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No. 125

OCTOBER 1973

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# COLIN KEEPS THE CURTAINS CLOSED

You can be forgiven for never having heard of the King Singers (they're a 'very classical, very English' vocal group) but you're sure to have heard of Colin Blunstone, and he's featuring the group on his new album, *Let's Keep The Curtains Closed Today*.

Colin has always been something of an innovator and you may remember the stir he created when he first appeared with a string quartet, sawing gently away at Denny Laine's *Say You Don't Mind*.

His solo albums, *One Year* and *Ennismore*, were also notable for bringing string arrangements to the fore, and with classical vocal voicings on his new one, Colin should succeed once again in bending ears with fresh sounds.

## TASTEFUL

'I'm not sure how people are going to react to the new album,' he said, but one thing's for sure – the King Singers should provide a very interesting accompaniment to Colin's trademark, which is tasteful, melodic song-writing and sensitive performance.

One of his most important considerations when making an album is that the tracks should flow tastefully into each other, yet still have impact.

'So many albums are released these days and the most important thing is to make sure that mine is not overlooked and that's where the strings come in,' he said.

'Everybody concerned with the new album sat down and thought about how to do something both striking and attractive. I mean you could do something very different and people



would really hate it – it might not be musical. We felt that the strings were both different and musical.

'One track on the new album is just the King Singers and myself. I've been listening to Paul Simon's new album and he uses a soul vocal group, the Dixie Hummingbirds, but the singers I've got are really different. They're very classical and very English.'

Colin went on to talk about the guys he's worked with on the album. 'Having worked with arranger Chris Gunning on *One Year* and *Ennismore*, I wanted to use him again,' he said, 'and Rod Argent is playing piano and synthesiser on a track he wrote called *Beware* and he also uses synthesiser on a track producer Chris White wrote called *Wonderful*.

## FREE

'That song is being released as a single, incidentally, and I must also mention Duncan Browne, who played guitar for me.

'It'll be mainly a vocal influence I have on *Let's Keep The Curtains Closed ...* as I've only written three tracks. On *Ennismore* I wrote or co-wrote eight, but on this one I've stepped back and let a few others come through. I'm afraid I pick people's brains a bit and let them get on with it. I give them a pretty free rein actually, and only say "No" if I really don't like something.'

*Let's Keep The Curtains Closed Today* was recorded mainly at Apple Studios and will be released on the Epic label during October.

There's also a wealth of old Zombie (Colin's first band) material being released this month, too, so watch out for that!

# STAR STATUS FOR QUO!

Energy is the name of the game and when it comes to the rock and roll league, Status Quo are undisputed champions!

They've been together, in the same four-man team of Francis Rossi, Alan Lancaster, Ritchie Parfitt and John Coughlan, for more than 10 years and even though they have had a string of hits in that time, it's only now that they are realising their true potential and energy levels.

In the days of their early singles such as *Matchstick Men*, *Ice In The Sun*, etc., one would see them on the tele. all dressed up in their 'mod' gear and standing at the microphones with something of a subdued air.

'We went through some bummers in those days,' explained Francis (Frank to his mates) Rossi.

Nowadays, it's like watching some kind of crazy, electrified speedway when Quo take to the stage.

Extra long guitar leads enable them to leap and run about in a fashion that would give most roadies grey hairs.

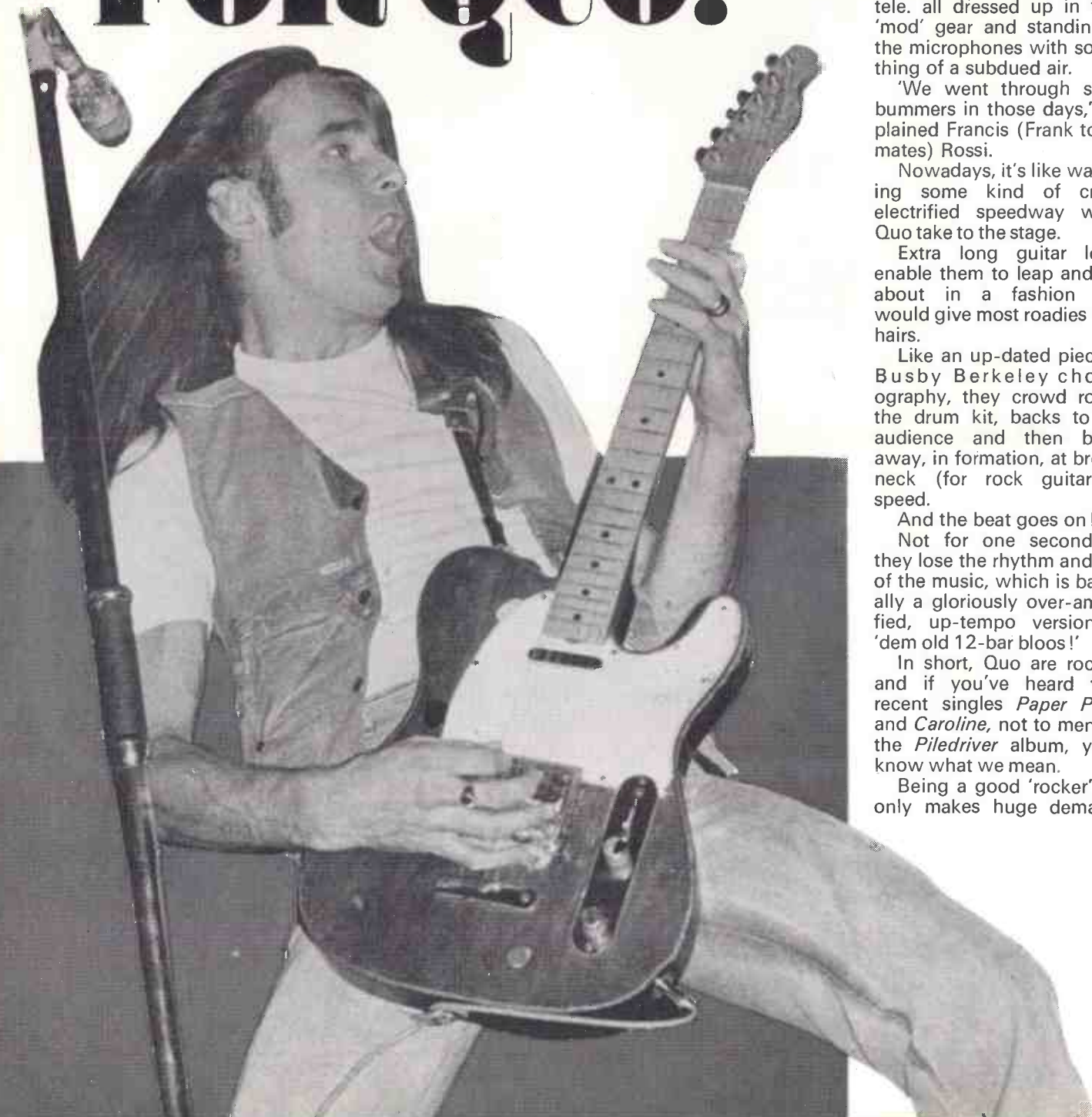
Like an up-dated piece of Busby Berkeley choreography, they crowd round the drum kit, backs to the audience and then break away, in formation, at break-neck (for rock guitarists) speed.

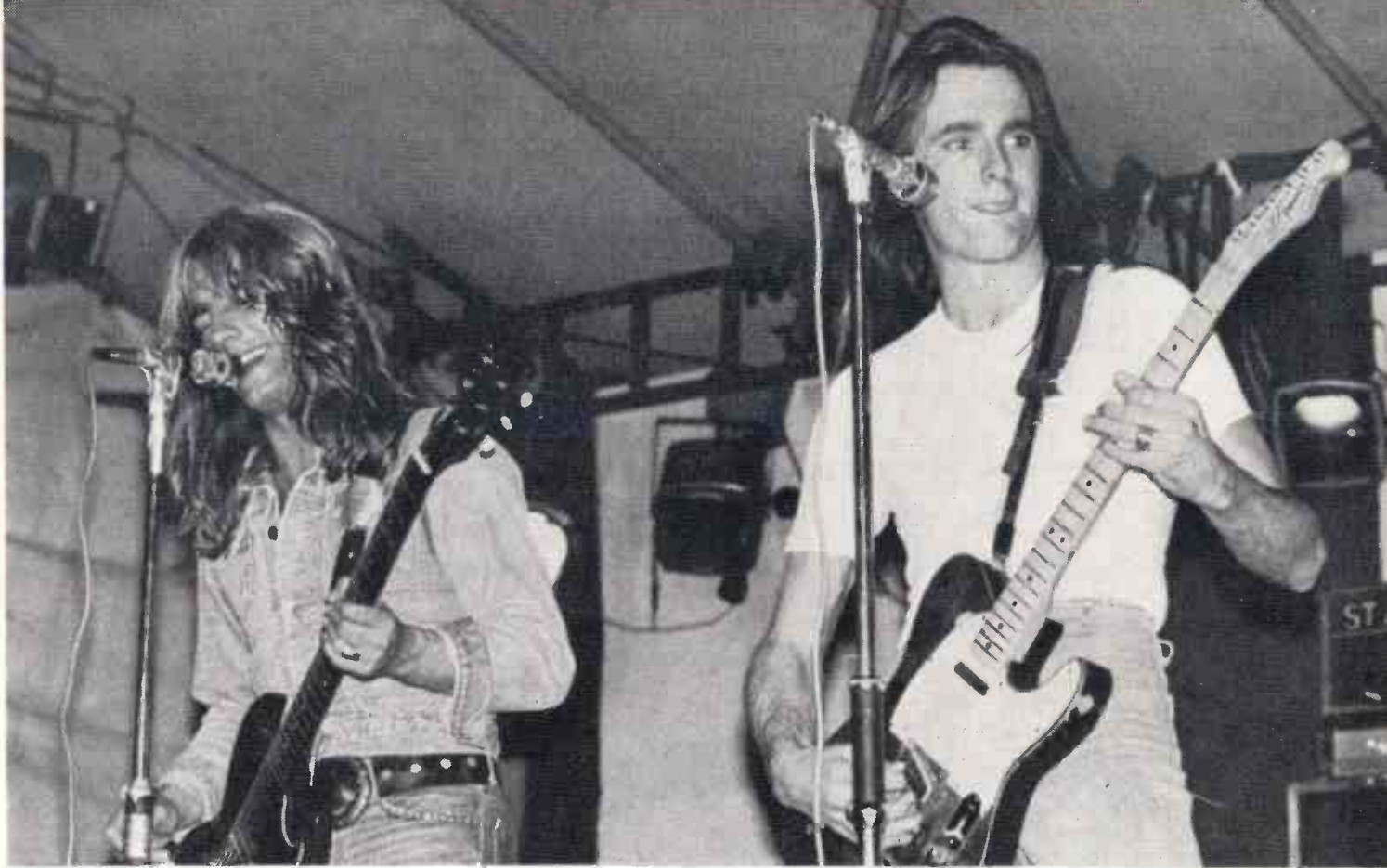
And the beat goes on!

Not for one second do they lose the rhythm and feel of the music, which is basically a gloriously over-amplified, up-tempo version of 'dem old 12-bar bloos!

In short, Quo are rockers and if you've heard their recent singles *Paper Plane* and *Caroline*, not to mention the *Piledriver* album, you'll know what we mean.

Being a good 'rocker' not only makes huge demands





▲ Richard Parfitt

▲ Francis Rossi

upon the performers, it also makes huge demands upon the equipment they use to project their energy.

We asked Francis about equipment as he sat in Quo's caravan at the Reading Festival, tuning up his old faithful, maple neck Telecaster.

## IDENTIFICATION

You may think that a good guitar and amplifier is all that's needed to sound professional but Francis, after 10 years' of experience, knows better.

Take strings for example.

'I always use a mixture of Picato strings,' he said. 'I've experimented with all kinds and though I'm not sure of the gauges I use, I always come back to a Picato mixture.

'At one time, I just couldn't get my tunings right and I was looking into the idea of getting a new neck for the guitar. That would have set me back £96 at the time, so I had to go back to square one.

'It made me realise that the strings were my problem – they tend to vary from set to set – but after I'd really sat

down to work out a set that was right for me, my problems were solved.

'I've tried other makes and they've sounded all right during rehearsals, but when I get up on stage, if I haven't got Picato strings on the Tele., I just know there's something wrong and I'm not getting the response from the instrument that I normally do.'

Francis' Telecaster is quite an 'instrument', too. He dates it at about 1965 and the more guitar-conscious among you may have noticed certain modifications on it. That hole that's drilled through the body behind the bridge is for identification purposes.

Francis had it stolen some years ago and through a great piece of good fortune, managed to get it back. He figured that a good Telecaster that was stolen would always end up in a shop somewhere and so he set about making his very easily identifiable.

He began by sanding down the original sunburst finish and painting the guitar green. Then came the hole through the body, and finally,

certain adjustments at the tail end.

These included a Gibson-type bridge to give him individual saddle adjustment on each string and a Gibson-type, fixed tail-plane.

Every now and then he has the whole arrangement checked out and set-up by Sam Li, a guitar maker who has worked for many top rock stars.

'I tried the other top makes of guitar when we were in the States earlier this year,' said Francis. 'One or two of 'em are supposed to be the guvnors, but after trying them out and thinking, "cor, watch me play this beauty", all I really wanted was to get back to my Telecaster. I must say, though, I've got one of those Les Paul copies, and that is a great little guitar.'

## FLOATING

It's the sound of the Telecaster, above all others, that Francis digs, however, and that sound is amplified through two 100-watt amps. and delivered via four 4x12 cabs.

His amps are a Mark 2 Sound City 100 – 'that one's

getting to be something of a treasure,' he said – which he only uses on bass and middle, and an old 100-watt Hi-Watt.

'That's a lovely amp., too,' he said. 'It's old and it's bassy and it's very loud. I bought it when our bass player got his Acoustic bass amplifier. The Acoustic bunged so much in at the bass end of the group sound that I was floating way over the top with all that natural treble from the Telecaster. The Hi-Watt has cured all that, however.'

It's obvious, then, that attention to detail when choosing and using equipment has a lot to do with being a successful, professional musician.

Over and above that there is just one more little thing that's needed – talent. Francis and the rest of the band have proved that they're not deficient in that area and if you want to trace their development from the days of *Matchstick Men*, through the *Dog* and *Piledriver* albums to the present day, then Quo's new album, *Hello*, should make very interesting listening.

# YOUR LETTERS

## TOLKIEN

Dear Sir,

I have been a constant reader of *Beat* for more than two years now and I think it's the best mag on the market.

My reason for writing is not so much a query, more a slight complaint. It's been 'eating me' for some time now and I feel that *Beat* is the only magazine I can forward my point to as you have touched on this subject in one of your late '72 issues.

You did a write-up on that fantastic book, *Lord Of The Rings*, and your Artist, Neil Grimshaw did a fabulous drawing of the main characters in the book.

As you probably know, there have been lots of posters made of maps, heroes and villains of Tolkien's masterpiece. Apart from some maps and one of Gollum the rest are totally and thoroughly pathetic rubbish – and that ain't just my opinion, I've even heard it said by people who work in poster shops!

What I'd like to say is that Neil Grimshaw's sketches for *Beat* are 100% superior to the horrible posters on sale to the public.

Right, I've got that off my chest and if you don't publish my letter, well thanks at least for reading it.

Yours faithfully,  
**Jamie Hemingway,  
Sheffield,  
Yorks.**

## DING-A-LING

Dear B.I.,

Doesn't it seem a shame to you that Chuck Berry's return to the record charts has had to be with what must surely be his most banal song to date – *Ding-A-Ling*? How can the man who gave us such classics as *Johnny B. Goode*, *Roll Over Beethoven*, *Sweet Sixteen*, *Back In The U.S.A.* and *Reelin' And A Rockin'* revert to a song which is in the strong tradition of Benny Hill and Clive Dunn. The most unfortunate aspect of this event is that the Osmond-bopper generation will only remember

Chuck as 'that old man who sings funny songs'.

Yours in deep regret,

**H. Carvell,  
Torquay, Devon.**

**Although this novelty song does seem very un-Chuck-like to all devoted rock fans it has certainly served to bring him back into the limelight which can't be bad. We hope that the younger generation of record buyers will be interested enough in Chuck, through the success of *Ding-A-Ling* to search through the vaults of his recorded material and discover the very roots of rock and roll.**

## CREEDENCE

Dear Sir,

Some months ago the BBC screened a superb American documentary about Creedence Clearwater Revival. Those who saw it will recall that it contained footage of almost a complete concert by

the group.

I gather that the BBC are willing to show it again if they can be convinced of sufficient public demand.

Could I request, through the courtesy of your columns, that any reader who, like me, would very much like a repeat showing, write to:

The Director of Documentary Programmes,  
BBC TV,  
TV Centre, Wood Lane,  
London, W.12

With sincere thanks,  
**Gordon M. Craig,  
Leytonstone,  
London.**

## TUITION

Dear Sir,

I'm just starting to learn to play the drums. I've worked all the holidays and Saturdays to buy a second-hand kit and I was wondering if you could give me any addresses of publishers who publish good drum tuition books, or people who run postal correspondence courses.

I was also wondering if

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# AND QUERIES

you could give me the addresses of firms such as Doc Hunt - I've heard that they sell reasonable-priced, second-hand kits.

Yours sincerely,  
**Byron Baldwin,**  
Blackwood, Mon.

If you drop a line to Doc Hunt, correct name: L. W. Hunt at Archer St. Works, 10 Archer St., London W.1., they should be able to give you information not only with regard to kits, but about books, tuition, etc., as well. Have you thought of looking in the tuition and for sale columns of *Melody Maker* and *Exchange & Mart*? They can also be very useful.

## SITARS

Dear Sirs,

I have been intrigued for some time now about electric sitars. However, I have been unable to unearth any information about them and, in fact, I have no idea what they even look like.

I would be very grateful if you could supply me with any makers' addresses or any source of information whatsoever.

Yours faithfully,  
**N. E. Davies,**  
Coundon, Coventry.

We suggest you write to the following two firms, who should be able to supply all the information you need: **Macari's Musical Exchange, 102 Charing Cross Road, London W.C.2,** and **Dan Armstrong (London) Ltd., 34 Hillfield Road, London N.W.6.**

## GIBSON

Dear B.I.,

I have in my possession an original Gibson 'Flying Vee' guitar, which is at least 10 years old and in mint condition. It has had some additions to it, such as a customised neck including lacquered fret board.

I hope to be able to find out the value of this guitar

with a view to selling it and as I am unable to let you examine it, I will list the main features as clearly as possible: John Birch customised neck, two Humbucker pickups (no black surrounds) and Grover De Luxe machine heads.

If you are unable to answer my query, please could you let me know of anyone else whom you think might be able to help me.

Yours truly,

**R. A. Field,**  
Liverpool, 11.

We've just had a word with one of the experts at **Guitar Village, 80 Shaftesbury Avenue, London W.1.** The first thing he said was that it was a pity about the additions, because they instantly lower the guitar's value, even though it is in perfect condition. Without the extras the going price would be around £350, but as it is, you can expect to get approximately £260-£280 for it.

Beat Instrumental is always pleased to hear your news and views. Letters should be addressed to The Editor, 58 Parker Street, London W.C.2

## SHEET-NUMBERS

Dear Sir,

I am road manager of a pop group called The Iniquity. Recently we have found ourselves running out of new material to give out to the public. Could you tell me where I can get hold of sheet music of the more recent and latest numbers to give the boys to add to their repertoire?

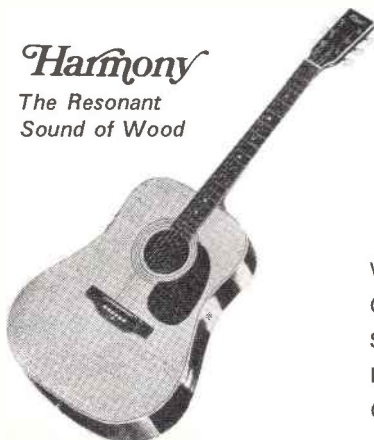
By the way, we have just been auditioned for Opportunity Knocks and would like a couple of new numbers for when we get on the Box.

Yours hopefully,  
**J. M. Eaton,**  
Shepperton, Middx.

**Chappell & Co., of 50 New Bond St., London W.1,** always keep a good stock of sheet music of all the latest hits, as well as a range of song albums containing old Beatles', Stones' and Dylan hits, for instance. Best of luck with the Box!

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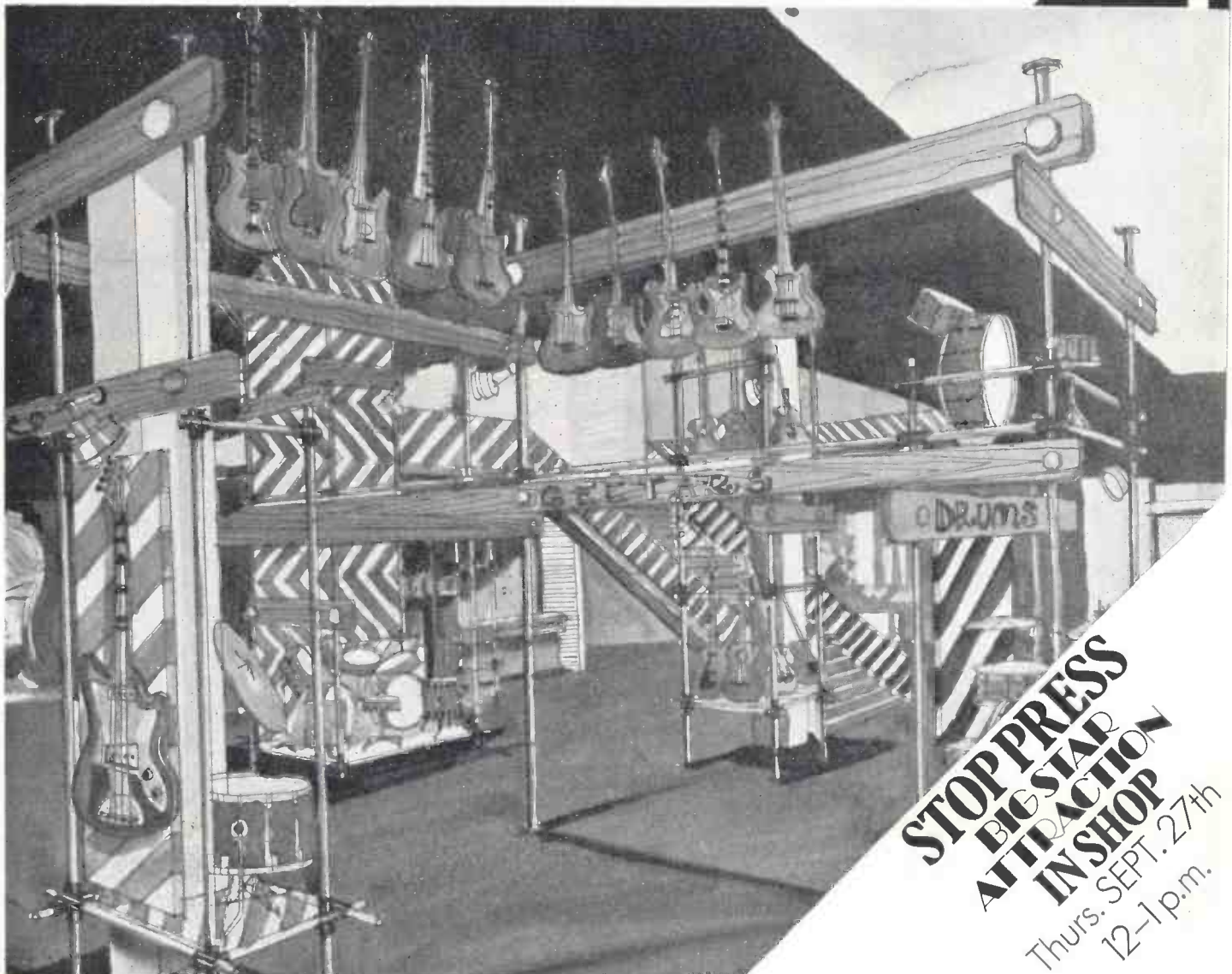
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# OUT OF THE TWO



Roy Wood is getting 'some recognition' at last. It seems incredible, does it not, that a man could write a succession of hits spanning seven years and still not receive the acclaim that he so obviously deserves.

Roy's succession of hits started in the flower power days with *Night Of Fear*, *I Can Hear The Grass Grow* and *Flowers In The Rain*. In those far-off, halcyon days of love, peace and trippy hippies, Roy and the other boys in the Move were underground heroes – a reputation that Roy has managed to keep in the States to this day.

In Britain though, it has been a different story – the hits kept coming, *Fire Brigade*, *Blackberry Way*, *Curly, Tonight*, the list could go on for ever – but the reputation of Roy and the boys had diminished to the dimensions of, say, that enjoyed by The Sweet or Geordie today.

In the past couple of years, though, things have been looking up. There was the success of The Electric Light Orchestra, and now Wizzard and Roy's solo album *Boulders*.

## GENIUS

Now, words like 'genius' are being bandied about and it looks like Roy has 'made it'.

How then does this 'genius' go about writing his songs – 'I write best at home, otherwise I get disturbed. I usually start writing about 1 a.m. and go through until about 8 a.m.,' he said.

'I start with a phrase or a title or a little bit of a tune and work on it from there. I do all of the first section of the song, words, melody and arrangement – everything in fact, before going on to the next bit. I won't start on the second part until I get it

exactly right and finished.'

Roy writes a wide variety of material, however, and his writing habits tend to change now and then.

'It depends very much on what I am writing for, really,' he said. 'I find that I write the stuff for Wizzard better when I am working under pressure. I have come up with the best stuff when we have realised that we are in the studio the next day and we haven't got anything to record.'

'Songs like *Dear Elaine* (the single which was taken off *Boulders*), I like to take my time over. In fact I wrote that song seven years ago. I really would like more time to get home and write; we have been very busy with Wizzard lately and my song-writing output has dwindled somewhat.

## DIVERSE

'I tend to get so involved in things that I am walking round in a dream half the time, thinking about arrangements and things. I get very forgetful about my personal affairs, paying bills and things like that. Rick – (Price, Wizzard's bass man) – helps me a lot. He gets me to places on time, makes sure that I know when to get interviews and stuff. He also helps to organise the band and get us on the road.

'I know it sounds a bit sick but all I really care about is music and the more I can do, the better.'

Roy really gets into some pretty diverse fields. Two years ago he entered a song for the Eurovision Song Contest and he has recently been asked to write some songs for Elvis. Why did he decide to enter these areas of pop music?

'Well, I had never thought about entering the Eurovision Song Contest. Some-

# OD

# SONGWRITING RECOGNITION AT LAST FOR ROY!

one happened to be in the studios when I was recording *Songs Of Praise* for the *Boulders* album and said: "why not enter it?" Well, I thought, I've got nothing to lose and went ahead. It wasn't really a Mums and Dads type song, though.

'I got the Elvis thing because Carlin Music, who are my song publishers, are also the company that Elvis goes through in the States. He wants some material for his next album and I've got to write three songs. If they are suitable, two of them will be used.

'About a month ago I went over to the States with Rick and we were going to see him live at a place called Lake Tahoe. We were staying in Los Angeles and it would have meant flying out there. We had been out there for five days and we got a call saying we had to fly back because we had some gigs over here. What I will try and do is finish the songs before we go over next time and give them to his publishing company.

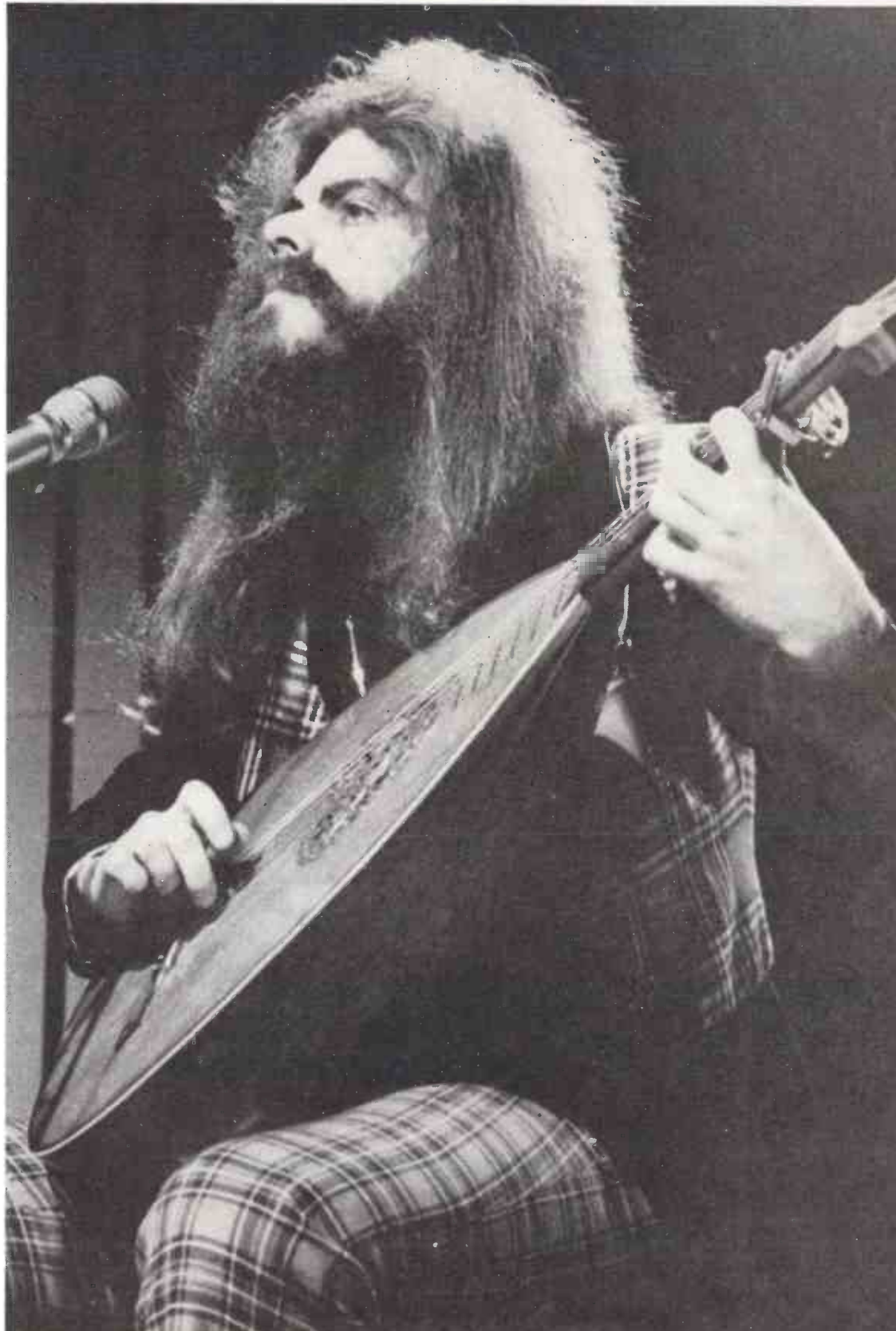
## STYLES

'I feel that as a writer I need to get into as many styles as possible. I think that every songwriter needs to widen his scope as much as possible - if you write in one particular style and that style goes out of fashion - you've had it!

'In fact the next Wizzard album will be a double album, with one side country, one side rock, one side jazz and one side classical. We have got all these influences in the band, you see. The jazz side is finished though it hasn't been mixed yet.

'We might have to shelve that for a while, though, because we have got to go over to America again, soon. We

*continued on page 14*





continued from page 13

want to have an album out over there to promote, and the double one is going to take too long, we couldn't finish it in time. I think we are just going to do a one-off, commercial album just for the States. It will be the same sort of thing as *See My Baby Jive*.

'I'm also looking forward to doing my next solo album. I have already done a single in fact. The songs will be pretty mixed, much the same as the last one. I won't be doing any solo gigs, though, unless they are television appearances or something. Wizzard is the band that I will

be doing all my gigs with.

'They lean toward the theatrical thing, really. We like to entertain the audience as well as give them the music, otherwise they might as well put a record on at home, and we still put our heart and soul into it.'

At this point in the conversation things began to get hectic, you see Rick Price couldn't find a harp to go with his angel wings, and Roy was getting a bit worried because he wanted a pair of brothel-creepers to go with his leopard skin drape jacket. Nick Pentelow, one of the sax men, came wandering in looking pretty stunning in a gold lame jacket and drain-pipe jeans. Roy asked me to tie his hair in a pony tail — you see the band were recording *Top Of The Pops* and they have to look good for that.

I went upstairs to the studios to watch the band do two different versions of *Angel Fingers*, Roy's definitive teen ballad. The band mimed the song, the latest in a string of hits that I am sure will take Roy into his second decade of rock and roll.



Roy and the boys with the gold disc received for *See My Baby Jive*

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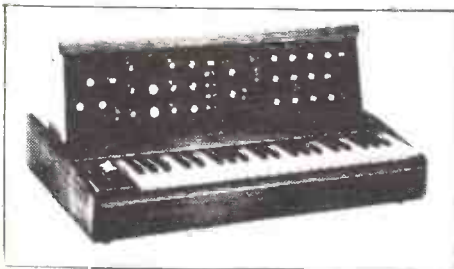
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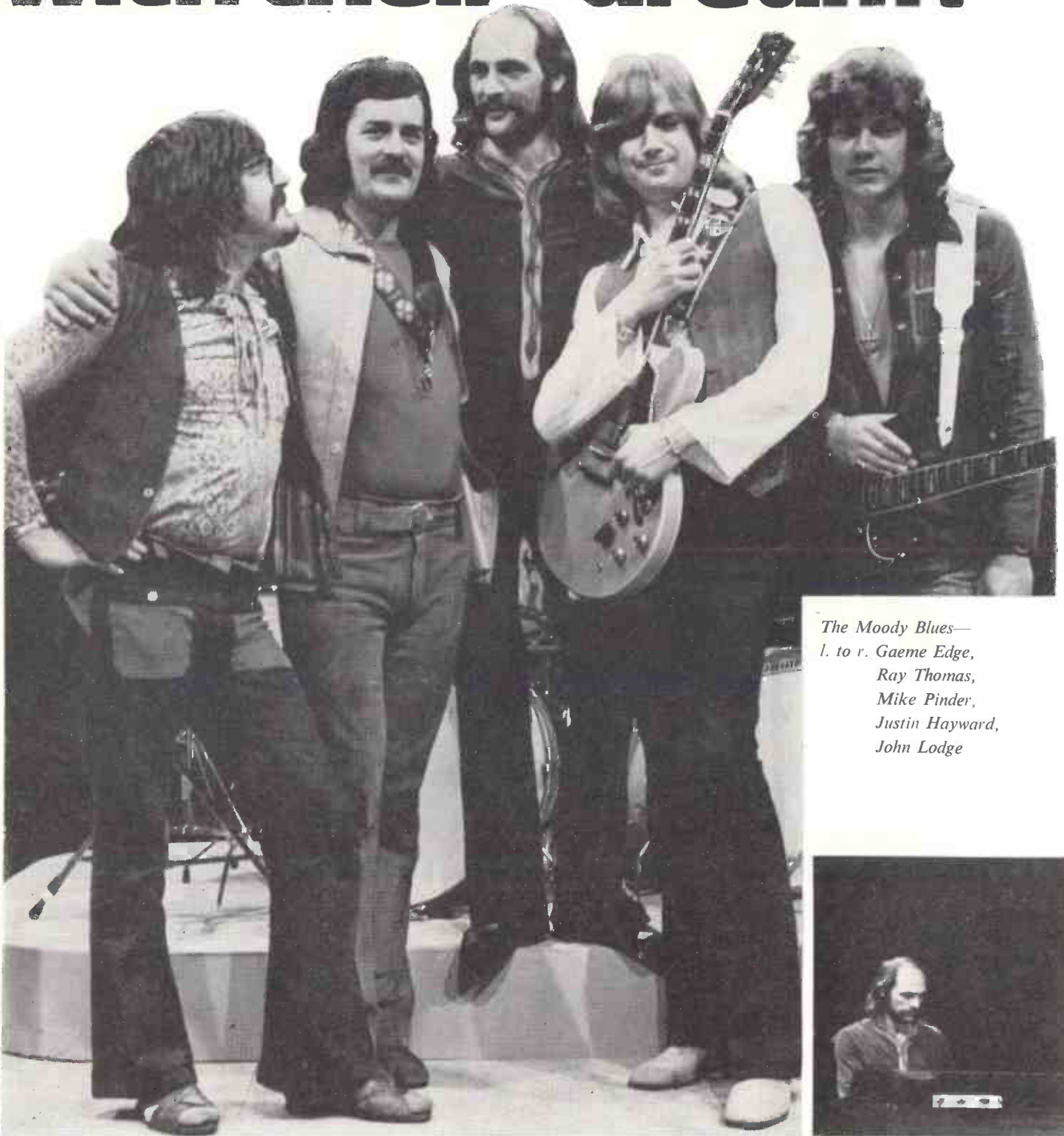
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# MOODY BLUES— over the threshold with their dream!



*The Moody Blues—  
l. to r. Gaeme Edge,  
Ray Thomas,  
Mike Pinder,  
Justin Hayward,  
John Lodge*





As you read this, the Moody Blues will be touring England again after a playing absence of over a year.

Just why we've not seen them in this country recently has a lot to do with the fact that they're well over the threshold of their particular dream — which even before the days of *Go Now* was to be a bunch of professional musicians.

They're into the superstar bracket these days and can lay claim to being among the top five best-selling recording groups the world has ever seen.

Demands for their presence in the States and the recording studio have kept them out of the British public eye too, but now they're back to respond not only to their faithful fans, but also to the knockers who, at various times throughout the Moodies' career, have called them pretentious.

There was a marked lack of pretention in Graeme Edge, the drummer, when he described to *Beat* the ways and means in which the band has risen to stardom.

If ever there was a superstar whose feet have remained firmly on the ground, then Graeme Edge is he.

He's as concerned about being a human being as he is about producing music and still holds true to his earliest philosophy of peace and love.

No, he doesn't wear beads, go to group therapy sessions or meditate at the feet of any given guru, he is, above all, a person that is interested in people and proud of his close association with the other Moody Blues.

And that all began in

Birmingham in 1963 when Clint Warwick, Mike Pinder, Denny Laine, Ray Thomas and Graeme Edge took the initials of their favourite brewery as a start and came up with the name: Moody Blues.

'My involvement with music started long before that,' said Graeme. 'I was in the Boys' Brigade and couldn't get a note out of a bugle, so they put me on snare drum.'

At 13 Graeme discovered other things, girls in particular, and left both school and the BB in order to become a student draughtsman.

During one college rag week Graeme and some friends decided to 'have a laugh' by forming a scratch jazz band to play at the Rag Ball.

## COMIC

They scrounged some instruments, rehearsed for five minutes and went on stage. They expected the whole thing to be a comic shambles, but they went down a storm with the audience.

'I dig this,' thought Graeme, 'it's nice to have people clapping me.'

His 'band' thought likewise so they set about rehearsing properly — and immediately 'bombed' at all the other gigs they played.

A rock group saw Graeme playing, however, and offered him a job. The money was £15 a week and Graeme was only getting £8 as a student draughtsman. He liked playing more than he liked drawing, so he quit.

Moving through a couple of other bands, Graeme came upon the other Moodies and they decided to team up. It was during the rhythm and blues era of the mid-60s that

they were seen by a pots and pans salesman who introduced them to a London agency firm and they left their Brum stamping grounds.

'When we got to the smoke, this agency did the whole bit,' laughed Graeme. 'They took us out, cut our hair, bought us suits and new equipment. Can you imagine how I felt to be sitting behind my first set of Ludwigs? It was great!'

The London firm also gave the lads a selection of American test pressings to listen to and they chose one called *Go Now*, to record.

They did so, released it and nothing happened. Continued Graeme: 'I've since discovered that they bought it into the lower end of the charts — you could do things like that in those days — and we didn't know, we were just babes in arms.'

'Anyway, it picked up and happened. Talk about being stars overnight! We formed on 2nd May; we were in London by August and No. 1 in the charts by the following January. We thought we were the cat's whiskers and then we went out on our first tour, which was a package deal and we were billed as the 2nd out of four bands.'

Heading the show was Chuck Berry and 'supporting' the Moodies were Long John Baldry's band and the Graham Bond Organisation. Among the musicians in those bands were Jack Bruce, Ginger Baker and Dick Heckstall-Smith.

'I remember standing in the wings when the opening act went on,' said Graeme. 'Graham was right in there, Jack was away and Ginger was just thumping it out. I thought f... g h... !!, we've

got to follow this lot. It destroyed my ego I can tell you, 'cause up until then I'd been God's gift to music.'

A further ego-blow was the fact that the band failed to follow-up *Go Now*. They went back to their test pressings, even had professional songwriters sending them material, but none of it worked.

And it was at this time that the little spark of light that was to make the Moodies what they are today, happened.

## CABARET

Line-up changes occurred, they were even forced into playing cabaret, but they knew then that the only thing they wanted to do was to write, play and record their own material. The confidence was there and they just had to make it.

Make it they did, but they nearly starved in the process. Why? 'Because our London company went bust,' said Graeme. 'I made £50 out of *Go Now*, the Official Receiver had the rest!'

The break occurred when Decca asked them to do a pop version of Dvorak's New World Symphony. What actually came out of the recordings was *Days Of Future Passed*, and the Moodies true direction.

They went through more bummers it's true, but with a succession of really beautiful albums like *In Search Of The Lost Chord*, *On The Threshold Of A Dream*, *To Our Children's Children's Children*, *Question Of Balance*, *Every Good Boy Deserves Favour* and *Seventh Sojourn* the Moodies have proceeded to capture both their own dreams and those of their listening public.

They released an old single recently, *Nights In White Satin*, and astounded the whole business by hitting the No. 1 spot all over again.

On their current tour, Graeme Edge, Justin Hayward, John Lodge, Mike Pinder and Ray Thomas will, undoubtedly, be showing us exactly how that's done. You don't cross a threshold for nothing!



# RAIN, STEAM AND SUNDANCE

**R**ain, Steam & Speed, Turner's impressionistic painting of the Great Western Railway, was considered by many to be the start of a new trend in British art. Well, Sundance have taken the theme and the title, changed the locality to Birmingham and people have started saying that perhaps they too may be the start of something new.

'A first album is always a band's influence more than the band as it is. It never shows them as they are on the road,' commented producer Nick Tauber, when *B.I.* dropped into Escape studios during the recording of Sundance's second album.

It's true that on their first album, *Rain, Steam & Speed*, there's traces of the West Coast sound, particularly The Band, but the overall feel is

that of a type of country rock which is deeply rooted in England.

The second album promises to establish the identity of the group beyond all doubt. 'The numbers are a lot more Sundance,' explained keyboard wizard Steph Griffin. 'There's a lot more balls to it. *Rain, Steam & Speed* was the best we could do at the time but as this is the second album, it's that much better.'

They've just finished their first major tour of Britain and have played to receptive, appreciative audiences everywhere. 'We can all say we're happy,' added Steph, 'enjoying what we're doing and we're at the bottom of the ladder.' Their second album seems all set to take them quite a few rungs up!



## AT THE HELM AGAIN

**W**ay back last April, Jimmy Helms told our reporter that he was right in the middle of recording an album. When we met him at the end of August he was still in the middle of the same album!

Reasons?

'We finished 11 tracks, but there was a lot I was not happy with, technically,' explained Jimmy. 'It was mainly faults in the mixing and that sort of thing, so we came to the conclusion that we've got to re-do some tracks and possibly pull out some of the songs.'

### GLOWING

Far from being fed up with it, Jimmy was positively glowing with enthusiasm at the thought of re-recording the album. Not only will he have a chance to substitute some of his own compositions in place of the with-

drawn songs, but he's recently met a new arranger, Andrew Powell, who has brought a fresh approach to the whole thing.

### SENSITIVITY

Powell has an instinctive sensitivity towards Jimmy's own songs and has a knack for making them sound just like Jimmy first envisaged them, inside his head. He also arranged Helms' new single, *I'll Take Good Care Of You*, which has just been released.

The release date for the album has now been postponed until after Christmas. But, as Jimmy says: 'Getting the right album out is more important than the time you release it. The most important thing is for myself and everybody involved with the album to be happy with it and say "yeah, I'd take this home and listen to it" and not get bored with it.'

# LUCKY LUCAS & McCULLOCH

Three years ago *Beat* ran a songwriting competition. Amongst the winners were a duo from Scotland, Robin Lucas and Drew McCulloch.

Well, that competition really turned the tide of fate in their favour. Following the suggestion of their manager, Brian Adams, they took up 6-string and 12-string guitar respectively and started performing their own songs.

They are now working on their first album for Gaff Records. *B.I.* sat in on their discussion with producer Jimmy Horowitz and learned just how things have happened for them.

## COMMERCIAL

'We had a small tape recorder that only recorded at 3 $\frac{3}{4}$  i.p.s.,' Drew explained. 'It was no good because people need 7 $\frac{1}{2}$  i.p.s. tapes, but we sent a tape along to the *Beat* competition any-

way. We had nowhere near enough money to buy a decent tape recorder, but winning the contest brought us £125, so we were able to buy a new one. This enabled us to send tapes out to publishers in London and it's because of that we're here now.'

Lucas and McCulloch work out their song ideas together, rather than one writing lyrics and the other the music.

'When we first started,' said Drew, 'Robin was writing more progressive stuff and I wrote more commercial songs. When we tried putting our styles together, they just seemed to click.'

Just how well they fit together we'll be able to hear early next year. 'It's a relief after so long,' was McCulloch's comment. 'It's good to get there after so much hard work and it'll be nice just to have an album out.'



## Putting their best foot forward!

In a recent interview, Caleb Quaye and the rest of Hookfoot (Roger Pope, drums; Fred Gandy, bass; and Ian Duck, rhythm guitar) tried to answer the question: How can a good band produce two good albums, succeed in an American tour and still go unnoticed on their own turf?

They failed . . . to answer the question and so did I. They are a good band; the myth that goes around most often, that they're session men who play together on the side, is rubbish.

## FRUSTRATED

The band have been together for about four years now and although they do play sessions, their job is playing in a rock and roll band.

After four years 'on the MI,' Hookfoot are not so much bitter as confused, frustrated, and disappointed.

Caleb Quaye told *Beat Instrumental*: 'I've seen so many bad bands make it on gimmicks. All we've ever tried to do is make music and entertain.'

## PROFESSIONAL

Hookfoot's predicament is shared by all too many bands. Although the gap between semi-professional and professional seems enormous, it can be even larger between professional and top spot on the bill.

Fortunately, Hookfoot haven't given up. They've recorded their fourth album, which should be released later this year and they have just begun a six-week tour of the States, which brings them back here in mid-November.

Then they'll do a tour of the UK; that'll be our best chance to see and hear them: Hookfoot, a good band and well worth hearing.

# Tobergraphic

Whether or not you dig Yes and their music, you could never accuse them of being copyists. Right from the start they've carved out a sound and a reputation all their own.

Jon Anderson's poetic lyrics, the stunning, classically-inspired guitar work of Steve Howe, that inimitable sound that Chris Squire wrings out of his Rickenbacker bass, Rick Wakeman's galaxy of sound via a battery of keyboard instruments and, more recently, Alan White's oh-so-solid drum work – all this and more has combined to make Yes one of the most distinctive bands in the world.

They've conceded practically nothing, in musical terms, to the public that buy their albums, and yet they continue to make both music and money at a staggering rate.



Their continuing success probably lies in the fact that from the *Yes Album* onwards – through *Fragile*, *Close To The Edge*, etc. – they've managed to carry their audiences along, educating them at every stage as to Yes' musical development.

And they've done most of this 'educational work' during a period of rock history in which simple, straightforward rock and roll, a la Marc Bolan and Slade, has been very much in vogue.

At present they're mixing a new album at Morgan Studios where, as always, Eddie Offord is engineering and producing.

The album, called *Tales From The Tobergraphic Ocean*, represents two changes as far as the band and their listening public are concerned.

The first is a purely tech-

## 'YES HAVE CONCEDED PRACTICALLY NOTHING IN MUSICAL TERMS AND YET THEY CONTINUE TO MAKE BOTH MUSIC AND MONEY AT A STAGGERING RATE'

nical change of studio location (Yes have made their previous albums at Advision.) The second is a musical change. *Tales* . . . takes Yes one step nearer a true rock symphony in that it consists of two albums containing four extended pieces of music.

We asked Jon Anderson, lyricist, singer and leader of the band to tell us the stories behind these four monster tracks.

*'The first track is called The Revealing Science Of God and it deals with the dawn of light, power and love,' he said. 'I've had to deal with it on a broad basis, however, because I don't honestly feel that I know everything there is to know about the subject.*

*'In the second movement we try to recall our own lives and in so doing get the listener to recall his. It's best described as "a calm sea of music" and the whole band got involved in playing like the sea – rhythms, eddies, swells and undercurrents – while we were doing it.*



*'The third movement is called Giants Under The Sun and it's all about the ancients; civilisations like the Incas, the Mayas and Atlantis. This one is more of an instrumental track but there is a song at the end which,*

*hopefully, says that however beautiful a civilisation may have been, it has always been wiped out by a power that claimed it was an instrument of God. We tried to interpret the feeling of ancient music throughout the piece and there are times when it really works.*

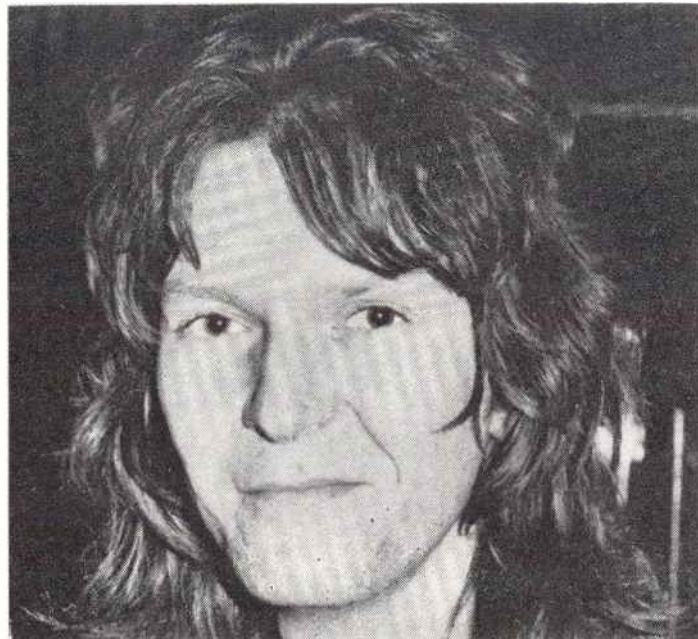
*'We called the fourth movement The Ritual Of Life and it's different in that each member of the band plays a percussion instrument of some sort. There are no vocals or guitars, we all just act like one big drum, which is symbolic of the unity we feel between us. We feel that unity when we play normally, but for us all*

*to do it on one instrument strengthens the whole feeling.*

*'At the end of the fourth movement there's a song relating to Dr. Bronowski and his television programme The Ascent Of Man.*

*'Apparently the earth is on an ever-decreasing orbit towards the sun and has to go through certain changes in order to become a star.*

*'I realise that I haven't got all the knowledge to put it into words properly, so the reason for calling the album Tales From The Tobergraphic Ocean is to relieve any possible heaviness. After all, I'm stating what I regard as facts when I don't really*



▲ Chris Squire

# Ocean

know. I guess I just get on with it.'

Somebody once wrote that if you're going to follow Yes and their music beware, because they don't know where they're going themselves. Commented Jon: 'I agree with that up to a point, but I honestly feel that our music clarifies it all.'

And there are thousands of Yes fans who will agree with him!



Whether or not you can follow Yes through their *Tales Of The Tobergaphic Ocean*, whether or not you consider such a project to be a bit weird and 'far-out', rest assured that the same high standard of thought and execution has gone into this latest Yes album as all the previous ones.

Jon thought about the album for six months before he took a working holiday in Morocco to actually write the words.

I watched and listened for two hours while Steve Howe

went over and over a short piece of guitar overdub in order to get it just right.

No, Yes' standards haven't changed, but it may be that they've become even more complex. According to Jon, however, they're not losing any fans in the process – far from it.

'Some of the people I talk to seem to understand what we are supposedly doing even better than I do,' he said.

'People have come to see me after concerts just to tell me that *Close To The Edge* got them through the winter,' he added. 'I get really high thinking that we helped out in a situation and yet again I can imagine somebody getting so fed-up with their friend playing *Close To The Edge* over and over again that he battered them to death!'

He laughed at the idea and his heavy spell of talking about the music was broken.

'When it comes down to it,' he concluded, 'the one thing that I really hope for is that the public finds our music listenable.'



▲ Jon Anderson



▲ Steve Howe



▲ Alan White

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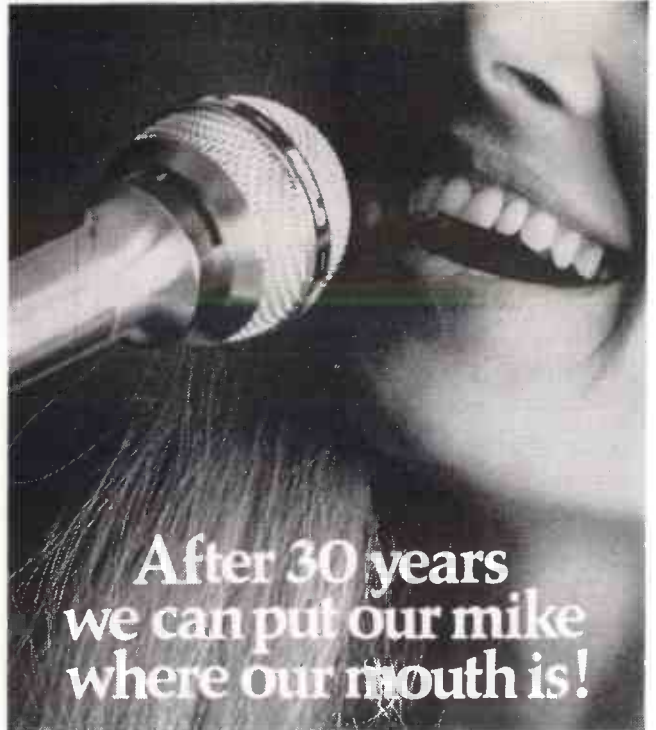
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B.I.

# blackfoot Sue...

Birmingham has been the home town of perhaps the most distinctive groups ever to emerge from Britain: The Move, Spencer Davis, Spooky Tooth, Trapeze, The Idle Race, Wizzard, The Electric Light Orchestra, Black Sabbath, Robert Plant and John Bonham... all of these artists come from a rather unspectacular town in industrial England. Now another fine group has surfaced from The Birmingham area - Blackfoot Sue.

But don't make the mistake of classing Blackfoot Sue as a new group simply because of the boys' youth. These 21-year-olds have been playing together for the past nine years, although they haven't always been known as Blackfoot Sue.

Alan Jones, Eddie Golga, and the Farmer twins (Dave and Tom) have been mates for quite some time, starting out with the tag of The Gift.

They played around the Birmingham area for a bit, billed second to Robert Plant and the Band Of Joy (Plantey used their PA often), The Idle Race, and The Move, doing their heavy versions of other people's songs along with their own style of four-part harmonies.

And what a style! No sweet Crosby, Stills & Nash harmonies, these were harmonies where the group simply spat out the notes in an ever-so-violent fashion. The Gift played gigs at Air Force bases and places like that, earning perhaps 100 quid a week between the four of them.

And that was when times were good! Earlier in their

careers the lads left home around the age of 16 to seek their fortune - and they hardly played any gigs at all.

They survived by painting their faces with charcoal at night and going out to pinch potatoes and the occasional egg from neighbouring farmers' fields!

## HORRIBLE

They didn't eat well, but they practised every day, getting tighter than a drum in June and working out some of the nuances of the Blackfoot Sue sound, such as the simultaneous use of violin bows on the guitars and bass, pre-dating Jimmy Page by several years.

'They were horrible times, back then,' said drummer Dave Farmer, 'but I suppose, looking back on it now, it helped us to be what we are today. We had our equipment confiscated when we didn't pay the rent and we finally had to move back home when a few of us were practically dying of malnutrition.

'All we could think of on the ride home was what we were going to have when we got home, all of us were plotting the murder of four-inch steaks the minute we arrived back in Birmingham. When we got back our parents were waiting for us with... you guessed it... eggs and potatoes.'

When they became nourished enough to stand

up properly, they started rehearsing on a regular basis once more, signing with an agency which promised them £100 a week in return for playing as many gigs as they could get booked.

'We played seven nights a week,' said Tom, 'often a couple of sets each night. But we had to get back on our feet again financially, so we took what we thought was the only route possible.'

After they had earned enough money to purchase some amplifiers of their own, they started playing one night a week as Blackfoot Sue, doing their own material, in addition to the dates they played as Gift. Eventually, the audiences started asking for the songs that the lads themselves wrote and it was not too long before they were going out as Blackfoot Sue rather than as Gift.

## CONTRACT

They were signed to United Artists Records and cut a few things for them as Gift under the wing of producer Roy Baker, including a Phillip Goodhand Tait song. Unfortunately, United Artists was going through a shake-up at that time and they didn't know quite what to make of our young men.

The group recorded a few more things with Noel Walker as producer and then didn't hear anything at all from their record company for a few months. Eventually, they left

UA and, fortunately, their producer Noel Walker had confidence in the group and went along with them.

After a few months they secured a contract with Dick James Music and JAM Records and cut a track or two. Then, one night, Dave had a dream in which he was playing a very strange beat and singing a chant that went something like 'Whicka-whicka-shhh'.

The next day he told the group about it and they tried it out, jamming a bit until Tom was singing *Standing In The Road*.

Their producer heard it and flipped, immediately bringing them into the studio to cut it. This song hung in the lower regions of the singles charts until Blackfoot Sue made an appearance on Top Of The Pops, after which the single cruised confidently up to the No. 3 position on the charts.

All of a sudden the newspapers picked upon them as the latest pop sensation to sweep England. It did them little good, however, and due to all sorts of problems, their second record was only a minor success and the third was almost totally ignored.

Seeking the *Standing In The Road* sound, Blackfoot Sue released *Give It All To Me*, which again established the group as a force to be reckoned with.

Blackfoot Sue are in the States now, hoping to establish success album wise. Their first long player, *Nothing To Hide*, is very good but was ignored by the Press due to their classification as a singles band. Time will most certainly change all of this for them and Blackfoot Sue will be recognised as another great 'Brummie' band. And after that happens, no doubt, English audiences will pick up on them, too!

Left to right:  
Eddie Golga  
Tom Farmer  
Dave Farmer  
Alan Jones



# DO IT NOW SAY THE MED

It was a Friday afternoon when *B.I.* met the two Medicine men. Their relaxed composure completely belied their frantic work schedule, which John Fiddler couldn't wait to elaborate on.

'Sunday will be our fifth gig this week,' he said. 'Including TV shows, Wednesday last week we did *Top Of The Pops*, Thursday we did a TV show in Hamburg, Friday a festival in Belgium, Saturday a gig in Folkestone, and Sunday we had a recording session for the new album.

This Monday we went to Great Yarmouth, Tuesday we did a BBC recording, Wednesday we had a day off, didn't we, Peter? Last night we were at Cleethorpes, today we're here doing this and I also do Rosko's Round Table show today. So we do a fair amount of work!

So much work, in fact, that Peter Hope-Evans, the other half of the duo, had to cut short his holiday in India after only three days and rush back, as *Rising Sun* had started orbiting up the charts.

Just what kind of magic are Medicine Head working to give them such a successful run of hit singles? And how on earth do they find the time to write them? These are the questions we put to the group, who started their musical collaboration five years ago at Stafford Art College.

'There used to be lots of people around college who played guitars, so we began playing ourselves,' Peter explained. 'After a while we started gate-crashing folk

clubs to see if they'd let us play.'

Even in those days they were no ordinary 'folk' act. They didn't even start off acoustic like most folk duos do. 'We had two Vox AC30s,' said John, taking up the story. 'We used to come across a lot of prejudice in folk clubs because we were electric. We never considered ourselves a folk act, anyway. We always did what we liked doing and it was more blues than folk.'

Their music really is impossible to categorise, unless variety is a category. There's plenty of what John terms 'hard, heavy, fast rock and roll', yet mixed into the magic potion are the quieter, more reflective numbers that have earned them comparison to Simon and Garfunkel.

Both Peter and John write. Peter is solely a lyric writer and John writes his own songs and works out the music to Peter's. Their methods of writing differ, too, Peter preferring peace and quiet when he can get it, whereas John claims to be able to write anywhere.

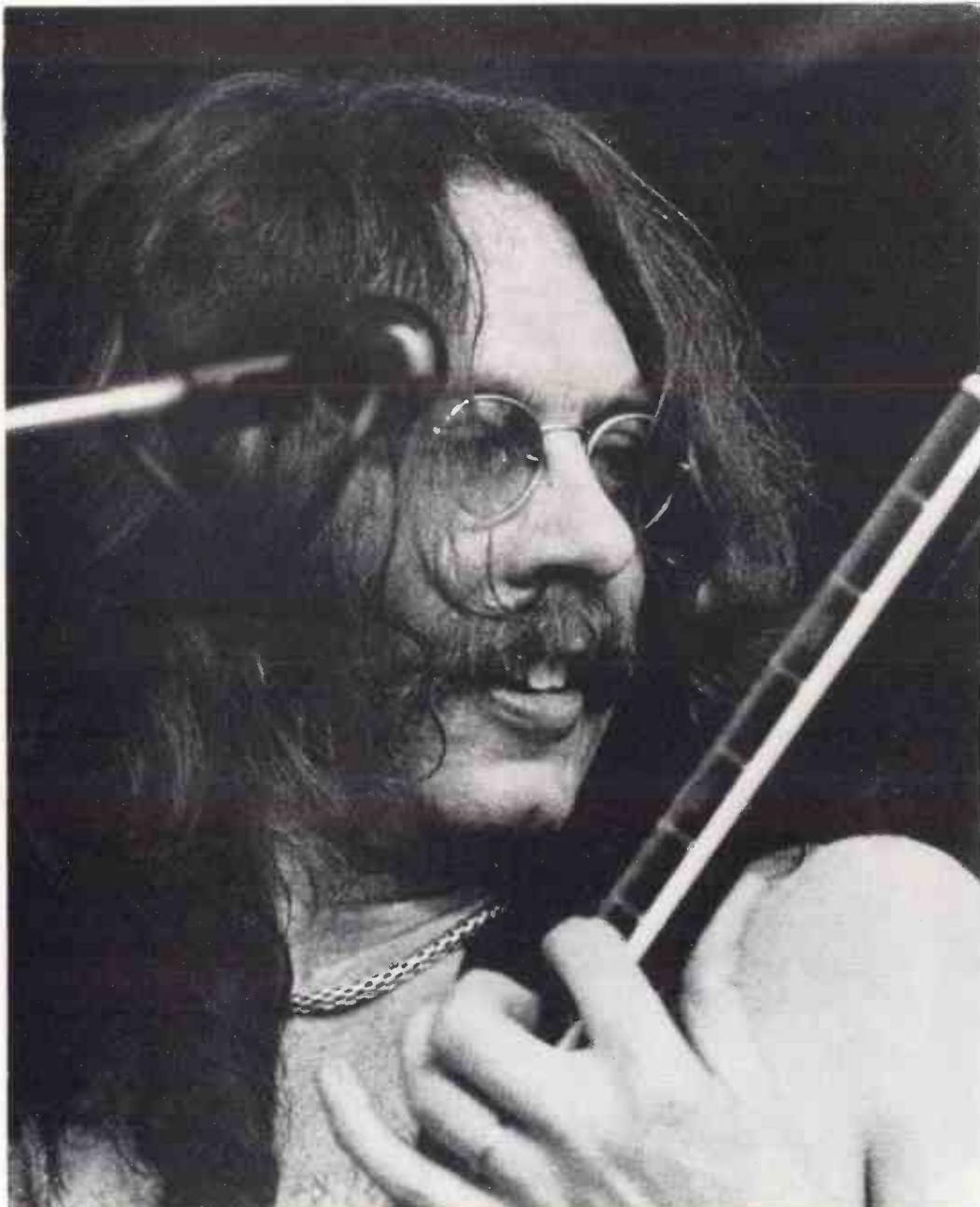
## ADVANTAGE

'I wrote *Rising Sun* in the kitchen of the flat we used to rent, while waiting for our roadie to get himself and us together to get out of the place,' John elaborated. 'I wrote *Pictures in The Sky* in a dressing room, just before we went on stage and we actually played it on stage, with no rehearsal or anything. That song turned out to be our first hit record!

'This is one advantage of being a two-piece group. We can do everything so much quicker and it's a lot simpler, because there are no bass lines or anything to work out. I just lay down a rhythm and Peter plays his harmonica over that.'

Writing songs, to John, is 'natural, like breathing air', and like most groups who write, they get ideas from one another.

▼ John Fiddler





# ICINE MEN.

'Sometimes Peter will throw out a line and we just build on that,' said John, 'and after completing a song I feel absolutely beautiful, because you've got something good you want to give people.'

Neither John nor Peter see any great changes in the kind of songs they write now, compared to what they used to write. Their present stage act is a mixture of songs old and new. 'The treatment has changed since we first started,' John told us, 'but the songs - we could take songs off our first album (*New Bottles, Old Medicine*, released 1969) and do them as we do songs now and there'd be very little difference. The feeling of the things is still the same.

'In fact I'm thinking seriously of taking some songs off that album and doing them again. In those days there was just Peter and myself, no drumkit or lead in-

struments as such. All these things would be added, but I wouldn't change the feel, just the sound.'

Naturally, with just two of them on stage, they can't capture the same sound as on record. Yet, up to now, their attempts to augment the stage band have failed.

## SUCCESSFUL

'We're very much happier just being a duo,' confessed John. 'People know Peter and I as Medicine Head, so even if we did have a backing band, we'd still be the focal point. I don't see any reason why we shouldn't be able to have a backing band, in fact, because we do it successfully on record, so why not on stage? We've got a very successful stage show now, but we'd like to do other things as well.'

What kind of other things?

Well, one of the things John would like to do some



*Peter Hope-Evans*

day is publish a book of his writings, which would include poems, stories and just 'words'. 'We did an instrumental on our first album called *Do It Now* which is very much our philosophy, I suppose,' explained Peter.

'I've got no personal goals because once you achieve an ambition, what do you do? Just sort of die or wither

away,' put in John. 'No, just to play to people is good enough for me.'

Forget those T.Rex and Simon & Garfunkel tags. The sun's on the rise for Medicine Head. They're quickly establishing their own identity as a highly-respected, successful, original duo. And what's more, they're enjoying every minute of it!

## Blackfoot Sue & mi

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Uriah Heep are, perhaps, the heavy band. They're flash, they're raunchy and they're very, very loud.

Albums like *Very 'Eavy 'Umble*, *Salisbury* and *The Magician's Birthday Party* did a lot towards creating the image; their live shows lived up to it and 'bang', Heep happened.

Looking like The Wild Bunch in drag, they pound through their stage repertoire at a noise level which, to the average Heep fan is pure delight, and to the slightly more sensitive, verges on the threshold of pain.

Their critics say they're too 'eavy, but guitarist Mick Box doesn't worry about them, he's more concerned with pleasing the legions of Heep fans.

'We're aware of the criticism,' he said, 'but we feel that when people come to

# URIAH HEEP

**'I like to play at a volume that vibrates my whole body' – Guitarist Mick Box**

see us they expect the music to be really loud.'

It's bands like Heep who give rise to all those rumours about rock musicians wearing ear-plugs on stage!

'I suppose that it is a valid criticism, but I like to play at a volume that vibrates my whole body,' he said. 'I like things to be loud. When I sit at home and play an album, I play it at full volume. It destroys me if someone is able

to have a conversation under the music.

'I'm sure that the people that pay to see us feel the same. When we played at the London Music Festival there were 10,000 people going barmy, and you can't tell me that 10,000 people can be wrong!

'You also have to remember that when you are playing big places you have to cater for the people at the back as

well. What may sound really loud to the people right at the front is probably just right for the people at the back.'

The subject of volume well and truly cleared up, Mick went on to talk about rock critics.

Heep have had public acceptance for a long time, they must now rank as one of the top ten working bands in the country and have achieved this despite a con-

Mick Box ▼

l. to r. Ken Hensley, Lee Kerlake, Mick Box, Gary Thain, David Byron



# LIKE IT LOUD!

stant barrage of abuse and criticism from the Press. Had this affected their music at all?

'No', replied Mick. 'We resent the criticism, obviously, but often it is not valid. For instance, I have never read a review that said we played out of key, or that we played bad music. They often say that we play too loud. But we cater for an audience, and as far as we are concerned, that is all that matters.'

The band certainly care about what an audience wants, even to the point of still featuring material from their first album in their current stage act. Drummer Lee Kerslake said: 'The reason we do it is that people who come to see us expect to hear current material and then the minute we walk on stage they start calling for *Gypsy*. That number is off our first album, and we are now on our seventh!'

## MEETINGS

'Yeah,' chipped in Mick, 'we have even had meetings and sat down and thought about it and said, "*Gypsy* has got to go", but as I said earlier, we cater for an audience.'

Honesty would certainly seem to be the best policy for Heep 'cause it's resulted in sell-out tours of this country and, perhaps more significantly, the States.

Heep, unlike a lot of bands, have managed to retain their original flavour whilst still making advances at both technical and musical levels.

The flavour of '69/'70 is the same today, it's still Very 'Eavy, Very 'Umbble. Success may have changed their personal lives in terms of country houses and limousines, but when it comes down to pleasing their fans, Heep aren't about to be skimpy on the old decibels and energy.



# SABBATH BLOOD



Ozzie in action at Alexandra Palace

**B**lack Sabbath, for all the mystery that surrounds them, are really just a rock and roll band. Far from disagreeing with that, Ozzie Osbourne is proud of it.

'We've always wanted to entertain people, not critics. If the audience gets off and has a good time, then we've done our job,' he said.

No one can deny that Black Sabbath do their job. They have one of the most devoted followings in Britain, both in terms of live audiences and record sales.

A cult?

Perhaps such a term is a bit strong for the following that jams every Sabbath gig but it's getting that way. There were 9,000 at their Alexandra Palace gig last August and it's safe to assume they were all there as much for Ozzie and the band as for Stray or Groundhogs, the other bands on that night.

## DIABOLICAL

Whoever they were, they must have enjoyed themselves. When I spoke to Ozzie the next day, he was hoarse and still 'up' from the night before.

'It was the greatest gig I've ever played. It wasn't just our band that had a good response, it was everyone, just too much,' he said.

Ozzie went on to explain that he'd had bad experiences before at similar gigs, where a number of headlining groups appeared together. Fortunately, this can be neatly avoided by choosing bands that are fairly similar.

The most diabolical situations, he told me, are day-long festivals. 'They seem like a bargain because there are so many new bands. But after four groups, you don't know what you're hearing.'

I think it's a bit strong to

**'If I hadn't made it in rock, I'd be in prison.'**

**-Ozzie Osbourne**



suggest, as some have, that Black Sabbath use noise as an instrument. But one thing is certain: sound is vital to their performances.

Knowing the difficulties in playing a venue as big (and with as poor a record for sound as Ally Pally) I asked Ozzie if the acoustics had been a problem.

'No, they were great! We ran a sound check in the afternoon and that was lousy. But when the place filled up it really changed,' he replied.

There were the usual rumours going around that Black Sabbath would be recording a live album, they were more valid than usual, but still basically untrue. Ozzie told me: 'We had planned to do a live album, but Christ, what's the sense, why charge people to hear what we do live?'

'We might as well go into the studio, record it, and do it until we've got it right.'

That's as good an answer as any for the people that slag Sabbath and call them unprofessional and lacking in skill.

'I don't know what those people expect. We get good crowds, our record sales are great. But I get sick of reading bad reviews of good gigs.'

No, it's not all a bed of

# ...DY SABBATH !!

roses for rock and roll stars. In a business full of people determined to prove themselves, it's almost inevitable that they listen more to the bad words than the good.

It's especially true of Ozzie. He plays no instruments and so he stands or falls on his own talents as a vocalist.

Make no mistake about it; music is his life. When I asked him what he would do if he hadn't made it in rock, his reply was terse: 'I probably would have gone to prison'.

Fortunately enough, he's stayed this side of the bars, and Black Sabbath will be releasing another album by the time you read this.

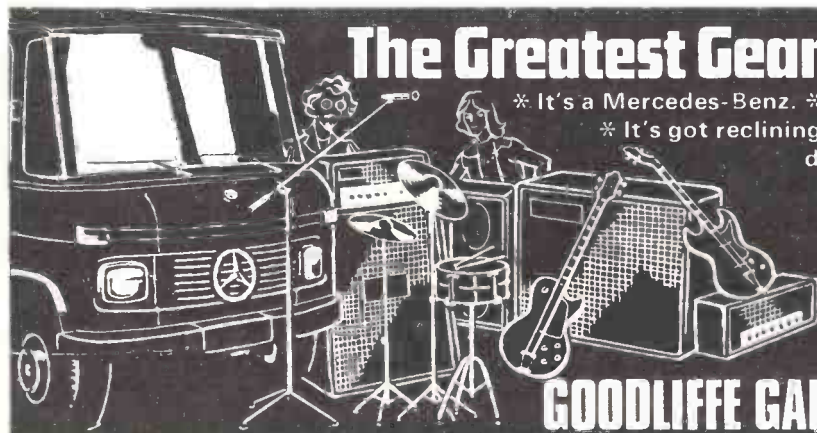
They recorded it here and in Los Angeles, and it's called *Sabbath, Bloody Sabbath*. Like their last album, they've used an orchestra which blends quite successfully with the raw, high energy sound that's so popular with the Sabbath worshippers.

Ozzie describes the new album as much more melodic than past efforts, but I don't really think they've softened.

There are still too many people who haven't heard the original sound, and they'll be getting their chance: Sabbath are booked solid for the next couple of years, around the world.



*l. to r. Beezer Butler, Tommy Tamm, Bill Ward*



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The lucky man who got

the right combination was Joseph Conners from Bognor Regis. Joseph told us: 'I can't believe it, I was going to buy one of these systems anyway, this win has reduced my outlay by one third.'

Joseph was presented with his prize by Alan Hind-

ley, Sales Manager of S.A.I.

Also present to receive a runners-up prize was Marcus Little of Hythe in Kent. He was presented with an AKG D190E microphone by Pete Tulett the Director of UK Sales for Simms-Watts.

The other two AKG mikes

were won by Miss C. Reynolds from Neath, Glamorgan, and Mr. C. Brooke from Dewsbury in Yorkshire. Unfortunately, these other two winners were unable to be at the presentation but they will be receiving their prizes shortly.

*Marcus Little receives his AKG mike from Simms-Watts  
Pete Tulett* ▶

▼ *Joseph Conners receives his prize from Alan Hindley*



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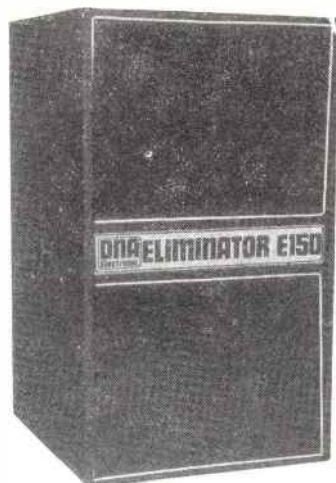
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# OVER THE RAINBOW WIT

At a time when several important members of the rock fraternity are handing in their notices (is there some kind of conspiracy going on?) it's rather refreshing to meet a bunch of die-hard musicians like McGuinness Flint who, far from being past it, are staking a new claim to the seal of success so recently relinquished by Bowie, Davies, Glover, Gillan, and Eno – to name but five.

The band's been around, in various formats, for the past decade – Tom Mc-

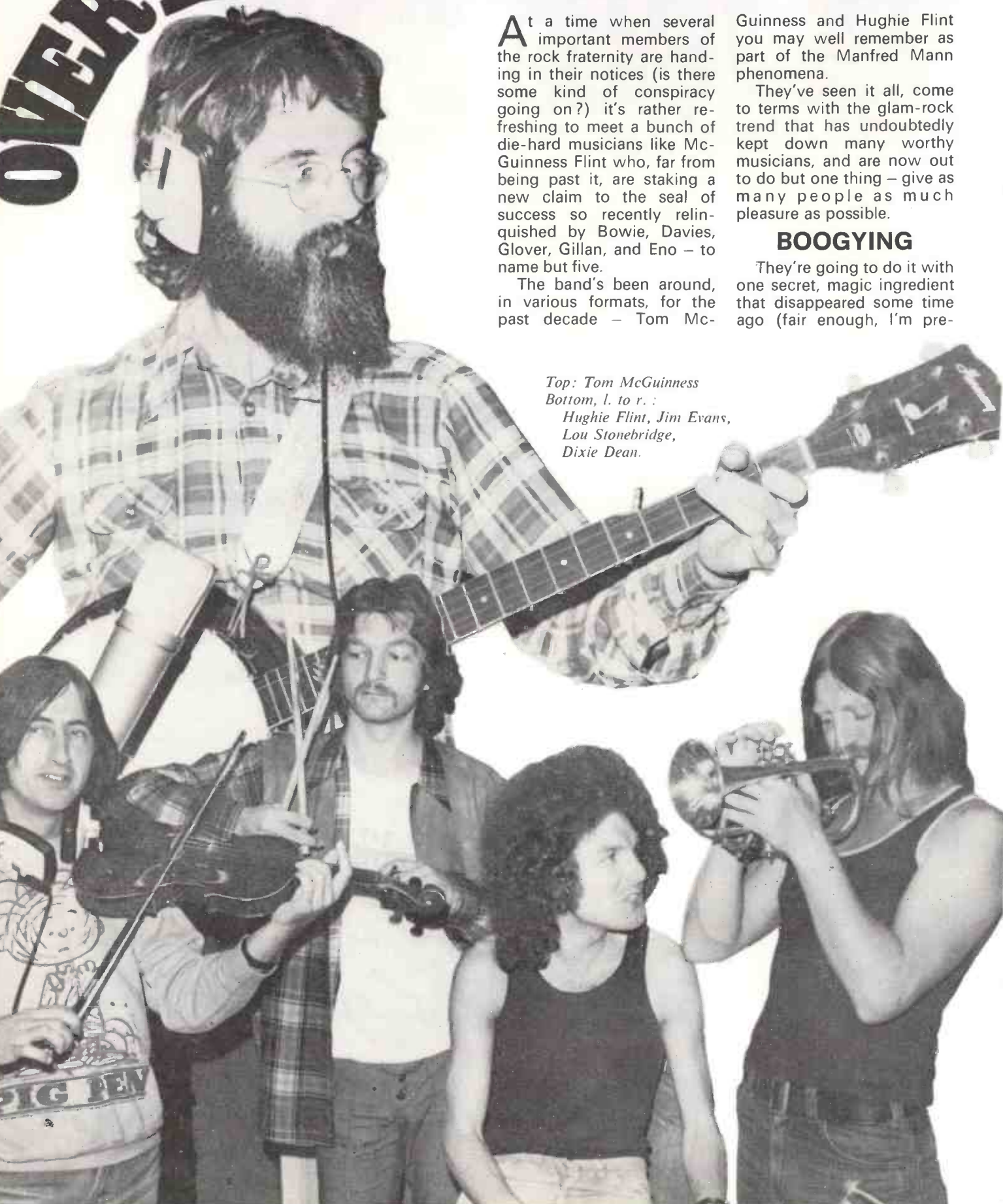
Guinness and Hughie Flint you may well remember as part of the Manfred Mann phenomena.

They've seen it all, come to terms with the glam-rock trend that has undoubtedly kept down many worthy musicians, and are now out to do but one thing – give as many people as much pleasure as possible.

## BOOGYING

They're going to do it with one secret, magic ingredient that disappeared some time ago (fair enough, I'm pre-

*Top: Tom McGuinness  
Bottom, l. to r.:  
Hughie Flint, Jim Evans,  
Lou Stonebridge,  
Dixie Dean.*





# H McGUINNESS FLINT

pared to discuss it), under the dust from empty packets of sequins and glitter - music!

There's a growing market (thank heavens) for what this, and several other fine bands, have to offer, namely the ability to give as good as they get - meeting audiences' demands for foot-tapping, butt-boogying, life-stuff with their own compositions and enthusiasm.

Dixie Dean, weaned gently away from his involvement with cameras and the silver screen; Lou Stonebridge, chosen as much for his showmanship as his acknowledged musicianship; Jim Evans, who came all the way from Canada to find a band that cooked; Hughie Flint, who thinks not of his past with the illustrious John Mayall and Eric Clapton but quite simply of the present; and Tom McGuinness, the bearded, bespectacled vet-

eran of everything from Eel-Pie Island through Ready Steady Go to *When I'm Dead And Gone* - each member of the band is convinced that this is *the* one.

## COWBOYS

A new agency deal, which they're more than happy about, coupled with fresh lyrics and music from each member of the band, are the foundations on which the new McGuinness Flint is built.

An album entitled *Rainbow*, which is due for release this month; a single which will, hopefully, do as well as *When I'm Dead And Gone* and *Malt And Barley Blues*, plus an ever-increasing number of bookings, are the basic materials with which they'll build on that foundation.

If they do fit into a musical pigeon-hole, then their music can best be described as

country/rock and their instrumentation of electric pianos, pedal steel guitars, banjos, mandolins and, at times, three Telecasters, would reinforce that idea.

Their influences are legion, however, but the one group that they do all agree to liking is The Band.

If, at this point, you feel like throwing up your hands and exclaiming: 'Oh Gawd, not more bleedin' suburban cowboys', then I've just one word to say to you - don't!

## SPRINGBOARDS

McGuinness Flint really do have more to offer than that and are poised on the springboard to another successful chapter in their careers.

Commented Hughie Flint: 'we're not only on the springboard, we've bounced and we're taking off. We just hope that they've filled the pool!'



Can he play it? Dixie Dean looks at home with the sousaphone

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# album reviews

## ALBUM OF THE MONTH

### ERIC CLAPTON ERIC CLAPTON'S RAINBOW CONCERT RSO RSO SUPER 2394 116

Eric Clapton's comeback concert which took place at London's Rainbow Theatre last January must have been the event of the year. The only things that have equalled it in emotional terms are the Van Morrison and Rolling Stones concerts earlier this summer.

It was inevitable that an album would come out of the concert, simply because it was so good it couldn't just finish there.

The line-up reads like a Who's Who in rock – Eric himself on lead guitar; Ronnie Wood and Pete Townshend on guitars; Rick Grech, bass; Stevie Winwood, Keyboards; Jim Capaldi and Jimmy Karstein, drums; Rebop, percussion.

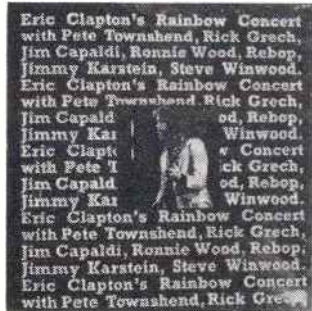
This album confirms that Eric's career cannot finish here because he has got so much more to say. The playing is superb. As one would expect though, it isn't just Eric that shines, Pete Townshend (who also produces), seems to hold the whole thing together with those ringing, chunky chords that drive the Who along.

These two guitar heroes don't outshine the rest of the band, Ron Wood holds his own, and in places confirms his superb talent on slide. Stevie Winwood often gets lost in the mix, but takes over the front line during the Traffic number, *Pearly Queen*.

The rhythm section is, as one would expect, superb. Rick Grech seems to knit the two drummers together and Rebop adds his individual flavour to the whole brew.

It seems impossible to believe that this band had never played together before, though they all know each other well and most have played together before in various combinations. What a band, too, it seems a great pity that this is the only time that we are likely to hear them play as a unit. When they really got cooking, they could knock any other outfit in the world sideways.

**Tracks: Side One – Badge; Roll It Over; Presence Of The Lord.  
Side Two – Pearly Queen; After Midnight; Little Wing.**



## THE OSMONDS

## THE PLAN

## MGM SUPER 2315 251

On first listening one might be tempted to think that this album is a masterpiece – a masterpiece for The Osmonds, anyway. Musically it is certainly better than anything this bunch of rocking, would-be evangelists has ever attempted before.

When one listens to the album carefully, however, it seems that it has been wrapped up in an extremely attractive package in order that we will accept the deeper implications of this gift (not a free one, of course), from Kolob Records. By the way, look at that word the other way round – whatever do they mean?

You see, this record has *A MESSAGE* which is, to put it quite simply, that man is the controller of his own destiny. To quote from the cover – 'As man is, God once was – As God is man may become'.

Subtle, isn't it? Well, if it isn't subtle they are extremely inept at expressing themselves because it takes them a whole album to tell us just about that.

I wondered how long it would take the boys to start preaching a message, I really did. It isn't as if they have just caught religion like Cliff, is it? They must have suddenly had an urge to communicate their joy at being one with The Lord.

The Osmonds, to be truthful, have always nauseated me, but this facile and naive attempt to get the world to listen to their 'opinions' is the crowning glory. What do they expect? Maybe it is more sinister than even I think – If you wanted to spread your opinions, religious or otherwise how would you do it? How about starting an instant image plastic rock group, get them to the position that The Beatles or even David Cassidy occupy and then suddenly tell the world how great their message is with the toothpaste smiles in position, of course.

The Santana/McLaughlin album, *Love, Devotion, Surrender*, was difficult enough to swallow, but for different reasons. At least they managed to communicate some of the joy that they receive from their faith. This peurile effort communicates nothing but the blatantly manufactured and sterile image that is the Osmonds. No doubt this record will figure strongly in the charts for some time to come. I can only hope that the kids who listen to it don't realise what it's all about.

**Tracks: Side One – War In Heaven; Traffic In My Mind; Before The Beginning;  
Movie Man; Let Me In; One Way Ticket To Anywhere.  
Side Two – Are You Up There?; It's All Right; Mirror Mirror; Darlin';  
The Last Days; Goin' Home.**



**URIAH HEEP****SWEET FREEDOM****BRONZE ILPS 9245**

This is Heep's seventh album and apart from *Live*, which I merely felt was all right, this is the first album by the band that has engendered anything else in me but loathing and absolute disgust.

I first listened to this album at the house of Mick Box, who got me very drunk, and sat me down and played the master tape at full volume.

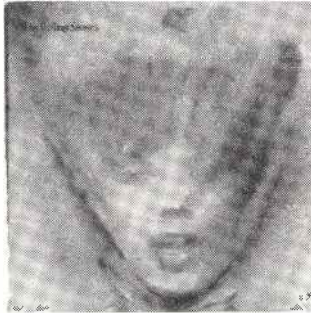
I liked the album then and I like it now that I have listened to it in a state of absolute sobriety. The songs are good, and they are well played and well sung.

The outstanding tracks are those written by Ken Hensley, notable among them are the new singles *Stealin'*, and *Seven Stars*. There was some argument in the band as to which was the best song for a single but I feel that they made the best choice.

If you, too, have always loathed Uriah Heep, give this a listen, I am sure that you will be pleasantly surprised.

**Tracks: Side One – Dreamær; Stealin'; One Day; Sweet Freedom.**

**Side Two – If I Had The Time; Seven Stars; Circus; Pilgrim.**



**THE ROLLING STONES GOATS' HEAD SOUP ROLLING STONES RECORDS  
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If you love The Stones then you will love this album, if you hate them then this 'aint the one that's gonna convert you.

There is nothing in this collection that is startling by Stones' standards, in fact when I played the first side, I yawned loudly. Then bang, *Star Star* hit me, this track is real vintage Stones with lines like – Giving head to Steve McQueen/I bet you keep your pussy clean. The trouble is I can't make my mind up whether this is one of the best tracks that the band has recorded, or whether it merely shines in a lack-lustre collection.

This is a good album by anyone's standards, but I feel slightly disappointed that the band hasn't really got into anything new this time around, it really is about time that they did.

**Tracks: Side One – Dancing With Mr. D.; 100 Years Ago; Coming Down Again; Doo Doo Doo Doo Doo (Heartbreaker); Angie.**

**Side Two – Silver Train; Hide Your Love; Winter; Can You Hear The Music; Star Star.**

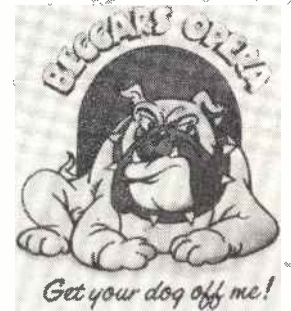
**BEGGAR'S OPERA****GET YOUR DOG OFF ME****VERTIGO 6360 090**

This album should be reviewed with the thought in mind that it was recorded soon after the present incarnation of the Opera was formed. If one doesn't look too deeply then it is a very pleasant and entertaining one. The songs are all good and the performance of them above average. Why doesn't it satisfy, then? The production is diabolical, and the album is very badly mixed. The whole record should serve as an object lesson in how a good band can have their efforts ruined by heavy handed production. This criticism makes me very sad because they have given me so much pleasure with their live work.

Go and see them if you get the chance, they are great. If you have seen them and want to sample their records don't bother with this one, wait for the shortly to be released single or the next album.

**Tracks: Side One – Get Your Dog Off Me; Freestyle Ladies; Open Letter; Morning Day; Requiem.**

**Side Two – Classical Gas; Sweet Blossom Woman; Turn Your Money Green; La-di-da; Working Man.**

**BOBBY WOMACK****FACTS OF LIFE****UNITED ARTISTS UAG 29456**

It really is hard to fault an artist of the calibre of Bobby Womack. The blurb accompanying the album informs us that, 'as usual, Womack blends a tasteful selection of his own material, soul standards and rock standards, in a unique manner'. If this is his 'as usual', his departure from this norm must be outta sight!

The emphasis is on Womack as vocal interpreter rather than on his legendary guitar playing. Fans of his famed guitar licks may be disappointed by having to wait until the last track, *All Along The Watchtower*, to get an earful, but everything else on the album, the fine string and keyboard arrangements and that husky, throbbing voice, make it more than well worth waiting for!

The album gave me goose-pimples all the way through, particularly his version of Bacarach's *The Look Of Love*. If you need any music to seduce by, this is definitely **the** track.

**Tracks: Side One – Nobody Wants You When You're Down And Out; I'm Through Trying To Prove My Love To You; If You Can't Give Her Love, Give Her Up; That's Heaven To Me; Holdin' Onto My Baby's Love; Nobody.**

**Side Two – Fact Of Life; He'll Be There When The Sun Goes Down; Can't Stop A Man In Love; The Look Of Love; Natural Man; All Along The Watchtower.**

# SONGWRITERS! THE ODDS ARE 50,000-1

## THE THIRD IN A SERIES OF ARTICLES IN WHICH BEAT LOOKS AT THE BIZ SIDE OF THE SHOW

Writing a song is easy. There are well over fifty-thousand people in this country who have written songs and sent them in to various contests quite recently. Multiply that by five and you have the number of Americans who believe they can write a pop song. By the time you add on the rest of the world, the figure becomes astronomical.

So if you are aiming to get your name under the title of a hit record you've got a bit of competition. Of course 90 per cent of these songs would be copies, near copies, too short, too long, or just plain tuneless. But that one per cent left still means the competition is fierce.

It's one thing to write songs for the local pantomime, but quite another to write them for the charts.

### GEM

As many people have proved, it can be quite easy to write a **good** song. But the gap between writing a good song **and** turning it into a hit, can be tremendous.

But this series is not about writing songs, but contracts

for publishing them, so let's get back to the subject at the top of the page. Basically, there are three types of contracts. The first – and, in our opinion, the most equitable – is the Songwriters' Guild Contract.

This contract is a gem and if you're offered one you can consider yourself a very lucky person indeed. Its big plus is that you only give the copyright of your song to the publisher – on trial – for a specific period, namely two years. If the publisher fails to obtain a recording of your song then the copyright reverts to you.

The other clauses are pretty normal: you are guaranteed 10 per cent of the retail selling price of the work, as well as on each sale of the arrangement or orchestration; 50 per cent of the gross royalties for records, tapes, reproduction by other companies or artists, sound tracks, printing in books or magazines, or in any other similar source.

When you're offered this contract, you can be very sure of the publisher's good faith.

The second sort of con-

tract, also fair in content and normal, is very similar to the Songwriters' Guild Contract.

The only big difference is that the publisher retains the complete copyright of your song for as long as he wants it – and under English law this is 50 years, at present.

### GAMBLE

Apart from this one big difference, all the other clauses remain the same as in the Songwriters' Guild Contract.

The third type of contract is, frankly, a gamble and is frequently offered to promising young songwriters in groups.

After an initial advance payment, the publisher gets the writer to make demonstration tapes of all his best numbers. These tapes become the property of the publisher, of course, and he can do whatever he chooses with them.

It doesn't necessarily mean you'll never see your rightful earnings, though. The main problem here is that if the publisher, record promoter or

whatever he, or the company, call themselves, are genuine, then you're OK. But if they're out to fiddle you, they can certainly do so.

Ideally, the best contract will include a reasonable advance, together with some chance that your song will be worked on with the aim of getting it recorded. And you never know, you might even end up being given a long-term contract – plus regular payments – that will enable you to really concentrate on your songwriting.

### SUCCESS

Normally, you'll only get a deal like that after you've recorded a song that's caught someone's ear. If that happens, you've got it made. If you're any good, success will come.

Next month, *Beat Instrumental* will be covering the various kinds of recording contracts, perhaps the most important step in the climb to success as a full-time musician.





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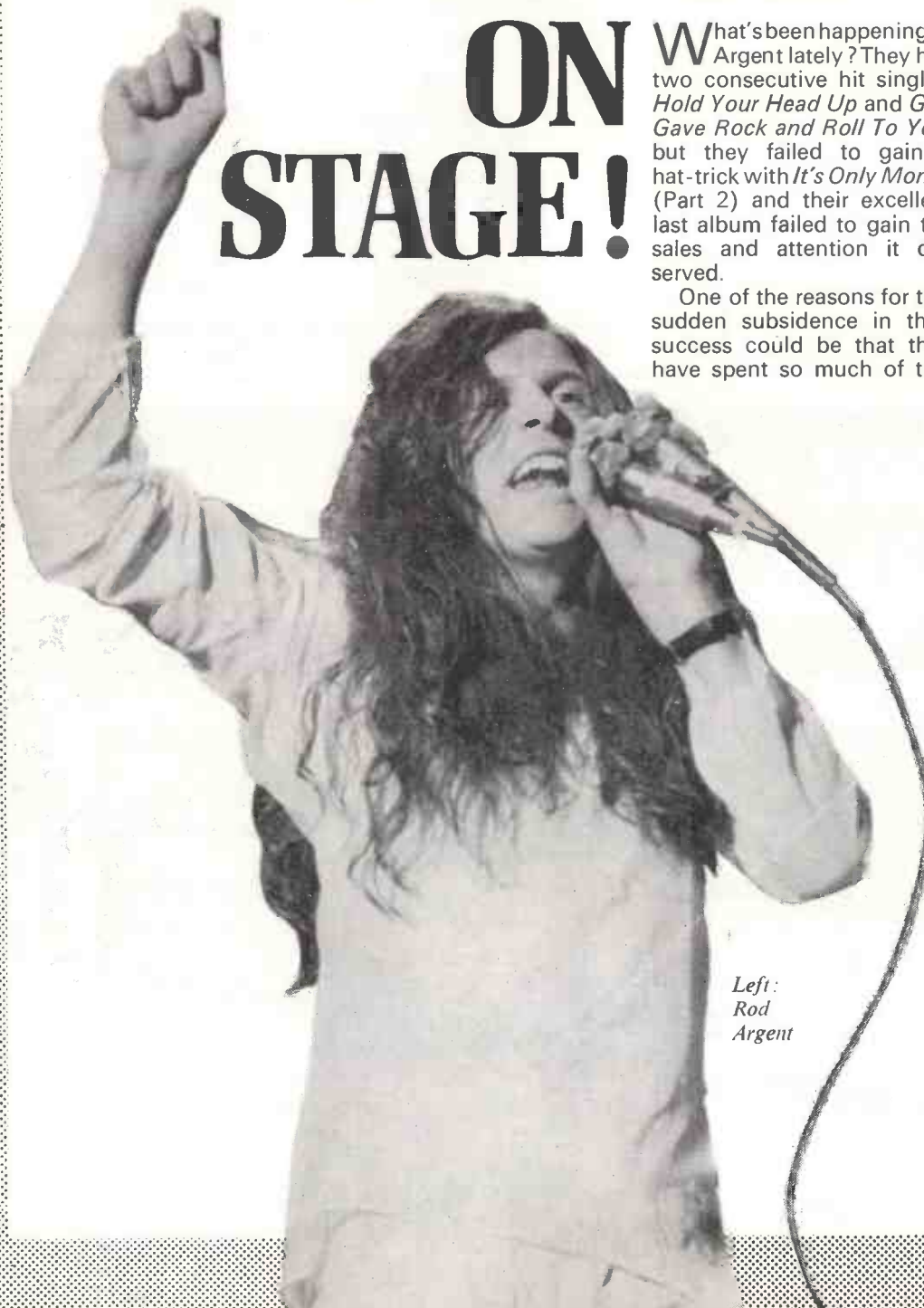
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# ROD ARGENT- AIMING FOR 8 KEYBOARDS

## ON STAGE!



Left:  
Rod  
Argent

What's been happening to Argent lately? They had two consecutive hit singles, *Hold Your Head Up* and *God Gave Rock and Roll To You*, but they failed to gain a hat-trick with *It's Only Money* (Part 2) and their excellent last album failed to gain the sales and attention it deserved.

One of the reasons for this sudden subsidence in their success could be that they have spent so much of this

year out of the country. It was with this in mind that they cancelled last month's tour of the States in favour of a whirlwind tour of Britain.

When *B.I.* met Rod Argent recently, the first thing we asked him was just how much does success in Britain mean to the group. 'We put off the States because we thought it was very important that we did a tour of England,' he replied. 'We hadn't done one since before last Christmas and we definitely have neglected this country. Not by choice, though, it's just the way things have worked out. I think we rather lost the last album over here because we hadn't been playing in this country.'

Was this the main reason for the 'failure' of the latest single, we wondered, or was it due more to the fact that taking two singles off the same album was a bit too much? 'I don't think that putting out two singles from the album was necessarily a good idea,' was Rod's reply. 'But the fact was that we haven't got any album products coming out in the near future and we hadn't been in the country for a while, so the record company just wanted to keep our name going. I don't really think it was a very wise decision and I think we'll probably be laying off singles for a while.'

### SINGLES

One problem that Argent had with the last two singles, and one that's shared with a lot of groups who release album tracks as singles, is that of editing down.

The songs had to be cut from about seven or eight minutes to about three or four and often songs lose quite a lot in that editing, which is a shame. We do the editing ourselves,' Rod explained, 'but there's simply no way you can keep everything in. It becomes a different song completely, because the construction of it changes so radically.'

Many of Argent's songs are written by Rod, either individually or in conjunction with his co-producer, Chris White. Lead guitarist, Russell

Ballard, is also a prolific writer. Rod had his first self-penned hit way back in 1964, with *She's Not There*.

'That was only the third song I ever wrote,' he told us. 'The first was in collaboration with Chris, just before we turned professional. It wasn't very good, and the second was on an E.P. which was released just after *She's Not There*.'

## CLASSICAL

Although he enjoys writing, Rod does find he has to discipline himself. 'If I didn't sit down every day and say right, now I'm going to write, I wouldn't get anything done at all! My inspiration tends to come in the form of fragments and ideas, but I have to sit down and do some hard work to put them all together. I usually get the musical thing in my head first and write the lyrics afterwards.'

Music has been part of Rod's life since he was six years old and had his first piano lessons. 'I never took any exams or anything,' he confessed, 'and really I think I'm largely self-taught. I was in the St. Albans cathedral choir, too. It was a very good choir and we used to broadcast on Radio 3. That was a very good musical education.'

Rod thinks that his early classical training was a good foundation, but he soon grew out of that kind of music. 'I only really liked classical music till I heard Bill Haley, which freaked me out, and then Elvis, which freaked me out even more!'

In 1963 he took up electric piano, but didn't turn his talents to the organ till the latter years of the Zombies, around 1968. Since then, he's added a whole galaxy of keyboard instruments to his stage act, which, at the moment, comprises electric piano, mellotron, Moog, grand piano and organ. Rod also intends to use a church organ on a couple of numbers on the new album, which they are recording at the moment.

Some performers may feel tied down by having to sit or stand at the keyboard, but

not Rod. He quite frequently plays one instrument with the left hand and another with his right, then dashes round the lot to play a few bars on the grand piano.

And he's not stopping there! 'I'll probably be getting another mellotron and a Fender electric piano and possibly another Moog on stage shortly,' he said.

He finds that the Hammond organ suits his purposes best. 'I think it's the best one for playing on the road and I use it for recordings as well. The electric piano's a Hohner and I use the grand piano with an excellent pick-up I got from a guy in Texas called Charlie Helpenstall. There's just a few of them in the country. I know Elton John's got one. I got mine in the States because the guy came to one of our concerts.'

The next American tour will probably take place in November, when Argent have finished the new album. We were curious to know just what kind of bread the band were earning over here, and Rod pulled a wry face. 'You can gross quite a lot. On the last tour we grossed about 90,000 dollars but the expenses came to so much that we made virtually nothing in the end. The expenses were enormous, incredible.'

The new album should be released early next year and Argent will probably do another British tour to coincide with it. 'I think we're going to forget about singles for a time and concentrate on the albums,' Rod explained. 'I hope the new album's an extension of the last one. I think that was the best one we've made and I hope we can build on it.'

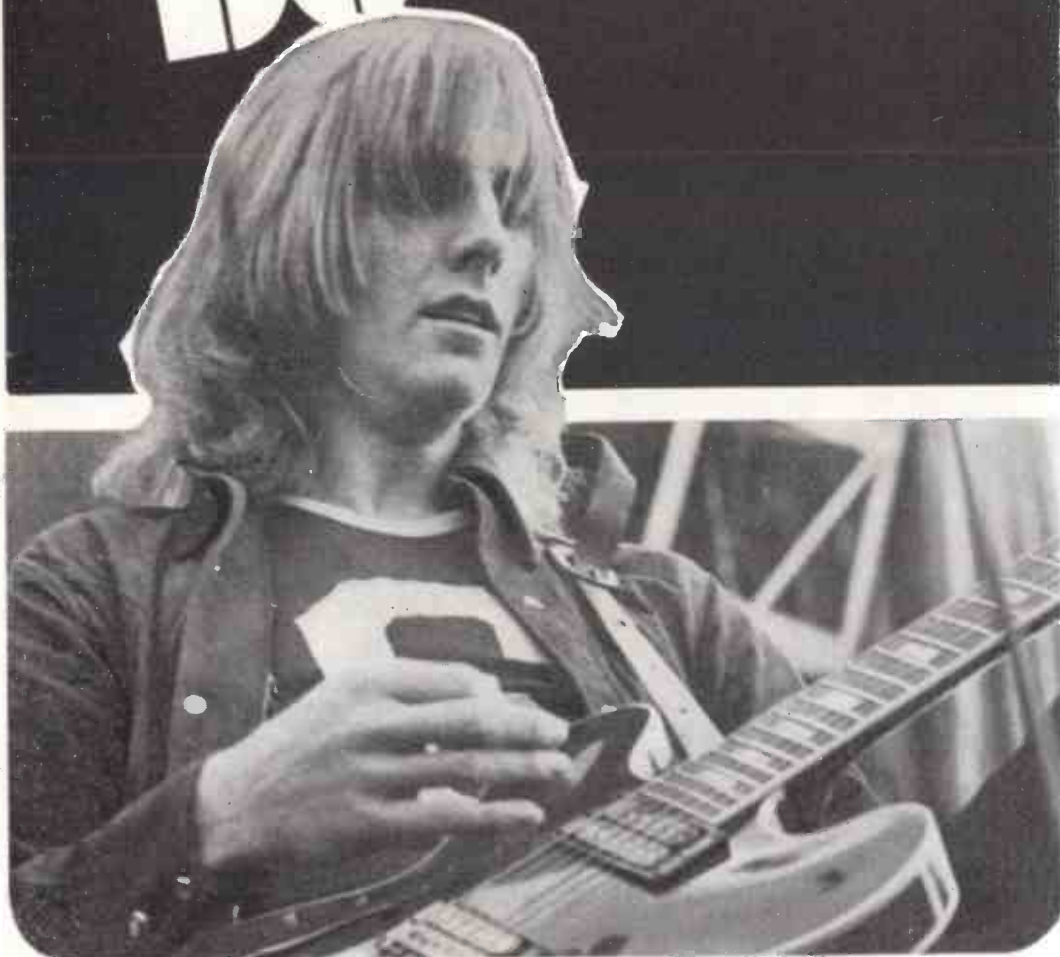


▲ *Drummer Rob Henrit*

▼ *Russ Ballard, Jim Radford*



# HUMBLE PIE: DON'T KNOW WHAT TO DO NEXT



**H**umble Pie have really gone full circle. When they were first launched, they were hailed as the first supergroup and were pictured on the front cover of every music paper in the land, getting it together in their country cottage.

The band consisted at that time of Steve Marriott, scream idol from the Small Faces; Peter Frampton, the pretty boy from the Herd; Greg Ridley, bass player from that fine band Spooky Tooth; and an unknown drummer called Jerry Shirley.

On the face of it then a pretty unlikely combination musically (or so it seemed at the time) but one, it was felt, that was destined for great things.

There was one moderately successful single, *Natural Born Bugie*, and then oblivion. The band went off to America to find fame and fortune and were virtually written-off in Britain as being best forgotten.

The next thing that we heard about the band was that they were really wowing America with their live performances! It seemed a pretty unlikely tale at the time, but then A&M released the *Performance - Live At The Fillmore*, album. This was the one that really broke them in America and convinced even the most sceptical in Britain that we had missed out.

Things looked really rosy for Humble Pie, but then there was a sudden announcement that Peter Frampton was leaving the band. The reasons given at the time were musical incompatibility. Peter was swiftly replaced with a young guitarist called Clem Clempson who joined the Pie from Jon Hiseman's Colosseum.

When *Beat* spoke to Clem recently he had other reasons for the split with Frampton - 'Peter was a lot gentler than I am, but I don't think that the split really had anything to do with directions. He just wanted his own band, that's all. His material now isn't really that different from our stuff.

◀ Clem with his Gibson



'The main problem was that when Peter was with the band there were two leaders and I don't think that two leaders ever work in any band, it even broke the Beatles up in the end. Every band needs a focal point, I don't want to be a leader and it is left to Steve to provide the drive and energy. If you get two people trying to do the same thing they are always going to differ, it's a question of coming to terms with your role in the band, really.'

## AMAZING

So it seems that all is now well with The Pie. They have gone from strength to strength in the States. Clem told us: 'The last American tour was really amazing, a lot of the gigs were outdoors, which meant there were no limits on the crowds. The American kids really get into the outdoor things, they are always much more of an event than a gig, so the whole thing was really good.'

'The situation over there is similar to England about five years ago when John Mayall and Fleetwood Mac were the biggest draws around – without having any hit records. There are a number of bands that really draw over there that have never had any hits, we have never had a hit single over there. There are also a lot of bands that have had enormous records that don't draw at all, Sly And The Family Stone are a good example.'

'It really is nice to have such a big following because it means we can sell out everywhere we play without having to lose sleep about getting hits. It's taken a long time and a lot of hard touring to get into the position we are in now, I mean the band has been working the States solidly for four years.'

They work hard in the recording studio, too, but the style there is a little more laid-back.

'The way we work in the studios is to go in and enjoy ourselves. We just lay things down and then sift out the things that we like the most to go on the album. We give the master to the record



▲ Steve Marriott

Clem Clempson ►

company and that is the last we have to do with it. If they think that something is commercial enough for a single, then they pull it off.

'The whole question of singles is a very tricky one. If you put out the right kind of single then I suppose it could be an enormous help, but if you goof and put out the wrong kind of thing you can really screw yourself up. I think that it really is a question of doing what you think you are best at, and then leaving it up to the record company.'

## MASTER

'If something comes along, naturally that's great but the minute you start to contrive something you might as well forget it – Steve went through all that with the Small Faces. I suppose the situation must really frustrate the record company because they know full well that Steve could write a hit single in five minutes if he wanted to, he was a master of that with the





Faces. Why should he though, that whole scene really did screw him up badly, he didn't get anywhere except having a load of screaming chicks trying to tear his trousers off.'

So it seems that the band's success in America has been due to sheer guts and hard work, but what about England? Didn't the band feel that as they had precious little time left after world tours to break England in the same way, then a good single would be an idea?

'Well, as I said before, it's just a question of getting the right kind of single,' Clem replied. 'We always sell out our concerts in England, but somehow the records just don't sell. It seems amazing that we get our records into the top five in America and have absolutely nothing over here. We are really lost, we just don't know what to do. If we toured and only half filled places, then maybe we

◀ *Greg Ridley*  
▼ *Jerry Shirley*

would regard it as somewhere that we had to work on. I suppose it could be that we are a live band, in fact that is something that we are really proud of.

'I don't know where we will play next time we do London. Every time we do it we play somewhere different. I don't understand the politics of it, but it will be interesting to see where it will be. I would really like to do the Sundown, I've been to see a couple of people there and it's really nice, as good as some of the American places.'

What about Alexandra Palace as a venue? — 'I went to see Zeppelin there and it was really dreadful,' he replied. 'I've never seen a place yet that has managed to overcome sound problems successfully. It's all to do with what the hall is actually built of, the height of the place is relatively unimportant. I think that a lot of the problems are caused by bad musicianship.

'A bass player can ruin a gig because he has got to have the feel for playing loud — by that I mean that he has to know when to let the notes ring and when to stop them.

When you have sound problems on stage, all you know is that you can't hear yourself, you never think that you might be too loud, so the obvious reaction is to turn up.

I have changed gear recently. I needed something to give me a bit above him, so I've changed to Acoustic stuff.

'Still, I don't know anyone that's satisfied with their sound 'cept Steve and he's happy as long as he's got a sound coming out at all!'

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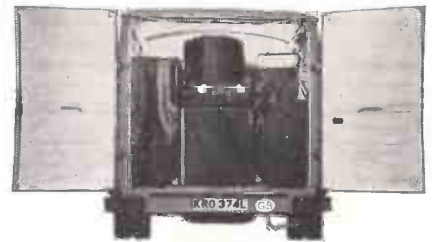
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What musical equipment are you, the musician, going to be playing in 1974?

The answer to that question was given to dealers and members of the Press at the recent official Association of Instrument Industries (AMII) Fair.

There's still a good deal of debate on the point, however, as the synthesiser boom continues and the import of foreign guitars goes on.

The AMII Fair, to the practised eye, did show that musicians, next year, are going to be playing more combination amplifiers, more 'copy' guitars, more sophisticated keyboard instruments (including synthesisers) and improved drum kits.

There's lots of activity in the brass and woodwind areas of the trade, but there can be little doubt that the bass, keyboard, guitar, drums and amplifier sections of the market are 'where it's at'.

Equipment is improving by leaps and bounds, some of it is costing less and all of it is worthy of consideration.

With the aid of new equipment, the medium of musical expression has become almost limitless. In our round-up of the Fair we illustrate just some of the items that are going to help you in your musical expression.

'The reception for the Gretsch drum kits has been overwhelming,' Jim Grant, one of the salesmen on the D. H. Baldwin stand, told *Beat*.

'The most popular kit in

the range has been the Name Band kit and the Black Hawk kit has also done well.'

Drums apart, Baldwin are best known as the manufacturers of one of the world's best ranges of pianos and electronic organs, all of which were on show at the Fair.

A new departure for them was the Syntha-Sound, which is the company's first venture into the synthesiser field. The Syntha-Sound is also being built into the Zodiac, a two-manual spinet organ, which when combined with the synthesiser, is capable of almost unlimited tones and modifications.

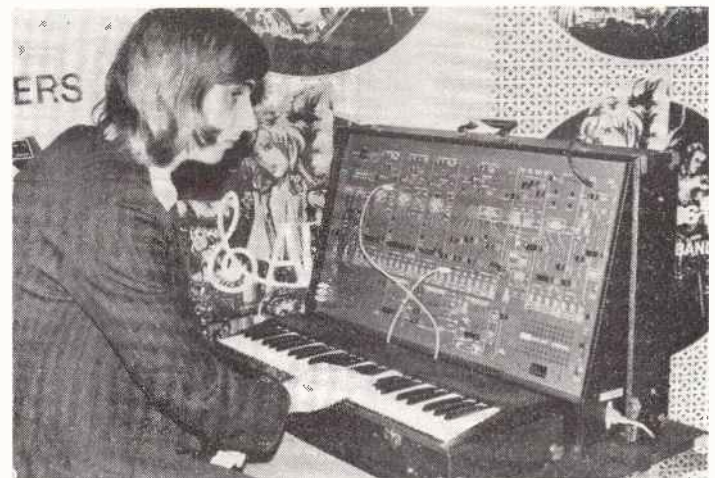
A range of Gretsch guitars, now marketed by Baldwin, were also on show.

The latest range of ARP synthesisers were the feature of Boosey & Hawkes stand. Vice-President of ARP, Dave Fredericks, was kept busy throughout the Fair playing and talking about the ARP 2600, the Pro Soloist and the Odyssey.

Boosey & Hawkes have done much to popularise these space-age instruments and were especially pleased to note that many show visitors were asking very well-informed questions about them.

As a representative pointed out, reaction to the synthesisers is probably best reflected in the sales figures and these continue to climb.

The Laney and Laney Klipp amplification ranges were well received, too, with much interest centred on the K60,

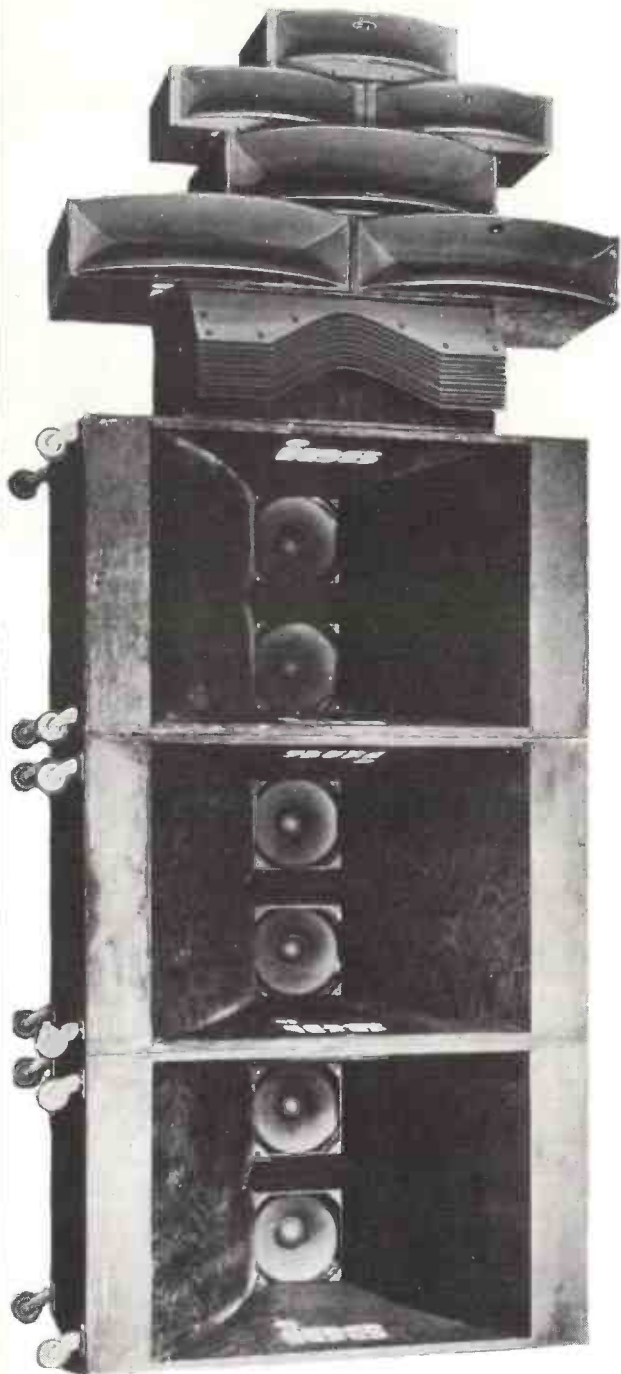


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Odin and Thor combination amplifiers.

Rated at 60, 30 and 15 watts, these combos feature the now famous Klipp feature giving a varying amount of distortion at the turn of a knob.

Other main features of Boosey & Hawkes' exhibition were the new line of imported guitars, based on the time-proven Les Paul and SG designs and the Diamond 550A, a new organ that has been introduced especially for domestic pleasure.

Beverly drums were the

highlight of the percussion range and also on show were brass, woodwind and student percussion instruments.

It was the loud sound of Heads, Hands and Feet that first drew *Beat* to the **Carlbro** room, where we found Managing Director, Stuart Mercer, completely immersed in the music emanating from a stack of his JBL-loaded cabs and a new discotheque unit.

It's priced at £115.50 and is a twin deck model with output level meter, treble and bass controls, preset manual fade button for introducing, headphone monitor output and some very useful, illuminated switches to let the operator know if a deck is cued or not. The 'works' consist of fully integrated circuitry.

Other new models on show were the compact combos, an exciting one being the 1 x 12-inch, 60-watt, twin channel model which features presence, limiter, resonance, treble and bass controls and which should go a long way in answering



B.I.'s Rick Desmond with Rob Henritt of Argent, on the Beat Instrumental stand at the show

the growing demand for compact but powerful combos.

**Cleartone** have just added Celestion speakers to their wide variety of operations within the musical instruments field.

Celestions figured well on the stand, together with Cleartone's own CMI guitar range and the Klira range of guitars from West Germany.

The Klira models bear a close resemblance to some well-known American guitars but, as a Cleartone spokesman pointed out: 'The Klira is a guitar that you should judge and look at it on its own merits. The Kliras are really good, especially the jumbos, and they are by no means cheap guitars. The Klira Westside, for example, is fitted with Schaller machine heads and gold-plated parts. It's a little bit fancy but the tone of it and the neck, etc., are absolutely fantastic.'

The lads on the Cleartone stand were also excited about their new plug-in graphic equaliser unit. Their Sales Director told *Beat*: 'It's doing the job a treat. Anybody who's got a bad amp. can put our unit in and it replaces the complete front end of the amp. We call it the CMI Graphic Equaliser and it retails for just over £29.'

For around the same price Cleartone have also introduced a four-channel reverb unit.

**J. T. Coppock's** stand provided a wide variety of amps., guitars, organs and even bagpipes for the show visitors.



The 'see through' Hayman drum kit on Dallas' stand

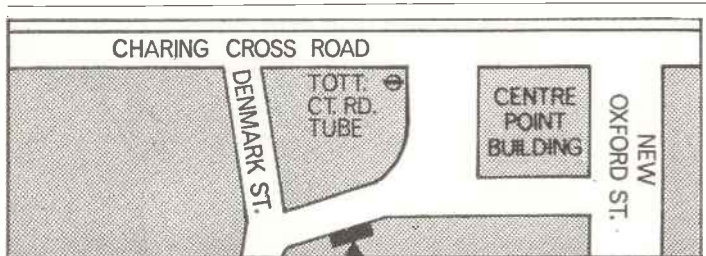
An impressive array of Elgen amplification, which included their well-known stereo guitar amps., Antoria guitars and Elgen electronic organs were heavily featured.

Additions to their existing range included two new models in the Antoria guitar range and a number of new classical and folk guitars.

On the keyboards side they were showing a new electronic piano and a new add-on rhythm unit for use with organs.

Perspex, perspex and more perspex was the display feature of **Dallas'** impressive stand. They've just taken over the manufacture and distribution of the Vox range of amplifiers and were showing a 1973 version of the famous AC30 - in perspex.

Their JBL speakers were also housed in perspex to enable dealers to see 'the works' and the whole see-



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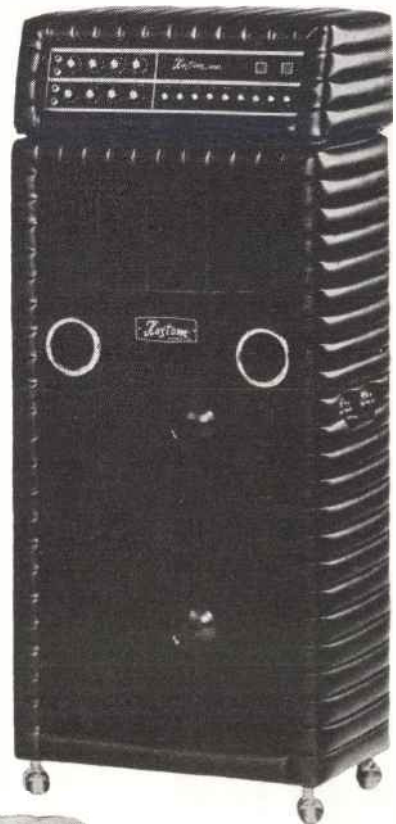
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through idea was complemented by the famous, clear, Hayman drum kit which was also on show.

Managing Director, Les Miller, showed us new models from the Sound City range of amplification and spoke of the 'fondness' with which dealers had reacted to the return of the AC30.

'What we intend to do with Vox is to produce really first-class products and where technical development occurs, it will be integrated with existing designs,' he said.

'We also hope to manufacture Vox organs, mikes., microphone stands and a wonderful range of effects pedals.'

Also on show under the Dallas Arbiter banner was an impressive array of keyboards, including the Sound City Jo'Anna, Mellotron, RMI electric piano and - Dallas' newest agency - Moog synthesisers.

Dr. Robert Moog's talk on his instruments was one of the main talking points at the show.

A new range of mike. and boom stands featured well on the **General Music Strings** stand.

It's a departure from their work of music string production and distribution, and the stands have been designed for all practical group and recording applications.

One of the world's leading string manufacturers, GMS were showing several additions to their existing range, namely the Picato Gold P12 set for 12-string guitar - bronze wound strings in fact, and a new range of round-

wound flat and roundwound nylon bass guitar strings from Picato. The strings are available in both medium and long scale.

The most ambitious exhibitor at the AMII was, undoubtedly, **Hammond Organ (UK) Ltd.**, who had a two-storey stand.

Apparently the structure cost them somewhere in the region of £6,000, but then they really had the goods to fill it.

The ground floor was mostly given over to demonstrations where, among others, Bryan Rodwell and George Blackmore displayed both their own talents and those of the Hammond Concorde, Regent and Phoenix organs.

These organs have the new LSI/MDD technology as developed by Hammond, and also on show was an interesting range of Roland products which included rhythm units and a versatile electronic piano.



The new Jennings range of amplification

One of the star attractions on the **Hohner** stand was the new MiniKord 700, which is Hohner's contribution to the synthesiser market. The MiniKord has eight octaves altogether, complete with sustain, portamento and lots of other effects. It's cheap,

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Led Zeppelin's John Paul Jones was one of the visitors to Beat's stand

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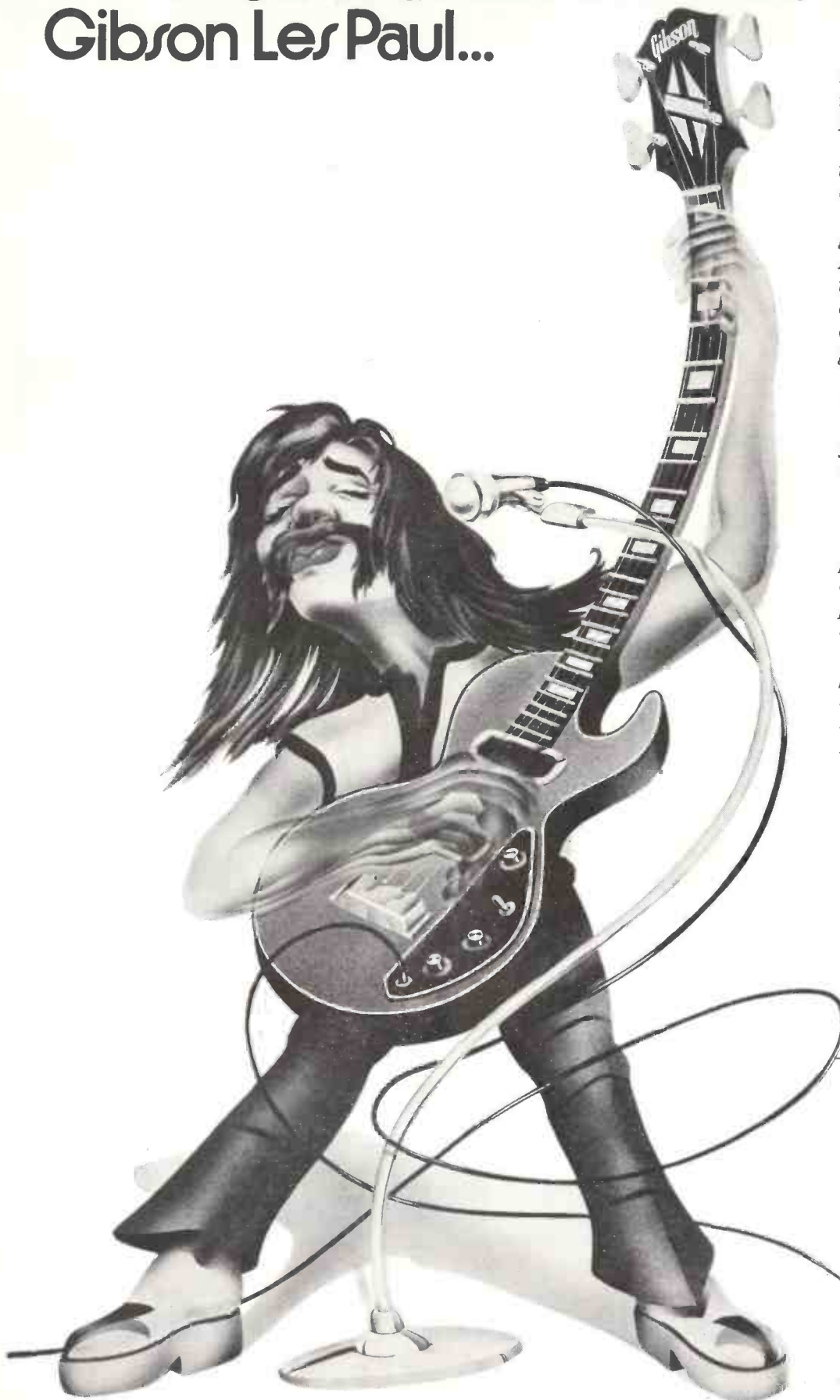
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Plating amplification.

Other rooms contained their new Rainbow reed organs, Gypsy and Hillwood Blue Comets 73 synthesisers, the latter being a completely new model featuring pre-select buttons.

Other ranges on display and demonstration were Terada and Zenta guitars, the Eko organ ranges, Hoshino and Beverley percussion, Roland instrument effects units and tape echo units, and a wide selection of the smaller instrument accessories.

**Jennings** were showing their range of amplification which is now going under the new JEL logo. The range includes both valve and transistor units with power outputs ranging from 15 to 100 watts.

All the guitar amps. have built-in reverb. The cabinets certainly looked different, too, with a purple-leather finish and black facing.

The star of the show for **Johnson** was the 4-watt, battery-operated amplifier, which can be used for tuning and practice.



*Above: Part of the Orange range distributed by James How. Right: The new Marshall 100-watt, solid state bass combo*

Geoff Johnson told *Beat*: 'Orders have far exceeded our production capacity; it has been fantastic; I just don't know where they go.'

There was also a new 150-watt silicon PA system and a 50-watt transistor combination amp.

The Auto-Gain Echomaster Mark 2 echo unit, which is a solid-state tape loop unit with four inputs, has 'gone



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like a bomb' – commented Geoff.

**Kemble Pianos Ltd.** had a cultural delegation as well as dealers visit their impressive display of pianos at Woburn House.

In the basement of the same building they were showing Yamaha musical products, for whom Kemble are the UK distributors.

Their very popular range of Yamaha acoustics were on show together with drum kits and a comprehensive range of Yamaha amplification and guitar products.

New to the range was a 25-watt combo amp. and a 65-watt bass combo featuring tone pre-set and two 12-inch speakers.

Yamaha electric guitars have been augmented by the new SG45 and 85 solids and were, undoubtedly, the star attraction for guitarists.

These instruments have been re-designed because, as a spokesman put it: 'In the UK the group musician, des-

pite his appearance which might lead one to think otherwise, is a very conservative animal. There are one or two well-known makes of guitar which are, deservedly, highly regarded and in a sense Yamaha have



*The new Sharma cabinet from Keith Hitchcock*



*The new Gibson SG Standard guitar with the Gibson combo amp.*

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recognised that a certain amount of copying is desirable. Our new solid electrics follow very closely conventional patterns. That, coupled with the Japanese reputation for good workmanship, has created a lot of interest.

You may not believe this but **Macari's Musical Exchange** added yet again to their incredible range of Sola-Sound pedals at the show.

A fuzz-phaser and a straight phaser unit were introduced alongside the existing range of wah-wah, fuzz and Leslie-type units.

A new range of combination amplifiers – rated at 20, 30 and 50 watts – were on show and the Macari package items received a lot of attention.

These were complete guitarist 'kits' including an instrument amp. and effects unit accessories, switches and plugs.

The Crumar Organ, with a built-in electric piano, and the Sola compact electric piano, were other notable features of the display.

'Everyone's a star . . . ' could well apply to the exciting display on the **Orange** stand, where Managing Director Cliff Cooper talked about his products.

'We're very excited about the new 80-watt combo,' he said, 'because it contains two Emmenence speakers. They are high-quality, American components and are relatively new in this country.'

Orange Graphic amps., with their robust valve design, are the choice of many top groups these days and though Cliff Cooper does have plans on solid-state equipment, he's not prepared to release it until he's 100 per cent satisfied with the transistor performance.

Inverse, horn-loaded cabinets utilising Electro-Voice speakers, the Orange disco-deck and hyper-cardio mike, bass reflector cabinets and



*Part of the klira guitar range which was to be found on the Cleartone stand*



*The new Hammond organ with a Roland synthesiser on top*

the hand-made Orange guitar were the other 'stars' on show.

'This is one of the best shows we've ever had,' said Cliff. 'In four days we've taken more than £55,000 worth of orders and the export side of it has been really big.'

**The Premier Drum Company Ltd.** were showing a wide range of new products and developments at the trade fair, which included some important and impressive new concepts for the drummer who wishes to be right up-to-date.

Instantly eye-catching were the four very attractive and modern new finishes (natural wood, plus three finishes with a special metal-like sheen in red, purple and gold).

For the drummer who has to compete with high-powered amplification was the Premier Clare drum outfit, which is designed to produce an exceptionally loud sound.

A tantalising preview of the new Gibson professional SG 60-watt combo amp. captured dealers and journalists alike, on the **Selmer** stand.

It had been flown in from the States especially for the show and should be available to the public in about a month's time.

Built in to the amp. is a phase-shifter, based on a Moog design, a transistorised pre-amp., a valve power-amp., two Altec Lansing speakers and what can best be described, in lay terms, as a very sophisticated tone



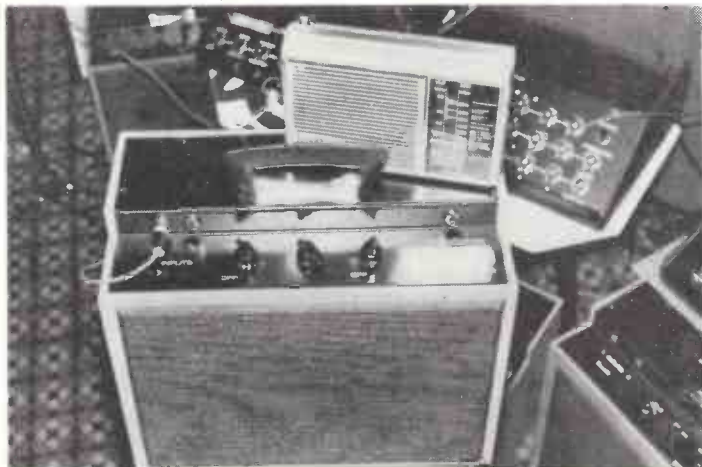
*Hohner's Tony Field seated at the new range of Sonor drums*

control.

At various settings, as marked on the rotary control, the Gibson SG amp. will deliver a variety of tones that tally closely with those produced by other leading makes of American amps.

The SG 60-watt model is the start of the range, too, which will go up to 200 watts RMS rating. The show model was snapped up by Hank Marvin, who also bought various effects units from the Gibson Maestro range on the Selmer stand.

Selmer's display of Gibson guitars was as 'tasty' as ever with pride of place going to the Les Paul Professional recording models and the new SG Standard. (For a full review of the SG Standard, see page 63 of this issue.)



*The Johnson Silicon amplifier*

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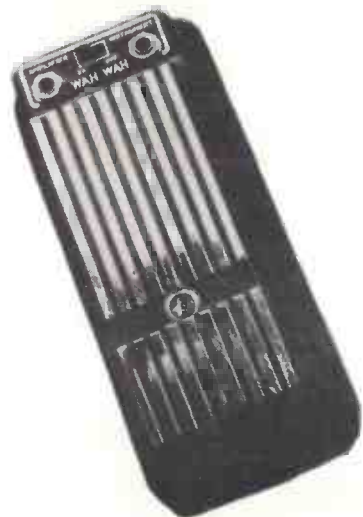
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professional modern style 2 pick-up lead guitar with tremelo with the fantastic 22 accessible fretted neck. 42-ply laminated steel reinforced neck, fully adjustable neck and bridge.

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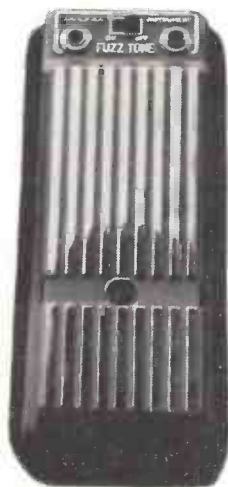
professional long scale bass mother-of-pearl inlaid neck. 2 highly responsive pick-ups, fully adjustable in both action and scale length with usual refinements as pick-up selection switches and tonal volume control for each pick-up. Available as standard single pick-up at £28.60.



### Wah wah

A solid moulded unit with fast action wah effect. Flexible rubber base for non slip and removable for 2 second battery change. Circuit Board design. On off switch.

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### Fuzz unit

Solid moulded unit. Controlled foot movement of true Bass to treble clear fuzz tone. Flexible rubber base for insulation and fast battery change. On off switch.

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A truly new idea in tremelo effect. The speed is controlled by the toe-to-heel movement of the foot, thus allowing the player to alter the tremelo speed whilst concentrating on his playing. This pedal can be used also with an electric portable organ to give a type of 'leslie' speaker sound. Same spec as 'wah' and 'Fuzz'.

Note Colour 'BLUE'

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Shown for the first time were two new MSA pedal-steel guitars and there was also the full range of Selmer brass and woodwind instruments.

One very fine range of organ speakers are the Sharma models, made by Keith

**Hitchcock & Co.**, of Peterborough.

The most impressive model in the range is the 5000 Professional, a three-speed unit with dual I/C amplifier electronic crossover, two bass speakers and two treble horn speakers. Other models in the range are the Sharma 500, 500 De Luxe, 2000 De Luxe Traditional, models 5200 and 5300, the 200 Professional and the 500 De Luxe Professional.

Tony Back was demonstrating the multi-channel cabinets with a Spectravox 40, and other cabs. were played via a Hammond L.

Last, but not least, was the Sharma Combo Pre-Amp., which provides the gain necessary for use with Sharma or some Leslie speakers, as well as foot switches for



*The very different Dobro steel guitar marketed by Coppocks of Leeds*



*Part of the impressive range of Yamaha equipment distributed by Kemble*

controlling the rotary speaker motors.

**Simms Watts** were showing a number of new lines at the Fair. Dave Simms told *Beat*: 'We have used the Fair to launch the new amplification range which we have developed with all the EMI research and help.

'We are selling these amplifiers at prices that are cheaper than those four years ago. That is with all the modern facilities of full mix, monitoring and choice of impedance sockets, none of which were included in an amp. four years ago.'

In the range there is a mixer and 100-watt amplifier combined, 100-watt slaves and a Hammond reverb unit. They can be slaved together in unlimited combinations, for example two mixers can be slaved to-



*Demonstrating the V.I.P.600 Farfisa portable organ*

gether to give 12 channels and 200 watts.

The guitar amplifier has a switch which completely alters the characteristics of the amp. It can be changed from a guitar to a bass, to a



## 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. If you missed seeing the new breathtaking range at the London Trade Fair, write now for details and see the New shape of JEL sounds.

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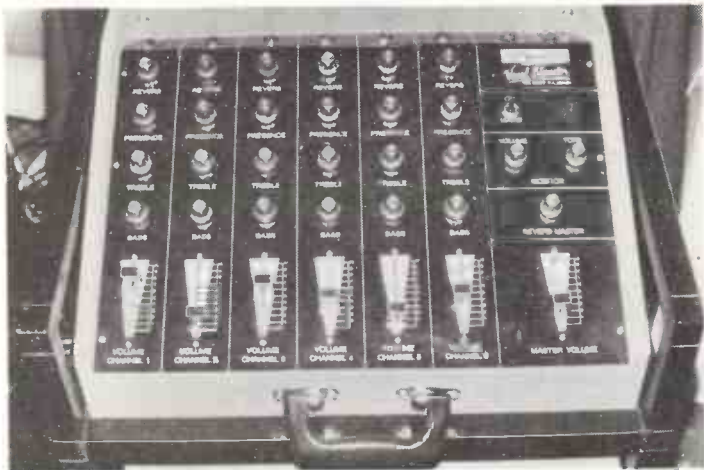
PA amp. by flicking a switch. It has four channels and incorporated into the fourth channel, with an on/off button is a sustain and fuzz.

'We have had huge success with discos, we have modified them this year so

that they will work directly with the slave, so you don't have to buy an expensive PA amp. The thing that has slayed everybody is the speakers which have two American 12 inch in each, plus two horns,' said Dave.

Simms Watts were also showing their two new guitars, a six string and a bass. The ASBA drum and accessory range proved popular, as did the K. Zildjian cymbals, which are still made in Turkey. Also on show was the AKG mike. series which Simms Watts distribute.

We've heard a lot of talk about the various merits and demerits of Japanese 'copy' guitars, but no one could argue with the fact that **Summerfield Bros.** had one of the most exciting guitar ranges on show.



The new Simms-Watts vocal blender - good value is Beat's verdict



Baldwin's Syntha-Sound, one of the stars of their stand

Under the CSL trade name their Super V, Flying Bird, RB Bass and Super V Bass scored top marks for design and finish.

In our September edition of *Beat* you can read a full review of the CSL 360S model.

Director, Maurice Summerfield, showed us models from their Ibanez, Matsuoka and Tamura guitar ranges and went on to explain why Summerfield's new guitars are already so popular.

'Our guitars are almost identical to the originals, and the originals are almost unobtainable. Our prices include a good case with each instrument and are about a third less than the price of an original,' he said.

The day of the cheap copy, it would seem, is over now that the Japanese are not only manufacturing solid

electric guitars to the highest standards, but also building concert classic guitars well into the £300-£400 price bracket.

The glorious strains of an organ being played through the new Marshall 100-watt solid-state combination bass amp. greeted lots of visitors to the Wren Room, where **Rose-Morris** were showing a selection of Marshall equipment.

Retailing at around £217 the new combo. represents the first solid-state design that Jim Marshall has been personally satisfied with.

The new, solid-state amps. (there is a lead version available, too), tally closely with their valve-design counterparts in terms of sound.

Pride of place went to Marshall's new 12-channel stereo PA mixer, which can be added to, channel by



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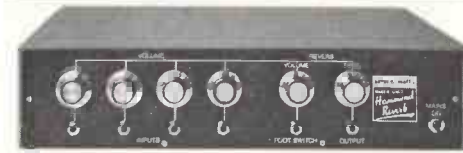
There is also a Master Echo/Reverb control and a Monitor, with separate volume and tone controls operating in total independence of the master volume control and working volume of mixer. More? Lots! Like the complete open and short circuit protection—your safeguard on a versatile and very valuable piece of equipment, remarkably priced at... **£125.00 (incl. VAT)**

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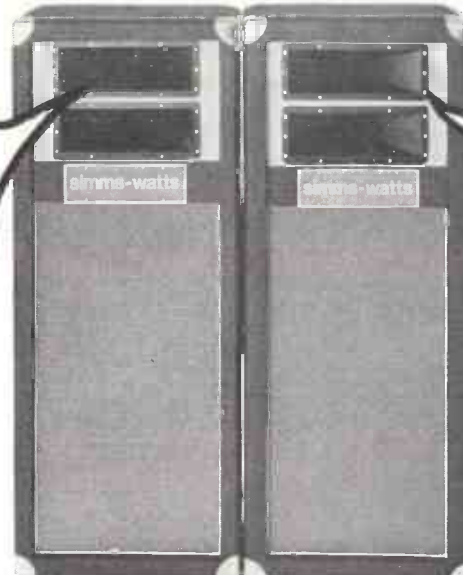
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channel, to meet greater demands.

Amongst other Marshall equipment on show was the mini-mixer, disco-deck and Safeguard – a plugboard that has been custom designed and built to meet all the exacting versatility and safety requirements for modern bands.

Gem Organs, sponsored by Rose-Morris, were used to demonstrate the new solid-state equipment and on their main stand the truly incredible range of Rose-Morris instruments was on display.

Rose-Morris guitars, the Shaftesbury range of drums and Power Drive hardware, Zildjian cymbals and various effects and accessory units were featured.

The **Top Gear** stand featured their large and varied selection of guitars, strings, accessories, effects units and amplification.

Three new ranges on show were Harmony guitars, banjos and mandolins, Peavey amplification and Barcus-Berry transducers for amplifying acoustic equipment.

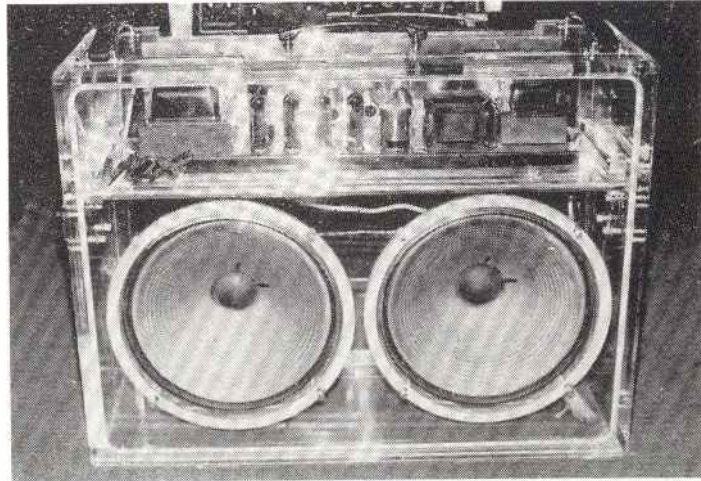
Their range of guitars included the famous Guild, Harptone, Grammer, Earthwood and Rickenbecker American instruments.

There was also a selection of Hi-Watt amps. – which Top Gear distribute to the trade – on show, and a comprehensive range of American strings.

'A lot of the success of the Kay guitar range has been due to *Beat*. The write-ups you have given us have been copied, word for word, by lots of other magazines,' said George Osztreicher of WMI, and he went on to say that



*George Osztreicher of W.M.I. and his partner chat to Beat editor Chris Poole*



*The famous Vox A.C.30. Vox are now handled by Dallas*

## The Havens are coming!

Alan Haven's fantastic new range of organs.

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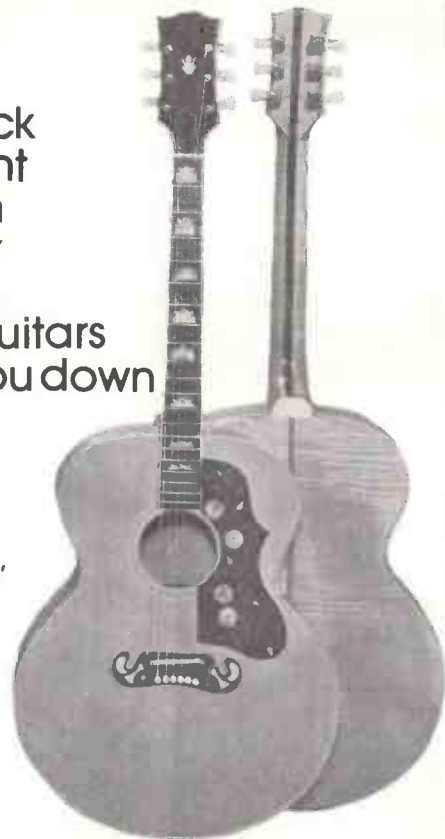
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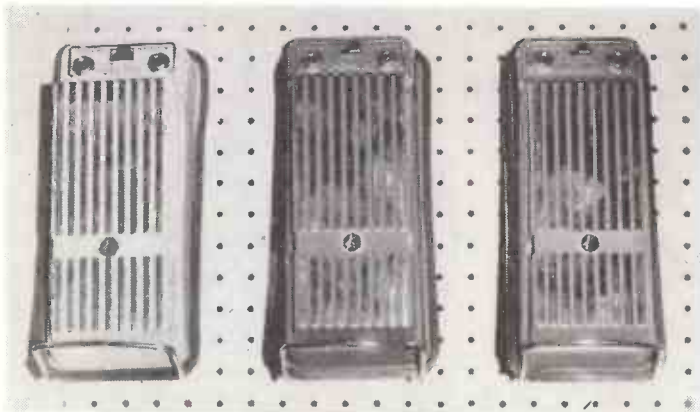
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the Kay range had exceeded all expectations at the show.

'We have also done well with the three-piece drum kit which was on show for the first time, retailing at £49.95,' he added.

On the amplification and effects side, WMI were showing fuzz, tremelo and wah-wah pedals all at £6.95, and three combination amps., all of which retail for under £25. All are in moulded plastic cases with carrying handles.



The very reasonably-priced range of effect pedals from WMI

In fact, everything was going so well that George told us they didn't want to shout about it too much, or they wouldn't be able to cope with the orders!

All in all it was a great show for WMI and a great show for beginners, who can't afford the high prices



Maurice Summerfield shows Beat the Ibanez Flying V guitar

asked for instruments from a lot of companies. Who knows, tomorrow's Eric Clapton might be learning to play right now on a Kay guitar.

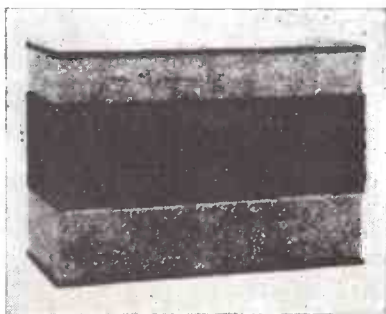


The Kasuga range of guitars from John Hornby Skewes

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THE WHO, MANFRED MANN  
AND MANY OTHERS**

# B.I. INSTRUMENT REVIEW

## GIBSON SG STANDARD

It was with more than usual interest that *Beat Instrumental* took to reviewing the new SG Standard 6-string electric from Gibson.

They've been available in this country for nearly a year now, but for all the notice that has been taken of them in the Press, they might just as well be called new.

Why hasn't it been more enthusiastically received? The answer would seem to lie with musicians, who are notoriously conservative animals when it comes to spending money on new instruments.

And as far as the SG Standard is concerned, that's a pity.

All right, so it doesn't have the 'worn' look that is favourite among Gibson aficionados but it does have several design features that are considerable improvements on the older machines.

Let's start with the pickups.

They're not only hum-

buckers, they're super-humbuckers with four as opposed to two pole pieces, giving quieter performance in the recording situation and bags of poke for live work.

Then there's the bridge. It's been re-designed to allow far more individual saddle adjustment than before. The reason for this is to allow the ultra-light string merchants to achieve really fine tuning and pitch above the 12th fret – something that has been a problem with older Gibsons since the introduction of ultra-light strings.

Still not convinced? Okay, how about the machine heads? They're built by Grover for Gibson and make the machine heads on my old Stereo 345 TD feel, by comparison, about as positive as a bowl of jelly!

Then there's the neck – and what a neck! It's faced with mahogany and not as slim as the old ones, granted, but that touch of extra thickness makes all the difference

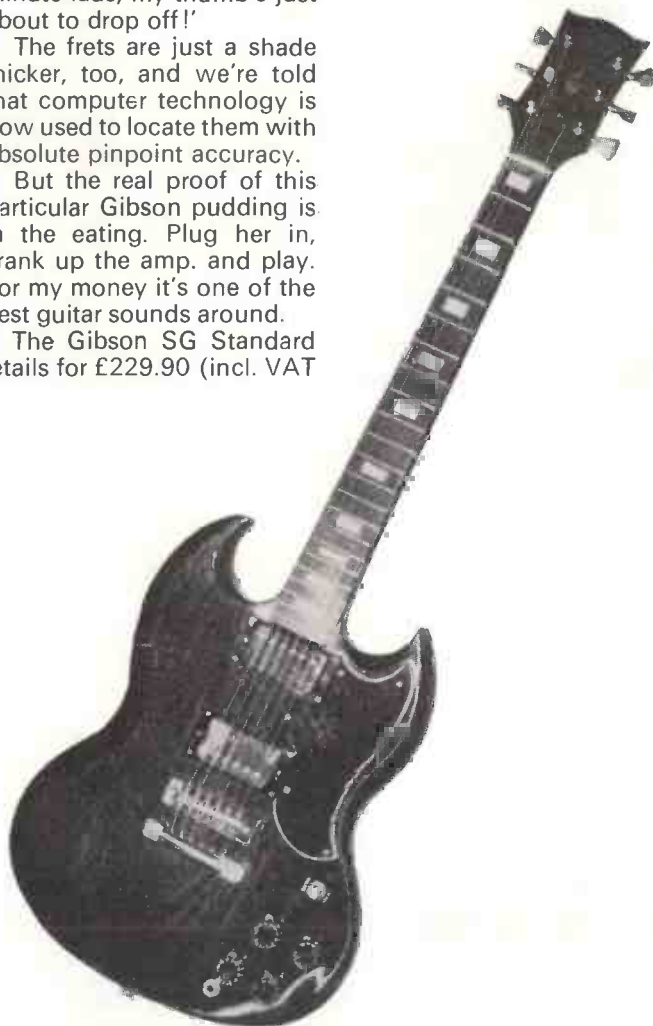
when you're playing bar chords for more than five minutes at a stretch. With this neck there's no danger of having to say: 'Hold it a minute lads, my thumb's just about to drop off!'

The frets are just a shade thicker, too, and we're told that computer technology is now used to locate them with absolute pinpoint accuracy.

But the real proof of this particular Gibson pudding is in the eating. Plug her in, crank up the amp. and play. For my money it's one of the best guitar sounds around.

The Gibson SG Standard retails for £229.90 (incl. VAT

but without case) and is available in cherry, walnut or mahogany finishes. It was supplied for *Beat* by Henri Selmer and Co. Ltd.



### MR. BADGER

AT THE ALAN PULLINGER CENTRE  
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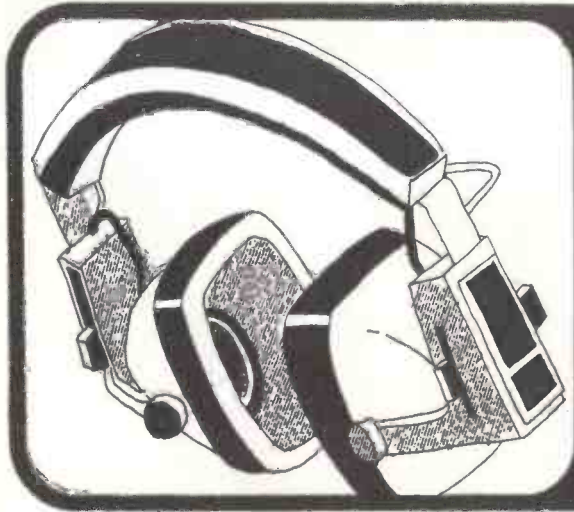
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Friday Oct. 19th 8 p.m.	<b>MAN</b>	Friday Nov. 9th 8 p.m.	<b>GYPSY</b>

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# STUDIO PLAYBACK

## PEACE AND QUIET IS THE IRISH TREND!

The recording studio is one place where the Irish can find a bit of peace and quiet. There have been a whole host of musicians in and out of Trend Studios in Dublin, recently.

Amongst them were Terry and Gay Woods, who were putting down tracks for the Noel Pearson Organisation. Gay and Terry also sat in on the recording of an album by Gerry Madigan, leader of

the Cottonmill Boys.

Tracks on the latter album range from pop and folk to country, and include songs like Woody Guthrie's *Ramblin' Round*. Some excellent acoustic and electric guitar work from Phillip O'Duffy is featured on the album.

Artists who have recorded singles at Trend recently include Barley Corn, who did a new version of *This Land Is Our Land*, in a session pro-

duced by Dermot O'Brien, Brendan Quinn, American Pie and The California Breakmen.

The Cottonmill Boys have also been recording at Eamonn Andrews Studios. Other artists visiting E.A.S. recently, have included celtic-rock group Mushroom, Time Machine, The Dixies, Johnny McEvoy and Tommy Drennan.

★★★★★★★★★★★★

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BI 10

Please cut it out

## RENAISSANCE RECORD AT DE LANE LEA

Seen here with Renaissance is Dick Plant of De Lane Lea, during the making of the group's latest album

for Sovereign Records at Studio '3', Music Centre, Wembley.

★★★★★★★★★★★★





# This one you can take with you



The Neve BCM 10/2 is a fully transportable sound mixing console, with ten input channels with full equalization and two principal output groups, each controlled by precision horizontal faders. Designed and built by Neve for the professional who requires high quality sound control. Anywhere.

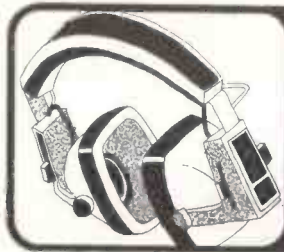
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# STUDIO PLAYBACK

## BUSY DOWN AT I.B.C.

IBC have had a very busy month.

Lesley Duncan has been working on her new album for GM Records produced by husband Jimmy Horowitz.

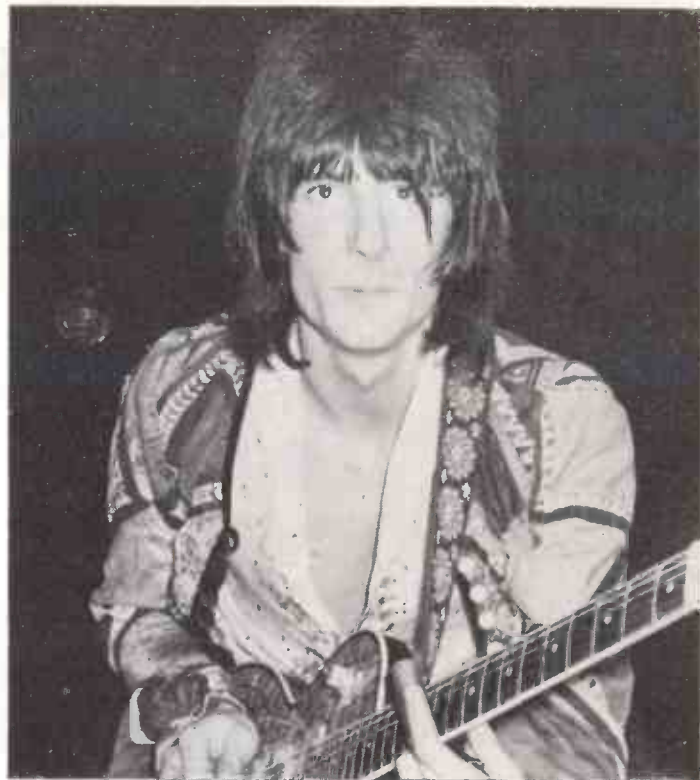
Tim Hardin is someone we haven't heard from for quite some time; he has been down at IBC recording a new album, again with Jimmy Horowitz producing. Other albums currently being worked on at IBC include those by: Mike Storey, Pete Sully, Labi Siffre, Gary Ben-

son and the Ronnies, Lane and Wood.

Sarstedt Brothers, Peter D. Kelly, Wilma Reading, Max Wall and a new E.M.I. signing, David Copperfield, are amongst those who have been working on singles lately.

Rock Festivals usually give rise to albums and this year's Reading Festival is no exception, the mixing now being almost completed.

★★★★★★★★★★★★★



Ron Wood of the Faces pictured here at the Reading Festival

## RE-DECORATING IN TANGERINE

The new management of Tangerine Studios have certainly been making a lot of changes. Not only in the way of re-decoration and new lighting systems, either.

In the past the studio has been plagued with radio interference from police and taxi services so, to combat this, they have recently installed one of Alice's new AM range of modular mixers. It's been thoroughly tested and found to be totally resistant to this sort of interference.

The new studio board is a 16-channel, eight-track desk. It has a revolutionary new

type of equaliser with continuously variable mid lift, cut and frequency on every channel.

The mixer has light column meters for monitoring control room level, foldbacks and echo sends and stereo reductions. Four limiter/compressors are built in and assigned via a matrix.

Other mixers on the Alice production line are two quadrophonic PA systems for Tom Newman at The Manor and a 36-channel, 24-track monster for another studio. These mixers are both versions of the new AM system.

Alice's 16-channel, 8-track desk



## BY AIR TO LAGOS



Paul and Linda McCartney—album making in Lagos

Flying out from Air London last month was engineer Geoff Emerick, who went to join Wings in Lagos, where they were mixing their new album at EMI studios.

Back in London, Geoff is working on a film called Tamarinseed, the music for which has been composed by John Barry.

Geoff, busy guy that he is, has also been engineering

the new Tempest album, while engineer Bill Price has been coming to grips with the Heavy Metal Kids.

Also recording in Air London recently were Jonesy, who have been creating a lot of interest up and down the country. They have just done an album produced by Rupert Hine and engineered by Steve Nye.

★★★★★★★★★★★★★

# SARM EXPAND AFTER ONLY A COUPLE OF MONTHS

After only a couple of months of business, Sarm, England's first 24-track studio to go fully operational, are already making plans for expansion.

Their policy of no over-time charges has proved very attractive to artists and producers alike and some of the people who have been subscribing to it recently have been Butterscotch, who have recorded a single; The Troggs, who are making a comeback, the Swinging Blue Jeans; Kelly Anne, for MEI; and Incredible Hog, with a new album for Dart Records.

Producers John Schroeder, Hal Carter and Barry Blue (of Saturday Night fame) have all booked time in, as have Rod McQueen, Roger Greenaway and Charisma Records, who have booked in a solid nine days.

Sarm also received a visitation this month from Marathon Productions stars, Sooty, Bugs Bunny and Scoobie Doo, who have been recording children's albums for MFP.

Graham Daddy and Louis Maxfield have recorded new singles for Pye, as have up-and-coming bands Matthew Passion and Affluence.



*Pictured here is Barry Blue, just one of the artists who has been packing out Sarm Studios in the last month*

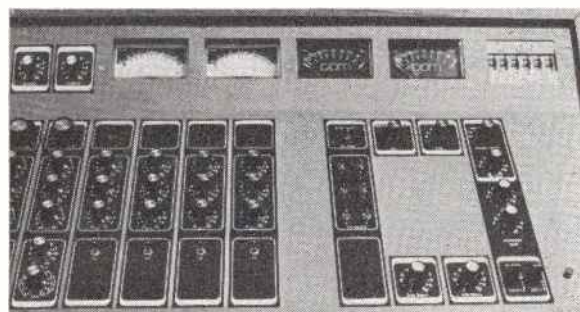
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# INSTRUMENTAL NEWS

## The Stramp Amp

When you've got rock stars of the order of Jack Bruce and Rory Gallagher using your equipment, then things can't be bad.

For the Stramp amp company of West Germany, things are looking even better as more and more musicians get to hear their impressive array of amps, cabinets and mixers.

Managing Director, Peter Struven kept open house on the Stramp stand at the Kenilworth Hotel recently and spent a lot of time with

a lot of interested people.

The Stramp range includes solid-state and valve amplifiers and one of the main features is the compact design of the units, particularly the combination amplifiers. This 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.

## TRAYNOR TOURIST

Among the thousands of summer visitors to London last month was the President of Traynor, Yorkville Sound Ltd., Mr. Jack Long.

It was his first time in this country and he said: 'I'm a typical tourist I guess, I've been to see all the sights.'

He managed to mix a little business with pleasure, however, and was on hand to talk to both members of the trade and public at an exhibition in the Kenilworth Hotel.

His company were exhibiting a small selection of their amplifiers, mixers, cabi-

nets and PA columns, and created much interest.

Traynor amps are relatively rare in England, but you may have heard of them through word of mouth. Their reputation is good, and slowly but properly they'll be building up a pattern of distribution for their products in this country.



Mr. Jack Long, President of Traynor

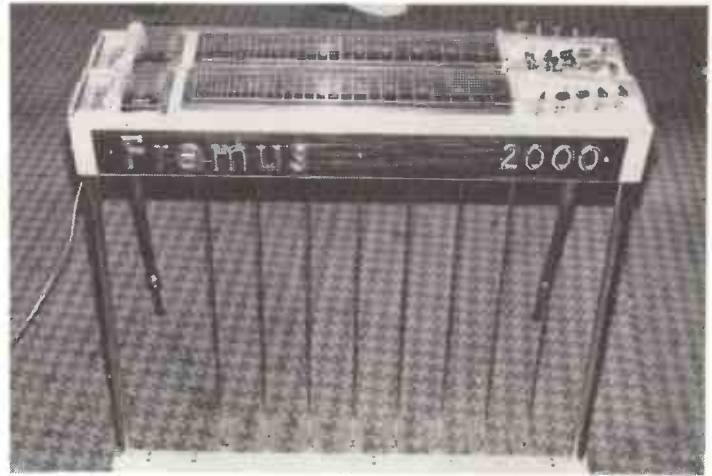
## IMPRESSIVE FRAMUS

Of all the instruments on show during the month of August, the Framus 12700 solid bass guitar (an electrified, upright bass in other words) was the most immediately impressive.

The instrument was the feature of Croydon Music

Studio's stand at the Kenilworth Hotel.

They were also showing the very impressive Framus 2000 pedal-steel guitar, which you can see in the picture below, and four different types of electric mandolins (country music lovers please note!), solid six-string and bass guitars, jumbos, folk-guitars, semi-acoustics and banjos.



The Framus 2000 pedal-steel guitar

## Dan Armstrong - Turning Heads With Some Funky Sounds From His New Guitar Range

Outside London's Kenilworth Hotel, passers-by were having their heads turned by the sound of funky, electric guitar playing.

Inside, the new Dan Armstrong guitars were being shown to the British public for the first time and it was the guvnor himself who was playing and inviting people to sit in with him.

From 19th-23rd August Dan was kept busy explaining not only the finer points of his new, sliding pick-up guitars (a six-string electric, long and short scale basses) but also the wierd and wonderful sounds provided by his Armstrong Sound Modifiers.

His Sound Modifiers are small plug-in boxes, that can be used singly, or in stacks, to make any amplified instrument more versatile and ex-

plaining.

Bass/treble/power boosters, octave dividers, frequency humpers, rectifiers, these are just a few of the Modifiers that kept visitors

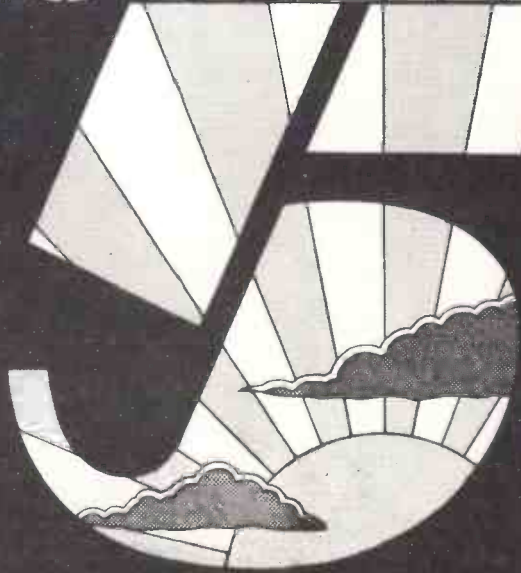
spellbound.

When he wasn't playing, Dan was back at his stand doing 'business' for the retailing of his guitars, Sound Modifiers and strings.



Dan Armstrong; the guvnor turned a few heads with his guitars and his playing

# THE POWERHOUSE



These Leslie Combo Speakers pack a terrific punch—and they're a knock-out in the group market!

But there's more to them than mere muscle. The exclusive Leslie "sound-in-motion" effect—created by spinning rotors projecting sound in all directions—adds a new musical dimension.

Leslie Speakers' good looks belie their ruggedness.

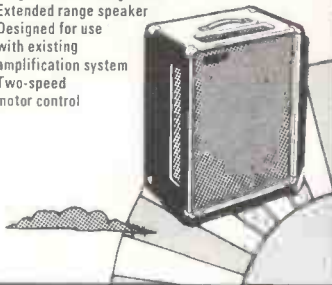
They're designed to withstand "on-the-road" poundings.

There's a Leslie Speaker for every Combo. Join the professionals.

Demand the best — one of the Leslie Powerhouse 5.

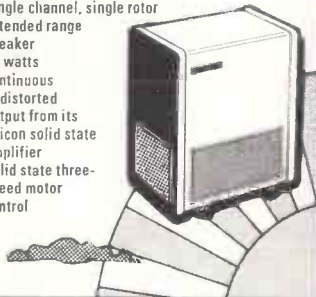
## 18

- ★ Single channel, single rotor
- ★ Extended range speaker
- ★ Designed for use with existing amplification system
- ★ Two-speed motor control



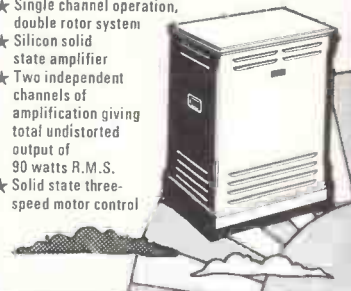
## 825

- ★ Single channel, single rotor
- ★ Extended range speaker
- ★ 70 watts continuous undistorted output from its silicon solid state amplifier
- ★ Solid state three-speed motor control



## 760

- ★ Single channel operation, double rotor system
- ★ Silicon solid state amplifier
- ★ Two independent channels of amplification giving total undistorted output of 90 watts R.M.S.
- ★ Solid state three-speed motor control



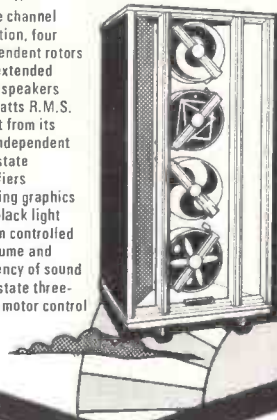
## 910

- ★ Single channel operation, double rotor system
- ★ Three independent channels of amplification giving total undistorted output of 100 watts R.M.S.
- ★ Solid state three-speed motor control



## 950

- ★ Single channel operation, four independent rotors
- ★ Four extended range speakers
- ★ 200 watts R.M.S. output from its four independent solid state amplifiers
- ★ Spinning graphics with black light system controlled by volume and frequency of sound
- ★ Solid state three-speed motor control



## Leslie Combo Pre-Amps

High gain pre-amps are available to match the output of most combo organs and guitars to the input circuit of Leslie Speakers.

# Leslie

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Sales office and general enquiries Tel 01-205 4743.

Please send me full details of the Powerhouse 5 and the name and address of my local Leslie stockist.

Name \_\_\_\_\_

Address \_\_\_\_\_

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Leslie Speaker Division, Hammond Organ (UK) Ltd., Deansbrook Road, Edgware, Middlesex HA8 9BB.

# INSTRUMENTAL NEWS

## I S.A.I., I S.A.I

S.A.I. recently undertook their first exhibition which was held at the Kenilworth Hotel. Alan Hindley, a salesman for S.A.I. told *Beat* that the company had 'done a bomb'.

'We are primarily a disco company and obviously the discos have gone really well, but we have a lot more strings to our bow. We are really enthusiastic about a new range of speakers from

Switzerland which we have just taken on called F.M. We think that they are better than many others and they are going to be a lot cheaper as well. We will be making the cabinets ourselves.'

S.A.I. also did all the lighting at the exhibition, which is one of their specialities.

Alan told us that though they like to concentrate on the retail side of the lighting, they will undertake special custom jobs for discos and similar ventures.



The new V Stereo Disco from S.A.I.

## Farfisa 'Teach-In'

Have you any idea what a 'Demonstration Teach-In' is? Farfisa UK held three at the beginning of October in London, Gainsborough and Glasgow and they were classes for dealers and demonstrators of Farfisa organs — aimed at teaching them how best to demonstrate the models for prospective customers.

The teachers of 'musical sales pitch' were Farfisa's two official demonstrators, Graeme Wright, who specialises in the console models and Les Bonner, on the portables.

A total of 84 dealers were sending demonstrators and the two-day teach-ins included their playing participation. Classes were divided into two, with console models in one room and portables in the other.

Dick Wren, Managing Director, told *Beat* that he thought it the first time that

such classes had been held.

'The classes are aimed at showing the demonstrators, who are the men who actually sell the instruments, how to give a good impression to a prospective customer.

'It's no good playing church music to a pop specialist, is it? For the mums and dads and the home market you've got to play the romantic stuff and this is what the classes are aimed at.

'It's the first time we've done anything like this and I'm sure it will help sales. It's all very well getting to shop managers and dealers, but it's the man on the floor who really comes into contact with the customers and who actually sells the instruments — and that's who we're concentrating on!'

Farfisa were putting their own salesmen through their paces at an exhibition held recently in London.

## WESTERN SHOW THEIR ORGANS

Western Organ Studios, of Bristol, have taken over distributorship of the Italian-made Pari electronic organs.

They are handling two models, the XTOL console model with built-in Leslie speaker, and the XTOS, a split cabinet model for easier transportation.

Both are tone-wheel generated models, with twin 44-note keyboards and 8ft. and 16ft. pedal sustain on a very fast and accurate 13-note pedalboard.

The electro-magnetic tone wheels are driven by a powerful, self-starting syn-

chronous motor through nylon gears and there's a single lubrication point which only needs refilling once a year.

Other features on the models are drawbars, percussion and instrument effects, vibrato (which may be switched independently for each manual) and reverb.

There are also output connections for amplification or tone cabinets and one for low Z headphones, which automatically cuts out the internal speakers.

Prices are £944 for the XTOS and £986 for the XTOL and Western Organ Studios are confident that the Pari will be a market success.



Ted Kneller, Managing Director of Western Organ Studios

## Completely New Range from Alan Haven

A completely new range of electronic organs, the brainchild of internationally-known organist Alan Haven, was unveiled at the Morton Hotel last month.

The four models are a culmination of Alan's total experience of organists' requirements and possess some innovative features — all at very competitive prices.

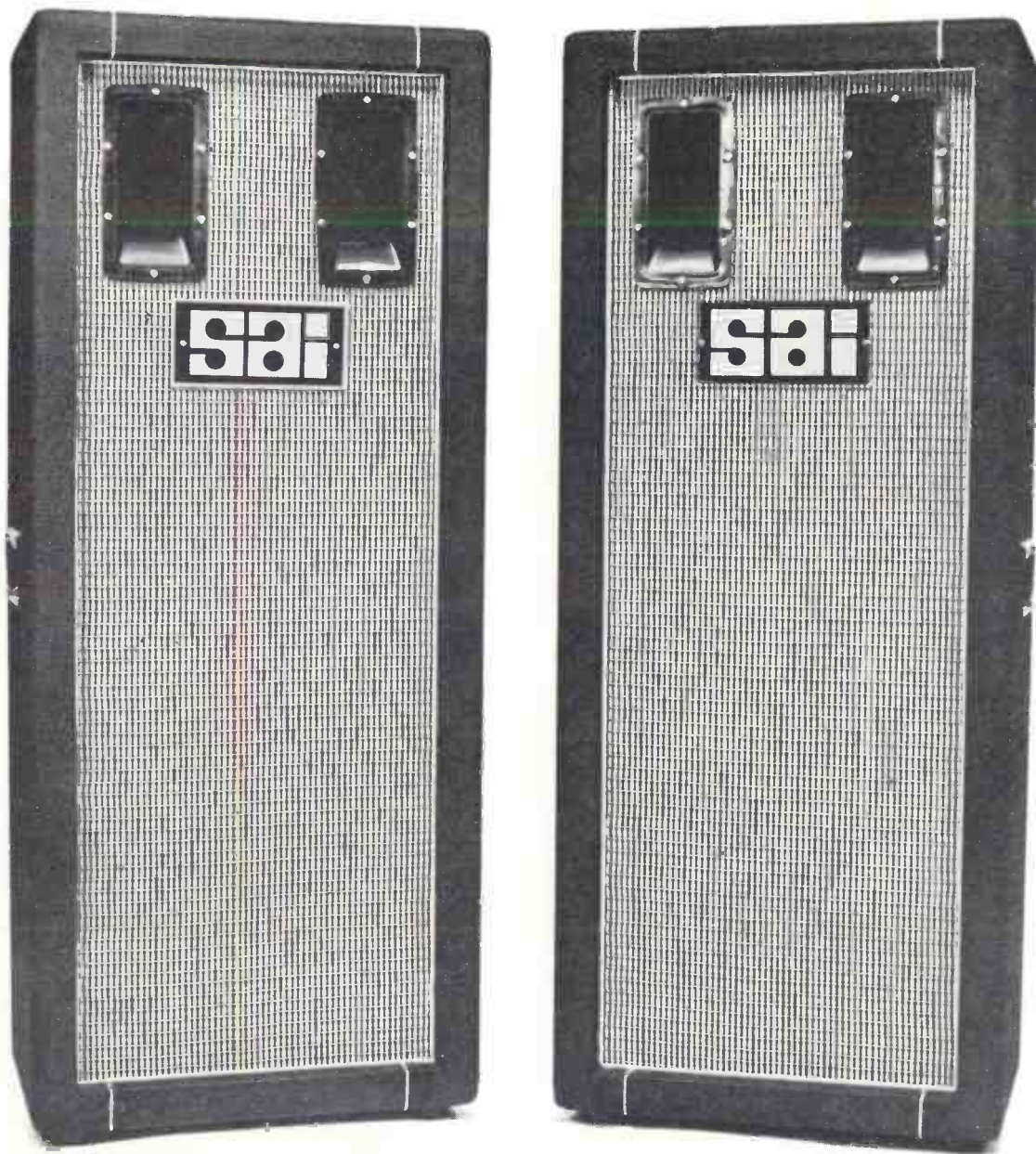
On show were three console and one portable type, all but the latter incorporating the unique Nerve Centre,

which Alan describes as the start of a new era in rhythm units.

'It's fantastic — you hold down three notes and it sounds like Santana!' he said.

The models, which are being manufactured in Italy, are expected to be available by the end of this month, or early November.

Dealer response at the show was favourable, too, and as Alan said three weeks later: 'The 'phone hasn't stopped ringing'.



S.A.I.'s most popular cabinet containing two 12" Heavy Duty Speakers and two Mid-Range Horns. Available in two sizes, 38" x 15½" x 10" and 48" x 17" x 10". Finished in grained PVC and fitted with recess handles. Ideal for PA/Disco.

**SOUND ADVICE INSTALLATIONS LIMITED,  
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Tel. 0257 421603**

# INSTRUMENTAL NEWS

## 25TH ANNIVERSARY OF STUDER-REVOX

One of the best-known names in the professional recording field must, undoubtedly, be Studer-Revox, the Swiss company who are, this year, celebrating their 25th anniversary.

It was back in 1948 that Willi Studer, like so many successful entrepreneurs, came across the need for a high-voltage oscilloscope and when he found that there were no suitable models available he sat down and designed one. The outcome was so good that the first order was for ten, which was accomplished by working day and night for six months.

### EXCELLENCE

But Studer only entered the recording field after American models had been introduced to the Swiss market and the outcome of his interest was the Dynavox.

By 1950 the Studer organisation had grown to 25 employees and with the Dynavox having proved the company's technical excellence, thoughts turned to the development of professional specialist recorders. It was about this time that marketing considerations required expansion of the basic company structure and as a result of the changes the name Revox was coined for the domestic market.

In 1951 the Studer 27 was introduced, the original professional recorder and made basically for the Swiss broadcasting authorities.

In 1955 Studer A37 and

B37 studio tape recorders appeared, again for the Swiss market, but providing the foundations for the range of equipment that was to follow.

The advent of the LP record was introducing new ideas in recording studios, but Studer were virtually unknown in Britain until the C37 appeared.

### TASTE

This model was an immediate winner. F.W.O. Bauch of Borehamwood were EMT agents who took over world-wide sales of Studer equipment and soon after the introduction of the C37, Bauch were taking orders from the BBC and ATV for two and three items each – almost on a repetition basis.

The BBC, accredited the world over for taste, discretion and technical expertise, were actively collaborating through Bauch in the development of new Studer equipment.

Even whilst the C37 was in full production (it was supplied from 1963 to 1970) the J37, four-channel version was undergoing evaluation and reliability trials, the model that was destined to be the first multi-channel professional recorder and which was soon supplied to EMI Decca and CBS.

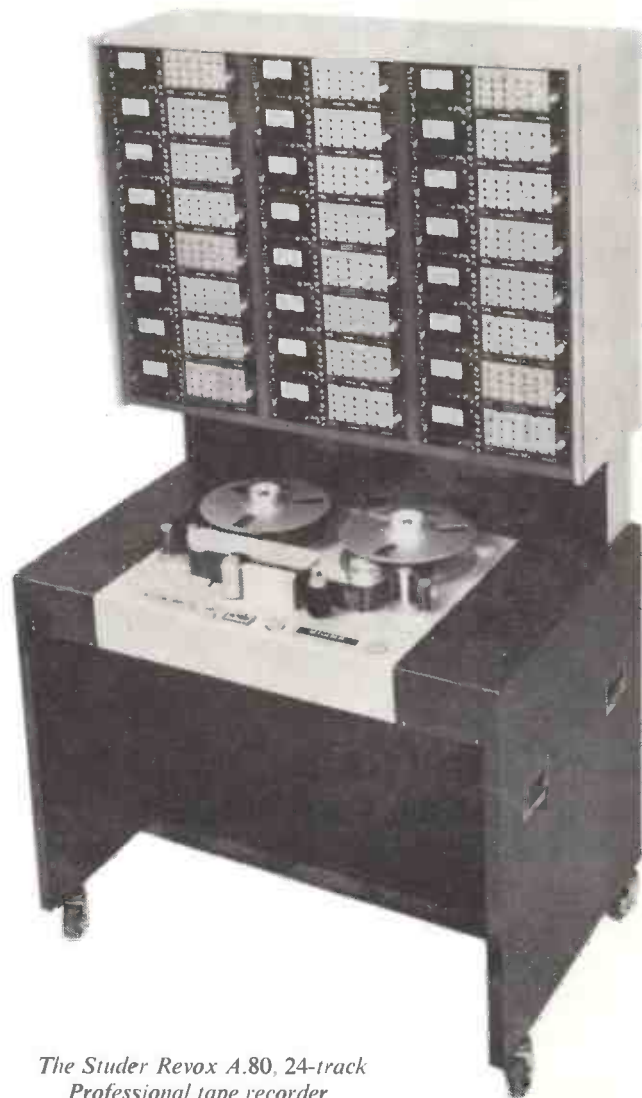
Today, the firm is spread over five factories, four in Germany and one in Regensburg, Switzerland, the latter being where the Studer pro-

fessional equipment is produced and where Willi Studer, now approaching 65, retains an active interest in new designs and techniques.

To celebrate the 25 years, Studer organised many internal functions, ranging from dinner and dance parties to river outings and company picnics and in May all world agents were collected under the Studer roof, shown the latest factory innovations and invited to discuss particular requirements and modifica-

tions to new and existing designs.

John and Michael Bauch joined the party at Lake Lucerne, adding their own technical expertise to the seminar and ensuring that their company, with Studer, will be equipped to serve the industry during the next 25 years. And for company friends and equipment users a special brochure has been produced, complete with a pictorial history of the firm and its productions.



*The Studer Revox A.80, 24-track  
Professional tape recorder*

# ZB Custom

THE WORLD'S FINEST PEDAL STEEL GUITAR  
ZB GUITARS (UK), 18 THE BROADWAY, MAIDSTONE, KENT. 58903



# FAME AND FORTUNE FOR H/H ELECTRONIC

The rise to fame and fortune of **H/H Electronic** is no news to anyone concerned with the music industry.

Their solid state amplifiers have become standard equipment for many top bands, thereby doing great work for the general acceptance of solid-state circuitry within the industry.

## GUITARS

Their appearance at the show was highlighted by the introduction of a new 2 x 15 BL Power Driver Loudspeaker – a cabinet rated at 200 watts and featuring twin ports within its design – and the new range of H/H guitars.

Built in consultation with Eddie Jones, guitar maker and member of John Entwistle's Rigor Mortis band, the new guitars (bass, lead and acoustic) carry the stamp of quality that has become synonymous with the name of H/H.

John Entwistle visited the stand to try out the instruments and a new, six-string solid was presented to Joe Brown.

The main part of their display was given over to the new Power Driver cabinets and the existing range of H/H amplification, combo and mixing units, PA cabinets and columns.



*Joe Brown and John Entwistle pictured here with the new H/H guitars*

## NEUMANN

*F.W.O. Bauch Limited  
49 Theobald Street  
Boreham Wood Herts.  
Tel: 01-953 0091*

# INSTRUMENTAL NEWS

## CBS/ARBITER OPEN A NEW CONCEPT INSTRUMENT STORE

A new company has been set up by Ivor Arbiter and CBS which will be called CBS/Arbiter.

The new company will handle all CBS's musical instrument products, which include Fender, Fender-Rhodes and Rogers drums. The company will also produce its own musical instruments under the brand name of Arbiter.

Ivor Arbiter told *Beat*: 'The Arbiter range of products will not compete with Fender products.'

The company will also run the Fender Sound House in London's Tottenham Court Road and it is hoped that other retailers around the country will incorporate the concept into their own stores.

'It is unusual for CBS to develop joint associations,' Ivor told *Beat*, 'so we are really proud to be associated with them.'

### CONCEPT

The Fender Sound House in Tottenham Court Road, London, is a completely new concept for the musical instrument trade.

It is also the culmination of 30 years in the trade for Ivor Arbiter.

Ivor first opened his own shop in London's Soho during the war, repairing saxophones. In 1956 he opened Paramount in Shaftesbury Avenue and he used to spend four nights a week on the ferry to Holland - where he bought the guitars for the shop, himself. In those days guitars were the new craze - 'They weren't playing them, they were wearing them,' Ivor said - 'We used to have a mirror in the shop and there used to be comments like, "Oh, you definitely look bet-

ter with that one sir!'"

After Paramount came the highly successful Drum City and then Sound City shops. 'We were the first people to sell Ludwig kits. I remember Ringo coming in to see if he could get a cheap kit. I had never heard of the Beatles. I did a deal with Epstein when somebody told me that they were an up and coming group. Ringo has used Ludwig ever since and done them an enormous amount of good.'

### SPECIAL

So now, after leaving the Dallas Arbiter Company, Ivor is venturing into the retail field once more. But why?

'Well, the instrument business is now an enormous part of the leisure industry and we felt that it was about time that somebody did it properly. We feel that people are fed up with small, messy stores.'

The store is on two levels, with a mezzanine coffee bar and a special area to cater to the needs of roadies. The roadies will be given a special card which will give them access to the area and will ensure special treatment for them.

The ground floor level will be for group equipment and will feature Fender and Arbiter products as well as many other ranges.

### KEYBOARDS

On the top level there will be an organ centre which will be run by Lou Dean of Western Organ Studios. It will feature mostly home organs but there will also be a range of other keyboards and synthesisers.

There will also be a service centre and lots of other

ideas are currently running through Ivor's head.

The whole thing is a definite concept and it is one that Ivor hopes will be taken up by other retailers around the country, so that they will feature a Fender Sound house as part of their store. 'They will, of course, benefit from

the 'advertising' he said.

All we can say is, look out for the Fender Sound House - it's well worth a visit. It opens on 28th September and it will be open six days a week from 10 a.m. until 10 p.m. A definite boon if you get to the gig and find your equipment isn't working!



Ivor Arbiter, head of the new CBS/Arbiter company

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And Synthi is just one of a whole family of EMS superstar synthesisers. So smart and compact – you'll feel proud to take one on any date. Such an infinite variety of the usual effects, plus many more, and so easy to set up. Synthi is so easy to get along with.

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**STRAMP WEST GERMANY**

## THE PAGE RANGE

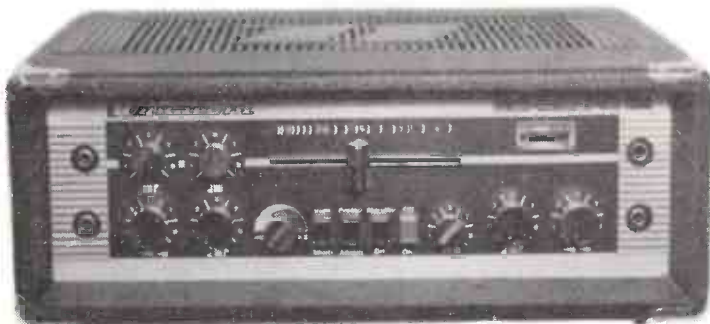
**B. L. Page and Son Ltd.**, were showing the complete content of their catalogue at the Ivanhoe Hotel.

The Echolette and Dynacord equipment ranges, Micro-Fret guitars, Evans drum skins and MB condenser mikes. were all there.

Among some interesting, new items was an amplifier/

echo unit from Dynacord, featuring slider controls and movable heads, and a new sound system called the Eminent 100.

Page's Gigant amplifier had been completely redesigned for the show and was featured next to the extensive Dynacord and Echolette ranges.



*The Dynacord, Echocord Super*

## ROXBURGH - THE NEWCOMERS FROM RYE

One of the year's additions to the music equipment field is Roxburgh Sound, based at Rye, Sussex. But it's really a company with a long history, brought together by George Stow, former managing director of Vox.

During the Trade Show dates they were exhibiting their instruments and equipment at the Kensington Close Hotel, and apart from their distribution agencies, they were showing their own Roxburgh disco units and speaker cabinets.

The disco units are available at present as 50-watt units, but 100-watt models at £214.50 - both mono - will be available very shortly. One interesting feature is that the speaker units Roxburgh manufacture for them are claimed to have double

the acoustic output of other equivalent market models.

They are sole UK distributors of Magnus organs, a range consisting mainly of reed instruments, but with a new, single keyboard electronic model soon to be introduced. At present they are being sold through the large stores, but Roxburgh have plans to sell them through retailers, too.

They also distribute Reslo-sound microphones and amplification - the latter being a new range of high-power amplifiers, including a 100-watt, solid-state PA amp.

The Reslo mic range has been improved in a number of ways and new models are being introduced.

Roxburgh Sound are at 22 Winchelsea Road, Rye, Sussex. Tel.: Rye (07973) 3777.

## new from EMS THE SYNTHI HI-FI

**Pink Floyd  
Earls Court  
May 18th 1973**



"But pride of place goes to the newest toy, a special synthesizer made by EMS (who make the VCS3) . . . . Gilmour plugs in the Strat and this device, rather like a plastic pulpit with pedals mounted underneath, gives off some of the most incredible sounds we've ever heard. And that includes every Pink Floyd album. There's a fader that lowers the note an octave, a whining fuzz device which couples into that, and, most uncanny of all, a phase "Itchycoo Park"—type effect that resembles a Phantom doing a ground strike somewhere in South East Asia.

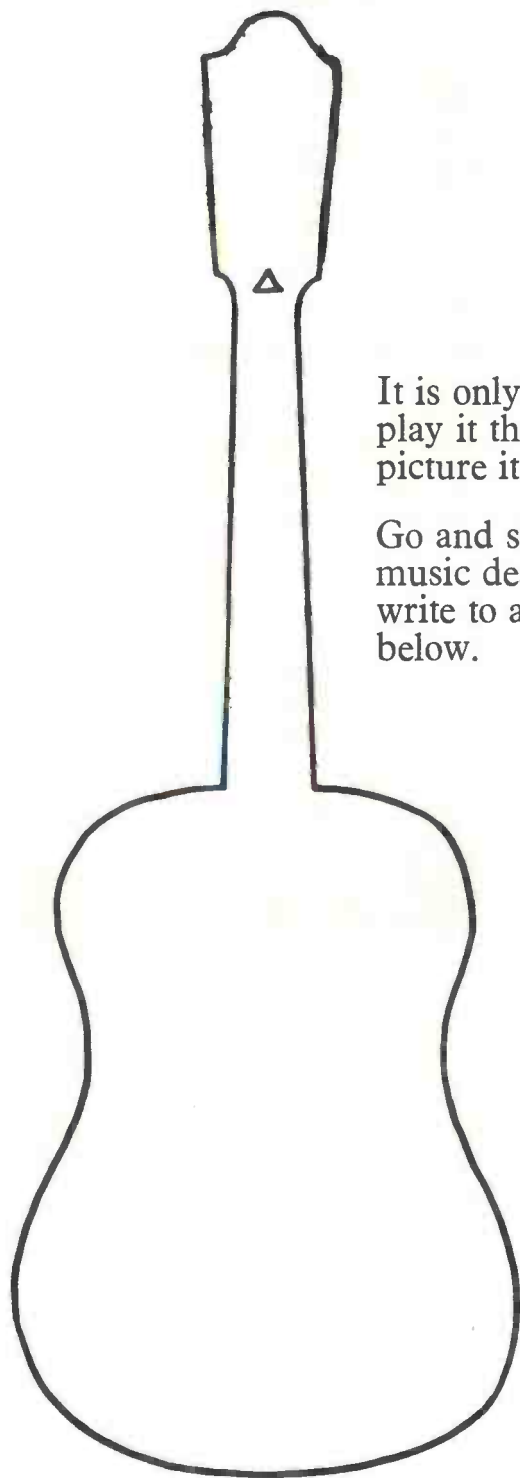
Believers, you're in for some hair-raising sounds when Gilmour gets this weapon on the road, as he says he intends to."

Tony Tyler, NME

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# STUDIO SPOTLIGHT

Other people's diaries are generally more interesting than one's own, to read.

Terry Yeadon's personal diary, for example, relates the history and course of events leading to the opening of London's newest recording studio extravaganza. For the audiophile they are ample testimony to just how much work, planning, problems, let-downs and boost-ups actually occur in the lives of sound recordists.

Terry is technical director of a company called Kingsway Recorders Ltd. (129 Kingsway, London, WC2 6NH). Associates are: Chairman Ian Gillan, and engineers extra-ordinaire, Martin Birch and Louie Austin are directors. The area occupied by the studio once housed the famous De Lane Lea sound-making centre, where artists such as Herman's Hermits, The Animals (*House Of The Rising Sun* was made here), Donovan, Lulu, Jimi Hendrix, Fleetwood Mac, Deep Purple, Barry Ryan, Wishbone Ash, The Groundhogs, Nancy Sinatra and many others did sessions with varying degrees of success.

'Martin Birch, Louie Austin and myself worked here between two and four years ago, before De Lane Lea moved to its new site at Wembley,' Terry explained.

'When Wembley opened, we all went there but after a while we decided that we wanted to do things for ourselves.'

During an Ian Gillan recording session, one day, Martin, Louie and Ian got talking to Ian Gillan about their dreams of re-equipping the old Kingsway studio and putting it into operation again.

Gillan had similar ideas and told the two engineers that if something could seriously be worked out he would be in a good position

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TECHNICAL DETAILS — OF HOW  
IAN GILLAN, MARTIN BIRCH,  
LOUIE AUSTIN AND TERRY YEADON  
BUILT THEIR NEW 24 TRACK STUDIO.**

to finance it. They contacted Terry, as he was the man with all the technical knowledge and could make the necessary costings.

'We discussed all the finance at Ian's house and he said it would be fine from the financial aspect. We started to get the ball rolling very soon after. Ian put in a bid to De Lane Lea for the remainder of the lease — until the March of 1973 — and got options for a renewal, too,' said Terry.

### REQUIREMENTS

Obviously, one of their first tasks was to find a mixing desk that would suit their requirements and after receiving quotes from several manufacturers they decided to place an order with two men who were soon to form a company called Reindirk Ltd., of Downham Market, Norfolk. These men were Cyril Jones and Ron Pender. In common with the lads at Kingsway, they had dreams — of forming a company that would provide the recording industry with equipment built to the customer's specifications. To that end, their first major order was from Kingsway Recorders Ltd.

Ian, Martin, Louie, and Terry wanted a desk like no

other. It had to have special features to make complex multi-track recording and mixing easier and less time consuming. Details are below.

Here then, is the full story of how Kingsway Recorders Ltd., came into being and how they got their magnificent desk. In chronological order the events were:

18th December: De Lane Lea's representative signed the lease deal and included in the price was the existing recording equipment. It was decided to keep one EMT reverb plate and convert it to stereo and remote, one four-track Ampex, two stereo Ampex and an EMI tape machine, plus several mikes. All other original equipment was to be disposed of.

22nd December: New locks were fitted to all the doors. No. 129 Kingsway belonged to Ian Gillan, Martin Birch, Louie Austin and Terry Yeadon.

13th January: Cyril Jones (whom Terry Yeadon and the fellow directors knew), was contacted and he came in to discuss particular requirements. We began working everything out and eventually this is what we ordered and will be with us on 10th September. The mixing con-

sole is a 30-input channel, 16 main group output with additional outputs for mixing. There are 24 main monitor sections for multi-tracking plus four separate monitors for the re-mix output groups. The mixing console is finished in matt stove enamelled Burgundy (the faders are black). All screen printing is in white. The length is 9 ft. 3 in. and contains seven main sections. From the left they are: (a) producers' section with the jack bay to the rear; (b) 12 dual monitor units providing all necessary monitor functions for 24-track operation, and 16 main output group faders are situated below these; (c) 16 input channels; (d) two further dual monitor units with group output faders below, specifically for mixing; (e) the main remote panels; (f) 14 input channels and (g) auxiliary controls.

### CHANNEL

The input channels on the Reindirk desk are thus: one switch providing control of microphone gain from +72 dB to +18 dB in 6 dB steps, and line input gain from +18 dB to -12 dB also in 6 dB steps. Channel and equalisation (EQ) cut keyswitch. PFL and quality check keyswitch. Four echo sends with pre/off/post fader toggle switch and separate gain control. Three auxiliary sends (foldback) each with pre/off/post fader toggle switch and separate gain control. Insert point on jack bay with in/off switch. Pan control with on/off switch. Channel direct with on/off switch. The channel main outputs are controlled by two rows of 14 push-buttons, the upper eight in each row selecting to the main output groups (odds left, evens right). The next four in each column enabling full selection and panning to the re-mix output



*STUDER A80 / VU-24-2"*

*chosen by Kingsway*

---

*F.W.O. Bauch Limited  
49 Theobald Street  
Boreham Wood, Herts  
Tel: 01-953 0091*

## STUDIO SPOTLIGHT

groups (A, B, C and D), the final two in each column controlling pan in/out. Direct output on/off, phase reverse and insert in/out.

The equalisation on each channel is very comprehensive as follows: hi-pass filter at 18 dB/octave at frequencies of 35, 65, 140 and 360 Hz. Lo-pass filter at 18 dB/octave at frequencies of 5, 8, 12 and 16 KHz, top giving + or -16 dB shelf at frequencies of 2, 5, 8, 11 and 15 KHz. The two mid-frequency controls each giving + or -16 dB at frequencies of MID 1 - .35, .7, 1.4, 2.8, 5.6 and 11.2 KHz, MID 2 - .5, 1, 2, 4, 8 and 16 KHz, bass giving + or -16 dB shelf at frequencies of 35, 60, 100, 170, 250 and 400 Hz.

Group amplifiers: pre-fader insert point on jack bay. Monitor units: three auxiliary sends, monitor mute switch, two banks of four push-button switches to select monitor speakers, pan control with on/off switch, monitor mute switch, monitor echo send, solo function centre off toggle switch giving momentary operation in one direction and locking on in the other direction.

The remote section: This unit provides full, remote operation of a 24-track Studer tape machine as well as deck remote functions for two other recorders. Also complete operation of the Dolby M 24 unit (including individual track noise reduction on/off switches), Dolby tone function on the eight Dolby 360 units, reverb systems remote operation. This section also contains controls for such functions as line in/line out, cue lights, monitor main gain (four-gang fader), monitor normal/dim/mute, separate headphone monitoring fader, studio playback on/off switch and gain control.

The auxiliary unit contains such features as a switch to select various feeds to be displayed on the 'spare' VU meter, a line-up oscillator operating at any of nine fre-

quencies, four auxiliary equalisers with specification as the channel equalisers, gain controls giving master adjustments of echo, foldback and talkback levels, a switch allowing monitoring of echo sends, foldback sends, and disc replay unit, controls and indicator lights for rear door and telephone.

The general design of the mixer incorporates several interesting features, two of which are now described.

Mounted on the remote section is a switch marked normal/remix/overdub. This single switch sets the complete monitoring of the mixer. In the normal position all monitor sections (there are 28 in all) are operated by the master line in/line out switch, i.e., for normal multi-track recording. In the overdub position the monitors are selected to line in or line out by the tape machine, allowing one switch operation of drop in and drop out facilities. With the switch in the remix position the main monitors are locked on line in and only the four remix output monitors follow the master line in/line out switch. This remix position of the switch enables another special feature of the mixer to be used.

### FADER

Any (or all) of the 16 main output groups and their associated monitor sections (not needed on remix) can be switched by simply depressing a push-button to re-insert on to the remix group outputs. At the same time the monitor gain control is fixed at maximum so that the only control of gain is the main group fader. This, of course, allows an extra 16 'channels' (albeit without EQ) to be available during mixing, so extending the total number possible to 46. An example of the value of this facility would be to sub-mix, say, six tracks of drums into stereo and re-insert on to the remix outputs enabling two faders to be used to control the overall level of the drums instead of the usual



*Pictured above is the Reindirk desk, or at least as much as we get into the frame*

six - much easier for the engineer and less time consuming for the client.

14th, 15th and 16th January: Did a session on the remaining equipment and managed to get an LP done. The group was called, Just Good Friends, and when it was recorded they got it pressed themselves and sold it around the clubs.

18th January: Put in orders to F. W. O. Bauch and Dolby Laboratories for 16-track Studer plus an eight-track conversion kit, two-track Studer, eight U87s, two KM 84s, one KM 86, two KM 88s, one stereo reverb plate, EMT 240 stereo amp. and remote control unit for the existing mono EMT 140, one Universal Audio Limiter 1176LN to complement the three existing Universal Audio limiters, two stereo adaptors for those limiters and two microphone power supply units. From Dolby we ordered the M16 unit, eight 360 single-track noise reducers for mixing and the tape delay systems. Including the mixer, monitor, foldback system, additional echo systems, cables, connectors, speakers and so forth, the whole lot costs in the region of £50,000. During this time we began ripping the place apart.

5th February: Main telephones installed and contacted Roger Pick of Studio

Piano Services to look out for a Steinway for us.

6th February: Put in hand the manufacture of wooden cabinets for two old Ampex machines, auxiliary equalisers and limiters and other small items.

8th February: Began removing all the old equipment.

15th February: Got permission for new floor in studio and control room from the landlord.

22nd February: Moved the 13-amp. sockets in the control room further up the wall. Took about 1½ days to do. We wanted all the cabling to be in PVC trunking and to go up the wall instead of across the floor.

27th February: Went to Reindirk's factory at Downham Market, Norfolk, to discuss details for tape machines and Dolby units, position of the connectors and also to make sure that the wires we'd put in the control room would reach. We also discussed the locations for the jack bay.

28th February: Sent order to Macinnes Labs for two AMCRON D 150 amps.

15th March: Transit van collected PVC trunking.

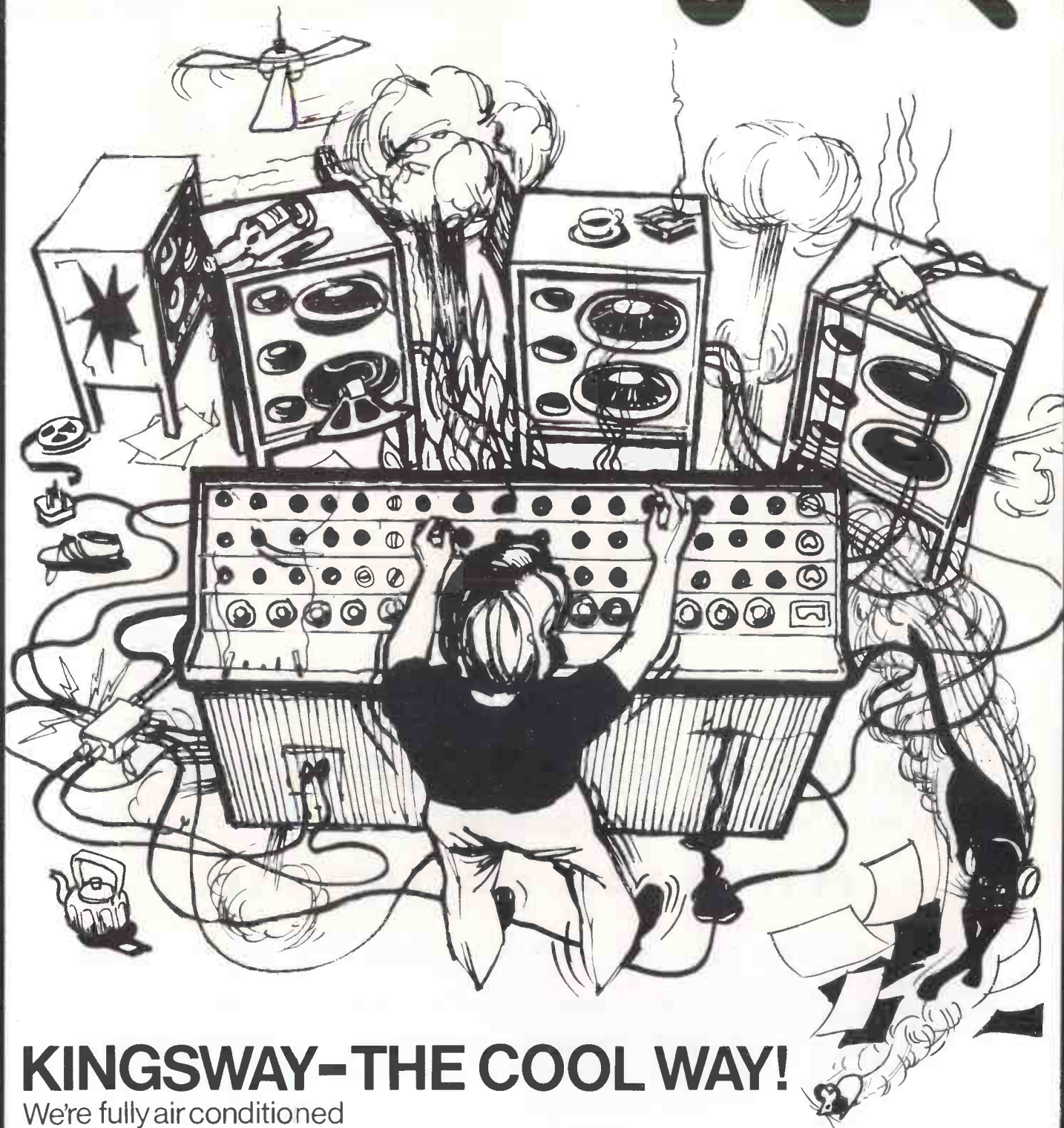
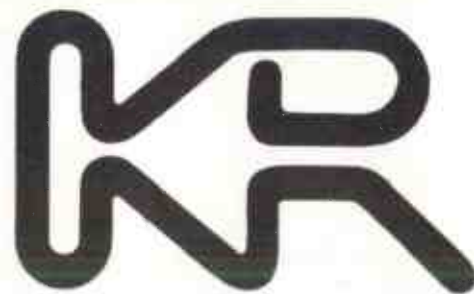
20th March: Roger Pick rang to say he'd located a 50-years-old Steinway, 5 ft. 6 in. Model 'O', at Knightsbridge. £750 was the cost. He said would be ideal for us. Telephoned accountant and got cheque for £750.



# Kingsway Recorders Ltd.

## Music Recording Studios

01-242 7245 129. Kingsway, London WC2B 6NH



# KINGSWAY-THE COOL WAY!

We're fully air conditioned

## STUDIO SPOTLIGHT

21st March: Went to Knightsbridge with cheque but no one in. AMCRON amps delivered.

22nd March: Took three Universal Audio limiters to Bauch for modernisation. Took cheque to Natalie, the piano owner, who said she wanted to have the cheque cleared first before letting the piano go.

23rd March: Began putting in the Egatube trunking but hit snag very quickly. Found that the two pillars in the control room were made of solid concrete and the drill wouldn't go in. Had to borrow hammer drill and this did the trick. Telephoned Humidair and accepted a quote for £3,890 for new air conditioning unit providing we could get the necessary permission.

25th March: Reindirk build mock-up of the mixer in 2 by 1 in. frame but it didn't look too good. Modified it a bit and altered angles by sawing bits and pieces off. Also collected interface board to go between Studer and M range Dolby, transistors and associated components.

27th March: Woman telephoned to say cheque had been cleared and she awaited the collection of the piano.

28th March: We completed the bench in the workshop. Surveyor came around

to see how we were planning to have the air conditioning done. He approved verbally. Six Quad power amps. arrived to be used for studio playback/foldback and auxiliary amplification.

31st March: Mounted these on rack panels.

4th April: Ian said he was interested in making the isolation screens himself. However, US tour looming up and then he fell ill, so had to cancel. Spotlights in the control room fitted.

5th April: Martin, Louie and myself worked out design for isolation screens and sent them to a new maker.

10th April: Ian went to US. Derek Jones came from Beyer with the equipment we'd ordered - mike stands, 22 small booms and two large ones, three M 160C mikes, elastic suspension for mikes and ordinary mike clips. Brought seven pairs of 12 headphones that we'd ordered.

12th April: The Ampex AG 300 four-track machine stripped down to component parts and cleaned up and replaced parts as necessary. Re-assembled and ready for operation.

13th April: (Friday): Discussions about staff began.

14th April: Began acoustic tiling of walls in control room.



*The Studio looks the same as always. Included in the picture is the Steinway Grand Piano*

16th April: Insurance requirements discussed with brokers. Liability of £1,000,000 in case any superstar trips and breaks his neck.

18th April: Bits and pieces for record deck came and assembled for control room.

23rd April: The Egatubing in control room completed.

24th April: An electrician came and began re-wiring the heavy electrical systems.

28th April: We began working on the audio signal leads in the control room and the workshop.

1st May: Microphone cables between the studio and control room fitted.

4th May: Received M16 manual and remote function controls panel from Dolby

and took them up to Reindirk.

8th May: We visited Reindirk again and saw that a lot of progress was being made.

10th May: The first connectors were fitted.

14th May: Collected some more components for the mixer from Bauch.

19th May: Started to install suspended ceiling in the control room.

26th May: Wired spotlights that Lou had fitted.

31st May: Control room now at a point where the type of monitors could be decided upon.

1st June: Collected Dolby M16 unit.

2nd and 3rd June: Wired the Dolby unit into a metal rack.

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## KINGSWAY

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## REINDIRK

### **A great mix**

Contact Cyril Jones or Ron Pender for information on mixers at Downham Market 2165.

Reindirk Ltd., 33A Bridge Street, Downham Market, Norfolk.

## STUDIO SPOTLIGHT

6th June: Bad news Found out that the multi-track Studer recorder could not be converted to 24 track. Bauch said we could have new 24-track Studer when it arrived from the factory in Switzerland. In light of this we discussed extra cost and then range Dolby to find out about their M8X which, when added to the M16, would make a 24-track reduction unit.

8th June: Found out that the 24-track Studer, which was due to arrive in England on 11th June, would appear at the APRS exhibition.

11th June: Cabinets for the Ampex stereo machines arrived. Studer two-track also came. Rang Ian in America and told him about the 16-24 track problems and he said to go ahead and order 24 track from Bauch along with the Dolby and extra channels for the mixer.

12th June: Informed Dolby and Bauch to this effect.

14th June: Another problem. The colour of the mixer. Originally the colour ordered was Burgundy. The paint arrived and it was sprayed on as an example. It looked awful so we turned it down. Did a re-match and the new Burgundy colour was accepted. This, however, resulted in a delay on the mixer.

18th June: London Electricity Board man came to investigate the three-phase supply for the air-conditioning unit. Also by this time the monitor loudspeakers had been decided upon – Tannoy 15-inch Golds. The cabinets were designed here and an order was put in to a friend of ours, Joe Gordon, for their making. We were told there was a two-week delivery date.

21st June: Marvellous. Told speaker cabinets were ready. Incredible as Joe had only taken three days to make them. The carpets were ordered for the reception area and the corridors.

24th June: The two old Ampex stereo machines were fitted into the cabinets and overhauled.

27th June: Completed the fitting of the connectors for the 24-track machine.

28th June: Made up mike cables for the studio.

29th June: Lou collected cotton waste from Reliance. This is the recommended material for lagging loud-speaker cabinets. The cotton waste took up so much room in his car that it was hanging out everywhere and he had to drive along hunched-up behind the wheel. Also made up the headphone leads.

30th June: Modified the size of the loudspeaker cabinet bass ports and got them right.

31st June: The internal lagging completed in two remaining speakers.

7th July: Collected the connectors for the mixer from Reindirk.

8th July: Started fitting the connectors.

9th July: Sign, incorporating door bell for the studio, fixed to the wall by the rear entrance. A momentous occasion.

14th July: We planned a day off but worked instead. Received a call from the isolation screen maker to say they were ready for delivery but could only deliver them in the evening. They said they would complete the work the following morning.

19th July: Went to Reindirk who had the mixer frame almost wired up. Very, very impressive.

31st July: Paul Watkins came for an interview as a tape operator. We were impressed.

16th August: Visited Reindirk again. Most of the modules had been completed and fitted into the mixer. Brought back some of the modules for inspection by Martin and Lou. They were knocked out.

22nd August: Ian and Zoe, his fiancé, went to Reindirk themselves and were further impressed.

23rd August: Got delivery date of 6th September for the mixer. Now due to arrive on 10th September because of transport problems.

This, so far, is the full story of Kingsway Recorders Ltd.

The equipment at the studio, which can accommodate up to 35 musicians, now includes the 24-track Studer A80 tape machine with 16-track head block (the first 24-track Studer in England) and the stereo Studer A80-VU tape machine, the Ampex machines mentioned earlier – the EMI mono being used for editing, tape finding and so forth, Dolby M-range units, to be used with the multi-track machine and patchable 360 units for mixing echo feeds and so on. The microphones are from Neumann, AKG, Beyer and STC. Lockwood speakers are to be used for studio replay and fold-back.

Terry, Martin and Lou told us that a great deal of attention had been paid to the control room monitoring speakers, culminating in 4 x 10.5 cu. ft. enclosures specially built to their requirements and housing Tannoy 15-inch monitor Gold units. These are driven by AMCRON d150 amplifiers, the Quad 303s to

be used for auxiliary. Universal Audio 1176 limiters are used and they also have a Fairchild 666 and Altec 436 compressor. A wide range of echo and reverb is available, including an EMT 140 plate, a Grampian spring and an American tape-echo device plus live chamber and tape delay echo. There are four foldback lines feeding the Beyer headphones, each with its own level controls and/or loudspeakers. A high-quality disc playback unit is also available.

The entrance to the studio for equipment is conveniently situated, enabling easy access without steps. Parking is available within a few minutes of the studio at the 24-hour-a-day site at the New London Theatre in Drury Lane.

**Rates: Recording up to 16-T £34.00, 24-T £38.00; Remix up to 16-T £28.00, 24-T £30.00; Copying £10.00; Editing and Mastering £10.00. Overtime: 25 per cent after 6 p.m. and weekends and Bank Holidays.**

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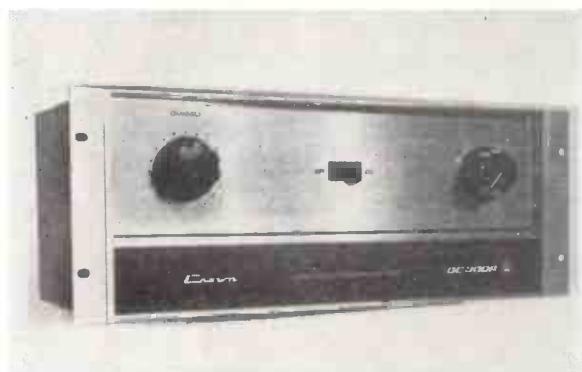
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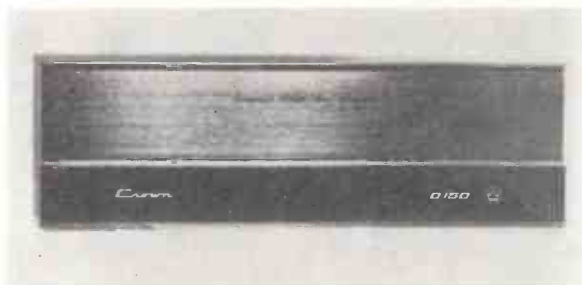
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# AMCROn AMPLIFIERS

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.

London stockists for Amcron are:

**REW (Audio Visual) Ltd.**  
146 Charing Cross Road, W.C.2

Telephone: 01-240 3883

& 10-12 High Street, Colliers Wood, SW19

Telephone: 01-580 9684



**MACINNES LABORATORIES LTD.**

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"Sound may be your problem...  
but it's our business..."

"Advision delivers beautiful,  
beautiful sound."

ADVISION

**ADVISION SOUND STUDIOS**  
23 GOSFIELD STREET LONDON W1 01-580 5707

# BI'S STUDIO GUIDE

## Tape playback:

16 track £11.00  
 1/4" £5.50

## Recording materials:

2" reel (2500 ft NAB) £27.50

1" reel " £13.75  
 1/4" reel " £5.50

**Special facilities:** The studio is hoping to go 24-track in the near future, and new equipment, being ordered at present, includes new stereo machines, remote control units for recording, and Vari-Speed. The control room is above the studio, and are linked by a closed circuit monitoring and video system, which is particularly useful for cueing. Refreshments are available at the studio, but because of the central location there are a num-

ber of eating and drinking establishments within easy reach. Parking nearby.

**Overtime rates:** Rates remain the same 24 hours a day, seven days a week, but £1 per hour is added for sessions after 1800 hours Monday to Friday and all day Saturday and Sunday, plus any late-night travel expenses incurred by staff.  
**Cancellation arrangements:** 50 per cent of fee charged for less than 24 hours' notice.

## ESCAPE STUDIOS

**Address:** Island Farm, Egerton, Kent.  
**Telephone:** Smarden 023-377 514 or Egerton 023-376 259.  
**Studio Directors:** Ted and Richard Roffey.  
**Engineer:** Tony Taverner.  
**Studio capacity:** 20 musicians.  
**Instruments available free of charge:** Baby grand piano.  
**Instruments for hire:** Anything available.  
**Rates:** £275 for 24 hours, inclusive of food, accommodation, and 16-track recording.

Plans for expansion include the soundproofing of a building overlooking the nearby lake for going quad and 24-track recording.

## GROSVENOR STUDIOS (Birmingham)

**Address:** Hollick and Taylor Recording Co. Ltd., 16 Grosvenor Road, Birmingham 20.

**Telephone:** 021-356 4246.

**Studio Manager:** John Taylor.

**Technical Manager:**

Charles Hollick.

**Administration and bookings:** Jean Taylor.

**Engineers:** John Taylor, Richard Crowe.

**Studio capacity:** 30 musicians (Studio 1), 12 musicians (Studio 2).

**Instruments available free of charge:** Piano and guitar amplifiers.

**Instruments for hire:** Electric organ, and any instrument if prior notice is given.

## Rates per hour:

16 track Studio 1	£22.00
8 track "	£18.00
4 track "	£18.00
Stereo "	£12.00
Mono "	£12.00
Stereo Studio 2	£10.00
Mono "	£10.00

## Reductions:

16 track Studio 1	£18.00
8 track . . . . .	£14.00
4 track . . . . .	£14.00
Stereo . . . . .	£12.00
Stereo Studio 2	£10.00

## Recording to picture:

Studio 2 £14.00

**Copying:** £10.00.

**Editing:** £8.00.

**16 mm rock 'n' roll film dubbing:** £16.00.

## Viewing:

35 and 16 mm £10.00

**Special facilities:** Location unit, consisting of Triad 12" four-out desk and Nagra stereo and mono tape machines, various mikes. Film room, with mixing to picture in Studio 2, and tape/disc room, with cutting lathe and machines to transfer to and from disc, tape, cassette and cartridge. **Note:** The studios are being completely rebuilt and equipped with new mixing desks, tape machines, film and monitoring equipment, and will reopen at the end of November this year.

**Overtime rates:** None.

**Cancellation arrangements:** No charge if more than 48 hours' notice given. 50 per cent charged if less notice given.

## I.B.C. SOUND RECORDING STUDIOS

**Address:** 35 Portland Place, London W1N 3AG.

**Telephone:** 01-637 2111.

## Studio Director:

Michael Claydon.

**Engineers:** Michael Claydon, Damon Lyon-Shaw, Richard Manwaring, Andy Miller, Andy Knight, Hugh Jones.

**Technical Director:** Dennis King.

**Disc cutting:** Melvin Abrahams.

**Bookings:** Angela Peberdi, Pauline Stuart.

## Studio capacity:

50 musicians.

**Instruments available free of charge:** Piano, multitone.

**Instruments available on hire in Studio:** Mellotron, Hammond C3.



**8 TRACK  
PROFESSIONAL RECORDING**

18, West Mall, Clifton,  
Bristol BS8 4BQ  
Telephone (0272) 35994

## NORTH-EAST AREA

# 4-TRACK

RECORDING & REDUCTION  
**FULL STUDIO SERVICE**

IMPULSE SOUND STUDIO  
 69/71 HIGH STREET EAST  
 WALLSEND-ON-TYNE, NEWCASTLE  
 Tel. (0632) NEWCASTLE 624999



## CRAIGHALL RECORDING STUDIOS

### Important Announcement

As from September 1st we shall not be accepting any further studio bookings as the Studio will be used exclusively by our own production unit.

Orders for Tape to Disc work, bulk pressings, sleeves and labels etc., will still be undertaken.

Craighall Recording Studios,  
 68 Craighall Road, Edinburgh EH6 4RL

Tel: 031 552 3685



# We've been making a lot of noise to get the right sound

At AIR Studios we've been knocking walls down and creating general mayhem. We do this periodically to make the most fantastic studio in Europe even more fantastic. With every worthwhile development (big and small) in sound reproduction. So now we have a new control room with Europe's largest 24-track deck by Neve. And four studios to produce any sound you want. With quadrophonic monitoring (discrete and matrix) and 24, 16, 8, 4-track and stereo mastering facilities. All our machines can be used with Dolby Noise Reduction system because, like we said, we give you the best sound you want. And no other.

**Air Studios. Built for producers by producers. 214 Oxford Street, London W1. Tel: 01-637 2758  
Cables DISCAIR London W1.**



AIR Studios have made all the right sounds for: Stackridge Paul McCartney Jefferson T. Rex Procul Harem Medicine Head Roxy Music

# BI'S STUDIO GUIDE

**Rates per hour:**

16 track	£26.40
8 track	£26.40
Stereo/Mono	£19.80
Stereo Dubbing	£11.00
Mono Dubbing	£7.70

**Tape cost:**

2" per reel	£27.50
1" per reel	£17.60
1/2" per reel	£8.80
1/4" per reel	£5.50

**Tape per minute:**

15 i.p.s.	£0.16
7 1/2 i.p.s.	£0.11

**Editing, leadering, assembly:** £7.70

**Playback:**  
8 and 16 track £19.80

**Special facilities:**  
Master quality disc cutting room – mono and stereo – with Neumann lathe.

**Overtime rates:** £6 per hour, charged from 1800 hours regardless of the session time start. Transport and accommodation expenses are charged for staff working after 2300 hours.

**Cancellation arrangements:**  
48 hours' notice required, otherwise 50 per cent of booked time is charged. If less than 24 hours' notice all time is charged.

## IMPULSE SOUND RECORDING STUDIO

**Address:** 69/71 High Street East, Wallsend-on-Tyne, Northumberland.

**Telephone:** 0632-624999/626794.

**Studio Manager:**  
David Wood.

**Engineers:** Colin Foster, Geoff Heslop.

**Studio capacity:**  
12 musicians.

**Instruments available free of charge:** Piano, acoustic guitar, guitar amplification.

**Instruments available for hire:**  
Hammond M100 and Leslie, and any other instrument with prior notice.

**Extra facilities:**  
Session musicians and mobile recording unit.

**Rates per hour:**

4 track recording	£8.00
Stereo "	£5.50
Mono "	£5.50
4 track reduction	£8.00
Stereo "	£4.20

**Editing, dubbing and playback:** £5.00.

**Acetate cutting (double side):**

	Mono	Stereo
7" SP	£2.40	£3.30
7" EP	£2.70	£3.80
12" LP	£6.00	£9.00

**Pressings:** Available in quantities of 50+. Prices on application.

**Tape cost:**

1/4" per 2500 ft.	£6.50
1/2" per 2500 ft.	£9.00

**Studio hours:** 24 hour service.

**Overtime rates:** 25 per cent added after 1800 hours and on Saturdays, and 50 per cent after midnight and on Sundays.

**Cancellation arrangements:**  
No charge if more than 48 hours' notice given; otherwise 50 per cent of time charged.

## INDIGO SOUND STUDIOS

**Address:** 72 Gartside Street, Manchester M3 3EL.

**Telephone:** 061-834 7001.

**Engineers:** David Kent-Watson, Robert Auger.

**Studio capacity:**  
10 musicians (Studio 1),  
25 musicians (Studio 2).

**Instruments/equipment available free of charge:** Piano, EMS synthesiser, Rapid Q broadcast cartridge (suitable for DJ jingles). Instruments are also available for hire.

**Extra facilities:** Stereo and 8-track mobile recording units. ACTT studio recognised for film and broadcasting tracks.

**Rates per hour:**

8 track recording	£16.00
4 track "	£12.00
Stereo "	£8.00
Mono "	£6.00
8 track reduction	£12.00
4 track "	£8.00

**Tape cost:**

1" (2500 ft. NAB reels)	£15.00
1/2"	£9.60
1/4"	£5.20

**Cassettes:**

C90	£1.00
C60	£0.80
C45	£0.70
C30	£0.60

**Empty reels:**

7"	£0.30
5"	£0.25

**Overtime charges:** Normal hours are 0930 to 2200 hours, seven days a week.

Overtime is charged at £3 per hour after 2200 hours.

**Cancellation arrangements:**  
Full rate charged for less than 24 hours' notice, and 50 per cent charged for less than 48 hours' notice.

## KINGSWAY RECORDERS

**Address:** 129 Kingsway, London WC2.

**Telephone:** 01-242 7245.

**Studio Directors:** Martin Birch (managing), Louis Austin, Terry Yeadon (technical).

**Engineers:** Martin Birch, Louis Austin, George Slone.

**Bookings:** Linda.

**Studio capacity:**  
35 musicians.

**Instruments available free of charge:** Steinway grand piano.

**Instruments available for hire:**  
Anything with prior notice.

**Facilities:** Rates were not available at time of going to press, but facilities are for 24, 16, 8, stereo and mono recording. The studio will open this month, and also features full air conditioning.

## LANDSDOWNE RECORDING STUDIOS

**Address:** Landsdowne House, Landsdowne Road, London W11 3LP.

**Telephone:** 01-727 0041/3.

**Director and General**

**Manager:** Adrian Kerridge.  
**Engineers:** John Mackswith, David Baker, Ashley Howe, Robert Butterworth, Mark Dearnley, Alan Burns.

**Bookings:** Janet Evennett.

**Studio capacity:**  
30 musicians.

**Instruments available free of charge:** Steinway baby grand, jangle piano.

**Instruments available on hire:**  
Celeste, harpsichord, electric harpsichord, M100, M102 and C3 organs, electric piano, synthesisers, harmonium, effects pedals.

**Rates per hour:**

16 track Studio 1	£33.00
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8, 4 track and stereo	£28.60
16 track re-mixing	£27.50
8 and 4 track re-mixing	£24.75
Copying Studio 2	£11.00
Editing	£7.70
Playback	£7.70

**Tape cost:**

2" per reel	£28.60
1" per reel	£17.60
1/2" per reel	£11.00
1/4" per reel	£6.05

**Recording hours:** 24 hour service weekdays and weekends, closed on major holidays.

**Overtime rates:** Overtime is charged at £5.50 an hour, from 1800 hours onwards irrespective of the booking time at which the session starts (weekdays), and for all weekend working and public holidays. Transport is charged for engineers working after 2300 hours on weekdays, and setting-up time is also charged for weekend work at overtime rates.

**Cancellation arrangements:**  
50 per cent charged for less than four days' notice. Full rate charged if less than 48 hours' notice.

## LEE SOUND STUDIOS

**Address:** 158 Wolverhampton Road, Pelsall, nr. Walsall.

**Telephone:** 092-283 2333/2961.

**Studio Manager:** Ron Lee.

**Design Engineer:** Sam Ikin.  
**Engineers:** Ron Lee, Clyde Martin, Don Stewart.

**Bookings:** Pat Lee.

**Studio capacity:** 30 – 35.

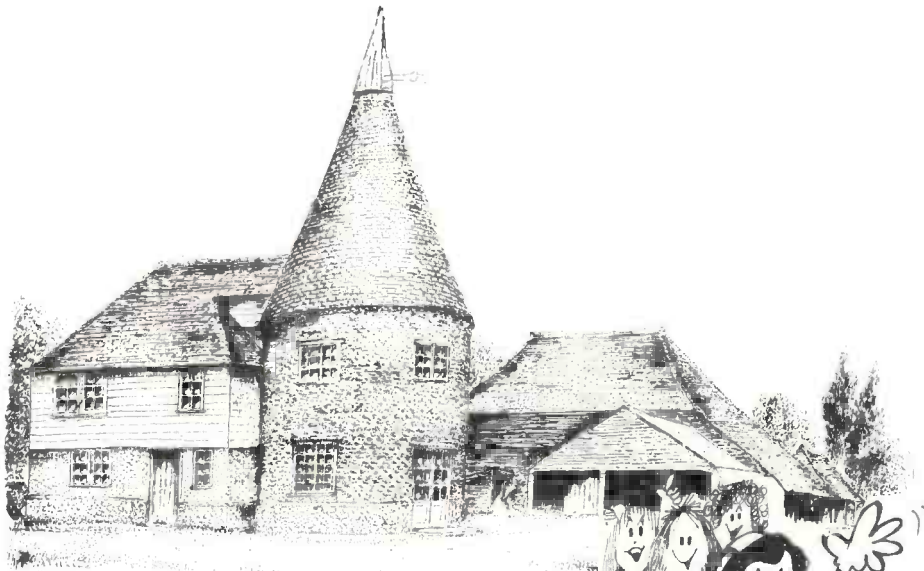
**Instruments available free of charge:** Lowrey organ, piano and harpsichord, concert grand piano, fuzz, wah-wah pedals, tambourines, maraccas, and other small instruments.

**Instruments available for hire:**  
Any with prior notice.

**Extra facilities:** Quad fold-back, lighting, refreshments, and space for forty vehicles by the studios.

**Rates per hour:**

8 track	£11.00
4 track	£11.00
Stereo	£10.00
Mono	£8.00



Sounds  
Great  
Man!



# ESCAPE STUDIOS

Island Farm, Egerton, KENT

Tel: Smarden (023 377) 514 or Egerton (023 376) 259

# BI'S STUDIO GUIDE

**Reduction:**  
8 or 4 track £6.50

**Editing:** £3.50.

**Tape copying:**  
6p per minute, min. charge £1.10

**Note:** Tape at usual retail prices. One demo tape for each member supplied free.

**Hours:** 24 hour service, seven days a week.

**Overtime rates:** Time and a half charged after 2100 hours.

**Cancellation arrangements:** 50 per cent charged if less than 48 hours' notice given. 100 per cent charged if less than 24 hours' notice given.

## MARQUEE STUDIOS

**Address:** 10 Richmond Mews, Dean Street, London W1.

**Telephone:** 01-437 6731.

**Studio Director:** Gerry Collins.

**Engineers:** Phil Dunne, Will Roper, Geoff Calver.

**Technical Engineer:** Doug Jane.

**Bookings:** Amanda.

**Studio capacity:**  
35 musicians.

**Instruments available free of charge:** Bluthner grand piano.

**Instruments available for hire:** Any with prior notice.

**Rates per hour:**

16 track recording	£26.00
8 track "	£23.00
16 track reduction	£20.00
8 track "	£16.00

**Editing, dubbing, playback:** £5.00

**Tape charges:**

2" NAB	£25.00
1" "	£16.00
1/2" "	£5.00

**Special facilities:** Live recording facilities for adjoining Marquee Club, full air conditioning, television lounge, free coffee.

**Recording hours:** 24 hours, 365 days a year.

**Overtime rates:** £4.50 after 1800 hours, all day Satur-

days, Sundays, and public holidays.

**Cancellation arrangements:** 50 per cent charged with 48 hours, and 100 per cent for less than 24 hours' notice.

**Note:** A new 24-track studio will be opened on the same premises in January '74.

## MORGAN RECORDING STUDIOS

**Address:** 165-171 High Road, Willesden, London NW10.

**Telephone:** 01-459 7244.

**Studio Manager:** Roger Quested.

**Engineers:** Mike Bobak, Robin Black, Roger Quested, Mike Butcher, Greg Jackman, Martin Levan.

**Maintenance Engineers:** Pete Smith, John Romer.

**Bookings:** Pat Church.

**Studio capacity:** 35 (Studio 1), 12 (Studio 2), 35 (Studio 3).

**Instruments free of charge:** Hammond organs, Leslie speaker units, Steinway grand pianos.

**Instruments on hire:** Fender electric piano, percussion instruments, and complete range of guitars and amplifiers. Other instruments are available on notice.

**Rates:** Apart from 24-track reduction at £35.20 all studios (including all facilities) are at £30.80 per hour.

**Tape charges per reel:** (Scotch 206 low noise)

2"	£30.80
1" "	£17.60
1/2" "	£11.00
1/4" "	£6.60

**Spools:**

2" NAB	£8.80
1" "	£5.50
1/2" "	£3.85
1/4" "	£1.37
5" spool	£0.27
7" spool	£0.38

**Special facilities:** Fully licensed bar and restaurant.

**Overtime rates:** £5 per hour after 1800 hours weekdays, and on weekends and public holidays.

**Cancellation arrangements:** 50 per cent of booking charged if less than four days' notice given. Total booking charges if less than 48 hours' notice given.

## MUSHROOM RECORDING STUDIOS

**Address:** 18 West Mall, Clifton, Bristol, BS8 4BQ.

**Telephone:** 0272-35994.

**Studio Manager:** Dennis Ackerman.

**Engineers:** Dennis Ackerman, Alan Cox.

**Studio capacity:** 18 musicians, string booth, 2 voice over booths.

**Instruments available on hire:** Hammond M102, Fender guitar amps., xylophone, synthesiser.

**Instruments available free of charge:** Piano.

**Rates per hour:**  
**Recording:** 8 track £12.50  
**Reduction:** 8 track £12.50  
**Accommodation is available at the Studios.**

## THE MANOR

**Address:** The Manor House, Shipton-on-Cherwell, Oxfordshire.

**Telephones:** 08-675 5851/2128 or 01-229 3205 (London Office)

**Studio Manager:** Tom Newman.

**Engineers:** Tom Newman, Simon Heyworth, Phil Beck.

**Bookings:** Trisha Philby (London Office).

**Studio capacity:** 30 musicians.

**Instruments available free of charge:** Steinway grand piano, Lowrey organ, guitars, ASBA conga drums.

**Instruments available for hire:** Anything with prior notice.

**Extra facilities:** 100 acres of parkland, free accommodation and meals, boating, fishing practice room with 4-track facilities, sound effects and record library.

**Rates (inclusive of accommodation, food, engineers and producer's services):**  
24-tr. for 24 hour day £392.70  
16-tr. for 24 hour day £385.00

For the above rates bands can record for as many hours a day as they wish. There are special rates for groups who want to use it for longer periods, and for bulk company bookings. The Manor offers West End facilities in the relaxing setting of rural countryside, along with the advantages of boating, swimming, tennis, billiards, table tennis and TV for leisure periods.

From the debris of

## HOLLICK & TAYLOR

has arisen

# GROSVENOR STUDIOS

PHASE ONE NOW COMPLETE TO  
INCLUDE:

Studio 2	8-track Recording
Film Rm	All trans & dubbing inc. 16mm Rock 'N' Roll
Tape Rm	Copying & Editing

Phase two for completion November  
Studio 1 16-track Recording  
and reduction

GROSVENOR RECORDING STUDIOS  
16 Grosvenor Road, Handsworth Wood,  
Birmingham 20 021-356 4246



**KEEP ON  
TRUCKING DOWN  
24 TRACKS!**

**SARM STUDIOS**

**OSBORN HOUSE, 9-13 OSBORN ST.  
LONDON E1. 01-247 1311 (24HRS.)**

# BI'S STUDIO GUIDE

## THE MUSIC CENTRE

(De Lane Lea Music and C.T.S. Studios Ltd.)

Address: Engineers Way, Wembley, Middlesex.

Telephone: 01-903 4611.

Telex: 923400.

Chief Executive: Louis Elman.

Technical Director:

Peter Harris.

Engineers: John Richards (Dir. C.T.S.), Richard Lewzey, Alan Florence, Dave Hunt, Dick Plant.

Studio capacity:

135 musicians (Studio 1),

40 (Studio 2), 20 (Studio 3).

Instruments available free of charge: Piano.

Instruments available for hire: Any.

Rates: Prices on application – rate cards available.

Special facilities: Film projection and telecine, 35 mm and 16 mm recording, disc cutting, remix room, conference room, bar/lounge, easy parking.

Cancellation charge:

Confirmed bookings charged, unless time re-booked.

## 8-TRACK FACILITIES

£12 PER HOUR

1 month only

WEST OF ENGLAND SOUND LTD.  
38 BARCOMBE HEIGHTS, PAIGNTON  
0803 28783

## ORANGE RECORDING STUDIO

Address: 3/4 New Compton Street, London WC2.

Telephones: 01-836 7811, 7812/3; 01-240 3159.

Studio Manager:

David Humphries.

Engineers: David Humphries, Keith Alan.

Studio capacity:

20/23 musicians.

Instruments available free of charge: Any equipment in the Orange shop, when available, including piano, harpsichord, organs and harmonium.

Instruments available for hire: ARP Odyssey, £20 per day

Rates per hour:

16 track £17.60

4 track £13.20

Stereo £13.20

Mono £11.00

Reduction:

16 track £13.20

4 track £11.00

Editing: £5.00.

Tape copying: £6.00.

Tape cost:

2" reel (EMI 816) £27.50

1/2" reel " £9.35

1/4" reel " £5.50

Recording hours: 24 hour service, no overtime rates.

Orange are planning to open a new 24-track recording studio on the same premises.

## ROCKFIELD STUDIOS

Address: Amberley Court, Rockfield Road, Monmouth.

Telephone: 06-003 680.

Studio Manager:

Kingsley Ward.

Engineers: Kingsley Ward, Ralph Downs, Pat Moran.

Studio capacity:

35 musicians (Studio 1),

40 musicians (Studio 2).

Instruments available free of

charge: Bosendorfer grand

piano, Yamaha grand

piano, Hammond C3 and

L100 organs, Leslie

speaker cabinets, electric

piano, guitars and amplifi-

cation.

Instruments available on hire:

Any with prior notice.

Extra facilities: 100 acres of estate land, 2000 ft. grass landing strip for aircraft.

Rates: All prices available on application.

Studio 1 at Rockfield is for 16-track recording, and

Studio 2 will be available with 24 tracks for quad

recording this month. The waiting list for Rockfield has

been as long as five months, but when the 24-track studio

is ready the list should shorten.

T.P. ALLEY STUDIOS

Address: 22 Denmark Street, WC2.

Telephone: 01-836 1783.

Studio Director: Ralph Elman.

Staff Producer:

Keith Bonsoir.

Engineers: Robin and Colin Freeman.

Bookings: Avril Shelley.

Studio capacity:

18 musicians (Studio A),

15 musicians (Studio B).

Studios can be linked to

one desk, giving total

capacity for 30 musicians.

Instruments available free of

charge: Hammond M100,

Bluthner grand piano

(Studio A), and Seidel

grand (Studio B).

Instruments available for hire:

Anything with prior notice.

Special facilities: Phasing

facility, EMT stereo echo

plates, drum booths. Ses-

sion musicians are also

available.

Rates per hour:

16 track Studio A £24.20

8 track " £15.40

(8-track available in B at

same rate this month).

4 track Studio B £8.80

Reduction:

16 track £19.80

8 track £13.20

Copying and editing: £8.80

Tape charges:

2" NAB reel £27.50

1" " £16.50

1/2" " £9.90

1/4" " £5.50

Copies:

7" spool £2.75

5" " £1.37

Hours: 24 hour service.

Overtime rates: £1 per hour

charged after 1800 hours

and up to 1000 hours. £3

is charged after 2300 hours

for engineer's travelling

expenses.

Cancellation arrangements:

50 per cent of studio time

is charged if less than 48

hours' notice given.

A new 24-input Midas

mixing desk will be in oper-

ation in Studio A this month.

Studio B will also be in

operation again soon, with a

new Helius 16 in/16 out

desk, ready to go 8-track.

## SARM STUDIOS

Address: Osborn House, 9-13

Osborn Street, London

E1 6TD.

Telephone: 01-247 1311.

Engineers: Barry Ainsworth,

Gary Lyons, John Sin-

clair.

# LANSDOWNE

## THE SUCCESSFUL, CREATIVE PEOPLE'S STUDIO.

Lansdowne Recording Studios, Lansdowne House, Lansdowne Road, London, West Eleven, Three LP.

Tel. 01-727 0041/2/3.

*Bookings:* Anne Ainsworth.

*Studio capacity:*

25W (Studio 1), and small voice/demos in Studio 2.

*Instruments available free of charge:* Steinway grand piano.

*Instruments available on hire:* Anything with prior notice.

*Hours:* 24 hours, seven days a week. 24-hour collection and delivery service.

*Rates per hour:*

*Studio 1 Studio 2*

24 track £33. Stereo £6.60

16 track £28.60

8 track £24.20

4 track £22.00

Stereo £22.00

*Reduction:*

Same price as recording.

*Tape cost:*

$\frac{1}{4}$ " reel £5.50

$\frac{1}{2}$ " reel £11.00

1" reel £16.50

2" reel £28.60

*Copying and editing:* £6.60

*Overtime rates:* None.

*Cancellation arrangements:*

50 per cent charged for less than 24 hours' notice. Sarm have been so heavily booked that they are already making plans for expansion – moving their copying facilities (which include a 24-hour collection and delivery service) and introducing a new reduction suite.

In Sarm's control room No. 1, a new bank of specialised electronic effects, including graphic equalisers, Kepexes, Little Dipper, and phasing devices have been installed.

## SCORPIO STUDIOS

*Address:* 19/20 Euston Centre, NW1.

*Telephone:* 01-388 0263.

*Studio Manager:* Paul Dallas.

*Rates:*

16 track £35.20

8 track £30.80

Scorpio Studios are at present undergoing alterations, and will open during the last week of this month. When finished it will be one of the most sophisticated in London, and as well as full quad facilities 24-track recording is planned for the end of the year.

## THEATRE PROJECTS SOUND

*Addresses:* 10 Long Acre, London WC2E 9LN (Head Office) and 11-13 Neals Yard, Monmouth Street, London WC2H 9DP.

*Telephone:* 01-836 1168, 01-240 5411.

*Bookings:* Diana Palmer.

*Studio Director:*

David Collison.

*Studio Manager:*

Michael Moor.

*Studio capacity:*

12-15 musicians.

*Instruments free of charge:*

Bechstein grand.

*Instruments available on hire:*

Any, with sufficient notice.

*Special facilities:* Film projection room, tape to film dubbing theatre, and extensive sound effects library.

*Rates per hour:*

8 track £19.25

4 track £13.20

Stereo £11.00

Mono £8.80

*Self synchronising:*

8 track £11.00

4 track £8.80

*Reduction:*

4 tr./mono, stereo £11.00

8 tr./mono, stereo £15.40

8 track/4 track £17.60

*Dubbing, mixing, editing:*

$\frac{1}{4}$ " tape £4.95

$\frac{1}{2}$ " tape £6.05

1" tape £16.50

*Tape charges:*

$\frac{1}{4}$ " tape £4.95

$\frac{1}{2}$ " tape £8.80

1" tape £16.50

*Sound effects:* Available from library at £2.20 per item for up to one minute, and £1.10 per minute thereafter on that effect. Time and materials charged extra.

*Location recordings:* Prices as per studio rates for mono and stereo. Transport charged 10p per mile.

*Overtime charges:* No charge, but client expected to meet cost of the engineer's transport home.

*Cancellation arrangements:*

24 hours' notice required, or 25 per cent of the booking may be charged.

## TREND STUDIOS LTD

*Address:* 10 Hagen Court, Lad Lane, nr. Baggot Street, Dublin.

*Telephone:*

Dublin (0001) 60928.

*Studio Directors:*

John D'Ardis (managing),

Fred Meijer.

*Studio Manager:* Fred Meijer.

*Engineers:* John D'Ardis, Fred Meijer, Paul Waldron.

*Instruments available free of charge:* Bluthner piano.

*Instruments available for hire:* Anything with notice.

*Studio capacity:*

36 musicians.

*Rates per hour:*

16 track (Mon. to Fri.

0930 to 1800 hr.) £15.00

16 track (after 1800 hr.)

£18.00

8 track (Mon. to Fri.,

0930 to 1800 hr.) £12.50

8 track (after 1800 hr.)

£15.00

*Mixing:*

Both 8 and 16, day £11.00

Weekends, after 1800 hr.

£13.00

*Copying and editing:*

Daytime £5.00

Weekends, after 1800 hr.

£9.00

*Overtime rates:* As above, with minimum of £50 for week-end recording.

## TRIDENT

*Address:* 17 St. Anne's Court, Wardour Street, London W1.

*Telephone:* 01-734 9901.

*Telex Tridisc:* 27782.

*Studio Administrator:*

Bob Hill.

*Engineers:* David Hentschel, Ted Sharpe, Mike Stone, Denis McKay, Roy Baker.

*Bookings:* Pam Dawson.

*Studio capacity:*

35 musicians.

*Instruments available free of charge:* Drum kit, piano.

# ROCKFIELD

**Rockfield Studios,  
Amberly Court,  
Rockfield,  
Monmouth,  
Monmouthshire**

**0600-2449**



*Instruments available for hire:*  
Hammond C3 and ARP 2500 at studio, any other instruments available with notice.

*Extra facilities:* Reduction room, remix and dubbing rooms, disc cutting, tape copying.

*Rates per hour:*  
16 track £38.50  
8 track £28.60  
Mono £28.60

*Reduction:*  
16 track £27.50  
8 track £22.00

*Acetate cutting:*  
7" s/side mono £2.20  
7" s/side stereo £3.30  
7" d/side mono £2.75  
12" s/side mono £8.25  
12" s/side stereo £9.90  
12" d/side mono £11.00

12" d/side stereo £15.40  
*Tape copying:*  
Multitrack £22.00  
*Editing:* £8.80.  
*Tape cost:*  
1/4" £5.50  
1/2" £8.80  
1" £17.60  
2" £26.40

*Master cutting rates:*  
7" mono (per side) £7.15  
7" stereo " £9.90  
12" mono " £11.00  
12" stereo " £16.50

*Recording hours:* 24 hour service.

*Overtime rates:* £6 per hour after 1800 hours and weekends.

*Cancellation arrangements:*  
Up to 96 hours before booking, no charge. Between 96 and 48 hours, 50 per cent charged. Less than 48 hours, full rate charged.

Trident Studios also offer a preview theatre regularly used by all the major film companies. A separate copy room is also available together with group facilities, including a colour television.

**WESSEX SOUND STUDIOS**

*Address:* 106 Highbury New Park, London N5.

*Telephone:* 01-359 0051.

*Studio Manager:*  
Miss Shanti K. Bhatia.

*Chief Engineer:*  
Mike Thompson.

*Engineers:* Mike Thompson, Robin Thompson, Geoff Workman.

*Studio capacity:*  
70 musicians (Studio 1), plus second studio, vocal and drum booths.

*Instruments available free of charge:* Bechstein piano, jangle piano.

*Instruments available on hire:*  
Anything on suitable notice.

*Special facilities:* Quadrophonic facilities, artists' rest room, unlimited parking space.

*Rates per hour:*  
24 track (goes fully operational October '73)  
16 track £35.20  
8 track £28.60

4 track £24.20  
Stereo £22.00

*Reduction:*  
16 track/4 track £33.00  
16 track/2 track £28.60  
8 track/4 track £26.40  
8 track/2 track £22.00  
4 track/2 track £19.80

*Editing:*  
Multitrack £16.50  
1/4" £11.00

*Copying:*  
Multitrack £22.00  
1/4" £11.00

*Tape cost:*  
1/4" per reel £5.50  
1/2" per reel £9.90  
1" per reel £17.60  
2" per reel £26.40

*Quadrophonic mixing:*  
£32.00

*Recording hours:*  
24 hour service.

*Overtime rates:* £6 from 1800 hours to midnight. £7 midnight onwards and at weekends.

*Cancellation arrangements:*  
For less than four days' notice 50 per cent of booked time is charged. Full rates charged for less than a day's notice.

**BIRMINGHAM/MIDLANDS INTRODUCING**

**LEE SOUND STUDIOS**

FULL MULTI-TRACK STUDIOS FOR MASTER AND DEMO TAPES  
8 TRACK RECORDING, 20 CHANNEL MIXING CONSOLE, DOLBY SYSTEM. FULL ECHO-REVERB FACILITIES

LOWREY ORGAN/PIANO AVAILABLE

ACCOMMODATES 30/35 MUSICIANS IN COMFORT

REDUCTIONS IN MONO OR STEREO

REDUCING FACILITIES FROM REEL TO CASSETTE/CASSETTE TO REEL, REMIX, ETC.

**CAR PARK**

158 Wolverhampton Road, Pelsall, Walsall, Staffs.

Telephone: Pelsall 2961/2333



# BEAT INSTRUMENTAL'S EQUIPMENT PRICE GUIDE

Full 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	9-72
2841 Classic	10-91
2842 Full-size Classic	16-61
2851 Full-size Classic	22-99
2857 Full-size Classic	15-00
2845 Jumbo	25-57
2846 Jumbo	28-15
2847 12 String	28-93
2860 Folk	32-45
2861 Jumbo	37-40
2862 12 String	

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 Classico	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
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### VARSITY

513 Metal Strings	8-95
515 Nylon Strings	9-35

### HARMONY

6600/O Flat Top	86-90
6560/O Jumbo	68-20
6382/O Folk	64-79
1269/O 12 String	95-48

### CLEARTONE

#### MELODY

1200 12/s Folk	38-15
1250 12/s Folk Elec	46-61
500 Folk	31-99
525 Folk Elec	40-53
325 Folk	13-91
425 Classic	21-31
460 Classic	31-30

#### MIAMI

FT1 Elec	19-78
FT2 Elec	23-90
FT1 Bass	27-46

#### TANTARRA

4195 Classic	16-02
4197 Classic	23-89
2010 Classic	22-39
1307 Folk	17-92
1324 Folk	22-86
1325 Folk	25-56

#### GUYATONE

HG91 Steel	20-66
HG306 Steel	55-52
HG188C Steel	85-72

#### KLIRA

Westbury Jumbo	70-05
310 Electric	75-19
360 Bass	81-82
Blue Hill 6	54-15
Blue Hill 12	57-25
SM8 Solid	90-94
SM9 Solid	100-73
Westside	101-05
SM19 Bass	96-20
355 Bass	77-66
149 Classic	27-50

### CROYDON MUSIC STUDIOS

#### FRAMUS

05011 J196L Jumbo	39-40
05311 5/196L Jumbo	50-75
05050 J197 Jumbo	31-06
05511 5/197L Jumbo	80-93
05841 FS196R Humming Bird	62-63
06101 5/296B 12 St.	61-60
06011 J296L 12 St.	45-00
06311 5/297 12 St.	94-83
10040 J155 Solid	40-06
10330 FS72BL Solid	54-72

10680 5/360SW 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
12280 5/156 Bass	89-10
03502 AZIO Actilla	
Zoller Semi Acc.	225-04
00/11 50/1L Folk	18-65
14470 0/4 Hawaiian	41-00
10400 J370 Solid	63-09
12490 J375 Bass	75-90
13120 6/175	52-87
13100 6/174	50-53
13020 SL75G	92-32
13130 6/175PS	63-34

### 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
Stratocaster custom s/	
bst	202-84
Telecaster de luxe	260-93
Telecaster standard	
blonde	177-24
Telecaster thinline	263-88
Telecaster w/Bigsby	
tremolo	220-56
Jazzmaster 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
GS460 Folk	30-69
GS570 Folk	37-51
GS680 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 Folk	134-19
4040 Bass	147-31

### JEDSON

1 p/jup Solid	18-45
2 p/jup Solid	21-99
2 p/jup Bass	25-58
732 Classic	27-00

### 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
500 Acoustic w/tail-piece	8-50

### TORRE

Student	10-28
Chica	12-00
Classic	15-35
Supremo	17-63
Spagnola	18-24
Granada	30-24

### DAN ARMSTRONG

Six String Guitar in case	181-50
Six String bass 30" Scale	198-00
Four String bass 30" Scale	189-75

### Four String bass 34" Scale

189-75	
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### HÖHNER

#### HÖHNER 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	48-21
SE2B Bass	40-50
SE2B Bass w/case	58-55
SE2T Solid	28-65
SE2T Solid w/case	40-85
FB1W Bass	47-40
FB1W Bass w/case	62-75
SP1 Solid	20-05
SP1 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

#### MORIDARA

841 Classic	22-90
842 Classic	27-35
843 Classic	29-90
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	95-50
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
500 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 IS-TD H/made Classic	148-98

### KASUGA

G.100 Classic	31-21
G.130 Classic	35-33
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
500 Folk	8-78
MG010 Folk	8-66
30N Classic	9-68
S1612 Folk	12-89
ST1612 Folk	13-30
N1612 Classic	13-35
TERADA	
S.G16N Classic	15-10
FW.504 Western	46-88
W.513 12/s Western	45-32
C.102 Plectrum	16-62
ZENTA	
P1 Elec	17-67
FT1 Elec	21-48
FT2T Elec	27-43
FT20B Bass	44-28
SG1B Bass	40-45
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 avail	able 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

#### ELCO

Rio Bravo 6	56-70
Rio Bravo 12	62-45
Ranger 6	34-60
Ranger 12	42-20
Ranger 6 Electric	47-74
Ranger 12 Electric	53-14
Ranger Folk	29-75
Colorado Folk	17-00
Ranchero	23-38
Ranchero 12/s Folk	30-83
Navajo 6	33-00
Navajo 12	39-00
Studio L Folk	15-50
SIGMA	
3173 Dreadnought 6/s	75-00
3174 Dreadnought 12/s	77-00

3171 Grand Concert Folk	47-00
3172 Grand Concert Folk	62-00
3041 Classic Guitar	45-00
3042 Classic Guitar	69-00

### Ovation

Standard Balladeer 6/ string	149-36
Standard Balladeer 12/string	223-33
Glen Campbell Artist 6/s	204-60
Glen Campbell Artist 12/s	248-95
Folklore	194-20
Classic Bomadeer	161-04
Breadwinner Electric	195-00
Deacon Electric	249-00
Artist Electric Acoustic	208-00
Country Electric Acoustic	208-00

### SHAFTESBURY

00 Electric	77-60
65 Electric	65-64
66 Electric Bass	67-70
61 Electric	63-03
63 Electric Bass	65-80
Ned Callan Cody	145-00
Ned Callan Cody Bass Resonator	41-67
Resonator Jumbo	45-47

### AVON

3404A Electric Guitar	34-90
3404B Electric Guitar w/bag	38-85
3404C Electric Guitar w/case	49-45
3405A Electric Bass	36-75
3405B Electric Bass w/bag	39-50
3405C Electric Bass w/case	51-15
3406A Electric Guitar	34-25
3406B Electric Guitar w/bag	36-45
3406C Electric Guitar w/case	46-20
3407A Electric Bass	45-15
3407B Electric Bass w/bag	46-20
3407C Electric Bass w/case	57-75

### SUZUKI

1663 Classic	21-95
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Les Paul Custom, Ebony	361-90
Les Paul Custom, Sunburst	284-90
Les Paul De Luxe, Gold	295-90
Les Paul De Luxe, Sunburst	317-90
SG Custom, Walnut	372-90
L5-S, Cherry Sunburst	515-90
SG Standard, Cherry	229-90
SG Standard, Nat. Mahogany	240-90
SG Standard, Walnut	240-90
SG Special, Cherry	206-80
SG Special, Walnut	217-80
SG-2, Cherry	152-90
SG-2, Walnut	158-40
SG-1, Cherry	136-40
SG-1, Walnut	141-90
SG-3, Cherry Sunburst	163-90
EB-0, Cherry	198-00
EB-0, Walnut	203-50
EB-3, Cherry	240-90
EB-3, Walnut	246-00
EB-3L, long scale, Cherry	233-20
EB-3L, long scale, Walnut	238-70
EB-OL, long scale, Cherry	194-70
EB-OL, long scale, Walnut	200-20
SB-350, Cherry	165-00
SB-350, Walnut	170-50
SB-450, long scale, Cherry	165-00
SB-450, Walnut	170-50
EB-4L, long scale, Cherry	227-70
EB-4L, long scale, Walnut	238-70
EB-2D, Cherry	297-00
EB-2D, Sunburst	302-50
EB-2D, Walnut	302-50
J-250R, Sunburst	438-90
J-100 Custom, Natural Top	291-50
J-200 Artist, Sunburst	394-90
J-200 Artist, Natural	405-90
Dove Custom, Cherry	335-50
Dove Custom, Natural Top	346-50
Heritage Custom, Natural Top/Rosewood Back	278-30
Hummingbird Custom, Cherry Sunburst	251-90
Hummingbird Custom, Natural	262-90
Blue Ridge Custom, Natural Top	231-00
SJ De Luxe, Natural	207-90
SJ De Luxe, Sunburst	196-90
J-50 De Luxe, Natural Top	192-50
J-45 De Luxe, Cherry Sunburst	285-90
J-40, Natural Top	167-20
J-55, Natural Top	215-60
J-160E Custom, Natural Top	232-10
B-25 De Luxe, Sunburst	161-70
B-25 De Luxe, Natural	167-20
LG-0, Natural Top	108-90
B-20, Natural Top	150-70
Blue Ridge 12 Custom, Natural Top	273-90
B-45-12N De Luxe, Natural Top	218-90
B-25-12N De Luxe, Natural Top	196-90
LG-12, Natural Top	124-30
Citation, Sunburst	1428-90
Citation, Natural	1439-90

<b>HOFNER</b>	
HS-4580 Electro-Acoustic, Double Cutaway	118-25
Congress Acoustic	45-10
Hawaiian Artist	51-70
Hawaiian Standard	40-15
HS-174V Solid	98-18
HS-174 Solid	99-15
HS-175 Solid	112-75
HS-164V Solid	73-15
HS-4579 Solid	141-90
Galaxie Solid	107-80
HS-185 Artist Solid Bass	69-10
HS-186 Solid Bass	106-15
HS-189 Solid Bass	122-10
HS-182 Solid Bass	79-64
Violin Bass	97-35
Professional Solid Bass	67-10
Western Jumbo 6/s	63-25
Western Jumbo 12/s	70-40
Western Jumbo Electro-Acoustic	80-30
Arizona Jumbo Flat-top, 6/s	52-80
Arizona Jumbo Flat-top, 12/s	56-10
<b>SAXON</b>	
811 Classic	19-80
813 Classic	22-39
814 Classic	26-40
815 Classic	35-75
816 Classic	49-50
812 Folk	22-39
817 Folk	26-95
818 Folk	32-89
819 Jumbo	30-25
820 Jumbo	34-65
821 Jumbo	35-75
822, 12/s Jumbo	32-45
823 Jumbo	34-65
824 Jumbo	37-40
825 Jumbo	47-30
<b>SELMER</b>	
Rancher, 6/s, C & W	22-55
Rancher, 12/s, C & W	26-95
<b>VIVA</b>	
Viva 1	7-87
Viva 2	8-42
Viva 3	9-13
Viva 4	11-50
Viva Super 6 Classic	10-50
<b>YAMAHA</b>	
F50A Folk	24-00
SG 75 Flattop	24-31
FG 75N Flattop	36-50
FG 110 Flattop	31-45
FG 110N Flattop	40-85
FG 140 Jumbo Flattop	37-90
FG 150 Flattop	40-26
FG 170 Flattop	50-00
FG 180 Jumbo Flattop	50-68
FG 200 Jumbo Flattop	55-68
FG 230, 12/s, Jumbo Flattop	55-00
FG 260, 12/s, Jumbo Flattop	68-20
FG 300N Jumbo Flattop	89-22
FG 300N Jumbo Flattop	101-96
FG 580 Jumbo Flattop	136-18
FG 630 Jumbo Flattop	156-00
G50A Classic	26-00
G60A Classic	29-00
G85A Classic	30-50
G100A Classic	36-00
G130A Classic	40-00
G170A Classic	46-50
G-C-3 Hand-made Classic	110-00
G-C-5 Hand-made Classic	159-00
G-C-10 Hand-made Classic	216-00
<b>MSA PEDAL STEEL</b>	
CS-10 Pedal Steel (Rosewood) w/case	759-00
Side Kick Pedal Steel (Black) w/case	343-20

<b>SIMMS WATTS</b>	
<b>NED CALLAN</b>	
Long / Med-length Neck Bass	129-00
Custom Elec.	114-50
Salisbury Elec.	114-50
Cody Special Elec.	150-00
Cody Special Bass	163-50
<b>SUMMERFIELD</b>	
<b>IBANEZ CLASSIC</b>	
361	24-99
328	26-99
333	28-99
362	29-99
336	32-99
370	34-99
375	39-99
*391	79-99
*392	89-99
*2858	110-00
*2862	220-00
ASN 101	11-50
AP701	13-99
<b>TAMURA HAND-MADE CONCERT</b>	
P35	120-00
P45	150-00
P55	175-00
P60	190-00
P80	220-00
P100	275-00
P150	400-00
F40	150-00
F150	400-00
<b>MITSURU TAMURA H/MADE CONCERT</b>	
*P700	210-00
*P800	250-00
*P1000	310-00
*P1200	375-00
*P1500	450-00
*P2000	600-00
*10P1200 (10 string)	375-00
*10P3000 (10 string)	850-00
<b>R. MATSUOKA CLASSICS</b>	
M20	62-00
M25	72-00
M30	92-00
M40	118-00
M50	145-00
<b>R. MATSUOKA D/NOUGHTS</b>	
D40	115-00
D50	140-00
D60	165-00
*D80	220-00
<b>IBANEZ WESTERN &amp; FOLK</b>	
60	29-99
610	34-99
65	32-99
615	38-99
615/12	43-99
620	42-99
647	42-00
647/12	44-99
753	89-99
755	46-00
755/12	50-00
*754	82-00
*754M	92-00
JJ200	55-00
<b>CSL FOLK/JAZZ ACOUSTICS</b>	
MAC. 1	90-00
MAC. 2	90-00
MAC. 3	110-00
<b>CSL &amp; IBANEZ ELECTRIC</b>	
2020	43-99
2030	45-99
*2350	82-00
*LH2350 (l/hnd'd)	92-00
*LH FG360S (l/hnd'd)	92-00
*FG360S	82-00
*2355	97-99

*2355M	108-00
*2356	108-00
*2364	100-00
*2364B	115-00
*2372	115-00
*2372L (l/handed)	130-00
*2372DX	150-00
*2373	127-50
*2380	165-00
*2380L (l/handed)	180-00
*2381	180-00
2363R	59-99
*2368F	72-99
*2387	150-00
*2387B	160-00
*2388B	150-00
<b>SUMBRO ELECTRIC</b>	
FG11	19-99
DS1	27-99
FG2T	27-99
LP2G	48-00
LPGC	52-00
LPSCG	52-00
TF200	45-99
SG200	51-99
SG200B	55-00
JB200	68-00
SC3	45-00
SG6M	42-99
SG6T	46-99
SG63T	65-00
SG42M	43-99
M2	39-99
FBI	150-00
<b>STUDENT GUITARS</b>	
P.S1	8-50
P.S1/A	8-99
P.S2	7-50
P.S2A	7-50
E.G.1	8-50
K.P.1	9-50
K.P.2	7-50
<b>HAWAIIAN GUITARS</b>	
2391	72-00
2390	23-99
HG308	69-99
*Price includes hard shell case	
<b>TOP GEAR</b>	
<b>HARPTONE</b>	
E-6N 'Eagle' D'-nought	167-20
E-6NC 'Eagle' D'-nought	184-80
E-12N 'Eagle' 12/s	176-00
E-12NC 'Eagle' 12/s	193-60
L-6N 'Lark' Jumbo	193-60
L-6NC 'Lark' Jumbo	211-20
L-12N 'Lark' 12/s	202-00
L-12NC 'Lark' 12/s	220-00
S-6NC 'Sultan'	202-40
F-6NC 'Folkmaster'	220-20
Z-6N 'Zodia'	228-80
RS-6-NC Custom 'Bangladesh' model	255-20
B-4-0/F Acoustic 4/s Folk Bass	272-80
<b>RICKENBACKER</b>	
420 Solid	140-80
450 Solid	193-60
450/12 Solid 12/s	211-20
480 Solid	211-20
330/12 S/A 12/s	334-40
360 Stereo	299-20
360/12 Stereo 12/s	404-80
370 Stereo	334-40
4000 Bass	264-00
4001 Stereo Bass	299-20
4005 S/A Bass	343-20
<b>EARTHWOOD</b>	
Discontinued pending new models	
<b>GUID</b>	
D-25-M D'nought	147-84
D-35-NT D'nought	181-28
D-40-NT Jubilee	207-68
G-37-M D'nought	207-68
D-44-M Jubilee	249-70
D-50-NT Special	273-90

D-55-NT T.V. D'nought	329-12
F-20-NT Troubadour	132-00
F-30-NT Aragon	162-80
F-40-M Folk	240-90
F-47-NT Folk	240-90
F-48-NT Navarre	273-90
F-50-BLD Navarre	350-24
F-50-R Navarre	379-50
F-112-NT 12/s	188-32
F-212-NT 12/s	240-90
F-212-XL 12/s	274-56
S-50-HB Solid	128-48
S-90 Solid	167-20
S-100 Solid	200-20
S-100-S Stereo	214-72
S-100-SC Stereo	235-84
JS-1 Solid Bass	181-28
JS-11 Solid Bass	223-30
JS-11-S Stereo Bass	237-60
T-100-D 'Slim Jim' Elec.	193-60
SF-11 'Starfire' Elec.	218-24
CE-100-D S/A 'Capri' Elec.	381-60
SF-IV 'Starfire'	313-28
SF-BASS-11 'Starfire' S/A Bass	294-80
<b>HARMONY</b>	
6600 Regal De Luxe Dreadnought	78-43
H6600/0 As above, w/ plush lined fibre carrying case	88-68
H6560 Sovereign Jumbo guitar	73-32
H6560/0 As above, w/ fibre carrying case	79-75
H6659 Dreadnought guitar	39-22
H6659/0 As above, w/ fibre carrying case	46-04
H6364 Sovereign Grand Concert Folk. Jet black finish	56-27
H6364/0 As above, w/ fibre carrying case	63-09
H6303 Sovereign Grand Concert gtr.	69-91
H6303/0 As above, w/ fibre carrying case	76-72
H6382 De Luxe Grand Concert guitar	73-32
H6382/0 As above, w/ fibre carrying case	79-75
H6340 Grand Concert guitar	32-40
H6340/0 As above, w/ fibre carrying case	39-22
H6341 Grand Concert guitar w/two-tone, shaded top	32-40
H6341/0 As above, w/ fibre carrying case	39-22
H6365 Grand Concert Size Folk guitar, w/ mahogany top and back	40-92
H6365/0 As above, w/ fibre carrying case	47-74
H6362 Grand Concert Size Folk guitar, solid spruce top, mahogany sides and back	39-22
H6362/0 As above, w/ fibre carrying case	46-04
H1269 Regal Dreadnought 12-string	85-25
H1269/0 As above, w/ plush lined fibre carrying case	95-48
H1233 Grand Concert Size 12-string	47-74
H1233/0 As above, w/ fibre carrying case	54-56
<b>WESTERN ORGAN STUDIOS</b>	
<b>MOSRITE</b>	
VI Standard w/case	232-00
VI Bass w/case	232-00

<b>W.M.I.</b>	
Electric Guitars:	
K-1 Single pick-up	15-84
KET-200 Two pick-up w/tremolo	18-92
K-2T Custom two pick-up w/tremolo (SG)	28-60
K-8T Hollow body 2 pick-up w/tremolo	26-40
KEB-110 Single pick-up bass	19-80
K-18 Custom single pick-up bass (SG)	28-60
K-2B De Luxe two pick-up bass (SG)	36-30
Acoustic Guitars - Steel String	
G-101 Standard size student - white top	6-93
K-115 Intermediate size - spruce top	8-47
K-116 Wildwood Intermediate size	9-99
K-118 Sunburst intermediate size	9-46
K-135 Concert size - spruce top	10-56
K-145 Sunburst concert size	11-33
K-155 Wildwood concert size	12-98
K-235 Sunburst auditorium size	14-96
K-240 De Luxe auditorium size - wildwood	15-95
K-312 12/s Jumbo western/mahogany Acoustic Guitars - Nylon String	37-40
KCL-110 Intermediate size - spruce top classic	8-91
KCL-112 Wildwood intermediate size - classic	9-99
KCL-265 Concert size - spruce top - classic	10-81
KCL-465 De Luxe wildwood concert - classic	12-98
<b>Z.B.</b>	
<b>EMMONS</b>	
Pro D10 10/s D/neck P/steel	859-00
Pro S10 10/s P/steel	605-00
Pro S12 12/s P/steel	705-00
S58 8/s P/steel	248-00
SS10 10/s P/steel	400-00
ES8 8/s P/steel	198-00
ES10 10/s P/steel	210-00
GS10 10/s P/steel	395-00
<b>FUZZY</b>	
S10, 10/s, p/steel	327-80
D10 10/s D/neck, P/steel	520-00
<b>Z.B.</b>	
Student S10, 10/s, P/steel	434-50
Professional S10, 10/s, p/steel	625-90
S11, 11/s, p/steel	680-00
S10, 10/s, p/steel	625-90
D10, 10/s, D/neck, p/steel	86

FRI, 2 x 12/1 x 18/2 horns 100w cab	174-90
HCI-2 horns 50w cab	42-90
PAI-H, 2 x 12/2 horns, 100w cab	93-50
PA2-H2, 4 x 12/2 horns, 100w cab	134-20
PA2-H4, 4 x 12/4 horns, 200w cab	170-50

## CLEARSTONE

<b>PARK</b>	
1001, 75w amps	96-00
1002, 150w lead and Bass amp	159-41
1003, 150w PA amp	166-45
1005, 150w lead and Bass amp	132-45
1006, 250w slave	199-27
1007, 8 channel mixer	214-83
1008, 4 x 12 lead cab	116-04
1009, 4 x 12 bass cab	116-04
1010, 2 x 15 cab	105-02
1011, 1 x 18 cab	84-39
1014, 4 x 12 HF. cab.	180-45
1015, Horn cab	70-33
1016, 4 x 12 cols	215-68
1017, 2 x 12 cols	121-90
1018, 25w combo amp	100-80
1019, 50w combo amp	161-76
1021, P120 Micro	14-30
1022, Fuzz sound	12-24
1023, WAH swell pedal	14-20
1025, Minireverb mains	33-24
1041, Minireverb Mixer	57-11
1041F, Minireverb Footswitch	2-45
<b>CM1</b>	
1037, CM1 50w	78-82
1038, CM1 100w	105-02
1039, CM1 lead cab	94-28
1040, CM1 bass cab	90-75
1044, CM1 10w	27-50
1045, CM1 50w PA	109-80
1046, CM1 100w PA	136-05
1047, CM1 50w PA cols	69-22
1048, CM1 100w PA cols	109-80

## CUSTOM SOUND

150w lead amp	86-25
110w combo	115-50
40w combo	90-75
50w 6 channel PA amp	121-00
350w PA stack	214-50

## DALLAS

<b>FENDER</b>	
Dual Showman, 100w Bandmaster, 45w	662-99
Twin Reverb, 100w	329-15
Twin Reverb with J.B.L.'s, 100w	338-53
Quad Reverb, 100w	448-43
Super 6 Reverb, 100w	427-61
Super Reverb, 45w	401-54
Pro Reverb, 45w	298-37
VibroLuxe Reverb, 40w	275-69
De Luxe Reverb, 20w	223-18
Vibrochamp, 6w	186-61
PS400 Bass amp	61-38
Bassman 100, 100w	821-46
Bassman 50, 50w	426-25
Bassman 10, 50w	329-15
Musicmaster Bass, 12w	265-03
	93-77

## SOUND CITY

8300, 20w PA	36-66
8301, 100w Lead	71-61
8302, 50w Bass	71-61
8324, 50w Organ	71-61
8303, 50w PA	84-32
8304, 120w Lead	100-81
8305, 120w Bass	100-81
8325, 120w Organ	100-81
8306, 120w PA	120-97
8307, 200w Lead	142-97
8308, 200w Bass	142-97
8326, 200w Organ	142-97
8309, 200w PA	161-29
8319, Lead cab, 60w	74-59
8320, Bass cab, 60w	74-59
8321, Organ cab, 60w	74-59
8312, 2 x 12 PA60 col. pair	117-21
8313, Lead cab, 110w	105-50
8314, Bass cab, 110w	105-50
8322, Organ cab, 110w	105-50
8315, PA, 110w col. pair	189-48
8316, Lead cab, 140w	121-48
8317, Bass cab, 140w	121-48
8323, Organ cab, 140w	121-48
8318, PA, 140w col. pair	225-90
8329, 4 x 25w Horns	76-73

8331, 3-faced PA 60 cab	51-15
8332, 3-faced Horn cab	55-33
8334, 4 x 12 Extension Horn cab	183-29
8333, Monitor cab, 50w	38-37
8333, Monitor cab, 100w	68-20
8327, Concord Reverb	147-70
8328, Combo 60	150-38
8350, Slider amp	43-99
8337, Concord Rev. J.B.L.	196-93
8336, Concord Bass	147-70
8335, Concord GT 80	215-25
8351, Bass Slider	51-15
8340, Mixmaster	286-44
8345, Echomaster I	300-08
8346, Echomaster 2	345-53
<b>J. B. LANSING</b>	
D120F, 80w speaker, 12"	71-37
D130F, 80w speaker, 12"	79-55
D140F, 100w speaker, 15"	81-84
SB110, 50w Enclosure on app.	131-34
SB120, 80w Enclosure	131-34
SB130, 80w Enclosure	148-08
SB230, 160w Encl.	266-20
BB140, 80w Enclosure	153-33
BB240, 160w Encl.	285-16
PA130, 80w Encl.	259-25
PA230, 160w Encl.	369-60
PAL, 80w Horn cab	187-70
PAL, 160w Horn cab	330-00
PA075, Tweeter	70-40
<b>IMPACT</b>	
1015, 60w amp	76-73
1017, 120w amp	100-82
1011, L/O cab	105-50
1016, PA col. pair	189-26
1016A, cab	59-25
1018, Bass cab	85-25

## DAVOLI

Lied organ bass, 50w	111-06
Lied organ bass, 100w	157-50
Lied organ bass, 200w	246-35
Super lied dual, 50w	121-16
Super lied dual, 100w	167-60
Super lied dual, 200w	256-45
Lied super effects/R 50w	127-22
Lied super effects/R 100w	185-77
Lied super effects/R 200w	278-66
B50/N cab	58-56
B75 cab	111-96
B150 cab	160-53
Combo-amp, 15	29-88
Combo-amp, tempest 25	66-63
Tempest 25 tremelo	73-16
Tempest 50	130-90
Tempest 50 tremelo	138-69
Combo-amp, Super studio S5500	159-53
Combo-amp, super studio S51000	227-17
Combo-amp, didactic 6	108-90
8092/K, 50w	105-00
8092/K, 100w	145-39
8092/K, 200w	199-91
Mixer 6, 100w, w/case	303-79
Mixer 6, 200w, w/case	394-66
Mixer 12 + multicore (20 mt.)	1041-95
DK45 cab	57-55
DK90 cab	113-09
DK120 cab	171-64
DK180 cab	197-89
Compact mixer 6	131-26
Transistorised slave 200w	201-93
Microphone K695	34-32
Microphone K700	38-16
Didactic 6	108-90

## DJ ELECTRONICS

DJ Group 300, 150w amp	132-00
DJ Group 300, 150w slave amp	121-00
DJ 100, 100w slave	54-45
DJ 105, 30w p.a. amp	49-61
DJ 705, 70w p.a. amp	69-30
DJ 500, 50w p.a. amp	59-40
DJ 1000, 70w p.a. amp	72-60
DJ 7000, 100w p.a. amp	79-20
Discmaster, 100w slave	72-05
Prince, 50w cab	44-00
Consort, 100w cab	66-00
Majestic, 100w cab	88-00
Sovereign, 100w cab	99-00

## ELECTROSONIC

Custom-built, prices on application

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 w/case w/reverb	151-00
50w Bass combo	151-00
Folded Horn Altec cab	164-00
1 x 15 Lead/Bass Altec	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/tremelo	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., 100w	115-00
1011 PA100/S, 4 x 12" speaker col., 100w	115-00
1012 PA60/TC, 2 x 12" speaker col., 60w	73-00
1013 PA60/S, 2 x 12" speaker col., 60w	73-00
1014 B125, 1 x 15", 125w encl.	107-00
1015 B125/PC, 1 x 15", 125w	123-00
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

## FARFISA

RSC 350 Rotating sound cabinet, 160-watt amplifier	599-50
RSC 180 Ditto, with 80-watt amplifier.	346-50
OR 200, 160-watt amplifier and two speaker cabinets	522-50
TR 70, portable, 60w, two channels	236-50
S 50, 35-watt amp. with two speakers	121-00
GS 42R, pre-amp.	159-50
CL 20, Leslie speaker designed for the Cordovox	220-00

## GEN. EL. MUSIC

Baby Lem mixer amp.	212-30
LP.60 cab	97-90
LG.100 cab	158-40
LG.300 cab	229-90
Pro Lem mixer	162-80
Power Module, 100w	90-20
Power Module, 180w	123-20
Lem 911, bass amp.	283-80
Lem 912, guitar amp.	294-80
Venus G20	46-20
Mars G30	64-90
Mars GR30	83-60
Saturn GR50	141-90
Saturn B50	68-20
Bass 80	162-80
Explorer 80	167-20
Vanguard 60	163-90
Varisound R80	294-80

## HH ELECTRONICS

IC.100 l/b/o, 100w twin	142-73
IC.100-S, l/b/o, 100w	105-60
IC.100 combo amp, 75/120w, 2 x 12 speakers	174-90
IC.100-S combo amp. MA.100, 100w, 5 chan PA	149-60
MA.100-S, 100w, 5 chan PA	110-00
S.130 slave, 130w	84-70

## LOUDSPEAKER SYSTEMS

412 BL Minor, 120w 4 x 12	118-80
2 x 12, 70w PA stand.	71-50
2 x 12, 70w PA dual centers.	86-90
215BL, 200w, 2 x 15	144-10

## HIWATT

DR-504, 50w	99-00
DR-103, 100w	130-35
DR-201, 200w	176-55
DR-405, 400w	282-20
DR-512, 50w p.a.	115-50
DR-112, 100w p.a.	135-30
DR-203, 200w p.a.	199-65
DR-406, 400w p.a.	417-45
STA-50, 50w slave	74-25
STA-100, 100w slave	158-40
STA-200, 200w slave	100-65
STA-400, 400w slave	252-45
SA212, 50w combo	143-55
SA412, 50w combo	189-75
SE4121, 4 x 12 cab, 100w	107-25
SE4123, 4 x 12 cab, 110w	120-45
SE4122, 4 x 12 cab, 150w	135-30
SE4129, 4 x 12 cab, 200w	179-85
SE4124, 4 x 12 col, 50w	110-71
SE4125, 4 x 12 col, 100w	122-10
SE4126, 4 x 12 col, 150w	138-60
SE4127, 4 x 12 col, 200w	183-15
SE2123, 2 x 12, 25w	61-05
SE2124, 2 x 12, 50w	77-55
SE2125, 2 x 12, 100w	107-25
SE2128, 2 x 15 cab	148-50
SE2121H, 2 x 15 horn cab	193-05
SE2150, 2 x 15 bass, 100w	140-25
SE4151, 4 x 15 bass, 200w	216-15

## HÖHNER

Orgaphon 33 MH	258-65
Orgaphon 55 MH	288-40
Orgaphon 60 N	312-60
Super Reverb 62	368-45
CP Pianet amp	82-60
Schaller Solo Uni	57-60

## HORNBY-SKEWES

MILES PLATTING	
V.100, 100w amp	102-64
V.50, 50w amp	82-80
PA.50, p.a. amp	94-92
PA.100, p.a. amp	114-73
V.50-S, 50w 2 x 12 in. cab.	70-36
PA.50-S, 50w 2 x 12 in. cols, per pair	115-39
PA.100-S, 100w 4 x 12 in. cols, per pair	189-51
C.30, 30w combo and 1 x 12 in.	114-95
C.50, 50w combo and 2 x 12 in.	137-71

## ZENTA

Z.50, 50w combo and 2 x 12 in.	115-75
Z.50.R. as previous plus reverb	145-05
CD.15.SN, 10w combo and 1 x 12 in.	59-90
PL.TK.15, 10w combo and 1 x 12 in. and light show	73-15
CD.6.SN, 6w combo and 1 x 8 in.	29-60
CD.6.5TD, as previous and term	35-55
Z.3, 3w combo and 1 x 6 in.	22-35

## ICELECTRICS

PAU 3030, stereo, 30w p.c.	73-26
PAU 6060, stereo, 60w p.c.	84-26
ADM 60/3, 60w p.a. SMP, 101, stereo mixer pre-amp	86-68
MMP 202, mono-mixer pre-amp	108-68
P.50, power amp	83-60
	44-07

## JENNINGS

V15, 15-watt Valve Combo	55-00
V30, 30-watt Valve Combo	159-50
A.P.50, 50-watt Solid-state Combo	165-00
V100, 100-watt Valve amp.	148-33
A.P.100, 100-watt Solid-state amp.	124-30
FR50, 50-watt Flat Response amp.	79-20
FR100, 100-watt Flat Response amp.	102-30
Speaker Cabinets:	
B1, 1 x 18" speaker, 100 watt	95-70
B2, 2 x 15" speakers, 100 watt	115-50
B3, 1 x 15" Speaker, 50 watt	77-00
D4, 4 x 12" speakers, 120 watt	134-20
T50, 2 x 12" speakers, 60 watt	80-30
P.A. Equipment:	
P.A.100 Amplifier	123-20
2 x 12" column with horn, 60 watt	104-50
2 x 12" column less horn, 60 watt	85-80

## JOHN BIRCH

<b>CABS</b>	
Penetrator 12"	88-00
Penetrator 15"	130-00
100w Slave built in	55-00
	138-60
	183-15
<b>LING DYNAMICS</b>	
<b>ALTEC</b>	
Altec 815, 300w p.a.	550-00
Altec 1205, 75w p.a.	190-00
Altec 1208, 100w p.a.	220-00
1210 AX mixer/amp 100w	286-00
1212A mixer/amp, 100w	220-00
771 BX crossover bi-amp	160-00
LDS, 85w slave amp.	85-00

## MACINNES

<b>CROWN INT/AMCRO</b>	
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
M	

P-MA Musician, 210w Amp	214-50
P-BA215 Bass System, 210w, Bass Amp. with 2 x 15" speakers	321-75
P-MA412 Musician System, 210w, Musician Amp. with 4 x 12" speakers	346-50
P-MS112H Monitor System, 130w, Monitor Amp. with 2 cabs. 1 x 12" plus horn	280-50
P-MS410 Monitor System, as above but with 2 x 10" speakers	280-50
P-PA Standard PA, 130w, 4-channel PA Mixer/Amp	156-75
P-PA400 PA 400, 210 watt, 6-channel PA Mixer/Amp	214-50
P-CSP Commercial Sound Projector, bass reflex ported 3-way BIN. 1 x 15", 1 x 12", 90° radial horn	159-50 and 179-43 and 239-25

## ROSE-MORRIS

<b>MARSHALL L/B/O AMPS:</b>	
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

<b>L/B/O CABS:</b>	
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

<b>SET-UPS L/B/O</b>	
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

<b>OTHERS:</b>	
2040, 50w combo	175-45
2041, 50w two piece	213-40
2048, 50w reverb amp	112-75
2059, 100w two piece reverb	295-90
2068, 100w Artist reverb amp	156-60
2049, 50w 2 x c 12ab	100-65
2069, 100w 4 x 12 cab	145-30
2046, 25w combo	107-80
1930, 10w combo	83-05
1975, pedal	16-10
2023, pedal	16-54
2066, plug box	66-00
2003, 100w P.A. 4 inputs	147-40
1968, 100w 8 inputs	141-90
1985, 50w 4 inputs	97-90
2043, 200w 2 X 12, 2 x 10 pair	205-70
2047, 100w 1 x 12, 1 x 10 pair	135-30

1983, 100w 2 x 12 pair	132-00
Unit 24, 20w P.A. amp 2 col	119-35
Unit 25, 50w P.A. amp 2 col	233-20
Unit 26, 100w P.A. amp 2 col	282-70
Unit 27, 100w P.A. amp 2 col	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

<b>SHURE</b>	
VA3005 Speaker Column	138-60
VA3015 Monitor Speaker	99-00
VA302E-C Control Console	369-60
PM300E Booster amp.	171-60
A3PC-C Console cov.	8-36
A3PC set of covs.	29-48
A3PC-S Speaker cov.	10-56
A3S-C Console stand	26-84
A3S-S Speaker stand	10-56
A3PC-S Monitor cov.	8-36
P300R rack mount kit	6-60

## RSE

RSE 200-watt P.A.	1067-00
RSE 600-watt P.A.	3053-00
RSE 50-watt Wedge Monitor	262-00
RSE 100-watt Upright Monitor	534-00
RSE 10-channel Mixer	1623-00
RSE 15-channel Mixer	2063-00
RSE 20-channel Mixer	2420-00
RSE Extension Cables from	250-00

## S.A.I.

Disco IV/S	138-60
Disco IV	118-80
Mixer Chassis (IV)	52-80

<b>P.A. COLS.</b>	
4 x 12 (Staggered), 200w	187-00
Matching quad horn cabs.	161-70
Matching twin horn cabs.	95-70
2 x 12 plus 2H, 120w, 120w	185-90
2 x 12 plus 2H Mini, 120w	185-90
2 x 12, 100w	106-70
1 x 12, 60w	73-70
4 x 12 plus 2H, 200w	264-00
1 x 12 plus 2H, 60w	152-90
1 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	174-90
SL 100 Slave	127-60
PA 100	184-80
Compact 155S	38-50
Compact 30SS	75-90
Zodiac 100 S.V.	108-90
Compact 30 S.V.	91-30
Compact 50R S.V. Reverb	141-90

P.A.100/6 S.V. Reverb	141-90
P.A.100/4 S.V.	104-50
Treble 'N' Bass, 100 S.V.	89-65
Treble 'N' Bass, 50 S.V.	71-50
Treble 'N' Bass 50 S.V. Reverb	82-50
Chiefant 200 Amp. Unit	163-90
Chiefant 100 Horn Enclosure unit	104-50
Chiefant 100 Bass cabinet	108-90
Chiefant Unit, complete	361-90
Lead 100 speaker	109-45
Bass 100 speaker	80-85
P.A., 60H column speaker	97-90
Goliath 50, Mk. II	68-75
All-purpose 100 speaker	108-90
All-purpose 50 speaker	74-80
TV-60 P.A. col. speaker	80-30
TV-35 P.A. col. speaker	48-48
TV-20 P.A. col. speaker	60-50

## GIBSON

G-10	71-50
G-20	97-90
G-30	115-50
G-40	139-70
G-50	163-90
G-60	242-00
G-70	253-00
G-80	270-80
Thor Bass amp.	174-90
Super Thor Bass amp.	284-90

## SIMMS-WATTS

Ike Isaacs Pro combo.	197-00
Ike Isaacs Pro reverb PA70 amp	98-00
PA70 col (pr.)	108-00
PA cols 4 x 8	108-00
AP100 l/b/o amp	126-00
GE100 graphic amp.	160-00
PA100 amp	138-00
PA cols 2 x 12 (pr.)	182-00
Add-on-horns, twin horns	76-50
AP200 l/b/o amp	190-00
PA200 amp	217-00
APU200 PA slave	178-00
PA cols 4 x 12 (pr.)	320-00
H100 super horn cab	424-00
AP 4 x 12 l/b/o cab.	143-00
4 x 12 bass cab	160-00
4 x 12 l/o cab	264-00
lead cab	123-00

## 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
DH/212P	206-18
DH/215P	218-26
DH/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/415Z	price on applic.
S/218Z	180-19
I812/5	161-86
D/218Z	215-60
I812/18	189-49
RS/2118	196-60
RS/1118	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/50	183-92
OD/50A	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, 120w slave amp.	177-90
MP10, 10-chan. mixer	577-15
MP-16, 16-chan. mix.	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

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
SE4122 Lead 100/Bass 50, 4 x 12" cab	118-80
SE4122 Lead 150/Bass 75, 4 x 12" cab	133-65
SE4129 All purpose 200, 4 x 12" P.A. col.	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, 50w, 2 x 12" PA speaker	59-40
SE2124, 50w, 2 x 12" PA speaker	75-90
SE2125, 100w, 2 x 12" PA speaker	105-60
SE215A, 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

## TRIUMPH

<b>JOHNSON</b>	
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 slave amp.	62-78
J100 SS, C slave amp.	56-10
Echomaster	72-11
J45M	25-11
J45B	25-11
J45MT	26-73
J45BT	26-73
Reverbmaster	*19-10
Mixmaster	*19-10
Tonemaster	69-72
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 U 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
LHF 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

<b>WHITE</b>	
LW.100 Guitar/Bass amp. (100w, RMS)	140-80
PA.100, 6-channel, full mix amp. (100w RMS)	285-45

PA.200, 6-channel full mix amp. (200w RMS)	396-00
SL.100 Slave amp. (100w RMS)	128-70
MGW.V.6, 6-channel Mixer (full mix)	185-90
MGW.V.12, 12-channel Mixer (full mix)	440-00

LW.100C, 4 x 12, 160w RMS. Guitar/Bass Enclosure	130-90
MW.150, 1 x 15, 150w RMS. Folded Horn Bass Enclosure	166-10
JW.151, 1 x 18, 150w RMS. Folded Horn	

Guitar/Bass Enclosure	174-90
M.40, 1 x 12, 40w RMS. Angled Monitor Enclosure	42-90
PAW.80, 2 x 12, 80w RMS. P.A. Enclosure (pairs)	151-80
PAW.160, 4 x 12,	

160w RMS. P.A. Enclosure (pairs)	269-50
PAR.152, 1 x 15, 150w RMS. Folded Horn Bin	166-10
H.100A Atec Horn/Driver/Crossover	171-60
H.101V Vitavox Horn/Driver/Crossover	115-80

<b>W.M.I.</b>	
Amplifiers:	
CM-8, 6" speaker	11-99
CM-66, 8" speaker w/ tremolo/horn vent	23-10
K-850 Bass, 12" speaker	26-95
K-66 De Luxe Junior	26-95

# PERCUSSION INSTRUMENTS

## D. H. BALDWIN

### GRETSCH

Outfits:	
4027 Rock 'n Roll	TBA
4029 Avant Garde	
4028 Black Hawk	
4015 Name Band	
4025 Progressive Jazz	
4002 One Nighter Plus	
4007 One Nighter Plus	
Snares:	
4160G, 14 x 5	
4160, 14 x 5	
4157, 14 x 5 1/2	
4153, 14 x 6 1/2	
4109, 14 x 5	
4102, 14 x 5 1/2	
4103, 14 x 5 1/2	
4190, 14 x 6 1/2	
4191, 14 x 6 1/2	
4192, 15 x 8	
4193, 15 x 8	
4105, 14 x 5 1/2	
Bass Drums:	
4259, 26 x 14	
4260, 28 x 14	
4262, 30 x 16	
4263, 32 x 16	
4264, 34 x 16	
4265, 36 x 16	
4271, 26 x 14	
4272, 28 x 14	
4273, 30 x 16	
4274, 32 x 16	
4275, 34 x 16	
4276, 36 x 16	
4110, 22 x 14	
4111, 24 x 14	
4115, 26 x 14	
4117, 28 x 14	
4244, 18 x 14	
4249, 20 x 14	
4247, 22 x 14	
4269, 24 x 14	
4271, 26 x 14	
4272, 28 x 14	
Tom Toms:	
4415, 12 x 8	
4416, 13 x 9	
4420, 14 x 10	
4421, 15 x 12	
4417, 14 x 14	
4418, 16 x 16	
4422, 16 x 18	
4419, 18 x 18	
4423, 18 x 16	

## DALLAS

### HAYMAN

Outfits - less stands:	
2220 Recording	200-51
2221 Pacemaker	204-09
2222 Big Sound	211-26
2219 Showman 22"	257-81
2219A Showman 24"	266-75
2244 Iceberg (Showman 22" Trans-parent)	368-96
Outfits - with stands:	
2220/S Recording	249-79
2221/S Pacemaker	253-36
2222/S Big Sound	260-52
2219/S Showman 22"	312-87
2219A/S Showman 24"	321-82
2244/S Iceberg	411-93
Drums:	
2223 Vibrasonic Snare Drum	35-80
2243 Metal Shell Snare Drum	50-55
2224, 12 x 8 Tom Tom	33-50
2225, 13 x 9 Tom Tom	34-44
2226, 14 x 14 Tom Tom (incl. legs)	51-15
2227, 16 x 16 Tom Tom (incl. legs)	53-19
2228, 18" Bass drum	62-32
2229, 20" Bass drum	66-24
2230, 22" Bass drum	74-34
2235, 24" Bass drum	82-54
2242, 26" Bass drum	107-41
Cymbals:	
14" (per pair)	8-32
15" (per pair)	9-67
16" (each)	5-37
18" (each)	6-99
20" (each)	9-31
22" (each)	12-45
Heads by Remo:	
12" Tom Tom	3-05
13" Tom Tom	3-31
14" Batter	3-44
14" Snare	3-22
16" Tom Tom	3-85
18" Bass drum	5-73
20" Bass drum	6-40
22" Bass drum	6-89
24" Bass drum	7-40

## BOOSEY & HAWKES

### BEVERLEY

Panorama 21	223-85
Panorama 22	303-05
Panorama 24	264-66
Galaxy 18	183-70
Galaxy 21	197-12
Galaxy 24	200-97

### AVEDIS ZILDJIAN

7386, 8"	8-15
7387, 10"	10-10
7389, 12"	15-80
7390, 13"	17-65
7391, 14"	20-30
7392, 15"	22-80
7393, 16"	25-25
7394, 17"	27-75
7395, 18"	30-35
7399, 19"	32-85
7396, 20"	35-45
7400, 21"	36-60
7397, 22"	39-00

### AVEDIS ZILDJIAN BRILLIANT

7387B, 10"	14-10
7390B, 13"	21-70
7391B, 14"	24-30
7392B, 15"	26-80
7393B, 16"	29-20
7394B, 17"	31-90
7395B, 18"	34-50
7396B, 20"	39-45
7397B, 22"	44-40

7395MC, 18" mini-cup cymbal	30-35
7396MC, 20" cymbal	35-45
7390HH, 13" Hi-Hat cymbal	35-30
7391HH, 14" cymbal	40-60
7392HH, 15" cymbal	45-60
7393HH, 16" cymbal	50-50
7391NB, New Beat Hi-Hat, 14"	40-60
7392NB, 15" cymbal	45-60
7391KC Kenny Clarke Hi-Hat, 14" on 15"	43-10
7395R, 18" rivet	30-35
7396R, 20" rivet	35-45
7395FT, 18" flat-top	30-35
7396P, 20" 'Pang'	35-45
7396T, 20" 'Trio'	35-45
7400R M 21" Rock	36-60
7397S, 22" Swish	39-00
7398, 28" Gong	127-88

## HOHNER

### SONOR

Outfits:	
K120	135-40
K130	186-70
K132	227-80
K162	298-80
Snares:	
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):	
272	3-25
274	4-50
275	5-20
276	6-40
278	8-45
2685	8-55
280	10-55
2695	10-75
282	13-15

## ROSE-MORRIS

### SHAFESBURY

Outfits:	
Module 5050	177-65
Module 5055	146-25
Module 5060	141-90
5030 Acrylic (20")	197-00
5035 Acrylic (22")	220-00
5040 Acrylic (24")	274-00
Drums:	
5420 Bass Drum 20 x 12 wood shell	53-27
5420 Bass Drum 20 x 14 wood shell	57-23
5422 Bass Drum 22 x 14 wood shell	54-50
5422 Bass Drum 22 x 14 wood shell	58-46
512 Tom Tom 12 x 8	25-57
513 Tom Tom 13 x 9	27-21
514 Tom Tom 14 x 15	34-08
516 Tom Tom 16 x 16	37-04
422 Snare Drum, aluminium shell	29-97
423 Snare Drum, wood shell	29-15

## WOOD DRIVE

5409 Twin Bass drum pedals (per pair)	62-25
5410 Hi-Hat stand	24-30
5411 Snare Drum stand	18-00
5412 Cymbal stand	15-85
5413 Tom-Tom Mounting	16-70
5416 Drum stool	17-50

## POWER DRIVE

44-0100 Powertone 14 x 18	17-65
44-0400 Powertone 14 x 20	22-80
44-0700 Powertone 14 x 22	25-25
44-1000 Powertone 14 x 24	27-75
45-2081 Powertone 12 x 8	30-35
45-2381 Powertone 13 x 9	32-85
42-2681 Powertone 14 x 10	35-45
45-3283 Powertone 14 x 14	35-45
45-3503 Powertone 16 x 16	36-60
45-3884 Powertone 18 x 18	39-00

## 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
5248WVC, 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
5220, 20"	32-85
5220P, 20" pang	35-45
5220S, 20" sizzle	35-45
5220MC, 20" mini-cup	35-45
5261, 21"	36-60
5262, 22"	39-00

## VEDIS 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
5340, 20"	34-50
5341, 22"	39-45
45-8485 Dyna-Sonic Metal (Wire) 5 x 14	39-45
45-8885 Powertone Metal (Wire) 5 x 14	44-40
Timpani:	
47-9502 Accu-Sonic 26 and 29" (pair)	37-95
47-9503 Accu-Sonic 23 - 26 - 29" (per set of 3)	43-10

## KENNY CLARKE PAIRS

5215, 13"-14" High Hat	37-95
5216, 14"-15" High Hat	43-10

Wood Shells:	
2001, 14 x 5 1/2"	39-71
2010, 14 x 4"	39-71
3010, 14 x 5 1/2"	31-02
Outfits:	
707, 20" b.ds	430-43
B707, 22" b.ds	434-17
303, 20" b.d.	323-29
B303, 22" b.d.	325-16
202, 20" b.d.	279-62
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 15"	42-79
130, 20 x 17"	44-00
131, 22 x 17"	44-99
132, 22 x 17"	45-87
121, 24 x 15"	48-40
125, 24 x 17"	51-48

## 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.	TBA
20 x 14 b.d.	"
16 x 16 Tom Tom	"
14 x 14 Tom Tom	"
13 x 9 Tom Tom	"
12 x 8 Tom Tom	"
14 x 5 Snare	"
Metal Shell Asbasteel Series:	
22 x 14 b.d.	"
16 x 16 Tom Tom	"
13 x 9 Tom Tom	"
14 x 5 Snare	"
Congas:	
Tumba and stand	"
Twin Congas and Stand	"

## SELMER

### SELOND 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 Constellation	
43-1900 Headliner	
43-2500 Londoner	
43-3100 Starlighter	
43-4300 Twin Bass	
43-4900 Ultra-Power	
Bass Drums:	
44-0100 Powertone 14 x 18	17-65
44-0400 Powertone 14 x 20	22-80
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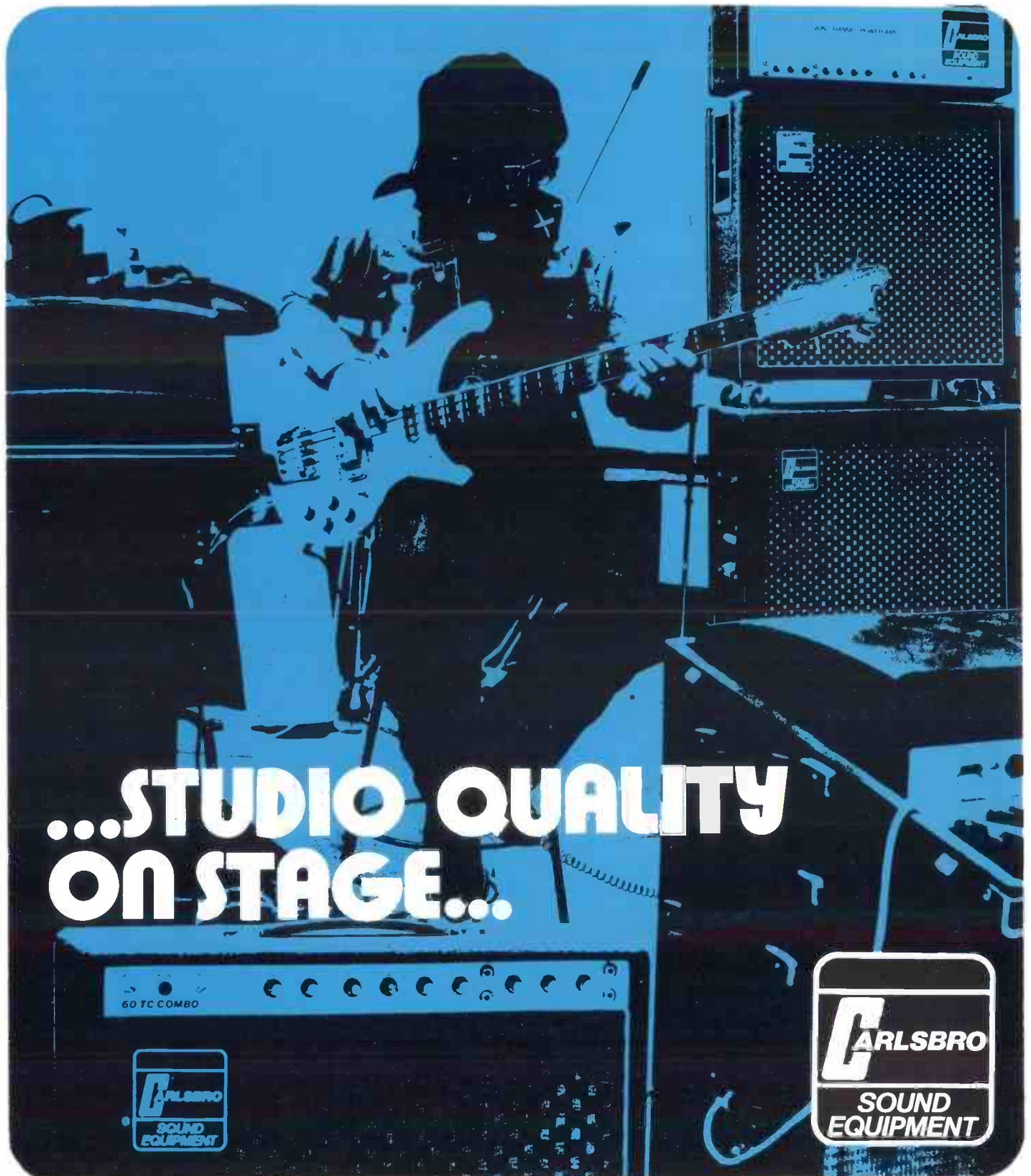
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