

MUSIC WORLD'S

DEC 73 25p

BEAT INSTRUMENTAL

**& INTERNATIONAL
RECORDING STUDIO**

PRICES OF OVER 2000

NEW GUITARS, AMPS, SPEAKERS

KEYBOARDS AND DRUMS

**THE
POWER
BEHIND
THE
STONES!**

**SOUL
SPECIAL!**

**JEFF
BECK'S
NEW
TOY**

**YOUR DREAM
EQUIPMENT**





HEAD COVER
Anodised aluminum,
burn resistant.

**ALUMINUM NUT
and ZERO FRET**
For best first fret
tuning and correct
string height.

POSITION MARKERS
Aluminum for long wear
and maximum visibility.

DEEP DOUBLE CUTAWAY

BODY
Natural mahogany with
epoxy resin finish.

PICKUP PLACEMENT
Anywhere between neck
and bridge.

BRIDGE
Cast aluminum for maximum
sustain. Fully adjustable.

TUNING MACHINES
Schaller

TRUSS ROD COVER
New Design

NECK AND FINGERBOARD
Rosewood on mahogany, 22 frets
on lead, short scale, 24 frets
long scale, 19 frets.

STRINGS
All guitars fitted with
Dan Armstrong Super strings.

PICK GUARD
Anodised aluminum, removes
easily for simplicity of servicing.

PICKUP
Double coil high power
humbucking design.

PICKUP RAMP
Adjusts automatically
with bridge.

CONTROL SYSTEM
Extremely simple. Smooth taper
volume and double action tone.

STRAP PEGS
Positioned for greater stability.

BEAT INSTRUMENTAL AND INTERNATIONAL RECORDING STUDIO

No. 127

DECEMBER 1973

EDITORIAL & ADVERTISEMENT OFFICES:

58 Parker Street, London
WC2B 5QB Telephone 01-242 1961

Publisher:
SEAN O'MAHONY
Advertisement Director:
CHARLES WOODS

Editor:
ROB BARTLETT

Assistant Editors:
JOHN DALTON
DEL ROBINSON

Art Editor:
MIKE RAXWORTHY

Group Advertisement Manager:
RICK DESMOND

Circulation Manager:
JAMES HAWKINS

*Copyright © 1973 by Beat Publications.
All Rights Reserved*

Printed by Graphic Art Services (Brighton) Ltd., Burgess
Hill, Sussex, RH15 9EH
Distributors: Surridge, Dawson & Co. Ltd., 136-142 New
Kent Road, London, S.E.1. Telephone: 01-703 5480

CONTENTS

Front Cover Picture – Mick Jagger	
The Power Behind The Stones	6
Soul Special – an appraisal of Black music	10
Jeff Beck – exclusive equipment details	14
New Bands – Kilburn and the High Roads, Punchin' Judy, Curly	16
Jaki Whitren – the player, not the songs	18
Music Room No. 2 – Pete Frampton	20
The Loneliness Of The Long Distance Groundhog	22
On The Road With – Nazareth	24
Songwriter – Barry Blue	26
Dream Equipment – a Christmas fantasy	28
Ricky Farr – from promotion to PA	30
Along Comes Jones – remember The Coasters?	32
Phil Manzanera – Roxy's valentine	34
Paul Kossoff – return of a Freeman	36
Eddie Harris – sax + effects = rock !!	38
Why Play Guitar?	40
Album Reviews	44
Spectrum Ad Feature	47
Thin Lizzy – vagabonds get it on	52
Guitar Review – Fender Telecaster Custom	54
Plugging – the inside story	56
Instrumental News	59
Studio Playback	68
Drums Feature	76
Special Effects Feature	82
Listings – all the latest prices	89

Beat Instrumental wishes all its readers and
advertisers a very happy Christmas and a pros-
perous and tuneful New Year.

YOUR LETTERS

HAND-MADE

Dear Sir,

I have recently become interested in making electric guitars, but on trying to find suitable materials for the job, found them to be practically impossible to obtain in this part of the world (Norfolk) and wonder if you could give me the address of a wood stockist that has suitable materials, also do you know of the existence of any books on the construction of electric guitars and pick-ups?

Yours sincerely,

P. B. Jacka,
Terrington St. Clement,
King's Lynn, Norfolk.

Firstly, it's not going to be easy to make an electric guitar yourself and as far as we know there aren't any books that you can refer to.

For the electric circuitry, pick-ups, and controls we suggest that you contact a well-known guitar store such as Top Gear, 5 Denmark Street, London WC2, Henri Selmer & Co. Ltd., 114 Charing Cross Road,

London WC2, or Sound City, 124 Shaftesbury Avenue, London W1. You'll also need a truss-rod, of course.

The wood should be well seasoned and Honduras mahogany is best for the body, maple for the neck. Reference to Yellow Pages should put you in touch with local timber merchants, but if you have no luck there, Sidney Evans Ltd., 49 Berkeley Street, Birmingham 1, are specialist suppliers of equipment for the instrument maker. Alternatively, Clifford Essex Music Co. Ltd., 20 Earlham Street, London WC2, have a range of kits available for guitar making.

Have you considered buying an old solid and modifying it? You may even be able to pick up a neck and body, but without the works, from a guitar store such as those already mentioned, or from others who advertise in *Beat*. The Exchange & Mart is worth scanning for second-hand gear, as well.

OIL DRUMS

Dear B.I.,

I have been a reader of your magazine and a drummer for two years. I have been thinking of supplementing my Olympic kit with the type of drums used by the Trinidad bands who use oil drums. I would, therefore, appreciate any information you can print, or an address to write to, for the method used to make these drums.

Thanks a lot,

Paul Emery,
Leigh Park, Havant,
Hampshire.

We spoke to an acknowledged expert on the subject, Russ Henderson. Russ told us that it's not easy to make steel-band drums and that there's a lot of trial and error in finding the right notes.

Russ occasionally gives lectures at the Commonwealth Institute, Kensington High Street, London W8, and is presently writing a book on how to play them, which he expects to be published early next

year.

In the meantime he has kindly suggested that you may contact him direct. His address is 24A Bassett Road, London W10.

THE PIE

As a reader of *Beat* for the past three years I would like to say I've enjoyed all your articles and features, and above all found them free of the sort of battle-ground type of reviews found in the usual musical Press. From letters I've read in every issue of *Beat* I know you strive to help anyone who genuinely writes, needing your help.

I've been a guitarist for the past nine years and have spent the past two in front of the hi-fi getting into Humble Pie's music.

I'm trying to find some address to get a letter through to Steve Marriott or any member of the Pie. Can you help?

Yours sincerely,

D. B. Haslam,
Fleetwood, Lancashire.
We suggest that you write to Steve or Humble Pie via their publicists:

Echo, Blues Harp or Chromonica..

...HOHNER make them the best sounding, easiest playing harmonica you can own.



HOHNER 
KEYBOARDS · GUITARS · AMPS · DRUMS
WE ALSO MAKE HARMONICAS

AND QUERIES

Jigsaw Promotion Co.,
19 Garrick Street, London
WC2. They'll pass on your
communication to Steve
and the lads.

CARAVAN

Dear Sirs,

Having played in a band for some time (alas no longer), and having contacts with a band you may have seen float by earlier in the year called Siddartha, I have always found *B.I.* superb.

My only regret was the article on Caravan, back in October '72 whereby, having followed them most sincerely since about 1968 or '69, I found the piece about Steve Miller joining and the departure of Dave Sinclair 'helping the band to get a bigger audience', too much to take. In fact Caravan just weren't Caravan without Sinclair. Still, perhaps the contributor who wrote that piece has realised now that Caravan need Sinclair, and having brought him back, the good, old Caravan sound is here again.

Yours,

W. Treen,

Tewkesbury, Glos.
Hope you saw the
Caravan articles and re-
views in the October and
November editions of
Beat - Ed.

TELECASTER

Dear *B.I.*,

Thanks for the fantastic write-up on Status Quo, with the two photos in the October issue. I'm a Quo fan and Rossi's guitar has always fascinated me. I don't know much about guitars and since reading the article I wondered whether it was Custom, De Luxe or some other.

I would also like to know of what type the large rectangular pick-up is that Rossi uses nearest the bridge.

Could you tell me what kind of strings Parfitt uses, and where I could purchase a 30-foot straight lead of good quality.

At the moment my mates and I are starting a small group with a Status-style of playing. We are just learning, and I would like to know if there are any booklets which explain how mixers and echo

units work.

Finally, could you please tell me if there are any other *B.I.s*, apart from January '73, which have Quo write-ups.

Yours faithfully,

R. Stevenson,
Drumchapel, Glasgow.

Francis Rossi's guitar is a standard Fender Telecaster, with a maple neck. All Telecasters are supplied with the large rectangular object that you describe which is, in fact, a base plate for a detachable pick-up cover, which most guitarists remove when playing. Removal of the pick-up cover means that one can play right up by the bridge which enhances that glorious cutting treble of the Telecaster.

Thirty-foot guitar leads are difficult to obtain in this country. However, we suggest that you contact ElectroSound Productions Ltd., Hibernia House, Winchester Walk, London SE1, who may be able to help.

Richard Parfitt uses Picato Strings.

As far as we know,

there is no publication available which explains the workings of mixers or echo units, but you could try writing to some manufacturers of these items.

Mike Rossi was featured as Songwriter of the Month, in last April's *Beat*.

AW, SHUCKS

Dear Sir,

I felt I just had to write to you, on your latest edition of *Beat Instrumental* (Nov.). The magazine was up to its usual high standard of print and had all its useful articles, but with the latest article on 'How To Play The Guitar' in such simple terms, it must be the best magazine going.

I've been reading books on how to learn to play the guitar, but with no success. Thanks for the really useful hints and advice, your mag. must now be the best in the business.

Thanks again,

Yours sincerely,

Stewart Candan,
Leytonstone, London.



Amplification for all occasions

That means power-stacks for the heavies and compact combos for the mobile musician. J.E.I. covers a wide field; valve and transistorised amps with wide-range control of your sound, coupled with Speaker enclosures that adequately handle power and range.

And when it's all set up, take a look at the up-dated style. Take a look into the whole dynamic J.E.I. range at your dealers, or write for our catalogue now.



JENNINGS ELECTRONIC INDUSTRIES LTD.

119 DARTFORD ROAD, DARTFORD, KENT. Tel. Dartford 24291

Tour Manager Brian Croft describes

THE POWER BEHIND THE STONES

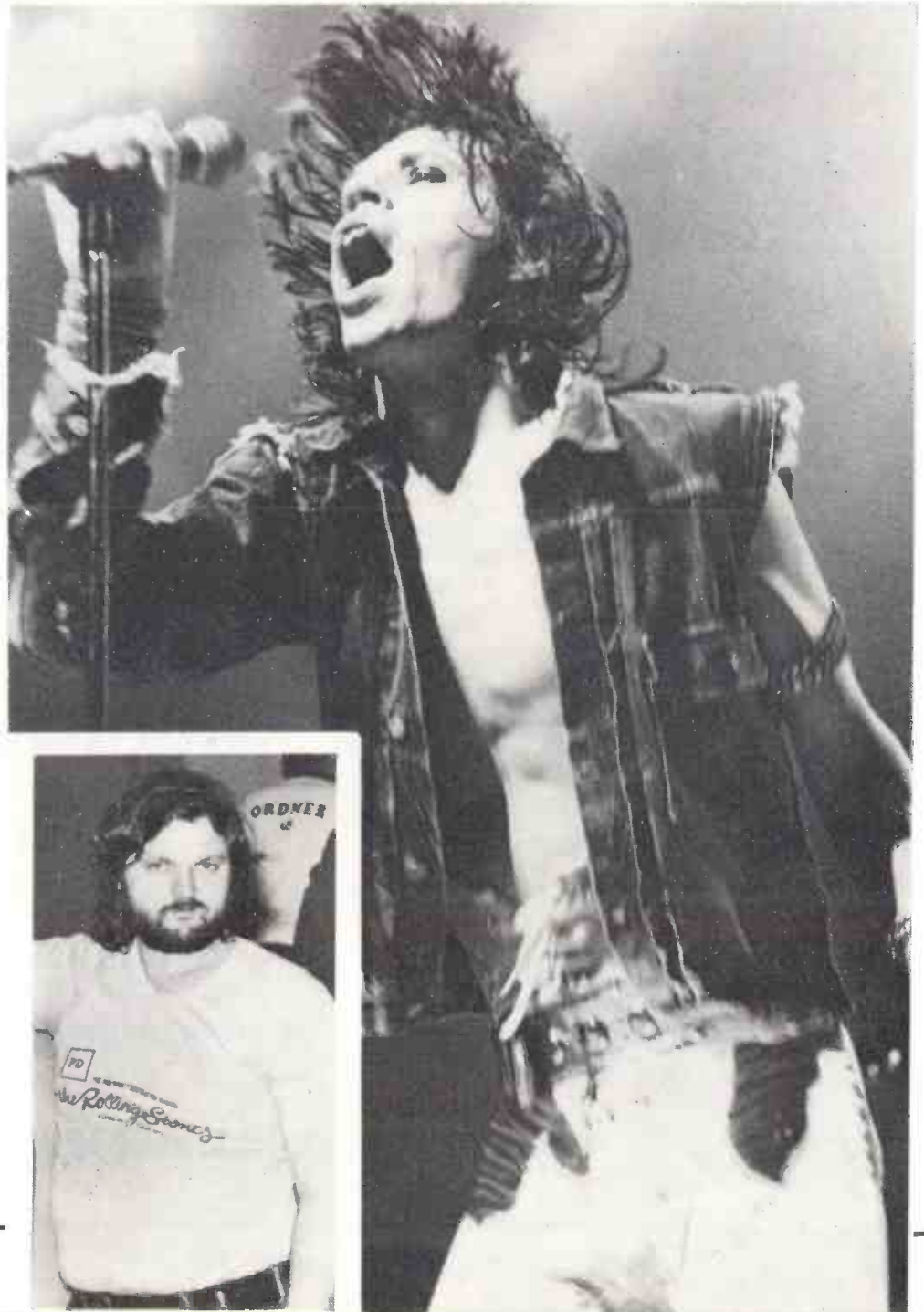
What keeps the Stones rolling every year? Their tours are now something of an annual event, conjuring up pictures of sell-outs, hotel parties, amazing concerts, Mick and newspaper stories of ticket queues – but the power behind the Stones and the men who keep their shows rolling, go largely unknown.

The work that has to be done before the band takes the stage is truly amazing, and one man who's seen it all is Brian Croft, director of ESP, a firm which organises and operates band tours. Although they work with other bands, the Stones are the only band for whom they handle everything.

Ten weeks before their recent European tour, Brian was flying and driving from hall to hall, checking that they were, in fact, 'playable' and had the right facilities for a Stones' concert.

Five days after the tour, and upon his return to England, *Beat* went down to ESP's offices and warehouse in South London to speak to Brian. Surrounded by speaker cabinets and the giant Rolling Stones' tongue logos, he explained just some of the work involved in getting the Stones rolling.

'It was decided to use the same basic set-up for the '73 tour as used on the '72 States' tour, and that I should get it together in England and



Mick in action ▶

(Inset: Brian Croft)

Chip Monk (production manager), come over at a later stage. We started with a lot of gear which was in store in Yonkers, New York – some of which was rented. It all came together in Rotterdam, where the Stones were rehearsing.

RESPONSIBLE

'Later, Chip bowed out and I became completely responsible, as production and stage manager. Apart from the P.A. (organised by Tycoabrahe of Los Angeles, a completely separate company), ESP handled all the equipment hiring and purchasing, doing it almost like a subcontracted job for Peter Rudge's Five-One Productions. It wasn't a straight subcontract job though, because road expenses and crew salaries were paid by Five-One and the Stones.

The whole concept of the Stones' tour was determined by Chip, his idea being that if they walk on to the same stage every night, with every mike-stand, amplifier, lead and light in the same place as it was the night before, the band are in a comfortable position to get off and get the audience off without

having to worry about adjusting to a different stage.

'Mick Jagger is a total professional and it's what he wants. This idea has been going for years in theatre, so why not in rock 'n' roll? It's about the only industry which can afford presentation, so it should be done right. People don't like bands tuning up for hours on end, and roadies darting across the stage – we've had that for years.

'When they go on tour they take a guy called Newman Jones III, who builds guitars in Maryland, Arkansas. His job is to look after the guitars and tune them before the show, and he's absolutely vital. During the show he sits behind the amps., tuning Keith's guitars with a strobe, all in different keys for different numbers. I reckon if he gave Keith the wrong guitar – he plays quite a few during the act – they'd play the number the guitar was for!

JAM

'Before they go on, the band and the horn players have a sort of jam and warm-up session, in a room off-stage, and about five minutes before they're due on

the instruments are rushed on stage and left by the amps. Then it's "Ladies and Gentlemen – the Rolling Stones" – and they're straight on and into the first number, with none of that coughing and tune-up bit.

'We couldn't do it at Wembley because of fire restrictions, but we later used flame devices to open the shows. The hall was blacked-out and the kids would have been waiting for, say, half an hour. Then my disembodied Cockney voice would introduce the band and two pillars of flame would appear in the darkness on each side of the stage. All the kids gasped and nearly jumped out of their seats and then the band were on.

'What we did use at Wembley, for the first time, was fog – dry-ice vapour which lies low on the floor. Mick was in two minds at the start whether to use it, but in the song *Midnight Rambler* it was obvious that the more we pumped on stage, the happier he was. He's incredibly inventive, and started taking in mouthfuls and blowing it out and swirling it around him – and he learned how to control it, too. If it

hadn't worked he'd have said: "get rid of it".

'We also used flashes and bangs, but new effects are very hard to think up. We had enormous balloons filled with confetti which Mick threw out into the audience, but it became a very specialist job to put just the right amount of gas in them, so that the crowd could play with them without them floating up to the roof. Temperature changes always made a few float up, so someone suggested an airgun.

AIRGUN

'I went and borrowed a gun in Hamburg, to see if it would work. I was a cadet at school and a good shot, so I thought there'd be no problem. That night I loaded up with pellets and waited at the back of the stage. One of the balloons floated up – it was as big as an elephant – so I aimed and fired – and nothing happened. I kept firing and nothing happened. The next night the same thing happened, and everybody started to rib me about what a terrible shot I was. I got quite angry, and towards the end of the set I ran out the back into a corridor and

Keith Richard and Bill Wyman

Continued over ►



THE POWER BEHIND THE STONES

started shooting out light-bulbs, to prove I was a good shot.

'I told them I needed darts, but they said: "You can't, you'll kill people," but when I got some they worked. The pellets just weren't penetrating those balloons.

'I remember being a bit late at Hamburg – and ran on stage, when the band were playing, with the airgun. That was a dumb thing to do, to run on stage with a gun during a Stones' gig. After that we kept it in a road-box behind the amps.

CONTRACT

'The Stones' contract, which is Peter Rudge's forte, is really amazing – nine pages long with a 14-page technical rider. It covers everything, like 'The Purchaser must provide X kilos of dry ice, 12 dozen roses – because Mick does a Baptismal thing at the end with rose petals and water on the front rows of the audience – "two meals a working day for the producer and road crew, 10 local labour guys, and two fork-lift trucks", and a lot of technical things.

'They're all contractual points so, legally, if something's not there you can say the contract has been broken and they're not going on – but nobody ever gets that heavy, of course. It's just a good way of making sure everything is going to be all right, so like Mick can hit the same stage every day, the road crew can arrive and everything's there that they need. It's a very professional way to do things.

'We took about 30 tons of gear, transported in three 40 ft. articulated trucks. The band usually played every second day, leaving the middle day for travelling. Playing what we call back-to-backs –

successive nights – are killers and you might be working solidly for 48 hours before you get a two-hour sleep.

'The crew usually travelled in a bus, or for long-distance gigs, took a plane.

SCHEDULE

'We'd arrive at the hall at about 8 a.m. on the day of the concert, then work all through the day getting everything ready for sound-checks at about 6 p.m. The concert would start at 8 p.m. and afterwards everything would be loaded up again, usually in the early hours, to be driven on to the next hall. It's all very well organised, so that nobody is redundant at any time.



Mick Taylor

'It's really a team of specialists, with an ace-electrician to handle the wiring, a guy who's not afraid of heights to climb the rigs, a doctor to see everybody's O.K. – there'd be no time to send anyone to a hospital – two security guys to look after the boys and also make sure the local security don't get heavy with the kids, and even a make-up man, Pierre Laroche, who goes out front to make sure the

Stones look good.

'There were probably 100 people on the road, including Billy Preston's guys, the record company people, the recording mobile crew, and everybody else who had a job to do. The nearest comparison to the Stones' organisation is probably the army – everyone has a job to do and they do it.

'The only thing that gets on Mick's nerves is other people's cock-ups – he hates amateurism. I was with legitimate theatre for 15 years and the touring problems are the same.

'It was a very international team this time, but they all worked together beautifully. It's only when there's no work to do that they start bitching. All the on-stage gear – American Ampeg equipment – is looked after by Ian Stuart, their road manager, and Rick Mandella, from Ampeg. There were two guys from Tycobrahe, and they looked to me for labour to set the P.A. system up. The rest of the crew were general purpose, and after setting up the drapes, floor, tongue logos, special effects and lights, they'd operate them.

MIRROR

'The thing that hadn't been seen in Europe before was the mirror, devised by Chip and built here. It was made of plastic, 40 ft. wide and hung at 45 degrees over the stage, the idea being that it's a tremendous drag lifting heavy super-trooper lights up millions of stairs and mounting them high up when they can be situated on the floor behind the gear and shone through the mirror on to the band.

'It's also a tremendously exciting effect, because the kids can see eight powerful beams coming from behind the stage and the band lit up in front.

'It's very much easier just fork-lifting them on to the stage, and the other important factor is that it's 50 ft. to the mirror and 50 ft. back on to the stage, whereas with different hall mountings the range can vary by hundreds of feet – so it's bright



Charlie Watts

some nights and dim on others.

'There are another 80 lights, sealed beam, like car headlights, mounted in a boxbeam truss, which is on a hydraulic ram. When everything is ready you just push a button and up it goes. Then a guy just climbs up a ladder and focuses them. They're all 1,000-watt jobs.

'It's tremendously hard work, but it's the perks which make it bearable. Local promoters always try to outdo each other with very lavish food and drink, and there's always beer, coke and coffee in the crew room – it's all in the contract. At other times, but when you haven't slept for maybe 48 hours, you sometimes think: "All I'm doing is selling records and somebody's making a lot of money".

'Mick loves being on the road because it's what it's all about, but it's impossible to do two tours a year of that magnitude.

'They had a big party in Berlin, but they wouldn't start it until the crew got there. Mick said to me: "I don't know what you do, but it's going all right isn't it?" I'll always like to be associated with that band – there's so much scope, and I hope we do the next Stones' tour.'

So the Stones will keep rolling, and with ESP behind them and a hardworking crew, it seems only old age will keep them off the road – and there'll be many memorable future tours before that happens!

SELMER-THE PROFESSIONALS' GEAR!

Switch to new Selmer solid-state amplification like the professionals are. It's a way of stretching sound to the limit. Without cracking it.

So what'll it be? The big powerhouse sound coming out pure as a bell? Then try the new L & B 100. The flick of a switch makes it the perfect lead or bass amp.

Notch up high volume and you get a cool feedback without whistle, crackle or any other kind of interference. There are sockets for feeding slave amps, too.

And when you plug into two new speakers - a Lead 100 and a Bass 100 - each capable of handling at least 100 watts - you've got a sound system that'll take you to the top.

Or maybe the PA 60H column speaker is your scene? It has three heavy-duty 12" speakers and a horn coupled via an electronic filter. Two used with the new PA 100 amp and you're into something nice and hairy. More power? Reverb amp? Plug into the SL slave amp and you're off.

Something smaller? Then how about the Compact 30SS. It's a 30-watt combined amp and speaker you can't beat. Selmer's 1973 amp range has got built in visual earthing checks for absolute safety, illuminated front panels and slider controls.

If you want to give your roadie a life free of those "bummer - hummer - boxes" and let him sleep days - fill in the coupon now and get free literature on our amps.

Selmer Solid State Amps have been chosen for the new Rock and Roll Musical—"GREASE" and are used by "Nucleus"

Propper today's music
Selmer

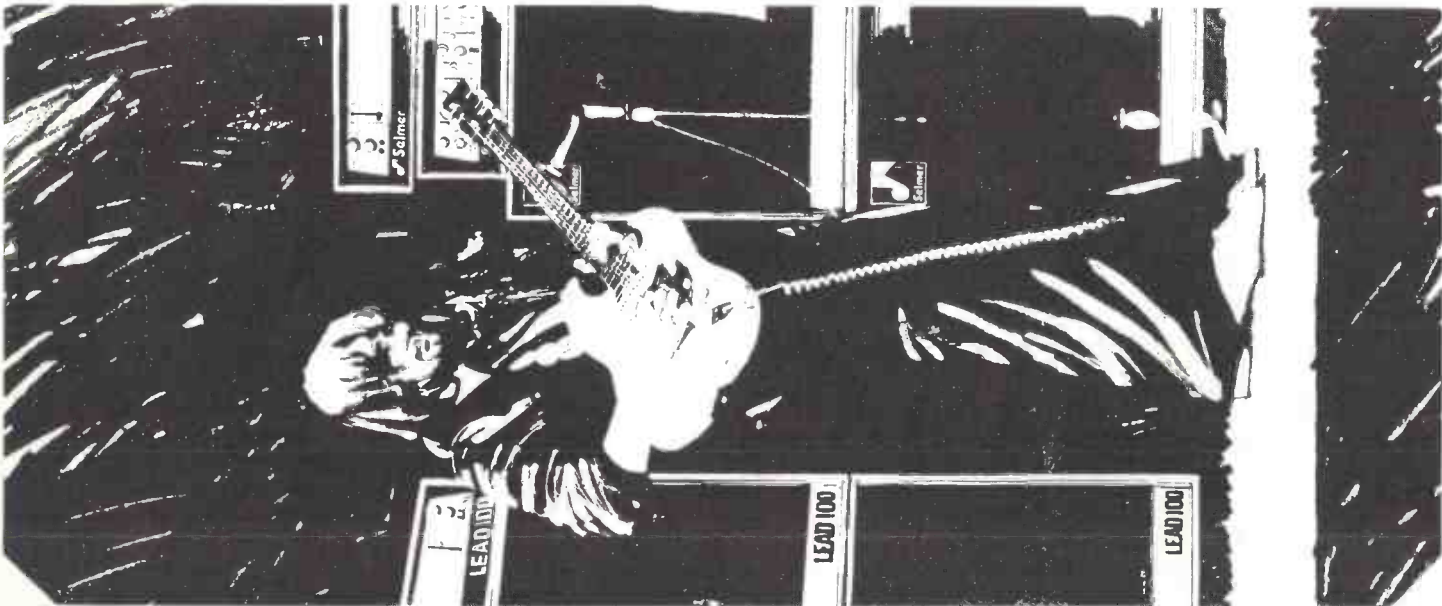
Please send me details of Selmer Solid State Amps.

Name _____

Address _____

Henri Selmer & Company Limited,
Woolpack Lane, Braintree, Essex, CM7 6BB. Tel: Braintree 2191

B1/12/73



SOUL SPECIAL!

B.I. traces the happy state of today's 'black' music

LOUDER 'N PROUDER THAN EVER BEFORE



Stevie Wonder



Billy Preston

Once regarded as a purely ethnic art form, soul music has at last broken down the barriers and won acceptance as a valid and integral part of the pop mainstream.

Today, soul music commands – on average – a third of the U.S. singles' chart and a quarter of the chart in Britain while sales of soul albums, previously non-starters in the best-seller stakes, are rising to the level of rock LP sales.

Where a decade ago black artists were kept apart with neat, little 'specialist' tags – unless they played virtually straight, white rock 'n' roll or pop – now artists of the stature of Marvin Gaye, Stevie Wonder, Sly Stone and Billy Preston are spoken of in the same breath as Led Zeppelin, the Who, and whatever the latest white rock phenomenon happens to be at any given moment.

In many ways the very tag 'soul' has been outgrown by many black artists. The above mentioned, Ike and Tina Turner, Bobby Womack and others, are now playing rock music but it's also still soul and maybe for the amalgam some new phrase should be coined or maybe, as Ike Turner says, we're better off without the tags, anyway:

'We ain't soul or rock or blues but we've got something of them all,' he says, 'so why not just call it Ike and Tina Turner music?' – and that's the basis on which most artists, black and white alike, would prefer their work to be judged.

MILITANCY

Ironically, much of this now widely-accepted, rock-slanted soul reflects in its lyrics, a polarisation of black militancy, groups like Mandrill, Ohio Players, and Funkadelic pulling no punches with their socially-conscious black power lyrics, a movement perhaps started when James Brown first proclaimed 'I'm Black And I'm Proud', lifting black music from the downtrodden, self-pitying image of the blues to a new mood of self-assertion.

This new wave of soul, dubbed funk-rock by its fans, reaches its most commercial at the hands of the Temptations. One of the longest-established Tamla Motown acts, the Temps, while continuing to record ballads in the traditional Detroit Sound format, are also going the funk-rock path with tracks like *I Can't Get Next To You*, *Take A Look Around, Ma*, *Papa Was A Rolling Stone* and *Law Of The Land*. These

are mostly extended workouts with the group's vocals taking second place to vast pastiches of instrumental sound, relying heavily on a hypnotic beat, inter-woven polyrhythms and heavy use of wah-wah guitar, electric piano and production effects.

Since quitting the Impressions, Curtis Mayfield has trodden a similar path, his music hinging on congas and other percussion devices, his soft, restrained vocals carrying messages from the ghetto.

SOUNDTRACK

Mayfield wrote the soundtrack for the black movie, *Super Fly*, and the big screen has been another means of extending soul music's market.

Starting off with Isaac Hayes and his score for *Shaft*, a welter of black performer/songwriters including Billy Preston, Joe Simon, and James Brown have been engaged to write soundtracks for black movies.

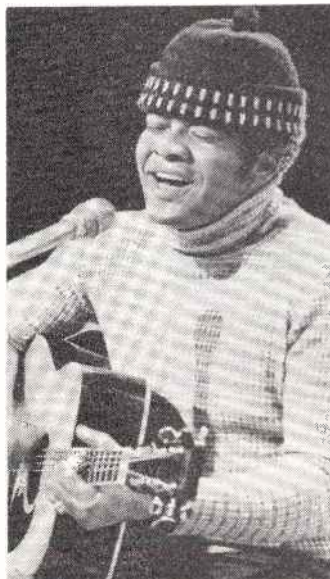
Hayes, the 'Black Moses', has emerged as the first, true black superstar whose image counts for more than his music – but in terms of scope of appeal, he is far surpassed by two long-time stalwarts of the Motown scene, Marvin Gaye and Stevie Wonder.



Sly Stone



Tina Turner



Bill Withers

Both Gaye and Wonder have gone the new soul path. Freed from the previous restrictions of the Motown production machine they have been able, to coin a cliché, to do their own thing.

Gaye's songs, like Mayfield's, are bred of the ghetto and yet they have been enormous pop hits, selling equally to whites and blacks and dominating the upper reaches of America's Hot 100 chart listings.

Wonder, like Billy Preston and, to a lesser degree, Ike Turner, has made tremendous experimentation with electronics, notably the Moog synthesiser, electric piano, clavinet and other keyboard instruments. He has pioneered a whole new sound which, to a degree, carries the earlier inventive work of Jimi Hendrix one step further on while, unlike Hendrix's records, not losing touch with his roots in the R&B tradition.

Wonder's new style has already brought enormous dividends with his albums *Talking Book*, *Music Of My Mind* and *Inner Visions* scaling the headiest reaches of the pop charts and being greeted by the critics as rock classics.

The long-serving Isley Brothers, who had their first-million seller with *Shout* on the Wand label way back in 1959, have also seen the value of amalgamating rock influences with their R&B experience. Bringing younger brothers, Ernie and Marvin, and cousin Chris Jasper in as their backing group Ronald, Rudolph and O'Kelly Isley recently scored a monster hit with *That Lady*, a success won as much by the freaky guitar style as by O'Kelly's strong falsetto lead vocal.

HENDRIX

Guitarist Ernie Isley, still in his teens, learnt his trade literally at the feet of the late Jimi Hendrix who worked as a member of the Isley's back-up band before coming to Britain and winning solo stardom.

Hendrix inspired Ernie to take up guitar playing in the first place and also inspired his style.

Amid all this 'new wave', the traditional soul styles have also been doing very well.

To a large degree the once entirely dominant Motown Sound has now been replaced by the, at this time, fresher stylings of Philadelphia, produced notably by Thom Bell, Kenny Gamble and Leon Huff.

Motown's move away from its birthplace of Detroit and out to the West Coast, has seen the company diversify away from its roots, signing white acts like the Four Seasons and entering the film world via the highly successful *Lady Sings The Blues* which transformed Diana Ross from soul singer into a Hollywood star in the grand manner.

STANDARD

Though their once high, overall standard of consistency has fallen away – not altogether a bad thing since now nobody can claim that everything from Motown sounds the same – the company has, over the past three years, produced some true classics like Marvin Gaye's *What's Going On* and *Let's Get It On* and Eddie Hendricks' *Keep On Truckin'*, the latter two being the fastest-selling singles in the history of the music business, both topping four million sales in a couple of weeks.

The Philly Sound is something else again. Very soft and refined in concept, with gentle, ethereal vocal harmonies and lush, string-laden backings it's the kind of music you couldn't have given away on record five or six years ago, but just as the strident funk-rock has captured the aggressive, forceful mood of the times, so the Philly Sound projects the exact opposite, reflecting people's desires for something gentler in life among all the bluster and pace.

With softly-tilting ballads and easy-going, up-tempo dance items, groups like the O'Jays, the Detroit Spinners (who've been lifted back up from threatening obscurity), and newer contemporaries the Stylistics, the Blue Notes, and New York City have

created a musical style which, singles-wise at least, knows no peer in commercial terms. The Gamble-Huff-Bell triumvirate have, in fact, sold something approaching 150 million records since setting up their operations some seven years ago.

FORCES

Atlantic and Stax remain major soul forces but, like Motown, they have largely moved away from their previous virtually trade-marked sounds, allowing their respective artists to assert their own creative identities ever more strongly.

Personal problems and the vagaries of the music business have given Aretha Franklin some shakey times over the past few years, but she remains the first lady of soul, and though much of her more recent output is lacklustre and performed with little sign of enthusiasm, she can still pop up now and again with a classic, as happened with the delightful *Angel*.

Also on Atlantic, Roberta Flack has become a major international artist thanks to the phenomenal success of *First Time Ever* and *Killing Me Softly With His Song*, two numbers which reflect the fact that the interchange of ideas between soul and rock isn't just in musical concepts but also in the borrowing of material.

BORROWED

First Time was a contemporary folk composition while *Killing Me Softly* was inspired by a white, rock singer's concert performance.

Soul has also borrowed heavily from country music when it comes down to songs. Kristofferson's *Help Me Make It Through The Night* gave Gladys Knight and the Pips a big hit on Motown, just before they switched to the Buddah label (other Motown exits being the Four Tops to Probe and the Detroit Spinners to Atlantic). The Atlantic label in particular, recording many of its artists down South in Muscle Shoals, has been prone to adapting country songs to soul settings while

SOUL SPECIAL!

Continued from page 11

Spring's Joe Simon, who in 1973, at last got his long deserved, first British hit, is influenced more by country than anything else.

Over at Stax they've utilised country, too, discovering O. B. McClintoch, a black who, like Charlie Pride, sings pure country. The traditional Stax Memphis Sound continues, of course, but it is now extremely wide in concept, ranging from the soft 'uptown soul' harmonies of the

Temprees through the symphonic soul concepts of Isaac Hayes to the heavy blues' influences of Johnnie Taylor and Little Milton.

IMPORTANT

In soul music as a whole, perhaps the most important factor has been the increasing diversification of styles within the music to the point where categorisation really does become rather pointless.

Let's face it, on one hand Sly Stone (still a soul act) has more in common with Santana (decidedly a rock band) than he does with, say, the Detroit Emeralds, while Johnnie Taylor (a soul singer) has more in common with B. B. King (a bluesman) than he does with either Sly or the Emeralds.

This diversification and the subsequent redundancy of strict barriers between music forms has proved an enormous benefit to the whole of music.

EXPERIMENT

As artists have experimented by flitting from one field to another so now their fans are doing the same. It is no longer regarded as a sacrilege that Leon Russell should play on a Freddie King album or that B. B. King should record a Stevie Wonder song.

Soul, once a passé word among rock musicians, is now used by them to diversify their own appeal. Thus The Electric Light Orchestra scored heavily, recently, with

Showdown which was virtually a remake of Marvin Gaye's earlier *Heard It Through The Grapevine* Motown classic.

MERIT

Soul artists are now able to work in conjunction with rock musicians without accusations of either 'selling out' and most people now judge each record, black or white, strictly on its musical merit rather than on preconceived notions of what a particular type of music is about.

So then black music, soul music, has become liberalised and perhaps the final triumph for the style once termed, abusively as 'race' music, will come when it no longer has any racial tag attached to it and is judged simply in terms of whether or not it sounds good. Music belongs to all peoples and all peoples have a part to play in its furtherance. So soul, the most inspired art form created by black America can, if judged by the right precepts, relate to us all.



The Four Tops



The Greatest Gear Shifter from GOODLIFFE

- * It's a Mercedes-Benz. * It's got security locks.
- * It's got reclining seats. * It's got a tape deck. * Plus many other advantages.

To know more about the Great Gear Shifter telephone Mr. Jack Mansfield on 01-681 3881 or send in the coupon.

TELL ME MORE!

Name _____

Address _____

Tel. No. _____

GOODLIFFE GARAGES (CROYDON) LTD 375-379 Brighton Rd., South Croydon, Surrey

MA 1005 H I H

CONTROLS. Treble and Bass, Lift and Cut controls with a volume control on each channel. Master Presence and Master Volume control. Push button switches for the Hammond Reverberation unit on each channel with Master Reverb control. (MA 100 only)

POWER CAPABILITY. 130 Watts rms. undistorted output.

FIVE CHANNELS. with a total of ten High Impedance inputs, two per channel.

DISTORTION. Total harmonic distortion. Mixer and power amplifier. Any input. Typically 0.05% @ 1KHz at 100 Watts. Total harmonic distortion, mixer stages. Below the limits of measurement.

NOISE. Master volume set (0) -85dB. Master volume maximum, any one channel volume set maximum. Tone controls set (0) -70dB.

FRONT PANEL. Mains on/off switch illuminated type incorporated with electro-luminescent front panel effect hi-lighting all controls.

DIMENSIONS. 26 3/8 x 4 1/2 x 11 1/2 length, height & depth (670x108x292mm)

WEIGHT. 11Kg. Approx.

PRICE £100 + VAT



H I H Electronic

Industrial Site, Cambridge Road, Milton, Cambridge CB4 4AZ

Plastic pipes, hip bags and bladder complaints

Jeff Beck has got a new toy. He's long been famous for far-out effects as well as dazzling virtuosity on the guitar — but his latest gadget is something else again!

It's called a voice-modulator and in a recent interview Jeff described it for *Beat* — something that he's not been prepared to do for other music papers.

If you saw Beck, Bogert and Appice at the Crystal Palace Garden Party in September, you will recall that Jeff played a couple of numbers with a plastic pipe in his mouth going into something looking like a wine sac slung on his hip.

That was the voice-modulator, and the sound he got out of it pleased, surprised and puzzled the crowd. The best way to describe that sound — for those who didn't

catch the gig — is akin to a wah-wah through 10 feet of water. Outside of that, descriptive powers begin to fail because it's not really like any other guitar sound that we've heard before.

Is it some kind of water arrangement? we asked him.

'No, nothing like that,' he laughed. 'I don't know where this water idea came from, but when I first used the modulator on a Stateside tour, the audiences thought I'd got some sort of a bladder complaint and had to pee into this bag at my hip.

'That's what they thought the tube was for, and there was one hilarious review written about the gig that suggested this bladder complaint idea. Tim, Carmine and I were so amused by it that we took the joke a little further and next night I went on stage with the tube stuck in my flies!

MODULATOR

'In fact the voice-modulator idea has been around since the 1940s, so nobody can patent it these days. The model I've got was made by an American firm called Kustom — but let me explain how it works.

'It's not a voice at all, really, it's the sound of the amplified guitar, but instead of coming from the amp. and going through the speaker cabinets it goes into a horn driving unit which is in the bag that you see slung over my shoulder.

'The horn driving unit is wrapped up in sound-proofing material so that there's no

leakage. The sound comes into the unit from an extension socket at the back of your amp., and you have a pedal which switches your speaker cabinets off and the unit on. When you hit the guitar, therefore, the note comes through the horn unit and up the plastic pipe.

'Then you get near a mike, and put the open end of the tube into your mouth. If you have a low voice, you play in a low register, or high if your voice is high. A girl, for example, would probably play in A or something. The final sound goes into the mike, out through the P.A. and you just mould it with your mouth.'

Is it a difficult technique to master? we wondered.

'Yes, it is a bit weird,' Jeff replied, 'because you tend to want to speak all the time. When you first get the tube into your mouth you saliva all over the place and I remember one incident on a gig in the States.

'I got the modulator going, started playing and everyone freaked out. The hall went dead quiet then, 'cause it's such an incredible sound, and then these dribbles started running down the tube.

'Naturally, I felt a bit silly, but the worst thing was that a photographer got this picture of me with a brilliant white light behind and this great big dribble coming out of my mouth!'

The picture may have blown Jeff's superstar image for a few days after it was published but, as one might well expect from the no-

JEFF BECK TELLS ALL!

in an exclusive B.I. interview!!



▲ Carmine

▼ l.-r. Tim and Jeff





Look closely and you'll see that plastic pipe and bag

nonsense Mr. Beck, he wasn't particularly worried. His guitar-playing and his music speak for him and not since the days when Rod Stewart and Ron Wood graced his band has it spoken so loudly and so well.

At last Jeff Beck has found musicians of equal stature and temperament in Messrs. Tim Bogert and Carmine Appice (pronounced a-peach-ee).

Tim's truly amazing bass work and the powerhouse rhythms of Carmine provide the perfect foil for Jeff's playing, but the thing that pleases him most of all is their combined vocal work. Jeff has enjoyed a reputation as a hater of vocalists generally, but Tim and Carmine have modified his views somewhat. He explained how.

'They learned the knack of

precision, harmony singing when they were with Vanilla Fudge. It's probably got a lot to do with the fact that they're American, too, 'cause I see an essential difference between English and American vocalists. It's pretty hard to explain, but I think that British artists don't place the right amount of importance on their vocals.

'They seem to be too shy to just sing the note that is giving them trouble. They'll just bluff their way around it and think, "Oh well, a couple of nights at that and I'll get it right".'

'The Americans won't do it, however, they'll immediately switch off the amps. and go back over a particular note or phrase time after time. They may practice it for as long as two weeks, but they'll get it in the end — that is, if they want to be a vocal group of the order of Vanilla Fudge!'

NOISE

And what about the noise on stage, how can the lads hear themselves in order to harmonise with a Les Paul, a Telecaster bass and a double kit of Ludwigs thundering away?

'Yeah, it's difficult,' agreed Jeff. 'Sometimes the sound depends on the acoustics of the building we're in. I've had some terrible nights when I can just see Tim's mouth moving, but I can't hear a bloody thing.'

'Part of the artistry in performing live is getting to where the lead singer is in the tune. It hardly ever gets to the stage where you are absolutely enjoying everything about the sound on stage, because if that happens you sometimes get selfish, think "sod 'em, I'm having fun" and rave off on guitar. That's not a good thing to do.'

In the early days of B, B and A, Jeff used a white Fender Stratocaster, but nowadays he plays a Gibson Les Paul Black Beauty. Why the changeover? we asked.

'I guess I really ought to take both types of guitar on stage with me,' he replied. 'The trouble with the Stratocaster is that I use the tremelo

arm such a lot and that puts it out of tune — especially if you use light gauge strings.'

TUNING

'It just goes right off and that can be disastrous in a three-piece band 'cause you don't really get the space in numbers to re-tune.'

'The thing about the Les Paul is that it's a much more desirable guitar to play — I like the way it's set up, it's what I'd call attackable.'

And attack it he does! There's not really any special trick about the Beck guitar style, it just springs from a mastery of the instrument that has evolved over many, many long hours of practice. He uses no set tones, as Eric Clapton tends to, and is one of those true musicians capable of getting good sounds out of practically any guitar and amplifier.

Can we expect good sounds from the new B, B, A album that they've been recording at Escape recently?

'Yes, ultimately,' replied Jeff, 'although it's all a bit up in the air at the moment. We haven't finished it yet because Tim and Carmine have gone back to the States. I've made rough mixes of what we've got, but I don't really like it.'

'The tunes have been well played and well recorded, but it's not the right sort of stuff you know? Carmine's come up with some pretty mushy writing 'cause he's a romantic underneath that tough exterior. We've got to get the album right, and we ain't going to release it until it is.'

'I think that one of our main difficulties has been getting together to rehearse and it looks as if I'm going to have to go to the States in order to get the album done. I don't like the way of life over there and I'm normally homesick for my place in Kent. I won't mind travelling 6,000 miles in order to promote it, but first we've got to get the package together.'

And if anybody can do it, Jeff Beck, Tim Bogert and Carmine Appice can — even if it does mean a bit of homesickness for one of the world's greatest rock guitarists.

REACHING OUT

BEAT LOOKS AT SOME UP & COMING BANDS

CURLY

It's been a few months now since the name Curly arrived on the rock scene, following their *Melody Maker* contest win earlier this year, and *Beat* recently spoke to the band's manager, Ken Hollway, to see how they were getting on.

Ken was disappointed in the apparent lack of support from the *M.M.* following the end of the contest. He told us that, although he'd invited three well-known members of the *M.M.* staff to Curly's recent appearance at London's Global Village, not one had actually turned up. 'As Curly are their protegés, I would have expected some more support for them,' he remarked. 'The whole point about the band winning the *M.M.* contest is that they

now have something to live down, in so far as no one else has "made it" after winning an *M.M.* competition.'

However, hang-ups aside, the necessity of proving the gloomy Willies wrong is acting as a spur to the band, who are presently working 3-4 gigs a week and lining dates up through to January. They have also acquired a new £8,000, 2,000-watt RSD P.A. system, which incorporates four New Phase Linear amps., and a 20-channel mixer unit.

Priority at the moment is the making of the band's first album which they hope will be completed early in the new year, and Ken is busily engaged in finding a top producer to look after it. 'It's a question of getting the band known,' he told us.



'Once we get the album out the people will get to know what the band's like before they go to see them.'

We asked Ken about the Curly sound and their choice of material. 'It's more than just funky-rock alone,' he said. 'The saxes add a new dimension to the sound. It's the innuendo of a beat which you're pushing yourself, rather than the beat the drum

pushes out.'

With the exception of an old rock and roll number, *Runaround Sue*, all of their material is written by alto sax player/vocalist Stewart Blandamer and lead guitarist/vocalist Bill Roberts.

Completing the line-up are Steve Farr – tenor sax/vocals, Kevin Cantlon – bass guitar, and Dave Dowle – drums.

KILBURN AND THE HIGH ROADS

Beat caught up with Kilburn and The High Roads at the Westfield College, Hampstead, where they'd forsaken their usual haunts of Dingles Dance Hall and the pub-rock circuit to commence a nationwide tour.

They kicked off the gig at 9 o'clock with the task of warming up a half-empty hall for Bronco, who were due to follow them.

Like a blast from the past, guitarist Keith Lucas hit the spikey sounds of an old rock and roll riff, then in cut a rasping sax and the first ear-punching number jerked under way.

The backing of guitar, piano (Russell Hardy), bass (Humphrey Ocean) and drums (David Rahomon), ably assisted by high-booted Davey Payne's raucous burbling sax, pounds along like a steam hammer. In fact,

Payne, blowing hard and wild as he stoops to bring his braying horn up to the mic., has all the appearance of the archetypal rock and roll saxophonist.

Fronting The High Roads is Ian Dury (Kilburn?), short, stocky, and looking as tough as his music, he sports a quiff of unruly black hair, straight-legged jeans and a sinister black jacket with satin-faced lapels. Dury is unquestionably the stage 'presence' of The High Roads and the 'hard-nut' image is tempered with a good-natured personality that comes across in his dry, tongue-in-cheek introductions.

As the band gets into the first number, Dury coolly drifts on stage from the wings, puffing a fag. He grips the stand with black leather gloves à la Gene Vincent and proceeds to



vocalise in raw and gritty tones.

Kilburn and The High Roads are, perhaps, sending up themselves to an extent. Obviously, they have to be with a name like theirs, or to quote one male member of the audience whom I overheard: 'It's a f... g laff innit mate!'. But underneath the camp veneer lies a close commitment to their style of music.

There are plans for the band to release a single,

probably the Dury/Russell composition *Rough Kids*, and also an album, though the label is as yet undecided.

Kilburn and The High Roads could well be a huge success, provided they can make the transition from the more intimate atmosphere of the clubs and pub rock to the concert hall. We certainly hope they do, for their highly individual and unpretentious approach does not conform to any pre-conceived notion of fashionable 'originality'.

PUNCHIN' JUDY

One band sure to strut a few, new stages is Punchin' Judy, a four-piece who record on the Transatlantic label. They describe their music as 'punchy', and are headed by red-haired Barbara O'Meara, a sexy lady who wrenches a mike-stand around in a manner that would do any bloke justice.

She can sing anything from soft, slow vibratos to the kind of high notes she must have got from her confessed Joplin and soul days – and all with apparent ease.

The blokes in the band are John Phillips on lead guitar, Keith Evans on bass, and Alan Brooks on drums, and all share the singing with Barbara.

Beat met the band just before stage-time, at London's Roundhouse, and while they made up and checked their attire, Barbara talked about their recently-released first album.

'We had a stroke of luck, really, because another Transatlantic band had to

pull out of two weeks of studio time booked at Chip-ping Norton, and our recording manager said that if we could get everything together – we only had six weeks – we could have the studio.

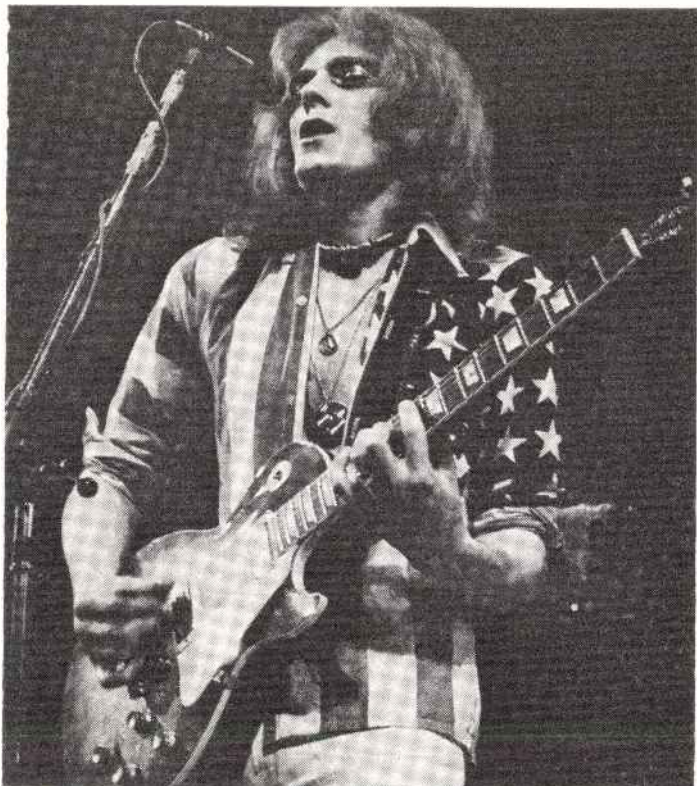
'Well, if you've got six weeks, you do it in six weeks, and that's what we did, although we had to work really hard.

'Our main aim, at present, is to get the stage act and road thing together – we're very young as a band, and only been together since May, although we've all known each other a lot longer.

'I think we're doing something different, musically, anyway. Melody is very important, and with four singers we can do a lot of harmonies. We use dynamics a lot, too. You have to, with a small line-up,' Barbara said.

Soon they were on stage and after opening with *Settle Down* (their new single) they got into some of the album tracks, with everybody moving and Barbara out front – a real, red-hot Momma.

Their energy and dynamics could well take Punchin' Judy a long way!



John Phillips



Plucking good
Plucking hard

highly vibrant, electromatic wire wound for electrics

Set No. ES77 'Swinger' (Red)	£1.48 inc. VAT
Set No. UL77 Rock & Roll Gauge (Green)	£1.60 inc. VAT
Set No. 77 Light Gauge (Blue)	£1.60 inc. VAT
Set No. P750 Medium Gauge (Amber)	£1.74 inc. VAT

picato gold range for acoustic and classical

Set No. 727 Folk Acoustic	£1.74 inc. VAT
Set No. P727 Country and Western	£1.74 inc. VAT
Set No. 76 Nylon	£1.46 inc. VAT
Set No. P12 12 String	£2.84 inc. VAT

new picato bass guitar strings

Medium Scale	Round wound and flat wound	£3.78 inc. VAT
Long Scale	Round wound and flat wound	£4.17 inc. VAT
Black Nylon Covered	Medium and Long Scale	£4.17 inc. VAT

picato

STRINGS SOUND PERFECT

GENERAL MUSIC STRINGS Treforest, Glamorgan



MEET JAKI WHITREN!

The phrase, 'in a world grossly overpopulated with singer/songwriters . . . must, by now, qualify for the title of the most hackneyed phrase of 1973.

It's not even strictly accurate, either. While it's true that there are a lot of unremarkable s/s's around, there's an equal number of unremarkable bands of all types, as well.

When an artist who is outstanding in any field comes along, they stick out like a pre-war Martin guitar – and there's always room in the music world for them.

At the risk of sounding like a publicity handout, we reckon that Jaki Whitren is the most powerful female singing/writing talent that Britain's got at the moment, with the possible exception of Sandy Denny.

There's no comparison between the two, either, as they are both working in different fields. Jaki's heavier, more

blues-rock inclined.

So far every article about Jaki has dealt with her singing and her compositions and has ignored her very fine guitar playing. It's apparent, from her album, *Raw But Tender* that, style-wise, Jaki's musical roots are in folk blues.

There's a trace of Jansch and Renbourne and more than a trace of the Broonzy school, and somehow Jaki has worked them all into an amalgum which is perfect for her material and voice.

GUITAR

She started playing when she was 13, after a relative had given her an old Spanish guitar. The first thing she ever played on it was something she had composed – out of necessity, as it happened. In a moment of bravado, she told all the girls at school that she could already play, so they insisted on her bringing the guitar in the next day. As



she didn't know any songs she wrote one, called *The Runaway*, and played it to them.

As a result, she became so keen that she was soon skiving off lessons and playing for hours every day, encouraged by her mother, herself a blues singer and pianist.

She now owns two guitars, a Yamaha and a Nashville Grammer. Last year she invested in a Guild, 'a real collector's piece,' she told us, 'but it was a man's guitar, it was just too heavy for me.'

So she sold it and bought the Yamaha and a Verve banjo with the proceeds.

As she had always had banjo players around her at home, she took naturally to this instrument as well, and plays a few nifty tracks on her album. However, Jaki reckons that women have a real disadvantage as far as guitar playing is concerned.

'It's a physical weakness problem,' she explained. 'Women just haven't the strength in their fingers that men have.' And as far as other female guitarists are concerned, there aren't any around who Jaki rates at all.

She's a very down-to-earth person, first and foremost a musician, with such maturity in her singing and playing that it's hard to believe she's only 19.

There's a tour of Europe with Ike and Tina Turner coming up – they 'phoned and asked for her – and a second album will be released soon. There's been no publicity or hype surrounding Jaki. People have just listened and passed on the good word.



▲ Joe Williams

CAPABILITY BROWN

Capability Brown was an English landscape gardener, famous for his harmonious use of flowers, shrubs and trees in complicated arrangements.

Bearing that in mind, Capability Brown is a good name for a six-part vocal harmony band of considerable talent.

They are: Joe Williams, vocals; Roger Willis, drums and vocals; Kenny Rowe, bass and vocals; Graham White, guitar and vocals; Tony Ferguson, guitar, bass and vocals; and Dave Nevin, guitar, keyboard and vocals.

If you couldn't believe your eyes when you saw three guitarists listed, don't bother to re-count because one of the band's most outstanding features is their tasteful use of three lead guitars.

Here, then, is a prime example of musicians making the most of their combined talents. If you've got it,

flaunt it would make a good motto for them.

They are aware of the dangers of overdoing it, too – hence the harmonious use of different musical textures, especially on their albums *From Scratch* and *Voice*.

Things are slightly different when it comes to live gigs, however, because Capability – like many up and coming bands – are still short of a bob or two.

Said Graham White: 'We've used Mellotrons and Moogs for recording, but right now it's impossible to use them on stage.'

'We just can't afford the extra equipment yet. For example, we've got a Carlsbro 1000-watt amp. but we can't afford all the necessary mikes and stuff to use it as we want to use it.'

Their current amplification includes a Fender Quad combo amp. and two Fender Showmans. The two Showmans will be replaced with

Quads when the band makes a bit more bread. Their's is by no means a straight hard-luck story, however, because they've got two albums already, a third almost in the can and a healthy list of bookings.

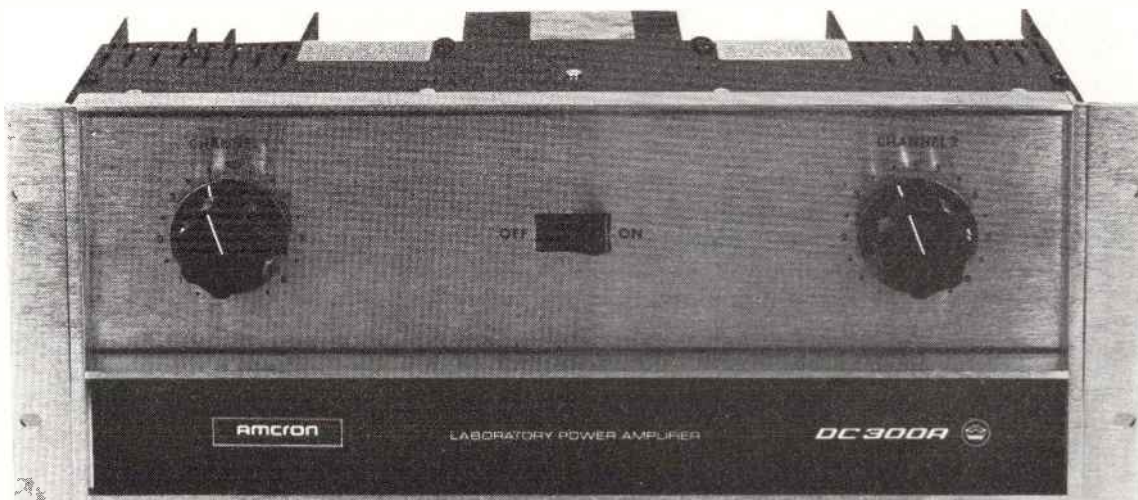
It just goes to show that even a reasonably successful band has to count its pennies these days – it's not only the price of eggs that has risen!

They've not stinted on the instrumental side, however, and between them can provide the following guitars: Fender Telecaster De Luxe (with two humbuckers) a Gibson 335, a Gibson Les Paul, a Gibson SG Standard, a Fender Stratocaster, a Fender Precision, a Gibson J200 and various Yamahas, etc.

They're teetering on the brink of becoming Britain's first great harmony band – and if they don't make it, it certainly won't be from any lack of capability!

AMCRON POWER

DC 300A
"STATE OF THE ART"



The DC300A succeeds the famous DC300 power amplifier, and continues Amcron's tradition of leading the world in power amplifier design. There are no fancy gimmicks, or fragile meters on the DC300A, just plain, solid, functional design. Each channel will give up to 500 watts rms, Intermodulation Distortion is typically below 0.01% (and that's low), and the amplifier can handle loads as low as 1 ohm. Damping factor is above 1000 up to 300Hz into 8 ohms, and this explains why the DC300A controls any speaker so well. Equally important, of course, is the fact that the DC300A will continue to deliver night after night after night. This is, as everyone knows, why AMCRON has such a high reputation for Reliability. Jethro Tull, Sadlers Wells, Covent Garden and Elton John choose Amcron because they know it will meet their exacting requirements. All Amcron amplifiers carry a full 3 year warranty on parts and labour. If you are building a new rig, installing new monitoring in your studio, or simply require a status symbol, then you can do no better than choose AMCRON – The State of The Art.

Our London stockists for all AMCRON equipment are REW (Audio Visual) Ltd., 146 Charing Cross Road, London WC2. Tel. 01-240 3883, and also at 10-12 High St., Colliers Wood, London SW19. Tel. 01-580 9684.

or Direct to sole agents:



MACINNES LABORATORIES LTD.

MACINNES HOUSE, CARLTON PARK INDUSTRIAL ESTATE,
SAXMUNDHAM, SUFFOLK IP17 2NL
TEL: (0728) 2262 2615

No. 2. PETER FRAMPTON



▲ Frampton 'at the ivories'



▲ Peter sanded and finished this Precision bass himself

Guitarist Peter Frampton set out to make his music room into a small studio with an eight-track recording facility – but things didn't quite work out that way!

'If I move house again I'll more than likely get around to building my own studio,' said Peter, 'but at the moment I use my sounds room for practising only.'

In last month's *Beat* we featured the music room of Tony Hicks – lead guitarist with the Hollies – and you will recall that Tony used it mainly for writing and recording purposes.

Not so Mr. Frampton, but he's not particularly disappointed about it either. The 'sounds room' of his West London home has served its purpose in making Peter a better musician, and he's thankful for that.

DRUMS

The space that would have been taken up with recording equipment is now filled with keyboards, and the rest of the room is given over to an amazing collection of drums.

Those of you familiar with the *Frampton's Camel* album will know that Peter played both drums and keyboards on several of the tracks – and his sounds room is the place where he got it all together, practising long hours under the tutorship of the band's regular drummer, John Simomos.

Obviously, that meant making a lot of noise, and Peter explained the steps he'd taken to ensure that the neighbours weren't disturbed.

'I made a few experiments with soundproofing in my old flat,' he laughed. 'I bought up hundreds of egg cartons from United Dairies and spent

ages sticking them all over the walls and ceiling of this teeny-weeny box room.

'I couldn't afford things like double-glazing at that time, but I decided to make the room as pretty as possible by painting all the egg cartons a bright red.

'I only made two mistakes: the first was in trying to paint something that soaked up moisture like blotting paper, and the second was the choice of colour. It was just as I was putting the last licks of paint on that someone pointed out Freud's theory about the colour red. Apparently, if you sit in a red room for any length of time you go stark staring bonkers! Needless to say, my first soundproofing attempts were not exactly successful and the room ended up as a storeroom for my guitars.'

When Peter moved to his present address he set about doing the job properly – and it cost him £600. He hired workmen to raise the floor and cover it with thick carpeting, put fibre-glass and acoustic boards on the walls, built a double-door and double-glazed the window; but sound still manages to leak out.

'The only way to get around it was to come to an agreement with the neighbours,' said Peter. 'They're very understanding and say I can play as loud as I want to until midnight. After that, I have to cool it a bit.'

PROBLEM

Only problem is that Peter tends to keep musician's hours – going to bed in the early morning and not rising until past midday.

'It means that I'm just beginning to wake up by about eight, and it's invariably in the small hours that I really

feel like writing and playing,' he explained.

He gets over that problem by working out ideas and tunes on an acoustic guitar in the downstairs living room. He keeps a cassette recorder handy to tape anything that he might want to work out in detail and then the following evening uses his sounds room in which to work it out — at volume!

He gets that volume from the following items of equipment and instruments: A Gretsch kit comprising 22-inch bass drum, 13 in. by 9 in. tom-tom, 16 in. by 16 in. tom-tom, Pearl snare (which is Japanese and, according to Peter: 'walks over all the other snares I've got'), custom Gretsch foot pedal and various Zildjian and Paiste cymbals.

PASSION

He also keeps a collection of six other snare drums — each one designed to give a different sound — which includes a Slingerland, a Sonor, a Rogers and three Ludwigs.

As a guitarist, Peter explained his passion for drums: 'If my parents had allowed a drum kit into the house at the time when I was playing biscuit tins, things would have turned out very differently. As it was, I got a guitar.'

Keyboards in the sounds room comprise a Hohner Clavinet, as used by one of Peter's favourite artists, Stevie Wonder, a Wurlitzer electric piano and an ordinary upright piano.

On top of the Clavinet stands Peter's 'life-saver' — an electronic Stroboscope tuner that he uses to get his pianos and guitars in tune. Any instrument can be plugged into the tuner which uses a rotating dial system to denote when a string or reed is adjusted to the proper pitch.

His guitars include a three-pick-up Les Paul Custom, a Martin six-string acoustic, a Fender Precision bass and an Epiphone acoustic.

Of these perhaps the Les Paul is the most interesting, and treasured of Peter's entire instrument collection.

'I was on tour in the States one time,' he said, 'and I was playing a dreadful, old guitar that I really couldn't get on with. After the gig an American guy came up and said: "I see you're having trouble with your guitar, would you like to borrow mine?"'

LES PAUL

'I thought he was just another nutter, but he came round to our hotel the following day and brought with him this beautiful three pick-up Les Paul.

'As soon as I touched that guitar I knew it was right for me, and then this guy just turned around and said: "keep it, it's yours".'

'Of course, I didn't believe him, but he insisted and so here it is. Later on in the tour Jimmy Page, of Led Zeppelin, came along to see the show. Afterwards he rushed into the dressing room and said: "where's that guitar, let me see that beautiful guitar".'

'I wouldn't part with it now for anything, and I'm really pleased 'cause I've just been able to pay the American back by getting him an airline ticket to this country.'

Amplification in Peter's sounds room is provided by a gutsy old Ampeg combo and — mainly for fun — a lunchbox-sized portable amp called a Pignose.

PIGNOSE

'The Pignose is such a lovely, little thing,' said Peter. 'It works on batteries and is so small and light that I can carry it in my airline bag. The sound it gives is truly amazing, too. You can play in your hotel bedroom at a volume that wouldn't even disturb the mice and it'll sound like a Les Paul through 300 watts of Marshall!'

So you can see that Peter is well set up in his present sounds room — even if it isn't all he would want. Next time round he's going to build a proper studio but until then — at least until 12 midnight — there's plenty of music going on chez Frampton.



▲ In the 'hot seat' behind those Gretsch drums



▲ The most treasured guitar — a Les Paul 3 pick-up Custom

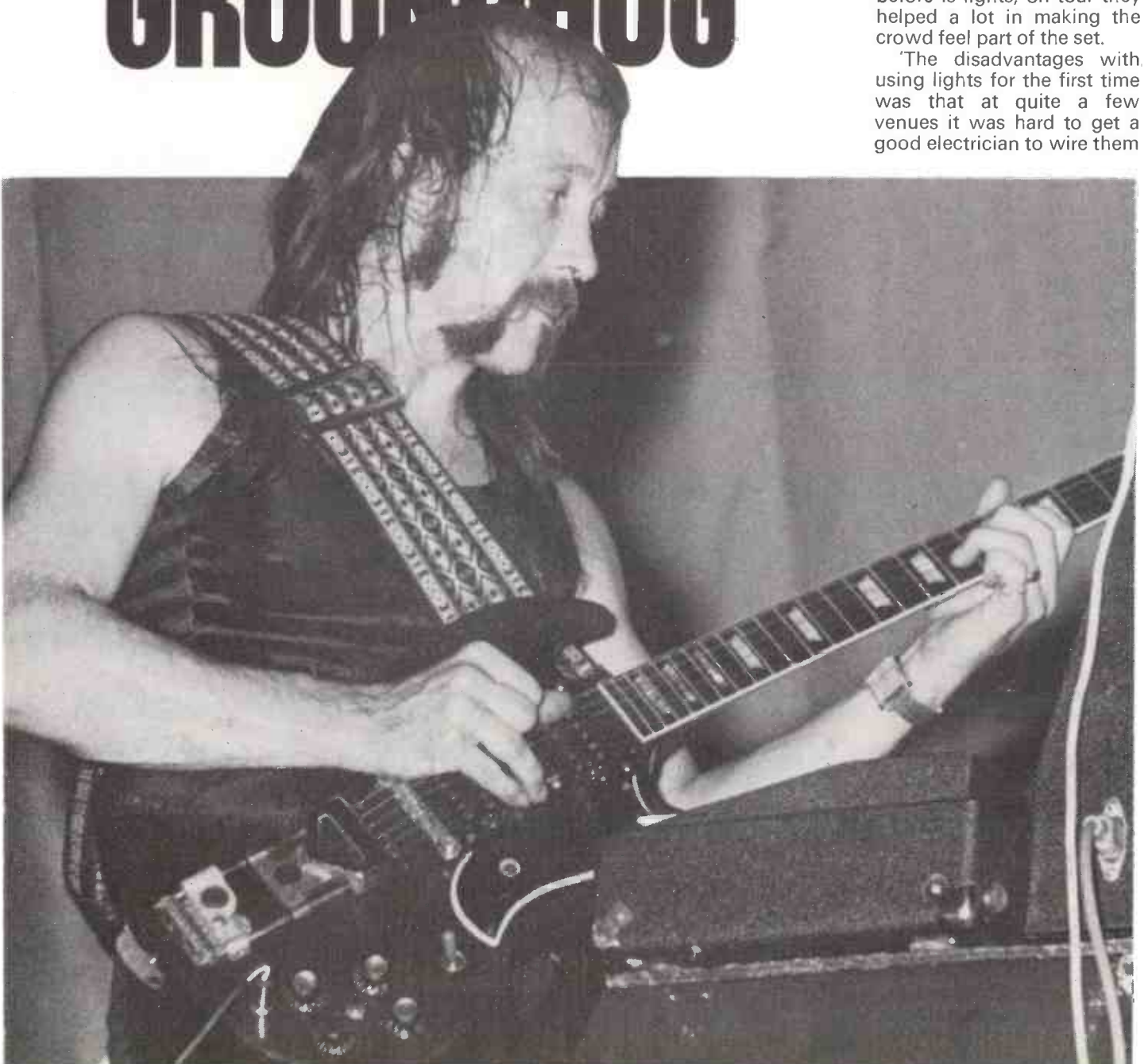


THE LONELINESS OF THE LONG DISTANCE GROUNDHOG

The winter weather has set in now and, for those who live on their own it can be the worse part of the year. Having just completed his first solo tour 'Groundhog' Tony McPhee finds himself in this position. He has many friends - including his 14 cats - but on tour he found it very lonely - and that's not all!

'I learnt how to play keyboards a lot better, also how to communicate with audiences more . . . something that I forgot how to do with the Groundhogs,' he said. 'It would have been boring if I had just introduced the numbers before playing them. Another form of communication that we have not used before is lights, on tour they helped a lot in making the crowd feel part of the set.'

'The disadvantages with using lights for the first time was that at quite a few venues it was hard to get a good electrician to wire them



all up and find sufficient power.

'Another problem was that the dimmers caused a buzz on the P.A. at half range; something to do with them not being earthed properly, it's all a question of familiarity with the set up, I suppose.'

During the period of the tour there was speculation of Tony going completely solo. After trying it, even though it was successful, he reconsidered the position.

'During the tour I felt much more content and contemplated going solo, full time, but the dissatisfaction I had had about the staidness of the Hogs was gone. I had had to work out what I was doing, both musically and personally, and the loneliness of the stage helped me sort this out. The pressure was really on when anything went wrong. On your own there is no one to carry on and cover up mistakes!'

He sat back for a while before continuing in a tired voice about the tour... had a lot gone wrong?

'There were times when leads went astray and with the synthesiser I occasionally pressed the wrong button. At home this is nothing to worry about, but on stage, panic sets in when something unexpected happens and it gives you only seconds to think logically and sort it out. It gave me a great understanding of the synthesisers, though, and now I know them almost inside out. Another strenuous aspect of the tour was that I had to get to the gig at the same time as the roadies to wire it all up.'

CHALLENGE

Tony had obviously found that the tour was a greater challenge than first expected. It seemed to drain a lot out of him, but it also gave him fresh ideas, and as we talked they slowly came to the surface, beginning with the new Groundhogs' album.

'We had all the numbers for it but because of my tour there was not enough time to rehearse it. It was scheduled for about the middle of November, but has had to be scrapped. However, we have



◀ On stage during his solo tour, Tony played guitar and synthesisers

▲ The Groundhogs

decided to put out a single, which took about a week to do at my studio at home and it sounds exactly as I wanted it to. This, plus the fact that it is the first time that the band have recorded at my studio, gives me much more confidence in the project, and we are going to record everything there in the future. Incidentally, my own album, *The Two Sides Of Tony McPhee*, was recorded there as well, and the sales from this have virtually paid for everything. Anyway, I am pleased with the single. Aesthetically, it is as good and as potential as something like Hendrix's *Hey Joe*, with a similar sort of rhythm, basic concept and feel.'

Called, *Sad Go Round*, it neither seems to begin or end, with the vocals being a filler more than anything. The production is excellent and the more it's heard the better it gets. The idea came for it as Tony was driving home one day and it consists of two verses and a basic three-chord riff. After a cup of tea he forgot it only to remember it later on that night and put in on tape.

He continued about the single and what was going to happen to the album material.

ALBUM

'We are going to do the album numbers on tour, which basically gets away from the *Split* Groundhogs that everyone knows. The recording of the album will be started on any days off that we have during the tour, depending to some extent on what the single does.'

Is this another direction for the Groundhogs? Why so much emphasis on the singles market?

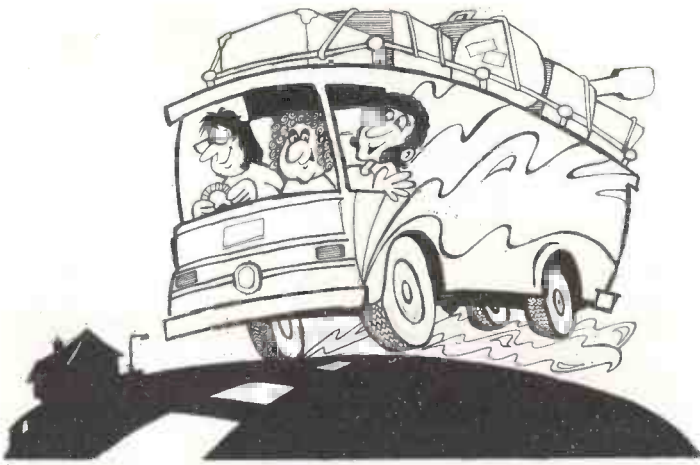
'Take *Eccentric Man*, our last single,' Tony replied. 'It was put out to get airplay on stations that would not normally play our albums thus letting more folk know who we are. This one is also looked upon purely as a single and will not even be on the album. We feel that we have a sufficient background to do it without losing respect. So many bands have broken up by keeping to the same pattern and we are determined now to either make it or break it.'

What sort of direction are

the Hogs going to move in, then?

'We are rehearsing a lot in preparation for the tour and working to project ourselves better than before, using lights rather than just relying on volume. Also this tour will be a two-hour show, consisting of a half-hour version of *The Hunt*, in the middle of the set. We will also introduce different numbers, playing very little of the old stuff. In the old days, the first note of a song was dynamic and the rest of the number sort of tailed off. In future we are going to aim at a better balance by being more powerful all the way through.

'We're an English band,' said Tony. 'We've tried America and Europe and there you can get away with doing the same thing for years because there are so many places to go. It's not so in this country, but we have been a working band for a long time and that's the way we're going to stay - even if we have to change in order to do it!'



ON THE ROAD

WITH

NAZARETH

In last month's *On The Road*, we followed the fortunes of Gentle Giant in the far-off wilds of Scotland. It was quite a journey for our reporter — who spent a whole weekend travelling with the band and a day off to recuperate!

Just how different things can be for a band that has achieved singles charts success was evidenced when *Beat* went on tour recently with Nazareth.

The band's head roadie, Wally, said that they travel the country in their own NSU RS80 car, while the gear and road crew of seven go on by truck and hired car.

To suggest that Nazareth haven't done their fair share of tranny-slogging would be unfair however as the lads spent three years trucking before *Broken Down Angel* brought them real financial success.

Nazareth were on the first leg of their most successful tour to date. The tour started in Liverpool on the eve of the release of Nazareth's first album for nearly a year. Entitled *Loud And Proud*, the album proves that they are one of the best bands of their type around today. Their mixture of heavy riffs and commercial songs has proved irresistible. They aim to fill the gap between

the heavy bands, who we are lucky to see perform in this country more than once a year, and the out and out pop bands like The Sweet.

In Birmingham they proved that their judgment has been very shrewd. The audience at Birmingham Town Hall (sold out, of course), was aged between about ten and 20, though by far the biggest chunk was over 14. There is obviously a large section of the teenage populace who feel somewhat too old for the Osmonds, but not quite up to Zappa or The Soft Machine.

SILVERHEAD

When we got to the hall the audience were slow hand-clapping. Support group, Silverhead, had finished and the audience felt that it had been kept waiting rather too long. The band changed quickly in the dressing room before going out to the stage door. The lights were dimmed and the audience went berserk. The kids were really keyed up. But the band waited and the lights went up again . . . there were groans and the slow hand-clapping started again. The lights were dimmed for the second time and drummer Darell Sweet walked on to the stage. There were cheers and screams as he got behind



the kit and started playing. Out came bass player Pete Agnew, the cheers were noticeably louder, he plugged in and joined in the riff, with that characteristic grin, cigarette as always, planted in his mouth.

On came guitarist Manny Charlton, the atmosphere was really amazing by this time, and the band were really shifting along.

Then Dan McCafferty leapt on to the stage and the audience was on its feet before a word could be sung. The roadies looked at each other, grinning – roadies seem to live for the vicarious pleasure that they gain from watching their band making it.

Wally told me that he didn't know what he would do if his job suddenly disappeared. . . . 'I couldn't work for any other band,' he told me, 'and I couldn't go back to a nine to five job either.'

He has been married, 'the life didn't suit my wife so we split up. It's my life, I was on the road when I was married, so she knew what she was letting herself in for,' he explained.

WIVES

The band are all married and their wives seem to have adjusted to their husbands being on the road. Pete Agnew told me: 'As I was leaving the house to start the tour my wife shook hands with me and said, "thanks, come again some time".'

Back to the show, though, the band delivered the goods sure enough, all their hits plus favourites like *Vigalante Man* and *Alcatraz*.

Naz are heavy, relying on well-worn riffs – what makes them shine is the blatantly-commercial material which they write themselves, and the arrangements which are done by their producer and mentor Roger Glover, the former bass player of Deep Purple. They also seem to have the knack of taking other people's material and doing something different with it – witness their version of *This Flight Tonight*, the Joni Mitchell song which recently took them into the singles chart yet again.

By the end of the set, the audience was jammed to the front of the stage demanding another encore. The roadies were having a hard time keeping the mikes and monitors from being pulled off as fodder for the souvenir-hungry fans, anxious to take home a tangible souvenir of a great evening.

'You can't really blame them,' muttered Wally as one of the monitors was rescued in the nick of time. 'They don't see that if they pulled one off they could ruin the number.'

I talked to Wally after the show about the equipment that the band are using for the tour. He told me that they have hired a P.A. for the first time. They found that the P.A. that they had before was just not up to the size of the halls that they would be using. The logistics of buying a P.A. were examined and it was found that it was just not on. 'It would have cost £15,000,' said Wally.

It was decided that the band would hire a P.A. from Marshall Equipment Hire, who also look after such luminaries as Elton John and Deep Purple. The P.A. is the equivalent of about seven-and-a-half thousand watts, with a further two thousand watts for foldback and monitoring. The mixer was an Alice, 18-channel desk, with a standard Marshall for foldback and monitoring. The band were using only 17 of the 18 channels available. The bins were JBL with Celestion Power Cell Speakers. The horns and high-tones were JBL. Wally said that the Celestion speakers were better on some frequencies than the JBLs.

The band were also using their own lights for the first time. The man operating the lights was with Family until they split up recently, so Naz decided to take him and his lights, on.

Lead guitarist, Manny, was using some interesting gadgets on the tour, which I asked him about before the fans were let into the dressing room to collect autographs. 'We really went mad in the States,' he told me. 'I bought an Echoplex and a



▲ Dan and Pete get it on

phase shifter. The phase shifter is a Maestro, I find that I can get lots of effects using different combinations of pedals, I also use fuzz and wah-wah.

'I use the same Gibson all the time, a 1958 Les Paul Custom. It hasn't had any modifications at all, except that I had to have one of the pick-ups replaced when the old one packed up completely. I use a Fender Strat for slide, I find that it has a lot more cut than the Gibson.'

Both Manny and bass-player Pete have got 300-watt Marshall stacks. Pete has three 100-watt amps and four 4 x 12 cabinets. Manny has a 100-watt amp and a 200-watt amp. 'I always have one amp with the bass full up and the other with full treble,' he told me.

RICKENBACKER

Pete was using two Rickenbacker long-scale basses for the tour, which was a story all in itself. He told me that he normally uses a Fender Mustang short scale, but most of the time he uses an old Gibson. He played the Gibson on the opening night of the tour in Liverpool, but he noticed that the guitar kept going out of tune. It wasn't till the following night that one of the roadies noticed that the neck was broken. Pete telephoned Roger Glover who immediately sent the two Rickenbackers for Pete to play. He had, in fact, used the guitars for recording, one in fact still had the same strings that Pete had put on it in the studios. Pete prefers wire wound strings, while Roger uses tape wound.

'The Ricks are great for recording,' he told me. 'The trouble is that they just don't

have the same cut. We are a three piece, when Manny takes a solo, I have to kick up a hell of a lot of noise.'

Pete told me that he had also bought a phase shifter in the States. He hadn't had time to try it out before the British tour. 'We used one on the album,' he said, 'with a fuzz box as well. You should hear it, it sounds as though there are about ten people playing when Manny and I both use them, you get a real swimming sound. We are not really into gadgets in a big way, though, we used the things on *Hollis Brown* on the album. I think that you should be able to get the same sound on stage as you can on the albums.'

By this point about 100 fans had passed through the dressing room, collecting autographs. After signing books and chatting, the band decided to split to the hotel for a party which Silverhead were throwing.

I had visions of orgies and buckets of alcohol, but the party was held in the hotel lounge, with other guests milling about. They looked rather aghast at some of the sights that strolled by, you can imagine why, if I tell you that Silverhead look like a cross between Alice Cooper and the New York Dolls. I was amazed to hear that some of the band come from Birmingham!

Several members of Birmingham bands were at the party, including Keith Smart from Wizzard. Life on the road for a top band these days is quite a leisurely and enjoyable affair. Pete Agnew told me that the worst part about being on the road is the travelling, but in Britain things are easy compared to the excesses of America.

COLOUR BARRY

BLUE — IT'S LUCKY!!

'Just like Garry Glitter' we all said when we heard Barry Blue's single, *Do You Wanna Dance*. Surely it must be more than a coincidence because, funnily enough, they've got the same management. However, Barry, the guy who went from unlucky Green to successful Blue in one record flat, wasn't too pleased about the criticism.

'A lot of people have said that,' he sighed, long suffering. 'All I can say is that it was definitely not intended to be Glitter-ish, it's just the drum pattern. He doesn't use strings or brass which I use, or certain echoes which I use. I only noticed the slight similarity afterwards.'

'To me, it's a good dance record. You must have wooden legs not to dance to it and that's what it's all about.'

That's certainly what it all seems to be about, record-wise, for Barry. Both he and his chief songwriting partner, Lynsey De Paul, are at present churning out the 'dance' numbers in a big way.

'I like performing them very much,' he admitted. 'And I know that if I went to a club, these are the sort of numbers I'd like to dance to.'

Writing music to dance to is certainly no passing fad. If your talents lie in that direction, you're made for life. From the *Invitation Waltz* to rude reggae and Lynsey De Paul's sweet, sophisticated, *Won't Somebody Dance With Me*, the market for different kinds of dance records is broad and endless.

So it looks as if, accidentally, Barry's got himself into a good thing.

He's a slightly built, nervous-looking guy, who admits to still being scared before performances. In fact, it was partly his unrobust constitution that forced him to give up playing in groups and concentrate on his writing.



'I started writing about three years ago,' he explained. 'I didn't really take it seriously at first. I finished playing with groups because I was fed up. I didn't earn any money, couldn't make ends meet, I was always away from home and the greasy transport cafe food made me ill! I did it for five years and that was enough for me.'

LUCKY

It's a familiar enough story to people who have paid their dues out on the road! But whereas a lot of people are tempted back by the need to play music and get up on stage again, Barry was lucky in that he discovered in himself a knack for writing instantly commercial songs.

'I really enjoy performing for people, but if I was starting again I'd start with songwriting,' he added. 'I never really tried to be commercial. I write about silly events. For instance, the first actual song I wrote was about a cowboy. *Jubal Down* was the title. I recorded it with another guy and released it on Decca. It was quite popular. It wasn't a hit but it got played to death.'

'It was after that that I branched into full-time writing. I didn't co-write with anyone, it was just me on my own. I wrote a few fair songs,

I wouldn't say they were great, and joined a publishing company, Welbeck Music, which is now ATV Music.'

Barry met Lynsey De Paul through another writer who had been working with her. 'I used to slam her songs,' he recalled. 'I used to go, "tut tut, I don't like that at all," or, "that bit should be here." Mind you, I think in her latest singleshe's broken away a bit.'

'*Sugar Me* was the first song we ever wrote together and it just clicked and was a big hit for her. Then we wrote *Dancing On A Saturday Night*, which was a big hit for me.'

Barry confesses to being a superstitious person. He honestly believes that the success of *Dancing On A Saturday Night* was due to his change of name and colour.

'A lot of the acting profession think green is unlucky. I'd given the record to Dick Leahy at Bell and I said to him: "what do you think? I'm not happy with being Barry Green again." After all, I'd been Green for 21 years. As soon as I changed to Blue, the record was a hit.'

(Anyone remember a certain Priscilla White? And was James Brown always that colour?)

Joking apart, it's surprising just how many people only really make it after a few name changes. Perhaps it acts as a psychological tonic and gives one more confidence by [effecting a] break from the past.

Barry Blue is certainly looking forward now. He's just begun work on an album which, like all his records, he intends spending a long time over. Not only is he a perfectionist, but he's a bit of a one-man show as well.

'I'm into producing my own records, which is an added burden really, but I enjoy it, I wouldn't have it any other way. The producer is virtually as important as the artist because it's the producer who gives you the final sound.'

However, not only is he the producer, but the singer, writer, bass player and, occasionally, the guitarist and percussionist as well. Isn't it

a bit difficult being objective when you're so close to your own product in so many ways?

Surely it's essential to have somebody whose judgment can be relied upon to give a fair outside opinion.

'True,' confirmed Barry. 'I rely on Dick Leahy, the boss at Bell, on Mike Leander and Vic Billings, my managers, but ultimately, I rely on myself because if I'm not happy with it, then no one else is going to be.'

TIME

'That's why I take time over my records. A lot of money goes into them. If there's one note wrong I do it again, not like some people who'd just leave it.'

The story of how Barry sold a song to Gene Pitney shows what this guy's got that most aspiring songwriters haven't — the courage and ability to push himself.

At the time, Barry wasn't a big name, but he'd written a song called *Rainmaker Girl* which he thought would be perfect for Pitney. So he went along to the London hotel where Gene was staying at the time.

He got as far as the door of Pitney's room, where he was stopped by a large bodyguard. He handed the song over, but he wasn't allowed in.

That's the last he heard of the matter. Several months later he came across a new album of Pitney's and on it was his song, credited to 'Anon'. Apparently Pitney had tried to trace him but no body had heard of Barry at the time.

However, a few transatlantic 'phone calls sorted it out.

'You've got to have courage when you're a writer,' Barry stated. 'Unless you knock on a few people's doors, you won't get anywhere.'

Well, the man who offered to write the theme for the Granada TV show, *Lift-Off*, purely for publicity (he only got paid P.R.S.), the guy who knocked on Gene Pitney's door, has certainly got places. The message seems to be — have faith in your product!

PLAY THE ORANGE MUSIC GAME

AND LADDERS.... RULES? MAKE 'EM UP LIKE SAMMY GREED--- BUT IF YOU WANT A WIN THEN PLAY IT STRAIGHT! PLAY WITH DICE AND COUNTERS BUT DON'T PLAY WITH YOUR MUSICAL FUTURE--- BE WARNED BY THE GREED BAND ~PLAY ORANGE!
 ORANGE MUSICAL INDUSTRIES 3-4 NEW COMPTON ST LONDON W.C.2. Tel: 01-836 7811

PEOPLE USING ORANGE EQUIPMENT

- * STEVIE WONDER
- * FRANK ZAPPA
- * WISHBONE ASH
- * BLOODSTONE
- * IKE & TINA TURNER
- * LED ZEPPELIN
- * E.L.P.
- * ROSKO
- * JOHN MAYALL
- * B.B.C. RADIO 1 CLUB
- * GEORGIE FAME
- * GEORDIE
- * ALAN PRICE
- * HACKENSACK
- * STEELEYE SPAN
- * CHRIS BARBER



ON TV
 ON YOUR WAY TO WIN, YOU PASS SAMMY'S GROUP BUSKING IN A SUBWAY. GIVE THEM A COUPLE OF PENCE AND SOME ADVICE. NEXT TIME - USE ORANGE. GO FORWARD AND WIN!! ☆ ☆ ☆

WHEN YOU READ YOUR CONTRACT YOU FIND YOU ARE RESPONSIBLE FOR ALL YOUR BILLS (INCURRED BY SAMMY) DOWN....

ON THE NIGHT OF YOUR MOST IMPORTANT GIG YOUR AMPS PACK UP. SAMMY TAKES BACK HIS VAN AND GEAR. BACK ONE!!

STADDON
 YOU OWE IT TO NO-ONE BUT YOURSELF... YOU HAD THE SENSE TO BUY ORANGE EQUIPMENT.

ORANGE
 HAS STOOD LOYALLY BEHIND YOU ON YOUR SUCCESSFUL TOUR. YOU REACH NO. 3 IN THE CHARTS

YOU'RE LEFT OWING GREED THOUSANDS. TOO BAD! BACK DOWN THE SNAKE

FORWARD ONE
 HAH! HA!!!

'ERE, OUR GEAR IS STARTIN' TO FALL APART SAMMY.

NEVER MIND! UP WE GO!

YOUR SECOND RECORD IS A HIT. EMBARK ON TOUR WITH ORANGE AMPS. (YOU'RE IN GOOD HANDS) FORWARD FOUR

45

MAKE SECOND RECORD!! RECORD COMPANY LIKES IT AND PROMOTES IT IN MUSIC PRESS. FORWARD 3

READ THE SAMMY GREED MUSIC HERALD. MISS A THROW WHILE YOU LAUGH!!!!

YOU GET STUCK IN WARE MISS YOUR TURN

MISS THE NEXT SQUARES ON TO NO. 45

DON'T WORRY LADS. ORANGE GEAR IS NO BETTER THAN YOURS. WE'RE ON OUR WAY TO THE TOP

DOUBT... 2ND THOUGHTS

YOU DON'T BUY HYMIES AMP. WELL DONE - FORWARD THREE!!!!

SLIMY HYMIE, A FRIEND OF SAMMY GREED TRIES TO SELL YOU A SECOND HAND BASS AMP. MISS A THROW

YOU DO OWE SAMMY GREED A FAIRLY LARGE SUM FOR HIS GEAR BUT HE SAID NOT TO WORRY SO UP THE LADDER!

MISS A THROW
 WHILE ORANGE MUSIC BUILDS YOU YOUR P.A.

YOU'RE GOING DOWN WELL ALL OVER THE COUNTRY. THROW AGAIN!

AVARICE AMPS. LTD BUYS YOUR FIRST SINGLE INTO THE 'SAMMY GREED MUSIC HERALD' CHARTS. FORWARD THREE SQUARES

DON'T TAKE ANY NOTICE OF THAT PAIR OF SHARKS IN THE LAST SQUARE STICK WITH ORANGE!! ON TWO!!

YET ANOTHER SQUARE

YOUR ORANGE GEAR HAS HELPED TO MAKE YOUR FIRST RECORD A SMALL HIT. KEEP GOING. FORWARD TWO

A MORE SERIOUS NOTE

YOUR REPUTATION IS GROWING STEADILY. HAVE ANOTHER THROW!

WE'VE GOT TO STOP THAT GROUP FROM USING ORANGE GEAR!! TRY AND SELL THEM OUR OLD STUFF!

OKAY LADS I'VE GOT YOU A RECORDING CONTRACT WITH GREED RECORDS. UP THE LADDER ONCE MORE!!!!

SAMMY'S GROUP LAUGH AT YOU! TAKE NO NOTICE. YOU'VE GOT TO WORK!!

A LETTER!! FROM A MAJOR RECORD CO. TO INVITE YOU TO MAKE YOUR FIRST SINGLE! FORWARD FOUR!

TUT TUT YOU CHEATED BACK 2

DON'T BE FOOLED BY 'SEALS OF APPROVAL'. YOUR ORANGE GEAR IS ALWAYS RELIABLE!!

I LIKE THOSE BOYS SOUND! I THINK I'LL GET THEM A RECORDING TEST!

WELL KNOWN AGENT

MORE HARD WORK!

ORANGE AFTER SALES SERVICE SERVES YOU WELL. KEEP REHEARSING!!

START

IT'S HARD GOING BUT AT LEAST YOUR GEAR IS RELIABLE. KEEP GOING

OKAY! YOU HAVE BOUGHT AN ORANGE AMP. THERE NOW FOLLOWS A SERIES OF HARD SQUARES. WORK. PRACTICE. TRY!!!

YOU DROP IN AT 3-4 NEW COMPTON ST. W.C.1. TO SEE ORANGE GEAR FOR YOURSELF! GOT YOU A GIG AT A CLUB WHERE TOP PRODUCERS GO... UP UP!!

READ ABOUT THE NEW ORANGE AMPS. WISE BLOKE!! THROW AGAIN

WOW! SAMMY'S GOT YOU A GIG AT A CLUB WHERE TOP PRODUCERS GO... UP UP!!

THIS SQUARE DOESN'T COUNT

TWINKLE

ORANGE

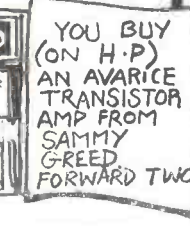
YOU BUY (ON H.P.) AN AVARICE TRANSISTOR AMP FROM SAMMY GREED FORWARD TWO!

YOU THINK CAREFULLY BEFORE BUYING

SAMMY GREED SIGNS YOU UP FOR MANAGEMENT!! FORWARD TWO

ORANGE

ORANGE



BEAT'S DREAMING OF AN INSTRUMENTAL CHRISTMAS

Wishful thinking is the order of the day when choosing our dream gear

Christmas is a magic time, a time for wishes and dreams to come true and a time to both give and receive those little luxuries that you'd normally do without.

As a child it's easy to tell your friends and relatives what you would like for a present. But when you get a bit older not only does it get more difficult to know what

you want, it also gets more difficult to know what to give.

We've been thinking hard about the magic of the season and decided to indulge ourselves in a little dreaming about our ideal Christmas gifts.

DREAMS

Like many musicians, be they pro, semi-pro or ama-

teur, we've got dreams about the sort of equipment we'd use if only we had the money (or our letters to Santa Claus were answered!).

We've decided to form a five-piece group – guitar, bass, drums, keyboards and vocalist – and in our Christmas dreaming we've decided how we'd like to equip it.

HABIT

Really, it's just an opportunity to go ga-ga over some of the lovely equipment that's on the market today, but in so doing we hope to give you and yours a few ideas as to the kind of presents that would make any musician's Christmas.

And musicians are creatures of habit as much as anything else. Tastes acquired

from the first encounters with musical instruments can remain unchanged for long periods of time – even if more sophisticated gear is subsequently introduced on to the market.

We'd like to make it clear that this Christmas list has been compiled purely from personal taste, and is not intended as any kind of objective evaluation of the equipment scene in general.

We decided to start at the top with a really good P.A. system. Many bands make the mistake of economising on P.A.s because the individual members have paid so much already for their own instruments and amplification.

Beat's Art Editor, Mike Raxworthy, was vocalist with



a professional band for three years playing seasons at the Star Club, in Hamburg among others. For his ideal Christmas present he chose the following P.A.

The 603 system from the Kustom 600 Series of Public Address. It offers all the features for professional performance – master volume, bass, treble, reverb and anti-feedback controls.

DRIVER

The 600-watt driving unit offers eight channels, 16 inputs, of solid-state amplification that is guaranteed for a lifetime of professional use.

All that oomph is delivered through four precision-tuned columns containing eight heavy-duty, specially-designed 15-inch speakers and four matched high-frequency horns. There are also cross-over facilities that direct high frequencies into the horns. The Kustom 603 System retails at £1,720, and you may well have seen The Osmonds using similar gear.

For microphones, Mike chose two Unisphere A Models B585SAV – one for himself and one for back-up vocals. The mikes, made by Shure, feature built-in volume controls and retail at around £32 each.

Beat's Ad. Manager, Rick Desmond, used to play drums with a band called Renia – who've subsequently started to make it! No reflection on Rick, though, 'cause he's still passionately interested in the instrument.

For his ideal Christmas kit he chose a Ludwig Super Sensitive 14 in. by 6½ in. snare drum and Ludwig Super Classic 22-inch bass drum, 16 in. by 16 in. floor tom-tom, 14 in. by 14 in. floor tom-tom, 13 in. by 9 in. and 12 in. by 8 in. tom-toms and Premier fittings 'because they're easy to replace'.

Only exception to that would be an ASBA Ghost bass drum pedal and a Rodgers Swiv-O-Matic hi-hat stand. For cymbals Rick chose all Avedis Zildjians, 14 in. by 14 in. hi-hats, a 22-inch medium ride, 18-inch crash, 20-inch ping and a 'big, Chinese cymbal'.

To round the kit off he

chose a pair of customised drum sticks from Doc Hunt's and the total cost comes to £760.

Our staff writer, Lorna Reid, took on keyboard duties for the '*Beat Group*' – you'll normally find her singing and playing her own compositions in folk clubs up and down the country – and chose the following keyboard line-up.

A Hohner Pianet, featuring 61 keys, a tone range of five octaves, stainless steel reeds for constant pitch, vibrato, separate input sockets for amplifiers with high or low voltages and a foot swell volume control.

To amplify it, Lorna chose a Fender Twin-Reverb amplifier, and her set-up cost £202 for the Pianet and £338.53 for the amplifier. 'I had got eyes on a Moog Synthesiser,' said Lorna, 'but I don't think I'd be good enough to handle £650's worth of electronic gadgetry!'

Editor Rob Bartlett chose Acoustic amplification and a Fender Telecaster for his role as bass-guitarist. The Acoustic gear, he reckons, gives one of the best bass sounds around – and so it ought to!

The price of his dream stack in the States would be 1,919 dollars, imagine the shipping and import charges on that and you'll have some idea of the cost of this gear.

BASS

He chose the model 371 bass amplifier which peaks at 440 watts and gives 200 watts RMS. It features high and low gain inputs, bright switch, volume, mid-range and bass controls plus a five-section graphic equaliser. Power is delivered via two bottom cabinets which each have one 18-inch speaker in a front-loaded horn design.

He chose a Telecaster as opposed to the more popular Precision bass not only for the difference in sound but also because of the difference in 'feel'.

The Telecaster bass features two individually-adjustable bridge sections for perfect intonation and string alignment, a slender, all-maple neck and an adjust-

able pick-up. It retails for £206.79.

'I've noticed a lot of black bass players using a Telecaster,' said Rob, 'and the only way I'd want to play bass is like them!'

Assistant Editor John Dalton copped for the role of lead guitarist, and his liking for jazz made him plump for the new Dan Armstrong sliding pick-up guitar, retailing at £181.50.

'You can get a really good jazz sound out of the instrument,' he commented, 'and it's so versatile that it can also sound like anything from a Telecaster to a Les Paul.'

FENDER

To amplify it he chose the new Fender Quad Reverb amp., which gives 100 watts RMS and features four heavy-duty, wide-range, 12-inch speakers for maximum tonal response, built-in reverb and vibrato, dual channels with separate inputs and a master volume control which allows for adding any desired degree of distortion. It retails for £427.61.

To cart ourselves and the gear around we chose a Mercedes-Benz L408. It's a long-wheelbase van with a side-loading facility capable of holding the *Beat Group* and its gear with ease. It sells for £3,029.

THE BEST

I think you'll agree that we've not been extravagant in our choice of equipment for Christmas '73. Admittedly we've chosen all the best makes of gear, but by no means the most expensive stuff on the market.

However, a bit of arithmetic will soon tell you that we've spent £7,498.29 (approx.) on equipment – and it's by no means everything that an established rock band of today might have.

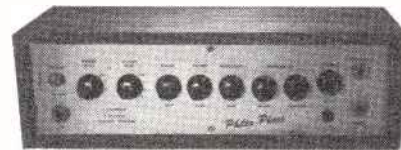
We've had fun compiling the list, and hope that you've had fun either agreeing or disagreeing with our choices. If you want to give your friends and relatives a few grey hairs for Christmas, try showing them our shopping list – they might just be glad they've only had to buy a new set of strings for you!

Philtar-Phase

by

Dewtron

REGD. TRADE MARK



For guitar, organ, group, records or studio use. COMBINING TWO OF THE MOST STARTLING SYNTHESISER EFFECTS, FILTER AND PHASE. But Lots More!

★ MONO AND STEREO OUTPUTS

★ ENVELOPE CONTROL gives changing phase and filtering IN TIME WITH MUSIC BEAT!

★ Alternative control of either or both filter and phaser by built-in variable Slow Oscillator.

★ Abundance of controls allows perfect settings for any application.

★ Treats signals from solo guitar, organ, group, record, tape etc. (accepts input signals of 50mV up)

200-240 V.A.C. operation.

Genuine Dewtron synthesiser circuit design. Cat. of other products 15p.

£160+VAT carriage paid. Available ONLY C.W.O. from:-

D.E.W. LTD.

254 Ringwood Road, Ferndown, Dorset BH22 9AR.

One of the oldest problems facing large bands in this country – where to rehearse, store, hire and repair equipment – is about to be solved.

Rikki Farr, 12 years a concert and festival promoter (including the Isle of Wight festivals) has formed a hire company called Electro-sound Productions Ltd., with partners Dave Gaultrey and Chris East, and with 18,000 sq. ft. of premises, near London Bridge, is rapidly solving the headaches facing bands and roadies.

Rikki Farr has tremendous confidence in the company, but before giving details on the offered facilities, he explained how his years as a promoter led him to form Electro-sound.

'I was a promoter for 12 years, starting way back in the R&B days, and I originally had a chain of clubs in the South of England – the Birdcage, Cadillac and Brave New World clubs.

FESTIVALS

'Then I became involved with the first Isle of Wight festival, which had Jefferson Airplane, Move, Arthur Brown and Tyrannosaurus Rex, and which was really done in aid of the Isle of Wight's Swimming Pool Association, who were building a pool for spastic children on the island.

'We enjoyed that one and decided to hold another – a commercial venture – the following year. After a lot of discussion Ray Foulkes and I flew over to see Mr. Bob Dylan, saw him, made friends with him, and got him to come over – a high moment in my career as a promoter.

'Then we did the last Isle of Wight festival, which was enormous. The list of artists was amazing – Jimi Hendrix, The Doors, Joni Mitchell, Joan Baez, the Who, Jethro Tull, Moody Blues, Chicago, Ritchie Havens, Donovan – you can go on for hours.

'But it was very fashionable in those days to be revolutionary in a physical sort of way, and pull things to pieces. We were, for our £3

SUPER-ROADIE

tickets for five days of rock-'n'-roll, called capitalist bastards, and the walls were pulled down and it didn't really work – and I don't see an open-air show today for one day for less than £3!

'It was an amazing festival, but because it went under we got a terrible stick across our backs, and it took me a long time to recover from that. I'd written out a lot of personal guarantees, and although I wasn't a director of the Foulk's Fiery Creations, which ran the festival, we had a very close association. We had a contract which wasn't written on paper.

'We put on a festival, it didn't work, and we were given a caning by everybody and all concerned. That was a bigger scar than losing the money, and my doorbell didn't stop ringing for two years!

'If it had worked financially the money was to have been for a youth-market newspaper called *Quill*, a Sunday colour edition printed in Germany and flown over. It was going to be a really slick operation, and the distribution was to be tied up with the *Sunday Observer*. That's what we wanted to do and it didn't work, and I remember standing in a field at the end of the event looking at all the rubble, mess and crap, and realising all the hard work was yet to come – and we'd already worked solidly for a year, organising it. Still, if you fly near the sun you must expect to get burnt.

'I wouldn't do it again simply because there's not the talent available.

'My strong point as a promoter is production – my shows always look good to the public, and I've got an idea for one at Wembley which would make your mind boggle if I told you about it.

'Anyway, after all these years, I found that where I spent all my time, and what I enjoyed most, was getting a beautiful stage together, making sure the lighting and sound was good, and seeing



Rikki Farr

that it all ran smoothly. I mean, I loved that show I did with Peter Grant and Led Zeppelin at Wembley. It was a real pleasure for me – we had the dancing pigs, the trampoline acts, tightrope artists, skydivers and all that boogaloo – it was the first rock show at Wembley for years, we sold out two houses in record time, Zeppelin were superb, Maggie Bell proved she was the first lady of British rock, Home played a beautiful set, and I suddenly realised that I was totally into the physical equipment side of the business.

'I have an incredible amount of respect and a liking for the road manager and roadie side of the business – is there any other business where people work so dedicatedly and so hard, for so little? And they respect me – I know this sounds terribly pompous – because I know my job, and there's nothing I'll ask of them that I won't or can't do myself. I can create the rhythm necessary to make a show work.

'After a time, though, I thought that I'd either have to get out of the business completely – which is impossible, really – or stay in it on my terms. I didn't enjoy promoting because no way do you come out on the right side – you're either taking too much off the artists or they make you take too little and you end up with economic problems.

'I've had two guys working with me for years, Dave Gaultrey and Chris East, and they're really part of the family. A year ago I made them partners and formed an equipment hire company – Electro-sound. I got one gig, and then another, and as it went, the thing started making money.

'I found I was using all my contacts from the past and getting prime work. I've been a rung in the ladder for a good many artists, so if I say to them, "I'd like to service your equipment on the road," they're going to say, "Sure," because I saw them in front of the fire in their nappies, so-to-speak.

'Work started to pour in and I had to hire a garage, but that soon filled up. I've now bought 18,000 sq. ft. of premises, where you can drive artics., in Winchester Walk, just near London Bridge. In there we're building two really high-quality rehearsal studios, with built-in P.A. systems, coffee machines and storage space. We're also going to have a workbench space for hire, so road-crews can come in and hire a tool kit and space, do their work and off again. There'll be a complete service, and we're going to open a spares department called Electro-Mart. I'm going to the States shortly to get gear in for the professional road man, like proper Gaffa tape, Cannon sockets, low-noise long guitar leads – all the things that are hard to get in this country. And it's all going to be complete first thing in January.

'The mainstay of the business will be the P.A. hire service. We build the P.A.s and Bill Kelsey, who is a brilliant designer, builds the mixers.

'I think we've had the best reviews, Press-wise, that any sound company has ever had, and we're now working for a lot of large organisations as official hiring company.

'We're doing very well if you consider that a year ago I had a four-bin P.A., and now have a 64-bin P.A. system.

acoustic

for a lifetime.



**for information write to:
Status Music Products
10/18 Clifton St. London,
EC2P 2JR. Tel. 01 247-6716/7**

ALONG COMES JONES!



Eddie Jones and Peter Maddox in their Braintree workshop

Remember The Coasters and their classic hit *Along Came Jones*? Well, it may surprise you to know that Jones himself is alive and well and working in this country.

The inhabitants of Braintree in Essex have known about the pop star in their midst for some two years now, and everytime Eddie Jones goes into town he's greeted by all and sundry.

The kids who come up to him in the street want to know how he's getting on as lead guitarist with Rigor Mortis – John Entwistle's rock and roll outfit.

The Mums and Dads want to hear all about the golden old days of rock and roll (music with which most of them grew up), and the musicians of the town want to hear about the guitar-building business that Eddie now runs.

He's a man of many musical parts who enjoyed top of the charts success in America when rock and roll first started and is now determined to repeat that success in this country.

He could do it as part of the Rigor Mortis line-up, he could also do it on the strength of songs that he's writing – but the area in which he has already scored is that of guitar building.

Negotiations are in hand for Eddie to build guitars for a world-famous amplification company, and all as a result of the reputation he's gained for his craftsmanship within the business.

As a child in New Jersey he learned the rudiments of his craft and developed a love for the instrument. 'I can't really explain why I know about guitars, it's just something natural in me,' he said.

His reputation in this country was built up as a result of working for Henri Selmer Ltd., in their guitar repair department.

During his time there he fixed instruments for George Harrison and John Lennon among others, and started making a few guitars of his own design for friends.

Word soon got around the business and it wasn't long before Eddie was transferred from Selmer's shop in the Charing Cross Road to their headquarters in Braintree.

His craftsmanship was so highly thought of that Gibson invited him on an all-expenses paid visit to their factory in Kalamazoo, Michigan – it resulted in an invitation that stands to this day.

'About a year ago I decided to go into business for myself,' said Eddie. 'It's been a struggle because I've had to invest more than £5,000 in securing the premises and raw materials. My partner, Peter Maddox, came in to give me financial help and he also owns an engineering firm which will be of help when we get our production line going full-time.'

DESIGN

Designing the guitars has been all down to Eddie who used an artist friend, Janet Springent to draw up blueprints of the shapes he had in mind. You can see the result in our pictures.

Said Eddie: 'I didn't take any notice of Fenders or Gibsons when I made my designs. They've got their good points it's true, but I know what makes a guitar good, too, and I've even gone as far as designing my own bridges. The idea behind them is that they force the string sound into the body for maximum response and volume.'

'The bass bodies are made of beechwood, with maple necks, and the guitar bodies are made of Honduras mahogany with rosewood fingerboards.'

'Each instrument is hand made, by me, and apart from



▲ Testing John Entwistle's custom bass

▼ At home, Eddie relaxes with a Martin and a tape recorder



the machine heads everything from the plank to the finished product – including the pick-ups – is made right here in Braintree.'

Eddie thinks that the guitars should retail for around £200, but one bass guitar he's made that can't be bought is the 'axe' – literally – that he's made for John Entwistle.

Our picture shows the bass in its final production stages, those of you lucky enough to have caught The Who on their recent tour will, no doubt, have seen it in action!

Eddie's association with Entwistle is quite a recent one, but as soon as The Ox heard the way in which Eddie played his guitar he signed him up for Rigor Mortis.

'I'm knocked out by the whole thing,' commented Eddie, 'because I've always

thought of John as one of the best bass players in the world. The Coasters wrote a song about me, and with my own band, the Genteels, we made number one three times in the States, but John Entwistle asking me to play guitar for him was the biggest compliment I've ever had.

'I'm really looking forward to the Rigor Mortis tour in January next year, 'cause I want us to go over big with English audiences. We're already well known in the States, but I've had success over there and now I'd like to make it in this country, too.'

His guitar business will continue to flourish even while Eddie is on the road because he's training new staff in the skills that 'come naturally' to him. He'll continue to supervise the entire operation but musically it's a case of *Along Comes Jones* all over again.

STELLAVOX

The most versatile and all embracing system for magnetic recording.

SP7 RECORDER weighs less than 3.5kg, size 8 x 21.5 x 25cms, speeds 9.5 to 76cm/s (variable with ASV), condenser mic powering, Ni-cad or AA dry cells, optional quartz pilot generator, plug-in head blocks for mono or stereo, with optional neopilot or synchrotone control track.

SM7 RECORDER designed for the highest fidelity stereophonic recording, 25 Hz to 28 kHz ± 2 dB at 38 cm/s, w and f $\leq 0.05\%$ DIN, s-n ≥ 70 dBA d. tot $\leq 1.5\%$ at 800 pW/m.

SQ7 RECORDER. Four channels on 6.25 mm tape, with full selsync, weighs 6 kg.

ABR attachment, allows the use of spools up to 30 cm ϕ .

ARU synchroniser, for synchronising to film or VTR including playback filming.

AMI MIXER. Five inputs for dynamic or 12V condenser mics and line, with bass cut, presence, bass and treble controls and pan pots.

AMI 48 MIXER. As AMI plus 48V condenser mics, limiter on each input and prefade listen.



Please send further Stellavox details.

A.V. Distributors (London) Ltd.
26 Park Road,
Baker Street,
London, NW1 4SH.
Tel. 01-935 8161

Name

Address

.....

.....

.....

.....

.....

BI 12



THE ST. VALENTINE'S DAY ROXY'S PHIL MANZANERA!



I became a member of Roxy Music on Valentine's Day, and that certainly seems to have been significant,' said lead-guitarist Phil Manzanera.

The glossy, romantic aura that surrounds so much of Roxy's activities has certainly made them a 'heartthrob' band – and Phil's brand of South American good looks has stood him in good stead.

He also plays a mean lead guitar, and told *Beat* how come he's doing it for Roxy Music instead of bands like Matching Mole or Gong – both of which he could easily be playing for.

'Instead of going to university I joined a band called Quiet Sun,' he explained. Their line-up included Bill Macormick (who went on to join Matching Mole), Charlie Hayward (who went on to join Gong), and Dave Jarret (who went on to be a maths lecturer).

'It became sort of a musical university for me,' he continued. 'We used to try a bit of one-upmanship on each other by finding the most obscure records to

listen to, and by that process we covered a lot of musical ground.

'The band, however, ended up in the doldrums, but at least by that time we'd each discovered the sort of music we wanted to be involved with. I knew, for example, that I wanted to be a rock and roll guitarist.'

Phil is very dedicated to Roxy Music, past and future. He says it's because they never dictate to him: this is a naturally humble version of the fact that he is deeply respected by the rest of the band, as a conversation with any of them will show you.

Phil says that every player in the band has made a very distinct contribution to what Roxy Music is: Brian with his English-gentleman elegance, Paul with his Geordie down-to-earthness, Andy with his Italian-like flash, and Eno with his, er, 'enoness'.

About the newcomer, Eddie Jobson, on violin, Phil says that he already has the technique of Jerry Goodman, and with more experience of how to apply it (Eddie is only 18) could be a great master.

O.K., but what about Phil's contribution?

'My mother is Colombian, and my parents used to live abroad. Between the ages of six and nine, I lived in Cuba, Hawaii and Venezuela; I used to go to South America every school holiday until I was 16.'

Hoola-Koola the Manzanera composition on the 'B' side of Roxy Music's new single certainly shows the influence of the year which Phil spent at school in Hawaii – even though he was only eight at the time!

'All South American music made an impression on me – particularly its moods, which was all I could really understand at the time,' he continued. 'I remember the South Americans had big orchestras that were very rhythmic, flamboyant and spectacular – special clothes and a beautiful girl singer arm in arm with a couple of studs at the front.' I asked how this would be affecting Roxy's future stage acts.

ELECTRONICS

'I've always been very interested in electronics and recording and so on,' he replied. 'I remember reading articles in *Beat Instrumental* by Pete Townshend and various other people explaining techniques for home recording, and I used to follow them to the letter. I learned a bit more when I joined Roxy, of course, especially through Eno. He has the sort of mind that can grasp complicated, technical things very quickly and explain them very simply.

'When I joined Roxy I traded my jazzy Gibson 335 for a Fender Stratocaster. I bought an ex-Hendrix one. A

year later, Eno's milkman sold him a strat for £20 and he sold it to me for £60 – capitalist pig – and that's the one I've still got.

'I realised after a time why Hendrix had sold the other one. I made a point of playing a new guitar for each of the Roxy albums, to inspire me to think freshly. I played the strat on the first LP, a Gibson Firebird on the second and borrowed a customised Les Paul, which is the best guitar I've ever played, for the last one.

The Firebird is very different from any other guitar. I bought it from a spoiled American kid via an ad. in the paper. It has three pick-ups, a raunchy treble and a raunchy bass, and a very clear, steely-sounding middle. They give a distinctly different sound from humbucker pick-ups.'

Phil's latest acquisitions however, are two machines especially designed for him by Gerry Rogers of RSE. He has, he says, only begun to scratch the surface of the potential of these 'devices' (they still haven't been named), but his first experiments can be heard on the track which he wrote for the machines on the new Roxy LP.

'Gerry has always maintained that synthesisers should be used to synthesise, or to blend, all sorts of sounds, not necessarily only sounds generated by the synthesiser itself,' said Phil. 'On one device the guitar is plugged through a new filter (which filters out certain sounds in a note) and envelope shaper (which changes the dynamic, or attack – sustain – decay time of a sound)

MUSICIAN~

instead of having the sound generated by oscillators, as in most synthesisers.

'The controls for the filter and envelope shaper are transferred to pedals, which push both up and down and from side to side, so that I can change the sound without having to stop playing the guitar.

'The second device has a series of switches. If you press one then play a note on the guitar, the machine will play a note at a given interval above the note on the guitar simultaneously – so it sounds like two guitars playing in harmony. Each switch gives a different interval.

REVOX

'When I play, I plug my guitar first into a Revox tape machine, which means that I can get automatic double tracking, which sounds like two guitars playing in unison, and also can vary the speed and pitch of what I play – so I might play a phrase at a certain speed, but it comes out faster and higher sounding than I actually play. Then I connect the Revox to the two devices of Gerry's. There are loads of effects you can get.

'When I play a solo, I usually think of ideas first then think of the solos to fit into the ideas. I usually get a backing track of the number, then work out the solo at home. On the solo in *Do The Strand* there were three ideas I had: I wanted a tuneful phrase, wanted the classical effect of a canon, or "round" which is a little tune which harmonises with itself if different people start singing it at different times – like *London's Burning*, and I also wanted the sort of effect that

*Phil with his
Firebird (left)
and Strat
(right)*

Terry Riley and people have – recording one sequence lots of times on lots of different tracks, and then playing them all back out of phase with each other.

'On *You Won't See Me* on Brian's solo album, I had three quite different ideas: there was a strong piano-backing track, which sounded like Garth Hudson of the Band: I wanted to start the solo very differently to the piano, then meet it in the middle, then go very different again. That was one idea. The second idea was that I wanted the actual solo to be a hummable tune on its own. The third idea was that I wanted to write a counter melody to the Beatles' original melody.

'By comparison, on *Chance Meeting* on the first album, I just stood in front of my amp. and went berserk with feedback for a certain time, and it fitted into the number perfectly. The random element is very important too – that's part of what Roxy's all about.'



RETURN OF THE PRODIGAL... KOSSOFF'S BACK WITH A NEW ALBUM AND TOURING PLANS!

After a long absence from gigs, recording studios and all the usual haunts, Paul Kossoff, who was lead guitarist with the now legendary Free, is back — with a strong album and plans for a band.

Free shot to success after their first single *All Right Now* topped the charts for the summer of 1970, and after that embarked on a number of tours which took them around the world. But as Paul explained, it was the closeness of the band which really caused the split and since then he's been doing nothing — until he started work on his album, *Back Street Crawler*.

Musicians who worked with him include Jean Rousel, Conrad Isadore, John Martyn, Alan White, Alan Spenner, Clive Chaman, Paul Rodgers, Rabbit, Trevor Burton, Jess Roden, Simon Kirke and Tetsu — an impressive line-up, and one which allowed tremendous variation in the music. Side one is a long piece called *Tuesday Morning*, with four separate songs or pieces on side two. Paul's guitar is featured throughout and it only takes one listen to hear that it's as powerful as ever, with a lot more ideas.

Beat went along to meet Paul and hear what he had to say about the album at Island Studios.

'My playing is more moody now, more "me" perhaps, because on the album I had the freedom. There's a lot of the Freddie King sort of thing — it's changed a lot since Free.

'What I really want to do is get a band on the road — a band that's going to be dynamite, so the audience will have no choice but to be excited.

'The vocalist is going to be

tremendously important, because I've always found that they're the real inspiration on stage. I want to play with a really good one, like Paul (Rodgers) was, or Jess Roden. I rate Paul as the best this side of the Channel, but he had his hang-ups. When he was singing, though, he was happy and there was nobody to beat him.

BRASS

'The line-up I'd like to get on the road would be vocalist, drums, bass, guitar, keyboards and probably brass, because brass adds to everything. I don't want to dictate or anything, I just want to be part of something good.

'Some of the musicians I've used on the sessions are willing to go on the road, but they're very bread-headed,

and that makes it difficult because there's not the same communication — you don't get that closeness which is so important. Free was very, very close, but it had its bad as well as good points, and that's what broke it up.

'I think I know who I'd like in the band, but there are a lot of problems. I have a bad reputation among musicians for being unreliable and druggo, and the only way I can break that is by getting something on the road that's good.

'I was, at one point, very close to getting a band together with Chris Stainton and Jess (Roden), but Jimmy McCulloch is the man they chose. McCulloch is tight, but when he solos he doesn't grab you — you don't think, "Wow!" — and

after five years on the road I know I can do that. Musically and physically. I hadn't really set my heart on it, but I was upset — I get along with Jess and wanted to work with him.

'I wish I could sing, really, but I can't, and I think I'd rather play guitar, anyway. It's technically difficult to sing and play at once, but I've been told I make some really weird noises and sounds when I'm playing, but not into a mike.

'I like a guitar note to sing and soar, and that comes from holding the string down really tight. I had seven years' classical training as a kid and although it's not really relevant, it gives me the strength in the left hand I need.

'Another instrument I'd like to learn is cello. They have a really beautiful sound and are very expressive. I think the simpler an instrument is, the more expressive it can be.

'I like a note to sound voice-ish, and that's because I'm used to working with vocalists. When I get something on the road it's going to be good — it's driving me crazy not doing it now.'

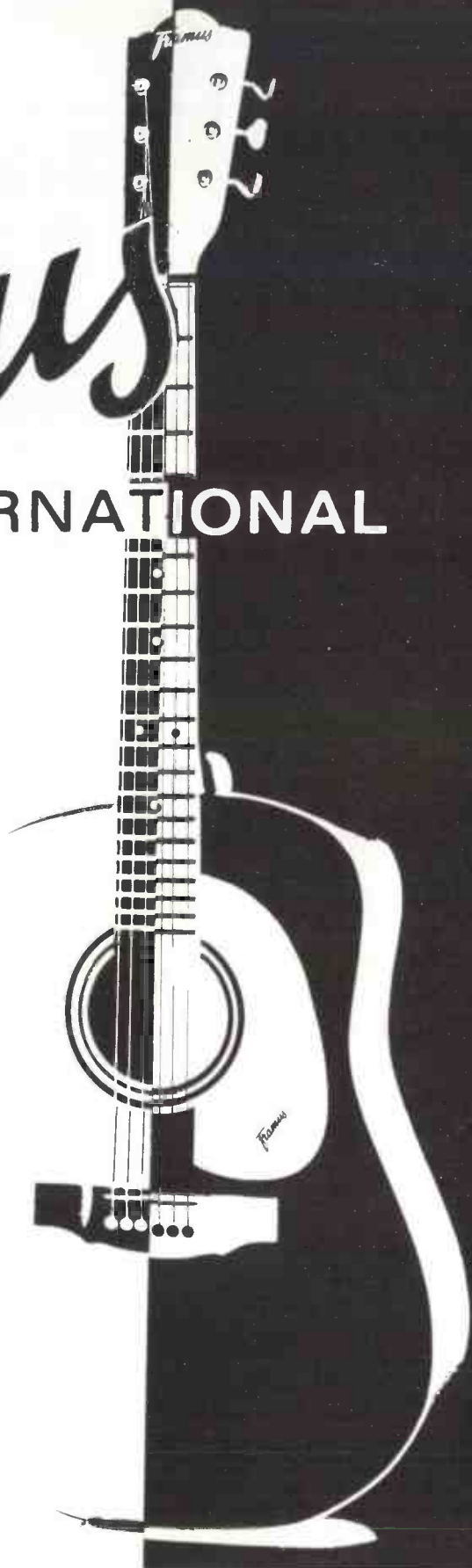
'I like a note to sound voice-ish,' says Paul Kossoff



**GROW
WITH**

Framus

INTERNATIONAL



**Order the
money maker —**

Framus

U.K. Agents :
CROYDON MUSIC STUDIOS,
40 Station Road, CROYDON, SURREY CR0 2RD
Tel : 01-688 0628

'old dog' Eddie and his new tricks



Eddie at play

The development of electronic sound effects has been confined to rock music for too long – or so jazzman Eddie Harris thinks.

He's a sax player who's made 49 albums since turning pro. in 1949, but what's possibly more important is that for the past 10 years he's pioneered the use of some amazing electronic effects for the saxophone.

Recently, he made his first trip to England – to play a month at the world-famous Ronnie Scott's Club, record a 50th album with British rock musicians like Alan White and Chris Squire of Yes, Zoot Money, Boz and Tim Hinckley, and also see the release of his 49th album, *Excursions*.

We went along to catch one of his gigs and afterwards he commented: 'I'm really much better suited to play rock venues because jazz fans don't seem to appreciate electronic gadgetry!'

At Ronnie Scott's, Eddie's first big hurdle was to prove to the audience that he really could play his instrument. 'The only way I could do that was by playing old, standard jazz numbers,' he said. 'Even so, people were obviously wondering why I was using electronics.'

'Every musician gets tired of just one particular sound, and I'm just trying to vary my own with electronics rather than different instruments like flute or piccolo.

'It's finally dawned on my record company to promote me in the rock field. I'm readily accepted at rock venues and I don't have to go through the kind of antics I've just been through at Ronnie's.

'Trouble is that I'm known as a jazzman, I'm released on jazz-type labels and I'm cross with jazz as a whole – 'cause I can't make a living at it. It could be that jazz people last longer as musicians, but then who wants to last a long time if they're starving, anyway?'

Eddie's electronics comprise a Shure and Barcus Berry pick-ups on the sax, a Colorsound wah-wah pedal, an Echoplex unit, an octivider and a ring modulator.

On *Beat's* advice, Eddie took a trip to Macari's Music Centre to try out one of EMS's new Synthi Hi-Flis – an exciting addition to the synthesiser range.

He ordered one straight away, so now our advice is: look out Andy Mackay, you've got competition!



Johnson's the Big Name in Big Electronics



We at Johnson Triumph House manufacture and market a vast range of equipment, and we have a reputation for producing new designs and modifications to cover the latest developments in the Music Industry.

If you're a regular "Beat" reader, you've probably seen details of our Custom-built Mixers, the Soundmaster Range, the Auto-Gain Echomaster, our studio range of Valve Amplification, the J4 Range of 4-watt Silicon Amplifiers and our 100-watt Valve Range.

AS DEMONSTRATED AT THE
AM II EXHIBITION, AUGUST 19-23
RUSSELL HOTEL, LONDON
ROOM NO 154

BRITISH AMPLIFICATION

JOHNSON

MADE IN LONDON ENGLAND

Johnson Triumph House, 122 Brighton Road
PURLEY, Surrey CR2 4DB. Tel: 01-660-2327

UNTOGETHER WE AINT

R & D HIRE

*** ROTARY SPEAKER DEVELOPMENTS**
UP TO 20 CHANNELS MAIN MIX AND

*** PA HIRE: 8 INTO 4 STAGE MONITOR MIXER**

SPECIALIZED STAGE EQUIPMENT * SPEAKER ENCLOSURES * HORNS * AMPLIFIERS

TRANSPORT: 5 TON LUTON TRUCKS

PERSONNEL: SOUND ENGINEERS & ROAD/STAGE MANAGERS

ENQUIRIES

58 TURNERS HILL • CHESHUNT HERTS • PHONE WALHAM CROSS 33777

£282 retail with VAT ?

CLAUDE VENET ENTERPRISES,

CALIFORNIA BALLROOM,
WHIPSNAD ROAD,
DUNSTABLE, BEDS.

Tel. 604102
or LUTON 37111 ext. 225



ASK YOUR LOCAL DEALER

WHY PLAY GUITAR?

The instrument that has shaped the sounds of today's rock music is the guitar. Granted, other instruments have their place in any group but there's no doubt that the guitar is king — imagine how long Elvis Presley would have lasted if he'd played, say, recorder!

Acoustic six- and 12-strings, electric six- and 12-strings, basses, double-necks, pedal steels, lap steels, classicals and dobros — wherever and however rock music is played, the guitar rears its beautiful head.

And the reason why it does so is not simply because it's a versatile and easy to carry instrument, a basic, acoustic model of which can be had nowadays for as little as £10, no not by half!

The visual appeal of the instrument is probably the biggest factor that any young

would-be rock star takes into consideration. How else can one explain the great number of Japanese 'copy' guitars that are being sold from day to day?

IMAGE

They go to the young musician who may not be able to sound like his favourite artist but at least can look as if he's got a real Les Paul Black Beauty slung around his neck. He'll think twice about spending £400 in order to look like Paul Kossoff or Jimmy Page, and why should he? For £70 he can have an identical copy of those famous guitarists' instruments and, with the careful use of a fuzz-box and wah-wah, make roughly the same kind of sounds.

Guitar manufacturers, in this writer's opinion at least, have been slow to wake up to this particular aspect of why anyone should choose to play a guitar and, as is all too often the case these

days, the Japanese have hit upon the idea and beaten our Western world to the punch.

The guitar may dominate the rock field for many other reasons, but the basic equation that makes any young man take it up is really quite simple. It goes something like this: Boy sees rock star + rock star singing about boy's situation + rock star making girls and money + rock star using a guitar for projection of his sound and image = boy buys guitar because it is the only passport that is immediately available to him for entering the rock star's world.

SUCCESS

Uppermost in many young musicians' minds when they start out on guitar, is the prospect of making a huge financial and social success — and there's no doubt that it can be done!

The idea of 'making it' seems so easy that music, and that means the guitar,

▼ Eric Clapton (Stratocaster) and Pete Townshend (Gretsch)



BEAT EXAMINES THE MAGIC OF THE INSTRUMENT

has become the true international passport for being 'in'.

It's no longer the working class lad who seeks to lift himself from the drudgery of everyday life through dexterous use of a guitar, but the upper social classes, too, who see in the instrument and its music the opportunity of being really fashionable.

REVOLUTION

100 years ago, these upper-class youngsters might have bought engraved, silver duelling pistols, but nowadays it's Les Pauls, Stratocasters, Martin acoustics or Rickenbacker basses.

So, quite apart from a guitar being a beautiful object that makes amazing sounds, one can also make a case for it being an instrument of social change — revolution if you like.

But thank goodness, it doesn't stop at that.

LOVE

Some young musicians never get past the stage of just wanting to look like Marc Bolan or Noddy Holder, but for the most part a real interest and love of the instrument, coupled with a strong desire to want to play it properly, springs up.

And that feeling starts, perhaps, when the player hears a guitarist that really turns him on. It certainly

starts at the point when that first guitar becomes something of a 'seven-day wonder'.

The young player has the choice of either chalking £70 worth of instrument up to experience, tucking it in his wardrobe and forgetting about it, or continuing in his efforts to play it properly for some reward.

Then he'll turn to any one of a number of guitar giants, Jimi Hendrix, Eric Clapton, Jeff Beck, Steve Howe for example, for his inspiration and example.

He'll hear his friends discussing just who is the 'guvnor', and see them going into raptures over a particular album, and he'll want to be a part of it.

LUCK

Buying a guitar and learning to play it makes him a full member of one of the world's largest clubs — the playing rock and roll fans, for want of a better title.

With a guitar in his hands, some basic chords and a few licks to his fingertips, he can become the object of the fans' attention.

Luck, of course, has a lot to do with it, but when the guitar bug really bites, musicians have been known to chuck over the prospect of security as, say, a bank clerk,

▼ Jimmy Page (Gibson twin-neck)

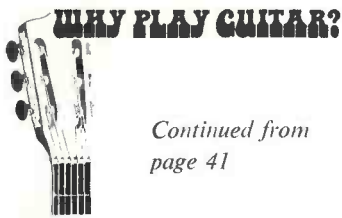


▲ Paul Kossoff (Les Paul) ▼ Elvis Presley



▼ Paul McCartney with his Rickenbacker bass





WHY PLAY GUITAR?

*Continued from
page 41*

in order to gamble on that chance.

By that time, their reasons for choosing to play a guitar have become a little deeper, and certainly more complex. They'll have known that all-time high of playing a good guitar break with a band 'cooking' behind them and

they'll want to repeat the experience over and over again.

The fun to be had out of the instrument has been demonstrated to them and they'll start examining all the ways and means for getting more 'fun'.

To the guitarist who's struggling to make ends meet, a new set of shiny, light-gauge strings can brighten up a whole week in his life.

FIRE

A glimpse of some new and rare model, the Telecaster Slimline with hum-bucking pick-ups for ex-

ample, or an old and even more rare model, a limited edition Gibson Flying Vee, for example, will fire his imagination and enthusiasm yet again.

BEAUTY

Setting up a bridge to get accurate tuning over the whole fretboard will become a labour of love, and what guitarist among us hasn't considered the idea of making his instrument better and more beautiful?

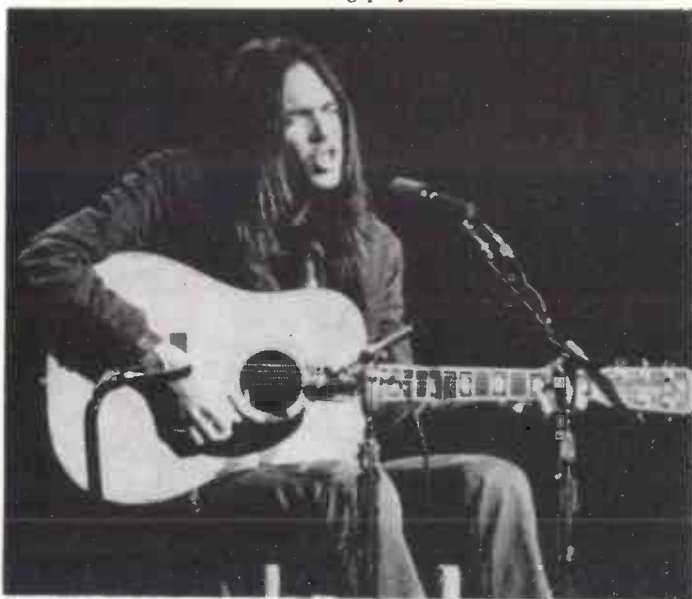
The beauty of a guitar as a piece of living, working craftsmanship will have become evident to him and,

provided he's not become a purist acoustic player, he'll start looking at the better makes of amplifier and speaker cabinet with exactly the same sort of fondness.

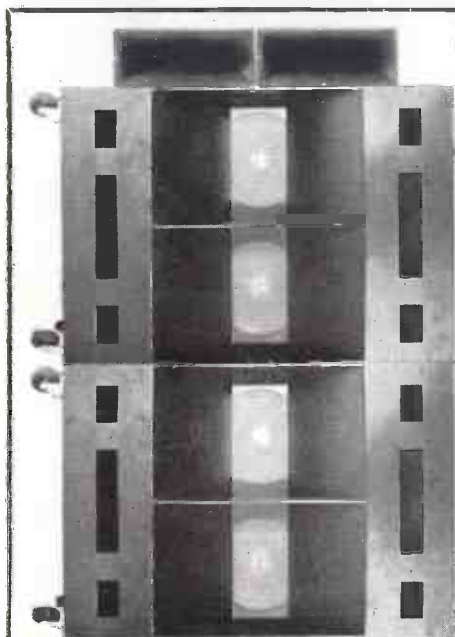
By this time, as the Americans would put it, the guitarist will really be 'cooking with gas' and the public will have another good player on their hands.

The reasons then, for playing the guitar will have become second nature, and when anyone asks: 'Why did you choose to play guitar?', they'll probably be answered with: 'I don't know, I've never really thought about it!'

▼ Neil Young plays Martin



▼ Mike Chapman with a Gibson J200



ZOOT-HORN Sound Equipment

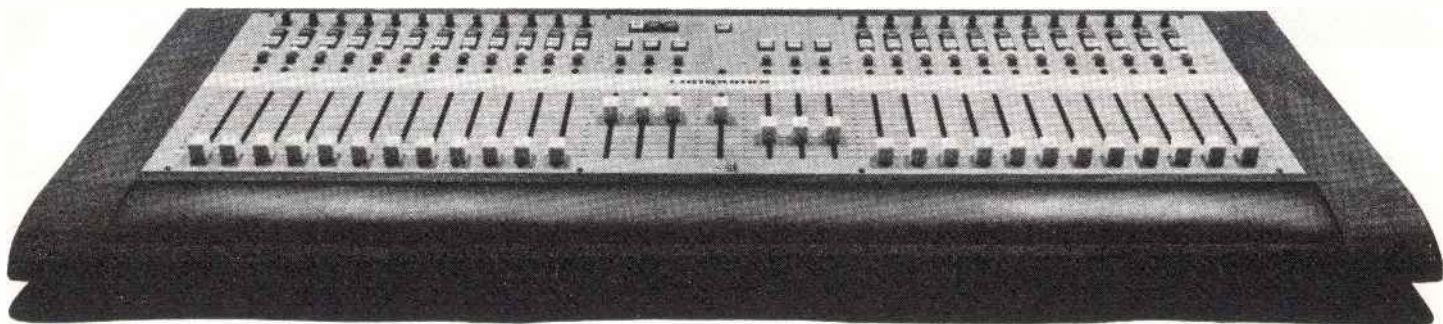
Bins - Horns - Amps - Mixers - Crossovers - Stage Gear -
Multicores - Complete Stage Systems.

HEARING ZOOT-HORN SOUND EQUIPMENT WILL CONVINCe YOU
THAT IT SOLVES THE PROBLEMS FACED BY MUSICIANS ON THE
ROAD TODAY. IF YOU HAVE TRIED EVERYTHING ELSE AND YOU'RE
STILL DISSATISFIED - COME TO US.

31 STATION ROAD, LONDON SE25.

01-653 6018

WE HAVE IT, IT WORKS.



COMPUMIX

IF YOU ARE PRODUCER OR A MUSICIAN WHAT
CAN IT DO FOR YOU?

COMPUMIX will enable you and the Balance Engineer to
produce a better mix in less time.

COMPUMIX allows you to spend your time creating better
mixes. It's ready for all progressive thinkers to become doers.

COMPUMIX memorises all sub-mix grouping, switching and level
changes. You don't have to remember when to push up faders half
way through a mix - it remembers for you.

COMPUMIX will not let you forget good mixes. Little things make a big
difference and it remembers little things. Big things make a bigger difference
and it remembers bigger things.

COMPUMIX will save you time and money. That makes sense!

THE NEXT TIME YOU ARE IN A STUDIO WHY NOT ASK FOR COMPUMIX
TO DO YOUR MIX FOR YOU?

 **quad/eight
electronics**

Exclusive distributor for Great Britain :

FELDON AUDIO LTD.

126 GREAT PORTLAND STREET, LONDON, W1N 5PH

TELEPHONE 01-580 4314

TELEX 28668



album reviews

ALBUM OF THE MONTH

THE WHO

QUADROPHENIA

TRACK DE LUXE DOUBLE 2657 013

The thought and work that has gone into making these albums is staggering – and the result is a musical story which everyone's going to hear. It's basically that of a young mod who has found security in the gang but who knows there's something more rewarding in life if he can only find it. Between the albums are photographs showing scenes from his resultant travels and experiences. *Quadrophenia* is the four opposing sides of his personality, and these themes, memories and events are presented in songs which flow beautifully with sound effects, brass synthesiser and the inimitable crashing chords. With a year's work the Who have covered everything, and although parts are alternately sad, exciting, humorous or whatever, everything is held together by Townshend's amazing sense of melody and impact. Daltrey's voice seems better than ever, and it's an album which will sell millions. Everyone who gets a copy will have different ideas and feelings, but if it's a matter of hit or miss the answer is Hit – and in that, the *Beat* office is unanimous.

Tracks: Side One – I Am The Sea; The Real Me; Quadrophenia; Cut My Hair; The Punk And The Godfather.

Side Two – I'm One; The Dirty Jobs; Helpless Dancer; Is It In My Head; I've Had Enough.

Side Three – 5.15; Sea And Sand; Drowned; Bell Boy.

Side Four – Doctor Jimmy; The Rock; Love, Reign O'er Me.



NEIL YOUNG . . . TIME FADES AWAY

WEA 54010

This is one of those live albums that makes you wish you'd been at the gig, or rather, gigs, because every track was recorded at a different venue.

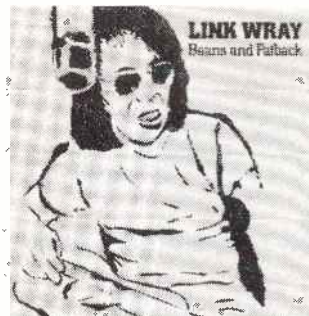
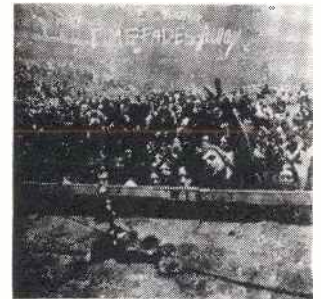
Neil Young is definitely at his best in front of a live audience. Those high-pitched vocals take on an extra edge which is never heard on his polished studio albums. And this record is pure Young, no cluttering orchestrations, just those songs of his, accompanied either by his piano and laid back guitar, or an uncomplicated rock backing.

Having been a fan of his for some time, I was pleased to find some of the 'old' Young on the album. Tracks like *Love In Mind* and *The Bridge* are straight from the *Deja Vu* days and guest artists Graham Nash and David Crosby help recreate that lost and sadly lamented sound.

On the other hand *Yonder Stands The Sinner* and *Last Dance* show that Young can come out of himself, really let go – and rock! Melody has never been his strong point. The tunes of many of his songs sound pretty similar but, given the electric treatment, that slightly monotonous, hypnotic quality of them becomes their strength and builds up an exciting tension. 'You can live your own life/Making it happen/Working on your own time/Layed back and laughin' (*Last Dance*). That moody magic's still there in the lyrics, and I, for one, will keep coming back for more.

Tracks: Side One – Time Fades Away; Journey Thru The Past; Yonder Stands The Sinner; L.A.; Love In Mind.

Side Two – Don't Be Denied; The Bridge; Last Dance.



LINK WRAY

BEANS AND FATBACK

VIRGIN RECORDS V 2006 Stereo

This is the third album made by Link Wray, a half-breed Shawnee Indian from North Carolina, and its source lies in the sessions that produced his previous album, released on Polydor.

The recordings were made in the Arizona desert in an establishment known as The Three Track Shack. Very ethnic I'm sure, but something must have gone wrong on *Take My Hand*, which frankly sounds as if a portable cassette recorder was used in somebody's spare room.

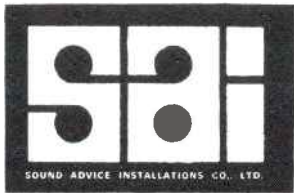
However, it's an interesting album and difficult to classify, as it contains a variety of influences from country and blues to R&B and rock. This is evinced by the assorted instruments used: guitars (electric, acoustic, 12 string, bass steel and Dobro), piano, mandolin, organ, drums, jews harp and even a nail can.

I particularly liked the eerily effective *Water Boy*, reminiscent of some of the Alan Lomax field-trip recordings, and also the Stones'-style up-tempo rocker *I'm So Glad*. Unfortunately, the same can't be said of the title track which, mercifully, is short and features some very poorly-played 'grass-style' mandolin with jews harp, an ill-mated combination at the best of times. Also *Georgia Pines* is, apart from lyrical variations, virtually identical to *In The Pines* (otherwise known as *Black Girl* or *The Longest Train*), a much recorded song as old as the hills, yet composer credits go to Link and a Y. Verroca. Hmmm. . . .

There's nothing sensational or new about the sounds on this album, but it rocks, it has spontaneity, and anyone with an appreciation of down-home rhythm and blues should find it pleasant listening.

Tracks: Side One – Beans And Fatback; I'm So Glad; Shawnee Tribe; Hobo Man; Georgia Pines; Alabama Electric Circus.

Side Two – Water Boy; From Tulsa To North Caroline; Right Or Wrong (You Lose); In The Pines; Take My Hand (Precious Lord).



PROFESSIONAL CABINETS

Most people have hacked and sawn a piece of wood into a cabinet at some time or other, with varying degrees of success. S.A.I. have successfully combined parameters of certain speakers to the sound of the musician with cabinets and prices which even the most stringent budget will allow.

Featured this month are:

- 1 x 15" front loaded horn
- 1 x 18" folded horn bass
- 1 x 15" mini bass bin



For these and other cabinets in our professional range, contact:

**SOUND ADVICE INSTALLATIONS CO. LIMITED,
358 Preston Rd., STANDISH, nr. WIGAN, LANCS.
Tel. 0257 422372/421603**

GRATEFUL DEAD**WAKE OF THE FLOOD****WEA K49301**

Let's be fair, you really have to listen to the Dead in order to appreciate them – but how long, for heaven's sake? They may be one of America's top bands, but *Wake Of The Flood* sounds like just another slow, drawn-out collection of musical cliches; which is hardly surprising in view of the fact that they've done nothing significant since Garcia's solo album. This new album also sounds as if they're trying to do a Band number – five years after the incident. The only ray of hope I heard was the track they've just released as a single, *Sing Your Blues Away*. Wish they could, because I'm fed-up with listening to a player of Garcia's class making seemingly effortless – and, therefore, seemingly mindless – guitar licks the trademark of a potentially great rock band.

Tracks: Side One – Mississippi Half-Step Uptown Todeloo; Let Me Sing Your Blues Away; Row Jimmy; Stella Blue.
Side Two – Here Comes Sunshine; Eyes Of The World; Weather Report Suite.

**LOU REED****BERLIN****RCA RS 1002**

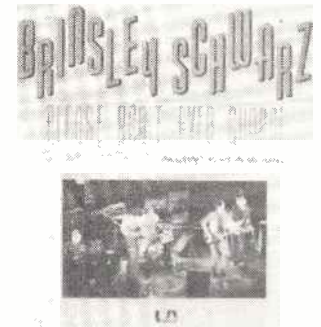
There was a song about Berlin on the *Lou Reed* album released about a year ago. I preferred that version to the title track of his new album, and was feeling down in the mouth about it (being a fan of Lou's since the days of *Heroin*). Then a track called *How Do You Think It Feels* caught my ear, and from there on in I was captivated by the whole album. The band he's pulled together, especially his new guitarist Steve Hunter, is the finest one to date and Lou's songwriting, not to mention performance, is sharper than ever. I guess that he typifies the paranoia and general insecurity of a part of the beat generation – every young junkie's music, in fact. It's nice to be able to report that there's more to him, however, and though he sounds wrecked throughout the entire proceedings, it's not altogether without humour. It's a heavy album, good, winter listening in fact, but come Spring, I suspect that we're all going to want something a little lighter from Lou Reed, after all, he can't go on sounding like the world's most frustrated man, forever, can he?

Tracks: Side One – Berlin; Lady Day; Men Of Good Fortune; Caroline Says I; How Do You Think It Feels; Oh Jim.
Side Two – Caroline Says II; The Kids; The Bed; Sad Song.

**BRINSLEY SCHWARZ****PLEASE DON'T EVER CHANGE****UAS 29489**

Ah, the Brinsleys, all that's healthy about British rock music contained in one definitive album. Their playing is nothing short of superb, their interpretation of other people's songs is almost uncanny and their sense of inverted stardom is quite boring. They've vowed never to go through the 'superstar' trip again (you may remember they were hyped some years ago), and because of this, they prefer to keep themselves very much to the pub circuit and support band roles. It's a wierd philosophy, coming from a band who could blow the pants off many outfits currently ruling the roost. But what it's done for them is quite clearly shown on *Please Don't Ever Change*. They're tight and they're complicated without disappearing up any musical orifices, but what is most pleasing is the sense of humour contained in their mimicry of numbers like *Down In Mexico*, and *Why Do We Hurt The One We Love*. Their anti-hero attitudes are captured on disc, too, with a live version of *Home In My Hand*. One extra point that recommends the album is the recording itself. Done at Jackson Studios in Rickmansworth, it's a superb bit of work. Doubtless the 'stars' will discover the place soon and we'll get a whole load of Jackson product – can't be bad. Don't let the Brinsleys rough exterior fool you, though, underneath it all they're one of the most talented bands around.

Tracks: Side One – Hooked On Love; Why Do We Hurt The One We Love; I Worry ('bout You Baby); Don't Ever Change; Home In My Hand.
Side Two – Play That Fast Thing (One More Time); I Won't Make It Without You; Down In Mexico; Speedoo; The Version (Hypocrite).

**FOCUS****AT THE RAINBOW****POLYDOR 2442 118**

Focus At The Rainbow, eh? Well, after listening closely to the album my only reaction is, so what? There's precious little to be gained from this supposedly 'retrospective' album (heaven help us, they've only been known for two years!). One suspects record company executives rather than musicians at work in this case – 'cause all their previous albums contain the same material only better played and produced. Apart from Akermann's guitar work getting a bit cheeky now and again, there's nothing to recommend these live versions of old numbers, what it does do, however, is to show up the weak links in the Focus chain – drummer Pierre Van Der Linden and bassist Bert Ruiter. Their lack of imagination has to be heard to be believed, but then one suspects that they're kept under pretty strict control by Messrs. Van Leer and Akermann.

Tracks: Side One – Focus 111; Answers? Questions! Questions? Answers!; Focus 11.
Side Two – Eruption; Hocus Pocus; Sylvia; Hocus Pocus.

**DECAMERON****SAY HELLO TO THE BAND****VERTIGO 6360 097**

Every now and then you get an album that's an absolute swine to review. It's usually down to the fact that the band shows promise and yet, somehow, fails to make it. I guess that's pretty much the case with Decameron's first album, *Say Hello To The Band* which, although it contains some good songs that are well performed, fails to capitalise in the way one thinks it could. Why? Well, I'm not altogether sure. Perhaps the mix by producer Sandy Roberton has something to do with it, perhaps the all-pervading middle-class atmosphere lets it down – it's probably a case of both. They're a folk group basically, still teetering on the edge of 'going electric' and not quite sure if it's the right thing to do. I, for one, would like to hear them make more of the Western-type harmonies and guitar playing that sparkles briefly on certain tracks. Others, perhaps, would like to see them present more of a challenge to the Steeleyes and Fairports of this world. Let's hope that their next album sees the problem resolved, because it sounds as if Decameron have a lot to offer.

Tracks: Side One – Say Hello To The Band; Byard's Leap; Judith; Innocent Sylvester Prime.
Side Two – Crows; The Moon's In A; Stoats Grope; Ride A Lame Pony; Shine Away.

DECAMERON

SPECTRUM

CROSSING AN ENTIRE RANGE OF EQUIPMENT

Spectrum: That which covers a wide range of sound. That's what the dictionary says with regard to the musical spectrum, and that is exactly what the boys from North of the Border have achieved; a range of equipment that covers every need from practice amps. for beginners to high-quality, vari-controlled units for the professional.

Spectrum hit the music scene with a bang in July '73 when they started their advertising campaign. An advert ran in BEAT for the whole month saying simply: 'ANNOUNCING THE FINEST RANGE OF AMPLIFICATION AVAILABLE. AS USED BY MIDDLE OF THE ROAD.'

DEVELOPMENT

Any company that is so sure of their products that they can use this type of advance publicity has to have the equipment to match. Spectrum certainly have this, and more besides.

The development of the equipment was undertaken at a small advance factory in East Kilbride, not far from Glasgow. When the technical boys, headed by James Walker, Managing Director and Hugh Gilchrist, Sales Director, had arrived at the ultimate quality in sound reproduction with sheer down-to-earth value in mind, then the ball began to roll.

Neither Jim Walker nor Hugh Gilchrist are musicians, and they had to be assured that the customer was going to get the best possible deal, so they enlisted the services of many varied personnel who, between them, recommended innovations and suggested changes to the Spectrum range along with various technical modifications which were produced under the watchful eye of a Professor of Advance Physics at Strathclyde University. After much design-changing, Jim and Hugh were able to bring their skills in Marketing and Sales into operation to bring this amazing equipment into the hands of the musician who requires something more than the run-of-the-mill amp. set-ups.

PROTOTYPES

A 12,600 sq. ft. factory was prepared in Irvine New Town, a small town at the present moment, but destined to become a booming industrial town with an estimated population of approximately 150,000, and production was started on the first major production-prototypes, all of which were tested by various musicians actually on stage, amongst those being Middle of the Road. MOTR were so impressed with the gear that they now use over £3,000 worth of Spectrum amps. and cabinets. That must be a compliment!

The equipment itself is the highest quality available and is built to two factors, one balancing the other, namely price versus quality. For this reason Spectrum are probably a little more expensive than their competitors, this being due to that little extra development, giving tremendous boost to the

equipment in order that the gear will give absolute maximum performance. That is why their amps. are rated at 120W (RMS) and not 100W, like many other manufacturers.

Spectrum have enlisted the help of a beautiful young lady called Linda, who is to be known as the Spectrum Girl. She stands for absolute quality and is just right for putting across the Spectrum motto: That the man in the street must get what he wants and not be parcelled off with what the manufacturer has most of in stock.

With a Public Relations Officer like Linda, the company is bound to succeed. If you don't believe us, take a look at the advertisements in this issue and prove it for yourself. The phrase, 'prove it for yourself' is another idea from Spectrum. Seeing glossy photographs and exciting type referring to technical specs. means nothing unless you try the equipment. Spectrum want you to do exactly that, which is the reason why they are launching their gear from the Midland Hotel, Manchester, on 27th-29th January, '74, and invite you along to the show to see the gear that has set the music world alive with a totally new concept in sound.

RESEARCH DIVISION

Spectrum have no intention of copying other manufacturers in sound equipment and have, therefore, established a research division under the third director, David Bell, to ensure that Spectrum is always up on the latest innovations in the music scene.

There are numerous projects on the 'drawing board'. We heard words whispered like, synthesiser, three manual organ, disco-decks, lighting, sound-to-light units, effects units and one top secret project in particular which was code-named U.F.O. and we were informed this would shake the music industry into a frenzy when it was released. Now they have started talking about it, we are being driven out of our minds with curiosity to find out what U.F.O. is going to mean to a music industry that has been for too long, stereo-typed.

Hugh Gilchrist as Sales Director, is worried very much about the customer and Spectrum equipment. He feels that the customer should not be cut-off from the manufacturer when he needs help with advice on his equipment, and for this reason, he has drilled every member of the Spectrum administration on how to look after the customer and his query, and ensure that the matter is not left until the customer is absolutely satisfied that he has reached the ultimate in sound.

CONCLUSION

Our opinion is 'THAT WHICH COVERS A WIDE RANGE OF SOUND' will do exactly that and so we say: 'Music Industry, hold tight on lift-off'.



For further details contact:—
SPECTRUM SOUND EQUIPMENT, South Newmoor Industrial Estate, Irvine, Ayrshire, Scotland

THE FINEST RANGE OF AMPLIFICATION AVAILABLE :

THREE UNIQUE CABINETS

D/200A

an organ tone cabinet
the like of which has
ever been heard before.
00W (RMS) of pure organ
production in stereo
or mono form. Also
available in junior
versions as low as
0W (RMS).

1812/S & 1812/D

A unique design of
cabinet suitable for
use with virtually
any instrument in
use in today's
modern band.
Contains two heavy
duty twelve inch loud-
speakers and one
eighteen inch bass
speaker.

R/Range

This is a total range
of speaker cabinets
based on the
inverse-mounted
speaker system.
There are many
unique advantages.
Contact us for more
details.



SPECTRUM



"WE'RE GOING TO MANCHESTER.... ARE YOU?"

TEC. SPECS:

34,23,34.

5'4½"

Golden Blonde

Blue Eyes

TEL. No: not released.



SPECTRUM

MIDLANDS MUSIC CENTRE

Not every Securicor van you see is carrying wage-boxes and gold bullion – a good many may be carrying Fender and Gibson guitars from the Carlsbro Sound Centre to customers all over England.

The shop, at 5/7 Station Street, Mansfield, Notts. (tel.: Mansfield 26976), is currently enjoying a mail-order sales boom, mainly in American guitar lines, and Keith Woodcock, shop manager and director, thinks this is because of their full instrument after-sales service and quick delivery.

'We have a large stock of Guild, Rickenbacker, Gretsch and more than 50 Fender and Gibson instruments and in most cases can get the right instrument off to the customer straight away.

'We also mail-order a fair number of amplifiers and cabinets, and we've got large stocks of Carlsbro, Laney, Selmer, Fender (we're a Fender Sound House), H/H, and Traynor Equipment.

Another of the shop's features which is expanding, is their synthesiser department, which is a part of the showroom devoted to displaying and demonstrating ARP, Moog and EMS models.

In percussion some of the finest names are on show, including Gretsch, Slingerland (Buddy Rich's favourite), Hayman, Ludwig and Rodgers, and full demonstration facilities for these are also available.

Carlsbro are also planning to open a new music centre in January 74, situated on the outskirts of Mansfield. It will have full service and repair facilities with parking space for more than 200 vehicles, so if you'd rather drive down to pick up your new Carlsbro set-up, than have it sent via Securicor, there's plenty of parking space!

THIN LIZZY

1973 has been exceedingly kind to Thin Lizzy. Ever since the release and immediate success of their single *Whisky In The Jar*, they have been blessed with a string of successes. Most recently, they have begun to receive the top billings and popular acclaim they deserve.

And nobody could be happier about that than Phil Lynott, Thin Lizzy's bass player and principal songwriter. Of their latest album, *Vagabonds Of The Western World*, Phil should have a great deal more to be happy about in the next month: Thin Lizzy have lived up to the promise they showed in their early work.

According to Phil, things will keep getting better. 'We're a young band, we're close, we've got lots of ideas and we've got a very flexible sound.'

Phil never gives a thought to adding anyone to the band. As he told *Beat Instrumental*: 'If we wanted to add a sound, it would be easy enough to play strings back through the mixer. But we all like the novelty and balance of guitar, drums and bass.

'What I would like,' he continued, 'is a bigger amp., and maybe a tympani for Brian.' That, like most things, will come when they can afford it.

Like a lot of bands, Thin Lizzy have come to a rude awakening in the past year. 'Good music isn't enough,' Phil explained. 'It's OK if you're playing in a pub, but when you play to audiences of a thousand or more, you need lights and a stage act. People just expect more than music.'

That is a shame, because an audience can usually be sure of good music when they go to a Thin Lizzy gig. Lynott's compositions are a success because he pays equal attention to melody and lyrics.

'Sometimes I'll be able to write a song out in half an hour. It just comes, but the hard part is getting lyrics that can combine with the melody and really hit you at two levels.

One of Phil's complicated stories is the finest song on *Vagabonds Of The Western World*. Entitled *The Hero And The Madman* it features spoken dialogue by Lynott's

madman and a hero, Kid Jensen – one of Thin Lizzy's best friends.

'Kid gave us a lot of help with *Whisky* and when we were recording *Vagabonds* he popped into the studio (Air London) to have a listen. I wanted another voice for the hero, he volunteered, and it was perfect.'

That's why the map on the album cover has a giant star in Luxembourg, as well as one each in London, Dublin, and Belfast (the home of Eric Bell, the guitarist. Phil and Brian Downey were born in Dublin.)

Thin Lizzy, after finishing a tour of Britain in October, are on the road in Europe and will be doing a Christmas tour of Ireland!

It's nice to see them going as conquering vagabonds!



L.-r.: Phil, Eric, Brian



K.W.H. Management
Mauldens Cottage
Venus Hill
Bovingdon, Hert.

Tel. London Office: 01 643 0115
Home Counties offices:
St Albans 60231/2/3
Hemel Hempstead 833215

CURLY

B.I. INSTRUMENT REVIEW

FENDER TELECASTER CUSTOM

The Fender Telecaster has been around as long as rock and roll itself. For more than two decades it has been accepted as one of the top three electric guitars available – and this probably explains why its design has remained largely unchanged.

At long last, Fender have come up with some significant design developments – most of which have to do with the pick-ups.

The original Telecaster featured two, single-pole pick-ups which gave it a cutting, treble tone. This distinctive, funky tone ensured the Telecaster's continuing success in the face of competition from twin-pole pick-up instruments – notably the Gibson Les Pauls and SGs.

Some musicians, Robbie Robertson of The Band for example, experimented with the use of a humbucking pick-up on the Telecaster; and it was undoubtedly the success of these experiments that has led to the in-

roduction of the Fender Telecaster Custom.

This new model gives the lie to all those stories about new guitars not being built as well as the old ones. The model supplied for our review purposes (by the Fender Sound House in Tottenham Court Road) was superbly built and finished from machine heads to strap peg.

Its performance left absolutely nothing to be required, either!

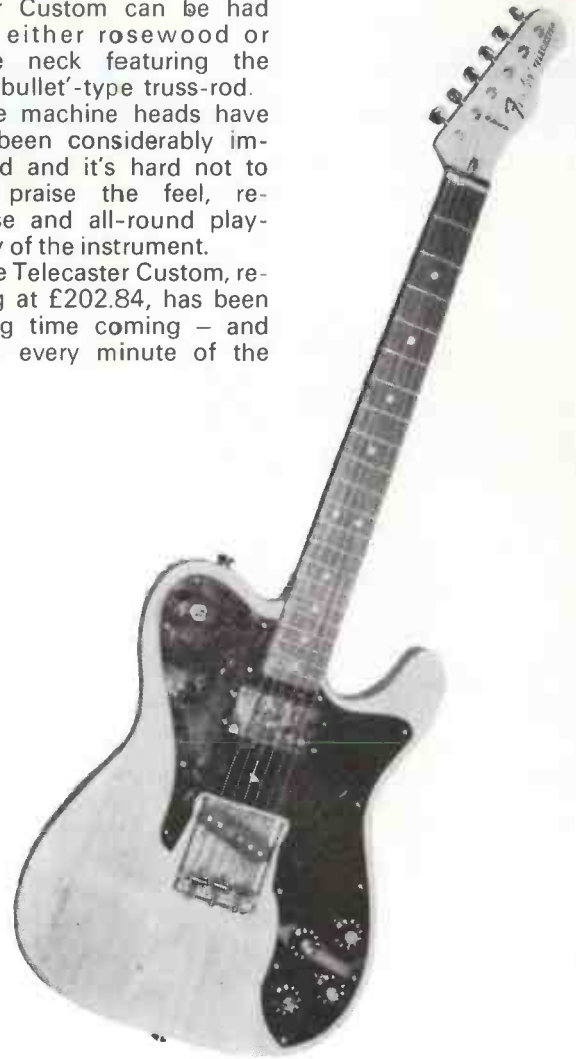
We've reviewed at least nine of the world's finest guitars over the past year or so and the consensus of opinion in the *Beat* offices is that the new Telecaster Custom is the cream of the crop.

It features Fender's own version of the humbucking pick-up, the old faithful Tele treble pick-up, separate volume and tone controls and – for the first time ever – a three-way toggle switch to allow selection of either or both pick-ups.

Finished in either sunburst or natural wood, the Telecaster Custom can be had with either rosewood or maple neck featuring the new 'bullet'-type truss-rod.

The machine heads have also been considerably improved and it's hard not to over praise the feel, response and all-round playability of the instrument.

The Telecaster Custom, retailing at £202.84, has been a long time coming – and worth every minute of the wait!



MR. BADGER

AT THE ALAN PULLINGER CENTRE
HIGH STREET, SOUTHGATE N14

(Opposite Southgate Tech.), Nr. Tube (Piccadilly Line)

Friday Dec. 7th 8 p.m.	BRINSLEY SCHWARZ & AYUP	Friday Dec. 28th 8 p.m.	Closed for a rest
Friday Dec. 14th 8 p.m.	CHICKEN SHACK & PLUM NELLY	Friday Jan. 4th 8 p.m.	DUCKS DE LUXE & JASPER
Friday Dec. 21st 8 p.m.	Capability Brown & MASON WEBB		



In addition the above STAR groups – every week includes at least one TOP GUEST GROUP + NORTHERN LIGHTS + G. S. ROADSHOW

OUR AIM: A bloody good night out for ONLY 55p (members)

ELGEN AMPLIFICATION P.A. EQUIPMENT

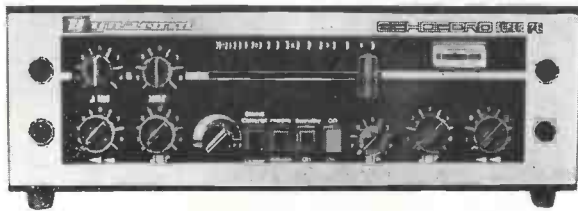
distributed by:
J. T. Coppock
(Leeds) Ltd
Royds Lane,
Leeds 12



B. PAGE & SON (SOUND EQUIPMENT) LTD.

present *STAR SOUNDS* from

Thunderbolt and



▲ ECHOCORD-SUPER S 76

Echo/reverberation unit for peak performance, specially 'low noise'. For reverberation of vocal, instrumental, and organ performances. Combination of two systems for producing echo/reverberation: endless magnetic tape loop and torsional spring reverberation. Continuously-adjustable (sliding) sound head. Four inputs, each two separately adjustable and mixable. Separate volume, bass, and treble controls for echo/reverberation. Control for continuous mixing of magnetic tape and torsional spring reverb. systems. Two separate controls for reverb. duration and echo repetition. Two tape speeds. Flood-light operating panel. Colour: black.

Micro-Frets

'The Personal Guitar'

Micro-Frets Guitars and Basses are used on all the leading TV shows by the most prominent and expert artistes.

Johnny Cash Show
Lawrence Week Show
Loretta Lynn Show
Tom Jones Show
Carl Perkins
Big Jim Sullivan
Great Funk Railroad
The Grateful Dead

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



10-18 WOOD STREET, DONCASTER, YORKS. Tel: 69707

WHO CHOOSES THE MUSIC YOU LISTEN TO?

If you thought it was guys like Tony Blackburn and Noel Edmunds, you're in for surprises. Now read on...

Many Radio One listeners believe that disc-jockeys such as Tony Blackburn and Noel Edmunds make their own choice of records to play – but in fact, it's not the case!

A DJ can certainly influence the choice of records for his show, but for the most part, the Beeb operates a very strict method for selection of discs.

Unless a record is approved by a special panel, the chances of its being played regularly over the air are very slim – and without such airplay, the chances of chart success are even more slim.

Once a company has manufactured a disc, they employ a salesman, or 'plugger' as he is more commonly known, to push it.

A good 'plugger' can be worth his weight in gold discs and is undoubtedly one of the more important, little

cogs in the rock business machinery.

His job is to persuade producers, and sometimes DJs, that the record he's plugging ought to be broadcast regularly – and it's something of a thankless task.

HOPE

We asked Mike Beatty, a BBC journalist, to give us an 'inside view' of pluggers and how they influence producers.

One note of hope for all groups and record companies that have been frustrated in their attempts to get products played on the Beeb, is that commercial radio has just started in London and should soon be blaring forth from all major cities.

Let's hope that DJs at these stations are given much more freedom of choice in playing what their listeners

really want to hear – because the existing BBC system undoubtedly helps to promote established artists but makes it extremely difficult for new artists to get even a hearing.

The word 'plugger' has always seemed rather an unusual one to associate with the music industry. One tends to think more in terms of an apprentice plumber than a promotions man in a record company. Viewing him dispassionately, he would undoubtedly be young, short, fat and pimply and while the senior plumber would be carrying out the mechanical tasks such as changing washers, 'junior' would have his head down the drain. Not an exciting job, nor a financially rewarding one!

In real life, however, all this is changed. The general public probably think of a plugger more in terms of a sort of musical James Bond.

You can picture him now, can't you? Tall, dark and suave, dressed in an immaculately-pressed denim suit, a packet of Dunhill in the top, left-hand pocket, his expense account in the other. Calmly he strolls into the BBC, a veritable picture of elegance. A quick pause on the ground floor to exchange pleasantries with Bill, the commissionaire, then up to the executive offices to inform the Head of Radio 1 that he wants his latest product on the Tony Blackburn Show – or else!

JAGGER

Business concluded, there's time for a soothing brandy in the luxuriously-furnished BBC hospitality suite, before driving off in the Aston Martin to dine with Mick Jagger.

This, I'm afraid, is not true either (I can hear your gasps



Tony Blackburn



Noel Edmunds



Rosko



Johnny Walker

of surprise from where I'm sitting!). Record pluggers come in all shapes and sizes. They can be short and plump, tall and gangly, pleasant and obnoxious, intelligent and just plain silly.

The days when they could influence BBC producers by the sheer magnetism of their personality are gone, if indeed they were ever there in the first place.

So just what *do* you have to do to get a record played on Radio 1? Well, the first thing you've got to have is a good record. Sure, I know that all sorts of garbage manage to creep into certain programmes and, undoubtedly, some good records get lost in the pile, but being technical about it, you've got to have a commercial sound to fit into the daytime programmes.

PLUGGER

The record is then given to the plugger whose job it is to see that it gets as many 'plays' as possible. This, as you probably know, is not an easy job. Between 60 and 70 singles are released each week and only 15 of those will get on the play list which dictates what can be played on daytime shows. If the record doesn't make the play list then its chances of becoming a hit are decidedly small. There are exceptions, of course.

A few records become hits through the power of the discos (e.g., Judge Dread's Big Six and Seven) and others just creep into the charts out of nowhere and *then* get put on the play list. One could go on for hours about whether or not the charts are accurate, but at the end we'd really be no wiser. I think it would be fair to say that the BBC chart is probably the most accurate – but there's no way it could be completely so.

Just how much influence do 'pluggers' wield over producers? Over to executive producer John Walters (*Top Gear* and *Round Table*), on the third floor of Egton House. He sits amidst a pile of tapes and albums, a half-finished cigarette clutched in a nonchalant hand.

'Basically, if a plugger *did* actually wield any influence at all he shouldn't be allowed inside the building. I'm sure that in some cases they, perhaps, can sway an opinion, but I like to think that they don't with me.'

ACCURATE

Well said John, and I'm sure that's perfectly true in your case – but I wonder how accurate this is in the case of other producers. Mike Hawkes, the producer of the Noel Edmunds show, puts it this way:

'I don't think there should be any need for pluggers to actually come round individual producer's offices, provided each producer is doing his job properly. I listen to all the singles that are brought round and nothing the plugger says is likely to influence me one way or the other. The records could be brought round by a delivery boy and if I needed any information on a certain record or artist I could then ring up the record company.'

ROLE

What then is the role of the plugger in the present day music industry?

Back to John Walters: 'A plugger's main job should be to assist producers not influence them. His main value is that he is the middle man between the producer and the record company and the producer and the artist. If I want to book somebody for a session, he should be able to arrange it and if I want an advance copy of an album he should be able to let me have a white label.'

'Obviously, he's supposed to make sure I get all the records that are released by his company, but as far as getting plays goes, he should be an information service rather than a con man.'

'With a show like *Top Gear* I need to know what's

happening on the market and he should be able to provide me with all this information. I'm certainly not in favour of a glorified postman, I need people coming round who are intelligent and know something about music.'

Paul Sargeant, who works for Atlantic as a plugger, sees the situation in much the same light – but – with a subtle difference.

'A plugger should ideally be able to awaken the interest of a producer who may have forgotten about a record. That's not to say that he should keep trotting round bugging the bloke. He should be able to do it tactfully and truthfully. It's true to say that he should be more of an information service than a door-to-door salesman, but apart from all this he's got to know the producer's tastes and preferences as well as the shows he produces. For instance, there's no way that I'd give a Mothers of Invention album to Tony Blackburn, it's a waste of his time, my time and the company's money.'

CHANCE

'On the whole, though, I leave a copy of everything the company puts out for all the producers and DJs. At least that way they've all got

Continued over ▶



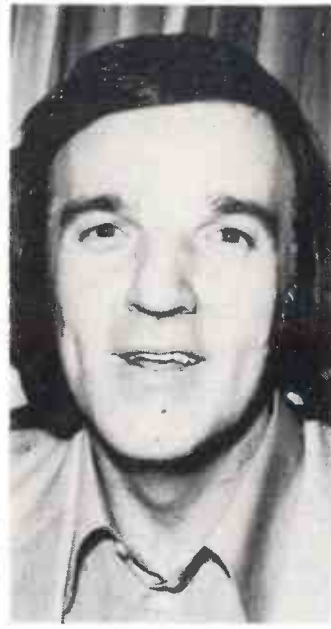
Jimmy Saville



Kenny Everett



John Peel



Alan Freeman

WHO CHOOSES THE MUSIC YOU LISTEN TO?

Continued from page 57

a copy and there's always a chance that they will like it.'

But how many producers do listen to what's given them?

'About two-thirds of them at least make an effort to listen to everything. The other one-third probably look to see if the artist is well known and if he or she is, then they will at least listen to it,' replied Paul. 'Unfortunately, this doesn't make it that easy for unknown artists. If a plugger knows his job, however, and his relationship with the producer is good, there's an excellent chance that he'll at least be able to get him to listen to a new product.'

CUE

Which gives us a definite cue to find out just how much of a record's chances rely on a plugger's personal relationship with a producer.

'Again, the answer should obviously be none,' says John Walters. 'To be truthful, if you have to go through a bad plugger as far as sessions go, then you might decide to book another band instead. If I've had to spend one week trying to fix up a session with a virtually unknown band and the plugger has been decidedly unhelpful, then I would have thought it was only common sense that I would try for another band. A plugger could be responsible for a group *not* getting a session or *not* getting an album reviewed (i.e., if he didn't bring the album round in time!), but I don't think you could describe his relationship with the producer as having any effect on the number of plays a record gets.'

EXAMPLES

There have been a few prize examples of bad pluggers. From producer Mike Hawkes come these examples, which we will label under the heading of: 'Plug-

ging — how not to do it'.

'I still get a few prize clots coming in and asking me if I can put a record on a show I was producing six months ago. Now that is what I'd call plain irresponsibility. That guy should not be employed.'

'I've also had people who, when I've asked whether the person singing was male or female have replied: "I don't know". It can easily happen if someone has a particularly high-pitched voice and has a name like "Bunny".'

Finally, for a last word on how NOT to do it, back to that master in loonery and writer of Moonery — John Walters: 'I had this one guy who came in to me and said "Merry Xmas, ROGER".'

See yer, Frank!



Artist's impression of a Plugger

Today's leading musicians and engineers come to R.E.W. for their mic's., amplification and recording equipment

SHURE MICS—LOWEST PRICES!

	List Price	REW Price
515 SA Unidyne B with switch	£16.80	£14.25
588 SA Unisphere B with switch	£24.00	£19.95
545 Unidyne III Dual impedance	£33.00	£27.95
565 Unisphere I Dual impedance	£37.80	£31.95
548 Unidyne IV Dual impedance	£39.00	£32.95

Add VAT to all prices.



4 TRACK RECORDERS TEAC A3340

Standard Model 7½ + 15 ips. Full sel-sync facilities. £435 + VAT
Industrial/Professional Converted Model. Signal/noise ratio 64dB.
Frequency response 35Hz- 22KHz-22Hz ± 1½dB at 15 ips. £480 + VAT.

Stereo 2-Track Version A3310-II 7½ + 15 ips. Semi pro deck. £249 + VAT.

MIC STANDS—The largest range in London!

As London distributors for Keith Monk mic stands we carry vast stocks of every type of stand.

RESLO RADIO MICS

R.E.W. are now sole London distributors for the fabulous cabaret system which includes the microphone with built-in transmitter and attache case housing the receiver. £235 + VAT. Trade inquiries invited.

AMCRON (Crown International)

REW are London Distributors for the ultimate in P.A. amplification. D60 60 + 60 watts RMS at ohms £112 + VAT.
D150 140 + 140 watts RMS' at 4 ohms £216 + VAT.
DC300A 500 + 500 watts RMS at 2½ ohms £376 + VAT.

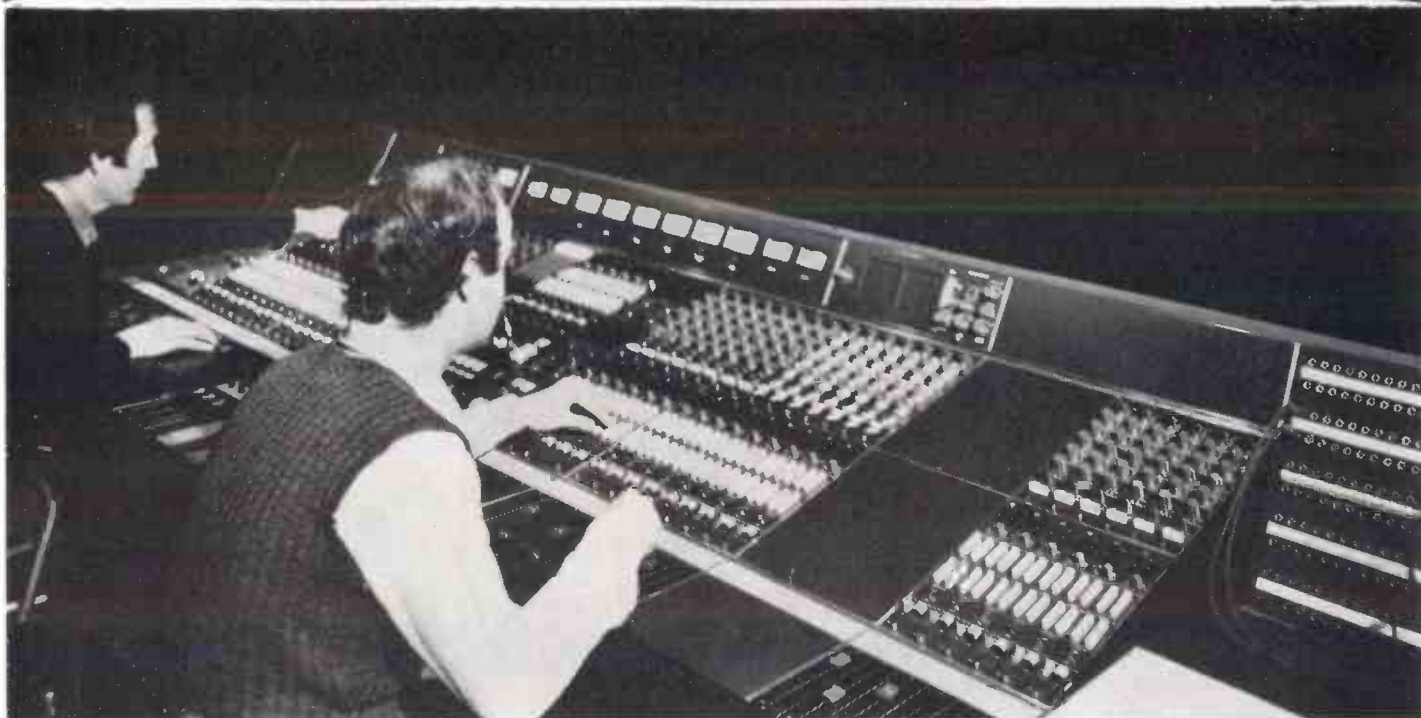
These are special trade prices to professional users.

R.E.W. AUDIO VISUAL CO.

146 CHARING CROSS ROAD, LONDON WC2 Tel.: 01-836 3365

Centrepoint, Junction of New Oxford Street and Charing Cross Road, London WC2, Tel: 01-836 9183/9025

INSTRUMENTAL NEWS



The new Neve Console at Twickenham Film Studios (36 channel, 6 Group, 6 output)

NEVE IN AUSTRALIA

Making sales progress in Eastern Europe and down-under, are Rupert Neve and Company Limited. Their S16/4 recording console, exhibited on the stand of Denis Tyler Ltd., at the Plovdiv International Fair in September, was purchased by Electroimpex for Bulgarian Radio and Television and is their first Bulgarian order.

Neve have also received an order for a 24-channel, 8-group console to be installed in the Congress Hall in Bucharest. A set of microphone amplifiers and patch panel, all rack mounted, will also be provided.

Neve say that Australia is now one of their principal export markets, following receipt of contracts from several sources including Film Australia, ATN Channel 7 Sydney and ATV Channel 0 Melbourne, the last two resulting from the IREE Exhibition in Melbourne.

On the U.K. front an order has recently been received from Shepperton Film Studios for a post-synching, looping and dubbing console for Shepperton's RCA dubbing theatre. The console has 18 fully-equalised input channels and is for 4-track and mono working.



NEW HARP FROM HOHNER

Hohner, whose Blues Harp and Echo Super Vamper are universal favourites with harp players, have introduced a new harmonica, the Golden Melody, which is being praised by such high-calibre bluesmen as Sonny Terry and Johnny Mars.

The Golden Melody is a full-bodied and airtight instrument with a nickel-plated cover over a plastic comb. Reeds and plates are brass and the ends of the harp are curved for holding comfort. Ten- or 40-hole models are available, in keys of C and G.



ROTO SOUND — the world's highest grade in music strings — at your dealer NOW!

WORCESTER MUSIC CENTRE RADIO WORCESTER PRODUCTIONS
 RUSSELL & DORRELL
 HIGH STREET
 WORCESTER
 Tel: 20279 - 24 hr. Answering
 21112

**5 STAR
 PROFESSIONAL
 SERVICE**

- ★ 4-TRACK RECORDING STUDIO
- ★ OPEN - 24 HRS. PER DAY - 7 DAYS PER WEEK
- ★ MOOG - ORGAN - PIANO - ELECTRIC PIANO
- ★ £8 PER HOUR - BLOCK BOOKINGS BY ARRANGEMENT
- ★ SESSION MUSICIANS AVAILABLE

INSTRUMENTAL NEWS

RESLO MIKES



Reslo's Superstar 80 Cardioid mike

The name Reslo has long been famous for high-quality microphones, and Reslosound Limited have had over 30 years' experience in the electronics field, designing and manufacturing audio equipment to extremely high standards.

Their current range of 11 different mikes includes both moving coil or ribbon types, designed to cater for a wide choice of applications.

Selecting the best mike for your individual requirements can be a confusing business, and Reslo have

produced a useful application chart which is contained in their microphone catalogue. This tells you at a glance exactly what each mike is best suited for.

Of particular interest to *Beat* readers will be the four mikes recommended for band use. Three of these are of the moving coil type; the Superstar 80 cardioid, the Resloglo, and the UD1 super cardioid, the latter incorporating a special anti-pop filter. The Resloglo is particularly interesting from the presentation viewpoint, as it is specially finished to glow under ultra-violet stage lighting in one of three colours, blue, green or orange. The fourth mike is of the ribbon variety and is the popular and well-proven MR1 semi-cardioid microphone.

All Reslo audio equipment carries a 12 months' guarantee, and a full back-up service is provided.

Xmas Ideas

Stuck for ideas for Xmas gifts again? This mind-boggling seasonal problem can be a first-class hassle, but a glance through the Eagle Audio brochure or General Catalogue may provide the elusive answer.

For instance, they have a good selection of headphones, from £4-£17, and for the tape enthusiast, the FF.11 frequency controller, which enables him to 'shape' his sound and employ the pre-amp. section for direct record deck to tape operations, should be a particularly welcome gift.

A very natural sound at a reasonable price is provided by the AA.10/AA.26 quadrophonic decoder, which synthesises a 4-channel signal from any stereo source.

STRAMP AMPLIFICATION



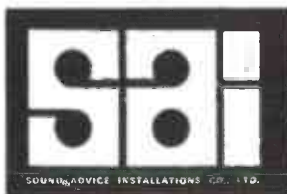
★ The Stramp range of power slaves

★ Flight case mixer

★ Power baby

★ Bass baby

All enquiries to U.K. distributor :



SOUND ADVICE INSTALLATIONS CO. LTD.

**358 PRESTON ROAD,
STANDISH, WIGAN, LANCs.**

Tel: 0257 422372/421603

**CARLSBRO'S CONTINUAL RESEARCH AND DEVELOPMENT POLICY
HAVE BROUGHT TO YOU THE NEW RANGE OF EQUIPMENT**

From the Range of Carlsbro Combination Amplifiers



**FEATURED THIS MONTH IS THE
60 T.C. COMBO**

A development of the 60 T.C. power amp. This model features twin channels limiter and response controls and single extra powerful 12-inch speaker.



For further details contact:

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

INSTRUMENTAL NEWS

GUITARS FOR CARS

If you wanted a guitar so desperately you'd swap your car for one, where would you go? One guy who tried went to Rhodes Music shop in Denmark Street and would have got his guitar except for the fact that his car wouldn't fit in the showroom!

The 'Boss' at Rhodes Music is Veronica Waters and she's the only shop manager in the country. One of her shop's main features is the fact that they'll take anything in part-exchange for instruments and equipment, as long as they can sell it.

'We would have taken the car gladly for the guitar, but we couldn't get it in the shop - we get all sorts of odd things in here. We've got a television and a radiogram in here now!'

But don't get the idea that the shop is filled with washing machines, typewriters and anything desperate mu-

sicians will part with for a new guitar - the instrument and equipment stocks have just about everything the contemporary musician could want: there are more than 70 guitars (including Fenders, Gibsons, acoustics, all the way down to the cheaper models), a wide range of amplification, percussion, lighting, and even brass and woodwind instruments.

Apart from all the major, popular amplification makes in stock, Rhodes are main agents for Orange equipment and sole London agents for the American-made Kustom amplification.

HP, paybond and personal loan schemes are available, and for foreigners who cannot get HP, the shop allows them to pay in what they can until the item is paid for. So forget what the Stones said - 'You can't always get what you want' - you can, somehow.

RSD SET THE TREND

Presently setting the trend in P.A. equipment is the highly-advanced equipment being made by RSD Systems Ltd. (Rotary Speaker Developments), of 38 Turners Hill, Cheshunt, Herts.

RSD was formed in 1969 with the concept of improving on what was then available, and now RSD systems are being used by many top names, including Gentle Giant, The Kinks, Argent, Wizzard, Ellis, Geordie, Juli Felix, and Man.

Managing Director and

founder of RSD, Paul Dobson, told *Beat*: 'We wanted to find a way of making things more efficient, and this was done by the design of the folded hyperbolic horn on bass, and direct horns on middle and treble frequencies. This increased the efficiency substantially when compared with previous P.A. speaker units. RSD's exclusive mixer design put forward a new concept in tonal control and sound effects, minimising distortion to an inaudible level. With the



Sensitive, Reliable and Unattached

Sounds too good to be true.

That's what you get when you fall in love with RESLO radio microphones. RESLO radio microphones leave you free to move around, free to engage your audience properly, without restriction of movement. Yet the same RESLO quality sound is there to back you up.

Reliability is all part of the purchase too.

If the thing ever goes wrong you know where to find us - at Romford, near London, with a service department that's second to none.

We could name-drop a lot of big-timers who rely on RESLO radio mikes to keep in touch with their audiences, but you'd probably prefer to prove it yourself.

So if you want to be heard loud and clear, or sweet and soft, take a good look at the range of RESLO radio mikes before your next gig.

Better still clip the coupon attached below and we'll send you a brochure right now.

RESLO

Spring Gardens,
London Road,
ROMFORD, RM7 9LJ.
Tel: Romford 61926

It all sounds too good to be true.

I'd like to find out about RESLO radio mikes I want to see the rest of the RESLO range also

Name.....

Address.....



ZB Custom

THE WORLD'S FINEST PEDAL STEEL GUITAR
ZB GUITARS (UK), 2 UPPER FANT ROAD, MAIDSTONE, KENT. 55470




ROTSOUND - the world's highest grade in music strings - at your dealer NOW!

INSTRUMENTAL NEWS

Continued from page 62

mixer came developments like the 3-way switchable electronic crossover, limiters, and phasing.'

For the artist who wants to listen to any or all of his surrounding musicians through his own monitor, RSD have developed stage mixing facilities which allow monitors to be used at maximum levels. They have also built amplification equipment to produce a 'made to order' sound from an instrument, such as a 200-watts (RMS) bass horn for Wizzard, and a 3-way bass system for Jim Rodford of Argent.

Looking to the new year we can expect to see even more 'goodies' from RSD, as they have up their sleeves a new system which they anticipate, besides improving on the existing one, will make a major contribution in replacing size with efficiency.

Radio-Controlled

Trailing mike leads can often be a hindrance to the vocalist, but the new SNS Olympian Radio Microphone needs no leads or connections whatsoever, giving complete freedom of movement and self-expression.

The hand-held mike and transmitter unit, incorporating a new AKG Electret microphone head with adjustable sensitivity and rechargeable battery and can, if required, be converted to a pocket transmitter.

The four-channel receiver is of compact design and has a built-in charger for recharging the transmitter battery. Any one of four output impedances may be selected and both audio output level and battery level are indicated by a multi-purpose meter. A jack socket is provided for audio monitoring facilities



The SNS Olympian and receiver

and the unit is fully crystal controlled for precise drift-free operation and reliability.

SNS also make a range of

high-quality vocal mixer amplifiers which are ideally suited for use with the Olympian system.

T.REX use



ROTSOUND - the world's highest grade in music strings - at your dealer NOW!

Marshall

55 BROADWAY, EALING, LONDON, W5 5JN Tel: 01-567 0792

Where it's all at.

SYNTHESISERS

EMS Synthi A, Axs, Pitch to Voltage, 8 Octave Filter Bank, DK2 Keyboard.

ARP Odyssey, 2600, Soloist.

MOOG Mini, Satellite, Sonic 6.

ELECTRIC PIANOS

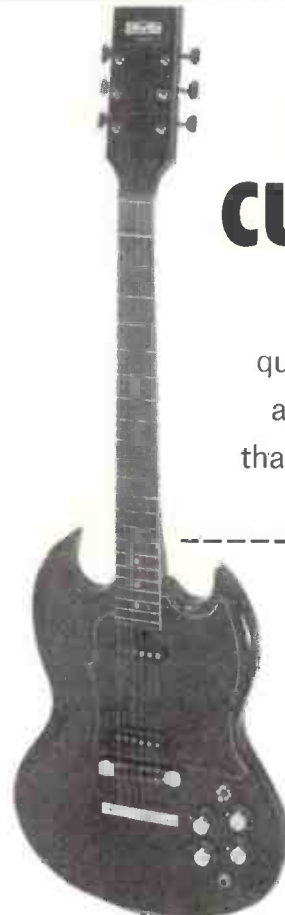
FENDER RHODES - FENDER STAGE - R.M.I. - WURLITZER - HOHNER - PIANET N - HOHNER CLAVINET & BASS 2 - DAVOLI - WELSON - FARFISA PROFESSIONAL

All of this equipment is obtainable from our Ealing branch and is always on show ready for demonstration or comparison.

J & T MARSHALL Musical Instruments **LTD.**

MI CUSTOM V1

... the British made quality guitar that appeals to much more than your patriotism



To: CLEARSTONE MUSICAL INSTRUMENTS LTD.
27 Legge Lane,
Birmingham B1 3LD

Please send me details of your CMI V1 Guitar

NAME

ADDRESS

ELECTRO SOUND

ONE YEAR OLD

ANGE
AVERAGE WHITE BAND
BACK DOOR
BECK, BOGART & APPICE
MAGGIE BELL
DUSTER BENNETT
CHUCK BERRY
BLACK SABBATH
CAPABILITY BROWN
ERIC BURDON
GLEN CAMPBELL
CANNED HEAT
COMMANDER CODY
SPENCER DAVIS
LESLEY DUNCAN
MANFRED MANN EARTH BAND
FACES
FAMILY
FUMBLE
RORY GALLAGHER
GENESIS
PHILIP GOODHAND-TAIT
GROUNDHOGS
TIM HARDIN
ALEX HARVEY BAND
RITCHIE HAVENS
HEAVY METAL KIDS

HUMBLE PIE
INCREDIBLE STRING BAND
JACK THE LAD
JO'BURG HAWK
LINDISFARNE
BOB MARLEY & THE WAILERS
MEDICINE HEAD
GEORGE MELLEY
NAZARETH
OSIBISA
P.F.M.
PINK FLOYD
SILVERHEAD
SLY & FAMILY STONE
STATUS QUO
STEELEYE SPAN
STEVEN STILLS
STRAY
TEMPEST
TEN YEARS AFTER
URIAH HEEP
WEST, BRUCE & LAING
WISHBONE ASH
JIMMY WITHERSPOON
ROY WOOD'S WIZZARD

*Phew!! **

SOUND HIRE

In our first year we have had the pleasure of servicing all the artists on the opposite page (apologies to all those not mentioned – we wrote this advert on the job ??!*!) with special thanks to “Uncle” Bill Kelsey.

Anyhow

**GOD BLESS YER ALL,
HAPPY “CRIPPY” AND
BON NEW YEAR!**

ANNOUNCEMENT

On January 7th, 1974 we will be opening our new 15,500 sq. ft. premises offering the following facilities:

- ★ Two large luxury Rehearsal Studios (24 hr.) with full stereo PA Systems
- ★ Road crew work bench and tool hire for equipment repairs
- ★ Huge hire department (as usual)
- ★ 24-hr. (no problem) parking, drive in 10-tonners
- ★ Fully insured storage space (individual units)
- ★ Artic lorry hire
- ★ “Genie Hoist” lighting rigs
- ★ Electromart discount stores (opening March 20th)
- ★ Full touring facilities, e.g. limos, travel, hotels, etc.

ELECTRO SOUND PRODUCTIONS LTD

NEW HIBERNIA HOUSE, WINCHESTER WALK, LONDON SE1

TELEPHONE: 01-407 2461/4

INSTRUMENTAL NEWS

COMPRESSOR/ LIMITER

Cathedral Sound, at Fourways, Morris Lane, Ormskirk, Lancs., have just produced a Compressor/Limiter, which should find a ready niche in the market for a versatile, low-cost, dynamic control module.

The unit allows a wide choice of compression ratios, giving protection against overload or overmodulation in tape recorders, amplifiers, or transmitters, and it will process a signal making it more compatible with the requirements of a tape recorder or transmitter. It will also increase the apparent signal to noise ratio, thus producing a higher-density sound giving plenty of 'punch' and is therefore, particularly suitable for recording bass guitar.

DOLBYS AND HI-FI

Dolby noise reduction systems, which are indispensable to the well-equipped studio, are now used by virtually every well-known manufacturer of consumer hi-fi equipment. Following their incorporation in open reel and cassette recorders, Dolby units are now being introduced in cartridge recorders and FM receivers, as well.

Dolbyised cassette recorders are available from various manufacturers at different prices, from portable stereo recorders to complex units incorporating three heads and electronic speed control. The latest Dolby licensees are Philips, the originators of the compact cassette system.

The major contribution made by Dolby to the im-



Sony TC 161SD cassette deck with Dolby

provement of recorded sound quality is further evinced by the fact that CBS (U.K.) and E.M.I. have recently an-

nounced that all new tape cassette and cartridge releases will be issued in Dolbyised form.



ROTO SOUND - the world's highest grade in music strings - at your dealer NOW!

FOR BIG NAME HUNTERS ONLY!

Show your claws and make that big leap for the top



with the....

**EKO
TIGER**

UK TRADE DISTRIBUTORS:

hornby skewes

TO:- John Hornby Skewes & Co. Ltd.,
Salem House, Main Street, Garforth, nr. Leeds.
I enclose 5p (in stamps) for colour EKO leaflets
Name
Address

NEW picato

BASS GUITAR STRINGS



MEDIUM SCALE

Round wound and flat wound **£3.78**
incl. VAT

LONG SCALE

Round wound and flat wound **£4.17**
incl. VAT

BLACK NYLON COVERED

Medium and long scale **£4.17**
incl. VAT

Available at your dealer NOW



GENERAL MUSIC STRINGS Treforest, Glamorgan

INSTRUMENTAL NEWS

NEW BASS GUITARS FROM AMPEG

Ampeg, who supply their famous amplification to the Rolling Stones, are making some fine electric and bass guitars under the evocative name of Stud, and they are designed to sound as good as they look. Available in a variety of models and styles, Stud guitars have many desirable features, such as two-way adjustable neck rods, epoxy-treated woods for maximum density, and reverse-mounted pick-ups for those gutsy mid-range sounds.

Ampeg dealers are also stocking the Signet range of acoustic guitars, which includes two student models, three classic models, and six folk models, of which three are in the de-luxe rosewood series. Signet guitars are constructed using selected spruce for the tops and rosewood, mahogany, sapele or nato for the backs and sides.



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

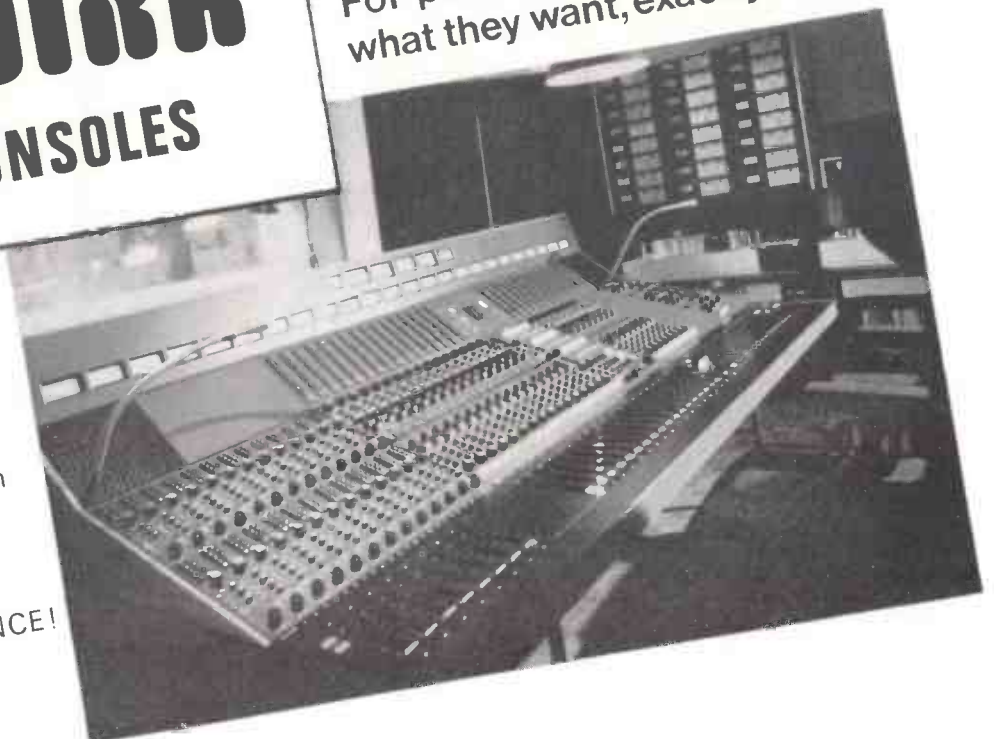
RAINDIRK MIXING CONSOLES

Most Mixing Consoles
are built to specification
– the manufacturer's.

Raindirk Mixing Consoles
are also built to specification
– the customer's.

THAT'S EXACTLY
THE SUPERB DIFFERENCE!

For people who know superbly
what they want, exactly!



RAINDIRK LTD., 33A Bridge Street, Downham Market, Norfolk. Tel: Downham Market (03663) 2165



STUDIO PLAYBACK

ESCAPE

Most people who go down to Escape spend a period of at least a week there, working in the tranquil atmosphere of the Kent hopfields. Not East of Eden, however. They're just snatching as many odd days as they can between gigs in Austria, Yugoslavia and Ireland.

The band are huge on the Continent at the moment, leaving a wake of riots and torn seats wherever they go. As they have so little time in Britain, they are putting down as many tracks as possible — many more than necessary for one album — and as soon as they've got a really good collection of numbers they'll put an album out. No release date is scheduled as yet.

David Macwilliams has also been in Escape recently, working on an album of his latest compositions.

ELP

An excruciatingly brilliant album sleeve, designed by Swiss surrealist artist M. R. Giger, a master of erotic symbolism. And inside it, a sublimely brilliant album by a group who play some pretty erotic and evocative music. In other words, *Brain Salad Surgery* by Emerson, Lake and Palmer.

The major work on the album is *Karn Evil 9*, a 'carnival of the future', with music by Keith Emerson and lyrics by Greg Lake and Peter Sinfield. This dramatic masterpiece formulates a future in which man's technological progress is threatening his existence and he and the computer are battling for control. It ends on a frightening and enigmatic note.

ELP's arrangements of classical music have caused a few raised eyebrows in the

past from connoisseurs of the old masters. Their arrangement of Ginastera's *Tocatta* is the first time they have tackled a piece of classical music by a living composer and reports say that he was quite impressed when they flew to Zurich and played it to him, and thoroughly approved of their treatment.

One unusual feature of the album is that it's the first time they have included a hymn amongst the tracks. They have taken that old favourite, *Jerusalem*, and produced a moving — and reverent — version that should offend no one and win many converts — to ELP's music, of course.

If you fancy keeping the sleeve as a work of art, you can — it's the first sleeve in the U.K. to be issued shrink wrapped to keep it in good nick. You'll want to keep the record in good nick, too. It's the best thing they've done to date!

MARQUEE

We'd like to extend a warm welcome to David Baker, who joined Marquee Studios last month. David, an engineer held in great esteem by many people in the recording business, is now entering the production field. His first task is to produce an album for the Sleaz Band with engineer Will Roper.

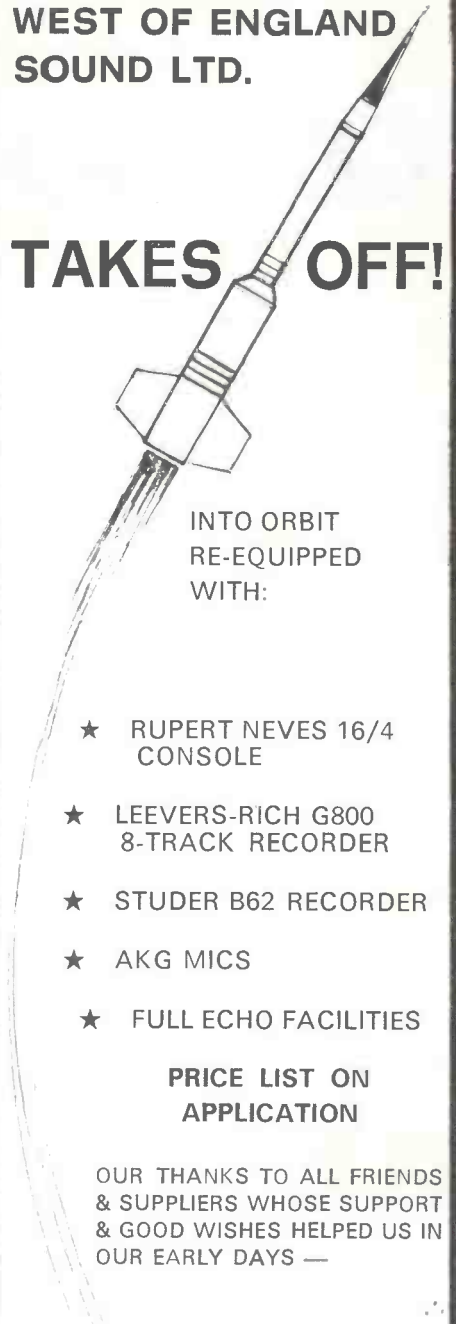
Marquee Artists Management's own band, Mahatma, who are with the show *Decameron '73*, are now recording their own album in the studios. Marquee have also had a busy time recently with the NBC TV recording of David Bowie, Carmen, the Troggs and Marianne Faithful.



Continued on page 72 ►

WEST OF ENGLAND
SOUND LTD.

TAKES OFF!

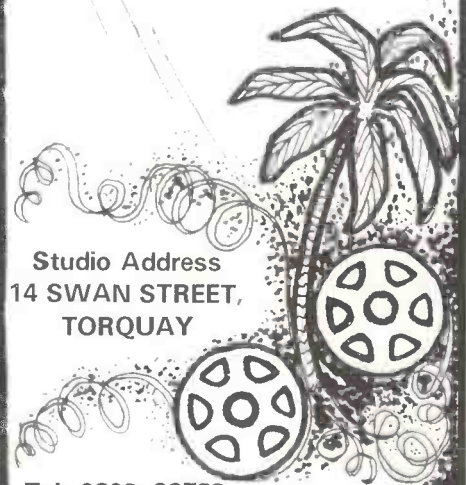


INTO ORBIT
RE-EQUIPPED
WITH:

- ★ RUPERT NEVES 16/4 CONSOLE
- ★ LEEVERS-RICH G800 8-TRACK RECORDER
- ★ STUDER B62 RECORDER
- ★ AKG MICS
- ★ FULL ECHO FACILITIES

PRICE LIST ON
APPLICATION

OUR THANKS TO ALL FRIENDS
& SUPPLIERS WHOSE SUPPORT
& GOOD WISHES HELPED US IN
OUR EARLY DAYS —



Studio Address
14 SWAN STREET,
TORQUAY

Tel. 0803 28783

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.

Neve



Rupert Neve & Company Ltd.,
Cambridge House,
Melbourn, Royston,
Hertfordshire SG8 6AU,
England.
Tel: Royston (0763) 60776
telex 81381
cables Neve Cambridge

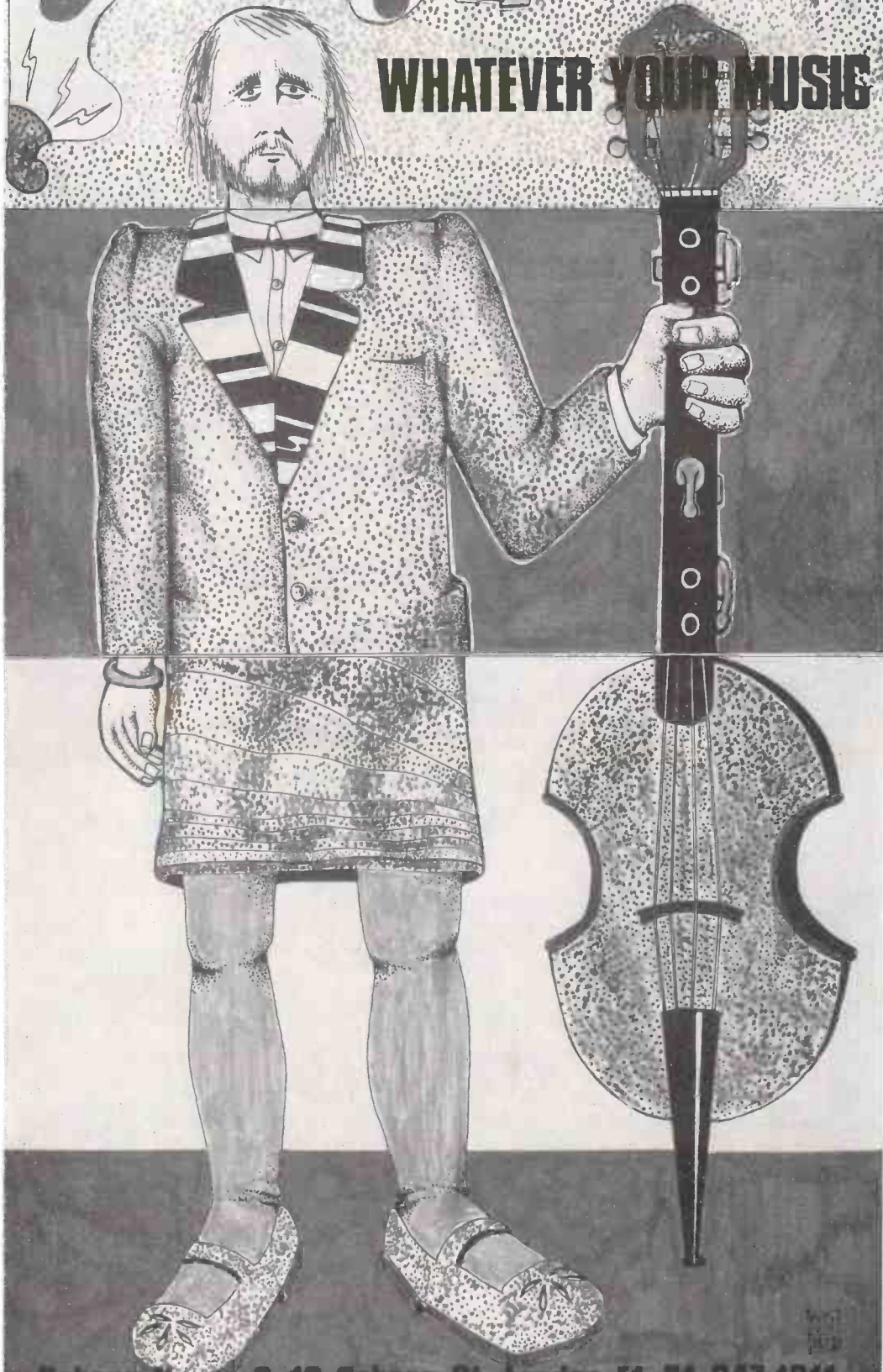
Rupert Neve of Canada Ltd.,
7528 Bath Road,
Malton,
Toronto,
Ontario,
Canada.
Tel: 416 677 6611
telex 0621 7652

Rupert Neve Incorporated,
Berkshire Industrial Park,
Bethel,
Connecticut 06801,
U.S.A.
Tel: (203) 744 6230 telex 969638.
Hollywood Office,
Tel: (213) 465 4822

G.A.R.M.

24 TRACK STUDIOS

WHATEVER YOUR MUSIC



Osborn House, 8-13 Osborn St. London E1. 01-247 1311.



STUDIO PLAYBACK

WEST OF ENGLAND

West of England Sound Ltd., began its working life in October 1969, with two Revox HS 77 tape machines, one Ferrograph 632H, an 8-input, 2-group desk, six mikes and a Gram- pian 636 reverb unit.

Almost the first recording booked was a demo session by Wishbone Ash, for their first LP. All the local groups and acts used the facilities, and very soon tapes recorded at the studio were being made into records. This put quite a different emphasis on the proceedings and so Eddie Veale, of Acoustic Consultants was brought in to modify the control room and studio acoustics, and put in a stereo monitoring system.

A 30-page report was produced, and the alterations were made. Things now started to expand quickly. A second company was set up, called RA Records Ltd., to deal with the custom record market. Now that company is expanding on to the national scene.

A second studio was needed to cope with the groups who wanted to play at high-volume levels. And a second 8-input, 2-group desk was added, for use in conjunction with the original equipment, so that larger units could be handled. The new studio was very successful and most groups liked the sound it produced.

At this time, a number of successful LPs were recorded. *Spice Of Life* by Sharon Whitbread and Fred, *Time & Tide* by Faraway Folk, *Big City Boy* by Dick Edwards, and a Trad Jazz LP by The Teign Valley Stompers. Also, a very successful series of country dance records were produced for the English Folk Dance & Song Society.

A re-mix facility was then installed, and 4-Track work was begun, using a hire machine from Bob Auger Associates.

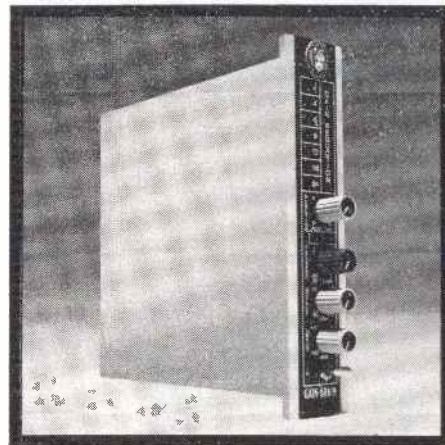
In June 1973, Leever-Rich Equipment helped us persuade 'the Bank' that multitrack facilities were needed, by demonstrating one of their G 800 tape machines. The existing console was then modified for the last time and with the help of the G 800, the studio was really put on the map.

A new record label 'Charlie's Stable' booked sessions for singles by Anne Beverley (the girl who did the adds. for ATV's *New Faces* programme), and Garfield Demango. The singles to be released in December and distributed by EMI. These sessions required the use of both studios simultaneously (four rhythm players, six brass, and 31 strings, most of them local players), and it was soon possible to look forward to the present expansion programme.

In addition to the Leever-Rich G 800, 8-Track recorder, a Studer B 62 was purchased, together with a Rupert Neve S.16/4 recording console, and several AKG C451 mikes.

The studio personnel are unchanged, but with a few additions.

Studio manager and engineer is Tony Waldron, who is also Managing Director. The Company Secretary is Elizabeth Usher, who is, at the moment, doing a post-graduate, business studies course at the City of London University. Ted Usher drives the tape machines and organises the studio facilities. Sally Wheeler and Mary Winddeatt look after the office work.



Gain Brain Limiter Module

*combines peak
and RMS limiters*

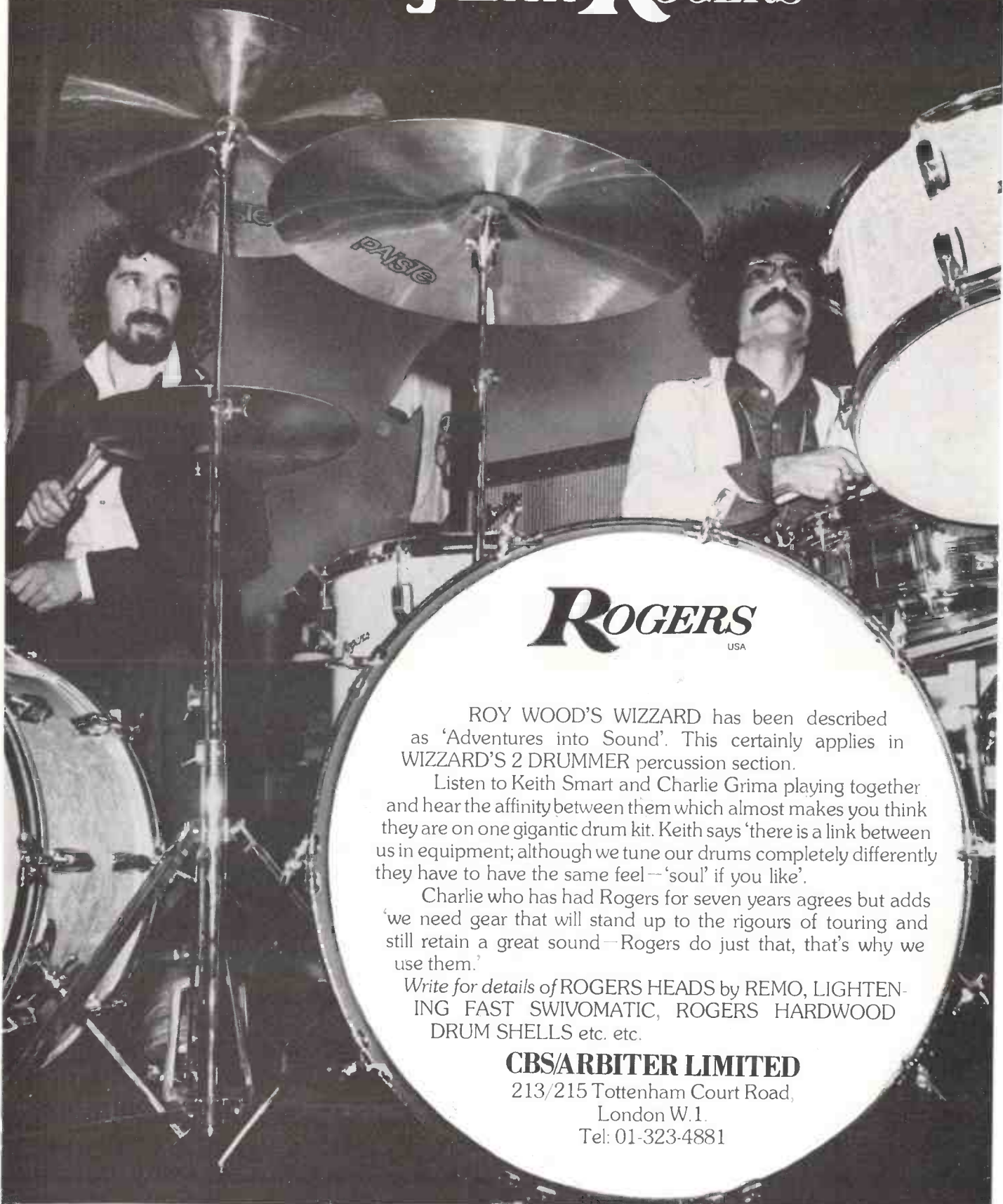
*LED devices permit fast,
accurate, reliable readout*

*particularly effective on
complex signal sources
such as drums, horns
and electronic music*

ALLISON RESEARCH

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

Wizzardry with *ROGERS*



ROGERS
USA

ROY WOOD'S WIZZARD has been described as 'Adventures into Sound'. This certainly applies in WIZZARD'S 2 DRUMMER percussion section.

Listen to Keith Smart and Charlie Grima playing together and hear the affinity between them which almost makes you think they are on one gigantic drum kit. Keith says 'there is a link between us in equipment; although we tune our drums completely differently they have to have the same feel - 'soul' if you like'.

Charlie who has had Rogers for seven years agrees but adds 'we need gear that will stand up to the rigours of touring and still retain a great sound - Rogers do just that, that's why we use them.'

Write for details of ROGERS HEADS by REMO, LIGHTENING FAST SWIVOMATIC, ROGERS HARDWOOD DRUM SHELLS etc. etc.

CBS/ARBITER LIMITED

213/215 Tottenham Court Road,

London W.1.

Tel: 01-323-4881

B.I. INSTRUMENTS FEATURE

No. 1 DRUMS ROUND-UP

It's true to say that the kingpin of any rock band has to be the drummer. Too often the man (or woman?) who wields the sticks tends to remain hidden in the background while the front line takes the glory, but over the years many exceptional drummers have received recognition for furthering percussive art in their particular fields — people like Keith Moon, Ginger Baker, John Hiseman and the master himself, Buddy Rich.

The impact made by such

artists has surely had a bearing on the musical instrument industry which has contributed to the very wide selection of drums and accessories available on the market today.

For amateur, semi-pro. and professional alike, there's certainly plenty of choice. This month *Beat* looks at recent developments in the drum world and at what the different manufacturers have to offer the drummer who's looking for a new outfit or is supplementing his existing

one.

For the person buying a first or better outfit, perhaps the sound of a certain make you've heard appeals to you, but will it suit your own techniques or produce the 'right' sound for the style of music you want to play? Remember too, that you can't expect an outfit to sound the same in an instrument store as it will in a large club or auditorium.

To help you in your choice, we've included the addresses of the manufacturers and

distributors of all the items mentioned, so that you can obtain further information on them without any hassle.

For the drummer who wants a really individual kit, tailored to his personal requirements, **Orange Music of 6 New Compton Street, London W1**, have their special custom-building service. They will make any size drum to order and their customers include East of Eden, Wishbone Ash, and Ike and Tina Turner.

Orange drums are made



Orange drums can be custom-built for individual requirements

from 4-ply mahogany and all metalwork and stands are to exclusive Orange designs. If expense is no object you can add a real touch of class, with 18ct. gold-plated fittings. Other special features include the bass drum pedal which folds into the drum itself, and the hi-hat, which can be adjusted for tension, height and pedal pressure.

Orange bass drums are really versatile, having a double skin which creates a ½-inch air gap, equivalent to an extra 2-inch depth, or they can be used with single skins only, as required.

Colours available are red, black or orange (of course!), or alternatively there is an unusual and attractive hand-veneered wood finish.

Imperial, and Royal Star are two ranges of high-quality drums and accessories from Japan's largest drum manufacturer. They compare very favourably with British and American products, having 9-ply, compressed shells and hardwood reinforcing rings finished in clear lacquer.

The drummer seeking individuality is certainly well catered for by Star, as their drums are available in no less than 40 colour finishes including many unique and unusual designs.

The U.K. distributors for Star are **Summerfield Brothers, Gateshead NE8 3AJ**, who have just released a new 32-page catalogue.

The **Gretsch** range of quality percussion is distributed in the U.K. by **D. H. Baldwin, Unit 4, Sterling Industrial Estate, Rainham Road South, Dagenham, Essex.**

All Gretsch drums have die cast rims and lugs for added strength and durability and an exclusive feature of the Gretsch snare drum is the useful Snap-in Drum Key Holder.

A wide range of outfits is offered to the discriminating drummer which includes the Rock 'n' Roll, Avant Garde, Progressive Jazz and their current best seller, the Name Band which is priced at £320.10, including VAT.

Among those using Gretsch are Charlie Watts, and Michael Shrieve of Santana.

The latest outfit from **Rogers** is the huge Studio X which is specially made to produce a wide variety of sound effects. It includes no less than ten tom-toms, and comes in a wide range of colours, including the new New England White, which has been treated to prevent the fading or yellowing to which white shells are often prone. The Studio X costs £783.00, including VAT.

Also new on the market is Rogers' Supreme hi-hat pedal which has a very fast action and all moving parts are nylon bushed. The pedal is made with the same heavy-duty tubing as is used for Rogers' Supreme cymbal and

snare drum stands. The price of the pedal is £39.60 and the stands are £15.40, including VAT.

U.K. agents for Rogers are **CBS/Arbiter Ltd., at the Fender Soundhouse, 213/215 Tottenham Court Road, London W1.**

Sonor drums, by **M. Hohner Ltd., 39-45 Coldharbour Lane, London SE5 9NR**, have a well-deserved reputation for fine quality at a reasonable price and a good example is the K 120 outfit which costs £163.40.

This kit has a 20-inch bass drum with 12-inch mounted tom-tom, a 16-inch floor tom-tom and a 14-inch snare, plus hi-hat stand and floor cymbal stand. Les Stewart, Hohner promotions manager, told *Beat*: 'It's the ideal kit for the beginner or the semi-professional.'

At the other end of the scale is the Champion series K 180 outfit which has a 20 in. x 17 in. bass drum, two 12 in. x 16 in. tom-toms, metal snare, hi-hat and floor and bass drum cymbal stand.

This kit sells at £360.00.

Both kits include all the usual accessories and a special feature of Sonor drums is the seamless shells, which are made by a heat-moulding process.

The range of American **Camco** drums are distributed in this country by **Western Organ Studios, 19 Union Street, Bristol BS1 2DF.**

They are favoured by many pro. drummers in the States, including Dennis Wilson of the Beach Boys and Mel Brown of the Temptations, and with good reason. They are manufactured to a very high standard, with 6-ply, electronically-bonded shells.

A very wide selection of finishes is available and particularly interesting are those in natural wood; the ebony stain, clear maple, and walnut stain.

A popular outfit is the four-piece Astro which has a 14 in. x 20 in. bass drum, 8 in. x 12 in. mounted tom-tom, 14 in. x 14 in. tom-tom, and 5 in. x 14 in. snare and costs £374.68. This and other kits and a very large range of



The Imperial Star kit from Summerfields



PRIOR'S for PREMIER

AUTHORISED AGENTS FOR PREMIER, HAYMAN, BEVERLEY, SHAFTESBURY, OLYMPIC AND NEW ERA

New Lokfast Tom Tom holders and Premier Plus drumheads available from stock.

Military drums and equipment a speciality. Cymbals by Zildjian, Paiste - 5 star Super Zyn, etc.

Drum cases by Spaulding Russell.

Large stock of drum stands, accessories and spare parts. Every customer receives personal attention.

OVER 200 GUITARS ALSO IN STOCK

**PERCY PRIOR (HIGH WYCOMBE) LTD.,
31 THE ARCADE, HIGH WYCOMBE, BUCKS.**

TEL: 28733

B.I. INSTRUMENT FEATURE

No. 1 DRUMS ROUND-UP



accessories are illustrated in the Camco catalogue.

Super Loud – not a new rock band, but an apt description of Premier's revolutionary new Kenny Clare kit. It has special interior shells fitted which act as resonators and give the drummer extra volume without the fatigue which would normally accompany it. The outfit comes complete with hi-hat and three Super Zyn cymbals and costs £370.59, or with twin bass drum-mounted tom-toms, £401.89. Talking of tom-toms, also new from Premier are their Lokfast tom-tom holders designed to give strength, rigid adjustment and greater flexibility.

Currently receiving praise from such noteworthies as Rob Townsend of Family and John Coghlan of Status Quo, are Premier's latest Everplay Extra Plus drumheads which, for the drummer who demands the highest possible performance standards, are hard to beat (any pun is en-

tirely unintentional!).

All the above, and other goodies are mentioned in Premier's interesting newspaper *Talking Drums*, available free from all exclusive Premier dealers, or write to **The Premier Drum Co. Ltd., 87 Regent Street, London W1R 7HF.**

A really helpful service for all drummers is offered by **Dallas Ltd., 10/18 Clifton Street, London EC2**, whose percussion department will give free advice on any percussion problem. Their telephone number is 01-247 9981.

Dallas manufacture the well-known **Hayman** drums and are also U.K. distributors for **Pearl** and **Ludwig**.

A unique feature of Hayman drums is that the inside of the shells is sprayed with five coats of metallic paint, and additionally the outside is sealed by metal sheeting. This ensures that no sound is lost by absorption into the shells and gives Hayman

◀ Just some of the new Premier Lokfast hardware

TODAY! NEW FROM simms-watts

NOT ONLY THE NEW
VOCAL BLENDER
& 3 NEW AMPS

Full details in the brochure. Send the coupon. Read about the AP 100 Tri-sound at £89.50, the Hammond Reverb Mixer at £63.25 and the TSL 100 Power Slave at £75.20. See how the Vocal Blender gives you studio balance at live performance: how units can be slaved together for 12, 18, 24 or even more channels, with easy control of any single channel or combination. Many other features too and all for only **£128.90 (incl. VAT)**

How come such low prices?

Because today there's EMI back-up in development; because there's a break-through in solid state; because there's bigger volume and lower overheads. That's how we've kept Simms-Watts quality and stabilised the cost. Hear and compare!



BUT ALSO US NEW
SPEAKERS AND
ADD-ON HORN UNITS!

Plenty of new speakers... among them the new twin-horned PA Columns, each with 2 x 12" speakers plus 2 compact wide dispersion horn units: RCF 100 watt add-on horn units to help deliver the highs loud and clear: the unique Tri-tone Super Bass speaker. All at prices that make magnificent sense when you remember Simms-Watts quality. Get all the details in the new Simms-Watts illustrated brochure. **Send the coupon.**

To Simms-Watts Division, Rosetti, 138 Old Street, London EC1V 9BL. Please send me your catalogue soonest.

Name.....

Address.....

B1/12/73

drums their individual sound and high volume. The new Hayman chrome metal snare drum is proving to be very popular and this sells at £55.55.

Pearl are a good quality range of drums manufactured in Japan, and are competitively priced, for example, their Thunda King five-drum outfit costs only £158.57.

The famous name Ludwig should need no introduction, and their current best-selling kit is the four-drum Super Classic which is priced at £391.99.

Dallas are also in the process of organising some interesting informal drum meetings, with talks on how drums are made and a question and answer session. There will also be guest drummers, such as *M.M.* poll-winner Tony Oxley, talking about and playing drums supplemented by other musicians. Dallas percussion executive, Gerry Evans, told *Beat*: 'Unlike drum clinics, we intend these

meetings to be get-togethers with a good, informal atmosphere, and people will be able to play the drums to see what they sound like.'

Surely one of the most original developments in drums of late must be the introduction of the ghost-like See-through acrylic outfits from **Shaftesbury**. These are available only in kits; the four-drum 5030 Module at £197.00, and the two five-drum outfits, the 5035 and 5049 which cost £220.00 and £274.00, respectively. All the modules have stainless steel spurs and chrome inlaid wood bass drum hoops.

Shaftesbury, of course, also offer a value for money range of more conventional drums which are available in a variety of finishes, of which the metallic ones are particularly attractive.

Powerdrive is the name of the latest Shaftesbury drum hardware which includes a new drum stool, stands, tom-tom mounting and twin bass

▼ A complete Premier drum outfit



PERFECT PERCUSSION
IMPERIAL
Star®

A black and white photograph of a snare drum. The drum is shown from a slightly elevated angle, highlighting its chrome finish and the tension rods. The background is dark and out of focus, showing other parts of a drum set.

Send 10p for our latest 32 page
Drums and Accessories Catalogue

**Summerfield
Brothers**

Saltmeadows Road Gateshead NE8 3AJ

Telephone (0632) 70431

B.I. INSTRUMENT FEATURE

No. 1 DRUMS ROUND-UP

drum pedals. By dampening with one pedal, various tones can be produced with the other beater, and this, of course, offers an alternative to using a second bass drum, at the price of £62.25 the pair.

Distributors for Shaftesbury are **Rose, Morris & Co. Ltd., 32/34 Gordon House Road, London NW5 1NE.**

A.S.B.A. drums, from France, are made with three types of shell – wooden, fibreglass, and stainless steel.

The stainless steel drums have great volume and sound penetration and their reflective qualities look impressive on stage, too. Also, they are claimed to be unaffected by damp or changes in climate, so they will stand up well to days or nights in the back of the bandwagon or the muggy atmosphere of a crowded

club. Prices start at £74.58 for the 14 in. x 9 in. or 13 in. x 9 in. tom-toms, and bass drums cost £138.75.

Also from A.S.B.A. are their hand-coopered, wood conga drums, as used by the James Last orchestra. For a different sound these can also be supplied in fibreglass.

Turning to hardware, A.S.B.A.'s beater pedal, priced at £43.50, can be adjusted to suit the striking distance from the bass drum without losing any of the 'spring', thus retaining a fast action. There is also a hi-hat stand with spurs that lock on to the stage and external mechanism for easy maintenance.

Distributors of A.S.B.A. in the U.K. are **Simms-Watts, 8 Barton Road, Bletchley, Bucks.**, who also market the famous hand-made **K. Zildjian** Turkish cymbals.

Distributed by **Boosey & Hawkes (Sales) Ltd., Deansbrook Road, Edgware, Middlesex, Beverley** drums are made with the backing of over 50 years of craftsmanship. Priced from £183.70 for the Galaxy 18 outfit, to £303.05 for the Panorama 22, they represent excellent value for money.

The Galaxy 18 is a compact outfit made with the jazz or rock drummer in mind and has an 18 in. x 17 in. bass drum, floor tom-tom, mounted tom-tom and snare. Twin

22 in. x 17 in. bass drums are featured in the Panorama 22 outfit, which also has two floor tom-toms, two mounted tom-toms and snare.

These and other Panorama and Galaxy outfits are all to be found in the Beverley colour catalogue, and they include the Beverley 6121 all-metal snare drum, which is available separately as well.

The fascinating 'see-through' kit from Shaftesbury



The sound is Yamaha



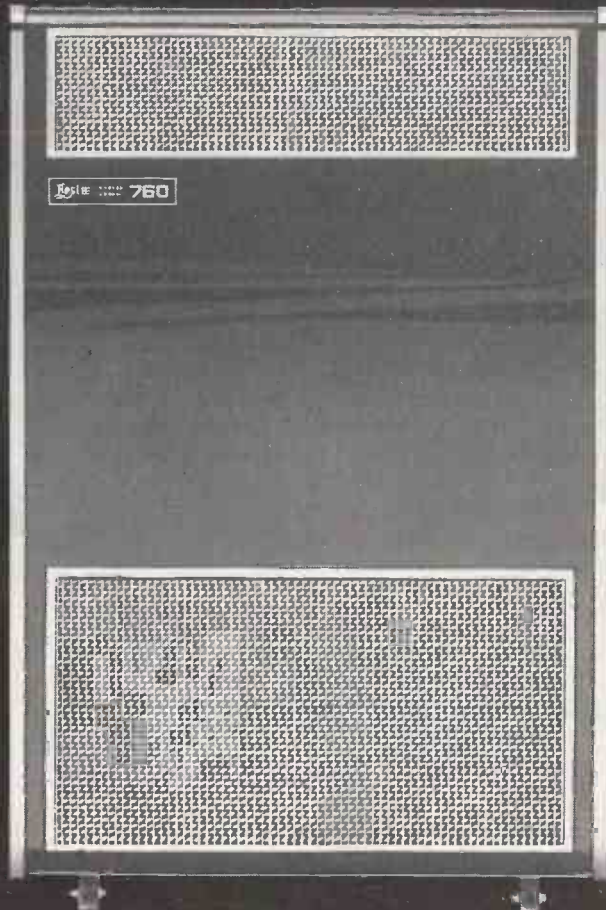
YAMAHA

Kemble (Organ Sales) Ltd.
Mount Avenue, Bletchley, Buckinghamshire
Telephone: Bletchley 71771.

King of the Road



760[®] Leslie[®] Combo Speakers



Out of the stage door, into the van and away. You might be shattered — but the new Leslie 760 Combo Speaker is ready for the next gig. Built for the musician-on-the-move, the 760 has a new cabinet with a black vinyl skin, fold away handles and casters. Inside its got guts — solid state amplifiers that punch out 90 watts RMS. But most of all, the 760 has got Leslie Supersound: sound-in-motion created by spinning bass and treble rotors which make Leslie unique. Leslie 760 Combo —

King-of-the-road.

Leslie[®]

Leslie is a registered trade mark of CBS Inc.

Leslie Speaker Division
Hammond Organ U.K. Ltd.,
Deansbrook Road,
Edgware, Middlesex HA8 9BB.
Telephone: 01-205 4743

B.I. INSTRUMENTS FEATURE

No. 2 SPECIAL EFFECTS

Fashion, by its own definition, is something that's subject to constant and rapid change – but in the music business, fashion changes a little more slowly.

Equipment manufacturers throughout the world are constantly improving and developing their products. It's something that takes time, however, and changes that do occur tend to be less noticeable than most.

The exception to the rule, though, is undoubtedly in the field of special effects where, in the relatively short space of 10 years, things have changed beyond recognition.

Following the impact made on the rock scene by the introduction of the fuzz-box, a whole new vista of sound possibilities has opened up – offering almost unlimited scope for the musician in search of his own sounds or the reproduction of those heard on disc.

In this feature, we aim to bring readers up to date on the field of special effects and help them in their choice of sound equipment. We've also included the names and addresses of manufacturers from whom further information can be obtained.

The **Schaller Rotosound**, which was originally developed to electronically create a revolving speaker effect, produces an unusual 'bubbling' effect which can be particularly useful for guitar or backing vocals.

The Rotosound, which has been used by Greenslade and Rare Bird, is currently being used in the making of certain

Tamla Motown discs.

It has separate controls for speed and intensity and the price is £98.00. Further information is available from **M. Hohner Ltd., 39-45 Coldharbour Lane, London, SE5 9NR.**

Carlsbro Sound Equipment, Cross Drive, Lowmoor Road Industrial Estate, Kirkby-in-Ashfield, Notts., manufacture four different types of sound effects pedal. They are the **FuzzWah** which costs £19.69, the **Wah-Wah** at

£13.35, **Wah Swell** at £14.06 and the **Fuzz Unit** at £12.94.

A self-contained, solid-state reverb unit is also available which has mixing facilities for mic., records, and tape recorders, four volume controls, a reverb depth control and a footswitch. It is priced at £48.40.

An interesting and exclusive feature incorporated in Carlsbro twin-channel amplifiers is the unique response control which alters the centre frequency where the

bass and treble cross over. This means that the whole characteristic of the sound emanating from the second channel can be altered at will, from a hard, heavy sound to a very light effect.

Dan Armstrong produces eight different sound modifiers which can be used singly or in stacks in combination with any electrical instruments, and they are colour-coded for easy identification.

The names are fascinating, for example: the shocking **Yellow Humper** which, believe it or not, puts a hump in either of two sections of bass guitar frequency response; the sneaky **Green Ringer**, a special full-wave rectifier unit which creates synthesiser-like tones, including octave doubling and dividing; the energetic **Purple Peaker** giving a choice of two, strong resonant peaks in mid- or high-frequency range; and the dreaded **Black Blank**, a box without circuitry for those who like to 'do it themselves'.

Unfortunately, prices were not available at time of going to Press, but the Dan Armstrong catalogue, available from **34 Hillfield Road, London NW6**, lists the whole range, and also the highly advanced and innovative Dan Armstrong guitars.

Top Gear, at **5 Denmark Street, London, WC2H 8LP**, have a competitively-priced range of effects units from £8.00-£12.00, each of which are noted for reliability and silent operation. There are three types of foot



Hank Marvin looks at some of Selmer's Maestro effects

pedal: wah-wah, wah/volume and straight volume. Other floor units are the fuzz box and treble/bass tone booster. In addition Top Gear are U.K. agents for the famous **Guild Foxy Lady** sustain and fuzz pedal which sells at £21.82.

They also offer a selection of inexpensive mixers, from the 4-input volume mixer to their semi-pro custom reverb unit. The large, 6-channel mixer will drive a slave amp. and has full monitoring facilities.

Probably the best known Top Gear unit is their **Sound Rotator**, which electrically simulates the effect of a rotary speaker at the very realistic price of £51.15.

One of the largest manufacturers of electronic music equipment is **EMS (Electronic Music Studios)** whose **Synthi** synthesisers are used not only by bands but also studios and composers. They can produce sounds from within their own sources, in effect playing by themselves, besides being played like an instrument. The range of effects that can be produced on Synthi equipment is truly amazing, from classical music to pop and sound effects.

The **Synthi 100**, which EMS claim is 'the best synthesiser in the world', is in use by many studios including the BBC, Radio Belgrade

and the University of Wales. The heart of the system, which incorporates a keyboard is a 10,750 bit digital sequencer which is, in fact, a small computer. The operator can load up to six tracks of control voltage data, plus attack and switching pulses and play back, forwards or reverse, at any speed.

A very popular model is the **VCS/Mark II** which can be used as a complete system on its own, an electronic music studio, live per-

formance instrument, sound effects generator, or a teaching aid even. It can be used in conjunction with Synthi keyboards and the EMS Ancillary Modules: the pitch to voltage converter, random generator and the eight-octave filter bank.

Full information on the above and other Synthi equipment is available from **EMS (London) Ltd., 49 Deodar Road, London, SW15 2NU.**

New from **W.M.I. Ltd.**



The Park Mini-Mixer

are three attractively styled and colour-coded effects pedals in solid, moulded cases with flexible rubber bases for non-slip and fast battery change.

Especially interesting is the **Tremelo Pedal** which gives the player toe-to-heel control of the tremelo speed. If used in conjunction with an electric portable organ, the makers claim that it will produce a type of Leslie speaker sound.

The other two units are the **Wah Wah**, which produces a fast action wah effect, and the **Fuzz** unit with controlled foot movement of true bass to treble clear fuzz tone.

Further information is available from **W.M.I. Ltd., Pontygwindy Industrial Estate, Caephilly, Wales.**

Cleartone Musical Instruments Ltd., 27 Legge Lane, Birmingham, B1 3LD are the makers of **Park** and **CMI** amplification, and in the latter range have a compact and inexpensive fuzz unit which costs £9.71.

The Park series includes two mixers, the four-channel **Park Mini-Mixer**, which at £36.31 is available as either a battery or a mains unit, and the six-channel **Park Mini-reverb Mixer** priced at £62.06. The larger unit has in addition, reverb depth and treble controls, and a foot-switch is offered as an optional extra.

WE ARE AIRBORNE

R.S.D.

COULDN'T SOUND BETTER

PA SYSTEMS SPECIALIZED SOUND REINFORCEMENTS FOR ALL INSTRUMENTS

58 TURNERS HILL CHESHUNT HERTS. WALTHAM CROSS

PHONE 33777

MIKE DAVIES

B.I. INSTRUMENT FEATURE

No. 2 SPECIAL EFFECTS



The Carlsbro 60 TC Combo (Cont'd over ►)

Rose-Morris
SHOWROOMS

Now showing daily! at 81-83 Shaftesbury Avenue, London W1. Tel: 01-437 2211. The Rose-Morris Musical Extravaganza starring: Marshall Amps as the biggest sound around, Shaftesbury Drums as the master of the rhythm, Avedis Zildjian Cymbals, Conn Brass, Artley Woodwinds, singing sweetly and introducing the musical debut of the Avon Guitar Range. Thrill! at the large selection of new and used guitars. Gasp! at the mechanical excellence of Powerdrive hardware. Be Dazzled! by the brass. Ravel! at the reeds and woodwind. Browse! through the breathtaking selection of books. After the show relax in the cool of our reasonable prices and No Deposit Credit Facilities.

SHAFTESBURY DRUM OUTFITS

MODULE 5050 (5 drums)	only £155.26
MODULE 5060 (4 drums)	only £122.94
MODULE 5055 (4 drums)	only £126.54

ELECTRIC GUITARS AND AMPLIFIERS

THE NEW AVON RANGE — complete with carrying bag

3406 2 P/U BLONDE SOLID	only £36.57
3404 2 P/U S.G. STYLE RED SOLID	only £38.87
3405 2 P/U E.B. STYLE RED BASS	only £37.95
3407 2 P/U BASS	only £46.21

Ovation Electric Guitars in Stock

Main West End dealers for Marshall Amplifiers — complete range in stock

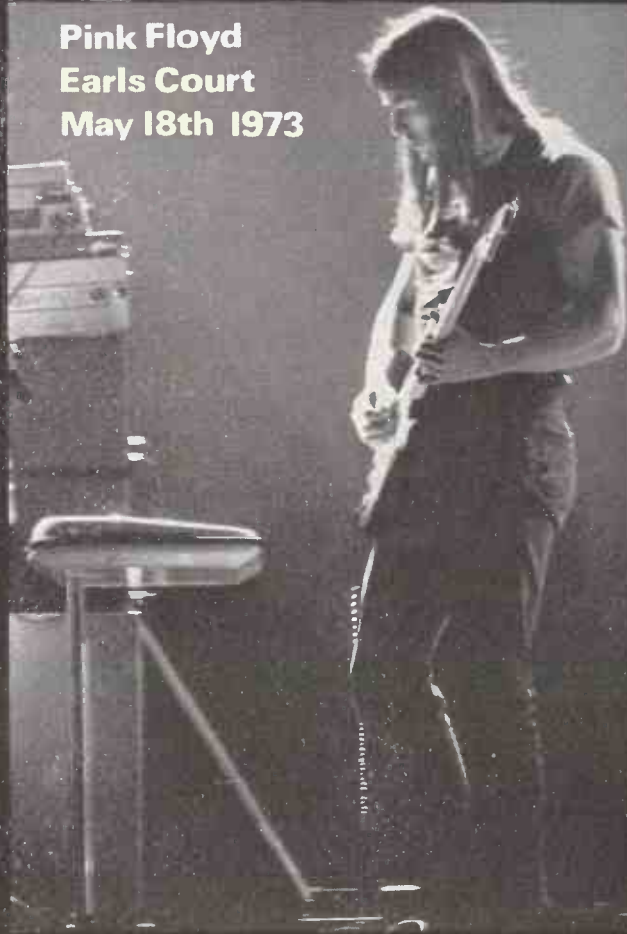
All leading makes of guitars, brass, woodwind always available. Also large selection of second-hand and reconditioned instruments always in stock

WRITE FOR LEAFLETS ON THE GEM ORGAN RANGE

Open 9 a.m.-6 p.m. (Mon.-Fri.) ★ ACCESS ★ PAYBONDS
 9 a.m.-5.30 p.m. (Sat.) ★ H.P. FACILITIES
 REPAIRS ★ OVERHAULS ★ PART EXCHANGE ★ NO DEPOSIT H.P.
ALL INSTRUMENTS PURCHASED FOR IMMEDIATE CASH

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

EMS

The Synthi Range by

Electronic Music Studios (London) Limited,
277 Putney Bridge Road London SW15 2PT
Telephone 01-788 3491/2 Telex 92 83 72

SOLA SOUND HANDLE THE SOUNDS OF TOMORROW - TODAY



COLORSOUND - THE WORLDS MOST
COMPLETE RANGE OF EFFECTS PEDALS



SYNTHI
HI-FLI

THE WORLDS NUMBER
ONE GUITAR SYNTHESISER



SYNTHI AKS - A COMPLETE
ELECTRONIC MUSIC STUDIO IN
A BRIEFCASE

HEAR THESE SOUNDS
AT
MACARI'S ELECTRONIC KEYBOARDS

DISTRIBUTED TO THE TRADE BY
SOLA SOUND
20 DENMARK ST., WC2 Tel: 01-836 2856

B.I. INSTRUMENT FEATURE

No. 2 SPECIAL EFFECTS

Continued from page 83

Effects pedals available from Park are the **Autowah**, which can be used for guitar or organ and combines the effects of wah-wah and tremelo; the **Wah Plus Swell Pedal** which produces swell or wah-wah; and the **Park Fuzz Sound** with

separate volume, tone and fuzz depth controls. All of these units are priced between £12.00 and £15.00.

'Electronics are the coming thing as far as new sounds are concerned in the group scene and we are very much aware of this,' **Selmer's** advertising manager Peter Pulham told *Beat*.

Selmer's **Maestro** range includes two systems for guitar and woodwind. The guitar **Rhythm and Sound** system will produce banjo, snare drum, tambourine and claves sounds together with wah-wah, fuzz and echo. It can also be set to give the effect of playing an octave above or below, and the recommended retail price is £203.50.

The **Woodwind Sound System** is designed to give the woodwind musician such effects as oboe, cor anglais and muted horn when combined with, for example, clarinet or sax., and it can be adapted for trumpet. It can be switched to play an octave above or below, or even two octaves below, producing yet more effects.

Probably the most popular model from Selmer is the **Echoplex EP-3**, as used by Ian Carr and Nucleus, and Manfred Mann's Earthband. It allows the musician to play and accompany himself by means of an adjustable delayed action for pre-recorded sounds, and costs £242.02.



The Top Gear Reverb Mixer

*Come and see us
for all the
latest gear-*



*** drop us a line, or ring TODAY!**

Music Equipment Ltd.

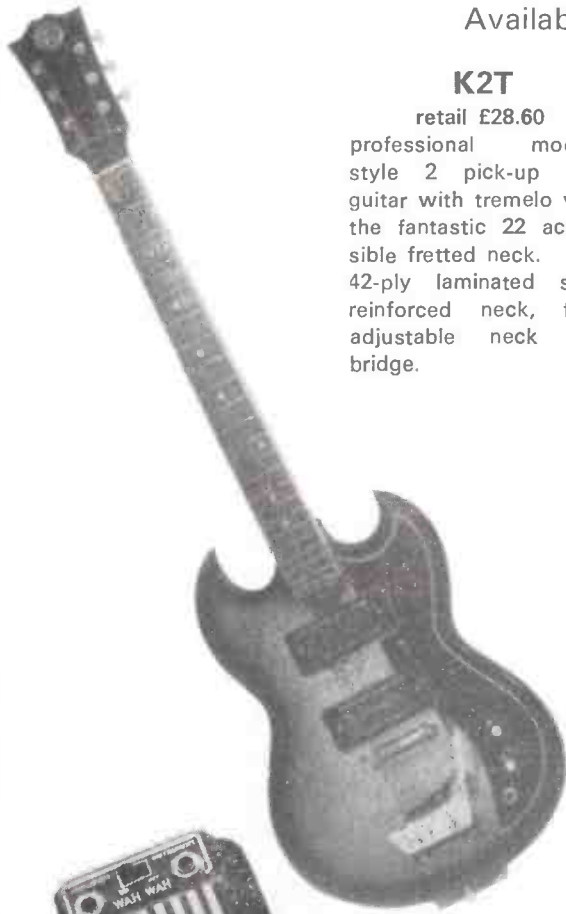
55 Camberwell Church Street, London S.E.5
Telephone: 01-701 2270

PART X
H.P. PAYBONDS
ACCESS B.CARD

NEW "ON THE SPOT INSURANCE"

THE KAY ELECTRICS ARE HERE!

Available at all good music stores



K2T

retail £28.60

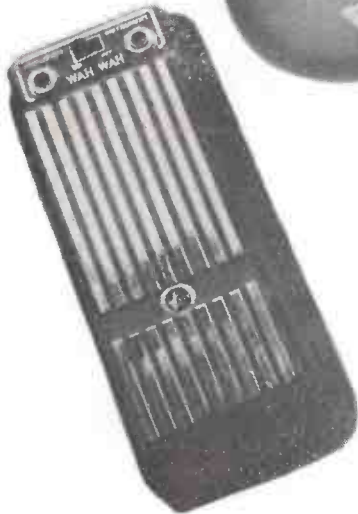
professional modern style 2 pick-up lead guitar with tremelo with the fantastic 22 accessible fretted neck. 42-ply laminated steel reinforced neck, fully adjustable neck and bridge.



K2B

retail £36.30

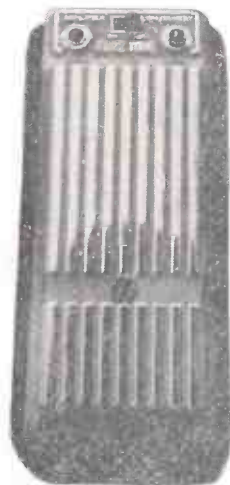
professional long scale bass mother-of-pearl inlaid neck. 2 highly responsive pick-ups, fully adjustable in both action and scale length with usual refinements as pick-up selection switches and tonal volume control for each pick-up. Available as standard single pick-up at £28.60.



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.

Note Colour 'RED'



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.

Note Colour 'YELLOW'



Tremelo-Pedal

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'

THREE FANTASTIC EFFECT PEDALS NEW FROM WMI LTD.

all at £6.95 each (inc. VAT)

For further information write to:

W.M.I. Ltd., Pontygwindy Industrial Estate,
Caerphilly, Wales. Tel: 0222 883904

B.I. INSTRUMENT FEATURE

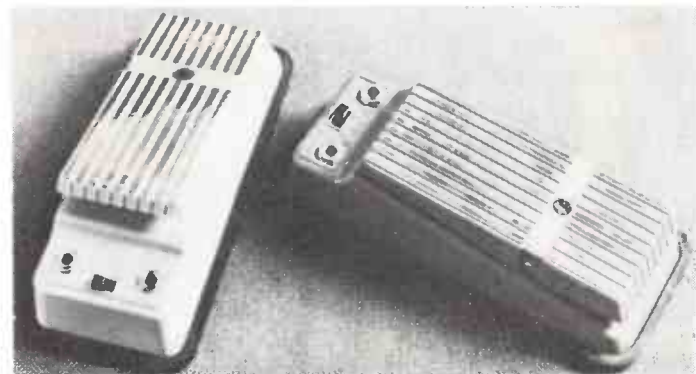
No. 2 SPECIAL EFFECTS

Further information on these units, and also the new Gibson S.G. amps. which incorporate a built-in phase shifter, is available from **Henri Selmer & Company Limited, Woolpack Lane, Braintree, Essex.**

Made and marketed by **Sola Sound Ltd., 20 Denmark Street, London WC2**, the **Colorsound** range of effects pedals is probably the widest available. It includes pedals and switch-on floor units for



The new Carlsbro Fuzz and Wah-Swell pedals



These great, little units from W.M.I. (fuzz and wah-wah) retail at only £6.95 each

wah-wah, wah-swell, wah-wah/fuzz, wah/fuzz/swell, and tremelo.

New from Colorsound are some interesting jumbo effects units such as the **Octivider** – an octave dividing pedal – a **Ring Modulator**, the **Supatonebender** – a fuzz unit with sustain, and the **Fuzz Phazer**, which can be used for straight phasing or fuzz with phasing. Prices vary from £12.50 for the tone-bender to £38.00 for the ring modulator.

Mike Tildersley, Manager of Solasound's synthesiser department told *Beat*: 'Colorsound effects pedals are used by many top names including Jethro Tull, Alice Cooper, Led Zeppelin and Jeff Beck'.

Solasound now handle distribution of the **Synthi Hi-Fli** guitar synthesiser, which Mike told us has been already supplied to, among others, Deep Purple and Pink Floyd. This unit gives true-pitch vibrato, octave splitting, phasing, different filtering effects and enveloped fuzz. Price of the Hi-Fli is £280.00.

Solasound also market the **Synthi AKS** synthesiser,

made by EMS who are mentioned elsewhere in this feature. The AKS is reputed to be the most compact studio synthesiser available.

With the **JEN** sustainer, which sells at £31.50, the musician can produce a variety of exciting effects such as legato or glissando, which can be cut in or out with a tap of the foot. Slide controls make the sound long or short, bright or mellow, bass or treble, but always a pure and undistorted sustain.

The **Cry-Baby** wah-wah pedal at £17.50, is a very popular JEN unit, and JEN's jumbo fuzz combines unique fuzz effects with variable sustain. It has slider controls and costs £21.95.

Also from JEN is the identically-priced **H F Modulator**, which may first be tuned by slider to the desired pitch, and different settings of the other two sliders will add to the instrument a wide variety of effects, from high-speed tremelo to a jews harp, even.

JEN units are marketed by **Rosetti & Co. Ltd., 138-140 Old Street, London, EC1V 9BL.**

The Move
use



ROTSOUND – the world's highest grade in music strings – at your dealer NOW!

top gear MUSICAL WHOLESALE Co. 5 DENMARK STREET, LONDON WC2H 8LP

A FINE RANGE OF ELECTRONIC EFFECTS UNITS

MADE IN ENGLAND

SEND S.A.E. FOR CATALOGUE



- ★ WAH-WAH PEDALS
- ★ FUZZ BOXES
- ★ MIXERS
- ★ TREBLE & BASS BOOSTS
- ★ REVERB UNITS and the famous 'SOUND ROTATOR'

Available from all Good Music Shops!

BEAT INSTRUMENTAL'S EQUIPMENT PRICE GUIDE

Please note: All prices are recommended retail prices and are subject to alteration without notice (Whilst every endeavour is always made to ensure that all prices listed here are correct at the time of going to press; it is always advisable to check with your local dealer.) All prices include VAT

GUITARS

BOOSEY & HAWKES

ANGELICA	
2841 Classic	9-72
2842 Full-size Classic	10-91
2851 Full-size Classic	16-61
2857 Full-size Classic	22-99
2845 Jumbo	15-00
2846 Jumbo	25-57
2847 12 String	28-15
2860 Folk	28-93
2861 Jumbo	32-45
2862 12 String	37-40
YASUMA	
2863 Folk, Humming Bird model	37-40
2864 Jumbo, Humming Bird model	41-80
LA MANCHA	
2865 'Estudio'	19-95
2866 'Fiesta'	24-72
2867 'Recital'	29-92
DI GIORGIO	
No. 16 Signorina	28-98
No. 18 Etudiante	31-10
No. 28 Classic	38-77
No. 34 Tipo Autor	50-27
No. 36 Bel Som	61-60
No. 38 Vibrante	76-70
No. 40 Amazon	35-80
VITTORO	
570 Small size Classic	10-98
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	
FTI Elec	19-78
FT2 Elec	23-90
FT1 Bass	27-46
TANTARRA	
4195 Classic	16-02
4197 Classic	23-89
2010 Classic	22-39
1307 Folk	17-92
1324 Folk	22-86
1325 Folk	25-55
GUYATONE	
HG91 Steel	20-66
HG306 Steel	55-52
HG188C Steel	85-72
KLIRA	
Westbury Jumbo	82-36
310 Electric	88-27
360 Bass	95-98
Blue Hill 6	63-93
Blue Hill 12	67-51
SMB Solid	104-34
SM9 Solid	115-47
Westside	113-47
SM19 Bass	108-20
35 Bass	87-53
149 Classic	31-31
C.M.I.	
CMI Custom VI	105-20
CMI Custom IV	118-67
CMI Salisbury	105-20
Melody 350	15-30

J. T. COPPOCK

ANTORIA	
2355M Big John, semi-acoustic	79-00
2357 Mr. Strad, violin bass	51-50
2350G Memphis Custom	69-00
2350 Memphis Standard	60-00

2351 Memphis, de luxe	72-00
2351M Memphis Original	74-00
2350B Memphis Bass	69-00
2354 Woodstock Standard	69-00
2354S Woodstock Standard	66-00
2377 Woodstock Professional	89-00
2382 Woodstock, de luxe	90-00
2383 Woodstock Custom	102-00
2354B Woodstock Bassman	70-00
2354LB Woodstock Long Bass	72-00
2352 Clipper	49-00
2352M Clipper, de luxe	55-00
2368 Clipper Fireball	64-00
2353 Clipper Bass	52-00
2353L Clipper Long Bass	57-00
2365 Dixie Master	63-00
2365B Dixie Bass	75-00
2366B Marksman	74-00
2366FLB Fretless Bass	74-00
2375 Rocket Man	85-00
2376 Dixie Fireball Bass	100-00
2358R Rosewood Finish	59-00
2358M Maple Finish	59-00
2386 Memphis Custom, de luxe	116-00
2386L L A F - h a n d Model, Memphis CDL	123-00
2384 Clipper, de luxe, II	100-00
2385 Clipper Talboy, de luxe, Bass	104-00
1912 Twincaster Lead semi-acoustic	40-00
1917 Twincaster Bass semi-acoustic	45-00
1755 Soundmaster II semi-acoustic	53-00
1752/4 Soundmaster Bass semi-acoustic	43-00
698E Great Western Electric	87-00
684E Super Nashville Electric	61-00
698 Great Western Jumbo	64-00
698M Great Western Jumbo	75-00
696 Gentleman Jim Jumbo	54-00
693 Gentleman Jim, de luxe, Jumbo	56-00
684/12 Super Nashville, 12-string Jumbo	61-50
684/6 Super Nashville 6-string Jumbo	54-00
683 Super Nashville, 6-string Folk	43-00
628/12 Californian 12, 12-string Jumbo	51-40
628 Californian 6, 6-string Jumbo	45-00
79 Californian, 6-string Folk	33-00
627/12 Bronco 12, 12-string Jumbo	45-95
627 Bronco 6, 6-string Jumbo	38-75
62 Bronco, 6-string Folk	25-00
212 Nashville Jumbo	34-00
78 Rustler	17-70
758 Great Western Artist Jumbo	122-00
756 Herals	82-00
757 Great Western Standard	64-00

CROYDON MUSIC STUDIOS

FRAMUS	
05011 J196L Jumbo	45-00
05311 5/196L Jumbo	57-90
05511 5/197L Jumbo	96-45
05841 FS196R Humming Bird	88-76
06101 5/296B 12/s	68-18
06011 J296L 12/s	54-00
06311 5/297 12/s	108-00
10040 J155 Solid	51-90
10330 FS728L Solid	75-91
10680 5/360SV Solid	174-93
10870 5/355BG Solid	122-19
10740 5/370 Solid	178-81
12440 5/375R Bass	185-66
12700 5/380 Bass	122-29
12280 5/156 Bass	99-05
03502 AZ10 Attila Zoller Semi-Acc.	271-41
12490 J375 Bass	83-57
13120 6/175 Banjo	75-85
13100 6/174 Banjo	72-00
13020 SL75G Banjo	135-00
13130 6/175PS Banjo	79-00
DALLAS	
Dallas Jumbo	30-26
Dallas 12 string	30-69
FENDER	
Jaguar Elec.	315-08
Jazzmaster Elec.	289-49
Stratocaster, w/trem	248-13
Stratocaster, l/trem	214-66
Telecaster custom s/bst	202-84
Telecaster de luxe	260-93
Telecaster standard blonde	177-23
Telecaster thinline	263-88
Telecaster w/Bigsby tremelo	220-56
Musicmaster guitar	107-41
Jazz Bass	232-37
Precision Bass	194-97
Telecaster Bass	206-78
Bass 6	265-86
Mustang Bass	173-30
Musicmaster Bass	89-51
Fretless Bass	216-62
800, 10/s, p/steel	620-33
2000, 10/s, p/steel	1055-53
400, p/steel	454-91
GIANNINI	
GN60 Classic	17-05
GN70 Classic	20-46
GN80 Classic	23-87
GN90 Classic	27-28
G5460 Folk	30-69
G5570 Folk	37-51
G5680 Folk	42-63
CRA6S Craviola	42-63
CRA6N Craviola	37-51
CRA12S Craviola	47-74
HAYMAN	
1010 Elec.	140-15
2020 Elec.	166-75
3030 Elec.	134-18
4040 Bass	147-31
JEDSON	
1 p/up Solid	18-45
2 p/up Solid	21-99
2 p/up Bass	25-58
Semi Acoustic	27-00
Jet Guitar	63-49
Jet Bass	67-91
Scimitar Bass	44-21
Hawaiian	53-04

ANTORIA CONCERT	
F2871 Flamenco	104-00
2858 Solo Grand Concert	104-00
2855	59-00
2851	54-00
2850	44-00
ANTORIA CLASSICAL	
RA2 Replica of Old English guitar	34-00
369	29-00
366	27-00
365	25-00
356	22-00
309	17-90

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

HOHNER

HOHNER ELEC	
SG2 Solid	36-90
SG2 Solid with case	49-40
SG2000 Custom Solid	48-10
SG2000 Custom Solid with case	60-60
SG220V Solid	49-45
SG220V Solid w/case	59-00
SG1B Bass	42-20
SG1B Bass with case	58-30
LP200G Solid	52-00
LP200G Solid w/case	64-60
TF200 Solid	39-30
TF200 Solid w/case	48-20
SE2B Bass	40-50
SE2B Bass w/case	58-55
SE2T Solid	28-65
SE2T Solid w/case	40-85
FB1W Bass	47-40
FB1W Bass w/case	62-75
SPI Solid	20-05
SPI Solid w/case	29-00
FT2T Solid	27-00
FT2T Solid w/case	42-45
AT2T Solid	26-45
AT2T Solid w/case	37-85
MB200B Bass	37-00
MB200B Bass w/case	49-80
SA148 Semi-ac. Discontinued	
PM302 Semi-ac.	45-35
PM302 Semi-ac w/case	57-80
PM320B Bass Semi-ac.	46-95
PM302B 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

DALLAS

DALLAS	
Dallas Jumbo	30-26
Dallas 12 string	30-69
FENDER	
Jaguar Elec.	315-08
Jazzmaster Elec.	289-49
Stratocaster, w/trem	248-13
Stratocaster, l/trem	214-66
Telecaster custom s/bst	202-84
Telecaster de luxe	260-93
Telecaster standard blonde	177-23
Telecaster thinline	263-88
Telecaster w/Bigsby tremelo	220-56
Musicmaster guitar	107-41
Jazz Bass	232-37
Precision Bass	194-97
Telecaster Bass	206-78
Bass 6	265-86
Mustang Bass	173-30
Musicmaster Bass	89-51
Fretless Bass	216-62
800, 10/s, p/steel	620-33
2000, 10/s, p/steel	1055-53
400, p/steel	454-91
GIANNINI	
GN60 Classic	17-05
GN70 Classic	20-46
GN80 Classic	23-87
GN90 Classic	27-28
G5460 Folk	30-69
G5570 Folk	37-51
G5680 Folk	42-63
CRA6S Craviola	42-63
CRA6N Craviola	37-51
CRA12S Craviola	47-74
HAYMAN	
1010 Elec.	140-15
2020 Elec.	166-75
3030 Elec.	134-18
4040 Bass	147-31
JEDSON	
1 p/up Solid	18-45
2 p/up Solid	21-99
2 p/up Bass	25-58
Semi Acoustic	27-00
Jet Guitar	63-49
Jet Bass	67-91
Scimitar Bass	44-21
Hawaiian	53-04

Interceptor	54-92
Super Jet	69-60
Sabre Bass	71-71
Performer Jumbo	18-53
Artist Folk	32-29
Artist Jumbo	35-77
Artist 12 string	36-23
Cossack	6-14
TORRE	
Student	10-23
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

HOHNER

HOHNER ELEC	
SG2 Solid	36-90
SG2 Solid with case	49-40
SG2000 Custom Solid	48-10
SG2000 Custom Solid with case	60-60
SG220V Solid	49-45
SG220V Solid w/case	59-00
SG1B Bass	42-20
SG1B Bass with case	58-30
LP200G Solid	52-00
LP200G Solid w/case	64-60
TF200 Solid	39-30
TF200 Solid w/case	48-20
SE2B Bass	40-50
SE2B Bass w/case	58-55
SE2T Solid	28-65
SE2T Solid w/case	40-85
FB1W Bass	47-40
FB1W Bass w/case	62-75
SPI Solid	20-05
SPI Solid w/case	29-00
FT2T Solid	27-00
FT2T Solid w/case	42-45
AT2T Solid	26-45
AT2T Solid w/case	37-85
MB200B Bass	37-00
MB200B Bass w/case	49-80
SA148 Semi-ac. Discontinued	
PM302 Semi-ac.	45-35
PM302 Semi-ac w/case	57-80
PM320B Bass Semi-ac.	46-95
PM302B Bass Semi-ac. w/case	57-80
911 Semi-ac. Discontinued	
LG23R Solid	76-45
Model XK250/251/252	151-90
JB200	65-80
JB200 w/case	86-20
LE200	65-45
LE200 w/case	84-80
MORIDAIRA	
841 Classic	22-90
842 Classic	27-35
843 Classic	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	
I612N Acoustic	12-00
I612S Acoustic	12-00
1600 Acoustic	14-75
300 Classic	16-50
731 Classic	18-00
732 Classic	22-50
TAKEHARU	
G85 Classic	27-20
I20 Classic	32-65
I80 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 Dugor 15 TD H/made Classic	148-98

KASUGA

F.200 Folk	50-29
T.20 12/s Western	48-46
T.300 12/s Western	44-87
G.312 Classic	35-83
G.314 Classic	40-07
G.316 Classic	45-73
G.318 Classic	54-87
F.310 Classic	78-71
F.211 Folk	39-39
D.212 Western	43-92
T.213 12/s Western	49-89
F.411 Folk	55-56
D.412 Western	59-80
T.413 12/s Western	66-07
F.611 Folk	66-78
D.612 Western	73-07
T.613 12/s Western	81-53
F.811 Folk	91-33
D.812 Western	96-29
T.813 12/s Western	108-96
KSG.2 Electric	89-25
KSG.2T Electric	96-29
KLG.2 Electric	104-04
KLG.2G Electric	107-57
KJB.2 Bass	108-96
KCG.3 Electric	

Breadwinner Electric	195-00
Deaton Electric	249-00
Artist Electric Acoustic	208-00
Country Electric Acoustic	208-00

SHAFESBURY	
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	155-00
Resonator Jumbo	45-47

AYON	
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
1664 Classic	24-35
3054 Classic	31-75
3055 Classic	65-00
3066 Classic	27-00
3067 Classic	29-50
3068 Classic	39-00
3069 Classic	49-00
3070 Classic	93-00
3071 Classic	153-00

ROSE-MORRIS	
Kansas Folk	7-95
15-11 Folk	5-90
Dulcet Classic	13-60
Constanta Classic	8-95
Top Twenty Electric	29-40
Top Twenty Bass	30-05
Guyatone Steel Guitar w/case & stand	43-05

ROSETTI	
EPIPHONE	
FT145E Folk	62-99
FT147 Folk	69-99
FT150E Folk	75-50
EC22 Classic	56-25
FT165E 12/s Folk	85-10
EC20 Classic	53-20
FT130E Folk	48-33
FT135E Folk	59-25
EA260E Bass	74-35
EA250E Elec.	81-85
ET278 Elec.	86-50
ET280E Elec.	63-40
ET275 Elec.	80-99
ET285 Bass	86-25
ET270E Elec.	56-45

EROS	
9579 Elec.	59-99
9579 Elec.	56-25
9587 Elec.	68-20
9585 Bass	68-20
9586 Bass	68-20
9533 Folk	36-95
9535E Folk Elec.	45-00
9536 12/s Folk	45-00
9536E 12/s Folk Elec.	53-00

GEISHA	
9645 Classic	9-70
9646 Classic	10-90
9644 Classic	16-60
9648 Folk	18-95

KISO-SUZUKI	
9502 Classic	28-75
9503 Classic	33-00
9583 H/made Classic.	67-50
9651 Folk	34-70
9582 Folk	35-20
9653 12/s Folk	45-95
9507 Folk	44-00

ROSETTI	
Raver Elec.	27-20
Raver Bass	27-20
Rudi Classic	8-25

TATRA	
9198 Classic	15-50
9225 Classic	17-45
Hi-Spot Nylon	10-99
Hi-Spot Steel	10-48

LANDOLA	
9700/23 Classic	14-95
9701/71 Folk	32-50
9702/66 Smaller size Jumbo	29-90

9703/72 Large Boom-ing Tone Jumbo	39-98
9704/73 12/s	44-25

SELMER

GIBSON	
Howard Roberts Custom, Sunburst	519-00
Johnny Smith DN, Double Pickups, Natural	769-00
Johnny Smith D, Double Pickups, Sunburst	759-00
Johnny Smith N, Single Pickup, Natural	739-00
Johnny Smith, Single Pickup, Sunburst	729-00
Super 400 CES, Natural	797-00
Super 400 CES, Sunburst	787-00

Byrdland, Natural	609-00
Byrdland, Sunburst	599-00
L-5 CES, Sunburst	677-00
L-5 CES, Natural	688-00
L-5C, Single Cutaway Acoustic, Natural	553-00
L-5C, Single Cutaway Acoustic, Sunburst	543-00
Super 400C Single Cutaway Acoustic, Natural	639-00
Super 400C Single Cutaway Acoustic, Sunburst	629-00
ES 175D, Sunburst	347-50
ES 175D, Natural	358-50
ES 150 DC, Walnut	307-50
ES-150 DC, Natural	307-50
ES-345 TD, Cherry	385-00
ES-345 TD, Sunburst	398-50
ES-345 TD, Walnut	398-50
ES-340 TD, Natural	350-50
ES-340 TD, Walnut	350-50
ES-355 TD-SV, Cherry	569-00
ES-355 TD-SV, Walnut	575-00
ES-335 TD, Cherry	316-50
ES-335 TD, Sunburst	329-00
ES-335 TD, Walnut	316-50
ES-325 TD, Cherry	235-00
ES-325 TD, Walnut	246-00
Les Paul Recording	399-50
Les Paul Triumph Bass	313-50
Les Paul Signature, Gold	349-00
Les Paul Signature, Bass, Gold	319-00
Les Paul Custom, Ebony	379-50
Les Paul Custom, Sunburst	307-00
Les Paul De Luxe, Gold	307-00
Les Paul De Luxe, Sunburst	319-00
SG Standard, Cherry	249-00
SG Standard, Walnut	259-00
SG Special, Cherry	225-00
SG Special, Walnut	225-00
SG-2, Cherry	235-00
SG-2, Walnut	164-60
SG-1, Cherry	136-00
SG-1, Walnut	141-90
SG-3, Cherry Sunburst	173-50
EB-0, Cherry	215-00
EB-0, Walnut	225-00
EB-3, Cherry	252-00
EB-3, Walnut	259-00
EB-3L, long scale, Cherry	249-00
EB-3L, long scale, Walnut	254-00
EB-0L, long scale, Cherry	212-00
EB-0L, long scale, Walnut	217-00
SB-350, Cherry	169-00
SB-350, Natural	169-00
SB-450, long scale, Natural	169-00
EB-4L, long scale, Cherry	236-50
EB-4L, long scale, Walnut	245-00
L9-S, Cherry	289-00
L9-S, Natural Maple	295-00
EB-2D, Cherry	297-00
EB-2D, Sunburst	272-25
EB--2D, Walnut	272-25
J-250R, Sunburst	429-00
J-200 Artist, Sunburst	399-00
J-200 Artist, Natural	409-00

Dive Custom, Cherry	339-00
Dove Custom, Natural Top	348-50
Gospel, Natural Top, Heritage Custom, Natural Top/Rosewood Back	285-50
Hummingbird Custom, Cherry Sunburst	257-00
Hummingbird Custom, Natural	267-00
luBe Ridge Custom, Natural Top	239-00
SJ De Luxe, Natural	223-00
SJ De Luxe, Sunburst	205-50
J-50 De Luxe, Natural Top	193-50
J-45 De Luxe, Sunburst	189-00
J-40, Natural Top	172-00
J-55, Natural Top	223-50
J-160E Custom, Natural Top	239-50
B-25 De Luxe, Sunburst	169-00
B-25 De Luxe, Natural	175-00
LG-0, Natural Top	108-90
B-20, Natural Top	157-00
Blue Ridge 12 Custom, Natural Top	279-00
B-45-12N De Luxe, Natural Top	232-00
B-25-12N De Luxe, Natural Top	205-00
LG-ZX, Natural Top	124-30
Citation, Sunburst	1428-90
Citation, Natural	1429-90

HOFNER	
HS-4580 Electro-Acoustic, Double Cutaway	118-25
Congress Acoustic	45-10
Hawaiian Artist	51-70
Hawaiian Standard	40-15
HS-173V Solid	98-18
HS-174 Solid	199-15
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	97-64
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

SAXON	
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

SELMER	
Rancher, 6/s, C & W	22-55
Rancher, 12/s, C & W	26-95

VIVA	
Viva 1	7-87
Viva 2	8-42
Viva 3	9-13
Viva 4	11-50
Viva Super 6 Classic	10-50

YAMAHA	
F50A Folk	24-00
SG 75 Flattop	24-31
FG 75N Flattop	36-50
FG 110 Flattop	31-46
FG 110N Flattop	40-83
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
FG260, 12/s, Jumbo Flattop	68-20
FG 300 Jumbo Flattop	89-22
FG 300N Jumbo Flat-top	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

MSA PEDAL STEEL	
CS-10 Pedal Steel (Rosewood) w/case	759-00
Side Kick Pedal Steel (Black) w/case	343-20

SIMMS WATTS

NED CALLAN	
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

SUMMERFIELD

IBANEZ CLASSIC	
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

TAMURA HAND-MADE CONCERT	
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

MITSURU TAMURA H/MADE CONCERT	
*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

R. MATSUOKA CLASSICS	
M20	62-00
M25	72-00
M30	92-00
M40	118-00
M50	145-00

R. MATSUOKA D/NOUGHTS	
D40	115-00
D50	140-00
D60	165-00
*D80	220-00

IBANEZ WESTERN & FOLK	
60	29-99
610	34-99
615	32-99
615/12	38-99
620	43-99
647/12	42-00
753	44-99
755	89-99
755/12	46-00
*754	50-00
*754M	82-00
JJ200	97-00
JJ200	55-00

CSL FOLK/JAZZ ACOUSTICS	
MAC. 1	90-00
MAC. 2	90-00
MAC. 3	110-00

CSL & IBANEZ ELECTRIC	
2020	43-99
2030	45-99
*2350	82-00
*LH2350 (l/handed)	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

SUMBRO ELECTRIC	
FG11	19-99
DS1	22-99
FG2T	27-99
LP2G	48-00
LP3G	52-00
LP5G	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
#12	39-99
FBI	150-00

STUDENT GUITARS	
P.S.I.	8-50
P.S.I/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

HAWAIIAN GUITARS	
2391	72-00
2390	23-99
HG308	69-99

*Price includes hard shell case

TOP GEAR

HARPTONE	
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	202-40
L-12NC 'Lark' 12/s	220-00
S-6NC 'Sultan'	202-40
F-6NC 'Folkmaster'	228-20
Z-6N 'Zodiac'	220-80
RS-6NC Custom 'Bangladesh' model	255-20
B-4-0/F Acoustic 4/s Folk Bass	272-80

RICKENBACKER	
420 Solid	140-80
450 Solid	193-60
450/12 Solid 12/s	211-20

KCL-110 Intermediate size - spruce top classic	8-91	KCL-265 Concert size - spruce top - classic	10-81	Pro. S12	705-00	FUZZY S10	327-80	S11	726-00
KCL-112 Wildwood intermediate size - classic	9-99	KCL-465 De luxe wildwood concert - classic	12-98	S58	248-00	S10 on D11 cab	746-90	S10 on D11 cab	746-90
				S510	400-00	S11 on D11 cab	821-70	S11 on D11 cab	821-70
				E58	198-00	D10	902-00	D10	902-00
				E510	210-00	D10-11	968-00	D10-11	968-00
				GS10	395-00	D11	1023-00	D11	1023-00

AMPLIFIERS, P.A. SYSTEMS AND SPEAKER CABINETS

BECK

4 channel, 70w amp.	TBA
4 channel, 100w amp.	"
6 channel, 125w amp.	"
6 channel, 150w amp.	"
6 channel, 200w amp.	"
PA/L cab	"
PA/2L	"
PA/4L	"
DV/L	"
SV/L	"

BOOSEY & HAWKES

LANEY L.60 1/b/o amp.	95-48
L.100 1/b/o or o amp.	109-12
LS.100 1/b/o multi-p.	
Slave amp.	102-30
L.412 M60 1/b/o or o cab	97-18
L.412 L100 lead cab.	119-35
L.412 B100 bass/organ cab.	119-35
L.412 S120 1/b/o cab.	132-98
L.118 B100 bass/organ cab.	105-60
L.60 PA P/A amp.	97-18
L.100 PA P/A amp.	131-28
L.212 PA50 P/A cols (pair)	124-46
L.412 PA60 P/A cols (pair)	196-07
L.412 PA100 P/A cols (pair)	245-52
L.215 HPA P/A cols (pair)	332-47
K.30 PA PA Ensemble	124-46
K.15 'Pan' 15w combo	51-97
K.30 'Odin' 30w combo	112-53
K.60, 60w combo	163-68

BURMAN

GPA/SLA100 mixer plus amp.	138-60
MPA/SLA100 mixer plus amp.	150-41
MPA/SL100 mixer plus amp.	165-82
M2000 mixer	327-96
GPA module	36-30
MPA module	52-80
MPA/R module	75-90
SL100, 100w slave	115-50
LS212 100w 2 x 12	70-95
LS412 200w 4 x 12	126-72
GBQ412 200w 4 x 12	127-71
GBQ215 100w 2 x 15	108-24

CARLSBRO

LEAD, BASS, ORGAN AMPLIFIERS

60 TC	90-20
100 TC	125-40
200 TC	163-90
60 TR	112-20
100 TR	136-40
60 TC twin	145-20
60 TR twin	174-90
60 TC Combo	128-70

PUBLIC ADDRESS:

60/5 PA	104-50
100 PA reverb	111-10
60 PA reverb	129-80
100/7 PA	141-90
200/7 PA	174-90
100 PA slave	108-90
200 PA slave	140-80

LEAD, BASS, ORGAN SPEAKER UNITS:

4 x 12 small, 80w	96-80
4 x 12 small, 120w	122-10
4 x 12 large, 80w	101-20
4 x 12 large, 120w	127-60
1 x 18, 100w	90-20
1 x 15 twin horn, 50w	105-60
2 x 12 60w	92-40

PUBLIC ADDRESS:

2 x 12 PA, 80w pair	104-50
2 x 12 PA, 120w pair	126-50
4 x 12 PA, 160w pair	181-50
4 x 12 PA, 240w pair	238-70
1 x 15 twin horn, 100w pair	211-20

2 x 12 one horn, 120w pair	159-50
Horn Unit (2), 120w pair	93-50
Horn Unit (4), 240 w pair	156-20

SS II RANGE

Prices available from your local dealer

1 x 15 (JLB 130F)	"
1 x 15 (JLB 130F)	"
1 x 15 Twin horn (JBL 130F)	"
1 x 15 (JBL 140F)	"
1 x 15 twin horn (JBL 140F)	"

C.B.S. ARBITER

ALTEC

1214 AX console with 100w amp.	445-50
771 BX amp. (60w bass, 30w treble)	227-70
9477B amp. 130w	243-10
1211A Monitor 50w	114-40
1207B Column 75w	130-90
1217A Column 75w	201-30
1218A Voice of the Theatre system	308-00
1215A Folded bass horn 150w	297-00
1225A Portable HF horn, 100w	401-50

CIRCLE SOUND

AP, 100w amp.	64-90
Mixers per channel	7-70
LBI, 4 x 12, 100w cab	64-90
PA1, 2 x 12, 50w cab	38-50
PA2, 4 x 12, 100w cab	64-90
Bl, 2 x 15, 150w cab	97-90
LBI, 4 x 12, 200w cab	97-90
PA1, 2 x 12, 100w cab	57-20
PA2, 4 x 12, 200w cab	97-90
FRI, 2 x 12 1/2 x 18/2 horns 100w cab	174-90
HCI, 2 horns 50w cab	42-90
PA1-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

CLEARTONE

PARK

1001, 75w amps.	97-74
1002, 150w lead and Bass amp.	162-31
1003, 150w PA amp.	169-47
1005, 100w lead and Bass amp.	132-45
1006, 250w slave	202-89
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	85-93
1014, 4 x 12 HF cab.	180-45
1015, Horn cab	71-61
1016, 4 x 12 cols	219-60
1017, 2 x 12 cols	124-12
1018, 24w combo amp	102-64
1019, 50w combo amp	164-70
1025, Minimizer mains 1041, Minireverb	36-31

CM1

1037, CMI 50w	78-82
1038, CMI 100w	105-02
1039, CMI lead cab	94-28
1040, CMI bass cab	90-75
1044, CMI 10w	29-97
1050 CMI 2 x 12 cab	76-81
1046, CMI 100w PA	136-05
1047, CMI 50w PA cols	69-22
1048, CMI 100w PA cols	109-80

J. T. COPPOCK

ELGEN

100w Lead	119-00
100w Bass	119-00
100w Stereo	132-00
100w Stereo Slave	88-00

Z.B.

EMMONS

Pro. D10	859-00
Pro. S10	605-00

CUSTOM SOUND

150w lead amp.	86-25
110w combo	115-50
40w combo	90-75
150w 6 channel PA amp.	121-00
350w PA stack	214-50

DALLAS

FENDER

Dual Showman, 100w	662-99
Bandmaster, 45w	329-15
Twin Reverb, 100w	338-53
Twin Reverb with J.B.L.'s, 100w	448-43
Quad Reverb, 100w	427-61
Super 6 Reverb, 100w	401-54
Pro Reverb, 45w	298-37
Vibroplex Reverb, 40w	223-18
De Luxe Reverb, 20w	186-61
Vibrochomp, 6w	61-38
PS400 Bass amp.	821-46
Bassman 100, 100w	426-25
Bassman 50, 50w	329-15
Bassman 10, 50w	265-03
Musicmaster Bass, 12w	93-77

SOUND CITY

8300, 20w PA	36-66
8301, 50w 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 col.	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

J. B. LANSING

D120F, 80w speaker, 12"	71-37
-------------------------------	-------

DI30F, 80w speaker, 12"	79-55
DI40F, 100w speaker, 15"	81-84
SB110, 50w Enclosure on app.	131-34
SB120, 80w Enclosure	148-08
SB130, 80w Enclosure	148-08
SB230, 160w Encl.	266-20
BB140, 80w Enclosure	153-33
BB240, 160w Encl.	285-16
PA130, 80w End.	259-25
PA230, 160w Encl.	369-60
PAL, 80w Horn cab.	187-70
PAL, 160w Horn cab.	330-00
PA075, Tweeter	70-40

IMPACT

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, J5	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 SS500	159-53
Combo-amp, super studio SS1000	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 + multi-core (20 mt)	1041-95
DK45 cab	57-55
DK90	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 700, 70w p.a. amp	72-60
DJ 1000, 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

E. S. ELECTRONICS

101 GA10	29-98
102 N/S	95-80
1003 PA100/R	62-20
1004 AP150	152-90

1005 AP200	187-00
1006 S/L 150	117-70
1007 PA200/R	204-60
1010 PA100T/C	000-00
1011 PA100S, 120w	

T50, 2 x 12" speakers, 60 watt	80-30
P.A. Equipment	
P.A.1 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

CABS	
Penetrator 12"	88-00
Penetrator 15"	130-00
100W Slave built in	55-00

MACINNES

CROWN INT/AMCRON	
IC150, stereo pre-amp	140-80
D60 amp, 60w per channel	123-20
D150, 140 amp, 140w per channel	237-60
DC300 A, 500w per channel	418-00
M600, 1000w amp.	803-00
M2000, 2000w amp.	1606-00
M12A, 50w driver	17-60
M12C, 50w driver	17-60
M15C, 100w driver	29-15
M15E, 100w driver	29-15
M18A, 200w driver	86-90

MAURICE PLAQUET

AMPEG	
Ampeg V4 stack	565-00
Ampeg V4 B system	575-00
Ampeg B 15N portable	315-00
Ampeg V2 system	395-00
ACOUSTIC:	
371 system	630-00
271 system	675-00
Traynor 100 lead sys.	245-00
Traynor 100 bass sys.	310-00

M.I.

INSTRUMENT CABINETS	
100G, 100 Wrms. 2 x 12 Mi custom spkrs. Guitar	175-00
100B, 100 Wrms. 2 x 15 Mi custom spkrs. Bass	186-00
200GB, 200 Wrms. 4 x 12 Mi custom spkrs. Guitar/Bass	285-00
315G, 300 Wrms. 2 x 15 J.B. Lansing spkrs. Guitar	340-00
315B, 300 Wrms. 2 x 15 J.B. Lansing spkrs. Bass	347-00
400H, 400 Wrms. 2 x 15 Gauss spkrs. Guitar/Bass	382-00

INSTRUMENT AMPLIFIERS	
SR80, 80 Wrms. combo, Hammond rev. 2 x 12 Mi custom spkrs.	335-00
Lead, 60 Wrms. Valve Power Attenuator	174-00
Bass, 100 Wrms. Transistor, Compressor Limiter	174-00
T 902, Preamp, Transistor, Graphic Equaliser	143-00
T 915, 150 Wrms. Transistor, Graphic Equaliser	214-00
T 930, 300 Wrms. Transistor, Graphic Equaliser	318-00

PA MIXER CONSOLES	
T 901, Preamplifier, Graphic Equaliser for any Mixer	120-00
1008 SA, 8 Ch. 2 o/p direct mixing	282-00
1008 B, 8 Ch. 2 o/p 150 Wrms. amplifier	345-00
1010 T, 8 Ch. 3 o/p. Gr. Eq.	593-00
1020, 8 Ch. 3 o/p. Gr. Eq. Stereo, Sig. Generator	802-00
1040, 12 Ch. 6 o/p. Gr. Eq. Quadraphonic, etc.	2185-00

PA CABINE	
RCL 400, 60 Wrms. monitor, 2 x 13 ellip. tilt back	96-00
RCL 700, 75 Wrms. 2 x 12 Twin cone Mi custom spkrs.	120-00
RCL 1200, 150 Wrms. 4 x 12 Twin cone Mi custom spkts.	174-00
RCL 1200, Same with 150 Wrms. Fitted power module	239-00
RCL 150, 250 Wrms. 2 x 15 Mi Custom spkrs. and 24" horn	318-00

ORANGE

CABS	
114 Bass 60w, 1 x 15" inv. horn	140-80
114/110 Bass, 100w, 1 x 15" inv. horn	198-00
113 Reflex Bass, 2 x 15", 120w	198-00
113/200 Reflex Bass, 2 x 15", 200w	264-00
109, 4 x 12", 120w	130-90
107, 2 x 12" Monitor, 60w	82-50
114/4H, 1 x 15" inv. horn, 4 horns and cross	231-00
106, 4 x 12" anti-feedback col.	130-90
HORNS	
106/HO Horn units for col. (pair)	154-00
108 Horn unit, 100w	148-50
108/V Horn unit de luxe, 100w. inc. Vitavox S3	198-00

AMPS	
104B, 6 chann., 120w, PA	217-80
105, 6 chann., 200w, custom PA (prof.)	429-00
102, 120w, graphic PA	129-80
102/80, 80w, graphic PA	123-20
104/TX150, 150w, 6 chann. PA	231-00
103, 200w, Slave	288-75
111, 120w, graphic Slave	118-80
111/80, 80w, graphic Slave	110-00
1500w, Slave	825-00
110, 200w	321-75
112/120, 120w	123-20
115, 80w combo	181-50
115/R, 80w, combo with Hammond reverb	217-80
115/120, 120w, combo	231-00
115/120R, 120w, com.	267-30

B. L. PAGE

DYNACORD	
Twen 17w combo	85-80
Perfect combo	273-90
Bassking T Bass amp.	125-40
Imperator Bass amp.	165-00
B.1001 b/o amp.	273-90
HiFi Favorit II	204-60
G.2002	303-60
Eminent I	174-90
Eminent II	204-60
Gigant	396-00
A.1000	254-10
D.310 H, 80w cab	201-30
D.350, 80w cab	194-70
D.3000, 160w cab	290-40
D.520, 80w Bass cab	194-70
D.580, 80w Bass cab	198-00
D.380, 80w cab	277-20
S.46 Vocal cols.	108-90
S.60 Vocal cols.	115-50
S.101 Vocal cols.	171-60

ECHOLETTE	
Stentor amp	310-20
ET.5005 combo	561-00
ET.1005 combo	445-50
LE.55/H combo	201-30
A.150 Slave amp	151-80
M.150 PA amp.	227-70
M.120 PA amp.	224-40
M.70 PA amp.	201-30
LE.5 PA col.	171-60
LE.4/H PA col.	115-50
LE.2/H PA col.	75-90
LE.60/H PA col.	201-30
LE.50/H PA col.	108-90
LE.30/H PA col.	151-80
LE/HT Tweeter cab	95-70
PA 200 amp.	313-50
CS.50 PA amp.	115-50
Mustang amp.	244-20
B.200 amp.	158-40
Prof amp.	273-90
Junior amp.	85-80

GA.200 amp.	383-80
GA.200 E amp	383-80
BA.200 amp	264-00
BA.200 E amp	264-00
ET.600 cab	102-30
ET.500 bass cab	102-30
GC.100 A cab	102-30
GC.100 B cab	102-30
BC.100 bass cab	108-90

ROSE-MORRIS

MARSHALL L/B/O AMPS:	
1967, 200w lead	211-00
1959, 100w lead	148-70
1987, 50w lead	102-60
1959T, 100w lead trem	161-70
1987T, 50w lead trem	114-40
2062, 250w bass	213-10
1978, 200w bass	211-00
1992, 100w bass	148-70
1986, 50w bass	148-70
1989, 50w organ	102-60

L/B/O CABS:	
1980, 150w	152-00
1990, 8 x 10, 100w	132-30
2038, 4 x 10, 60w	79-00
2032, 4 x 12, 100w	129-00
2033, 4 x 12, 120w	163-10
2045, 2 x 12, 60w	79-00
1935-1935B, 4 x 12, 100w	132-30
1960-1960B, 4 x 12, 100w	132-30
1982-1982B, 4 x 12, 200w	162-00
1979-1979B, 4 x 15, 200w	190-70
2056, 250w	302-60
2052, 125w	176-30
2064, 1 x 12 cab 100w	126-00
2066 1 x 15 cab 125w	147-40

SET-UPS L/B/O	
Unit 1, 50w lead	181-50
Unit 2, 50w lead	288-90
Unit 3, 100w lead	413-30
Unit 4, 100w lead	325-00
Unit 5, 100w lead	296-00
Unit 6, 200w lead	513-70
Unit 7, 200w lead	563-60
Unit 8, 50w organ	181-50
Unit 9, 100w lead	296-00
Unit 10, 100w lead	300-70
Unit 11, 100w lead	401-30
Unit 12, 200w lead	513-70
Unit 13, 200w lead	505-80
Unit 14, 50w lead	228-90
Unit 15, 50w lead	234-90
Unit 16, 100w lead	275-00
Unit 17, 100w lead	310-70
Unit 18, 100w lead	325-00
Unit 19, 200w lead	592-40
Unit 20, 50w bass	181-50
Unit 21, 100w bass	300-70
Unit 22, 100w bass	413-30
Unit 23, 200w bass	592-40

OTHERS:	
2040, 50w combo	184-20
2041, 50w two piece	230-30
2048, 50w reverb amp	118-40
2059, 100w two piece reverb.	317-00
2068, 100w Artist reverb amp	164-40
2049, 50w 2 x 12 cab	112-00
2069, 100w 4 x 12 cab	152-60
2033, 100w P.A. 4 inputs	154-80
1968, 100w 8 inputs	148-70
1985, 50w 4 inputs	120-60
2043, 200w 2 x 12, 2 x 10 pair	215-80
2047, 100w 1 x 12, 1 x 10 pair	142-20
2070, PA mixer, 12 channel	1088-80
2071, PA mixer, 6 channel	74-00
2077, 100w combo Bass	217-20
2078, 100w combo lead	217-20
1983, 100w 2 x 12 pair	138-60
Unit 24, 20w P.A. amp 2 col.	124-80
Unit 25, 50w P.A. amp 2 col.	244-80
Unit 26, 100w P.A. amp 2 col.	296-90
Unit 27, 100w P.A. amp 2 col.	364-50
2080, 30w P.A. amp	137-90
2050, P.A. mixer, 9 channel	315-80
2051, 250w P.A. slave amp	223-60
2056, 250w P.A. cab	302-60
2055, 125w speaker and horn, pair	463-20
2057, double flare horn unit	157-90
2052, 125w cab bass boost.	176-30

LINE SOURCE P.A.:	
2009, 100w amp	171-00
2010, 50w amp	104-00
2011, 20w amp	62-40
2008, 6w col	17-70
2007, 10w col	31-20
2006, 15w col	37-10
2005, 18w col	42-50
2004, 24w col	42-50
2004, 24w col	50-50

ROSETTI

SHURE	
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 Professional	173-80
Disco IV/s Standard	151-80
Disco IV	136-40
Disco IV Chassis only	57-20

P.A./STAGE	
Eliminator 100w, Type M	147-40
Eliminator Type C	132-00
Mini Bass Bin	99-00
Front Loaded, 15"	108-90
18" Folded Horn, 100w, Type C	151-80
18" Folded Horn, 200w, Type G	198-00
4 x 15 Slope or Std., 200w	165-00
Slope front monitor cab.	42-90
Monitor System: 2 cabs., plus slave.	151-80
Vitavox S3 for electronic crossover	126-50
Celestion Budget Horn, 100w	82-50
2 x 12 + 2 H Mini	204-49
2 x 12	117-37
2 x 12 + I H	172-70
4 x 12 Columns	203-50
4 x 12 Guitar cab.	117-59
Matching Horns	102-30
4 x 10 Columns	93-50
3 x 10 Columns	72-60

AMPS	
'50' Combo	169-13
'50' Top (Twin channel)	74-25
60 Slave	66-00
100 Slave	103-07
100 PA (6 channel)	130-02

SELMER

L+B 100	174-90
SL 100 Slave	127-60
PA 100	184-80
Compact 15SS	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
Chieftain 200 Amp. Unit	163-90
Chieftain 100 Horn Enclosure unit	104-50
Chieftain 100 Bass cabinet	108-90

Chieftain Unit, complete	361-90
Lead 100 speaker	109-45
Bass 100 speaker	80-85
P.A. 60 H 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

GIBSON SG SYSTEMS	
SG212, Guitar amp with two 12" speakers	419-00
SG212A, Guitar amp with two 12" Altec Speakers	519-00
SG115J, Guitar amp with one 15" JBL speaker	479-00
SG410, Guitar amp with four 10" speakers	433-00
SG610, Guitar amp with six 10" speakers	490-00
SG215, Bass amp with two 15" speakers	346-00
SGB12, Six-channel, P.A. four 2 cols, with two 12" speakers in each	690-00
SGB12HD, P.A. Head only	346-00
SGB12COL, Half P.A. col, with two 12" speakers	87-00

SHARMA

ORGAN SPEAKER CABS.	
Model 500	116-60
Model 500 Professional	154-00
Model 500 de luxe	165-00
Model Sharmette	220-00
Model 2000 Chorister	258-50
Model 2000 Traditional, de luxe	297-00
Model 2000 Professional	297-00
Model 5000	390-50
Model 5200, de luxe	456-50
Model 5300, de luxe	495-00
Combo Pre-amp	33-83

SIMMS-WATTS

AMPS (Valve)	
GE 100 l/b/o	126-00
AP 100 Graphic	160-00
AP 200 l/b/o	190-00
PA 200	217-00
APU 200 Slave (Solid-State)	178-00
12050 AP 100 'Trei-Sound' amp	89-50
12051 Vocal Blender, 100w P.A. Mixer	128-90
12051/C Fibre Case for Mixer	12-75

amp.	130-20
147w, Slave amp	104-65
85w, Slave	77-50
300w, Horn folded	
bass cab	262-70
300w, 2 x 15" lead cab	187-50

TOP GEAR

HIWATT

DR-504, A.P. 50 amp.	103-95
DR-103, A.P. 100 amp	136-95
DR-201, A.P. 200 amp	180-45
DR-405, A.P. 400 amp	292-00
DR-512, P.A. 50/6 amp	120-45
DR-112, P.A. 100/6 amp	140-25
DR-203, P.A. 200/6 amp	209-55
DR-406, P.A. 400/10 amp	432-30
STA-50, Slave 50 amp	79-20
STA-100, Slave 100 amp	107-25
STA-200, Slave 200 amp	168-30
STA-400, Slave 400 amp	267-30
SE-4121, Lead 50w 4 x 12" Cab	108-90
SE-4123, Lead 100w Bass 50 4 x 12" Cab	123-75
SE-4122, Lead 150w Bass 75 4 x 12" Cab	136-95
SE-4129, All Purpose 200w 4 x 12" Cab	178-15
SE-260, 2 x 15" 100w Horn Bin	198-00
SE-320, 4 x 12" 100w Horn Bin	198-00
SE-4124, 4 x 12" P.A. Col, 50w single	150-60
SE-4125, 4 x 12" P.A. Col, 100w single	125-40
SE-4126, 4 x 12" P.A. Col 150w single	140-25
SE-4127, 4 x 12" P.A. Col 200w single	186-45
SE-2123, 2 x 12" P.A. Cab 25w single	64-35
SE-2124, 2 x 12" P.A. Cab 50w single	79-20
SE-2125, 2 x 12" P.A. Cab 100w single	108-90
Mixer, Type 'A' 8 Channel Reverb/Mixer	297-00
SA-212, 50w 2 x 12" Lead combo amp	151-80
SE-412, 50w 4 x 12" Bass combo amp	196-35
SE-2150, 100w 2 x 15" Bass Reflex Cab	141-90
SE-4151, 200w 4 x 15" Bass Reflex Cab	217-80
SE320, 4 x 12 p.a./bass, 100w	180-00
SE260, 2 x 15 bass, 100w	180-00

P-C410 Ditto, with 4 x 10" speakers.	198-00
P-V212 Vintage, 110w Comb. Amp. 2 x 12" speakers.	264-00
P-V410 Ditto, with 4 x 10" speakers.	288-75
P-SA Standard, 130w Amp	140-25
P-BA Bass, 210w Amp	198-00
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	239-25

TRIOPH

JOHNSON	
J5, 5w combo	28-64
J15V, 15w combo	51-33
J30, 30w combo	103-19
J50V, 50w combo	110-28
J100 UV amp	112-66
J100 PV p a amp	123-46
J100 PVR p a amp	136-65
J100 SV slave amp.	94-55
J100 SS 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	26-73
Mixmaster	*19-10
Tonemaster	*19-10
Soundmaster	68-72
J/412 M cab.	121-91
J/412 H cab.	106-57
J/412 F cab.	123-62
J/412 G cab.	87-78
J/412 G cab.	113-48
J/412 SM cab.	105-55
J/412 SH cab.	121-50
J/412 SF cab.	86-79
J/412 SG cab.	112-00
J/212 M cab.	66-55
J/212 H cab.	76-04
J/212 F cab.	56-78
J/212 G cab.	71-28
J/50 SSL5 cab.	138-97

PEAVEY U.S.A.

P-C212 Classic, 50w Comb. Amp., 2 x 12" speakers.	156-75
---	--------

TURNER

TA 150 st. power amp	165-00
LFH 150L, 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.
fri-amplification syst for Tri-amplification	2970-00

VITAVOX

Bass bin 2 x 15.	412-77
Bitone 6200 6-cell h.f. unit	296-45
Major Bitone 100w Power Range Kit.	393-14

VOX

Complete range being revised at present will be inserted as soon as possible.	
---	--

WALLACE

AC.3500XT, Mk. IV, 40w amp	115-50
AC.6085XT, 80w amp	148-50

W.E.M.

Copicat Echo	64-50
Clubman 6w, valve amp	30-80
Westminster 10w, valve amp	38-50
Dominator Mk. 3	61-60
Dominator Bass Mk. I	72-60
Power Musette Mk. 2	61-60
E.R.40	66-00
P.A.40	66-00
S.L.40	56-00
Monitor reverb com.	154-00
Monitor reverb amp, top	88-00
E.R.100	88-00
P.A.100	88-00
S.L.100	74-80
Band Mixer 100, Mk. 2	115-50
Audiomaster Mixer	264-00
Reverb Master 100	159-50
Super Dual 12	62-70
Super 40	62-70
Starfinder 100 Bass	77-00
Starfinder 100 Twin 15	93-50
Super Starfinder, 4 x 12", 150w	126-50
Super Starfinder, 4 x 12", 80w	88-00
X.40 Reflex Bass 1 x 12" PA	148-50
1 x 12" PA	35-20
4 x 10" column.	47-50
6 x 10" column.	77-40

D. H. BALDWIN

GRETSCH

4264, 34 x 16	
4265, 36 x 16	
4271, 26 x 14	
4272, 28 x 14	
4273, 30 x 16	
4274, 32 x 16	
4275, 34 x 16	
4276, 36 x 16	
4110, 22 x 14	
4111, 24 x 14	
4115, 26 x 14	
4117, 28 x 14	
4244, 18 x 14	
4249, 20 x 14	
4247, 22 x 14	
4269, 24 x 14	
4271, 26 x 14	
4272, 28 x 14	
Tom Toms:	
4415, 12 x 8	
4416, 13 x 9	
4420, 14 x 10	
4421, 15 x 12	
4417, 14 x 14	
4418, 16 x 16	
4422, 16 x 18	
4419, 18 x 16	
4423, 18 x 18	

also in walnut

Cymbals:

K. Zildjian & Ajaha - prices being revised	
--	--

WESTERN ORGAN STUDIOS

AMPS/ENERGIZERS:

150-1	147-00
150-2	186-00
250-1	219-00
250-2	270-00
250-4	322-00
150-PA energizer	252-00
300-PA energizer	252-00
300-PA energizer	321-00

150 GUITAR SYSTEMS:

IG + IH-1 (complete)	357-66
IG + IH-2	393-96
IG + IH cab	209-00

250 GUITAR SYSTEMS:

4-12G-1 (complete)	428-00
4-12G-2	479-00
4-12G-2	479-00
4-12G-4	530-00
2-15G-1	428-00
2-15G-2	479-00
2-15G-4	530-00
2-15L-1	530-00
2-15L-2	522-00
2-15L-4	606-00
2G + IH-1	505-00
2G + IH-2	557-00
2G + IH-4	608-00
2L + IH1	608-00
2L + IH-2	659-00
2L + IH-4	710-00
4-12G cab	209-00
2-15G cab	209-00
2-15L cab	312-00
2G + IH cab	287-00
2L + IH cab	389-00

250 BASS SYSTEMS:

2-15B-1 (complete)	428-00
3-15B-1	505-00
2-D140F-1	556-00
3-D140F-1	698-00
1-18B-1	491-00
2-15B cab	209-00
3-15B	287-00
2-D140F	337-00
2-D140F	337-00
3-D140F	272-00
1-18B	272-00

COMBO AMPS:

Commander	317-00
Charger	250-00
Hustler	273-00
Sidewinder with J.B.L.	273-00

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

AYEDIS 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

AYEDIS ZILDJIAN BRILLIANT

7387B, 10"	14-10
7390B, 13"	21-70
7391B, 14"	24-30
7392B, 15"	26-80

DALLAS

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"	35-45
7390HH, 13" Hi-Hat cymbal	35-30
7391HH, 14"	40-60
7392HH, 15"	45-60
7393HH, 16"	50-50
7391NB New Beat Hi-Hat, 14"	40-60
7392NB, 15"	45-60
7391KC Kenny Clarke Hi-Hat, 14" on 15"	43-10
7395R, 18" rivet	30-35
7396R, 20"	35-45
7395PT, 18" flat-top	30-35
7396P, 20" Pang	35-45
7396T, 20" Trio	35-45
7400R M 21" Rock	36-60
7395, 22" Swish	39-00
7398, 28" Gong	127-88

HAYMAN

Outfits - less stands:

2220 Recording	200-51
----------------	--------

PA SYSTEMS:

150 PA	503-00
300 PA	738-00
302 PA	673-00
303 PA	893-00
305 PA	1098-00
150 PA cols (pr.)	251-00
300 PA cols	418-00
303 PA cols	573-00
305 PA cols	778-00
X2G + IH PA ccl with power module	393-00
X2A + IH	470-00
X2L + IH	496-00
Monitor module	199-00

KASINO PA SYSTEMS:

8 channel mixer, high imp	467-00
8 channel mixer, low imp	549-00
16 channel mixer, high imp	582-00
16 channel mixer, low imp	745-00
Lounge/arena single col	239-00
Theatre/stadium single col	340-00
Monitor module	199-00
Complete lounge system high	944-00
Complete lounge system, low	1026-00
Complete theatre system, high	1145-00
Complete theatre system, low	1127-00
Complete arena system, high	1536-00
Complete arena system, low	1700-00
Complete stadium system, high	1938-00
Complete stadium system, low	2102-00

WHITE

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.6, 6-channel Mixer (full mix)	185-90
MGW.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

W.M.I.

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

ZOOT-HORN

BB.1, 1 x 15" 150w Bass Bin	155-00
BB.2, 2 x 15" 300w Bass Bin	285-00
FB.1, 2 x 12" Reflex Wedge Monitor	164-00
FB.2, 1 x 12" Reflex Wedge Monitor	91-00
HU.1 H/F Horn unit, IC.1/1 Reflex 1 x 15" Standard	127-00
IC.1/2 Reflex 2 x 15" Standard	133-00
IC.1/8 Reflex 1 x 15" Heavy-Duty Bass	186-00
IC.1/2B Reflex 2 x 15" Heavy-Duty Bass	135-00
IC.1/2B Reflex 2 x 15" Heavy-Duty Bass	190-00
IMC.1, 1 x 12 Reflex Stage Monitor	93-00
10-channel Mixer	600-00
15-channel Mixer	775-00
20-channel Mixer	1020-00
25-channel Mixer	1195-00
Reeling machine for 17-channel Mixer	153-00
Reeling machine for 25-channel Mixer	187-00

P.A. complete systems:

Two examples given on a P.A. guide sheets G.1 and G.2

500w P.A. system (complete)	2574-00
1000w P.A. system (complete)	4532-00

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
----------------	------

Snare Drums:

400 Supra Phonic, 14 x 5	82-52
402 Supra Phonic, 14 x 6 1/2	88-15
404 Acrolite, 14 x 5	61-89
410 Super Sensitive, 14 x 5	124-35
411 Super Sensitive, 14 x 6 1/2	127-53

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 Altec Horn/Driver/Crossover 171-60

H.101V Vitavox Horn/Driver/Crossover 115-80

PERCUSSION INSTRUMENTS

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

LUDWIG

Outfits:

Super Classic	391-99
Super Classic with 24" Bass drum	401-36
Hollywood	450-13
Big Beat	472-63

Pear Drums and Accessories:	
70 Big Shot outfit	204-60
67 Thunda-King outfit	144-93
68 Dyna-Max outfit	127-88
4514 Snare drum	18-75
4714 Snare drum	17-05
710 Bass pedal drum	6-27
709 Bass drum pedal	6-27
708 Bass drum pedal	4-77
805 Hi Hat pedal	8-66
700 Hi Hat pedal	5-69
704 Snare drum stand	3-75
706 Snare drum stand	4-16
706 Snare drum stand	5-42
702 Cymbal stand	3-09
703 Cymbal stand	3-50
721 Bass drum anchor	1-31

HÖHNER

SONOR	
Outfits:	
K120	135-40
K130	186-70
K132	227-80
K162	298-80
Snare Drums:	
D421	64-45
D426 (metal)	80-90
D431	38-85
D444 (metal)	64-45
D454 (metal)	38-45
Tom Toms:	
T628	34-25
T629	34-25
T630	34-25
T631	40-50
T632	40-50
T648	57-55
T649	57-55
T650	57-55
T651	68-45
T652	70-10
T652 (air tuned)	88-65
Bass Drums:	
G230	66-90
G231	66-90
G240	110-50
G241	110-50
Bongos:	
L823	73-15
LB24	66-90
L841	27-10
Z6205	5-05
Hi-Hats:	
Z5451	14-00
Z5452	29-60
190291	1-55
Zyn (standard):	
Z72	3-25
Z74	4-50
Z75	5-20
Z76	6-40
Z78	8-45
Z68S	8-55
Z80	10-55
Z69S	10-75
Z82	13-15

HORNBY-SKEWES

BEVERLEY	
Outfits:	
Galaxy 18	183-70
Galaxy 21	197-12
Galaxy 24	200-97
Panorama 21	223-85
Panorama 22	303-05
Panorama 24	364-66

HOSHINO		
Outfits:		
HM1000	135-84	
HK600M	25-15	
HM2000	158-19	

ORANGE

Single drum kit	528-00
Double drum kit	748-00

PREMIER

Snare: Metal Shells:		
2000, 14 x 5 1/2"	41-80	
2003, 14 x 15"	43-34	
2006, 14 x 12"	46-86	
2011, 14 x 4"	40-59	
37 Hi Fi, 14 x 5 1/2"	32-78	
38 Hi Fi, 14 x 6 1/2"	34-65	
Wood Shells:		
2001, 14 x 5 1/2"	39-71	
2010, 14 x 4"	39-71	
31, 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	277-75	
B202, 22" b.d	279-62	
111, 20" b.d	197-12	
B111, 22" b.d	198-99	
Bass Drums:		
127, 18 x 15"	40-92	
130, 20 x 15"	42-79	
130, 20 x 17"	44-00	
131, 22 x 15"	44-99	
132, 22 x 17"	45-87	
121, 24 x 15"	48-40	
125, 24 x 17"	51-48	

ROSE-MORRIS

SHAFTESBURY		
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 12 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	

POWER 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	

Cymbals:		
AVEDIS ZILDJIAN		
5241, 8"	8-15	
5242, 10"	10-10	
5243, 13"	17-65	
5244, 14"	20-30	
5245, 15"	22-80	
5246, 16"	25-25	
5247, 17"	27-75	
5248, 18"	30-35	
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	
5250, 20"	32-85	
5220, 20"	35-45	
5220P, 20" pang	35-45	
5220S, 20" sizzle	35-45	
5220MC, 20" mini-cup	35-45	
5261, 21"	36-60	
5212, 22"	39-00	

AVEDIS ZILDJIAN BRILLIANT		
5333, 10"	14-10	
5334, 13"	21-70	
5335, 14"	24-30	
5336, 15"	26-80	
5337, 16"	29-20	
5338, 17"	31-90	
5339, 18"	34-50	
5340, 20"	39-45	
5341, 22"	44-40	

KENNY CLARKE PAIRS		
5215, 13"-14" High Hat	37-95	
5216, 14"-15" High Hat	43-10	

HIGH HAT MATCHED PAIRS		
5243/2, 13"	35-30	
5244/2, 14"	40-68	
5245/2, 15"	45-60	
5246/2, 16"	50-50	

SIMMS-WATTS

ASBA		
Wood Shell Series:		
613, 22 x 14 b.d.	121-50	
633, 20 x 14 b.d.	119-00	
505C, 16 x 16 Tom	119-00	
502C, 14 x 14 Tom	103-00	
511C, 13 x 9 Tom	70-25	
509C, 12 x 8 Tom	64-75	
743W, 14 x 5 Snare	119-00	
Metal Shell Asbasteel Series:		
615M, 24 x 14 b.d.	138-75	
613M, 22 x 14 b.d.	138-75	
633M, 20 x 14 b.d.	138-75	
505M, 16 x 16 Tom	133-00	
501M, 14 x 9 Tom	74-58	
511M, 13 x 9 Tom	74-58	
743M, 14 x 5 Snare	119-00	
Fibreglass Series:		
614, 22 x 14 b.d.	111-75	
512C, 13 x 9 Tom	58-50	
507C, 16 x 16 Tom	109-00	
Congas:		
904/57 Twin congas on stand	159-50	
900 Bongoes (pair)	55-50	

SELMER

SELLOND LATIN PERCUSSION		
Single Quinto	53-35	
Case for above	9-79	
Single Tumba	53-35	
Case for above	10-89	
Single Tambador	53-35	
Case for above	12-10	
Single Conga stand	9-79	
Double stand	16-50	
Triple stand	26-95	
Pair of Bongo Drums	44-35	
Standard Guiro	4-95	
Horn-shaped Guiro	4-95	

STATUS MUSIC

RODGERS		
Outfits:		
43-0100 Celebrity	TBA	
43-0700 Citadel	..	
43-1300 Constellation	..	
43-1900 Headliner	..	
43-2500 Londoner	..	
43-3100 Starlighter	..	
43-4300 Twin Bass	..	
43-4900 Ultra-Power	..	
Bass Drums:		
44-0100 Powertone 14 x 18	..	
44-0400 Powertone 14 x 20	..	
44-0700 Powertone 14 x 22	..	
44-1000 Powertone 14 x 24	..	
Mounted Tom Toms:		
45-2081 Powertone 12 x 8	..	
45-2381 Powertone 13 x 9	..	
42-6811 Powertone 14 x 10	..	
Floor Tom Toms:		
45-3283 Powertone 14 x 14	..	
45-3503 Powertone 16 x 16	..	
45-3884 Powertone 18 x 18	..	
Snare Drums:		
45-8285 Skinny (Satellite) 2 1/2 x 13	..	
45-8485 Dyna-Sonic Metal (Wire) 5 x 14	..	
45-8885 Powertone Metal (Wire) 5 x 14	..	
Timpani:		
47-9502 Accu-Sonic 26 and 29" (pair)	..	
47-9503 Accu-Sonic 23 - 26 - 29" (per set of 3)	..	
47-9504 Accu-Sonic 20 - 23 - 26 - 29" (per set of 4)	..	
47-9520 Accu-Sonic 20"	..	
47-9523 Accu-Sonic 23"	..	
47-9526 Accu-Sonic 26"	..	
47-9529 Accu-Sonic 29"	..	

SUMMERFIELD

IMPERIAL & ROYAL STAR		
5245, Outfit	200-00	
5820, Outfit	258-00	
5255, Outfit	225-00	
8588 Metal Shell Snare	60-00	
8588S Snare	70-00	
8258 Metal Shell Snare	26-50	
3386 Snare	22-00	
2216, 16" tom tom	30-00	
2213, 13" tom tom	20-00	
2222, 22" bass	50-00	
8622S, 22" bass	75-00	
8620S, 20" bass	68-00	
8612S, 12" tom tom	32-00	
8613S, 13" tom tom	33-50	
8611S, 16" tom tom	50-00	
8622, 22" bass	68-00	
8620, 20" bass	61-00	
8612, 12" tom tom	29-50	
8613, 13" tom tom	30-50	
8616, 16" tom tom	45-00	
1045 Cocktail outfit	62-00	
348 Bass Anchor	1-30	
725 Bass Pedal	11-99	
720 Bass Pedal	10-99	
800 Bass Pedal	30-00	
71 Bass Beater	0-90	
73 Bass Beater	1-40	
1263 Conga set	80-00	
1301 Fibre glass conga	78-00	
1302 Fibre glass conga	82-00	
1303 Profes. conga	75-00	
1304 Profes. conga	80-00	
5000 Timbales	43-99	
108 Bongoes	10-99	
109 Bongoes	12-99	
885 Hi Hat stand	16-50	
885D Hi Hat stand	16-50	
850 Snare drum stand	5-50	
880 Snare drum stand	11-99	
882 Cymbal stand	10-99	
886 Tom Tom stand	23-99	
86 Snare stand	10-00	
872 Cymbal stand	7-50	
875D Hi Hat	11-50	
76 Oriental temple blocks	39-99	
1106 Oriental temple stand	11-99	
602 Finger cymbals	1-10	
780 Rail console/ Tom Tom holder	5-99	
783 Twin Tom Tom holder	12-99	
263 Cow Bell 3"	1-25	
264 Cow Bell 4"	1-50	
265 Cow Bell 5"	1-75	
266 Cow Bell 6"	1-85	

WESTERN ORGAN STUDIOS

CAMCO	
Astro 22 Kit	374-68
Double Tom Tom	453-95
Triple Tom Tom	521-68
Big Band	601-85

Snare Drums:	
No. 99 Super	77-25
No. 701-M	66-16
No. 450	61-96
Tom Toms:	
1412, 8 x 12	49-19
1413, 9 x 14	55-27
1410, 10 x 14	58-78
1415, 12 x 15	61-21
1414, 14 x 14	66-78
1416, 16 x 16	74-48
1418, 18 x 18	87-12
1420, 18 x 20	102-51
Bass Drums:	
1118, 14 x 18	92-72
1120, 14 x 20	97-35
1122, 14 x 22	102-80
1124, 14 x 24	104-39
Bass pedal	16-83
High Hat	18-45
Buck Rodgers snare stand	
Tom Tom holder, single	14-00
Tom	

13-note pedalboard	93-50
VIP 233	435-60
13-note pedalboard	41-80
VIP 345, incorporating Synthesalor	451-00
13-note pedalboard	41-80
Matador R	308-00
Matador R Consolette	308-00
Professional electronic piano	456-50
Super piano	825-00
Cordovox CG6, incorporating Super IV accordion	1600-50
Cordovox CG7, incorporating Super V accordion	1842-50

GEN. EL. MUSIC

Audio electric piano	385-00
Insta-Piano G20 amp.	229-90

HAMMOND

VS 150	345-00
VS 350	425-00
F 2000	535-00
N 100	786-00
N 300	931-00
Phoenix	999-00
T 500	1260-00
Piper	515-00
A 100	1695-00
R 100	1889-00
C 3	1625-00
Regent	2450-00
Concorde	3425-00
D 10	304-00
P 15	88-00
TR 33	77-00
TR 77	147-00

HOhNER

Pianet 'N'	202-20
De luxe Pianet case	46-70
CP amp.	82-60
Elpiano	260-45
Sustain pedal	17-50
Collapsible legs	25-25
Clavinet D6	291-55
Bass Z	118-15

CHARING CROSS ROAD

DENMARK ST.

TOTT. CT. RD. TUBE

CENTRE POINT BUILDING

OXFORD ST.

NEW

BEVERLEY

A. R. P.

PREMIER

ZILDJIAN

LANEY

LEVIN

ANGELICA

HARMONY

For Details and for Brochures Pop in or write to:

ST. GILES MUSIC CENTRE
16-18 ST. GILES HIGH ST. WC2
TEL-01-836 4080

Bass Z stand	137-60
Electra Piano	489-90
Organet 41	248-00
Organet 240	408-16
Organet 240RA	506-15
Contessa Electronic	
Hohner rhythm player	199-50
Contessa Mini-Pop Junior	54-65
Contessa Mk 30M	92-55
Contessa Mini-Pop 3	107-65
Contessa Mini-Pop 7	121-20
Atlantic IV Musette	574-85
Atlantic IV de Luxe	586-40
Electravox A piano	578-75
Electravox C Button	679-00
Electravox de Luxe piano	810-15
Sonovox piano	710-30
Sonovox button	722-65
Organetta N w/bench	28-45
Organa I2	96-85
Organa 249	173-35
Organa 249K	173-35
Organa 354	242-15

SYNTHESISERS

D.G.S.I. Dewtron	468-29
Gipsy	468-29
Hillwood Blue Comet	499-00

JENNINGS

J70 Two manual portable	495-00
J71 Three manual portable	605-00
J72 Two manual console	792-00
J73 Three manual console	913-00
PO1 Two-speed pulsation unit	201-30
TS11 Twin speed horn pulsator	247-50
PB13 13-note pedal board and case	40-70
VC1 Foot volume control	11-00

KENTUCKY

Challenger Organ & Bench	608-30
ditto, w/rhythm unit	679-25
ditto, w/tape recorder	657-44
ditto, w/rhythm unit and tape recorder	728-39
Explorer	TBA
Adventurer Organ	1023-99
ditto, w/rhythm unit	1094-94
ditto, w/tape record.	1073-13
ditto, w/rhythm unit and tape recorder	1144-08

LIVINGSTON

Chorister 1/61 (Melodic Bass)	511-50
Chorale (Melodic Bass)	633-60
Chorale with 29-note Pedalboard	762-30
Chorale with 32-note Pedalboard	834-90
Chorister 2-69	924-00
Chorister 2-72 with Pedal Speaker Cabinet	1,082-40
Chorister 2/72 with Pedal/Manuals	
Speaker Cabinets	1,192-40

Custom-built Instruments	On application
--------------------------	----------------

MACARI

Crumar Group 49	195-80
Crumar Mistrale	693-00
Solo Compact Elec. Piano	198-00
E.M.S. Synthi AKS Synthesiser	464-00
E.M.S. VCS.3	385-00
E.M.S. DK.I keyboard	154-00

ROSE, MORRIS

GEM	
291 Caravan	121-91
290 Europa	79-11
282 Jumbo Gem	157-45
293 Jumbo 61, 5 oct.	181-87
297 Intercontinental	675-00

SELMER

LOWREY	
Neptune	499-00
I.C. 44 K-I Walnut	728-00
I.C. Genie Walnut	
I.C.-G	599-00
LCB8 SG.I Super Genie with Leslie	852-00
LC-98K Walnut	959-00
LC-98-KSG Walnut	1119-00
GAK Citation	1421-00
Citation Console	
GAK25	1648-90
HR-98-I Theatre Spinnet	1475-00
GAK-H-I Theatre Organ	1999-00
GAK25H-I Theatre Organ	2589-00
TLOKSA Holiday De Luxe	1295-00

ELECTRATONE CABINETS

CH2-50 Stereo	438-90
CHI-30	257-40

CHI-50	383-90
CHI-50P Portable	383-90
CHO-30	193-60
CHO-30 Portable	193-60
Pre-amplifier unit	30-25

ELKA

Minuette 99C	295-90
Minuette 99CR	321-20
Minuette 99CRA	372-90
Minuette 99CRA de Luxe	394-90
Ancona 701CRA	715-00
Ancona 701CREA	797-50
Hereford 990CREA	801-90
Consolette	240-90
Electric piano	199-65
Capri Junior portable	218-90
Panther 2200 portable	306-90
Internationale 2000 pro portable	935-00
Bench for above model	55-00
13-note pedal board for portables	31-90
Expression pedal for portables	8-25

ORLA

Pinto Chord	24-20
Chicago Chord	71-50
California	85-25
Venice Console	143-00
Woburn	111-00

VISCOUNT

Napoli Series:	
Napoli Single	151-80
Napoli Single	173-80
Galanti Duo (X300)	195-80
Galanti Duo (X300R)	
A+B	261-80
Napoli Duo	261-80
Napoli Duo	327-80
Napoli Duo inc. Leslie	426-80
Grande Classe Series:	
C100	328-90
C110, inc. Leslie	456-50
C120, inc. Leslie	544-50
C130, inc. Leslie	632-50
C150, inc. Leslie	852-50

Viscount (X) Series:

X125	715-00
------	--------

X150	852-50
------	--------

Spectravox Series:

Model 10, w/tape rec	467-50
Model 20, w/tape rec	544-50
Model 30 w/Leslie and tape rec.	698-50
Model 40 w/Leslie and tape rec.	825-00

Electronic Piano Series:

Insta-Piano	118-80
-------------	--------

WESTERN ORGAN STUDIOS

DART	
XTOS, split mode	944-00
XTOL, built-in Leslie	986-00

WURLITZER

4401R walnut	732-60
4401CR walnut	768-90
4019 Ebony	407-00
4020R walnut	506-00
4020D mahogany	525-00
4023C	616-00
4026 mahogany/wlnt	823-90
540 mahogany/walnut	840-40
550 mahogany/walnut	1086-80
4080R walnut	1147-30
4370 mahogany/wlnt.	1133-00
4373 mahogany/wlnt.	1412-40
4570 walnut	1555-40
4572 (Church) walnut	1555-40
4573 walnut	1824-90
4700 walnut	2802-80
Pianos	
Chatsworth 3' 3", mahogany/teak	484-00
Woburn 3' 6", mahogany/teak	514-80
Electronic Piano, Black/Beige	343-20
Leslie Tone Canibets	
125 walnut	252-00
225 walnut	270-00
145 walnut	368-00
147 walnut	393-00
2125 walnut	565-00
700 walnut	439-00
760 walnut	445-00

Index to Advertisers

Armstrong, Dan (London) Ltd.	IFC	Macaris	85
A.V. Distributors	33	Macinnes Laboratories	19
		Marshall, J. & T.	63
Badger, Mr.	54	Music Equipment	86
Bauch, F. W. O.	74		
Boosey & Hawkes (Sales) Ltd.	OBC	Neve, Rupert & Co.	71
Cardiff Music Strings	87	Orange Music	27
Carlsbro Sound Equipment	61		
CBS/Arbiter Ltd.	75	Page, B. & Son	55
Clearstone Musical Instruments	63	Prior, Percy	77
Coppock, J. T. Ltd.	55		
Dallas Ltd.	31	Raindirk	69
D.E.W. Ltd.	29	Reslosound	62
		R.E.W. Ltd.	58
		Rose Morris Showrooms	84
Electrosound Ltd.	64, 65	Roxburgh Sound	68
E.M.S.	84	R.S.D. Ltd.	39, 83
Escape Studios	72		
Feldon Audio	43	St. Giles	95
Framus Musical Instruments	37	S.A.I. Ltd.	45
		Sarm Studios	73
		Selmer, Henri & Co.	9
General Music Strings	17, 65	Simms-Watts	78
Goodliffe Garages	12	Spectrum Sound Equipment	48, 49, 50, 51
H.H. Electronics	13	Stramp	60
Hohner	4	Summerfield Bros.	79
Hornby Skewes Ltd.	66		
How, James (Musical Industries) Ltd.	59, 62, 63, 66, 88	Top Gear	88
Jennings	5	Venet, Andre	39
Johnson Amplification	38	West of England	70
		Worcester Music Centre	50
K.W.H. Management	53	Yamaha	60
Lee Sound Studios	69	Z.B. Guitars	62
Leslie Speakers	81	Zoot Horn	42

AVEDIS ZILDJIAN AND BEVERLEY THE SOUND OF SUCCESS



... ask Keith Smart and Charlie Grima (Wizzard), Peter York (Spencer Davis Group), Harold Fisher, Bobby Orr, Robin Jones, Lennie Hastings, Gilbey Karno, Andy White, Steve Knight (Skin Alley), Clem Cattini (Top of the Pops Orchestra), Dougie Wright (Michael Parkinson Show), Bobby Gien, Stan Gorman, Edward Wesala, Fred Braceful and many, many more.

For full details contact

Boosey & Hawkes

(Sales) Ltd.

118 Colindale Avenue, The Hyde, London NW9 5HB. Tel: 01-205 8814

