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BEAT INSTRUMENTAL AND INTERNATIONAL RECORDING STUDIO

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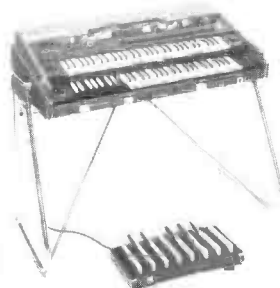
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YOUR LETTERS AND QUERIES

CASSETTES

Dear Sirs,

I would be most grateful if you could possibly help me in finding some good reading on the subjects of music publishing and the setting up of a publishing company and the process and manufacture of musicassettes. Any information would be greatly appreciated.

Yours faithfully,

A. K. Brown,
Gravesend, Kent.

If you write to the Music Publishers Association, 73 Mortimer Street, London W1, they have a very useful pamphlet, price 50p, which deals with many aspects of starting a music publishing company.

With regard to your inquiry about the manufacture of musicassettes, we had a word with E.M.I., who reckon that their system of cassette manufacture is probably the most up-to-date in Europe. This is how it's done. First of all a master tape is recorded and from this, a $\frac{3}{4}$ in. tape master is made, known as the preparation master. This is kept permanently on file. Then a working master tape is recorded. This is a continuous loop of 1in. wide tape containing one-cassette programme. This working master is placed into a master recording unit which in turn drives fifteen slave recording units.

The working master tape then runs through the master recording unit, floating on a bed of air to minimise friction, at a speed which is 32 times greater than the normal listening speed of a musicassette. Each slave unit contains what is known in the trade as a 'pancake' of cassette tape, long enough to record up to 30 complete cassette programmes. That tape also runs at 32 times the listening speed.

Each 'pancake' takes about 20 minutes to record 30 com-

plete cassette programmes. The 'pancake' is then taken to a loading machine and fed in one side at high speed. On the other side of the loading machine, the machine automatically cuts each programme separately, splices it onto the loader tape and fits it into the cassette case. It takes five or six seconds to load each cassette.

Then it is taken to another machine for labelling, sealing, etc. The process for cartridges is virtually the same except that the cartridges have to be loaded by hand and it is all done at a slightly slower speed.

LOCAL BANDS

Dear B.I.,

I was very impressed with a group I saw way back last March in Dorchester, Dorset. They were called Sandgate and came from Newcastle. Their appearance was biased towards the Unisex all except their bassist, who was dressed in country yokel style rags and pulling staggering riffs from a Fender.

The band played a good mixture of originals and standards. All the members were extremely talented and the lead guitarist deserves special mention for his sheer brilliance let alone his energy expended in bouncing and rocking about the stage.

All in all, they were a marvellous rock band who deserve the best they can get and I hope to see them again.

Yours faithfully,

Jim W. Hardy,
Dorset.

Dear B.I.,

There is a band I know who are really good. They are called Whisky Mac and I saw them in Middlesbrough and thought they had a very tight sound. At the moment they are playing in Southend. They write their own material and I certainly think they are well worth hearing.

Yours,

Hazel Mayhall,
Brighouse, West Yorks.

We were very interested to hear about good bands in other parts of the country and we shall certainly keep a look out for these bands ourselves.

GIBSONS

Dear Sir,

I'm thinking of part exchanging my Gibson S.G.200 for a second-hand Gibson Melody Maker. On hearing Lew West (ex-Mountain), I was attracted by its great tonal qualities and sustain and its simplicity of design but I know little about its construction. Could you tell me what wood is used for the body, the type of pick-up fitted, the string length, ease of action and the different finishes available.

Also, when did Gibson start manufacturing this model, what was it originally designed as and when and why did they cease production?

Do early models have better pick-ups due to higher quality copper-windings and finally, what is an average price for a good second-hand Melody Maker, and where am I likely to find one? I am prepared to travel to London if necessary.

Yours sincerely,

Duncan Wood,
Newmillerdam, Wakefield,
Yorks.

There were actually two different versions of the Gibson Melody Maker model. Henri Selmer & Co., UK distributors for Gibson, haven't an exact date for the original introduction of the model, but say that an educated guess would make it around 1961. The first version of the Melody Maker was available until 1965 in three different forms, the Melody Maker D, which was a double pick-up model with a Sunburst finish, the Melody Maker S, a single pick-up version, and the Melody Maker $\frac{3}{4}$, on which the fingerboard joined

the body at the twelfth fret. These last-mentioned two were also available in Sunburst finish only.

Described as 'student models', these early Melody Makers were in Gibson's cheaper range and they had a very distinctive shape, fat at the bottom and narrow at the top with a double cut-away.

The second version of the Melody Maker was introduced in 1967 and ran until 1970. This was made in the more familiar SG shape and was in fact the forerunner of the SG 1 and 2 models. This model was also available in single and double pick-up models with the addition of the Melody Maker 3, which was a three pick-up model and the Melody Maker 12, a twelve string version. Except for the 12, which was not available in Walnut, there were three finishes available, Walnut, Sparkling Burgundy and Pelham Blue.

The logical development from the Melody Maker was the Gibson SG and when this was introduced the Melody Maker was discontinued.

The wood used for the body of the Melody Maker is mahogany. The string length is 24 $\frac{3}{4}$ ". The pick-up is a single-coil as used on the SG1 and in fact the pick-up on the later Melody Maker models is exactly the same as on the older ones. If you do hear a superiority of sound from the older ones this is on account of the maturity of the instrument and nothing to do with the pick-ups.

Sample prices when the instrument was discontinued in 1970 were £139 13s. 0d. for the Melody Maker 3 and £131 5s. 0d. for the 12-string. Second-hand prices now will vary considerably with the condition of the instrument. If you are coming down to London, we suggest you call into Top Gear in Denmark Street, who specialise in second-hand guitars and frequently have Gibsons in stock.



LEE IN FLIGHT



Top left:
Alvin Lee, friends
and outbuilding

Bottom left:
The Band recording in
Alvin's home studio

BY LORNA READ

LAST year Alvin Lee reached the end of the line, musically speaking. He suddenly found he was lacking any sort of musical stimulus and needed a total rethink about his career. 'The stopping point came when I felt like I'd written every song I could think of with Ten Years After and played every solo,' he said in a previous interview with B.I. 'All I was doing was pinching bits from this and that and putting them together differently and it was starting to get repetitive.'

For several months after that it looked like he was experimenting madly with just about every musical variation he could think of that might invigorate a tired brain. At one and the same time he had T.Y.A., various recording projects of his own with Mylon LeFevre and musicians, friends and neighbours such as George Harrison, Stevie Winwood, out of which came the *On The Road To Freedom* album, his studio, his production company, even last March's Rainbow gig, which was the result of a friend's dare.

Now at last some sort of order seems apparent in the chaos. It's Alvin resurgent with his old travelling companion, the bestickered Gibson 335, a new solo album, *In Flight*, and quite a lot of future plans to look forward to.

His mansion, which he purchased from tycoon Charles Clore for an astronomical sum, looms on the Berkshire horizon like Hampton Court, topped with lines of twisted tudor chimneys and flanked with decaying outbuildings whose sagging, mossy tiled roofs reach almost down to the ground. Alvin sat in his enormous kitchen like some feudal lord, the epitome of the pop aristocracy, blond hair curling on his shoulders, being served tea by Suzanne, the lady of the manor. A bevy of dogs and cats of various sizes and breeds surrounded him and he looked very well and relaxed, as he waited for his musicians to arrive for a rehearsal in the studio.

If his material surroundings are anything to go by, his mansion, his studio, the tasteful antique objects dotted round the place, his decade with T.Y.A. has certainly set him up comfortably.

'I wouldn't like to have to move to the States,' he grimaced, looking round the spacious kitchen with its heavy oak timbers. 'I know lots of people are moving out of England for tax reasons but I wouldn't like money to rule my life too much.'

Musicians seem to be divided into two schools, the first being the people who play for playing's sake, and wouldn't take any other job even if they were starving in the gutter, and the others who, while they enjoy playing, also see it as a means to an end, a worthwhile way to earn a lot of money.

Alvin places himself in the first category. 'I never set out to be a millionaire or anything. I'm not. I don't have four Rolls-Royces or anything like that. Some money comes in and then you have to reinvest it in whatever you're interested in.'

More than £50,000 of his money has been invested in the recording studio built in one of his barns. Great care went into the construction of what is in effect a room within a room, a soundproofed studio through which protrude the ancient timbers of the five-hundred-year-old barn. 'Those timbers were ship's timbers even before they were used to build the barn. Who knows what Armadas they may have repelled,' conjectured Alvin.

It was a very delicate job, but the builders succeeded admirably and the studio has a very good sound, according to Alvin. A control room has been constructed in the rafters, looking down into the studio. This features an 18-channel Helios desk with two channels for reduction and monitor facilities. The recorders consist of a 16-track Studer with Dolby M16, a Studer two-track and two Revox machines. Both Tannoy and JBL monitor speakers are used. Alvin remarked that he's adding things all the while.

As far as returns on his investment are concerned, to date his company, Space Productions, have issued *On The Road To Freedom*, and his *In Flight* album, the album of that Rainbow gig. Lee has been so involved with work on these that, although he has found some musicians whom he'd really like to record and produce, he hasn't had a spare moment to do it. It's obvious that the technicalities of sound recording and the possibilities of the studio are totally monopolising his working hours at present.

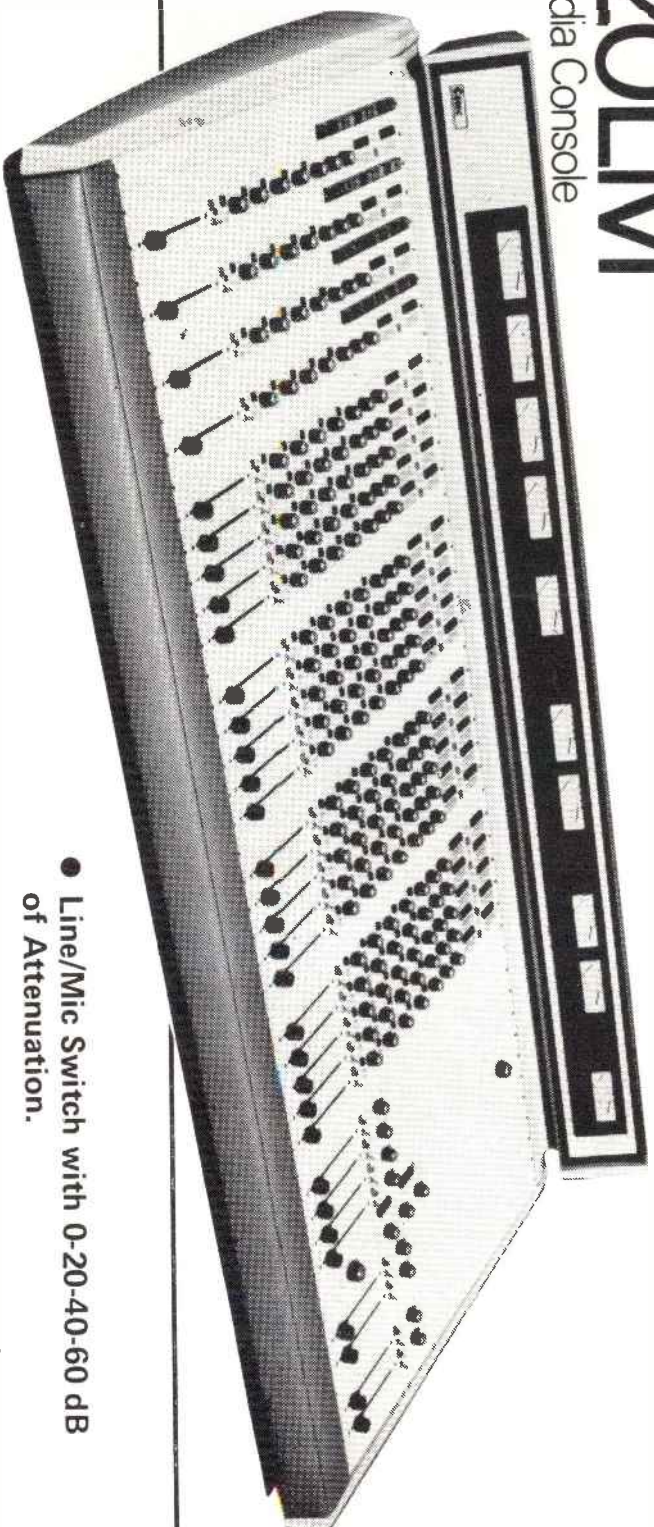
'I'm really into electronics, but it hasn't come into the music as yet. One night I just plugged the 16-track back into itself and left it playing itself all night. The result was amazing.' He demonstrated with some ear-splitting vocal sound effects.

It seems that working as engineer on your own album not only makes you a perfectionist as to the sound quality but also has the unfortunate effect of robbing you of any enjoyment in listening to it.

Continued on page 9

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LEE IN FLIGHT

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Since Alvin's album with Mylon LeFevre, LeFevre has gone back to Georgia, where he is working on a solo album in Alain Toussaint's studio. 'There's something big happening in the South, in Georgia,' remarked Alvin. 'It looks like the music there is at last getting the recognition it deserves'.

And T.Y.A.? 'Ten Years After aren't functioning at the moment.' Thence followed a pregnant pause. 'It's a very long story. It goes back two or three years really. My plan originally was to continue gigging with T.Y.A. but to do my own things in between. That was my plan, but then what happened was . . . well, I don't like going over this really because it was all a bit grim. They sacked the road crew'. Who's "they"? 'T.Y.A., whoever that may be, you know what I mean?'

'They all went in to Chrysalis one week for their wages and they said, we're not paying you any more. I still don't know quite how to take that one. I mean, John and Andy had been with us for six years. So I took the roadies over.'

He didn't want to talk any more on that subject. Obviously there's a very sore point there but Chrysalis, the company to whom T.Y.A. are signed, state that Lee is still signed to them with T.Y.A., although there are no records or tours scheduled. The band are, as they say, 'resting'.

In the meantime, Alvin has assembled Alvin Lee & Co., consisting of Mel Collins on sax and flute and Ian Wallace on drums, both of whom accompanied him at the Rainbow, Steve Thompson on bass, Ronnie Leahy on keyboards, both ex-Stone the Crows, and four girl singers, Stellina Macarthy, whom Alvin thinks is a fantastic singer, Donnie Perkins, Jeanette Tavernier and Joanna White. Alvin also had plans for incorporating another guitarist. He had a short-list, but at the time of going to press he still hadn't made a decision. He also thought he might add a South American guy he knew on congas.

That afternoon they got down to some very hard, serious rehearsing for the tour. Thompson is a very fluid bass player - 'what I was looking for was someone with some good fingerwork rather than a thumper', Alvin remarked - and Ronnie Leahy, who wrote the song

Queen Of The Night for Maggie Bell, is a very chordy, constructive, keyboards man.

'It's fantastic working with new musicians after working purely with T.Y.A. for so long. It's a great stimulus to my songwriting as well. When I was bringing in the Kokomo singers for the Rainbow gig, I was able to give them ideas for three or four numbers just off the top of my head which would go with that sort of background. I'm not usually a prolific writer, by any means. I write best to a deadline.'

'Steve and Ronnie have put a whole different light on the music I'm doing. It's an extension of what we did at the Rainbow, that sort of thing, and about half the numbers are the same, but it's changed even in a few months.'

In what way? 'Difficult to say. Maybe it's a little more like the real thing, if that means anything to you. It sounds better, I feel more relaxed'.

There is no form of contract between him and the band. They are signed to him for the tour and it's all pretty free and easy. 'I've been through all that binding contract stuff and I know how it is,' said Alvin, with a weary shrug. 'You never get any respect from tying anybody up and if they want to leave they leave anyway and all you've got is a big legal hassle. If there's nothing official in it, you get the advantage of the enthusiasm that comes from working with different musicians who are changing all the time.'

I left them still hard at work at the studio. It all sounded like a big jam, something like the atmosphere that prevailed at the Rainbow, where everyone was out to have a good time and Alvin was out to prove he could conquer the Rainbow after ten day's rehearsal. 'We'll get all the basic numbers off this week,' he promised.

As I said, it sounded like a happy jam. but every so often Alvin would stop playing and round on someone and suggest an alteration in what they had been playing. It's obvious that Lee's in command. He knows exactly what he wants, his batteries are recharged now, his waning enthusiasm re-fired and that old magic's back in the flying fingers, though in a funkier vein than he's ever played before. It certainly looks as if Alvin has entered into a brand new stage in his musical development.



Leading Question...

Georgie Fame

Interview by Lorna Read

The music of Georgie Fame and the Blue Flames was the underground scene of ten or eleven years ago. The hippest people in town used to hang around the now defunct Flamingo Club to hear this exciting R & B influenced band with its black-sounding singer.

In 1965 Fame's single, Yeh Yeh, toppled the Beatles from number one position in the charts and the following year Get Away was another huge hit for him. That same year, at the height of their popularity, Georgie and the Blue Flames split and in the years that followed, Fame was more often in and out of the Sunday papers on account of his involvement in a scandalous divorce case than in and out of the charts.

Then there was the Bonnie & Clyde period, Fame posing self-consciously as a tough guy with a machine gun. That was incongruously followed by the Fame and Price period of TV schmaltz.

To many people it would now seem that he has at last come to his senses and has done what they thought he should have done all along, reformed the Blue Flames. He now seems to regard the name with a certain amount of superstition, almost as if certain old bands of his would never have failed if only he'd called them the Blue Flames. He's now gone right back to the type of music he was doing with his original band and has a new album out. The wheel has come full circle. Why?

Why did you originally disband the Blue Flames?

I just wanted a change of scene. I'd had it up to there. I wanted to sing with a big band so I financed an album with the Harry South Orchestra out of the money I'd made from *Yeh Yeh* and *Get Away*. It was great. I loved it. Then after that I put a new band together but I didn't call it the Blue Flames. If I had done I suppose everything would have been

all right. John Hiseman was on drums, it was a good band and I was still doing a lot of the old numbers like *Pink Champagne* but people always associate that era of music with the Blue Flames so I think people just wouldn't accept the new band.

There seems to be a current mood of nostalgia for the 'good old days', with lots of old records being released and old artists being rediscovered. Was it partly out of a desire to catch this wave that you reformed the Blue Flames?

I don't know what's going on on the music scene at the moment. I don't listen to the radio very much. I've heard a lot of rumours. I even read in the papers that I was going to reform the Blue Flames before I'd even decided myself. Apart from costing a lot of money it's a hell of a responsibility keeping a band working on the road and keeping everybody happy. One of the reasons I broke it originally was that I'd had enough of the aggro and responsibility. That's why I took a lot of persuading to reform it. It was Island Records that finally persuaded me, so we'll see how it goes. The interest is there so I just hope the album sells. We're booked to do a college tour and colleges haven't wanted to know about me for the last four years.

Do you think you are getting all your old fans, who admired the original Blue Flames, back now?

I think we're getting quite a few of them. People keep coming up to me at gigs and saying, 'you don't remember me, do you?'

How many of the original band are with you now?

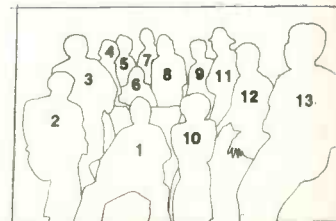
Only three - Colin Green, Eddie Thornton and me - so that's only two! Mick Eve has got his own band, Gonzales. I don't know where the baritone player Johnnie Marshall is. Peter Coe, the tenor player, he's got a toy shop in Wimbledon and also does cartoons - he's a great artist - so I don't suppose he'd want to come out on the road again. The old bass player lives in France now, but I'm really happy with the one I've got, Brian Odgers, who I first met in '69 when I put together a band called Shorty.

How do you feel the music you are doing with this Blue Flames line-up compares to the old stuff?

It sounds more mature now. I play better, I sing better and I feel better. When I listen to some of the old stuff I think it sounds awfully immature. I shall keep trying to do it better till I've got it right. That's the only way to keep music fresh.



- 1 Georgie Fame
- 2 Brian Odgers
- 3 Brian Bennett
- 4 Colin Green
- 5 Steve Gregory
- 6 Buddy Beadle
- 7 Stan Sultsman
- 8 Alan Skidmore
- 9 Elton Dean
- 10 Lennox Langton
- 11 Eddie Thornton
- 12 Bernie Holland
- 13 Mark Charig



Have you consciously gone full circle, because you realise that blues-based music is what you like doing best? Were the other ventures of yours purely experiments?

I've never really stopped doing that music. I've always kept in numbers like *Pink Champagne*. When Alan Price and I worked together for those three years we did a lot of rock and roll but it wasn't heavy enough for some people and because we did a few TV shows where we weren't allowed to do anything serious, it had to be light music between the jokes, people assumed we were just a cabaret band, so that was the only sort of offers we used to get. We couldn't break through any other way apart from splitting up and doing our own things.

What, then, was the original intention behind your partnership with Alan Price?

When we first started working together it was a permanent thing but we intended doing our own things as well. However, we never did. We put a lot of effort into what we were doing together and found all we were getting for it was cabaret spots which was fine for a while as we went down great in cabaret but, after a couple of years, I wanted to do something else. I didn't want to get lumbered with that shit all my life.

Did you feel the split was the best thing?

Well, I think Alan's really come into his own since then. He's doing what he's wanted to do ever since leaving the Animals but it's taken him a long time to get round to it. That's the fault of us all. It's taken me a long time to get round to it as well.

Do you think the whole *Bonnie & Clyde* thing was a mistake?

I didn't want to do it in the first place. The people who wrote the song knew the film was going to be a biggie. CBS said to me, 'You'd better record this, it's going to be a hit,' and I tried to get out of it. I didn't really want to record it and I even lied to them on the phone, saying I didn't think I could do the arrangement. In the end I sat down and arranged it the way I wanted to do it and it was a big, big hit, but the trouble was I was saddled with that kind of thing for a couple of years. It didn't require a band so they sent me round the world on my own doing TV shows holding machine guns, me, who's most comfortable when sitting behind the piano. I had to hold those weapons and try and look sincere. Then CBS wanted an album to follow it up that was 'in that bag', the Forties thing. So I tried to put an album together but it didn't work. Mind you there were a couple of good tracks on it, *Someone To Watch Over Me*, which I did very tongue in cheek, and a Mose Allison Blues. But as far as I'm concerned, it's all been a musical education.

Do you still feel the same enthusiasm for music after all this time and having gone through all these experiences?

Me? Oh yeah. I don't buy as many records though. I used to spend all my money on records and now I haven't got any to spend. But I still enjoy playing just as much.

Who has been your greatest musical influence?

Mose Allison. He's perfect. He's complete. Marvellous pianist, great writer. For me, he leaves Dylan way behind when it comes to writing lyrics and tunes with 'a message' in inverted commas. For about five or six years I couldn't sound like anybody else. I was just hooked on that nasal way of singing and it's only with having a couple of years not doing that sort of thing all the time that I managed to break the habit and on the new album I don't think my voice has ever sounded better. I think it's because I broke with Mose that I managed to get out of the habit, but I still love Mose.

Are you pleased with your new album?

Yes, very. We've covered a lot of bags. I've always tried to do that. People used to ask me to define the music in the old days and I didn't know what it was. It's basically the blues but there are so many different kinds of blues, city blues, even happy blues - I try to get off on all of them. It took a lot of time for people to accept that. I think I've achieved more on this album than I have in the past because I can nail every track and I know what each one means and can give you the background to each one.

***Leaving The City Behind* was an unusual song for you, being quieter, more ballady, more poetic. How did that one come about?**

I'm not very good on lyrics and when it came to doing this album I was stuck. I had lots of melodies but no words so I gave a poet friend of mine, Jeff Ryan, a call. He said he had a few lyrics and no music. He got



on the train at Waterloo and looked out of the window and just wrote it as it happened, 'I'm leaving the lights that kill the stars, the noise that hurts my mind, the smoke and fumes of a million cars, I'm leaving the city behind'. By the time I picked him up in the car, he had half the song. I sat down at the piano and finished the tune before he'd finished the last verse. That's how we work together. All the voices were me, too.

Do you find the fact that lyrics don't come easily to you frustrating?

Not really, because it's much easier writing with Jeff. I can tell him the story and he can write it. But I do write some. I wrote *Get Away*, but generally I wouldn't call myself a brilliant lyricist. I often get a beautiful line in my head and then it's gone. *That Old Rock And Roll* is one I wrote - Jeff just helped me with the rhymes. It was one of my step-daughters who started that one off. She goes to a boarding school in Wiltshire and I went to pick her up one day and when she got in the car she asked me if I'd ever heard of Jerry Lee Lewis. Apparently all the girls at school were playing his records. So I wrote the song about children being innocent until suddenly exposed to a bit of rock and roll, like losing their virginity.

Do you still feel that you don't come over on record the way you'd like to sound?

It's always been a bit of a problem. The best album I made with the old Blue Flames was *Sweet Things* which was recorded by Denny Cordell at a mixture of the old Olympic Studios at the back of Baker Street and Lansdowne. The band sounded pretty good although a bit thin. You see, we have always been essentially a live band who sounded great in a club but nobody knew in those days how to get it down on record. I'm pleased with this one though.

Your career really seemed to take off when you switched from piano to organ. Have you always stuck to Hammonds, since that first £800 one you bought?

I switched instruments when I heard Booker T. and Jimmy Smith and saw Graham Bond playing. He'd just bought a Hammond and suggested I got one. I used to have an L, which is the cheapest one you

continued on page 12

continued from page 11

can get but I could never get the depth of sound out of it that I wanted. I've got an A100 still, which I've had for about four years. It's a beat up old thing but it gets a good service every now and then and it's going fine. I've got a C3 at home which I keep at home, because taking it on the road would ruin it. Besides, it's really heavy and I can't afford four roadies yet!

Talking of money, what will you do if this album doesn't get into the charts?

I won't be upset as long as it sells to a wide enough audience to encourage me to carry on doing it. We live in a world at the moment where everything is built around money. If the record company don't get enough money from record sales, they won't ask me to do it again. If that happened, I'd still carry on playing, take the band out when I could, make a few bob, just enough to tick over. I might even end up playing in pubs. As long as there is somewhere to play, I'll go out and play. I think I'll go round collecting a few old pianos so that if the Russian Revolution ever comes, I can put them in pubs so people will still be able to play. That's the only way to keep music alive.

What are your plans at the moment?

Well, the interest seems to be back in the band and I'll keep that going for as long as possible. Because of the soft touch on television, you can't blame people thinking that that's all I was into for the last four years, which is not true. You can't really get up there before the television cameras and say to people, 'excuse me, folks, this is just a musical interlude between jobs'. It's the same with doing ads for the telly. If I haven't got an album out, the only way I can get any money apart from slogging out on the road is by doing a few other things.



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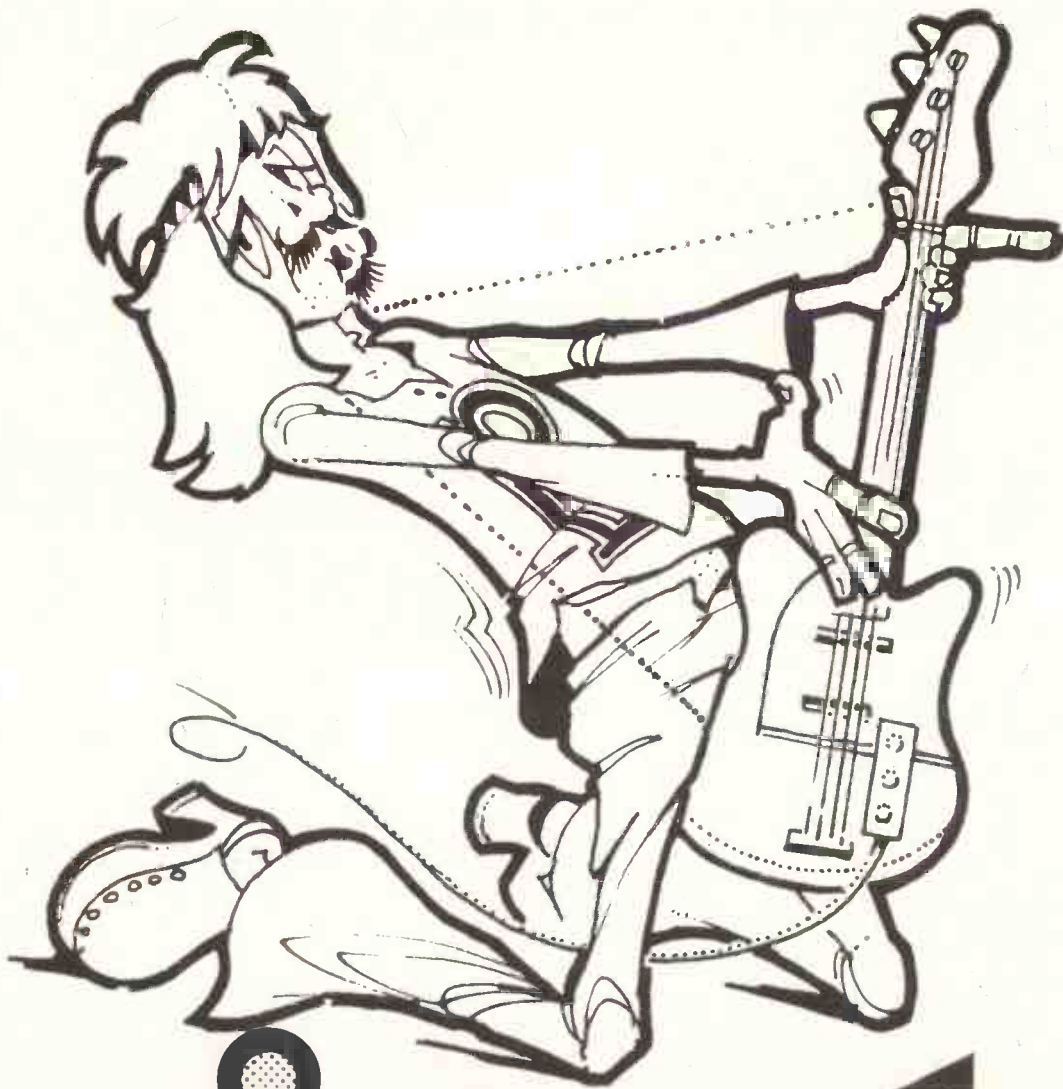
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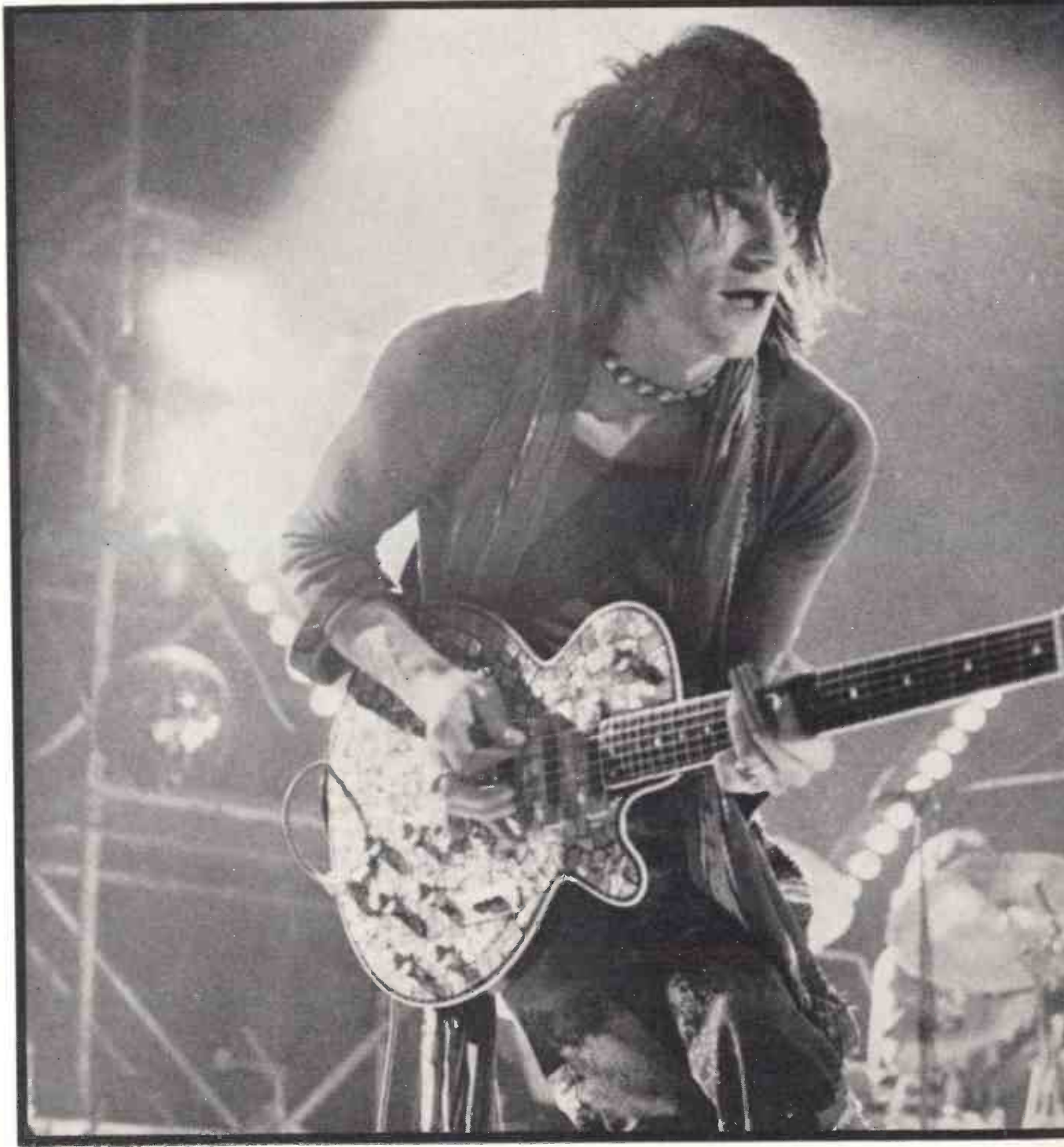
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PLAYER OF THE MONTH: WOOD'S MADE ALB



HOME JIM



I'VE Got My Own Album To Do is, perhaps, one of the most appropriately titled albums released this year. Ron Wood's done something he's been meaning to do for years, but he's been too politically conscious to do a solo project before.

The most interesting thing about the album is that Ron recorded the whole thing in the basement of his house in Richmond. It's an eight-track recording (and I think sounds all the fresher for that) and Ron's obviously felt completely relaxed in such a natural environment.

'I started to think about doing my own album quite a few years ago. I suppose it was because I was writing certain things that we couldn't use in the band and I kept them by me, and I felt that I wanted to tie all the loose ends up and get this album together. I always travel with a cassette recorder and my little library of cassettes. On these are stored my attempts over the years to make up little bits of tunes and lyrics and I guard that collection more carefully than I guard anything else. To be honest I get all sorts of ideas all the time. I write quite a bit when I'm on tour and in the end I just had to string it all together.'

So why did it take so long?

'In fact it didn't take so long, it was recorded in five or six weeks, which is a really short time to put this sort of album down. The reasons I waited so long before starting the album are because I was waiting to get my home studio ready - I really wanted to record it at home - and because I didn't want to start releasing solo albums during the time that Rod was building as a solo artist, I think it would only have confused things within the band.

'I really didn't want to be accused of attempting to be a solo artist so I felt that I had to wait until a suitable time before releasing all the stuff. I was getting quite anxious though, as some of the stuff is seven years old.'

Like most successful instrumental stars (and a few singers) a home studio has been Ron's aiming point for more than a few years. To get the thing together he's had to develop an understanding of the technical side of things most musicians decline to become involved in (as well as getting the loot together in one place). Even for a star of Ron's stature collecting the money necessary would involve some thought.

'I started, as most people do, with a Revox. That was several homes ago and each time I moved I was waiting to get the right room for the studio. When I moved to this house I knew I had it.

'The house is over four floors and it used to belong to John Mills. There's a huge basement that was in a terrible state and after I'd been in the house for a while I discovered another section of basement that nobody had known about. I found it by lifting a trap in the living room.

'The basement seemed perfect for the studio and I set out to equip it just for demos, I was intending to spend about £12,000, but in the end I spent over £25,000. Things really run away with me.

'That's the real reason I waited so long to record. I mean when you're paying for studio time somewhere you feel a little rushed, don't you?'

Many stars have studios exclusively for their own (and perhaps their friends') use. Ringo, Alvin Lee, Tony McPhee all seem to keep their studios to themselves. Is this going to happen to Ron's?

'I'd like to see people hiring it, although because it's in our house they'd have to be friends. It doesn't matter that much whether others use it or not, I think it'll pay for itself on just a couple of albums.'

The studio is eight track which many would consider old-fashioned and insufficient.

'I like eight track, I always have. There are certain limits that are imposed by the number of tracks and I quite like that. There comes a time in all recording when you have to mix so you might as well do it sooner than later. Naturally we bounced a few tracks together during the recording and I really was quite happy working with eight tracks. People have already started asking whether we'll go 16-track, the studio seems to be developing itself but I don't think I can afford 16-track really.'

Naturally his involvement with his studio has increased Ron's understanding of the balance engineer's problems and on this album he's done a considerable amount himself.

'I'm not an engineer of course, so I left all the main decisions to my engineer, but I think I know something about it now.'

Ron's not anticipating a massive solo career ahead. He'll be happy with a successful album and the next one planned. Naturally he's going to promote the thing and he'd like to work with a fairly stable bunch of musicians but there's no thoughts of a permanent solo outfit.

The Faces are more than busy now anyway. After a long, long layoff the band are into a European tour that will lead them to the rest of the world next year. But Ron's got his own album done.

WHO'S WHO IN SOUND

RUPERT NEVE

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drumming with henrit

Bob Henrit continues his series for drummers

THE nicest thing about being a drummer as opposed to being a guitarist, pianist or horn player is we don't have to be sitting at our instrument to practice. We can work out ideas on the bus or at work, anywhere we like – even in bed if we can find the time! Of course it's important to practice on the kit but the noise can be a disadvantage, on the other hand it can be advantage if you really want to annoy the neighbours, or have something in your system you would like to get rid of!

TUTORS

There are many tutors on the market written by drummers who are more able to teach the rudiments than I am, so, I suggest you use the tutor I hope you already possess and adapt my ideas to your drum kit via your tutor. If you don't have a tutor Carmine Appice's is excellent, really heavy. I have an old one by Sam Ulano called *Rudibops* written in 1949, which contains more Rock n' Roll than more modern ones! At the start I feel it's necessary to learn something interesting and relatively easy to play, that will give you satisfaction and be a springboard to something more difficult and demanding. A little while ago Adam Faith decided to learn the piano and almost the first thing he learnt was John Lennon's *Imagine*, a not too difficult song that Adam liked very much. As soon as that was mastered he moved on to more complex scales, chords and fingerings. Now when he gets bored with his scales and things he can go back to playing *Imagine* and re-awaken his interest and enjoyment. Of course it's a little more difficult to apply this concept to drums since we can't actually play tunes on them but we can play rhythms. So I will show you some of my unusual funky rhythms and when you get fed up with your formal rudiments and exercises you can play around with these, and, hopefully, reactivate your taste buds.

Here's a different way of playing a paradiddle. You play all of the

right-hand beats on the hi-hat and all the left-hand beats on the snare-drum; be sure to accent the two off beats,

R L R R L R L L L R L R R L L L
(sixteen notes)

the bass drum can double each right hand. When you get proficient you can miss out the first left hand beat and third right hand beat, doubling the bass drum with the remaining two left-hand hi-hat beats. Try to make all the other beats on the snare less heavy than the actual off beats. You can also open and close the hi-hat quickly for the first two-eighth beats. It's all very well being able to play the rudiments but the problem can be adapting them to your everyday playing. You have to sit down and think how to apply them to general playing as opposed to using them just for filling in, etc. The paradiddle thing I have shown you is just one example – it's up to you to find others. Try playing a normal rock feel and instead of striking all eight beats on the cymbal or hi-hat bring the stick back to the snare for 2, 4, 6 and 8 – this leaves us playing fours on the cymbal, very effective. This works pretty well for shuffle rhythms (dotted eighths) too. It leaves a lot of room for you to play funky grace notes with your right hand.

KIT

With the acquisition of a much larger kit, within the last couple of years, I have been forced to change my style and technique. For years I have played with the orthodox left-hand grip but now find it's impossible to fill round six or seven tom-toms with any degree of speed or force using this grip. I'm now in the insidious position of using orthodox grip for the snare (after all these years I still find it's best), and matched grip for the tom-tom work. It's ridiculous but with hard practice I've managed to change the grip in mid-fill from snare to tom-toms quite successfully. While I'm on the subject of orthodox grip and



Matched Grip

Continued on page 18

drumming with henrit

matched grip I think if I were just starting to learn drums I would use the matched (parallel) grip. I think it leads to a funkier feel – but as I say it's too late for me. The orthodox style evolved because it was the only left hand grip you could use when you were marching and playing at the same time. Anyway I'm stuck with it but you needn't be. I thought I would mention recording technique in passing and talk about reading at the same time. Many moons ago I was booked for a Unit Four plus Two session and, being scrupulously honest I said I didn't read too well but would appreciate a part as a guide. The Producer said it was only Rock n' Roll and I wouldn't need a part. I arrived at the studio just in front of 50 other musicians (honestly) who all had their parts. Needless to say it wasn't only Rock n' Roll and I had to learn my part while 50 musicians waited for me. A very sweaty experience! At that time young musicians were vaguely frowned upon by the session-man fraternity, especially if they had long hair. Anyway I got through it in the end and over the years I've talked to all sorts of session players who, funnily enough, have all had the same sort of embarrassing experience. Anyway to sum up it's essential to read if you intend to do all sorts of musical sessions. Somehow everything seems easier if it's written down and you can almost understand it.

Normally on recordings I find it's better to underplay rather than overplay, that's to say don't play two beats if one will sound better.

It's the drummer who draws attention to the punctuation marks of a song by fills and accents or, more importantly, by tacets. Sometimes it's what you leave out that makes all the difference. The acoustics of most studios tend not to flatter the drummer's sound – he has to work really hard to get a percussive sound, especially if he has a single headed kit. The music tends to be much neater and more concise if the drums aren't overplayed. Anything the drummer plays on record (or elsewhere) sounds better if it's played positively. Get in there and play it with confidence even if you are wrong at first. It's better to be positively wrong rather than almost right. Henrit's second law.

LISTEN

Finally, listen to and watch as many drummers as you can (bad ones as well as good), copy them unashamedly but adapt their ideas to your own style. There's no copy-right on drum styles or techniques and you're fortunate these days in having so many good players to emulate. Remember half-an-hours applied drum thinking is more beneficial than two bored hours of practice.



Orthodox Grip



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SLOW MOTION MAN

MAN just may be the original band on the run. Ever since their inception in the autumn of 1968, Man have set a frantic pace which has gradually become their life style.

The personnel changes in the band would do an international football side justice. Amicable partings they may be, but their frequency – Deke Leonard reckons that Man have changed members every six months – is attributable to one thing – the road.

And yet, as Deke Leonard says 'We're always on the road, and it suits us. Whenever we have a lay-off, the band drifts apart.'

To anyone unfamiliar with Man, all this could sound like a contradiction. But in fact, Man is more of a life style, more of a musical existence than a band. Regardless of changes, departures and reunions, this feeling of an idea and the various musicians who subscribe to it has risen steadily in terms of album sales and audience numbers. Now, after perhaps 1,000 gigs and a total of 12 albums (which includes the work of Deke Leonard's solo effort), Man are bubbling somewhere just below the bottom of the charts. And are they concerned?

No, not much. The road is the life for them. Some bands have a destination in mind, a place, a status, a market, if you will, where they know they can sell themselves.

Other bands, Man among them, just go out and do what they do, or rather do what they enjoy doing, and leave it up to the public to choose them. That takes time.

And time is one thing that the current Man line-up are prepared to take. With Deke on lead guitar and sharing the vocals with Mickey Jones on rhythm guitar, Ken Whaley on bass and Terry Williams on drums, Man are all set to attack the charts at their own pace.

Thus, it should surprise no-one that Man can call their eleventh album *Slow Motion*.

STEADY GROWTH

'It more or less describes our progress up to now,' Deke told me with an unapologetic grin. 'Our growth has been steady, we've built up audiences of Man freaks gradually, *in spite* of not having management that could pump a lot of money into the band early on, *in spite* of a lack of hype, and with some really primitive gear at the beginning.'

The italics in the paragraph above are mine and, as I discovered, Deke's as well.

Would he have preferred to have money early on to back his fledgling ventures, and for a bit of promotion? 'Yeah. It would have helped. So many times when we were recording I would think to myself "This track could really use an Echoplex". We've got that and quite a lot of stuff now, but at the time it would have made

a lot of difference.' Even now, one gathers, a bit more financial success would hardly hurt Man. While I was waiting for Deke Leonard to turn up, I heard one of his roadies and a management representative arguing about whether it was worthwhile to get the band a synthesizer – not buy, but hire.

There's no money to be had on the road, according to Deke. 'Most of what we make touring goes back into equipment.' The pace at which Man tour is very hard on equipment. In their recent tour with Badfinger, their P.A. was running an average of eight hours a night.

So they may be a good band that's bubbling at the bottom of the indices of success in spite of themselves, in spite of their preference for the road. But if they can crack the top, there won't be too many complaints.

What, I wondered, is it that makes a band a success. Besides good music, besides good records, and besides the basic desire?

'Well, I think it's the image more than anything. A band like Crosby Stills Nash and Young for instance. They had been around separately for a long time, making good music, but they just got together at the right time and caught the mood of the public.'

There is more to image than that of course. There is, in the end, marketing something attractive. Like a stage show, for instance. Which is, I might add, one of the aspects of Man which most of the music papers criticise. They just don't do anything, you know?

I mean, they just go on in anything, Levis and T-shirts even. And they don't move around too much.

They just sort of play their songs.

They don't bring motorcycles on stage, and they don't throw glitter at the audience.

They just play.

So how *can* they expect to make it to the top, or even into the bottom of the charts? What will they look like, should they stumble on to Top Of The Pops?

Probably like a bunch of Welsh musicians, which of course is exactly what they are. What a peculiar idea! What kind of an image is that? I mean, you don't just slog around on the road for six years, playing 100 gigs a year punctuated by a couple of frantic two week breaks spent in the recording studios if you want to get to the top, do you?

What sort of divine fools have I talked to? What brand of protracted, painful innocence is this? Surely anyone in the business now knows that you have to have a gimmick.

I mean, if you want to make it to the City of Success, all you need is to find the right motorway, follow the signposts and you'll get there. Unless you have a breakdown or doze off at the wheel.

I give up. Man must have spent enough time on the move to know that motorways can be pretty boring, regardless of the splendour at the end.

PRETTY BIZARRE

So they have settled for something else. A good road all their own, without signposts or maps or even a really familiar bend of any kind. They don't even know where it's going.

'You've got to do what you believe in; life can be pretty bizarre and there are a lot of things that you can't rationalise, you've just got to go on and live with them. 'Bands are as different as the people in them, and I don't really think that we could do anything that wasn't really us.'

But, the audience . . . won't they want something special? 'People have an idea of us as being heavy, I guess – that's what they say anyway.' They also say that they like Man – most of the gigs are packed, and, as I said before, the venues they can play now are limited by their own popularity.

Someone, then, is listening to Man, and what a queer bunch they must be. People who like to go out and just hear music; not a happening, mind you, but quite good, professional music, made by people who like playing it, who enjoy like entertaining an audience.

The only possible good that come out of this rather stubborn approach to life – imagine doing what *you* want to do for a career – is success of a major scale. Man could become one of the lucky few bands to break into the charts, and the public consciousness, by doing things their way.

It could just be the 'gimmick' that will make them. If it doesn't, then you can just about be sure that one form or another of Man will be playing the various Greyhounds, Locarnos and Meccas of Britain, without too many complaints. And just think – it's all up to you whether or not they make it.

L.-R. Mickey Jones, Terry Williams, Ken Whaley and Deke Leonard



YOUNG

THE ODD BALL

NOW that the dust has settled over the Crosby, Stills, Nash & Young Wembley supershow, where in excess of 70,000 turned out to see the Woodstock wonder boys do their stuff and ride off happily into the distance again, it's an ideal time to reflect, not on how the band shaped up but more important how one vital component of the line-up continued on his long road to near perfection. Neil Young, the tall, shuffling, laconic Canadian who fits the reluctant superstar role better than anyone you know.

Oh yes, he's improving on that so they say, still can't find anything to say to reporters, in fact he never could but Neil's certainly a changed man, musically at least. He's grown since those early times in the mid-Sixties with Buffalo Springfield, the music, writing style and singing haven't changed dramatically they've just grown, grown to the proportions that put Neil way up there among the most talented rock and rollers.

But the rise *hasn't* been gradual he's been one hell of a musician for years now, the process has just edged him further away from the commonplace into the realms of the very special. It's been something he's been able to control, at least it seems that way. He's work-

ed with a handful of musicians and producers over the years to create a feel that's grown and the lack of frantic switching and changing the people around him has helped.

OK so you can't mistake Young's music, some might refer to it as stylised, boring and wimpish but the facts speak for themselves, he's maintained standard and musicianship that the rest of the 'band' - Crosby, Stills & Nash and others - have found virtually impossible to keep pace with.

HANGUPS

From the outset Neil has been, because of his own self doubts and hangups and the full scale ego battles that finally split the original CSN&Y team, the man at the back, the odd ball in shades singing the *weltd* songs, a guy who fitted uncomfortably in the superstar system, but look at his record sales and the story's a lot different.

Buffalo Springfield was Young's first real testing ground and in the company of some excellent rivals his talents began to stir right away. The band were looked on in the States as one of the most exciting and creative of the period and Neil's contribution, along with Steve Stills, Richie Furay later Poco and now in the highly

By JAMES LYNTON



thought of Souther, Hillman, Furay band), Dewey Martin and Bruce Palmer (later replaced by Jim Messina), was as singer, producer, writer and guitarist. Neil Young's careful climb had begun.

Perhaps the most typical Young song during these days was *Broken Arrow*, a number that he could include on one of his latest albums and it wouldn't be out of place. It's all there, Neil's fine sense of orchestration and dramatics, simple but powerful guitar and the down, almost languid vocals mould perfectly to create a song that some five-years on is simple but beautiful.

Out on his own Young started his solo recording career with *Neil Young* and some of the names his followers would grow to come to expect on his later albums appeared. The highly talented Jack Nitzsche from Springfield days, David Briggs and manager Elliott Roberts. By the time the second of Young's six solo albums hit the market he was on the way up and *Everybody Knows This Is Nowhere* with Crazy Horse sold over a million copies.

This fine album was produced by Young and Briggs and the Crazy Horse line-up was one to be respected, Danny Whitten (guitar), Ralph Molina (drums),

Billy Talbot (bass) and Neil also on guitar. The NY guitar style was beginning to gain some real strength by this album too and, along with his writing, marked Young as something of a big star in his own right without really hitting the big time – yet.

Everyone Knows contained some classic Young tracks like *Cinnamon Girl* and *Cowgirl In The Sand* but what was to come was really going to outstrip these first two albums. *After The Goldrush* was his third 'solo' and this one really started to turn Young into the superstar he was always destined to be, much against his will it seems.

STYLE

The album started to get near the 2-million mark and it was achieved with virtually the same style and approach Neil had been employing since Springfield days. The writing, playing and production was all improved but the initial source could be easily recognised. Briggs and Neil produced again and along to help out Crazy Horses were Stills, pianist/guitarist Nils Lofgren and Greg Reeves (who also worked a while in the CSN&Y team).

The fragility of Young's vocals was nowhere better illustrated than on the title track and in fact this album shows the full range of emotions from Neil. This album perhaps shows the man at one of his lowest but most creative ebbs, incredibly moving songs like *Don't Let It Bring You Down* and *Birds* highlighting Young's writing talents. But there's love songs too and the powerful and deep felt *Southern Man*.

A track that could be Neil's best known piece of writing, in the States at least, that movingly tells of the repression, murder and general mistreatment of blacks by the whites in the Southern states. The mood is malevolent, the rhythm section and electric guitar used so well that you can almost feel the charge of fear and excitement in the air.

Goldrush, and most of the songs, had been inspired by the Dean Stockwell-Herb Berman screenplay *After The Goldrush* and apart from the feeling that comes through there's also stronger signs of the early progression solidifying into something Neil had been working on for a long time. The album doesn't contain a weak track and Young moves around among the musicians he knows with a growing self assurance and ease.

That was in 1970 but Neil's fourth album *Harvest* didn't hit

until '72 but it was his biggest seller to date, the accumulative effect of those earlier outstanding albums had taken and the sales soared over the 2-million mark. Obviously the tie up with the CSN&Y roadshow helped but you can't help feeling that such is Young's talent it would have happened anyway.

There's a much more down home, funky feel about the *Harvest* album, perhaps a reaction to the slickness of CSN&Y workings, and the appearance of the Stray Gators helps this feel. The familiar name of Nitzsche is there again on piano and slide, Ben Keith (steel) and the highly rated Nashville team of Kenny Buttrey (drums) and Tim Drummond (bass), who'd played in the distant past with Conway Twitty in the good old days and James Brown.

Again the brilliant tracks clock up, *Alabama*, *Heart Of Gold*, *A Man Needs A Maid* and the help of producers Nitzsche, Elliott Mazer and Henry Lewy, Young got another beautifully balanced set. An album that had all the touching dramatics of *Maid* and the throw-away lightness of *Out On The Weekend* and still Neil managed to jack up his performance by just another notch, the improvement, not as rapid as before, continued.

By this time CSN&Y was just a memory and Stray Gators much more a reality, so much so that Neil decided to get back on the road, try and loosen himself up a piece and get to know his public again. But Neil bit off a little more than he could comfortably chew and the ensuing six or eight months did not go at all well for his career.

CAPACITY

He and the Gators – Nitzsche, Drummond, Keith and Johnny Barbata (drums) called in on over sixty towns and cities in three months, working the big 15,000-20,000 capacity halls and the schedule and other things started to wear Young down noticeably. Young had also completed a film *Journey Through The Past* which he failed to get a distributor for and the accompanying theme album didn't take off in the NY tradition at all.

Time for the fifth album to be released (if you don't count *Journey*, which most don't) and it was back to Mazer to help out on production. Titled *Time Fades Away* it was recorded live on the Gators' tour and took in gigs at Seattle, San Diego, Oklahoma, Cleveland, etc. and, like the later Young albums, took a bit of getting into.

This one didn't jump up at you instantly and say 'POW! I'm a Neil Young record, listen!', it was a much longer affair of having to get to know the songs and come back regularly to check out new angles that you'd missed first time round.

After hitting Britain, Neil had an album planned called *Tonight's The Night* but it was scrapped, he had worked with the Crazy Horse line-up and got a very funky old club feel according to bassist Drummond but the final results didn't suit Neil at all. A rest, fatherhood and by the time the Spring of '74 had rolled round *On The Beach* was in the can and plans for the CSN&Y reunion were blowing hot.

On The Beach captured the new Neil Young attitude, more outgoing, more in the limelight approach and the distillation of his guitar style. Everyone had thought Young was a pretty mean player but *Beach* proved he'd moved past that and could rival the best players around, at any level. The line-up was familiar, Briggs, Keith, Drummond, Billy Talbot, Ralph Molina all cropping up along with Nash & Crosby and two Band members Danko and Helm in the rhythm section chair.

Again this was an album that you had to listen to to fully understand, it bristled with more get up and go and wit than most Young fans expected, but you had to give it a dozen or so plays before the sheer depth and beauty filtered through, especially the Young guitar pieces. *Walk On*, *Motion Pictures* and *See The Sky About To Rain* are all instant Young classics but the title track, with the most underplayed and meaningful guitar you'll hear anywhere, is captivating and moving.

So, despite the reported overnight change, Neil Young remains the reluctant up frontier. On the reunion tour he turned up on stage in St. Paul in front of nearly 20,000 in patched cord trousers and a Buick service jacket and the traditional shades but played with a vigour and dash that few had seen since those mix-Sixties.

Young's career, with the CSN&Y get together, this new found ease and the *On The Beach* release is ever closing in on the full fruition of his myriad talents. When you hear people speak about the leaders of rock and roll, Wonder, McCartney, Joni Mitchell and the likes, remind them of Neil Young, a name that won't be left out of any history of the music, a music he's help elevate and retain at an outstandingly high level.

Remember the name.



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album reviews

ALBUM OF THE MONTH

THE ROLLING STONES

IT'S ONLY ROCK'N'ROLL

ROLLING STONES
COC 59103



If you've been waiting for the Stones to regain their old fire, this is it.

It's amazing how unchanged the band sound. I recall them playing at the Richmond venues in 1964 and their sound was exactly the same as on this album. That's not a criticism, it's a compliment to their ability to keep things together. Not because of the simplistic approach they consciously adopt, it's because they've managed to still make it sound like they mean it.

There's some really fabulous guitar work from Keith Richard and Mick Taylor – especially on the first track *If You Can't Rock Me* and the whole album is one of crushing guitar licks and very heavy chord work.

Bill Wyman's bass is as powerful as it's ever been, listen to the way he and Charlie work on *Dance Little Sister* and you'll remember how a group should be.

When I first heard the single track *It's Only Rock 'n' Roll* I was a little disappointed, but the album holds far greater tracks than this.

Ain't Too Proud To Beg, *If You Really Want To Be My Friend* are as good as anything the 'Golden Years' produced. Long live the Stones, with albums this good, you've really no need of superlatives. Just hear the album. **R.H.**

VARIOUS ARTISTS

ANOTHER SATURDAY NIGHT

OVAL OVL 3001

This is a collection of finger-picked acoustic guitar pieces which should appeal to anyone with a liking for the country blues.

The legendary Rev. Gary Davis contributes two of the tracks: *Swingin' Blues*, and a fine interpretation of *Darktown Strutters Ball*. The latter has also been recorded by Tex Isley of North Carolina, who may well have gained his inspiration from Davis's version. Although the Davis tracks lack the polish of the others, they are compensated by an individuality and indefinable 'feel' for the material that one normally finds in artists of his stature and influence.

His one-time pupil, and probably the best known of white blues-pickers, Stefan Grossman plays two bottleneck pieces: an unfortunately instrumental-only version of Sonny Boy Williamson's *Good Morning Little Schoolgirl* and *Tell Me Baby*, which Stefan tells us (on the sleeve) is 'after the playing of King Solomon Hill, a mysterious figure'. He even obligingly goes as far as to give the number of the original recording.

Roy Bookbinder sings and plays three numbers in an orthodox but competent manner, the most interesting one being an old minstrel song, *I Got Mine*.

A contemporary influence is noticeable in *Delta Swing*, a dextrously picked track by Larry Sandberg 'an original instrumental in the delta (i.e. Mississippi Delta) style'.

The artist that I was the most impressed by is Woody Mann, whose driving vocal and instrumental style lies somewhere between the city and the sticks. Woody is heard to best advantage on *Who's Been Here*, which contains some powerful 'spat out' vocals and a particularly outstanding guitar break. **D.R.**



JOHN DENVER

BACK HOME AGAIN

RCA APLI 0548

Here's a record to make tired roadies wish they'd thought ahead and put some money in the building society. John Denver seems to inhabit a different kind of world to most of the other artists and bands on the road. His is super clean, detergent fresh, he is all shining face and gleaming smile and his songs are a celebration of down home life on the farm and the good things of nature.

As such, you either love him or hate him. His high, pure voice is perfect for his melodic tunes. The lyrics on this album are all about different aspects of being a country boy, from the humorous, in *Grandma's Feather Bed*, the romantic, in *Annie's Song*, *This Old Guitar* and *It's Up To You*, life on the farm in *Thank God I'm A Country Boy*, *Back Home Again* and *Matthew*.

Sweet Surrender is another celebration of the freedom of country life, like *It's Up To You* and *Cool An' Green An' Shady*, but it's one of the strongest songs on the album, with the chorus repeated and gradually built up. *Thank God I'm A Country Boy* is also very well arranged, starting off with just Denver's voice and handclaps to keep the rhythm and then breaking out into country style fiddles and guitars on the appropriate verse where 'I pull out my fiddle and rosin up the bow'.

Milton Okun has done a very smooth production job on this album. A lyric sheet is included, which is a thoughtful accompaniment to these sing-along numbers. **L.R.**

CAN**LIMITED EDITION****UNITED ARTISTS USP 103**

Creative genius or cacophonous row? A brilliant example of modern musicianship or a sick joke at the expense of the record-buying public and the vinyl shortage? Whichever way you hear them Can, from Germany, cannot be ignored.

Personally I think they are a joke – with titles like *Ethnological Forgery Series Nos. 7, 27 7 30, Mother Upduff* and *Blue Bag (Inside Paper)* – ‘Blue-blue bag, nothing you got today, blue-blue bag cry forever, blue-blue bag, inside paper, inside the paper nothing to do, what you got?’ they have to be. However, it’s a joke that’s motivated by pure genius that lies somewhere between the realms of jazz-rock, Wild Man Fisher, Stomu Yamash’ta or an evening with Edgar Allan Poe.

Perhaps it gets closest to some of Yamash’ta’s work, with imaginative use made of percussion, rhythmic patterns and bass lines amongst the weird and off-key horn sounds.

The album has something of an erotic quality about it, at the same time being an invitation to a ride on a musical nightmare – in effect it may literally ‘blow your mind’ to use a well-worn phrase, or, leave you completely out in the cold. Can can certainly be taken seriously, but keep a tongue in the cheek at the same time if you don’t want to be labelled pretentious. **D.R.**

**MIKE AULDRIDGE****BLUES AND BLUEGRASS****SONET SNTF 673**

Mike Auldridge has firmly established himself as a leading exponent of the Dobro, and this his second album (issued in the US on Takoma Records) proves it.

Recordings on which the Dobro is the principal instrument run the risk of monotony, but Auldridge’s skill and versatility combined with the varied choice of material ensure that this is not the case here. Some of the credit must go to the first-class musicians backing him up – these include John Duffey, Vassar Clements, Rick Skaggs, Doyle Lawson and Paul Craft, all well known in this particular sphere. The line-up varies considerably from track to track but the mix is constantly successful, with the exception perhaps of *Walk Don’t Run* which I feel was the one mistake. It’s played OK but that particular number equals The Ventures as far as I’m concerned. It’s rock and roll and is best left as such.

The title of the album is a bit misleading – it’s difficult to put a finger on the material, but there’s very little that falls within the context of negro blues as played by the likes of Fred McDowell, Robert Johnson, Elmore James & Co. Two tracks that are likely to appeal to the blues fan are *Strutting The Blues* and *Everybody Slides*, but 12-bar E-A-E-B-E- sequences are avoided. Numbers such as *Bottom Dollar*, *Summertime* and the Beatle-ish *Killing Me Softly* might be classified as blues in a more general sense though, and the last two mentioned are particularly well-handled.

Blues is a contributory factor in bluegrass music however, and certain tracks such as *New Camptown Races*, *Eight More Miles To Louisville* and *Panhandle Blues* fall into the bluegrass category. Other tracks are outside it, but despite this, if you want to hear the Dobro played with flair and imagination, Auldridge is your man. **D.R.**



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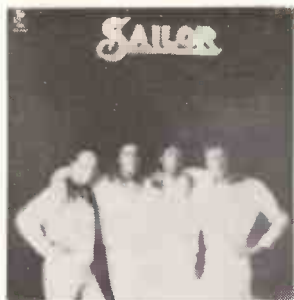
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SAILOR**SAILOR****EPIC 80337**

A potted version of the long, interesting story behind this band is that the idea of a band called Sailor originated in Paris in 1936, where groups of musicians used to play in a small, smoky club called Le Matelot, which, as anyone with a smattering of French will know, means The Sailor. The English name was adopted in 1939 and many famous musicians passed through the ever changing line-up. Unfortunately in 1971 the club burned down but these last four of the musicians managed to keep in touch.

The concept of the album was originally intended as a rock opera set in the red-light district. The album traces a sailor's life from the traffic jams of the city – the number *Traffic Jam* is out as a single and getting a lot of airplay – out onto the deep blue sea, where *Blue Desert* mirrors his loneliness in his cabin with Betty Grable pin-ups on the wall, then we get a tour of the red-light districts of Amsterdam and Paris, a hymn of praise to the girls, plus many well-observed details of cafe and city life.

It's one of the most interesting albums I've heard in a long while, not only in the subject matter and variety of the songs, which are all extremely well constructed and contain at least two more potential singles, but in the unusual instrumental line-up. All the songs are written by the Norwegian, Georg Kajanus, who plays 12-string guitars and sings the lead vocals. Henry Marsh plays accordion, nickelodeon and piano, Grant Serpell plays drums and percussion and Philip Pickett bass, nickelodeon and piano. You'll notice that there's no electric lead guitar.

You'll never have heard a sound quite like this unusual combination of instruments. The guys' voices blend beautifully and listening to this album is a totally fascinating experience. **L.R.**

LES PAUL & MARY FORD**THE VERY BEST OF . . .****EMI CAPITOL
E-ST 23321**

Yes, this is the face that launched a million guitars, the one and only original Les Paul himself. Les never dreamed of the extent to which his guitar would become popular, or of the music that people would one day play on it.

Les's ability to make his guitar 'speak' in a way different to any other marks him as one of the greatest innovators in guitar history and he was probably the first man to properly exploit the potential of the Echoplex and multi-tracking techniques. These recordings have obviously dated some with the passing of years, but far, far less than most of the pop that was around in the pre-rock and roll era, which proves that Les was certainly ahead of his time. I'd even go as far as to say that some of Les Paul's licks could well have influenced Chuck Berry – listen to *Bye Bye Blues*, *Goofus* and *Jealous* for example.

Mary Ford, Les's mellifluously-voiced partner provides the icing on the cake but on the duet tracks (many of the 16 tracks are instrumental and feature Les on his own) both are complementary, neither attempting to steal the show. Mary and Les could certainly sing and play the blues when they wanted to, listen to *St. Louis Blues*, it's superb.

It seems odd in view of its recent popularity, that *Vaya Con Dios* sounds the most old-fashioned of the tracks (it is also the schmalziest). Alex Harvey fans will no doubt recognise *The Carioca*, recently revived by Zal Cleminson and I wouldn't mind betting he got it from Les Paul!

One black mark goes to Capitol for giving us no information whatsoever about the recordings, bar the composers' names. Are there any L.P. & M.F. fans amongst our readers who can supply some?

The recordings have been re-channelled for stereo effect but it's been done well and they don't seem to have suffered as a result.

Some of the better-remembered titles included here are *I'm Sitting On Top Of The World*, *Nola*, *Bye Bye Blues*, *The World Is Waiting For The Sunrise* and *How High The Moon* – an old 78 copy of the latter, bought at a jumble sale for 3d has been a treasured item in my record collection for many years and this album will be the same. Incidentally, who wouldn't like to get their hands on that nice little Gibson pictured in triplicate on the cover?! **D.R.**

**VARIOUS ARTISTS SOME PEOPLE PLAY GUITAR . . . KICKING MULE SNKF 102**

One of the most interesting releases (and a bargain-priced one at that) to fall into my hands recently is this first Oval L.P. compiled by Charlie Gillett and Gordon Nelki.

This album of modern specialist recordings almost takes the form of a modern 'field trip', presenting recordings issued on small labels in Louisiana which would otherwise remain unheard this side of the Atlantic – and probably in most of the States as well.

The cuts are all by 'obscure' artists and fall into two distinct categories: 'cajun' which has been popular in the Louisiana area for many years (heard here in its most commercial form) and could loosely be described as French country music and 'bayou' which owes more than a little of its origin to soul music.

Anyone with an interest in these fields or rock and roll and blues will probably find this disc worth a listen and may well wind up being 'sold' on either or both of the two styles represented. There seems to be a long-overdue trend developing now towards leaving mono alone, and the dread 'mono enhanced for stereo' trap has been avoided.

The title track is the Sam Cooke hit (recently revived by Cat Stevens) sung by a Mr. Clint West – this one falls into the bayou category and features some good sax work. Clint West also appears in duet with Tommy McLain on a very soulful *Try To Find Another Man*. Two other outstanding tracks are McLain's *Before I Grow Too Old* and Rufus Jagneaux's *Downhome Music* which sounds so Stones one wonders if the name is more than coincidence!

Turning to the Cajun material, which is largely distinguished by French lyrics and accordion – yes, accordion, for my money Belton Richard's mournful *Cajun Fugitive* is the best track (cha-cha-cha ending excepted), though it bears more than a passing resemblance to Merle Haggard's C & W hit *Branded Man*. Johnnie Allen runs it very close with an instrumentally different but creditable version of Chuck Berry's *Promised Land*. Just to confuse matters *Two Steps De Bayou Teche* by Austin Pitre is in fact Cajun despite its title, and although the fiddle playing on this leaves something to be desired, it is a good piece, representative of the more traditional cajun music. **D.R.**



SONGWRITERS:

THE LAW'S ON YOUR SIDE!

IT'S nice to know that the House of Lords is on your side! And if you're wondering what that distinguished collection of titled gentlemen have got to do with the music business – the answer is a great deal because the House recently had to decide whether a publishing contract was fair or not to the songwriter – who just happened to be Tony Macaulay, the very successful composer of such hits as: *Love Grows Where My Rosemary Goes*, *Baby Now That I've Found You*, and *Let The Heartaches Begin*.

Fortunately for Tony, the huge royalties that he earned from his many hits gave him the money to enable him to continue fighting this important case for seven long years and the final result was that the House of Lords decided that no publishing company could ask any young songwriter to sign over all his songs for many years to come.

In other words, if any budding songwriter has signed such a contract and now feels that he has given the publisher in question ample time to have sold his songs – which would normally be between 18 months and two years – he is entitled to go to that publisher and say that he wants them to let him have his copyright back again.

The dispute made history because it was the first time that a case involving the music business had ever reached the House of Lords and also the first time a case had been fought on

HOUSE OF LORDS GIVES VERDICT IN FAVOUR OF YOUNG SONGWRITERS

the 'restriction of trade' point since 1816.

How did Tony Macaulay get into such a situation in the first place? The answer is in exactly the same way that hundreds of other songwriters do every year. They simply approach a publisher, play him their songs and end up over the moon when the publisher asks them to sign a contract.

'I started writing songs in the early 60's,' Tony said 'because I found I wasn't much good in groups. I trekked up and down Denmark Street with the tapes, the way all writers do, but I couldn't find anyone who was interested in my songs.'

Then a chance came for him to work as a promotions man for Essex Music and later he was given a year to prove himself as a record producer with Pye Records. Within six months he had his first hit record – with a song he'd written several years earlier.

'I should think my first ten hits were all songs which I'd been trying to sell for some time – things like *Baby, Now That I've Found You* and *Let The Heartaches Begin*, for instance.' In the end Tony claims that he was the one who got those songs off the ground. He

had to do a lot of the spade-work, getting his own material recorded and plugged.

What most aspiring songwriters don't realise is that a publishing contract doesn't mean very much these days. The thing that matters above all is to get your material recorded – then you can start to hope for a big hit. Even persuading a local group to sing some of your songs matters far more than signing some nebulous piece of paper and sitting at home waiting for it all to start happening.

IN-HOUSE

Once you've got someone interested in recording one of your songs, that's the time to go through the formality of sorting out which publishing company to sign with.

Of course, there are good publishers and bad publishers. The good ones really do try hard to get a writer's songs recorded, but even this age-old function of the publisher is dying out, and is fast being superseded by a new development – what Tony Macaulay describes as the 'in-house situation' – whereby the artist, producer, publisher, and record company are all under one roof, so to speak. This has reached such a stage that about 90 per cent of British

chart hits come from in-house operations.

It is now much more important for the writer to take his songs straight to a company which can record them, than to an independent publisher. And, as for signing his songs to the worst type of publisher – he'd be better off to give up altogether!

Some publishing contracts can tie a writer down for a number of years during which he cannot offer his work to anyone else. That is what is meant by 'restraint of trade'. And even worse, there is no onus on the publisher to do anything with those songs, so the situation can easily develop where the songs sit mouldering in a drawer for years until suddenly the writer becomes popular as an artist, or by his own efforts gets a top artist interested in recording a song. Then it's bonanza day for the publisher. He can get out all those old songs for which he has done nothing and start reaping unmerited rewards.

This was the sort of contract Tony Macaulay signed when he was only 21 and as he says, 'I was a lot less naive than many other people because I was already in the music business. So if it hooked me it would hook anyone'. The agreement was to last for five years, to be extended to ten years if in that five years the writer earned over £5,000 from his songs. But £1,000 per year isn't very much considering that a top ten hit can earn you more than that in a few

weeks.

Although there was a clause in the contract which allowed the publishing company to terminate the agreement by giving one month's notice, there was no similar clause allowing Tony Macaulay to do the same. There was also no clause stating that the publisher was under any obligation to try to get any of Tony Macaulay's songs recorded.

When you realise exactly what it means it sounds dreadful, doesn't it! Yet this is the sort of contract that has been standard throughout the business for a long time, although some companies have included clauses in their contract that are fairer to the writer, in that they let him have his songs back if, after a certain length of time, nothing has happened to them.

For a long time the Songwriter's Guild has been campaigning for a new standard contract which will automatically allow the writer to have his songs back after a period of two years, if in that time they have not been recorded, broadcast or the like and if he actually asks for them back. If he doesn't request their return, they will stay with the publisher for the length of the contract.

FAIRNESS

Other people are now beginning to see the fairness of this and the Music Publishers' Association has been meeting to discuss the designing of a new contract which will be fair to writer and publisher alike.

The final commendation for a re-think throughout the industry was the decision of the House of Lords who saw a contract such as the one Tony Macaulay signed as completely crippling a young writer's talents. The fact that he could be tied up in such an agreement for ten years or even longer in the case of some other publisher's contracts is unfair not only to the writer but to the public as well, who will be unable

to hear music which might be really excellent if the publisher sits tight and does nothing to promote the songs.

The House of Lords also viewed as unreasonable any publishing contract that didn't contain a clause by which the publisher could satisfy the writer that he was going to do his best to promote his songs.

Now that this case is won, Tony Macaulay, along with other top writers such as Roger Cooke and Roger Greenaway, Mitch Murray, Andrew Lloyd Webber and Tim Rice, is leading a crusade to prevent this sort of thing happening to other young songwriters.

'One of the things that all of us have been through to a greater or lesser extent is the business of signing up to a publisher and then having our songs sit around for ages with nothing being

done for them. I'd like to wipe this kind of publisher out of the industry.'

He mentions several things to watch out for if you are going to sign a publishing contract, important points which could affect your future as a songwriter.

'Firstly, if you give your songs to a publisher, be sure to insist on a clause being put in that states that if the publisher doesn't get some sort of coverage of the song within, say, eighteen months, you can ask for the song back.'

LEGAL

(This is what the Songwriter's Guild has been campaigning for for years and the M.P.A. are now advising should be included in every contract.) 'An exclusive agreement is perfectly all right provided you can get your songs back and take them elsewhere if they

are not going to be used.

'Secondly, from a legal standpoint, you must make sure that there is contained in the contract some obligation on the publisher to do something; even if it only says that he will use his best endeavours.

'Thirdly, no contract that lasts for longer than five years can be considered fair in this industry any more. Management, production and record contracts never exceed five years.'

This point goes for everyone. No group member wants to be tied to a manager he doesn't get on with, no manager wishes to be tied to a group who haven't lived up to his expectations and no group member wants to be tied for years to musicians he feels he cannot work creatively with any more.

'Fourthly, something I consider very important is that there should be some kind of agreement that the publisher spends money on demo records. Once he's spent his own money he'll feel more like doing something with the material.'

What does Macaulay consider is the best thing for a new writer to do with his songs?

DIVORCE

'I'd look around very carefully, think of the kind of producer and artist I have respect for and take my material to in-house situations like RAK or Cookaway for example, one of those publishing companies that is also a record company. That way, even if the writer is not coming up with hits to start with, he'll get LP tracks or B sides.

'To sum up, I don't think the writer will ever be in as much peril as he was before this case was won. Now, a legal precedent has been established showing that even if, to use the American legal term, you are married to a bad wife, you can still get a divorce. A lot of new writers should benefit from my experience.'



'Some publishing contracts can tie a writer down for a number of years'



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STUDIO SPOTLIGHT

MASTERING THE CUTTING BUSINESS

ABOVE all The Master Room is a good idea – not a revolutionary one – but a very good idea.

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George Peckham runs the show and controls the cutting operations. He used to be a member of Merseyband the Fourmost until he learned the trade of studio engineer and joined Apple. Over the years he became respected as one of the finest disc cutters in the industry and decided to capitalise on his talent by going independent. George prospered in this role and it was during a visit to the APRS show in 1973 that he met the man who was to offer him the chance to turn his talent into a business.

VENTURE

As George was wandering round the show he met Freddie Packham. Freddie has an involvement with disc-cutting and studios dating back a good few years and he was on the look out for a new venture in sound recording. Meeting George supplied the answer.

'Pretty quickly we decided to

set up a completely independent master studio,' said George. 'It took us nearly a year to get the whole thing together, but it's been great fun.'

George decided he needed another cutter and he looked towards Apple again. One of the most successful cutting engineers there was Tony Bridge and he agreed to join The Master Room. Even before the official opening date at the end of November, the two were working all hours possible on cutting.

'It's been a fantastic success already,' said George, rather pleased with himself. 'Work has been flowing in. Tony and I have naturally built up good relationships with a number of clients and I'm delighted to say that they're bringing their business to us.'

Tony's background is that of the classical engineer. He started out at EMI.

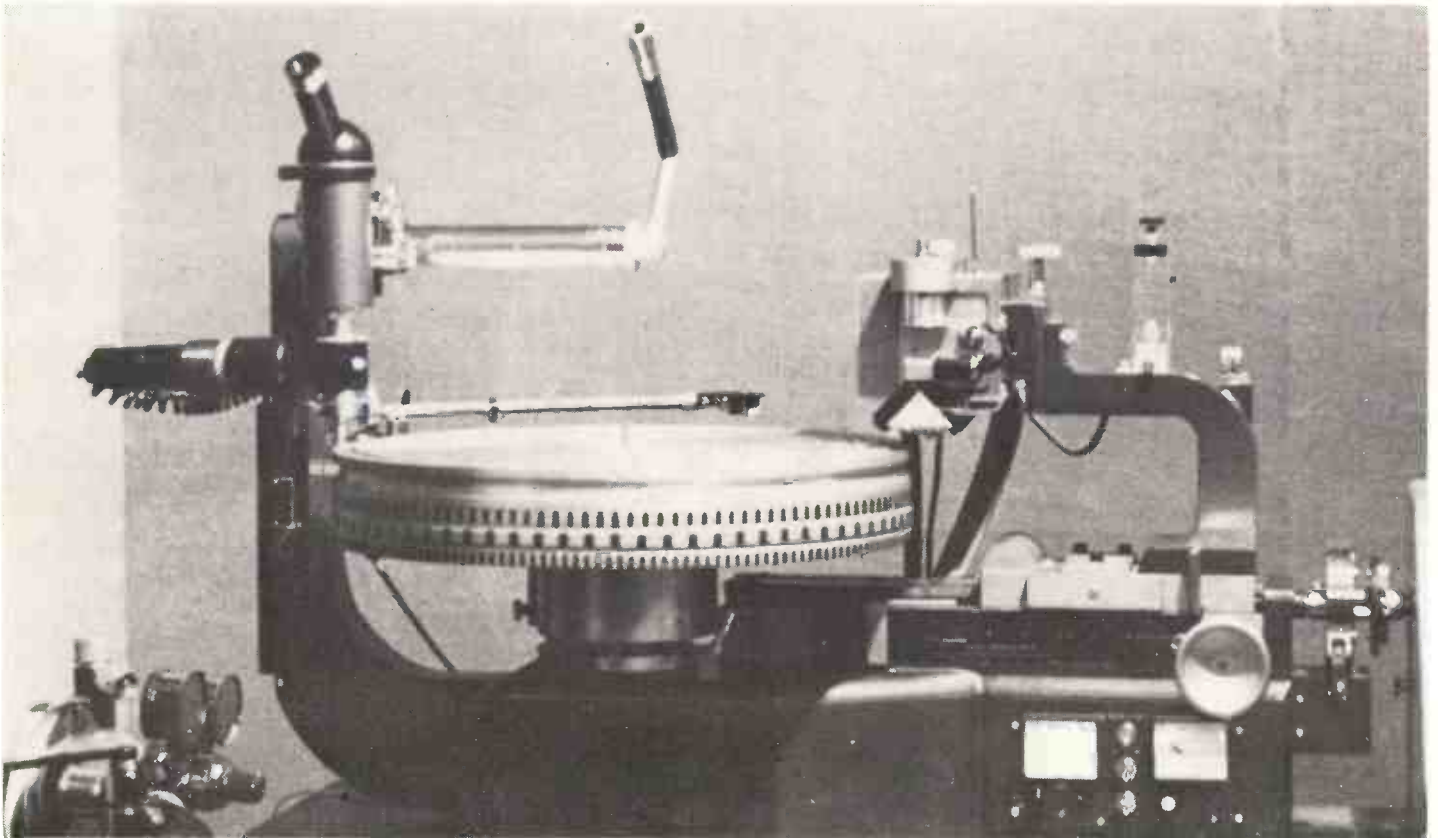
'At EMI in those days you started as a tape operator and

then moved up to being an assistant engineer,' he said. 'After that you went over to disc cutting and learnt the basics of that. When I got to disc cutting, I liked it so much that I stayed there. I desperately wanted to be a good cutter and it was while I was cutting for EMI that I was offered the chance to join Apple.'

Now that most producers are realising that the cut is as important as any stage in the recording process, the cutting engineer is called on to be as interpretive as the recording engineer. What are the particular problems of cutting?

'One of the main problems today is the relatively untrained engineer,' said George. 'Some of the newer, smaller studios are using engineers who've come from bands who've got very good ears and ideas but they don't understand the needs of a cutting engineer. Sometimes the producer

Continued on page 33



The Master Room Neumann Lathe

**“We use Ampex tape
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response and low print through.
Another reason is the really
fantastic service we get
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George Peckham, Director & Chief Cutting Engineer.

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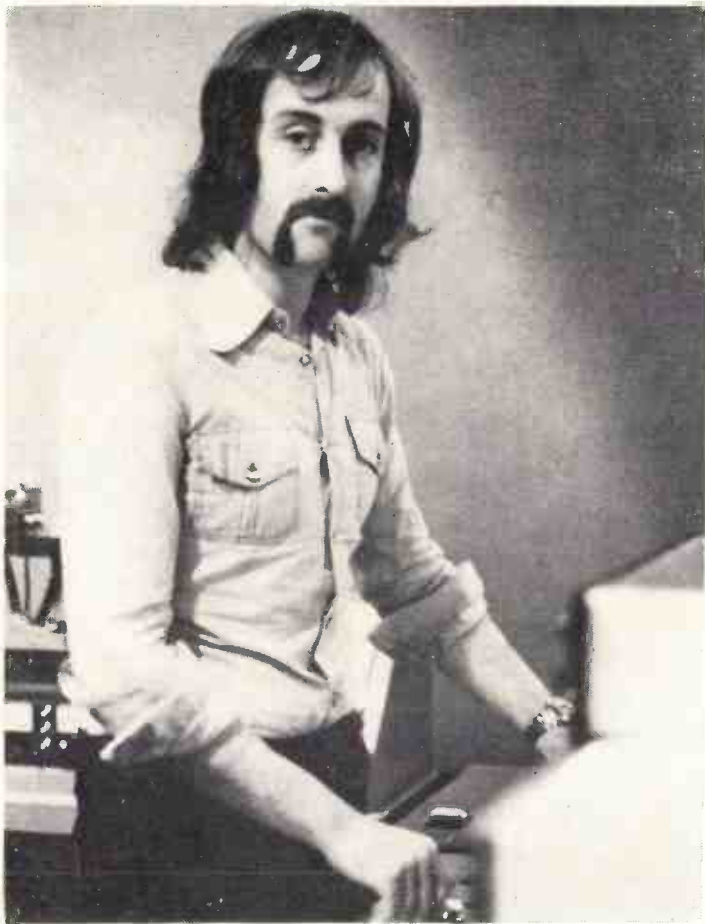
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London W1



Tony Bridge



George Peckham

STUDIO SPOTLIGHT

Continued from page 31

gets carried away and tries to get levels onto tape that just can't be cut. If the engineer goes along with him we end up with a tape that really can't be cut - at least not how it was recorded. It's not just the level, it's more a question of controlling the peaks. It's not too hard for us to do that, but ideally we shouldn't have to limit or equalise a tape when we're cutting. If an engineer has also done a course in disc cutting he will understand these problems and ensure that the recordings are OK for the cut.'

FACILITIES

Naturally The Master Room has full facilities for adjusting the sound on any recording, but the minimum change is considered the best.

The Master Room occupies the ground floor and basement in a listed building in Riding House Street, London W.1. The imposing premises were formally a large photographic studio and there is plenty of space left for expansion. Things are going so well that

plans are already being laid for a mix-down suite and a vocal/voice over booth, but that's a little in the future and that development will be founded upon the continuing success of the disc cutting operation.

'We think we're likely to be popular just because of the lengths we are prepared to go to. We will cut, cut and cut again for the customer who wants to get a particular finished product.'

The Master Room is equipped with the best cutting equipment available, the lathe is a Neumann UMS70 with a SX74 head and the main tape machine is a Studer. Full limiting, compressing, eq and Dolby facilities are available and the monitors are giant Telefunks. The studio is restfully decorated in brown and cream with dimming spot lights and the studio has an atmosphere conducive to hard work over long periods.

'For a long while the US market has appreciated the need for completely separate mastering,' said George. 'Now it is the UK's turn.'

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INSTRUMENTAL NEWS

MARSHALL FOR ELTON

MARSHALL have recently supplied specially built mixing equipment for Elton John including a 30-channel out-front mixer and a 16-channel on-stage unit. The larger mixer has facilities designed by Clive Franks, Elton John's own sound technician, and Marshall circuitry. It incorporates four effects groups, eight sub-groups, two outputs, switchable up to five-way crossover with limiters on each output. Metering is 'mainly P.P.M.'.

The 16-channel foldback mixer (16 in, four out) has each channel switchable to any or all of the six outputs. The circuitry is based upon Marshall's standard production solid state mixer, the Series 2 12-channel

stereo mixer.

The latter features headphone monitor module, echo and reverb module with echo send and return volume controls, foldback output module (for stage monitor amps) with presence control, panning facilities and master VU meters and type XLR -3-32 600 ohm balanced outputs located on the rear panel. The channel output is controlled by slider volume control and pan pot, with an individual VU meter on each channel for pre-fade monitoring. An internal reverb unit is fitted with provision for external echo.

Routing facilities include headphone, pre- and post-fade listen, foldback volume control and echo and reverb.



Marshall Series 2 12-channel stereo mixer

Cetec into U.K.

CETEC, the American audio systems manufacturers have launched their first foray into the UK market. The full range of Cetec's consoles are now on display to the public at the company's showrooms at 16 Uxbridge Road, London W5. Cetec's extensive range of consoles, which include the Series 10 Broadcast Console and the Series 20 Live Media Console, now also includes the Series 1204 Console, available for the first time in Europe.

Managing director Brian Willis told *Beat Instrumental*, 'this is the

first time that Cetec have made their products available in this country. Previously, the only other European outlets were in France and Italy. Now, they are fully available to people in the UK'.

Cetec also offer a very wide range of channel mixers, mixer systems, programme amplifiers, as well as the full range of Gauss loudspeakers.

The newest addition to the Cetec range is their 4" compressor driver, which complements their already popular range of bass drivers.

TRAFFIC FREE R.S.D.

LONDON bands and musicians will soon be able to visit R.S.D.'s (Rotary Speaker Developments) new and very comprehensive equipment store at 186-188 Kensington Church Street, due to open by early December. 'It's an ideal location for bands situated between Shepherds Bush and the West End,' comments managing director Paul Dobson, 'They can buy everything they want here without getting bogged down with traffic.'

There will be virtually two shops in one, with a hire department at the back of the premises, in Rabbit Row. At 186 the shop will stock practically everything for on-the-road bands, including such essential items as strings, drumsticks, plugs, sockets, replacement speakers, horn drivers, tape of various types, and specialised hi-fi equipment. Various instruments will also be available, including Rickenbacker and John Birch guitars, drums, mikes, stands, guitar amps and standard cabinets and a small selection of stage lighting equipment.

R.S.D. are well known for their specialised custom-built PA systems and this side of the business will be handled at No. 188, including speaker cabinets, mixers and equipment designed for use with bass guitar and organ. Other manufacturers' gear will also be on sale, together with R.S.D.'s own range of electronic crossovers, graphic equalisers, leads, multi-cores, stage boxes and talk-back sets.

The location of the shop - so near to the centre of London yet

out of the most congested area - should be very convenient.

R.S.D.'s sound experts also offer technical information and advice to musicians, bands, and people interested in electronics.

Above the shop R.S.D. will be opening a 'professional' showroom for recording equipment. Items on display will include monitors, power amps, 24-track tape machines and the new R.S.D. 24-track quadrophonic recording desk. The latter incorporates many facilities such as ten-band graphic equaliser on each module, LED displays, many effects sends and multi-track routing.

Says Paul Dobson, 'there are a number of studios in the area which we hope will make use of our convenient position and rapid service'.

The R.S.D. hire company, managed by Pete Coggins, will operate a 24-hour service with a comprehensive range of equipment available at a moment's notice, from a 100-watt PA up to a 15,000-watt system complete with 30-channel quadrophonic desk. Drums, organs, standard and specialised stage equipment, mike stands and other accessories can also be hired. The hire service extends to full transport facilities with hire trucks, road managers, drivers, experienced sound engineers 'a rare species', and tour organisers who will cope with all arrangements needed for the largest tours and such hassles as carnets.

Completing R.S.D.'s new complex is the accounts department above the shop where Rose Willis 'will attend to financial matters'.

4-TRACK STUDIO

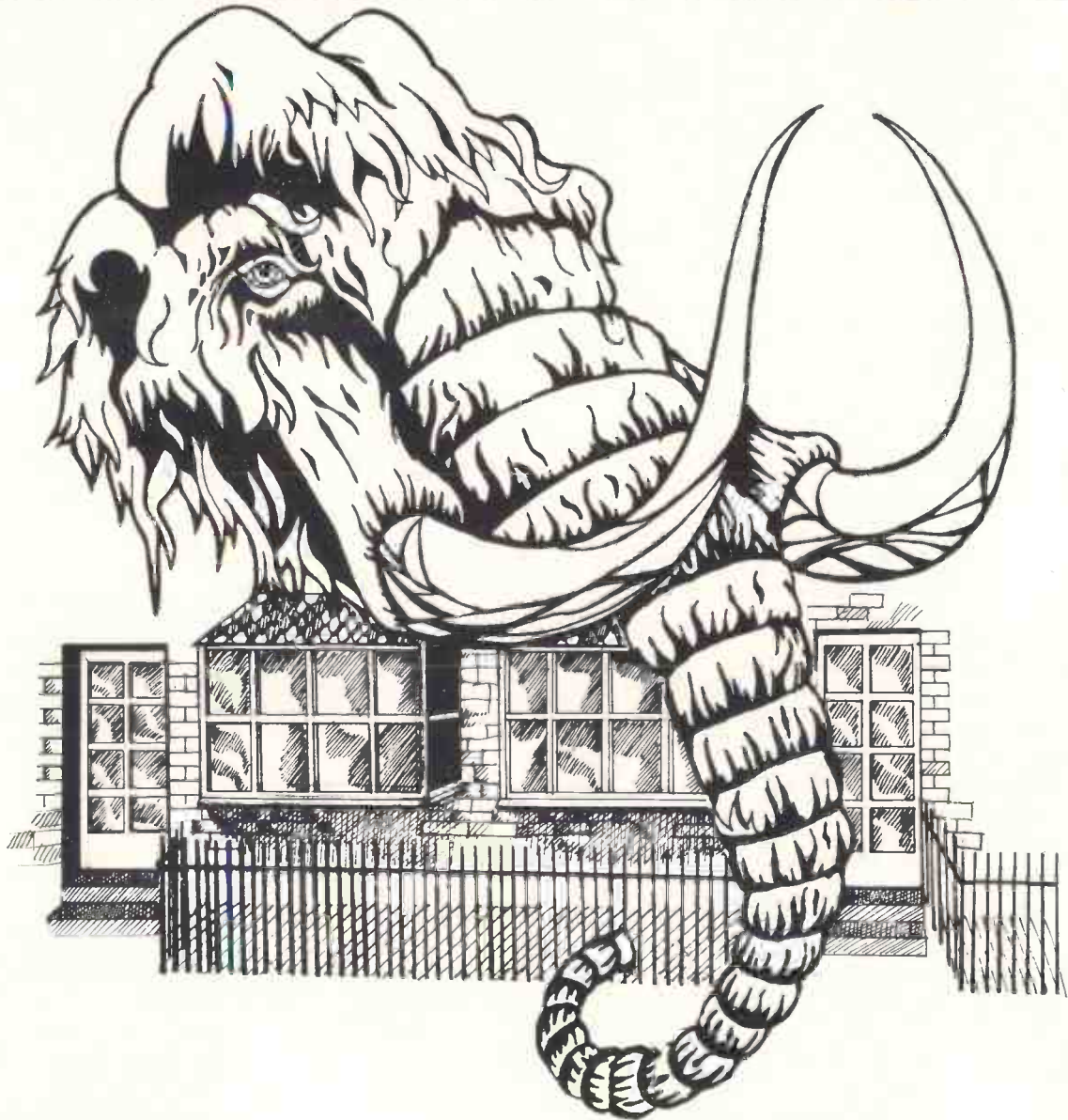
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B.B. Beats the Acoustic Problem

AMPLIFYING the acoustic guitar has always been a problem for the musician who wants to reproduce the natural sound of the instrument with an even response over all of the strings instead of just 'electrifying' it. The alternatives are a contact microphone, which can present feedback problems, or playing the instrument before a conventional mike.

While the latter is probably the best choice from the point of view of reproduction, freedom of movement is obviously restricted and for the inexperienced, finding the most suitable mike from the wide choice available can present a problem as well.

However, another solution is offered by the new Barcus-Berry transducer system which picks up the vibrations of the instrument itself and can be plugged into an amplifier direct or via Barcus-Berry's pre-amp. We recently had the opportunity to try one of these transducers and found that it performed equally well with or without the pre-amp, although it was possible to obtain a greater

variety in sound via the dual hi/lo impedance outputs (stereo model) and the built-in controls for bass, treble, depth and gain.

The actual transducer is only about an inch long by $\frac{1}{4}$ " wide, and two fixing screws are provided for locating the unit inside or outside the body - although most musicians will favour the bridge where maximum vibrations occur.

Not everyone may want to install the transducer permanently or use screws on their guitar and Barcus-Berry have taken this into account by also providing special mastic adhesive which they claim is strong enough to hold the transducer in place but can be removed after use without damaging the finish.

Models are also available for other instruments, including the piano, and Davis & Son of Harpenden who specialise in pianos and are handling these systems recommend the use of the pre-amp with piano. Price of the acoustic guitar transducer is £26.60. Further information is obtainable from Davis & Son, 433 Luton Road, Harpenden AL5 3QE.

Beyer Introduce New Headset

WEST German manufacturing firm Beyer Dynamic were showing a unique extra light headset at the recent UK Audio Fair. Known as the DT 302, it is claimed to be substantially lighter than other open-air phones, this lightness being achieved by the design of the headband, which allows simple adjustment of the ear pieces up or down. These are protected by foam plastic pads eliminating any interference from 'local noise' and at the same time being exceptionally comfortable

for the wearer. In fact, the weight of the headset is only 66 g. (2.3 oz.), and the manufacturers state that the pressure is only a quarter of that normally experienced with other headphones.

Although intended primarily for the popular hi-fi market, the quality of reproduction is very high and the Beyer engineers claim that it should satisfy even the most discerning listeners. The DT 302 comes complete with three metres of lightweight cable.

MIXER REVIEW

DAVOLI UF100

DAVOLI'S Echo Mixer 6 UF 100 mixer amplifier is a versatile six channel unit capable of producing a wide variety of echo sounds.

Each channel has rotary controls for volume, bass and treble calibrated from -15 dB to +15 dB, and echo volume. The echo volume controls are switched in by pulling them outwards. Channels 1 and 2 each have four inputs with differing sensitivity so that four mikes can be grouped together yet still perform at a similar level to the other individual inputs on each channel - a total of 12 microphones can be used at any one time. We tested the mixer with a Davoli microphone and found the bass response particularly good.

There are two master volume controls, one for the mixer and a second for the two slave amp sockets.

Two presence controls are provided: a frequency selector switching 250 Hz, 500 Hz, 1 KHz and 4 KHz; and dB level switching 0dB, 6, 9, 12, and 15 dB.

ECHO

The built-in tape echo unit has a continuous tape reel running over one erase and three record heads. A useful feature is the record/playback facility. In normal use the listen/record switch is set to 'record' to produce the desired echo effect, but when turned to 'listen' the tape will playback whatever sound has been fed into the mixer for about the last 45 seconds.

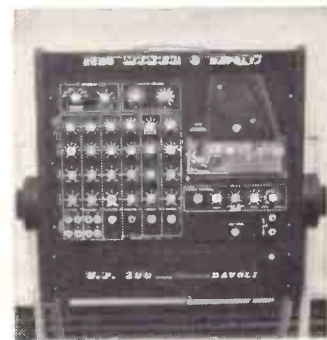
A separate Output Echo knob controls playback

volume. The other echo controls are Halo, which determines the amount of echo, Tone, and an Echo 1/Echo 2 knob which gives variable delayed echo on 1 and variable fast echo on 2. A Stop Echo socket is fitted for use with a footswitch. A Tape Stand By lever which is in effect an on/off switch stops the tape.

CABINET

The black enamelled metal cabinet has wood veneered sides and has been designed so that the legs can be fitted wrong side-up before taking the mixer out of the transit case. When this has been done the unit is simply removed and the legs swivelled round to the correct position, making setting-up particularly easy. The mixer can also be swivelled to any angle to suit the operator.

The Echo Mixer 6, complete with fibre carrying case is priced at £334.80, including V.A.T. and is an ideal unit for the band that wants a fairly sophisticated mixer PA at a reasonable price.



Davoli Mixer

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CHINGFORD'S GROWTH

DESPITE all the pressures of the present economic situation on their fifth anniversary, Chingford Organs are looking forward to another five years of rapid growth.

The firm specialises in supplying electronic organs for the home and this accounts for 95 per cent of their turnover. But group equipment plays an important role in the business — as is evidenced by their fifth shop to open (at 242 Chingford Mount Road, Chingford) which concentrates solely upon keyboards and amplification.

'Our group equipment side is going extremely well,' commented Managing Director Gene Ashworth. 'We also have a flourishing hire company and we have recently allocated an entire shipment of new organs just for hire.'

'It's the red hot discount people who are going to suffer when things get hard. People understand that it's service over the years after the sale that counts and that's where we score. We have two excellent service engineers in John Bellamy and Malcolm Hall who ensure that every customer can rely on us.'

INSTRUMENT REVIEW

KAY ACCOUSTICS

COMPARED with what was around a few years ago, it's remarkable what a lot of instrument one can buy in the cheaper price range these days. Of course, in acoustics you wouldn't expect to buy the same quality in carefully selected, old seasoned wood and craftsmanship that you'd find in the professional instrument bracket. If you've got a limited budget though, you've a much better chance of picking up a reasonably brand new guitar in 1974 than you would have had a few years back.

Two jumbos from W.M.I. Ltd., the Kay K520 and KDG70 are both solidly constructed acoustics priced at £27.50 and £34.50 respectively, including VAT (cases are extra). They incorporate adjustable necks and have the traditional pin-type bridge, with the modern refinement of a saddle adjustable for height.

The bodies are shaped in the popular 'Dreadnought' style. The K520 is finished in red sunburst,

and the KDG70 in flat 'natural' with a black-painted head. Both have thick plastic screwed-on pick-guards with engraved flower designs, contrasting black-painted edging to the bodies, and two-piece backs. The back of the KDG70 is attractively finished to look like a three-piece one.

The guitarist who likes a chunky solid feel to the neck and a fairly close spacing to the strings will take to these instruments immediately, the string tension is neither too high or too low and the action is good considering the price.

A nice touch is provided by the rosewood fingerboard. The frets are smoothly finished and the imitation mother-of-pearl position dots are inlaid and not stuck-on, as sometimes found on inexpensive guitars.

Both have a fair amount of volume and sustain, but the more expensive model, fitted with better-quality strings, clearly has the better tone.

D.R.



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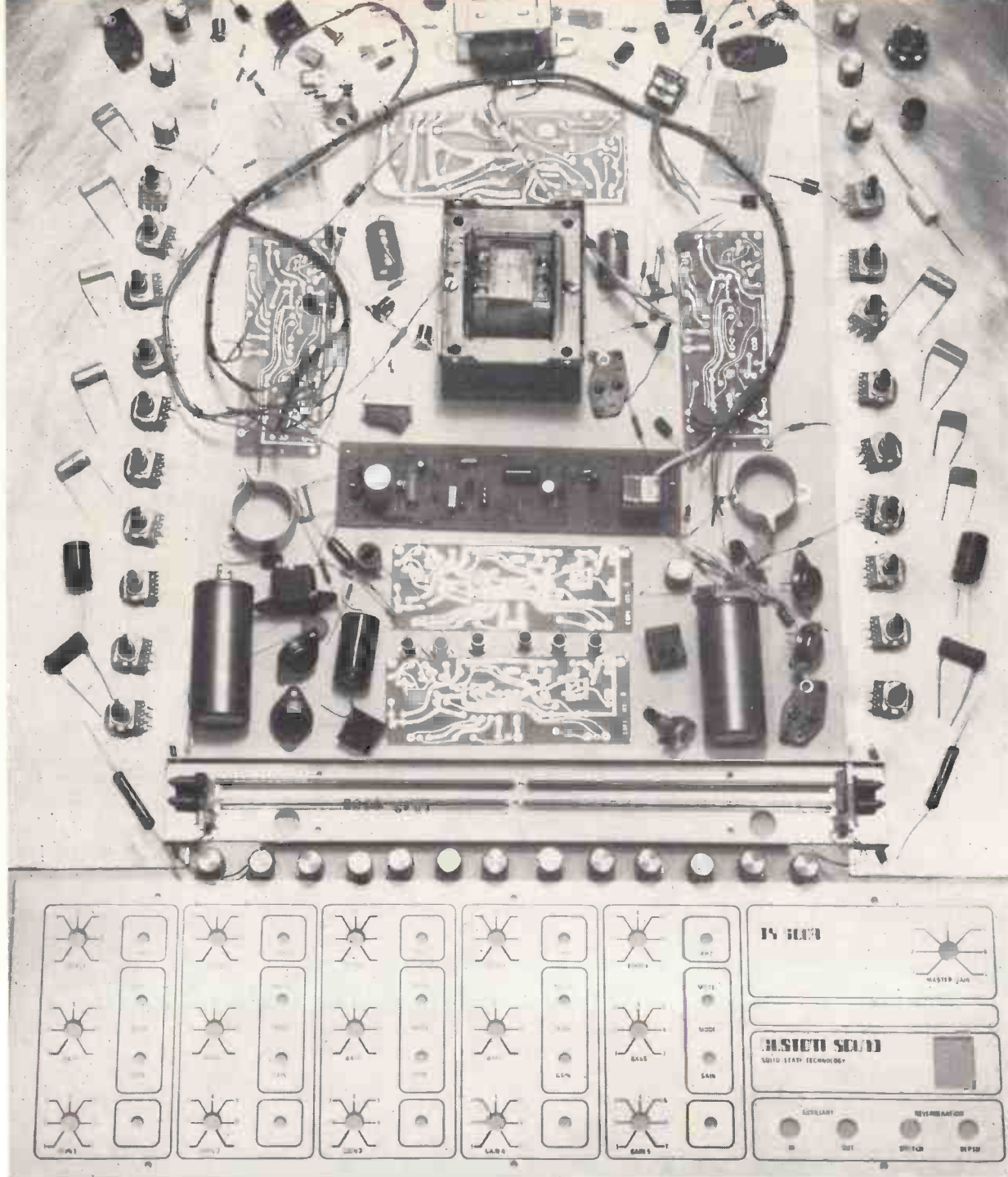
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sound that comes out which is why we've given you this opportunity to see 'The Inside Story'.

To hear it though, you'll have to go to your nearest dealer and then, perhaps, you'll realise why we've not attempted to describe the sound here.

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JOHNNY BRISTOL: RESPECTED ALL-ROUNDER

WHEN you're hot, you're cool,' is a familiar hip black American saying and it certainly applies to Johnny Bristol.

With his own *Hang On In There Baby* making plenty of fire in the current British soul explosion and with writer credits on the Osmonds' recent chart-topper *Love Me For A Reason*, Bristol is certainly hot and when *Beat* met him at a recent London reception in his honour he sure did come over as a pleasant, self-confident, ultra-cool man who knows exactly where he's going.

Though his name may be a new one to the mainstream of British pop fans, Bristol has had plenty of preparation for his sudden rush into the limelight and soul addicts will recognise him as one of the longest-serving and most respected writer/producers in the music business.

It was with Tamla Motown that Bristol forged his career, working with such stars as Gladys Knight and the Pips, Marvin Gaye, the Supremes and especially Junior Walker but now he's signed to Columbia as a producer and is doing his own thing as an artist via

MGM.

'Well, when I was with Motown I always had a yearning to get back into recording in my own right but they thought it would detract from my value to them as a producer so they never gave me the chance,' the tall, lithe, easy-mannered Detroitier told us.

It wasn't exactly easy-going when he left Motown either: 'I cut the album as a private project and offered it to Columbia but they didn't show that much interest and I finally ended up with MGM.'

PERFORMING

Bristol wasn't new to performing though: that's how he started out, way back in 1957 when he was serving in the US Air Force and formed a duet with one Jackie Beavers, who is still in the business and currently enjoying his own success as a solo artist in the States with Sound Stage Seven Records.

Born in Morganstown, North Carolina, Bristol had found himself stationed in Detroit where he and Beavers worked the local clubs and landed a recording

deal with Harvey Fuqua and his wife Gwen Cordy who were running their own Tri-Phi label.

Eventually, the Fuqua's sold out to Gwen's brother Berry Gordy and they and their artists became pacted with Berry's rapidly expanding Tamla Motown organisation.

Johnny Bristol went with them, not as a performer, but to assist Fuqua in the Artist Development, working out stage routines and so on for the various Motown acts.

In 1964, Bristol got his chance to branch out into production, and while the Holland/Dozier/Holland teaming won more recognition, Fuqua/Bristol had a more than healthy share of hits.

Their first gold record came with Junior Walker and the All-Stars' *How Sweet It Is*, back in 1966, and several of the hits were songs he had earlier recorded with Jackie Beavers – notably *Do You See My Love For You Is Growing* which had been Johnny and Jackie's first record and half-a-decade later became part of the Motown story via Junior Walker while the second Johnny and Jackie record had been *Someday We'll Be Together* which later became a smash for Diana Ross and the Supremes.

For six years, Fuqua/Bristol proved a winning combination: Edwin Starr's *Twenty Five Miles*, Stevie Wonder's *Yester-Me, Yester-You, Yester-Day*, Marvin Gaye and Tammi Terrell's *Ain't No Mountain High Enough*, the Four Tops' *What Is A Man* and virtually every Junior Walker hit bore their production credit.

'I particularly enjoyed working with Junior Walker. We were both living in Battle Creek, Michigan, just outside Detroit and I always admired him both as an artist and a man.

'He's such a professional, and very genuine. He's a real family man and we were great friends.'

Gladys Knight and the Pips also hold a special place in his heart but like them he eventually yearned for new pastures outside of the by now greatly expanded Motown empire and the move of the company from Detroit to Los Angeles plus contract-renewal time saw him ready to split.

'I'm still on good terms with everyone there but I felt I needed greater freedom – and a better deal too!' he added with a grin, 'But I know I could go back to the company any time I want.'

Bearing in mind his impressive track record, it was no surprise that Columbia quickly snapped him up and put him to work on

their expanding roster of soul artists.

One of his first production efforts for them was with O. C. Smith's *La La Peace Song* and, ironically enough, they have now re-released that to compete with the current version, also produced by Bristol, which is sung by Al Wilson.

Both records are now in the US charts: 'Well, I find it hard to say which version I prefer, I think they are both good and though O. C. missed out first time around his original is now happening, so is Al's reading of it,' said Bristol.

The Wilson record is on Rocky Road, a Bell distributed label and Bristol explained: 'My deal with Columbia allows me to produce a certain amount of records for other labels each year - a freedom he certainly didn't enjoy while with Motown.

Another outside project was a very fine but relatively unsuccessful album with Jerry Butler for Mercury Records: 'I guess they just didn't put the right kind of promotion behind it though,' he said.

PROUD

At Columbia he is rightly proud of a recent collaboration with Johnny Mathis who has been slowly edging over into the soul field of late, especially since his work with Kenny Gamble and Leon Huff in Philadelphia.

'He's a fantastic artist. It was a great treat working with him and people have been surprised at the versatility we've put into the album.'

Buddy Miles too, has been recording with Bristol: 'He's best known in the rock world but with *We've Got Love* he's moved more into a soul vein and I think it's worked well.

'I think it's what he needs. You can start off R & B and cross over into the pop charts, but it's very hard to go the other way.'

Perhaps his pet project though is with the Jackson Sisters: 'They are the most fantastic act you could want to see. They are young kids, aged 13 to 19.

'They aren't related to the Jackson Five but as girls they are equally as talented and are going to be very big before long.'

All this activity didn't stop Bristol working on his own album, originally scheduled to be titled *Woman, Woman* but changed to *Hang On In There Baby* following the success of the single.

Naturally, Bristol penned all his own material though on one

track, *Memories Don't Leave Like People Do*, he had the assistance of old friend Jerry Butler, the song actually dating back to that Butler album collaboration.

Was he worried at the prospect of having to get back into doing live gigs in his own right: 'Not at all, in fact I'm really looking forward to it.

'I'm always happy being a producer, I think that's really where it's at but I don't think it would be fair to the people who have been buying my records if I didn't give them the chance to see me perform on stage.

'Naturally, I'll have to work it all in with my production commitments, but it's going to be a lot of fun for me.'

Of course, Bristol is just one of many top soul producers who have moved over into performing.

Isaac Hayes has been one of the most successful and Barry White - currently among the hottest soul acts - is another and is said to have based his style on Hayes' work while many say they detect hints of Barry White in Bristol's own records.

'Yeh, well that's true, of course they've been influences, but the man who really deserves credit for starting that whole smooth, sensuous, sophisticated style is Harvey Fuqua, from back in his days when he led the Moonglows.

'Naturally, since I worked so long with him, Harvey is really my strongest influence.'

Bristol feels the producer-turned-singer syndrome is only just beginning. He reckons many more producers could make the grade: 'Frank Wilson of Motown for instance, he can really sing his backside off while H. B. Barnum who arranged my album is a truly great singer who used to record for RCA.'

RESPECT

Bristol harbours great respect for his fellow producers: 'Guys like Stevie Wonder, Norman Whitfield, Gamble and Huff, Thom Bell, Bill Withers and Harvey Fuqua have really advanced the music enormously.

'Those who have got any kind of voice can make it as artists too, because they can really envisage a song in its finished state right from the start of a recording session, they've got the musical ear for it, they know exactly what the public wants and they can provide it.'

Bristol sees production as the ultimate in the record business: 'That's real creativity. You aren't just harnessing your own talents but bringing out those of other people to produce something

which is part of everyone concerned. As a producer you are the catalyst for everything else that is going on in the studio, you're the guy who pulls it all together and either makes a hit or a flop.'

FUTURE

It's certain that Bristol's future as a producer and songwriter is assured. After all, he's been consistently turning out both chart hits and classic soul

records for well over a decade.

Judging from *Hang On In There Baby* he seems destined to hang on in there for quite a long while as a major recording artist too, especially since the predominant trend in soul music today is towards singers of maturity and experience, as is underlined by the success of Bobby Bland, Don Covay, Wilson Pickett, Isaac Hayes, Barry White, Marvin Gaye and other veterans.



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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!!

STADDOON
 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 PROMISES 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. WERE ON OUR WAY TO THE TOP

DOUB
 2ND THOUGHTS

YOU DON'T BUY HYMIE'S 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 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
 MIND THE SNAKE

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!

WEVE 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. INVITING 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!!

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

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

START



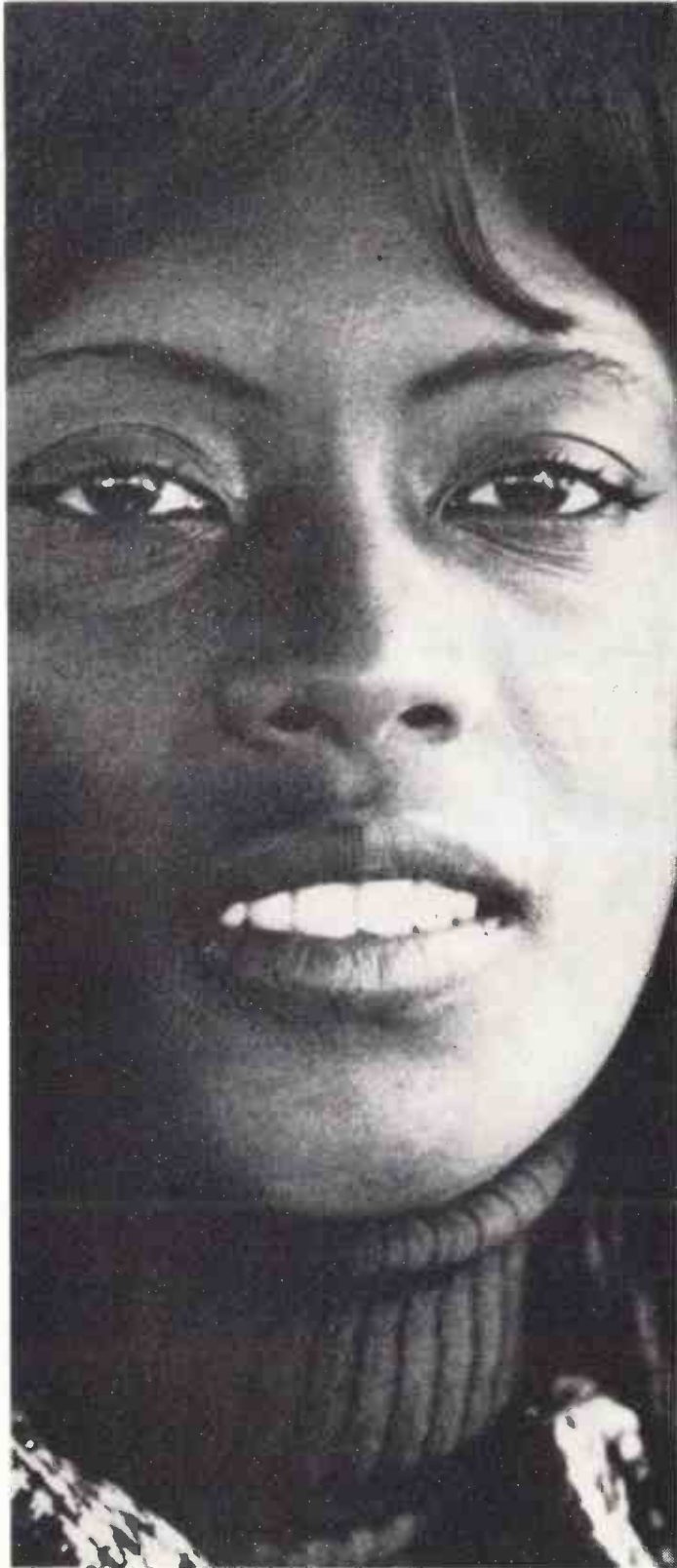
YOU BUY (ON H.P) AN AVARICE TRANSISTOR AMP FROM SAMMY GREED FORWARD TWO!

YOU THINK CAREFULLY BEFORE BUYING

SAMMY GREED SIGNS YOU UP FOR MANAGEMENT!! FORWARD TWO

THIS SQUARE DOESN'T COUNT

ANN PEEBLES



ON THE opening night of her first ever gig in Europe, Ann Peebles was very, very lucky. Lucky that, with all the misfortunes piled up against her, her bad throat, the scratch band who were playing in place of her regular musicians, the strange acoustics of Biba's Rainbow Room which must be one of the hardest venues in which to obtain a perfect sound balance, she still managed to win the night and earn a rapturous reception from her first British audience.

She seemed nervous. She also came over as totally disconnected from the band. It was as if two different things were happening on stage at the same time, a rather hesitant session band who were playing safe rather than funky, and Ann's dynamic act out front, where she leapt up and down in her bright, glittery outfit against a backcloth of unmoving musicians.

I couldn't make it out. Never having seen a gig of Ann's before, it just didn't figure that they could be her regular band. The following afternoon she was sitting amongst the empty acres of a vast hotel lounge with producer Willie Mitchell and his wife, looking out at a sheet of grey drizzle hanging over a drab Fulham street. The ginger afro she now sports makes her face look thinner, younger, more vulnerable than her publicity photos. In her slow, lilting St. Louis drawl, she defended her temporary band with great loyalty.

'For two rehearsals, I think they really did great. As I'd never been over here before, I didn't know any musicians and had to rely on the company to find some for me. By the time we've done a couple more gigs on this tour, they'll have really got into it.'

So there she is on her first European tour, taking a bunch of people who are totally unfamiliar with her music along with her, while her regular band of the last four years have been forced to stay behind.

'It's so hard for an artist to bring a band over here,' she said, regretfully. The union are so strict about things like that.' Didn't she feel that the situation was pretty unfair on her? 'You can't do anything about it, you just have to accept it. You say, "I'm going to do my thing regardless of the band".'

Ann's driving force seems to be her willpower, born out of her overpowering love for music. There's nothing ruthless in it. She's a kind, friendly, philosophical lady who wouldn't harm a fly but who is nevertheless singleminded in her determination to let nothing, not even her own tiredness or the streaming cold she had then, stand between her and her musical life.

Of the four albums she has made, only two have so far been released over here, *Straight From The Heart* and one that really established her outside her own country, *I Can't Stand The Rain*. The praise showered on her by people like John Lennon, Syreeta Wright, Ringo Starr and Freda Payne, must have tempted quite a few people who hadn't heard of her before to discover her for themselves.

Quite objectively, it was just as much the arrangement of *I Can't Stand The Rain* which made it outstanding, as the song itself. That odd percussive effect at the beginning, which sounded more like hailstones on the woodpile than raindrops on the window, instantly arrested the attention, supplying all the rhythm necessary for Ann's unusual voice to come in, with that strange break into falsetto on the word 'rain'. It is easy to see how Freda Payne described her as, 'one of the most haunting singers on the music scene today'.

She has a wide vocal range, husky in tone, but capable of driving a hard edge when necessary. Like many people from the legendary St. Louis area, she comes from a musical family, one of eleven children, all of whom are in The Peebles Choir, led by Ann's father. 'My family are very proud of me. The choir has been handed down from generation to generation. Some of my family sing, others play piano or organ or direct. My father always hoped one of his children would get out and do something to be proud of, so when I did, he was overwhelmed.'

It was the famed producer, Willie Mitchell, who first discovered her quite by accident, when she paid a social visit to a night club.

'I wasn't a solo singer then, as I'd sung gospel songs in my father's choir since I was seven years old. When I graduated from school they took me to Memphis to celebrate so we went to a club and I wanted to sing with the band. They let me sit in and Willie was there and liked what he heard and started talking to me about signing a contract.'

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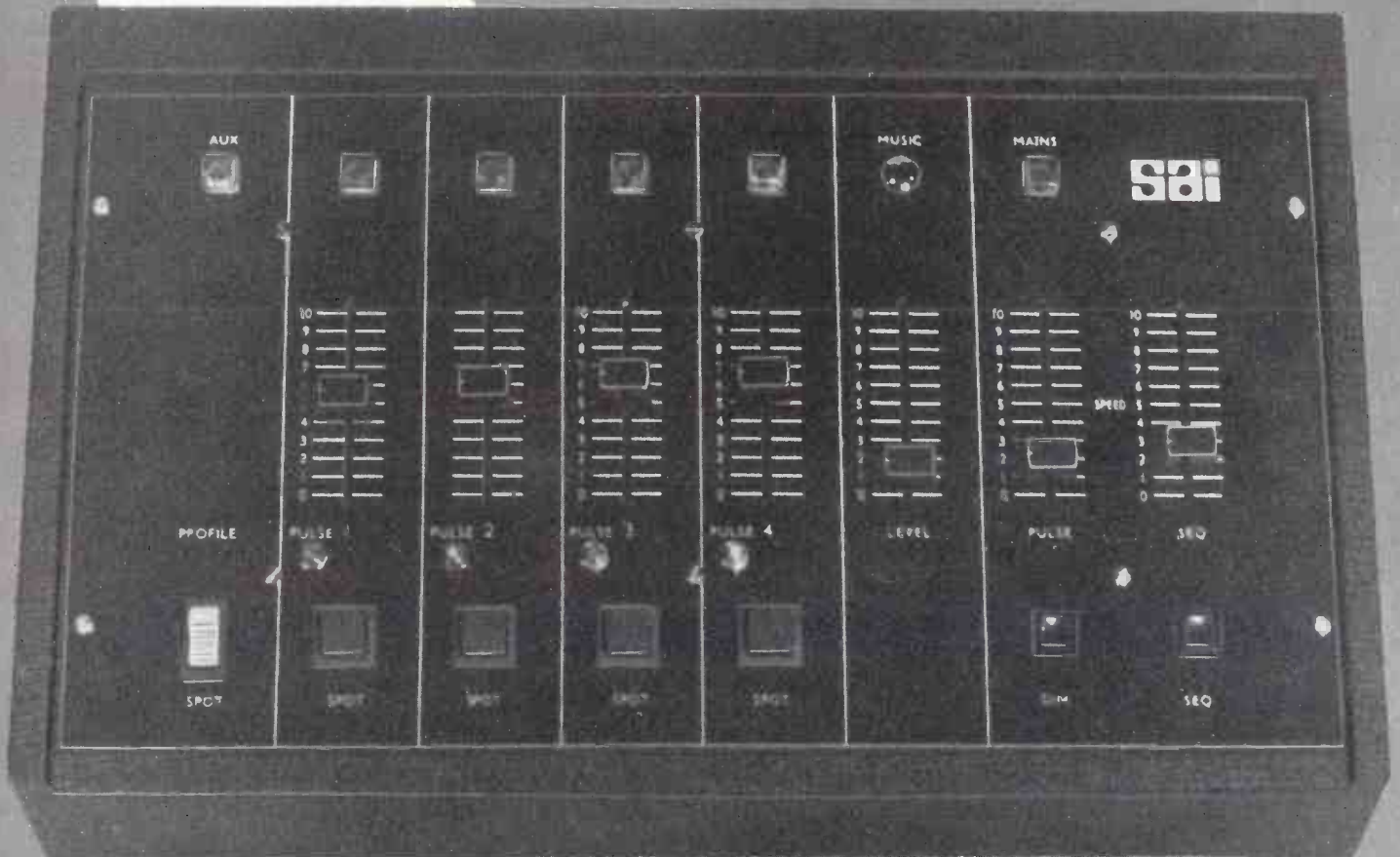
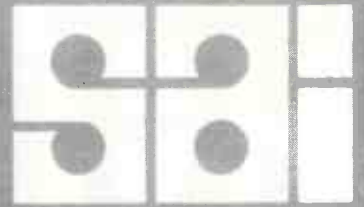
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ANN PEEBLES

continued from
page forty two

'It took me about three days to make my mind up because I had never really thought about doing anything like that and it meant leaving the family choir. But I went on and did it, though it was a bit hard at first.'

Sounds like a fairy-tale success story but my guess is that with that individual voice, coupled with her writing talents, Ann would sooner or later have felt restricted within the confines of the gospel choir and would have sought some further outlet.

Her marriage to Don Bryant, a musician who had worked with Willie Mitchell and Hi Records for some time, has been a major influence on her career not only from the point of view of their working together but from the sheer confidence that his belief in her career has given her.

'He gives me so much encouragement. Getting married has given me more confidence – it's even improved the range of my voice. If a number isn't working out right he'll just sit down and listen to it and we'll work it out again together. This kind of togetherness is the most important thing in the world two people can have together. If you don't have it, forget it.'

They are obviously very much in love and she was upset that she had to make this European trip without him. When Ann gigs in the States, he comes out on stage and does a couple of numbers before she comes on. He even designs and makes all her stage clothes.

Her favourite self-composition is a song she wrote for him, called *Until You Came Into My Life*. 'It's on the new album. Don and I have only been married a year and two months and I wrote the song about him. In fact, he and I wrote most of the songs on the new album. He's a great singer as well.'

When Ann first began her solo career she never thought of writing her own material. 'I was trying to get myself into that bag of singing rhythm and blues. It's quite easy to adapt to that from gospel. The hardest thing is getting into pop because you have to phrase differently.'

She reckons that *I Can't Stand The Rain*, which has sold over half-a-million to date, was her first song that 'crossed over' to pop. 'I never get fed up with that song. I think it will be a record that will linger on and on for a long time. Generally I write a song from a mood, put a story to an idea.

'That's how *I Can't Stand The Rain* happened. It was raining very hard and we were getting ready to go to this big show and it was thundering, everything. So we decided not to go and I got really mad because I'd been looking forward to it so much and I said, 'Oh, I can't stand this rain, and my husband said, "what a great title". So we sat down and wrote the story.'

Ann plays piano and bass, but doesn't reckon she'll ever play an instrument on stage. She likes moving round and thinks if she had to concentrate on playing and singing at the same time, something would be bound to suffer. However, she does have one big ambition – to produce. 'Willie's teaching me a lot about studio and production techniques, but I won't do anything for a while. Right now I'm learning and eventually I'd like to produce other people as well as myself.'

With a new album due out on the first of January, cover versions of her songs recorded by such people as Humble Pie, Aretha Franklin and Bette Midler, more and more people outside the US catching onto her music and her obviously happy marriage, Ann Peebles has everything to look forward to. Does she foresee the time coming when she, like so many before her, will retire from live gigging, with the compromise of one benefit concert a year?

'Oh no. I enjoy it all too much, singing, writing and doing live gigs. Right now I'm touring about three weeks out of each month and when I get a little time I'm in the studio finishing things off. I love being on stage, doing my thing. I think my music is a mixture of R & B, pop and gospel. Gospel's my favourite. I get such a thrill out of singing it that I can put into it even more than I thought I had to give. People like Mahalia Jackson, she's one of my idols, dedicated their whole life to music and I know that I will dedicate my life to it, too.

'If something is your whole life, you can't say, "I'll give it so much time to see if I can make it". I've seen a lot of people fall by the wayside because, if they haven't made it inside a couple of years, it's just blown their minds. If you don't have a strong will, you'll never make it in this sort of business.'



USED EQUIPMENT MART!

TAPE MACHINES

Scully 4-track recording machine - little used (less than 350 hours), reason for selling, now 8-track. A gift at £1,950. Radio Worcester Productions, Russell & Dorrell, High Street, Worcester. Telephone: Worcester 20279 and 21112.

EMI BTR4 Consol tape machine, mono, 7 1/2 i.p.s., £350; EMI BTR2 Consol tape machine, mono, 7 1/2 i.p.s., £120; Studer A80 1/2" 4-track headblock and fittings (as new), £450; B.A.S.F. 9201 mono cassette recorder (never used), £40. Grosvenor Recording Studios, 16 Grosvenor Road, Handwood Wood, Birmingham B20 3NP. Telephone: 021-356 9636.

EMI 7 1/2 i.p.s. full track tape machine TR51A, £25. County Recording Service, London Road, Binfield, Bracknell, Berks., RG12 5BS. Telephone: 0344-4935.

Two Data 4-track 1/2" tape machines, need circuit modification, £75 each. Mr. Mann, Mushroom Studios, 18 West Mall, Clifton, Bristol BS8 4BQ. Telephone: 0272-35994.

MIXING CONSOLES

Audio Developments mixer, 8 in, 4 out, plus stereo compressors/limiters, only £950. Control box, reverb unit etc. Radio Worcester Productions, Russell & Dorrell, High Street, Worcester. Telephone: Worcester 20279 & 21112.

Two 4-channel Vortexion mixers, £25 each. County Recording Service, London Road, Binfield, Bracknell, Berks., RG12 5BS. Telephone: 0344-4935.

MISC. ELECTRONIC EQUIPMENT

Ten Alice plug-in microphone modules and power supply, in rack with teak surround, brand new £220. Mr. Mann, Mushroom Studios, 18 West Mall, Clifton, Bristol BS8 4BQ.

Six Dolby 360 units, new, £200 each, o.n.o. Keith Allen, Orange Recordinn Studios Ltd., 3-4 New Compton Street, London WC2.

Mini equipment racks, new (2), £20 each, Grampian disc cutting amp and e.q., 150 watts, £110; equipment cabinets (tape machines), offers; miscellaneous workshop equipment, offers; BBC type D disc cutter machine: bits for convection, £90. Grosvenor Recording Studios, 16 Grosvenor Road, Handwood Wood, Birmingham B20 3NP. Telephone: 021-356 9636.

FILM EQUIPMENT

Rank Kalløe 35mm record/replay magnetic film cabinet (model 1500), excellent condition, £300; Ross projector parts 35mm misc., including RCA sound head (opt. and mag.) top and bottom spool boxes amplifiers, stand etc., £100. Grosvenor Recording Studios, 16 Grosvenor Road, Handwood Wood, Birmingham B20 3NP. Telephone: 021-356 9636.

LOUDSPEAKERS

One Westrex acoustilens monitor speaker, £100; PR K.M.A.L. Medium sized speakers, £70. Grosvenor Recording Studios, 16 Grosvenor Road, Handwood Wood, Birmingham B20 3NP. Telephone: 021-356 9636.

AMPS & PA

Marshall 1968 100 watts PA amp., eight inputs, four channels, pair of 2043 columns, 2 x 10 and 2 x 12 in each. Good condition, with covers. £250 the lot, no offers. Telephone: 01-593 4037.

Original Vox AC30 2 x 12 combo amp, fair condition for age but needs recovering, £65 o.n.o., Reslo ribbon mike and stand, £15, JEN volume foot pedal £5, old Watkins Copicat echo unit £25, or £100 the lot. Telephone: 713-0012 after 6 p.m.

DRUMS

Camco Astro four-drum outfit in moss green stain finish. Stands, Avedis and Raiste cymbals, cases. Little used, £225 o.v.n.o. Ring Paul, Fleetwood (039-17) 0091.

Hayman Showman drum kit. 22" bass drum, five drums altogether with stool stands, cymbals, fibre cases and accessories. One year old only, in excellent condition. Reason for sale - owner emigrating. Tel: 01-667 9011.

GUITARS

Futurama solid, two pick-ups, sunburst, tremelo arm, leather strap - suit beginner, £20. Big-Timer Jumbo guitar and soft case, £12. Mr. O'Leary, Gateshead (0632) 4111.

Original gold-top Gibson Les Paul in magnificent condition in plush-lined fitted case. A collectors item and investment. Serious enquiries only - no time wasters please. Tel: 313 8042 after 7 or Sats and Sundays.

Fender Stratocaster, pre-CBS, maple neck, sunburst, hard case, as new, £350. Tel: 01-570 9222.

Harmony Sovereign Jumbo acoustic, fair condition, mellow tone, with case, £55. 709 2176.

KEYBOARDS

Farfisa Syntorchestra, virtually new, with Selmer 30SS solid state amp. same condition. Offers around £450. Telephone Dave, Dalton Holme, (069-64) 7678.

Wurlitzer electronic piano, green, bargain, £275. 01-907 6780.

MISCELLANEOUS

Two Shure Unidyne IV mikes with adaptors and KMAL stands, as new, £55 the pair or £30 each, buyer collects, east London. Phone 01-237 1819.

Suitcase-style fibre guitar case, large, will adapt to suit most guitars. £8, buyer collects. Bob Savoie, Mill House, Church Road, Great Bookham, Surrey.

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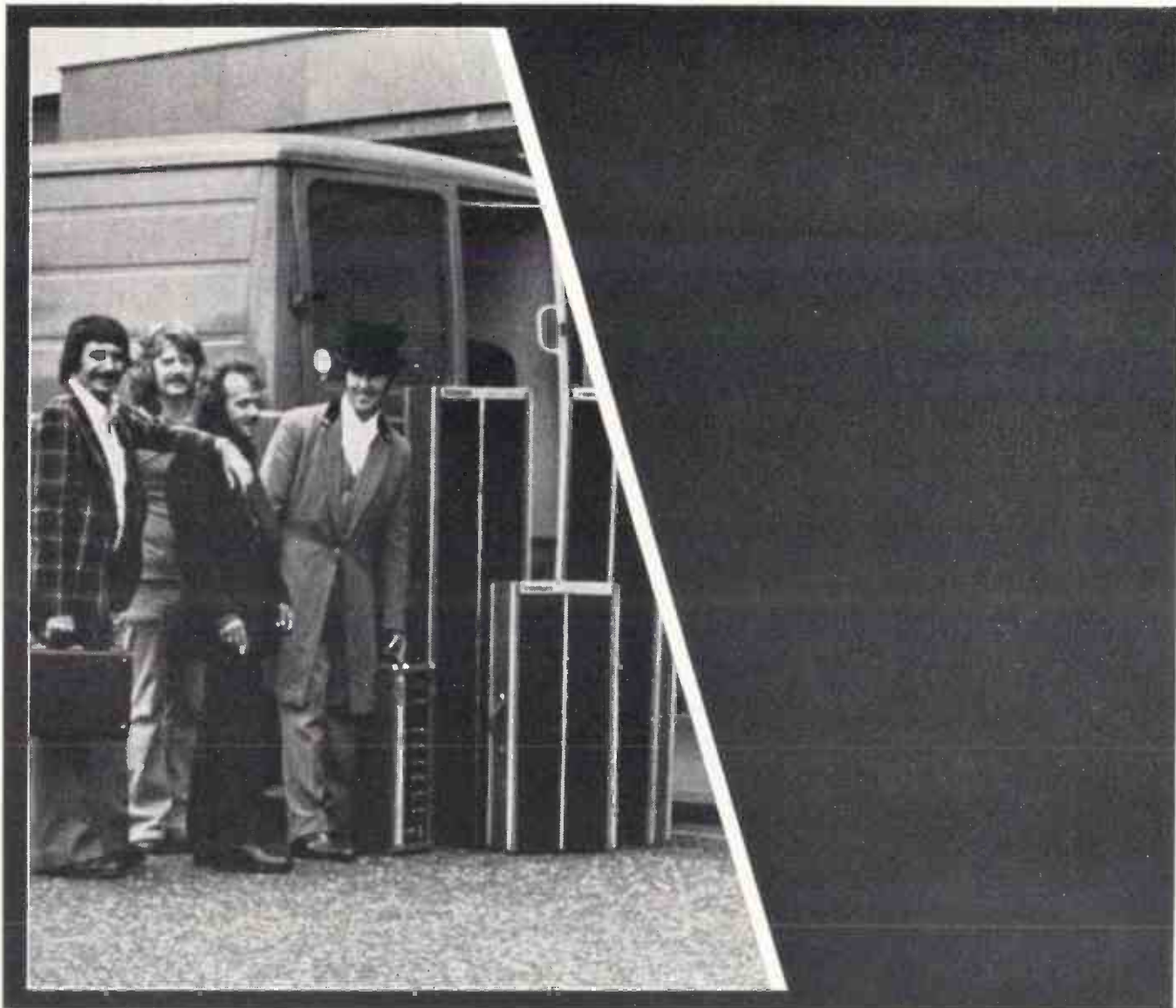
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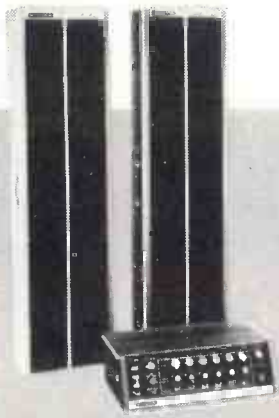
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Kenny Ball with arm on shoulder of soundman Pickstock outside London Hilton.

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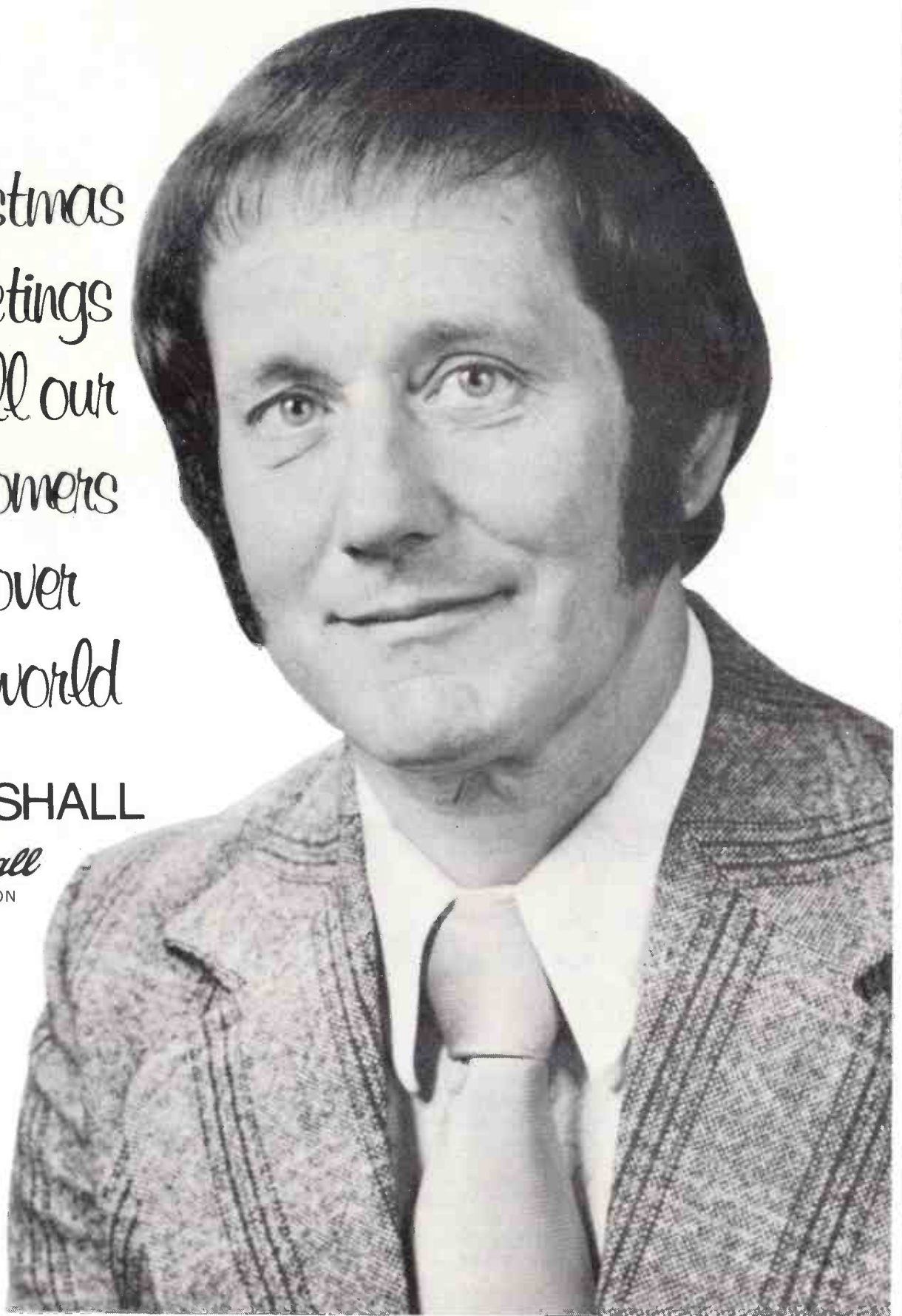
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JIM
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Marshall
AMPLIFICATION



THE *Marshall* STORY (it's all in the sound)

JIM MARSHALL is a shrewd, lucky man. He was in the right place at the right time and he was clever enough to realise it.

Marshall is perhaps the most famous name in amplification in the world. Jimi Hendrix cracked the nut, and took Marshall before the world. Now the amps are meticulously manufactured in two large factories in Bletchley, Buckinghamshire and the retiring Jim Marshall spends his days overseeing production and development of the gear that bears his name.

Now Marshall are taking the biggest step forward in their career since they began. A new range of transistor amps are to be launched and on their sound and reliability the future of Marshall rests.

The Marshall story began six or seven years before Mitch Mitchell introduced Jimi Hendrix to Jim Marshall. But it really began in

1937 when Jim Marshall became a vocalist at the Locarno Ballroom, Southall. The drummer in the band got called up at the outbreak of war and Jim took over. From there on in, he was a drummer.

Jim continued his drumming career until the early fifties when he opened a drum shop in Hanwell and started taking pupils.

'I was originally taught by Max Abrahams, Max is the greatest, and eventually I wound up with the largest drum school in Europe.'

Drummers tended to bring their bands and groups along with them when they went shopping and eventually the groups talked Jim into stocking other sorts of instruments. This was in the very late fifties.

STOCK

'When I agreed I asked them what I should stock. They said Fenders and Gibsons, I didn't know any better so that's what I

stocked. I remember the boys in the West End gave me six months.'

But because of the trade Jim had built up with drummers from all over London, business started to boom and when amp repairs were needed he called in an electronics engineer, Ken Bran.

COMPLAINING

By 1960 Jim Marshall had lived with complaining bass players for too long. It seemed that there wasn't a speaker cabinet capable of withstanding the frequencies bass players were feeding in, so Jim decided to put some very heavy duty units into some small enclosures. These cabinets were the very first Marshall product and Jim believes that he was the first person to produce a speaker cabinet especially for bass guitar.

In his youth Jim had trained as a tool-maker and he turned his metalworking knowledge to wood

work applications building the cabinets in the garage at his house - 'At least until the neighbours complained. Then we moved into premises behind my shop'.

As might be imagined the speaker cabinets were a great success and the bands then started asking for an amplifier. Jim now turned to his repair man and said, 'let's do an amplifier'.

Ken Bran: 'I kept producing amps that Jim turned down. He said he wanted a particular sound and I kept producing amps until he said, O.K., that's the one'.

Just to get the reaction of the bands, Jim stuck the amp - in chassis form - in the shop and invited the bands to try it. Within a week he had 50 orders.

'The reaction was just fantastic,' said Jim, 'Bands were ordering them as fast as they tried them. I owe a lot to the advice that the groups gave me in the early days.'

Continued on page 51



Left to right: Ken Bran, Jim Marshall



The old and the new: New amp, left



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Continued from page 49

'There was a rep who was working for Vox at that time and he came into the shop and heard the amp. He then started selling my stuff unofficially!

'The amp everybody wanted in those days was a Fender, and when I asked the bands the sound they wanted they said it had to be a bit more dirty. That's how the Marshall sound was born.'

Ken Bran started to produce the amps in the garage at the back of the shop. In an eight-hour day he could produce exactly one amp. Needless to say, he was soon flooded with orders he just couldn't cope with. Today he's production chief at Bletchley.

From the very start Marshall amps were sold before they were built. It's been that way ever since.

'I remember that we had four moves in two years,' said Jim. 'We just kept growing out of space. After the shop we took premises in Ealing, then premises in Southall and then we moved to Hayes.'

'During this time we were building up relationships with some very successful groups. The Who asked us to build some speaker cabinets especially for them. We came up with the 8 x 12 which had a great sound but it was far too much for the road managers to handle. They brought

me the problem back. I put the cabinet on the saw and presented them with two 4 x 12s, the top cabinet with the sloping front and that's the first time that any group started to use stacks.

'Our most popular unit has undoubtedly been the 100 watt amp followed closely by the 4 x 12 cabinet. They've been steady sellers over the years.'

HECTIC

It was shortly after this hectic development period that one of Jims' drum pupils John Mitchell – later to be known as Mitch Mitchell – brought along a guy called Jimi Hendrix to be introduced to Jim Marshall.

'Jimi told me how much he liked the gear and how much he would like a set-up. I'm afraid I immediately thought "Here's another one trying to get me to give away some gear", because we've never, ever given away a single item of equipment, but he must have read my thoughts because he said, "I want to pay full price for all the equipment I buy, but I expect service instantly wherever I am in the world", and that's the way it was.

'Jimi was a fantastic customer of ours. In the end he had dozens of Marshall set-ups because he didn't ship them about with him. He had set-ups in Germany,

U.S.A., Scandinavia and the Far East and we certainly looked after them for him.'

During the period all this Marshall activity was taking place among the bands, Jim was furthering the Marshall name in the trade.

'It was during the 1964 trade show that I met Morris Wolf of Rose-Morris. He offered to do the wholesale distribution. Lots of people had offered before, but it finally came down to a straight choice between Rosetti and Rose-Morris. Morris Wolf impressed me so much that we did the deal.'

Like all rapidly expanding business there had to come a time when money was needed for expansion.

'That was a very funny period,' laughed Jim. 'I can remember going along to see the bank manager and telling him all about the business and how well it was doing. In the end he offered me £1,000 which was absolutely ludicrous. I told him to keep it and we never borrowed any money and we have never borrowed any money since.'

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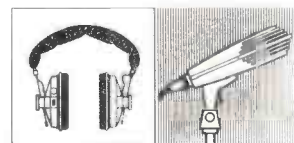
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INEVITABLY, time catches up on all people and now in the mid-70s come a crop of recording artists with profound admiration for the four Beatles.

Two such admirers of Beatle music were from South Shields, Billy Elliott and Bobby Purvis. This, became a matter of some commitment, it mattered what the Liverpool four did and the admiration continued when John, Paul, George and Ringo went their separate ways.

To their amazement the duo have found themselves, 11 years after first scampering down to the record store, actually involved in the continuing Beatle personnel story. Their album debut has been guided by a producer called George Harrison, they find themselves signed with a new label owned by GH himself, Dark Horse. Their name is Splinter.

There is no story behind the name, no artificially created yarns about trees and wood piles and nor do they in conversation come out with weak jokes, like saying they are George's, 'dark horses'.

What is interesting is how they came into contact with the rock maestro himself. The famous Big Mal Evans of Liverpool pop history was involved with George in making a film called, Little Malcolm And His Struggle Against The Eunuchs. George wanted a group for a film song, the belief being a hit song would draw attention to the film.

George found himself so involved with this duo that the obvious recourse was one of saying he would produce an album for them and they could

splinter—georgie band



Billy Elliott, Bobby Purvis

be on his A&M distributed label, Dark Horse.

Even now with a single and album on the market the Newcastle area duo find things slightly hard to believe yet the story has already run its chapter for one year. It began the moment they first thought of recording and led to eventually doing so at George's own studios.

Billy put it this way, 'We were standing one morning in a tube station. We had come down on the early morning train, had breakfast like, played cards and hadn't felt anything very special. Then in the tube station we saw this massive poster and thought the group on it called Splinter or something sounded interesting.

'Then we looked at each other, burst out laughing, slapped each other on the back. It was us! We just could not believe it, like when we adorned the front pages of a national pop paper. We kept looking at the page, all day long.'

Bobby and Billy had been around the Newcastle music scene for some five years and in fact, Bobby sang on the Lennon produced disc, *God Save Oz*, a record which concerned itself with the Oz magazine trial.

Their musical fare was not in the Lindisfarne tradition, in fact the two, now aged 24, had sung together from the age of 16, when they went to the same school.

This first album of theirs has a rather splendid musical team, names like Billy Preston, Alvin Lee, Klaus Voorman, Gary Wright and one Harry George—son laying down some attractive sound behind the crisp, clear vocals of the Splinter duo. The two found such company rather startling but obviously found things to do other than just ogle. Alvin made the most impression upon them and out of the list, only Preston did not record at George's studio.

The studio 16-track is situated in the basement of George's Henley house. Do you know, George got a buzz out of doing the whole thing, we really believe that.

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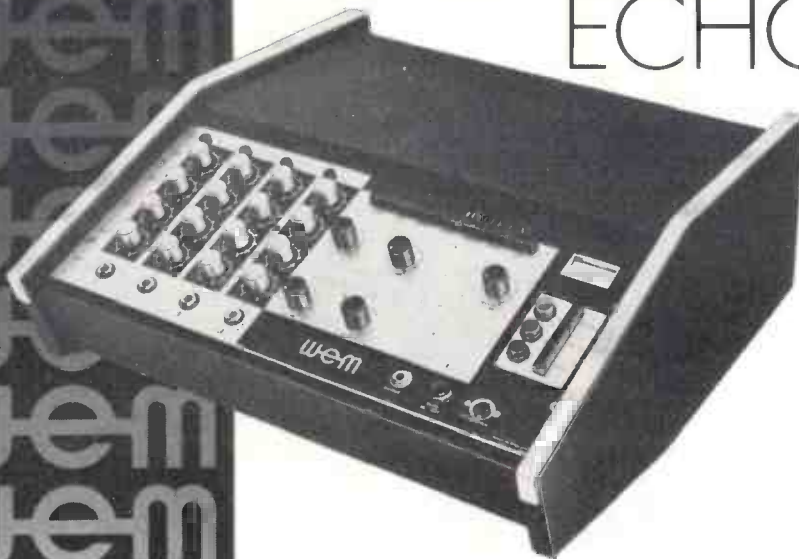
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waiting in the wings

Photos: Left, Geoff Britten . . . Right, Jimmy McCulloch

WINGS have reformed at last. After months of rumours and speculation, Henry McCulloch and Denny Sewell left the band on a more or less amicable basis earlier in the year.

Their departure, however, was not nearly as interesting as rumour held the reasons to be. These reasons were, variously, that someone was drinking too much, that someone else resented Linda's musical accomplishments, and, most of all, that the financial arrangements were less than satisfactory to Sewell and McCulloch, who were being paid a glorified form of session fees.

Very few bands at Wings' level break up without a bit of bother, but the dust seems to have settled now, and with the addition of drummer Geoff Britten and guitarist Jimmy McCulloch, Wings are once again a piece.

But what a piece! Paul McCartney couldn't have chosen two people less similar if he'd tried. In fact, everything about Geoff and Jimmy suggests that McCartney has quite definite ideas about Wings, concerning their longevity, their relationships to each other and to him, and the future of the name Wings, if not the band behind it. Geoff Britten is Wings' new drummer. Before that, he was behind the Wild Angels' drum kit, and before that East of Eden. It was a fairly good apprenticeship, and it produced a good craftsman.

Getting into Wings was equally taxing for Geoff. He studies karate, and the first wind of a vacancy came from a fellow pupil, Fleetwood Mac's manager, Cliff Davis. 'When I heard that there was a chance, I thought, "Why not?". I didn't have anything to lose, so I rang up Wings' publicist Tony Brainsby. He got things moving, and it ended up in an audition at a theatre in the West End'.

Then came Geoff's first piece of luck. He found that his audi-



tion was the first after dinner. Since he had turned up early, he spent a valuable hour adjusting the drum kit and practising on it.

When they came back from dinner, Geoff was ready to jam with them. 'I was surprised to find that they had hired session musicians for the audition. Paul and the rest of the band were in the audience.' Listening. They thanked Geoff, or rather the stage manager did, and told him that he might be hearing from them. 'The first audition had been fairly brief and very varied. There were five or six numbers, some jazz, some rock and a couple of Wings' standards.

'I thought that I had done well, but I wasn't too excited then.' In a couple of days, someone did ring Geoff. 'They told me they were quite interested, and that I was one of five chosen for a second audition.' This second crack meant that Geoff's chances had leapt upwards. Predictably, so had his hopes and fears.

ALL MORNING AUDITION

He was to report to the Carousel Club in Camden Town, and the audition would last all morning. 'Everyone would be getting half a day with the band.' His half a day gone, Geoff retreated with the attitude, 'Well, at least I've had a good run.' But the running wasn't quite finished.

Time passed, and eventually the phone rang again. 'They told me that they were very, very pleased this time, and that they wanted me back. Me and another bloke.' It was pins and needles time, especially after Geoff recognised the competition. 'I thought, Christ, this guy's a fuckin' good drummer!'

The final audition lasted an entire day, with a long lunchtime

chat with the band, and an astonishing variety of numbers. 'We were playing rock, country and western, and some old Duke Ellington numbers as well.'

Finally, Wings decided that the talent was there, the chemistry was right, and that Geoff was the right man for the job. He wasn't the best known of the contenders, but he was finally chosen.

'I was just going out for a run with my boxer dog, and the phone rang. It was Paul, telling me the job was mine.'

Geoff can't remember if he went out for his run afterwards, but he reckons he probably did.

Don't mistake me, getting in Wings is a source of joy for Geoff. No doubt about it.

'Being in Wings is like stepping into a band that's in world terms. There's your Led Zeppelins, your Stones, and Wings is in that class.'

It means a lot to Geoff, this gig. It means, as he says, 'A chance to see the world, to be a famous face, to make a lot of dough', but more important to him, it means a chance to continue and expand the pursuit of his personal happiness. Geoff is very keen on physical fitness. He holds a black belt in karate and teaches regularly. He works out as much as six times a week, with runs and exercises to keep him in tune. He doesn't smoke, drink or take any form of drug. Indeed, one of his personal interests is natural medicine.

Wings, he reckons, won't interfere with these interests. 'Even on tour, I get a certain amount of time to myself, and I should be able to squeeze in some work outs.' His aspirations in the world of music are nearly non-existent. He is the drummer for Wings in

Continued on page 59



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the sense that someone else is a machinist for Ford. The perks are enormous with Wings, but in the end it seems that it is merely a good job for Geoff. He'll be working hard to stay there, and he seems well aware of the fact that the music business can be pretty ruthless. If he's sacked with good reason, he'll accept that. The alternative, leaving to join someone else hasn't occurred to him.

But it definitely has occurred to his fellow freshman, Jimmy McCulloch. Jimmy played on Thunderclap Newman's giant single 'Something in the Air' when he was 15, he joined John Mayall for a while and replaced the late Les Harvey of Stone the Crows after his death.

At the age of 21, Jimmy McCulloch is, as he says 'A fuckin' good guitarist'. If you don't believe it, listen to Wings' single *Junior's Farm*. He is just that, and unlike many people his age, he has the confidence to accompany it.

Not surprisingly when Paul McCartney asked him to join Wings, his first question was 'What's in it for me?' He had worked on Linda's solo album at Paul's request, and after a while, well, 'I knew there wasn't any competition', he told me with a wicked grin.

So, while working on the Mike McGear album which brother Paul produced, Jimmy was asked to join the band. He found out what was in it for him a little later, in Nashville where the single was recorded. 'We finally felt comfortable enough with each other to talk about the finances. In the old Wings, you got your pay cheque weekly whether you were working or not, but I didn't want that. There's no use hanging about - if I'm in a band I expect to contribute a hell of a lot, and I also expect to get a hell of a lot as well'. The result of all this, which everyone now agrees is an improvement, is a new financial structure. Not really new, because it's only what most bands usually have - an equal split. But it is new for Wings, and it should be a great deal healthier.

Jimmy has also demanded complete freedom of expression, the right to complain when things are going wrong. 'I'm pretty happy with things as they stand now', he told me. 'I think we all trust each other, our agreements are more on trust than legality, but by next spring, when we go on tour, they'll be legal as well'.

Geoff Britten



Jimmy's looking forward to quite a few things as well. There's the new album (which should contain one of his own songs), the world tour in April, which gives Jimmy a chance to play in front of a live audience. 'I love playing live, getting the feedback from an audience. Otherwise playing becomes too mechanical.'

As befits a guitarist in his own right, Jimmy also has a few things of his own to look forward to. He writes very un-Wingish material with the former Crow's drummer Colin Allen, and now he has enough for an album and a single, tentatively titled *Too Many Miles* and *Medicine Jar* respectively.

More than Wings, it is these projects which excite his imagination. He doesn't have a record label as yet. 'I want to wait until I get a bit more publicity from Wings, when my name and face are a bit more familiar.'

Jimmy sees Wings as a phase, another band to which he happily belongs. He quit John Mayall four years ago because he didn't have enough time of his own, and one wonders if, should Wings cramp his style, whether he would hang around for long.

After all this, you have to wonder what McCartney has let himself in for. Geoff Britten isn't dead keen on contributing much to Wings beyond what he has in his many auditions - damn good drumming and a pleasant face and personality.

WINGS IS A PHASE

Jimmy McCulloch will be contributing something more, as befits an ace guitarist, but not for too long.

It might just be that Paul McCartney, like so many giant talents, has decided that he and Linda will always be Wings, and after that, what members comprise the band's fuselage really doesn't matter.

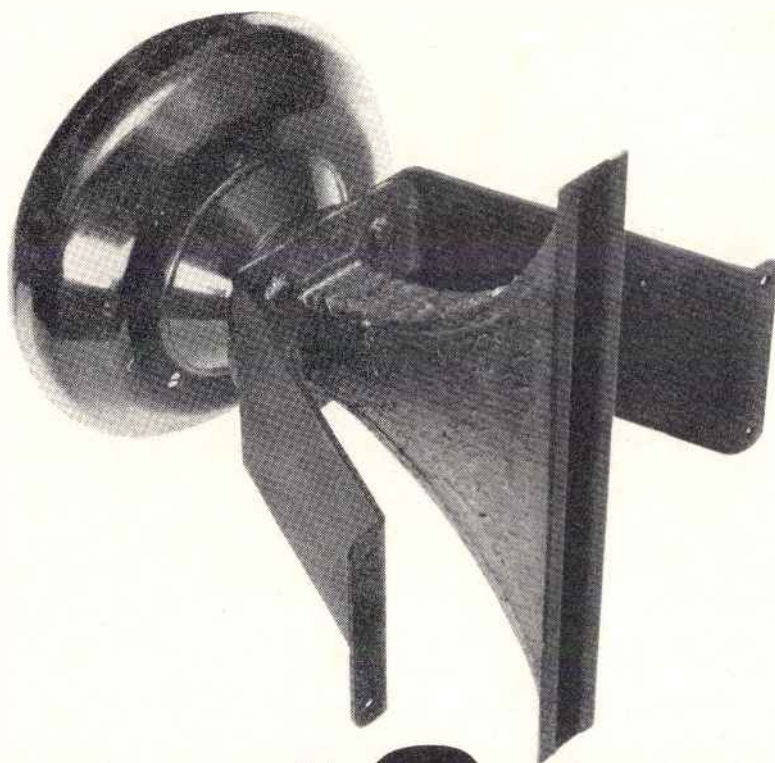
He shouldn't be too short of applicants if someone leaves, and in a way, the shorter the average length of service, the less dependent Paul will be on his boys. So you can expect Wings, now and forever, to reflect McCartney's ideas, with a few concessions to people of Jimmy McCulloch's calibre.

Such are the demands and ways of an established genius.

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McCulloch with Maggie Bell





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A HORN IS BORN!!

Roger Dyer, Sales Manager at Vitavox explains the process and development of a horn unit

WHAT is it that prompts a manufacturer to go through the long and painful process of developing a product, of working on an idea until it finally gives birth to an addition to his product range? Half the time he thinks his range is already too large, anyway, but, and it's a big but, he senses a need, a gap in the market, that his unborn product can fill.

He's seen all the other equipment on the market, but somehow he knows that there's an edge of dissatisfaction, a demand in the search for perfection that he might be able to meet. So he gives the word and the wheels turn. A lot of work goes into even quite a simple object, if that object is to be any good and, looking back, it is always extremely difficult to predict the exact moment that a pro-

duct emerges from the 'that's a good idea' stage to the thrashed out, remodelled, recalculated, and refined item that finally reaches the end user. The Vitavox 4 KiloHertz Horn was conceived in this way.

OBVIOUS

It was obvious from the start that the new 4 Khz Horn had to be in an 'add-on' form, as many groups already possessed high-quality systems, and no one welcomes laying out large amounts on new equipment, hence another consideration - cost. It had to be good, but not be too expensive. Then, finally, shape. To a great extent this was obviously embodied in the original design. The method of dispersing sound in a horizontal plane from a vertical source is nothing new, since this is the

fundamental principle of the column speaker. What is new, however, is the use of this in a product for the group and P.A. market, in a compact form. The illustration will give you a better idea of exactly what is meant. The horn is mounted with the slot vertical and, because of its shape, it spreads the sound on a plane at 90 degrees to this; i.e. 180 degrees horizontally.

Horn units tend to 'squirt' high frequency sound in a narrow beam, the higher you go in the sound spectrum, the smaller the amplitude of the sound wave off axis. Mouth size and wave length dictate dispersion; the advantages are obvious. This small, compact horn gives good sound dispersion at the upper frequency end of the sound spectrum, and in an easily-transportable or 'addable' form.

Vitavox S3 Pressure Unit



There are three stages left. Sound tests, then mechanical tests, then again final sound tests. The first horn prototypes were built on to a strange gibbet-type construction to enable them to be tested not only with the slot axis vertical but also horizontally, and through 360 degrees in each plane. Testing was done in the Vitavox anechoic chamber and is the way in which the dispersive properties of the horn are determined. Sets of graphs are obtained from a complex test rig via a calibrated microphone. Having determined that the unit behaved satisfactorily on the sound tests, we then set about mechanically testing it. We gave it to several simulated 'Roadies' - if there can ever be such a thing - who dropped, crunched, scraped and kicked it. Then we strengthened the mounting bracket. Well it looked strong enough at the start. After all that, we were ready for the final test.

In the world of 'Hi-Fi' you can get away with using a small cone loudspeaker unit for the upper frequencies, but this is by no means good enough for group P.A. work. Not only is it extremely directional but, furthermore, cannot cope with the clarity, range and power levels required. The unit the 4 Khz Horn was primarily designed to work with is the Vitavox CN 353, type S3 pressure unit, a unit of high efficiency and high power handling, reproducing higher frequency sounds with 'bite' and clarity. This, however, is by no means its limit, as it can be adapted to take lower cost, less efficient units quite acceptably. So, finally, the 4 Khz Horn was tried out in combination with the following array, as this was considered the most likely set of conditions it would meet.

a) A bass cone loudspeaker with mid-range horn, i.e., a triple system with horns for mid and top.
b) Bass and mid-range cone, i.e., a triple system with cone speakers for low and mid with horn for top.
c) Full range cone loudspeakers working to 4 Khz with the 4 Khz Horn for H.F., i.e., a dual-channel system.

They all worked well and I prefer not to make judgments as to what was thought best, since this is such a personal thing for a group that they, obviously, must decide which they prefer.

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Roadies Page-

QUEEN'S John Harris (and team)

QUEEN ARE going the same way as Yes. That's not to suggest there are any musical similarities, rather the band believe in working for the future.

As soon as Yes started to earn decent money, they ploughed it all back into improving their act and giving better value for money in the hope that the public would respond. Respond they did and the investment paid huge dividends, as everybody knows.

Queen are doing the same thing. And that gives John Harris and his team quite a few problems. John is Queen's chief road manager. He's been with the band from the very beginning when they were called Smile and when the band went pro, he cast aside his college training and left his future in their hands. He's not regretting that.

John's team is a continually expanding and contracting one. His assistant is Robert Johnstone who joined the band in Scotland about nine months ago. Then there's a lighting crew (including someone to mix the lights) and truckers to do what roadies used to do a few years ago.

'The main problem is the worry,' admits John. 'It's such a great responsibility getting this lot of stuff around.'

We were talking at a full rehearsal of the band, held in a disused cinema in Ealing, West London, shortly before the band undertook their UK tour. In addition to the vast piles of source amplification, there was a massive RSE PA system, three mixers (one for fold-back mix), on-stage lighting towers, a massive mobile overhead gantry for lighting (very new), a number of high-power spotlights and a mixing desk for lighting. These are the basic units.

On stage the band's equipment is as follows. For bass there is a mixture of Hiwatt and Acoustic amplification delivering about 300

watts into a mixture of Sound City and Acoustic cabinets. Brian May insists on using Vox AC30s. He uses six of them for lead guitar. His initial guitar signal is amplified by two AC30s, the output is miked up and fed to the PA. The signal is also fed into an Echoplex and that output is, in turn, fed into two more AC30s. That output is miked up and fed to the mixer and it is also taken to a second Echoplex which is fed to the last pair of AC30s. That output is also miked and sent to the mixer.

ORIGINAL

'Brian's a real AC30 freak,' explains John. 'Most of his amps are original but we're trying out some of the new AC30s on the market and he says he likes them.'

The piano is miked by a contact mike and amplified via a Hiwatt system which delivers through two Peavey cabinets. The drums are amplified via ten mikes.

Most of the microphones are

AKGs with DI90, DI200 and 202 models predominating.

One of John's most important tasks is the sound mixing. Because he's been with the band so long he understands exactly the mix required for their music.

'I think the most important requirement for a sound engineer on live gigs, is an understanding of the band's music. If you understand exactly what the band is trying to do in each section you're in a far better position to get the sound just right.'

John has to deal with two mixers. Both are supplied by RSE from whom the entire PA system is hired. One is a 20-channel mixer which mixes vocal and instrument mikes together and the other is a fifteen-channel unit used just for drums. The effects units are Binson and Echoplex echo chambers and the system has an output around 2½KW.

The fold-back is also mixed separately, but the band adjust that from the stage. The massive

lighting system that the band carry is hired from ESP.

Going on tour for Queen is a mighty expensive operation with this kind of set up. To get it all around the band hire a 32-ton artic, that costs over £500 per week (including driver). The hire bill for the PA and lighting equipment (including crews) is over £2,000 a week and during the time the band are rehearsing the cinema costs £150 a week. In addition there's the back line and that costs about £5,000.

All this is John's responsibility.

'I suppose I spend two hours each day working out the figures. It really takes some organising making sure that the budget is properly spent. It must be said that Queen don't make anything out of touring, there's just no money in it. It's all to promote the records.'

'I don't think tour rigs can really get any bigger or any more expensive. I think we've reached the end.'



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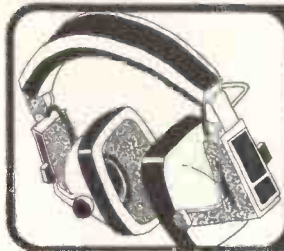
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STUDIO PLAYBACK

Genesis Double at Island

GENESIS, after a long silence on the recording front, have just put together a double album in Island Studios which is due for release soon. The album was both produced and engineered by John Burns. Amazing Blondell have just been in to record some new numbers and Dana Gillespie has

been finishing off her album, engineered by Phil Brown.

Both the studio and the mobile unit are now 24-track, and the mobile has recently been up to Newcastle to record a Roxy Music gig. Also in Island recently were Jess Roden, completing work on his new album, and Slade.



Hit-Mayers Go INDIGO

NORTHERN rock is alive and kicking, particularly in Indigo Studios, Manchester. They have recently expanded to 16-track and musicians from all over Britain have been going up there to work on various projects.

The list of people who have

visited Indigo recently includes Mud, The Bay City Rollers, Geordie, Lynsey De Paul, Barry Blue, Jonathan King, Medicine Head, Blackfoot Sue, Hector, Fable and Fancy, to name but a few!

Beatles Show at Scurao

THE highly successful stage show, John, Paul, George, Ringo and Bert, is soon likely to be a highly successful album as well. Songs from the show have been recorded at Scorpio Sound by Barbara Dickson and the current West End cast, who had to dash off from the studio each evening at 6 p.m. prompt to get on stage in time. The producer

of the album was Ian Samwell.

ELP's Carl Palmer has been in Scorpio doing mixing and overdubs for a forthcoming album and Chapman and Whitney and Isaac Guillory have also been doing mixing work. A & M Records band Hummingbird also came in to record an album to be released shortly.

Eddy at Sarm

MR. Golden Guitar of the 1950's, the legendary Duane Eddy, is really making a big come-back now. In fact he has just been in Sarm Studios recording a very aptly named single, *The Man With The Golden Guitar*, which was written and produced by Tony Macaulay.

Alvin 'The Untouchable' Stardust was certainly close enough to be touched by Sparks brothers Russ and Ron Mael, when they were all in the studio recording an interview for London Weekend Television's forthcoming Saturday Scene album. Also featured on the album will be David Cassidy, The Sweet, Gary Glitter and Showaddywaddy among others.

Terry Webster and the Rockin' Berries have just recorded a new single for Satril Records and the Ammo Production Company were also in, working with ex-Searcher Mike Pender. Pete Dello of Honeybus fame has been recording a new single for Noon Music and Kenny Young had a very interesting time producing that radio loon Kenny Everett, who was recording a Christmas single for Rocket Records. Kenny has also just completed his own next single for G.T.O.

Sarm regulars Barry Blue and Roger Greenaway have been in again, Barry to produce Zigzag's single *The Bump*, which looks like starting a brand new dance

craze, and Roger to finish off some tracks with Sunny. Another regular, Phil Coulter, dropped in to produce Penny and finish off work on a Pumpkinhead album.

On the jazz scene, Alan Haven has been recording a quadrophonic album with Barry Ainsworth. Gary Lyons has been helping Manfred Mann finish his new Earthband album. Top South African producer Mutt Lange has been working with a variety of acts including the Sleaz Band, J. Vincent Edwards and Bobbie McGee, plus work on tracks he's producing for himself and his wife under the joint name of Stephen.

Joining the trend, Rocky Horror Show writer Richard O'Brien has just recorded a new single with his wife, under the name Kimi and Ritz. The single, entitled *I Was In Love With Danny (But The Crowd Was In Love With Dean)*, was produced by John Sinclair and Andrew Leighton. Described as a 'hot-rod song', it will be out soon on the CBS label.

Last but by no means least, Dave Dee, who looks like making a comeback with Dozy, Beaky, Mick & Titch, has been in Sarm producing tracks for Carl Simmons. By the way, apologies to Steve Lewis and Eclectic productions for wrongly attributing Humphrey's album to Virgin Records in Sarm Studios' news in the October issue of *B.I.*

Scaffold up at I.B.C.

STATUS Quo enthusiasts can expect to have a new album to add to their collections soon. The band have been hard at it in I.B.C. Studios for the past couple of months and have just about completed work on the album now. The producer was Damon Lyon-Shaw and the engineer Andy Miller.

Another band who have been in and out of I.B.C. lately is Scaffold, who have been mixing their new album, engineered by Mike Claydon and Keith Bessey. Paul Jones has been recording a

single which was produced by Tim Rice and engineered by Hugh Jones and Keith Bessey and B. & C. Records artist Gery Benson has been putting down tracks produced by Dave Williams.

New Faces viewers may remember a fresh faced little lad called Jeffrey Hooper, who was subsequently signed by EMI. He has been in to record some numbers, one of which may be a follow-up single to *Ways Of The World*. The engineer on that session was Mike Claydon.

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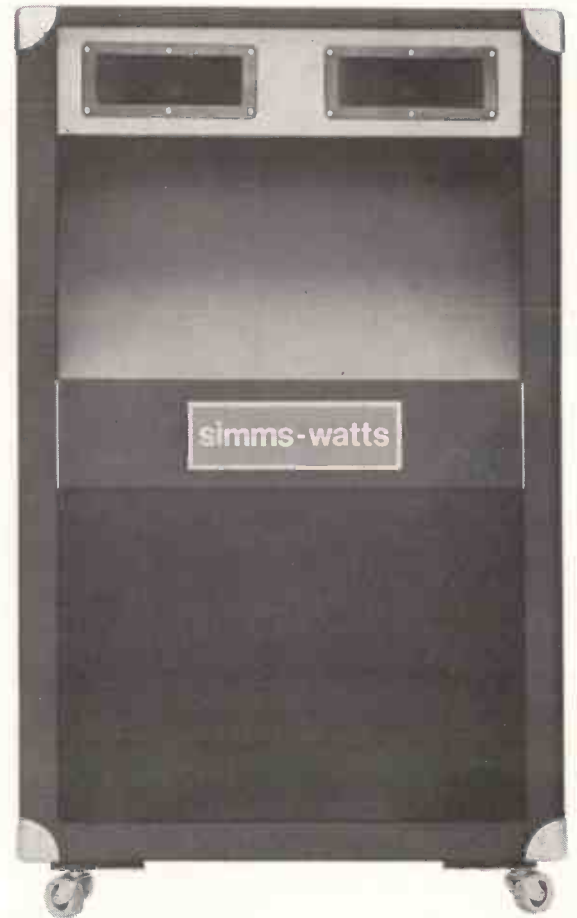
There are instrument cabinets and PA columns, with and without horns, in the right ranges of power to give almost unlimited permutations of rig size and shape.

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Vocal Blender Mark II

Has the same mods as the new Tri-Sound and a bright new orange control panel to flag the differences. Like a power output of 100 watts rms into 8 ohms, and a total harmonic distortion of less than 1/2% at 100 watts. Worth reading about.



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B.1. (2/74)

Mushroom Humour

REMEMBER all those lovely take-offs of the Stones, the Beatles, etc., perpetrated by that chameleon-like group, the Barron Knights? Well, we are pleased to report that they are still at it! They have been in Mushroom Studios in Bristol recently recording a single called *Hey Frank*, which, we are told, has been written about Frank Spenser of TV's Crawford show. Rumour has it that it's extremely funny and should be released soon.

Reg Presley of The Troggs has been in producing some numbers for Air Studios and a local vocal harmony group called Kind Hearts And English have been in putting down some numbers written by John Tippet.

On the equipment front, Mushroom have recently installed a new Clark Techniques graphic equaliser and have also purchased an extra Phillips master stereo machine.

APRS Course

THE first course for studio engineers presented by the APRS (Association of Professional Recording Studios) was held at Guildford University recently.

Engineers from studios in the UK and from Switzerland and Belgium came together for five days and learnt and re-learnt many aspects of professional recording. Twelve lecturers

covered a wide spectrum of subjects in days which started at 9.30 a.m. and finished at 10 p.m. Practical work was also included in the course and at the end 22 of the 24 engineers attending said they would advise other engineers to take the course.

APRS have already announced that there will be another course in September 1975.

APRS

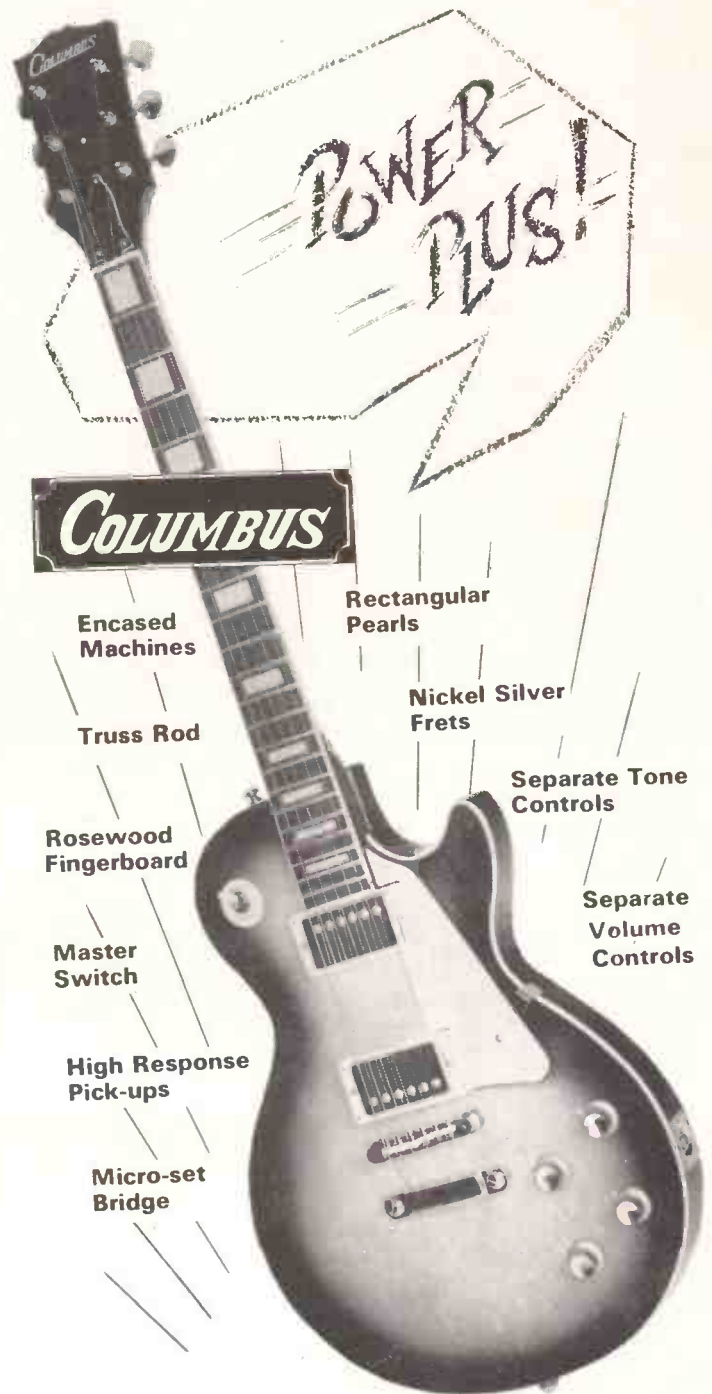
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GRYPHON



Gryphon: L.-R. David Oberle, Richard Harvey, Philip Nestor, Brian Gulland, Graeme Taylor

LIKE the mythological bird from whom they take their name, there's something unclassifiable and timeless about Gryphon. 'Medieval rock' is too slick a label and could hardly convey the wealth of influences from Baroque, classical and rock music that blend together to form their kind of music. In their early days they earned a reputation for being comics on stage, galumphing round in flowing-sleeved robes singing humorous old songs about Alchemists and farmers and ending their set with a bassoon and krumphorn version of *I Do Like To Be Beside The Seaside*. But even so, the sheer excellence of their playing shone through the clowning, showing them to be serious musicians who enjoyed having a bit of fun, rather than just dedicated devotees of authentic period music.

'What started off that particular stage presentation,' volunteered keyboard and recorder player Richard Harvey, 'was the idea of the first manager we ever had - we've been through quite a few since then. He mumbled something about putting on funny clothes and I think that all the "medieval" publicity and those clothes we wore at the beginning of our career gave people the unfortunate impression that we were a medieval band and they could not take our music seriously. Many people don't know what we're getting involved with now.'

Like Leo Sayer laying aside his clown suit, they have now emerged from the gimmicky publicity and semi-humorous image into a world which seems to have started taking their music seriously at last. The fact that they have been booked to tour the States with Yes, who speak quite highly of them, means that they have at last got away from their folk club origins and are about to face their widest, if most critical, audiences yet.

FANTASIA

The original founders of Gryphon were Richard Harvey and bassoonist Brian Gulland, who met while studying at the Royal College of Music. By early '72 they had added guitarist Graeme Taylor and former rock band drummer David Oberle. Bass player Philip Nestor joined last January just in time to fill out the sound on their second album, *Midnight Mushrumps*.

Their third album, *Red Queen To Gryphon Three*, has just been released. In three albums, their progression is immense. You can see them searching for a solid direction in the first album, finding it by the end of the second and cementing it in the new album.

That first recording, titled, simply, *Gryphon*, although entertaining, with its country yokel-

type humour, extremely well played and unique in its rock approach to Renaissance music, had no unity. It wasn't so much a group album as a recording in which everybody chipped in and did their bit, had their spot in which to show off their talents.

Midnight Mushrumps, their second, was still a bit patchy although, in the *Midnight Mushrumps* fantasia, which was inspired by the music the band wrote for Peter Hall's production of *The Tempest*, they started to achieve more unity of sound and purpose.

On their new album the band work as one, everyone augmenting, complementing, enriching everyone else's playing. From the Yes-like intro right through the four different movements and moods of the album, the five musicians work as a unit.

'We think our new album's a turning point in the group's career,' said Richard Harvey. 'It's our first true communal composition and everybody's influences are in there all the time. Although most of the music on the second album was composed by the group, everybody wrote their own little bit. But the composers on this album were Gryphon.'

'Writing together is quite hard for us to do,' admitted Graeme Taylor, 'because we're all into different types of music. I would say this album is both more rock influenced and more classically influenced than the others. We've always encompassed a lot within our field and we've broadened our field rather than taken in new influences.'

Richard agreed. 'When we started the band it was mainly experimental, seeing how folk clubs would react to medieval music. But since we've found that the band works as a band in its own right, we decided that seeing as there are so many other groups playing authentic music, we'd go ahead and play our own.'

'We owe what success we have had to date to medieval music but our music now's getting a lot more serious and personal. All along we've stated that our aim was to be a band that utilised any instrument that happened to be available at any one time in the course of our music.'

This sounds a bit like the philosophy of the Incredible String Band in their early days. In fact, this particular band did quite a lot towards inspiring Richard Harvey to try his luck in the rock field with his recorder playing talents.

As his father was a recorder teacher, Richard learned the in-

strument from an early age. 'My father is an extremely serious classical musician, so I've always taken the instrument extremely seriously. As there has been such an emphasis on small schoolchildren learning to play it' (Richard deplors the general standard of recorder teaching in schools), 'it's never been taken very serious in this country.'

Anyone who has heard Richard play will know that he plays a recorder like you've never heard one played before. Lightning fast with the utmost clarity of note, perfection of tonguing, and a beauty of tone which is quite unlike the reedy, piping efforts of the average schoolchild.

'I wouldn't have believed a few years ago that the recorder could actually be integrated into rock music. The early experiments of people like John Renbourn and the String Band enlightened me to the extent of realising that just because I was a recorder player didn't mean I was barred from the realms of improvisationalist music of some kind.'

'There wouldn't be much validity in a rock band for someone who just played recorder, though. Although there's a lot you can do with it in a classical context, there's only just so much in a rock band context. That's why I've gone into keyboards as well.'

Some time in the future Richard is hoping to work on a project involving teaching the recorder via a record, a book or a video tape. He's hoping that his connection with Gryphon will enable his classical record to reach a wider public. In the meantime, as he mentioned earlier, he is getting more and more involved in keyboards and is building up quite a wide selection of keyboard effects on stage.

At present the band are rehearsing and getting material worked out for their next album. 'If we don't get it together like this, we'll never get it together at all, so we're recording bits as they come,' explained Graeme.

Red Queen To Gryphon Three should bring their music to a much wider audience than they've had before. The days of funny songs are past, and there are no lyrics on this album. Admirers of genuine Renaissance music may be disappointed by the rock content of the album, but traces of Baroque rhythms, the use of recorder and bassoon in unison as in the authentic period music, still remain, giving the whole album a highly individual sound, quite unlike any other rock band.

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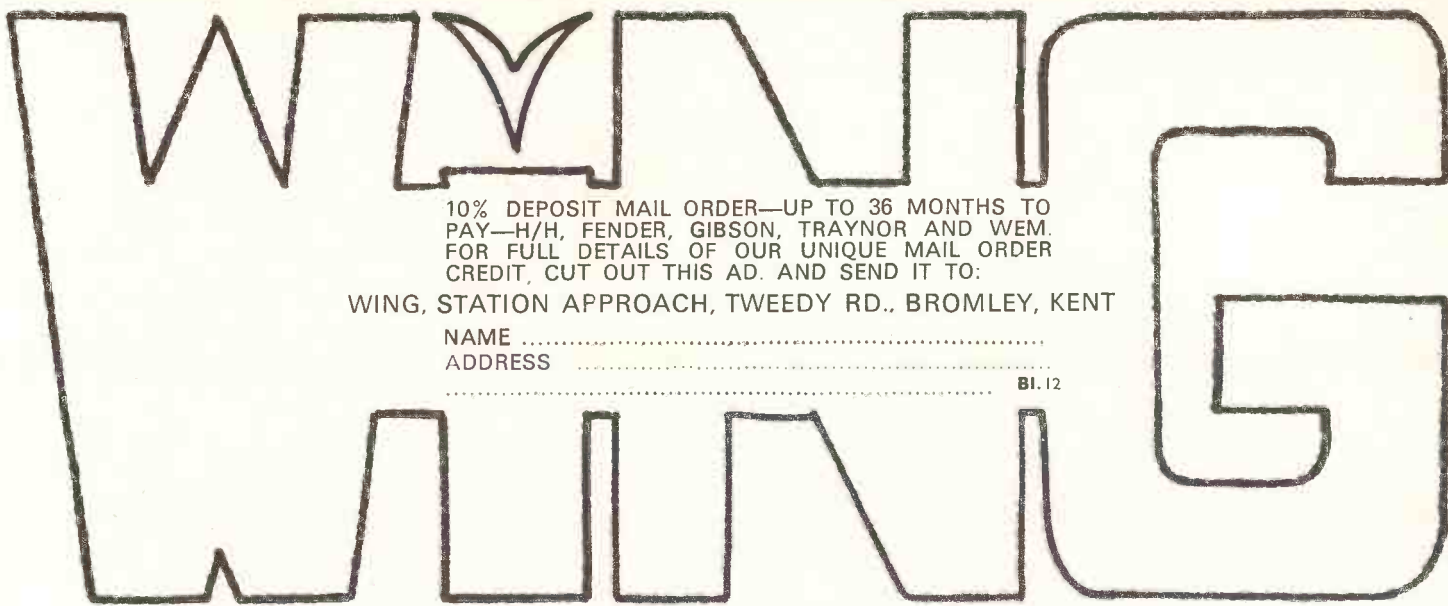
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THROUGHOUT the development of 'pop' music and the changes of instrumentation that have occurred over the years between orchestras, bands and groups, the popularity and use of one instrument, the drums, has remained constant.

This isn't surprising when you consider that the drums are the most essential part of a rhythm section, and this has never been truer than since the introduction of rock music.

However, more than ever before rock has allowed the drummer to move, if he wants, out of the background and into the limelight. Sandy Nelson, Cozy Cole and in Britain one-time Shadow Tony Meehan were some of the first to exploit the drums as a solo instrument in rock. In recent years drummers such as Ginger Baker, Keith Moon, Jon Hiseman and Cozy Powell have kept drums in the forefront of the rock scene, and other artists such as Stomu Yamash'ta have opened up a whole new sphere of music with their progressive experimentation with percussion.

STRIKING

One noticeable change over the years has been the trend towards smaller-size bass drums, and although big-band and orchestra drummers often favour the louder unamplified sound of the larger drums, today's jazz and rock musician generally prefers a smaller bass drum with a 'tighter' sound – sometimes used in pairs and frequently miked up through the PA.

The introduction by several manufacturers of acrylic drums with their 'see through' appearance has been another interesting recent development.

This month's drum survey looks at these and other new items produced for the drummer today, as well as providing a guide to a wide



Beverley: Panorama 21 kit by Boosey & Hawkes

selection of some of the many established lines available.

Not content with producing only snare drums in metal, **ASBA** of Paris decided to go one better and produce an all-metal outfit. ASBA overcame the problem of weight by exploiting the light strength and striking appearance of stainless steel and the result, as many experienced drummers will know, is one of the finest kits available.

The Simms-Watts division of Rosetti & Co. Ltd. distribute ASBA in the UK, and Rosetti's advertising manager Pete Tulett says: 'Having recently visited the ASBA factory, I can tell you that ASBA make most of their components entirely by hand. They even cast their own wing nuts, tom-tom holders, etc., and their craftsmen clean up and finish every item on a one at a time basis. ASBA do not want to adopt mass production methods as in their own words, "the drums would lose their individuality".'

STEEL

The latest introductions from ASBA are single-headed steel tom-toms, which will substantially reduce the price of a kit, and a new snare drum stand with a universal ball joint which allows any angle to be selected for the drum around 360 degrees from the centre to the support tube.

Besides their stainless steel drums, ASBA also produce wood-shell outfits and drums of French-manufactured Altuglass. These have a semi-transparent 'smoked glass' appearance and say Simms-Watts, 'the sound of these drums is deep, definite and penetrating'.

Simms-Watts also handle the famous K. Zildjian cymbals.

Boosey & Hawkes (Sales) Ltd. handle Beverley percussion, used by many pro drummers including Peter York, Lenny Hastings, Andy White and Clem Cattini (featured in our September Quiz for Ancient Groupies), and Avedis Zildjian cymbals.

There are two Beverley lines, the four-drum Galaxy series and the Panorama models. All outfits feature ten-lug metal shell snare drums. The Galaxy kits are four-drum outfits with bass drum sizes of 18 x 17 (the Galaxy 18 – popular with jazz and rock drummers), 22 x 17 (Galaxy 21) and 24 x 17 (Galaxy 24).

The Panorama kits are larger – the '21' has 22 x 17 bass drum, floor tom-tom, snare and twin-mounted tom-toms; the '22' features additional floor tom-tom and bass drums; and the Panorama 24 consists of the standard 14 x 5½

Continued on page 73



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DRUMS AND PERCUSSION



Continued from page 71

snare, two 16 x 16 floor tom-toms, two 13 x 9 tom-toms and 24 x 17 bass drum.

All Beverley kits include cymbals, cases and accessories.

Three ranges of drums are handled by **Dallas Musical Ltd.** — Hayman, Ludwig and Pearl, and also Paiste cymbals.

The Hayman range of Vibrasonic percussion consists of four outfits, a chrome snare drum and accessories such as sticks, vulcanised fibre cases, American-made sand-blasted heads and cymbals manufactured in Switzerland.

There are two four-drum kits; the Pacemaker with 20" bass drum and the Big Sound with 22" bass drum; a five-drum outfit, the Showman with twin-mounted tom-toms; and the Double Showman outfit which has two 26" bass drums (or two 24"), 16" and 14" floor tom-toms, 12 x 13 mounted tom-toms and 14 x 5½ snare.

Ludwig drums established their reputation in Britain in the sixties when The Beatles and The Rolling



Hayman 'Recording' Outfit by Dallas Musical Ltd.

Stones were among the first name bands to use them. The present Ludwig percussion range is vast, including thirteen outfits, snare-drums, congas, bongos, timbales, xylophones, vibes, lyras, hardware and accessories.

TRANSPARENT

The latest line that Ludwig have introduced is the 'see-thru' Vistalite range. Two Vistalite outfits are made, the Big Beat and the Pro Beat which have four and six drums respectively. 'Water clear' Weathermaster heads are used to complete the transparent look. Colours available are yellow, blue, green, amber, red and clear.

Ludwig enthusiasts who are new readers to Beat will be interested in The Ludwig Story

which appeared in our July, 1974 issue.

The Pearl range of percussion from Japan includes several outfits, snare drums, Latin American drums, hardware and accessories.

Gretsch is a name that's familiar to both guitarists and drummers, and Gretsch drums incorporate several unique features such as the patented snap-in key holder, wide 42-power snares, lightning snare throw-off, disappearing drum spurs and adjustable built-in bass drum tone control.

Designed for the drummer that wants a loud, hard-driving sound, the Gretsch Rock 'n Roll outfit features twin 12 x 8 tom-toms with heavy-duty holders, 14 x 5 chrome metal snare drum, 20 x 14 bass

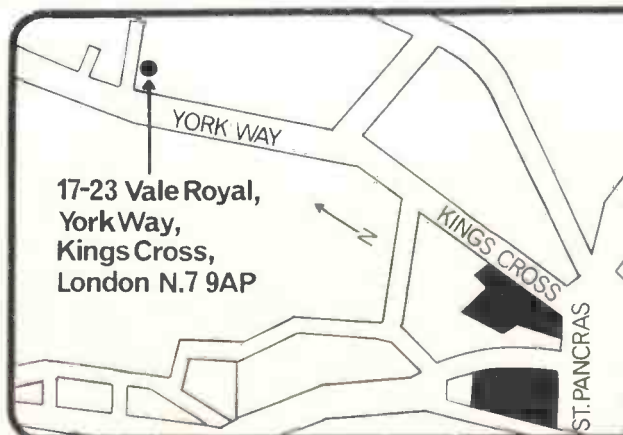
drum, 16 x 16 tom-tom with legs' and comes complete with stands, pedals, sticks and brushes. There's a choice of pearl, sparkle or flame finishes and hand-polished walnut.

Five other standard Gretsch outfits are produced; the twin-bass drum Avant Garde, the Black Hawk, Name Band, Progressive Jazz and One-Nighter Plus.

SEAMLESS

Gretsch also manufacture five different snare drums, headed by the 4160G 14 x 5 gold plated metal snare. This has a seamless spun brass shell and hand-polished 24-carat gold plating. There are two-chrome models, the 4160 in

Continued on page 74



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DRUMS AND PERCUSSION



brass and the 4109 in aluminium, both 14 x 5 size, and two deeper snares, the Name Band (14 x 5½) and the Floor Show (14 x 6½).

Besides drums Gretsch also offer a wide range of accessories including sticks and heads and K. Zildjian Turkish cymbals. Gretsch products are distributed in the UK by the Baldwin Piano and Organ Co.

John Hornby Skewes & Co. Ltd. distribute the Japanese-made Hoshino drums, which they



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claim are 'of comparatively low cost considering their high quality'.

Two four-drum Hoshino outfits are available: the HM1000 which features 20" bass drum, 14 x 15 and 12 x 8 tom-toms and all metal 14 x 5½ snare drum; and the HM2000 which has a 22" bass drum, 13 x 9 and 16 x 16 tom-toms and all metal 14 x 5½ snare. The latter kit also includes more elaborate hardware than the HM-1000.

Hornby Skewes recently announced the introduction of a new Hoshino outfit, the HSD500 which will be offered in two metallic finishes: fine gold and fine copper. The HSD500 consists of 22" bass drum, 16 x 16 floor tom-tom, 9 x 13 and 8 x 12 hanging tom-toms, 14 x 5½ all-metal snare, high-hat pedal, high-speed double-spring bass drum pedal, snare drum stand, two cymbal stands and sticks and brushes.

The British made Beverley drums are also handled by Hornby Skewes. There are six outfits in the Beverley range, offering a wide selection of drum combinations, sizes and shell finishes.

'Imperial and Royal Star drums are made by the world's biggest drum manufacturer,' claim Summerfield Brothers of Gateshead, who are the UK distributors

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Summerfield Bros.' new Royal Star Jazz-Rock outfit

PHAZE-IN 1975!



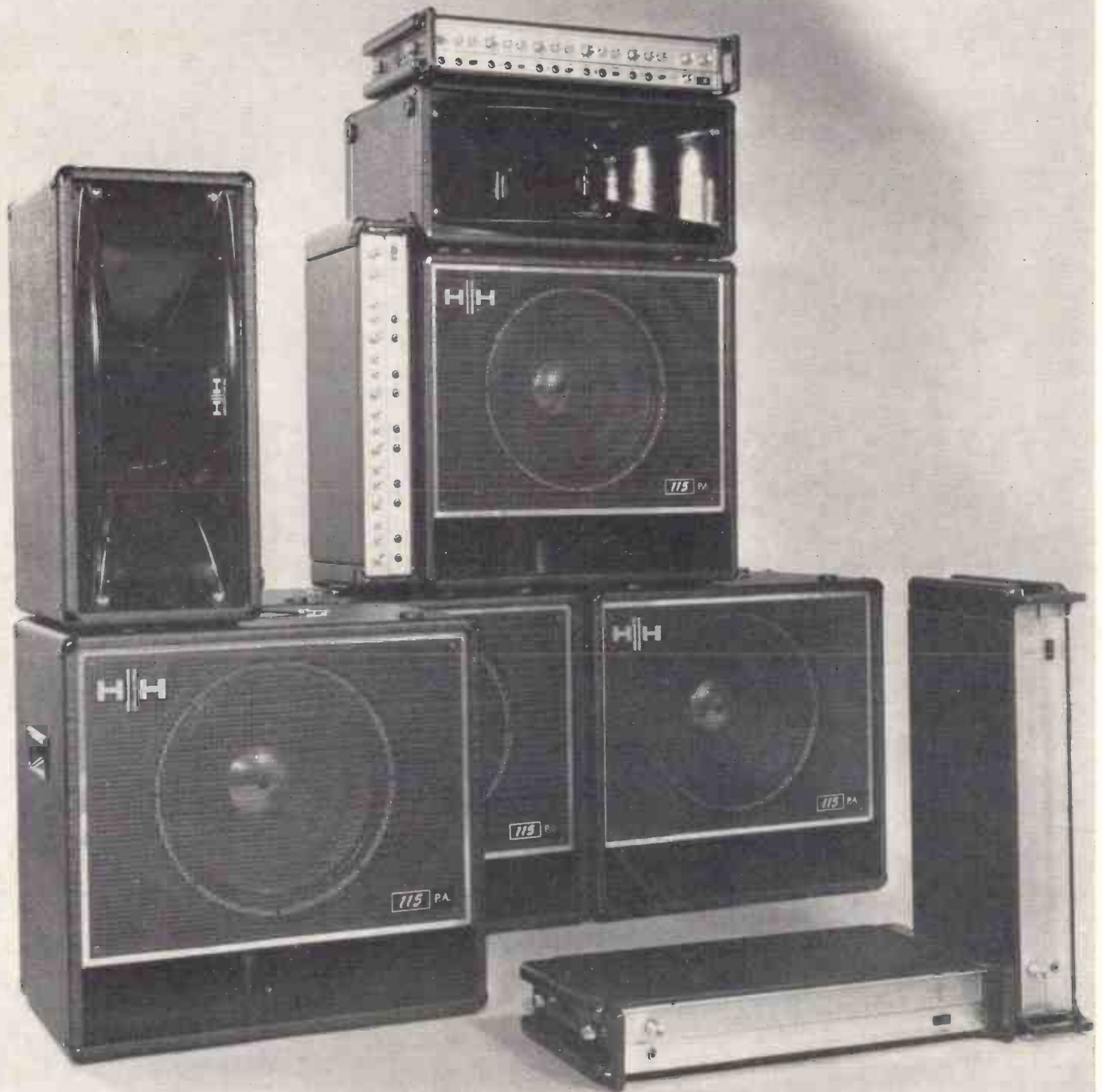
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DRUMS AND PERCUSSION



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for these percussion instruments. These drums feature nine-ply compressed shells and hardwood reinforcing rings finished in clear lacquer, and are available in no less than 50 different finishes, including new metallic colours. De-luxe versions are now on the market of one of the most popular outfits, the 5255, in all-copper or all-chrome finishes.

One of the most inexpensive kits available for the serious drummer is Imperial's Swing Star Rock 55 outfit, which features 22" bass drum, 16" floor tom-tom, 13" tom-tom, 14" snare drum (wood

shell), snare drum and hi-hat stands and bass drum pedal. The Rock 55 is made in about 14 colours including 'silky' finishes.

Four models of chrome snare drums are manufactured, headed by the 8588 de-luxe model - 'the professionals' choice'.

Summerfields are offering a maximum delivery period of 12 weeks on these drums and will be announcing a new, redesigned range this month.

Orange Music offer drummers a custom building service for their drums, which are manufactured in France to individual specifications. The shells are constructed from four-ply mahogany, and Orange bass drums have a double skin, which, say Orange, 'creates a $\frac{1}{2}$ " air gap, equivalent to an extra 2" depth'. They can also be used with single skins only, as required.

Orange's range of hardware includes a bass drum pedal which will fold into the bass drum and a hi-hat which is adjustable for tension height and pedal pressure. If you can afford it, fittings can also be supplied with 18ct. gold plating.

Finishes naturally include orange, and also red, black and hand veneered wood. Orange customers have included East of Eden, Wishbone Ash and Ike and Tina Turner.

One of the best-known names in the drum world is **Premier** and drummers using these British-made instruments include Keith Moon, Kenny Jones (The Faces), Darrel Sweet (Nazareth), John Coughlan (Status Quo), Dinky Diamond (Sparks), Barry Wilson (Procul Harum), Neil Smith (Alice Cooper), Paul Thompson (Roxy



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Continued on page 79

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DRUMS AND PERCUSSION



Continued from page 77

Music) and Ric Lee (Ten Years After).

Premier's two most popular kits with rock drummers are the B302 and B303 outfits. The latter features 22" bass drum, 12 x 8, 14 x 8 and 16 x 16 tom-toms, '2000' chrome snare drum, stands and accessories.

VOLUME

Premier's Kenny Clare outfit is designed for the drummer wanting maximum volume, and is therefore ideally suitable for use in big bands or situations where a loud sound is wanted without miking the drums through the PA. It features special interior shells which act as resonators and comes complete with hi-hat and three Super Zyn cymbals, it can also be supplied with twin bass drum-mounted tom-toms if required.

Some new items introduced by Premier in recent months are their mammoth 15-drum kit, the B808, which was exhibited at this year's AMII trade fair; the Kenny Clare Drummer's Throne—which doubles as a stool and cylindrical storage case, and say Premier 'is more comfortable than the conventional stool'; 'authentic sized' timbales; and single-sided tom-toms in 12 x 8, 13 x 9, 14 x 10 and 16 x 16 sizes which mount on drums or stands.

The American-made **Rogers** drums, handled in Britain by CBS/Arbiter Ltd., are the choice of many professionals, including Jon Hise-man, Stuart Francis (Sharks) and Derek Longmuir (Bay City Rollers).

An important feature of the construction of Rogers drums is that no softwoods are used — shells are made of five-ply maple,

cross laminated with staggered seams. Five-ply reinforcing hoops are fitted top and bottom, shaved down to $\frac{1}{16}$ " for increased resonance.

Rogers recently introduced new laminate finishes which, it is claimed, are burn proof. Two chrome finished snare drums are made by Rogers, the Dynasonic which has a brass shell and is designed to produce a bright, crisp sound — 'ideal for fast delicate passages' and the steel-shelled Super X, which says Rogers promotion manager Mark Goodwin, is 'ideal for rock and roll'. Dynasonic and Super X snares are now available in 6 $\frac{1}{2}$ " deep versions.

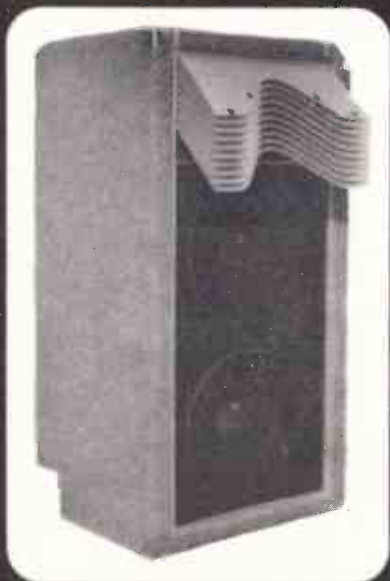
CBS/Arbiter's Fender Soundhouse shops are now carrying as stock items various Rogers drums

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DRUMS AND PERCUSSION



Continued from page 79

in different sizes to match the standard kits. There is also a range of fittings which can be dismantled and set up again without altering the set positions.

Certain to attract attention at any gig are the Shaftesbury acrylic 'see through' drums by **Rose, Morris & Co. Ltd.** Three modules are available: the 5025 which features 22 x 14 bass drum, 16 x 16 tom-tom, 12 x 8 tom-tom, 13 x 9 tom-tom and 14 x 5 snare; the 5040 which has a 24 x 14 bass drum and an additional 16 x 16 tom-tom instead of the 12 x 8; and the 5030 consisting of 20 x 12 bass drum, 16 x 16 and 13 x 9 tom-toms, and 14 x 5 snare drum.

Other Shaftesbury modules are available in pearl, metallic and duroplastic finishes, and both wood shell and acrylic drums are sold separately, as well as a 14 x 5

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B.I. INSTRUMENT REVIEW

Drum Test

ONE of the most revolutionary changes in the drum world recently has been the introduction of acrylic see-through kits. For value for money, the Shaftesbury acrylic drum modules are hard to beat. The 5030 module features a 20 in. x 12 in. bass drum, complete with felt dampers, spurs, cymbal arm and one tom-tom holder, 16 in. x 16 in. tom-tom with three legs, 13 in. x 9 in. tom-tom and 14 in. x 5 in. snare drum.

The snare drum has an accurate, adjustable throw-off snare action which incorporates 24 strand wires, and can be changed in seconds. On our test model, the snare drum was fitted with Shaftesbury's own Toneblasted head which gives a very punchy sound. The Toneblasting process uses a special formula spray to obviate undesirable overtones.

The snare can also be supplied with Head-Master transparent head to match the shell - as fitted to the other drums in the outfit. Like the Toneblasted heads the Head-Masters are unaffected by changes in temperature and do

not require constant retensioning. The kit has a crisp, attacking sound which should appeal immediately to today's rock drummer.

All the fittings are chrome-plated and tuning is effected using standard drum keys.

Retail price of this set-up is £236.47 including V.A.T. A 'smoke' tinted finish is also available at slight extra cost.

Complementing these drums is the Shaftesbury Powerdrive range of drum hardware, which includes stands designed so that they can be set up and broken down without disturbing the settings, and a comfortable drummer's stool with full height adjustment, swivel seat, and detachable legs.



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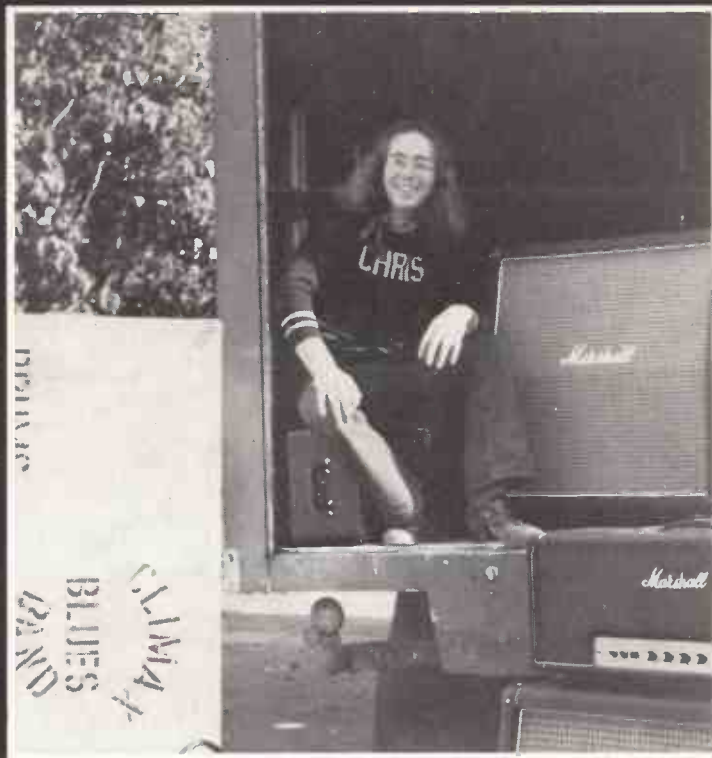
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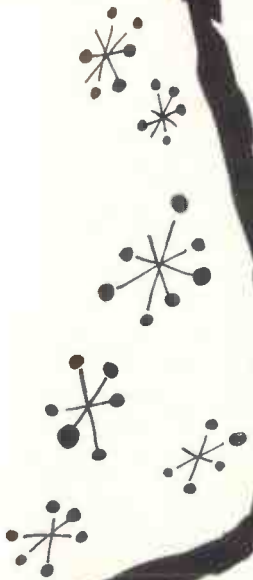
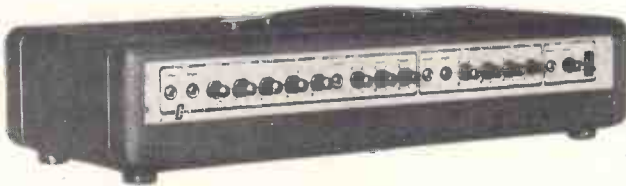
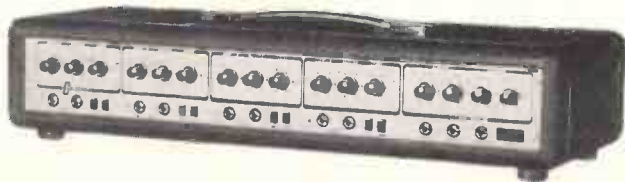
Chris Runciman is roadie for the Climax Blues Band, he knows his job. This is what he says, "Marshalls are reliable, robust, anyone can fix 'em. Put it this way - we've had these on 200 gigs, flown them around the world, dropped them out of

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DRUMS AND PERCUSSION



Continued from page 80

metal shell snare drum. The latter (No. 422) has a brushed silver anodised aluminium shell with chrome plated rolled-steel counter hoops. The adjustable throw-off snare action incorporates 24-strand wire snares.

'A new concept in drum hardware' is how Shaftesbury describe their Powerdrive range. All units have the 'Setlock' feature which allows all angle, height and tilt settings to be pre-set at the built-in 'breakaway' bosses. Once these settings have been made no further adjustment is necessary and each time the hardware is broken down or re-assembled the setting lock remains the same.

Rose-Morris also handle the innovative fibreglass drums made by Fibes of the CF Martin Organisation.

Slingerland drums are made in the USA and designed to produce maximum volume from all

the shells. UK distributors are Clearstone Musical Instruments Ltd. of Birmingham, who acquired the agency at the 1974 Frankfurt trade fair. C.M.I. believe that a good after-sales service is important and their dealers carry spares outfits, which contain the items most likely to be needed. A larger stock is also kept by C.M.I. themselves.

Two of the most popular kits, especially with the rock drummer, are the Buddy Rich and Gene Krupa outfits. Both use the following size drums: 22 x 14 bass, 13 x 9 tom-tom, 16 x 16 floor tom-tom, 14 x 5½ snare, and the de-luxe stands and hardware. The Buddy Rich outfit has an additional 16 x 16 floor tom-tom. Another variant is the Joe Cusatis kit which has the same drums as the Gene Krupa but with the ordinary stands.

A wide selection of finishes are available, the most popular being marine pearl.

The German-made **Sonor** drums, distributed in the UK by M. Hohner Ltd., feature 'fully vibrating' seamless shells, moulded together by an oil-heated process. They are available say Hohner, in 'virtually any number of colours' and special finishes can be supplied to order, including fluorescent kits.

The basic kit in the Sonor range is the four-drum K.130 which has a 22" bass drum, 13" tom-tom, 16" floor tom-tom, 14 x 5 metal snare and comes complete with hardware and sticks. The largest Sonor outfit is the six-drum K.163, and the 'star' of the Sonor range is the K.189 rosewood kit, which say Hohner 'is very popular with jazz and session men'. The shells are made of solid rosewood (not veneer) in natural finish. The standard outfit has 18" bass drum,

12" tom-tom, 14" floor tom-tom and 14 x 5 metal snare, and this can be added to if required.

The latest introduction from Sonor is the K.162 acrylic outfit which is made in both clear and semi-transparent finishes, the latter in 'smoke', bright red or blue. Quips Hohner's Les Stewart 'it's the ideal outfit for lady drummers wearing mini-skirts!'

Also available from Hohner are

Sonor's Champion and Super Champion range of accessories.

The drummer looking for an inexpensive kit is catered for by **W.M.I. Ltd.**, who handle Del-Rey drums. The basic outfit is the D-3, which consists of a bass drum 20 x 14, tom-tom 12 x 8, and a snare drum 14 x 5, and comes complete with snare drum stand,

Continued on page 85

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DRUMS AND PERCUSSION



beater pedal, sticks, brushes and 14" cymbal.

A de-luxe version is also available, the D-4 which features a floor-standing tom-tom size 14 x 14 and a pair of 12" cymbals in addition to the items which make up the D-3.

Del-Rey drums are available in three sparkle finishes: red, blue and gold.

Where to write for further information on the products listed:

ASBA - Simms-Watts Division, Rosetti & Co. Ltd., 138-140 Old Street, London EC1V 9BL.

Boosey & Hawkes (Sales)

Ltd. - 118 Colindale Avenue, The Hyde, London NW9 5HB.

Dallas Musical Ltd.

- Dallas House, Vanguard Way, Shoe-buryness, Southend-on-Sea, Essex SS3 9QX.

Gretsch

- Baldwin Piano & Organ Company, Unit 4, Sterling Industrial Estate, Rainham Road South, Dagenham, Essex.

John Hornby, Skewes & Co. Ltd.

- Salem House, Main Street, Garforth, nr. Leeds, Yorkshire.

Imperial and Royal Star

- Summerfield Brothers, Saltmeadows Road, Gateshead, NE8 3AJ.

Orange

- Orange Musical Industries, 3-4 New Compton Street, London WC2.

Premier

- Premier Drum Co. Ltd., Pullman Road, Wigston, Leicester LE8 2DF.

Rogers

- CBS/Arbiter Ltd., 213-215 Tottenham Court Road, London W1P 9AF.

Rose, Morris & Co. Ltd.

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GUITARS

BOOSEY & HAWKES

ANGELICA	
2841 Classic	13-69
2842 Full-size Classic	14-66
2851 Full-size Classic	18-40
2860 Folk	27-43
2861 Jumbo	29-37
2862 12-string	33-30
2873 Solid elec red	55-90
2874 Solid elec oak	70-63
LANDOLA	
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2890 Artista	38-12
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2893 Granada	78-49
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No. 36 Bel Som	64-75
No. 30 Amazon	49-00
No. 6 Folk	56-70
No. 12, 12-string	70-65
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569 Small size	12-72
570 Small-size Classic	13-45
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6600 Flat Top	95-40
6560 Jumbo	88-72
6382 Folk	77-00
1269 12-string	105-45
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9765 Small-size Classic	15-22
9766 Full-size Classic	20-68
9767 Full-size Classic	26-00
9768 Jumbo 'Humming Bird'	30-45
PEREZ	
605 Full-size Classic	14-86
TAKEHARU	
GT85 Full-size Classic	28-42
GT120 Full-size Classic	35-20
GT180 Full-size Classic	44-17
WT100 Jumbo	31-89
WT200 Jumbo	51-00

CBS/ARBITER

FENDER	
Electrics:	
Jazzmaster Sunburst	370-44
Jaguar Sunburst	401-76
Stratocaster S/bst.	275-40
Ditto, tremolo	318-60
Telecaster d/l	334-80
Ditto, tremolo	358-56
Telecaster Ctm.	262-44
Ditto, tremolo	316-44
Telecaster Std.	230-04
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Musicmaster	138-24
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Ditto, tremolo	376-92
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Pedal steel 1000	948-24
Pedal steel 800	719-28
Pedal steel 400	513-00
Stringmaster steel	306-72
Dual Six steel	221-40
De Luxe Six steel	135-00

De Luxe Eight steel	150-02
Studio d/l steel	113-40
Champ. steel	87-48
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FC-10 Classic	32-56
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F-25	44-50
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F-65	60-86
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C-20 Classic	48-82
J-110 Jumbo	31-30
J-115 Jumbo	39-42
J-120 Jumbo	42-66
J-125 Jumbo	45-36
J-130 Jumbo	78-86
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E-255 2 p/u solid	27-54
E-260 bass	37-26
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E-215 L.P. S/B	90-72
E-220 S.G.	112-32
E-225 Flying 'V'	104-76
E-230 S.G.	93-96
E-235 MM copy (no cs.)	97-20

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MELODY	
1250 12/s Folk	34-86
1250 12/s Folk Elec.	43-72
500 Folk	38-81
525 Folk Elec.	38-10
325 Folk	13-00
460 Classic	29-95
450	21-82
350	15-34
600	34-48
1300	39-38
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FT1 Elec	25-36
FT2 Elec	29-93
FT1 Bass	32-64

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4195 Classic	18-28
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HG91 Steel	20-66
HG306 Steel	55-52
HG188C Steel	85-72
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Westbury Jumbo	64-79
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Blue Hill 12	62-17
SM8 Solid	80-13
SM9 Solid	90-58
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G130	44-18
G160	51-42
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J. T. COPPOCK

ANTORIA

2355 Big John S.Ac. Sunburst	110-00
2355M Big John S.Ac. Maple	122-00
2357 Mr. Strad Violin B.s.	51-00
2350G Memphis Custom	83-50
2350 Memphis std.	77-50
2350ctm Custom Sunburst	83-00
2350L Memphis std l/h	83-50
2351 Memphis d/l	86-50
2351DX Memphis d/l	99-00
2351M Memphis Original	93-00
2391N Memphis Natural	83-50
2405 Memphis Original d/l	133-50
2350B Memphis bs.	78-50
2354 Woodstock	73-50
2354S Woodstock std	70-50
2354SL Left-Hand.	80-50
2377 Woodstock pro	88-50
2382 Woodstock d/l	93-00
2383 Woodstock ctm	119-00
2347 Woodstock jun.	84-50
2394 Woodstock nat.	103-00
2354B Woodstock bs	76-50
2354LB Woodstock long bs	86-50
2352 Clipper	54-00
2352M Clipper d/l	61-00
2352 De Luxe	90-00
2352 Custom	77-50
2353 Clipper long bs.	63-00
2353LX Clipper long bs black	75-50
2368 Clipper Fireball	70-00
2365 Dixiemaster	63-00
2365B Dixie bs.	83-50
2366B Marksman	81-50
2366FLB Fretless bs.	81-50
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2375 Rocketman Maple fb	87-50
2375W Rocketman White	98-00
2375L Sunburst l/h	97-00
2375N Rocketman Natural	105-00
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2376 Dixie Fireball bs	106-00
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2385 Clipper Tallboy bs.	116-00
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1917 Twincaster bs.	51-00
1755 Soundmaster II.	52-00
1752/4 Soundmaster bs.	42-50
2370 Semi-Acoustic Id	85-50
2371 Semi-Acoustic bs.	81-50
2374 Semi-Acoustic Id	94-00
698E Gt.Wstrn. elec.	78-50
684E Super Electric.	61-00
698 Gt Wstrn jbo.	66-50
698M Gt Wstrn jbo.	77-50
696 Gentleman Jim.	54-00
693 Gentleman Jim d/l	57-00
684/12 Super Jumbo.	61-50
684/6 Super Jumbo.	54-00
684/12 Californian jbo.	58-00
628 Californian jbo.	51-00
79 Californian fk.	37-50
627/12 Bronco jbo.	52-00
627 Bronco jbo.	44-00
627L Left-Hand.	51-00
62 Bronco fk.	35-50
357 Folk	41-00
697 Dreadnought	75-50
695 Nashville 6	43-50
758 Gt Wstrn Artiste jbo.	112-00

757Gt Wstrn std	63-00
756 Herald	80-50
YAMAKI	
112 6-str fk.	47-00
115 6-str jbo.	68-00
120 6-str jbo.	87-50
215 12-str jbo.	81-50
220 12-str jbo.	90-50
225 12-str jbo.	101-00
TAMA	
3550S Grand Concert	96-00
3550P Grand Concert	93-00
3558S Jumbo	129-50
3557S	106-00
3560S	144-00
3561S	130-50
ANTORIA CONCERT	
F2871 Flamenco	102-00
2858 Solo Grnd Concert	102-00
2855	58-00
2851	53-00
2850	43-00
2841	51-00
2840	49-00
2839	42-50
ANTORIA CLASSICAL	
RA2	33-50
369	28-50
365	24-50
HAWAIIAN	
2391 Outfit.	70-50
2390 Guitar only	23-50
NATIONAL DOBRO GUITARS	
30 Gold enamel finish design	161-00
33D Diamond Etch	204-00
36 Hand-engraved design	230-00
DOBRO GUITARS	
'Bluegrass', round neck.	180-00
'Hound Dog', square neck.	180-00
DALLAS	
HAYMAN	
1010 Solid 3 p/u.	137-27
2020 Semi-Acstc	167-40
3030 Solid 2 p/u.	138-94
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4435 Cossack 3/4 sz.	8-37
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4457 2 p/u solid ibo.	40-18
4458 2 p/u Semi-Ac.	31-81

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4445 Jet bs outfit.	75-33
4454 Scimitar bs.	49-05
4459 Hawaiian outfit.	50-22
4449 Super Jet.	83-70
4448 Interceptor	60-26
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4465 Dallas XII.	36-83
4494 Artist.	40-18
4495 Artist 12 str.	43-52
4497 Supreme	93-74
K1349 Hummingbird Santos	33-48
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DAN ARMSTRONG

6-str gtr w/cs.	194-40
6-str bs. 30" sc. w/cs.	210-60
4-str bs. 30" sc. w/cs.	202-50
4-str bs. 34" sc. w/cs.	202-50

DAVOLI

GHERSON	
L/2 F.R., mahogany	105-40
L/2 F.R., gold, l/h	113-40
L/2 F.R., walnut	105-40
L/2 sunburst	88-56
L/2 walnut	88-56
L/2 mahogany	88-56
G/2 Bass, natural	91-80
G/2 Bass, cherry	89-64
G/2 walnut	94-24
G/2 ivory	79-92
G/3 Tremolo, ivory	89-64
L/2 Bass, sunburst	89-64
L/2 Bass, black	87-48
Jazz Bass, cherry/sun.	88-56
Jazz Bass, natural	91-80
Jazz Bass, l/h	102-60
L/2 F.R., l/h mahogany	113-40
L/2 mahog. (chrome)	86-40
L/2 black	88-56
G/2 Tremolo, walnut	88-56
G/2 Tremolo, ivory	86-40
G/2 Tremolo, cherry	88-56
G/2 cherry	84-24
G/3 Tremolo, walnut	91-80
G/3 Tremolo, cherry	91-80
L/2 Bass, gold/mahog.	91-80
G/2 Bass, walnut	89-64
G/2 Bass, ivory	87-48

FLETCHER, COPPOCK & NEWMAN

N105 Classical	24-25
N106 Classical	26-50
N169 Classical	29-95
N175 Classical	32-49
N28 Classical	34-85
N29 Classical	39-85
N81 Classical	45-00
N108 Classical	49-85
N74 Classical w/cs.	70-00
N75 Classical w/cs.	82-30
N76 Classical w/cs.	94-60
N30 Folk	29-95
N71 Jumbo	36-25
N72 12 str.	38-50
N73 Jumbo	47-50
N107 12 str.	49-75
N109 Jumbo	51-95
N95 Custom C&W w/cs.	94-65
N96 Custom C&W w/cs.	94-65

KIMBARA

N105 Classical	24-25
N106 Classical	26-50
N169 Classical	29-95
N175 Classical	32-49
N28 Classical	34-85
N29 Classical	39-85
N81 Classical	45-00
N108 Classical	49-85
N74 Classical w/cs.	70-00
N75 Classical w/cs.	82-30
N76 Classical w/cs.	94-60
N30 Folk	29-95
N71 Jumbo	36-25
N72 12 str.	38-50
N73 Jumbo	47-50
N107 12 str.	49-75
N109 Jumbo	51-95
N95 Custom C&W w/cs.	94-65
N96 Custom C&W w/cs.	94-65

G.M.S.	
PICATO STRINGS (sets)	
ES77 elec	1-88
UL77 Rock & Roll	2-00

N117 solid nat w/cs.	89-95
N118 solid mahog w/cs.	78-95
N119 solid sun w/cs.	98-40
N120 solid white w/cs.	98-40
N121 solid nat w/cs.	106-80
RESONATA	
N87 Classical	17-90
N89 Classical	24-55
VICTOR GARCIA	
N187 Spanish	21-60
N118 Spanish	23-60
N189 Spanish	27-45
LORENZO	
N98 Student	11-95
N111 Classical	14-95
N99 Classical	16-45
N100 Classical	18-70
N101 Classical	22-45
N110 Folk	14-45
N102 Folk	21-35
N103 Jumbo	23-50
N104 12 str.	23-50
COLUMBUS	
N78 Jumbo	29-38
N197 C&W Jumbo	35-95
N96 Semi Ac 6 str.	42-50
N113 Solid	39-95
N85 solid blk.	47-95
N85/S solid sun.	47-95
N54 Solid	46-95
N66 solid bass	48-95
N77 solid bass	48-95
N82 solid 3 pu.	49-70
N1129 Elec mandolin	29-95
N83 solid	34-95
N84 solid bs.	39-95
SHELTONE	
N5010 Folk banjo	35-55
N5015 Solo bjo w/cs.	67-45
N1140 Lute 6 str.	73-95
N1141 Lute 15 str.	212-00
N1100 Balalaika 6 str	13-95
N5009 Uke banjo	9-25
N1124 Mandolin	13-30
FRAMUS	
5/19 Classic	51-50
5/23 Classic	68-95
5/32 Classic	101-50
5/196 Texan	67-70
FS/196 Falcon	109-30
5/197 Jbo	114-50
D style	175-60
Cowboy	201-60
5/29	

77 It. gauge, elec.	2:00	MG.010 Folk	10:99	G180	60:33	ACUSTICS	9503 Classic	34:95	SG Standard, w/Bigs-	
P750 med. gauge, elec	2:25	S1612 Folk	14:68	G220	73:45		9583 H/made Classic.	68:95	by, Palm Pedal, Sat-	
735L Bass, round wnd	5:43	ST1612 Folk	15:02	G280	90:30		9651 Folk	39:75	in walnut	289:64
735M Bass, ryl. wnd.	4:90	N1612 Classic	15:22	GC3 handmade	108:00		9582 Folk	35:50	SG Special, cherry	234:65
736L Bass, nylon wnd	5:43	C103N Classic	17:57	G6C handmade	156:10		9653 12/s Folk	44:50	SG Special, walnut	244:47
736M Bass, nylon wnd	5:43	IC.600S Folk	21:60	GC10 handmade	212:07		9507 Folk	42:50	LS-S outfit	633:27
738L Bass, flat wnd.	5:43	SG1 Classic	16:59	S50A Steel Str.	26:82		ROSETTI		L6-S, natural maple	303:37
738M Bass, flat wnd.	4:90	IC.104N Classic	27:98	Folk:			Raver Elec	33:25	L6-S, black	293:56
727 'Gold', Folk	2:23	WF.5 Western	22:49	FG75	38:59		Raver Bass	33:25	L9-S Ripper Bass, sun-	
P127 'Gold', C&W	2:23	TERADA		FG10N	42:67		TATRA		burst	293:56
P12 'Gold', 12-string	3:67	G.306 Classic	31:71	FG150	45:99		9198 Classic	18:95	L9-S Ripper Bass,	
76 'Gold', Classic	1:78	G.307 Classic	44:18	FG160 jumbo	52:96		9225 Classic	22:95	natural maple	283:75
HÖHNER ★		G.309 Classic	51:99	FG170	54:17		Hi-Spot Nylon	13:45	EB-3, cherry	273:93
HÖHNER ELEC		G.310 Classic	54:57	FG200 jumbo	54:67		Hi-Spot Steel	11:70	EB-3, walnut	283:75
52G Solid	36:90	G.330 Classic	91:57	FG200N jumbo	66:00		LANDOLA		J-200 Artist outfit,	
SG2000 Custom Solid	56:35	F.602 Folk	39:53	FG260 jbo 12-str.	76:69		9700/23 Classic	16:95	sunburst	477:65
SG220V Solid	46:45	FW.613 Western	57:14	FG280 jumbo	77:98		9701/71 Folk	34:95	J-200 Artist outfit,	
SG18 Bass	42:20	FW.614 Western	55:16	FG300N jumbo	103:46		9702/66 Jumbo	31:75	natural	489:93
LF200G Solid	52:00	FW.615 Western	49:85	FG360 jumbo	110:00		9703/72 Large Jbo	41:50	Dove Custom, cherry	356:40
TF200 Solid	39:30	JW.835 Western	104:82	FG580 jumbo	133:70		9704/73 12/s	45:50	Dove Custom, natural	
SE2B Bass	40:50	ZENTA		FG630 jbo 12-str.	172:08				top	362:29
SE2T Solid	28:65	FT.1 Electric	30:39	FG1500 handmade.	343:63				Gospel	293:56
SE2T Bass	47:40	FT.2T Electric	34:58	FG2000 handmade.	391:75				Heritage Custom	293:56
FBIW Bass	20:05	FT.20B Electric	45:59	Folk w/p.u.:					Hummingbird Cust-	
SP1 Solid	27:00	GE.1 Electric	29:53	FG10E	53:02				burst, cherry/sun-	
FT2T Solid	27:00	GE.1 Electric	29:53	FG160E	64:80				burst	269:02
AT2T Solid	26:45	GE.2T Electric	35:22	Semi-Acoustic:					Hummingbird Cust-	
MB200B Bass	37:00	ME.20TS Electric	52:63	SA30	84:43				natural	278:84
PM302B Semi-ac	45:35	SC.33T Electric	48:06	SA60	189:65				Blue Ridge Custom	250:36
PM302B	46:45	LE.200 Electric	97:20	SA90	238:91				SI De Luxe, natural	234:65
LG23R Solid	76:45	LE.200B Electric	108:49	SA75 Bass	198:55				SI De Luxe, sunburst	216:00
Model XK250/251/252	172:90	EB.2 Bass	46:04	Solids:					J-50 De Luxe	195:38
JB200	65:80	GUYATONE		SG35	83:45				J-45 De Luxe	199:31
LE200	65:45	HG.91 Hawaiian	27:91	SG40	101:13				J-40, natural	181:64
SA200 Semi-ac	44:45	HG.106 Hawaiian	63:48	SG45	112:90				J-55, natural	234:65
MORIDAIRA				SG85	173:76				J-160E Custom	250:36
841 Classic	22:90	IVOR		SB35 Bass	101:28				B-25 De Luxe, sun-	
842 Classic	27:36	MAIRANTS		SB55 Bass	147:28				burst	178:69
843 Classic	29:90	MARTIN		SBL75 Bass	171:82				B-25 De Luxe, natural	185:56
844 Classic	33:76	D.41 Prices on request		Acoustic - Electrics:					Blue Ridge 12 Custom	293:56
845 Classic	39:90	D.35		AE11	147:27				B-45-12N De Luxe	248:40
846 Classic	55:50	D.28		AE12	216:36				B-25-12N De Luxe	215:02
847 Jumbo	45:85	D.12.28		AE18	284:06				Citation outfit, sun-	
848 Jumbo	59:75	000.28		ORANGE ★					burst	1551:27
849 12 String	59:00	000.18		Orange custom guitar	275:00				Citation outfit, nat-	
850 Western	99:50	000.18		Case	27:50				ural	1551:27
F301 Folk	38:95	000.18		B. L. PAGE ★					MSA PEDAL STEEL	
F303 Folk	51:25	016.NY		MICRO-FRETS					CS-10, w/case	810:00
WE1303 Jumbo with	95:50	SAKURA		Calibra	165:00				CS-5 Kick, w/case	387:82
pick-up	51:65	Elec Les Paul Copies:		Calibra I	184:80				Micro Steel Bars	8:74
MUSIMA		L.S.2. S/B inc. case	49:00	Signature	211:20				HOFNER GUITARS	
1612N Acoustic	12:00	L.S.2.B. inc case	54:00	Signature Custom	211:20				HS-4580	119:78
1612S Acoustic	12:00	L.S.2.GDS inc case	59:00	Swinger	211:20				Congress	50:56
1600 Acoustic	14:75	Flat Top:		Stage II	224:40				Artist	58:91
730 Classic	16:50	TF.120	35:00	Swinger Customised	244:20				Standard	45:65
731 Classic	18:00	F.339R	42:50	Spacetone	277:20				HS-174 Solid	147:27
732 Classic	22:50	F.300	21:00	Huntington	330:00				HS-164V Solid	77:56
TAKEHARU		Classical:		Baritone 6/s Bass	198:00				Galaxie Solid	122:73
G85 Classic	27:20	C.1365	70:00	Signature Bass	184:80				HS-185 Artist Solid,	
120 Classic	32:65	C.1325	45:00	Stage II	184:80				bs	94:25
180 Classic	43:55	TG.30	26:00	Thundermaster	264:00				HS-182 Solid, bs	84:44
MORIDAIRA BANJOS		TG.20	23:00						Violin, bs	103:09
FB1R 4-string	36:55	TG.10	20:00						Professional Solid, bs	67:75
FB2R 5-string	37:95	C.114B	19:00						Western Jumbo, 6-str	76:58
GB1 6-string	39:30	C.113A	17:00						Western Jumbo, 12-	
HONDO		ASTURIAS							str	81:98
H305 Acoustic	10:25	C.140S w/cs	100:00						Western Jumbo Elec-	
H315 Classic	15:00	MITSUMA							tric-Acoustic	95:24
H310 Classic	16:95	JF201 Folk, steel st'ng	19:00						Blue Grass, 6-str Jbo	71:18
H320 Classic	22:00	JF202 Folk, steel st'ng	22:50						Blue Grass, 12-str Jbo	77:07
H130 Folk	18:55	JF203 Folk, steel st'ng	27:50						Arizona Jbo flattop,	
H155 Jumbo	22:50	Cases for above	13:00						6-str	54:00
HORNBY-SKEWES		JW303 Jumbo, steel							Arizona Jbo flattop,	
Neutschmann H/made		strung	30:00	ROSE-MORRIS					12-str	57:93
Baroque	48:11	JW304 Jumbo	35:00	ELECTRICS					YAMAHA GUITARS	
Thesdor Dugor 15		JW305 Jumbo	45:00	SHAFTSBURY					S50A Folk	23:56
TD H/made Classic	146:28	JW303/12 Jumbo	35:00	Need Callan Cody					FG75 flattop	35:84
KASUGA		JW304/12 Jumbo	40:00	w/bg	152:15				FG110 flattop	40:09
G.312 Classic	45:11	JW305/12 Jumbo	45:00	Need Callan Cody Bs					FG140 Jumbo flattop	42:65
G.314 Classic	50:32	JG101 Classical	20:00	w/bg	157:10				FG160 Jumbo Flattop	52:96
G.316 Classic	58:38	JG102 Classical	25:00	Need Callan Hombre					FG170 Flattop	54:17
G.318 Classic	68:73	JG103 Classical	30:00	w/bg	115:50				FG200 Jumbo Flattop	54:67
F.310 Classic	99:82	JC42 Classical	35:00	Need Callan Hombre					FG260 12/s Jumbo	
F.211 Folk	49:39	JC45 Classical w/case	100:00	Bs w/bg	125:50				Flattop	76:69
D.212 Western	55:34	JC46 Classical w/case	120:00	3413	78:54				FG280 Jumbo Flattop	77:98
T.213 12/s Western	62:67	JOHN BIRCH		3414 6-str	96:22				FG300 Jumbo Flattop	103:46
F.411 Folk	69:24	SCSL Elec	237:60	as above w/cs	114:62				FG580 Jumbo Flattop	133:70
D.412 Western	75:36	SCDL Elec	216:00	3415 Bs	83:45				FG630 13/s Jumbo	
T.413 12/s Western	82:79	Twin-neck	378:00	as above w/cs	105:05				Flattop	172:08
F.611 Folk	70:01	Strat copy	248:40	3417	73:62				G55A Classic	32:80
D.612 Western	77:34	'Rickenbacher' bs frm	237:60	Ovation					G60A Classic	28:47
T.613 12/s Western	86:28	SVL (Flying V)	216:00	Breadwinner	225:82				G85A Classic	29:95
F.811 Folk	89:67	Custom gtrs to order.		Deacon	284:58				G100A Classic	36:00
D.812 Western	94:54	KEMBLE		TOP TWENTY					G130A Classic	40:00
T.813 12/s Western	106:97	YAMAHA		1970 6-str	28:88				G170A Classic	46:50
KS.G.2 Electric	115:51	Classics:		1971 bs	43:55				G C - 3 H a n d - m a d e	
KS.G.2T Electric	119:96	G55	32:80	AVON					Classic	108:00
KL.G.2 Electric	126:20	G60	28:47	3403A 2p/u	49:05				Classic	189:00
KL.G.2G Electric	128:42	G65	36:53	3403B 2 p/u w/bg	52:85				GC-10 Hand-made	
KJB.2 Bass	137:70	G85	29:95	3403C 2p/u w/cs	60:45				Classic	212:07
KC.G.3 Electric	139:51	G90	39:96	3404A 2 p/u	41:18				SAXON GUITARS	
KL.G.2S Electric	135:83	G120	44:78	3404B 2 p/u w/bg	43:39				813 Classic	25:43
PALMA		G150	50:07	3404C 2 p/u w/cs	55:44				814 Classic	27:98
M5309 Folk	6:67			3405A 1 p/u bs	38:90				815 Classic	38:78
MG.101 Folk	8:40			3405B 1 p/u bs w/bg	41:60				816 Classic	45:65
500 Folk	8:62			3405C 1 p/u bs w/cs	53:03				817 Folk	27:98

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822 Jbo, 12-str.	39.76	D50	150.00	LP2G	68.00	Baroque elec Man-	118-85	B'grass Jubilee	17-95	
823 Jbo	40.75	D60	170.00	LPGC	70.00	polin & cs		(maple)	K.450 Auditorium flk	
824 Jbo	55.47	*D80	220.00	LPSCG	62.00	Opus 15 Grand Con-		Giant Dreadnought..	2 scratch plates...	
825 Jbo	60.38	IBANEZ WESTERN & FOLK			TF200	60.00	150-66	B'grass Special Dread-	K.D28 Jbo wstrn	
830 Solid	63.82	60	36.00	JB200	80.00	Opus 20 ex large jbo.	T.B.A.	nought	K.520 Jbo wstrn	
831 Solid	61.36	61	40.00	SC3	65.00	Grand Concert Nat.		TV Custom Dread-	K.520-12 Jbo 12 str.	
SELMER GUITARS			610	SG6M	56.00	H6340	36-82	nought	K.530 Jbo wstrn	
Rancher, 6-str, C & W	24.30	65	42.00	SG6T	58.99	Grand Concert Shad-		Dreadnought 12-str.	K.DG.77 D/J flk w/cs.	
Rancher, 12-str, C & W	31.91	615	45.00	SG63T	75.00	Ead H6341	36-82	D/J Dreadnought 12-	K.DG.70 D/J jbo	
VIVA GUITARS			615/12	SG42M	60.00	Dreadnought H6659.	41-85	str	K.DG.88 D/J jbo w/cs.	
Viva 1	7.73	647	50.00	M2	50.00	Grand Concert Fk		Troubadour Folk	K.DG. 812 D/J 12 str	
Viva 2	8.27	647/12	50.00	FBI	160.00	H6362	41-85	Folk l/h.	w/cs.	
SUMMERFIELD ★			755	STUDENT GUITARS			9-99	Aragon Fk (Nat)	181-44	Classic:
IBANEZ CLASSIC			755/12	P.S1	9-99	Sovereign G/C H6303	75-33	Aragon Fk (Sunbst.)	181-44	K.C.265 Student.....
304	24.00	*754	90.00	P.S2	7.50	D/G/C H6382	75-33	Aragon Fk l/h (Nat)	199-04	K.112 Student.....
309	25.99	*754M	100.00	P.S2A	7.50	Classical H6290	179-71	B'grass Fk (maple)	293-76	K.C.333 Concert.....
361	28.99	JJ200	65.00	E.G.I.	9.50	HARPSTONE		Navarre Jbo	328-32	K.DG.60 D/J w/cs....
363	35.50	LH615/12	56.00	K.P.1	9.99	Eagle Dreadnought	205-63	Navarre Jbo (blonde)	371-52	Electric:
364	41.00	LH620	56.00	K.P.2	7.99	(maple)	193-53	Navarre Jbo (rosewd)	457-92	KEB.130 Bs long scale
362	31.99	LH615	50.00	HAWAIIAN GUITARS			216-00	Standard 12-str	216-00	K.2B D/l bs long scale
370	37.99	355/12	36.00	*2391	72.00	Lark Jumbo	216-00	Folk 12-str	293-76	K.2T D/l lead.....
375	44.00	CSL FOLK/JAZZ			2390	Lark Jumbo (maple)	233-28	Jumbo 12-str	328-32	KE.100 Single p/u...
*391	79.99	COLTS/Acoustics			HG308	Lark 12-str (maple)	224-64	Ctm 12-str (maple)	440-64	KET.200 Twin p/u
*392	89.99	MAC. 1	90.00	CSL & IBANEZ			241-92	D/J ctm 12-str (maple)	501-12	w/trem
*2858	110.00	MAC. 2	90.00	ELECTRIC			302-40	Solid Elec 1 HB p/u..	129-60	Banjo:
*2862	220.00	MAC. 3	110.00	2020	52.00	RICKENBACKER	172-80	Solid Elec 2 HB p/u..	172-80	K.99 30 brckt w/res
ASN 101	11.50	2030	56.00	*2350	92.00	Solid Elec 1 p/u.....	224-64	Solid Elec 2 HB p/u/h	216-00	w/cs.
AF701	13.99	*2350	92.00	*LH2350 (l/handed)	95.00	Solid Elec 2 p/u.....	259-20	S100 Stereo Wired	237-60	30 brckt w/res....
TAMURA HAND-MADE CONCERT			95.00	*LH FG360S (l/hnd'd)	95.00	Solid Elec 2 p/u 12-str	241-92	S100 Stereo Wired -	262-65	B.20 Promotional...
P35	120.00	*FG360S	95.00	*FG360S	95.00	shape)		hand carved body		
P45	150.00	*2355	115.00	*2355M	130.00	Solid w/Humbucking	302-40	design	262-65	
P55	175.00	*2364	120.00	*2364	120.00	p/u's	302-40	Elec Solid I cutaway	285-12	
P60	00.061	*2372	135.00	*2372	135.00	S/AC 6-str	302-40	2 p/u	285-12	
P80	220.00	*2372L (l/handed)	150.00	*2372DX	180.00	S/AC 12-str	388-80	Solid Bs 1 p/u.....	190-08	
P100	275.00	*2372DX	180.00	*2373	150.00	S/AC 12-str d/l stereo	414-72	Solid Bs 2 p/u.....	231-55	
P150	400.00	*2373	150.00	*2380	180.00	S/AC d/l stereo, 6-str	362-88	Solid Bs Stereo Wired	250-56	
F40	150.00	*2380L (l/handed)	195.00	*2380F	86.00	2 p/u	362-88	Starfire II	311-04	
F150	400.00	*2381	195.00	*2387	150.00	S/AC 2 p/u stereo, 6-str	362-88	Starfire IV	311-04	
HITSURU TAMURA			195.00	*2387F	86.00	S/AC d/l stereo, 6-str	388-80	S/AC Bs 2 p/u.....	302-40	
H/MADE CONCERT			195.00	*2388	150.00	3 p/u	388-80	S/AC Capri	388-80	
*P700	210.00	*2388B	150.00	*2388	150.00	Solid Bs 1 p/u.....	285-12	S/AC l c/way.....	518-40	
*P800	250.00	*2388BDX	185.00	*2387	150.00	Solid stereo Bs 2 p/u.	319-68	Artist Award	656-64	
*P1000	310.00	2351	118.00	*2387B	160.00	S/AC Bs	406-08			
*P1200	375.00	2352C	90.00	*2388	150.00	GUILD				
*P1500	450.00	2352DX	100.00	*2388B	150.00	B'grass Dreadnought	172-80			
*P2000	600.00	2402	200.00	*2388BDX	185.00	(mahog)				
10P1200 (10 string)	375.00	2402DX	220.00	2351	118.00	B'grass Dreadnought	190-08			
*10P3000 (10 string)	850.00	2403	200.00	2352C	90.00	(mahog) l/h.				
R. MATSUOKA CLASSICS			200.00	2403	200.00	B'grass Dreadnought	207-36			
M20	87.50	LH2352C	98.00	LH2352DX	110.00	(Sunbst)	207-36			
M25	97.50	DS1	22.99	SUMBRO ELECTRIC			228-09			
M30	115.00			DS1	22.99					
M40	137.50									
M50	160.00									
R. MATSUOKA D/NOUGHTS										
D40	130.00									

AMPLIFIERS, P.A. SYSTEMS AND SPEAKER CABINETS

ASS		L.100 PA, P/A amp	155-68	CM654D	45-20	PUBLIC ADDRESS		Super Reverb, 4 x 10-	333-72	CLAUDE VENET				
1 x 12 60W wedge mt	48-60	L.212 PA50, cols (pr)	180-79	CM655D	49-70	2 x 12 PA, 80W, (pr)	112-86	inch		M.I. AMPLIFICATION RANGE				
2 x 12 120W wedge mt	97-20	L.412 PA100, cols (pr)	294-62	CM656D	49-70	2 x 12 PA, 120W, (pr)	142-33	Super Reverb, 4 x D	498-96	Lead, 60W valve amp	129-60			
2 x 12 120W ld bs.	92-34	L.215 HPA, P/A cols	on app.	CARLSBRO			4 x 12 PA, 160W (pr)	211-10	110F JBL	307-80	Bass, 100W transistor amp	129-60		
2 x 12 120W flare	103-68	(cr)	150-56	LEAD, BASS, ORGAN AMPLIFIERS			4 x 12 PA, 240W (pr)	270-00	Pro. Reverb, 2 x 12 in	255-96	T.901 Pre-amp, g/eq.	110-16		
2 x 12 120W flare plus 2 hns	162.00	C.30 PA Ensemble	58-59	60 TC	97-43	1 x 15 Twin hn, 100W (pr)	228-05	Vibrolux Reverb, 2 x 10 inch	204-12	De Luxe Reverb, 1 x 12 inch	153-36	T.902 Pre-amp, g/eq.	132-84	
4 x 12 240W ld bs.	139-32	LVI11 Reverb unit	58-59	100 TC	135-43	2 x 12 hn, 80W (pr)	148-52	10 inch	204-12	Princeton Reverb, 1 x 10 inch	113-40	T.915, 150W transistor amp, g/eq.	203-04	
1 x 18 100W bs reflex	129-60	HAWK			200 TC	197-53	2 x 12 one hn, 120W (pr)	178-00	Princeton, 1 x 10 inch	113-40	Vibro Champ, 1 x 8 in.	66-96	T.930, 300W transistor amp, g/eq.	259-20
1 x 18 100W fld hn	178-20	9865, 15W	38-77	60 TC combo	139-00	60 TCR combo	160-76	10 inch	153-36	Champ, 1 x 8 inch	60-48	S.80, 80W combo amp	194-40	
2 x 12 200W Crescendo Tractrix	194-40	9866, 25W	51-55	SOLID STATE			1 x 15, EVM L	142-33	Bassman 100, 4 x 12 in.	400-68	Bassman 100, top enclosure	226-80	SR.80, 80W combo amp, w/Hammond reverb	216-00
2 x 15 200W Crescendo Tractrix	220-32	9867, 50W	65-28	Stringray	105-06	Stringray	105-06	1 x 15, Twin hn, EVM L	172-80	Bassman 100, 2 x D 140F	213-80	Miniox, 10W port. amp	42-12	
1 x 18 150W Crescendo Reflex	149-04	B-15S, 60W valve	368-20	Stringray Super	130-58	Stringray Super	130-58	4 x 10 PA 150W, Pr.	113-40	Bassman 50, 2 x 15 in.	333-72	1008SA, 8-ch, 2 o/p mixer	259-20	
1 x 18 150W Crescendo fld hn	197-64	B410, 120W s/s, bs	289-65	Stringray combo	175-72	Stringray Super combo	201-27			Bassman 50, top enclosure	430-92	1008, 8-ch, 2 o/p mixer, w/150W amp	324-00	
1 x 15 200W Gauss Tractrix	194-80	B-15N, 120W s/s, bs	358-40	Wasp, 10W combo	41-83	Wasp, 10W combo	41-83			Bassman 50, top enclosure	173-88	VU1008, 2 VU meters box	32-40	
2 x 15 400W Gauss Tractrix	324-00	B-15N, 30W valve	368-20	Hornet, 25W combo	58-61	Hornet, 25W combo	58-61			Bassman 50, top enclosure	186-84	1012, 12-ch, 4 o/p mixer	756-00	
1 x 18 200W Gauss Reflex	186-30	HDV4B, 100W valve, bs.	397-65	Marlin 1042	139-40	Marlin 1042	139-40			Bassman 10, 4 x D 110F	268-92	1012T, 12-ch, 4 o/p mixer, with g/eq.	837-00	
1 x 18 200W Gauss fld hn	259-20	HDV4B, 100W valve, bs.	257-75	Marlin slave	90-33	Marlin slave	90-33			Bassman 10, 4 x D 110F	430-92	1030, 22-ch, 4 o/p mixer	988-20	
Twin Horn Cab plus X/O	on app.	HDV2, 60W valve.	263-15	PUBLIC ADDRESS:			60/5 PA	112-86			Bassman 10, 4 x D 110F	430-92	1030T, 22-ch, 4 o/p mixer, with g/eq	1069-20
Ass Gauss P.A.	"	HDV6B, 240W, s/s	290-62	60 PA reverb	126-63	100/7 PA	156-10			Bassman 50, top enclosure	173-88	POWER AMPLIFICATION RANGE		
Ass Crescendo P.A.	"	Speaker Enclosures:			200/7 PA	214-28	200/7 PA	214-28		Bassman 50, top enclosure	186-84	150G, 150W amp, g/eq.	185-76	
BOOSEY & HAWKES			EXB4B, 240W, 2 x 15 hn	454-10	Twin deck	137-42	Twin deck	137-42		Bassman 10, 4 x D 110F	430-92	801M, 80W amp, 2-ch	145-80	
LANEY			EXB25B, 120V, 2 x 15 hn	140-60	Reverb unit	58-00	Reverb unit	58-00		Bassman 10, 4 x D 110F	430-92	802S, 80W amp, 2-ch stereo	178-20	
L.60, l/b/o amp	117-18	EXV4, 120W, 4 x 12	191-50	LEAD, BASS, ORGAN SPEAKER UNITS			2 x 12	99-99		Bassman 10, 4 x D 110F	430-92	412G, 100W cab	116-64	
L.100, l/b/o o amp	132-25	EXV2, 120W, 4 x 12	213-10	4 x 12, 120W	146-28	4 x 12, 120W	146-28			Bassman 10, 4 x D 110F	430-92	118B, 100W cab	162-00	
L.5,100, 100W multi-p, slave amp	115-50	EXV6B, 240W, 2 x 15 SR6, 120W PA, com.	584-00	4 x 12, 80W	109-27	4 x 12, 80W	109-27			Bassman 10, 4 x D 110F	430-92	412G, 100W PA col.	116-64	
L.412 B100 cab	147-30	CALREC			1 x 18	97-41	1 x 18	97-41		Bassman 10, 4 x D 110F	430-92			
L.412 S120, l/b/o cab.	165-72	Cardioid Condenser mics.	CM652D	45-20	1 x 15, Twin hn	114-03	1 x 15, Twin hn	114-03		Bassman 10, 4 x D 110F	430-92			
L.60 PA, P/A amp	117-18	CM652D	45-20		1 x 15, EVM L	142-33	1 x 15, EVM L	142-33		Bassman 10, 4 x D 110F	430-92			
					1 x 15, EVM B, Twin hn	172-80	1 x 15, EVM B, Twin hn	172-80		Bassman 10, 4 x D 110F	430-92			
					1 x 15, EVM L, Twin hn	172-80	1 x 15, EVM L, Twin hn	172-80		Bassman 10, 4 x D 110F	430-92			
					Bs. bin, EVM B.	169-93	Bs. bin, EVM B.	169-93		Bassman 10, 4 x D 110F	430-92			
					Bs. bin, EVM L.	169-93	Bs. bin, EVM L.	169-93		Bassman 10, 4 x D 110F	430-92			
					Bs. bin, Eminence	115-56	Bs. bin, Eminence	115-56		Bassman 10, 4 x D 110F	430-92			
					R.C.F. hn unit	140-62	R.C.F. hn unit	140-62		Bassman 10, 4 x D 110F	430-92			

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212C, 50W PA col.	74-52	150W, 2-ch bs	136-08
APK150, 150W slave unit	110-16	100W, 6-ch PA	136-08
APK280, 2 x 80W stereo slave	116-64	150W, 6-ch PA	152-28
TPK409, graphic eq.	84-24	Combo Amps:	
MPK602, 6-ch stereo mixer	93-96	40W, 2-ch, 2 x 12"	113-40
MPK603, 2-ch stereo pre-amp	64-80	75V/110W, 2-ch, 2 x 12"	137-16
MPK604, 6-ch stereo mixer	132-84	Slave Amps:	
MPK605, 6-ch stereo mixer, with VUs, headphones mon.	139-32	Mk. 4, 100W	84-24
APK1702, 80W slave modules	48-60	Mk. 4, 150W	93-96
APK1501, 150W slave module	73-44	Reverb Unit (18-in. spring)	22-68
APK2802, 2 x 80W slave module	81-00	Reverb built-in	22-68
UTAH, 12-in. Ext. range, 40W spkr.	12-96	Speaker Systems:	
SKIFPER CLAUDIO SOUND SYSTEMS		2 x 12 col, 100W	64-80
Strictly one-off custom built	on app.	4 x 12 cab, 200W	129-60
		1 x 15 GBL, 100W	81-00
		2 x 15, 200W GBL	129-60
		4 x 12, plus 2 horns	162-00
		2 x 12, plus one horn	81-00
		Folded horn 8 in., 100W	120-96
		Folded horn, 8 in., 200W	162-00
		Mid-range horn, 1 in., 100W	105-66
		Mid-range horn, 1 in., 200W	140-40

CLEARSTONE

CM1	
1037, 50w L&B	119-23
1038, 100w L&B	138-70
1039, 2 x 15 cab., 120w, ld.	122-21
1040, 2 x 15 cab., 120w, bass	118-62
1050, 2 x 12 cab., 50w, ld.	97-50
1062, 1 x 18 cab., 100w, bass	98-81
1063, 4 x 12 cab., 100w, ld.	129-00
1064, 4 x 12 cab., 100w, bass	129-00
CM1	
1047, 2 x 10 cols, 60w, pr.	110-11
1048, 4 x 10 cols., 120w, pr.	142-26
1065, horn cabs.	81-57
1066, 2 x 12 cols., 100w, pr.	158-57
1067, 6 x 10 cols., 300w, pr.	127-87
1068, 250w slave.	191-60
1069, 8-ch. mixer.	257-41

Solid State Amps:	
1071 50w, L & bs.	118-84
1072 100w L & bs.	127-57
1073 50w PA.	118-84
1074 100w PA.	153-50
1075 100w Slave.	111-36
CM1	
1070, 50w combo.	173-05
CM1	
1060, sound/light control	43-47
1061, lighting cabs., set 3.	50-60
1049, fuzz sound	10-36
1041, minireverb mixer, 6 chan.	66-50
1041F, footswitch	2-88
Celestion spkrs.:	
1051, G12M, 25w	15-33
1052, G12H, 30w	18-28
1053, G15M, 50w	22-98
1055, G18C, 100w	41-23
1056, S10, 15w	5-49

J. T. COPPOCK

ELGEN	
100w Lead	124-50
100w Bass	124-50
100w Stereo	137-50
100w Stereo Slave	113-00
100w, 4 channel PA.	129-50
100w PA Slave	86-50
50w G/P	86-50
50w combo w/reverb	172-00
50w Bass combo	148-00
50w Hn cab FH150A	210-00
50w Hn cab FH100A	179-00
1 x 15 cab 150w	181-50
1 x 15 cab 100w	158-00
4 x 12 cab.	124-00
4 x 12 cols. (pair)	191-50
2 x 12 cols. (pair)	122-50

CUSTOM SOUND

Amps:	
60W, 2-ch	97-20
60W, 2-ch bs	103-68
60W, 6-ch PA	123-12
100W, 2-ch gtr	106-92
100W, 2-ch bs	113-40
150W, 2-ch gtr	129-60

J. B. LANSING	
DI20F, 80w speaker, 12 inch	77-07
DI130F, 80w speaker, 12 inch	85-92
DI40F, 100w speaker, 15 inch	88-38
SB110, 50w Enclosure on opp.	
SB120, 80w Enclosure	141-84
SB130, 80w Enclosure	159-94
SB230, 160w Encl.	288-10
BB140, 80w Enclosure	165-59
BB240, 160w Encl.	307-97
PA130, 80w Enclosure	279-99
PA230, 160w Encl.	399-17
PAL, 80w Horn cab.	203-54
PAL, 160w Horn cab.	356-40
PA075, Tweeter	76-03

DAVOLI

Lied organ bs, 50W	103-88
Lied organ bs, 100W	142-14
Lied organ bs, 200W	226-80
Lied Super effects/R, 50W	127-44
Lied Super effects/R, 100W	172-80
Lied Super effects/R, 200W	254-88
B50 cab.	57-32
B80 cab.	95-04
B150 cab.	162-00
Jolly 5	31-32
Jolly 5, Tremolo	36-18
Combo-amp., Tempest 25	64-80
Tempest 25 Tremolo	71-28
Tempest 50	124-20
Tempest 50 Tremolo	133-38
Combo-amp., Super Studio S5500	139-32
Combo-amp., Super Studio S10000	211-68
8092 Mix/amp., 50W	91-80
Clubman, 50W	164-16
Echo Mixer 6, 100W	281-32
Mixer 12 Echo F.	453-60
Compact Mixer 6	124-20
Mixer 12/5 stereo	1179-36
VP25 spkr cab	43-24
VP40 spkr cab	54-00
DK45 spkr cab	57-86
DK75 spkr cab	95-04
DK90 spkr cab	112-86
DK120 spkr cab	159-84
DK180 spkr cab	183-60
Titan bs bin	170-64
Exponential bs bin	152-12
Disco Junior, 50W	149-04
Phonodoppler, 65W	211-68
Transistor slave 200W	131-76
Sky stand	12-96
Sky stand, de luxe.	19-44
Echo unit, tape	166-32
Echo unit, disc	311-04
Stereo slave 100 x 100	140-40
K205 Organ	1790-00
Davolisint	214-92

DAVOLI

Lied organ bs, 50W	103-88
Lied organ bs, 100W	142-14
Lied organ bs, 200W	226-80
Lied Super effects/R, 50W	127-44
Lied Super effects/R, 100W	172-80
Lied Super effects/R, 200W	254-88
B50 cab.	57-32
B80 cab.	95-04
B150 cab.	162-00
Jolly 5	31-32
Jolly 5, Tremolo	36-18
Combo-amp., Tempest 25	64-80
Tempest 25 Tremolo	71-28
Tempest 50	124-20
Tempest 50 Tremolo	133-38
Combo-amp., Super Studio S5500	139-32
Combo-amp., Super Studio S10000	211-68
8092 Mix/amp., 50W	91-80
Clubman, 50W	164-16
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DK120 spkr cab	159-84
DK180 spkr cab	183-60
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Exponential bs bin	152-12
Disco Junior, 50W	149-04
Phonodoppler, 65W	211-68
Transistor slave 200W	131-76
Sky stand	12-96
Sky stand, de luxe.	19-44
Echo unit, tape	166-32
Echo unit, disc	311-04
Stereo slave 100 x 100	140-40
K205 Organ	1790-00
Davolisint	214-92

DISCO GLITTER SYSTEMS

Consoles:	
Studio 100 glitter flk.	268-92
Mini 100S std, plain.	214-92
Speaker Systems:	
2 x 12 120w glit, flk.	93-96
2 x 12 120w std, pln.	83-16

DJ ELECTRONICS

DJ Powermaster 100	74-84
DJ Powermaster 150	94-44
DJ Stereo-amp. 200	129-60
DJ 100, 100W slave.	64-15
DJ Disco-amp., 100W	98-01
DJ Starlight	61-29
Disco Standard, 150W	210-60
Disci Disco-Vox, 100W	332-64
Stereo Mini	126-80
Prince, 50W cab	47-52
Consort, 100W cab	82-08
Sovereign, 100W cab	106-92
Royale, 100W cab	194-40

ELECTROSOUND

Custom-built, prices on application	
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ELECTRO-VOICE

FC100 horn	37-48
1823, 110W driver	36-18

1829, 60W driver	36-83
848A CDP speaker	60-70
Eliminator I	280-80
Eliminator II	237-60
Sentry IV system	448-20
EVM12L speaker	66-42
EVM15B speaker	74-52
EVM15L speaker	74-52
EVM18B speaker	85-86
SP8B, 8 coaxial	29-70
12TRXB	67-50
T55A driver	43-20
T350, VHF driver	50-22
8HD horn	16-63

E. S. ELECTRONICS

1006 S/L 150	126-90
1007 PA200/R	220-86
1010 PA100T/C	143-64
1011 PA100S, 120W	143-64
1012 PA60TC	92-07
1013 PA60S	92-07
1015 B200	142-78
1016 FH100	169-56
1017 FH100	138-24
1018 FH200	251-10
1019 FH400	367-20
1020 PA3 & 4	167-40
1021 PA60M	100-44
1022 S120	165-78
1023 SID disco cab	279-72
1024 Unit 63 disco	180-36
1002 N/S	211-68
1003 PA100/R	180-36
1004 AP150	165-78
1005 AP200	202-50

FM ACOUSTICS

SSH E-I Vdf pedal	72-00
SSH Vdf super pedal	89-00
SSH Phaser-filter	57-00
SSH Distort. booster	41-00
FM C5E5T horn	23-00
FM C7E5T horn	48-00
FM C8 H.F. horn	31-00
FM C35 15 cell horn	304-00
D2 Multicell driver	57-00
D4 Driver	57-00
E2-E4 Network 3-way	62-00
E2-E4 Network in housing	42-00
Dest double entry	11-00

FAL

Minstrel 2	19-60
Super Minstrel	24-30
Maestro	43-74
Phase 50	43-96
Super 50	63-72
Phase 100, 2 amp	73-98
Super 100 amp	82-94
P100 slave	41-90
PA200 slave	57-94
120, 6 amp	96-98
50, 1 x 12 cab	31-86
100, 2 x 12 cab	56-92
Duo 100, 2 x 12 cab.	97-74
Major, 4 x 12 cab	87-97
Disco	87-97
Disco pre-amp	18-50
Power Disco	129-60
PA 200 cols (pr)	146-88

FARFISA

RSC 350 Rotating sound cabinet, 160-watt amplifier	588-60
RSC 180 Ditto, with 80-watt amplifier	340-20
OR 200, 106-watt amplifier and two speaker cabinets	513-00
TR 70, portable, 60w, two channels	232-20
CL30 Amp/Cab	237-60

FELDON AUDIO

JBL	
4311 Control mt.	T.B.A.
4311WX Control mt.	"
4320 Studio mt.	"
4320WX Studio mt.	"
4330 Studio mt, 2-way	"
4330WX Studio mt, 2-way	"
4331 Studio mt.	"
4331WX Studio mt., 2-way	"
4332 Studio mt., 3-way	"

4332WX Studio mt., 3-way	"
4333 Studio mt., 3-way	"
4333WX Studio mt., 3-way	"
4340 Studio mt., 4-way	"
4340WX Studio mt., 4-way	"
4341 Studio mt., 4-way	"
4341WX Studio mt., 4-way	"
4350 Studio mt., 4-way	"
4350WX Studio mt., 4-way	"
4375 Line Array	"
4380 Colinear Array	"

G.M.S.

P&N microphone stands:	
GM102F, floor	13-19
GM167, floor	7-78
GM119F, boom stand	20-25
GM139, boom stand	15-54
GM102F + GM115, boom stand	20-71
GM115, boom	7-52
GM120, boom	9-02
GM121, boom	10-00
GM137, boom	6-60
GM109, cable top	7-73
GM111, cable top	8-89
GM148, low level	9-02
GM149, low level	10-02

Accessories:	
GM150, triple mic bar	5-49
GM127, adjuster	1-80
GM166, mixer/amp. stand	12-50

HAMMOND

Leslie Speakers:	
Model 110	115-00
125	261-00
145	374-00
147	400-00
147RV	462-00
122	400-00
122RV	462-00
760 Walnut	457-00
251	422-00
6	

EM90A	179-67	2 x 12, 100w G shaped	2041 Artist Reverb..	259-65	All-purpose 100	106-92	Series III, stereo	408-24	410S	156-00
ES90A, pr.	98-18	1 cab	2059 100w Artist	327-43	All-purpose 50	82-47	Series IVa, mono	199-26	410M	348-00
YES900A	277-85	1 x 18, 100w G Bass	2048 Artist Rvb Amp		TV-35 P.A. co umn	48-99	Series IV, mono	255-96	CONTROL AUDIO-	
EM130	235-33	15 Bass reflector	only	136-60	TV-20 P.A. co umn	68-24	Series Va, mono	199-26	CONTROLLER	
ES130, pr.	117-82	2 x 15 Bass reflector	2049 2 x 12 Cab.	123-06	GIBSON					
YES1300	353-15	4 Horn systems	2068 Artist Rvb Amp.		G-10	78-05	Series V, mono	255-96	OPTIONS	
Mic. boom stands		4 x Middax horn cab.	only	177-58	G-20	122-73	Loudspeakers:	Model 40	1257-00	
Base stand 15in. rad	12-42	2 x 12 shaped cab.	2069 4 x 12 Cab.	149-86	G-30	133-53	HE1C, 1 x 12, 50W	Model 41	1407-00	
Long boom 41in.	8-58	two Middax horns,	2046 Specialist Rvb.	111-15	G-40	165-93	HE2C, 2 x 12, 100W	Model 42	1557-00	
Extra L/boom 52in.	9-08	150w	2077 Transistor Bs.	243-13	G-50	195-38	DL3, 100W F/rng	Model 60	1407-00	
Curved Boom 49in.	9-58	ORANGE ★		2078 Transistor Ld.	G-70	279-82	DL5, 200W F/rng	Model 61	1557-00	
BS plus LB	21-00	CABS		PA Amplifiers:	G-80	293-56		Model 62	1707-00	
BS plus XLB	21-50	114 Bass 60w, 1 x 15"	2003 100w 6 i/p	185-35	Thor bass amp	195-38		Model 80	1557-00	
BS plus CB	22-00	inv. horn	1917 20w Set-up	T.B.A.	Super Thor bass amp	303-38		Model 81	1707-00	
LEM		114/110 Bass, 100w,	2071 6-ch Mixer	68-30	SPECTRUM ★					
Venus G20 combo	66-00	1 x 15" inv. horn	1994 Transistor Slave	97-98	1205Mp. amp. top	125-00	THEATRE			
Mars B30 combo	90-75	113 Reflex Bass, 2 x	2050 9-ch Mixer	331-75	120PA	TBA	PROJECTS			
Mars GR30 combo	107-25	15" 120w	Extra channels	31-22	1205S		ALTEC			
Saturn B50 top	82-50	113/200 Reflex Bass,	2070 12-ch Stereo	1070-00	S/212P (pair)	120-00	VOICE OF THE			
Saturn GR50 top	99-00	2 x 15" 200w	Mixer	1070-00	S/412P (pair)	225-50	THEATRE PROJECTS			
Pro. Lem mixer	206-25	109, 4 x 12" 120w	2051 Transistor Slave	183-64	D/212P (pair)	148-10	1204B, 50W	356-40		
Baby Lem mixer/amp.	247-50	107, 2 x 12" Monitor,	PA Speaker Cabinets:	254-28	D/412P (pair)	280-34	1208B, 50W	353-16		
Studio Lem mixer	412-50	60w	2043 2 x 12, 2 x 10 pr.	167-45	DH2/212P	206-38	1218A, 50W	370-87		
Rack	57-75	114/4H, 1 x 15" inv.	2056 1 x 12, 1 x 10.	167-45	DH2/215P	247-56	1215A, folded L/F hn,	270-00		
100W amp	111-37	horn, 4 horns and	2047 2 x 15 Powercel.	341-71	S/412Z	116-35	150W			
180W amp	156-75	cross	2057 Single H/F Hn.	159-67	D/412Z	147-38	1225A, portable H/F	428-87		
Voltage regulator	61-05	106, 4 x 12" anti-feed-	Accessories:	73-66	D/412ZS	163-15	hn, 100W	558-14		
Flight case	29-70	back col.	2066 Distribution Box		L/412Z	price on applic.	1205BX power l/spkr	554-90		
LP60 PA cab.	113-37	HORNS		Disco Units:	L/415Z	price on applic.	1219AX power l/spkr	570-71		
LG100 PA cab.	193-87	106/HO Horn units	1993 2-Deck Disco	175-54	1812/S	161-86	1207C col. spkr, 75W	189-13		
LG300 PA cab.	305-25	for col. (pr.)	1994 Slave Amp	97-98	1812/D	189-49	1211A col. spkr, 50W	141-38		
Telescopic stands	24-20	108 Horn unit, 100w,	1995 1 x 12 Spkr Cab	67-96	RS/118	180-59	1217A col. spkr, 75W	243-00		
911 Bass amp, 2 x 15	359-70	108/HO Horn unit, 100w,	ROSETTI		SHARMA					
912 amp, 4 x 12 cab.	363-00	108/V Horn unit, de	LEO PORTABLE AMPS		500	120-19	STRAMP ★			
Lem Audio road po.	464-05	luxe, 100w. inc.	9641 w/tremelo.	25-95	500 Professional	158-78	2100-A, 100w amp.	213-60		
L.S.E.		Vitavox 53	9642 Leoten.	37-75	500 de luxe	174-15	top			
101 Power Amp.	87-00	AMPS		ORGAN SPEAKER CABS.						
102-2-ch. mix and PA.	135-00	104B, 6 chann., 120w,	SHURE		500	120-19	2120-A, 120w amp.	199-30		
105-5-ch. mix and PA.	145-00	PA	VA3005 Speaker Col-	138-60	500 Professional	158-78	top			
4000/M 8-ch. mixer	372-00	105, 6 chann., 200w,	umn.		500 de luxe	174-15	3120-A, 120w, 4-chan.	192-30		
8000/M 8-ch. mixer	493-00	custom PA (prof.)	VA3015 Monitor	99-00	5000	392-30	amp. top			
8000/MP mixer	493-00	102, 120w, graphic	Speaker		5200, de luxe	556-41	SL100, 120w slave	127-90		
5112 Spkr. Cab.	94-50	PA	VA302E-C Control	396-00	5300, de luxe	654-92	amp.			
5210 Spkr. Cab.	96-00	104/TX150, 150w, 6	Console		Combo Pre-amp	33-21	SL200, 240w slave	177-90		
412 Spkr. Cab.	101-50	chann. PA.	PM300E Booster amp.	171-60	2200	266-43	MP10, 10-chan. mixer	577-15		
110 Spkr. Cab.	30-25	103, 200w, Slave	A3PC-C Console cov.	8-36	2100, de luxe	404-70	MP-16, 16-chan. mixer	1427-90		
Custom Built Sound.	P.O.A.	111, 120w, graphic	A3PC set of covs.	29-48	2300, de luxe	424-14	EX-2 cross-over.	113-60		
Custom Built Lighting	P.O.A.	Slave	A3PC-S Speaker cov.	10-56	5300, de luxe	654-92	K-85 Power Baby	256-45		
MACINNES		111/80, 80w, graphic	A3S-C Console stand.	10-56	Combo Pre-amp d/l.	36-86	K-95 Bass Baby com-	285-00		
CROWN INT/AMCRON		Slave	A3PC-S Monitor cov.	8-36	Reverb	48-41	combo	285-00		
ICI150 stereo pre-amp	210-60	1500w, Slave	P300R rack mount kit	6-60	SIMMS-WATTS					
D60 amp	167-40	110, 200w	S.A.I.		12051 Vocal Blender	169-90	K-95 Bass Baby com-	285-00		
D150, 140W amp.	280-80	112/120, 120w	DSI stereo disco		12052 100 TSL slave	77-75	2050-BB, 100w cab.	163-60		
DC300 A	453-60	135-52	Disco IV/S Pro		12068 PA Bin	92-25	2100-GG, 200w cab.	206-60		
M600, 1000W amp	896-40	115, 80w combo	Disco IV/S Standard		12069 4 x 8 PA cols.	215-00	2100-BB, 100w bass	213-60		
M2000, 2000W amp	1792-80	199-65	Disco IV		12054 2 x 12 PA cols.	144-00	cab.			
M12A, 50W driver	19-36	B. L. PAGE		Amplifiers:		12054 2 x 12 PA cols,	370-B, 70w horn p.a.	142-15		
M12C, 50W driver	19-36	DYNACORD		SA280S stereo slv.	162-00	twinn hn, pr.	3140-BH, 140w horn	186-45		
M15C, 100W driver	32-07	PERFECT COMBO		SA150S slv.	123-72	12003 1 x 12 PA cob,	3140-B, 140w p.a. cab.	156-45		
M18A, 200W driver	86-90	Basking T Bass amp.		SA60S slv.	72-90	12063 1 x 12 PA cob,	3200-B, 120w bass	427-90		
MAURICE PLAQUET ★		Imperator Bass amp.		SA50T T+B	81-00	hn, pr.	horn cab.			
Ampeg V4 stack	565-00	B.1001 b/o amp		Cabinets:	12059 RCF hn unit					
Ampeg V4 B system	575-00	Hi-Fi Favorit II		MP1010	178-20	100w	H-50, 70w tweeter	156-45		
Ampeg B 15N porta-	315-00	G.2002		MP1011	155-52	12028 Add-on hns.	horn			
Ampeg V2 system	395-00	Eminent 100		MP1012	124-20	46-00	H-100, 120w tweeter	227-15		
ACOUSTIC:		G.2002		MP1013	210-60	12050 API00 Tri-	SUNN ★			
371 system	630-00	Eminent II		MP1004	178-20	sound amp	147w, L/B/O amp	119-45		
271 system	675-00	Eminent II		MP1005	194-40	12067 50 amp	amp	130-20		
N.B. ★		Eminent 100		MP1009	97-20	1201 API00 amp	147w, Slave amp	104-65		
FLAME		Eminent II		MA501 pr.	200-88	12013 Super AP200	85w, Slave	77-50		
MP 50, 2 x 12 cab.	62-50	Eminent II		MA500 pr.	137-70	amp	300w, Horn folded			
MP 50, 2 x 12 combo.	108-50	Eminent II		MA503 pr.	102-60	12014 Super 200 PA.	bass cab	262-70		
MP 50, 1 x 15 combo.	93-00	Eminent II		MA505 pr.	91-80	12016 GE100 amp	2 x 15 lead cab	187-50		
Session Master reverb	225-00	Eminent II		MA506 pr.	74-52	12055 2 x 12 cab.	PEAVEY			
NICHOLLS ★		Eminent II		MA1006	42-12	12062 2 x 12 cab, hn.	Classic 50w 2 x 12	186-80		
Item Amplification		Eminent II		SELMER					Classic 50w, 4 x 12	226-80
120w SL	130-08	Eminent II		SOLID STATE					Deuce II 110w, 2 x 12	291-60
200w SL	175-76	Eminent II		Lead 100					Vintage 110w, 2 x 12	291-60
6-channel, 120w PA	187-00	Eminent II		Bass 100					Century 60w, 1 x 15	243-00
120w Slave	124-33	Eminent II		Power 100					Century 60w, 2 x 12	291-60
200w Slave	165-66	Eminent II		15S5					Standard 130w, 2 x 12	307-80
6-channel Mixer	164-88	Eminent II		Super Reverb 30					Standard 130w, 4 x 12	348-30
Speaker systems		Eminent II		Futurama 3					Standard 130w, 2 x 15	380-70
4 x 12, 100w C cab.	115-19	Eminent II		L= B 3					Festival 110w, 4 x 15	567-00
4 x 12, 200w G cab.	144-97	Eminent II		SL 100 slave					Festival 110w, 2 x 15	
4 x 12, 200w C cols.		Eminent II		PA 100					+ hn.	437-40
per pair	228-10	Eminent II		VALVE					Festival 110w, 4 x 12	380-70
4 x 12, 400w G cols.		Eminent II		Treble 'N' bs, 100 SV					Festival 110w, 8 x 12	567-00
per pair	255-92	Eminent II		Treble 'N' bs, 50 SV					Musician 210w, 2 x 15	405-00
2 x 12, 100w C cab.	88-83	Eminent II		Reverb					Musician 210w, 4 x 15	383-20
		Eminent II		Zodiac 100 SV					Musician 210w, 2 x 15	
		Eminent II		P.A. 100/6 SV					+ hn.	437-40
		Eminent II		P.A. 100/4 SV					Musician 210w, 4 x 12	405-00
		Eminent II		Compact 50R SV Re-					Musician 210w, 8 x 12	567-00
		Eminent II		verb.					Roadmaster 200w 8 x	
		Eminent II		146-78					12	615-60
		Eminent II		Speakers:					Roadmaster 200w, 4 x	
		Eminent II		Lead 100					15 + hns.	712-80
		Eminent II		84-93					F800G 410w, 8 x 12	712-80
		Eminent II		97-20					F800G 410w, 4 x 15	712-80
		Eminent II		Goliath 50, Mk. II					Bass 210w, 2 x 15	372-60
		Eminent II							Bass 210w, 4 x 15	534-60
		Eminent II							Bass 210w, 1 x 18	453-60
		Eminent II							Bass 210w, 2 x 18	631-80

At time of going to press, firms marked ★ had not yet advised us of their revised prices with V.A.T. at the new rate of 8 per cent. Price revisions will be printed as we receive them - until then, deduct £2.00 per £100.

F800B 410w, 4 x 15	696-60
F800B 410w, 2 x 18	801-90
Amplifier Heads only:	
Century 60w	153-90
Standard 130w	243-00
Masc 210w	226-80
Musician 210w	243-00
Festival 110w	226-80
F800G 410w	405-00
F800B 410w	356-40
Roadmaster 200w	307-80
Guitar Speaker Enclosures:	
212, 2 x 12	178-20
412, 4 x 12	226-80
215H, 2 x 15 + hn	259-20
Bass Speaker Enclosures:	
115, 1 x 15	178-20
215, 2 x 15	210-60
118S, 1 x 18	267-30
PA:	
800 Mixer	259-20
PA120 System	267-30
Monitor System	340-20
Std. PA, 2 cols., 2 x 12	
ea.	364-50
Std. PA, 2 cols., 4 x 12	
ea.	421-20
Std. PA, 2 cols., 2 x 12	
+ hn, ea.	429-30
PA400, 2 cols., 2 x 12	
ea.	413-10
PA 400, 2 cols., 2 x 12	
+ hn, ea.	469-80
PA 400, 2 cols., 4 x 12	
ea.	469-80
PA400, 2 cols., 4 x 12	
+ hn, ea.	526-50
PA 400, 2 cols., 2 x 15	
+ hn, ea.	664-20
PA 600, 2 cols., 4 x 12	
ea.	648-00
PA 600, 2 cols., 4 x 12	
+ hn, ea.	704-70
PA 600, 2 cols., 2 x 15	
+ hn, ea.	825-20
PA 600, 4 cols., 2 x 12	
+ hn, ea.	826-20
PA amplifier heads:	
Std. PA 130w	194-40
PA400 210w	243-00
PA600 210w	429-30
130w Booster	153-90
400w Booster	275-40
PA Speaker Enclosures:	
212 col., 2 x 12	129-60
212H col., 2 x 12 + hn.	145-80
412 col., 4 x 12	153-90
412H, 4 x 12 + hn.	186-30
215H col., 2 x 15 + hn.	259-20
HIWATT	
AP50 Amp.	116-64
AP100 Amp.	152-28
AP200 Amp.	207-36
PA50/6 Amp.	134-46
PA100/6 Amp.	155-52
PA200/6 Amp.	233-28

Slave 100 Amp.	116-64
Slave 200 Amp.	187-92
Ld 50w 4 x 12 cab.	124-74
Ld 100w/bs 50w 4 x 12 cab.	140-94
Ld 150w/bs 75w 4 x 12 cab.	155-52
AP 2 x 15 hn bin, 100w	194-40
AP 4 x 12 hn bin, 100w	194-40
100w 2 x 15 Bs Ref. cab.	162-00
200w 4 x 15 Bs Ref. cab.	252-72
4 x 12 PA col., 50w	119-88
4 x 12 PA col., 100w	142-56
4 x 12 PA col., 150w	160-38
2 x 12 PA/Mt. cab. 25w	72-90
2 x 12 PA/Mt. cab. 50w	90-72
TPS 24/2 mixer	262-44
2x12 24/2 mixer	495-72
TPM 16/2 mixer	2154-60
TPM 24/2 mixer	2964-60
TPM 24/8/2/5 Ultimate	4781-16
5 Way Crossover	162-00
Belden Multiway Cables	P.O.A.
Cannon Plgs - Stg. Boxes	P.O.A.
Gauss Spkrs.	P.O.A.
J.B.L. Spkrs.	P.O.A.

TRIUMPH ★

JOHNSON

J5, 5w combo	32-00
J15, tremelo	36-00
J15V, 15w combo	51-33
J30V, 30w combo	103-19
J100 UV amp	112-66
J100 PV p a amp	123-46
J100 SV p a amp	136-65
J100 SV slave amp.	94-55
J100 SS, C slave amp.	62-78
J100 SS, C slave amp.	56-10
Echomaster	72-11
J45M	25-11
J45B	25-11
J45MT	26-73
J45BT	26-73
Reverbmaster	*19-10
Mixmaster	*19-10
Tonemaster	68-72
Soundmaster	121-91
J/412 M cab.	106-57
J/412 H cab.	123-62
J/412 F cab.	87-78
J/412 G cab.	113-48
J/412 J cab.	105-55
J/412 SM cab.	121-50
J/412 SH cab.	86-79
J/412 SF cab.	112-00
J/412 SG cab.	112-00
J/212 M cab.	66-55
J/212 H cab.	76-04

J/212 F cab.	56-78
J/212 G cab.	71-28
J/50 SSLs cab.	138-97
TURNER	
1 x 15 Bs Hn	194-40
2 x 15 Bs Hn	345-60
1 x 12 Mid Rng. Hn.	162-00
2 x 12 Mid Rng. Hn.	270-00
1 x 10 Mid Rng. Hn.	145-80
HF Rad. Hn. + VHF Tweets	297-00
Wedge Mts., pr.	280-80
Hexagonal Mt.	226-80
B200 Pro. Power amp.	162-00
B300 Pro. Power amp.	216-00
A300 Pro. Power amp.	283-50
A500 Pro. Power amp.	432-00
TPS 16/2 mixer	1620-00
TPS 24/2 mixer	2268-00
TPM 16/2 mixer	2154-60
TPM 24/2 mixer	2964-60
TPM 24/8/2/5 Ultimate	4781-16
5 Way Crossover	162-00
Belden Multiway Cables	P.O.A.
Cannon Plgs - Stg. Boxes	P.O.A.
Gauss Spkrs.	P.O.A.
J.B.L. Spkrs.	P.O.A.

VITAVOX

Bass Bin CN308	433-35
6200 Bitone Repro.	311-70
Major Bitone CN343	383-20
15 in. Loudspeaker	70-00
S.3 Pressure unit.	80-00
H.F. Horn CN157	43-35
500 Dividing Ntwrk	25-00
2205/531 Multicell Hn CN129	363-85

VOX ★

AC30	170-75
AC50	TBA

WALLACE ★

AC.3500XT, Mk. IV, 40w amp.	115-50
AC.6085XT, 80w amp	148-50

W.E.M.

Copicat Echo	70-20
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Clubman 6w, 12" spkr	44-20
Clubman 6w, 10" spkr	36-80
Westminster 10w amp, 12" spkr.	50-10
Westminster 10w bass amp, 12" spkr.	56-00
Westminster 10w Accordion amp, 12" spkr.	50-10
Westminster 10w amp, 10" spkr.	42-20
Dominator MkIII.	69-50
Dominator Bass MkI.	81-00
Power Musette MkII.	69-50
Halle Cat.	245-50
E.R.40	77-00
P.A.40	77-00
E.R.100	98-25
P.A.100	98-25
S.L.100	83-70
Bandmixer 100 MkII.	140-00
Reverbmaster	192-50
Audiomaster Mixer	292-70
Super Dual 12	72-15
Super 40	72-15
Starfinder 100 Bass.	86-90
Starfinder 100 Twin 15	105-55
Starfinder Super 80.	120-30
Super Starfinder 200.	137-15
Twin 15 Reflex Bass.	174-80
1 x 12"	42-20
1 x 12" w/vol control	50-10
4 x 10" Column	56-45
6 x 10" Column	97-20
Club System	71-15
Club 2 x 12"	55-50
Band System	86-40
Band 2 x 12"	74-60
Foot Monitor 2 x 12" + Horn	98-30
Vendetta	137-45
4 x 12" A Super	96-20
4 x 12" A (Discontinued)	
4 x 12" B Column	130-60
4 x 12" C Column	125-55
X.32 Horn Column.	84-55
X.29 Stack complete.	298-00
Horn Box for X.29	87-00
Festival Stack comp.	569-15
New Columns:	
2 x 10" (40w pair)	44-15
2 x 10" plus horn	55-00
WHITE ★	
LWV.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.100 C, 4 x 12, 160w RMS. Guitar/Bass Enclosure.	130-90
MW.150, 1 x 15, 150w RMS. Folded Horn Bass Enclosure.	166-10
JW.151, 1 x 18, 150w RMS. Folded Horn Guitar/Bass Enclosure	174-90
M.40, 1 x 12, 40w RMS. Angled Monitor Enclosure.	42-90
PAW.80, 2 x 12, 80w RMS. P.A. Enclosure (pairs)	151-80
PAW.160, 4 x 12, 160w RMS. P.A. Enclosure (pairs)	269-50
PAR.152, 1 x 15, 150w RMS. Folded Horn Bin	166-10
H.100A Altec Horn/Driver/Crossover	171-60
H.101V Vitavox Horn /Driver/Crossover	115-80

YC-610 6 x 10" Id	139-32
Y-212 2 x 12" Id	103-68
YF-12 4 x 12" Id	149-04
YCV-188 1 x 18" Vega cab 300w	272-16
YCV-215 2 x 15" Vega cab 400w	272-16
YCV-212 2 x 12" Vega cab 200w	171-72
P.A. Amps:	
YVM-2 P.A. amp 30w	74-52
YVM-3 P.A. rvb 30 w	97-20
YVM-4 4-ch w/rvb	136-08
YVM-6 6-ch w/rvb	213-84
YPM-1 100w slave	97-20
MX8 8-ch mixer	T.B.A.
MX16 16-ch mixer	T.B.A.
P.A. Speaker Systems:	
YSC-2 4 x 12" cols (pr)	139-32
YSC-3 4 x 8" cols (pr)	100-44
YSC-8 6 x 8" cols (pr)	171-72
YSC-9 15" x 12" x hn cabs (pr)	388-80
YM-1 Mtr cabs (ea.)	58-32
YSC-7A Cols (pr)	204-12
YSP-1 Sibillance Projector (ea.)	51-84
EQ-1 Graphic e/q	51-84

W.M.I. ★

Amplifiers:	
CM-8, 6" speaker	12-95
CM-66, 8" speaker w/ tremolo/horn vent	23-10
K-66 De luxe Junior	26-95

ZOOT-HORN

BB.1, 1 x 15", 150W bass bin	198-45
BB.2, 2 x 15", 300W bass bin	340-20
BB.3, 1 x 15", bass bin	198-45
FB.3, 3-way wedge	261-88
FB.4, 2-way wedge	131-56
FB.5, 2-way wedge	237-60
HU.1 H/F horn unit	151-20
IC.1/1 Reflex, 1 x 15	129-60
IC.2 Reflex, 2 x 15	216-00
IC.3 Reflex, 1 x 15, bs	129-60
IC.4 Reflex, 2 x 15, bs	216-00
IMC/1, 1 x 12 cab.	116-64
10-channel Mixer	974-24
10-channel Mixer	974-24
15-channel Mixer	1278-02
23-channel Mixer	1703-62
25-channel Mixer	1300-00
SD18 hn-loaded cab	259-20
3-way crossover	248-40

PERCUSSION INSTRUMENTS

D. H. BALDWIN

GRETSCH

Outfits:	
4027 Rock 'n Roll	TBA
4029 Avant Garde	
4028 Black Hawk	
4015 Name Band	
4025 Progressive Jazz	
4002 One Nighter Plus	
4007 One Nighter Plus	
Snares:	
4160G, 14 x 5	
4160, 14 x 5	
4157, 14 x 5½	
4153, 14 x 6½	
4109, 14 x 5	
4102, 14 x 5½	
4103, 14 x 5½	
4190, 14 x 6½	
4191, 14 x 6½	
4192, 15 x 8	
4193, 15 x 8	
4105, 14 x 5½	
Bass Drums:	
4259, 26 x 14	
4260, 26 x 14	
4262, 30 x 16	
4263, 32 x 16	
4264, 34 x 16	
4265, 36 x 16	
4271, 26 x 14	
4272, 28 x 14	
4273, 30 x 16	
4274, 32 x 16	
4275, 34 x 16	
4276, 36 x 16	
4110, 22 x 14	
4111, 24 x 14	

4115, 26 x 14	
4117, 28 x 14	
4244, 18 x 14	
4249, 20 x 14	
4247, 22 x 14	
4269, 24 x 14	
4271, 26 x 14	
4272, 28 x 14	
Tom Toms:	
4415, 12 x 8	
4416, 13 x 9	
4420, 14 x 10	
4421, 15 x 12	
4417, 14 x 14	
4418, 16 x 16	
4422, 16 x 18	
4419, 18 x 16	
4423, 18 x 18	
also in walnut	
Cymbals:	
K. Zildjian & Ajaha - prices being revised	

BOOSEY & HAWKES

BEVERLEY COMPLETE OUTFITS	
Panorama 21	234-35
Panorama 22	322-59
Panorama 24	276-58
Galaxy 18	190-83
Galaxy 21	204-00
Galaxy 24	206-55

AYEDIS ZILDJIAN

7386, 8"	13-69
7387, 10"	16-00
7389, 12"	24-46
7390, 13"	22-83
7391, 14"	27-33

7392, 15"	29-65
7393, 16"	31-80
7394, 17"	34-16
7395, 18"	38-68
7395S	45-11
7399, 19"	40-98
7396, 20"	45-11
7397, 21"	45-11
7396P	52-32
7400, 21"	50-16
7397, 22"	56-95
7397S	63-80

AYEDIS ZILDJIAN BRILLIANT

7387B, 10"	19-58
7390B, 13"	26-30
7391B, 14"	31-00
7392B, 15"	33-27
7393B, 16"	35-53
7394B, 17"	37-84
7395B, 18"	42-36
7395BS	49-17
7396BS	56-00
7396P	56-00
7396B, 20"	49-17
7397B, 22"	60-57
7397BS	67-45
7390HH, 13" Hi-Hat cymbal	45-66
7391HH, 14"	54-67
7392HH, 15"	59-29
7393HH, 16"	63-61

C.B.S. ARBITER

ROGERS Outfits:	
Studio X	1022-76
Compact X	852-12
Studio VII	638-28

Londoner V	588-60
Londoner VI	648-00
Ultraperow VII	891-00
Ultraperow VIII	1058-40
Starlighter IV	529-20
Londoner Super 10.	523-91
Starlighter Super 10.	464-51
Drums:	
Dynasonic snare	118-80
Superten snare	88-50
Skipiny snare	55-08
Powertone, 14 x 20 bs	138-24
Powertone, 14 x 22 bs	144-72
Powertone, 14 x 24 bs	153-36
Powertone, 8 x 12 t.c.	69-12
Powertone, 9 x 13 t.c.	72-36
Powertone, 10 x 14 t.t.	86-40
Powertone, 12 x 15 t.t.	95-04
Powertone, 16 x 16 t.t.	104-76
Powertone, 16 x 18 t.t.	124-20
Powertone	

28" Symphonic	151-74
Stand	38-56
30" Symphonic	196-02
Stand	48-18
32" Symphonic	247-54
Stand	60-26
34" Symphonic	345-82
Stand	60-26
36" Symphonic	426-60
Stand	72-25

CLEARTONE ★

SLINGERLAND

Outfits:	
4N Lacquer 20"	375-82
4N Pearl 20"	405-89
4N Chrome 20"	417-48
4N Lacquer 22"	381-60
4N Pearl 22"	411-70
4N Chrome 22"	423-26
50N Lacquer	460-86
50N Pearl	492-69
50N Chrome	507-15
60N Lacquer	541-54
60N Pearl	587-81
60N Chrome	604-01
58N Lacquer	429-04
58N Pearl	434-84
58N Chrome	449-29
80N Lacquer	506-81
80N Pearl	544-43
80N Chrome	562-24
IN 20" Lacquer	426-16
IN 20" Pearl	455-09
IN 20" Chrome	469-54
IN Lacquer 22"	431-94
IN Pearl 22"	460-87
IN Chrome 22"	475-32
57N Lacquer	731-79
57N Pearl	783-87
57N Chrome	811-64
2R Lacquer	429-05
2R Pearl	469-54
2R Chrome	484-01
14N Lacquer	564-36
14N Pearl	627-98
14N Chrome	649-40
9N Lacquer	359-62
9N Pearl	394-33
9N Chrome	407-07
65N Lacquer	456-23
65N Pearl	484-01
65N Chrome	496-73
11N 2 x 24 Lacquer	928-17
11N 2 x 24 Pearl	986-03
11N 2 x 24 Chrome	1014-94

DALLAS

HAYMAN

Outfits - less stands:	
2221 Pacemaker	220-42
2222 Big Sound	228-15
2219 Showman 22"	278-42
2219A Showman 24"	288-69
2244 Iceberg (Showman 22" Transparent)	362-25
Outfits - with stands:	
2221/S Pacemaker	282-47
2222/S Big Sound	281-37
2219/S Showman 22"	337-89
2219A/S Showman 24"	347-57
2244/S Iceberg	404-44
Drums:	
2223 Vibrasonic Snare Drum	38-67
2243 Metal Shell Snare Drum	54-61
2224, 12 x 8 Tom Tom	36-19
2225, 13 x 9 Tom Tom	37-20
2226, 14 x 14 Tom Tom (incl. legs)	57-46
2227, 16 x 16 Tom Tom (incl. legs)	57-46
2228, 18-in. Bass drum	61-19
2229, 20-in. Bass drum	71-55
2230, 22-in. Bass drum	80-28
2234, 24-in. Bass drum	88-94
2242, 26-in. Bass drum	105-63
18 x 18 Tom Tom	75-33
Controlled Sound:	
12" Tom Tom	3-62
13" Tom Tom	3-80
14" Tom Tom or Batter	3-88
15" Tom Tom	4-15
16" Tom Tom	4-34
17" Tom Tom	4-52
18" Tom Tom	4-89
20" Tom Tom	5-88
18" Bass Drum	6-70
20" Bass Drum	7-42
22" Bass Drum	8-05
24" Bass Drum	8-59
26" Bass Drum	9-22

Weatherking:

14" Snare	3-41
14" Batter	3-65
12" Tom Tom	3-23
13" Tom Tom	3-50
14" Tom Tom	3-65
16" Tom Tom	4-08
17" Tom Tom	4-37
18" Bass Drum	6-08
20" Bass Drum	6-78
22" Bass Drum	7-30
23" Timpani	8-81
24" Timpani	9-39
25" Timpani	9-96
26" Timpani	10-45
27" Timpani	10-70
28" Timpani	11-03
29" Timpani	11-60
30" Timpani	13-76
32" Timpani	15-42

LUDWIG

Outfits:	
980 Super Classic	460-35
983 Hollywood	527-31
S.C. 24" bs drm	468-72
Big Beat	568-09
S.C. Blue Vistalite	502-20
Octa-Plus	1012-77
Snare Drums:	
400 Supra-Phonic	88-72
402 Supra-Phonic	93-74
404 Acrolite	65-29
405 Piccolo	80-35
410 Supersensitive	
14" x 5"	132-25
411 Supersensitive	
14" x 6 1/2"	135-59

PEARL

Outfits:	
Powermate Wood/Fibreglass	
Powermate Satin	309-69
Powermate Black	284-58
Big Shot	251-10
Thundaking	209-25
Dynamax	184-14
Snare Drums:	
4514 Chrome	31-81
4714 Chrome	26-78
Pedals & Stands:	
805 Hi-Hat Ped.	14-23
706 Snare std.	8-37
703 Cymbal std.	5-86
710 Bs Drm ped.	10-04
810 Bs Drm. ped.	25-00
721 Bs Drm. Anchor	1-46

DAVOLI

UFIP CYMBALS

RITMO	
10"	9-50
11"	10-26
12"	11-12
13"	13-82
14"	17-56
15"	18-90
16"	21-00
18"	31-10
20"	37-26
22"	45-90
24"	54-00
RED SOUND	
12"	5-40
13"	8-10
14"	8-64
15"	8-80
16"	12-88
18"	16-74
20"	19-48

Hohner ★

SONOR	
Outfits:	
K120	163-40
K130	225-40
K132	274-95
K162	360-60
Snare Drums:	
D421	77-85
D426 (metal)	97-60
D431	46-95
D444 (metal)	77-85
D454 (metal)	46-95
Tom Toms:	
T628	41-35
T629	41-35
T630	41-35
T631	48-85
T632	48-85
T648	69-50
T649	69-50
T650	69-50
T651	82-60
T652	84-50
T652 (air tuned)	107-05

To avoid unnecessary repetition, certain abbreviations are frequently used in our listings: electric - elec; custom - ctm; semi-acoustic - s/ac; organ - org; professional - pro; standard - std; acoustic - ac; folk - fk; bass - bs; string - str; de luxe - d/l; jumbo - jbo; piano - pno; left hand - l/h; scale - sc; case - cs; banjo - bjo; monitor - mt.

Bass Drums:

G230	80-75	132, 22 x 17"	59-29
G231	80-71	125, 24 x 17"	69-01
G240	133-35	Super Zyn Cymbals:	
G241	133-35	352, 12"	17-38
		353, 13"	19-54
		354, 14"	21-92
		355, 15"	23-97
		356, 16"	26-24
		358, 16"	30-45
		358S, 18"	31-32
		360, 20"	34-99
		360S, 20"	35-89
		362, 22"	43-74
Zyn (standard):			
272	3-25	272, 12"	4-26
274	4-50	273, 13"	5-45
275	5-20	273P, 13"	10-90
276	6-40	274, 14"	6-53
278	8-45	274P, 14"	13-06
268S	8-55	275, 15"	7-77
280	10-55	275P, 15"	15-55
269S	10-75	276, 16"	9-18
282	13-15	278, 18"	13-17
		268S, 18"	13-50
		269S, 18"	15-33
		280, 20"	15-01
		269S, 20"	15-33
		282, 22"	17-92
Heavy Pairs Super-Zyn:			
		374, 14"	48-16
		375, 15"	52-70
		376, 16"	57-78
Zyn:			
		232, 12"	9-28
		233, 13"	10-90
		234, 14"	12-96
		235, 15"	14-58
		236, 16"	16-09
Tom-Toms:			
		442, 12 x 8"	29-26
		433, 13 x 9"	32-29
		444, 14 x 8"	35-53
		440, 14 x 10"	38-55
		435, 14 x 14"	45-57
		446, 16 x 16"	47-84

HORNBY-SKEWES

BEVERLEY

Outfits:	
Galaxy 18	225-39
Galaxy 21	240-20
Galaxy 24	249-15
Panorama 21	270-22
Panorama 22	364-93
Panorama 24	314-16

HOSHINO

Outfits:	
HM1000	151-75
HK600M	35-77
HM2000	187-95

KEMBLE ★

YAMAHA-Outfits	
YD680	314-00
YD665	334-52
YD660	299-23
YD260	153-65
metal snare:	
SD6500M	47-70

ORANGE ★

Single drum kit	528-00
Double drum kit	748-00

PREMIER

Snare: Metal Shells:	
2000, 14 x 5 1/2"	53-89
2003, 14 x 6 1/2"	56-05
2006, 14 x 12"	62-54
2011, 14 x 14"	52-59
37 Hi Fi, 14 x 5 1/2"	42-33
Wood Shells:	
2001, 14 x 5 1/2"	51-40
31, 14 x 5 1/2"	40-17
Outfits:	
203 Kenny Clare cymbals	468-39
707, 20" b.ds	576-72
B707, 22" b.ds	581-36
303, 20" b.d	424-98
202, 20" b.d	371-41
B202, 22" b.d	373-78
111, 20" b.d	257-79
B111, 22" b.d	260-17
111, 20" b.d	257-79
B111, 22" b.d	260-17
Bass Drums:	
127, 18 x 15"	52-92
130, 20 x 17"	56-91

217111, Outfit, Crystalite	500-00	5221, 22"	56-95
217201, Outfit, Fibreglass	481-00	Kenny Clarke Pairs 5215, 13"-14", High Hat, pr	50-17
217211, Outfit, Crystalite	535-00	5216, 14"-15", High Hat, pr	56-98
217301, Outfit, Fibreglass	486-00	High Hat Matched Pairs 5243/2, 13"	45-66
217311, Outfit, Crystalite	540-00	5244/2, 14"	54-68
217401, Outfit, Fibreglass	580-00	5245/2, 15"	59-30
217411, Outfit, Crystalite	643-00	5246/2, 16"	63-62
217501, Outfit, Fibreglass	610-00	Avedis Zildjian Brilliant 5333, 10"	19-59
217511, Outfit, Crystalite	673-00	5334, 13"	26-42
SHAFTESBURY			
OUTFITS			
Module 5050	225-00	5335, 14"	31-02
Module 5055	187-50	5336, 15"	33-28
Module 5060	185-50	5337, 16"	35-54
Module 5555	251-25	5338, 17"	37-85
5226 Cymbal arm	6-43	5339, 18"	42-37
5228 Tom-Tom holder	11-81	5340, 20"	49-18
SHAFTESBURY			
ACRYLIC OUTFITS			
Module 5030, Clear	267-45	5341, 22"	60-58
Module 5030, Tinted	276-00	5206, Cymbal Snaps	0-54
Module 5035, Clear	300-65	5197, Cymbal Polish, bottle, per doz	1-31
Module 5035, Tinted	311-90	Super Zyn	
Module 5040, Clear	336-60	5172, 12"	11-97
Module 5040, Tinted	348-45	5173, 13"	13-90
SHAFTESBURY DRUMS			
5420, 20" x 12" bs	59-68	5174, 14"	16-07
5422, 22" x 14" bs	62-38	5175, 15"	17-90
5424, 24" x 14" bs	70-96	5176, 16"	20-08
512, 12" x 8" Tom-tom	34-08	5177, 18"	24-10
513, 13" x 9" Tom-tom	35-97	5178, 20"	27-95
516, 16" x 16" Tom-tom	52-95	Zyn	
422, Snare aluminium	39-23	5114, 12"	3-52
423, Snare wood	38-76	5115, 13"	4-27
SHAFTESBURY			
ACRYLIC DRUMS			
(Normally only available to special order)			
5031, bs, 20" x 12", clear	94-35	5123, 14"	4-94
5032, bs, 22" x 14", clear	105-80	5124, 15"	5-69
5033, bs, 24" x 14", clear	109-00	5116, 16"	7-03
5038, bs, 24" x 14", clr	115-70	5121, 18"	9-20
5032, Tom-tom, 12" x 8", clear	45-40	5122, 20"	11-55
5033, Tom-tom, 13" x 9", clear	47-40	5198S, 20" Sizzle	11-72
5032, Tom-tom, 16" x 16", clear	72-60	5125, 22"	14-40
5034, Snare drum, clr	55-65	Kamala	
5034, Snare drum, clr	55-65	5257, 10"	2-00
SHAFTESBURY			
POWERDRIVE STANDS			
5409, Twin bs drum pedals, pr	61-10	5258, 11"	2-42
5410, Hi-Hat	23-85	5259, 12"	3-01
5411, Snare drm	17-66	5262, 13"	3-52
5412, Cymbal	15-57	5263, 14"	4-27
5413, Tom-Tom mtg.	16-41	5264, 15"	5-10
5416, Drum stool	17-16	5265, 16"	6-11
5418, Drum stool	5-36	5273, 18"	8-54
LATIN-AMERICAN			
INSTRUMENTS			
5485, Bongoes 'El Cometa', 6 x 7" pr	6-03	5037, bs, 22" x 14", clear	94-35
5484, Bongoes, 'El Cometa', 5 x 6", pr	4-91	5038, bs, 24" x 14", clear	105-80
5475, Conga drm, El Cometa', 7 x 21", each	18-26	5039, bs, 22" x 14", clear	105-80
5463, 'El Cometa' Conga drm, 4 Tension fittings, 3 legs, leather strap	60-43	5032, Tom-tom, 12" x 8", clear	45-40
5464, 'El Cometa', turnable Bongoes, pr	32-79	5033, Tom-tom, 13" x 9", clear	47-40
CYMBALS			
Avedis Zildjian			
5241, 8"	13-69	5036, Tom-tom, 16" x 16", clear	72-60
5242, 10"	16-00	5038, bs, 24" x 14", clr	115-70
5243, 13"	22-83	5032, Tom-tom, 12" x 8", clear	45-40
5244, 14"	27-34	5033, Tom-tom, 13" x 9", clear	47-40
5245, 15"	29-65	5032, Tom-tom, 16" x 16", clear	72-60
5246, 16"	31-81	5034, Snare drum, clr	55-65

102 Snare Drum	26-00
133 Cymbal, floor	29-20
134 Cymbal, floor	33-90
Pedals & Cowbells:	
222 Bass Drum	42-75
923 Cowbell	2-95
924 Cowbell	3-75
926 Cowbell	4-60
927 Cowbell	4-20
Conga & Bongos Drums:	
903/906 Tambador	97-25
904/56 Twin Congas	
on stand	166-50
905/906 Quinto	83-45
230 Pedal	13-75
900 Bongos	57-90
K. Zildjian Cymbals:	
11049, 10" Crash	14-65
11055, 12" Crash	20-00
11056, 13" Hi-Hat	22-25

11050, 14" Hi-Hat	25-00
11057, 15" Crash/Ride	27-50
11051, 16" Hi-Hat	29-20
11058, 17" Crash/Ride	30-85
11052, 18" Crash/Ride	34-15
11059, 19" Crash/Ride	36-55
11053, 20" Crash/Ride	39-00
11054, 22" Crash/Ride	48-80

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8588ES Snare	75-00
8258 Metal Shell Snare	43-50
3386 Snare	30-00
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2213, 13" tom tom	25-00
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8613, 13" tom tom	35-00
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1106 Oriental temple stand	13-99
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783 Twin Tom Tom holder	13-50
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264 Cow Bell, 4"	3-00
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266 Cow Bell, 6"	3-75

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E10R	"
E10L	"
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E10A	"
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130AC	"
126	"
130D	"
130DC	"
56A	"
56D	"
711	"
CT100A	"
CT100D	"
C630	"
4E	"
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FR200A	"
C620	"
E110 (Piano)	"
E105 (Piano)	"
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3S	"
3PR	"
3ETE	"

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