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BEAT INSTRUMENTAL AND INTERNATIONAL RECORDING STUDIO

No. 123

AUGUST 1973

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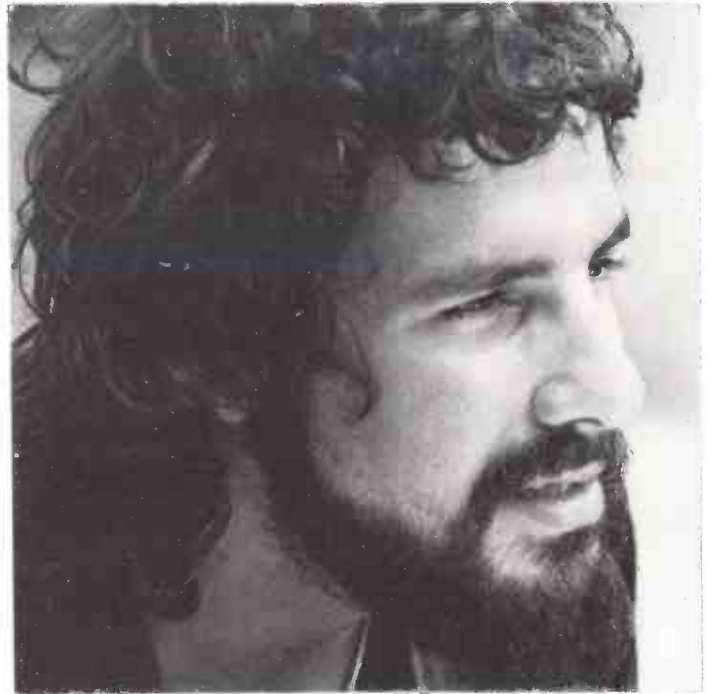
CARAVAN ROLL ON



The best album title of the month award must go to Caravan for their new Decca album *For Girls Who Grow Plump In The Night*.

Caravan have been around a long time, with a somewhat fluid personnel, but they feel that they now have a stable arrangement with new bass player John Perry and the return of founder member David Sinclair.

THE FOREIGNER RETURNS



Pictured above is Cat Stevens chatting to guests at the party held to introduce his new album, *The Foreigner* – recorded in Jamaica.

The party, held at the Belvedere Restaurant in Holland Park, was just about the best *B.I.* has been to so far this year, champagne flowed freely, the strawberries and cream were quite delicious – and the new album, which we heard a preview of, is pretty good, too!



Welcome Home

Elkie's back in town! After the States tour, Elkie Brooks and Vinegar Joe made their return debut at the Rainbow, doing remarkably well considering that the sound system was diabolical.

How would you fancy doing your first home gig for months with no lead guitar coming out of the pa, mikes taking it in turns to work and no monitors functioning to even let you know which mike is the lollipop?

Elkie came through with flying colours as usual, and if Vinegar Joe don't happen big, I'm going home to Mother!

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MIXER

YOUR LETTERS

SPIRIT

Dear B.I.,

I enjoyed the *Raw Spirit* article in your May '73 issue. It was my good fortune to be a founder member of Spirit along with Cass and Randy California. I left the group in November of last year and since then I've been living in the small town of Ojai, about 80 miles north of L.A., studying theory and writing.

As I am now uncommitted and free to wander, my thoughts have turned to your fair country. I would like to ask for whatever help you, or your readers could provide in informing me of the steps I would have to take in order to live and work in England.

My reasons for asking are many, but it probably boils down to my being by nature a displaced Englishman.

Put the word out for me if you could, in case there are any working bands in need of a keyboard player. My equipment includes a Caryl Countryman electric piano, pick-up for grand pianos, a Wurlitzer electric and an

ARP 2600 synthesiser.

Hoping to hear something soon.

**John Locke,
15300 Ventura Blvd.
Suite 210,
Sherman Oaks,
California, 91403,
U.S.A.**

Here's a golden opportunity for someone! Either write to John direct or send your letters to us and we'll pass them on.

HELP!

Dear Sirs,

About two years ago I met a guitarist named Bill Curtis — could you please help me to contact him again?

I met him in London and supplied him with a Quad Audio System. He went to Spain for about three months, I changed my job, and I haven't heard from him since.

Yours faithfully,

**Tim Freeman,
15 Regent Street,
Fleet,
Aldershot, Hants.
Here's hoping you two**

get together again. If any other readers know Bill Curtis, please show him this letter.

PICK-UPS

Dear Sir,

I have a problem with my Gibson SG Special. I would like to change the pick-up for the humbucking type. Is this possible? If so would a musical instrument shop be able to carry out the conversion?

Would you please tell me the address of a place where I could buy the pick-up, and the approximate cost.

Yours sincerely,

**T. W. Bayton,
Hornsea,
East Yorks.**

We spoke to Henri Selmer about your query, they said it should present no problem. If you send your guitar to them it will cost you £21 each for the pick-ups and £8 labour charge for fitting them. The pick-ups themselves are also available by post.

FOCUS

Dear B.I.,

I've just got back from the best gig I have ever seen (Focus at the Rainbow), only to find yet another issue of your magazine with no mention of this superb group.

What have you got against them? It really would be nice to see something about them in your otherwise interesting and comprehensive magazine.

Yours sincerely,

**I. R. East,
Scunthorpe, Lincs.**

See page 32 in this issue for the latest news on Focus.

COURSES

Dear Sir,

I would be obliged if you could give me some information on Neve's University Courses which were mentioned in *Studio Playback* in the March '72 edition of *Beat*.

I am very interested in this



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AND QUERIES

and would like to learn more about it, i.e., who organises the course, its location, duration and fees, and whom to contact.

Thanking you,
Kevin O'Mahony,
Limerick,
Ireland.

Sorry, Kevin, but you have misunderstood the article. Neve do not run courses of their own. They have supplied desks for courses at The National Film School, Beaconsfield, Surrey University – for their Bachelor of Music course, and Strathclyde University, who use one for their electronics degree course.

If any of these courses interest you, contact them for details.

UNION

Dear Sir,

I play guitar in a semi-professional group and I would like to join the Musicians' Union or Equity. I have been told though, that one must be professional to

join the M.U., so could you please give me some advice and information on joining, where and how much, and which would be the best to join.

Yours faithfully,
Keith Dickenson,
Rhondda,
South Wales.

The Musicians' Union is for anyone who plays a musical instrument, but Equity is for the acting profession.

To join the M.U. write to them at 29 Catherine Place, London SW1, and they will give you full details of how to join and the services they offer.

TREMOLO

Dear Sir,

I own a Fender Stratocaster which is 13 years old and fitted with a tremolo arm, but the problem is that I can only use the arm to flatten the notes (I tried a 1961 Strat and the problem was the same).

I have also tried other Strats made from 1968 to 1973 and I have found that

to sharpen notes one had to simply lift the tremolo arm. But on my instrument it's impossible – so what's wrong?

Yours sincerely,
Paul Lewis,
London, W12.

It sounds as though the bridge plate on your instrument is flat against the body, which would make it impossible to sharpen notes. On the back of the body, under the tremolo, are five tension springs and if you slacken off the two screws, which are fairly long, the tremolo will move back and allow you to sharpen and flatten notes. As you slacken it off the strings will de-tune, so once you've got the tremolo working properly, just re-tune.

SNAP

Dear Sir,

Can you tell me please what guitar Andy 'Snap' Powell of Wishbone Ash uses and who makes it?

Yours,
J. Redfern,
Ashford, Kent.

Andy's guitar is the Flying Vee, made, in limited editions, by Gibson.

BANJO

Dear Sirs,

Could you please advise me on the following question.

Is it possible to string any member of the banjo family of instruments so that ordinary guitar chords could be played on it?

If it is possible, could you please recommend any make or particular model and strings which would be suitable.

Yours faithfully,
Barry Tallentire,
Canley, Coventry.

Sorry Barry, but it's not really worth your while playing a banjo like a guitar. Banjo chords are very logical and if you're a guitarist you should find it relatively easy to learn. Four-string tenor guitars are made, but we suggest you get a banjo, tune it to either G or C to start with and then start playing.

Come up and see ME some time!

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WHY SLADE KEEP

**'We wanna be
the biggest
band
in the
world'**

What the hell are Slade trying to prove? Making hay while the sun of their success shines seems to be sensible enough – but why play more gigs in a month than most top-flight bands do in a year?

Don't believe it? Well, just look at their track record for the past eight months!

January: Slade play the London Palladium, twice, because the first show is sold out in a few hours. They do a quick tour of Australia and New Zealand. Dave Hill, after breaking his ankle in November, plays all the gigs in an electric wheelchair covered in tinsel and glitter.

THE TOPS

February: Slade are named Radio Luxembourg's group of the year, *Slade Alive* comes second to *Bridge Over Troubled Waters* as album of the year.

In the months that followed, Slade did a big Wembley concert, released *Cum On Feel The Noize*, went straight from a major European tour into an American tour of 32 dates in 37 days, had two



ON SLOGGIN'

days of rest, played 18 dates in 14 days in Britain (including all but forgotten towns like Hanley), recorded a new album, played a massive Earls Court gig and then prepared for an even longer tour of the States.

So what the hell are they trying to do? All this frenzy doesn't even touch the hours of travelling, rehearsing, and writing the stuff that hits are made of.

BAD GIG

Lesser bands may well gig six nights a week for months; lesser bands can afford bad gigs — Slade can't, and they don't allow it.

If you wondered why their manager, Chas Chandler, spent most of the proceeds from the Earls Court concert in advance to perfect the sound system, it's simply because Slade can't afford a bad gig — not if they want to be 'the biggest band in the world'.

Noddy Holder said that this was Slade's ultimate goal, and I believe him.

He was smiling, but quite serious when he said: 'Ultimately, we want to be the biggest band in the world'.

And he was very surprised to know that not all bands want to be the biggest band in the world. He told me: 'We enjoy what we're doing; from the very beginning we've set out to entertain people.'

And they have!

In the beginning, no one liked Slade but the audiences. In the band's skinhead days, the critics probably never bothered to listen to Slade. They saw their hair and their audiences, their braces and boots, and that was enough. So, while the art students and music critics slept, Slade kicked a good part of the British pop market right in the arse.

TOOK OFF

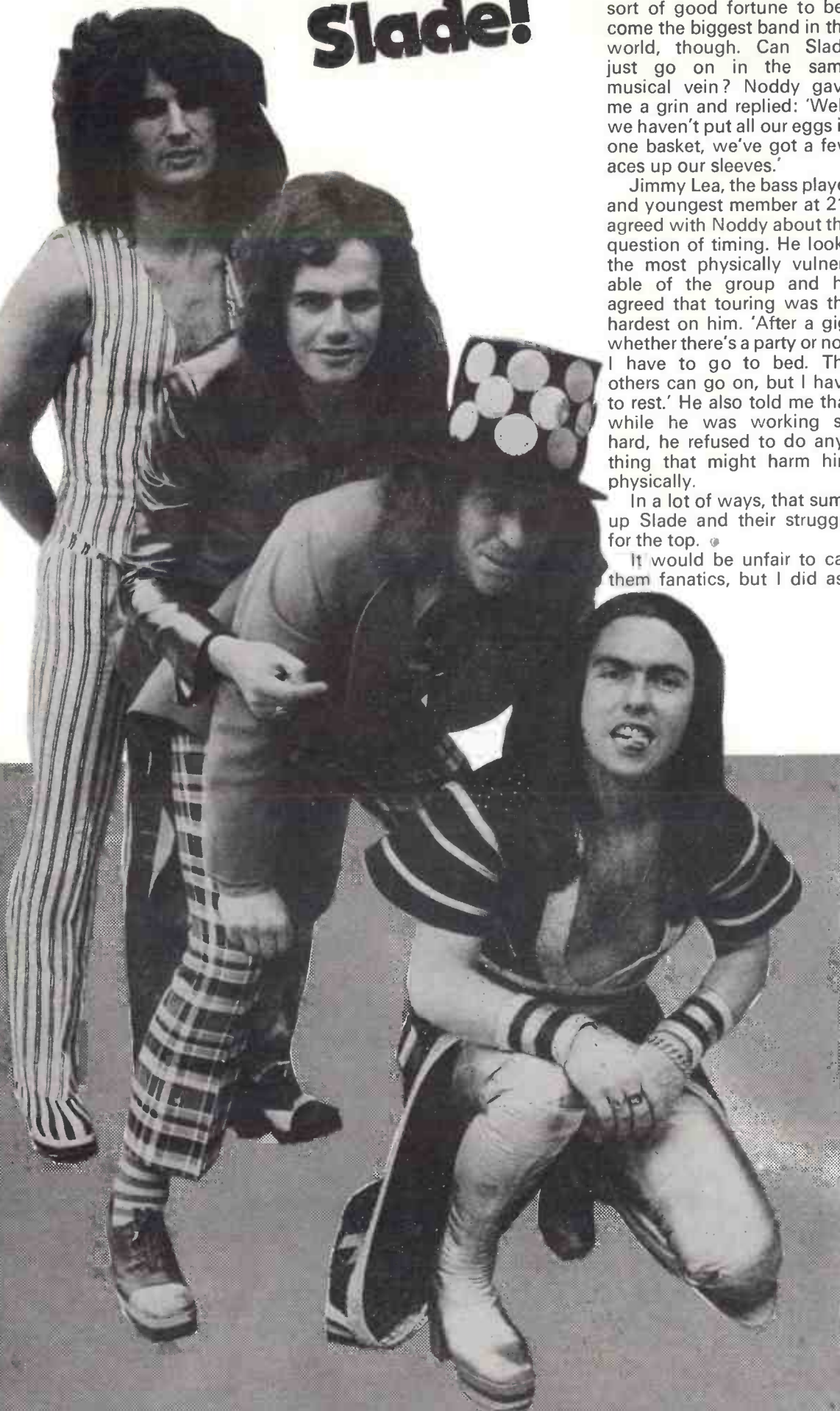
Noddy is very certain about why Slade took off when thousands of other musicians were trying to, and he knows why Slade are still around when most of the others are forgotten. 'It was really a question of timing; we were ravers and most of the kids wanted to rave,' he said.

It will take more than that

Continued on page 10



Slade!



sort of good fortune to become the biggest band in the world, though. Can Slade just go on in the same musical vein? Noddy gave me a grin and replied: 'Well, we haven't put all our eggs in one basket, we've got a few aces up our sleeves.'

Jimmy Lea, the bass player and youngest member at 21, agreed with Noddy about the question of timing. He looks the most physically vulnerable of the group and he agreed that touring was the hardest on him. 'After a gig, whether there's a party or not, I have to go to bed. The others can go on, but I have to rest.' He also told me that while he was working so hard, he refused to do anything that might harm him physically.

In a lot of ways, that sums up Slade and their struggle for the top. ♦

It would be unfair to call them fanatics, but I did ask

Jimmy if it didn't seem like Slade had some kind of a mission.

'It's funny you should say that,' he said, 'in the States the publicity campaign for our tour included a poster that said *SLADE: Their Divine Mission Is To Wake The Dead.*'

EXHAUSTION

It's a good campaign, but Slade will have to focus on the living to do it. They are aware of that and no one works as hard to achieve it as they do. I saw them play for an hour and forty-five minutes in Leeds. The temperature was nearly 80 in the hall, and more under the lights.

Don Powell, who had collapsed from heat exhaustion the week before at a gig in Birmingham, was constantly fanned by the roadies. There was plenty of water, and all four of them took salt pills half-way through the set.

Faces glistening, shirts soaked through with sweat, Slade never faltered for a moment. Noddy had said that the audience knew they would have a good time before they came, and he was right.

If anything, it was the audience that suffered from the heat. Slade put the boot in . . . hard, and people got down and got with it.

It was the first of two good gigs by Slade and the last two of that tour; they succeeded where others might fail, they worked when others would have waffled, and found sympathy from any critic.

You have to work if you want to be the biggest band in the world. **C.M.**

Shortly after B.I. spoke to Slade, drummer Don Powell was seriously injured in a car crash. His fiancée was killed.

May we offer, on behalf of our readers and ourselves, Beat Instrumental's most sincere sympathy and every good wish for Don's speedy recovery.

Ed.

Chet Atkins is his name and he's one of the finest guitarists in the world today. He is also one of the most famous, with fans in every corner of the four continents. And that's how he became a top salesman. He didn't say much – just let his music do all the talking. As a leading musician he needs a guitar that will allow him to play even the trickiest combinations with both ease and speed; one that obeys his every touch; and gives him the rich, pure sound associated with his playing. Chet Atkins insists on playing a Gretsch. He says simply that "it's the best there is". And we wouldn't dream of arguing – we think he should know what he's talking about.

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▲ David Bowie



▲ Ian Hunter

DAVID BOWIE EMBARRASSES MOTT THE HOOPLE

Did the man who 'Sold the World' do the same for Mott?

IAN HUNTER EXPLAINS:

Mott The Hoople can live without David Bowie but he's sure been good to them.

The Bowie-produced single, *All The Young Dudes*, released September of '72, plus an album of the same name, firmly reminded the record-buying and listening public of the group's worth.

Further reminder came this May with the release of a single having Roxy Music man, Andy Mackay on sax and cellos, arranged by Paul Buckmaster.

The disc, titled *Honoloochie Boogie*, added one further positive credit line to the story of Mott The Hoople.

LINE UP

To date, this four-piece group comprised of Ian Hunter and Mick Ralphs on guitar, Peter Watts, bass guitar plus Buffin, alias Terence Griffin on drums, have had four singles on the market plus five albums, or six if you add the September

'72 Island compilation of Hoople tracks. Since the release of the *All The Young Dudes*, Mott's discs have been on CBS and they're thriving.

Ian Hunter wrote *Honoloochie Boogie* and it was to him that *Beat Instrumental* talked one lunch-time, a few weeks back.

On this day, Hunter was annoyed at one music paper article stressing the Bowie connection for, as he strongly said, Bowie liked the band for what it was and simply wanted to show how to make a single as distinct from the rather different ethos of an album, though, of course, he did produce their album.

'It embarrasses us. It's a very delicate situation,' he said.

'We don't like the line of how Bowie saved us. And in



any case, we have been around for quite a time. We have always thought ahead of what actually may be recorded or even what sometimes we are doing on stage.

'These days our audiences are pretty varied. One interesting thing at the moment is the great interest being shown in us by the college scene.'

GROWING

Mott The Hoople seem well assured of gaining a much better sound and put this as one of the main reasons for their steadily-growing popularity.

Ian developed this, 'We find the States tremendous

for getting the right feel and sound quality in performance. It costs a bomb there to get what you want, but it's well worth it.

'You can get incredible service on gigs. And we want to have similar quality here in Britain. The question of the P.A. is, of course, there in the hands of the sound-mixer. Until recently, we had our regular mixer. You take a group appearing at the Rainbow. Now it's easy to be far too loud, but for us with our amps it just can't happen, though through the P.A. it could well do so, but when we were on at the theatre we had a great guy doing it. The mixer is vitally important, but

there aren't too many good ones around.

'Ampeg has offered us free amplification equipment. The Stones use it. We are going to try the range out in the States. Keith Richard gets a lovely cool sound out of it – ideal for rhythm.

'We seem to be getting offers from everywhere which I guess says something about our growing respect and popularity! Buff is used to a Ludwig, but Premier have made an offer. We may try it. Buff is someone who only plays a kit he likes and cost doesn't come into it.

'Never had all this free gear attention before. Rather good! We used to use all Marshall equipment but now only use it for lead guitar, and use Hi-Watt on rhythm.

'Pete has used Acoustic on bass and is now trying out Sunn Stacks. Tell you one thing, in the US things are much cheaper.

'In the States I can pick up a Les Paul Junior for \$100, add \$35 for customs and you have one for £60, and here they cost anything from £175

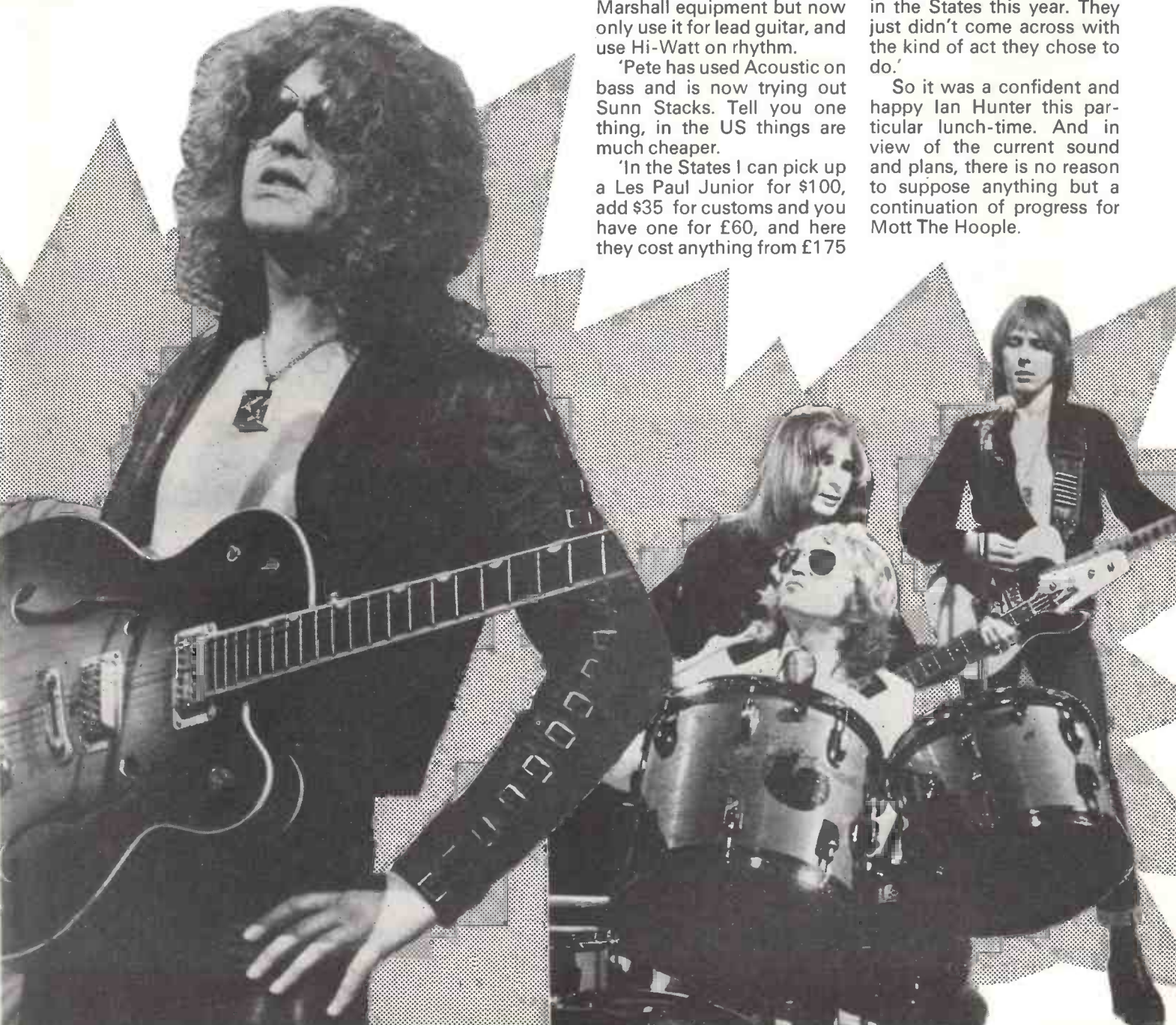
to £200.

'It's the finest guitar if you're playing our kind of music. We have had a couple made.

'It's good to feel things are going our way, but I can't say I notice the money pouring in! We do pretty well in the States. We have a kind of mystique there and we have been most careful to keep that and not sell ourselves short by appearing all over the place and the same kind of approach relates to Britain as well.

'What we like is a buzz event! It's easy in this game to get things badly arranged or make promotion mistakes. See what happened to Slade in the States this year. They just didn't come across with the kind of act they chose to do.'

So it was a confident and happy Ian Hunter this particular lunch-time. And in view of the current sound and plans, there is no reason to suppose anything but a continuation of progress for Mott The Hoople.



WE'RE JEFFERS FLY

With Grace Slick and Paul Kantner at the joystick, anything can happen—and it does!



▲ Grace Slick

▼ Paul Kantner



In the luxury world of the rock superstars, anything goes. Caviar, champagne and big cigars are the order of the day and nothing, but nothing, is impossible.

You can order whatever turns you on with a wave of a ringed, bejewelled hand and take your pleasures in the most hip, and far-flung corners of the world.

It may be an indulgence to flip over to Tibet and record Yak calls for a two-second interlude on the latest album, or simply decide that you'd like to tour the Ukraine – but it's all been done.

In the case of Jefferson Airplane's two intrepid flyers, Grace Slick and Paul Kantner, it's taking a 'little holiday' in London from their San Francisco home in-between recording the London Symphony Orchestra and the cream of Her Majesty's bagpipers – all for Grace's new 'solo' album – that turns them on.

'Shucks, it ain't no big thing,' they'll tell you, while they recline in their lavishly-appointed, Park Lane hotel suite – a glass of champagne in one hand, something a bit more 'naughty' in the other – and come out with such scintillatingly superstar sayings as: 'We're not aware of enjoying any superstar status over here,' and, 'drugs are like cars, if you drive either of 'em too hard and too fast, you're in trouble.'

Lovely quotes those, from two of the original 'beautiful people.'

But what about the music?

Make no mistake, Jefferson Airplane, along with the Grateful Dead, Country Joe, The Byrds and several others, started a cult among US and British audiences that saw

its heyday in the summers of peace, love and freedom – '67, '68 and '69 – and could well find its demise in this summer – '73, so I'm told – of glamour, camp, and tightness that has seen the success of yer David Bowies, Marc Bolans, Sweets and Geordies.

MUSIC

What has the Airplane got to offer as an alternative? It ain't fanmania of the David Cassidy order, for sure. 'We don't get people mobbing us and tearing off the car number plate as a souvenir,' said Paul, 'but we do have a lot of ideas, lyrics and music that we have to spend a lot of time on getting down on record.'

One of those ideas is the new Grace Slick album, *Manhole*, which they're working on at the moment. In common with other 'solo' albums by various members of the Airplane's exclusive West Coast 'club' – David Crosby and papa John Creach to name but two – it includes everybody who's anybody, and it seems that only guitarist Jorma Kaukonen, who's said to be into 'other areas' at the moment, will not take part.

For the record, the 'club' on Grace's new album will probably include the following – Paul Kantner, David Freiberg, David Crosby, Jerry Garcia, John Barbata, Jack Casady, Papa John Creach, the London Symphony Orchestra, ships' foghorns from New York harbour and at least one British Pipe Major who's very fond of a drop of Scotch at the time when most of us are taking a civilised breakfast!

They may be old hands as far as the rock scene is con-

ON AIRPLANE- US!

Foghorns, bagpipes and the LSO
for the new album

cerned, but Grace ain't called Slick for nothing and the Airplane – whatever its current line-up may be – won't be taking a nose-dive as long as she and Paul Kantner are at the joystick.

Their current album, *Baron Tollbooth and The Chrome Nun*, is reckoned by some to be the best yet. If you want to hear what's gone before try *Surrealistic Pillow*. *Crown Of Creation*. *After Bathing At Baxter's*. *Bless Its Little Pointed Head*. *Volunteers*. *The Worst Of Jefferson Airplane*. *Bark or Long John Silver*.

You could just find yourself flying up there with them!



The Airplane in flight with 'new' vocalist David Freiberg — No. 56

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THE SUTHERLAND BROTHERS & QUIVER

These 'greasers at heart' have really got something to say



▲ Iain Sutherland

▼ Gavin Sutherland



Take two fine songwriters, add one of the finest working bands this country has yet produced, and what do you get? The Sutherland Brothers and Quiver, who else?

Quiver were always a fine, little band, but their material, to put it bluntly, was a bit boring.

The Sutherland Brothers were signed to Island Records and had done two fine albums using session musicians, but they had to go out on the road as an acoustic duo.

They found themselves being booked into folk clubs, which wasn't really their cup of meat at all. As Iain Sutherland told *B.I.*: 'We're all bloody greasers at heart.'

The Sutherlands' manager, Wayne Bardell, knew Quiver and knew the position they were in. He got the two talent units together and the rest is sure to go down into rock and roll history because, believe me, the combination is pure magic.

B.I. was invited down to Island Studios to listen to the mix of the bands' new album

— which is, as yet, untitled.

We heard tracks of great songs and immaculate playing, the like of which has got to put them where they belong — at the top.

After listening to the tapes I retired with Gavin and Iain to a nearby Notting Hill cafe, for a chat. We were preceded by Wayne who crept around the corners, keeping an eye out for marauding gangs... Notting Hill is getting rough these days!

REFUGE

In the refuge of the cafe basement Iain told us how they write their songs: 'The songs are always basically mine or Gavin's. We have never written a song together. I write far more than Gav. I write loads and loads of stuff and sift the good ones out. He just comes up with two or three things which are far more together than mine.'

'The fact that we are so close helps a lot because it means we can be super critical about each other. Like, you can't really get away with anything pre-

tentious under those circumstances.'

Gavin went on: 'On the first two albums we didn't really break any new ground, musically, we were just writing songs that sounded like songs — and deliberately so. Now there is room to expand the scope and experiment more. Our next album could be really amazing if things continue the way that they are.'

'But we want to establish ourselves as a good, working band,' interrupted Iain, 'because that is the basis for any kind of lasting success, we want to be around for a long time, we are not interested in the quick kill.'

GOOD VIBES

'It's just good, easy music... I'm not saying we're a good vibes band. We have probably got a lot more to say than the bands that people consider to be a lot heavier.'

They certainly have got a lot to say... and there is no doubt, in our minds, that a lot of people are going to be hearing it!



l-r: Willie Wilson, Iain Sutherland, Gavin Sutherland, Bruce Thomas, Tim Renwick, Peter Wood

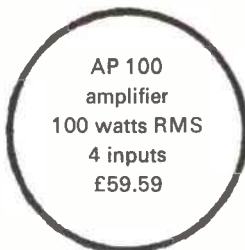
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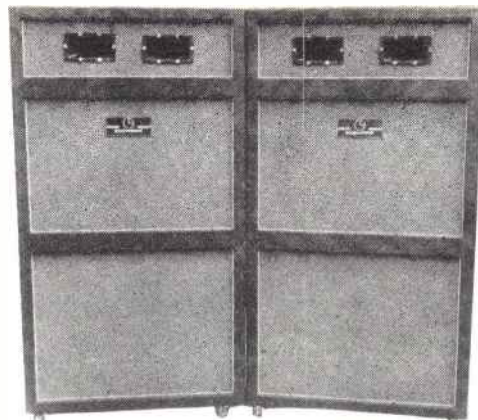
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CAN YOU DO IT GEORDIE?

WILL RAW ENERGY BE ENOUGH TO SEE THE NEWCASTLE LADS THROUGH?

Vic Malcom talks about the pitfalls of being in a singles band.

Geordie are really in a spot this time. They've had three hit singles, *All Because Of You*, *You Can't Do That* and their most recent smash, *Can You Do It*.

But they've also had an album, released in March, which got, well, nowhere. And they've got a brilliant stage act, which is matched only by Slade's in its vigour and raw power.

This, of course, is one of the group's gripes: the comparison with Slade. They reckon that they're a lot

heavier than Slade and if a comparison of albums is any test, Geordie are right.

So, where to now Geordie?

'I don't know,' songwriter and lead guitarist Vic Malcom told *Beat Instrumental* recently. 'I think we'll call the next album *Geordie: Don't Be Fooled By The Name*'.

Geordie have gone down very well in the oddest places, including Spain and Sweden. They've gone down well here . . . but only in the singles charts.

And that is a dicey situation for a heavy band. Lesser bands have fallen into the same singles trap and never been heard from again. It's

the same challenge that Slade will face and, perhaps, the Sweet as well.

The main difference is that Geordie have decided to break on through to the other side on their very first album. Going for a raw, heavy album first time out may not be the brightest thing to do, market research-wise as the Yanks say, but it is right in keeping with the Geordie spirit.

COOL

'We've never been what you'd call a "cool" band. It just doesn't happen in Newcastle; when we first came down, we heard all the posers, with their "dig me —

I'm hip" bull.

'We ended up the first day killing ourselves with laughter, and we're pretty much the same today.'

ENERGY

If anybody does burst through the transition on the wings of raw energy, it will probably be Geordie. You don't grow up and play in bands in Geordie-land without guts.

Vic explained it to me. 'The main thing in Newcastle is the shipyards and the mines. People coming out of them don't want to hear a lot of falseness, or a lot of "cool"

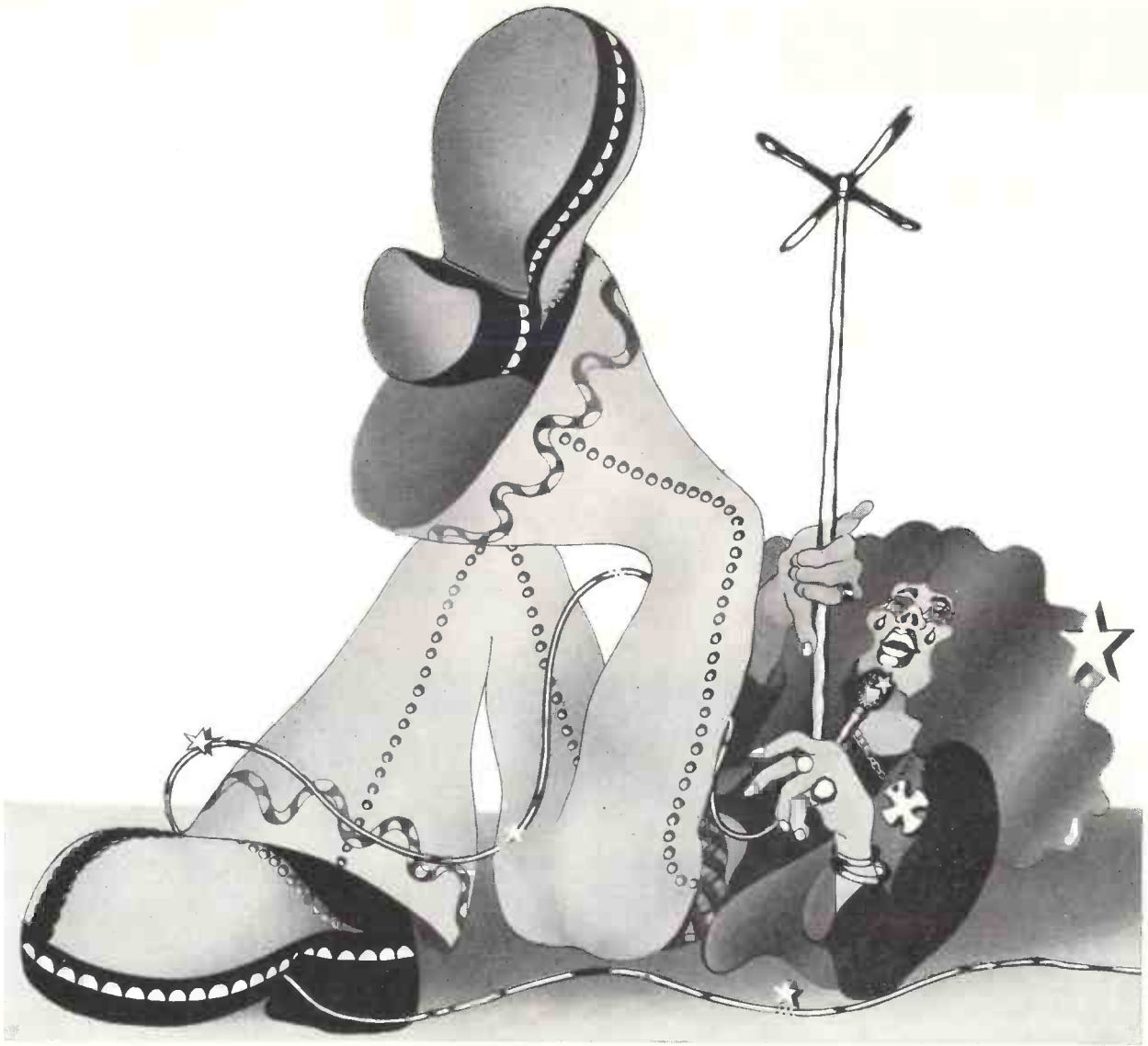
continued on page 20

▼ Brian Johnson, vocalist



▼ Vic Malcom, guitarist





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GEORDIE!

continued from page 18

electronic muck.

'They want to get a hard day's work out of their system and they demand hard music.'

Vic ought to know, he's played in a handful of Newcastle bands and he founded Geordie. 'We began playing Working Men's clubs and the audience ranged in age from 17 to 70. Nobody was asking for ballads, either.'

If the audiences had, Geordie most likely would have walked out. Vic's short list of musical influences include people like Little Richard, and virtually no British groups before the Stones.

STAGE ACT

And, like the Stones and Led Zeppelin who are also on the short list, Vic Reckons that Geordie's stage act may be the strongest feature.

▼ Brian Gibson, drummer



'We're good in our live performances . . . if we weren't we'd still be in Newcastle,' he said.

So Geordie will rock on, regardless, and with an eye to America, no doubt.

Most bands these days do have an eye toward the Great American Market and Geordie have a better chance than most to make it.

'We had been scheduled to play three dates in Las Vegas this summer,' Vic told me, 'but we hadn't counted on the success of *All Because Of You* and *Don't Do That*.'

That sounds very much like another trap opening up. It's possible, you see, to make it in the States without ever really getting off here. Look at Uriah Heep and

Humble Pie, for example.

Happily enough, about the only thing Geordie want from the States are those greenbacks. 'Christ, we haven't even got used to London yet; we've got no plans to relocate again,' said Vic.

SIEGE

So Geordie will have to get down to a long-term seige of the British market. It will, as they have already shown, be a battle to the death. A good, hard, clean fight to win their fair share of the pop market. They may or may not win but you've got to give them credit — they're a good, hard-working band, they make damn good records and they do damn good concerts.

For some of us, that's enough.

▼ Tom Hill, bass guitarist



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TOO POOPED TO POP?

It's a hard life at the top – as our picture of Gary Glitter clearly shows. You could be forgiven for not recognising him immediately but, as he readily admits, 'I go out there and give it all I've got' – and that means working up a lather.

Gary is probably going to have his own TV show in the not too distant future and if so, he'll probably look a little less distraught on the

box than he does here.

He'll have good cause to look happier in view of his success with the *Touch Me* album, and the great reception he got from fans on his recent Glitter Over England tour.

He's Glittering all over Spain at the moment, while his latest single, *I'm The Leader Of The Gang (I Am!)*, keeps fans happy over here.



rock
-a-
hoop

Linda Lewis is looking pretty pleased with herself and she's got good reason to. Things are looking bright for her at the moment.

Her single, *Rock-A-Doodle Doo*, has done pretty well for her, maybe her single's success will persuade a few people to lend an ear to her albums, *Say No More* and *Lark*.

Linda is currently recording a new album at Apple Studios, release is scheduled for October.

EL ROCKER SUPREMO

Well folks, *ELTON JOHN* has out-sladed *Slade*, shown *Alice Cooper* the door and come up with the goods yet again.

His new single, *Saturday Night's Alright For Fighting*, must qualify for the best title of the year if nothing else!

We like to think that it's one of the best rock singles for years – having that unique 'slam you against the wall' quality that was once the exclusive trademark of the Jerry Lees and Little Richards of this world.

It's also good to hear guitarist Davey Johnstone up-front for a change, making thick, ringing chords carry the song in a manner that Pete Townshend would probably be proud of.

'Do you have to have it on that loud?' asked one of the production lads from the office downstairs . . . what else could we say but **YES?**



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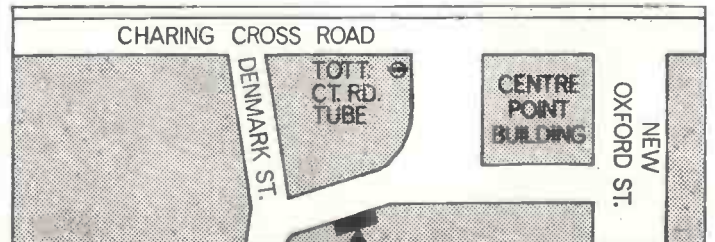


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DAVE ED

A ONE-MAN HIT MACHINE OUT OR HOW TO MAKE A HIT SINGLE IN 300 'EASY' STUDIO HOURS

▲ A hit single begins here, just sitting, thinking, and playing. If you've got the patience and know-how it ends here, on the tape-machine. ▼

Phil Spector must have one of the most unreproachable reputations in rock music . . . didn't he produce some of the biggest hits of the sixties? *Baby I Love You*. *River Deep Mountain High* — the list could go on for ever.

Not content with that, he went on to work with the Beatles both as a group and as individuals. Though the love affair has showed signs of waning in the past few months, up until recently no one has dared to assail his reputation.

That is, until Dave Edmunds came storming back into the charts recently with the classic *Baby I Love You*, followed by his 'Spectorisation' of *Born To Be With You*.

B.I. decided to go down and see Dave at his Monmouth home and find out just how he did it.

Sinking deep into the luxurious black leather sofa in his lounge, he told us: 'I did it for the challenge . . . in the past people have worshipped Spector, and I wanted to kill the myth. I had these songs that I knew would be hits if they had the full Spector treatment.'

TRACKS

'I did *Born To Be With You* first, about 18 months ago. I played piano, bass, drums, guitar, percussion and vocals. Everything was double tracked eight, ten or even 14 times. It just fell together. I did it on 8 track first, I didn't even have an arrangement, I just laid it down. I then transferred it to 16 track, mixed it down and put it back on to 16 track. I put some more on, mixed it down again and that was it.'

'I counted it up once and there are 74 individual performances on that record . . . it really was great fun doing

EDMUNDS—

TO KILL THE SPECTOR MYTH

it, though it took me about 200 or 300 studio hours, spread over about 3 months.

'There are eight piano tracks, 14 vocals, ten acoustic guitars, three maraccas, two drums . . . it just goes on and on. It's going to be a problem going back to ordinary records again, but I am going to do one more.

'Barry Gibb has said that he is going to write something for me. I really loved those things he did for the Marbles. I would have liked to have done one of those but . . . I haven't had that much criticism for doing other people's hits yet, but I feel that if I do any more I will get it.

FREAK

'There is also this Beach Boys' number which I know could be a hit, but I'm not going to tell you what it is. I'm a complete Beach Boys freak . . . Brian Wilson . . . Spector just doesn't come into it as far as I'm concerned!

'Denis Wilson is just wiping the floor with the rest of the songwriters around at the moment. As for Bruce Johnston . . . you know, I almost cried when he left.

'I've got six or seven tracks down for an album, I didn't set out to do one, I just keep recording. There will definitely be some Beach Boys' stuff on the album.

CAJUN

'I have also got this great cajun thing which will be a smash. I did all the backing tracks but when I came to do the vocals, I realised they were all in French. I have tried to get them translated, but they are in some weird dialect. . . . I will have to get somebody to write some new ones!

Dave seems relaxed and full of ideas now that he has got over that age-old problem of following-up hit singles. It certainly doesn't sound as though he is going to have too many problems in the future, either!



▲ Just some of the things you'll have to master if you ever want to kill the Dave Edmunds legend!

AVERAGE WHITE BAND ON A



Average White Band is rubbish!!! – they should be called Extraordinary White Band.

Why?

Simply because these six, white, dedicated musicians have something unique – the ability to play black soul music that not only sounds right, dammit, but FEELS right, too!

They've spent the past two years with only one aim in mind – to play the kind of music that will get Marvin Gaye swinging from his Grapevine, Stevie Wonder consulting his Talking Book, Ike and Tina Turner crossing that River Deep and Mountain High and James Brown looking for a Brand New Bag.

Catch them at a gig, or listen to their current album, *Show Your Hand*, and you'll be bound to agree that they have succeeded.

Talking to bass-player Alan Gorrie, we're told that there are other bands comparable to the Average Whites on the club circuit, in which case we may have a whole new music trend on our hands – if so, then AWB are undoubtedly setting that trend at the moment.

They're also living proof of the rumour that's been going around for some time now – that Scotland is producing some of the finest contemporary musicians this country has ever seen.

What with yer Slades, Geordies, Stealers Wheels, Nazareths, Junior Campbells, and Average Whites, it would all appear to be 'appening up North (of Barnet, that is!).

BAND'S LATIONS SOUL THEME

**COULD AWB BE THE
FIRST EVIDENCE
OF BRITAIN'S NEW
MUSICAL DIRECTION?**

'We all come from Scotland,' said Alan, 'and have known each other from art school days when some of us ran a jazz club in Dundee.

'The present line-up of the band came together in London, however. We were all doing various jobs with various bands and found that we all had a weekend free at the same time.

THE NAME

'We decided to use it to put down some tracks in a studio and the sessions were so pleasing to us that we decided to get together.

'The name of the band started out as an "in" saying among us, you know, we'd be listening to a track and say "not bad for an average white band". I guess it just stuck from there.'

MALCOLM DUNCAN

And just why should an 'average' white band from Scotland succeed so well in capturing the soul feel? At the risk of being branded as a sassy Sassanach, I suggested to Alan that the slums of America's big cities produced their finest soul music.

Was there a parallel to be drawn between the ghettos of, say, Harlem and Watts, and the Gorbals in Glasgow? I asked.

'Yes,' replied Alan, 'I think you've got a good point. The slums of Dundee aren't pretty places to be either. They produce tough people who demand tough music. The same is true of the American ghettos.'

'People up there relate very easily to soul music,' added Robbie MacIntosh, 'and as far as I'm concerned that's the only direction I ever want to follow.'

Though soul may be the common direction for AWB, there's lots that can be done with the basic formula. Pianist Roger Ball and saxophonist Malcolm Duncan, for example, have very strong jazz leanings and a lot of these find a springboard from the funky rhythms of guitarist Onnie McIntyre, drummer Robbie and bass player Alan.

STUNNING

The band have just written a new instrumental, named after one of their favourite things - McKewan's Export. It features some stunning harmony and unison work between Hamish's Fender Telecaster and Malcolm's tenor sax.

'I hope people will allow us to grow musically,' com-

mented Alan, 'because we don't want to be playing exactly the same things in a year's time as we are playing now.

COMPLIMENT

'It gives us a great feeling to do a gig now and hear the audience shouting for tracks off our album. We're out to make sure that they allow us to develop, however.'

'We're not out to be superstars, just to be a good, working band,' added Robbie. 'In fact the biggest compliment you could pay us is to say that our sound is in the same bag as James Brown or the Temptations, etc.'

Gentlemen, your sound is in the same bag as James Brown and The Temptations. Rock on!

HAMISH STUART

ROGER BALL

ONNIE McINTYRE

ALAN GORRIE

ROBBIE MacINTOSH



HELP YOURSELF!

That's the message for anyone who wants to be a rock star these days!!

The first in a series of articles dealing with the 'biz' side of the show

So you wanna be a rock and roll star . . . sang the Byrds, way back, . . . 'now listen hear to what I say. . .'

It's a pity that a few more people didn't listen to what they were saying then, because the Byrds might well have helped them avoid a few of the pitfalls that rising superstars encounter.

The music business has been likened to a shark-infested pool as far as un-wary newcomers are concerned. It's bred its fair share of crooks and con-men and helped crystallise an image of yer average agent that includes diamond rings, flash suits, balding heads, pot-bellies and fat cigars.

Managers and agents often live up to that image, but they're not all as black as they are painted. Artists have been known to rip them off, just as they are supposed to rip artists off.

The golden rule, as always, is — ignorance is no excuse. If you're free, any colour, and over 18, then you're legally bound by any document that you might sign, be it a hire-purchase agreement or a 10-year recording contract.

And that applies to both artists and management.

You could be discovered tomorrow night and offered a contract. You'll be flattered and excited all at the same time, but **DON'T SIGN ANYTHING** without getting proper legal advice about that contract you're so eager to put your signature to.

Haste makes waste and the road to stardom is littered with any number of disillusioned would-be pop stars



and would-be managers, to prove us right on that score.

Things are not as bad now as they were in the days when any kid with a guitar and a Presley haircut could reasonably expect to be 'discovered' if he just made enough of an exhibition of himself in the right coffee bars.

CAUTION

But even though you will be very unlucky to be robbed these days, you could well end up with a lot less than you might deserve, if you don't employ a little caution.

Groundhogs' guitarist, Tony McPhee, put it in a nutshell when he told *Beat*: **'Most of the people around today have softened up. They used to be a load of gangsters, now they're just verbal gangsters.'**

And when one considers that a gold album must make £2½ million for someone, or some group of people, it's not hard to see why gangster-

ism — be it verbal or actual — should raise its ugly head.

The music business is the world's largest leisure industry, grossing billions of dollars, pounds, francs, yen, shekels, or whatever, per year.

You could end up signing away the next five years of your life for a regular weekly wage of, say, £30.

It's a prospect that appeals to many semi-pro. bands, struggling to make ends meet, but consider the restrictions that the contract could also impose — the limits upon your personal and creative, not to mention financial, expansion — and the prospect becomes a little less exciting.

Carol Grimes, former lead singer with Delivery and Uncle Dog, told us: 'People flash pieces of paper at you and you have to try to decipher them.'

'It isn't until something goes wrong and you want out, that you realise you have signed

your life away.'

Happily, there's also a sunny side to this cautionary story. Like a good man nowadays, a good manager is hard to find — but there are artists who do find them and there are managers who are worth every penny, and then some, of their 'cut'.

Gavin Sutherland, singer/songwriter with The Sutherland Brothers and Quiver, said that it boils down to having a lot of luck, but that you can help it along with a little initiative on your own part to suss out a good deal.

Gavin, and the other members of the band, are very happy with their current manager/agent situation. Whilst not able to nail down all the details, Gavin did tell us this.

'If a good feeling is going between a band and a manager, I think that money problems can easily be overcome, just by sheer willpower. It is really important to find someone who is genuinely interested in the problems of the band.'

B.I. is also interested in these problems, and next month we'll be looking at the relationship between a band and their manager more clearly.

In the future, we will be discussing recording contracts, agency contracts and publishing contracts.

B.I. has consulted some of the top men in the business for these articles, but we would also like to talk to you about your problems and experiences.

Correspondence should be addressed to: The Editor, 'Beat Instrumental and International Recording Studio', 58 Parker Street, London WC2B 5QB.

THE Cavern has closed. That little cellar club in Liverpool, birthplace of a score of top English pop bands and springboard for the Beatles, has finally dimmed the lights, shut-off the hot-dog machines and called it a day – or should we say an era?

The Cavern may have been special, but it was also typical of the small club scene that has helped British pop musicians to become the best in the world.

Whoever would have thought that from its smokey, noisy depths, talents such as John, Paul, George and Ringo, Cilla Black, Billy J. Kramer, Gerry and the Pacemakers, The Swinging Blue Jeans and Freddie and the Dreamers would emerge?

That, indeed, is the way it goes.

Take a look at your local rock venue and see if you can spot potential talent the way in which it was spotted – and realised – at the Cavern.

That short-haired fella with the make-up who does the door, the long-haired beatnik-type who picks country guitar like Clarence White, why, it could even be yourself who sees his dreams of stardom come true from just being in the right place at the right time!

It happened then, it could just as easily happen now, and the person who sees it happening just one bar ahead of everyone else stands to go down in the hall of rock fame just as The Cavern and its host of stars have done.

It seemed only fitting for *Beat Instrumental*, which was right in at the beginning of the whole Mersey boom, to present the epilogue.

We asked Tony Barrow, former Liverpool journalist and now head of one of London's biggest entertainment agencies to set the scene in words.

THE CAVERN CLOSES

But memories of Britain's most famous club – and its sons – live on

WHEN I left my Liverpool home town for London thirteen years ago The Cavern was already flourishing. But something the papers were to call Mersey Beat had yet to boom. The Cavern I knew was Merseyside's home of Jazz.

TRAD

It opened on January 16, 1957 as The Merseyside Jazz Union with The Merseyside Jazz Band on the stand and a young, fertile-minded doctor's son named Alan Sytner in charge of the venue.

Trad was the big draw but on Thursdays Alan let his heart rule his head and Merseyside modernists came to his Club Perdido nights.

As early as 1959 there was local interest in beat groups but they were featured at The Cavern as intermission attractions sandwiched between the first and second segments of the main jazz bill. Rory Storm And The Hurricanes, Ringo's old band, were regulars. So were The Bluegenes – who were to become The Swinging Blue Jeans.

BIRTHDAY

If a definite date is to be fixed for the birth of Mersey Beat, let it be Wednesday May 25, 1960. That night The Cavern's new bossman Ray McFall put in Cass And The Cassanovas – which later shrank to trio strength to become The Big Three – The Remo Four, Gerry And The Pacemakers, The Fourmost (then The Four Jays), Johnny Sandon And The Searchers, Kingsize Taylor And The Dominoes (with whom Cilla Black guested occasionally) and The Bluegenes were The

Cavern's most prolific performers.

BEATLES

The Cavern debut of The Beatles did not come until March 21, 1961. Meanwhile a whole range of guest bill-toppers continued to appear – Emile Ford, The Shadows, Kenny Ball's Jazzmen, The Johnny Dankworth Band, The Tony Kinsey Quartet and Mr. Acker Bilk's Paramount Jazz Band.

EPSTEIN

By now I was a distant observer of the Liverpool scene, watching the show page of my hometown newspaper and little realising that within the year I would be closely involved with some of the best Liverpool group talent in a fresh capacity – as head of Brian Epstein's first London offices and P.R. man for the shoal of potential international stars he was to bring first to London and then to the capitals of the world.

Before the close of 1963 he had launched not only The Beatles but Gerry And The Pacemakers, Billy J. Kramer With The Dakotas, The Fourmost, Tommy Quickly, The Big Three – and Cilla Black.

STONES

Meanwhile from Manchester other regular Cavern visitors like Freddie And The Dreamers were emerging as national stars.

On Sunday February 3, 1963 The Cavern ran a Rhythm & Blues Marathon headlined by The Beatles,

The Hollies and The Merseybeats. On November 5 the same year The Rolling Stones appeared.

So far as retrospectively impressive bill-topping names are concerned 1963 still looks like the Big Boom Year for The Cavern. Never in the decade which was to follow did the venue showcase such a vast wealth of then-huge chart giants.

The Cavern's long term local (and, indeed, international) reputation was built and consolidated in the 1961-1963 period.

For years afterwards tourists from Europe, America and further afield continued to flock to the dark, damp Mathew-street cellar which had become the shrine for millions of pop pilgrims to whom Beatlemania was all but a way of life.

TALENT

Unlike the technically sophisticated discos of today, The Cavern had nothing whatsoever to offer in the way of facilities and comforts, beyond the coke and hot dog bars and the battered wooden seats.

It says much for the verve and sheer talent of the hey-day Cavern bands that the cellar was crowded close to suffocation level night after night and lunchtime after lunchtime with people who came only for the ungarished, simply lit and raucously amplified stage performances.

The Cavern was its, and later our, music. The Cavern may die but the music made there a decade ago was a substantial force in the moulding of the world's pop scene throughout, if not beyond, those swinging sixties!

WRINGING THE CHANGES -WITH FEEL!!

The originator of those immortal words *It Ain't What You Do It's The Way That You Do It* has been forgotten in the mists of time: but, friends, I'm sure you will agree, those words are as true today as they were then.

While there are an increasing number of technically-good guitarists now plying their wares on the rock scene, there are only a select few who have that special ingredient—*feel*.

Zal Cleminson, lead guitarist with The Sensational Alex Harvey Band, has a special ingredient all of his own.

His left hand is somewhat akin to a wringer with fast reflexes grinding out notes while his face muscles move in time.

FEEL

B.I. talked to Zal during a brief lull in the band's nationwide tour with Slade.

'It's easy to think up something that's technically impossible to play,' he said, 'but it probably wouldn't fit. I just like to put in what feels right.'

Zal was born in Glasgow in 1949 and turned pro when he left school at the ripe old age of 17. He started with a band called the Boll Weevils, and moved under various names before ending up with a highly successful group, Tear Gas.

'Tear Gas was just a bit too heavy for Scotland,' he said.



Leader of the band, Alex Harvey

'Most of the bands played steady pop. We made an album that got good reviews but nobody followed it up, so it fell flat.'

It was when Tear Gas were growing stale that they joined Alex Harvey, who taught them the value of direct simplicity. Then the unique visual and musical style really had room to develop. Said Zal: 'There's a hell of a lot of good guitarists about — almost every album you pick up has got one.'

CONFIDENCE

'It used to bother me — but when you play with a good band and people come up to you and tell you they like your playing, it gives you confidence. I think people now have realised that technical ability isn't everything.'

'There are a lot of guys now that play by pure feel and play just what's needed. I don't like to be flash.'

Crowds react in many ways to Zal and the band. They mirror expressions of disbelief, fiendish glee, bewilderment or in the case of some recently espied Slade fans, passionate hatred!

'The band is not a pop concept,' said Zal. 'People don't know how to take it — if it was a pop act you could suss it out in two minutes.'

'We've had incredible arguments within the band because the energy level of each guy is so high. I think we are just beginning to realise that it's the conflict that really makes the band spark.'

Spark they do, and there's been many an audience aflame to prove it.

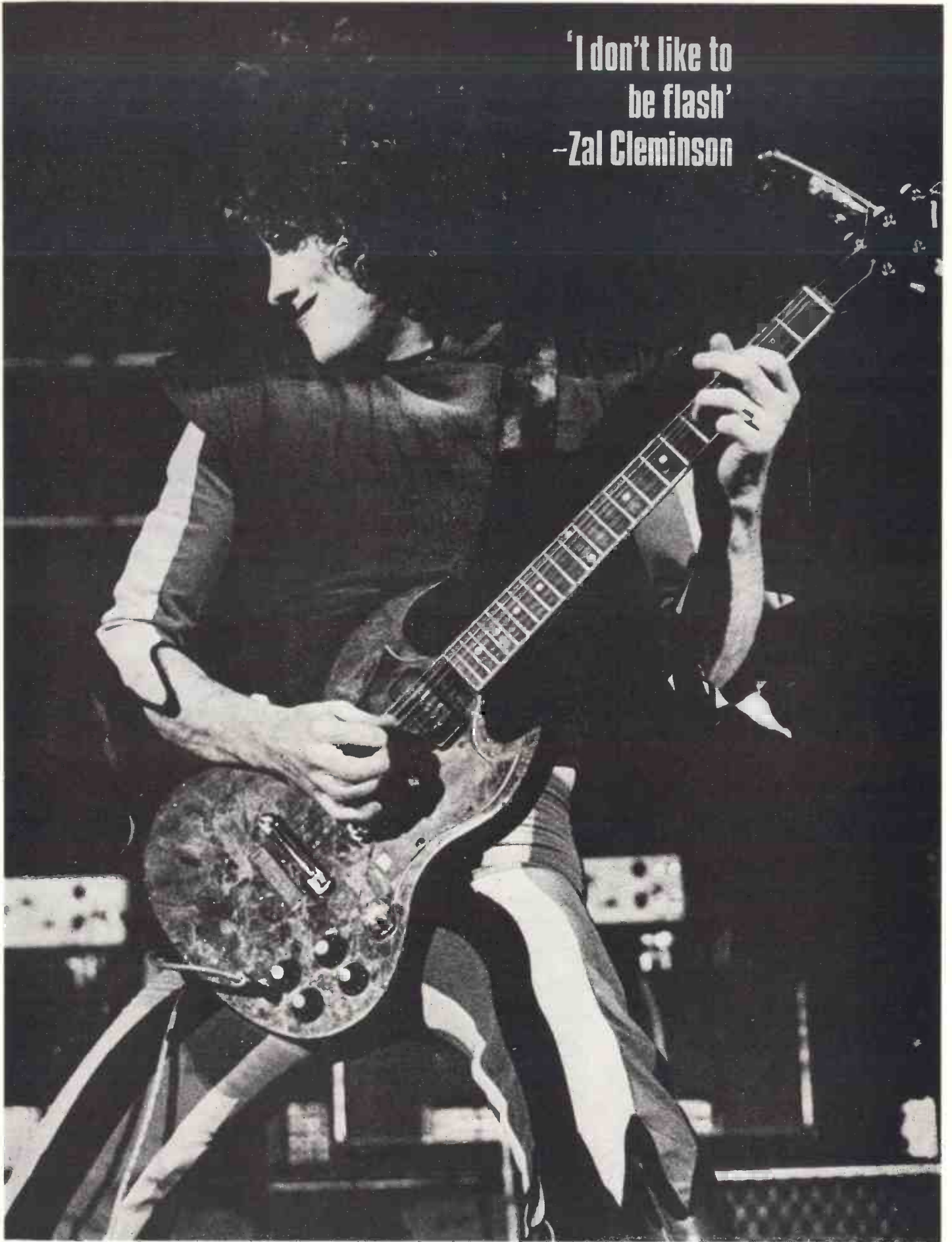
B.I.'S PLAYER OF THE MONTH

ZAL CLEMINSON — guitarist with the sensational **ALEX HARVEY BAND**



Pictures: Ian Dickson

'I don't like to
be flash'
-Zal Cleminson



OUT OF FOCUS

C'MON TAKE ME TO THE MARDI GRAS



Father and child reunion?, not exactly, it's Paul Simon with baby son Harper (that's wife, Peggy, in the background), pictured in London during their recent

stay.

Paul's latest album, *There Goes Rhymin' Simon*, is doing very nicely for him, and at the time of going to Press a couple of guys in the *Beat* offices were saying: 'If there is any justice at all, the single, *Take Me To The Mardi Gras*, will be a No. 1 before the beginning of August'.

That's very much up to the record-buying public, of course, and even though our Editor was a little less than pleased with the new album, not to mention discouraged by Paul's concert at the Albert Hall, there are still legions of Paul Simon fans who were more than happy to see their idol back in this country.

Among those fans that we know of, are Al Stewart and Curved Air's Sonja Kristina, both of whom knew Paul when he was 'just another folk-singer' around London's club circuit.

He's come a long way since then and even at the risk of disagreeing with our Editor, some of us would say that he's still got a lot more to offer. Just goes to show how tastes differ, and that is what keeps rock music so fresh and varied.

STEVIE'S LATEST

Innervisions is the name of Stevie Wonder's new album and it should be in the shops by late August. We await its arrival in the *Beat* offices with bated breath, 'cos this is the one that will probably make or break him as far as English audiences, at least, are concerned.

If it comes anywhere near the musical feast of *Talking Book* it must surely establish 'little' Stevie Wonder as the biggest solo talent of the decade.

We also live in hope of seeing him live in this country for one of the White City concerts, perhaps?



Rumours buzzing around about unrest in the Focus camp are quite true, David Hughes, their press officer, told *B/I*,

'They went into the studios the day after they finished their exhausting American and British tours to record an album. Mainly as a result of all the hard work, the album did not turn out as it should have done, and the results were shelved.

'It was also all the road work that was causing the friction in the band.'

Focus fans need not despair despite this grim news. Everyone is now quite happy, David assured us. 'There are no plans for anyone to leave,' he said.

As proof of the new-found 'gouda vibrations' Polydor are issuing a live album, recorded at the recent Rainbow gig, towards the end of this month.

There are no plans for another studio album at the moment. It has not been decided whether they will start again, or try to salvage some of the previous sessions.

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Rock and Roll will never die – that's a line that has been aired a few times. Despite this, many bands that include classic rock and roll songs in their act perform them with a nostalgic reverence as if they were laying a wreath on its grave.

This is fine for the ageing rock journalist and the fans from the same era, who drag their weary frames away from the telly for a night of fond memories that leaves them totally exhausted. (Well, *I'm* not as young as I used to be.)

Nevertheless, the fact remains that for a good half of today's audiences, very few chances remain to see the music of the fifties and early sixties played with a capital P.

Sha Na Na have brought a new lease of life to the whole thing. The music is performed with style. The professionalism is there, the lavish vocal harmony, the gold lame glittering through the flashing feet, mean looks and 'get that bopper off the stage'.

Sha Na Na are like no British rock and roll, because they derive a lot of their musical ideas from the old American acapella – street corner singing, sometimes called doo-wop to its friends – although a lot of the Little Richard era is rolled in.

Shoulder to shoulder with the stars and impresarios alike *BI's* intrepid reporter bravely tackled one of the meanest of the bunch, Scott Powell, better known to you all as Captain Outrageous.

Despite rumours that he only opened beer bottles with his teeth, he did in fact use a very civilised opener before we began.

'Some people's ideas are a little different between what we do and what they are used to, in terms of a rock and roll band.

'In Paris, when we played there, there was a motorcycle gang down the front, all in black leather jackets. They were saying you aren't what you're supposed to be – you're supposed to be a rock and roll band.



LIVE-ASS ROCK

SHA NA NA

**ROCK & ROLL
FOR 70s SUCCESS!**

'What they wanted was an organised riot so that they could beat up people. We don't do that, we do a show.

'So they got pretty incensed about that. They jumped up on stage and pulled some knives on the roadies. It's a very strange experience when people take it so incredibly seriously.'

Although Sha Na Na's music represents the fifties, it is presented very much in the context of the seventies so that it comes over more successfully.

'The band developed by word of mouth, the way groups always used to. They didn't have hits,' said Scott.

Sha Na Na have never been in the position of hurtling round in a transit van, frantically pushing a hit record. Records are very much a side product of the show.

Having the best part of a decade-and-a-half of music to draw material from, does ensure an impressive repertoire. Said Scott:

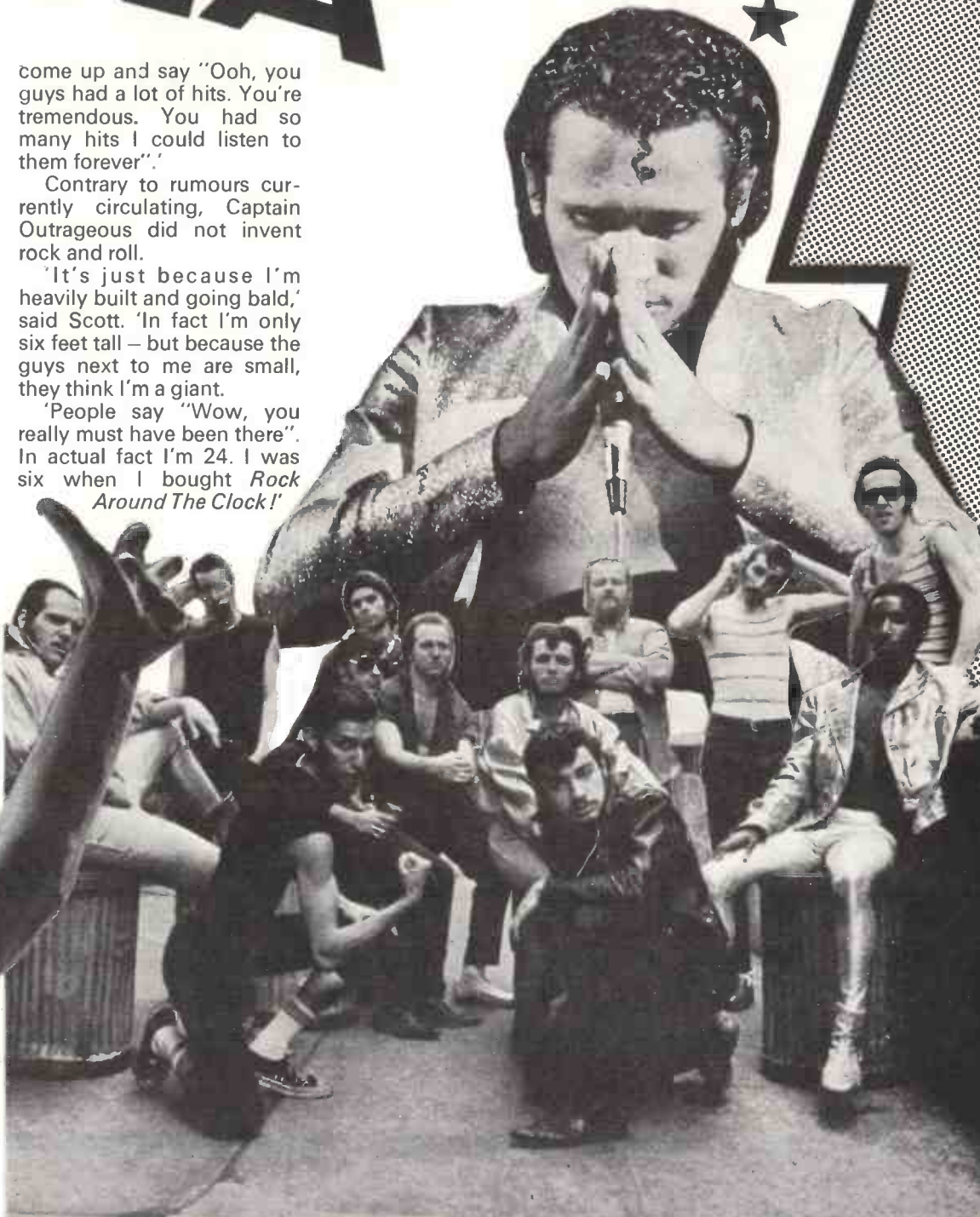
'The way the little kids react is really strange. They

come up and say "Ooh, you guys had a lot of hits. You're tremendous. You had so many hits I could listen to them forever".'

Contrary to rumours currently circulating, Captain Outrageous did not invent rock and roll.

'It's just because I'm heavily built and going bald,' said Scott. 'In fact I'm only six feet tall - but because the guys next to me are small, they think I'm a giant.

'People say "Wow, you really must have been there". In actual fact I'm 24. I was six when I bought *Rock Around The Clock!*'



Pictures: Jill Furmanovsky

WISHBONE TO GO STATESIDE?

'You get to a certain stage in England and that's it — there's no more you can do'

— guitarist TED TURNER



Wishbone Ash have not pulled success out of the bag as many of today's publicity conjurers are wont to do.

In fact, they have crept up on success so quietly that many people still don't realise the stature they now have. Many an unsuspecting rock fan has travelled to his first Wishbone concert to find frenzied sell-out crowds jostling to reach the front of the stage and music to justify it.

PATTERNS

Andy Powell and Ted Turner weave guitar patterns around each other that verge on tapestry, while Martin Turner's bass drives with a power that brings fleeting memories of Felix Pappalardi.

Wishbone now have four albums under their belt and have come back from their recent American tour tighter than ever and with plans for greater things to come.

Now that their road is nearing the heights of the



favoured few, it is also pointed more strongly to the west; as the story now takes a familiar twist. Wishbone look almost certain to go State-side where many have gone before them.

MOVE

When Ted Turner spoke to *B.I.* he explained some of the reasons for the move.

'You get to a certain stage in England and that's it — there's no more you can do,' he said. 'There's bands touring the States making money so that they can do places like England.

'It's not certain, but we are planning to move over there for a year. Everything is geared much higher there and it's more professional.

'At the moment we go over there and kill ourselves for two months. So we thought, what about if we go out there for a year and live somewhere on the east coast. perhaps. Then we could work when we wanted to a few days at a time.'

The last American tour really established Wishbone there, bringing them to the stage where they can now afford to relax a bit, with time to work on new ideas and a more produced stage act.

Ted feels that the American audience is often a lot looser and less prejudiced than those over here.

'Over here, when they go to see someone, it's the top band and that's it,' he said. 'They'll more or less shut their ears to the rest waiting for their band to come on. In America it's a show — it's just a case of the band that get's you off the most.

STATUS

'In actual status we're bigger in England at the moment. We're not right up there yet.'

Why is it that over here we delight in ignoring support bands?

'Generally,' said Ted, 'I think people are really dumb in England. They accept so much crap. I'm not saying

the States is any better, really, they might even be worse, but they take so much shit here, it pisses me off.'

ALBUMS

So, it looks as if the States will get Wishbone, but to cheer you up, there are two albums in the wind. A new live album is ready for release and the band's thoughts are now full on to their next studio album, which promises quite a few surprises.

'It will be the killer,' said Ted.

Group Shot, left to right: Steve Upton, drums; Martin Turner, bass; Andy Powell, guitar; kneeling, Ted Turner.

Below: Martin Turner in action, Right: Ted Turner in action.



A SECOND HELPIN

THE BAND

WHO OUT-BEATLED

THE BEATLES

TALK ABOUT

THEIR NEW RECIPE

Getting it together in the music business is one thing, keeping it together is quite another. The list of 'diseases' fatal to groups is nearly as long as the list of group 'fatalities'.

Quite apart from the personal hassles that complicate everyone's life when they live, work and travel together, there are ego clashes, changes in taste among the members, betrayals by management and record companies and always that most brutal logic of the market place: sometimes no one wants what you've got, even if you can keep together.

What that means is that

most bands have to face a good deal of uncertainty and changes in personnel. And if even one member leaves, it can mean agonising months of searching for a replacement, adjusting to each other and re-forging a group consciousness.

SINGLES

This is the main reason we haven't heard from Marmalade in the past year and a half. An ace singles band of the late '60s, they produced such commercially-brilliant records as *Loving Things* and the immortal *Obla Di Obla Da* - being perhaps the only



Marmalade's new line-up from left to right: Mike Japp, Duggie Henderson, Graham Knight, Dean Ford

G OF MARMALADE

pop group to out-Beatle the Beatles. Dean Ford and Junior Campbell's further collaboration gave us *Reflections Of My Life* in 1970.

That's not a bad high-water mark, and as high-water marks go, it went! After a couple more hits, Junior Campbell left to pursue the sweet illusions of a solo career. In the next year people came and left at a sluggish pace, recording *Radancer* in the process.

After this point in the publicity hand-out on Marmalade, there's a series of dots five dots for fifteen months of silence. It was about these dots that I spoke to Graham Knight, the bass player and an original member, and Mike Japp, the most recent addition and the lead guitarist. With the rest of the group, Dean Ford on guitar and Duggie Henderson, drummer, Graham and

Mike have been patiently cutting out the old weaknesses and building new strengths. With the release of *Wishing Well* in June, they now feel confident about their chances.

AVOIDED

Probably the greatest difficulty of the lot, the natural dominance of the older, established musicians, has been neatly avoided in this reform act.

Mike told me that 'Because we get along well together, that just hasn't been a problem. Dean and Graham didn't try and Duggie and I wouldn't have let them if they had!' Now, it seems, it's just a question of convincing everyone that they're *not* the old Marmalade.

That has been tough.

When they first began to gig again, they were booked

in cabarets and clubs, where everyone wanted to hear *Obla Di Obla Da*, 'We ended up driving to a gig, looking at the place, and just driving off,' they said. It took a change in record companies and management to finally straighten it out, but that's over now. Marmalade gig regularly if not relentlessly,

mostly on the college circuit.

So Marmalade are back, older, heavier (musically), and anxious to score again on their own, new talent. They have got an album due for release called *Scotland 3. Wales 1* (Mike Japp is the lone Welshman). They know it's important to them, so listen carefully.



▲ Of Marmalade's first helping only Dean Ford and Graham Knight (left) remain

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If you're g please B

'Bowie to quit' screamed the headlines in my papers this morning. And it's quite the best thing he could do, after all, the recent tour wasn't exactly earthshattering, was it?

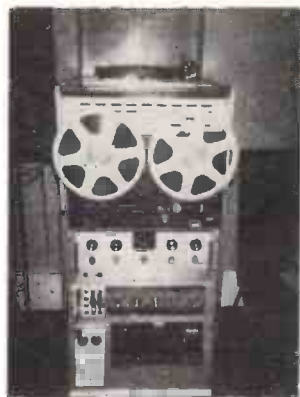
No doubt we will get all the usual letters saying: 'I saw David in Chipping Sodbury and he was fabulous!'

Well, I saw him at Earls Court and there is no more needs saying about that fiasco. I saw him in Norwich - it was a bummer. I saw his last concert of all at Hammersmith Odeon, and I nearly cried!

I have been a Bowie fan for three years now, ever since *The Man Who Sold The World*. I am not one of those who have continually put him down over the past two months, in fact I have been one of his staunchest defenders.

The Hammersmith Odeon gig was my last ditch attempt to get-off on his live performances, and it was the biggest bummer of the lot.

He had excuses at Earls Court, at the Norwich gig the audience was about as responsive as a crowd of zombies, but there's no way he can get out of Hammersmith.



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Coming to, DAVID, BOWIE out gracefully.

The band started with *Hang On To Yourself* and the audience was on its feet from the very first note. The band really rocked and David seemed to be in fine voice... at least, I thought.

Ronson hammered out the first chords of *Ziggy* and things started to slide a bit, I mean, something wasn't quite right. The Spiders were then augmented by a pianist, brass, acoustic guitar, congas, etc. — and what a mess!

The real low point was *The Wild Eyed Boy From Freecloud*. It was sloppy, and the whole thing smacked of a third-rate art school band.

Everytime I started to get into something, it was ruined by one of the chief Spider, 'Black Widow' Ronson's solos. A classic example was one of my all-time favourites, *Moonage Daydream*.

The album track has a classic guitar solo, really fine, but at Hammersmith all we got was a quasi-Hendrix rip off which would have seemed pretty dire coming from a 15-year-old semi-pro.

Despite his playing, Ronson provided one of the most exciting moments in the first half, at the end of *Space Oddity*.

He went into one of those

solos again. Posing all the way down the catwalk he leaned forward and held his guitar out towards the screaming chicks, at the front.

They managed to grab him and heavies rushed from the wings to rescue him. They should have left him to the fans' tender mercies, it would have been far kinder!

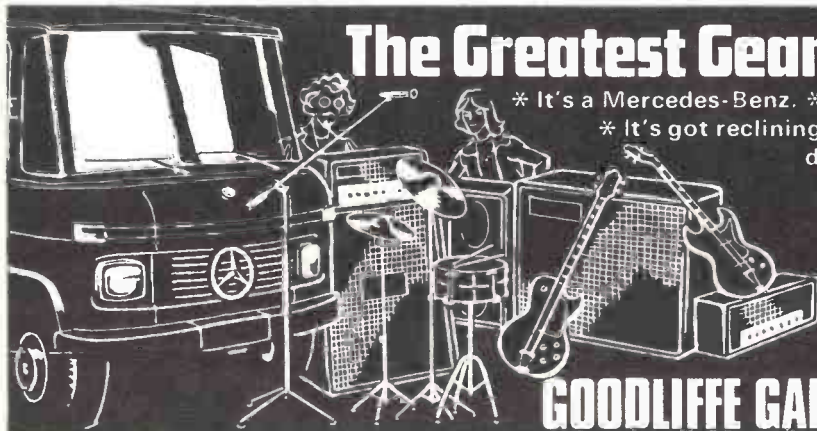
The show only picked up when Jeff Beck joined Bowie on stage, at least we didn't have to listen to Ronson... now there's a combination that could have been exciting!

At the time of going to Press, the only news available from the Bowie camp was that David would be resting at a villa in Italy during August.

Cherry Vanilla, his press representative, told me that in September he will be starting work on a new project which must remain secret for the time being.

It sounds as if he won't be doing any more live appearances, but I only hope that if he does try again it will be with a better band than the one we saw at Hammersmith.

If you're going to Bowie out David, you might just as well do it gracefully!



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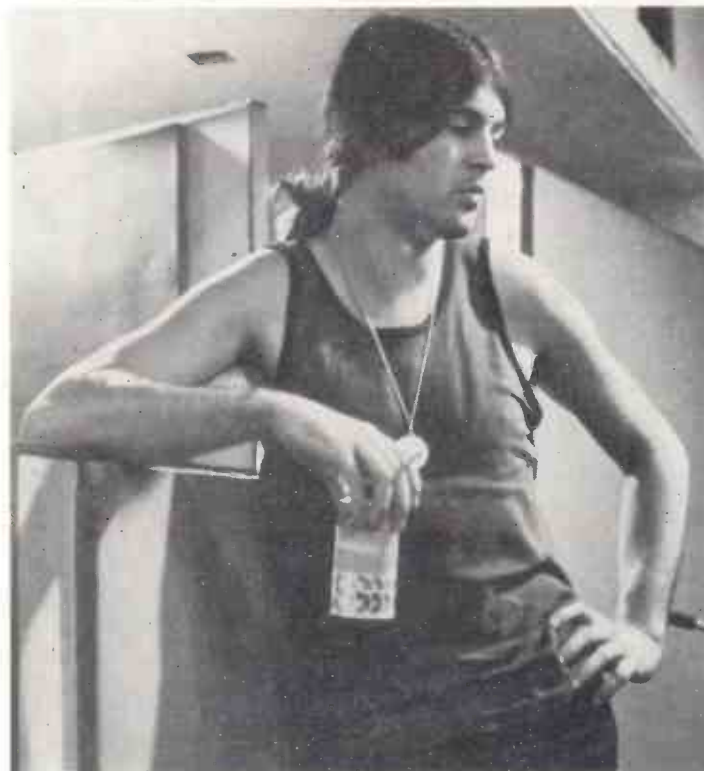
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STUDIO PLAYBACK



▲ Ian Gillan, pictured in the new studio

IAN GILLAN TO HEAD NEW STUDIO VENTURE

A brand-new, 24-track studio, called Kingsway Recorders, opens for business this month in their superbly-equipped basement under Kingsway, London.

Credentials?, try these for size — Chairman Ian Gillan (that's right, of Deep Purple fame), engineers Martin Birch and Louie Austin, a custom-built Raindirk 24-

track desk, Tannoy monitors that'll tear your ears off (if you like it like that), and other standard goodies like Studer machines, etc.

Phone Linda at 242 7245 for details and rates. As always, *Beat* is first with the studio news that matters, and here's your chance to book early.

ROXY AT AIR - AGAIN!

Roxy Music have started recording a new album this month at the AIR Recording Studios. The album is being produced by Chris Thomas and engineered by John Punter.

Bill Price, a busy man for the coming months, is the engineer for John Miller, producing albums for Larry Norman and Jefferson. Bill will also be engineering for

George Martin who is producing Stackridge's new LP.

Climax Chicago are recording an album with Alan Harris at the desk, and Nazareth are mixing down for a few days with Geoff Emerick as engineer.

On the 24-track side the studio have been working on a film of ELP in Europe which was recorded using the new DBX noise reduction system.



▲ Roxy's Bryan Ferry, an AIR regular

GREG LAKE PRODUCES FOR MANTICORE



Manticore, the label formed by ELP, has joined the WEA catalogue and not Island as originally planned.

The initial releases by Manticore included *Still* an album of music and poetry by ex King Crimson lyricist, Pete Sinfield, and Prima Forneria Marconi's album entitled *Photos Of Ghosts*.

ELP themselves are signed to Manticore and an album is being recorded for release in the Autumn.

The only other signings to the label so far are an American act called Stray Dog, who are being produced by Greg Lake.



TAMPLA

Trevor Churchill, the former manager of the Rolling Stones' label, is to head a new Tampla Motown subsidiary along with John Marshall, a UK director of Tampla.

Motown has formed the

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UK production company to sign and record British talent.

'We are not going to be a British soul label,' Churchill commented.



MARQUEE

Marquee Studios have had a busy time recently, with T. Rex overdubbing and mixing the results of their sessions in Germany.

On the singles side, Paul French produced by Barry Leng, Mick Audsley and Evensong produced by Tony Atkins, have been hard at work.

Jimmy Horowitz has been producing the London Cast of the musical *The Me That Nobody Knows* with Will Roper engineering.



TPA

Fresh from the Strawbs split, drummer Richard Hudson and bassist John Ford, are hard at work in TPA Studios, London, on tracks for a new album.

Also at the Denmark Street studio is Tony McCauley, doing some demos, Honeybus, doing an album produced by Pete Dello, and Del Newman.

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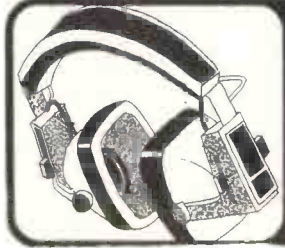
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STUDIO PLAYBACK

JOHN'S SOUND ADVICE



John Alcock, director of the Hardrock Music Company, has some advice to give on the subject of sending tapes and demos to record companies.

He's delighted at the enthusiastic response from *Beat* readers, and has received a great number, but some unfortunately have been sent

without name or address or virtually unrecognisable because they were recorded at 1 7/8 i.p.s., or 4-track 1/4 inch out of sync.

John's advice - and this applies to all other record companies - is to record at 3 3/4, 7 1/2 or 15 i.p.s., complete with name, address, telephone number, line-up and track titles clearly written on the box. Acetate discs are welcome, but are expensive for struggling groups and quality deteriorates rapidly.



MORE SCORES AT C.T.S.

Renaissance have been in C.T.S. Studios, Wembley making an album for Sovereign Records.

The main bulk of the studios' work this month has been with film scores including the *Little Prince* score mixed by John Richards.

Gaff management have also been in re-mixing with Michael Albuquerque, mixer was John Alcock.



▲ Ron Carran, mixing at Minot Studios, N.Y.

If you are ever in New York for recording purposes, Minot Sound Studios Inc., have opened a new studio in Westchester.

The studio is in easy reach of New York, and offers an M.C.I. recording console, AKG reverberation chambers

and Dolby noise reduction system.

The recording rates are reasonable, the average session fees are 25% to 50% below New York prices.

If you are interested, contact Ron Carran at 19 South Broadway, White Plains, New York 10601.

SCULLY'S COMPUTER TECHNOLOGY

Computer technology has been used by L. J. Scully in their new, extended play reproducer. The tape is pushed, rather than pulled and pushed - a device which has been used in the computer industry for many years.

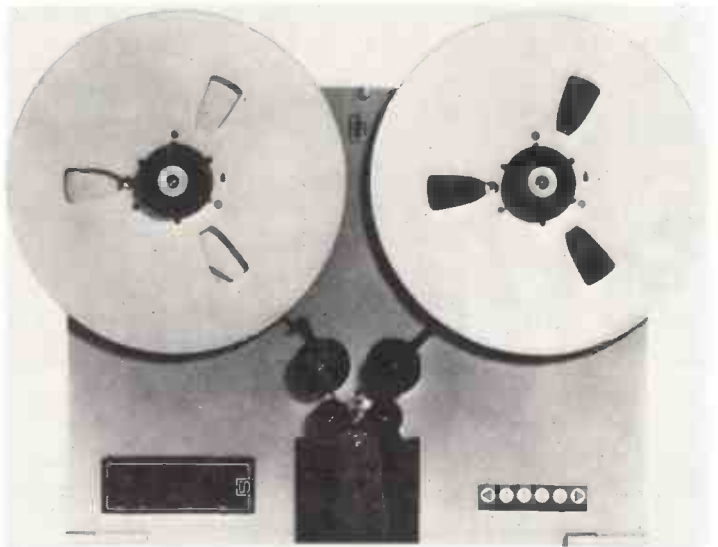
The reproducer, intended

for use in the broadcast industry, has been manufactured by L. J. Scully Manufacturing Company, in Bridgeport, Connecticut.

The company was formed recently by Lawrence J. Scully, famous as the inventor of the Scully Lathe for disc recording.

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▲ Stealers Wheel in the Studio

▼ l.-r., Joe Egan, Gerry Rafferty

Stuck In The Middle With You just about summed up the predicament that Gerry Rafferty of Stealers Wheel found himself in while I waited patiently to interview him the other day.

Your patient sleuth reporter languished in the publicists' office while Gerry was well and truly stuck in the middle of a British Rail snarl-up with fellow Stealers Wheeler, Joe Egan.

When they finally arrived a mere one and a half hours late! – Gerry and I fled to the nearest coffee bar for a much needed coffee and a chat.

SINGLE

The group had also, it seems, come down to London for a meeting to discuss plans for their forthcoming album and stage show.

I asked Gerry about these plans: 'We are really looking forward to the next album, Joe and I have written two or three things each and the rest of the songs will be joint compositions.'

'We have already done a single which has been released in the States, but we won't release it over here until *Stuck In The Middle* has died down a bit . . . but it definitely will come out, whatever happens to it in

WHEEL THE NEW STEALERS?

Gerry Rafferty – snarled-up on British Rail, keyed-up for America and fed-up with the critics

America.

'It is called *Everything Will Turn Out Fine*; we hope it will be a hit but we don't want to get caught up in the hit singles syndrome, we are more concerned with albums, we just want to use singles as leaders for our albums.'

STAGE ACT

'When we have finished the album which will again be produced by Leiber and Stoller, we will be working on a new stage act which we will be trying out over here a few times before we go over to the States for our first tour in November.'

I asked whether they would be using any tinsel and glitter a la Strawbs, and met with a very solid and definite rebuff 'We are song-writers before anything else. Stealers Wheel is about *SONGS* and we will try to present our songs properly, with highs and lows. There will be some songs and some rockers, just a good variety.'

VARIETY

'Talking about variety,' I ventured timidly, a bit unsure of my ground – 'how do you feel about always being pigeon-holed by critics. You have often been compared



with McCartney, and *Stuck In The Middle* has been called 70's Dylan.'

INFLUENCE

'I have never seen myself as a copyist,' Gerry replied, 'so it doesn't bother me at all really. I have my influences, The Everly Brothers, Buddy Holly, Dylan, The Band and, of course, the Beatles, and have never tried to hide them. Pigeon-holing is just bloody laziness on the part of critics.'

I asked how one weekly rock-paper critic had managed to interpret *Stuck In The Middle* as some sort of commentary on the Watergate Scandal, which is still rocking America.

WATERGATE

Gerry was incensed, 'The song was written long before the whole Watergate thing . . . these people just want to feel a sense of importance themselves by saying "I know the truth".'

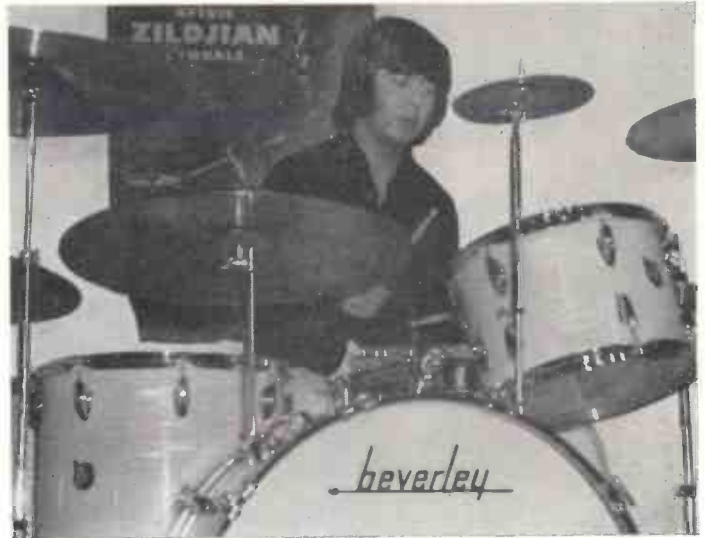
'Our songs are very simple and very obvious. As I said before, the band is about songs — pure and simple.'

It seems to be the band's lot to be misunderstood and generally criticised all along the line . . . but the fact remains that Gerry and Joe are two of the finest songwriters we have got . . . let's make sure that *Everything Will Turn Out Fine* for them in the end.

STOP PRESS

Since the interview it has become common knowledge that Gerry and his writing partner Joe Egan have returned to the original format of *Stealers Wheel*. The intrepid pair are to go it alone and *B.I.* wishes them the best of luck.

In concert. On disc.



Peter York uses Beverley.

'I've used Beverley for some time now, and they always give me the sound I want. In concert with The Spencer Davis Band I use the first set-up listed, but I find the second ideal for that crisp recording studio sound. Avedis Zildjian cymbals and Regal Tip sticks give that extra touch.'

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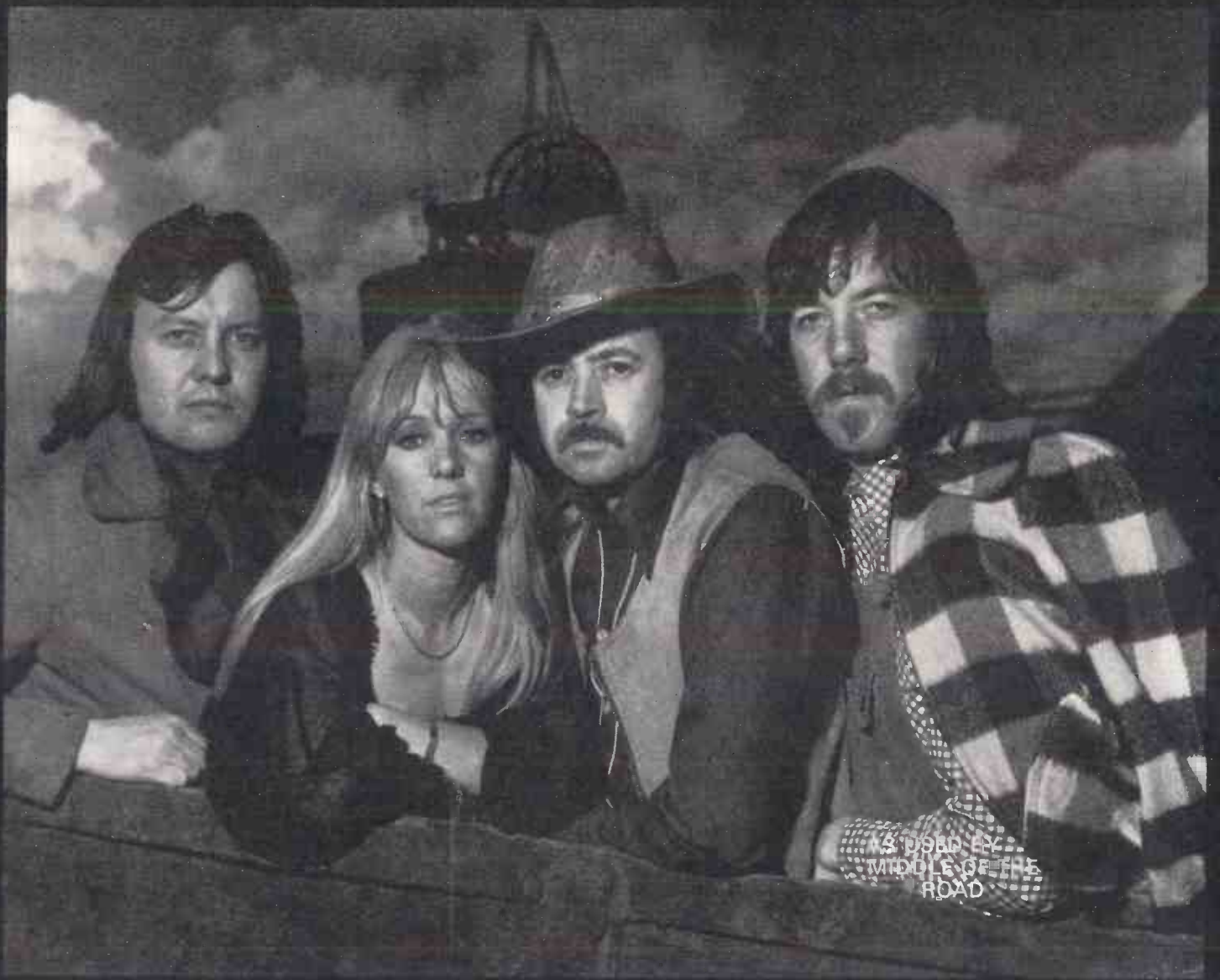
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SPECTRUM

INSTRUMENTAL NEWS

SOUNDS FOR STARS

As the music industry continues to grow dealers and manufacturers of specialist equipment do likewise, answering the needs of particular musical and technical fields. The R.E.W. Audio and Visual shop at 146 Charing Cross Road, is one of these – carrying one of the finest stocks of hi-fi, recording and video equipment in the country.

They are London distributors for Amcron power amplifiers and speakers, Keith Monks' microphone stands and booms, and they also distribute AKG microphones to the trade.

They have a comprehensive selection of JBL monitors, speaker chassis and domestic units, Teac, Revox and Ferrograph recorders, video recorders by Sony, Shibaden and Akai, Shure and Reslo microphones, Phase Linear power amplifiers, speaker cabinets by AR and Spendor, and many more – and all available for demonstration at the shop.

The demonstration room is underneath the shop and contains a selection of decks, recorders and speakers that would place any audiophile within an ace of paradise!

DISPLAY

The display is set up so that at the push of a button any pair of cabinets or monitors can be switched into operation.

Ray Churchouse, manager of the Charing Cross branch, told *Beat* that a large proportion of the equipment was for professional use, and that many of the customers were studio engineers, technicians and musicians – who knew what they were after.

'The Faces get a lot of their video equipment from us, and Marc Bolan had a 4-channel Teac recorder, an Alice mixer, and some video equipment,' he said. 'The



Mickie Most - just one of the 'stars' shopping at the REW Audio-Visual Shop

Moody Blues had four 4-channel Teac recorders, and Shawn Phillips had a lot of equipment for a studio in Rome.

'We've recently sold a lot of video equipment to advertising agencies who are doing their own commercials, and we're selling a lot of 4-track recorders and equipment to the new commercial radio stations for their studios,' he said.

Jan Murray, a director of R.E.W., said that a lot of their sales were due to their reputation travelling by word-of-mouth.

'Tony Visconti came in and practically bought a whole studio from us. We also get a lot of groups in who are after powerful, home sound systems,' he added.

A mini-studio hire service is also offered at the shop, consisting of a Lamb 420 mixer, a Revox HS 1222SV recorder with speakers, and an assortment of Beyer, Shure and AKG microphones, all available at day-hire rates.

New items are constantly coming in.

GEAR FOR GREASE

The new 50's rock 'n' roll musical, *Grease*, seems to have got off to a good start, and one of the main reasons must be the music.

Old-time rock 'n' roll never dies, and for this show, which is being staged at the New London Theatre, Drury Lane, Selmer amplification is being used – three of their solid-state L&B 100-amplifier tops, two Lead 100 speaker cabinets, and one Bass 100 cabinet.

The 100-watt L&B amp tops have four inputs going into two channels, and each channel has independent treble, bass, middle, presence, volume, reverb and tremolo facilities. Master controls for volume and reverb depth, and rear sockets, allow an external echo to be fitted. This control system gives a wide range of easily varied tones.

The Lead 100 speaker cabinet contains four heavy-

duty, 12-inch speakers, and includes a venting system for greater efficiency. The Bass 100 cabinet is a development from their well-known Goliath cabinets, and consists of an 18-inch speaker mounted in a specially-ported cabinet measuring 30 inches by 30 inches. The cabinet also incorporates fibre-glass acoustic lining.

SOLID-STATE

The solid-state range is a relatively new addition to Selmer amplification, and has become very popular since its inception. Other units in the series are the SL 100 amplifier top, a 100-watt slave unit, the PA100 amp., a 6-channel unit with reverb, the PA60H column speaker, containing three 12-inch speakers and horn, and the two combination amplifiers, the 15SS and 30SS, with outputs of 15 and 30 watts respectively.

INSTRUMENTAL NEWS

BUDGET GUITARS

Would you believe us if we told you of an electric long-scale bass, with neck guaranteed for five years, was selling at a price of £19.80!

Well, it's true, and the firm that are producing and importing instruments like this is W.M.I. Ltd., of Ponty-gwindy Industrial Estate, Caerphilly, Glamorgan. The firm has branches and warehouses in Chicago, New York, Los Angeles, Tokyo, Korea and Taiwan. Last year, in America, the firm sold over

half a million guitars – more than a third of the total number sold there.

W.M.I. specialise in Kay guitars and accessories, and since they started importing in England, last year, they have become the largest guitar importers in the country.

Factories building the instruments and equipment are situated in Japan, Korea and Taiwan, and the range, which includes a number of electric and acoustic guitars, percussion, effect pedals and practise amplifiers, is very reasonably priced.

Beginners' kits will be available soon, consisting of a single pick-up, 6-string guitar, small practise combination amplifier, and instruction tutor book – all for only £26!

W.M.I. sell mainly to dealers, but also to major chain stores.

The Kay single pick-up solid guitars, featuring a 40-ply, laminated neck, retail for £15.84. The neck is guaranteed for five years, and will take a 1,000 lb. strain. In fact, the neck can be laid across two chairs and stood upon, and won't even bend!

A double pick-up model with tremelo is also available at £18.92, and semi-acoustics, again with two pick-ups and tremelo, retail for £26.40 – ideal for beginners or someone with an eye on their pocket.

There's a de-luxe range of solids and semi-acoustics, too, the K-2B solid bass guitar, at £36.30, featuring two pick-ups, two volume and two tone controls, and a sunburst finish. The K-2T is a double pick-up, 6-string model with tremelo arm, again finished in sunburst, and retailing for £28.60.

Jumbos, classical and folk guitars form a large part of the range, steel-string folk instruments ranging from £10.50, and student guitars

starting at £6.95.

Model K-115 is designed for eight to 12 year-olds, and features mahogany back and sides, spruce top, adjustable bridge and steel-reinforced neck – all for £8.47.

A jumbo western guitar, model K-310, has a red to amber sunburst finish and fast-action neck, and retails for £16.94. A 12-string model is available at £37.40.

By the end of the year a three-piece drum kit will be on the market, retailing for only £49.95. It consists of a 20-inch bass drum, snare and stand, tom-tom, cymbal and stand, pedals and sticks, and will be ideal for budding drum-masters.

On the amplification and

effect unit side W.M.I. offer fuzz, tremelo and wah-wah pedals, all at £6.95, and three combination practise amplifiers. The CM-8, at £11.99, is the one included in the beginners' kit, with two inputs, volume control and a 3-watt output. For £23.10 the model CM-66 offers three inputs, volume, tone and tremelo controls, an 8-inch speaker, and a headphone output. Model K-840, which will retail for less than £19, has two inputs and tone and volume controls. All are in moulded plastic cabinets with carrying handles.

So if you are on the way to becoming a rock star, but haven't got the capital – W.M.I. have the answer!



The K-1B bass

NEW PARK MIXER



Park have completely modified their 8-channel mixer to bring in some exciting, new ideas.

The new model has completely transistorised integrated circuits. It also features slider volume controls, with bass and treble controls on each channel.

Echo send and return fold-back on each channel and master volume and master foldback controls complete the list of improvements. The mixer is available in low impedance.

KUSTOM WATTS

In last month's amplification survey, *Play It Out Loud*, we said that the Kustom amplification 250 series was a 75-watt system, but as Western Organ Studios (sole UK agents) have pointed out, it is, in fact, a 125-watt series which peaks at 250 watts.

INSTRUMENTAL NEWS

MICRO-FRET MODELS

Quality guitars are continually appearing on the market, but one of the most exciting ranges, incorporating a number of unique features, are the Micro-Frets, marketed by B. Page and Son of Doncaster.

The guitars have been popular in America for some time now, and are used by such bands as The Grateful Dead, Grand Funk Railroad, and musicians of the calibre of Big Jim Sullivan, Carl Perkins, and many more.

SHOW

There are 14 in the range and they'll all be on display and available for you to play at the Ivanhoe Hotel, Bloomsbury Street, this month, from the 19th to the 23rd, as part of B. L. Page's Trade Show display. It will be open to the public for the duration, and will also feature Echolette and Dynacord amplification, which the guitars will be played through.

The Micro-Frets are all carved and sculptured from the finest woods, and because of this, all have an individual sound, reflecting the care and precision that has gone into making them. Prices range from £165 for the Calibra to £330 for the Huntington semi-acoustic model.

CALIBRATO

Some models feature what looks like a tremolo arm, but which, in fact, is the patented Calibrato, a device which operates like tremolo, but which doesn't put the strings out of tune. Movement of the arm alters each string independently, so that pitch alters while remaining in tune.

The pick-ups used are specially designed and constructed to reproduce the instruments' individual tone

response and quality, making them ideal for anything from jazz to rock music.

All models are fitted with speed line elliptical necks, which are very smooth to play and allow playing right up to the highest frets. Teflon bearings are used on the truss rod for glide adjustment and accuracy.

Another patented and exclusive feature is the Micro-Nut, a device which enables the guitarist to alter and tune each string precisely, particularly the G string, which has always been the most difficult to tune accurately. This method allows the strings to lie close to the neck above the 12th fret, particularly useful for guitarists who play and bend a lot in the upper ranges.

The external finish is patented, too and is used under licence by other instrument makers, notably Martin. Schaller machine heads are fitted to most models, and a life-time guarantee is offered to the original purchaser.

TESTS

The instruments are built in relatively small number in America, in a factory that has air-conditioning and humidity controls for the woods. Quality tests are taken at all stages of the instruments' progress.

Apart from the guitars, B. L. Page will be showing a new Micro-Fret acoustic pick-up, for flat-top, round hole acoustics. It is designed to reproduce exactly the acoustic sound, and should create a lot of interest at the show.

All inquiries regarding Micro-Fret products should be sent to the UK agents, B. Page and Son (Sound Equipment) Ltd., 10 Wood Street, Doncaster, Yorks.



Roger Powell with his ARP synthesisers

ARP ALBUM

Atlantic records have released an album by Roger Powell who is a staff artiste for ARP Instruments.

It's the first commercial jazz-rock album to be created entirely with synthesisers. Roger used an ARP 2500, an ARP 2600, an ARP Odyssey and an ARP Soloist. All these models, with the exception of the ARP 2500, are now distributed in the UK by Boosey & Hawkes (Sales Ltd.).

These synthesisers are to be demonstrated in the UK by Peter Whittaker, who has recently been appointed to Boosey & Hawkes' Sales and Promotion team. Peter will be based at the new B. & H. Electronics Division at Colindale.

TWEED

A new modular mixer has appeared on the market manufactured by Tweed Audio Electronics, and handled and marketed by Neltronic (UK) Ltd., Slough.

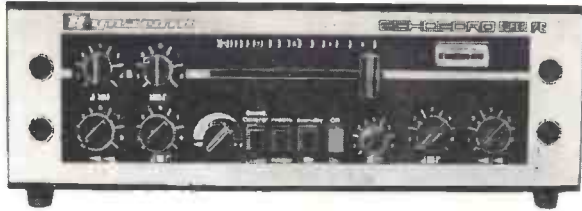
The range includes units suitable for college music rooms, groups, clubs, dance halls and discos, and there are facilities for custom building mixers, including fully professional models for studio work.

The standard unit, the 6/2, is a 6-channel unit featuring cueing to internal speaker from all channels and outputs, independent reverb mix selectable, two reverb units for stereo operation, switchable to main output, fold-back output for mixed signals and VU meters, switchable to every channel and all outputs.

What is really remarkable about the unit is the price - less than £900.

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We will be showing at the Ivanhoe, Dynacord and Echolette amplification and speakers, mixers and echo units, plus an exciting new range of discotheque equipment, plus MB condensor microphones (battery operated).

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The exclusive elliptical shape of the neck is the finest in the industry and gives the player an immediate feeling of familiarity. The precision scale of the neck is supplemented by the Patented and exclusive Micro-Nut for precision tuning and makes the Micro-Frets instrument the most precise tuning Fretted instrument made.

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BEAT IN CHICAGO



Rick Desmond

Beat *Instrumental* was at the McCormick Centre, Chicago in June when the National Association of Music Merchants of America held their annual show.

The show, NAMM as it is known, is the biggest of its kind in the world. The huge, air-conditioned hall put our Olympia and Earls Court to shame – it also gave Rick Desmond, *Beat's* much-travelled Business Manager, a welcome change from the humid, summer swelter of London.

MECCA

NAMM is the Mecca for musical instrument retailers in the States, thousands of whom flock to Chicago each year to see the latest and greatest products from the world's top instrument manufacturers.

A strong contingent of British manufacturers attended this year's show – travelling on a jumbo jet from London's Heathrow.

Had that jet come down in the drink, the cream of Britain's instrument trade would have been well and truly at sea!

That 'cream' included Ted Kneller of Western Organ Studios; Cliff Cooper of Orange, James How of James How Musical Industries; Leslie Miller, Sales Director of Dallas Arbiter; Bernard Lee, Managing Director of Elizabethan; Ken Achard of Top Gear; Dave Reeves of Hi-Watt; Larry Macari; Bill Kelsey; Derek Morris; Alan Haven; Pete Nicholls of Mellotronics; Ben

Hogan of Altec; Dag Felnar from Feldon Audio, Gisela Burg and Roger Horrobin from Premier – among others.

Said Rick Desmond: 'It was good to see so many top men there, most of whom are the faces behind the biggest names in the business.'

NAMES

'Apart from the British lads, I spoke to people like Bob Zildjian, Robert Moog, Les Paul and Arlo Davoli.

'I feel that this kind of show is invaluable not only for our top instrument manufacturers and salesmen, but also for *Beat Instrumental*, it keeps us bang up to date with what's going on in the business and enables us to pass that experience on to the readers.

'The magazine is doing really well in the States where, as in England, it does a unique job.

'I was also able to act as liaison man for a lot of the guys, introducing various members of the British team to their American counterparts.'

STAR

We asked Rick what he thought was the star attraction of the show. 'There was so much going on that it's difficult to single any one thing out,' he replied; then, with a quick smile added: 'Actually, I think Dave Reeves' sunglasses stole the show.'

We presume that Rick was suffering from jet-lag at the time!

The London Musical Instruments Exhibition

The London Musical Instruments Exhibition is being held at the Kenilworth Hotel, Great Russell Street WC2, from the 19th to the 23rd August.

It will form an 'annexe' for the AMII Exhibition – being held at the nearby Russell and Bloomsbury Hotels – and will open from 10 a.m. until 6 p.m. every day.

There will also be special 'jamming' nights on which the exhibition will stay open until 8 p.m. to allow the public to play the instru-

ments and amplification on show.

The following six firms will be exhibiting.

**Croydon Music Studios,
40 Station Road,
West Croydon,
Surrey CRO 2RB**

Croydon Music Studios are the sole UK agents for the Framus instrument range, and their stand will feature solid 6-string and bass models, 12-strings, jumbos, folk guitars, semi-acoustics, pedal steels, banjos and electric mandolins.

Also on the stand will be the Framus range of educational instruments and the Framus teaching apparatus – a teaching method that relates colour to sound. The system is widely used in German schools and Croydon Music Studios are hoping to introduce it to British education authorities.

Specially featured in the Framus range will be the Model 12700 solid bass guitar, with long-scale fingerboard and two pick-ups, and the Framus 2000 pedal steel

guitar, a sophisticated instrument with a wide range of tones. Four different electric mandolins will also be on show.

**Dan Armstrong
(London) Ltd.,
34 Hillfield Road,
London NW6**

Dan Armstrong will be at the Kenilworth Hotel with his range of guitars, effect units and strings, so if one of your ambitions has been to play a solid guitar that combines simplicity with in-



▲ Double bass drums and a beautiful 3-D Moire finish highlight the Camco 'Big Band' outfit

The London Musical Instruments Exhibition



▲ SAI's new group and disco lighting control unit

credible tone range and sustain, then here's your chance.

Dan will be showing the sliding pick-up models, including long and short scale basses, along with his Red Ranger and Green Ringer guitar effect units. Plans are in hand for showing a new effect which the Armstrong 'boffins' have been hard at work developing in time for the show.

He will also be showing the full range of his guitar strings and flat wound bass strings.

Sound Advice Installations Co. Ltd.,
358 Preston Road,
Standish,
Wigan, Lancs.

SAI produce a range of high-quality instrument amplifiers and cabinets, PA columns, lighting systems and a discotheque deck – most of which will be on show.

The deck is a twin-turntable unit called the Disco IV/S, featuring magnetic cartridges, visual tracking indicators, separate bass and treble controls for mike and

decks and headphone monitoring. The 'S' indicates slider controls, and a rotary-controlled model, the Disco IV will also be on show.

On the amplification side they'll be showing their new 50-watt instrument combination amplifier – a unit fitted with two 12-inch speakers and a built-in tremolo effect unit.

The speaker cabinet range includes units for instrument, PA and discotheque use. Altec, Celestion, Vitavox and Electrovoice speakers are used in the cabinets.

SAI's lighting display will feature the sequential sound to light unit, operated by rhythm impulses, a new group lighting system, and the latest in projectors and effects.

Managing Director, Bob Dewhurst and SAI sales representative, Alan Hindley, will be on the stand to meet old customers, welcome new faces, and give information on the range.

Stramp, Peter Struven
G.m.b.H.,
D-2000 Hamburg 53,



STRAMP

orchestra electronics



16 channel mixer: £1,470

10 channel mixer: £588

used by the tops like JACK BRUCE, LESLIE WEST, RORY GALLAGHER, ALVIN LEE, ROBERT PLANT, JAMES LAST, BARRE PHILLIPS, STU MARTIN, etc., because, they know what 'German Quality' and sound means.

Try it at: **Bob Anderson Music, 18A The Arcade, Aldershot, Hants.**
 Tel. 26390

or write to:

Peter Strüven G.m.b.H.,
D-2000 Hamburg 53,
Bornheide 19

STRAMP WEST GERMANY

the sound of the future



the Framus 2000 pedal guitar,
a new concept in
guitar sounds

Contact: Dept. 4G
CROYDON MUSIC STUDIOS
40 STATION ROAD
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for details, or see it at the
August Exhibition

The London Musical Instruments Exhibition

Bornheide 19, West Germany

Stramp amplification, built in West Germany, is used by some of the world's top rock and jazz musicians — Rory Gallagher and James Last, to name but two.

The range includes solid state and valve amplifiers, a wide selection of speaker cabinets and mixers, and it will all be on show at the Kenilworth Hotel.

The equipment is handled in Britain by Bob Anderson Music, 18a The Arcade, Aldershot, Hants.

One of the main features of the amplification is the compact design of the units, particularly the combination amplifiers, which is achieved by the use of very efficient reflex cabinet designs.

Amplifier tops are available in valve and solid-state forms, the latter being short-circuit protected, and they have power outputs of 100 and 120 watts respectively. Slave amplifiers are available as 120 and 240 watt units,

the latter being a stereo amp.

The full range of speaker cabinets and mixer units will also be on show and Peter Strueven will be at the exhibition to introduce some new items and give details on the range.

Traynor, Yorkville Sound Ltd., Toronto, Ontario, Canada

Traynor amplification has

been famous in Canada for the past 16 years, but has only appeared on the British scene recently.

Their British sales agent, Rex Bray, will be at the Kenilworth Hotel to give details on the range.

Unlike many manufacturers who sell an amplifier and a speaker cabinet as a 'stack', Traynor offer a number of options with each unit — for instance, the YBA-1 Bass-master is an all-purpose amplifier suitable for bass or guitar where reverb is not required. Seven different speaker cabinets can be used with the amp, all of which

offer different sounds and facilities depending on where and how it is to be used.

The range includes combinations, amplifiers, a variety of stacks for guitar and bass, PA amps and columns, and mixers. As well as manufacturing their own speakers, Cerwin Vega units are used in some Traynor cabinets.

Another interesting feature is the cooling fans used on the large amplifiers — on valve units with an output of 90 watts or above, six-inch diameter cooling fans are built into the back to keep components at a safe temperature.

Western Organ Studios (Bristol) Ltd., 19 Union Street, Bristol BS1 2DF

The Western Organ stand will feature Kustom amplification, Camco drums and Mosrite guitars.

Western Organ are sole UK distributors for the American-made Kustom amplification range, and there will be a wide selection on show at the Kenilworth for inspection and demonstration.

The range includes a wide number of 'options' on the amplifiers and cabinets, including a choice between Altec and JBL speakers, and different tone and effect facilities on the amps.

The equipment incorporates some interesting features, the most noticeable being the heavy protective padding around the amplifiers and cabinets, and the use of gripped instead of soldered joints at key points in the amps — an anti-vibration feature that Kustom first used in equipment they built for the aircraft industry!

Camco drums and accessories will be on show, along with the Mosrite VI Standard 6-string and VI Bass guitar.

Western Organ Studios are also planning to bring out a new electronic organ, a tone-wheel generated model which will be available with or without a built-in Leslie, and with 8- and 16-foot bass sustain. It will also feature draw bars and a wide range of percussion and tone effects.



Traynor's YGL-3 combination amp ▶

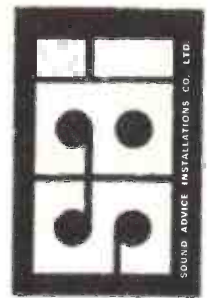
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album reviews

ALBUM OF THE MONTH



THE AVERAGE WHITE BAND SHOW YOUR HAND MCA/MUPS 486

What is soul? Listen to the current Average White Band album and you'll get the answer in eight easy stages. Eight beautiful tracks, written, produced and played by these six Scottish musicians who, for my money, give the Stevie Wonders, Temptations, Marvin Gayes and James Browns of this world a really good run for their money. Is this the new direction for British music? It could well be, 'cause the Average Whites do things in such a refreshingly get-down, funky way that they could well prove to be one of the country's biggest crowd-pullers. Although we're featuring *Show Your Hand* as album of the month, I'd make it my album of the year so far. Never before have I heard a white band capture the essential feel of soul like these guys do. Funky they are, honkies they're not – move over Motown 'cause we heard it on the grapevine that Britain's got a brand new bag and the AWB are just about to really show their hand.

Tracks: Side One – The Jugglers; This World Has Music; Twilight Zone; Put It Where You Want It.

Side Two – Show Your Hand; Back In '67; Reach Out; T.L.C.

SLY AND THE FAMILY STONE FRESH EPIC KE 32134

We received a specially-imported copy of this album a few weeks ago and I spent days thinking of clever things to say about it. At the beginning of this week we received the English pressings, it isn't the same album! It has been remixed and the whole feel has been changed. It took me a while to get used to it but after a while it got hold. Loathe as I am to admit it, I much prefer the original. If you can get hold of an imported American copy it's worth the extra you have to pay, if you can't, it is still an album well worth having.

Tracks: Side One – In Time; If You Want Me To Stay; Let Me Have It All; Frisky; Thankful N' Thoughtful.

Side Two – Skin I'm In; I Don't Know (Satisfaction); Keep On Dancin'; Que Sera Sera; If It Were Left Up To Me; Babies Makin' Babies.



JOHNNY NASH MY MERRY-GO-ROUND CBS 65449

This is a beautifully mature and integrated album that totally defies any classification at all. It glows with the finest kind of energy and SOUL. There are so many variations in style that, unfortunately, space does not allow us to go through the album track by track, just suffice it to say, give it a listen, *Ooh What A Feeling*.

Tracks: Side One – My Merry-Go-Round; Nice Time; You Better Stop (Messing Around); Gonna Open Up My Heart Again; Ooh What A Feeling.

Side Two – Love Is Not A Game; Loving You; Yellow House; (Oh Jesus) We're Trying To Get Back To You; Salt Annie Ginger Tree.

WEST, BRUCE & LAING WHATEVER TURNS YOU ON RSO 2394 107

I don't care what anybody says, I think West, Bruce And Laing are great. Granted that they aren't another Cream and they aren't another Mountain, but if people would stop and listen for a moment instead of trying to fit a new jelly into an old mould, they might be pleasantly surprised. On this album the styles are more varied than the band's first, and West has become more subtle in his approach. This album does need to be played loud for full effect. It's not the best they will ever do, but then getting there is half the fun, isn't it?

Tracks: Side One – Backfire; Token; Sifting Sand; November Song.

Side Two – Rock And Roll Machine; Scotch Krotch; Slow Blues; Dirty Shoes; Like A Plate.





I408 used by Blackfoot Sue for travelling to gigs in Britain and Europe.

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APRS REVIEW

BEST-EVER SHOWCASE FOR THE RECORDING INDUSTRY

Maybe June is the month of rhymes without reason (moon, joon, toon, for example!), but for the world's recording studios and equipment manufacturers — indeed, anyone interested or involved with recording — the month spells APRS and its annual exhibition.

The Association of Professional Recording Studios has members and affiliated studios all over the world. Its sixth annual exhibition, held for two days at the end of June, in the Connaught

Rooms, Holborn, attracted buyers, representatives, musicians, studio managers and engineers from all the major markets.

EXPANSION

The exhibition has grown rapidly in size and status, and this year's was full of interest for laymen and professionals alike, with new equipment on many stands and a wide variety of 'gear' to look at.

Nearly 70 firms were exhibiting, showing consoles, tape machines, microphones,

loudspeakers, in fact everything required in the recording field.

As in previous years, the organisers did not allow audio demonstrations of equipment through speakers, due to the close proximity of the stands, but headphones were used in a number of cases to illustrate the sound capabilities of synthesisers and tape machines.

MIXERS

Alice (Stancoil Ltd.) were showing an 8-channel,

2-group mixer from their well-known SM2 non-modular range, equipment which is used in America, Europe and Australasia, most of the London theatres and on many major band tours.

Also on show was a new modular series, known as the Alice AM range. The modules are based on a pitch of 1.52in., cutting multi-channel desk lengths to a minimum and making them particularly useful for mobile studio work. Applications are very much the same as for the SM2



Fleetwood Mac's John McVie is welcomed to the Beat Instrumental stand

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APRS REVIEW

range. Also on view was a battery-operated, 6-channel, 2-group, semi-professional mixer, the AD62. A 5-channel model, the AD52, is also available.

Amity Tape Developments were showing an 8-track, 16-channel mixer (built by Complex Sounds), a 16-track Amity tape machine loaded with 2in. tape, two monitor speakers and their new Index Locator, a device which allows the studio en-

gineer to find any point on a recorded tape at the push of a button.

At the start of a session, when the blank tape reel is loaded, the Zero Time button on the locator is pushed. As the tape is used a clock on the locator displays elapsed time and the engineer marks the time of each take start on his log, throughout the session.

When the time comes for play-back, the engineer can

select any point on the tape by referring to his log and feeding the required number into the locator via a numbered keyboard. A locate button then winds the tape on to the required position.

A lot of interest was focused on the **F. W. O. Bauch** stand, showing their complete range of equipment – Studer, Neumann, EMT, Universal Audio, Teletronix, Klein and Hummel, Allison Research, Switchcraft, Lexicon, ARP, ITI, Danner and Seydel.

Two ARP synthesisers, the Odyssey and 2600 models, were set up with headphones and visitors were constantly on the stand listening to the instruments.

Other items on show were Studer tape machines, mixing consoles and a tape-locating system; Neumann condenser microphones and a disc-cutting console; EMT reverberation foil, digital delay unit, turntable, compressor and cables; Universal Audio limiter, digital metronome, graphic equaliser and delay lines; Teletronix limiting amp.

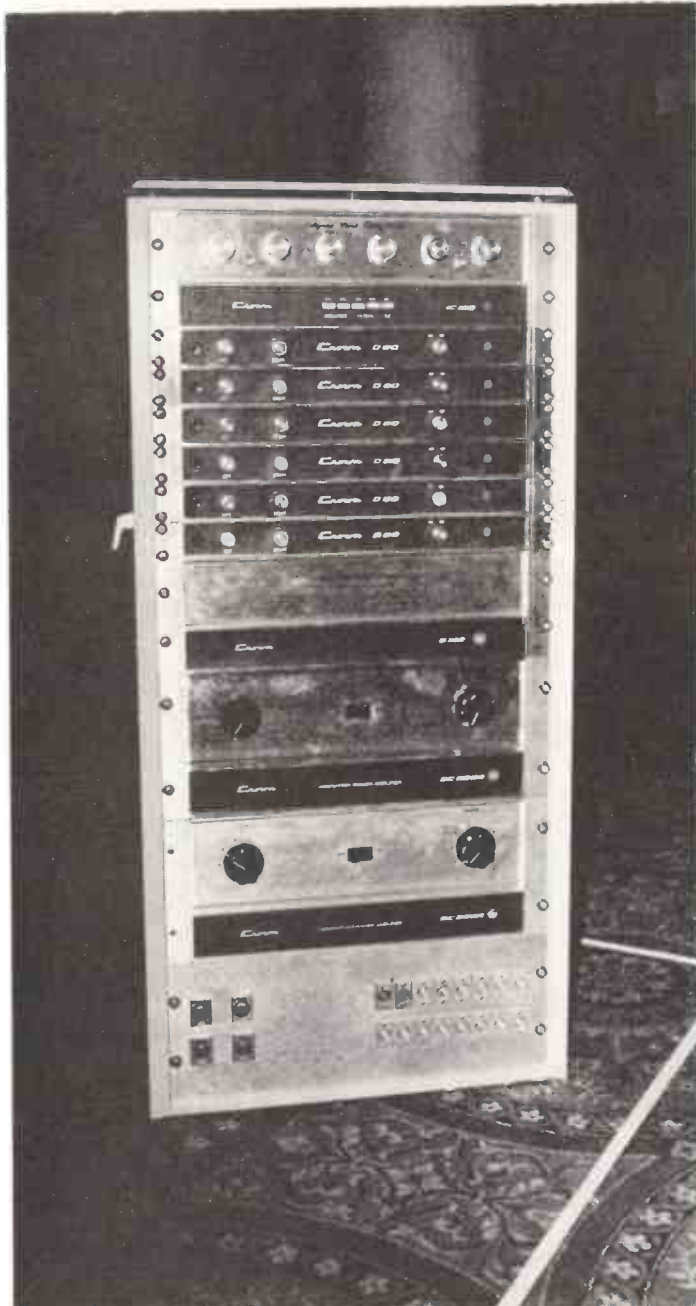
and Klein and Hummel studio monitors and universal equaliser.

Allison Research were showing their Kepex programme expander, Gain Brain limiter, and voltage-controlled amplifier module. Faders from Danner and Seydel were also shown, along with Switchcraft audio connectors, Lexicon variable speed tape recorders, ITI's parametric equaliser, and the ARP synthesisers.

Beat Instrumental's stand was well attended by musicians and studio technicians alike, including **Tony McPhee** of the Groundhogs, **John McVie** of Fleetwood Mac, **Ian Stewart**, former roadie and now head of the Rolling Stones' mobile recording unit, and representatives from all the major studios, including Advision, Air, Escape, Majestic and Command.

A thousand complimentary copies of *Beat* were given out during the two days of the exhibition and particular interest was shown by American visitors – many of whom placed orders for the mag!

Calrec Audio were showing prototypes of their new battery-powered capacitor microphones, based on a new, super-efficient in-



◀ Part of McInnes amplification rig for the Cambridge Festival

▼ Paul Dobson (left) of RSD meets Bruce Buck, General Manager of Electro-Voice



AMCRON AMPLIFIERS

Amcron Amplifiers lead the world in reproduction cleanliness, rugged construction, and reliability. They are recognised in all fields of sound amplification as being the 'State of the Art' equipment, and the one by which others are judged. While others come and go, only Amcron continue to set the standard. If your needs are for an amplifier that will give the highest quality, that will stand up to being thrown into a truck each night, and will be covered by a full 3-year warranty on parts and labour, then the Amcron range is for you.



The **NEW DC300A** will give up to 500 watts from one channel with distortion lower than 0.05%. Hum and noise is below 110 db below 150 watts, and the DC300A is now able to operate into loads as low as 1 ohm.



The **D150** offers up to 140 watts from each channel, or 330 watts as a mono amplifier. Again very low distortion, and rugged construction make the D150 ideal for smaller PAs and fold back systems.



The **D60** will provide up to 60 watts from each channel, and is of the same high quality as the D150. As a mono amplifier it will give over 100 watts. The D60 is only $1\frac{3}{4}$ in. thin.

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APRS REVIEW



vector, developed over the past few months by their research team.

There are three ranges, all internally powered by either a 1.5-volt dry cell, a 1.5-volt alkaline/manganese cell, or a 1.4-volt mercury cell – the latter having an operating life in excess of 1,000 hours.

The **Electro-Voice** stand was impressive, particularly with their new Sentry III studio monitor on show, a 3-way vented, bass sectoral, mid-range and tweeter unit which handles 50 watts.

Also of interest was the new DL42 directional microphone for boom use, which replaces their earlier award-winning, 7-foot long gun types. All other models in the mike range were on show.

An intriguing member of the speaker range is their Soni-Caster, a 30-watt speaker in a waterproof, plastic surround, designed for in-pool and by-pool use – attached by an extension cable it floats in your swimming pool, playing your

favourite sounds.

It's a robust unit, too, and **Bruce Buck**, general manager of the EV division, illustrated this by bouncing it off the floor a few times!

Feldon Audio were showing the new Scully tape recorder, the 280B. Available in mono, stereo or four track, it's constructed entirely of printed circuits, with no wires at all inside. It's operated mostly by logic circuitry and features an Optac tape motion, sensing system.

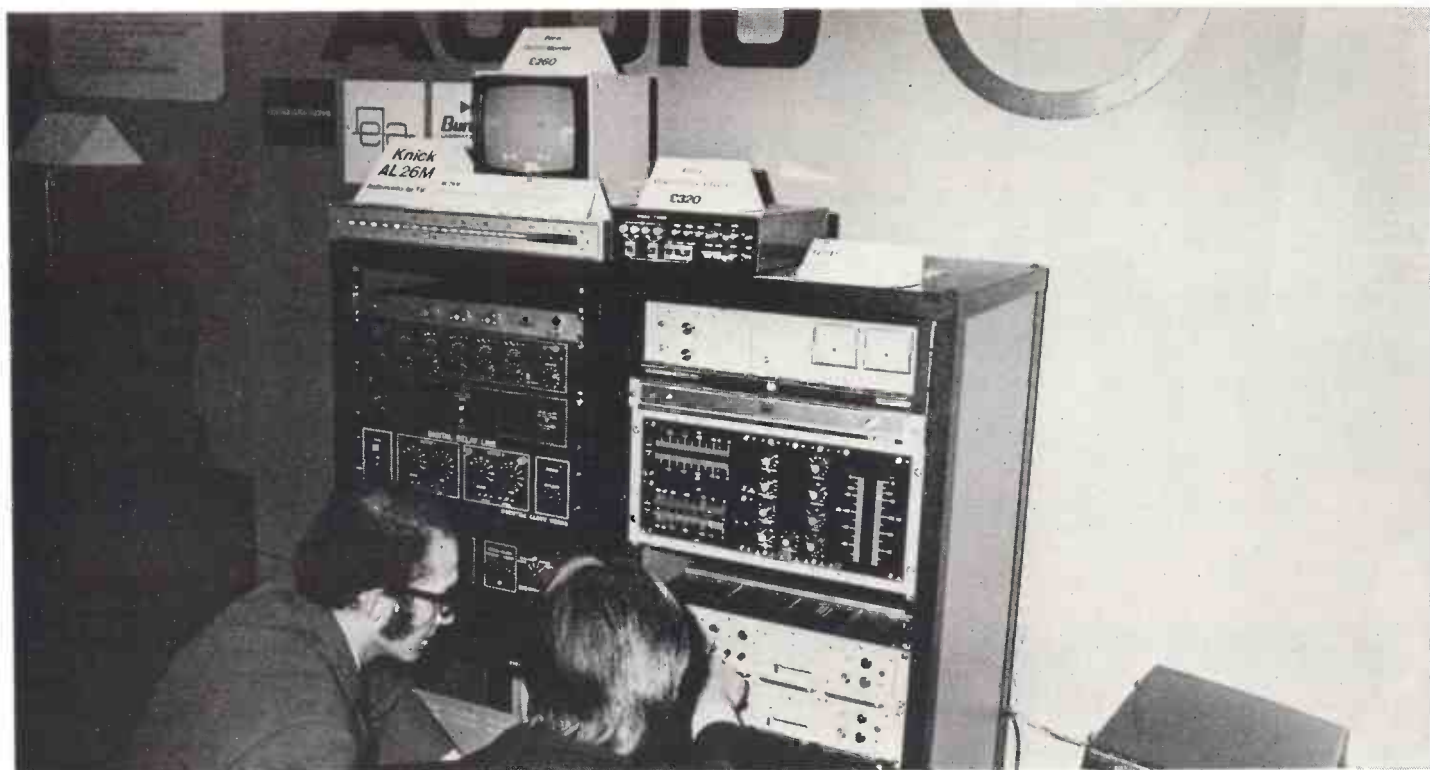
They were also showing Quad-8 computer pre-programmed mixing consoles and MCI mixing consoles and tape recorders, as well as the well-known JBL speaker range.

H/H Electronic were exhibiting their new DM12 audio distribution amplifier system, designed around the TPA25D-M modular power amplifier with the output padding network and output matching transformer housed in an I.S.E.P. 19in. sub frame.

The firm's solid state equipment and the full range of TPA series D power amplifiers were shown – the first in Europe to incorporate integrated circuit driver and power output stages in the design. Distortion, as on all H/H equipment, is remark-

◀ *Scully's new 280B recorder*

▼ *Part of a closed-circuit television display on the Feldon Audio stand*





Beat's John Dalton looks at the Neve stand



ably low.

The Jackson Recording Co's stand, staffed by **Malcolm Jackson** and his attractive assistant, **Jo**, did not have any equipment on display, but literature explaining the company's services.

They are involved with all aspects of the business, but deal, in the main, with used equipment — having the largest range of stock of any equipment supplier in the world. Other services offered are immediate viewing, purchase and collection of equipment (shipping is also arranged), experienced technical engineers for installations, free professional advice from all sides of the industry and a regular mailing list of available equipment which goes all over the world.

Jacques Levy is chairman of the APRS, and his stand this year featured Audiodiscs and Emidiscs, which he distributes and which are reputed, by many, to be the world's best mastering and recording playback blanks.

Also on show were Capps mastering styli for use with Neumann, Westrex and Lyrec cutter heads, Pultec equalisers, and Audiotape and Audiopak broadcast cartridges.

Macinnes Laboratories were showing a number of new items on their stand, including DBX 4-channel, noise-reduction systems, the new Amcron OC-150 output control centre with variable speed drivers, and their new 300A

power amplifier. Also on show were the IC-150 and D-60 stereo console and power amplifier.

Ian Marshall, Managing Director, was on the stand to give details and information on the range, particularly the amplification rig that Macinnes have built for this year's Cambridge Folk Festival, where it will power bands like Steeleye Span, Planxty, Stephan Grapelli, John Prine and Steve Goodman.

Also on show were the new Amcron ES224 high-power electrostatic speakers and the model M12C 12in. units, both shown for the first time.

Pye TVT Ltd., based at Cambridge, were exhibiting recorders and a new 8-channel, mono-stereo mixing system.

A PRO 72 8-track recorder was used to feed the SM8 mixing desk for reduction to mono or stereo on a PRO 36 recorder. The desk has been specifically designed for local radio stations, and a 4/8-track communication recorder, Type SMN4, designed for station logging, was also on show. Units from Range 70 were also exhibited.

The company export radio and television broadcasting equipment all over the world, building UHF, VHF and MV transmitters, mixers and cameras.

Rola Celestion's stand featured their complete range of high-quality speaker and cabinet systems.

Of interest to studio technicians and visitors was the new Ditton 66 Studio Monitor, in a cabinet measuring

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40 x 15 x 11½ in., and capable of handling up to 80 watts.

Celestion speakers and horns are known in all audio fields for their high efficiency, quality and reliability, and large numbers are sold to amplification manufacturers all over the world, for in-

corporating in their cabinets and columns.

Rupert Neve specialise in the design and production of studio mixing consoles, manufacturing both standard ranges and custom desks.

During the past year Neve's production depart-



▲ Part of an impressive display on the Trident stand

ment has expanded considerably, and the firm now exports to 38 different countries – the equipment being used in recording studios, television and broadcasting studios, and film-dubbing suites.

On show was a 26-input, 16-group, 24-track, custom-built console for **Pye Studios**, London, a unit which attracted a lot of interest. Also on show, from their S series, was a 16-input, 4-group, 8-track desk, designed for use in Bulgaria.

Sansui Audio Europe were showing their 4-channel encoder QSE-4 and decoder QSD-4 units, both separately, and in a complete system and their chief British representative, **Ishi Kawa**, was on the stand to talk about the system.

The encoder and decoder are used to produce high-quality, 4-channel, encoded records, and on show on the stand were a number of quad albums which had been produced with the equipment. There are now approximately 30 labels offering more than 400 quad releases and this figure is expected to double within the year.

Shure Electronics are known throughout the world, mainly for their range of microphones, which are used in practically every sound application, including broadcasting, recording, filming and with bands. Their stand this year featured the complete range, along with new items and their Vocal Master Sound System, a high-quality set-up that can be used in almost any application.

New to the microphone range was the Model SM7, a professional, unidirectional mike featuring new shock-mounting and filter devices, which effectively prevent mechanical and shock noises as well as breath, wind and pop sounds. Also featured was a unique tailoring system which allows the user to select any of four response curves for optimum performance.

The well-established Model SM61 was also featured, an omnidirectional dynamic mike, designed to eliminate the problem of

noise in hand-held microphones.

The Model SM54 is virtually the same as the SM53 but with additional acoustic filters designed to eliminate explosive speech and breath sounds.

Also on show was a range of microphone circuitry and stereo Dynetic pick-up cartridges, the latter display featuring a new model, the SC35C, specifically designed for use in broadcast studio applications.

Trident Audio Developments, better known as **Triad**, were exhibiting a 16-track, 8-group console from their A Series, as well as a model from the B Series.

The A range offers facilities for the larger recording and broadcasting studios, and consoles are available in any configuration. Features include 4-channel equalisers, dual scaled VU and PPM meters, provision for quadrophonic panpots, and automatic re-mix selection.

The B Series consoles are normally supplied in 18-input, 8-group configuration with 16 monitors and VU meters, and are very popular with the smaller studios. The consoles can be built to special order in any size, and facilities are sufficient for the most complicated multi-track work.

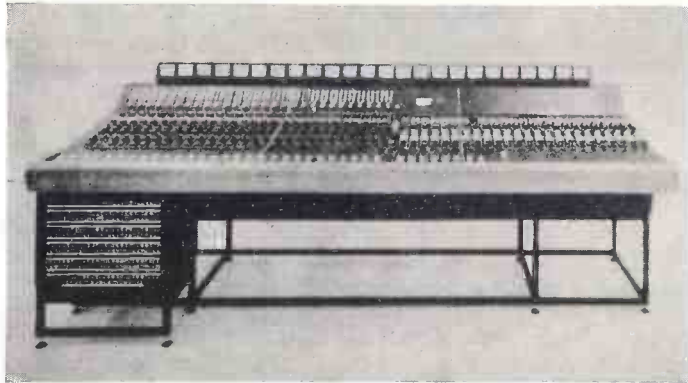
On the **Vitavox** stand, this year, were the four units that make up their latest 100-watt system – a high-power, high-frequency pressure unit, high frequency dispersive horn, power range filter, and loudspeaker.

The system is available either complete, or as separate units for up-grading other systems. Complete, it handles 100 watts musical power with ease, giving exceptional sound quality reproduction.

This year's show was the biggest and best yet, indicating the continuing success of the recording industry.

Star of the show? Well, we've decided to give that award to **Ted Roffey and The Cider Boys**, a quaint, little band of 'merry' lads who 'escaped' from their studio in the Weald of Kent to get to the show.

SARM HAVE JUST CONSOLED THEMSELVES.

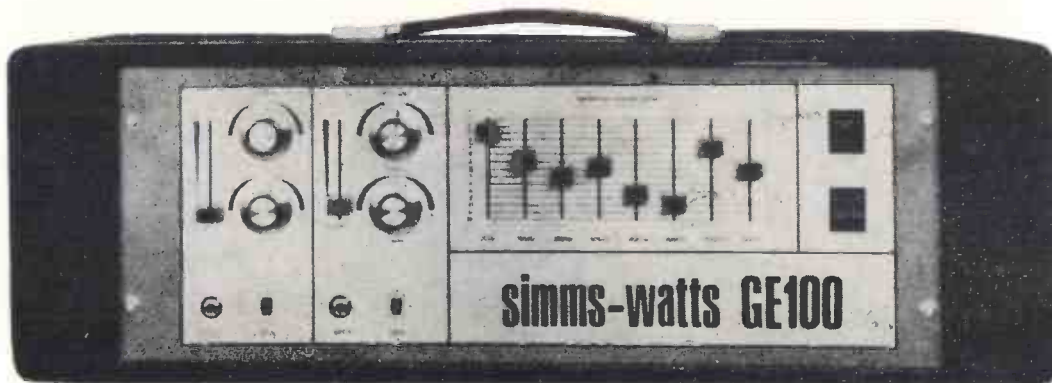


With one of ours. They had many to choose from. Like the wise people they are, they chose the Triad 'B' Series. Thanks.



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B.I. INSTRUMENT REVIEW

GUILD S-100

The Guild S-100, six-string electric guitar, has to be one of the best instruments we've ever had the pleasure of reviewing.

The quality of its design, manufacture and playability equals that of any guitar on the market – and surpasses more than a few.

The body, which borrows freely in looks from the Gibson SG, is one piece of solid mahogany, a feature which must give the guitar much of its overall sustaining power.

Twin pick-ups, based on the time-proven 'humbucking' design, are controlled with separate volume and tone pots. A three-way toggle switch selects the pick-up functions and when both pick-ups are in use, a separate phase switch can be brought into play.

It's a smaller switch, adjacent to the pick-up selector. In the up position, the sound is normal, in the down position pick-up polarity is reversed and many new tonal

effects are possible.

Flat, wide frets and easy access to the top of the fingerboard characterise the 'joy to play' neck. Action is fast and fully adjustable, while a full-length truss rod keeps things straight and true.

The head-piece sports Grover machines and a removable truss-rod cover as well as being the best alternative in looks to the Fender and Gibson head-pieces.

Biting highs from the treble pick-up make it a lead-guitarists's dream – and no overall string response is sacrificed in order to achieve it. Tonal variation is incredible and the finish is immaculate. The Guild S-100 is a really tasty machine – dare we say 'finger-licking good?' and retails for £200.64.

It was supplied for *Beat* by Top Gear Musical Wholesale Co., 5 Denmark Street, London WC2H 8LP, and fitted with Guild E220 Side-bender strings.



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AMII FAIR PREVIEW



Summer is the season for Trade Shows and this month sees the most important one in the entire British Music Trade calendar – The Association of Musical Instrument Industries Exhibition.

It's being held in the Russell, Bloomsbury, Bonnington, Tavistock, Waldorf and Ivanhoe hotels from the 19th to the 23rd August and will be bigger and better than ever, this year, to take in the ever-increasing number of manufacturers and new equipment lines.

Lots of new 'goodies' will be on show and it will be interesting to see just what the instrument manufacturers have come up with in the way of new playing and equipment ideas.

There will be everything there from synthesisers through to drums, including the latest models of world-famous guitars, and by the time the show closes thousands of buyers, representatives and members of the general public will have seen all that Britain has to offer in the field.

Beat Instrumental will be in attendance, as always, and offers this preview as your guide to the best AMII yet.

**Baldwin Piano and Organ Company,
Unit 4,
Sterling Industrial**

Estate, Rainham Road South, Dagenham, Essex

Baldwin manufacture some of the world's finest pianos and electronic organs, and their full range – together with some new models – will be on show in rooms 135 and 137 at the Russell Hotel.

Recent additions to the range are the Howard electronic organs – three models designed to sell at a lower price while retaining the Baldwin quality sound.

The C-630 series of elec-

tronic organs, with either built-in or external amplification, offers great flexibility to meet differing installation demands.

The Model C-630 is self contained, while the Model C-631 utilizes Baldwin modular tone cabinets as external amplification. Both systems give 150 watts music power and, apart from the amplification systems, have the same specification: 34 independent stops, three preset combinations, three couplers, and percussion stops.

Apart from the pianos, which are used by such musicians as Liberace (we don't know who supplies the candlesticks), Burt Bacharach and Oscar Peterson, they will be showing the Baldwin Zodiac with Synthesound – a two-manual spinet organ with a built-in synthesiser, capable of virtually unlimited tones and modifications.

Boosey and Hawkes (Sales) Ltd., Deansbrook Road, Edgware, Middlesex HA8 9BB

Boosey and Hawkes will be showing their latest ARP synthesiser range, consisting of the 2600, Pro Soloist and Odyssey.

The ARP 2600 is a portable model with a four-octave keyboard, and can be played without patchcords, or modified with them. One of the unique features of the range is that the instruments rarely need re-tuning.

The Laney and Klipp amplification ranges will be on show, consisting of instrument and PA amplifiers, cabinets, columns and accessories. Three new Laney combination amplifiers will be on show for the first time, rated at 15, 30 and 60 watts, the latter being fitted with the Klipp sustain control.

In percussion they'll be



▲ Boosey and Hawkes' ARP synthesiser range

showing the well-known Beverley drum kits and accessories.

Three new acoustic guitars will be on show, along with the Angelica, Yasuma, La Mancha, Di Giorgio, Vittorio, Varsity and Harmony ranges. Other ranges on show will include brass and woodwind instruments, student percussion instruments and recorders.

**Carlsbro Sound Equipment,
Lowmoor Road
Industrial Estate,
Kirkby-in-Ashfield,
Notts.**

Carlsbro's policy is one of constant improvement and development in their equipment designs and their stand this year will feature two new combination amplifiers, built to especially compact dimensions.

One is a 60-watt, twin-channel unit with a single 12-inch speaker, which features presence, limiter and response controls in addition to normal tone and volume controls. The other unit is a

'straight' 50-watt unit, again fitted with a 12-inch speaker, designed to sell at a very competitive price.

There'll also be a new 2 x 12 inch cabinet, 40 inches high and capable of handling 60 watts. The cabinet is particularly large for specific sound characteristics, and is being built after a request from France (where Carlsbro have a large export market) for a unit of those specifications.

As well as the complete present Carlsbro range, which caters for all aspects

of the working group market, they'll have their new range of JBL fitted cabinets, four in all, built for top quality sound reproduction. Their range of instrument effect units will also be shown, along with their Hammond, spring-line reverberation unit.

There'll be five Carlsbro representatives on the stand, including Stuart Mercer, Managing Director, and his wife Shiela, who is Sales Manager.

You'll find a copy of their new catalogue in this month's edition of *Beat*.

**Cleartone Musical Instruments Ltd.,
27 Legge Lane,
Birmingham B1 3LD**

Cleartone produce the well-known Park and CMI ranges of group amplification, and the Melody, Miami, Tantarra, Guyatone and Klira guitar ranges, all of which will be on show at the Russell Hotel.

The guitars and accessories will all be on their stand and the amplification will be set up in another room, for demonstration purposes.

New items shown will be their Park 8-channel mixer, which has been completely re-designed and now incorporates slider controls; and their new range of Klira guitars, which includes solids, semi-acoustics and jumbo acoustics.

The mixer, which has fully transistorised, integrated circuitry, has slider volume and rotary treble and bass controls on each channel. It's also got echo send and return facilities and foldback, with individual controls on



▲ Cleartone's new Klira SM-8 guitar

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each channel, which allows the echo and foldback to be used in any combination on the eight channels. Input and output sockets are set at the back of the mixer and there are master volume and fold-back controls.

The CMI range, while retaining the quality of Park amplification, is lower still in price because of the omission of 'frills' – like radius corners and castors. Speakers used are mainly Celestion units.

Other Park units on show are their microphones and guitar effect units.

Dallas Arbiter Ltd., 10-18 Clifton Street, London, EC2B

Dallas Arbiter are one of the world's largest music merchandisers, and their range on display at the Russell Hotel will cover practically all fields of instruments, percussion and amplification.

A number of new items of equipment will be on show, particularly from Hayman and Sound City. Hayman will be introducing some new Vibra-sonic tom-toms, a deep snare drum and their 'Corky Laing' drum outfit. The complete guitar range will be shown, along with a new semi-acoustic short-scale bass, which will be available for demonstration.

Under the Sound City name will be launched a new range of low-priced, high-powered, compact amplifiers, known as the Pro Artiste series. The units incorporate tremolo and reverb, features which are now available as options in the Mark IV range of lead and PA amps.

The first of the Mark V series of valve amplifiers will be demonstrated at the show, incorporating new tone circuits which give the musician either clean or dirty sounds by the adjustment of volume controls, while still maintaining full power.

The keyboard division will have on show one of the

widest range of keyboards assembled anywhere in Europe, consisting of the Sound City Jo'Anna, The Mellotron 400 tape reproducing unit, Dallas Arbiter's most recent agency, the Moog range of synthesisers – Doctor Robert Moog will be at the exhibition to talk and explain his equipment – the RMI electronic piano, and a completely new range of organs.

This range will be complemented with the well-known ranges of Fender guitars and amplifiers, Rogers drums and accessories, Acoustic amplifiers, Jedson guitars, JBL speakers, Paiste cymbals, Torre guitars, Bach

1001 brass and woodwind, Adler recorders, Giannini guitars, Ludwig drums and accessories, Pearl drums and accessories, Sound City drums and Remo drum heads.

Elgen, J. T. Coppock (Leeds) Ltd., Highfield House, Royds Lane, Leeds 12

Coppock's main stand will be at the Bloomsbury Hotel, but equipment demonstration will be held at the Russell.

On show they'll have the complete Elgen amplification range, which they distribute, and which was featured at the National Folk Rock contest and at the semi-finals at Harrogate. The range is aimed at the working band, combining sound quality and reliability at a reasonable price.

In the Antoria guitar range they'll be showing two new models – left-handed ver-

sions of models 2354L and 2386L. Also on show will be a new range of acoustic and classical instruments, and the Tama classical guitars.

Elgan electronic organs will be on show, together with a new electronic piano, and a new add-on rhythm unit for use with the organs.

Coppock are also planning to distribute Bayersdorf brass instruments, and there may be a selection of the German-made trumpets, trombones and tenor horns on show.

A new range of low-priced classical guitars – as yet unnamed, will also be shown for the first time.

Apart from the instruments and amplification, there will be a large number of accessories exhibited, including capos, pitch-pipes and instrument straps.

General Music Strings Ltd., Treforest, Pontypridd, S. Wales

General Music Strings are one of the world's largest string manufacturers, producing varied ranges for every form of string instrument, including guitars, violin, viola, violin cello, harp, string bass and electric bass, and all, barring their piano string ranges, will be on show at the exhibition.

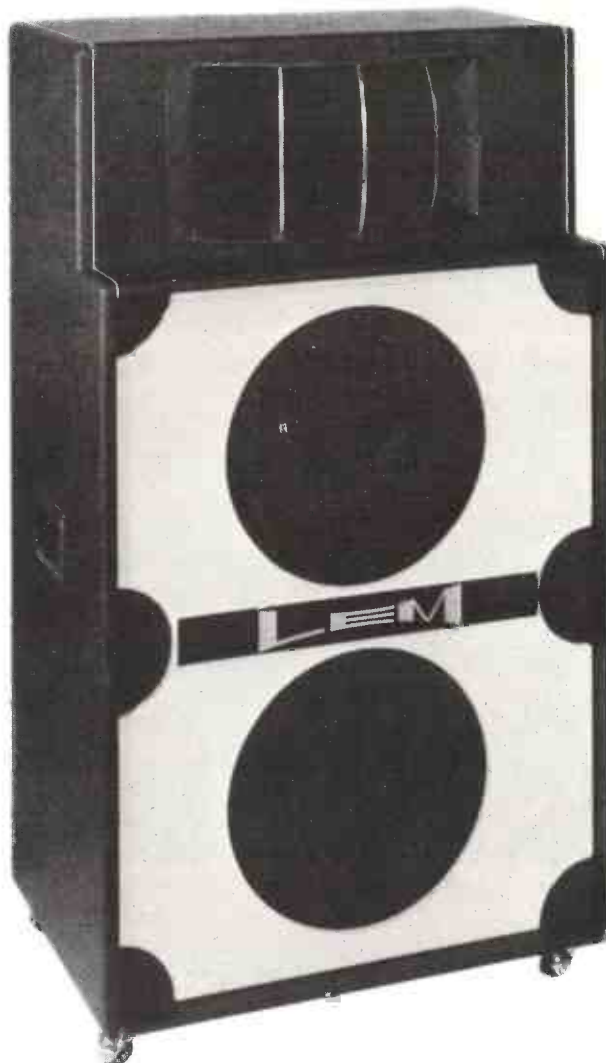
New additions to the guitar string ranges include the Picato Gold P12 set for 12-string guitar – bronze wound strings which will become part of their Picato Gold Series.

For electric bass guitar, and for the first time in this country, they are bringing out round wound, flat and nylon flat wound Picato sets, all available in medium- and long-scale lengths.

An associated firm of General Music Strings is Peter and Nicholas Engineering, who produce mike and boom stands, and these ranges will be available for inspection on the main stand.

General Electro Music (UK) Ltd., Viscount House, Ashville Estate, Royston Road, Baldock, Herts.

General Electro Music are



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AMII FAIR PREVIEW

part of the Galanti group of companies, and their stand this year will feature LEM and GEM amplification, built in Italy, Mahler pianos, Viscount organs, and the new Ordiscal talent maker – an electronic organ on which discs can be fitted to play hundreds of different sounds, rhythms and styles.

In the Viscount X range the new X300 model will be introduced, and all instruments will be available for demonstration at the Tavistock Hotel.

The LEM and GEM amplification ranges are aimed at the professional market and were introduced in Britain two years ago by General Electro Music. Since then the equipment, which includes mixers, amplifiers, echo, cabinets and columns, has grown steadily in popularity.

The LEM range for instance is particularly designed for ease of setting up. A system involving four power amplifiers, mixer and echo, and developing 720 watts, can be set up in as little as three minutes.

Hammond Organ (UK) Ltd.,

**Sonorous Works,
Deansbrook Road,
Edgware, Middlesex**

Hammond manufacture some of the world's finest electronic organs, instruments which are used by top professional musicians and bands in all applications. They also produce a range which is ideal for use in the home – a market which has expanded enormously over recent years.

This year there will be eight organs on show, the T500, VS150, VS350, F2000, Piper, Phoenix, Regent and Concorde models. The range of Leslie speaker units will also be on show, with three new models seen for the first time. The double-channel Model 700 now includes treble horns, and will be called the 710. The Model

760 will be made available with a vinyl finish to bring it into line with the 910 and 825 models.

A completely new item in the range is the Model 60, a double-cabinet, 100-watt sound system designed for electric piano. It consists of master and slave cabinets – the master cabinet containing two 50-watt RMS amplifiers and speakers, and the slave cabinet containing just

speakers. Although it's a complete system, it can be easily absorbed into larger sound systems.

Other Leslie units which will be shown include the Model 110, for home use, the 145, their most popular model, and the Model 700.

Of the organs on display, five will be for demonstration and organists George Blackmore, Brian Rodwell and Stanley King are expected at the show to demonstrate the tonal variety and music the instruments are capable of.

**M. Hohner Ltd.,
39-45 Coldharbour Lane,**



▲ *New Hayman bass* ▼ *The Hammond T500 Organ*



London SE5 9NR

A new piano from Hohner will be one of the main stars of their 'show'. Called the Elpiano, it incorporates two basic tone colours, piano and cembala, with separate rocker switches for honky-tonk and sustain effects.

It's finished in a yellow, scratch-proof laminate. Removable legs and carrying case are available as extras.

Hohner, one of the oldest firms in the music trade, now handle a vast range of merchandise, including percussion, amplification (the Organophon range), accessories and almost every form of musical instrument – it will all be on view at the show.

In guitars they handle the Moridaira, Musima, Zen-on and Hohner electric models – instruments which offer good sound and reliability at a reasonable price.

In keyboards they'll be showing, apart from the Elpiano, the Clavinet electric piano, the Symphonic and Organa series and the Electra Pianos – high-quality instruments that are used by many professional musicians.

John Hornby Skewes & Co. Ltd., Salem House, Garforth, Nr. Leeds

The Hornby Skewes stand and demonstration rooms at the Russell Hotel will contain a vast range of amplification, guitars, keyboards, effect pedals and accessories.

They'll be showing completely new ranges of Terada and Kasuga classical, folk and western guitars, and for the first time a comprehensive range of Kasuga electric guitars, consisting of seven new models.

Ten new Zenta solid and hollow-body electric guitars will also be shown, along with a complete range of Miles Platting amplification and some new items.

Two new Companion fuzz effect pedals will be on show along with the present range of effect units and accessories, and the Roland range of high-quality effect pedals, complete with new items, will also be shown.

One new item in the range is the Bee-Baa fuzz and

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treble boost unit, which will retail for £22.04. The Double-Beat wah-wah, fuzz and sustain unit retails at £37.32 and there'll also be two new Roland echo units exhibited for the first time, the RE100 at £214.78 and the RE200 at £236.55.

They are both continuous tape cassette units, the latter one featuring a built-in reverb unit.

The full range of Eko electronic organs will be on show, consisting of seven portable models, ranging from the Tiger 3208 at £211.72 to the Tiger Duo at £403.76, and ten console models (eight of which are being shown for the first time), the most sophisticated being the Majestic auto-T at £1,248.32.

The latest Crumar compact electronic piano will be on show, along with the Gypsy portable synthesiser, which although it retails at a very low price, offers an incredibly wide range of tones and effects.

James How Industries Ltd., 20 Upland Road, Bexleyheath, Kent

James How are the British distributors for Orange equipment and their stand will feature the complete amplification, percussion and instrument range – along with some new 'surprise' items.

The present amplification range – immediately recognisable with the bright orange covering – includes instrument amps and cabinets, slaves ranging from 120 to 1,500 watts, PA amplifiers and columns, horn-loaded cabinets, an 'expandable' modular mixer, reverb unit, mikes and a strobe unit.

The Orange guitars will be on show, along with the percussion range, which includes a Free Jazz Model, designed for studio and jazz drummers, and two double bass drum kits, the Trident Model and Pop Music Twin Model.

James How will also be showing the complete range of Rotosound instrument strings and Image lighting equipment, which includes stroboscopes, liquid projectors, and 21 different types of liquid wheels.

H/H Electronic, Cambridge Road, Milton, Cambs.

H/H produce some of the highest quality, solid state amplifiers on the market and

their range, which also includes combination amplifiers and speaker cabinets, will all be on show in the York Room at the Bonnington Hotel.

A new item in the range, which will be seen for the first time at the exhibition, is a 200-watt cabinet for guitar and bass, fitted with two 15-inch speakers. It has twin ports and features a lid which closes over the front for protection.

It also offers Polypropylene material over the baffle, acoustic cabinet lining, removable castors, and wooden skids for when they're removed. The cabinet stands

only 4 inches higher than a standard 4 x 12-inch cabinet and the speakers used are custom built for H/H in America. The back panel of the cabinet is built integrally and the speakers and baffle are front mounted. Retail price is expected to be £145.

Other items in the H/H range which will be on show are the IC100 and IC100S lead, bass and organ power amplifiers, the former featuring tremolo, sustain and fuzz facilities and reverb on both channels. Both amplifiers are also available as combo units, fitted with two 12-inch speakers.

There are also two five-channel, 100-watt PA amplifier mixers that will be shown, along with their S130 slave unit and the range of instrument and PA cabinets and columns.

Their amps feature extremely low distortion characteristics and an almost total absence of background noise and hum. Apart from finding a wide market with musicians, H/H amps are also used in laboratories, television networks and universities.

Jennings Electronic Industries Ltd., 119 Dartford Road, Dartford, Kent

Jennings, who are now going under their new 'JEI' logo, will be introducing a completely new amplification range at the show, incorporating both valve and transistor units, with power outputs ranging from 15 to 100 watts.

The amplifiers are built around proven circuitry designs and all guitar amps will have built-in reverb units. Externally, they're different, too, and all cabinets and amps have a completely new look.

Johnson Triumph House, 122 Brighton Road, Purley, Surrey CR2 4DB

In Room 154 at the Russell Hotel, Johnson will be showing a completely new range of amplification, featuring a 200-watt silicon PA system, 50-watt valve combination amplifiers for guitar and bass, and a 50-watt



▲ A Graphic 200-watt stack from Orange

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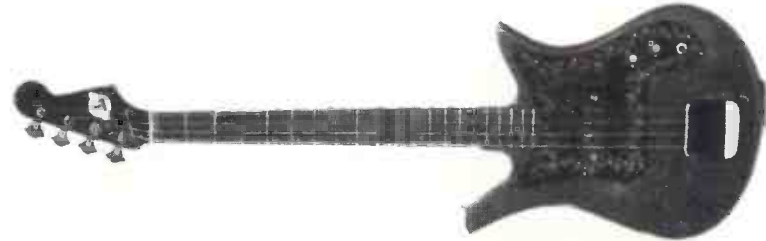
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slave combo – both fitted with two 12-inch speakers.

For outdoor use, they'll be showing a 4-watt, battery-powered amp. Their 100-watt amplifier top has been re-designed with new effect circuits incorporated and more emphasis for treble on the tone circuits.

The Auto-Gain Echo-master Mark 2 echo unit will also be on show, a solid state, tape-loop unit with four inputs that Johnson says 'is going like a bomb'. It was first introduced to the trade at Frankfurt.

Geoff Johnson will be at the show to explain about his new products, along with Frank Ogden, Johnson's electrical chief.

Kemble Pianos Ltd., Mount Avenue, Bletchley, Buckinghamshire

Kemble are UK distributors for the Yamaha amplification range and new to the range this year will be a 25-watt combination amplifier – a single-channel unit – with reverb and tremolo and a single 12-inch speaker. It will retail at £106. New, too, will be a 65-watt bass combo, retailing at £229, with tone pre-set and two 12-inch speakers.

A quadra-directional, multi-cellular horn unit will be shown for the first time, with three-stage attenuator, retailing at £163.

This year Kemble will have 5,000 square feet at Woburn House, a few hundred yards from Russell Square, and will also be showing the new Yamaha percussion, semi-acoustic and solid guitars.

The new SG45 and 85 solid guitars have been restyled, based on conventional patterns, and new acoustic and folk guitars will be shown.

Macari's Musical Exchange, 102 Charing Cross Road, London WC2

Macari's stand will be

featuring a large number of new items, including a completely new range of combination amplifiers, rated at 20, 30 and 50 watts, and a new bass amp. and cabinet which fit together like a combo for portability. It has a power output of 30 watts.

There'll be some new Sola

Sound effect pedals on show, too, also a Fuzz-Phazer and a straight phaser unit, which give completely new sounds to a guitar. They will be shown along with the existing range of wah-wah and fuzz pedals and Leslie-type units.

New, too, will be the package items on show, small instrument, amp. and effect unit accessories, like switches and plugs.

From Italy will be shown the Crumar organ, a portable

unit with all the best features of the most expensive organs, yet with an electric piano built in. The Sola Compact electric piano will also be on show.

B. L. Page and Son Ltd., 18/19 Wood Street, Doncaster

B. L. Page will be exhibiting at the Ivanhoe Hotel in Bloomsbury Street, showing the complete content of their catalogue – the Echolette and Dynacord equipment ranges, Micro-Fret guitars, Evans drum skins, and MB condenser microphones.

Their display will be held in the Queensborough Room and demonstrations will be given.

A number of new items will be shown, including a new amplifier/echo unit from Dynacord, featuring slider controls and movable heads. There's also a new sound system called the Eminent 100, all solid state with echo. The Gigant amplifier has also been completely re-designed.

The Dynacord range includes combination amplifiers, systems for guitar, bass and organ, PA systems, echo and reverb units, power amps., sound and light effect units, microphones and accessories.

The Echolette equipment range covers instrument and PA amplifier tops, echo and reverb units, speaker cabinets and columns, horn-loaded cabinets, microphones, stands, light control units, rhythm units and accessories.

The MB mike range will also be on show, including the Pro 2000 X model, a battery-powered condenser mike, and a selection of the well-known Evans drum skins.

Micro-Fret guitars will be on show, consisting of solid and semi-acoustic six-string and bass models, some featuring 'Calibrato' tremolo actions, a method that keeps the strings in tune. They also feature a patented Micro-Nut device for precision tuning and are used among others, by the Grateful Dead, Grand Funk Railroad, and Big Jim Sullivan. If you want to play one, get along to the Ivanhoe.



▲ Johnson Echomaster ▼ HH IC100S stack





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Rose, Morris & Co. Ltd.,
32/34 Gordon House
Road,
Kentish Town,
London NW5 1NE

Rose-Morris handle a vast range of amplification, instruments and percussion, including the well-known Marshall range, and all this equipment will be on show at the Bloomsbury Hotel.

Their stand is in the main hall, featuring the instruments and accessories, and there will be a guitarist there demonstrating the instruments. In the Wren Room there will be a selection of Marshall amplification for test and demonstrations.

Apart from Rose-Morris guitars, they handle ranges by Aria, Eko, Ovation, Shaftsbury, Suzuki and Avon. In percussion they handle the Shaftsbury and Powerdrive ranges of kits and units, the Avedis Zildjian and Ave-

dis Zildjian Brilliant cymbal ranges, and the Kenny Clarke range.

The Rose-Morris company is one of the largest merchandisers in the world and

their displays, particularly the Marshall set-ups, will be of interest to every musician.

This range includes, apart from effect units and accessories, amplifiers and cabinets for all forms of instrument application, ranging from small combos to stacks and high-powered PA systems — all with the inimitable 'Marshall sound'.

They'll also be showing Marshall's professional 12-channel stereo mixer, a solid-state unit with foldback, echo and reverb, monitoring and panning facilities, and master VU meters.

The guitar ranges include folk, classical and electric instruments, all of which will be demonstrated.

Henri Selmer & Co. Ltd.,
Woolpack Lane,
Braintree, Essex

Selmer handle and produce instruments and equipment for all musical applications, and their stands at this year's exhibition will feature their complete amplification and instrument range, including their new solid-state amp. range and the Selmer Paris brass and woodwind range, as well as items from all the firms and manufacturers for which they are agents.

This includes Gibson, and the display will include all the most popular guitar models, along with the range of new Gibson guitar combination amplifiers, ranging



▲ Part of the Sola Sound effects range

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MODULE 5050 (5 drums)	only £155.26
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3407 2 P/U BASS	only £46.21

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AMII FAIR PREVIEW

from 10 to 60 watts.

The recently-introduced range of Gibson-made Maestro effect units will also be shown, along with Gibson guitar straps, capos, thumb and finger picks and plectrums.

Other guitars which will be shown are the Saxon, Viva, Yamaha and Hofner ranges, and two new MSA pedal steel guitars, shown for the first time, the CS-10, in rosewood and the Side-Kick model, in black.

In the brass and woodwind section they'll have the Selmer Paris and Olds ranges, and interest should be focused on some of the lower price instruments that these firms are now producing.

Olds now feature a student trumpet known as the Pinto, which will retail for about £80, and Selmer have introduced their Melody Maker range of trumpets, trom-

bones, saxes and flutes.

Other equipment on show includes the Lowrey, Elka and Orla organ ranges, and there is a rumour that there will be a big string syphonizer from Lowrey - so check that out.

**Simms-Watts Ltd.,
8 Barton Road,
Water Barton
Industrial Estate,
Bletchley, Bucks.**

A number of new items will be seen on the Simms-Watts stands, including a new discotheque unit, echo deck, and two solid guitars.

Simms-Watts equipment is distributed world-wide by Rosetti, but at the exhibition they'll be using two rooms and a stand for inspection and demonstration purposes.

The complete Simms-Watts amplification range will be on show, including the new GE100, 100-watt instrument amplifier top fea-

turing graphic equalisation, operated and effected by the use of eight slider controls handling separate frequency bands.

The ASBA drum and accessory range will be on show, including the unique stainless steel drums with the all-metal shells, and the congas and stands. K. Zildjian cymbals will be on show, too, the ones made by Avedis Zildjian's father, in Turkey. They're still made today in Turkey, whereas the Avedis Zildjian cymbals are made in America.

A new item from Simms-Watts is their Professional Disco-Dex unit, featuring slider controls, deck lights, voice activated fade and a VU meter for visual programme monitoring. Another is their echo deck, a unit built to their own specifications and creating a lot of interest in the trade.

Two new guitars will be on show, a six-string and bass model, both in mahogany and with high-flux pickups.

The other main range shown will be the AKG microphone series, which Simms-Watts distribute. These are very high-quality mikes, and used in almost every application, including the BBC, who use them exclusively.

**Freedmans Musical
Instruments,
629-631 High Road,
Leytonstone, E11 4PA**

Learning to play a musical instrument is largely dependent on encouragement in the early stages and Freedmans, exhibiting at the Ivanhoe Hotel, will be doing just that with the organs they'll have on show - encouraging the public to play.

They'll be showing the Pari electro-mechanical organs, model XTOL with an internal factory-fitted Leslie, and model XTOS, a split cabinet model designed for

convenience in transportation.

They'll both be wired into large, external Leslies on the stand, in preparation for the public to play them.

Freedmans are the sole UK distributors for the Pari organs, which are built in Italy and feature tone wheels, which give a rich and mellow sound. They are driven by a self-starting synchronous motor through nylon gears and there's a single lubrication point which needs filling once a year. All tones are sine wave, except the bass which is a combination of 16' and 8'.

Upper and low keyboards both have 44 notes, going from F to C, and there are 13 pedal notes, C to C.

Other features include 18 drawbars for pitch control, attack percussion on 2nd and 3rd harmonics, and vibrato, but one which should appeal to many people is the price of £938.

**Electronic Accordions
Ltd.,
163 High Street,
Staines, Middlesex**

An exciting range of Italian accordions and electronic organs will be on show at the Ivanhoe Hotel at trade show time - the Galanti range, handled and distributed in this country by Electronic Accordions Ltd.

One of the main instruments on show will be the Duovox Super, combined electronic accordion and organ, shown along with the Duovox, Genavox and Duo Artiste models, a single manual organ, and two Napoli electronic organs.

The Duovox Super, which is worn as an accordion, has accordion, treble organ and bass organ sections and is available with bassoon reed at £995, with full musette at £1035, and as a chromatic scale model at £1085.

The accordion section consists of 41 piano keys and



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Strings easily identified by coloured ball end

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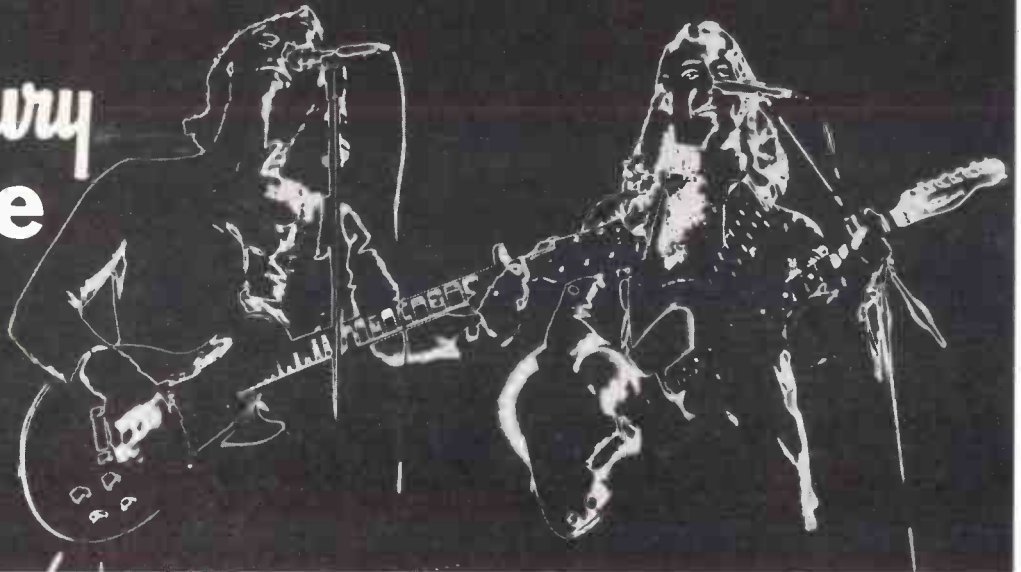
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Rose, Morris & Co. Ltd.
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London NW5 1NE



AMII FAIR PREVIEW

120 bass, and the organ sections contain a wide variety of instrument and percussion effects, vibrator, reverberation, variable sustain and rhythm effects, making it an instrument capable of a very wide musical and tonal repertoire.

Summerfield Brothers, Saltmeadows Road, Gateshead NE8 3AJ

Summerfield Brothers will be featuring a much-expanded guitar range at their stand at the Bloomsbury Centre – 110 instruments in all, with something to interest every musician.

It'll be the largest display ever put on by the firm and, perhaps, the largest range of guitars ever shown by one firm at the exhibition.

Many new models will be shown, including the Ibanez Super V and F.B.I. Thunderbird guitars, and the Super V and R & B bass guitars. For the first time they'll be showing the full range of Ryoji Matsuoka Western Dreadnought and Classical guitars, hand-made instruments with a reputation for craftsmanship and tone.

Of interest to classical guitarists will be the Mitsuru Tamura ten-string Clas-

sical and Concert guitars, which range in price from £350 to £650. Other ranges on display are the CSL and Sumbro instruments.

A full range of Star percussion instruments and accessories, and a selection of the Imperial and Royal Star drum outfits will be on show on Summerfield's second stand. Star drums are available in more than 50 colour finishes, and stocks are now more readily available due to increased production.

Other ranges that will be on the Summerfield stand are Darco guitar strings (including the new Barney Kessel electric guitar strings), Bontempi reed and electric organs, Dubreq stylophones – which will be promoted on television, and a full range of brass, woodwind, violins, mouthorgans, recorders and school instruments.

Top Gear Musical Wholesale Co., 5 Denmark Street, London WC2H 8LP

The Top Gear stand will feature their large and varied selection of (dare we say it?) top gear – guitars, strings, accessories, effect units and amplification.

There'll be three new

ranges on show that Top Gear negotiated for at the recent Chicago Trade Fair and which they will distribute in Britain. They are Harmony guitars, banjos and mandolins, Peavey amplification, and Barcus-Berry transducers for amplifying any acoustic instrument.

There will be 30 Guild guitars on show, well-known quality solids and acoustics for which Top Gear have the sole UK agency, along with the Rickenbacker, Earthwood, Grammer and Harptone ranges.

Grammer guitars are made in Nashville, Tennessee, and the firm is part of a syndicate of country music stars like Johnny Cash and Merle Haggard. These names are used on a number of these instruments, which are for a very specialised market in country and acoustic music.

Rickenbacker, which came to prominence in the Beatle's days, are now a firm producing relatively small numbers of quality-built instruments. The most popular in the range are the 12-string models.

The Harptone range, built in America, will be on show, consisting of 6- and 12-string, flat tops, and a new 4-string folk bass.

In amplification they'll have a selection of Hiwatt equipment, which they distribute to the trade.

Also for guitarists, they'll be showing the Ernie Ball

string range, for which they are UK agents. The 'slinky' strings are very popular, and available in every gauge, so that musicians can make up their own sets – this idea was first introduced by Ernie Ball. Other ranges shown will be the D'Angelico, Guild, Earthwood, Rickenbacker, Gibson and D'Aquisto makes, the latter ones being very popular with jazz musicians.

Wurlitzer Ltd., St. Ann's House, Parsonage Green, Wilmslow, Cheshire

Wurlitzer are one of the oldest-established organ manufacturers and, today, based at Cincinnati, Ohio, they produce a range of high-quality electronic organs and electronic and acoustic pianos, designed for home use and club and church installation.

The complete range will be on show in the Elizabeth Room at the Bonnington Hotel, and representatives will invite visitors to play the instruments.

Two triple-keyboard models, 4373 and 4573, contain Orbit III synthesisers which, together with the pre-set percussion, brass, reed and string sounds, give almost unlimited musical and tonal range.

The model 200 Professional portable electronic piano has a 64-note keyboard.



The shape of sounds to come

JENNINGS is re-shaping its amplification to keep up with the ever-changing trends in the music business.

New style of presentation is matched with genuine increase in power response. A look at the new breath-taking range at the London Trade Fair will show how JEL is still in the lead, catering for today's bands and musicians. No need to give the stand number — you just can't miss it!

See the New shape of JEL sounds at the Russell Hotel.

If you miss the show, write for latest details to:

JENNINGS ELECTRONIC INDUSTRIES LTD., 119 Dartford Rd., Dartford, Kent

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CONTROLS. Treble and Bass, Lift and Cut controls with a volume control on each channel. Master Presence and Master Volume control. Push button switches for the Hammond Reverberation unit on each channel with Master Reverb control. (MA 100 only)

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FIVE CHANNELS. with a total of ten High Impedance inputs, two per channel.

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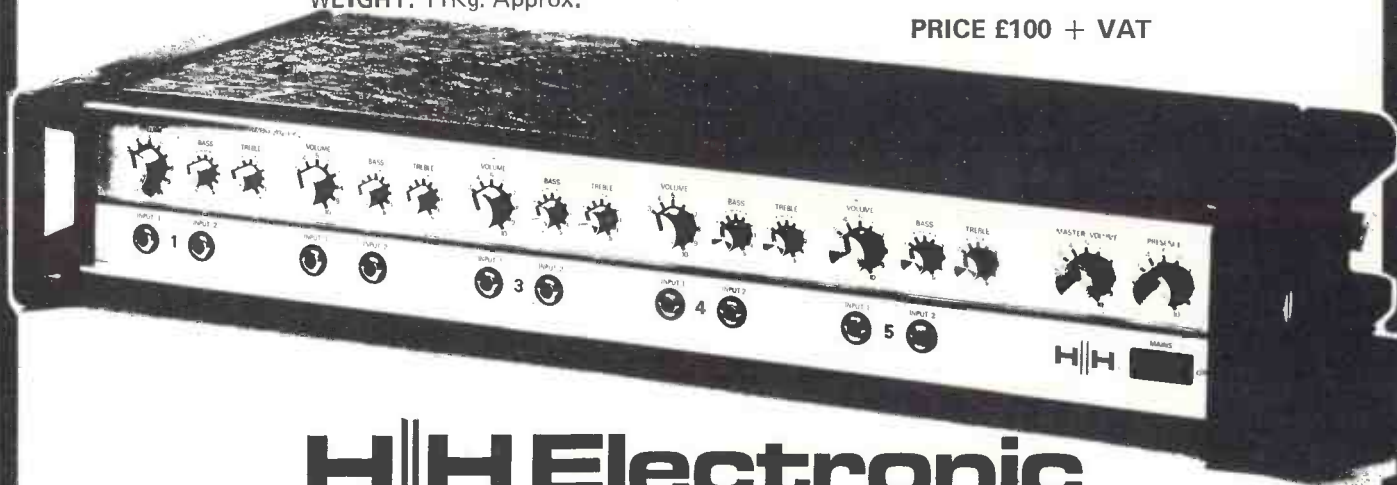
NOISE. Master volume set (0) -85dB. Master volume maximum, any one channel volume set maximum. Tone controls set (0) -70dB.

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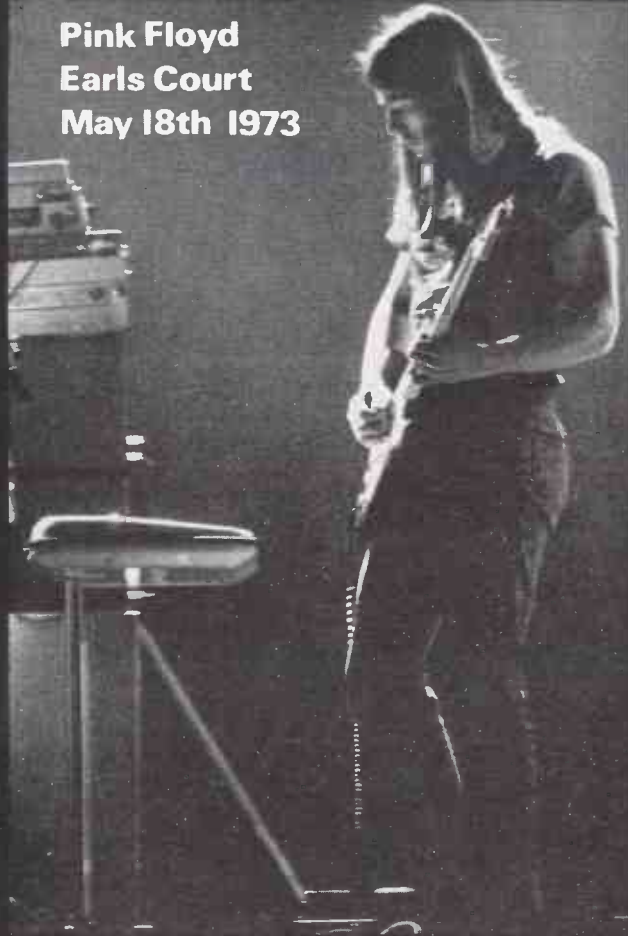
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Earls Court
May 18th 1973



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Tony Tyler, NME

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With its own speaker and reverberation unit ARP 2600 adds up to the complete portable studio synthesizer. It is renowned for its drift-free oscillators which almost never need retuning, unlike other makes.

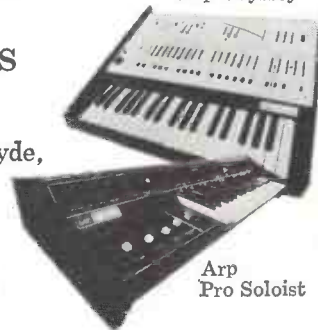
With an ARP 2600 a recording studio can enormously increase its sound services to clients — without significantly adding to its overheads. In addition, it can cash in on the growing popularity currently enjoyed by electronic music among advertising creative directors, the men who determine the choice of music for TV and radio commercials.

ARP is America's No. 1 name in synthesizers. Three models from the range are available in Britain. Contact us for further details and a no-obligation demonstration.

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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.) All prices include VAT.

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

VITTORIO

570 Small size Classic	10-98
------------------------	-------

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 J196L Jumbo	50-75
05050 J197 Jumbo	31-06
05511 J197L Jumbo	80-93
05841 FS196R Humming Bird	62-63
06101 J196B 12 St.	61-60
06011 J296L 12 St.	45-00
06311 J197 12 St.	94-83
10040 J155 Solid	40-06
10330 FS72BL Solid	54-72

10680 5/360SV Solid	142-30
10870 5/355BG Solid	110-15
10740 5/370 Solid	159-59
12440 5/375R Bass	156-24
12700 5/380 Bass	110-15
12800 5/156 Bass	89-10
03502 AZ10 Attilia	
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 SL75G	92-32
13130 6/175PS	63-34

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DALLAS	
Dallas Jumbo	30-26
Dallas 12 string	30-69

FENDER

Jaguar Elec.	315-08
Jazzmaster Elec.	289-49
Stratocaster, w/trem	248-13
Stratocaster, l/trem	214-66
Telecaster custom s/bst	202-84
Telecaster de luxe	260-93
Telecaster standard blonde	177-24
Telecaster thinline	263-88
Telecaster w/Bigsby tremelo	220-56

Musicmaster guitar	107-41
Jazz Bass	232-37
Precision Bass	194-97
Telecaster Bass	206-79
Bass 6	265-86
Mustang Bass	173-30
Musicmaster Bass	89-52
Fretless Bass	216-62
800, 10/s, p/steel	620-34
2000, 10/s, p/steel	1055-54
400, p/steel	454-92

GIANNINI

GN60 Classic	17-05
GN70 Classic	20-46
GN80 Classic	23-87
GN90 Classic	27-27
G5460 Folk	30-69
G5570 Folk	37-51
G5680 Folk	42-63
CRA65 Craviola	42-63
CRA6N Craviola	37-51
CRA12S Craviola	47-74

HAYMAN

1010 Elec.	140-16
2020 Elec.	166-75
3030 Elec.	134-19
4040 Bass	147-31

JEDSON

1 p/up Solid	18-45
2 p/up Solid	21-99
2 p/up Bass	25-58
Semi Acoustic	27-00
Jet Guitar	63-49
Jet Bass	67-91
Scimitar Bass	44-21
Hawaiian	53-04
Interceptor	54-92
Super Jet	69-60
Saber Jet	71-71
Performer Jumbo	18-53
Artist Folk	32-29
Artist Jumbo	35-77
Artist 12 string	36-23
Cossack	6-14

TORRE

Student	10-28
Chica	12-00
Classic	15-35
Supremo	17-63
Spagnola	18-24
Granada	30-24

HOHNER

HOHNER ELEC	
SG2 Solid	36-90
SG2 Solid with case	49-40
SG2000 Custom Solid	48-10

SG2000 Custom Solid	
with case	60-60
SG220V Solid	49-45
SG220V Solid w/case	59-00
SG1B Bass	42-20
SG1B Bass with case	58-30
LP200G Solid	52-00
LP200G Solid w/case	64-60
TF200 Solid	39-30
TF200 Solid w/case	48-20
SE2B Bass	40-50
SE2B Bass w/case	58-55
SE2T Solid	28-65
SE2T Solid w/case	40-85
FBIW Bass	47-40
FBIW Bass w/case	62-75
SPI Solid	20-05
SPI Solid w/case	29-00
FT2T Solid	27-00
FT2T Solid w/case	42-45
AT2T Solid	26-45
AT2T Solid w/case	37-85
MB200B Bass	37-00
MB200B Bass w/case	49-80
SA148 Semi-ac. Discontinued	
PM302 Semi-ac	45-35
PM302 Semi-ac w/case	57-80
PM320B Bass Semi-ac.	46-95
PM320B Bass Semi-ac. w/case	57-80
911 Semi-ac. Discontinued	
LG23R Solid	76-45
Model XK250/251/252	151-90
JB200	65-80
JB200 w/case	86-20
LE200	65-45
LE200 w/case	84-80

MORIDAIRA

841 Classic	22-90
842 Classic	27-35
843 Classic	21-70
844 Classic	33-76
845 Classic	39-90
846 Classic	55-50
847 Jumbo	45-85
848 Jumbo	59-75
849 12 String	59-00
850 Western	99-50
F301 Folk	38-95
F303 Folk	51-25
W613 Western	99-50
WE1030 Jumbo with pick-up	51-65

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
120 Classic	32-65
180 Classic	43-55

CONTESSA BANJOS

BJ5 5 String	52-85
BJ4 4 String	50-15
BJ6 6 String	53-70
S00 Acoustic w/tail-piece	8-50

HORNBY-SKEWES

Neutschmann H/made Baroque	42-04
417 Lute	138-58
Dietrich DG15 H/made Classic	156-95
Theodor Dunger 15-TD H/made Classic	148-98

KASUGA

G.85 Classic	29-08
G.100 Classic	31-21
G.130 Classic	35-33
FG.250 Flamenco	58-34
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
WJ127 Western	19-89
M5309 Folk	5-48
MUS 1522 Folk	6-67
MG101 Folk	6-58
50 Folk	8-78

MG010 Folk	8-66
30N Classic	9-68
S1612 Folk	12-89
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N1612 Classic	13-35
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S.616N Classic	15-10
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PI Elec	17-67
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FT2T Elec	27-43
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SG1B Bass	40-45
LP200GR Elec	54-70
LP200GRB Bass	61-48
PM102B Bass	44-76
HG91 Hawaiian	19-69
HG106 Hawaiian	61-24

IVOR MAIRANTS

MARTIN	
0021	TBA
0018	"
D18	"
D28	"
D35	"
D41	"
D12-35	"
D45, 018, 0018, 00028, 0045, D12-28, D12-20 and D12-45 available to order only.	"

JOHN BIRCH

SCSL Elec.	203-50
SCDL Elec.	181-50
SCDS Elec.	181-50
SCDP Bass	181-50
SCDJ Elec.	181-50

ORANGE

Orange custom guitar	250-00
Case	25-00

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
Spacetone	277-20
Huntington	330-00
Baritone 6/s Bass	198-00
Signature Bass	184-80
Stage II	184-80
Husky	211-20
Thundermaster	264-00

ROSE-MORRIS

ARIA	
John Pearse Folk	TBA
John Pearse Folk, Jm.	"
EKO	
Rio Brave Folk	56-70
Rio Bravo 12/s Folk	62-45
Ranger Folk	34-61
Ranger 12/s Folk	42-18
Ranger Folk Elec.	47-15
Ranger 12/s Folk Elec.	53-15
Ranger Folk Jm.	29-13
Colorado Folk	17-02
Ranchero Folk	23-37
Ranchero 12/s Folk	30-83
Studio L Folk	15-51

ROSE-MORRIS

6945 Classic	9-70
9646 Classic	10-90
9644 Classic	16-60
9648 Folk	15-00

HAGSTROM

9430 Elec.	94-60
9431 Bass	94-60
The Swede Elec.	139-70
The Swede Bass	139-70
9375 12/s Folk	80-55
9375E 12/s Folk Elec.	94-70
9374 Folk	75-25
9374E Folk Elec.	94-70
Isabella Classic	49-95
Senorita Classic	33-10

KISO-SUZUKI

9501 Classic	23-85
9502 Classic	26-00
9503 Classic	30-00
9583 H/made Classic	61-35
9651 Folk	31-55
9582 Folk	31-95
9653 12/s Folk	41-75
9507 Folk	40-05

ROSE-MORRIS	
Kansas Folk	7-95
15-11 Folk	5-55
Dulcet Classic	12-34
Constanta Classic	8-10
Top Twenty Elec.	29-41
Top Twenty Bass	30-04

SHAFESBURY

00 Elec.	74-89
65 Elec.	65-64
66 Bass	67-69
3302 Resonator	TBA
3303 Resonator Jm.	"

SUZUKI

3060 Classic	94-00
3055 Classic	65-00
3054 Classic	31-75
1665 Classic	26-75
1664 Classic	24-35
1663 Classic	21-95

AVON

3404 Electric	34-90
3405 Bass	36-00
3406 Electric	34-25
3407 Bass	45-15

ROSETTI

SB-450, long scale, Cherry	165-00	HS-4579 Solid	118-80	GC-3 H/made Classic	100-98	R. MATSUOKA D/NOUGHTS		SG63T	65-00	D-55-NT T.V. D'						
SB-450, Walnut	170-50	Galaxie Solid	96-80	GC-5 H/made Classic	144-48	D40	115-00	SG42M	43-99	nought	329-12					
EB-4L, long scale, Cherry	227-70	HS-185 Artist Solid Bass	73-70	GC-10 H/made Class	195-30	D50	140-00	M2	39-99	F-20-NT Troubadour	132-00					
EB-4L, long scale, Walnut	238-70	HS-186 Solid Bass	89-65	MSA PEDAL STEEL		D60	165-00	FBI	150-00	F-30-NT Argon	162-80					
EB-2D, Cherry	297-00	HS-189 Solid Bass	97-90	CS-10 Pedal Steel (Rosewood) w/case	759-00	*D80	220-00	STUDENT GUITARS			F-40-M Folk	240-90				
EB-2D, Sunburst	302-50	Violin Bass	65-45	Side Kick Pedal Steel (Black) w/case	343-20				P.51	8-50	F-47-NT Folk	240-90				
EB-2D, Walnut	302-50	Professional Solid Bass	54-45	SIMMS WATTS						P.51/A	8-99	F-48-NT Navarre	273-90			
J-250R, Sunburst	438-90	Western Jumbo 6/s.	55-00	NED CALLAN						P.52	7-50	F-50-BLD Navarre	350-24			
J-100 Custom, Natural Top	291-50	Western Jumbo 12/s.	65-45	Long / Med-length Neck Bass						P.52A	8-99	F-50-R Navarre	379-50			
J-200 Artist, Sunburst	394-90	Arizona Jumbo Flat-top, 6/s.	41-52	Custom Elec.						E.G.I.	8-50	F-7-12 NT 12/s	188-32			
J-200 Artist, Natural Dove Custom, Cherry	335-50	Arizona Jumbo Flat-top, 12/s.	46-20	Salisbury Elec.						K.P.1	9-50	F-21-NT 12/s	240-90			
Dove Custom, Natural Top	346-50	SAXON			Cody Special Elec.						K.P.2	7-50	F-212-XL 12/s	274-56		
Heritage Custom, Natural Top/Rosewood Back	278-30	Saxon 810 Classic	17-59	Cody Special Bass						HAWAIIAN GUITARS			S-50-HB Solid	128-48		
Hummingbird Custom, Cherry Sunburst	251-90	Saxon 811 Classic	19-80							E-6N 'Eagle' D'			S-90 Solid	167-20		
Hummingbird Custom, Natural	262-90	Saxon 813 Classic	22-55							nought			S-100 Solid	200-20		
Blue Ridge Custom, Natural Top	231-00	Saxon 814 Classic	26-40							E-6NC 'Eagle' D'			S-100-3 Stereo	214-72		
SJ De Luxe, Natural	207-90	Saxon 815 Classic	37-75							nought			S-100-3C Stereo	235-84		
SJ De Luxe, Sunburst	196-90	Saxon 816 Classic	49-50							E-12N 'Eagle' 12/s			JS-1 Solid Bass	181-28		
J-50 De Luxe, Natural Top	192-50	Saxon 817 Folk	22-38							E-12NC 'Eagle' 12/s			JS-11 Solid Bass	223-30		
J-45 De Luxe, Cherry Sunburst	285-90	Saxon 818 Folk	26-95							L-6N 'Lark' Jumbo			JS-11-5 Stereo Bass	237-60		
J-40, Natural Top	167-20	Saxon 819 Jumbo	29-90							L-6NC 'Lark' Jumbo			WESTERN ORGAN STUDIOS			
J-55, Natural Top	215-60	Saxon 820 Jumbo	27-50							L-12N 'Lark' 12/s			MOSRITE			
J-160E Custom, Natural Top	232-10	Saxon 821 Jumbo	32-50							L-12NC 'Lark' 12/s			VI Standard w/case		232-00	
B-25 De Luxe, Sunburst	161-70	Saxon 822 12/s Jumbo	29-50							F-6NC 'Folkmaster' 21			VI Bass w/case		232-00	
B-25 De Luxe, Natural	167-20	Saxon 823 Jumbo	31-50							Z-6N 'Zodiac'						
LG-0, Natural Top	108-90	Saxon 824 Jumbo	34-00							RS-6NC Custom 'Bangladesh' model						
B-20, Natural Top	150-70	Saxon 825 Jumbo	43-00							B-4-O/F Acoustic 4/s						
Blue Ridge 12 Custom, Natural Top	274-98	SELMER									Folk Bass			264-00		
B-45-12N De Luxe, Natural Top	218-90	Rancher 6/s, C & W Guitar	19-52							GRAMMER						
B-25-12N De Luxe, Natural Top	196-90	Rancher 12/s, C & W Guitar	24-14							H-10 'Merle Haggard' G-50 'Johnny Cash' D'nought			308-00			
LG-12, Natural Top	129-80	VIVA									G-30 D'nought			264-00		
Citation, Sunburst	1428-90	Viva 1	7-86							G-20 D'nought			281-60			
Citation, Natural	1439-90	Viva 2	8-41							S-30 Jumbo			228-80			
C-200 Classic	185-90	Viva 3	9-10							S-20 Jumbo			246-40			
C-300 Classic	225-50	Viva 4	11-49							RICKENBACKER						
C-400 Grand Classic	284-90	Viva Super 6 Classic	10-50							420 Solid			141-90			
C-500 Grand Classic	350-90	YAMAHA									450 Solid			176-00		
HOFNER												450/12 Solid 12/s			215-60	
HS-4580 Electro-Acoustic, Double Cut-away	101-20	S50A Folk	20-40							480 Solid			215-60			
Hawaiian Acoustic	41-80	FG 75 Flattop	24-31							330/12 S/A 12/s			343-20			
Hawaiian Artist	46-20	FG 110 Flattop	31-46							360 Stereo			281-60			
Hawaiian Standard	36-30	FG 140 Jumbo Flat-top	37-89							360/12 Stereo 12/s			378-40			
HS-5173V Solid	79-20	FG 150 Flattop	40-26							370 Stereo			334-40			
HS-174 Solid	109-45	FG 180 Jumbo Flat-top	43-45							4000 Bass			264-00			
HS-175 Solid	90-20	FG 230 12/s Jumbo Flat-top	55-00							4001 Stereo Bass			299-20			
HS-164V Solid	60-38	FG 300N Jumbo Flat-top	89-22							4005 S/A Bass			343-20			
		FG 580 Jumbo Flat-top	116-24							EARTHWOOD						
		G50A Classic	23-04							Discontinued pending new models						
		G60A Classic	25-46							GUILD						
		G85A Classic	27-06							D-25-M D'nought			147-84			
		G100A Classic	30-58							D-35-NT D'nought			181-28			
		G130A Classic	35-14							D-40-NT Jubilee			207-68			
		G170A Classic	41-63							G-37-M D'nought			207-68			
										D-44-M Jubilee			249-70			
										D-50-NT Special			273-90			

AMPLIFIERS, P.A. SYSTEMS AND SPEAKER CABINETS

BECK	K.15 'Pan' 15w combo	51-97	100 PA slave	108-90	PA2-H2, 4 x 12/2 horns, 100w cab.	134-20	1044, CMI 10w	27-50	8302, 50w Bass	71-61	
	K.30 'O' din 30w combo	112-53	200 PA slave	140-80	PA2-H4, 4 x 12/4 horns, 200w cab	170-50	1045, CMI 50w PA	109-80	8324, 50w Organ	71-61	
	K.60, 60w combo	163-68	LEAD, BASS, ORGAN SPEAKER UNITS:				1046, CMI 100w PA	136-05	8303, 50w PA	84-32	
4 channel, 70w amp.	TBA		4 x 12 small, 80w	96-80			1047, CMI 50w PA cols	69-22	8304, 120w Lead	100-81	
4 channel, 100w amp.			4 x 12 small, 120w	122-10	CLEARSTONE			1048, CMI 100w PA cols	109-80	8305, 120w Bass	100-81
6 channel, 125w amp.			4 x 12 large, 80w	101-20	PARK					8325, 120w Organ	100-81
6 channel, 150w amp.			4 x 12 large, 120w	127-60	1001, 75w amps	96-00			8306, 120w PA	120-97	
PA/L cab			1 x 18, 100w	90-20	1002, 150w lead and Bass amp	159-41			8307, 200w Lead	142-97	
PA/2L			1 x 15 twin horn, 50w	105-60	1003, 150w PA amp	166-45			8308, 200w Bass	142-97	
PA/4L			PUBLIC ADDRESS						8326, 200w Organ	142-97	
DV/L			2 x 12 PA, 80w pair	104-50	1004, 8 channel mixer	214-83			8309, 200w PA	161-29	
SV/L			2 x 12 PA, 120w pair	126-50	1005, 100w lead and Bass amp	132-45			8329, 4 x 25w Horns	76-73	
			4 x 12 PA, 160w pair	181-50	1006, 250w slave	199-27			8320, Bass cab, 60w	74-59	
			4 x 12 PA, 240w pair	238-70	1007, 8 channel mixer	214-83			8321, Organ cab, 60w	74-59	
			1 x 15 twin horn, 100w pair	211-20	1008, 4 x 12 lead cab	116-04			8312, 2 x 12 PA60 col. pair	117-21	
			Horn Unit (2), 120w pair	93-50	1009, 4 x 12 bass cab	116-04			8313, Lead cab, 110w	105-50	
			Horn Unit (4), 240w pair	156-20	1010, 2 x 15 cab	105-02			8322, Organ cab, 110w	105-50	
			CIRCLE SOUND							8315, PA, 110w col. pair	189-48
			AP, 100w amp	64-90	1011, 1 x 18 cab	84-39			8317, Bass cab, 140w	121-48	
			Mixers per channel	7-70	1012, 1 x 18 cab	84-39			8323, Organ cab, 140w	121-48	
			LBI, 4 x 12, 100w cab	64-90	1014, 4 x 12 HF. cab	180-45			8332, 3-faced PA 60 cab.	51-15	
			PAI, 2 x 12, 50w cab	38-50	1015, Horn cab	70-33			8332, 3-faced Horn cab.	55-33	
			PA2, 4 x 12, 100w cab	64-90	1016, 4 x 12 cols	215-68			8334, 4 x 12 Extension Horn cab	183-29	
			PAI, 2 x 15, 150w cab	97-90	1017, 2 x 12 cols	121-90			8333, Monitor cab, 50w	38-37	
			PAI, 4 x 12, 200w cab	97-90	1018, 25w combo amp	100-80			8333, Monitor cab, 100w	68-20	
			PBI, 2 x 12, 100w cab	57-20	1019, 50w combo amp	161-76			8327, Concord Reverb	147-70	
			PA2, 4 x 12, 200w cab	97-90	1021, Fluzo Micro	14-30					
			FRI, 2 x 12/1 x 18/2 horns 100w cab	174-90	1022, P222 sound	12-24					
			HCI, 2 horns 50w cab	42-90	1023, WAH swell pedal	14-20					
			PAI-H, 2 x 12/2 horns, 100w cab	93-50	1025, Minimizer mains	33-24					
					1041, Minireverb Mixer	57-11					
					1041F, Minireverb Footswitch	2-45					
					CMI						
					1037, CMI 50w	78-82					
					1038, CMI 100w	105-02					
					1039, CMI lead cab	94-28					
					1040, CMI bass cab	90-75					

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#350, Slider amp 43-99
8337, Concord Rev.
J. B. LANSING
8336, Concord Bass 147-70
8335, Concord GT 80 215-25
8351, Mix Slider 51-15
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D130F, 80w speaker, 79-55
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PA075, Tweeter 70-40

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1017, 120w amp 100-82
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Lied organ bass, 200w 246-35
Super lied dual, 50w, 121-16
Super lied dual, 100w 167-60
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B75 cab 111-96
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Mixer 6, 100w, w/case 303-79
Mixer 6, 200w, w/case 394-66
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DK45 cab 57-55
DK90 cab 113-09
DK120 cab 171-64
DK180 cab 197-89
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GEN. EL. MUSIC

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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 174-90
IC.100-S combo amp, MA.100, 100w, 5 chan PA 149-60
MA.100-S, 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, 2 x 12, 70w PA dual concentrics 71-50
215BL, 200w, 2 x 15 86-90

ELECTROSONIC

Custom-built, prices on application

ELGEN

100w Lead 119-00
100w Bass 119-00
100w Stereo 132-00
100w Stereo Slave 88-00
100w, 4 channel PA 132-00
100w PA Slave 88-00
50w G/P 82-50
50w combo. w/verb 151-00

50w Bass combo 151-00
Folded Horn Aitec cab. 164-00
1 x 15 Lead/Bass Aitec cab. 153-00
1 x 15 Bass cab. 92-50
2 x 15 Bass cab. 126-50
4 x 12 cab. 126-50
2 x 12 cab. 74-00
4 x 12 cols. (pair) 164-00
2 x 12 cols. (pair) 111-00

E. S. ELECTRONICS

1001 GA10, 10w practice amp w/tremolo 26-00
1002 N/S 100w combo amp 178-00
1003 PA100/R, 100w, 5 channel PA amp. 152-00
1004 AP150, 150w amp. 139-00
1005 AP200, 200w amp. 170-00
1006 S/L, 150w Slave. 107-00
1007 PA200/R, 200w, 5 channel PA amp. 186-00
1010 PA100/TC, 4 x 12" speaker col. 115-00
1011 PA100/S, 4 x 12" speaker col., 100w 73-00
1012 PA60/TC, 2 x 12" speaker col., 60w 73-00
1013 PA60/S, 2 x 12" speaker col., 60w 107-00
1014 B125, 1 x 15", 125w encl. 123-00
1015 B125/PC, 1 x 15", 125w 107-00
1016 HF100, 100w Folded Horn 18" Bass cab 140-00
1017 FH100, Horn units, 100w, encl. 112-00
1018 S120, 4 x 12", 120w Guitar or Bass cab 132-00
1019 S/D, special disco cabs., comprising 1 x 18", 1 x 12" and 4 horns 236-00

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
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HORNBY-SKEWES

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V.50-S, 50w 2 x 12 in. cab. 70-36
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Z.50, 50w combo and 2 x 12 in. 115-75
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CD.6.SN, 6w combo and 1 x 8 in. 29-60
CD.6.STD, as previous and term 35-55
Z.3, 3w combo and 1 x 6 in. 22-35

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SMP, 101, stereo mixer pre-amp 108-68
MMP 202, mono-mixer pre-amp 83-60
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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 124-30
LS410 column 55-00
LS412 column 82-50

JOHN BIRCH

CABS
Penetrator 12" 88-00
Penetrator 15" 130-00
100w Slave built in 55-00

STA-A400, 400w slave. 250-80
SA212, 50w combo 141-90
SA412, 50w combo 188-10
SE412, 4 x 12 cab, 50w 105-60
SE4123, 4 x 12 cab, 100w 118-80
SE4122, 4 x 12 cab, 150w 133-65
SE4129, 4 x 12 cab, 200w 178-20
SE4124, 4 x 12 col, 50w 100-65
SE4125, 4 x 12 col, 100w 120-45
SE4126, 4 x 12 col, 150w 136-95
SE4127, 4 x 12 col, 200w 181-50
SE2123, 2 x 12, 25w 59-40
SE2124, 2 x 12, 50w 75-90
SE2125, 2 x 12, 100w 105-60
SE2151R, 2 x 15 cab. 146-85
SE2121H, 2 x 15 horn cab. 191-40
SE2150, 2 x 15 bass, 100w 138-60
SE4151, 4 x 15 bass, 200w 214-50

MACINNES

CROWN INT/AMCRO
IC150, stereo pre-amp 140-80
D60 amp, 60w per channel 123-20
D150, 140 amp, 140w per channel 237-60
DC300 A, 500w per channel 418-00
M600, 1000w amp. 803-00
M2000, 2000w amp. 1606-00
M12A, 50w driver 17-60
M12C, 50w driver 17-60
M15C, 100w driver 29-15
M15E, 100w driver 29-15
M18A, 200w driver 86-90

MAURICE PLAQUET

AMPEG
Ampeg V4 stack 565-00
Ampeg V4 B system 575-00
Ampeg B 15N portable bass 315-00
Ampeg V2 system 395-00

ACUSTIC:

371 system 630-00
271 system 675-00
Traynor 100 lead sys. 245-00
Traynor 100 bass sys. 310-00

ORANGE

CABS
114 Bass 60w, 1 x 15" inv. horn 128-00
114/110 Bass, 100w, 1 x 15" inv. horn 180-00
113/200 Reflex Bass, 2 x 15", 200w 240-00
109, 4 x 12", 120w 119-00
107, 2 x 12" Monitor, 60w 75-00
114/4H, 1 x 15" inv. horn, 4 horns and cross 210-00
106, 4 x 12" anti-feed-back col. 119-00

HORNS

106/HO Horn units for col. (pair) 140-00
108 Horn unit, 100w 135-00
108/V Horn unit de luxe, 100w, inc. Vitavox S3 180-00

AMPS

104B, 6 chann., 120w, PA 198-00
105, 6 chann., 200w, custom PA (prof.) 390-00
102, 120w, graphic PA 118-00
102/80, 80w, graphic PA 112-00
104/TX150, 150w, 6 chann. PA 210-00
103, 200w Slave 262-50
111, 120w, graphic Slave 108-00
111/80, 80w, graphic Slave 100-00
1500w, Slave 750-00
110, 200w 292-50
112/120, 120w 112-00
112/80, 80w 106-00
115, 80w, combo 165-00
115/R, 80w, combo with Hammond reverb 198-00
115/120, 120w, combo 210-00
115/120R, 120w, com. 243-00

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

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 286-00
1212A mixer/amp, 100w 220-00
771 BX crossover bi-amp 160-00
LDS, 85w slave amp. 85-00

CROWN INT/AMCRO

IC150, stereo pre-amp 140-80
D60 amp, 60w per channel 123-20
D150, 140 amp, 140w per channel 237-60
DC300 A, 500w per channel 418-00
M600, 1000w amp. 803-00
M2000, 2000w amp. 1606-00
M12A, 50w driver 17-60
M12C, 50w driver 17-60
M15C, 100w driver 29-15
M15E, 100w driver 29-15
M18A, 200w driver 86-90

MAURICE PLAQUET

AMPEG
Ampeg V4 stack 565-00
Ampeg V4 B system 575-00
Ampeg B 15N portable bass 315-00
Ampeg V2 system 395-00

ACUSTIC:

371 system 630-00
271 system 675-00
Traynor 100 lead sys. 245-00
Traynor 100 bass sys. 310-00

ORANGE

CABS
114 Bass 60w, 1 x 15" inv. horn 128-00
114/110 Bass, 100w, 1 x 15" inv. horn 180-00
113/200 Reflex Bass, 2 x 15", 200w 240-00
109, 4 x 12", 120w 119-00
107, 2 x 12" Monitor, 60w 75-00
114/4H, 1 x 15" inv. horn, 4 horns and cross 210-00
106, 4 x 12" anti-feed-back col. 119-00

HORNS

106/HO Horn units for col. (pair) 140-00
108 Horn unit, 100w 135-00
108/V Horn unit de luxe, 100w, inc. Vitavox S3 180-00

AMPS

104B, 6 chann., 120w, PA 198-00
105, 6 chann., 200w, custom PA (prof.) 390-00
102, 120w, graphic PA 118-00
102/80, 80w, graphic PA 112-00
104/TX150, 150w, 6 chann. PA 210-00
103, 200w Slave 262-50
111, 120w, graphic Slave 108-00
111/80, 80w, graphic Slave 100-00
1500w, Slave 750-00
110, 200w 292-50
112/120, 120w 112-00
112/80, 80w 106-00
115, 80w, combo 165-00
115/R, 80w, combo with Hammond reverb 198-00
115/120, 120w, combo 210-00
115/120R, 120w, com. 243-00

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/H 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 264-00
BA.200 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 126-00
2038, 4 x 10, 60w 75-20
2032, 4 x 12, 100w 123-20
2033, 4 x 12, 120w 155-65
2045, 2 x 12, 60w 75-35
1935-1935B, 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 309-65
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 in-

PUTS

1968, 100w 8 inputs 147-40
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. 347-60
2080, 30w P.A. 131-30
2050, P.A. mixer, 9 channel 300-85
2051, 250w P.A. slave amp 213-40
2056, 250w P.A. cab 288-20
2055, 125w speaker and horn, pair 441-10
2057, double flare horn unit 150-70
2052, 125w cab bass boost 168-30
2053, 100w l/o flare cab 119-90
2054, 125w l/o flare cab 140-80
LINE SOURCE P.A.:
2009, 100w amp 162-80
2010, 50w amp 99-00
2011, 20w amp 59-40
2008, 6w col 17-05
2007, 10w col 29-70
2006, 15w col 35-75
2005, 18w col 39-60
2004, 24w col 48-40

1968, 100w 8 inputs 147-40
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. 347-60
2080, 30w P.A. 131-30
2050, P.A. mixer, 9 channel 300-85
2051, 250w P.A. slave amp 213-40
2056, 250w P.A. cab 288-20
2055, 125w speaker and horn, pair 441-10
2057, double flare horn unit 150-70
2052, 125w cab bass boost 168-30
2053, 100w l/o flare cab 119-90
2054, 125w l/o flare cab 140-80

LINE SOURCE P.A.:

2009, 100w amp 162-80
2010, 50w amp 99-00
2011, 20w amp 59-40
2008, 6w col 17-05
2007, 10w col 29-70
2006, 15w col 35-75
2005, 18w col 39-60
2004, 24w col 48-40

ROSETTI

SHURE
VA300S Speaker Column 138-60
VA301S Monitor Speaker 99-00
VA302E-C Control Console 369-60
PM300E Booster amp 145-20
A3PC-C Console cov. 8-59

1 x 12 plus 2H, 60w	152-90
4 x 10, 80w	82-50
3 x 10, 60w	66-00
GUITAR CABINETS	
4 x 12 Std., 100w	95-70
4 x 12 Slope, 100w	95-70
4 x 12 H.D., 120w	106-70
4 x 12 H.D., 120 Slope	106-70
4 x 15 (Super cab.) 200	165-00
AMPS	
.50' Combo.	148-50
50w Top	74-25
Slave 60	66-00
Slave 100	99-00
6 Channel p.a.	118-80

SELMER	
L+B 100	159-50
SL100 Slave	116-00
P.A. 100	168-00
Compact 1555	39-90
Compact 3055	84-50
Zodiac 100 S.V.	99-00
Compact 30 S.V.	83-00
Compact 50R S.V.	129-00
Reverb	129-00
P.A. 100/6 S.V. Reverb.	129-00
P.A. 100/4 S.V.	95-00
Treble 'N' Bass 100 S.V.	84-50
Treble 'N' Bass 50 S.V.	65-00
Treble 'N' Bass 50 S.V. Reverb	75-00
Chieftain 200 Amp Unit	149-00
Chieftain 100 Horn Enc.	95-00
Chieftain 100 Bass Cabinet.	99-00
Chieftain Unit, complete	329-00
Lead 100 Speaker	99-50
Bass 100 Speaker	73-50
P.A. 60H Column Speaker	89-00
Goliath 50 Mk.II All-purpose 100 Speaker	99-00
All-Purpose 50 Speaker	68-00
TV-60 PA Col. S	73-00
TV-35 PA Col. S	44-00
TV-20 PA Col. S	55-00

GIBSON	
G-10	63-00
G-20	88-00
G-30	103-00
G-40	127-00
G-50	149-00
G-60	220-00
G-70	230-00
G-80	248-00
Thor Bass amp	152-00
Super Thor Bass amp	247-00

SOLA SOUND	
100w amp	100-00
50w amp	70-00
100w PA amp.	120-00
Coloursound practice amp	25-00
Slave unit	65-00

4 x 12 lead cab	85-00
4 x 12 bass cab	110-00
2 x 12 general cab	60-00
4 x 12 PA cols (pair)	190-00
2 x 12 PA cols (pair)	120-00

SPECTRUM	
120w a.p. amp top...	TBA
S/212P (pair)	119-85
S/412P (pair)	226-51
S/410P (pair)	134-64
D/212P (pair)	148-10
D/412P (pair)	280-24
L/212P price on applic.	
L/412P price on applic.	
DH/212P	176-41
DH2/212P	206-18
DH/215P	218-26
DH2/215P	247-56
S/412Z	116-25
S/412ZS	127-67
S/415Z	191-05
D/412Z	147-38
D/412ZS	163-12
D/415Z	239-77
L/412Z price on applic.	
L/412ZS price on applic.	
L/215Z price on applic.	
L/415Z price on applic.	
S/218Z	180-19
181/5Z	161-86
D/218Z	189-49
182/D15	196-60
RS/118	180-59
RS/212	145-92
RD/215	215-11
RD/118	185-68
RD/212	156-09
RL/215 price on applic.	
RL/212 price on applic.	
OD/50A	183-92
OD/150A	267-24
OD/100A	275-88
OD/200A	470-37

STRAMP	
2100-A, 100w amp top.	213-60
2120-A, 120w amp top.	199-30
3120-A, 120w, 4-chan. amp top.	192-30
SL100, 120w slave amp.	127-90
SL200, 240w slave amp.	177-90
MP10, 10-chan. mixer	577-15
MP-16, 16-chan. mixer.	1427-90
EX-2 cross-over.	113-60
K-85 Power Baby combo.	256-45
K-95 Bass Baby combo.	285-00
2050-BB, 100w cab.	163-60
2100-GB, 200w cab.	206-60
2100-BB, 100w bass cab.	213-60
370-B, 70w horn p.a. cab.	142-15

3140-BH, 140w horn p.a. cab.	186-45
3140-B, 140w p.a. cab.	156-45
3200-B, 120w bass horn cab.	427-90
H-50, 70w tweeter horn	156-45
H-100, 120w tweeter horn	227-15

THOR	
147w, L/B/O amp	119-45
147w, push button amp	130-20
147w, Slave amp	104-65
85w, Slave	77-50
300w, Horn folded bass cab	262-70
300w, 2 x 15 lead cab	187-50

TOP GEAR	
HIWATT	
DR.504, AP 50 amp.	97-35
DR.103, AP 100 amp.	128-70
DR.201, AP 200 amp.	174-90
DR.405, AP 400 amp.	280-50
DR.512, PA 50/6 amp	113-85
DR.112, PA 100/6 amp	133-65
DR.203, PA 200/6 amp	198-00
DR.406, PA 400/10 amp.	415-80
STA.50, Slave 50 amp	72-60
STA.100, Slave 100 amp.	99-00
STA.200, Slave 200 amp.	156-75
STA.400, Slave 400 amp.	250-80
SE4121 Lead 50, 4 x 12" cab	105-60
SE4123 Lead 100/Bass 50, 4 x 12"	118-80
SE4122 Lead 150/Bass 75, 4 x 12"	133-65
SE4129 All purpose 200, 4 x 12"	178-20
SE4124, 50w, 4 x 12" PA col.	100-65
SE4125, 100w, 4 x 12" PA col.	120-45
SE4126, 150w, 4 x 12" PA col.	136-95
SE4127, 200w, 4 x 12" PA col.	181-50
SE2123, 25w, 2 x 12" PA speaker.	59-40
SE124, 50w, 2 x 12" PA speaker.	75-90
SE2125, 100w, 2 x 12" PA speaker.	105-60
SE2151R, 2 x 15" (crossover) PA cab	146-85
SE2121H, 2 x 12" (crossover) horn	191-40
SE2150, 2 x 15", 100w Bass cab	138-60
SE4151, 4 x 15", 200w Bass cab	214-50
SA212, 2 x 12", 50w Combo Lead amp.	141-90
SA412, 4 x 12", 50w Combo Bass amp.	188-10

VITAVOX	
Bass bin 2 x 15	412-77
Bitone 6200 6-cell h.f. unit	296-45
Mini Bitone	149-71
Major Bitone	393-14
VOX	
Complete range being revised at present will be inserted as soon as possible.	
WALLACE	
AC.3500XT, Mk. IV, 40w amp	115-50
AC.6085XT, 80w amp	148-50

TRIUMPH	
JOHNSON	
J5, 5w combo	28-64
J15V, 15w combo	51-33
J30, 30w combo	103-19
J50V, 50w combo	110-28
J100 UV amp	112-66
J100 PV p a amp	123-46
J100 PVR p a amp	136-65
J100 SV slave amp	94-55
J100 SS, C slave amp.	56-10
EchoMaster	72-11
J4SM	25-11
J4SB	25-11
J4SMT	26-73
J4SBT	26-73
Reverbmaster	*19-10
Mixmaster	*19-10
Sonemaster	68-72
Soundmaster	121-91
J/412 M cab.	106-57
J/412 H cab.	123-62
J/412 F cab.	87-78
J/412 G cab.	113-48
J/412 SM cab.	105-55
J/412 SH cab.	121-50
J/412 SF cab.	86-79
J/412 SG cab.	112-00
J/212 M cab.	66-55
J/212 H cab.	76-04
J/212 F cab.	56-78
J/212 G cab.	71-28
J/50 SSLs cab.	138-97

TURNER	
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
M 24/8/2/6 mixer.	P.O.A.
Tri-amplification syst for Tri-amplification 2970-00	

VITAVOX	
Bass bin 2 x 15	412-77
Bitone 6200 6-cell h.f. unit	296-45
Mini Bitone	149-71
Major Bitone	393-14

VOX	
Complete range being revised at present will be inserted as soon as possible.	

WALLACE	
AC.3500XT, Mk. IV, 40w amp	115-50
AC.6085XT, 80w amp	148-50

W.E.M.	
Copicat Echo	57-75
Clubman 6w, valve amp	30-80
Westminster 10w, valve amp	38-50
Dominator Mk. 3	61-60
Dominator Bass Mk. 1	72-60
Power Musette Mk. 2	61-60
E.R.40	66-00
P.A.40	66-00
S.L.40	56-00
Monitor reverb com.	154-00
Monitor reverb amp, top	88-00
E.R.100	88-00
P.A.100	88-00
S.L.100	74-80
Band Mixer 100, Mk. 2	115-50
Audiomaster Mixer	264-00
Reverb Master 100	159-50
Super Dual 12	62-70
Super 40	62-70
Starfinder 100 Bass	77-00
Starfinder 100 Twin 15	93-50
Super Starfinder, 4 x 12"	126-50
Super Starfinder, 4 x 12"	88-00
X.40 Reflex Bass	148-50
1 x 12" PA	35-20
4 x 10" column	47-50
6 x 10" column	77-40
Disco Super 2 x 12"	66-00
Club system H	63-80
Club 2 x 12"	44-00
Vendetta	126-50
4 x 12", A column	83-50
4 x 12", A super col.	96-80
4 x 12", B col.	121-00
4 x 12", C col.	115-50
2 x 12", B cab.	66-00
X.32 Horn col.	66-00
X.29 Stack	253-00
Horn cluster	77-00
Festival stack	528-00

WESTERN ORGAN STUDIOS	
AMPS/ENERGIZERS:	
150-1	146-68
150-2	185-18
250-1	218-51
250-2	269-83
250-4	321-09
150-PA energizer	251-84
300-PA energizer	320-10
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	529-87
2-15L-2	517-13

WESTERN ORGAN STUDIOS	
AMPS/ENERGIZERS:	
150-1	146-68
150-2	185-18
250-1	218-51
250-2	269-83
250-4	321-09
150-PA energizer	251-84
300-PA energizer	320-10
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	529-87
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	709-88
4-12G cab	208-78
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	208-78
3-15B	286-22
2-D140F	336-98
3-D140F	478-55
1-18B	271-86

COMBO AMPS:	
Commander	316-47
Charger	249-81
Hustler	273-00
Sidewinder with J.B.L.	352-38
PA SYSTEMS:	
150 PA	501-15
300 PA	737-55
302 PA	672-04
303 PA	892-54
305 PA	1097-69
300 PA cols (pr.)	250-30
303 PA cols	417-56
303 PA cols	572-44
305 PA cols	777-59
X2G+1H PA col with power module.	392-92
X2A+1H	469-86
X2L+1H	495-49
Monitor module	198-55

KASINO PA SYSTEMS:	
8 channel mixer, high imp	466-78
8 channel mixer, low imp	548-84
16 channel mixer, high imp	581-18
16 channel mixer, low imp	745-25

Lounge/arena single col.	
	238-53
Theatre/stadium single col.	
	339-07
Monitor module	
	198-55
Complete lounge system high	
	943-80
Complete lounge system, low	
	1025-91
Complete theatre system, high	
	1144-88
Complete theatre system, low	
	1226-99
Complete arena system, high	
	1535-21
Complete arena system, low	
	1699-39
Complete stadium system, high	
	1937-37
Complete stadium system, low	
	2101-55

PERCUSSION INSTRUMENTS

D. H. BALDWIN	
GRETSCH	
Outfits:	
4027 Rock 'n Roll	TBA
4029 Avant Garde	
4028 Black Hawk	
4015 Name Band	
4025 Progressive Jazz	
4020 One Nighter	
Plus	
4007 One Nighter	
Plus	
Snares:	
4160G, 14 x 5	
4160, 14 x 5	
4157, 14 x 5	
4153, 14 x 6	
4109, 14 x 5	
4102, 14 x 5	
4103, 14 x 5	
4190, 14 x 6	
4191, 14 x 6	
4192, 15 x 8	
4193, 15 x 8	
4105, 14 x 5	
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, 22 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 18	
4422, 16 x 18	
4419, 18 x 16	
4423, 18 x 18	
also in walnut	
Cymbals:	
K. Zildjian & Ajaha - prices being revised	

Panorama 22	303-05
Panorama 24	264-66
Galaxy 18	183-70
Galaxy 21	197-12
Galaxy 24	200-97
AVEDIS ZILDJIAN	

706 Snare drum stand	5-42
702 Cymbal stand	3-09
703 Cymbal stand	3-50
721 Bass drum anchor	1-31

HOHNER

SONOR

Outfits:	
K120	135-40
K130	186-70
K132	227-80
K162	298-80

Snare Drums:	
D421	64-45
D426 (metal)	80-90
D431	38-85
D444 (metal)	64-45
D454 (metal)	38-45

Tom Toms:	
T628	34-25
T629	34-25
T630	34-25
T631	40-50
T632	40-50
T648	57-55
T649	57-55
T650	57-55
T651	68-45
T652	70-10
T652 (air tuned)	88-65

Bass Drums:	
G230	66-90
G231	66-90
G240	110-50
G241	110-50

Bongos:	
L823	73-15
L824	66-90
L841	27-10
Z6205	5-05

Hi-Hats:	
Z5451	14-00
Z5452	29-60
190291	1-55

Zyn (standard):	
Z72	3-25
Z74	4-50
Z75	5-20
Z76	6-40
Z78	8-45
Z685	8-55
Z80	10-55
Z695	10-75
Z82	13-15

HORNBY-SKEWES

BEVERLEY

Outfits:	
Galaxy 18	170-41
Galaxy 21	182-69
Galaxy 24	192-58
Panorama 21	206-99
Panorama 22	282-85
Panorama 24	248-25

HOSHINO

Outfits:	
HM1000	107-54
HK600M	25-15

ORANGE

Single drum kit	480-00
Double drum kit	680-00

PREMIER

Snare: Metal Shells:

2000, 14 x 5 1/2"	41-80
2003, 14 x 6 1/2"	43-34
2006, 14 x 12"	46-86
2011, 14 x 4"	40-59
37 Hi Fi, 14 x 5 1/2"	32-78
38 Hi Fi, 14 x 6 1/2"	34-65

Wood Shells:

2001, 14 x 5 1/2"	39-71
2011, 14 x 4"	39-71
31, 14 x 5 1/2"	31-02

Outfits:	
707, 20" b.d.s	430-43
8707, 22" b.d.s	434-17
303, 20" b.d.	323-29
B303, 22" b.d.	325-16
202, 20" b.d.	277-75
B202, 22" b.d.	279-62
111, 20" b.d.	197-12
B111, 22" b.d.	198-99

Bass Drums:

127, 18 x 15"	40-92
129, 20 x 17"	42-79
130, 20 x 17"	44-00
131, 22 x 15"	44-99
132, 22 x 17"	45-87
121, 24 x 15"	48-40
125, 24 x 17"	51-48

SUMMERFIELD

IMPERIAL & ROYAL STAR

5245, Outfit	200-00
5820, Outfit	258-00
5255, Outfit	225-00
8588 Metal Shell Snare	60-00
8588S Snare	70-00
8258 Metal Shell Snare	26-50
3386 Snare	22-00
2216, 16" tom tom	30-00
2213, 13" tom tom	20-00
2222, 22" bass	50-00
8622S, 22" bass	75-00
8620S, 20" bass	68-00
8612S, 12" tom tom	32-00
8613S, 13" tom tom	33-50
8615S, 16" tom tom	50-00
8622, 22" bass	68-00
8620, 20" bass	61-00
8612, 12" tom tom	29-50
8613, 13" tom tom	30-50
8616, 16" tom tom	45-00
1045 Cocktail outfit	62-00
348 Bass Anchor	1-30
725 Bass Pedal	11-99
720 Bass Pedal	10-99
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73 Bass Beater	1-40
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108 Bongoes	10-99

109 Bongoes	12-99
885 Hi Hat stand	16-50
885D Hi Hat stand	16-50
850 Snare drum stand	5-50
880 Snare drum stand	11-99
882 Cymbal stand	10-99
886 Tom Tom stand	23-99
865 Snare stand	10-00
872 Cymbal stand	7-50
875D Hi Hat	11-50
76 Oriental temple blocks	39-99
1106 Oriental temple stand	11-99
602 Finger cymbals	1-10
780 Rail consolette/Tom Tom holder	5-99
783 Twin Tom Tom holder	12-99
263 Cow Bell 3"	1-25
264 Cow Bell 4"	1-50
265 Cow Bell 5"	1-75
266 Cow Bell 6"	1-85

DRUM HEADS BY STAR

1514, 14" snare	1-95
1014, 14" snare/batter	2-20
1012, 12" Batter	1-85
1013, 13" Batter	2-35
1016, 16" batter	2-75
1020, 20" bass	4-20
1022, 22" bass	4-40
900 Cymbal sizzler	0-90

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	"
122, 26 x 15"	50-16
126, 26 x 17"	53-57
124, 28 x 17"	53-57
164, 28 x 15"	48-95
166, 36 x 19"	92-07
Tom Toms:	
435, 14 x 14"	35-09
446, 16 x 16"	36-30
442, 12 x 8"	22-66
433, 13 x 9"	24-86
444, 14 x 8"	26-62
440, 14 x 10"	29-70
502	9-02
Super Zyn Cymbals:	
352, 12"	11-55
353, 13"	13-42
354, 14"	15-40
354P, 14"	30-80
355, 15"	17-27
355P, 15"	34-54
356, 16"	19-25
358, 18"	23-21
358S, 18"	24-09
360, 20"	26-95
360S, 20"	27-94
362, 22"	33-77
Zyn:	

272, 12"	3-41
273, 13"	4-07
274, 14"	4-79
274P, 14"	9-57
275, 15"	5-45
275P, 15"	10-89
276, 16"	6-71
878, 18"	8-86
268S, 18"	8-97
280, 20"	11-11
269S, 20"	11-22
282, 22"	13-86
Heavy Pairs Super-Zyn:	
374, 14"	33-55
375, 15"	37-51
376, 16"	41-47
Zyn:	
232, 12"	8-97
233, 13"	10-51
234, 14"	12-43
235, 15"	13-97
236, 16"	15-40
Tom Toms:	
728, 28"	on app
730, 30"	on app
727, Stand	14-85

ROSE-MORRIS

SHAFTESBURY

Outfits:	
Module 5050	TBA
Module 5055	"
Module 5060	"
Drums:	
5420 Bass Drum 20 x 12 wood shell	"
5422 Bass Drum 20 x 12 wood shell	"
5422 Bass Drum 22 x 14 wood shell	"
5422 Bass Drum 22 x 14 wood shell	"
512 Tom Tom 12 x 8	"
513 Tom Tom 13 x 9	"
514 Tom Tom 14 x 15	"
516 Tom Tom 16 x 16	"
422 Snare Drum, aluminum shell	"
423 Snare Drum, wood shell	"
Cymbals:	

AVEDIS ZILDJIAN

5241, 8"	8-15
5242, 10"	10-10
5243, 13"	17-65
5244, 14"	20-30
5245, 15"	22-80
5246, 16"	25-25
5247, 17"	27-75
5248, 18"	30-35
5248WC, 18" wide cup	30-35
5248FT, 18" flat top	30-35
5248S, 18" sizzle	30-35
5248T, 18" trio	30-35
5248MC, 18" mini-cup	30-35
19"	35-45
5220, 20"	35-45
5220P, 20" pang	35-45
5220S, 20" sizzle	35-45
5220MC, 20" mini-cup	35-45
5261, 21"	36-60
5221, 22"	39-00

AVEDIS ZILDJIAN BRILLIANT

5333, 10"	14-10
5334, 13"	21-70
5335, 14"	24-30
5336, 15"	26-80
5337, 16"	29-20
5338, 17"	31-90
5339, 18"	34-50
5340, 20"	39-45
5341, 22"	44-40

KENNY CLARKE PAIRS

5215, 13"-14" High Hat	37-95
5216, 14"-15" High Hat	43-10

HIGH HAT MATCHED PAIRS

5243/2, 13"	35-30
5244/2, 14"	40-68
5245/2, 15"	45-60
5246/2, 16"	50-50

SIMMS-WATTS

ASBA

Wood Shell Series:	
22 x 14 b.d.	115-00
20 x 14 b.d.	112-50
16 x 16 Tom Tom	112-50
14 x 14 Tom Tom	98-00
13 x 9 Tom Tom	66-50
12 x 8 Tom Tom	61-00
14 x 5 Snare	112-50
Metal Shell Asbasteel Series:	
22 x 14 b.d.	131-00
16 x 16 Tom Tom	126-00
13 x 9 Tom Tom	70-00
14 x 5 Snare	112-50
Tumba and Stand	82-50
Twin Congas and Stand	147-00

SELMER

MEAZZI HOLLYWOOD

Jolly Major Drum Kit	93-50
Jolly Major Side Tom	23-10
Jolly Major Cymbal Stand	4-62
President Performance Kit	218-90
President Lux Kit	246-40
President Normal Kit	209-00
President Jazz Kit	198-00
Multisound Tunable Tom Tom (14 x 14)	82-50
Multisound Tunable Tom Tom (16 x 16)	93-50
Rapid Hi-Hat Stand	24-20
Rapid Cymbal Stand w/tilter	11-00
Rapid Bass Drum Pedal	24-20
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 Tumbador	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 Constallation	"
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"	"

KEYBOARDS

BALDWIN

Models:	
124A	TBA
E10	"
124B	"
124BC	"
E10R	"
E10L	"
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)

Fest

Piper de luxe	704-00	Organetta N w/bench	28-45	OKS	1243-00
Piper 3227	502-00	Organa I2	96-85	Citation Spinet, mahogany (GAK)	1373-90
Model A.100	1641-00	Organa 249	173-35	Citation Spinet, Walnut (GAK)	1373-90
Model R.122	1889-00	Organa 249K	173-35	Citation Spinet, teak (GAK)	1373-90
Model C.3	1575-00	Organa 354	242-15	Citation console (GAK25)	1688-50
Model HX.100	2670-00	JENNINGS		Theatre Spinet (HR-98-I)	1427-80
Model X.66	6512-00	170 portable	459-80	Citation Theatre Spinet (GAK-H-I)	1992-10
Regent	1980-00	171 portable	561-00	Citation Theatre Console (GAK-25H-I)	2571-80
Concorde	3311-00	172 console	792-00	MACARI	
		173 console	913-00	Crumar Group 49	195-80
Leslie Speakers:		2-speed pulsation unit	172-70	Crumar Mistrale	693-00
Model 110	117-00	2-speed horn pulsator w/amp	247-50	Solo Compact Elec. Piano	198-00
Model 125	252-00	KENTUCKY		E.M.S. Synthi AKS	464-00
Model 225	270-00	Challenger Organ & Bench	608-30	E.M.S. Synthesiser	385-00
Model 145	368-00	ditto, w/rhythm unit	679-25	E.M.S. VCS.3	385-00
Model 147	393-00	ditto, w/tape recorder	657-44	E.M.S. DK.1 keyboard	154-00
Model 147 RV	445-00	ditto, w/rhythm unit and tape recorder	728-39	ORLA	
Model 247	420-00	Explorer	TBA	Pinto Chord	23-10
Model 247 RV	468-00	Adventurer Organ	1023-99	Chicago Chord	71-50
Model 122	393-00	ditto, w/rhythm unit	1094-94	California	81-40
Model 122 RV	445-00	ditto, w/tape record.	1073-13	Venice Console	138-60
Model 222	420-00	ditto, w/rhythm unit and tape recorder	1144-08	Woburn	101-20
Model 222 RV	468-00	LIVINGSTON		VISCOUNT	
Model 700	439-00	Chorister 1/61 (Melodic Bass)	511-50	Napoli Series:	
Model 610	463-00	Chorale (Melodic Bass)	633-60	Napoli Single	151-80
Model 18	205-00	Chorale with 29-note Pedalboard	762-30	Napoli Single	173-80
Model 825	363-00	Chorale with 32-note Pedalboard	834-90	Galanti Duo (X300)	195-80
Model 760 black	428-00	Chorister 2-69	924-00	Galanti Duo (X300R)	261-80
Model 760 walnut	445-00	Chorister 2-72 with Pedal Speaker	1,082-40	A+B	261-80
Model 910	616-00	Cabinet	1,082-40	Napoli Duo	261-80
Model 950	1115-00	Chorister 2/72 with Pedal/Manuals	1,192-40	Napoli Duo	327-80
		Speaker Cabinets	1,192-40	Napoli Duo inc. Leslie	426-80
HOHNER		Custom-built Instruments	On application	Grande Classe Series:	
Pianet 'N'	202-20	LOWREY		C100	328-90
De luxe Pianet case	46-70	Internationale	247-50	C110, inc. Leslie	456-50
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Sustain pedal	17-50	w/auto rhythm	306-90	C150, inc. Leslie	852-50
Collapsible legs	25-25	Neptune (IC44AR-I)	456-50	Viscount (X) Series:	
Clavinet D6	291-55	Jupiter (IC44K-I)	691-90	X125	715-00
Bass Z	118-15	Genie (ICG-I)	581-90	X150	852-50
Bass Z stand	137-60	Super Genie (LC88SG-I)	735-90	Spectravox Series:	
Mansonia	489-90	Saturn de luxe (LC98 K-I)	933-90	Model 10, w/tape rec	467-50
Organet 41	248-00	Venus (LC98KSG-I)	1,080-20	Model 20, w/tape rec	544-50
Organet 240	408-16	Holiday w/Genie (TL-OKS)		Model 30 w/Leslie and tape rec.	698-50
Organet 240RA	506-15			Model 40 w/Leslie and tape rec.	825-00
Contessa Electronic				Electronic Piano Series:	
Hohner rhythm player	199-50			Insta-Piano	118-80
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Contessa Mk 30M	92-55				
Contessa Mini-Pop 3	107-65				
Contessa Mini-Pop 7	121-20				
Atlantic IV Musette	574-85				
Atlantic IV de luxe	586-40				
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