arrived with a bang.

Their first album, titled with the group's name, is attracting rave reviews and live they more than live up to it.

When Jeff Beck spoke to *Beat* he was half way through the American tour, and he spoke of the band from its inception.

'There was a lot of talk about joining up with Tim Bogert and Carmine Appice after the last group broke up. Then what with one thing and another - and my car accident, Tim and Carmine left Vanilla Fudge and formed Cactus. So my ideas went out of the window, you know.

DISBAND

'Then I spoiled it. I said right that's it, once they've joined up with Cactus there's no way that they'll disband, at least within two years or so. But they did - they just couldn't get on with the guitarist they were using.

'When I heard the band I was disgusted - I hated Cactus, didn't like them at all. In fact it rather put me off joining them at all. After having such a great band as Vanilla Fudge, Cactus were a real let down.

'Then I discovered that it was because the guitarists were the wrong ones for the group - kind of rave boogie type guitar players. Instead of thinking about a new direction they were just charging around playing boogie music.

'Then I had a play with them in New York eight or nine months ago, and things went really good. So I said well there's no point in messing around let's do it, and do it together.

'So that's what we did - two managers got together and thrashed out all the legal things. We have been around each other as a group unit for about five months.

'We started doing gigs straight away - there wasn't any time to hang about. There was still work to be

done hanging over from the last group. I kicked off a career for myself through the other band and got back in circulation and it was a bit awkward to say to the public and the press, 'hey, I'm not going to be working for another year,' so we got straight on with it.

'Writing in the band is a three way thing, unless someone supplies us with a song. I'm open to any suggestions from anybody. We don't try or go out of our way to say, hey, this is all our own work.

'We just decide how much variation we want on a particular album. We don't really want to make a blatant statement as to where we're going musically, because it will happen automatically. We just like to get a nice evenly balanced album that will keep most people happy.

'It's pretty hard work in a three-piece - I miss a piano from time to time, but as we get tighter the piano becomes less of a worry.

'With the type of music the band's playing it needs rhythm guitar as well as lead guitar. The bass and drums are fine in some bits - they can play a very intricate backbone to the thing, but it really doesn't mean anything without some sort of six-string or four string chord to augment it.

'So I have to play both at once. I try to keep the rhythm guitar thing as far back as possible and just put it in when I feel it's necessary.

'I do the same sort of job that Hendrix did really - just charging away with chords when there really wasn't much going on in the way of construction.

CHORDS

'In other words, if Tim and Carmine have just gone off on one hell of a cosmic plane as it were I've got to keep something solid going in chord rhythms. This doesn't happen very often - the way Tim and Carmine play, the rhythm almost punches itself out of the guitar anyway. You just slap in a little bit here and there.

'We're not that loud - there's louder bands than us

by far. You need a certain amount of volume. Obviously if we played through small amps and Carmine only had a practice kit you wouldn't hear anything.

'You've got to be sensible about it and use the power to its best. There is a problem with over amplification with some bands on stage. I don't think you can have too much pa. The bigger the pa the better - the less gear you need on stage.

'Our pa is Crown amps and JBL speakers. I have two Sunn Colosseum tops and Univox speakers - they're all right, they haven't blown up yet!

RECORDING

'I never record with a solid state amp - I used to use a Marshall 50 watt top and any old speaker that I could find. I've just bought a couple of old Fender amps that are about 20 years old - that's what I will be using.

'I can tell that that's what I need just by listening to it. It sounds like I'm playing at five thousand million watts but it's coming out of a tiny speaker. It's a condensed sound.

'I use a Gibson Les Paul at the moment that I bought off a kiddy in Memphis. He needed the bread and I needed the guitar. It's an old standard, but it's got humbuckers on it. The 52 standard didn't have humbuckers on it. It used to have little tiny square plastic ones, which were good, but not as good as the humbuckers. It hasn't got the tunomatic bridge either, which it's going to have, because it doesn't stay in tune. The board isn't accurate without it.

'I try to play what's necessary and no more. There's no overplaying on the album. It's easy to overplay in a three piece because you need to work very hard to make your third share worthwhile.

'The others do more than their fair share, and I have got to do more than my fair share in order to make it sound like a bigger group; so there is a tendency to overplay sometimes.

'But it doesn't sound as



Jeff Beck - 'I can't stand vocalists'

bad in a three piece if you overplay as it would if you had a piano, or even a rhythm guitar.

'Whether we expand the band depends on who comes along and when.

VOCALIST

'I don't think I want a singer - a solo vocalist. I can't bear vocalists. They're of a different bag, mentally and otherwise, you know what I mean? They want to be somebody other than just a rock singer - they all want to wind up in Vegas.

'I think it dates back to the early days in the skiffle group when they had an inferiority because they couldn't play anything. I've been following groups and music for the last fifteen years and it's always been the way, especially for a British band.

'Oh you can't play anything - can you sing?

'None of them seem to have any sympathy for the music - I've heard some bad vocalists.

'When Carmine can sing as well as he does and play drums it adds to the spectacular thing Tim and Carmine are putting across. I've heard those two blowing together and singing together and they don't really need anyone else.

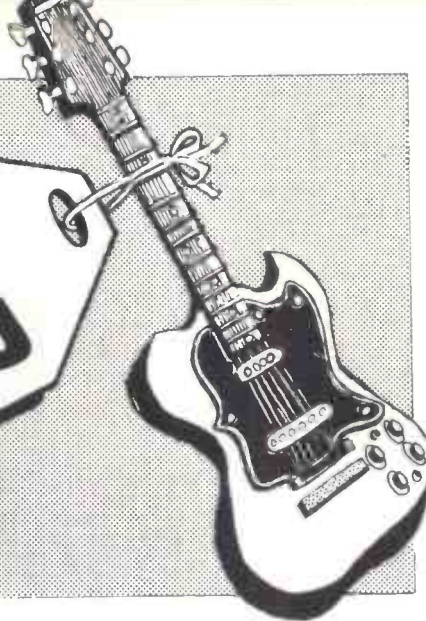
'I understand fully now three part harmony, whereas I didn't before. Too many British players are too introvert, and you never really get to know what they're after - I'm a bit like that. With three or four of us together as it used to be no one used to know what was going on.

'With two positive thinkers there's no other way that I can go but the right way. At least I know when I'm going wrong now. If we choose a number and after an hour nothing seems to be coming we just say OK swallow it - get on with someone else. With the other band we tended to work on it and work on it when there was really no point. We ought to know the energy within an hour - it it's there we'll find it.

'All musicians of the calibre of Carmine and Tim are always playing and jamming.

'I don't know what the public expect on stage. Judging by the reaction I've got for the last six years. I don't think they know what they're going to get. The general feeling I get is OK you're up there and we're down here what have you got? Let's have it whatever it is.'

WHERE THE MUSIC TAKES YOU



Whether you're after a complete sound system, an electric organ for home use, or your first plectrum, music shops have what you're looking for and lots of help to offer besides.

This month, *Beat Instrumental* has taken a look around the main music retailers in London and the Provinces to see what is readily available.

Some shops are agents for manufacturers and have a full range of their equipment — others are general music shops, with a wide selection of equipment from most of the major manufacturers.

Others operate hire and repair services for items ranging from Moogs to single microphones, but whatever you want you can be sure of finding it amongst the following pages.

The shops featured are all well known in the business, with reputations for good service, consistent service and high-quality equipment.

Most are staffed, or run, by musicians who know the problems you can have with instruments and sound equipment and who are only too willing to help.

B. L. Page and Son, 18/19 Wood Street, Doncaster. Tel: 69707

The B. L. Page showrooms at Doncaster feature a complete Dynacord and Echolette amplifier range and guitars by Micro-Fret and Sho-bud, for whom they are sole agents.

There are also ranges in most of the major names in amplification and instruments, including Framus, Marshall, Selmer and Simms-Watt.

The showroom's main feature is that it keeps complete ranges. Ben Page, managing director, told *Beat*: 'We have to keep the full catalogue of equipment here and retailers come from all over the country to see what we have.'

'We've got everything here and most of it goes out to retailers and distributors,' he said.

Micro-Fret guitars, made in America, feature independent adjusters for strings and a device called a 'calibrato' which acts like a tremolo arm but which doesn't put the strings out of tune.

Carlsbro Sound Centre, 5/7 Station Street, Mansfield, Notts. Tel: Mansfield 26976

The Carlsbro Sound Centre specialises in almost everything a modern group needs, and have a large stock of guitars, amplifiers, cabinets and spares for them all.

There's a selection of new and used American guitars, including Guild, Gretsch, Fender, Gibson and Rickenbacker; new and used amps, and cabinets, including a complete range of Carlsbro equipment; drum kits by Ludwig, Slingerland, Gretsch, Hayman, Rogers, Premier, and a new range of Pearl kits.

There's a complete range of Shure mikes, as well as Beyer and Calrec. They also have the £230 Reslo radio-mike in stock.

Spares and pick-ups are

available for most of the imported American guitars and spares for just about everything else as well!

Keith Woodcock, shop manager, believes it is important to have a large stock, or else customers will go elsewhere.

'Mansfield is within easy reach of Sheffield, Lincoln and Derby and we get a lot of customers from there. Before, if someone wanted a rare, American guitar he had to go down to the West End, but we're 140 miles nearer for some.'

'We repair everything at our factory, three miles away, but we keep things like valves in the shop for simple jobs', he said.

The Carlsbro shop also has a wide range of effects units, including Binson echos and the Maestro range.

The showroom is 'L' shaped, with little spare room and for this reason you won't see many organs there, only the smaller portables.

They handle SAI discotheque equipment and do a fair number of installations in local clubs and halls.

A 10% deposit is allowed on items along with credit facilities and there is a mail order service.

Chas. E. Foote, 17 Golden Square, W.1. Tel: 01-437 1811

The Chas. E. Foote shop has been established for 50 years and they are mainly percussion specialists, having a very large range covering orchestral, educational and group needs. Their range of drum kits includes Ludwig, Gretsch, Pearl, Hayman, ASBA, Rogers, Premier and Beverley. There's also a large range of sticks, including their own make.

They don't have any electric guitars in stock, but have a large range of finger-style and flat-top guitars.

In their educational (schools supply) and professional departments they have a complete range of brass, woodwind and string instruments. There's a particularly good selection of double basses, and Foote's

continued on page 44



Carlsbro Sound Centre, Mansfield

BLUE WEAVER

plays the VISCOUNT X150

Blue Weaver of the Strawbs plays Viscount X150 organ with Variosound cabinet and Instapiano featuring harpsichord on their latest album 'Bursting at the seems'.



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Telephone: Baldock 2411.

Where The Music Takes You

continued from page 42

also have the Polytone acoustic bass and cello pickups, which they buy direct from the States.

A lot of percussion instruments are bought directly from America and even China. There's a large range of Avedis Zildjian cymbals.

The shop is built on two floors with an area of about 5,000 square feet.

Ray Fouds, managing director, told *Beat* that the shop catered for everybody, but particularly percussionists, orchestral musicians and education authorities.

'We have been established for some time and have customers all over the world,' he said.

The Circle Sound Centre, 328/330 The Banks, High Street, Rochester, Kent. Tel: Medway 404199

The Circle Sound Centre caters mainly for groups and apart from having their own range of amps., cabinets and

disco units also stock most of the major makes.

They also feature a range of acoustic and electric guitars, including Gibson and Fender instruments.

Dave Kirby, sales manager for Circle Sound, said that half of the equipment at the centre was their own.

'Our main selling items are the 100-watt amplifiers and 4X12 and 2X12 cabinets, but we will probably start making combos soon. We may also have our own guitars,' he said.

Plans for the Sound Centre also include a studio, where groups can produce demos and dee-jays can record jingle tapes, which is being built at present.

The main showroom is, at present, 23 feet long, but will be expanded to 40 feet.

Repairs are done on all makes of equipment at the Circle Sound factory half a mile away from the showroom.



The main showroom at Circle Sound Centre

Framus Guitars, Croydon Music Studios, 40 Station Road, Croydon, Surrey. Tel: 01-688 0628

Croydon Music Studios are sole agents for Framus guitars but, as well as having a wide selection of these instruments, they also have ranges of all the major makes in electric, jumbo, folk, bass and flamenco guitars.

In amplification they have most of the major makes, including WEM, Marshall, Fender, Sound City and Galanti

(for whom they are agents).

In drums they have practically all kits except Premier. The stock is mainly new equipment, with few second-hand items.

In another section of the shop they have brass and string instruments and a selection of accessories, including music book albums.

Instrument repairs are undertaken, depending on what is needed, but they do not do electrical repairs.

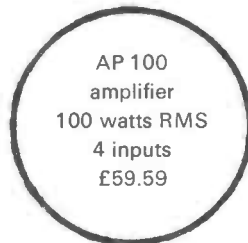
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CIRCLE SOUND

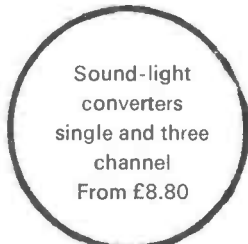
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Where The Music Takes You

continued from page 44

Macari's Electronic Keyboards, 20 Denmark Street. Tel: 01-836 2856

There are three Macari shops, two of them in Charing Cross Road, but the latest, which has been open for six months, in Denmark Street, specialises in electric keyboards — particularly synthesisers.

Macari are sole agents for EMS synthesisers and also have a selection of Moogs, A.R.P.s and most electric keyboards, including the Sola-Compact electric piano. Demonstrations of the instruments are given by Mike Tildesley.

Larry Macari, managing director, told *Beat* that the Denmark Street shop was the first synthesiser retailer.

'So many shops deal with guitars and amplifiers and I realised nobody specialised in keyboards and synthesisers.'

'Business has been very good. We hire units out to



Macari's, London

studios and also service them. We deal with all forms of groups, but if they want to hire an instrument it must be through a studio because of insurance costs,' he said.

Macari market a pedal ring modulator, which Larry said was selling well and a fuzz-phaser unit which can be used on a band's PA system.

One of their latest lines is the ARP Pro-Soloist syn-

thesiser, which has all sounds available at the push of a button.

E. S. Electronics, 20 The Broadway, Maidstone, Kent. Tel: Maidstone 58903

The E.S.E. showrooms have recently been extended with the removal of a workshop that was behind. The equipment room is now 70 feet deep and features a selection of E.S.E., Fender, WEM, H/H (for whom E.S.E. are main agents) and Sound City equipment, as well as most of the major names in amplification. The E.S.E. range includes mono and stereo disco units using integrated circuits.

Other equipment at the showroom includes drums by Ludwig, Hayman, Premier and Beverley, microphones, effect units (including Binson echos), sound to light units, a wide range of guitars, Fenders, Gibsons and most American makes, and ZB steel guitars.

Eric Snowball, managing director (known as 'The God-

father') told *Beat* that the emphasis on American guitars was because there were no British guitars that were 'any good'.

'We do a repair service, too, but only repair good equipment — none of the home-made stuff,' he said.

Repairs which used to be done at the showroom, are now done at E.S.E.'s new Maidstone factory in Upper Fant Road.

MBC Music and Illuminations, 181 South Ealing Road, South Ealing. Tel: 01-560 0520

Not far from South Ealing tube station and within walking distance of the M4 (if you feel like walking) is MBC Music and Illuminations, known until recently as the Musical Bargain Centre.

The shop, which concentrates on equipment service and lights, is run by Jimmy St Pier and Uncle Ernie, with most of the electrical jobs handled by The Great Raymond. A recent addition to the staff is Dick Holder, late of

continued on page 48

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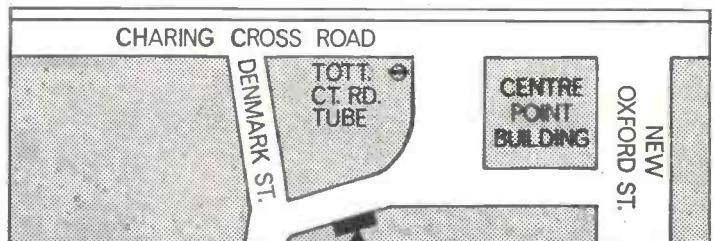
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Macari's Ltd., 122 Charing Cross Road WC2 836 9149.



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Where The Music Takes You

continued from page 46

the Gnome Sweet Gnome band.

Stock includes a complete range of Simms-Watt gear, the Circle Sound range and Project lighting. There's also an enormous selection of used equipment and guitars, and coffee is provided free of charge for customers.

The shop's main point is the repair service — where they attempt to repair equipment as quickly as possible. The people at the shop have all been in bands, and as Jimmy said, know the problems groups can have with equipment.

'If anybody comes in with some gear that needs repairing, we'll have a go. We can usually do it pretty quickly unless rare spares are needed or there's a lot of work on.

Too many shops seem only concerned with selling the equipment and then forgetting about it. We try to nurture the customer and look after him after the

equipment has been sold. It seems only good business sense,' he said.

The shop stocks a selection of guitar strings, including Roto-Sound, Ernie Ball, Fender, Gibson and Picato, and effect units, including an almost complete range of Colour-Sound effects.

Music Enterprises, 55 Camberwell Church Street, S.E.5. Tel: 01-701 2270

The Music Enterprises shop is only six months old, yet expansion plans are already being made. It's run by Ric Huxley, who was bass player with the Dave Clark 5 and Doug Jackson, who was commercial manager for Vox, so they know a fair bit about the business.

Ric told *Beat*: 'It's a general music shop really, although we specialise a bit in disco gear. In amplification we've got Jennings, E.S.E., Vox and Nicholls gear, and we try to keep a complete range. We keep to the makes that we know we can get service for.

We also do a hire service for amps. and discos.'

The showroom is in two main rooms, with a basement used at present for storage, but Ric and Doug plan to make it into a workshop and there are rooms above the shop that they hope to extend into.

The guitar range consists mainly of acoustics and mid-price electrics, and there's also a selection of strings and effect units.

It's run on very informal lines, with cups of tea for customers and the free use of a soldering iron for quick repairs.

Orange, 3 and 4 New Compton Street, W.C.2. Tel: 01-836 7811

Orange are the pioneers of selling second-hand equipment and are the only shop to offer three months' guarantee on used equipment.

The shop stocks all makes of equipment, including American brands and the complete Orange range. In used items they offer guitar cabinets from £30 and amplifiers from £20.

Cliff Cooper, managing director, told *Beat*: 'Since we started in September 1968, a lot of other shops have followed our style. We were the first to get people in who knew about the equipment they were offering. The others were a bit prim and proper.'

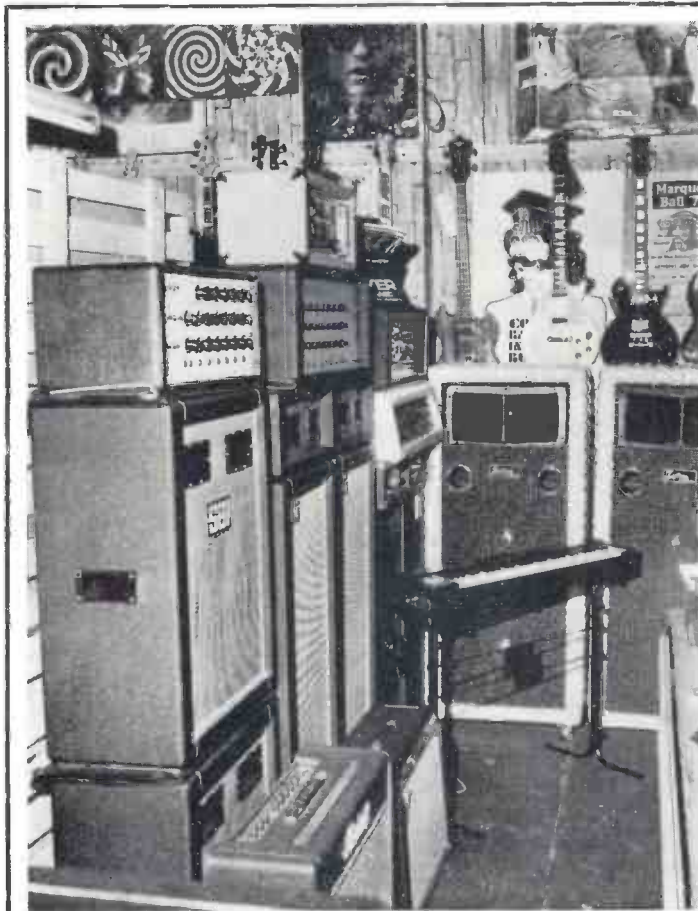
'We are PA experts and have set-ups in stock ranging from 100 to 5,000 watts in size. Our service is second to none, and bargain hunters are sure to be delighted here,' he said.

Orange give price quotes for gear over the phone. There is also a free advice service and HP facilities are available, along with special payment schemes.

Rose-Morris Showrooms, 81/83 Shaftsbury Avenue, London, W.1. Tel: 01-437 2211

The Rose-Morris shop has recently been the centre of turmoil with builders inside redecorating.

The shop contains all the Rose-Morris lines and other main makes in amplification and guitars, including Gibson, Fender, Guild and Rick-



A PIECE OF SOUND ADVICE

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enbacker instruments.

The upstairs department is stocked with a large selection of acoustic instruments, including guitars, brass and woodwind, and there's also a 1,000-watt Marshall PA there which can be demonstrated. Electric pianos are also stocked, along with EMS synthesisers.

Dave Wilkinson, shop manager, said that they featured probably the best range of acoustic guitars in the West End.

'We have the Ovation acoustics in, at present, but will soon have the Ovation solids, all of which are growing in popularity.

'We do repairs on all instruments and amplification, and simple repairs can be done at the shop, like replacing speakers and valves,' he said.

At the Rose-Morris shop you can see a complete range of Marshall equipment, going all the way up to the custom PA set-ups.

Guitar and percussion accessories are all available and they'll soon be having lights and projectors on view.

Selmer's Shop, 114/116 Charing Cross Road, W.C.2. Tel: 01-240 3386

Selmer's shop in Charing Cross Road has had a face-lift, too. There's more room and, consequently, more to see.

Most of the major names in musical instruments can be

found at 114. Electronic organs by Lowrey and Elka. Brass and woodwind by Selmer Paris and Olds, guitars by Gibson, Hofner, Yamaha and the new Saxons. Percussion by Meazzi and Premier and microphones by Shure. There is also a complete range of Selmer amplification on show.

Sound Advice Installations, 358 Preston Road, Standish, Wigan, Lancs. Tel: 0257 422372/421603

The SAI shop, at Wigan (just off junction 27 of the M6 motorway) specialises in high quality amplification, guitars, discotheque units and lighting and has a selection of most of the major names, including a full SAI range.

As well as selling equipment the shop features a S.L.A.S.H. hire service (Standish Light and Sound Hire Service Ltd.) and offers disco units, amplifiers for PA, disco and guitar, speaker cabinets and columns, slaves, strobes, projectors, microphones and mixers.

To hire a disco unit for a day costs £2.50, and £5 for a week. Shure mikes are £1 for a day and £2 for a week. Other units, not already mentioned, are to special quotation.

The shop, which caters for everyone interested in electric music is open Monday to Saturday, and open till 9p.m. Mondays and Wednesdays.

St Giles Music Centre (Boosey and Hawkes), 16/18 St Giles High Street, W.C.2. Tel: 01-836 4080

The Boosey and Hawkes shop is managed by Bobbie Frost and caters mainly for group equipment and instruments. It features their main Laney amplification range.

In guitars they have American Fenders, Gibson, Guild and Rickenbacker electrics and their own lines in Angelica, Di Giorgio, Harmony, Varsity and Vittorio acoustics.

The shop's upstairs department features the Boosey and Hawkes range of brass, woodwind and string instruments. In percussion they have kits by Beverley and Premier, and Zildjian cymbals.

There is another Boosey and Hawkes shop at 295 Regent Street, W.1, which caters mainly for the orchestral and educational market.

Top Gear, 5 Denmark Street, W.C.2. Tel: 01-240 2118/2347

Guitar Village, 80 Shaftsbury Avenue, W.1. Tel: 01-734 8840

The Top Gear Shop, which was opened four years ago by brothers Rod and Bob Bradley, has about 200 guitars in stock. The basement, which was used for storage, is now a showroom for amplifiers and cabinets, and the range includes equipment by Hi-Watt, WEM, Carlsbro, Fen-

der, Vox, JBL, Sound City and Ampeg.

The guitars, of which many are second-hand, are kept on the first floor, along with a very wide range of accessories, effect units, strings and other items. A repair and service system is also featured.

Guitar Village, which is part of the Top Gear organisation, has been open for three years and deals exclusively in guitars and strings and has an enormous selection, including Harptone and Grammer instruments, for whom they are sole agents.

Western Organ Studio, 19 Union Street, Bristol. Tel: 027 225897

Western Organ Studios, are sole agents for Kustom sound equipment, one of America's top-selling amplification lines, Mosrite guitars, of which there are four models and Camco drums.

The Kustom range includes guitar and bass amps. and cabinets, bass systems, PA set-ups and combination amplifiers and there's a complete range on view at the shop, along with a selection of new and used Marshall, Simms-Watts and Hi-Watt equipment.

The guitar range includes Fenders and Gibsons, and spares are available for these instruments. There's also a full range of Viscount organs.

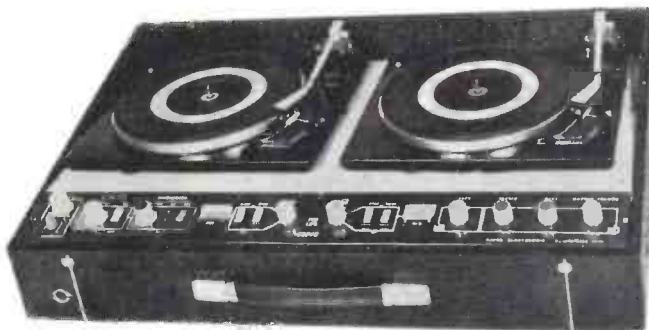
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SANDY DENNY

Sandy Denny is coming back into the musical limelight in full force.

With regained confidence and her best album to date well on the way, Sandy has just completed her first solo visit to the States, which numbered concerts with Loggins and Messina, The Steve Miller Band, Randy Newman and Shawn Phillips.

Sandy spoke to *Beat* before she left on her tour. Question number one was why she thought her last album, *Sandy*, was not as big a success as the critics expected.

AMERICA

'Well, that's just the way it is, you see – I'm not a big star in America. Most people that sell a lot of records in America sell a lot here.

'It didn't do as well as it should have done. I was really disappointed as we worked very hard on it. I thought everybody would say, "Oh, what a nice change, it's coming along after all", but they didn't seem to buy as many as I thought they were going to.

'Still, one day perhaps I'll make some money!

'The new album is slightly more up tempo I think, from what I can gather from the last few tracks we've done.

'It's difficult to tell, but the songs are very much more straightforward – again. My last lot of songs were a lot more straightforward than the album before and in the same way this album is a lot more simple in a lot of ways.

'It's really just the way it's come out – although people have mentioned to me that they don't understand what my songs are about. I've

tried to simplify them a bit more so that you've got something to get hold of – a meaning.

WRITING

'I guess that because that is in the back of my mind that's how I'm writing songs at the moment. I don't often discuss them with people – they should take what they like out of them and fit it round their own lives.

'The songs just appear; I'll be playing around on the piano or something and it will suddenly spring into my mind.

'I've just got a big, new piano, you see, so I've concentrated on it quite a lot. I find it easier to write on piano than guitar because I've played on piano since I was really young so I don't have to concentrate so much on different chords.

'I'm a very basic guitar player, frankly. I've never aspired towards being a really great guitar player. One would like to be, of course, but I don't think it's in me to do it.

ALBUM

'There's a lot of people on the new album – Gerry Conway and Pat Donaldson as a pair, Dave Pegg and Dave Mattacks from Fairport and Jerry Donahue's been putting some guitar down while I've been playing piano.

'Also Jean Roussel dropped into one of our sessions and put some nice piano stuff over what I'd done, which was nice. It's working out really well.

'We'll bung some strings on here and there – see which is the most likely can-



didate for strings and do a couple.

'Got to keep old Harry Robinson in work. I get him to do one for every album. He's great, he does a lot of horror film scores.'

Will the American tour be something new?

'I've played over there before, but I've only played in clubs, and I've only done the East Coast and the West Coast.

'I wasn't really happy with what I was doing over there at the time and I wasn't very happy with the band, particularly. I don't know, it was inhibiting me a bit, you know?

'I think in general they should be quite nice, the audiences. I'm not going over there expecting too

much because I know they've got a different sense of humour over there, completely.

'That's what struck me last time – when I was on stage with the band we were laughing and joking about things. Occasionally they'd find it amusing too, but more often it would be these blank faces staring up at us.

MUSIC

'They seemed to like the music alright though. I suppose that's the main thing, really.

'I don't get annoyed with people very much – I get annoyed more at the business things like record company policies and stuff.

BACK IN THE "OLD ROUTINE"

'I don't really mind what people think or analyse or say. They might be right for all I know, I might not even know what I'm doing myself so it's quite nice sometimes when other people tell you.

BAND

'Since I stopped having the band which was last August, I got out on my own and did it by myself again, like I used to before I joined the Fairport.

'I really needed to do that because I was feeling very smothered by the sheer presence of having other musicians play with me all the time.

'I wasn't really progressing as far as I could tell and everything is so cut and dried when you've got a band there. You've got to have an arrangement before you can play it on stage; you just can't go changing time structures and prolonging chords when with a band you're dashing on to the next one.

RELAX

'It's really nice to be able to do that now because I can just relax and play the song the way I feel it should be played at that particular moment – then perhaps the next night it might be totally different.

'I've got a lot of my confidence back which I think I had lost for the past three years or so.

'I don't think I actually saw it go, it wasn't one of those kind of things. It wasn't as if I suddenly became a jibbering mess on the stage or anything.

'I just suddenly realised

that I'd been relying too much on other people where, in fact, I should be standing on my own two feet.

'But the truth is that I like playing with a band so much that I am thinking of getting another band together when I come back from the States.

'This period has been really good for me just to prove to myself that I really can do it and that they haven't just come to see my backing group play.

TIDE

'What happens now is up to me, I'm glad to say, whereas before I was going along on a tide.

'I always write about people, it's just that people don't know that. This time

it's more specific. I might not be saying this is about Harold but it's there to be listened to and it could really mean anyone.

FEELINGS

'I can't write songs of social comment. I haven't got what it takes to put my feelings down along those lines in song.

'I feel so vehement about things that occasionally I can rap about something that's really annoying me, but I can't sit down and write a song about it because it seems to be defeating the object.

'Getting pleasure out of something that is really annoying you is slightly incongruous.

'I'm a bit of an egotist I suppose in that I probably like the sound of my own voice, otherwise I wouldn't have started singing. So that when I sing I like to make it sound good – not just the actual sound itself, it's all down to what you actually sing and how you sing it.

'Like, to my father's ears Bob Dylan has the most atrocious grinding voice. In the early days when I used to play Dylan records he could not understand what I saw in him. It wasn't his voice, but the way he phrased things and the words he used.

SATISFIED

'I could never write like that, I try to write so that it's interesting, the words may not always come out good, but I never let anything go through unless I'm satisfied at the time.

'I just do it for the pure pleasure of the vocal sounds of the words. If I wanted to sing a long note at the end of a line and the end word of the line was "thing", you'd have a lot of trouble.

'It's obviously got to make sense, but it's all a kind of pattern that fits into place. I write an awful lot of stuff that I don't finish. I don't think I could stand to hear something that I'd written that was really atrocious.

'I'm not really involved in the pop world or the rock world or anything. I just happen to like being a musician and singing.'



◀ Sandy when she played at Watford Town Hall last year

STUDIO SPOTLIGHT

Don't let even the tiny words 'Olly Woz Here' inscribed in biro on a wall of the studio at Sound Developments lead you into believing that the place is being allowed to fall into a state of neglect!

Sound Developments Ltd. is as immaculate as any private nursing home but without the clinical air and with a very friendly atmosphere.

'It's just one of those things that we have to put up with,' remarked engineer Adrian Sear.

He is immensely proud of the studio where he works, under the direction of Man. Dir. Roger Sinclair, the company's founder. He's young but not typical of the blasé music-making fraternity, although he speaks of the 'business' as authoritatively as a veteran.

The layout of Sound Developments rather resembles a top interior designer's sketch pad. Although the site was, Sear believes, a warehouse of some kind, the second generation walls and ceilings are lined with thoughtfully chosen decorations and horizontal wooden slats. The floors are the

ON SOUND DEVELOPMENTS STUDIOS

original concrete but covered with sound-deadening carpets and under-felts.

QUIET

There are good parking facilities and although the street where the studio is situated is particularly quiet, the building has been completely insulated so that not even the advertising agency on the next floor can hear any of the goings on downstairs.

Sound Developments has an interesting and rather unique history. It was started by Sinclair in 1966 when he was an engineer at Recorded Sound Studios (later renamed Nova Sound). Its first function was as a mobile discotheque called Desdemona's.

One of Sinclair's places of

work was the North London social club of United Biscuits Ltd. It proved to be such a success that the factory manager suggested that the show be relayed through speakers throughout the factory. This was done, but the results proved unsatisfactory. However, after some lengthy discussions between the parties concerned it was decided that Sinclair and his discotheque should provide continuous music, news and weather reports and jingles to the thousands of UBL employees in the five factories up and down the country. For this Sinclair negotiated his own deal for special landlines with the Post Office.

The service began over two-and-a-half years ago and has since been running



Roger Sinclair

for 24 hours a day, six days a week. All but one hour of the broadcasting day features 'live' shows.

The organisation involved for such a venture has, naturally, grown to quite staggering proportions and, it seems, so professional is the UBL station that even the BBC have taken note.

RADIO

The UBL station is entirely separate and run on commercial radio lines. One section of Sound Developments is occupied by a special studio for this purpose. Here, jingles and so forth are recorded and advertising company executives entertained. All the necessary equipment is here, including a slide projector to provide the visual approach to a certain product.

The facilities in Studio B include a Sound Development's 10-channel stereo broadcast console with full EQ and echo facilities on each channel, two Gates turntables fitted with Grays arms, two NAB broadcast-standard cartridge machines, EMT stereo echo plate, Ampex two-track and mono recorders and twin Kodak carousels, SAV 2001 35mm unit, and an Elf-lite 16mm movie projector.



Inside the music studio at Sound Developments



SOUND DEVELOPMENTS STUDIOS



FOR MUSIC / FOR RADIO

Contact Adrian Sear

Managing Director: Roger Sinclair

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With all this one can't help wondering whether Sinclair will eventually apply for a commercial radio licence, such is the professionalism of his company.

MUSIC

The music recording studio which is virtually next door but totally isolated soundwise, is well laid out and acoustically treated to meet the most exacting requirements.

Much of the work done here is by groups making demo tapes but 'named' artists drop in frequently.

Up to 15 musicians can be accommodated here and can play to their hearts content under dim or bright lights, the switches of which they control themselves.

EQUIPMENT

On the left-hand wall going through the heavy metal door is a rack holding eight headphones — four

Beyer DT 100s and four AKG K60s. Microphones for AKG, Neumann and STC are neatly lined up against the same wall and await use. A further microphone rests against another wall. It's apparently a very old STC floor mike and is superb for bass drum highlighting. There are two speakers for playback and a speaker is used for listening to see how a certain track would sound on a record buyer's home unit. Power supply panels are flush to the wall. A Bechstein grand piano is also provided.

DESK

The control room has excellent visual and audio communication with the studio.

In the control room is an eight-track desk from Rupert Neve which was built to Sound Developments' own specifications. It has 12 input and eight output channels. It also features two echo units, four compressor limiters, two foldback systems, a monitor echo system,

full equalisation, eight VU meters and an ancillary meter. Everything, Sear said, is switchable from four to eight-track recording. Remote control buttons on the recorders are another feature.

The recorders themselves are all from Ampex and comprise one eight-track, a four-track, a two-track and a mono. All the machines are lined up to the CCIR recording characteristic. The two playback speakers are Lockwood high-quality monitors.

There are no Dolby noise reduction units at Sound Developments but the engineers work around this by lining up their machines to very particular specifications.

The engineers at Sound Developments are Sear, Sinclair and Harry Day and between them they handle such clients as Bamboo Records, the reggae and soul label, Avenue Records, which specialises in cover versions of hit parade songs, jazz strains from Johnny Hawkworth and others and Keith Prowse Music.

Na Na, Colin Blunstone, Neil Sedaka, Christopher Neil, Rod Argent, Uriah Heep, Mike Love, Kris Kristofferson and Rita Coolidge. After the interview has been recorded certain examples of the artists' work is then over-dubbed.

The recording rates for both the radio and music studio are as follows:

Radio Studio B Rates per hour

Standard rate with engineer £8.50

Standard rate without engineer £6.00

For self-op work it is suggested that an engineer be in attendance for the first half-hour of the session.

Music Studio Rates per hour

8-track recording and reduction £15.00

4-track recording and reduction £12.50

2-track recording £12.50

Mono recording music £10.00
speech £8.50

Tape charges per reel

10½" x 1" £15.00
10½" x ½" £9.00
10½" x ¼" £4.50
7" x ¼" LP £2.50
7" x ¼" SP £2.00
5" x ¼" £1.25

RATES

Another company of Sound Developments is Scott-Sinclair Broadcasting which makes feature programmes for American, Canadian and Australian radio stations. The shows are made here from interviews with such people as Elton John, Who, Badfinger, Joe Cocker, Everly Brothers, Dr. John, Don McLean, Sha



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Duplicating

Cassette and reel-to-reel high-speed copying – rates available on application.

Notes

Overtime

On week-days after 6.00 pm, Saturdays, Sundays and Bank Holidays, £2.50 per hour will be added to all services in both Studios.

Cancellation

Within 24 hours of booked session time – full rate charged.

Between 24-48 hours – 50% of full rate.

Reduced rates for substantial bookings

Reduced rates for substantial bookings.

The full address of Sound Developments Studios is:

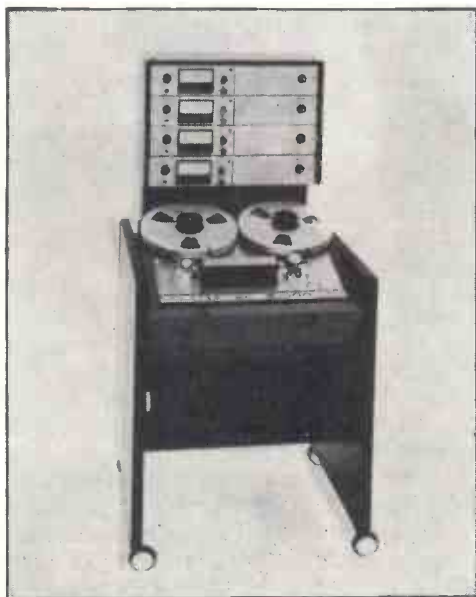
Spencer Court, 7 Chalcot Road, London NW1 8LH.
Telephone: 01-586 4488/9.



Adrian Sear at the desk in Studio B



Sound Developments Studios use Ampex
Recorders for Music for Radio



AMPEX

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THE A & R MAN

STEVE ROWLAND MIXIN' IT WITH JERRY LEE LEWIS



One of the most exciting, chaotic, but productive sessions, ever seen took place in London recently. The occasion was the recording of Jerry Lee Lewis with some of Britain's top rock musicians, and the guiding light of the proceedings was producer Steve Rowland.

Steve Rowland has been

in rock music for a long time. Son of American film producer, Roy Rowland, star of a multitude of westerns, singer with the Hollywood Argylles (if you remember 'Alley-Oop', you're showing your age), Steve came to Britain some years ago and became a producer more by accident than design.

His involvement with Jerry Lee came as a surprise — and a challenge. Steve is best remembered for recordings of Dave Dee & Company, The Herd, and a number of acts which could hardly be called rock. But they were professional jobs, and someone, somewhere must have recognized his abilities.

The first problem he faced with Jerry Lee was to sort out musicians. Jerry's talent has always been for rock-and-roll with a distinct country bias. After deliberation, he decided to use Head, Hands and Feet as the basic rhythm section.

RECORDING

'I've always had a great admiration for their style,' says Steve, 'and I thought that they would mix well with Jerry. We had seven days of recording to put down as many tracks as possible, so I had to use professionals — and Jerry, as the professional himself, wouldn't put up with anything else. The man's energy is prodigious; we were recording from about 11.00 in the morning to 12.00 midnight and he was going to his hotel and routing the next day's numbers. As soon as the word got round that Jerry was recording in London, I had calls from about one hundred musicians who wanted to be involved and I picked about 20 guys who, I felt, could really contribute something to the album. We stayed loose because I felt that to get the best out of Jerry I had to let the tape run

and try to get the best things down. I mean, could I tell Jerry Lee how to play rock-and-roll?'

How does Steve feel about the few adverse reviews the album has received?

'I had an idea that we were going to upset some people with the album, especially the rock-and-roll buffs. Jerry's always been recorded very tight before and we had a few heated discussions at the beginning, about the sound, but after a while we developed a mutual respect as professionals. Jerry did his job and I did mine. I'd put a lot of thought into the general tone of the album and looking at it in the cold light of day, I think I was right — and more people seem to agree with me than disagree.'

REPUTATION

The record has certainly enhanced Steve's own reputation in the field of production, and the offers are coming in thick and fast.

'I've made the mistake of taking on too much in the past, but it's a mistake I won't make again. I've a commitment to record Marsha Hunt, who I think is amazing. I've finished an album with Teresa Brewer, and I've got several more bands in the pipeline. But I'm not prepared to take on any act just because I'm offered a lot of money. I'm more interested at the end of the day in thinking to myself, "that's a helluva record". If I got that feeling, I know that I'm doing my job.'

POLISHED EMERALDS



THE coloured gospel communities in America have produced prodigious numbers of first class bands and the Detroit Emeralds are no exception.

James Mitchell Jnr., Abrim Tillmon Jr., and Ivory Tillmon have been together for eight years.

'We lived across the street from each other,' said James. 'We've known each other since we were five. All of a sudden, one day we just got up and said let's sing.'

'We said let's try rock and roll - R & B and soul, right? So we tried. We rehearsed for about six or seven months in the basement and finally built up enough nerve to go out to the public with it.'

'There was a very good response to it and we fell in love with the industry. Ever since then we've been head over heels trying to do whatever we can - trying to establish our difference of style and a certain sound that people will enjoy.'

The recording career of the Emeralds is somewhat chequered, beginning with their first cuts for the local Ric Tic label, subsequently bought out by Motown in 1968.

In 1969 the group signed with a new label, Westbound, part of the GRT Corporation along with Chess and Janus. It's under Janus that all of their records have been re-

leased so far in Britain although for their follow up to *Feel the Need In Me* Phonogram is to introduce the Westbound label to the U.K.

SINGLE

Their first single for Westbound did nothing, but the next one - *If I Love Your Love* - produced by the boys themselves, began the breakthrough, though it wasn't until 1971 and *Do Me Right* that they had their first American chart hit.

Then came *Wear This Ring and You Want It You Got It*, their first million seller. At this time the Detroit Emeralds were pretty much unnoticed over here, despite a British tour early in 1972.

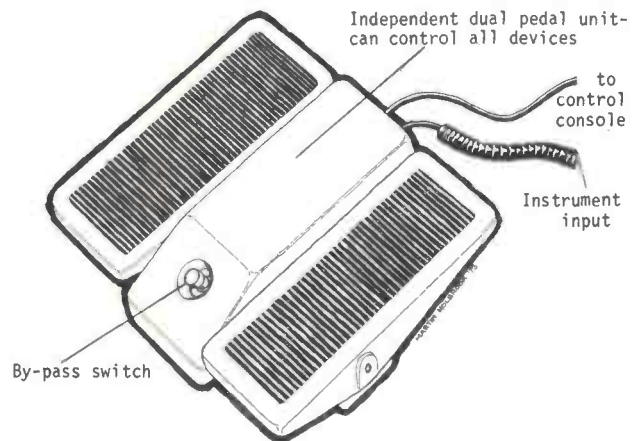
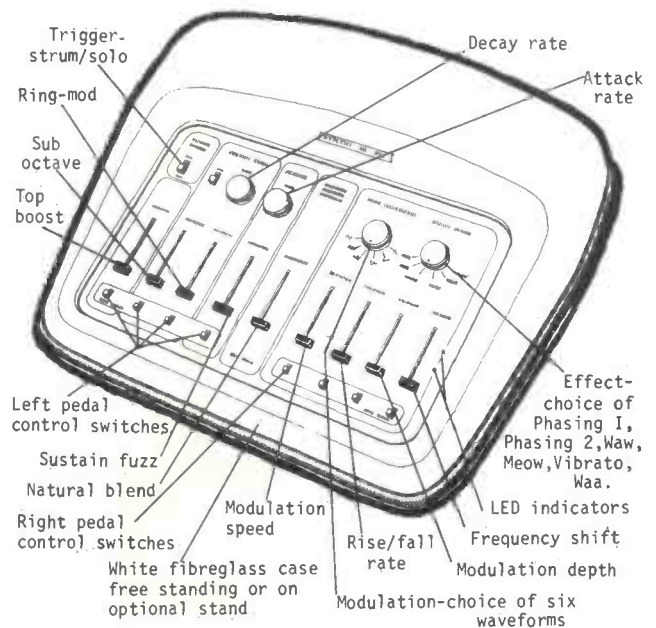
The song which finally made it for them here was originally put out with a vocal performance by Damon Shawn, produced by the Emeralds, which was released in June '72 at a time when their own single *You Want It You Got It* was being promoted.

Despite the number of coloured soul bands that come out of the States, the Emeralds nevertheless managed a sound of their own.

'Basically it's the church background', said James. 'I think our sound is an assembly of a lot of things that we've done ourselves. We try to be as original as possible.'

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HEAD, HANDS & FEET

Atlantic Records' latest signing, the five-piece Heads, Hands & Feet, are undoubtedly the envy of Britain's middle-echelon bands.

This group, whilst never likely to reach the same dizzy heights of success of, say, The Faces or Deep Purple, could break up tomorrow if they wished and need never wake up in the middle of the night after nightmares of dole queues,

starving babies with swollen tummies and small-ads. in the weekly music Press.

Their security lies not in the amassing of insurance policies taken over 25 or 30 years or blocks of tenement apartments in a particular frowsty area of dockside London. It lies in the vast number of contacts they've made over the years in the world of freelance sessions.

Heads, Hands & Feet probably know more pro-

ducers and arrangers than a dozen other groups all put together. They've appeared on more hit records and in more sell-out concerts than they can even remember.

Tony Colton, for example, established himself in the 1960s with two major songwriting credits, *I Stand Accused* by The Merseybeats, and *Big Time Operator* by Zoot Money. At the end of 1965 he quit performing himself and in the following three

years strung together a trail of successes, writing hit songs for several other artists and producing Yes, two albums by Taste, Richard Harris, Atomic Rooster and Shirley Bassey.

Ray Smith, the group's affable rhythm guitarist, can also do some trumpet blowing. Together with Colton, he has written numbers for some of this country's most important rock bands, such as Cream, Georgie Fame and Zoot Money, to name but three.

LEAD

Albert Lee, the lead guitarist and keyboard player, is quickly becoming as important as Eric Clapton and Jeff Beck. He, too, was (and still is) a session man, having worked with Joe Cocker, Chris Farlowe, Jerry Lee Lewis, Jon Lord, Jackson Browne and many, many more. To give himself a break from going from one recording studio to another and working for other people, he will soon be putting the finishing touches to his first solo LP. It will be available for release in the Spring.

NAMES

Chas Hodges, bass, fiddle and banjo player, has also worked with the big names — Gene Vincent and Jerry Lee Lewis, to name but two at this time. He's enjoyed success also as part of Cliff Bennett's Rebel Rousers and was a member of that group when they scored with the Lennon and McCartney composition, *Got To Get You Into My Life*.



NO

ET

Pete Gavin was an original member of Bluesology which, during the mid-1960s, backed top American and British artists, including Long John Baldry. Although this group never made the big time themselves, many of its members did. For instance, Elton John, Jimmy Horowitz (producer-arranger-husband of CBS artist Lesley Duncan), Soft Machine's Elton Dean and Hookfoot's Caleb Quaye and Fred Gandi.

It was, incidentally, during a session that the members of Heads, Hands & Feet came together. It was because Colton, who as the producer of a Shirley Bassey venture, happened to want the same rhythm section that he'd used before that he contacted the intrepid musicians.

GREAT

In Ray Smith's own words, Colton thought they were so great and then began exploring the possibilities of forming a band and going on the road.

In 1968 they all joined forces, gave themselves the name of Poet And The One Man Band and set about trying to make a name for themselves. They were signed to MGM and had one album released. A second is still in the archives.

CONTRACT

Poet And The One Man Band's contract with MGM was terminated after just five months and very soon after they came up with their present name.

Not a great deal has changed since those days.



Left to right: Pete Gavin, Tony Colton, Chas Hodges, Albert Lee, Ray Smith

The most notable event is that Albert Lee now also supplies the keyboard work once handled by the now-departed Mike O'Neill.

SONGS

According to Lee and Smith, many of the songs they wrote in their early days are still good enough to be released. What is more, neither of them believe that their guitar playing has changed in style since 1969. So many other musicians shrink with alarm if they are asked to talk about their beginnings or past efforts and it's quite refreshing to be able to talk about days gone by.

STYLE

'I don't think my guitar playing has progressed very much since 1969,' Lee said.

'I'm using the same style even though I have a different guitar. It's a 1952 Telecaster and I've got a Clarence White string bender on it.'

A string bender is not as

technical as it may sound. The mechanism is fitted to the back of the guitar and the effect is achieved by pulling at the strap. The button that holds the strap to the guitar is fixed to a lever so that when the strap is pulled it activates the lever and twists and raises some of the strings to give a steel-guitar type sound. It was devised by Clarence White of the Byrds.

HAPPY

Whilst Ray Smith always wanted to be an American guitarist, Lee is quite happy just to be what he is. As far as he's concerned he never wanted to be anything other than a guitarist with a feel for country music. He feels the instrument is his oyster, in other words his whole world is in it. It's also the most versatile instrument he knows, even more so than his keyboards which he learnt to play as a child and which he's relearning now. He's reckoned to be one of

Britain's finest guitar players and examples of his work can be heard on one of six albums that are, and will be, available.

One of these is the group's own *Old Soldiers Never Die*. One track virtually sums up Lee's capabilities. Called *Stripes*, the playing is positively striking.

EXAMPLES

Other examples of their work, either as a group or as soloists, can be heard on a solo album by Tony Colton, probably one by Ray Smith, the Jerry Lee Lewis sessions and another which is a surprise to a great many of us older folk, an album recorded at Advision by Theresa Brewer, a female rock singer of the early 1950s. Among her hits that she re-recorded were *Good Old Fashioned Girl* and *Music To The Man*.

But this was another session and although sessions pay the bills, there's also their own careers to think of.

NIGHTMARES



album reviews

ALBUM OF THE MONTH

ROGER DALTRY

DALTRY

SUPER TRACK 2406107



This album is probably not what anyone expected, as it is brilliant. It is completely removed from anything that Daltrey does with the Who, blending a simple acoustic feel with Daltrey's tremendous ability to sing soul. Adam Faith does a surprisingly good production, keeping the whole thing clean and uncluttered. The writing was done by Faith with Dave Courtney and Leo Sayer and if the standard of the songs is anything to go by, Leo Sayer's solo album should cause some comment, too. The single from this album, *Giving It All Away*, has already been a major success and there are two or three other singles on the album begging for release.

Tracks: Side One – One Man Band; The Way Of The World; You Are Yourself; Thinking; You And Me.

Side Two – It's A Hard Life; Giving It All Away; The Story So Far; When The Music Stops; Reasons; One Man Band (Reprise).

MANASSAS

DOWN THE ROAD

ATLANTIC K 40440

Mr. Stills and friends in fine form – more together than the first album and with more idea of their direction. The credits look like a who's who and there's fine work from all the members of the band. *Down On The Road* is a lot easier to get into than its predecessor, although the songs still need time to grow on you. There is a very similar feel on this album to the new Byrds album, but with the fluid personnel overlap between the two bands this, perhaps, is not surprising. The thing that puts this album above the other is Steve Stills.

Tracks: Side One – Isn't It About Time; Lies; Pensamiento; So Many Times; Business On The Street.

Side Two – Do You Remember The Americans; Down The Road; City Junkies; Guaguanco De Vero; Rollin' My Stone.



DAVID BOWIE

ALADDIN SANE

RCA RS 1001

Most of this album was written during Bowie's recent American tour and as a result, it's more neurotic and less approachable than *Hunky Dory* or *Ziggy Stardust*. However, it's stunningly well produced, as usual, with Bowie and his guitarist, Mick Ronson, taking the credits for arrangement. Some of the tracks are already well known but on the Jagger-Richard's classic, *Let's Spend The Night Together*, it becomes obvious that Bowie isn't up to the blatant, driving sexuality of the number. With a bit more effort *Aladdin Sane* could have been Bowie's best, sadly it falls just short.

Tracks: Side One – Watch That Man; Aladdin Sane (1913-1938-197?); Drive-In Saturday; Panic In Detroit; Cracked Actor.

Side Two – Time; The Prettiest Star; Let's Spend The Night Together; The Jean Genie; Lady Grinning Soul.

BECK, BOGERT, APPICE

BECK, BOGERT, APPICE

EPIC EPC 65455

This is it, folks, Mr. Beck (a real guitar guv'nor as far as I'm concerned) has found his niche at last, safe among the powerhouse rhythms of Messrs. Bogert and Appice. What a joy to find three musicians on the same musical par with the same musical directions. Rich, raucous, unmistakably American harmonies; super thumping bass; funky, I mean *funky*, drumming and cutting through the lot comes Beck's inimitable guitar – get the album while the going's good and let's all keep our fingers crossed that B, B and A stick together.

Tracks: Side One – Black Cat Moan; Lady; Oh To Love You; Superstition.

Side Two – Sweet Sweet Surrender; Why Should I Care; Lose Myself With You; Livin' Alone; I'm So Proud.

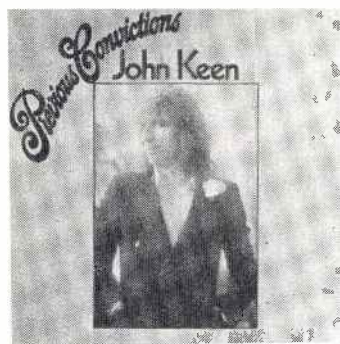


DIANNE DAVIDSON**MOUNTAIN MAMA****JANUS JLS3048**

Here's a real surprise for country rock fans – someone who can make more of *Carey* than Joni Mitchell did. Dianne Davidson is the lady's name, good music is her number and, unfortunately, obscurity is her status – at least no-one in our office has heard of her yet. This *Mountain Mama* album could well change all that, however. There are shades of Mama Cass and Carole King in her performance, and yet she manages to make a sound all her own. I think it's all down to the fact that the lady has soul, and when you couple that with a fine group of country musicians, the result is irresistible.

Tracks: Side One – Mountain Mama; Brand New Tennessee Waltz; Something Fine; I Want To Lay Down Beside You.

Side Two – Carey; When My Room Gets Dark Again; Song For Adam; Ain't Gonna Be Treated This Way.

**JOHN KEEN****PREVIOUS CONVICTIONS****TRACK 2406 105**

John Keen, former vocalist/guitarist with Thunderclap Newman, is a strange talent on the rock scene. He's got people of the order of Pete Townshend rooting for him and can command the services of no less than Doris Troy, Rosetta Hightower, Ethel Coley and Jimmy McCulloch for this album. He supplies the vocal and writing talent which, in my opinion, isn't as strong as the musicians playing for him. The lyrics are as naive as *Something In The Air* (the Thunderclap Newman hit) and are sung, for the most part, with the typical Keen nasal falsetto. But the album hangs together, Jimmy McCulloch plays some really amazing guitar and somehow, at the end of it all, one isn't disappointed. See what I mean about strange talent? He must have something, but don't ask me what it is!

Tracks: Side One – Old Fashioned Girl, Dedicated To Mike Shaw; Keep Your Head Down; Let Us In; Something Else; The Flying Wino; Don't You Know He's Coming.

Side Two – Positively 4th Street; Forever After; That's The Way It Is; Keep On The Grass; Aries Lady; Lesliana.

TOM PAXTON**NEW SONGS FOR OLD FRIENDS****REPRISE K 44237**

This is a very gentle, tuneful album, by a man who has written more good songs than it bears thinking about. There are some very nice songs on the album, although perhaps, none that quite measure up to the great songs he has written in the past. Paxton is at his peak with love songs, and it is there that the best is to be found, with *When We Were Good* and *When You Shook Your Long Hair Down*. Second guitar and vocals at the session, which was recorded live at the Marquee, are well handled by Ralph McTell.

Tracks: Side One – Hobo In My Mind; When We Were Good; Who's Been Passing Dreams Around?; When Annie Took Me Home; Katy; Fred.

Side Two – Wasn't That A Party; Faces And Places; When You Shook Your Long Hair Down; Silent Night; When Princes Meet.

**FACES****OOH LA LA****WARNERS K 56011**

This album is selling like hot cakes, although exactly why is somewhat of a mystery. All the Faces have done is construct a series of rather weak songs on a tried and proven formula, which they haven't stopped using since *Maggie May*. They play very nice music, but it would be nice to see them progress rather than stagnate. It would be tempting to say that you can't teach an old dog new tricks or that, perhaps, they haven't sufficient musical expertise to move off the laurels. One can only hope that time will prove otherwise.

Tracks: Side One – Silicone Grown; Cindy Incidentally; Flags And Banners; My Fault; Borstal Boys.

Side Two – Fly In The Ointment; If I'm On The Late Side; Glad And Sorry; Just Another Honky; Ooh La La.

SOLUTION**DIVERGENCE****E.M.I. EMC 3002**

This album has proved to be the solution to any dearth of good music we might be suffering at the moment. There are three tracks on each side, mainly instrumental, and with a richly beautiful jazz influence. Lead work is mainly by Tom Barlage, on a variety of saxophones, and his playing is really emotional – heard at its best on the title track *Divergence*. It's an album of what I call 'progressive nostalgia' – music of an almost timeless quality, and an album which should last. The music is very rich in ideas and melody, and really flows and is tastefully produced. Solution are a Dutch band and the line-up, apart from the saxes, is drums, bass, and keyboards (piano/electric piano/organ).

Tracks: Side One – Second Line; Divergence; Fever.

Side Two – Concentration; Theme; New Dimension.



ALL BEHIND US OF NEWCASTLE

1973 must surely go down in rock history as the year of the 'good-time' bands.

Slade, The Faces, Status Quo – to name but a few – have all been instrumental in re-creating pop's good old foot-tapping, finger-poppin' feel.

Those three bands have been around for a long time, however, so it's nice to see new faces riding the crest of the wave and losing no time in laying down good, simple, rocksteady music – without getting slated for it!

It's healthy for the scene – which has had its head too firmly buried in the sands of the 'heavy' trip for too long – and it's good for Geordie, who've had two hit singles and a successful album on the strength of the new wave.

There's something very refreshing about 1973's brand of rock and roll – and there's something characteristic about the guys who make it, like Brian Johnson.

He's been singing with Geordie since the band formed in early '72 and though their rise to fame has been fast, it's not been so fast that Brian's head has been turned.

His background as a Newcastle engineer, former paratrooper and now happily married father has kept his feet on the ground – apart from those times on stage when he lifts them high and

slams them down in a style that even Noddy Holder would be proud of!

By his own admission he drinks like a fish – Newcastle Brown, what else? – works like a trooper and has a healthy contempt for those 'pseudos' who hang-out on the superstar fringes of the rock fraternity.

His contempt also covered rock journalists, one of whom in particular had slated Geordie's *Hope You Like It* album.

He had no objection to talking to *Beat Instrumental*, however, and visited our offices recently to talk about the band.

'I guess we're about the third Geordie band to make it,' said Brian, 'the others being Lindisfarne, who've split now, and the original one being the Animals.'

The Animals were a 'geet' (that's Newcastle for great,

so Brian tells us!) band, and their singer, Eric Burdon, was one of Brian's biggest influences.

'I used to try and sing like him, I think about every singer I knew in Newcastle did that,' said Brian, 'but then I decided to stick to my own way of doing things and it seems to have worked.'

'I have Roger Daltry to thank for that, he told me one time to stick to my own thing and not try to copy anyone else. He also invited us down to his place in Sussex to do a bit of recording like, and we're all chuffed about that!'

Brian and the rest of the band have yet to adjust to their new-found fame and it's typical of them to still be proud of the fact that they're now on friendly terms with stars such as Roger Daltry.

'We don't wanna be classed as another superband like Slade,' said Brian, 'our stuff

is very much influenced by the whole rough-and-ready Geordie scene and that's the way we want to come across.

'If I went to Newcastle now and tried to be cool in front of me old mates, they wouldn't do anything except laugh and make me feel silly.'

'I've got that same sort of reaction to "cool" inside me, I'll never lose it. I remember coming down to London in the early days and hearing all these words like "crash" and "far-out" and then I went to this party back up in Newcastle and asked this friend, "hey man, are we gonna split?"'

'It just came out, I don't know why and everybody in the room just collapsed laughing at me.'

They can laugh off Brian's 'cool' words, but nobody can laugh off the success of the band – in spite of the fact that their first single, *Don't Do That* was written in 10 minutes while they waited at a petrol station on the M1 for the van to be filled up!



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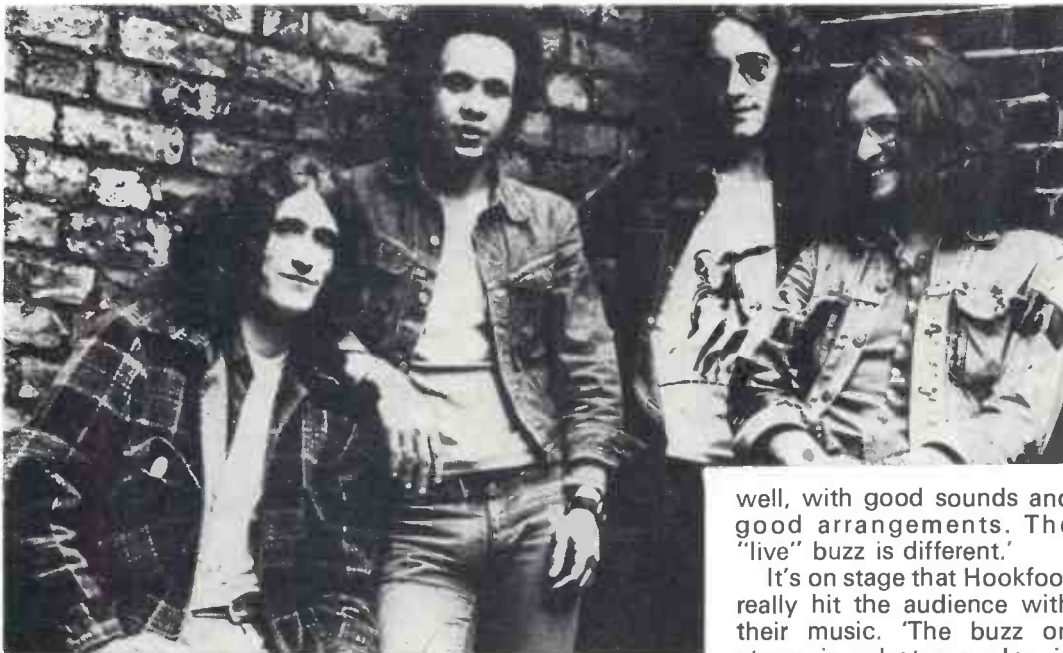
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HAVING A BALL W



Hookfoot l. to r. Ian Duck, Caleb Quaye, Fred Gandy, Roger Pope

Hookfoot is a band that's improving all the time on records and gigs. Their three albums on the DJM label and appearances attest to this. On 'live' gigs, they play straight-forward, happy music without any pretensions. They get a nice, happy buzz on stage and enjoy the funky and bluesy material they play.

The four-piece group comprises of Caleb Quaye, guitar and keyboards; Ian Duck on guitar, vocals and harmonica; Roger Pope, drums and bassist Fred Gandy who joined Hookfoot in July last year. They knit together well and are four of the most active session musicians around. But it is as a group that they really come across.

'We don't play raw blues on stage,' Ian admitted. 'But because of our age we've all been brought up on the roots of the blues and there's a lot of 12-bar blues in our music. If we're roasting on stage we just go off on the roots and play whatever comes into our heads as long as the number is going on off the roots we just have a ball and extend it. And a lot of the music itself comes out of

blowing and taking ideas from that.'

Within the band, obviously certain passages are arranged but there's a big space for improvisation. This happens more so on stage than in the studio mainly because of time limitations. Fred explained: 'Ian and Caleb write a lot of the material which is the basis of a number in any form. But again, quite a bit of the material on our last album came out of blowing. When we're down in the studios Ian has added lyrics to an idea which started off as an improvised piece and everyone adds their bit to it.' Ian added: 'In a way you could liken our approach to that of a jazz group where you have a basic arrangement and space for improvising. But there's a different buzz to our "live" act and when we are recording. When we get an album to do we like to mess around with sounds and colours, which we can't get "live". The album sometimes might mislead people slightly from the "live" thing we do, but both are in the same context as it's still Hookfoot playing. People enjoy sitting down to a record so it's got to be done

well, with good sounds and good arrangements. The "live" buzz is different.'

It's on stage that Hookfoot really hit the audience with their music. 'The buzz on stage is what we play is good-time music,' Fred said. 'We try to create a happy buzz. Caleb is the person who's always out front doing the visual thing in the act but everyone else joins in to a certain extent. We've all been through the phase in the Sixties, when there was a vogue for psychedelic music and since then music has wandered about all over the place. However, the basic roots of Rock 'n' Roll remained and a lot of our music stems from that. Within the band, Ian's specifically blues orientated and with me it's blues but mainly Rock 'n' Roll because I was part of that era. Caleb is jazz orientated regarding his roots and background, but he's a Rock 'n' Roller as well. All these influences have come into the band and they boil down to one thing; a bluesy, little band!'

In the recording studio, Hookfoot become more ambitious than they are on stage. Although they stick, fundamentally, to blues orientated tracks, they like to bring in new sounds they haven't really heard a lot of except from other groups. The band also likes to experiment with strings on re-

cordings - something they wouldn't likely do on stage.

But what of the ambitions of the band apart from the recording studios? Could Ian and Fred see themselves leaping about and playing on stage when they were 50 years old? 'If we did, it would be great!' Ian enthused. 'The younger musicians today have grown up with different roots rather than blues roots. They've grown up with electric sounds and are even jazz influenced and God knows where they're going to. So, if we're still bombing along at 50, doing some rooty blues stuff, we'll still have an audience, I suppose.'

'The people these days who are old enough to get into music are hearing what is happening now,' Fred said. 'There are so many things happening at the moment like the Glitter Rock fad. It's a good thing really, because the wider the whole aspect of everything, the more there is to choose from. It's a good thing these things happen every now and then, but personally, it isn't my cup of tea. It's really nice to be into something for a long time and go along just once to something different that turns you on,' Ian added. 'I've done that with records as well. In the past I've heard a group on record and thought, "I'm not into them", then all of a sudden I'll hear it again and it clicks.'

Venues

Used to playing all sizes of venues, especially in America, Hookfoot have now settled for the following equipment: WEM P.A., 500-watt Festival Stacks with Ian and Caleb using Fender tops. 'We had all Fender equipment until we did the British tour with Humble Pie, last year,' Ian said. 'We liked the sound Pie got so much we swapped over to WEM. I use a small Fender amp. For my harp and the centre cabinets are WEM.'

WITH HOOKFOOT

'Caleb plays an old Epiphone guitar which originally came from B. B. King. It's a lovely guitar and the pick-ups are so powerful . . . it really suits him.' Roger plays an old Ludwig kit which Fred describes as having 'an amazing sound'. 'Apparently, he's had the usual offers from drum sponsors, but it would have meant parting with the old kit which he wouldn't do,' Fred continued. 'It's a straight kit but the sound he gets is just from the way he tunes it. Roger's drums were the immediate thing that hit me when I came for my first blow with the band. I was listening to the drums from a bass player's point of view and he had such a great sound going. Just before I joined, I was playing with Al Stewart for a few months and it was a good, little band with some of the things we were into. It was a pick-up band

really, so we had quite a few different drummers, so when I heard old Popey and his kit I was sold on it straight away. Roger, with his technique and sound tends to lay back most of the time so with our sort of music I'm filling in the spaces more than anything else, instead of doing specific bass lines. If we're doing a rock or a blues thing, then I'll be playing straight 12 bar "fours".'

Bass

Fred, who's been playing bass for about ten years, first became interested in the instrument through the sound of the bass. He built his first bass and the person who originally turned him on, although not a bass player, was Duane Eddy. Although bassists with the early Rock 'n' Roll bands played string basses, Fred never tried one. What he has got is an old

Selmer upright electric bass which, he says, has an excellent sound but hardly ever uses. On stage Fred plays a Fender bass through an Acoustic amp. from the States. 'After I built the first one I bought an old Jazz bass,' Fred said. 'This was at the time when there weren't many in the country and I've still got the same which is worth quite a bit now, as it's got an old serial number. From the word "go" it's been the guitar for me and I've been very content with it, although I've changed the wiring a bit.

'I'm hoping to get hold of a Fretless Jazz Bass in the States because they have such a good sound. But as I've been so lucky with the guitar I've got, I wouldn't change it and getting a Fretless is just getting another instrument.'

Ian plays a Tele and a Strat

which are tuned differently. The Stratocaster is tuned straight and the Tele tuned to a straight G chord, 'just for really chugging on. No expertise there, just a honky sound,' Ian said with a grin. 'Caleb does all the expertise!' 'We change all the time, depending on work volume and recording commitments,' Ian admitted. 'We have a sort of certain change every year. There's so much capability within the band that we're open to change in that respect,' Fred added. 'There're no limitations really, apart from our group sound. We could go from ballads to heavy rock and still be us. The choice of material is going to end up with how everyone likes it and what they're comfortable with.'

All the more power to Hookfoot - a band with musical integrity and who believe in what they're doing.

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GIRLS IN ROCK



Chi Coltrane

Chi Coltrane is the latest American singer/songwriter to arrive on these shores and is also one of the prettiest.

Although she has had number one chart successes on the Continent, she has yet to establish herself here, although her appearance has brought enthusiastic acclaim.

Chi was born in Racine, Wisconsin in 1948. She began learning classical piano when she was eight, soon

afterwards singing in the local church.

Her professional career began at 17, on finishing high school, when she also began voice lessons.

'I was very heavily into classical music by the time I was 12,' she said, 'and then I started going into rock and jazz. I don't think I ever planned on being a certain type of musician, I just always knew that I was involved in music.'

'I never really chose my direction, it just sort of developed. I was influenced by Johann Strauss and Stephen Foster! When I was about two or three I did a lot of listening to Strauss – my mother had these albums. I stored all of that and when I was seven and got to a piano I didn't have the albums any more, but I knew all the stuff.'

'I was very young and impressionable then, later on I wasn't so influenced by styles or certain types of music that were written. I found my style already developed and I was just looking for music.'

WRITE

'I write whenever I can – sometimes I write out my own read sheets although if I'm in Los Angeles I go to this guy who can write them out very fast – it takes me two or three hours to write out my own.'

'Sometimes I write three songs a week and others, one song a month. It depends on how busy I am and how inspired I feel at the time.'

'I've written about different things – I guess it's what ever comes through my mind. If I'm going to write a song I get into the music – it speaks to me. I feel the words and the music together. I never know what I'm going to write about.'

'On the album we wanted to do so many songs but there wasn't room; so we just programmed it for a nice menu.'

'I never stopped to think about whether being a woman would make it easier or more difficult to be successful. I knew it was difficult – I didn't think about whether it was because of my sex. I thought it was because music is competitive and that applies to everybody.'

'In America they compare me to Leon Russell and sometimes they say Elton John. That's only because I have some songs on the album that show my classical roots and Elton has some classical roots somewhere in his background that come through sometimes in his music. So when they come

across these songs they say Elton John, although it's nothing really like it.'

'In the same way there's tracks on the album like *Go Like Elijah* which are gospel rock and they say Leon Russell. I suppose there is a danger in pre-judging but because I have a hit single people get more into what you are and cease to compare you with others.'

'I don't know what I'm going to do in the future – I change so much as I develop and go in different directions.'

'In the past, sometimes I've used a six-piece band when I was into hard rock and yet when I was found in Chicago I was working alone and it was all happening for me then. Then I forgot all of that and just used acoustic bass and drums.'

'I guess it depends on what I write too, if it lends itself to a rock band, well fine. If it lends itself to more sensitive things I might use an acoustic bass or even both. I can see in the future that I am going to use horns, because on some of my things it would sound good. I can conceive using strings, too.'

'I'm going to be recording my next album very soon. I'm checking out some studios while I'm here and that will determine where I record and what musicians I'm going to use.'

HARD

'If my friends can come out here, like Jim Gordon and some of the guys, I might do it here. The album will be more hard rock than the first album, although there will still be some sensitive things which will relate to the first album.'

'I hope to tour over here soon. Concert promoters have been calling my manager with a lot of requests to do appearances. I really like it here – I like the European people very much.'

'They show how they feel, you see. In America it's not always easy for people to show how they feel – they're used to reserving their feelings, I think. It takes them longer to respond.'

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BEATING OUT THOSE RHYTHMS ON A DRUM



Pete York

Pete York talks to Ian Paice of Deep Purple

I recently had a visit from Ian Paice, the drumming driver behind Deep Purple. The evening developed into a three-way discussion with a certain Jack Daniels, who was the only one left standing. Next morning we tried to remember what we had talked about but we couldn't — so here is a total fabrication. (Only kidding, folks.)

The fifteenth birthday of Ian Paice was a red glitter day. At least that was the finish on the drum-kit that started him off. It cost £32.4.6 and sounds a bit horrible, but no doubt it was great at the time. My first snare drum cost £3 and I thought it was great.

though kind to us, have written some crap about guys that we know, as musicians, who are great players.

CRITICS

'I have no time for critics,' Ian agreed. 'Some are very good, but how can anyone, making his living from writing criticise you or me or any quality musician.'

'Even though some of them are musicians of sorts they aren't in the same league, so they shouldn't just report what happened. Readers can surely make their own minds up, and I reckon most of them do.'

Well, I reckon most of you do too, which is why Deep Purple are probably the top crowd puller at this time. I wondered whether Ian criticised himself.

'I have a videotape machine which is great for checking my performance at concerts. I can see how good or bad I was on a certain night. It's nice to see how you did things or how fast you played, because when you are actually doing it you never know. You find yourself thinking, "Did I do that?"'

SOLOING

I asked Ian about his thoughts while soloing and we agreed that you can't approach this analytically — it must come from emotion. Ian puts it this way: 'I don't take my brain on stage — it gets in the way.'

He is a drummer about whom other drummers speak with respect. Many of them I have met at my clinics and they often ask how certain

CUSTOM

Ian's kit today has been custom built by Ludwig and consists of a 26 x 18 bass drum; 16 x 10, 18 x 16 and 18 x 20 tom-toms; 6½ metal snare and spare bass drum 24 x 18 and tom-tom 14 x 10.

He uses what he calls 'clubs' to play with. These are the sticks which are all shaft and no tip. Now what about playing? As Ian says, 'Anytime I feel like it I just sit down and play. You should only practise if you want to, so I don't call it practice.'

'Confidence is essential. You've got to have total belief in what you're doing. My way of improving myself may not be right for everyone. If I see someone who is obviously better than I am, I marvel for a minute and then I say "I'll get you, I'll do that soon". Then I go away and do it; but my way.'

We talked about the writers and critics who, al-

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C *Repeat 4 times*

D

E 1 2 3 4 5 6 7 8 9 10

F *Crash cym.*

G *Back to F then R.T.F.*

breaks are played so that they may copy them. Ian's reply to this is: 'If you want to do what somebody else has done all you need to know is what it sounds like. If it sounds rattle-a-boom then find something that sounds rattle-a-boom. Ten to one it will be slightly different so you have interpreted rather than copied, which is much better.'

We also talked about bass drum playing, as we are two of the few who do it on one bass drum. Speed is a matter of finding the balance point on the footplate and toeing the beats.

They should flow with the spring doing the work and the toe lightly keeping the action going. That's the way to produce the rapid succession of bass drum beats Ian is capable of.

The spring tension on the pedal is crucial and must not be too floppy or too tight. Ian has always used Premier pedals and gets through about four a year. Not that they break - they just get tired!

I had to ask about plans for the future and any personal ambitions that Ian had. His ambition is simple - to be the best in the world - which, when you come to think about it, is the only ambition worth having in music.

I hope that sometime again we can play together as we have done in the past when I first realised that here was a natural drummer with unusual drive and determination to be the best.

I have written out the drum part for the new Spencer Davis Group single, because I know that many of you like to read drum parts along with the record.

Note that the bass drum part follows the bass guitar, but I have not written it as there are variations which are of no value to copy. Just listen for the general idea. Watch the repeat at 'C'. Those four bars are played four times with the accentuated crash on the last beat of each four bars. At 'F' you play the four bars twice, then at the end play the 'F' until the fade. 'R.T.F.' means 'repeat till fade'. Have fun with this.



Ian Paice — 'I don't take my brain on stage!'

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PLAYER OF THE MONTH



CHUCK FLEMING TRADITIONALIST WITH THE JSD BAND

Right now, according to the JSD Band's violinist, Chuck Fleming, we're in the middle of a new and exciting folk revival. It's exciting, he says, because folk's new-found relevance has not been brought about by the folk traditionalists. Rather, it's happening through the energy and involvement of a new breed of young musicians – and that can only be good news for folk's future.

'It's not the traditional people who are involved in the revival, because traditional music doesn't bring changes,' he explains. 'In traditional music, the son will learn from the father – exactly as the father learned the jigs and reels from his father before. But the revival involves young people who are prepared to break new ground. There's more experiment now. It's young people who have given the folk revival its impetus; they have brought to folk music a quality of light and shade that was never there before.'

Fleming's words carry all the more weight for the fact – as the rest of JSD will point out – that he is, more than anyone else, *the* traditionalist of the band.

REBELLION

He started playing the violin at the age of six and continued a classical training for seven years. Then came a rebellion against the music he was learning. 'I just gave it up,' he admits.

It was the guitar and the inspiration of the early Bob Dylan, that got Fleming back on to the musical road. He started playing the instrument at the age of 16 and headed into a succession of part-time beat groups around Glasgow.

'I heard folk music quite by chance,' he says. 'I'd been playing rhythm guitar with a local beat group; when I heard folk for the first time, I

thought, "This is something I could do".'

Soon he was hanging around the folk pubs of the city, listening to the jigs and reels of traditional folk music and learning to play them on his fiddle.

'There's a definite fraternity of folk people,' he explains. 'They use the pubs as a kind of refuge from their bed-sitters. It's natural that they should come together to play their music. But they don't put up barriers – they accept you quite easily when they see what you're trying to do.'

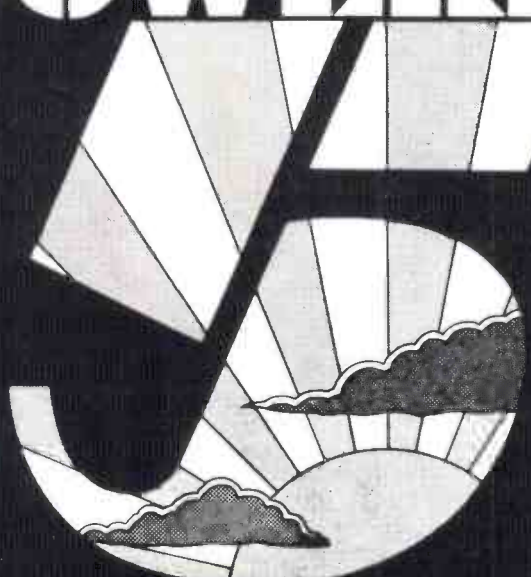
MIXED

Early in 1970, he met up with Jim Divers, Sean O'Rourke and Des Coffield (hence the JSD Band). They had joined together in 1969 to play acoustic folk – a mixed bag, says Fleming, that extended from traditional songs to bluegrass and blues. Drummer Colin Finn had joined them just before Fleming chanced along; with Coffield on lead guitar and mandolin, O'Rourke on banjo, flute and a handful of other instruments and Divers on bass and cello, they went electric in December 1971.

It took some time for the JSD Band to find their own identity. Fleming's first spell with them had lasted only ten months before he left to join Trees, a band who flourished briefly during the premature and ill-fated folk/rock 'boom' of 1971/2.

'Basically,' he says of the split, 'I'm into Irish and Scottish traditional music, and they were playing a broad spectrum of different types.' But, in Fleming's absence, the JSD Band moved closer to the traditionally-flavoured music that Fleming had first inspired, and Fleming rejoined them in January of this year to help cut their new album for Cube Records, *Travelling Days*.

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PROFILE



Pete Sinfield

Pete Sinfield has made a solo album – the first time he has been heard in his own right since the halcyon days of King Crimson, when he co-wrote and co-produced *In The Court Of The Crimson King*, *In The Wake Of Poseidon* and *Lizard*.

It is an unusual album, full of surprises and all the things he has always wanted to do. When Pete spoke to *Beat* he touched first on the split with Crimson.

'We got back from an American tour and Robert rang me up on Christmas Eve. I was in a dreadful state of exhaustion. He said "Hello

Pete, this is Robert Fripp," which was a strange thing to say, then he said "I can't work with you anymore" and I said, "Oh all right then, see you," and put the phone down.

'It really came to a head for two reasons, one that Robert was writing music that I didn't particularly want to write lyrics to, because I wanted to get into music that was a little warmer.

'The other thing was that I always knew that Crimson should have had a lot of production around it – lights and stage things, and on the second American tour, due to various circumstances, there

were a lot of things we couldn't use about which I complained.

'I believed it was important – but the musicians said no, we're quite happy to go on with two light bulbs, it's the music that counts. So we fell out a little over that. It's interesting that now they are using more lights than I ever did.

'I think the music we played created moods and needed some staging.

'After the split, the whole combination of events brought about a dreadful state of lethargy. Nothing I wrote seemed to have any value – I have quite high standards.

'Then what happened was that I was asked to produce *Roxy (Music)* by E. G. Management, who I was with previously.

'So I produced their first album and their single, *Virginia Plain*, and I had this continual feeling that Christ, if they can do it I sure as hell can. It was very good for my confidence. So while producing there I got into their music – they're really not the world's greatest musicians but they have a lot of good ideas. In some ways we're similar – I'm no musician but I have a lot of ideas.

'When I finished *Roxy* and I didn't have anything to do, I sort of helped them get their PA together and helped them with the stage thing and did what I could, with my experience. They knew nothing at that time – they only had a lot of ideas they wanted to use.

'Then I was at a loose end, so I said to E. G. (Management) that I would like to make an album and they said alright, perhaps.

'A lot of my friends in Somerset play – I used to go around with them and blow. We started getting a few things together – and I played the tapes to E.G. and they said well, we don't think it would be good for your career.

'I said, you're joking. I've been slaving away for three years and I've got nothing else to do, you won't find me anyone to produce and tell me I can't make an album

because it won't be good for my career.

'Eventually, they did agree to use it – although they were very worried about the fact that I wouldn't be able to sing, as was I in fact. I'd never sung anything before but I had a feeling that I might be able to, if not amazingly, to a level, you know?

'So I said I would get all my friends in to sing and that I would write the songs. Then I discovered that I really could sing after all, to a degree. Not amazing but enough to get what I wanted to say across, I thought.

'They were still not sure about it, and then Greg (Lake) said, come and work for us and I said, OK.

'Then I started the album. There's a lot of people on it – Greg's on it, Mell Collins, John Wetton, Keith Tippett and B. J. Cole. Then it slowly came together in its peculiar way.

EXPENSIVE

'It took about £8,000 to put the album down.

'It was expensive. It was due to a combination of factors, one that some of the people I used on it were friends and I might have done better using people who were more competent musicians.

'I was very concerned that it should be warm and friendly and accessible. I thought the feeling that was going on between the people involved was as important as musicianship.

'I really like all sorts of music as long as it's good. There were things I wanted to do that I didn't have the opportunity to do with Crimson, like a country song, or a straight rock and roll song or an acoustic song with guitar, flute and voice.

'I do think the album's a bit odd. There is a linking factor on the songs, however, in that they all have my personality scratched all over them.

'People tell me it's very good music for listening to in a car – I'm not sure whether that's a compliment or an insult.'

THE NATURE OF A GOOD BALANCE.

DEL NEWMAN, arranger, works very hard. In the past few years he has arranged material for Cat Stevens, Carly Simon, Family, Jefferson Airplane, Roger Daltrey, Nicky Hopkins, Harry Nilsson to name but a few, and is at present working with Paul Simon on a new single, which he believes has as much potential as *Bridge Over Troubled Waters*.

He lives with his wife in a very relaxed house in a quiet street near Earls Court, overlooking a small garden — something he finds important and would like to extend by moving to the countryside.

NATURE

'I think that nature is important in achieving some sort of balance, but I wouldn't go and retire there — the city gives an impetus to what I'm doing,' he said.

Del had what he described as a 'straight' musical education when he went to Trinity, but started getting involved with younger music when a group asked him to teach them written music.

He started arranging music for records when a girl asked him for singing lessons and then cut a single which she asked him to arrange.

The single didn't get anywhere, but the producer, Derek Lawrence, was with E.M.I., and that's where Del worked for the next nine months.

'I met Cat Stevens through a friend. It was during the period of his illness when he was producing singles. After that we did *Tea for the Tillerman* which really took off in the States. Even Island was surprised!

'At that time I was teaching part time in a London comprehensive school, but when I was asked to arrange the musical 'Hair' in Amster-

dam I decided to leave and since then work has just got healthier and better,' he said.

Del thinks that many arrangers over-arrange — something that happens when there are so many possibilities for each piece of music.

'The problem is what not to write. I seem to be getting paid more and more to do less and less.'

He's also involved with television documentaries, and finds writing music to blend with images a tremendous challenge. He sees that each image has 'a life of its own.'

'I find the same with songs. When I'm writing an arrangement for a song I listen to it for a few days to get its feel and meanings in as many ways as possible and view it more objectively. I try to be as sympathetic to the song as possible, but everything is subjective. It helps to have a number of records available with my work on them — people can hear what I can do and the sort of things I write before they come to me.'

WORK

At the time of writing, Del was at work with Paul Simon on his new single — about which he's really excited.

'It's a really beautiful song, as yet untitled, which I'm sure will be as big a hit as *Bridge Over Troubled Waters* and playing on it are Jean Roussel on electric piano, Jerry Conway on drums and Chris Lawrence on string bass. It has the same sort of feel as 'Troubled Waters' — melancholy and lyrical, and is based on a piece by Bach.

'Paul Simon is very easy to work with, and we're all very relaxed — no ego trips.

'He never raises his voice or gets upset, but knows

what he wants. Paul Samwell Smith is producing the track.'

For the last eighteen months Del has wanted to write and produce his own album, but hasn't yet found the time to do much work on it.

'There are so many possibilities apparent to me for such an album, but if the first doesn't sell it will be hard to get another. I've thought in terms of a purely instrumental album, or with me singing on it or again, getting someone else to sing.'

SONGS

'I write songs in a universal way, as opposed to writing about some postman and his feelings — I try to cover everything. Some songs are social comments, but usually I attempt to cover more and stretch it to a philanthropical love song.

'I really believe that "1984" as George Orwell

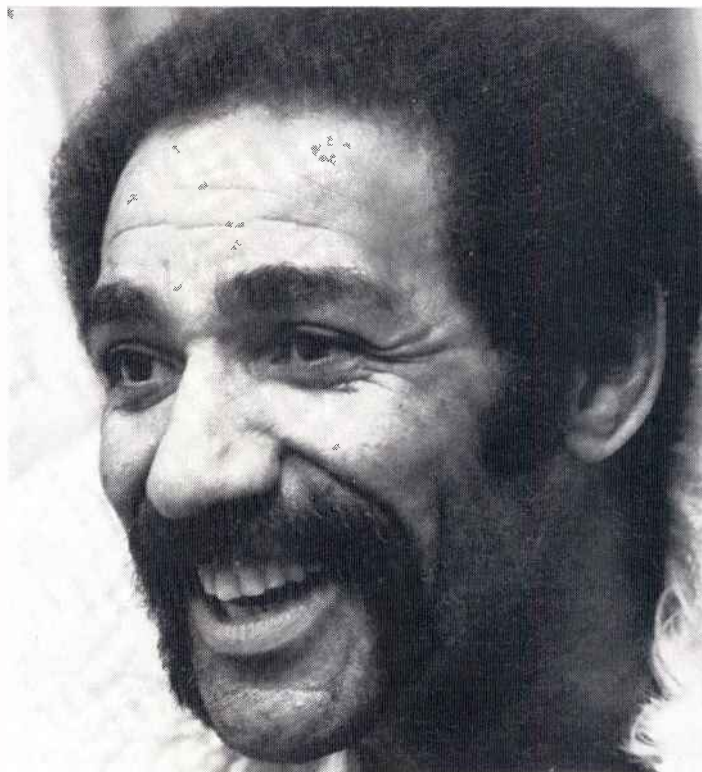
prophesied will come. Science fiction is a dream, but once it's thought it can become fact.'

When asked what tracks he has been particularly pleased with and has enjoyed, the one that Del remembers first is *Bolero* on Family's *Bandstand* album:

'I was able to do anything on that track, and at times it's fairly discordant. For instance, the track is in "A" but the strings come in on "B" and there's a nice effect.'

Del is now arranging a relatively unknown singer/songwriter, Mike Silver, who is signed with Elton John's Rocket label.

'He's the most exciting talent I've heard for a long time, a sort of European James Taylor. We're doing his album now and we're able to experiment — which is what it's all about. He's going to be big.'



BEAT INSTRUMENTAL'S EQUIPMENT PRICE GUIDE

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

GUITARS

BOOSEY & HAWKES

ANGELICA	
2841 Classic	9-72
2842 Full-size Classic	10-91
2851 Full-size Classic	16-61
2857 Full-size Classic	22-99
2845 Jumbo	15-00
2846 Jumbo	25-57
2847 12 String	28-15
2860 Folk	28-93
2861 Jumbo	32-45
2862 12 String	37-40

YASUMA

2863 Folk, Humming Bird model	37-40
2864 Jumbo, Humming Bird model	41-80

LA MANCHA

2865 'Estudio'	19-95
2866 'Fiesta'	24-72
2867 'Recital'	29-92

DI GIORGIO

No. 16 Signorina	28-98
No. 18 Estudante	31-10
No. 28 Classic	38-77
No. 34 Tipo Autor	50-27
No. 36 Bel Som	61-60
No. 38 Vibrante	76-70
No. 40 Amazon	35-80

VITTORO

570 Small size Classic	10-98
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VARSITY

513 Metal Strings	8-95
515 Nylon Strings	9-35

HARMONY

6600/O Flat Top	86-90
6560/O Jumbo	68-20
6382/O Folk	64-79
1269/O 12 String	95-48

CLEARTONE

MELODY	
1200 12/s Folk	38-15
1250 12/s Folk Elec	46-61
500 Folk	31-99
525 Folk Elec	40-53
325 Folk	13-91
425 Classic	21-31
460 Classic	31-30

MIAMI

FT1 Elec	19-78
FT2 Elec	23-90
FT1 Bass	27-46

TANTARRA

4195 Classic	16-02
4197 Classic	23-89
2010 Classic	22-39
1307 Folk	17-92
1324 Folk	22-86
1325 Folk	25-55

GUYATONE

HG91 Steel	20-66
HG306 Steel	55-52
HG188C Steel	85-72

KLIRA

Westbury Jumbo	70-05
310 Electric	75-19
360 Bass	81-82
Blue Hill 6	54-15
Blue Hill 12	57-25
SM8 Solid	90-94
SM9 Solid	100-73
Westside	101-05
SM19 Bass	96-20
355 Bass	77-66
149 Classic	27-50

CROYDON MUSIC STUDIOS

FRAMUS	
05011 J196L Jumbo	39-40
05311 5/196L Jumbo	50-75
05050 J197 Jumbo	31-06
05511 5/197L Jumbo	80-93
05841 FJ196R Humming Bird	62-63
06101 5/296B 12 St.	61-60
06011 J296L 12 St.	45-00
06311 5/297 12 St.	94-83
10040 J155 Solid	40-06
10330 F572BL Solid	54-72

10630 5/360SW Solid	142-30
10370 5/355BG Solid	110-15
10740 5/370 Solid	159-59
12440 5/375R Bass	156-24
12700 5/380 Bass	110-15
12280 5/156 Bass	89-10
03502 AZ10 Actilla Zoller Semi Acc.	225-04
00/11 50/1L Folk	18-65
14470 0/4 Hawaiian	41-00
10400 J370 Solid	63-09
12490 J375 Bass	75-90
13120 6/175	52-87
13100 6/174	50-53
13020 5L75G	92-32
13130 6/175PS	63-34

JEDSON

4455 Elec	TBA
4456 Elec	TBA
4457	TBA
4448 Elec	TBA

MUSIMA

1612N Acoustic	12-00
1612S Acoustic	12-00
1600 Acoustic	14-75
730 Classic	16-50
731 Classic	18-00
732 Classic	22-50

TAKEHARU

G85 Classic	27-20
I20 Classic	32-65
I30 Classic	43-55

CONTESSA BANJOS

B15 5 String	52-85
B14 4 String	50-15
B16 6 String	53-70
500 Acoustic w/tail-piece	8-50

Jedson 2P. up	31
Jedson 2P. up Bass	31
Jedson Semi Acc.	31
Jedson Jet	31
Jedson Jet Bass	31
Jedson Scimitar Bass	31
Jedson Hawaiian	31
Jedson Performer	31
Jedson Artist Folk	31
Jedson Artist Jumbo	31
Jedson Artist XII	31

Jedson 2P. up	31
Jedson 2P. up Bass	31
Jedson Semi Acc.	31
Jedson Jet	31
Jedson Jet Bass	31
Jedson Scimitar Bass	31
Jedson Hawaiian	31
Jedson Performer	31
Jedson Artist Folk	31
Jedson Artist Jumbo	31
Jedson Artist XII	31

DALLAS ARBITER

Dallas Jumbo	TBA
Dallas XII	TBA

FENDER

Jaguar Elec	TBA
Jazzmaster Elec	TBA
Stratocaster Elec W/Trem.	TBA
Stratocaster Elec.	TBA
Telecaster Cus./Elec.	TBA
Telecaster Stan./Elec.	TBA
Jazz Bass	TBA
Precision Bass	TBA
Telecaster Bass	TBA
Bass VI	TBA
800 10/s P/steel	TBA
2000 10/s P/steel	TBA
400 P/steel	TBA
Shenandoah 12/s Folk	TBA
Mustang Bass	TBA
Semi-Acoustic Telecaster Elec	TBA
Rosewood Telecaster Elec	TBA
Telecaster Blond Elec	TBA
Trem.	TBA
Musicmaster Elec	TBA
Musicmaster Bass	TBA
Freeless Bass	TBA

FRAMUS

5/194	TBA
J1113	TBA
5/198	TBA
5/196	TBA
Stereo Elec	TBA
J1370	TBA
J1155	TBA
5/120	TBA
5/380 Bass	TBA
5/355	TBA

GIANNINI

SN20 Classic	TBA
GN50 Classic	TBA
GN60 Classic	TBA
GN70 Classic	TBA
GN80 Classic	TBA
GN90 Classic	TBA
GN100 Classic	TBA
GS240 Folk	TBA
GS380 Folk	TBA
GS350 Folk	TBA
GS460 Folk	TBA
GS570 Folk	TBA
GS680 Folk	TBA
CRA65 Craviola	TBA
CRA12S 12/s Craviola	TBA

HAYMAN

1010 Elec	TBA
2020 Elec	TBA
3030 Elec	TBA
4040 Bass	TBA

JEDSON

4455 Elec	TBA
4456 Elec	TBA
4457	TBA
4448 Elec	TBA

MUSIMA

1612N Acoustic	12-00
1612S Acoustic	12-00
1600 Acoustic	14-75
730 Classic	16-50
731 Classic	18-00
732 Classic	22-50

TAKEHARU

G85 Classic	27-20
I20 Classic	32-65
I30 Classic	43-55

CONTESSA BANJOS

B15 5 String	52-85
B14 4 String	50-15
B16 6 String	53-70
500 Acoustic w/tail-piece	8-50

MUSIMA

1612N Acoustic	12-00
1612S Acoustic	12-00
1600 Acoustic	14-75
730 Classic	16-50
731 Classic	18-00
732 Classic	22-50

TAKEHARU

G85 Classic	27-20
I20 Classic	32-65
I30 Classic	43-55

CONTESSA BANJOS

B15 5 String	52-85
B14 4 String	50-15
B16 6 String	53-70
500 Acoustic w/tail-piece	8-50

MUSIMA

1612N Acoustic	12-00
1612S Acoustic	12-00
1600 Acoustic	14-75
730 Classic	16-50
731 Classic	18-00
732 Classic	22-50

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I20 Classic	32-65
I30 Classic	43-55

CONTESSA BANJOS

B15 5 String	52-85
B14 4 String	50-15
B16 6 String	53-70
500 Acoustic w/tail-piece	8-50

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1612N Acoustic	12-00
1612S Acoustic	12-00
1600 Acoustic	14-75
730 Classic	16-50
731 Classic	18-00
732 Classic	22-50

TAKEHARU

G85 Classic	27-20
I20 Classic	32-65
I30 Classic	43-55

CONTESSA BANJOS

B15 5 String	52-85
B14 4 String	50-15
B16 6 String	53-70
500 Acoustic w/tail-piece	8-50

HORNBY-SKEWES

Neutschmann H/made	37-70
417 Lute	138-58
Dietrich DG15 H/theodor Classic	156-95
Theodor Dunger 15-TD H/made Classic	148-98

KASUGA

G.85 Classic	28-08
G.100 Classic	31-21
G.130 Classic	35-33
LG 160 Classic	41-16
G.160 Classic	42-72
G.250 Classic	58-34
FG.250 Flamenco	58-34
F.10 Folk	29-56
W.13 Western	34-34
F.15 Folk	36-23
T.15 12/s	38-03
W.17 Western	41-91
T.20 12/s Western	48-46
F.200 Folk	50-29
W.250 Western	57-31
T.300 12/s Western	64-67

PALMA

40FD Folk	10-33
60N Classic	11-98
WJ127 Western	19-89
M5309 Folk	5-48
MUS 1522 Folk	6-67
MG101 Folk	6-58
500 Folk	8-78
MG010 Folk	8-66
30N Classic	9-68
S1612 Folk	12-89
ST1612 Folk	13-30
N1612 Classic	13-35

TERADA

5.616N Classic	15-10
C.103N Classic	16-48
G.703 Classic	18-66
G.705 Classic	24-86
G.706 Classic	27-52
800 Classic	26-38
I200 Classic	33-34
FL.202 Folk	23-91
FW.502 Western	37-08
FW.504 Western	46-88
W.513 12/s Western	45-32
C.102 Plectrum	16-62

ZENTA

PI Elec	17-67
FTI Elec	21-48
FT2T Elec	27-43
FT20B Bass	41-10
FT200 Elec	41-64
SE2T Elec	33-58
SE2B Bass	39-55
SG2T Elec	42-30
SG1B Bass	40-45
SG200 Elec	48-97
SG200B Bass	51-58
LP200GR Elec	54-70
LP200GRB Bass	61-48
PM102B Bass	44-76
VG200B Bass	62-43
HG91 Hawaiian	19-69
HG106 Hawaiian	61-24

IVOR MAIRANTS

MARTIN	
0021	TBA
0018	TBA
D18	TBA
D28	TBA
D35	TBA
D41	TBA
D12-35	TBA
D45, 018, 0018, 00028, 0045, D12-28, D12-20 and D12-45 available to order only.	TBA

JOHN BIRCH

SCSL Elec	TBA
SCDL Elec	TBA
SCDS Elec	TBA
SCDP Bass	TBA
SCDJ Elec	TBA
SCDB Bass	TBA

ORANGE

Orange Custom	250-00
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B. L. PAGE

MICRO-FRETS	
Calibra	165-00
Calibra I	184-80
Signature	211-20
Signature Custom	211-20
Swinger	211-20
Stage II	224-40
Swinger Customised	244-20
Spacitone	277-20
Huntington	330-00
Baritone 6/s Bass	198-00
Signature Bass	184-80
Stage II	184-80
Husky	211-20
Thundermaster	264-00

ROSE-MORRIS

ARIA	
John Pearse Folk	TBA
John Pearse Folk, Jm.	TBA

EKO

Rio Brave Folk	TBA
Rio Bravo 12/s Folk	TBA
Ranger Folk	TBA
Ranger 12/s Folk	TBA
Ranger Folk Elec	TBA
Ranger 12/s Folk Elec	TBA

ES-345 TD, Cherry...	357-50	Dove Custom, Nat- ural Top	346-50	SAXON	17-59	328	26-99	2387	150-00	D-44-M Jubilee	249-70
ES-345 TD, Sunburst	368-50	Heritage Custom, Natural Top/Rose- wood Back	278-30	Saxon 810 Classic	19-80	333	28-99	2387B	160-00	D-50-NT Special	273-90
ES-340 TD, Natural	324-50	Hummingbird Custom, Cherry Sunburst	251-90	Saxon 811 Classic	22-55	362	29-99	2388B	150-00	D-55-NT T.V. D'	
ES-340 TD, Walnut	335-50	Hummingbird Custom, Cherry Sunburst	262-90	Saxon 813 Classic	26-40	370	32-99			nought	329-12
ES-355 TD-SV, Cherry	539-00	Blue Ridge Custom, Natural Top	231-00	Saxon 814 Classic	37-75	375	34-99	SUMBRO ELECTRIC	19-99	F-20-NT Troubadour	132-00
ES-355 TD-SV, Walnut	550-00	SI De Luxe, Natural	207-90	Saxon 815 Classic	49-50	391	39-99	FG11	22-99	F-30-NT Aragon	162-80
ES-335 TD, Cherry	291-50	SI De Luxe, Sunburst	196-90	Saxon 816 Classic	22-38	392	79-99	FG2T	27-99	F-40-M Folk	240-90
ES-335 TD, Sunburst	302-50	J-50 De Luxe, Natural	192-50	Saxon 817 Folk	26-95	2858	89-99	LP2G	48-00	F-47-NT Folk	240-90
ES-335 TD, Walnut	302-50	J-45 De Luxe, Cherry	285-90	Saxon 818 Folk and Case	42-90	2862	110-00	LPGC	52-00	F-48-NT Navarre	273-90
ES-325 TD, Cherry	209-00	J-40 Natural Top	167-20	Saxon 819 Jumbo and Case	41-25	731	16-50	LPSGC	52-00	F-50-BLD Navarre	350-24
ES-325 TD, Walnut	220-00	J-55 Natural Top	215-60	Saxon 820 Jumbo and Case	45-65	ASN101	20-00	TF200	45-99	F-50-R Navarre	379-50
Les Paul Recording	379-50	J-160E Custom, Natural Top	232-10	Saxon 821 Jumbo and Case	46-75	AP701	11-50	SG200	51-99	F-112-NT 12/s	188-32
Les Paul Triumph Bass	277-20	B-25 De Luxe, Sunburst	161-70	Saxon 822 12/s Jumbo and Case	44-55		13-99	SG200B	55-00	F-212-NT 12/s	240-90
Les Paul Custom	361-90	B-25 De Luxe, Natural	167-20	Saxon 823 Jumbo and Case	47-85			JB200	64-00	F-212-XL 12/s	274-56
Les Paul Custom	472-90	B-25 De Luxe, Sunburst	167-20	Saxon 824 Jumbo and Case	51-15			SC3	40-00	S-50-HB Solid	128-48
Les Paul De Luxe	284-90	B-25 De Luxe, Natural	167-20	Saxon 825 Jumbo and Case	62-15			SC3C	14-00	S-90 Solid	167-20
Les Paul De Luxe	284-90	B-25 De Luxe, Sunburst	167-20					SG6M	42-99	S-100 Solid	200-20
Les Paul De Luxe	284-90	B-25 De Luxe, Sunburst	167-20	SELMER				SG6T	46-99	S-100-S Stereo	214-72
SG Custom, Walnut	317-90	B-25 De Luxe, Natural	167-20	Rancher 6/s, C & W Guitar	19-52			SG42M	43-99	S-100-SC Stereo	235-84
SG Standard, Walnut	317-90	B-25 De Luxe, Sunburst	167-20	Rancher 12/s, C & W Guitar	24-14			M2	39-99	JS-I Solid Bass	181-28
SG Standard, Cherry	227-70	B-25 De Luxe, Sunburst	167-20					FBI	150-00	JS-II Solid Bass	223-30
SG Standard, Nat.	238-70	B-25 De Luxe, Natural	167-20	VIVA						JS-II-S Stereo Bass	237-60
SG Special, Cherry	204-60	B-25 De Luxe, Sunburst	167-20	Viva 1	7-86					T-100-D 'Slim Jim'	193-60
SG-2, Walnut	147-40	B-25 De Luxe, Natural	167-20	Viva 2	8-41					Elect.	193-60
SG-2, Cherry	149-60	B-25 De Luxe, Sunburst	167-20	Viva 3	9-10					SF-II 'Starfire' Elec.	218-24
SG-I, Cherry	130-90	B-25 De Luxe, Natural	167-20	Viva 4	11-49					CE-100-D 'Capri' S/A	381-60
SG-I, Walnut	133-10	B-25 De Luxe, Sunburst	167-20	Viva Super 6 Classic	10-50					SF-IV 'Starfire'	313-28
SG-3, Cherry Sunburst	160-60	C-200 Classic	225-50	YAMAHA						SF-BASS-II 'Starfire'	294-80
EB-0, Cherry	198-00	C-300 Classic	225-50	S50A Folk	20-40						
EB-0, Walnut	203-50	C-400 Grand Classic	284-90	FG 75 Flattop	24-31						
EB-3, Cherry	240-90	C-500 Grand Classic	350-90	FG 110 Flattop	31-46						
EB-3, Walnut	246-00			FG 140 Jumbo Flattop	37-89						
EB-3L, long scale, Cherry	233-20	HOFNER		FG 150 Flattop	40-26						
EB-3L, long scale, Walnut	238-70	HS-4580 Electro-Acoustic, Double Cutaway	101-20	FG 180 Jumbo Flattop	43-45						
EB-OL, long scale, Cherry	194-70	Congress Acoustic	41-80	FG 230 12/s Jumbo Flattop	55-00						
EB-OL, long scale, Walnut	200-20	Hawaiian Artist	46-20	FG 300N Jumbo Flattop	89-22						
SB-350, Cherry	165-00	Hawaiian Standard	36-30	FG 580 Jumbo Flattop	116-24						
SB-350, Walnut	170-50	H-S173V Solid	79-20	G50A Classic	23-04						
SB-450, long scale, Cherry	165-00	HS-174 Solid	109-45	G60A Classic	25-46						
SB-450, Walnut	170-50	HS-175 Solid	90-20	G85A Classic	27-06						
EB-4L, long scale, Cherry	227-70	HS-164V Solid	60-38	G100A Classic	30-58						
EB-4L, long scale, Walnut	238-70	HS-4579 Solid	118-80	G130A Classic	35-14						
EB-2D, Cherry	297-00	Galaxie Solid	96-80	G170A Classic	41-63						
EB-2D, Sunburst	302-50	HS-185 Artist Solid Bass	73-70	GC-3 H/made Classic	100-98						
EB-2D, Walnut	302-50	HS-186 Solid Bass	89-65	GC-5 H/made Classic	144-48						
J-250R, Sunburst	438-90	HS-187 Solid Bass	104-50	GC-10 H/made Classic	195-30						
J-100 Custom, Natural Top	291-50	HS-189 Solid Bass	97-90	MSA PEDAL STEEL							
J-200 Artist, Sunburst	394-90	HS-182 Solid Bass	65-45	CS-10 Pedal Steel	759-00						
J-200 Artist, Natural	405-90	Violin Bass	80-30	(Rosewood) w/case							
Dove Custom, Cherry	335-50	Professional Solid Bass	54-45	Side Kick Pedal Steel	343-20						
		Western Jumbo 6/s	55-00	(Black) w/case							
		Western Jumbo 12/s	65-45								
		Western Jumbo Electro-Acoustic	69-30								
		Arizona Jumbo Flattop, 6/s	41-52								
		Arizona Jumbo Flattop, 12/s	46-20								

AMPLIFIERS, P.A. SYSTEMS AND SPEAKER CABINETS

BECK		C.30 PA PA Ensemble	124-46	100 PA reverb	129-80	FRI, 2 x 12 1/2 x 18 1/2 horns 100w cab	174-90	CMJ		8309, 200w p.a.	TBA
4 channel, 70w amp.	TBA	K.15 'Pan' 15w combo	51-97	100/7 PA	141-90	HCI, 2 horns 50w cab	42-90	1037, CMI 50w	78-82	8330, 120w slave	
4 channel, 100w amp.	"	K.30 'Odin' 30w combo	112-53	200/7 PA	174-90	PAI-H, 2 x 12 1/2 horns, 100w cab	93-50	1038, CMI 100w	105-02	8319, lead cab, 60w	
6 channel, 125w amp.	"	K.60 'Thor' 60w combo	163-68	100 PA slave	108-90	PA2-H2, 4 x 12 1/2 horns, 100w cab	134-20	1039, CMI lead cab	94-28	8320, bass cab, 60w	
6 channel, 150w amp.	"			200 PA slave	140-80	PA2-H4, 4 x 12 1/4 horns, 200w cab	170-50	1040, CMI bass cab	90-75	8321, organ cab, 60w	
6 channel, 200w amp.	"							1041, CMI 10w	27-50	8312, 2 x 12 p.a. col. pair	
PA/L cab	"	BURMAN		LEAD, BASS, ORGAN SPEAKER UNITS:				1045, CMI 50w PA	109-80	8313, lead cab, 110w	
PA/2L	"	GPA/SLA100 mixer plus amp.	138-60	4 x 12 small, 80w	96-80	CLEARTONE		1046, CMI 100w PA	136-05	8314, bass cab, 110w	
PA/4L	"	MFA/SLA100 mixer plus amp.	150-41	4 x 12 large, 80w	101-20	PARK		1047, CMI 50w PA cols	69-22	8322, organ cab, 110w	
DV/L	"	MFA/SL100 mixer plus amp.	150-41	4 x 12 large, 120w	127-60	1001, 75w amps.	96-00	1048, CMI 100w PA cols	109-80	8315, p.a., 110w col. pair	
SV/L	"	MFA/SL100 mixer plus amp.	165-82	1 x 18, 100w	90-20	1002, 150w lead and Bass amp	159-41	DALLAS ARBITER		8316, lead cab, 140w	
		M2000 mixer	327-96	1 x 15 twin horn, 50w	105-60	1003, 150w PA amp	166-45	FENDER AMPS:		8317, bass cab, 140w	
		GPA module	36-30	PUBLIC ADDRESS		1005, 100w lead and Bass amp	132-45	Dual Showman, 100w	TBA	8323, organ cab, 140w	
		MPA module	52-80	2 x 12 PA, 80w pair	104-50	1006, 250w slave	199-27	Bandmaster, 45w	"	8318, p.a., 140w, cols.	
		MPA/R module	75-90	2 x 12 PA, 120w pair	126-50	1007, 8 channel mixer	199-27	Twin Reverb, 100w	"	8329, horns	
		SL100, 100w slave	115-50	4 x 12 PA, 160w pair	181-50	1008, 4 x 12 lead cab	116-04	Twin Reverb + JBL, 100w	"	8331, p.a. 60	
		LS212 100w 2 x 12	70-95	4 x 12 large, 120w	127-60	1009, 4 x 12 bass cab	116-04	Quad Reverb, 100w	"	8332, 3-face horn cab	
		LS412 200w 4 x 12	126-72	1 x 18, 100w	90-20	1010, 2 x 15 cab	105-02	Bassman, 50w	"	8334, 4 x 12 horn cab	
		GBO412 200w 4 x 12	127-71	1 x 15 twin horn, 50w 100w pair	211-20	1011, 1 x 18 cab	84-39	Pro Reverb, 45w	"	8333, mon. cab, 50w	
		GBO215 100w 2 x 15	108-24	1012, 4 x 12 HF. cab.	180-45	1014, 4 x 12 HF. cab.	180-45	De Luxe Reverb, 20w	"	8333, mon. cab, 100w	
				1015, Horn cab	70-33	1016, 4 x 12 cols	215-68	Musicmaster, 12w	"	8335, concord reverb	
				1016, 4 x 12 cols	215-68	1017, 2 x 12 cols	121-90	SOUND CITY:		8327, concord reverb	
				1018, 25w combo amp	100-80	1019, 50w combo amp	161-76	8300, 20/20 PA		8328, combo 60	
				1019, 50w combo amp	161-76	1021, P120 Micro	14-30	8301, 50w lead		8330, slider amp	
				1021, P120 Micro	14-30	1022, Fuzz sound	12-24	8302, 50w bass		8331, concord reverb	
				1022, Fuzz sound	12-24	1023, WAH swell pedal	14-20	8303, 50w p.a.		8332, JBL	
				1023, WAH swell pedal	14-20	1025, Minimixer mains	33-24	8304, 120w lead		8333, concord bass	
				1025, Minimixer mains	33-24	1041, Minireverb	57-11	8305, 120w bass		8335, concord 80w	
				1041, Minireverb	57-11	1041F, Minireverb	57-11	8301, 50w lead		8351, bass slider	
				1041F, Minireverb	57-11	Footswitch	2-45	8302, 50w organ		8340, mixmaster I	
								8303, 50w p.a.		8345, echomaster I	
								8304, 120w lead		8346, echomaster II	
								8305, 120w bass			
								8325, 120w organ			
								8306, 120w p.a.			
								8307, 200w lead			
								8308, 200w bass			
								8326, 200w organ			

SB230, 160w enc.	TBA
BB140, 80w enc.	"
BB240, 160w enc.	"
PA130, 80w enc.	"
PA230, 160w enc.	"
PAL, 80w horn cab.	"
PAL, 160w horn cab.	"
PAQ 75, tweeter	"
IMPACT:	
I015, 60w amp	"
I017, 120w amp	"
I011, l/o cab	"
I016, p.a. col. pair	"
I016A, cab	"
I018, bass cab	"

DAVOLI

Lied organ bass, 50w	111-06
Lied organ bass, 100w	157-50
Lied organ bass, 200w	246-35
Super lied dual, 50w	121-16
Super lied dual, 100w	167-60
Super lied dual, 200w	256-45
Lied super effects, 50w	127-22
Lied super effects, 100w	185-77
Lied super effects, 200w	278-66
B50/N cab	58-56
B75 cab	111-96
B150 cab	160-53
Combo-amp, J5	29-88
Combo-amp, tempest 25	66-63
Combo-amp, Super studio S5500	159-53
Combo-amp, super studio S51000	227-47
Combo-amp, didactic 6	108-90
8092/K, 50w	105-00
8092/K, 100w	145-39
8092/K, 200w	199-91
Mixer 6, 100w	292-79
Mixer 6, 200w	383-66
Case for mixer 6	7-70
Mixer 12 + multi-core (20 mt)	1041-95
DK45 cab	57-55
DK90 cab	113-09
DK120 cab	171-64
DK180 cab	197-89
Compact mixer 6	131-26
Transistorised slave 200w	201-93
Microphone K695	34-32
Microphone K700	38-16
Didactic 6	108-90

DJ ELECTRONICS

DJ Group 300, 150w amp.	132-00
DJ Group 300, 150w slave amp	121-00
DJ 100, 100w slave.	59-80
DJ 105, 30w p.a. amp	49-61
DJ 705, 70w p.a. amp	76-23
DJ 500, 50w p.a. amp	68-06
DJ 700, 70w p.a. amp	81-67
DJ 1000, 100w p.a. amp	95-59
Discmaster, 100w slave	72-05
Prince, 50w cab.	44-00
Consort, 100w cab.	66-00
Majestic, 100w cab.	88-00
Sovereign, 100w cab.	99-00

ELECTROSONIC

Custom-built, prices on application

E. S.

ELECTRONICS

PA 100/4, 4 channel, 100w mixer	141-90
S/L 150 slave	104-50
PA 100/TC 4 x 12 col.	110-00
PA 100/S 4 x 12 col.	110-00
PA 60/S 2 x 12 col.	77-00
PA 60/TC 2 x 12 col.	77-00
B100 Bins	110-00
HF 100 horn unit.	115-50
HF 50 horn unit.	99-00
RM 1/10, 10 channel remote units+amp	528-00
AP 150, 150w amp.	151-80
FH 100, folded horn bass cab	140-80
FH 200	250-80
S120 4 x 12 guitar/bass cab	123-20

GEN. EL. MUSIC

Baby Lem mixer amp.	212-30
LP.60 cab	97-90
LG.100 cab	158-40
LG.300 cab	229-90
Pro Lem mixer	162-80

Power Module, 100w	90-20
Power Module, 180w	123-20
Lem 911, bass amp.	283-80
Lem 912, guitar amp.	294-80
Venus G20	46-20
Mars G30	64-90
Mars GR30	83-60
Saturn GR50	141-90
Saturn B50	68-20
Bass 80	162-80
Explorer 80	167-20
Vanguard 60	163-90
Varisound R80	294-80

HH ELECTRONICS

IC.100 l/b/o, 100w twin	142-73
IC.100-S, l/b/o, 100w	105-60
IC.100 combo amp.	"
75/120w, 2 x 12 speakers	162-80
IC.100-S combo amp.	149-60
MA.100, 100w, 5 chan PA	130-90
MA.100-S, 100w, 5 chan PA	110-00
S.130 slave, 130w	84-70
Amplifier prices include zip-up, black, water-proof cover.	
LOUDSPEAKER SYSTEMS	
412 BL Minor, 120w 4 x 12	118-80
2 x 12, 70w PA stand	71-50
2 x 12, 70w PA dual concentrics	86-90
4 x 12 PA cols Not released	"

HIWATT

DR.504, 50w	TBA
DR.103, 100w	"
DR.201, 200w	"
DR.405, 400w	"
DR.512, 50w p.a.	"
DR.112, 100w p.a.	"
DR.203, 200w p.a.	"
DR.406, 400w p.a.	"
SE.4121, 50w, 4 x 12	"
SE.4123, 100w, 4 x 12	"
SE.4122, 150w, 4 x 12	"
SE.4128, 200w, 4 x 12	"
SE.4124, 50w, 4 x 12	"
SE.4124, 50w, 4 x 12 col.	"
SE.4125, 100w, 4 x 12 col.	"
SE.4126, 150w, 4 x 12 col.	"
SE.4127, 200w, 4 x 12 col.	"

Hohner

Orgaphon 33 MH	258-65
Orgaphon 55 MH	288-40
Orgaphon 60 N	312-60
Super Reverb 62	368-45
CP Pianet amp	82-60
Schaller Solo Uni	57-60

HORNBY-SKEWES

MILES PLATTING	
V.100, 100w amp	94-33
V.50, 50w amp	76-96
PA.50, p.a. amp	91-45
PA.100, p.a. amp	112-28
V.50-S, 50w 2 x 12 in. cab	70-36
PA.50-S, 50w 2 x 12 in. cols, per pair	115-39
PA.100-S, 100w 4 x 12 in. cols, per pair	189-51
C.30, 30w combo and 1 x 12 in.	111-34
C.50, 50w combo and 2 x 12 in.	131-71

ZENTA

Z.50 50w, combo and 2 x 12 in	115-75
Z.50.R as previous + reverb	145-05
CD.15.SN, 10w combo and 1 x 12 in.	52-71
PL.TK.15, 10w combo and 1 x 12 in. and light show	73-15
CD.6.SN, 6w combo and 1 x 8 in.	23-21
CD.6.STD, as previous and term.	29-11
Z.3, 3w combo and 1 x 6 in.	18-32

ICELECTRICS

PAU 3030, stereo, 30w p.c.	73-20
PAU 6060, stereo, 60w p.c.	84-26
ADM 60/3, 60w p.a.	86-68
SMP, 101, stereo mixer pre-amp	98-90

MMP 202, mono-mix-er pre-amp	83-60
P 50, power amp	44-00

JENNINGS

AC15 combo	60-50
AC40 combo	148-50
J40 combo	126-50
J100/D complete	214-50
B50 complete	137-50
B100 complete	181-50
B50 amp	59-40
B100 amp	77-00
J100 amp	93-50
AC100 amp	143-00
J50 cab	75-90
B1 cab	104-50
B2 cab	104-50
B3 cab	78-10
D4 cab	121-00
PA100 amp	123-50
LS410 column	55-00
LS412 column	82-50

LING DYNAMICS

ALTEC	
Altec 815, 300w p.a.	550-00
Altec 1205, 75w p.a.	190-00
Altec 1208, 100w p.a.	220-00
1210 AX mixer/amp 100w	320-00
1212A mixer/amp, 100w	220-00
771 BX crossover bi-amp	160-00
LDS, 85w slave amp.	85-00

MACINNES

CROWN INT/AMCORN	
IC150, stereo pre-amp	140-80
D60 amp, 60w per channel	106-70
DI50, 140 amp, 140w per channel	218-90
DC300 A, 500w per channel	418-00
M600, 1000w amp.	803-00
M2000, 2000w amp.	1606-00
M15A, 100w driver.	29-42
M15B, 100w driver.	29-70
M15C, 100w driver.	29-15
M15E, 100w driver.	29-15
M18A, 200w driver.	86-90

MAURICE LAURET

AMPEG	
Ampeg V4 stack.	565-00
Ampeg V4 B system.	575-00
Ampeg B 15N portabass	315-00
Ampeg V2 system.	395-00
ACOUSTIC:	
371 system.	630-00
271 system.	675-00
Traynor 100 lead sys.	245-00
Traynor 100 bass sys.	310-00

ORANGE

120w, PA amp.	198-00
200w, Custom PA amp.	390-00
120w, Graphic amp.	118-00
80w, Graphic amp.	112-00
150w, PA amp.	210-00
200w, Slave amp.	262-50
120w, Graphic Slave amp.	108-00
80w, Graphic Slave amp.	100-00
1500w, Slave amp.	750-00
200w, Custom amp.	292-50
120w, Graphic amp.	112-00
80w, Graphic amp.	105-00
80w, Graphic combo	165-00
80w, Graphic combo	198-00
120w, Graphic combo	210-00
120w, Graphic combo	243-00
60w, 1 x 15 horn cab	128-00
100w, 1 x 15 horn cab	180-00
Parabla bass cab, 2 x 15, 120w	180-00
Parabla bass cab, 2 x 15, 200w	240-00
4 x 12, 120w cab	119-00
4 x 12, 120w cab	119-00
2 x 12 Monitor, 60w	75-00
1 x 15 speaker in horn cab	210-00
4 x 12 col speaker	119-00
2 x 12 Monitor, 60w	75-00
1 x 15 speaker in horn cab	210-00
Horn units for col speakers (pair)	140-00
Horn unit, 100w	135-00
Horn unit, 100w	180-00

B. L. PAGE

DYNACORD	
Twen 17w combo	85-80
Perfect combo	273-90
Bassing T Bass amp.	125-40
Imperator Bass amp.	165-00
B.1001 b/o amp	273-90
HiFi Favorit II	204-60
G.2002	303-60
Eminent II	174-90
Eminent II	204-60
Gigant	396-00
A.1000	254-10
D.310 H, 80w cab	201-30
D.350, 80w cab	194-70
D.3000, 160w cab	290-40
D.520, 80w Bass cab	194-70
D.580, 80w Bass cab	198-00
D.380, 80w cab	277-20
S.46 Vocal cols	108-90
S.60 Vocal cols	115-50
S.101 Vocal cols	171-60

ECHOLETTE

Stentor amp	310-20
ET.5005 combo	561-00
ET.1005 combo	445-50
LE.55/H combo	201-30
A.150 Slave amp	151-80
M.150 PA amp.	227-70
M.120 PA amp.	224-40
M.70 PA amp.	201-30
LE.5 PA col.	171-60
LE.4/H PA col.	115-50
LE.2/H PA col.	75-90
LE.60/H PA col.	201-30
LE.50/H PA col.	108-90
LE.30/H PA col.	151-80
LE/HT Tweeter cab	95-70
PA 200 amp.	313-50
CS.50 PA amp.	115-50
Mustang amp	244-20
B.200 amp.	158-40
Profi amp	273-90
Junior amp	85-80
GA.200 amp	383-80
GA.200 E amp	383-80
BA.200 amp	264-00
BA.200 E amp	264-00
ET.600 cab	102-30
ET.500 bass cab	102-30
GC.100 A cab	102-30
GC.100 B cab	102-30
BC.100 bass cab	108-90

ROSE-MORRIS

MARSHALL	
L/B/O AMPS:	
1967, 200w lead	201-30
1959, 100w lead	141-90
1987, 50w lead	97-90
1959T, 100w lead trem	152-90
1987T, 50w lead trem	109-45
2062, 250w bass	202-95
1978, 200w bass	201-30
1992, 100w bass	141-90
1986, 50w bass	97-90
1989, 50w organ	97-90
L/B/O CABS:	
1980, 150w	144-65
1990, 8 x 10, 100w (export)	145-20
2038, 4 x 10, 60w (export)	8-59
2032, 4 x 12, 100w	123-20
2033, 4 x 12, 120w	155-65
2045, 2 x 12, 60w	75-35
1935-1936B, 4 x 12, 100w	126-50
1960-1960B, 4 x 12, 100w	126-50
1982-1982B, 4 x 12, 200w	154-55
1979-1979B, 4 x 15, 200w	182-05
2053, 1 x 12 flare cab, 100w	120-45
2054, flare cab 125w	140-80
2056, 250w	288-20
2052, 125w	168-30

SET-UPS L/B/O	
Unit 1, 50w lead	173-25
Unit 2, 50w lead	218-35
Unit 3, 100w lead	393-80
Unit 4, 100w lead	303-65
Unit 5, 100w lead	282-15
Unit 6, 200w lead	489-50
Unit 7, 200w lead	537-35
Unit 8, 50w organ	173-25
Unit 9, 100w lead	282-15
Unit 10, 100w lead	286-55
Unit 11, 100w lead	382-80
Unit 12, 200w lead	489-50
Unit 13, 200w lead	481-80
Unit 14, 50w lead	218-35
Unit 15, 50w lead	238-15
Unit 16, 100w lead	223-85
Unit 17, 100w lead	262-35
Unit 18, 100w lead	282-15
Unit 19, 200w lead	296-45
Unit 20, 50w bass	309-65
Unit 21, 100w bass	564-30
Unit 22, 100w bass	173-25
Unit 23, 200w bass	286-55

OTHERS:

2040, 50w combo.	175-45
2041, 50w two piece.	213-40
2048, 50w reverb amp	112-75
2059, 100w two piece reverb.	295-90
2068, 100w Artist reverb amp	156-60
2049, 50w 2 x c 12ab	100-65
2069, 100w 4 x 12 cab	145-30
2046, 25w combo.	107-80
1930, 10w combo.	83-05
1975, pedal.	16-10
2023, pedal.	16-54
2066, plug box.	66-00
2003, 100w P.A. 4 inputs.	147-40
1968, 100w 8 inputs.	141-90
1985, 50w 4 inputs.	97-90
2043, 200w 2 X 12, 2 x 10 pair	205-70
2047, 100w 1 x 12, 1 x 10 pair	135-30
1983, 100w 2 x 12 pair	132-00
Unit 24, 20w P.A. amp 2 col.	119-35
Unit 25, 50w P.A. amp 2 col.	233-20
Unit 26, 100w P.A. amp 2 col.	282-70
Unit 27, 100w P.A. amp 2 col.	34

J100 PV, p.a. amp	113-96
J100 PVR, p.a. amp	126-14
J100 SV, slave amp	87-26
J100 SS, slave amp	54-22
J100 SS/C, slave amp	48-08
Echomaster	67-96
Reverbmaster	16-37
Mixmaster	16-37
Tonemaster	custom
Soundmaster	custom
J/412 M cab	106-57
J/412 H cab	123-62
J/412 F cab	87-78
J/412 G	113-47
J/412 SM cab	105-54
J/412 SH cab	121-49
J/412 SF cab	85-79
J/412 SG cab	112-00
J/212 M cab	66-15
J/212 H cab	76-04
J/212 F cab	55-78
J/212 G cab	71-28
J/50 SSLs cab	137-50

TURNER	
TA 150 st. power amp	165-00
LFH 1501, bass horn cab	165-00
MRH 1001 mid range cab	137-00
HFR 503 h/f horn array	275-00
MON 15 H monitor	N/A

PERCUSSION INSTRUMENTS

D. H. BALDWIN	
GRETSCH	
Outfits:	
4027 Rock 'n Roll	TBA
4029 Avanti Garde	
4028 Black Hawk	
4015 Name Band	
4025 Progressive Jazz	
4002 One Nighter Plus	
4007 One Nighter Plus	
Snares:	
4160G, 14 x 5	
4160, 14 x 5	
4157, 14 x 5 1/2	
4153, 14 x 6 1/2	
4109, 14 x 5	
4102, 14 x 5 1/2	
4103, 14 x 5 1/2	
4190, 14 x 6 1/2	
4191, 14 x 6 1/2	
4192, 15 x 8	
4193, 15 x 8	
4105, 14 x 5 1/2	
Bass Drums:	
4259, 26 x 14	
4260, 28 x 14	
4262, 30 x 16	
4263, 32 x 16	
4264, 34 x 16	
4265, 36 x 16	
4271, 26 x 14	
4272, 28 x 14	
4273, 30 x 16	
4274, 32 x 16	
4275, 34 x 16	
4276, 36 x 16	
4110, 22 x 14	
4111, 24 x 14	
4115, 26 x 14	
4117, 28 x 14	
4244, 18 x 14	
4249, 20 x 14	
4247, 22 x 14	
4269, 24 x 14	
4271, 26 x 14	
4272, 28 x 14	
Tom Toms:	
4415, 12 x 8	
4416, 13 x 9	
4420, 14 x 10	
4421, 15 x 12	
4417, 14 x 14	
4418, 16 x 16	
4422, 16 x 18	
4419, 18 x 16	
4423, 18 x 18	
also in walnut	
Cymbals:	
K. Zildjian & Ajaha - prices being revised	

AVEDIS ZILDJIAN	
7386, 8"	8-15
7387, 10"	10-10
7389, 12"	15-80
7390, 13"	17-65
7391, 14"	20-30
7392, 15"	22-80
7393, 16"	25-25
7394, 17"	27-75
7395, 18"	30-35
7399, 19"	32-85
7396, 20"	35-45
7400, 21"	36-60
7397, 22"	39-00
AVEDIS ZILDJIAN BRILLIANT	
7387B, 10"	14-10
7387B, 13"	21-70
7391B, 14"	24-30
7392B, 15"	26-80
7393B, 16"	29-20
7394B, 17"	31-90
7395B, 18"	34-50
7396B, 20"	39-45
7397B, 22"	44-40
7395MC, 18" mini-cup cymbal	30-35
7396MC, 20" cymbal	35-45
7390HH, 13" Hi-Hat cymbal	35-30
7391HH, 14" cymbal	40-60
7392HH, 15" cymbal	45-60
7393HH, 16" cymbal	50-50
7391NB New Beat Hi-Hat, 14"	40-60
7392NB, 15"	45-60
7391KC Kenny Clarke Hi-Hat, 14" on 15"	43-10
7395R, 18" rivet	30-35
7396R, 20" rivet	35-45
7395FT, 18" flat-top	30-35
7396P, 20" Pang	35-45
7396T, 20" Trio	35-45
7400R M 21" Rock	36-60
7397S, 22" Swish	39-00
7398, 28" Gong	127-88

DALLAS ARBITER	
HAYMAN	
Outfits - less stands:	
2220 Recording	TBA
2221 Pacemaker	
2222 Big Sound	
2219 Showman "22"	
2219A Showman "24"	
Outfits - with stands:	
2220/S Recording	
2221/S Pacemaker	
2222/S Big Sound	
2219/S Showman "22"	
2219A/S Showman "24"	
Drums:	
2223 Vibrasonic Snare	
2224, 12 x 8 Tom Tom	
2225, 13 x 9 Tom Tom	
2226, 14 x 14 Tom Tom	
2227, 16 x 16 Tom Tom	
2228, 18" Bass Drum	
2229, 20" Bass Drum	
2230, 22" Bass Drum	
2235, 24" Bass Drum	
2242, 26" Bass Drum	

BEVERLEY	
Panorama 21	144-92
Panorama 22	216-53
Panorama 24	179-02
Galaxy 18	114-62
Galaxy 21	126-17
Galaxy 24	128-31

BOOSEY & HAWKES	
BEVERLEY	
Panorama 21	144-92
Panorama 22	216-53
Panorama 24	179-02
Galaxy 18	114-62
Galaxy 21	126-17
Galaxy 24	128-31

WESTERN ORGAN STUDIOS	
AMPS/ENERGIZERS:	
150-1	146-88
150-2	185-18
250-1	218-51
250-2	269-83
250-4	321-09
150-PA energizer	251-84
300-PA energizer	
150 GUITAR SYSTEMS:	
1G + 1H-1 (complete)	357-66
1G + 1H-2	393-96
1G + 1H cab	208-78
250 GUITAR SYSTEMS:	
4-12G-1 (complete)	427-29
4-12G-2	478-55
4-12G-4	529-87
2-15G-1	427-29
2-15G-2	478-55
2-15G-4	529-87
2-15L-1	517-13
2-15L-2	517-13
2-15L-4	632-44
2G + 1H-1	504-73
2G + 1H-2	556-05
2G + 1H-4	607-31
2L + 1H-1	607-31
2L + 1H-2	658-62
2L + 1H-4	709-98
4-12G cab	208-78

PERCUSSION INSTRUMENTS

MONITOR REVERB AMP	
top	
E.R.100	
P.A.100	
S.L.100	
Band Mixer 40	
Band Mixer 100	
Audiomaster Mixer	
Super Dual 12	
Super 40	
Starfinder 100 bass	
Starfinder 100 twin	
15	
Super Starfinder 4 x	
12	
X.40 Reflex bass	
1 x 12 P.A. speaker	
4 x 10 col	
1 x 60 col	
Club system H	
Band system H	
Club 2 x 12	
Vendetta	
4 x 12 A col	
4 x 12 A super col	
4 x 12 B col	
4 x 12 C col	
2 x 12 B cab	
X.32 horn col	
X.29 Stack complete	
Horn cluster only (from X.29)	
Festival stack complete	

MONITOR REVERB AMP	
top	
E.R.100	
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S.L.100	
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Band Mixer 100	
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Festival stack complete	

2-15G cab	208-78
2-15L cab	311-41
2G + 1H cab	286-22
2L + 1H cab	336-98
250 BASS SYSTEMS:	
2-15B-1 (complete)	427-29
3-15B-1	504-73
2-D140F-1	555-50
3-D140F-1	697-07
1-18B-1	490-38
2-15B cab	203-78
3-15B	285-22
2-D140F	336-98
3-D140F	478-55
1-18B	271-86
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305 PA cols	777-59
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X2A + 1H	469-85

PERCUSSION INSTRUMENTS

MONITOR REVERB AMP	
top	
E.R.100	
P.A.100	
S.L.100	
Band Mixer 40	
Band Mixer 100	
Audiomaster Mixer	
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Super 40	
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Vendetta	
4 x 12 A col	
4 x 12 A super col	
4 x 12 B col	

Rapid Snare Drum Stand	22-00
Metal Snare Drum (5 1/2 x 14)	38-50
SELMER LONDON	
Pair of 14" Hi-Hat Cymbals	12-10
20" Cymbal	14-30
18" Cymbal	12-10
16" Cymbal	82-50
SELLOND LATIN PERCUSSION	
Single Quinto	53-35
Case for above	9-79
Single Tumba	53-35
Case for above	10-89
Single Tambador	53-35
Case for above	12-10
Single Conga stand	9-79
Double stand	16-50
Triple stand	26-95
Pair of Bongo Drums	44-35
Standard Guiro	4-95
Horn-shaped Guiro	4-95

STATUS MUSIC

RODGERS

Outfits:	
43-0100 Celebrity	TBA
43-0700 Citadel	
43-1300 Constellation	
43-1900 Headliner	
43-2500 Londoner	

43-3100 Starlighter	
43-4300 Twin Bass	
43-4900 Ultra-Power	
Bass Drums:	
44-0100 Powertone 14 x 18	
44-0400 Powertone 14 x 20	
44-0700 Powertone 14 x 22	
44-1000 Powertone 14 x 24	
Mounted Tom Toms:	
45-2081 Powertone 12 x 8	
45-2381 Powertone 13 x 9	

42-2681 Powertone 14 x 10	
Floor Tom Toms:	
45-3283 Powertone 14 x 14	
45-3503 Powertone 16 x 16	
45-3884 Powertone 18 x 18	
Snare Drums:	
45-8285 Skinny (Satellite) 2 1/2 x 13	
45-8485 Dyna-Sonic Metal (Wire) 5 x 14	
45-8885 Powertone Metal (Wire) 5 x 14	
Timpani:	
47-9502 Accu-Sonic 26 and 29" (pair)	
47-9503 Accu-Sonic 23 - 26 - 29" (per set of 3)	
47-9504 Accu-Sonic 20 - 23 - 26 - 29" (per set of 4)	
47-9520 Accu-Sonic 20"	
47-9523 Accu-Sonic 23"	
47-9526 Accu-Sonic 26"	
47-9529 Accu-Sonic 29"	

Western Organ Studios

CAMCO	
Outfits:	
Triple Tom Tom	TBA
Double Tom Tom	
Astro Outfit	
Separates:	
Snare Drum	
Bass Drum	
Tom Tom	
Tom Tom	
Buck Rogers Snare Stand	
Center Pull Hi Hat	
Bass Drum Pedal and Beater	

KEYBOARDS

BALDWIN	
Models:	
124A	TBA
E10	
124B	
124BC	
E10R	
E10LR	
125A	
E10LB	
E10LB	
130A	
130AC	
126	
130D	
130DC	
56A	
56D	
711	
CT100A	
CT100D	
C630	
4E	
210D	
PR200A	
C620	
E110 (Piano)	
E105 (Piano)	
Cabinets:	
3ET	
3S	
3PR	
3ETE	

BENELUX (Riha)	
Festivo	TBA
Largo	
Largo Leslie	
Andante	
Andante Leslie	
Adagio	
Adagio Leslie	
Adagio 25	
Adagio 25 Leslie	
Allegro 32	
Allegro 32 Leslie	
Mark 1600 models:	
1600S	
1600L	
1600T	
1600TL	
Mark 200 models:	
2000S	
2000L	
2000T	
2000TL	

BOOSEY & HAWKES	
9817 Diamond Piano, portable	275-00
9818 Diamond Piano, rhythm unit	399-30
9819 Diamond Piano	352-00
9820 Diamond 800 Organ	495-00
9821 Sustain Pedal Board	49-50
9824 Diamond 600 Organ	151-80
9828 Diamond 700 double manual w/ rhythm unit	297-00
9829 Diamond 700 double manual w/ out rhythm unit	259-60
9850 Diamond X-100, 50w	203-50
9851 Diamond X-80 20w	187-00
ARP Synthesizers	
2701 Pro-soloist	682-00
2800 Odyssey	682-00
2600 '2600'	1650-00

DAVOLI	
Davolisint	212-46
EKO	
2022 Tiger Junior	89-23
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2026 Minstrel 44	115-73

Model 147	
Model 147 RV	
Model 147 Mate	
Model 247 RV	
Model 122	
Model 122 RV	
Model 222 RV	
Model 700	
Model 610	
Model 18	
Model 825	
Model 760 Black	
Model 760 Walnut	
Model 910	
Model 950	
Hohner	
Pianet 'N'	202-20
De Luxe Pianet case	46-70
CP amp	82-60
Elpiano	260-45
Sustain pedal	17-50
Collapsible legs	25-25
Clavinet D6	291-55
Bass Z	118-15
Bass Z stand	137-60
Mansonia	489-90
Organet 41	248-00
Organet 240	408-16
Organet 240RA	506-15
Contessa Electronic	
Hohner rhythm player	199-50
Contessa Mini-Pop Junior	54-65
Contessa Mk 30M	92-55
Contessa Mini-Pop 3	107-65
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Atlantic IV Musette	574-85
Atlantic IV de luxe	586-40
Electravox A piano	578-75
Electravox C Button	679-00
Electravox de luxe piano	810-15
Sonovox piano	710-30
Sonovox button	722-65
Organetta N w/bench	28-45
Organa 12	96-85
Organa 249	173-35
Organa 249K	173-35
Organa 354	242-15

JENNINGS	
J70 portable	459-80
J71 portable	561-00
J72 console	792-00
J73 console	913-00
2-speed pulsation unit	172-70
2-speed horn pulsator w/amp.	247-50
KENTUCKY	
Challenger Organ and Bench	553-00
ditto, w/rhythm unit	617-50
ditto, w/tape recorder	597-68
ditto, w/rhythm unit and tape recorder	662-18
Adventurer Organ	930-90
ditto, w/rhythm unit	995-40
ditto, w/tape recorder	975-58
ditto, w/rhythm unit and tape recorder	1040-08

LIVINGSTON	
Chorister 1/61 (Melodic Bass)	511-50
Chorale (Melodic Bass)	633-60
Chorale with 29-note Pedalboard	762-30
Chorale with 32-note Pedalboard	834-90
Chorister 2-69	924-00
Chorister 2-72 with Pedal Speaker Cabinet	1,082-40
Chorister 2/72 with Pedal/Manuals	
Speaker Cabinets	1,192-40
Custom-built Instruments	On application

Citation Theatre Spinnet (GAK-H-1)	1992-10
Citation Theatre Console (GAK-25H-1)	2571-80
MACARI	
Crumar Group 49	195-80
Crumar Mistrale	693-00
Solo Compact Elec. Piano	198-00
E.M.S. Synthi AKS Synthesiser	464-00
E.M.S. VCS.3	385-00
E.M.S. DK.I keyboard	154-00
ORLA	
Pinto Chord	23-10
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California	81-40
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C100	328-90
C110, inc. Leslie	456-50
C120, inc. Leslie	544-50
C130, inc. Leslie	632-50
C150, inc. Leslie	852-50
Viscount (X) Series:	
X125	715-00
X150	852-50
Spectravox Series:	
Model 10, w/tape rec	467-50
Model 20, w/tape rec	544-50
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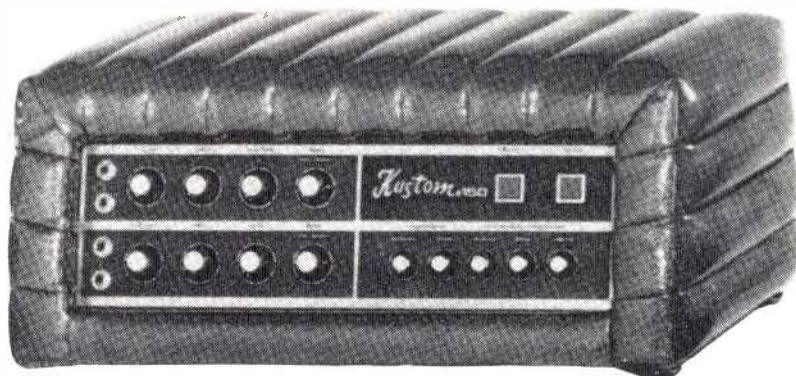
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