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# BEAT INSTRUMENTAL AND INTERNATIONAL RECORDING STUDIO

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## Editorial and Advertisement Offices

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

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Publisher and Managing Editor:  
SEAN O'MAHONY

Business Manager:  
PAUL TAYLOR

Editor:  
GARY COOPER

---

Production Editor:  
CHRIS SIMMONDS

Assistant Editor:  
PETER DOWLING

Art Editor:  
MIKE RAXWORTHY

Assistant Advertisement Manager:  
HOWARD ROSEN

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# STATESIDE TOURING WITH RITCHIE'S RAINBOW



## BEAT TALKS TO COZY POWELL

**N**OT too many weeks back stories were appearing in the press about Cozy Powell, sometime drummer with Jeff Beck and a maker of a couple of hit 'pop drumming' singles, quitting the music business. Reports were that Cozy was disenchanted with the whole situation of music and was about to take up an alternative career as a racing driver. However, little in rock runs according to schedule and so the next thing we saw was that Cozy had teamed-up with mad axe-man Ritchie Blackmore in Ritchie's Rainbow, a band who, despite a slightly disappointing first album, look set to break big.

As with most bands who are certain of some sort of following immediately, Rainbow zoomed off over to the States to start a touring programme that should run right through to the summer with one break while a new album is completed.

Although they have yet to appear in Britain, Rainbow have aroused considerable interest especially now that they have two strong and well known musicians in the band. As an appetite whetter we decided to track Powell down in the States during the current U.S. tour. Eventually we got through via the band's office and a call was made from Chicago on a cold snowy day.

Being polite (!) we naturally enquired about how the tour was going down in the States and how the music scene was faring over there.

"The band's going down surprisingly well for a new outfit. I've been over here quite a few times now with various outfits and this one is going down really very well. Every date except one so far has been a sell-out which can't be too bad can it? What we've decided to do is try to go out there and really put on a show. It's very important these days that the kids get their money's worth. I think that if people are going to have to spend so much to go and see concerts then I'm sure that they'd rather see a show put on than watch a bunch of people who walk on, plug in, play and then walk off again.

"That's especially important at the moment because the scene over here really isn't very good at all. A lot of bands are having a lot of trouble selling out gigs. Probably the only bands who are really pulling massive crowds at the moment are people like the Who, Zepelin, the Stones and maybe Jethro Tull. Anybody else who tells you that things are going brilliantly on a massive scale just isn't telling the truth."

Cozy's belief in putting on a show to make certain that the punters get their money's worth is a deep philosophy for both him and Ritchie. Both of them are total showmen and they've carried this desire to impress to such an extent that they're currently carrying a forty foot electronic flashing rainbow around the States with them. The machine, built in California, is built-up with 2,000 lights and is so complex that it requires a portable computer at the side of the stage to handle it!

There are other effects too, but Cozy was understandably reluctant to divulge





*The Rainbow Tour is a big investment for Ritchie.*

too much before the band hits Britain, a treat which he hopes will be in store for some time in the early summer.

But Rainbow is more than just a show. You can count on the musical ability of both Powell and Blackmore to see to that. Cozy's ability is, as it must always be for a drummer who is serious about his playing, the result of a great deal of hard graft. That's a factor which he feels is missing from many younger musician's backgrounds.

"A lot of kids have just missed out of serving the sort of apprenticeship that Ritchie and I went through on the Continent. They were tough years but they certainly taught me a lot about how to work hard and they certainly gave me a lot of stamina which you need to be a drummer."

## Germany

Working abroad in the bars and clubs of Germany was a hard job for many of our top musicians but Cozy would recommend it to any younger player who wants to make it.

"Over there you've got to work for six hours a night seven days a week. Most of the bands that are big now have been through that scene. If you can learn to entertain G.I.'s on leave in German bars and clubs when they're pissed out of their brains at three in the morning

you can learn to entertain anybody."

On the stamina needed to be a drummer, Cozy has adopted an almost uniquely ascetic approach. "I don't drink and I'm not into any kind of dope — which is a bit strange in the rock and roll business. I did that mainly because of my driving because I just can't afford to be slowed-down at all. It's obviously paid off from the drumming point of view. That's been very important to me especially as we're now doing an hour, and a half set which ends up with me doing a drum solo."

Powell is another of the many rock drummers who've thrown their lot in with Ludwig (which seems to be as much the state of the art drum kit today as it's ever been). Currently, Cozy uses two massive 26" Ludwig bass drums custom built for him by Ludwig with extra thick shells to give the thump which is so much a part of heavy drumming. Allied to these two beasts he has two 14 x 10" top tom toms, two 16 x 16" side tom toms and a metal military snare. Cymbals are a massive range of Paiste. Where he differs though from many drummers is that with Rainbow he is using a rather large monitor system which he reckons he is using for effects along with a multitude of lighting systems which he is loathe to talk about before people over here get a chance to see and hear them for themselves.

Advice from Cozy to younger would-be drummers is quite simple. 'Any kid who wants to make it has got to be fit. He's also got to work his balls off. Another thing you've got to do is watch other drummers. Go see as many as you can and learn all the little tricks they've got. Then, when you've learned your technique you can go about developing your own style.' That latter point, of course, raises the question about who Cozy watches himself.

"I'm not really impressed by a lot these days but, personally, I like John Bonham. There's a long gap between him and all the others as far as I'm concerned. Some people may like Carl Palmer and some may like Billy Cobham but I'm talking about rock and roll drummers and he's the best. It's not that he does much that's particularly flash, he's just always there keeping the whole thing going."

If you imagine a grin being transmitted across an international telephone line, then that's what Cozy delivers with his next remark.

"John and I are good friends anyway but I'm after his crown!"

Touring in the States at present, as we've already learned from Cozy is a precarious business. He admits that the main reason people are running to see Rainbow is on the strength of Blackmore's Purple reputation plus his own image in the States built up by two massive selling albums with Jeff Beck. For that reason they are well aware that they have a lot to live up to and need desperately to make the right impression on American audiences.

Currently, Rainbow are investing heavily in their tour. Two artics carry their equipment from gig to gig. So extensive is the equipment that their road crew need seven hours to set up before the show can begin. That in itself necessitates a one night on, one night off tour which is still a hard grind. It's also expensive. Powell admits that however many tickets they were selling at the moment they must still expect to lose money until they can tour larger venues next year.

Plans are already afoot for that tour. As soon as the current trek across the States ends in Tampa, Florida, the band take a two week break before moving over to Musicland studios in Munich to cut their next album (the first which Cozy will have made since joining the band). After that they head across Europe for a tour here and then almost immediately hit Britain (with luck) before moving back to the States for a major tour there.

As a parting shot, Cozy explains why he's still drumming after his stint of twelve years in the business.

"I just wanted to be at the top. Drummers are almost always hidden away at the back just pounding out a rhythm. I didn't want it to be like that. I suppose that all I'm really trying to do is help put drumming on the map. Most people are drummers if you think about it. They're always tapping away on tables and chairs, I just want drummers to be noticed."

# ON THE ROAD WITH NAZARETH

IT'S a dark cold night when Naz hit Birmingham to play the Town Hall. Kids have packed the seats and there are strong rumours backstage that they've even resorted to selling standing space to abate the crowd's hunger to catch the Naz tour.

It's very easy when you live in London to overlook the tastes of audiences outside the trendy centre. Naz don't make that mistake. They know that the kids have poured out of their homes all over Warwickshire on this cold night in the hope of some good plain rock 'n' roll. Naz are going to give it to them.

They storm onto the tiny stage which sits in the centre of a typically 1930's town hall and blast off. Crash! Bang! it's rock all the way till the kids are fit to collapse from all that head-shaking and hoof stomping that Naz provoke so easily.

## Road fever

Apart from the obligatory slow number now and again, Naz have the kids in their control. Heavy scowls from bassman Pete Agnew as he scans the audience looking for any mortal who dares doze off, manic thumping from drummer Darrell Sweet, barely controlled violence from guitarist Manny Charlton (who looks like some Mexican bandit crept down from the hills to swallow a little tequila and indulge himself with the local females) and little boy lost (with a nice line in the occasional dirty leer) Dan McCafferty—Naz are everything a rock band should be.

After the gig I hunt for somewhere reasonably quiet to interview Dan and Manny and, in desperation, we find a deserted backstage ladies' loo—shrug our shoulders and start talking. It's all rather embarrassing but the acoustics are pretty good!

Firstly, I ask, how do they react to long tours (they haven't really let up at all this year apart from cutting Dan's solo album and the new Naz one which is currently being cut in Canada).

"I can dig it physically" Dan replies in a throaty rasp (he talks just like he sings). "Mentally it messes me up though. I just get so bored on the road. There's just not enough to do. The gigs are o.k., they're really great but the gigs only last a few hours and it's the other 22 that really hurt!"

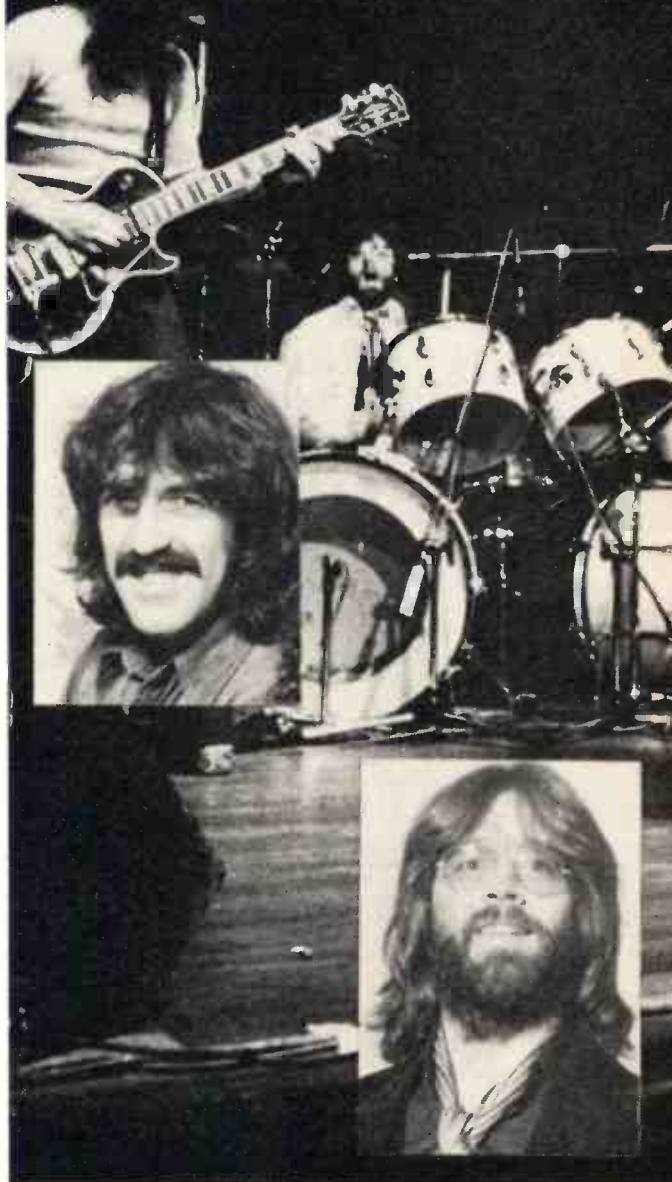
Visions of television sets hurtling ground-wards from fourth storey hotel bedrooms flash before my eyes but Dan is swift to reassure me that they don't get so bored as to resort to what is commonly called 'road fever'.

"I think that it's because we get so bored that when we get back to the hotel it's looney tunes time. I mean, we're not into that throwing television sets out of windows thing but we are into singing in the lounge! The trouble is that you sit there and somebody says 'hey men, it's 4 a.m.' and you know that you've got to be at some radio station at 9 in the morning to do an interview and you just think 'Oh no!'. So, you get up feeling awful and that goes on for a few nights until you make yourself go to bed early."

## Uncompromising

The talking switches from Naz tours to Naz music. Manny Charlton is quite happy for Naz to be regarded as a basic rock band with few pretensions and frills.

"The critics can say what they \*\*\*\*ing well like but Rock 'n' Roll is Rock 'n' Roll is Rock 'n' Roll. There's just very few real Rock bands around just now. There are just so many pretentious pseudo classical crap bands about. That's a







## by Gary Cooper

knack the Stones have—they haven't lost sight of their edge and they've held it there."

The desire to be uncompromising rockers has, of course, led to criticism (some of which has to be at least partially justified). Nevertheless, we get onto the subject of singles and the success of Naz. How does a band get where Naz are now, I ask?

### Equipment

"The reason we made it" Manny replies, "is because we were lucky enough to have a hit single—it's as simple as that. We tried to steer the band in the direction where we could make singles that would sell but without selling-out. I think that's the best thing any young band can do. I mean, one of the worst things to happen in music for years is this terrible teeny rock thing. I mean, Pilot are an example of a band making singles that are o.k. and the Rubettes make some good ones, but when you get bands like Kenny . . ." Talk turns, quite naturally to another Scots band. "There have been some really good bands coming out of Scotland in the last few years, The Average White Band, Alex Harvey, Pilot—but the Rollers, Jesus we'd better not go into that!"

Part of that aggressive rock 'n' roll, of course, comes from Manny's choice of equipment—and it's solid heavy stuff all the way. Manny has a lot of sense to say about gear, and any player could do well to listen to his words before parting with money.

Manny's set up includes one 200 watt Marshall, one 100 watt Marshall and a selection of Marshall cabs including the obvious 4 x 12 Powercell units plus some 15" speakers hidden away in over-size cabs. The reason for the latter is because they are a three piece band

and Manny needs to have plenty of bass in his sound to fill things out. His guitar is an ancient '58 Les Paul which he uses in conjunction with a Fender Strat. Both are strung with Ernie Ball Super Slinky strings which he admits slip out of tune quite quickly due to their fine gauge. The answer to that one is for Manny's roadie to re-string the axe for him before every gig, making sure that the strings are well pulled out to de-tension them as far as possible.

Another aspect of his playing is the use of effects. A pedal board has been constructed for him employing a phase shifter, a fuzz box and an MXR noise gate.

"Anybody who's got trouble with effects putting too much noise into his sound system should try one of those noise gates. The only trouble is, if you try to play too softly then the noise gate tends to cut out the notes."

### Popular

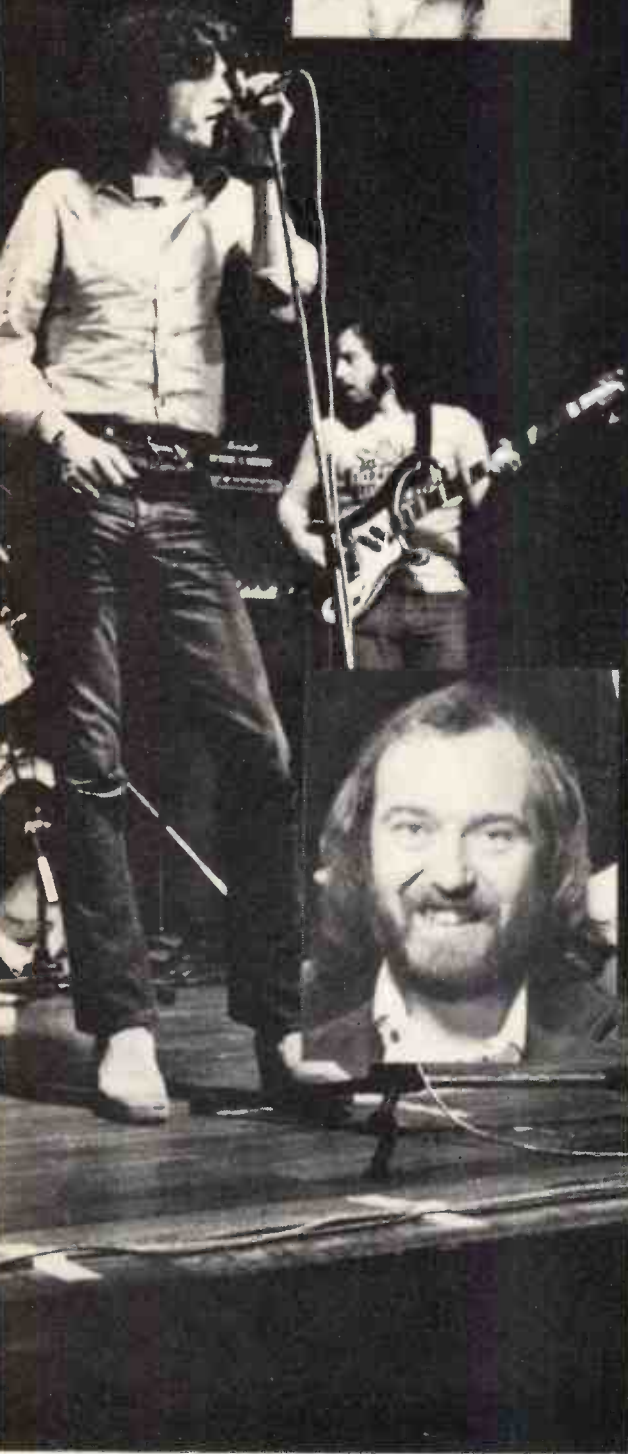
On amps, Manny has very definite views.

"I've tried every type of amp available but nothing sounds right for me except a Marshall. As far as I'm concerned American amps just don't deliver, even those little Fenders that are so popular—they just don't have the right sound for me."

On this tour (the Birmingham gig sits squarely in the middle of it) Naz have chosen an Electrosond PA which acquires itself honourably at the Town Hall. It's a little too trebly but quite adequate for their powerhouse rock.

"I think it's got it's good and bad points" admits Dan, "But if we used the sort of PA's that we use in the States we'd just kill people with the

*continued on page 8*



continued from page 7

volume. Another point is, I don't care who you are, you're going to lose money on tour in Britain and you've got to select a PA which is going to be reasonable. This PA does us well enough over here—it's really quite good."

### Reception

The gig over, the band sit in a reception room behind the stage chatting with a few people who've come back to wish them well. Boredom has begun to set in and so a spot of light relief is in order. Cars speed off into the night aimed for the Speakeasy home of many rockbiz people (although everyone professes to hate it, it's the only place where you can get a steak at 2 in the morning in reasonable surroundings.)

The tour is moving well and



Naz let their hair down in an attempt to relax before the next leg.

Immediately after the jaunt is over the band will be finishing work on their next album.

After that they have an American tour on the horizon. It's a time of solid work for Naz who are hoping to break the States soon. Up to now they've had great success in Canada

and reasonable success over here. America is still the big frontier though for any band, so a release date is to be timed by their record company to coincide with the tour over there.

### Media

Naz are a hard working outfit, like many another British rock band they haven't had the credit they've worked for. As Manny puts it "I suppose that we're just not a media band. Perhaps a bit too straightforward, a bit too aggressive."

Whatever you may think of Naz as a band on record, there's just no denying that they whip up a storm live. Certainly, they leave the Birmingham audience flattened and screaming for more. And that, as the actress said to the Bishop, is what it's all about!





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# YOUR LETTERS

## EFFECTS

Dear Sirs,

I've recently taken to using a combination of effects pedals, a fuzz unit, wah wah, octave divider and phaser. With them all linked together I get a lot of hissing and spluttering in between numbers. It doesn't seem to be noticeable when I'm playing but it's well audible at other times coming right through the PA. Can you suggest any way of suppressing this effect?

Yours faithfully,

P. Silvestri,  
Blackheath,  
London S.E.3.

*The problem you've got is quite a common one these days as more and more lead players use effects pedals. If you're really happy using that many*

*effects units then you might try jumping one to another in between numbers to switch them off! If that's a bit of a hassle then an investment in a good noise gate might just be the answer. We've recently borrowed some MXR effects units from Rose-Morris for a long-term test and these look pretty good. They do, in fact, make a noise gate and you might like to try it. One of these could well suppress your hissing sounds.*

## MULTI-TRACK

Dear B.I.,

Having been an amateur songwriter for a few years now, I recently managed to write things which seem to be good stuff according to those who heard the multi-track tapes I made. I've been advised to try hawking the tapes, but

I'm worried about doing that in case my songs aren't protected fully by copyright law.

Could you please advise me about what I should do to ensure my songs are properly protected? I've heard that copyright is supposed to be automatically there when a song is written and that registration of songs is not usually needed but in that case what proof have I that I was the writer?

Yours faithfully,

Andrew Prescott,  
Sheffield.

*The best way of protecting yourself is to lodge copy tapes or manuscripts in a bank deposit dated when you take them in. Any branch of a major bank will hold manuscripts or packages for you for a small fee and will arrange to have the package sealed and dated. Alternatively, you can post them to yourself in a sealed*

*registered letter which you leave unopened until (or rather if) a case comes up.*

*Both these old dodges are quite acceptable legally, although somehow the safe deposit one seems more secure.*

## SOLID BASS

Dear Beat,

I'm a bass player about to graduate from a really old Hofner Violin bass and move onto something new. What I'm looking for is a solid bass (being sick of a boomy sound and a lot of feedback problems) with good pickups and an accurate neck. I'd ideally like a Fender Precision but have only got about £100 and want to buy a new guitar. What would you recommend?

Pete Clarke,  
Stirling,  
Scotland.



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# AND QUERIES

Its very difficult to suggest any one bass to the exclusion of others as we (quite obviously) just couldn't list everything we've seen and liked or the axes we've just never had the time to try. However, an exceptionally nice guitar at well under £100 is the Columbus solid bass N77. A good one of these is a very fine machine. Another good buy (although just over the £100 mark) is Yamaha's rather tasty SB 35 which retails at £117. Our recent review of this guitar rates it very highly indeed. CBS Arbiter still seem to be offering their Fender Musicmaster bass under £100 and they're quite nice as well. Finally, we'd suggest a look at one of the Ibanez/CSL range, these are of high quality also.

As we've already stressed, this isn't a complete review as it's just some of the basses we've seen and liked.

## ELECTRONIC

Dear Beat,

Over the last few months you've frequently made electronic music albums 'Album of the Month'. Like a lot of your readers I'm impressed by what I've heard of the electronic bands who have started to experiment with synthesizers and other instruments. My point is that I'm keen on trying to do some experimenting myself but cannot afford a battery of keyboard instruments and effects units. Can you suggest any way of overcoming these problems or is this new music limited to those who can afford the equipment?

Yours faithfully,  
Ken Summers,  
Wembley,  
Middx.

The answer to this one is both

complicated and simple at the same time. The limits to the sounds you make are far more the limits of your own imagination than the limits of your wallet. You can make a million sound effects with just a guitar and amp allowing the feedback to grow and diminish under your control. Hendrix was a great exponent of this as is Robin Trower. The cost there is no more than it would be for any guitarist. You can also experiment with slightly modified tape recorders as did Eno on the fabulous Fripp and Eno album 'No Pussyfooting'. You can even experiment at no cost at all with simple multi tracking collages of sounds like chinking glasses and voices at differing speeds!

Where electronic instruments come into their own is when you try to reproduce your experiments live. All a synthesizer does is to allow you to repro-

duce (synthesize) sounds on stage to your own taste. They are convenient packages of effects machines many of which have been available for some years as independent units.

You can, however, buy really good synthesizers at low prices these days. The ARP Axxe, for example, only costs £461 and is an amazing machine at the price. Another good buy would be either of the Korg Mini-Korg machines. So for the cost of a good guitar you could have a perfectly adequate synthesizer to play with.

The real answer to this question is to use your imagination and not to worry about money!

Do you have a query or do you merely want to air your views on any musical topic? Write to:

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# LYNYRD SKYNYRD

## A shot of southern comfort

A squeal, clatter and crash of guitars thumping out boogie music, and the first Lynyrd Skynyrd number was on the air. It was the Old Grey Whistle Test, with the whole programme devoted to the band, and for an hour BBC 2 watchers submitted to their fierce brand of music. The studio audience had no doubt been briefed to restrain themselves on this occasion, but when Skynyrd take the stage live the kids are up at the front flaying imaginary guitars before the lights have completely dimmed.

The three attacking guitars

of Allen (Gibson Firebird) Collins, Ed (Fender Stratocaster) King and Gary (Les Paul) Rossington on *Freebird*, the closing track on this Southern band's debut album, has sent many an up-and-coming musician into orgasmic frenzy and you don't have to be a guitarist to appreciate this piece of sheer rock and roll magic.

To find out more about the Skynyrd boogie, we managed to lever bass player Leon Wilkeson off the Marble Arch Holiday Inn bar. A man of many hats and a genuine eighteen carat Southerner, he had a drink in one hand and a rather

interesting looking axe in the other.

"John Entwistle lent this to me", he said proudly, "it's got a Thunderbird body and a Fender neck." Leon himself owns a 1962 Fender Jazz and a 1962 Fender Precision. "The Precision's got a blonde body and a blonde neck." By the end of the interview he decided that he would have to have an Entwistle type guitar made to add to his collection.

Lynyrd Skynyrd are a band who have proved that quality always makes it in the end. As far as they're concerned, any glamour or glitter is out. Their

vocalist, Ronnie Van Zandt, may be no Freddie Mercury but his whisky (now vodka and wine) sodden vocals cut mercilessly through the barrage of guitars. Keyboardman Billy Powell may be no Elton John but his authentic honky tonk ivories could get anyone's feet tappin' and hands clappin'. And drummer Artimus Pyle is no Carl Palmer when it comes to technicalities, but when he keeps the beat it's as tight as a duck's . . . well you know what I mean. What I'm trying to say is that with Skynyrd it's genuine proficiency and originality in a musical form that is being pretty much abused these days, that makes this band so damn good.

To get a clear picture of Skynyrd's history you have to talk to each member of the band as they all came in, fell out and rejoined at different times. With Leon it all began in '72 when he met Van Zandt at a local club way down South. "Ronnie approached me to join the band. I knew him because the first band I played in was with his brother. I joined Skynyrd and stayed long enough to record two albums which were never released although we bought the masters and most of the tunes came out on our first two official records."

At that time Skynyrd con-

*Continued on page 15*







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*"If it's Moon that puzzles me, it's Daltrey who devastates me. His performance at Wembley was one of the greatest vocal displays I've ever seen. Partly down to superb engineering of course; how else could one man's voice come over to 8,000 like the word of God?"*

**N.M.E., NOVEMBER 1st.**

*"The Who are the greatest Rock and Roll band in the world"*

*"It's just perfect. I mean, they are simply the best Who in the world, great in the tradition of when bands were great"*

**FRANK SINATRA**

The Royal Albert Hall, Thursday 29th May, 1975  
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*The Sunday Times, 1st June, 1975, Derek Jewell.*

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*Sounds, August 23rd, 1975.*

**ELTON JOHN**

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*"He went through a selection of his oldies, plus a surprisingly good version of Lucy In The Sky with Diamonds. The backing band were tight and responsive, no doubt helped by a superb sound system."*

*N.M.E., May, 1974.*

**ELTON JOHN**

Watford F.C. May 1974, 50,000 Seats

*"The sound was excellent, amplifying Elton's piano as clearly as if he were playing in your own front room."*  
*Sounds, May, 1974.*

**ELTON JOHN**

Randwick Race Course, Sydney, Australia,  
March 1974, 50,000 Seats.

*"Although there were quite possibly a few people amongst the huge crowd who could not have seen the stage, I'm even prepared to bet they didn't mind that much, because the sound was excellent."*

*Record Mirror, March, 1974.*

**TANGERINE DREAM**

Royal Albert Hall, Quad System 1975, 6,000 Seats.

*"Three men, I told myself, shouldn't be able to press knobs and produce such wonderful textures, such a stunning, often beautiful wall of sound."*

*Melody Maker, Ray-Coleman, 1975.*

**JACKSON FIVE**

The Empire Pool, Wembley, November 1972  
8,000 Seats.

*"A top class P.A. System ensured that the Group's music could be heard above the deafening screams and the harmonies were beautifully audible throughout."*

*Melody Maker, November 18th, 1972.*

**FRANK SINATRA**

Royal Albert Hall, Friday 29th May 1975,  
6,000 Seats.

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*Paul Gambuchini, Radio One, June, 1975.*

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sted of Leon, Rossington and Collins (guitars), Van Zandt and Bob Burns (drums). They played what Leon described as "the Southern slave circuit" — this was around the time that the Allman Brothers were beginning the long and prosperous road for Southern music. It is also the time that the well respected keyboard sessionman and producer Al Kooper was beginning to take a keen interest in Skynyrd, and in November '72 Wilkeson decided to make an exit. He explains: "I left the band because of management and personal reasons. Al was checking them out and this gave me haunting premonitions of the group's future. I went through a very heavy head trip and left the music scene completely . . . got a job at an ice cream factory in Jacksonville. I told the band they could use my services whenever they needed me."

## Departure

With Leon's departure the band got two new members — ex session guitarist Ed King on bass and Billy Powell on keyboards. They recorded their official debut album, "Pronounced Lehnerd Skehnerd", on Al Kooper's new "Sound Of The South Label" with Kooper producing. King decided he wanted to return to guitar and was augmented into the band and Leon rejoined — the rest is history, for since then the band have gold and platinum albums behind them (with two further releases — *Second Helping* and *Nuthin' Fancy*) and have become one of the biggest dollar earners in the States. And success hasn't slipped by them here, no sir: a year ago they came here supporting Golden Earring and this year they have returned headlining . . . with another change in line up.

Ed King has departed to go back to his session work and Bob Burns has been replaced by "old friend" Artimus Pyle. "We gave Bob a hard time", admitted Leon, "y' see we're very strict on tempo. In this band a drummer is made to realise that he's the most important member. As for the departure of Ed King, I don't think it's affected us that much, after all it brings us back to the original line up. A lot of people have said that we sound much tighter now. The three guitarist bit was a definite trademark of the band, thinking from an audience point of view,

and I must admit that it was quite inspiring to watch on stage too. Anyway, there are possibilities of a new guitarist although we'll have to approach the matter with a lot of forethought as it's an important position to fill." Leon did hint at something about a session musician friend but left it at that.

The band's forthcoming album *Double Trouble*, features a new producer replacing Kooper. It's Tom Dowd, a veteran of the mixing board, who is probably best known for his recent works with Eric Clapton and Rod Stewart. It's interesting to note that Dowd's name has been put forward as producer for Wishbone Ash's next album — another band who specialise in guitar pyrotechnics. "Tom Dowd's straight to the point, there's no wasting time with him", said Leon with more than a hint of respect in his voice, "Al was always busy getting involved musically . . . he breaks under pressure." Due to the success of their recent British tour, Skynyrd are making plans to return early this year, probably to coincide with the release of the new album.

The band have just recently bought a whole new stock of Peavey amplification. "Peavey will do anything we want to our gear, add ampage etc. This could explain why people leave our concerts with loose bones. The output of my amp has been doubled . . . that's why they call me the boneshaker!"

## Melodies

The Boneshaker began his playing career like many other prospective bassists, by learning guitar: "I just played one note melodies and that persuaded me that I was more into bass guitar. I played trumpet and French horn at school and that helped me get an idea of bass theory." Now he finds that he gets complete satisfaction from playing bass. "It all depends on what kind of power you want from your instrument. The bass you always feel in your chest."

One of the burdens that Skynyrd can relieve themselves of is the Southern band tag which because of market flooding is not so advantageous anymore. It usually refers to the more laid back sound and laid back Skynyrd are definitely not. As Leon so succinctly puts it; "We want to be considered as a Southern band . . . just a band from the South!"



*A dirty, mean image — part of the Skynyrd story.*



# SPLINTER..

## Can they make it without George Harrison?

THE North-East has been the birthplace of a good deal of fine music over the last few years—The Animals, Lindisfarne and Geordie are just three names that spring immediately to mind. Splinter are the latest in this tradition. Although they left South Shields where they were brought up, some years ago now, they have retained a good deal of the blunt honesty and loyalty that is a fact of life in the north of England. So when Bob Purvis says that he finds it very easy to write, he's not blowing his own trumpet, he's just by-passing the convention of false modesty that we've become so used to.

Bob Purvis and the other member of Splinter, Billy Elliott, grew up together in South Shields, although they never played music together until they were nineteen. Billy had never been particularly interested in music until then. "I spent all my time repairing motor bikes, so I didn't have any time for other things," he says with a grin. Bob, on the other hand had been in plenty of bands by the time he and Billy got together.

"I've been playing guitar ever since I was twelve. The first band I was in were playing songs by Johnny Duncan and the Bluegrass Boys so that shows how long ago it was! Then when the

Beatles came along they really knocked me out. I was in another band by this time and we did a lot of Beatles material. Then when the big folk thing came along I was doing folk clubs with my denim cap and my guitar slung over my back. I only really skimmed the surface in all these things; it only ever got to the youth club stage with all of them."

Bob used to play electric guitar but hasn't played since he was seventeen. "When I started writing songs I wrote them on the acoustic guitar. Besides everything else, I found that the acoustic was less trouble to my parents in terms of noise. For me, playing out and out rock was simply something to get out of my system. Funnily enough I could play better guitar when I was seventeen than I do now!"

### Venture

How did they get their first big break? "Well we'd been taking tapes around in the usual way while we were singing together in a band and everybody had told us to ditch the others and start on our own. But when you're young and you've got mates in the band you don't really want to let them down, so we said it's all or nothing,



either you take the whole band or none of us." Eventually the band split and Bob and Billy went their separate ways once again.

"I knew Mal Evans, the old Beatles roadie, from way back and was doing some things with him", said Bob, "Billy and I had started writing songs together at this time, and we'd been to see Tony Visconti among other people to try and get them interested in our material. Anyway, Mal and I had written a song, *Lonely Man*, and George Harrison was producing a film, *Little Malcolm and His Struggle against the Eunuchs*, and every one thought that *Lonely Man* would be ideal for a club scene in the film. One thing led to another and before we knew where we were George had included an instrumental version of *Lonely Man* as the theme music for the film. A little later we were round at his house and he asked us what other songs we had. We played him some and he particularly liked *China Light* which was eventually on the first album. He liked the songs in fact so much that before long we were in the studio with George doing an album."

How did Splinter find working with George? "Well, we didn't have much say in the production of the first album because it was our first venture into the studio and we were content to learn as much as possible from him. Be-

sides that, George is a very dominant force in the studio, so we sat back and let him take charge."

After the album, Splinter did a handful of gigs, without any backing band at all. "We found that it worked better like that," said Billy; "it was uncluttered, and besides, we don't want to be working at a loss at the moment. If we have a hit off the new album we might consider working with a band, but we find it works better as it is now."

### Gigs

Splinter's new album, *Harder to Live* was produced by Tom Scott and the boys really enjoyed working with him. "All the backing tracks and vocals were done in just nine days—Tommy wrote all the music down for the musicians, but the people who played on the album played with a lot of feel despite that."

Splinter intend to do more live gigs soon and the only instrumentation they will be using will be Rob's twelve string guitar. "I use a Harptone twelve string, which was the guitar that George used at the BanglaDesh gig, and which he gave me recently. Besides other guitars, I have an old battered Eko at home which I usually write on. I find that I come back over and over again to that guitar when I'm writing, it's like an old friend."

Splinter—Bob Purvis (left) and Billy Elliott.





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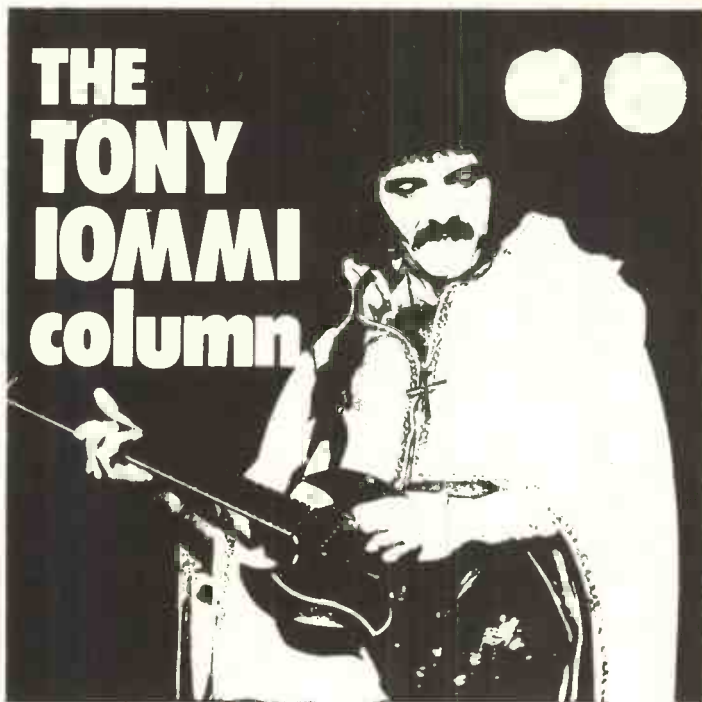


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# THE TONY IOMMI column



**H**ELLO, and a happy new year to you! This is the first of the columns which *Beat Instrumental* have asked me to write and over the next few months I hope that I'll be able to give you some of my ideas and hopefully a few tips I've picked up.

I suppose that I'd better start off by telling you something about my background as a guitarist in the pre-Sabbath days which should at least prove that I've been through the same hassles that you are probably experiencing now!

A lot of people ask me how I started and I suppose that it's a strange answer I give but it's true to say that I started with the accordion! That was due to a family influence because it was my father's instrument. The first instrument I really wanted to play properly though was drums but all that changed when I heard the Shadows. As a result of hearing them I bought my first guitar — one of those really bad plastic things that were completely unplayable.

I moved on from there when my parents bought me my first real guitar amplifier one Christmas. It was a Watkins and I really found that it helped me move on a lot. I spent hours then just listening to records and copying as many solos as I could get my fingers round. Then I got one of those Bert Weedon tutors (pretty good stuff isn't it!) which gave me a rough idea of what chords were usable. By that time I'd moved on from the Watkins and graduated onto a Burns and had begun serving some sort of apprenticeship in local bands playing rock and roll. Then things really began to take me over and I set my heart on a Fender Strat.

Being left handed I was faced with all the hassles of a left hander in search of a Strat and knowing nothing about it. I'd paid a fortune to have my Watkins converted so I was dreading the thought of the bill for a Fender. Imagine how I felt then, when I walked into a Birmingham music store and saw a left handed Strat already waiting for me!

I used that Fender right through to our first album when I replaced it with a Gibson when the Strat broke down during a session.

Someone once told me that they thought it strange that I hadn't started with with an acoustic. Well, it's true. I hadn't really played an acoustic at all until I used one on our third album, *Master Of Reality*, and that was a £5 one!

Anyway, back to electrics. From that first Gibson I was hooked and have used them ever since. I've had various S.G.'s and quite a few Les Pauls but I eventually stopped using them when I ran into John Birch who now does just about everything for me on guitars.

Anyway, that's a month's worth gone already! I've told you what I've been up to over the years so next month I suppose I ought to start expressing a few opinions about what I've seen!

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# THE ERIC CLAPTON STORY



## Part 2 Cream—To-day

In the first part of the Eric Clapton story we traced his origins from the early art school days, through his brief period with The Yardbirds and the band that really broke him through in a massive way, John Mayall's Bluesbreakers. This month we examine Clapton the superstar, beginning with Cream.

It's hard to imagine what rock was like before Cream. There were no heavy bands, few improvisational ones and certainly rock music as we know it today was very much in its infancy. The long lead solos that Clapton had gotten into with Mayall were still performed before small club audiences—Clapton had not made it in the States yet, they still had that treat to come. What seems even more surprising is that the name of Ginger Baker and Jack Bruce were relatively unknown outside of jazz circles.

Clapton had played with Jack Bruce when he was with Mayall. Bruce had played with Baker in The Graham Bond Organisation. When Baker asked Clapton to form a group he agreed providing Bruce would also be a member. Since arguments on stage had almost become a permanent feature of Baker and Bruce's Graham Bond days it seemed like a strange marriage. Nevertheless, old arguments were temporarily abated and they started off on July 6th, 1966 to set up their equipment in Ginger Baker's front room in Neasden. Cream was born.

Clapton's playing with Cream was a complete departure from anything heard before or since. The band rapidly developed their characteristic long improvisations which used structured sections merely to introduce and end a piece. A prime example of this is on Willie Dixon's *Spoonful* best heard on the live half of the *Wheels Of Fire* album. But other influences than blues were starting to break through as the psychedelic era came into being. Classical Indian sitar music began to appear in his playing (and also in Bruce's) with the bottom E string being used as a drone.

To many Clapton lovers Cream was his peak. During the band's period of massive success on a worldwide basis he extended the basic blues technique he had learned with The Yardbirds and with Mayall to a new height. His runs were outstanding in their fluid emotionalism and still stand out as being totally fresh when they are heard today.

Cream saw Clapton become a guitar hero (he was, of course, the first to wear that crown). 'Clapton is God' began to appear as a slogan on brick walls in London and spread all over the country. Middle aged people wondered who the hell 'Clapton' was. The music world and anybody under thirty knew full well.

No band lasts forever though and despite being the biggest British band in America and despite adulation, money and all the trappings that follow success on that scale, Cream began to fall apart. The

tensions inherent in the band began to tell and they split.

For the next few years rumours about a reformation were current. It never happened but Clapton's partners still go back to Cream material in their current bands. Especially Ginger Baker's Baker Gurvitz Army who tackle various Cream numbers live. Those songs have Baker but they certainly need Clapton and Bruce to work.

It had long been Clapton's ambition to work regularly with Stevie Winwood; they set about, a few months after Cream had split up, to form a new group. They included in the line-up Ginger Baker, and Rick Grech on bass and violin, who had previously only worked with the much underrated Leicester group Family. They spent several months rehearsing in a cottage in the Berkshire countryside before giving a free concert in London's Hyde Park on June 7th, 1969, and releasing an



Clapton, Baker, Bruce — Cream — Eric's finest hour?

L.P. which gained considerable notoriety in the national press at the time, due to its cover photograph of a naked young girl, holding a metallic space-ship.

A group with such prestigious members was doomed from the start, due to the advance publicity and general expectations, thus their choice of name in Blind Faith had an ironic significance. After the London free concert they embarked upon an eight-week tour of America, after which they went their separate ways.

The warm-up group during Blind Faith's American tour was "Delaney and Bonnie and friends", a white husband and wife duo and their backing musicians who came from the Southern States of America, and played what was referred to as "white soul".

To Clapton they represented a good-time band, free from all the intrigue and deceit of the music industry. He brought them to England and toured with them as a guest guitarist, playing definitely a background role. An L.P. was made of the four and a single was released featuring Clapton. During his acquaintance with the group he made a solo L.P. Clapton is backed on this album by Delaney and Bonnie, and



their band, and a number of well-known American session musicians. Although the L.P. received only lukewarm critical approval, it is an unpretentious, unassuming album, bearing much of Delaney and Bonnie's influence; it attempts no great musical revolutions, rather it succeeds in conveying Clapton's obvious pleasure at being able to make music, free at last from the high expectations of the "Clapton is God" brigade.

Some of the "friends" became more than that when he borrowed three of the backing group to form a group with him. At first unnamed, he decided to call the group Derek and the Dominoes on the spur of the moment; the name stuck. The group made a couple of singles and a now classic L.P. *Layla and other assorted love songs*; a double L.P. of the group recorded live was released in 1973. The *Layla* L.P. is almost a continuation of his solo album, composed largely of Clapton's compositions. Featured on the L.P. also is Duane Allman, a former session guitarist whom Clapton befriended during a tour of America.

## Uninventive

The L.P. of live recordings, released after the group's demise can only be faulted in that there is too much of it. With Cream the extension produced excitement due to the interaction of the three players, whereas on this L.P. the backing remains constant, leaving Clapton out of ideas. Nevertheless the guitar work, although at times uninventive, is consistently excellent technically.

The group toured in Britain and in the United States before going into the recording studios to make a second L.P. In the middle of recording two of the group walked out in an argument. Clapton at this point went into semi-retirement, and burdened with drug problems lived the life of a recluse. He appeared only to play at the "Concert for Bangla Desh" at Madison Square Gardens, organised by George Harrison. In early 1973 Pete Townshend of The Who persuaded him to play a one-off concert at the Rainbow Theatre in London, which was recorded and later released in edited form.

He returned after this to obscurity; in January 1974 he took part in the filming of Ken Russell's film of *Tommy*. In April, 1974 it was announced that Clapton, now cured of his addiction, was returning to recording and touring. Almost immediately he went to Miami to record an L.P. *461, Ocean Boulevard* and started touring the United States with the group who played on the L.P.

As yet, one L.P. and two British hit singles later he has played only two British dates, in late 1974 at the Hammer-smith Odeon. With a new single released on August 1st, 1975 and the release of a live L.P., all looks to be going comparatively well in the Clapton camp.

With a musician of Clapton's calibre it would be unwise to speculate on the future. His unpredictability could lead him in any direction. Clapton may have been proved not to be God, but he is pretty high up the evolutionary scale to anyone who loves the electric guitar!

## Equipment

When he formed Cream, Clapton was still using the Gibson Les Paul he had befriended during his reign with John Mayall. What changed however was his amplification because by now amplifier stacks were appearing from the factory of one Jim Marshall. Using Marshall gear Cream soon gained the reputation of being the loudest band in the world. With their sense of dynamics though (and with limited PA equipment) this wasn't an unbearable volume.

On Cream's first tour of the U.S.A., in an interview with "Rolling Stone", Clapton described his equipment as "two 100-watt Marshalls, . . . set . . . full on everything, full treble, full bass, and full presence, same with the controls on the guitar."

Cream were an experimental group, and Clapton experimented with a whole range of guitars and guitar-tones to achieve the effects he required. On *Disraeli Gears* he used the "wah-wah" pedal, a foot pedal designed originally to reproduce the "wah-wah" sound of big-band muted trumpet sections.

Hendrix, who by now had arrived in Britain had shown the possibilities of the "wah-wah" pedal, but Clapton used it with much more subtlety.

Clapton also originated what came to be referred to as "woman tone", an expressive guitar tone sounding like a person crying, gained by the use of full bass and no treble on both the guitar and amplifier controls. He also began to experiment with the sort of guitar he played, though he remained with Gibsons for the most part, including a Gibson SG guitar painted by The Fool, a group of designers who also painted the outside of the Apple building in London for the Beatles.

At Blind Faith's debut concert in Hyde Park, Clapton used a Telecaster again, but he did not at this time stick to any one type of guitar. For his solo L.P. and his period with Derek and the Dominoes he used mainly a maple-necked Fender Stratocaster and it is, in fact, mainly through this that one can differentiate his guitar playing on the *Layla* L.P. from that of Duane Allman who uses a Les Paul throughout.

## Strat

Clapton used this same Stratocaster for as long as Derek and the Dominoes continued. At the concert for Bangla Desh Clapton used a semi-acoustic Gibson, and for his Rainbow concert he played both a Les Paul and a Stratocaster. His recent L.P.'s have featured a lot of acoustic guitar, and he owns two acoustic guitars made especially for him by Tony Zemaitis as well as an old Dobro. For present live performances he uses for electric guitar work either a Stratocaster or a Gibson Firebird for the most part.

In an almost singlehanded way Eric Clapton raised the rock guitar from the plinky sounding tinny instrument beloved of the early pop groups to the recognised musical instrument which it is today.

Clapton was not the first to use controlled feedback. That crown belongs to Jeff Beck from his Yardbird days. What he did do, however, was learn to contain the effect and play with the sustain his valve Marshall gave him when used with a Gibson.

Today players still play with a Clapton sound and it's quite probable that some of his youngest imitators may never have heard his work with Cream, having learned his tones and his style third hand.

Clapton broke massive amounts of ground with equipment, manufacturers owe him a debt of thanks. It's a smaller one than musicians owe him though.

▼ Clapton during his recluse period.



▼ Fender Strat — part of his current armoury.



# FAIRWEATHER AHEAD

## Amen Andy Boogies Back



IN 1968, a group called Amen Corner scored five consecutive hit singles. Their front man and lead singer was Andy Fairweather Low, not playing any instrument, just "dangling a mike and a smile," as he puts it. Once you've tasted this kind of success and fan adulation, it's hard to reconcile yourself with a more normal tempo of living — plus £10,000 of debts, the legacy of bad business hassles during the group's existence. Many people might have given up trying and rested on the laurels during the lean years that followed, but not Andy Fairweather Low.

### Short-lived

You could say he's come back boogie-ing. Certainly the music he's writing and performing now is nothing like *Natural Sinner*, the hit he had in 1970 with his short-lived band Fairweather, or any of his earlier songs. The four years he spent off the road altogether he put into improving his guitar playing and getting into every kind of music available, with the result that he now knows where his main interest lies, in the kind of rhythms born in the R & B days and now abounding in soul and reggae.

His second solo album, *La Booga Rooga*, released just a few weeks ago, is even further in this direction than his first, the highly successful *Spider Jiving*. Between the two albums he's shunned the stage emerging recently to complete his first major tour for many a year, with a brand new band, and it's obvious from talking to him that he hasn't felt so happy about his music for a long, long time.

### Worthwhile

"It's really strange coming back to gigs after so long. The only reason I've been off the road is that I didn't think it was worthwhile to tour with just one album's worth of material. I felt I needed two so that I could pick a certain amount of songs from each album and make it all worthwhile. Plus the fact that *Spider Jiving* wasn't really done with playing live in mind, but *La Booga Rooga* was. I made the tracks on that a little simpler, playing-wise, so that I would be able to play and sing them at the same time.

"I haven't felt very nervous about touring except for one gig, at the Roundhouse in London. That was only because I hadn't eaten, I'd done a lot of driving, couldn't sleep in the hotel, and had to wait around



for nine hours until the gig started. Added to that, we were on with two other bands I really think a lot of, G. T. Moore and Starry Eyed And Laughing, so there was a lot more pressure than the normal gig."

In the Amen Corner days, Andy's guitar playing was minimal, mainly because, as he says, "all he needed to do amidst the screams of the audience was sing and pose! Now, after those years of isolation in Cardiff devoted to the guitar, he has emerged as an exceptionally fine boogie guitarist, whose big buzz is playing fiendishly difficult ragtime pieces. When asked how he saw himself first and foremost, as a singer, writer or musician, he replied, without hesitation, "As a guitarist. All other things stem from that. My life's been a very strange combination of things. It's been a long time since Amen Corner and Fairweather and now Spider Jiving and La Booga Rooga contain a weird collection of experiences and attitudes. It's all taught me a lot, maturity-wise."

## Right feel

The reason he's never got down to guitar playing before, although he first picked the instrument up around 1966, is because "I was waiting for the right feel." Now he's found it, in people like Ry Cooder, The Crusaders, Duane Allman — the list is endless yet somehow connected, in Andy's view, with the music that first turned him on, Booker T. and the M.G.'s and Otis Redding.

For years Andy played a Fender, which he gave up three years ago in favour of a Les Paul Custom. "I found that guitar too heavy. While that might not matter to most people, I like to be able to swing a guitar on and off my neck easily and I felt uncomfortable with the Gibson, so I've just gone back to Fenders and bought a Stratocaster off a friend. It's a 1960's one, in immaculate condition.

"I also got an incredible old Gibson 12 string for £145. That was a funny story. I went into a music shop looking for a 12 string and I said to the salesman that it was no use my trying it in the shop, I had to see how it would work with the band on stage. We were rehearsing in the Manticore cinema at the time, so on Saturday morning the guy arrived with a complete array of 12 strings which he laid out in front of me and said 'try them.' As soon as I picked up

# 'My life's been a strange combination of things'

the Gibson I knew which one I wanted."

When it came to attempting to buy a Martin, however, Andy wasn't so lucky. "I spotted one through the shop window and went in and asked if I could try it. The guy hummed and hawed and said, 'not unless you're really serious about buying it.' I said that I wouldn't know that unless I tried it first, but he still wouldn't let me, and said he'd have a look round and see if he had a second hand model for me to try, so I said 'forget it!'"

Andy's new band consists of that highly respected pedal steel player, B. J. Cole, who has played on more albums than most people have had hot licks, Rabbit on keyboards, Dave Mattacks on drums and Andy's old friend John David on bass. They all played on La Booga Rooga with him and he couldn't believe it when every one of them agreed to go out on the road with the material.

## Writer

Nine-tenths of the album numbers are Andy's own, yet he doesn't look upon himself as a natural writer. "I'm far from being prolific. I write only because I've got a record coming out and I prefer to do my own songs, I get more pleasure out of doing mine than anybody else's because I never feel I can do much justice to other people's." He certainly has no objection to his songs being covered by somebody else, though, and one of his biggest kicks recently was when Budgie, a band from his own home town, recorded one of his songs.

Looking back on Amen Corner days, Andy reckons that bands who are starting out now



have a great advantage in that they have such a musical heritage to draw on. "I was sixteen when I started playing the guitar," he recalls. "When I stopped playing to be Amen's singer, the music scene had only just got round to Eric Clapton. They had nobody like Ry Cooder or John McLaughlin then. All the guitarists starting now are going to be that much better than the ones who started in my day and the guys who

are going to be there in a couple of years' time will be incredible. You see, it's when you're seventeen that you're going to have all that drive and energy which will get you there. You don't need guitar lessons as much as 100 per cent concentration and effort. If you don't start young, you'll find when you're older that you just can't be bothered to concentrate and give up all that time."

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# BY HOOK OR BY CROOK

THERE are plenty of better groups than us, lots of better musicians and singers so we have to let our personalities carry us along," says Dr. Hook's Dennis Locorriere and it's a policy that seems to work as well for them as it does for the Stones and other groups in a similar position.

*Sylvia's Mother* excepted Dr. Hook's impact in Britain has so far been restricted to a cult following but it's a cult which keeps on growing as their recent successful tour proved effectively—their record company couldn't even get hold of any tickets for journalists, they sold out so fast!

Dr. Hook's recent U.K. tour has won them many British friends.

If their instrumental prowess may be no greater than a hundred other groups, Dr. Hook more than make up for it in the strength of their material which is full of clever, meaningful lyrics, usually laced with wry and often spicey humour, so much so that people sometimes read their songs the wrong way, thinking incorrectly that everything is one glorious send up.

"The country stations were playing *Cookie And Lyla* till they found out it was us then they wouldn't play it any more because they thought we were taking the piss out of country music but that wasn't true, we meant the song for real as a country song," said Dennis ruefully.

## Insight

Good fun (not always 'good clean fun' though!) is nevertheless the essence of Dr. Hook's appeal and they thank one Shel Silverstein for that.

Besides being a regular cartoonist in *Playboy* magazine and a brilliant movie animator, the bizarre Silverstein is also a remarkable songwriter whose material always shows a deep insight into its subject matter while never taking itself too seriously.

Whether it be the VD song *Don't Give a Dose To The One You Love Most* which Dr. Hook sang in an important internationally networked TV documentary on the problem, or the sad tale of lost love in *Sylvia's Mother*, Silverstein's songs always have a point to make and its a knack he has now passed on to the group.

## Credit

"He's a fantastic character and he's not reluctant to share the accolades. He could have kept us supplied with songs for ever but instead he pushed us into writing more and more of our own material," said Dennis. "All the group are into writing to some degree—what often happens is that an idea will come up in the studio and we'll all throw in lines so that you can't credit the song to any one person.

"Other than that, probably Ray Sawyer—that's Dr. Hook himself—and I are the most prolific writers in the group but oddly enough a lot of the material we don't intend for ourselves.

"Both of us do a lot of writing with Shel and we usually do them with other artists in mind. For instance, Shel and myself wrote *The*

*Wheel* for country singer Bobby Bare and Ray and Shel wrote *Help Me Mama* for Brenda Lee.

"It's good working with Shel. He's a good give-and-take writer. You throw out lines to him, he'll toss them around and come up with the next ones.

"He's helped us enormously, he's put opportunities our way. Like the producers of that VD programme wanted to use his version of the song but he persuaded them to use ours instead. Then when his songs were pretty popular in Scandinavia they sent a TV crew over to film him on his houseboat and he worked us into the act so that we broke through there too and our *Bankrupt* album hit number one in Sweden."

Silverstein is more than just a songwriter. He takes an active interest in what happens to his songs: "He's always at our sessions," said Dennis, "And when Bobby Bare did *The Wheel* he got me in on the session. We wrote that song on my birthday and Bobby recorded it the very next day. There I was, sitting in the studio playing rhythm guitar with all those legendary Nashville musicians around me,





it was an incredible experience."

Not surprisingly, Dennis rays Silverstein as one of the day's most important and creative songwriters: "His first trade is as a cartoonist and that is reflected in his songs. Each one of them is a sort of audio comic strip. He's a true storyteller but what is amazing is the vast range of topics he can cover from, for example, *Masochistic Baby* to *Sylvia's Mother*. He's just finished work on a book of children's poems which contains some remarkable stuff and now he's embarking on the animations for a porno movie—the man just covers so much ground!"

### Contract

Dr. Hook now base themselves in Sausalito in California's Marin County and not far down the road from their mentor Silverstein's place. It's a long way on from their early roots playing in the sleazy bars that surround the bus terminal in Union City, New Jersey, twenty minutes' ride out of New York.

"Ray and one of the other guys had been in little bands down South. They eventually made their way up the East Coast and met me. Ray asked

if I could play bass and I said 'sure' which was a lie really because I'd been bumming around singing, playing drums, lead guitar, rhythm, whatever work I could get but I'd never touched a bass guitar before.

"We met Shel and he used to sing his score for *Who's Harry Kellerman And Why is He Saying These Terrible Things About Me?*

"It was amazing. By day we'd be hanging out with Dustin Hoffman and all those other big stars then by night we'd be back playing for peanuts in those beat-up bars.

"It took them a year to get the movie out. Each night we'd say: 'Now we're gonna do a song from our movie' and in the end nobody would believe us and those drunks would give us a hard time.

"Shel then took us to Clive Davis at CBS and we just went up to his office with a couple of guitars, used a waste-bin as a drum and won a contract.

"The company put us straight out on a major tour with ELP which was quite a mind-blower, it was like opening for a holocaust! We'd gone straight from playing bars to big concerts but somehow it seemed to work and the people liked us,

despite the rough edges of our show."

The group went out to visit Shel Silverstein in California and stayed: "We liked it out there so we just sent home for our things and that was that but we do so much travelling that we spend little time there really."

### Image

Indeed, the group do project a sort-of "hippy hoboes" image and Dennis reckons it has been vital to them to stay close to street life: "In the old days I used to go down to the Bowery in New York and spend hours talking to the bums. Some of those guys have incredible minds and they've all got a stack of experiences to relate.

"Only the other day we went out to Hyde Park to take some publicity pictures and ended up on a park bench with a couple of tramps. It's funny, they treated the photographer and the company guys with a bit of caution but they accepted me as being one of them—they even shared a bottle of cheap wine with me!"

Dennis reckons he's like a million other guys you could meet on the street any day of the week: "Put me in a

bunch of hippies and nobody could pick me out. The same goes for the rest of the group, except for Ray, with that eye-patch.

### Gimmick

"No, it's not a gimmick, it's a surgical patch but it does make him stand out and that's why we chose to build the group's image round him and use the name Dr. Hook."

Our interview took place among the rather plush surroundings of a West End hotel restaurant with monkey-suited waiters hovering. Dennis, surprisingly, didn't look too inconspicuous though he'd obviously be more at home sitting at the lunch counter in some roadside diner. Actually, interview is a bit of a misnomer because, with this group the whole thing is more of a joke-laced free-flowing conversation covering topics ranging far beyond the group and its history.

"That's the way we like to do it," said Dennis, "Not like the time we did an interview for Dick Clark's radio show and he wasn't even there. They had someone else put the questions and we had to answer: 'Yes Dick', then they dubbed in his voice later!"





## - Vice Admirals of Pop?

**A**T about this time of the year it's always interesting to make predictions about the coming twelve months. Who'll be the big thing of '76? Which of today's superstars will be the forgotten heroes of yesterday? All of us have our favourite acts—those who we hope will do well in the next year, and my personal tip for the top is Sailor, who although perhaps an unknown quantity at the moment, have the potential to jump straight into the big time in the very near future.

Sailor are an exceedingly amiable bunch of chaps (sorry, but they inspire that kind of language) and come from extraordinary and diverse backgrounds. Georg Kajanus, the writer and lead singer, for example, is the son of an exiled Russian Prince, and spent much of his time living in Paris before his family moved to Canada and thence to Panama. He has a Norwegian passport, just to keep things simple! Georg may be an extreme example of the bizarre rather aristocratic element in Sailor, but the whole

band dress, talk and act in a way which is somewhat alien to the rock world, and this may be one of their strong selling points.

Georg writes songs about "what sailors do on their nights off" (to quote Henry Marsh, one of the bands two nickolodeon players) and Sailor material is liberally sprinkled with references to prostitutes, red light districts, strippers and sleazy joints (pimp rock??). There can be few bands who are so obsessed with such a peculiar subject — they must

surely by now have covered all the possible angles on the topic of young blokes fresh from the sea rushing around painting the town red!

Besides this the Sailor sound is quite unique. I could be foolhardy and say that their music sounds like a cross between Jacques Brel, Paraguayan folk song and Roxy Music, but I won't — listen to their albums, especially the latest one, *Trouble*, and find out for yourselves. This album was produced by Rupert Holmes (anyone out there remember



Our National 'Pastime, a very near miss for Rupert in the singles chart a few months ago?)

The first album was very much Georg's baby, but you must remember that that baby would not have been born if the rest of the band hadn't contributed the dynamics of the sound by wanting to become hefty, the band developing a very broad sound on stage".

## SAILOR

"It became very apparent to us that we couldn't stand there and just play—our act comprises a lot of very theatrical things. The musical ideas that we were throwing in were related to the actual physical movement on stage—so I suppose you could say that the initial spark of the musical ideas are Georg's and the eventual presentation is the result of democratic discussion within the band."

Sailor are very concerned with the presentation of their material on stage. "The songs are short, and they need to be very much to the point," says Henry. "The good thing about the band is that we're all very aware of not wanting to waffle musically. Too many people these days are obsessed with what they are playing and not what the audience is hearing. If we don't emulate our music visually on stage then we feel that we are only giving the audience fifty per cent of it."

The most interesting side to Sailor, however, is their instrumental line up, the backbone of which is their nickelodeon which is piloted by Henry and Phil Pickett. Besides this, the Sailor sound incorporates such strange instruments as the charanga, which is a Mexican stringed instrument, made from a hollowed-out armadillo, and which looks like a ukelele. Phil Pickett also uses a Mexican acoustic bass called a guitarone, when he's not involved in playing the bass section of the nickelodeon.

## SAILOR

Grant Serpall's drum kit is fascinating for a number of reasons, firstly because there is no chrome on it at all. "It looks like a big black and

white licorice allsort", says Grant "It relates much more to the twenties type of drum kit—I suppose you might say that it is inspired by a more naive style of drumming. I use little Krut (Turk backwards) cymbals which are really the most dreadful make imaginable. They are tiny little thin cymbals — I use about five at the moment, in different sizes ranging from 6" to 10". They are all on the one contraption called a console, which is fixed up on top of the kit (Grant uses a basic Ludwig Super-classic kit) and which also comprises a row of temple blocks. I also use timbales, claves and maraccas on the more exotic numbers. Basically I'm aiming for a very heavy, bass drum orientated sound, I'm the only heavy oom-pah



Sailor play a variety of strange instruments.



Henry and Phil on the Nickelodeon.



Phil Pickett banging the big bass drum.

drummer in the seventies, I suppose!"

## SAILOR

The Nickelodeon is obviously the most important piece of Sailor's equipment. "It was designed by Georg and put together by all of us in a pub in Wood Green", says Henry. "Basically, it consists of a lot of different keyboards linked up either mechanically or electronically from a basic two keyboard set-up. It's a very visual thing, it's done up like an old nickelodeon, although strictly speaking it's not a real nickelodeon—we've tried to approximate a barrel-organ

sound, by putting all these instruments together. The basis of it is two small Kemble pianos placed back to back which, when one note is played, set off other instruments such as organ and synthesizer at the same time. When you play a note on the piano, a tooth-like mechanism is lowered and sets off the organ, and the synthesizer at the same time. We also have a glockenspiel set up which is worked from an electronic contact that Georg devised and which is based around the mechanisms of twenty-five doorbells."

"We have a switch on the machine that determines which one of us plays the glockenspiel. The synthesizers used are Arp 2600 models, and

especially in the bass section (which is Phil's domain) they make a really thick sound."

At the time of writing Sailor's single, *Glass of Champagne* is

## SAILOR

standing on that very thin line that divides the big hit from the forgotten flop. If it makes it, then perhaps the band will receive the acclaim that has eluded them for the two years of their existence, and they may well develop into one of the finest bands of the new year.

PETER DOWLING

# LESLEY DUNCAN TELLS US HOW TO BECOME A SESSION SINGER!

## PART 2

ALTHOUGH the backing vocalist plays a very large role in modern music these days, it's still an area of musicianship, if you like, that's largely overlooked and unappreciated by many — though for every up-and-coming guitarist who's set his sight on the session world, there's an up-and-coming vocalist sharing the same far-off daydream. While a fair amount of attention has been focused on the session guitarist, drummer, and keyboard player, little has been said about the session or backing vocalist, and in the first part of this series, Lesley Duncan spoke of her early background as one of Britain's most highly respected backing vocalists.

This time around (with her two small sons still crunching crisps in the background), she talks about the actual mechanics of sessions and session singing.

As was mentioned last month, the fixer is traditionally the most important link between the musician and the record producer, since it's the fixer's job to actually round up the people who play on the session.

"They ring you up and ask you if you're available," Lesley explains, "so you look in your diary — which I usually forget to keep, and if I do keep one I forget to look at it! If you're free, you turn up at the appointed time — *and on time*. You find that they'll occasionally have a very clear idea of what they want, but they often expected us to arrange it, or to come up with ideas. There are very few sessions where they actually know what they want, which can be a bit taxing on the breath."

Of course, once the singers are in the studio, there's the whole mysterious question of how and where do they start. Since backing vocals are generally overdubbed onto a song after the main instrumental tracks are laid down, it'd seem to be a fairly easy task to simply stand in front of a microphone adding bits and pieces of 'vocalisation' wherever it seems appropriate — though Lesley explains that it isn't quite that simple.



"Sometimes there's no main vocal, believe it or not, and you're expected to do backings without one. We've been on sessions where they had no vocal down, but showed us the lyrics while somebody yelled the song in our ear to give us an idea of what it sounded like. With us (meaning Madeleine Bell and friends), it's instinct, and we'll 'hear' where certain things should go — where a repeat thing would sound nice, or where we should be singing along with the vocal, or doing oooooh's and aaaaah's, or whatever. It's all down to a quick ear, because we hear things instinctively. You begin to spot where things *should* be. In most songs, they are very natural places to have backings, and some really silly places where you wouldn't put them. They'd jam and wouldn't sound right.

### Inspiration

"It's kind of a joint thing. We'll go off in a corner and hmmm and haaaaah saying, 'What do you think of this?'. It's all a matter of pooling our ideas. It's funny, because if someone says, 'I think

we should do something there' — I'll have the bottom voice, Madeleine'll handle the top, and we just fall into it half the time. No one person directs it, and the producer will either say, 'Yes, I like it' or 'No that's not quite right'. Sometimes you work out what you're going to do, and then you'll get a flash of inspiration. Things'll change as you go along."

When the producer is open to your suggestions, and aware of your capabilities and limitations, session work can be a rare pleasure. It's when the producer expects the near-impossible that trouble sets in. "They might want you to go totally out of your range, and some people make *terrible* mistakes when booking voices. They might book one middle voice and two bottom voices. I've got a contralto voice, so it's no good asking me to go very high because I *can't*. You wouldn't ask a cello to play a violin part, though people think that all girls can scream up high. The voice is an instrument. It has its range and its limits, and you sometimes try really hard, but just lose your voice in the process by trying to scream for people."



Then again, instinct plays a big part in successfully being able to minimise the old clichés that often creep into backings, particularly when they involve sounds rather than actual words and phrases. "Ooooooh's and aaaah's, yeah. Usually the strings build up, the chorus comes in, and off you go with your aaaah's! Sometimes it's right for the song though. We don't avoid them, because oooooh's and aaaah's will often sound better. On the other hand, you'll get that ridiculous thing where they want you to phrase *exactly* with the singer, right down to every jerky little thing, and it sounds ridiculous with four voices trying to do it. But then we've done things that sounded great on the session, but then they mixed it all away or, if you double-tracked, they'd mix it so you'd only hear the top harmony or something, which is frustrating."

## Specialisation

But whether you like what the producer's doing or not, *you're working for him* — though, like other musicians, most singers have particular areas of specialisation—something some fixers, producers, and arrangers don't take into consideration! 'You'll get people who'll say, 'We want a *Black-sounding chorus*' — and the majority of the girls doing vocal backings are pink! A darker shade of beige! We could do it though, and if they wanted a country sound, we could do that as well. The only thing we couldn't bring ourselves to do was that very straight, plum-in-the-mouth sort of voice. We *could* do it, but we just didn't want to. We didn't enjoy it, and I can't think of anything more boring than standing there week after week doing 'Top Of The Pops', or something."

Like many session veterans, Lesley flashes a sheepish grin when asked to recall some of the sessions she's worked on over the years. The fact is, there've been so many that they all seem to gel into one hazy mass of plastic coffee containers, 'let's try it one more time's', and futile searches for taxis during the small hours of the morning.

"We did a lot of work with Dusty Springfield, which I found the most satisfying because she has such good taste, and the songs were all great to do backings for. 'Wishing And Hopin' was the Breakaways, but I was on the rest after that.

It's difficult to remember, really. There were all those early Love Affair hits, when there was a big scandal because they never played their instruments on them! We did a lot of things for continental people, and get booked to go across to Germany for two days for twenty quid, which was a lot of money in those days. It was mad. They'd lock you in a studio and you couldn't get out! They'd feed you in there and everything, and we'd do about thirty songs in two days! It was like a bloody machine. You'd come back to London exhausted, but dripping with smuggled goods. It was a giggle though. Musically it was a mess, but it was a lot of fun."

Backings for TV shows and commercials also fall within the jurisdiction of the session people, and many make a fairly hefty living singing about the virtues of some motor oil or dog food (when they're not backing the likes of Val Doonican, Cliff Richard, or even Twiggy). "I remember going up to Birmingham to do 'The Golden Shot' with Sandie Shaw, and singing backups for two Burt Bacharach television specials. Then there was the time that Elton John, Rod Stewart, and I backed John Baldry on 'Top Of The Pops' — which was visually quite funny, I have to say. We did

jingles with Mike D'Abo quite a bit — Typhoo tea and things like that, which is really good bread. Then there's Capital Radio, which Madeleine, Joanne Newman, and I did quite recently. We did all the backings for their new jingles, and I was also asked to do the trailer song for Radio 4 — the thing they open and close the day with.

## Mistakes

As far as many people are concerned, the chance to play or sing on even one session is something they'd gladly sell their souls for. Breaking in is the problem, and Lesley admits that it was probably a tiny bit easier to do it back when she first started than it is today. "These days, a lot of people want to break into sessions, but it's very difficult, because the people-in-charge aren't willing to use people they haven't heard before. Until you've been heard, you can't get work, and until you get work, you can't be heard. It's a vicious circle, but it's *not* a closed shop. It costs an awful lot of money to keep studios running while people make mistakes and go out of tune. If the person is a newcomer and they goof, it can be very expensive, so people are very wary, which is natural.

"If somebody was really interested in getting into ses-

sions, I'd suggest that they find out who the fixers are — though the chances of even breaking in that way are slim, because you'll probably be put at the bottom of the list. Producers will usually ask for who they want, and if they can't get them, they'll have alternatives where the fixer will say, 'Well, how about so-and-so'. When I make my own albums, I always have first, second and third choices, so I can nearly always get one that I'm happy with. It's the same with singers, though you might decide that one particular combination is exactly right for the song — though it won't kill you if you can't get them, because you'll have another combination that's suitable. So anybody who gets put on the books, if there is such a thing, will obviously be at the bottom of the pile, because they wouldn't know what they sounded like. But there might one day be somebody who, in desperation, will say, 'Let's try them'."

So it's largely down to luck, meeting the right people, and being in the right place at the right time — staying one step ahead of the hundreds of others who want to break into sessions as well. "There are lots of established solo singers who'd like to do sessions for the extra bread. You'd be surprised. But a lot of *incredible* solo singers can't hold a harmony. If you haven't got a good sense of pitch and can't hold a harmony, you can't do vocal sessions. If somebody veers even slightly out of tune, it causes big problems, because it holds everything up and you have to do take after take — wasting everybody's time and money. That's why people are so careful about who they're introducing in."

But then, there is an art to fine musicianship and fine backing vocals — though (like other types of artists) exceptional musicians and singers are often few and far in-between. Session work is only part of the long artistic and technical process that eventually produces a finished record — the point where the hard work and high degree of professionalism is put to the ultimate test. In the case of Lesley Duncan, Madeleine Bell, Liza Strike, and the rest of the handful of highly esteemed vocalists on the British recording scene, that professionalism is at the highest level anyone could ever hope to reach.

The proof is in the singing.

**"These days a lot of people want to break into sessions but it's very difficult..."**





# BATTLE OF THE GIANTS

## Les Paul vs.

## Stratocaster



If you stretch your imagination a little bit and let it drift back through time, a rock concert of the 70's can be likened to the blood spectacles in the arenas of the ancient Roman world. Like the gladiators of antiquity, the performing rock guitarist is locked in a life and death struggle of sorts, battling it out tooth-and-nail for the entertainment and approval of the audience — who, like the cheering/jeering mob that once packed the Colosseum, have the final say over the musicians' fate, while the victors often become the victims virtually overnight when a fresher, more powerful contestant steps into the fight.

The weaponry's changed a bit, of course, as the swords, nets and tridents of old have been replaced by electric guitars in all shapes, sizes, styles and sounds — some suited for savagely direct frontal attacks; others for subtler, less conspicuous manoeuvres — less spectacular, but just as deadly.

A bewildering array of guitar makes and models have come to the fore over the years, though many fine instruments have been ushered into a premature grave by a simple shift in guitar fashions — victims of that peculiar "follow the leader" syndrome that'd have many young guitarists switching to bedsprings and elastic bands, just because Jimmy Page had done so. To be fair though, guitarists *have* become much more aware of the inherently unique qualities of the individual models over the past couple of years, and while the way an instrument actually *looks* still exerts a powerful subconscious influence, what the guitar actually does (or won't do) has become the first consideration when purchasing an instrument, old or new.

Since the tail-end of the 60's, two guitars in particular have emerged (or re-emerged, depending on how far back you want to go) as the virtual workhorses of rock — suitably adaptable to an infinite range of styles and sounds, yet each possessing a musical soul and personality of their own: the Gibson Les Paul Standard and the Fender Stratocaster.

In many ways, they're as different as night and day, so it's really not too surprising to find that Les Paul enthusiasts and Strat fanatics have divided themselves into two distinct musical camps — each completely convinced of the overall superiority of their chosen

instrument (though willing, it's assumed, to make brief forays over to the "other side" when the situation calls for it). In the long run though, it simply boils down to a basic, uncomplicated matter of taste, as both instruments have their particular strongpoints and weaknesses, which can turn out to be a help or a hindrance, depending on *who's* using the instrument and *how* he or she is using it.

The most obvious difference between the two lies, of course, in the basic *sound* that each one produces. Plugged straight into an amplifier, the Strat conjures up a clear, almost squeaky-clean tone — pure, bright and above all piercing — primarily due to the three, single-coil Strat pickups' tendency to emphasise the highs. The Les Paul, on the other hand, churns out a decidedly rougher, grittier, more sustained tone — thicker and much less "refined" than the Strat — resulting from the fact that the commonly used Gibson Humbucker pickup is nearly twice as powerful as the Fender, yet conspicuously less sensitive to the upper frequencies.

### Characteristic

Despite the fact that the Strat has three pickups, however, only one can be used at a time (a fact that annoys many Strat owners to no end) unless a somewhat difficult re-wiring job is performed on the instrument. In the case of the Les Paul, the guitarist has the advantage of using both pickups, though the electrical interaction that results from it tends to cut the highs and lows. At the same time, many guitarists have commented on the fact that the Les Paul, in particular, is an instrument that's really only at its best when operated at full volume, as backing the volume knob off even a tiny bit tends to result in an even further loss of highs. Owing to the fact that the Gibson's pickups have a more limited range anyway, this tends to cut down on the guitar's penetrating power.

But then, apart from the strings, the amp, and the playing style of the individual musician, there are several other factors that contribute to the characteristic sound that each one produces — the type of bridge installed, the scale length, the height of the pickups and how close they're placed to the bridge and the nut, the type and density of the wood, and so on — all aspects



that've changed over the years with changes in manufacturing practices and procedures, and which vary (often to a great degree) with each *individual* instrument.

The Les Paul is basically a heavier guitar, so the denser wood tends not to absorb the string vibrations as readily as the lighter Strat—hence the Gibson tends to perform better when it comes to sustain, since the vibrations are then electrically relayed to the amp, rather than drained off into the wood. The maple Fender neck is screwed onto the body (as opposed to the glued, Honduras mahogany Gibson neck), so this tends to detract a bit from the sustaining properties of the guitar as well, though the stiffer Fender neck (which can be slightly tilted on the newer models) is thought by many to be less susceptible to neck warp than the Gibson.

Although the one piece block construction on the bridges of most of the more vintage Gibsons make it impossible to adjust the individual string harmonics, the more recent models are equipped with the fully adjustable Tune-O-Matic or Schaller bridges, making any necessary adjustments a fairly easy and painless task. The Stratocaster bridge, which is mounted on a spring-loaded vibrato unit, is something of an oddity

in the guitar world, as the strings actually pass through the guitar's body at the bridge end and are attached to a block which is fastened to both the bridge and the springs. Like the newer Gibson and Schaller bridges, the string saddles on the Fender bridge are individually adjustable.

### Construction

When it actually comes down to playing a Gibson or a Strat, of course, few musicians really give much thought to the method of construction or the materials used in building the guitar, as it's the sound and the feel that counts. Although most top guitarists seem to have one of each (or two, or three, or four...), one invariably turns out to be the "main" guitar, whether it be the Stratocaster (as in the case of people like Rory Gallagher and Ritchie Blackmore) or the Les Paul (as in the case of players like Jimmy Page and Jeff Beck). Going back to what was mentioned at the beginning of this piece, it's all a matter of taste—of the guitarist's particular requirements when it comes to sound, looks, and ease of playing.

As Ritchie Blackmore said when asked about his preference for the Fenders: "Strats have much more bite, and

they've got a clean sound. I like a distortion that comes from the amp, where I can control it, not the pickup where I can't. Strats cut through a lot. The actual guitar is a lot harder to play than a Gibson, but it's more rewarding, because with all that clarity, you hear your mistakes a lot more."

In much the same way (though he was sizing up his Strat against his Gibson 335), Andy Scott of Sweet also feels that the Strat is considerably more difficult to play than a Gibson. "The Strat is a bastard to play, but once you get used to it, it can make you a better guitarist. To get a Strat to feedback properly though is difficult. You really have to do something to it, otherwise it just whistles. The main problem with that 335 of mine is that it's too fragile for me. I've tried rubbing it against my speaker cabinets, and the nut comes off or I lose a fret. With the Strat, you can belt the hell out of it, and it'll stand up to it."

The slimmer Gibson neck really is easier to play, and since Genesis' Steve Hackett's somewhat subtle approach doesn't involve bashing his instrument into an amp, he's found that the Les Paul gives him just the feeling and the light response that he needs. "I use the Les Paul because

I love the feel of it. It's small and it fits nicely, especially when I'm sitting down."

Then of course, you have someone like Marc Bolan, who seems to be equally at-home with both the Les Paul and the Stratocaster, and definitely feels that both have an equally important role to play in contemporary rock guitar. "There are really only two sounds you can get, or that you need. There's the Hendrix sound that you can get out of a Strat, and then you've got the Jimmy Page/Yardbirds sound that you get from a Les Paul. They're the only two guitars that you need—they and an acoustic like a Martin."

### Stalemate

In the end then, the battle of the giants really turns out to be something of a friendly stalemate. The Les Paul isn't *better* than the Stratocaster, nor is the Stratocaster *better* than a Les Paul. It's a matter of use really. The right tool for the right purpose, and it just so happens that the guitarists of the world have discovered the two to be incredibly powerful, well-constructed, and highly adaptable instruments—not the *only* instruments worth checking into, mind you—but certainly two of the very best money can buy.



Hendrix: Strat ...



Page: Les Paul ...



Trower: Strat ...



Beck: Les Paul ...

# SONOR DRUMS

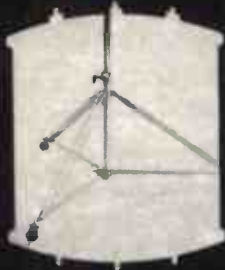
## When only the best is good enough



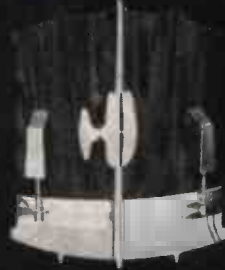
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# INSTRUMENTAL NEWS

## SHURE LAUNCH NEW MIKE

**S**HURE have just announced the release of a new microphone certain to be of considerable interest to smaller bands. The mike, known as the PE 5 EQ E-Qualidyne offers several unusual advances especially suitable for bands with limited EQ facilities on budget priced mixers.

The E-Qualidyne is basically a dynamic unidirectional unit which has the added advantage of switchable filters built into it. These four filters provide 6dB notches at 190, 560,

1,650 and 4,900 Hz. Effectively you are presented with a mike which offers 16 different tonal ranges with a hitherto unknown degree of feedback control. Using the EQ switches a singer can literally switch out any unwanted feedback. They also allow you to control the mike tone to suit the acoustic properties of the hall you're playing in. Retail price of this unit, which should be available within the next month or so is to be £54.00 excluding V.A.T.

## BARRATT'S RELEASE OCTAVOICE

**A**TENTION all brass and woodwind players! Barratts of Manchester Ltd have just released the King Vari-Level pickup and Octavoice control centre. By adding the latter device you can obtain a choice of voices — either straight amplification or one or two octaves down, or all three at once. Barratts say that if you play trumpet, it's like

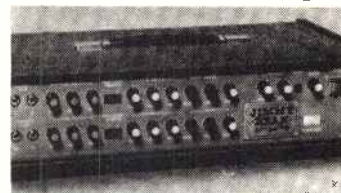
adding another trumpet, a trombone and a tuba whenever you like. Or, if you prefer, the sound of any woodwind instrument can be obtained.

There are different models for clarinet, trumpet and trombone, and saxophone. For more information write to Barratts, 8a Oxford Road, Manchester M1 5QA.

## JIMMY BEAN FROM ORANGE

**A**LTHOUGH Orange introduced us to their new Jimmy Bean solid state amp as long ago as the August Trade Fair, it has only become widely available in this country over the past couple of weeks. Fully solid state throughout, the output on this amp is protected against open circuit, short circuit, and overload.

Among the amp's features are dual tone controls on each channel making four completely separate tone circuits any combination of which can be selected by illuminated push buttons. Both channels have individual reverb presence and volume controls, Channel 1 also having a full tremolo facility and a



switchable sustain circuit. A master control and reverb meter enable accurate setting of the reverb level of both channels. Orange say that with the addition of a slave you can get a full stereo sound from the Jimmy Bean.

Any enquiries about this or other Orange products should be addressed to Orange, 3-4 New Compton Street, London W.C.2.

## Beat Instrumental's September Competition Winners

**T**HE winner of the Yamaha G100B-212 combo is Graham Pearce of Nottingham, while Paul Darlington of Luton and Brian Cox of Blackburn will each be taking home a Yamaha 6-string electric. Our three winners, to whom we send our congratulations, will be presented with their prizes at sponsors' Hodges and Johnson's shop in Southend next month. In the February issue we will publish the pictures and full story of the presentation.

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## New Organ Company

**I**TALIAN organ company Sisme have just opened a Manchester based distributing subsidiary under the direction of ex-Framus sales manager Walter Streit. The company name is Sismo, a combination of Sisme and Godwin, the brand name of the organs. Walter is currently expanding a sales team with a view to personally cover the country, while their van will transport demonstration models to the dealers. Part of their two year guarantee includes an emergency repair service so that no gig need be jeopardised by instrument faults.

In the meantime, we would like to wish Walter the best luck with this new enterprise, and look forward to hearing more in the not too distant future.

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# WHAT THE A&R MEN WANT

## JET RECORDS

**"I'm sure gay rock will be the next thing" - says Ronnie Fowler**



Singer/songwriter David Carradine.

**A**T FIRST glance Jet Records would seem to be an 'in house' situation in more ways than one. Not only are their offices set in the oak-panelled splendour of a mini-mansion in Wimbledon, just across the road from a glorious stretch of parkland, but Don Arden, head of the company, also manages all the established artists on the label, like Roy Wood, Electric Light Orchestra, Raymond Froggatt and Lynsey De Paul. Added to that, they also have their own publishing set-up.

General Manager Ronnie Fowler was at pains to point out that this situation by no means excluded artists who came to them with outside management deals already fixed up. Anyone is welcome to bring a tape in — in fact, about thirty people a week do!

Ronnie, ex-label manager of Tamla Motown, later Head of Promotion for the whole of EMI Records, explained how Jet took off.

"Don Arden started out as a manager but he found that in order to get the most out of a record company for the artists he managed, it was necessary to start his own label. It was a sort of natural progression. Jet was set up in December, 1974 and we are now looking for premises in London where we can build our own studio. As well as our established artists, we've taken on several acts in the last year, two of which, Widowmaker and Fast Buck, have just completed albums."

Nobody has a set title and role within the company. Instead, they like to think that each member of the staff is flexible enough to stand in for another and take a hand in everything that goes on, which Ronnie thinks is a vast improvement over the large corporation whose very size can lead to a lack of internal liaison, let alone liaison between company and artist, and where queries can wait days for an answer.

"I've always pictured Jet as being a label which could do anything," said Ronnie. "Being so small, we're involved in everything. We have regular discussions at 2 p.m. every Friday to talk about new artists and tapes which have come to

us during the week. Usually the bulk of the A & R, the actual listening to tapes, falls on my shoulders, but if I'm not there David (David Arden, Don Arden's son) will listen. I say we're a small company, but we're big in a way because we do sell an awful lot of records."

Some labels seem to have a strong idea of the kind of music they are looking for, but Jet are totally open-minded at the moment.

"It's not a question of what the label's looking for, but what people come in off the street with," said Ronnie. "When I first joined Jet I felt the need for two or three bands who were working units. Because most of our artists are very, very well established, like ELO who are spending most of their time in America, Lynsey who is doing lots of TV — she's done 32 TV shows in the last year — and Roy Wood, who hasn't worked for some time owing to recording commitments and has completed three albums this year, we needed some bands who were touring."

### Catalogue

"Now we've got Fast Buck, and also Widowmaker, whose line-up includes Mott's Ariel Bender, Paul Thomson, Lindisfarne's old drummer and Steve Ellis. We've also got a band called Smiley & Co., a boy and three girls, all aged about 17 who recently recorded a Roy Wood number, *You Got Me Running*, which almost made the charts. That's another thing about us — we've got a huge catalogue of songs on our publishing side, with writers like Roy Wood and Jeff Lynne, so we don't need to go too far to find songs for our artists."

"I don't think a record company should have one particular policy if they want to become successful. We originally wanted to get involved in middle of the road music as well, and get a complete cross-section. We got into TV themes and all kinds of things but decided we couldn't cope just yet and we'd better concentrate on the artists we've already got. We have to establish ourselves in correct running order first."



Like many other A & R men, Ronnie reckons that it's worthwhile for a band to get a pretty decent tape together, although it doesn't have to be perfect. "When a band comes in, they usually have very rough demos. If we were interested in them, we would put them into a studio and pay for the time for them to do a good demo. I'm afraid I find it difficult to see the finished product from a rough demo. However, most groups don't have any money so it's stupid for them to spend too much on a demo because the record company will more than likely find fault with it and it will have to be done again. I would like to encourage people to bring finished masters in, if they're good enough we'll take them."

"We always make a point of going to gigs when people contact us about them," said David Arden. "We picked up Fast Buck that way. They sent in a tape and we went to see them playing and without more ado we asked them into the office. In the case of Widow-maker, I saw a photo in a publicist's office, asked who they were, went to a rehearsal and signed them from there."

A lot of mystique normally surrounds the actual signing of a contract. A lot of groups give the impression that they sign in a kind of naive trance and realise, too late, that they've got themselves a bad deal. This is one thing Jet want to make sure never happens to their artists.

"I don't think many people know this, but Roy Wood and ELO were with Don for management and everything for three years with no contract. Everything was done on a basis of mutual trust. We would like to have kept this up, but it's impossible when you're dealing with American labels, for instance, who say that if they're going to lay out so much money on recording and publicity costs, they have to be sure the artist is definitely under contract to us."

## Lawyer

"So we always try to make sure that everything is straight from the word go. You might not believe this, but it's the truth — we always ask our artists to go off and find a lawyer to look through the contracts before they sign them. In one case, with a singer/songwriter we've got, we even paid his lawyer's fees!

There's no point in having an artist with you who's not happy, it's no good to either side."

Ronnie and David both agree that a band or artist should shop around before signing with any company. "It's not just a case of finding the best deal possible, but also of finding the right people to be involved with. A lot depends on how well you get on with the people who work for a certain label," David explained. He did point out, however, that he thinks it is a lot harder for a company to launch a solo artist than a band. "With a band, you can send them round the country every night touring to build up a following, but there's a lack of suitable venues for a solo artist and they really need a hit single first."

## New Wave

Jet state that they don't particularly follow trends, they prefer to set them. And one new signing they are banking on to set off a new wave of rock is a band called Handbag.

"Once upon a time you couldn't call a person black, but now they call themselves black people," said David. "Handbag are, well, queers! Queens! Call them homosexuals and they'd hit you with their handbags!

"I'm sure gay rock will be the next thing. Now that gay is open, they need their own music and their bands to follow, just like everyone else. Why not? Bowie did it to a certain extent, but he was ac/dc while Handbag are 100% gay. They are three 'chaps' who look fabulous, whose music is outrageous, not filthy but subtle, right out in the open. They slightly resemble Cockney Rebel and Roxy Music and they play at all the right places, like the Gay Lib balls!"

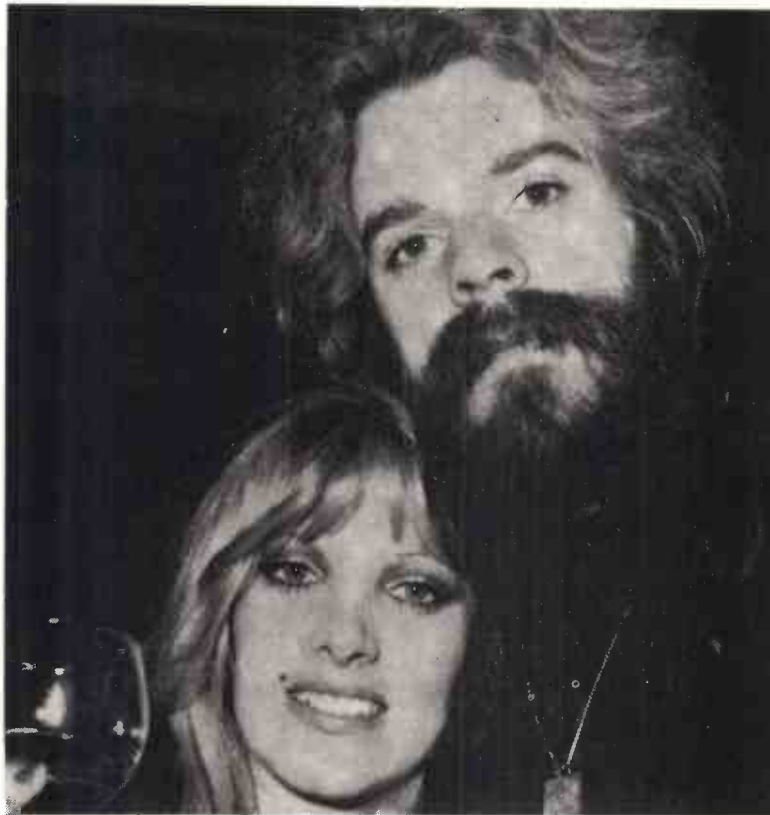
David Arden discovered the band, then semi-pro, playing at London's Speakeasy, and it took him three weeks to trace them and, luckily for Jet, they hadn't signed any other deals.

It all goes to show that success can strike anywhere, for anyone. The most important thing is to get gigs and concentrate on recording a good, representative tape. Then, it all depends on your ability to impress the record company. "Anything good, we're into," stated David. So, if you've got faith in yourself, keep knocking on those doors!



▲ Raymond Froggatt

▼ Roy Wood and Lynsey De Paul



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# MANAGEMENT AND WHAT TO LOOK FOR

This month we begin a series of articles on various aspects of management for the ambitious working band. This first part looks at the tactics and results of some of the most well known managers in the business . . .

**R**OCK music managers come in all shapes and sizes and from many varied sources. Some are good, some bad; many are crooked, quite a few are dead straight. Some are ruthless and penny-pinching, measuring job satisfaction by how tough was the last deal they managed to pull off.

And some appear genuinely to be motivated by feelings of ambition for their artists, an ambition based on deep friendship, trust and sincerity.

Though a new artist or group stands a pretty fair chance, on the ordinary law of averages, of getting a bad manager, one thing is for sure true. He, or they, really need someone to manage the day-to-day affairs of being a creative performer in pop.

So, like it or not, a manager has to be on the payroll. In return he'll take a percentage which he can range from ten to 25 per cent, depending on the services he offers. When it comes to picking out a manager, it's a fair bet that if you listen to what he claims he can do for you, and then you halve those claims, you'll get somewhere near the mark.

And if a manager, or prospective manager, says he'll take no money until he's proved he can do something constructive and worthwhile on your behalf, then sign with him. For you've stumbled upon a positive saint among managers.

Now this may sound like some knock-piece directed at the management side of the industry. But it isn't meant that way, though it does contain a few warnings.

For pop management is a field where the top professionals can stride side by side with the rankest of amateurs. Sometimes at first sight it is hard to tell the difference.

After all, it is easy for a complete beginner to adopt an air of complete confidence and talk big and talk mostly in pay-packets which sound more like telephone numbers.

And the manager who has proved his ability still tends to talk big, on the grounds that big talk is one of the tools of the trade.

But you still have to have a manager, as the average artist, worrying about where his next song is coming from and fearful of the cut-throat competition he faces at every turn, doesn't want to worry about where the next gig is coming from. . . or where he'll be staying, or how he'll be travelling.

So he has to have a manager to cope with that kind of thing. And in any case most artists are useless at talking money, or terms, or even fighting their own battles in a face-to-face argument. Some think they can do it, but they soon realise it's not easy.

There are all kinds of aspects of management and we'll consider them during this short exclusive series. If it's true that top artists are born rather than made, then that's probably just about right for the really outstanding manager.

But sometimes those outstanding managers have found themselves sidetracked on the way through to finding their feet in management.

One was a Fleet Street sports journalist, a soccer expert who counted League club managers among his close friends. He'd spent a lot of time in Brazil, "ghosting" books for world-class players like Pele and Garrincha. Then he got into music, as a kind of Fourth Division publisher, then into management. His first band was Paddy, Klaus and Gibson — and it wasn't

long before they were "nicked" off him.

Now that manager, Tony Stratton Smith heads up his own Charisma management and recording complex. His groups have included Lindisfarne, Genesis and Van der Graff Generator. He has an outstanding name in the business. His philosophy simply is that the manager's job is to create a situation in which the group, according to its strengths, can happen. He did just that for Nice, which included Keith Emerson and Lee Jackson, before they eventually split in 1970.

But, the question must be, if Stratton Smith is so shrewd as a manager, how come he lost his first band, Paddy, Klaus and Gibson. . . particularly as the trio is still revered in pop circles?

And the answer is that there was another manager,

from off-beat beginnings, who was to manage the biggest band of them all, the Beatles. And from his position of power he was able, in the nicest possible way, to prise away P, K and G. That manager was Brian Epstein.

## Newcomer

Now Epstein was a man who wanted most to be an actor, but who worked in his family's business in Liverpool. Being a pop manager was furthest from his thoughts. But he heard about the Beatles being popular in Merseyside, saw them in the Cavern, was bemused by what he saw . . . but managed them.

When record companies generally didn't want to know the group, Epstein proved himself a "born" manager by

*Continued on page 38.*

*Elvis and the Colonel face the American Press.*





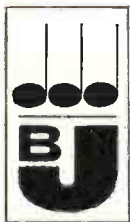
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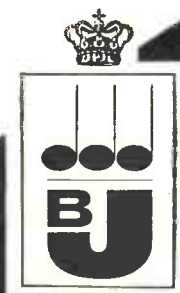
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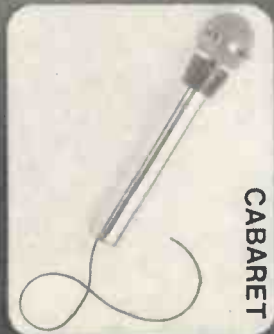
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Continued from page 36.

the way he operated on behalf of the four lads to get them a deal with EMI. And continued operating well on their behalf.

And in fact it was John, Paul, George and Ringo who first noted Paddy, Klaus and Gibson and recommended them to their own mentor.

That's the kind of manager you want. And Eppie managed to manage without making himself thoroughly unpopular — he drove hard bargains on behalf of his stable of talent, but upset surprisingly few people. Apart from other managers. . .

So suppose you are looking for a manager. Where do you look? You might short-cut the whole business by finding someone from your own town, your own neck of the woods, always suposing he had a few bob stashed away and also was prepared to give up all his time for you.

The hang-up with the local man, the newcomer — or the fringe manager, like the boss of a local dance-hall or whatever? Simply that he could find it very hard to get in on the big-time circuit. It's been said there's a kind of small organisation right at the top of the agency/booking/promotion scenes, and that they like to keep it exclusive and they don't exactly welcome potential newcomers.

What's more, he might well soon get "bought out" if you were any good, probably for mere peanuts, and you'd feel bad about it.

## Outrageous

But as at least one exception to the rule, there's the case of Brian Epstein, who was just that. A natural-born manager, though an unlikely one in terms of background and style, who started in the provinces and won through to conquer the world for his acts.

If the movie people wanted to make a truly outrageous film about a pop manager, they'd probably run the attendant libel risks and go for Colonel Tom Parker. An honorary colonel, in fact, but his management shrewdness has kept Elvis Presley at the top for twenty years.

Yet he's taken a lot of stick from the fans, this man Parker — who first started making a few bucks by catching sparrows and painting them yellow and selling them as canaries.



Manager maestro Brian Epstein.

This is a sample of how he works. He had a tent show on the road, with some other guys. Few people turned up to pay the admission price of 50 cents. So Parker's partners wanted to reduce the admission fee to about 25 cents. But Parker astounded them by saying the way out of trouble was to double the price.

His thinking: Charge a dollar a throw to get in. But have a big notice outside saying "If not satisfied, half your money back." His big-thinking attitude paid off, even though most people insisted they weren't satisfied. At least they'd been psyched into thinking they'd got a good and fair deal.

Parker makes money for his client. Boy, he really does make money, what with the high finance deals, and the merchandising. To the fans he over-protects his artist, doesn't let him out and about enough on tours and so on, but the Parker type of management is just great if you happen to be signed to him.

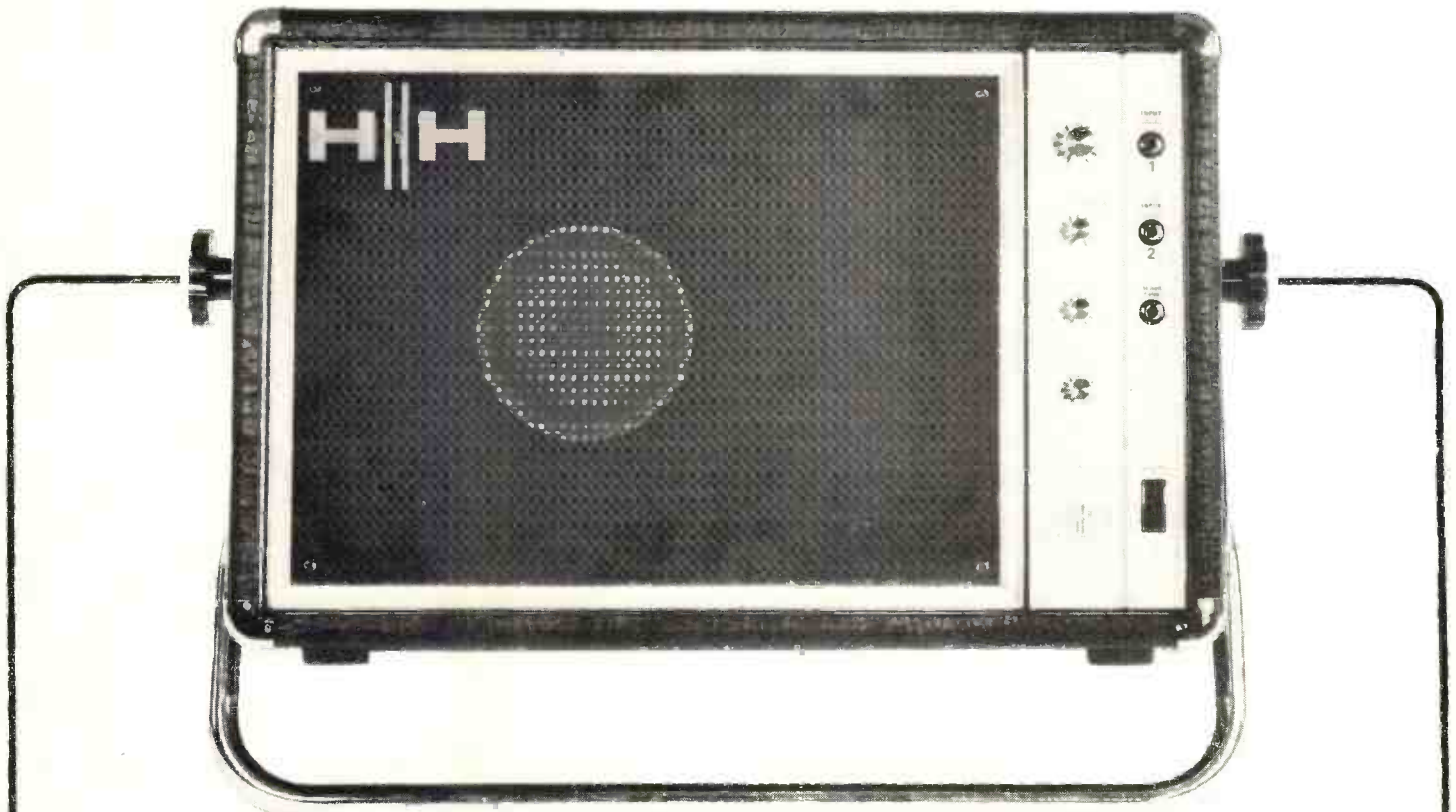
He calls Presley "my boy." And it is rather a father-son relationship. Parker is tough, but he's also funny. They offered £200,000 for Presley to play at Wembley Stadium. Said the Colonel: "Well, that settles my fee. Now let's talk about Elvis. . ."

But early on, a manager needs press help. And it's no way any good if the manager himself presents an obnoxiously aggressive image, fails to find out what might interest the journalist he is meeting and generally acts like a Colonel Tom Parker, already!

More about the management side next month.



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# album reviews

## ALBUM OF THE MONTH



**QUEEN**  
**A NIGHT AT THE OPERA**  
EMI EMTC 103

I know that it's sticking my neck out a long way, but I'm prepared to take the gamble and say that I personally consider *A Night At The Opera* to be the finest album yet made.

Now, having said that much I suppose that I'd better attempt to justify myself. Well, to start with, the song construction. Queen have taken here a collage approach to songwriting. A number will begin with a simple melodic structure high on atmosphere and emotion (eg. *The Prophet Song* from side two), metamorphose it into a rock number, into a kind of Zeppelin/Yes ethereal passage and then move back into the melodic section. Now this eclectic approach is not new. Many bands have tried it before Queen, but where they succeed is in making the whole greater than the sum of its parts.

They have also transcended the weakness of bands who tickle things in this cross-style way, they have made each part the peak of its kind. *The Prophet Song*, therefore, is better than the Beatles melodically, better than Zeppelin dynamically and better than Yes lyrically.

*A Night At The Opera* is also, of course, the realisation of a studio dream. Without resorting to excessive gimmicks the studio technique it is faultless. Drop-ins are

frighteningly tight, separation is superb and the sheer overall sound is tactile — a strangely physical sensation.

It must be said here and now that in Queen we have a band to show us a new way to move in music. Their earlier albums have brought us up to date on rock as it has always been before, *A Night At The Opera* pulls those threads together and shoots us off in a new direction.

Whether you are into melody, vocal harmony (*Bohemian Rhapsody* as you probably know by now is an object lesson in that technique) heavy rock or just plain old instrumental skill, *A Night At The Opera* will screw your emotions round and tear you into little pieces.

This is a eulogy and I can honestly make no apologies for that. The music business is obsessed currently with 'being cool'. Queen have blown that notion to pieces with an album that will not allow you to be 'cool'. Quite simply it is too emotional a piece of music for that to be possible. For that alone we should be eternally grateful.

*A Night At The Opera* isn't the album to end all albums because it offers us a new space to move into. Atmosphere and emotion and excitement are now what we have to aim for. Long may Queen rule.

GRC



**TOMMY BOLIN**  
**TEASER**  
ATLANTIC K50208

*Teaser* is in fact a very apt name for this release by the

Purple guitarist, veering as it does from *Heavy Riffs* through reggae to peaceful and laid back melodies. As a true patriot, it would be tempting to assume the popular journalistic stance of outraged cynicism and examine Bolin's emergence as a 'Guitar Hero' in the Lee/Blackmore/Beck mould. The only snag is that *Teaser* is very enjoyable, despite the diversity of material, displaying genuine songwriting talent as partially revealed on the group album.

On this showing Tommy's forte seems to be the production of an instantly hummable riff rather than 'songs' in the melodic sense of the word, although the latter are sufficiently in evidence to highlight different guitar techniques. Although the musical content of the album is usually refreshing, the mood variation between the tracks may well be a disappointment to those who like to get into a particular groove and stay there throughout. In this case, it should be regarded as a guitarist's album, with the axe invariably the focal point (although the backing is consistently sympathetic).

Even on the *Heavy Riff* numbers, we are often treated to unusual chord structures, jazz orientated thirds and sevenths on the off beat for instance. While this works well within the particular track, it takes a bit of getting used to run straight from that into the Elton John style ballad of *Dreamer* and then to *Savannah Woman*, a bossa nova no less. With each successive listen the album gets better and better, so it can only be recommended with reservations for the unadventurous. For the record, the guitar often sounds like Jeff Beck.

C.S.

**ENO**  
**ANOTHER GREEN WORLD**  
ISLAND ILPS 9351

I'm afraid that I must, perhaps not for the first time in our album reviews, express my disgust with the current state of the music business. Yet again Brian Eno has made an album to rank alongside ANY record which you may care to name as one of your all time favourites. Yet somehow he still doesn't seem to be getting the recognition he deserves from a media obsessed with Bruce Springsteen, Bob Marley and other lesser mortals. Believe me, Eno has 'em all beat hands down!

*Another Green World* is a



piece of musical emotional surrealism the bizarre landscape of which scatters itself across your brain like a wild dose of brain fever. Eno is probably the nearest thing that we have to a musical genius among us at the moment. Contrary to the reports his music is totally accessible as it stands. You do not require a degree in hypeology to grasp the atmosphere he juggles so skillfully inside your head — albeit one of abstract subjective reality.

Certainly his music has elements of electronics within it. Certainly the rhythm section sounds like the jungle drums of another world we can barely begin to see. But, for the god's sake there is melody there and there are lyrics which we can relate to and travel with to Eno's 'Green World'. That makes this music understandable in areas where other experimental works can fail so badly.

As I write this review I can remember Capital Radio this morning playing four repetitive, unmelodic, uncreative soul records in a row. I was unmoved and played an album instead. If they'd played *Another Green World* I wouldn't have turned my radio off. Neither, I'm willing to bet, would many other listeners who are totally bored with unexpressive unemotional music that gets us nowhere.

There's little more to say about *Another Green World* than this. Buy it because, if you're a musician you need inventive music around you to inspire you. Buy it because if you're just a music freak you need freak music. Buy it because this is Eno's latest album. Buy it because it's a masterpiece.

**URIAH HEEP**  
**THE BEST OF . . .**  
BRONZE ILPS 9375

This is a rather surprising record. Much vilified by the



pseuds, Uriah Heep have never achieved their justifiable recognition in this country and, as such, I have to be honest and admit that, while I've always quite liked them, I had become totally forgetful of just how good they were/are.

This album, then, is perhaps one of the most successful 'Best Of' efforts yet released because it actually DOES represent the achievements of a band and does tempt you to listen further to their earlier work.

Whilst not having the instrumental virtuosity of, say, a Ritchie Blackmore, a Jimmy Page or a Brian May, Heep draw strength from that by not having any one person too far forward and thus produce a well meshed sound of a group rather than a backing outfit for a superstar (which isn't to imply that those worthies just mentioned are at all in that position).



I must say that while I write this I'm listening to the album and am finding it more than a bit hard to concentrate as the pounding riffs try to pull me into a head-jerking spasmodic fit so beloved of us 'eavy metal punks (don't like that term but I suppose I must bow to the Enemees).

Yes, this is a rather excellent album. I find it more consistently exciting than most of Purple's work, if less well played, and certainly closer to my racial memory of life in the Bronze age (no pun intended!).

What does stand out here is that many of our newer bands have obviously listened closely to early Heep. Listen hard to the layered vocals on *Bird of Prey* originally from their *Salisbury* album and, although being infinitely more primitive, compare it with Queen's *Bohemian Rhapsody* vocal ideas. It's not that Queen have ripped them off, just that we are all a result of our history. Heep are part of that history, let's hope they'll be part of our future!

G.R.C.



### SUPERTRAMP CRISIS? WHAT CRISIS?

A & M RECORDS AMLH 68347

Hopefully this album will grow on me much as Supertramp's last recording, *Crime of the Century* did, the latter having gathered dust in my collection until one day I dug it out and it knocked me flat. At the moment however I fear that Supertramp have not managed to maintain the high standards of *Crime* which may, unfortunately, have been a flash in the pan.

Supertramp are a strange band in that they have no image at all — and perhaps, ironically, this is their strong point. They are safe, never straying too far in one direction. Their songs are highly structured, but not constrictively so; they rock hard, but never become laboured. The band is based around the talents of Richard Davies and Roger Hodgson (keyboards and guitars respectively) and people tend to forget that these two have always been the mainstay of the band, Supertramp having made two other albums before the present lineup was premiered on *Crime*. The music is similar to, say, Procul Harum in the use that is made of dramatics, and the dual keyboard/guitar work and it is only the individualism of John Helliwell's sax and clarinet work that sets them apart from a lot of bands doing this kind of material. Helliwell adds most to the almost vaudeville feel of tracks like *Poor Boy*, but on the whole, although he plays more on this set than previously he is still rather a spare part. They should use him more.

The best songs are *Lady*, the new single, which is very similar in feel to *Dreamer* and *Sister Moonshine* which features some very fine twelve-string work. The production is excellent — not concentrating on individual instruments but achieving an overall, overwhelming sound.

A disappointing follow-up

perhaps, but as I say, 'tramp albums have a habit of creeping up behind you. I hope this one will.

P.F.D.

### VANGELIS HEAVEN AND HELL

RCA RS 1025

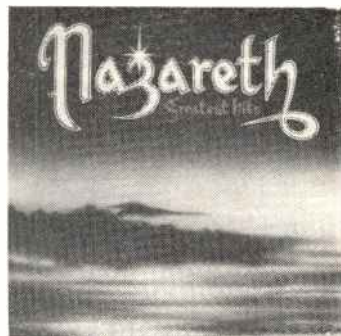
Good instrumental music should conjure up a picture, or at least a mood in which the listener can drift away, carried off by the imaginary visions that the music inspires. Vangelis' *Heaven and Hell* certainly achieves this aim. The music really breathes, Vangelis' character and personality showing through every bar. *Heaven and Hell* is presumably a — gulp — concept album, but it never strikes one in this way, it's just 40 minutes of excellent music linked by the tempestuous nature of Vangelis' personality.

This bearded Greek used to be a member of Aphrodite's Child with Demis Roussos, the latter turning to more M.O.R. pastures when the band split and Vangelis has spent the time since the breakup doing film scores and being a candidate for the keyboard seat in Yes. He has played all the instruments on the album — including a vast array of keyboard and percussion instruments and the only other musicians involved are Jon Anderson of Yes who sings on "*So long ago, So clear*" and The English Chamber Choir who lend vocal support throughout.



The music's power derives from the strange, almost eerie mixture of the massed choral sound and the synthesizers, although at times it sounds like a souped-up version of one of Mike Oldfield's albums (*Tubular Bells?*). This album could be a big hit — seeing the rise and rise of Rick Wakeman over the last few years, there must be a place for another keyboard superstar — perhaps Vangelis will become that star.

P.F.D.



### NAZARETH'S GREATEST HITS

MOUNTAIN TOPS 108

Well, they're all here, from the pop Nazareth side of *Bad Bad Boy* through to the more creative numbers like their definitive re-working of Joni Mitchell's stunning *This Flight Tonight*. The trouble is though, that compilations not only highlight a band's strongest points (in Naz's case driving raw rhythms) but also their weaknesses. Here we see Naz not only at their best but also in a light which is perhaps a slightly uncharitable one.

Where Naz are weak is on melody. They have plenty of rocking rhythms and are a damned good live group. On this record though quite clearly their best moment is on Ms. Mitchell's song. Come to think of it, when live they peak on the old Yardbird's standard *Shapes of Things*.

Nevertheless, Naz ARE a good rock band and they work hard. I would doubt that people would buy this album to actually sit and really listen to, but they might well use it as a sonic attack machine for parties.

Instrumentally they are good with some rather tasty drum work and some excellent vocals from Dan. Pete Agnew's bass lines, whilst never reaching the heights of a Bruce or a Squire, are driving rock and roll runs that suit the nature of the music. Manny Charlton's guitar work is not up to virtuoso standard but again is quite adequate for the material at hand.

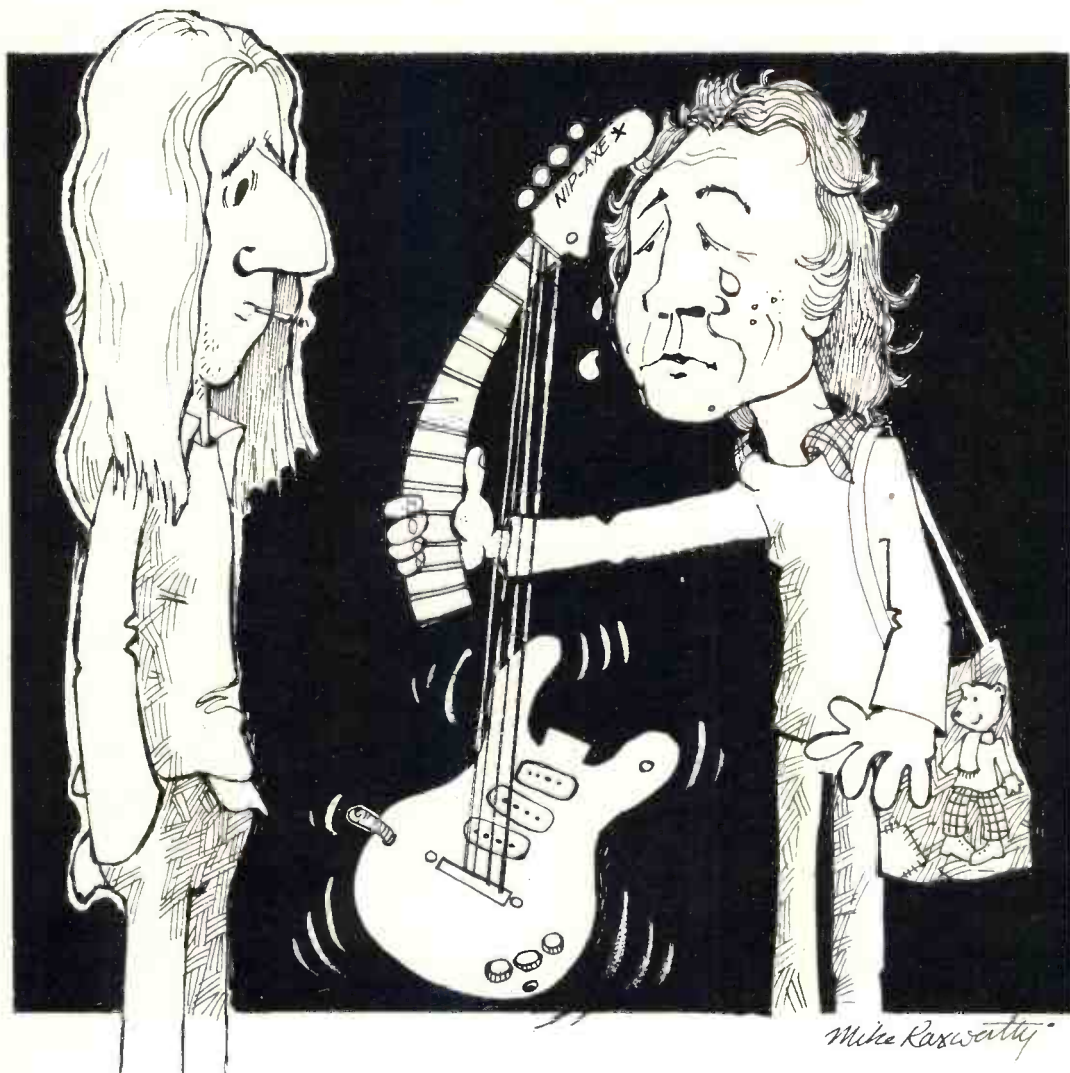
One is faced here with the usual question of whether or not to criticise a band for being merely good when others are brilliant. Perhaps it's becoming a more important factor now that albums are costing £3 and gigs around £2.

Nevertheless, Nazareth are a good rock and roll band and this is a pretty fair collection of rock numbers.

G.R.C.

# HOW TO BUY A SECONDHAND GUITAR

BEAT EXAMINES THE PITFALLS (AND THE JOYS!) OF BUYING ON THE SECONDHAND MARKET



**I**n last month's *Beat* we looked at the problems associated with buying second-hand amps, a set of problems that you are likely to encounter whatever instrument you play. This month though, we're going to narrow down the spotlight to one particular instrument, but one which the majority of you are going to be interested in — guitars.

## ALIVE

I know it sounds romantic but guitars have one big difference from amps — they're alive. Now I obviously don't mean that if you kick your Les Paul it'll bite you. What I do mean is that every guitar has a personality which is the result of many contributory factors. This means that every guitar is different. Every single Fender or Gibson or copy or anything is different from every other. The reasons, when you're talking about new instruments is fairly obvious, Wood was once alive and changes its state right until it rots away so no two guitars will ever be identical.

As guitars get older they develop idiosyncracies born of their previous owner's handling of them. Lacquer cracks if subjected to extreme temperature changes. Necks warp if the wood wasn't cured properly or if they are mistreated. Fingerboards shape themselves depending on where they're played most often. Frets smooth down. Pick ups change their degree of magnetism. All sorts of things happen to guitars that don't happen to amps.

## REFUND

The problem, then, for you as a secondhand guitar buyer is trying to find what constitutes a good guitar and what doesn't. You'll have to accept that there's always the chance that you'll buy a pup. In my own distant past I remember the first bass I ever bought, an old Framus Star Bass (that's right, the same type that Bill Wyman made famous which shows my age!). That looked like a fine axe. Gleaming black wood, a real 1964 bassy sound. Everything a potential world-beater (!) would need to start his career off. Unfortunately, I didn't spot that the part of the brute where the neck joined the body, it had a hastily painted over hair-line crack in it! Result, one neckless Framus Star Bass some three weeks later.

I was lucky, having bought the guitar from a shop who



were honest enough to refund the princely £25 I paid for it. You might not be, so shop carefully and, if you can, do what I didn't—take a more knowledgeable friend along with you.

What you should look for, then, in a secondhand guitar? Well, it all depends how much you are paying. If it's your first machine and you're looking for a good buy then investigate some of the very excellent Japanese copies around at the moment. You'll never get a Gibson whine or Fender clang from them, but some of them are very good indeed.

## WARPS

The first thing to look for is a warped neck. Try a guitar first of all by looking down the neck to see that the fingerboard is straight and that the frets aren't too worn. If the neck has an obviously bad warp, then forget it. If the warp isn't too bad, however, a guitar repairer will be able to fix it. Ditto frets, of course, because a re-fret is necessary on all guitars after some time. These faults, of course, are dependant on what you pay. No cheapo cheapo Russian axeski with eighteen switches and six pickups is going to have as good a neck as a nice Gibson or Guild but you pays your money etc etc. If the guitar you are buying is in the under £100 range, then it's probably not worth buying if it's too warped because the cost of repairs will be more than the axe itself. A Les Paul, however, at £100 is well worth a few bob spending on it!

Another test is to play a barre chord up and down the neck to see if the intonation is right. If the guitar is o.k. on the warped-neck-o-meter then is may be nothing more serious than an incorrectly set bridge. Here a knowledgeable friend will help you spot the phony! Assuming that the guitar is in tune at an open E and a barred E higher up the neck then you should be o.k. with intonation, but other pitfalls await the innocent oh my son!

## CONNED

Always play an electric guitar through an amp. Never be conned by the "Sorry, pal, can't use an amp me grannie's upstairs in bed". Granny is probably yon salesman's partner in nefarious activities! So, play through an amp and see if it

hums. If it does you've got faulty wiring which ain't a problem to fix but can make an already slightly over-priced machine a bit over the top. One golden rule with guitars is buy the very best you can possibly afford. There's nothing better than having a guitar that's better than you are and which will show its pedigree over the years.

So we've covered neck warps, bridge problems, worn frets and minor electrical problems, what's left? Well, providing you've checked for cracks in the bodywork and joins on acoustics, there's not much else.

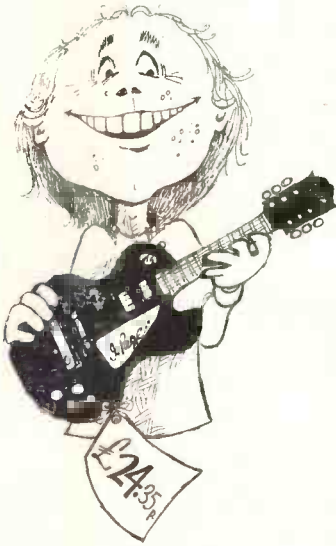
A few more words of wisdom though (wisdom???) . If you're buying from a dealer go to one who knows what he's talking about, go ready with cash in your sweaty mit and don't be too frightened to talk the seller down a quid or two (or at least get a free set of strings or a case!).

## BARGAINS

Bargains are still there for the having. A friend of mine recently bought a nice blue Strat (vintage around '60 at a guess) for the massive sum of £35. To say that the axe is o.k. would be an exaggeration. It's a little scratched and dented (so what!) and sings like a bird.

The golden rule, then, is to take care and buy the best you can based on what you're looking for. Who knows, a £35 Fender may be waiting for you right now... Good-Hunting!

## G.R.C.



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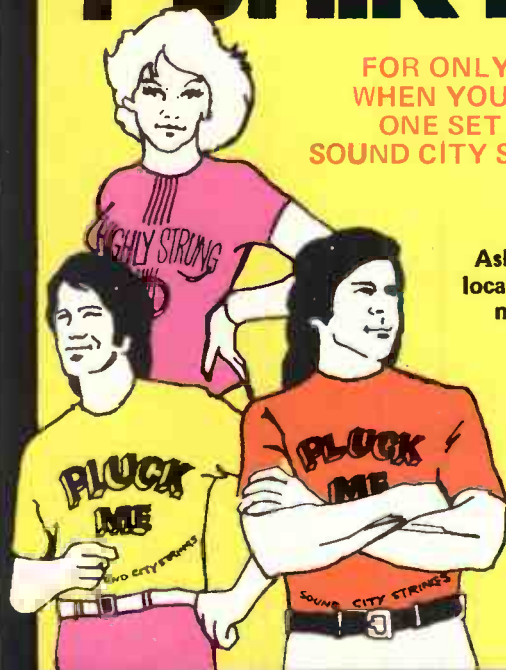
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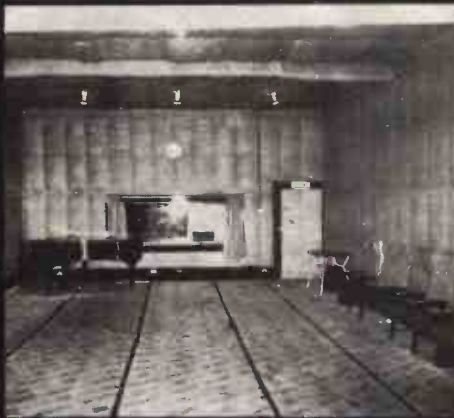


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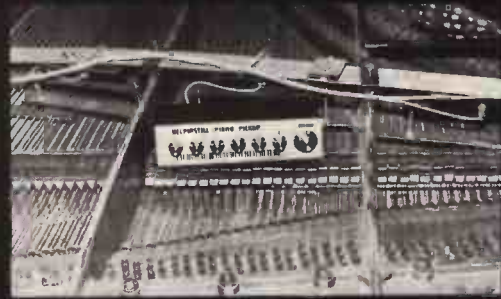
## STUDIO



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WHEN you get there  
DO you still find all these problems?
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  - (ii) Up 24 flights of stairs.
  - (iii) Access through one 2' 6" door.
  - (iv) Electricity supply consists of one light socket.
  - (v) Bloke next door keeps saying 'Stop that !???!! row or I'll call the law'
  - (vi) Too cold.
  - (vii) Too hot.
  - (viii) Jobsworth comes in at 10 o'clock to lock up.
  - (ix) Acoustics resemble Marylebone Station at 3 o'clock in the morning.
  - (x) Eight miles to the nearest Pub.
- IF your band works best under these conditions we can't help you but  
WHEN you decide you don't need these problems  
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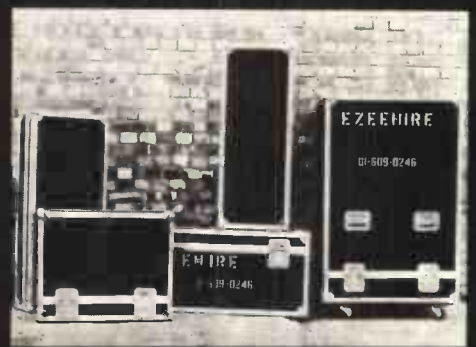


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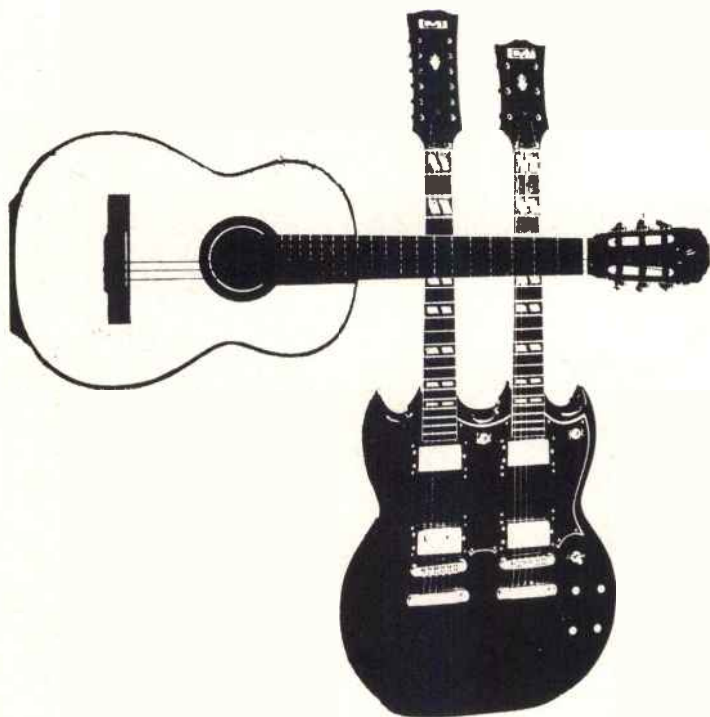


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# GUITAR SURVEY

Throughout the changes that have taken place over the last few years in the development of rock music, perhaps the most constant feature has been the popularity of the guitar. Everyone seems to have possessed a guitar at some stage or another, whether it be a Les Paul or a homemade job made of odd bits of wood and string, and who hasn't spent some part of their youth posing in front of the mirror with a tennis racket?

Beat's Guitar Survey is an attempt to cover all the major manufacturers and distributors in Britain today. We have looked at all sorts of guitars including electric, acoustic, classical and pedal steel and we have also included a number of firms who specialise in strings; a guitar survey would not be complete if we didn't look at these accessories as well. There ought to be something in the survey for everyone — we hope it is of some use.

**B**ALDWIN distribute Gretsch Guitars in Britain from their Unit 4, Sterling Industrial Estate, Rainham Road, South Dagenham, Essex base. For a long time now these instruments have been firm favourites on both sides of the Atlantic. The Chet Atkins models are perhaps the most popular of all, especially the Country Gentleman, which is a hollow body electric. The body is constructed of laminated maple, and the headpiece and finger board are of ebony. This guitar has dual high sensitive adjustable pickups, a tone selector switch, a pickup selector switch, volume control for each pickup and a master volume control. Another fine model in the range is the Tennessean, which is again a hollow bodied electric. The electronics on this model are the same as on the Country Gentleman and in fact the construction as a whole is similar, except for the single cutaway on the Tennessean (the Country Gentleman having a double cutaway).

The BroadKaster guitars come in hollow bodied and solid models, of which the semi-solids are constructed from laminated maple with rosewood fingerboards.

Other guitars distributed by Baldwin include the Sho-Bro Spanish and Hawaiian seven string guitars and the Sho-Bud series of Pedal Steel guitars. There are a number of different models of steel guitars available. The Pro III Custom is a double neck, ten string model, with eight floor pedals and four knee levers. The solid Birdseye maple body gives the finest sustaining quality to this instrument. The Pro II Custom is double neck ten string model, with eight floor pedals and two knee levers. Other models in this range are the Pro III Custom, the Double Twelve String models and the Lloyd Green 6150.

**I**VOR MAIRANTS imports the renowned Martin guitars direct from C. F. Martin in America. There is a whole range of models in stock, examples being D-45, D-41, D-28 etc. and the twelve strings D-28/12 and the D-18 with the FRAP transducer known as the Martin D18D which gives greater volume when required without distortion. Besides Martins, Ivor Mairants orders a specially made range of guitars made by Takamine, who are acknowledged as one of the leading

names in Japanese guitar making. This range consists of Jumbos and classical guitars, the DF.400S is made of the finest spruce and rosewood with abalone inlays all round and gold plated machine heads.

For those who can't afford these prices the new Orpheo classical guitars, also made under the supervision of Takamine are lower priced. The full, brilliant tone of these guitars is achieved through a new way of laminating the tops which helps produce a remarkable resonance.

**J**AMES HOW INDUSTRIES market the Rotosound series of strings and over the past year, the long established Rotosound line of gauge selection, previously known as Custom Gauge, has proved more popular than ever before. This perhaps is due to the growing experience and confidence of string users in making up their own sets.

Rotosound present the pick of the gauge selection strings in individual Gauge Selection Sets, on matching Display cards, allowing positive identification for old and new Gauge Selection users. James How's main office is at 20 Upland Road, Bexleyheath, Kent DA7 4NR.

**C**BS/ARBITER distribute Fender guitars in this country — the reputation of which need hardly be explained to equipment lovers! Over the last few years Fender guitars have remained among the most consistently popular models on the market, being used among many others by Rory Gallagher, Dave Gilmour, Richie Blackmore and Robin Trower. The most popular of the Fender guitars is the Stratocaster, and just in case there happens to be anyone who still doesn't know about this guitar, (where have you been living?) some of the features are: three wide-range high-fidelity pickups each individually adjustable, six independent bridge sections for perfect string adjustment and the exclusive Fender contoured waist design for maximum playing comfort. The Strat is available either with or without Fender's smooth-action synchronised tremolo.

Similarly is the Telecaster, a favourite for over twenty years. Features include two special wide range pickups and three individually adjustable bridge sections for perfect intonation and string alignment.



Jimi Hendrix used Marshall amps.  
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Marshall Tucker use Marshall.  
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Johnny Winter do too.  
Bachman Turner Overdrive took them through England.  
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Sparks like Marshall.  
So do Sassafra's  
And Yes  
Chuck Berry uses a 100 watt stack.  
The Tremeloes did.  
Kenny Rogers and the First Edition still do.  
Jefferson Starship use Marshall in the States.  
Barclay James Harvest use them anywhere.  
Alvin Lee tried a competitor then came back.  
The Mahavishnu Orchestra never stopped.  
Cream did  
Frank Zappa hasn't.  
The Climax Blues Band took them on 200 gigs.  
Deep Purple took them to the Rainbow for a sound record.  
Steeleye Span wouldn't want to try.  
The Edgar Broughton Band use Marshall.  
So does Chicken Shack  
And Brown's Home Brew.  
The Who tried to break them.  
Alice Cooper put snakes on them.  
Bill Haley and the Comets rocked the world with them.  
Jerry Lee Lewis rocked the bop.  
Thin Lizzy like their trannie.  
Nazareth and  
Robin Trower like it all.  
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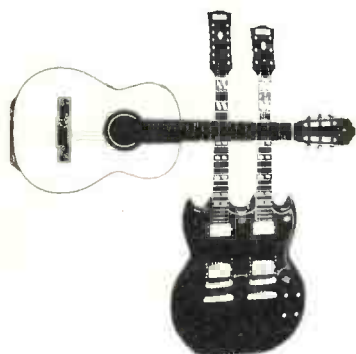
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RM 1 76

*Rose-Morris*



Continued from page 44.

Besides the basic Tele, Fender also market two other Telecaster models, the Thinline and the Custom. The former has two wide range humbucking pickups, and a lightweight semi-solid body with a thick skin Fender finish. The Custom on the other hand, has two pickups — one the standard Tele lead pickup and the new humbucking rhythm pickup. There are individual tone and volume controls for each pickup. Another popular guitar is the Mustang, which features an exclusive Fender floating bridge and built-in dynamic tremolo. There are two three position pickup and tone switches on this model.

Fender have a fine selection of basses also. The Jazz bass has a special slim neck and two pickups with two volume/blend controls for absolute pickup balance. Other Fender basses include the Mustang, the Musicmaster, and the Precision—possibly the most popular of the Fender basses, available either in fretted or fretless form. Fender also manufacture a six-string bass, the Bass VI, which is, of course, tuned to an octave

below an ordinary guitar. There are three adjustable free range pickups, floating tremolo and floating bridge. The exclusive Fender trem-lok eliminates long tune ups.

Finally we come to pedal steel guitars. The complete line of Fender Steel guitars ranges from the Professional series PS 210 Pedal model to the Champ and the Studio Deluxe, which are perfect for the student player. These latter models are single-necked, six-stringed instruments, with adjustable bridges and pickups. The Deluxe 6 or 8 string models have two adjustable wide-range pickups, a pickup control and an adjustable notchless bridge. These models have solid hardwood bodies with the Fender thick-skin finish.

### BOOSEY AND HAWKES'

Range of classical and acoustic guitars and accessories is comparatively small but worthwhile nevertheless extremely high quality. Di Giorgio classic guitars which are made in Brazil and distributed by Boosey and Hawkes in this country are very fine models—particularly for the young performer. One of the most popular of these is the Amazonia No. 30 guitar—the wood of which this model is constructed, say Boosey and Hawkes, coming from the heart of the Amazonian jungle. The Classico is another Di Giorgio guitar; it is constructed from pine wood, the back and sides being of rosewood. The Bel Som is a full size classic guitar with specially selected pine top, dark rosewood grained back and sides, rosewood fingerboard with nickel silver frets and a carved

head. There is inlay on the back and sides and around the sound hole.

The Vittoro range is another selection of classical guitars, the Vittoro 570 being a small size guitar at a very competitive price. Features include a laminated construction, medium brown back and sides and an attractive sound hole transfer. The latest addition to the Vittoro range is the 575, which is a full size classic guitar, with a laminated pine top and with back and sides of seasoned woods.

**Z. B. GUITARS** is a part of the ever-developing E. S. Electronics concern. It was about five years ago that Z. B. guitars first appeared on the market from E. S. Electronics' 2 Upper Fant Road, Maidstone, Kent base and nowadays, a

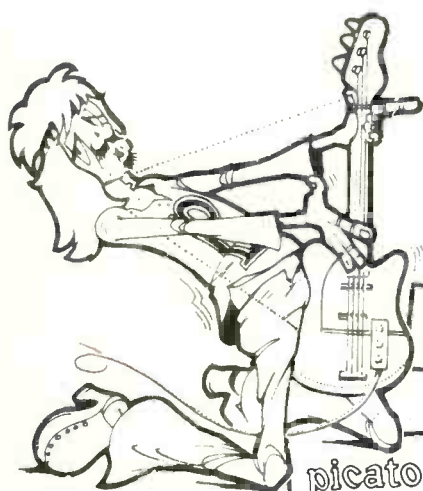


Quo's Rossi with Tele.

number of different models are manufactured including a Student model which is a ten string instrument and is the least expensive of the Z. B. range. Other models in this selection include the 10 string single neck Custom model, which has five pedals and one knee lever (although up to six knee levers can be fitted per model). Another interesting instrument is the single neck guitar on a double neck body — Z. B. are pioneers in the manufacture of this type of instrument. Z. B. also make custom models and almost any requirements can be adapted.

Z. B. Guitars also distribute the Emmons range of pedal steel guitars in this country. The Emmons Guitar Company was organised in 1963 and now produce some of the finest pedal steels available. Two of the newer models are the Black Rock, which is a single neck, ten string model with two knee levers and the Loafer which is a twin neck instrument featuring three pedals and four knee levers.

**HORNBY SKEWES** distribute a wide selection of guitars, all of which are reasonably priced. In the solid electric field, Hornby Skewes have the Kasuga range, of which there are four main models. The LG-380B is a single cutaway model. Two high fidelity pickups, two volume and tone controls and a three way selector switch are some of the features of these. The LG-770V is a slightly more expensive model and is similar in size, design and specification to the instrument mentioned above, the main difference in design being the



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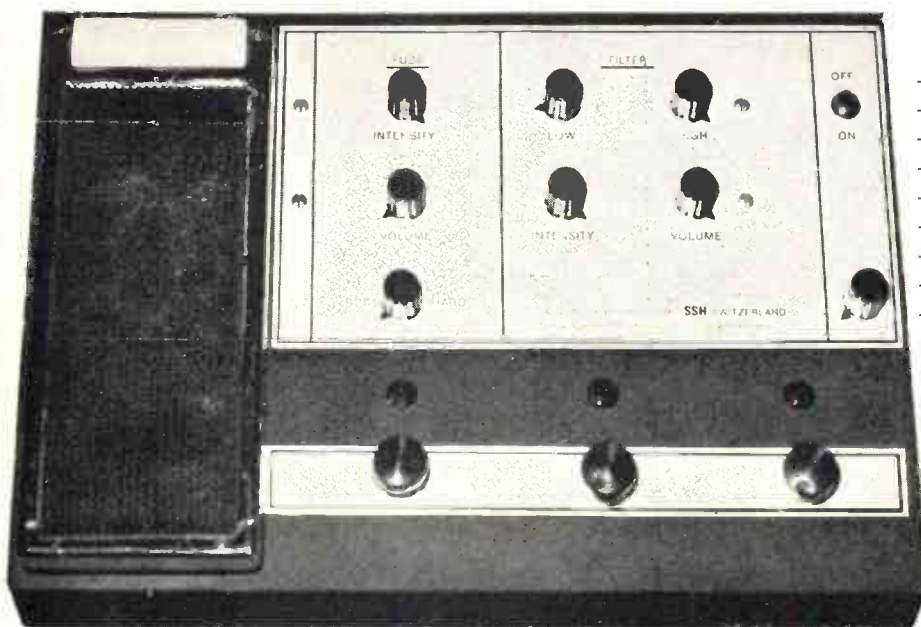
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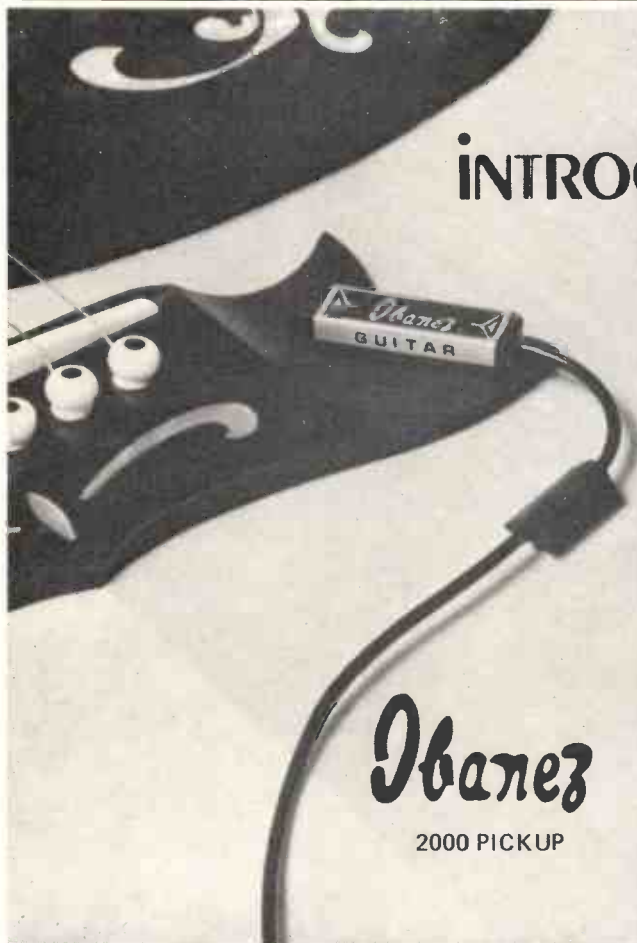
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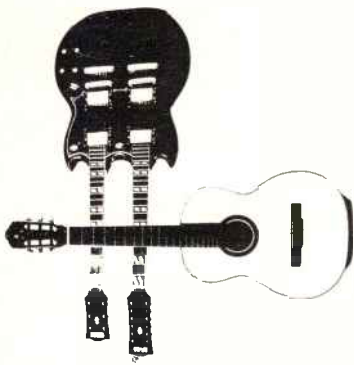
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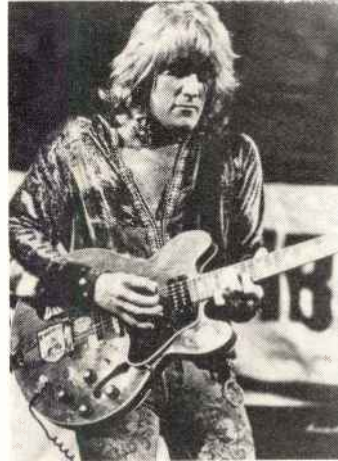
curly jacaranda top, with the rosewood fingerboard designed in mother of pearl. The LG-2000V is once again similar to the previous models, but with a solid body in natural coloured maple wood with an artistic hand carved decoration on the face. The SG-360 model is a double cutaway instrument, and has two powerful pickup units, volume and two tone controls and a three way pickup tone selector switch.

Hornby Skewes also distribute Teranda acoustic guitars. Once again these are quite economical models. The twelve string Western has a spruce top and a high gloss finish. The bridge is fully

adjustable. The Western has a spruce top and a high gloss cherry red sunburst finish. The Terada Super Jumbo is another spruce guitar, and is a very attractive instrument, having a decorative finger guard and bridge.

Hornby Skewes' address is Salem House, Garforth, Leeds LS25 1PX, Yorkshire.

**C**LEARTONE'S CMI guitar range is continually expanding and at the moment there are four new models available. The CMI 1944 Twin



Alvin Lee with his Gibson 335.

Neck has two slim, fast, low action necks of seasoned hardwood. The fingerboards are of rosewood, with inlaid position markers and multi-adjustable metal bridges. Both the 12 and six string sections of this guitar are fitted with twin humbucking pickups and are controlled by two volumes, two tones, pickup selector switches and a three-way master switch to activate either neck. The CMI Stereo Bass is a popular shaped bass and is wired for both mono and stereo giving infinite tonal variations thus making it an instrument suitable for all styles of bass playing.

Other guitars made by CMI include the Custom VI, the neck and body of which are manufactured from Honduras Mahogany and the fingerboard is made of rosewood. The neck of this guitar is removable and is fitted with an adjustable trussrod and the bridge is of the micromatic type. The Custom IV is a bass model with a double cutaway shaped body. As with other guitars in this range, the neck is removable and fitted with an adjustable truss rod. There is a single high powered pickup with a

separate tone and volume control. The Salisbury has a different shaped body to the Custom VI but with all the advantages and fitments. Cleartone's address is 27, Legge Lane, Birmingham B1 3LD.

**J**OHAN BIRCH'S customising service is well known to many customers both in Great Britain and the U.S.A. Each model is built on the same basic principle, but any alterations to suit an individual need can be incorporated at no extra cost. The one-piece maple neck and body-centre construction was adopted to avoid joint-weakness and to allow perfect contouring at the merging area, so that there is no obstruction to the hand over the whole playing length of the twenty-four fret neck. Fingerboards may be of maple, brazilian rosewood or ebony on request but as all necks are encapsulated in heavy two-pack lacquer to prevent wear, the fingerboard affects the appearance only.

The most vital part of any electric guitar is of course, the pickup, and with the famous Hyperflux 'G' John Birch have one of the most

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Continued from page 49.

powerful and noise-free units ever devised. Heavy emphasis is laid on the 'Forever' guarantee carried by every Hyperflux pickup in whatever form it takes. Besides the features already discussed on the John Birch guitar, Shaller machine-heads are fitted as standard and a full protective back-plate to prevent damage from belt buckles is included.

Some interesting models that John Birch has constructed recently have been a mandolin built on the basis of a Fender Strat shape for Roy Wood, a bass for Rick Price (of Wizzard) and a similar guitar for Roy Wood made in the shape of a shovel. The SCDB DUO is a double-neck

guitar (one bass, and one six string); a short scale model, this guitar has an optional rosewood, ebony or maple fingerboard, pick-guard and choice of colour and head style. The SNCL is a highly original design easily converted to left or right hand. It is a short scale 22 or 24 fret model, with optional purfling and rear body contours. Other models include the SCDLX which has a special thickened body, block inlays and a pick guard, the 8 string steel guitar with adjustable bridge pieces and double hyperflux supremes in stereo.

So, if you want an excellent customised guitar get in touch with John Birch at 106 New Road, Rubery, Nr. Birmingham.

**H**OHNER, based at 39-45 Coldharbour Lane, London, SE5, specialise largely in a wide range of accessory equipment such as harmonicas, melodicas, strings and picks. The current attraction on the guitar side is their 'Mad Axeman' offer, where £49.95 (inclusive of VAT) buys an SP 1 electric with adjustable pick-up, a lead, strap, pick, tutor book plus an 8 watt battery operated practice amp. Hohner present a line-up of six

only for students but for the performer too. The WK 599 SH Concerter is a fine Western Jumbo based on the famous 'Hummingbird' style featuring the ever popular sunburst finish with a decorated scratch plate. The WK 599 is based on the 'Dreadnought' model. It features an Easyplay fingerboard and adjustable bridge. These are extremely inexpensive models, but they are excellent value nevertheless.

**S**ELMER are one of the largest distributors of guitars in this country, and it is no simple task to do full justice to their range. The Gibson range of solid and semi-solid electric guitars is, of course, one of the most celebrated in the world, and of these, the two SG models —the Standard and the Special are among the most popular. The Standard, made from mahogany, has two humbucking pickups, with separate volume and tone controls for each. An interesting feature of the SG Standard and Special models is the Tune-o-Matic bridge. The Special is available with a stop tailpiece or optional Bigsby tailpiece.

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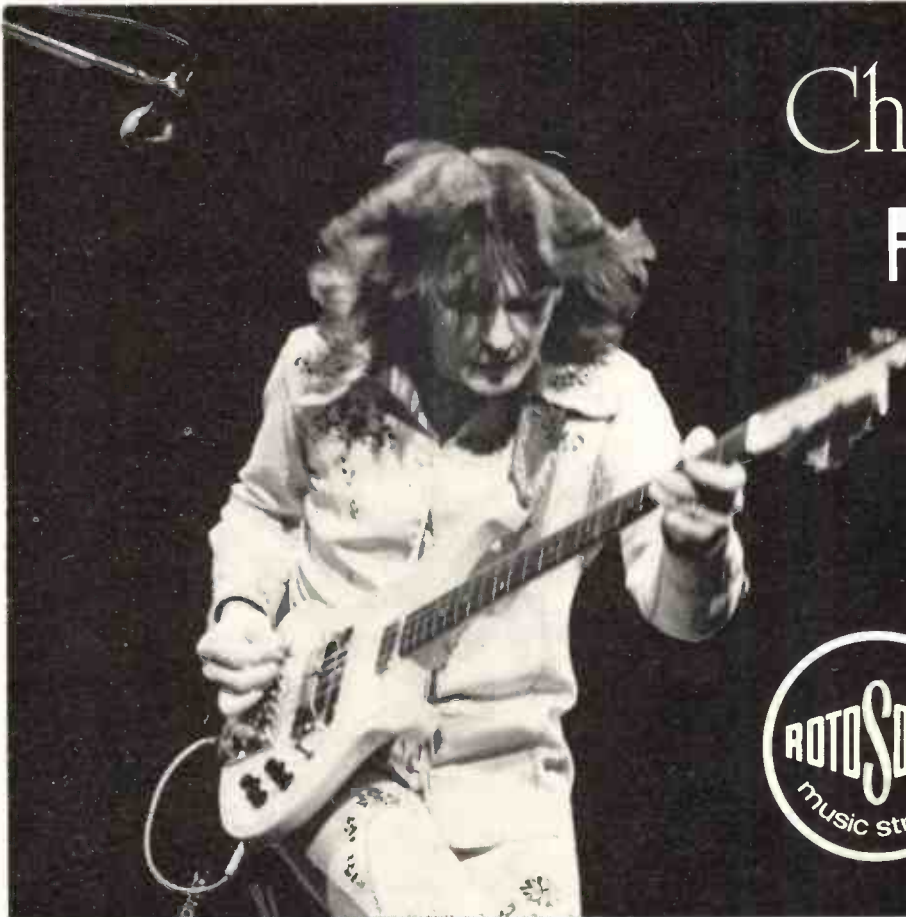
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Continued from page 53.

most popular with rock musicians, the Custom especially because of its great sustaining capabilities. The twin humbucking pickups contribute to the clarity of tone and brilliance of both the treble and bass frequencies, and other interesting features of the Custom and Deluxe are the individual adjustment pickup pole pieces and the double combination bridge and tailpiece. The Les Paul Signature guitar features a new low impedance pickup design with three point adjustable mounting rings and there's even a phase switch incorporated into the design of the guitar.

The Gibson range of basses is just as extensive as that of the solid electric six strings. One of the newest models is the Ripper which has two specially designed 'Super Humbucking' pickups, a four-position pickup selector switch and a mid range control.

Gibson excel at the semi-solid facet of guitar manufacture. The ES-175D is a beautiful guitar, easy to play and comfortable to hold; its arched top and back is made of select maple, with a laminated mahogany neck.

**YAMAHA** have an excellent range of guitars —electric, acoustic, and classical. The FG-110E and FG-160E guitars are semi-acoustic models with volume and tone controls, and

Yamaha say that these are very popular. The back and sides of these guitars are made of maple and the fingerboard of rosewood. The Yamaha FG-295S Jumbo is another of Yamaha's most popular guitars. It is made from a variety of woods, including mahogany, spruce and rosewood. Yamaha acoustic guitars are hand crafted, the guitar necks, for instance, being carved from selected straight-grain hardwoods, then fitted to sound boards of uniform thickness and ideal resonance. The FG-2500 is a twelve-string jumbo made of the same woods as the FG-295S.

Whether you are into jazz, funk or whatever, Yamaha seem to have the axe for you. The SG-175, say Yamaha, is 'the killer'. A two humbucking pickup model, the SG-175 is available in cherry red or natural finishes and has two tone and two volume controls. The SG-85 which is the guitar that Mick Abrahams uses, is similar to the SG-175 and is available in natural or mahogany. Bert Weedon uses the SA-90, which is a semi-acoustic model, and is made from maple. For jazz freaks, the AE-18 and AE-12 are excellent instruments. Both models have two pickups, two volume and two tone controls.

Bass guitars form a large part of Yamaha's range of instruments. The SB-75 and SB-55, are fine axes — made of maple, with, in the case of the SB-75, an ebony fingerboard, and in the SB-55, rosewood.

The bodies of most Yamaha guitars are made from fine imported and Japanese woods such as mahogany, nato, matoa and others and are then varnished in several layers to maintain lustre.

Kemble — Yamaha can be contacted at Mount Avenue, Bletchley, Milton Keynes.

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**O**RANGE manufacture one guitar at the moment, but they say that there is a bass model on the way soon. The model available at present is made of solid mahogany, with twin cutaways and an ebony fingerboard. Two humbucking pickups and a tune-o-matic bridge are other features of this guitar, and it has twin volume and tone controls. This guitar is available in a choice of colours. More information can be obtained from Orange Musical Industries, 17 Upland Road, Bexleyheath, Kent.



Rose-Morris's Shaftesbury Bass.

**C**HAPPELL AND CO. have a small range of classical and acoustic guitars at a very reasonable cost available at the moment. Taking the folk guitars first, the 201 is a well designed instrument built in Finland, boasting a mahogany neck and back and sides of

rosewood. The soundboard is selected alpine spruce and the machine heads are Schaller. The C-200 is a very similar model, being made basically from the same materials, but it is slightly smaller. Both these guitars would be excellent for anyone wanting a good quality instrument at an inexpensive price.

The same applies to Chappell's classical range. These are constructed from mahogany (neck), mahogany veneer (sides and back) and laminated spruce (soundboard). These are extremely good looking instruments (like the folk guitars they were made in Finland) and are recommended for anyone, especially beginners.

**R**OSE-MORRIS have a wide range of both electric and acoustic guitars; the most popular of these are the Shaftesbury models which are reasonably priced and yet first class instruments. Model 3417 is a Strat replica—an excellent three pickup instrument, incorporating master volume control, two tone controls and a three-way pickup selector switch. Model 3414 is similar in design to a Les Paul, featuring a single cutaway body in solid wood, with two pickups with separate volume and tone controls for each, together with a three-way rhythm/treble combined selector switch.

The 3415 is a solid bass guitar in a natural wood polyester finish. This instrument incorporates two heavy-duty pickups, each with its own volume and tone control. Also featured is a solid wood finger rest, a fast action damper and pearlex position markers.

Other instruments in the same vein are the Avon guitars. There are four of these, two of them basses and two solid electrics. The Ovation Breadwinner and Deacon guitars

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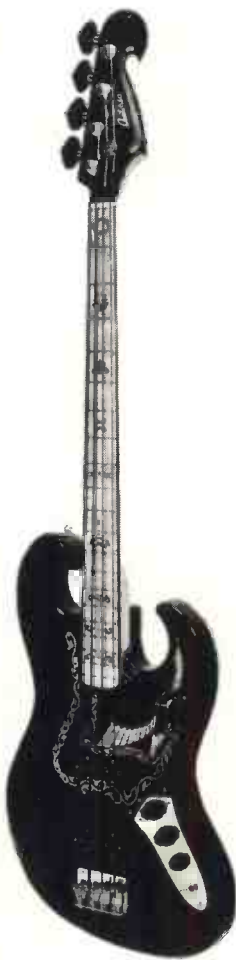
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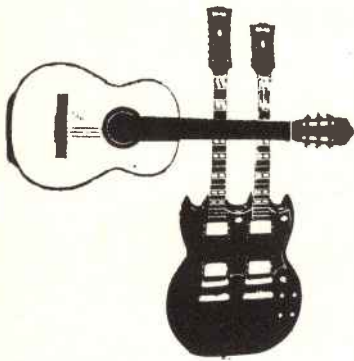
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Continued from page 55.

are other important models, the Ovation having some very interesting features including: F.E.T. pre-amplification linked to two new low impedance Toroidal pickups giving a clear and powerful sound, a unique Tri-point mounted bridge which allows a wide range of adjustment for action and intonation, plus a full two-octave detachable neck with adjustable tension rod and ebony fingerboard.

Another fine range of acoustic guitars is the Eko range. The Ranger six string is a jumbo acoustic with spruce face and top, and mahogany sides. The Ranger electric is the same as the acoustic model, but is fitted with a pickup, and volume and tone controls. Suzuki form the mainstay of Rose-Morris' classical guitars—besides this, in terms of classics, there is the Alhambra and the Rose-Morris student guitar range.

**FLETCHER, COPPOCK AND NEWMAN** continue to provide excellent value for money for the guitarists after quality gear at reasonable prices. Their varied lines, covering both classical and electric guitars, include the Columbus and Kimbara brands, both of which have received favourable reviews from *Beat* in the past. From the extensive Kimbara classical range, the N28 is a fine example of good workmanship combined with accessible price, featuring highly grained rosewood body and sides, with a two piece rosewood back with inlay. The neck is finished in natural mahogany with ebony reinforcement, all contributing to high standard tone and 'feel'.

In the 6 string electric department one invariably finds such 'axe mod cons' as (on the N119) three high response hum resistant pick ups with selector switch, and an independently adjustable microset bridge combined with tremolo

arm. All the Kimbara electric axes are supplied in plush lined cases.

One can say in conclusion that the FCN guitar range is one of the many that has suffered a little from the still widespread reluctance of the buyer to break away from the Fender/Gibson syndrome. The latter are invariably superb axes, to be sure, but the FCN range ideally highlights the point that one can still find the quality without writing off a hefty cheque. Fletcher, Coppock and Newman's address is 'Shelton House', 39-41 Shelton Street, London WC2H 9HL.

**CARDIFF MUSIC STRINGS** manufacture Sound City Strings from their Pontygwindy Industrial Estate, Caerphilly, Wales, CF8 3HU base. This series of strings was originally designed for Eric Clapton and this range is a new addition to their full range which now includes Cathedral, St David, Londoner and Summit. They have also introduced a wire-wound set of bass strings.

Sound City Strings are made of high carbon steel and pure nickel and the tensions have been calculated to give a supple feel for easy, fast fingering.

Besides Sound City Strings, Cardiff Music Strings also have a new range of Kay guitars, including a classical model, a similar Jumbo and the Kay electrics which feature the new multi-ply neck.

**SUMMERFIELD BROTHERS** have a very large range of guitars, mostly replicas of other models, but excellent guitars in their own right. To take the acoustic guitars first, the Ibanez Memphis is a well crafted instrument, with a fine grained spruce top with selected mahogany back and sides. Another of Summerfields more interesting acoustic guitars is the Gipsy, a copy of the original guitar made by Mario Maccaferri for Django Reinhardt.

The Ibanez range of electric guitars is a high-class selection, from the 2350, which has a detachable neck incorporating an adjustable truss rod and two powerful pickup units with separate pole-pieces. The FG360S is another solid body instrument, similar in design to the 2350. This guitar is finished in mahogany and as with most of Summerfield's guitars, comes complete with a lined carrying case. Other interesting Ibanez guitars are

the two double-necks — the 2402, which is a six and twelve string combined and the 2404 which incorporates bass and six string. Two transparent plastic body guitars are also among the Ibanez collection. The 2364B is a bass guitar with extra-powerful pickup units with separate polepieces. The 2364 is the six string equivalent of the bass model.

Summerfields also distribute the CSL range of guitars—the Swinger six string and Groover bass being the very latest instruments to be released from their factory. Another important model is the CSL Flying Bird which is a solid two pickup model with a rosewood fingerboard with bound edges and pearloid markers.

**TOP GEAR** distribute a variety of American brands of guitar, including Rickenbacker, Guild, Little Buddy Pedal Steel guitars and Hondo acoustic models. The Guild range covers solid, semi-solid and acoustic instruments, the newest of the selection being the M-80CS Double Cutaway solid electric, which has just been introduced in this country. This is a really nice looking axe; some of the important features being, the two Guild Humbucking pickups, the polarity reversing phase switch and the very thin three-piece mahogany neck. Each pickup has its own volume and tone controls and there is also a master volume control.

The Guild range of semi-acoustic models has always been a firm favourite in jazz circles — perhaps one of the most popular of this range is the Artist Award, which is a single cutaway model.

Guild Solid guitars include the S-100 Standard, another two pickup model constructed completely in mahogany, the S-90, which is similar to but simpler than the S-100, having just one tone and one volume control instead of the separate tone and volume controls that the S-100 has for each pickup.

Rickenbacker guitars have always been fantastically popular in this country, even since George Harrison brought one over in 1964. The newest model in the ever-increasing line-up is the 4080 Double Neck, which combines the 4001 bass and the 480 guitar

More information about these guitars can be obtained from Top Gear themselves — the address is Harbour Way, Shoreham-By-Sea, Sussex.

**DAVOLI** distribute Gherson guitars in this country. All models are hand crafted and finished exclusively for Davoli from selected woods and supplied with a hard case, strap and lead. Gherson guitars are solid bodied instruments—perhaps the most interesting of them is the Jazz Bass, the body of which is constructed from ash and the fingerboard of rose wood. The neck and bridge of this guitar are adjustable as are the pickups. The Gherson L2FR is a solid, familiarly shaped guitar, with a solid mahogany body finished with attractive inlaid Copper edging.

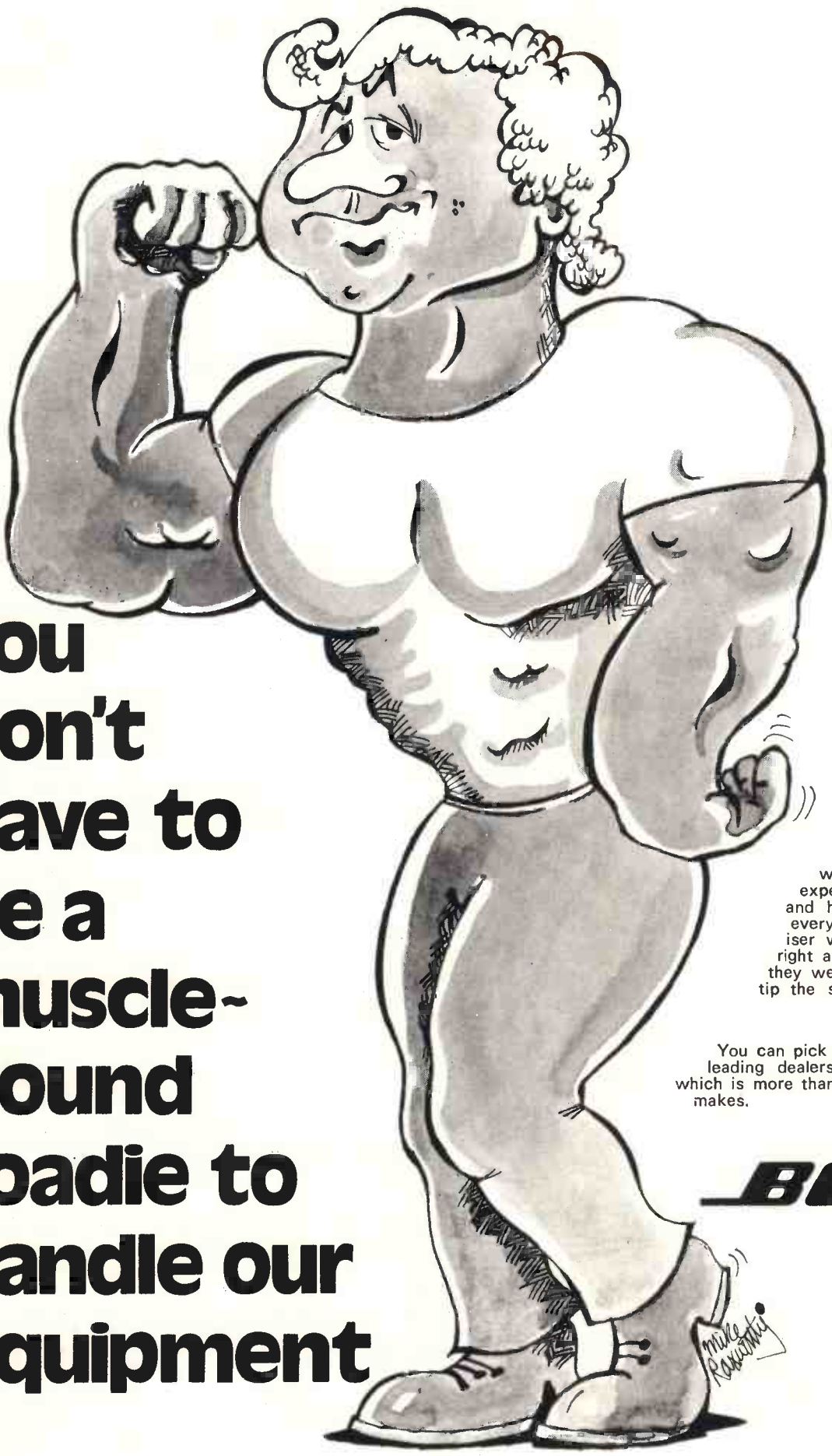
These instruments are by no means expensive and have proved very popular critically—anybody wanting a guitar of some class without wanting to spend the earth would do well to check them out and can do so by getting in touch with Davoli at 859 Coronation Road, Park Royal, London N.W.10.

**COPPOCKS** of Leeds have one of the largest ranges of guitars in the country at the moment. Most of these are familiarly-shaped models and would be recommended for anyone wanting a good looking guitar at a reasonable price. The range of Antoria axes is so large that there ought to be something for everybody — especially in the field of electric models.

The Woodstock Deluxe and Custom electrics are solid models, both constructed in dark mahogany with rosewood fingerboards. The Deluxe has two humbucking pickups with individual adjustable polepiece, the Custom having three gold plated pickups, with a heavy duty gold plated vibrate tail-piece as well. Two fine looking basses are the 2366 and 2366 FLB (fretless) models. Both are sunburst solid instruments, each having a laminated pickguard, and in each case the detachable long neck incorporates an adjustable truss rod.

The range of Antoria acoustics is just as wide ranging as the electric selection. One of the finest models is the Great Western Artist a nice looking axe with a rosewood bridge and fingerboard with fancy styled mother of pearl inlay. Other guitars in the acoustic series include the Nashville models which are attractive instruments — spruce and rosewood constructed again. For more information, Coppock's address is Royds Lane, Leeds LS12 6LJ.

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*Mike Rawson*



# BOSE - NO DISTORTIONS

**B**RITISH and European audiences are in the process of discovering a comparative newcomer on the PA scene. The name on the equipment, Bose, will already be familiar to many as the firm specialises in the manufacture of high quality hi-fi products. It was in fact success on the domestic side which prompted their entry into PA, when frequent letters from musicians questioned the possibilities of using their 901 speakers onstage.

Bose began to research and they found that with a few modifications the answer was definitely yes. 1972 saw the launching of their Professional Products line, including the 800 loudspeaker system and, one year later, the 1800 'Professional Solid-State Power Amplifier'. So as to avoid imbalance on the hi-fi side saleswise, marketing was undertaken with caution. Still, even without the aid of advance advertising, expansion was rapid and is continuing at the same rate. We were delighted, then, at the opportunity of meeting UK Sales Manager Nick Pearce to further investigate the Bose product line.

**'The design goal of the 1800 was to produce an amp with "absolutely no audible distortion, sound colouration, noise or hum",**

Nick showed us around the premises, wisely letting the gear do most of the talking. The first surprise was a practical demonstration where he set up a speaker in just a minute on a light but very sturdy stand, and then went on to point out its advantages. The various departures from the traditional loudspeaker design bring with them advantages and disadvantages, dependent on the band requirements. The speed with which Nick set up our model emphasises the

extreme lightness of the 800 — weighing in at only 43 lbs it must be a roadies' favourite.

The weight also obviously makes it very easy to set up the system before the gig. The interior design incorporates the use of multiple, identical drivers resulting in a much smoother and better-spread sound. It is here, though, that the crunch may come saleswise. Whether it is fashion or truly popular, Bose are the first to admit that the 800 does not offer the squealing feedback/

distortion effects. While this would put off the embryonic Jeff Becks, it is at the same time a major selling point for those after clarity and evenness. With the drivers closely coupled acoustically, this clarity extends to both the bass and high-treble frequencies.

Despite the lightness and portability of the 800, it scores well on ruggedness. The case in which it is permanently housed is made of 7 ply birch plywood, covered with cloth-backed vinyl — plus metal corners and angle clamps. To turn from 800 to the 1800 power amp, twin light-emitting diodes which monitor the instantaneous power level being supplied. Highly resistant to wear and stress, the diode array has no moving parts, and can therefore withstand the rigours of life on the road.

## Service

The design goal of the 1800 was to produce an amp with "absolutely no audible distortion, sound colouration, noise or hum," and in this they succeeded admirably. The Bose client list reflects the fact that the equipment is at its best in an environment where clarity is the primary consideration — James Last, Vicki Leandros, Roger Whittaker and Bruce Springsteen among many. With agencies throughout Europe and even as far afield as Australia, back-up service is excellent, and Bose often send their own engineers on the road with a band to keep a personal eye on the gear.

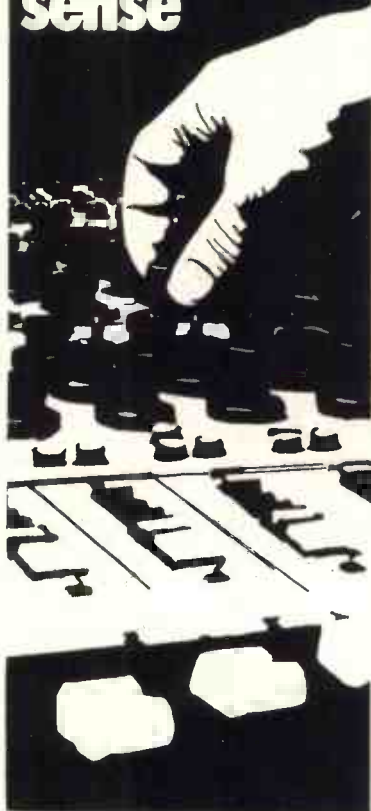
In conclusion, then, we can commend the Bose PA as being particularly suitable for vocal use and clean instrumental reproduction. It only remains for the gear to gain the reputation on a wider scale, and they should certainly nail up a corner of the market. Tangerine Dream recently approached the company with a view to buying, and if such well-known bands were to be seen using Bose their continuing growth and success would be assured.

Bose UK make a point of replying personally to enquiries — the address is: Gas Road, Milton Regis, Sittingbourne, Kent.



## THE PRODUCERS

## Men of sound sense



# ELLIOT MAZER...

## The amazing Mr Mazer!

**W**HAT have Neil Young and Barclay James got in common? The answer is, not only a 'Harvest' but a producer as well — Elliot Mazer, who produced the Harvest album for Neil and is now getting together with Barclay James to plan the second album in their partnership. Elliot is a quiet, studious looking guy, with nothing of the superstar about him in spite of having produced so many great albums and artists during his career. He says straight away that he is very unused to giving press interviews. "In the States no-one wants to know about producers and anyway I don't think it's the producer's role to be a star, it's the artist's." On talking to Elliot further, it becomes apparent that he has some very definite views on albums and artists. In fact, he is the complete opposite of producers like Phil Spector, who create their own sound. Elliot's trademark is his silences!

"What first got me into producing was liking records," he explained. "I was intrigued about how they were made. When I saw the producer's or arranger's name on a record, I was fascinated and wanted to know how they did it."

At college Elliot studied piano, arrangement and composition and then he took a job in a record store, which is where his lucky break occurred.

"I was in there one day and got talking to a guy who owned a small jazz/folk label. I told him of my ambition to produce and he said that if I came and worked for him delivering records to radio stations, he would teach me

about producing. He promised that I'd be producing within a year. It was a phenomenal opportunity so I grabbed it. I was just 19 then."

That man was true to his word and before the year was up, Elliot was producing jazz and folk artists. He remained there for about four years. "I wasn't into rock and roll then. I worked with people like Rambling Jack Elliot, Lightning Hopkins and Brownie McGhee and Sonny Terry. When I finally left there, I went to work for a label called Cameo Parkway as an album producer. At first I concentrated on jazz and worked on real greats like Clark Terry and Maynard Ferguson. But the label was

heavily into rock and roll and Chubby Checker was one of their biggest artists. When his 'twisting' career started to slide, they were wondering what other moves to make, so I started producing rock and roll records. My first one got into the top 40."

Elliot now has his own studio, His Masters Wheels in San Francisco. It's not his first, but it's the studio he's proudest of. "It's one big room, about the size of EMI 2, and we're just about to go 24 track. It's equipped just like a normal studio, with a Neve desk — I prefer Neve to all others. I would say that in many ways a lot of British studios are far more advanced than American ones. I definitely think the best recording consoles are made in Britain."

Out of that studio have come albums by Joe Cocker, the Frankie Miller Band, Andy Fairweather Low and, most recently, Barclay James Harvest. Elliot first met the band in 1973 and wanted to produce them then but was heavily committed with work for Neil Young at the time. Eventually they managed to get together and the result was *Time Honoured Ghosts*, which looks like being Barclay James' most successful album to date.

### Pick and Choose

Elliot has now reached that enviable position where he can pick and choose which artists he wants to work with. "I don't work with garbage," he



Neil Young.



states. His aim in production is "to get the most out of an artist or a song. That's a thing you can't learn from any other producer. You can copy sound techniques and arrangements but you can never copy one person's ability to get the most out of an artist or band. When I first started working with Barclay James, my first question was, 'how do I make them stand out more than they did on their last album? In order to do that I just took what they had and tried to get them to do it better than they thought they could do it. One of their best points is that they all play really well.'"

## Choosing

One of Elliot's main criteria in choosing to work with a band is his own feeling about their music. If he doesn't believe in their talent, he can't work with them. "The most important thing about working with musicians is of me feeling that they're good and them having confidence in me. The most important thing an artist can get out of a producer is a belief that the producer is making the right decision and is enabling them to do their best." Elliot finds that he works best when he surrounds himself with variety, a solo artist to work with, followed by a band, a constant change of musical talent and direction. This is one reason why he feels he never leaves any kind of personal stamp on a record.

"I deliberately work with different artists all the time. There will be certain similarities on every record I produce but I believe I have never created an 'Elliot Mazer' sound. If you take Frankie Miller's record and compare it to Barclay James, both done in the same studio and produced at exactly the same time, the sound will be completely different but some of my views on economy might come over."

These views are the key to Elliot's particular production talent, which he goes on to explain.

## Listening

"Space and economy are the most important things on a record. What you don't do is far more important than what you do do. For anyone judging what a producer can do, they must think about what they get out of listening to a record. If you listen and say 'what a beautiful drum sound,' or 'ah, what a great guitar solo,' or 'what a superb arrangement,' then the record isn't doing

what it should. You should be aware of the artist and what he sings, not of whatever else is there.

"You could take any artist and go into the studio with a great arrangement, a great sound, add overdubs and echo, and phase, limit, compress, expand and Dolby some piece of shit and all you end up with is a Dolby-ed piece of shit! People do it, but it's not my goal. My goal is to record great songs with great artists and use all that's necessary to get that song across. Even a bad producer can't kill a good song, he can only hide it."

In some ways Elliot finds that it's easier to work with a solo artist than with a band, but the artist and the songs have to be strong enough. "There's a big difference in talking about Barclay James and talking about a band whose collective sound is part of the image and where the writing revolves around that. Solo artists are therefore easier to work with in that there's free choice, because the writer doesn't write things which are based on what his band can perform.

"Another of my goals is to only make records that I enjoy, and that sell. If I ever have to become self-indulgent, then it will be because I think that the artist or songs are weak and if that is the case then either that record shouldn't be made or that person shouldn't be doing it. If a record becomes too produced, with too many external effects, etc., it just shouldn't be made."

Strong words, but from a man who has worked with great artists, people like Joni Mitchell, the Band, and Crosby, Stills, Nash & Young. He has a new Neil Young album on his shelf right now, but isn't sure when it's going to be released. He's also due to work with "some superstars I can't talk



Andy Faithweather-Low.

about yet," and will be producing the next albums for Barclay James and Frankie Miller. He's extremely strict about when he works and who he works with, avoiding all-night sessions out of loyalty to his family — his fourth child has just arrived.

"My life is organised, I want to make records and I don't want to get involved with films, TV shows, etc. I love my family and I think about them as much as, if not more than, my work."

He reserves his views on other producers, but points out that he thinks good taste in a producer is more important than musical skill. "There are courses in engineering and musicianship in the States and everyone is always asking me how to produce, but I couldn't tell you. I would just say that what a producer has to do is to decide that he is just about to record something good, that people can relate to and he must do his utmost to bring out all the positive things about that music and leave out his own indulgent ideas that don't fit.

"A band should always wait to find the producer of their choice, rather than go with

anyone. A new band might go to a record label that allows them to produce themselves and this is completely wasting their time. And there are labels who insist on producer commitments before the artist signs, which can lead to hassles if that producer isn't free, or doesn't particularly fit into that kind of music." In spite of having already fulfilled quite a few ambitions as far as working with particular artists is concerned, Elliot Mazer still has two ambitions left — to work with John Lennon and Pete Townshend. Why?

"They are my two favourite writers. I think I could bring out more humour in Lennon but his music couldn't be more real than it is. I'd make him angrier where the music is harder and softer where it's more beautiful.

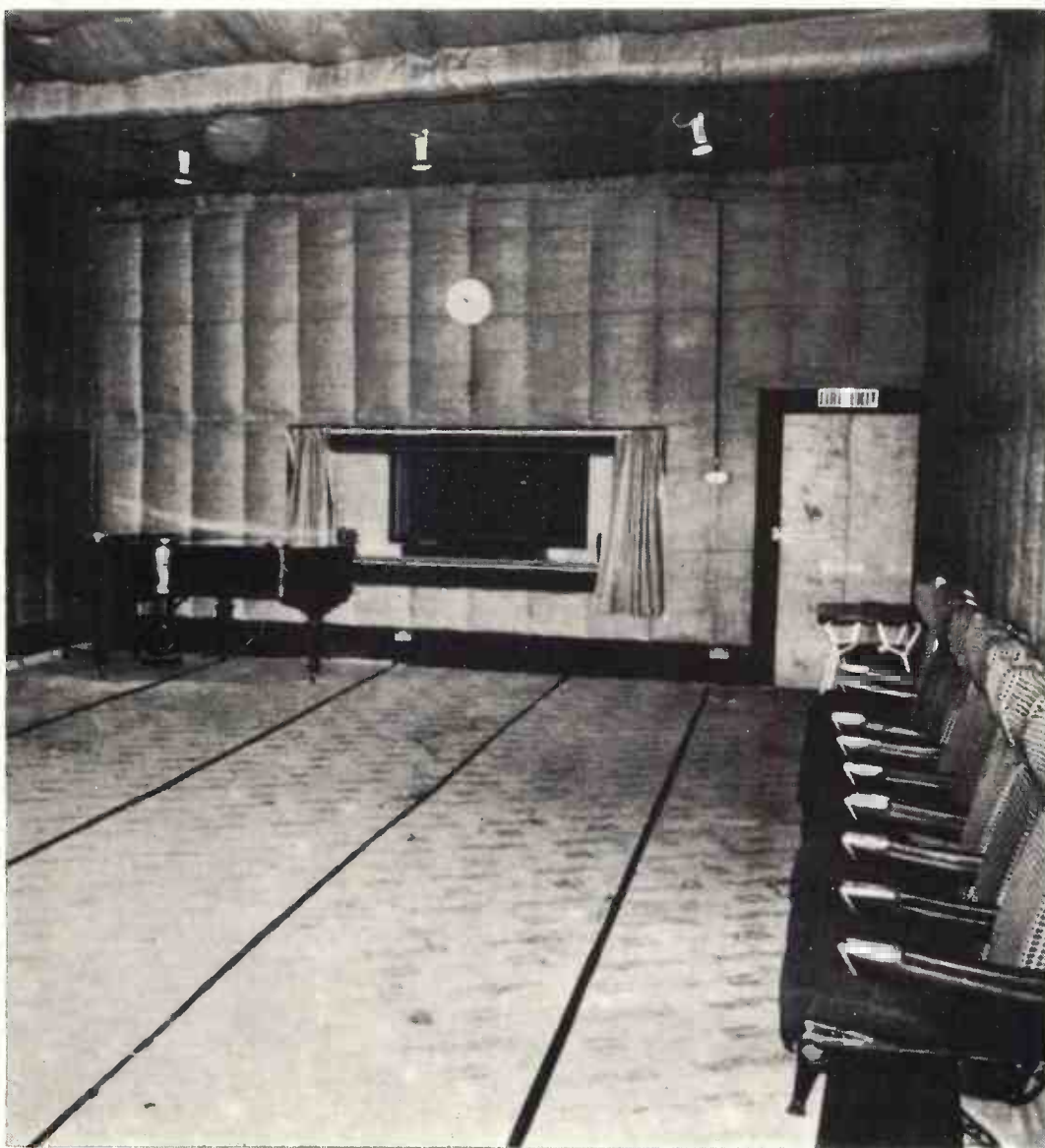
"I think Townshend is a phenomenal singer, and his voice hasn't been fully exploited on record yet. I don't know where Lennon records, or what kind of troubles he has making records, but I think he gets far more fulfillment out of his songs than most people do. I think I could help him worry less."



Barclay James Harvest, a recent Mazer success.

# COMPLEX 7 EVERYTHING UNDER ONE ROOF

Two rehearsal studios are available at Complex 7 — the larger is pictured below.



**H**IDDEN away in the back streets of High Wycombe are the headquarters of Complex 7, a very new company designed to provide all the necessary services for the aspiring professional musician. Even though at this time Complex 7 is still shrouded in a slight air of mystery, it will not be long before a large proportion of those people involved in getting a band on the road will have sought out their headquarters and availed themselves of the services that the firm has to offer. Beat met Peter Robinson, one of the company's directors, who explained to us how the firm had come into operation and what its aims had been.

"Rick Wakeman and Tony Merrel, who looks after Rick's equipment, were having trouble storing and repairing gear and they decided that since the problem had got so bad they would have to find suitable premises of their own. In November of 1974, they got the lease on this place and by this time they had decided it would be sensible if they went into the venture in a big way, providing facilities for other musicians as well. In order to have someone here all the time to look after the place they got in touch with me — I already knew them, having been in the music business for quite a while — and they asked me to take over the day-to-day running of the place."

## Inception

Since its inception, Complex 7 has grown and developed rapidly. The firm as a whole now acts as a roof under which seven different operations are independently at work. "We decided at our first meeting that we would attempt to provide a full service to bands on the road; hire, storage, repairs, rehearsal space, etc. Long term the idea is that we will be able to provide a full tour service to bands, arranging transport, hotels, providing roadies and so on."

As already mentioned, the company can be broken down into seven different parts or sister companies. "Complex 7 Studios is the section that deals with the rehearsal facilities. We have two studios here, one of which is 750 square feet in size, the other being only 250 square feet. There is a small relaxation room with a pinball machine and colour television in between the two studios. The



rehearsal rooms have only been open for about two months, but so far we've had Back Street Crawler and The Spiders from Mars here, besides Rick's own band of course. We don't actually have a recording studio, but we did the soundtrack for the Lisztomania film by using the Manor Mobile. It's really a matter for discussion now whether we are going to be starting a recording studio or not."

## Hire

C7 Leasing is the name of the equipment hire company controlled by Complex 7. The company specialises in keyboards — not surprisingly of course, it's founder being somewhat of a specialist himself in this field! A number of different models are available, some of them unique, such as the special Pipe Organ that is hired out together with an operator. A P3 Moog is also available with an operator to look after it, the other keyboards are a little more ordinary."

Perhaps in time, the most well known section of the Complex 7 network will be Birotronics, the company that manufactures and markets the Birotron, a new keyboard instrument which was first developed in the U.S. by a keyboard player called Dave Biro. Peter Robinson briefly explained how Complex 7 became involved with this new instrument. "David Biro had been in various bands in the States and he was looking for a different type of keyboard sound which he felt that none of the instruments he could get locally could provide. So, being inquisitive, he decided to investigate all the possibilities and began to design his own instrument. He got hold of a number of 8 track cartridge machines and knocked up an instrument which I must admit was a bit of a monstrosity in its original state. It was far too big to be of any practical use at all.

"Anyway, he managed to get Rick to hear it when he was in the States, and Rick, being quite impressed with the idea told Dave Biro that if it was possible, he would take the idea back to England and put up the money to market it. We all got to work when Dave Biro came over to England and it's now at the stage where we have five models out on the road being tested — audience response has been fantastic! Basically, the Birotron is built around a series of 8 track

machines which are set off by the keys, along the same lines as a Mellotron.

"Chris Franke of Tangerine Dream has ordered three already, and of course Rick will be using two. In fact the only problem so far has been that the response has been so good that we are having to cope with many more orders than we originally expected. It looks as if we are going to need about ninety a month, which is far in excess of what we anticipated. The launching date in this country is hopefully mid-January and by that time we'll have a good idea of how many we are going to have to be making."

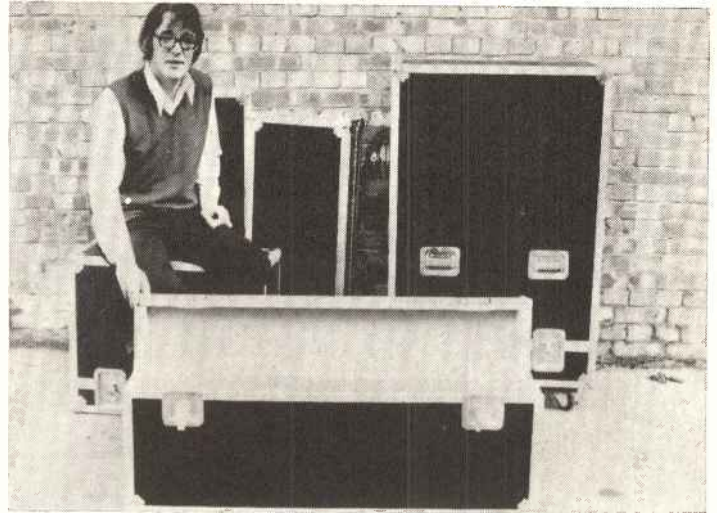
The next sister company to consider is Voustar, the object of which is to manufacture and obtain agencies for pieces of equipment that are not readily available in this country. At the moment one of the most interesting accessories that Voustar, are promoting is the Helpinstill piano pickup. "I have great admiration for Charlie Helpinstill, the bloke who invented this piece of equipment", said Peter. "Usually if one finds that a certain instrument or sound is unavailable one tends to try to get around the problem by using a substitute. Charlie felt that there was no reliable way of amplifying a piano, and so instead of using maybe an electric piano, he went and invented his own pickup and used that. It's a really fine piece of equipment — and we only want to get involved in promoting first class instruments and accessories here."

The job of investigating and discovering new pieces of equipment for Voustar to sell is that of Shandbest, the next in the long line of companies under the wing of Complex 7.

## Products

This company employs two people to go and find out about new products, before they are marketed by Voustar. "All the instruments and accessories we handle are vetted primarily by people who know what they are talking about. You have to remember that a piece of equipment may be technically brilliant, but not roadworthy, and we intend to make sure that we get musicians to test the equipment and bring back a full report on it."

The Packhorse Case Company is another department controlled by the Complex 7 as a whole; its function is to design and manufacture



Peter Robinson, one of Complex 7's directors, with flight cases.



The Helpinstill Piano pickup — one of Voustar's products.

flight cases for artist's specific needs. With more and more bands today using equipment specifically designed for themselves, there is an increasing demand for custom-built cases and Packhorse have already begun to make original cases, having had to design some for Gong, who are at the moment experimenting with pyramid-shaped speakers. Packhorse have two full-time staff working on the construction of these cases at the moment, all the work being done on the premises. These cases are made of fibre glass and aluminium and are light and yet strong. Other recent clients of Packhorse have been Cat Stevens and Back Street Crawler.

Complex 7 is ideally situated about forty-five minutes from London within easy distance of both the M4 and the M40. Heathrow Airport is only half an hour's drive — just near enough to London to be within reasonable reach of the city, while being far enough away for musicians to feel totally divorced from the hassles of city life.

The company started out, of

course, as primarily a base for storing gear and Peter Robinson said that there would still be plenty of space for this in the building. "We have enough space here to house a vast amount of equipment", he said, "a band will be able to leave all their gear here with ease. However, at the moment we are still building in and around the premises so we don't really know how much space we will have."

That last comment is indicative of the state of Complex 7 at the moment. The Company as a whole is still very much in the throes of preparation, and its full potential will not be realised until the new year. Buildings have yet to be completed, and work on the premises is in no way finished, but the ideas of the company are totally under control. "We hope to be able to provide bands with everything they need", said Peter. "Of course it's an uphill struggle, any organisation worth its weight in gold is never satisfied with its performance, but we hope to be well on top in the new year."



# STUDIO PLAYBACK

## DREAMING AT THE MANOR

**T**HE Manor has been a hive of activity as usual over the past month, and it's good to see that not only have regular visitors such as Tangerine Dream been in, but also lesser known bands such as Supercharge, who have been working on an album and a single. During the latter part of November and the first week of December, the Far East Family Band, a new Japanese outfit, were in, recording an album which was produced by Klaus Schulze.

December visitors include Christopher Rainbow, who has been producing an album for David Lewis.

E.M.I. Band Rinky Dink and The Crystal Set have been recording with John Leckie doing the engineering. Others at

work at The Manor over the past month have been Wigwam.

## GONG AT SARM

**C**HIEF visitors to Sarm recently have been Queen, who finished *A Night at the Opera* and the single *Bohemian Rhapsody* (Number One at the time of writing) in the studio. Other musicians using Sarm have included David Essex, Fox, who put the finishing touches to their latest album, *Tales of Illusion* there, Alan Price and Virgin band Gong.

After Christmas Sarm plan to spend three weeks enlarging their control room and updating both the desk and ancilliary equipment.

## ON THE AIR

**A**NYONE thinking that Air Studios was primarily a rock musicians place of work would have been surprised last month to see the studio playing host to the celebrated avant-garde composer Stockhausen, one of the greatest twentieth century classical musicians. He spent four days in the studio recording an assortment of material for forthcoming albums. On perhaps a more mundane level, Bebop Deluxe have been spending some time mixing their new album, with the assistance of John Leckie, who engineered for them.

New band Doctors of Madness have been recording and mixing with John Punter handling the production. Brian Parrish (ex Parrish and Gurvitz — yes, that's right, Paul Gurvitz, now of The Baker-Gurvitz Army) has been mixing an album. This is the second album he has made in the last few months, even the first of the two not having been released at the time of writing.

Jeff Beck has been putting the finishing touches to his new waxing with the assis-



Beck at Air.

tance of Geoff Emerick, and another of the resident engineers, Mike Stavro, has been working on the new Olivia Newton-John album. Other visitors to the studio over the past month have included television personality William Rushton, who has been recording a commercial, the Martyn Ford orchestra, who have completed an album, and Robin Trower, who has started work on his new album.

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## NOVA NEWS

**D**EL Newman, renowned arranger and producer, has been spending a great deal of time in Nova sound Studios recently. He has been producing some tracks for Kate Robins for McCartney Productions (Kate is Paul's cousin); about four or five songs were recorded and it is thought that one of these will be chosen as a single. Del has also been working with a new band called Wynsom who have been working on a single.

Both Barry and Paul Ryan have been working on new material independently of one another, although they have been helping one another out on backing vocal tracks etc. Bill Oddie of The Goodies has been working on new Goodies material — perhaps a new single will soon be forthcoming!

The Biddu Orchestra will be using the studio just before Christmas to work on a new album, and Biddu himself will be helping to produce Tina Charles as well. Other artists booked to use the studio include Marmalade and the 20th Century Steel Band.



E.L.P. working with large orchestra.

## MUSIC CENTRE GOES SUPERSONIC

**R**OY WOOD seems almost to have taken up residence at The Music Centre! Having only just released *Mustard*, this multi-talented gent has already started recording again and plans to be working in the studio at least until Christmas. A good deal of recording for *Supersonic* has been done at The Music Centre recently — such bands as Slade and E.L.O. having laid down tracks for the programme. Other film work has included the recording of the sound track of *Robin and Marian*, a new Robin Hood movie starring Sean Connery,

with a score by Michel Legrand.

Other notables in the studio have included Emerson, Lake and Palmer who have been coming in for six or seven weeks, on and off, and who have been recording with a large orchestra. Bruce Welsh has been doing some production work and Tony Wilson of Hot Chocolate, has been recording for C.B.S. Starfire, a new American band, has also been in putting down some tracks for Bell. On the lighter side, Mike Yarwood has been booked at the studio — maybe he'll make quite an impression there!

## STRAWBERRY NEWS

**T**HE last two weeks of November saw a re-fit of the control room at Strawberry Studios in Stockport.

Alterations were carried out by Westlake, the American firm who have been developing a massive reputation in the studio world for the past few years with their adventurous ideas.

Among the work carried out was the fitting of Westlake Monitors which are Westlake enclosures carrying Gauss bass units and JBL mid and high range systems.

The major project, however, was the converting of the control room over to full 24 track operation. Tape machine was supplied by Studer and the existing desk has been modified up to full 24 track spec.

Among the more unconventional ideas of Westlake is the use of stone facing for walls in the control room. Studio Manager, Peter Tattersall, told Beat that he was delighted with the conversion which, he felt, had resulted in one of the best control room sounds he had yet heard.

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# INSTRUMENT REVIEW 1

## MXR BLUE BOX AND DISTORTION

**R**EVIEWING effects pedals is never a particularly simple job. It's impossible to describe the sounds made by the more adventurous types and certainly not a worthwhile prospect to try. Still, certain units are so good that they demand a review which is why we've been having ourselves a lot of fun over the past few weeks with several MXR units, two of which we're reviewing here.

Although fairly new in the U.K. MXR equipment is well known in the States and a few other countries where it has been picked up and used by many top touring British bands. Recently, though, Rose-Morris took the wise step of importing MXR's range and so they're now available over here.

We'll start with the simpler unit first, the Distortion +. In blunt terms this unit is a fuzz box. As such it may seem at first to be a damned expensive one at its price of £37.50. You're not being asked to pay for rubbish though. Like all MXR units the Distortion + is constructed of really tough materials with a great deal of thought having gone into its roadability. In other words you can do my favourite trick of jumping on them from six feet without fear of them buckling under your weight. These machines were built for mad axe men!

Sound on the Distortion +



is equally well thought out. Rather than merely knock-up a cheap transistor circuit that fuzzes your chords to pieces, the MXR has a strange ability to sound like a valve whine when used on guitar. Used on bass it sounds like nothing you've ever heard before being especially strong on harmonics. I'm pleased to be able to report that this unit is probably the best distortion box yet to have come our way in terms of the screaming sustain it pokes out and the durability of its construction (the latter being an especially weak point on most

similar machines).

The Blue Box (as the second unit we tried is rather mysteriously called) is a bit of a killer. Priced at £68.50 it may seem like an extravagance but the Blue Box could well become an essential piece of equipment for an adventurous player.

Basically, it electronically locks onto the frequency which your guitar is giving out at any one time and duplicates it two octaves lower. Added to this the unit also gives you a variation in the original tone which can be varied via a blend con-

trol which mixes the two notes together.

The result is indescribable. Used selectively this box can make a guitar played on the lower strings sound like Jon Lord's Hammond—that growling distorted tone that Purple use so effectively. In a band with limited instrumental capacity that effectively gives you a hell of a lot of scope musically which you wouldn't have had without adding keyboards.

For experimental reasons (in other words we just got curious about this one) we tried it with a bass. Unfortunately, our Yamaha guitar amp (sorry Kemble, it was a cruel thing to do to a guitar speaker) just couldn't reproduce a bass tone two octaves lower than it should have been at all happily. However, used with a proper bass speaker, the Blue Box could well add an interesting new dimension to bass guitar playing.

Both the MXR Blue Box and the Distortion + are well worth investigating if you're into effects of the highest quality. We would expect both to last for years of pounding and can give them no higher recommendation other than to say that, used seriously, these machines expand one's playing rather than merely clutter it with silly noises. Despite their price, both units are excellent buys.

GRC. Tested with Antoria 2343

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# INSTRUMENT REVIEW 2

## YAMAHA YTA15A AMPLIFIER

**A**LTHOUGH relatively new on the British Market, Yamaha gear (distributed by Kemble Yamaha in Milton Keynes) is already well established. *Beat* readers may well remember our glowing report on their 100 watt 2x12 combo the other month — one of the very best amps we've ever tested.

100 watt amps, although very important, are not, of course, the only things available from Kemble. Their line stretches right down to small practise amps like the YTA 15 A and when we were scouting round for a small amp to review, we thought a look at this beast wouldn't come amiss.

The YTA 15 A is a plain amp. It's currently finished in grey vinyl with a reasonably strong cloth grille and a functional front panel. The controls (covering a low and high input) are volume, bass, treble, distortion and reverb. The rear of the amp offers a jack socket for the reverb, two fuses and a piece of hardboard which covers the speaker recess. Whilst this is satisfactory from a strength angle it does very little cosmetically.

Internal construction is excellent, the wiring being to Yamaha's high standard. Reliability should be excellent in this unit.

One slight problem for Yamaha with this amp is its designation. From its name you might assume it was a 15 watt amp.

No way. Although Kemble are modestly claiming a 25 watt RMS output, you could well expect considerably more providing you crank up the tone controls and wear ear plugs!

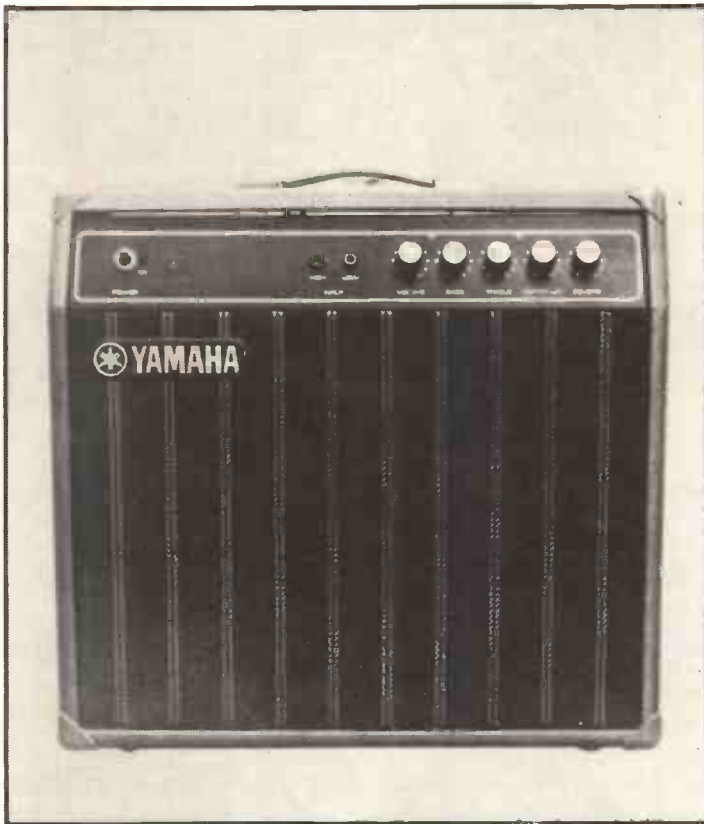
Tone range is excellent. A good bass response comes from the single 12" Yamaha speaker as does ample treble.

Reverb is quite adequate but the distortion control is far more a mild sustain than a real fuzz. For many better sounds this is quite adequate but if you wanted a real fuzz sound you would have to use a fuzz box. Tested with our Antoria 2343 (chosen because it's very much the sort of guitar that people

would be inclined to use with a low price amp like this) we found the distortion not becoming really apparent till we hit the 6 mark on the 10 point potentiometer scale.

What is really impressive, however, is the power of the amp. Really, Yamaha are seriously underrating their amps because this one will hit well in excess of an audible 25 watts, making it for more than a bedroom practise job. Quite honestly, this would be adequately powered for small club gigs especially if miked through a PA. Certainly, for rehearsals it has more than enough volume and that indefinable quality that we can only call 'punch'.

Retail price of the Yamaha YTA 15 A is £112.49 including a staggering 25 per cent VAT. Apparently, if the amp were 30 watts or more it would only carry 8 per cent so snotty letters are well due to your local M.P.s over that little charmer. At that price it isn't bad value for money. Suitable applications would be for tuning in a dressing room (massive bands) practise use and occasional rehearsals (smaller bands). One factor well worth bearing in mind is that it would be a pretty good amp as a first job. Learning to play electric calls for a light, portable highly reliable simple amp. This Yamaha fits that bill perfectly. Tested with Antoria 2343 guitar. GRC

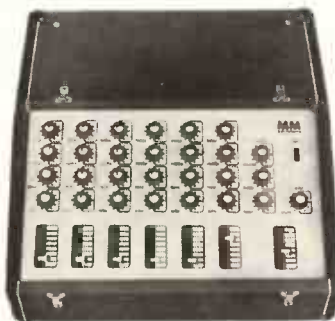


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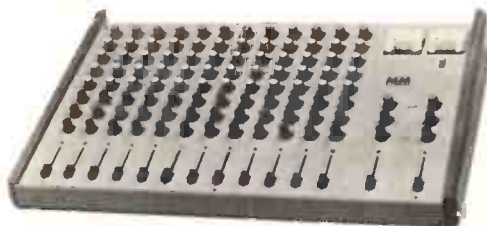
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# INSTRUMENT REVIEW 3

## EKO RANGER 12-STRING ACOUSTIC



ANY regular *Beat* readers will know about our love affair with the Italian made Eko range of guitars. What's more, anybody with their eyes on TV programmes will no doubt have seen over the years the vast number of pro guitarists who use these inexpensive guitars to great effect.

On initial examination, the first point to really strike home is the weight of the guitar. The Ranger 12 string is exceptionally heavy for an acoustic on account of several design features, the major contributory factor being the thickness of wood used internally where the detachable neck joins the body. The Eko is made of spruce on the top and back and has mahogany sides with a Rosewood bridge and fingerboard.

An unusual feature of the Eko is the use of a metal nut at the top which seems to be a good idea as it will certainly prove resistant to wear and doesn't adversely affect the overall tone or feel of the guitar. The bridge is adjustable (a good feature on an acoustic and one which is far too often neglected).

Retailing at a modest £46.65

including the iniquitous 8% VAT the Eko is really fabulous value for money. In fact it's so cheap that we are quite sure that some potential purchasers may be put off by the price when they compare it with the many more expensive but, in some cases, hopelessly inferior, Japanese acoustics on the market. Certainly it could justifiably go out at over £100 even despite its styling being less 'American' than some other acoustics currently available.

The major problem one encounters with 12 strings is, of course, a massive susceptibility to going out of tune with the slightest temperature change. Usually this results in a lengthy re-tuning session which, with 12 strings, is a major problem on gigs. The Eko, however, is certainly one of the least affected 12 strings we've yet met. An example of its ability to withstand the worst conditions will illustrate our point. We tuned the guitar before taking it home on a cold night for a lengthy weekend try-out. Despite a wait in the cold for a taxi and an evening in a warm room followed by a long cold train journey (thanks, British Rail) the guitar was pretty

much in tune when we arrived at our destination.

To Folk artists who drag their guitars around in the rain and snow from gig to gig, this is a major plus!

Tone on the Ranger was superb. Despite having been virtually unplayed when we picked it up from Rose-Morris, who distribute Eko in the UK, it suffered none of the usual tiny rattle that new guitars are prone to until they're played-in. Playing near the neck gives a deep rich, loud 12 string boom and back near the bridge gives a fine treble. In fact, again, this has the tone of a guitar costing three times the price!

The neck on our Ranger was dead straight and this aided by Eko's double 'T bar' truss rod. Certainly, in our experience, this will keep the neck in good nick despite the strain imposed by the 12 strings.

In all then the Eko Ranger 12 is a good enough guitar for anybody to own in terms of both quality of construction and in terms of tonal response. It is without any exaggeration, one of the best value guitars to have come our way for review. GRC

# INSTRUMENT REVIEW 4

## ETIME PRACTICE AMP

This is the second review that I've typed of this amp. The first was done before we made a rather amazing discovery about this small unit and was based on its function as a mere headphone amplifier delivering 3 watts into either headphones or any speaker cabinet handling four ohms or more.

As such the Etime works well. Construction is absolutely first class and it has an undeniable tonal quality which when coupled with its high output for an amp of this type makes it a good buy.

BUT, *Beat* readers, this little machine has another use which was suggested to us by a brainstorm. Used as a simple pre-amp it can stretch the most amazing sounds out of a main guitar amplifier. We plugged the unit into our 25 watt Yamaha amp and instant 100 watt valve amp sustain

poured from the tortured 12in speaker like there was no tomorrow.

Now it could be that by chance ETime have discovered here the answer to many a lead guitarist's prayer. Used with a solid state amp this machine doesn't give the usual fuzz box dirtiness but turns even a modestly powered amp/guitar combination into a Les Paul/valve amp fire eater. That means that you can take a previously cold solid state amp and turn it into a warm sustaining amp just by employing this unit.

At its price of £15.82 plus 60p. post and packaging including VAT the Etime represents good value as a practise amp. It can drive headphones with ample volume to convince you that you're going through a really big amp. Through a speaker cab (we used an HH) it sounds pretty good. Through

a full blown guitar amp though it's a winner all the way. At that price you're getting an amp to tune up with off stage and a box that makes any simple fuzz unit sound pretty silly.

The idea of using a pre-amp overdriver is of course, not new. Ritchie Blackmore has his tape recorder and Brian May built his own. Here you have a ready-made killer for about £16 and what it'll do to your sound is nobody's business!

Internal construction is excellent with a monolithic I.C. doing all the work (which should ensure great reliability) and good quality jack sockets plus a well made pair of pots for tone and volume.

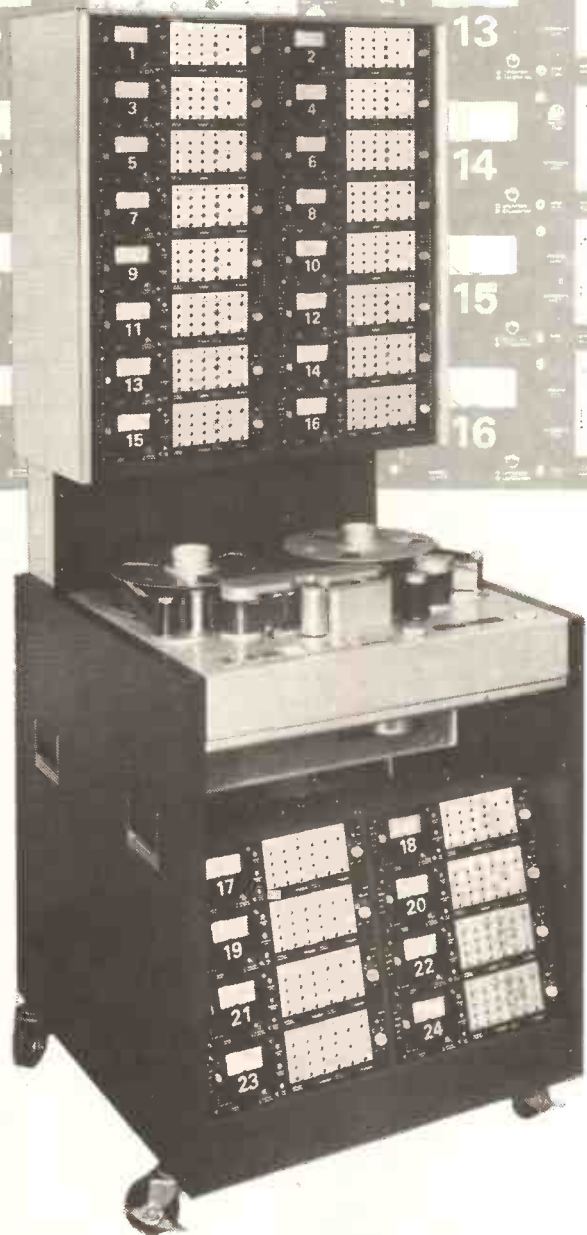
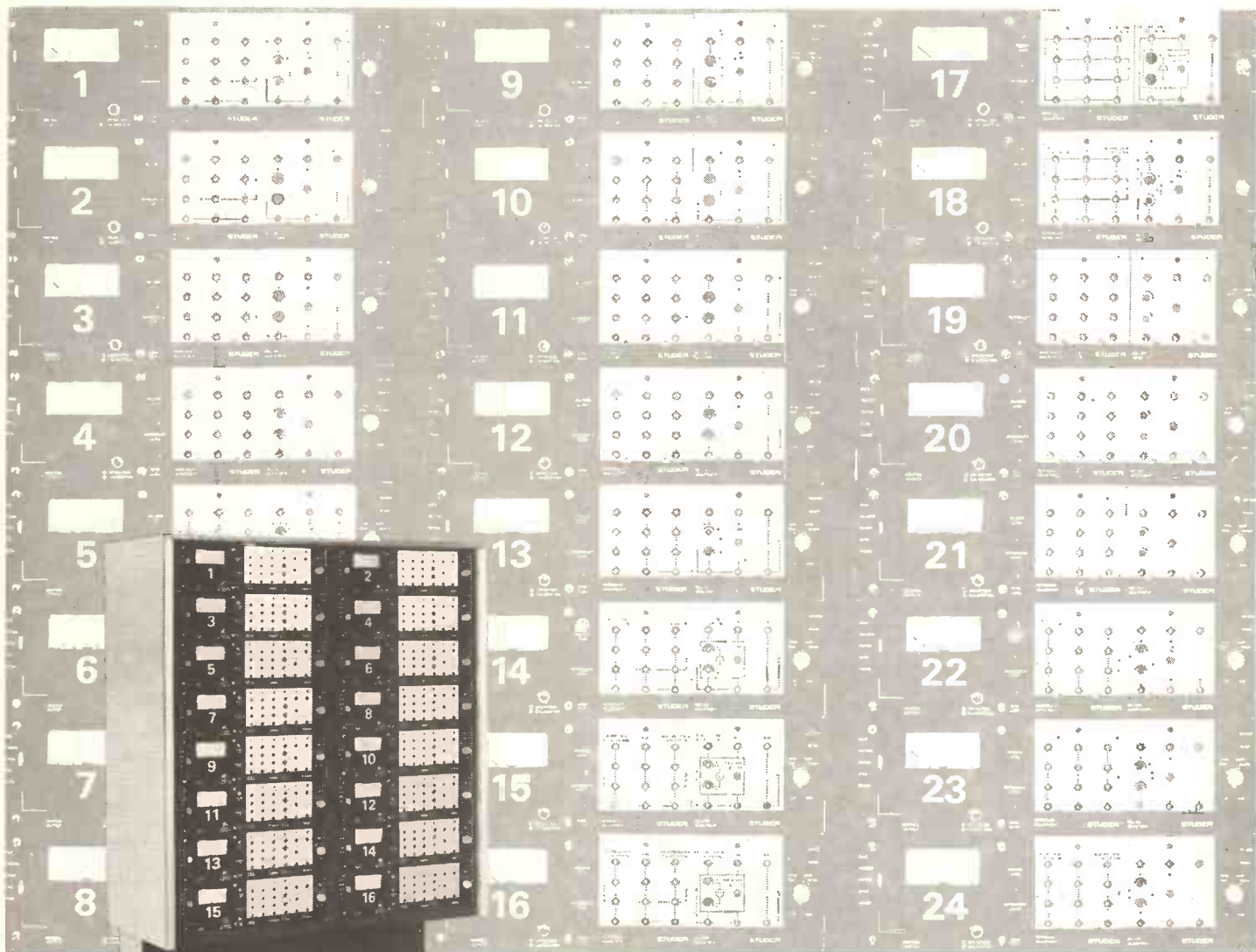
Our first review recommended this amp as a practise unit for keeping your neighbours happy at 3 a.m. Well, the E-Time will do that ex-



ceptionally well (better than any other similar unit we can think of). As a pre amp however, it's a death machine in a tiny case. We would consider it to be one of the biggest advances in helping the transistorised lead guitar amp into the valve sound that has yet appeared. A very good buy indeed!

GRC. Tested with Antoria 2343 guitar, Yamaha YTA 15A amplifier, HH speaker cab. Available from E-Time, 16, Foyle St., Sunderland SR1 1LE. (0783) 43040.



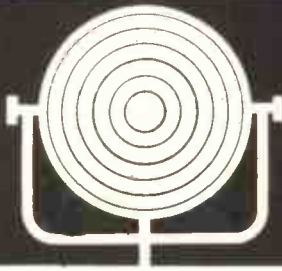


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# SPOTLIGHT

## LANSDOWNNE THE HOLLAND PARK HIT FACTORY

**C**ONVENIENTLY placed in Holland Park, just outside the 'West End studio chain', Lansdowne has been maintaining a steady and very impressive stream of hits for a good many years now. Strangely, this success has been coupled with a rather low profile by which the studio has never quite achieved the constant publicity usually in attendance on their nearby brethren. All very incongruous, as the discreet exterior houses an extensive range of high-quality equipment plus a staff of well-trained professionals to run it.

With Director Adrian Kerridge busy rounding off a session, Chief Engineer John Mackswith took the time to fill us in on the interesting background of the studio. On the ground floor of a block of flats, the building qualifies as a historical monument, originally built at the turn of the century for artists where they could both live and work.

When Lansdowne began in 1958 the ground floor layout lent itself well to a studio transition, with rapid advancement from mono to stereo (one of the first to make the move in 1960) and through to 4 track in 1964, with the latter desk being built by the engineers themselves. Recording success was every bit as quick as the equipment advances, with various hits for, to name a few, Acker Bilk, Lonnie Donegan, Dave Clark, Spencer Davis and the then embryonic hitmaker Jonathan King.

By the time Adrian Kerridge joined the studio in 1961 following the departure of Joe Meek in 1960, Lansdowne already had an impressive

reputation, and his first move was to record *Stranger on the Shore*, a big hit for Acker Bilk! The latest move to keep right up with current demand came in 1970, when the studio closed for two months to move control rooms and redesign the interior — the big item here was a comprehensive 24 track Cadac desk. Bearing in mind the way they have always been in touch with current trends, we wondered what John Mackswith anticipated in the future.

### Banking

"I really think it is premature to talk beyond 24 track, because then you're talking about the synchronisation of two machines. If things become more complicated, the answer will be to pre-mix more during the recording. It is commonplace to use 35-40 tracks by pre-mixing, and indeed I have used in excess of 72 tracks before banking them together." These comments of John's highlight the fact that Lansdowne intend to provide recordings of quality without resorting to the gimmickry already rearing its head in more than a few control rooms, and, to prove the point, an impressive tour of the studio began.

The control room is sensibly laid out with the desk (28 in 24 out) combining efficiency with ease of operation. L-shaped, the controls are within easy reach of the engineer and include an extensive array of the highest quality components, with Fairchild, Audio & Design and Universal Audio limiters and compressors, and the usual EMT plates, tape machines line the wall, with models running from a 24 track beast to

*Continued on page 72*





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Continued from page 70.

the excellent B62, while a curtain hides two rather potent Cadac speakers.

The studio itself is on a lower level than the control room, but here there is easy vision with a sloping tinted glass. Like the control room, the accent in the studio is on practicality. They have 38 mic lines, so nobody will go short there for a start. Easily accommodating 40 musicians, a well designed separation canopy sits in one corner, with two more booths opposite.

Depending on the session, the canopy usually takes care of the drums or the bass guitar, as the ceiling absorbs the higher frequencies without soaking up the thumps as well. The booths, too, are ideal for the rhythm section, if the requirements call for a slightly more clinical sound. The layout is matched by superb acoustic design which completely forbids the sound from travelling. The mic department is well catered for with an impressive fistful of AKGs and Neumanns.

One impressive addition on the studio floor is an unobtrusive rostrum complete with



cans and little speaker, by which the musical director can speak to anybody without going via the nearest mic, and by which any foldback system can be heard. Plans for a reduction suite are in the offing, and the facilities are rounded off by the all-important kitchen and lounge.

On the gear side, Lansdowne are very together, with a Steinway baby grand and a jangle piano free of charge. "We can also hire virtually anything else at very short notice," said John, "so there aren't any problems with instruments."

All things considered, Lansdowne have managed to keep

their rates very competitive. Per hour, 24 track recording costs £37.00, and 24 track remixing costs £32.00. Twenty-nine pounds takes care of copying, editing and playback. The studio is also ready to provide night service, which from midnight to six costs only £26 per hour, and with so many late risers in the music business one suspects that the latter is a handy service indeed.

However, the best tribute to the endeavours of the studio is provided by a continuing stream of illustrious clients: Mac and Katie Kissoon, the Rubettes, Jonathan King, Roger Whittaker, Keith Emer-

son and even the mighty Wombles. Beside Adrian and John, the engineers are Robert Butterworth and Dave Burns, with assistants Hugh Pagham and Chris Dibble, all extensively trained to handle any job from jingles to heavy rock. One might safely conclude, then, that there is no reason for the flow of hits to dry up. The all-important atmosphere here is OK, swinging happily from the friendly to the lunatic. Uriah Heap, customers before their move to the roundhouse stable, were apparently unable to work without the comfort of a giant nine foot penguin, and ever eager to please, the studio staff set about constructing one from a mass of paper and Sellotape, which was then painted to order.

With an ever increasing number of studios it is indeed pleasant to encounter one that is happy and capable to tackle any project whatever rather than specialising in a particular area to gain a quick and easy reputation. The tapes roll in a very well organised control room, and the back up service provides anything a musician might want. Even, we are assured, giant paper penguins.

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G/S Bass, cherry.....	89-64
G/2 Walnut.....	84-24
G/3 Tremolo, ivory.....	89-64
G/2 ivory.....	79-92
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 mahogany (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/mahogany.....	91-80
G/2 Bass, walnut.....	89-64
G/2 Bass, ivory.....	87-48

#### YAMAKI

112 6-str fk.....	47-00
115 6-str jbo.....	68-00
120 6-str jbo.....	87-50
218 12-str.....	81-50
220 12-str jbo.....	90-50
225 12-str jbo.....	101-00

#### ANTORIA CLASSICAL

F2871 Flamenco.....	102-00
2858 Grand Concert.....	102-00
2855.....	58-00
2851.....	53-00
2850.....	43-00
2841.....	51-00
2840.....	49-00
2839.....	42-50
2631.....	37-00

#### TAMA GUITARS

3563 Western.....	250-00
3568.....	188-00
3560S.....	180-00

3558S.....	174-00
3561S.....	169-00
3566.....	158-00
3565.....	146-00
3555S.....	126-00
3557/12.....	170-00
3560/12.....	192-00
3550S Classical.....	96-00
3551 Classical.....	221-00

#### DOBRO GUITARS

1000.....	745-00
36.....	285-00
33D.....	250-00
33HS.....	250-00
60SS.....	197-00
60S.....	197-00
DoBro Mandolin.....	200-00

#### VICTOR GARCIA

N187 Spanish.....	24-75
N189 Spanish.....	28-80
N127 Spanish.....	33-45

#### LORENZO

N98 Student.....	13-95
N111 Classic.....	15-25
N99 Classic.....	18-95
N110 Folk.....	14-95
N102 Folk.....	24-45
N103 Jumbo.....	29-60
N104 12 str.....	30-30

#### COLUMBUS

N197 Jumbo sun.....	39-95
N36 Semi Ac 6 str.....	56-50
N113 Solid.....	49-60
N85 solid blk.....	62-95
N85/S solid sun.....	62-95
N54 solid mahog.....	54-75
N66 solid mahog.....	57-55
N77 solid bass.....	63-95
N82 solid bs.....	65-95
N83 solid.....	40-95
N84 solid bs.....	47-55
N122 12 str.....	42-75

#### SHELTONE

N197 Jumbo sun.....	39-95
N5015 Folk banjo w/cs.....	69-95
N5009 Uke banjo.....	9-75
N1124 Mandolin.....	13-30
N5017 Tenor banjo.....	



LE 200 Solid.....	80-45
LG 23R Solid.....	86-15
LP 200G Solid.....	78-15
LS 200C Solid.....	59-15
LS 200 Y Solid.....	59-15
MB 200B Bass.....	36-30
ME 20 TS Solid.....	42-75
PM 302 Semi-ac.....	44-55
PM 302 B.....	46-10
SA 200 Semi-ac.....	43-60
SE 2B Bass.....	39-75
SE 2T Solid.....	28-95
SG 2S Solid.....	40-35
SG 22 Solid.....	40-45
SG 10B Bass.....	46-55
SG 200V Solid.....	58-35
SG 2000 Custom	
Solid.....	58-35
SP 1 Solid.....	27-80
ST 30 Solid.....	55-90
ST 300 Solid.....	70-40
TF 200N Solid.....	56-50
XK 250/1 Bass.....	169-75
<b>MORIDAIRA</b>	
841 Classic.....	22-50
842 Classic.....	26-85
845 Classic.....	39-15
843 Classic.....	29-40
846 Classic.....	54-50
847 Jumbo.....	45-00
848 Jumbo.....	58-65
849 12-str. Jumbo.....	57-90
850 Western.....	79-50
855/F301 Folk.....	38-25
856/F303 Folk.....	50-30
851/W613 Western.....	93-75
852/W61030 Jumbo	
with pick-up.....	50-70
<b>MUSIMA</b>	
1612N Acoustic.....	14-65
1612S Acoustic.....	14-30
730 Classic.....	17-75
731 Classic.....	19-60
732 Classic.....	24-55
<b>TAKEHARU</b>	
G85 Classic.....	26-70
I20 Classic.....	32-05
<b>MORIDAIRA BANJOS</b>	
FB 1R 4-String.....	39-85
FB 2R 5-String.....	38-75
GB 1 6-String.....	41-10
<b>HONDO</b>	
H 130 Folk.....	26-95
H 150 Folk.....	26-95
H 155 Jumbo.....	29-30
H 160 12/s Jumbo.....	34-50
H 175 Jumbo.....	29-60
H 180 Jumbo D/L.....	31-70
H 200 Folk.....	31-80
H 210 Jumbo.....	34-05
H 220 12/s Jumbo.....	38-60
H 305 Classic.....	15-25
H 310 Classic.....	23-10
H 320 Classic.....	30-15
<b>HORNBY-SKEWES</b>	
<b>PALMA ACOUSTICS</b>	
M5309.....	7-84
500.....	9-86
300N.....	12-50
580.....	16-85
C103N.....	19-55
WF5.....	24-00
FW301.....	35-00
FW301-12.....	43-50
203-7.....	52-55
<b>KASUGA ACOUSTICS</b>	
K100L.....	32-00
G200.....	43-00
F140.....	41-00
D200.....	46-00
T250 (12-Str.).....	51-00
D350.....	77-00
<b>TERADA ACOUSTICS</b>	
G306.....	44-00
G307.....	48-00
G310.....	54-00
F604.....	51-00
FW650.....	65-00
W624.....	61-00
FW654.....	98-00
<b>KASUGA ELECTRICS</b>	
SG360.....	122-00
PB420.....	126-00
LG380B.....	128-00
SE4805.....	131-00
LG770V.....	174-00
SG1800V.....	212-60
LG2000V.....	268-00
<b>ZENTA ELECTRICS</b>	
ME20TS.....	29-90
EG501.....	27-00
EG502.....	23-92
EB511.....	31-50
HEG5006.....	38-00
HEG5004.....	48-00
HET5001.....	41-00
HES5000.....	42-50
HEP5002.....	53-00

<b>IVOR MAIRANTS</b>	
<b>MARTIN</b>	
D.18.....	250-00
D.28.....	330-00
D.35.....	345-00
D.12-28.....	340-00
O16NY inc case.....	250-00
D.41 inc case.....	550-00
0021 inc case.....	350-00
D.45.....	950-00
<b>AROSTEGUI</b>	
No. 2.....	20-00
No. 4.....	22-00
No. 6.....	24-00
<b>CALABERT</b>	
OS.....	20-00
A.....	22-50
B.....	26-00
C.....	33-00
E.....	75-00
Palosanto inc case.....	100-00
<b>MITSUMA</b>	
JG.101.....	21-00
JW.304/12.....	40-00
JW.305/12.....	45-00
JG.102.....	28-00
JG.103.....	32-00
JC.42.....	35-00
JC.43.....	48-00
JC.45 inc case.....	100-00
JC.46 inc case.....	120-00
OC.....	80-75
JF.201.....	19-00
JF.202.....	22-50
JF.203.....	27-50
JW.303.....	30-00
<b>SAKURA</b>	
C.132S.....	45-00
C.114B.....	18-00
C.113A.....	17-00
LS2B.....	48-00
LS2S/B.....	44-00
LS2DGS.....	55-00
F.339R.....	42-50
MD.25.....	30-00
CI.25.....	45-00
CI.36.....	74-00
TG.30.....	26-00
TG.10.....	20-00
TG.20.....	23-00
JB.24.....	60-00
JB.24D.....	70-00
JB.24DN.....	85-00
I75DC in case.....	90-00
I75DG in case.....	110-00
<b>ORFEO</b>	
DC.101.....	25-00
DD.103.....	30-00
DC.107.....	35-00
DD.110.....	37-50
DC.112.....	42-50
<b>TAKAMINE</b>	
DC.115.....	40-00
DC.124.....	60-00
DC.125.....	88-50
<b>JOHN BIRCH</b>	
SCSL Elec..... 259-20	
SCDL Elec.....	239-50
Twin-neck.....	379-00
Strat copy.....	248-40
'Rickenbacker' bs	
frm.....	259-20
SVL (Flying V).....	259-20
Custom gtrs to order.....	
<b>KEMBLE</b>	
<b>YAMAHA</b>	
Classics:	
G55.....	36-00
G65.....	40-00
G90.....	43-30
G120.....	49-26
G150.....	55-00
G180.....	66-36
G220.....	78-33
G280.....	97-00
GC3 Handmade.....	120-00
GC6 Handmade.....	170-00
GC10 Handmade.....	230-00
Folk:	
FG110N.....	47-06
FG75N.....	42-45
FG160 Jumbo.....	58-27
FG170.....	59-54
FG200N Jumbo.....	72-60
FG260 Jumbo 12 Str.....	82-70
FG280 Jumbo.....	83-14
FG300N Jumbo.....	107-00
FG360 Jumbo.....	110-00
FG580 Jumbo.....	133-70
FG295.....	80-00
FG7005 Handmade.....	179-00
FG100 Handmade.....	259-00

To avoid unnecessary repetitions, 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.

FG1200 Handmade.....	289-00
FG1500 Handmade.....	363-00
FG2000 Handmade.....	410-00
Folk w/pu:	
FG110E.....	66-32
FG160E Jumbo.....	80-67
Semi-Acoustic:	
SA30.....	97-73
SA60.....	219-50
SA75 Bass.....	229-81
SA90.....	276-52
Solids:	
SG30.....	96-58
SG35.....	117-04
SG40.....	130-66
SG85.....	201-11
SG90 New Model.....	230-00
SG175 New Model.....	360-00
SB35 Bass.....	117-04
SBL55 Bass Long	
Scale.....	170-46
SBL75 Bass Long	
Scale.....	198-86
Acoustic-Electric	
("Jazz"):	
AE12.....	250-40
AE18.....	328-77

<b>ORANGE ★</b>	
Orange custom	
guitar.....	275-00
Case.....	27-50

<b>B. L. PAGE ★</b>	
<b>MICRO-FRETS</b>	
Calibra.....	165-00
Calibra I.....	184-08
Signature.....	211-20
Signature Customs.....	211-20
Swinger.....	211-20
Stage II.....	224-40
Swinger Customised	
Spacitone.....	277-20
Huntington.....	330-00
Baritone 6/s Bass.....	198-00
Signature Bass.....	184-80
Husky.....	211-20
Thundermaster.....	264-00

<b>ROSE-MORRIS</b>	
Including 25% VAT	
<b>ELECTRICS</b>	
<b>SHAFESBURY</b>	
Ned Callan Cody	
w/bg.....	124-00
Ned Callan Cody Bs	
w/bg.....	124-00
Ned Callan Hombre	
w/bg.....	117-80
Ned Callan Hombre	
Bs w/bg.....	124-00
3413.....	90-91
3414 6-str.....	111-37
as above w/cs.....	132-66
3415 Bs.....	98-58
as above w/cs.....	121-58
3417.....	85-21
<b>OVATION</b>	
Breadwinner.....	325-23
Artist Elec Ac.....	404-80
Deacon.....	387-11
Country Elec Ac.....	404-80
<b>TOP TWENTY</b>	
1971 bs.....	50-40
1970 6-str.....	33-43

<b>AVON</b>	
3403A 2 p/u.....	56-77
3403B 2 p/u w/bg.....	59-55
3404A 2 p/u.....	58-91
3404B 2 p/u w/bg.....	61-69
3405A 1 p/u bs.....	55-56
3405B 1 p/u bs w/bg.....	58-33
3407A 2 p/u.....	64-71
3407B 2 p/u w/bg.....	72-41
3440 West One.....	40-51
<b>ACOUSTICS</b>	
<b>OVATION</b>	
Balladeer 6-str w/bg.....	242-70
Balladeer 12-str w/bg.....	334-50
Glen Campbell 12-str	
w/bg.....	372-70
Folklore w/bg.....	273-30
Classic Balladeer.....	242-75
<b>SHAFESBURY WESTERN</b>	
3190 Jbo w/cs.....	105-04
3191 Jbo w/cs.....	123-74
3192 Jbo w/cs.....	140-43
3193 Jbo w/cs.....	159-08
3194 Jbo w/cs.....	176-76
3167 6-str Jbo.....	31-80
3168 12-str Jbo.....	39-77
<b>SIGMA</b>	
3170 Dreadnought.....	55-50
3171 Grand Concert	
Flk.....	46-15
3172 Grand Concert	
Flk.....	60-87
3173 Dreadnought.....	73-66
3041 Classic.....	44-18
3042 Classic.....	67-75
<b>EKO</b>	
3131 Rio Bravo.....	57-00
3132 Rio Bravo 12-str	
Ranger.....	63-00
1780 Ranger.....	39-95
1894 Ranger elec.....	54-25
1793 Ranger 12-str.....	46-65
1893 Ranger 12-str	
lec.....	60-39
3135 Colorado flk.....	16-71
3137 Studio L flk.....	16-40
3140 Navajo.....	28-95
3141 Navajo 12-str.....	33-95
3151 Sombbrero-6.....	47-12
3152 Sombbrero-12.....	54-40
3153 El Dorado-6.....	79-35
3154 El Dorado-12.....	88-64
3143 El Paso.....	67-71
3142 El Gaucho.....	89-14
3138 Studio R-M.....	22-10
Left-hand to order 15% extra	
<b>ACOUSTIC GUITARS</b>	
1512 Kansas 6-str.....	8-54
1511 15-11 6-str.....	7-27
Texas Jbo.....	21-00
<b>CLASSIC GUITARS</b>	
<b>SUZUKI</b>	
3065.....	24-52
3066.....	26-53
3067 matt finish.....	28-96
3068.....	38-28
3069.....	48-13
3070.....	91-32
3071 hand made.....	150-24
<b>ALHAMBRA (Spanish)</b>	
3087.....	18-58
3088.....	23-54
3089.....	32-89
3090.....	78-49
<b>STUDENT</b>	
3057 Dulcet.....	13-60
<b>ROSETTI</b>	
<b>EPHPHONE</b>	
FT145E Folk.....	59-50

FT165E 12/s Folk.....	92-75
EC20 Classic.....	44-50
FT130E Folk.....	44-50
FT135E Folk.....	75-50
EA250E Bass.....	109-95
EA250E Elec.....	105-00
ET278 Elec.....	99-00
ET280E Elec.....	79-95
ET275 Elec.....	99-00
ET285 Bass.....	109-95
FT335 Folk.....	76-00
FT350 Folk.....	92-75
FT365 Folk.....	99-00
FT550 Folk.....	119-00
FT565 12/s.....	129-00
FT160N 12/s Folk.....	69-50
FT570BL Folk.....	105-00
EC24 Classic.....	61-50
EB98 Banjo O/F.....	125-00
FT120 Folk.....	39-95
<b>EROS</b>	
9578 Elec.....	79-95
9579 Elec.....	59-00
9585 Bass.....	89-95
9586 Bass.....	79-95
9533 Folk.....	33-95
9353E Folk Elec.....	49-00
9356 12/s Folk.....	39-50
9356 12/s Folk Elec.....	59-00
9350 Folk.....	29-99
9351 Folk.....	36-80
9587 6/s Electric.....	79-95
<b>EROS MK II SOLIDS</b>	
9711 6/s.....	59-95
9712 6/s.....	59-95
9713 Bass.....	65-00
<b>GEISHA</b>	
9645 Classic.....	11-50
9646 Classic.....	12-50
9644 Classic.....	19-90
<b>LARAMIE GUITARS</b>	
9716 Classic.....	9-99
9717 Jumbo.....	24-75
9714 Jumbo.....	25-95
9715 12 String.....	30-50
<b>KISO-SUZUKI</b>	
9502 Classic.....	31-95
9503 Classic.....	34-95
9504 Classic.....	37-50
0595 Classic.....	41-50
5983 H/made Classic.....	68-95
9651 Folk.....	39-75
9682 Folk.....	36-50
9653 12/s Folk.....	47-00
9507 Folk.....	45-00
<b>ROSETTI</b>	
Raver Elec.....	37-75
Raver Bass.....	37-75
<b>TATRA</b>	
9198 Classic.....	17-99
9225 Classic.....	21-99
Hi-Spot Nylon.....	12-75
Hi-Spot Steel.....	11-75
<b>EROS CLASSIC</b>	
9580.....	14-25
9581.....	15-95
<b>DYNELECTRON</b>	
Guitar.....	159-50
Bass.....	159-50
Freeless Bass.....	159-50
<b>SELMER</b>	
<b>GIBSON</b>	
Howard Roberts	
Custom, Cherry.....	757-00
Johnny Smith DN	
2 p/u, Nat.....	1325-00
Johnny Smith D, S/b.....	1325-00
Johnny Smith N,	
1 p/u.....	1280-00
Johnny Smith, S/b.....	1280-00
Super 400 CES, Nat.....	1580-00
Super 400 CES, S/b.....	1580-00
Byrdland, Natural.....	1100-00
L-5 CES, S/b.....	1195-00
L-5 CES, Nat.....	1195-00
L-5C, Single Cut-	
away Acoustic Nat.....	859-00
Super 400 C Outfit,	
Single Cutaway	
Acoustic, Nat.....	982-00
ES-175D, Sunburst.....	529-00
ES-175D, Natural.....	529-00
ES-150 DC, Walnut.....	446-50
ES-150 DC, Natural.....	446-50
ES-345 RD, Cherry.....	547-50
ES-345 TD, S/b.....	568-50
ES-345 TD, Walnut.....	547-50
ES-355 TD-SV,	
Cherry.....	755-00
ES-355 TD-SV,	
Walnut.....	755-00
ES-335 TD, Cherry.....	445-50
ES-335 TD, S/b.....	465-50
ES-325 TD, Cherry.....	378-00
ES-325 TD, Walnut.....	378-00
Les Paul Recording.....	529-00
Les Paul Recording.....	550-00
Les Paul Triumph Bs.....	489-00







18 Ch.	44-00
'A' Series Custom Mixers	
20/6/2	2860-00
16/8	2600-00
24/2	1700-00
Crossovers	
2 way Stereo	68-19
3 way Stereo	79-04

## CARLSBRO

<b>VALVE AMPLIFIERS</b>	
60 TC	109-00
100 TC	144-00
1 x 18x P.A.	123-00
60 P.A. Reverb.	137-00
100/7 P.A.	163-00
<b>SOLID STATE</b>	
Scingray Mk. II	116-00
Scingray Super Mk. II	144-00
Scingray combo Mk. II	188-00
Scingray Super-combo	217-00

Bs Combo (Scingray Amplifier)	257-00
Bs Combo (Super)	285-00
Marlin Mk. II	153-00
Slave Mk. II	92-00
Scorpion	96-00

<b>SPEAKER UNITS</b>	
4 x 12x 120W	153-00
1 x 18x 100W	107-00
Mini Bin 100W	130-00
Bass Bin (2 x 12x Tn Horn) 100W	149-00
Bass Bin (1 x 15x Tn Horn) 100W	135-00
2 x 12x PA 80W	121-00
2 x 12x PA 120W	155-00
2 x 12x 1 horn PA 80W	157-00
2 x 12x 1 horn PA 120W	191-00
2 x 12x 1 horn PA 240W	210-00
Horn Units (2)	107-00

<b>ACCESSORIES</b>	
Twin Deck	153-00
Reverb Unit	63-00
Fuzz Unit	14-00
Wah Wah Pedal	14-50
Wah Swell Pedal	15-00
Wah Fuzz Pedal	21-00
Phazer	26-00
Super Phazer	39-00
Sennheiser MED-413N Mike	40-95
Sennheiser MD-416N Mike	51-45
Microphone Lead	8-25
Microphone Stand	10-92
Boom Arm	6-96
Amplifier Stand	28-25
Disco Stand	19-12

## C.B.S. ARBITER

<b>FENDER</b>	
Dual Showman, 2 x D 130F speakers	612-70
Dual Showman, 2 x D 140F speakers	632-50
Dual Showman, top	357-50
Dual Showman, Reverb Enclosure	
2 x D130F speakers	292-60
Quad Reverb, 4 x 12-inch speakers	459-80
Quad Reverb, 4 x D 120F speakers	660-00
Super Six, 6 x 10-inch speakers	443-30
Super Six 6 x D 110F speakers	772-20
Vibrosonic Reverb 1 x D 130F spkrs	410-00
Twin Reverb, 2 x 12-inch speakers	395-80
Twin Reverb, 2 x D 120F speakers	490-60
Bandmaster, 2 x 12 inch	386-10
Bandmaster, 2 x D 120F	492-80
Bandmaster, top	249-70
Bandmaster enclosure	170-50
Super Reverb, 4 x 10-inch	339-90
Super Reverb, 4 x D 110F JBL	508-20
Pro. Reverb, 2 x 12-inch	313-50
Vibrolux Reverb, 2 x 10-inch	260-70
De Luxe Reverb, 1 x 12-inch	207-90
Princeton Reverb, 1 x 10-inch	156-20
Princeton, 1 x 10-L inch	115-50

Vibro Champ, 1 x 8-inch	68-20
Champ, 1 x 8-inch	61-60
Bassman 100, 4 x 12-inch	408-10
Bassman 100, top	231-00
Bassman 100, enclosure	217-00
Bassman 50, 2 x 15-inch	339-90
Bassman 50, 2 x D 110F	438-90
Musicmaster bass, 1 x 12-inch	96-80
PA100 PA system	433-40
PA100 top	288-20
PA100 column	185-90
Hi Freq. Horn	57-20
Cover Set	25-30
PA160 4 x SC3-10	780-00
PA160 Amp Top	470-00
PA160 SC3-10 column	93-00

## CERWIN VEGA

<b>Amps</b>	
A1800 400W+400W (Led meters)	450-00
A1800/1 400W+400W VU meter +LF/HF c/clover	550-00
A3000 500W+700W Led meters	795-00
A3001 700W+700W VU meters +LF/HF c/clover	895-00
A3000/RS 850W+850W stab. P/S	TBA
<b>PA Systems—complete with Amps</b>	
900 V 3 way system 35-1000 Hz+2 amps x 4 ch.	1718-00
1800V 2 cols 3 way 35-1800 Hz + 4 amps x 8 ch.	3295-00
2800V 4 way system 32-20000 Hz + 4 amps x 4 ch.	2796-00
5600V 2 cols 4 way 32-20000 Hz + 4 amps x 8 ch.	5281-00
11,200W 4 ch x 4 col array 4 x 4 way 32-20000 Hz + 8 amps 16 ch.	9942-00
2800/5600/11200 are designed for expansion up to 50,000 watts.	
<b>Vocal Reinforcement systems</b>	
V.30A 150W	226-18
V.32B 300W	315-74
V.34 300W	325-70
VH.36 400W	527-74
VH.48 600W	652-14
<b>Musical Inst. systems</b>	
G.32 200W	256-03
GB.38 400W	453-09
BF.36 300W	305-79
B.36 300W	285-89
B.48 400W	405-82
B.36MF 300W	345-59
B.48MF 400W	455-05
<b>Sound Reinforcement systems</b>	
L.48CF 500W	418-25
L.48CFD (L.48CF w. hrn ext op.)	517-77
L.48DD 2000W	1027-84
H.R.M. 1 100W	293-84
M.36 300W	375-00
M.48 600W	430-69
H.M.F. 4 200W	403-31
H.F. 6 100W	244-09
M.L.T. 4 250W	305-79
P.Z. 12 35W	181-87

## CLEARSTONE

<b>CMJ</b>	
1037, 50W L&B	119-23
1038, 100W L&B	138-70
1039, 2 x 5 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, d.	129-00
1064, 4 x 12 cab., 100W, bass.	129-00
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
<b>Solid State amps:</b>	
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
1060, sound/light control.	43-47
1061, lighting cabs., set 3.	50-60
1949, fuzz sound	10-36
1041, minireverb mixer, 6 chan.	66-50
1041F, footswitch.	2-88
<b>Celestion spkrs:</b>	
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

<b>ELGEN</b>	
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
Fld Hn cab FH150A	210-00
Fld 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

Excluding VAT	
<b>Amplifiers:</b>	
CS 700A	160-50
CS 700 B	133-50
CS 700C	97-50
CS 700D	183-00
CS 700DS	227-50
CS 7000 PA	820-00
<b>Enclosures:</b>	
CS 7112W	45-00
CS 7212	66-00
CS 7212H	84-00
CS 7215	117-00
CS 7215S	180-00
CS 7215A	285-00
CS 7115	83-00
CS 7115S	117-00
CS 7115A	180-00
CS 7112S	180-00

## DAVOLI

<b>DAVOLI</b>	
<b>Amplifiers:</b>	
Lead org bs 50W	106-00
Lead org bs, 100W	140-00
Lead org bs, 200W	210-00
<b>Cabinets:</b>	
B50 1 x 12" 50W	59-50
B60 1 x 15" 60W	85-00
B80 2 x 12" 80W	92-00
B150 4 x 12" 150W	TBA
<b>Combination Amps:</b>	
J6, 6W	33-00
Tempest 25, 25W, 1 x 8"	63-00
Tempest 25T, 25W	67-00
Tempest 50, 50W	130-00
Tempest 50T, 50W	134-40
Super Studio 500, 50W 1 x 12"	141-00
Super Studio 1000, 100W 1 x 15"	205-00
Storm 25, 25W, 1 x 12"	62-00
Storm 50, 50W, 2 x 12"	133-00
<b>Mixers:</b>	
8092K, 6 inp solid state mixer amp. 50W	85-00
Clubman, 6 chan rev. 50W	160-00

Mixer 6, 6 chan 12 inp, 100W amp inc 100W.	310-00
Compact Mixer, 6 chan basic w/out power.	125-00
Mixer 12 Echo F, 12 chan, 15 inps.	420-00

<b>Stereo Mixers:</b>	
Mixer 12+5	992-00
Multicore, for 12+5 mixer.	160-00

<b>Slave Amps:</b>	
UP 100W, solid state, 100W	108-00
UP 200W, solid state, 200W	132-00
UP 100 + 100, stereo 200W	145-00

<b>P.A. Cabinets:</b>	
VP 25, 1 x 12", 40W	44-80
VP 40, 1 x 12", 40W	53-50
DK 45, 1 x 12", 45W	58-50
DK 75, 2 x 12", 75W	92-50
DK 90, 2 x 12", 75W	92-50
DK 90, 2 x 4" twtrs, 1 x 12" m/range, 1 x 12" bs, 90W	115-00
DK 120, 1 x 15", 2 H.F. horns, 120W	150-00
DK 180, 4 x 12", 4 x 4" twtrs, 180W	196-00
DK 200, 2 x 15" wfrs, 2 x m/range horns, 2 x H.F. horns, 200W	TBA

<b>P.A. Horns:</b>	
Boxed unit, 100W driver and flare.	110-00
<b>P.A. Bins:</b>	
Exponential, full range bs reflex cab, 2 x 12" spkrs, 100W.	145-00
Titan 100, reflex cab, 1 x 15" spkr, 100W	164-00
Titan 150, as above w Altec 150W spkr 150W	195-50
<b>Microphones:</b>	
K 700	36-00
K 995	35-00

<b>ELECTRO-VOICE</b>	
FC100 horn	40-80
1823, 110W driver	38-50
1829, 60W driver	39-60
848A CDP speaker	65-00
Eliminator I	412-00
Eliminator II	345-00
Sentry IV system	549-00
EVM12L speaker	70-00
EVM15B speaker	76-00
EVM15L speaker	75-00
EVM18B speaker	82-00
SP8B, 8 coaxial.	32-90
I2TRXB	69-00
T25A driver	44-00
T350, VHF driver	48-00
8HD horn	18-50

## ELKA-ORLA

6101 Universal Amp. 50	281-10
6102 Universal Amp. 100	315-18
6103 Universal Amp. 200	509-11
6104 Reverb III	119-22

## DISCO SUPPLIES

<b>Glitter Disco Systems</b>	
Super Stereo 300W	351-00
Studio 150W+Zero 3000	313-20
Studio 150W u/o.	246-24
Super Mini	199-80
<b>Glitter Speakers:</b>	
Phase IIs 2 x 12"	84-24
Phase IIs 2 x 12"+2 horns.	126-36
Phase IIIs	96-12
<b>Standard Disco Range:</b>	
Disco Mini 150W	149-04
Stereo Innader 75 x 75W	210-60
Disco Mini (less amp)	106-92
<b>Standard Speakers</b>	
1 x 12" speaker	27-00
2 x 1" speaker	54-00
1 x 15"+1 x 12"+2 horns.	106-92

## D. J. ELECTRONICS

Excluding VAT	
D.J. 100 Mk. II	63-00
D.J. Disco Amp.	93-00
D.J. Disco Mixer	
Mk. V	60-00
D.J. Disco-Vox Mk. II	90-00
D.J. Stereo Mixer	109-00
D.J. Powermaster 100	73-00
D.J. Powermaster 150	88-00
D.J. Stereo Powermaster 200	120-00
D.J. Stereo Powermaster 300	150-00
D.J. 30L Mk. II	49-00
D.J. 30L Mk. III	54-00
D.J. Disclite Mk. II	19-50
D.J. 100 volt	94-00
D.J. 150 Amplifier	94-00
D.J. 150 Slave	89-00

## ELECTRO-SOUND

Custom-built, prices on application	
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## FELDON AUDIO

<b>JBL</b>	
4311 Control mt.	TBA
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	TBA
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	"

## 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 PA67T/C	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
1026 N/S	211-68
1003 PA100/R	180-36
1004 AP150	165-78
1005 AP200	202-50

## GARDNER

<b>Loudspeaker units</b>	
1 x 12"+hn 60W pr.	127-50
2 x 12"+hn 100W pr	176-25
1 x 15"+2 hns 100W pr.	202-00
2 x 12" bin 400W pr.	416-00
1 x 15" bin 200W pr.	253-08
4 x 12" ld cab 100W ea.	130-00
2 x 15" bs cab 100W ea.	130-00
2 x 12" ld cab 60W ea.	90-00
4 x 12" p.a. cols 200W pr.	270-00
2-hn unit pr.	90-00
1-hn unit pr.	65-58

## FM ACOUSTICS

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825.....	400-00
760.....	565-00
910.....	730-00
9420 Combo pre-amp	92-00
9370 Combo pre-amp	84-00
9340 Combo pre-amp	76-00
9875 Combo pre-amp	51-00

## HH ELECTRONIC

<b>AMPLIFIERS</b>	
IC.100 1/b/o tw. rrv.	
100W.....	148-98
IC.100S 1/b/o 100W	120-53
IC.100 Combo, Tw.	
rvv. 75/100W.....	222-64
IC.100S Combo,	
Sust. 75/100W.....	204-23
MA.100 5 Ch. P.A.	
with rrv. 100W.....	149-82
MA.100S 5 Ch. P.A.	
100W.....	128-89
S.130 Slave 120W.....	97-09

## P.A. LOUDSPEAKERS

212DC Dual Con-	
centric 2 x 12"	
160W.....	99-94
412DC Dual Con-	
centric 4 x 12"	
160W.....	150-66
115 Bass Compact	
1 x 15" Hn. Lded.	
100W.....	108-81
Mini-Horn 50W.....	67-79
Radial Horn 100W.....	107-14
Mon. combo.....	145-22
Mon. ext.....	74-50

## INSTRUMENT LOUDSPEAKERS

412BL 1/b/o 4 x 12"	
200W.....	167-40
215BL 1/b/o 2 x 15"	
200W.....	179-12

## ECHO UNITS

Single-head Echo.....	145-63
Multi-head Echo.....	157-36

## HILL

<b>Modular Desks:</b>	
16/2 A series.....	600-00
16/4 A series.....	755-00
16/2 B series.....	780-00
16/4 B series.....	940-00
16/2 C series.....	110-00
16/4 C series.....	1380-00
16/8 C series.....	1940-00
16/4 D series.....	1540-00
16/8 E series.....	2020-00
24/16 F series.....	5100-00

## Non-Modular Desks:

M102 10/2.....	230-00
M102 B 10/2.....	400-00
M162 16/2.....	350-00
M16 B 16/2.....	550-00
M162 FC 16/2.....	700-00

## Power Amps:

CI08 S 100W/8 ohms	70-00
IC116 S 100W/16 ohms.....	70-00
IC204 S 200W/4 ohms.....	110-00
IC208 S 200W/8 ohms.....	110-00
IC404 S 400W/8 ohms.....	180-00
IC402 S 400W/2 ohms.....	180-00
IC802 S 800W/2 ohms.....	300-00

## Wedge Monitors:

W12 50W.....	65-00
W12JBL 100W.....	125-00
W15CH 100W JBL.....	280-00
W15RH 200W JBL.....	375-00

## Horns:

JBL2420 H.F. radial.....	190-00
JBL2482 M.F. radial.....	280-00

## Bins:

B15 15" 200W	
Gauss reflex.....	145-00
Martin 15" 200W	
Gauss.....	199-00

## HOHNER ★

Schaller Solo Uni.....	66-85
Orgaphon 55MH.....	311-20
Orgaphon Box 80	
Spk.....	134-15
Dynamite.....	33-55
Leslie 830.....	775-25

## MARLBORO

GA2 Amp.....	34-35
GA3 Amp.....	38-70
G40 R Amp.....	85-10
GBO 12 B Amp.....	77-60

GBO 15 B Amp.....	90-15
1500 B Amp.....	129-00
1500 B Amp.....	65-00
1500 B Amp.....	65-00
1500 B Speaker.....	64-00
PA 500 P.A. Amp.....	90-15
SM 600 Mixer.....	90-15
2C4 10H 4 x 10 Col.....	90-15

## HORNBY-SKEWES

<b>MILES PLATTING</b>	
V50.....	96-69
V50.S spkr.....	77-00
V.100.....	115-34
C.50.....	160-35
PA.50.....	111-76
PA.50.S PA spkr.....	130-00
PA100.....	133-00
PA 100S PA spkr.....	215-00

## ZENTA

Z3.....	19-95
CD6SD.....	29-95

## ICELECTRICS ★

<b>ICE</b>	
Stereo mixer.....	129-60
Mono mixer.....	97-20
100W Slave chassis.....	51-84
100W Slave cased.....	70-20
Mono Disco.....	307-39
Stereo Disco.....	391-63

## JOHN BIRCH

<b>Penetrator:</b>	
15in. Crescendo.....	151-20
15in. Gauss.....	183-60
12in. Crescendo.....	102-60
12in. Gauss.....	129-60

## KEMBLE

<b>YAMAHA</b>	
YTA15A combo.....	112-49
YTA25 combo.....	123-86
YTA 45 combo.....	185-56
YTA95 combo.....	244-47
YBA45 combo bs.....	136-47
YBA65A combo bs.....	231-70
G50112 combo.....	169-00
G100B212 combo.....	239-00
G100115 combo.....	285-00
G100410 combo.....	295-00
B50115 combo.....	199-00
B100115 combo.....	295-00

<b>Lead Stacks:</b>	
YTA100A.....	348-45
YTA100A.....	376-84
YTA200A.....	470-11
YTA300A.....	682-26
YTA400A.....	803-92
YHS100 Horn unit.....	189-00
TS100 Slave Cab.....	212-15
TS100 Slave Cab.....	240-54
TS200 Slave Cab.....	333-81

<b>Bass Stacks:</b>	
YBA100.....	399-18
YBA200.....	681-18
YBA300.....	963-18
BS100 Slave Cab.....	282-00

<b>PA and Ensemble:</b>	
EM60A.....	100-00
EM70.....	120-00
EM90A.....	170-00
PM200B.....	232-00
PM300.....	349-00
PM400.....	412-00
PM1000.....	P.O.A.

<b>Cabinets:</b>	
ES60A pr.....	20-00
ES90A pr.....	30-00
PS75B pr.....	380-00
PS100B pr.....	515-00
PS400 pr.....	980-00
TS100 pr.....	424-30
TS200 pr.....	667-62
BS100 pr.....	564-00
YHS100 pr.....	378-00

<b>Complete Systems:</b>	
YPA150B.....	612-00
YPA200B.....	747-00
YPA206.....	524-30
YPA206H.....	902-30
YPA208.....	656-30
YPA208H.....	1034-30
YPA406.....	767-62
YPA406H.....	1145-62
YPA408.....	899-62
YPA408H.....	1277-62
YPA606.....	1191-92
YPA606H.....	1569-92
YPA608.....	1323-92
YPA608H.....	1701-92
YPA800.....	1392-00

YES600A.....	120-00
YES700A.....	150-00
YES900A.....	200-00
<b>Rotary Speaker Cabs.:</b>	
RA50 w/cover.....	302-40
RA100 w/cover.....	468-72
RA200R w/cover.....	719-28

## LEM

Venus G20 combo.....	66-50
Mars B30 combo.....	90-75
Mars GR30 combo.....	107-25
Saturn B50 top.....	82-50
Saturn GR50 top.....	99-00
Pro. Lem mixer.....	206-25
Baby Lem mixer/amp	247-50
Studio Lem mixer.....	412-50
Rack.....	57-75
100W amp.....	111-37
180W amp.....	156-75
Voltage regulator.....	61-05
Flight case.....	29-70
LP60 PA cab.....	113-37
LG100 PA cab.....	193-87
LG300 PA cab.....	305-25
Telescopic stands.....	24-20
911 Bass amp, 2 x 15	
cabs.....	359-70
912 amp, 4 x 12 cab.....	363-00
Lem Audio road po.....	464-05

## L.S.E.

<b>Sound Units</b>	
Jinglemaster.....	TBA
STAK S.L.....	"
STAK I.....	"
STAK 5.....	"
RAK S.L.....	"
RAK S.....	"
RAK Cab.....	"
Disco Pwr Amp 100.....	"
Disco Mixer Type	
145.....	"
Disco Mixed Type	
145/S.....	"
Disco Unit.....	"
Disco Unit w 100W	
Amp.....	"
Disco Unit Deluxe	
(Double T).....	"
Mixer 800/M.....	"
Mixer 800/MP.....	"

<b>Lighting Units</b>	
Discocon MKII I-	
1000.....	"
Discocon MII 2-2000	
.....	"
Strobe Super (self-	
contained).....	"
Strobe Super 6.....	"

## MACINNES

<b>CROWN INT/AMCRON</b>	
IC150 Stereo Pre-	
Amp.....	210-60
D60 Power Amp.....	167-40
D150A.....	280-80
DC300A.....	453-60
M600.....	896-40
M2000.....	1792-80

<b>VFX-2 Var Elec</b>	
Crossover Unit.....	190-00
OC150 Output Con-	
Cent.....	240-00
Walnut Enc for D60	
Amp.....	24-00
Walnut Enc for	
D150A or IC150	
Amp.....	31-00
Walnut Enc for	
DC300A Amp.....	35-00
IC150 Acc Packs.....	40-00
ES212 75W two Unit	
Sys.....	440-00
IMA Intermod Dist	
Analysr.....	495-00

## MAINE

Artist Amp. 100A.....	136-40
Standard Amp. 100S.....	110-05
Booster Amp. 100B.....	88-35
Footswitch.....	7-75

<b>MAURICE PLACQUET ★</b>	
<b>AMPEG</b>	
Ampeg V4 stack.....	565-00
Ampeg V4 B System.....	575-00
Ampeg B 15N porta-	
bass.....	315-00

Ampeg V2 system.....	395-00
<b>ACOUSTIC</b>	
371 system.....	630-00
271 system.....	675-00

## MME

Sound Blender 150W	187-50
Slave Amp 150W.....	87-00

<b>Excluding VAT</b>	
Nolan 100 amp.....	112-50
Nolan 50 amp.....	75-00
Nolan MP 50 amp.....	75-00
Nolan 50 combo.....	115-25
Nolan Session Master	
straight 50.....	132-75
As above+tremolo.....	135-00
As above+reverb.....	164-25
Nolan 4 x 12 Celestion	
cab.....	123-75
Nolan 2 x 12 dual	
cone cols, pair.....	117-00
Nolan 2 x 12 plus	
horn cols pair.....	162-00

<b>NOVANEX</b>	
<b>Combos</b>	
(25M VAT)	
Aut 3.....	37-50
Aut 6.....	44-00
Aut 10.....	63-00
P 15.....	87-00
P 25.....	99-00

<b>(8M VAT)</b>	
U30.....	135-00
U40.....	153-00
RG30.....	135-00
RG50.....	175-00
U50.....	175-00
U60.....	189-00
U70.....	199-90
B70.....	199-90
RG80.....	240-00
U80N.....	240-00
U/B100.....	315-00
BP/KR/UPI20.....	435-00

<b>Power generators, mixers</b>	
LM30.....	99-00
LM40.....	119-00
L50.....	145-00
L60.....	160-00
L75.....	195-00
L100.....	265-00
L125.....	299-00
X41.....	149-00
X61.....	195-00
X81.....	241-00
X82.....	379-00
X102.....	435-00
X122.....	489-00
X162.....	599-00
X124S.....	890-00
X164S.....	1090-00

## ORANGE ★

<b>CABS</b>	
115 Bass 60W, 1 x	
15" inv. horn.....	152-25
114/110 Bass, 100W,	
1 x 15" inv. horn.....	214-20
113 Reflex Bass, 2 x	
15", 12W.....	214-20
113/200 Reflex Bass,	
2 x 15" 200W.....	285-45
109, 4 x 12" 120W.....	144-96
107, 2 x 12" Monitor,	
60W.....	89-25
114/4H, 1 x 15" inc.	
horn, 4 horns and	
cross.....	249-75
106, 4 x 12" anti-	
feedback col.....	144-96

## HORNS

106/HO Horn units	
for col. (pr).....	169-40
108 Horn unit, 100W	163-35
108/V Horn unit de	
luxe, 100W, inc.....	217-80
Vitavox S3.....	

## ANOS

104B, 6 chann, 120W	
PA.....	285-75
105, 6 chann., 200W	
custom PA (prof).....	472-95
102, 120W, graphic	
PA.....	147-30
120/80, 80W, graphic	
PA.....	139-80
104/TX 150, 150W,	
6 chann. PA.....	254-10

103, 200W, Slave.....	327-45
111, 120W, graphic	
Slave.....	134-70
111/80, 80W, graphic	
Slave.....	124-80
1500W, Slave.....	907-50
110, 200W.....	353-92
112, 120, 120W.....	142-35
115, 80W combo.....	203-85
115/R 80W, combo	
with Hammond	
reverb.....	244-65
115, 210, 120W,	
combo.....	259-50
115/120R, 120W,	
combo.....	300-30

## ROSETTI

<b>LEO PORTABLE AMPS</b>	
9641 w-tremolo.....	25-95
9642 Leo ten.....	37-75
<b>SHURE</b>	
VA300S Speaker	146-45
Column.....	
VA301S Monitor	106-27
Speaker.....	
VA302E-C Control	424-45
Console.....	
PM300E Booster	176-90
Amp.....	
A3PC-C Console cov	8-64
A3PC set of covs.....	29-37
A3PC-S Speaker cov.	10-37
A3S-C console stand	27-65
A3S-S Speaker std.....	10-56
A3PC-S Monitor cov	8-64
P300R rack mount	
kit.....	6-91

## S.A.A.S.

**Complete P.A. system**  
1200W/360W fld bck 5643-00

## S.A.I.

<b>Disco Units</b>	
Pro Stereo.....	267-30
IVs Magnetic.....	192-24
IVs.....	187-92
IV.....	171-72
<b>Amplifiers</b>	
SA 280S Stereo Slv.....	162-00
FC 150 Slv.....	103-63
60 Watt Slv.....	81-00
50 Watt T. B.....	86-40
<b>Cabinets</b>	
Mini Bass Bin.....	97-20
Super Lead.....	97-20
Gauss Folded Horn	
18.....	194-40
Bini Bin Horns.....	155-52
Eliminator EV Horn.	
Eliminator EV Horn	
& EV Driver.....	210-60
15".....	205-20
2 x 12+2H.....	103-68
2 x 12.....	68-85

## SAPPHIRE

15007 PA 30.....	45-00
15005 Slave.....	35-00
15000 10 Watt combo	
15001 30 Watt	
combo.....	85-00
15002 50 Watt	
combo.....	119-00

## SELMER

<b>SOLID STATE</b>	
7980 15 SS Combo.....	37-50
7981 Super Reverb	
30 Combo.....	119-00
7982 Lead 100.....	126-00
7983 Bass 100.....	101-00
7984 Slave 100.....	79-00
7610 Futurama 3	
Combo.....	20-35
7930 L + B 100.....	183-00
7925 SL 100 Slave.....	132-00
7920 PA 100.....	188-00
<b>VALVE</b>	
7404 Treble "N".....	
Bass 100 SV.....	119-00
7402 Treble "N".....	
Bass 50 SV.....	99-00
7403 Treble "N".....	
Bass 50 SV Rev.....	115-00
7408 PA100/6 SV Rev	
7407 PA100/4 SV.....	135-00
<b>SPEAKERS</b>	
7940 Lead 100.....	129-00
7945 Bass 100.....	97-00
7960 PA.60H Col.....	109-00
7451 TV-35 PA Col.....	57-00
7450 TV-20 PA Col.....	77-00

## GIBSON

7110 G-10.....	80-54
7120 G-20.....	120-00
7135 G-35.....	152-00
7140 G-40.....	156-00
7150 G-50.....	176-00
7155 G-55 wi Phase	
Shift.....	255-00
7180 G-80.....	290-00

## GIBSON SG SYSTEMS

<b>PRO AMPLIFIERS</b>	
7500 SG212, Amp	
2 x 12x.....	450-00
7500/1.....	13-90
7501 SG212A, Amp	
2 x 12x Altec.....	585-00
7502 SG1151, Amp	
1 x 15x JBL.....	550-00
7502/1.....	13-90
7503 SG410, Amp	
4 x 10x.....	450-00
7503/1.....	15-20
7504 SG610, Amp	
6 x 10x.....	635-00
7504/1.....	18-50
7505 SG215, Bass	
Amp 2 x 15x.....	420-00
7505/1.....	16-50
7506 SG812, 6-Chann	
2 x 12x.....	675-00
7506/1.....	45-00
7508 SG812HD, PA	
Head only.....	477-00
7508/1.....	9-25
7509 SG812 Col 2 x	
12x.....	99-00
7509/1.....	9-00
7511 SG100G Guitar	
Syst Head only.....	359-00
7512 SG100B Bass	
Syst Head only.....	259-00

## SHURE

VA302 E6 Vcl Master	643-70
Separate Units:	
VA302 E6-C Control	
Console.....	393-84
VA300-S Speaker Col	
VA301-S Monitor	
Speaker.....	98-50
VA305-HF Speaker.....	61-35
PM300E6 Booster	
Amp.....	163-30

## SHARMA

<b>ORGAN SPEAKER CABINETS</b>	
500.....	150-25
500 Professional.....	170-68
500 de luxe.....	188-08
650.....	251-58
650 Combo.....	282-06
Sharmette.....	250-80
900.....	318-00
900 Combo.....	347-87
2200.....	279-74
2000 Professional.....	324-15
2000 Combo.....	352-83
2000 de luxe.....	329-92
2100.....	437-07
2300.....	454-56
5000.....	423-68
5000 Combo.....	454-30
5000 GT.....	435-78
5200.....	609-66
5300.....	734-00
PA.....	332-15
Combo IV.....	37-36
Combo de luxe.....	41-28
Reverb.....	51-99

## DAVE SIMMS MUSIC PRODUCTS

August Amplification	
PA 100 4 ch.....	109-65
2 x 12 PA Cols. prs.....	138-10
2 x 12 PA Hn Cols prs	
1 x 12 PA Cols prs.....	175-00
1 x 12 PA Cols prs.....	89-00
1 x 12 PA Cols pr.....	120-50
2 x 12 Inst. Cab.....	75-33
4 x 12 Inst. Cab.....	125-20
"V" 4 x 12 Inst. Cab.	
1 x 15 Folded Hn Bin	
Add on Hn per pr.....	133-00
93-75	
August Disco Consoles	
MD3 Garrard dks.....	183-21
MD1.....	133-00
MD3 BSR dks.....	173-00
MD2.....	97-95
MD3/100W.....	241-00

## SIMMS WATTS

12073 Vocalblndr.	
reverb.....	244-95
12051 Vocal Blndr.	
12058 Hammond Rvb	
mrx.....	99-00
12052 100 TSL slv.....	105-00
12054 2 x 12 PA cols.	
w/ten hn, pr.....	199-00

12063 1 x 12 PA cabs	
hn, pr.....	144-95
12028 Add-on hns.....	55-00
12071, HP100.....	129-95
12072 PA 100.....	129-95
12067 50 amp.....	109-95
12011 AP 100 amp.....	169-95
12033 2 x 12 PA Col	
pr.....	149-95
12032 H100 Col pr.....	359-90
12016 GE10 amp.....	175-00
12055 2 x 12 cab.....	89-95
12062 2 x 12 cab hn.....	119-95
12066 1 x 16 cab hn.....	89-00
12065 2 x 15 Bs cab.....	89-00
12075 60/100 Pro-	
combo amp.....	219-95
12008 Disco Dex Mk	
IIIA.....	249-95
12010 Disco Dex Mk	
II.....	169-95
12009 Disco Dex Pro	
1101 Echo Dek.....	244-95
1101 Echo Dek.....	79-50
12019 Guatone Rev.....	29-99

## SOUNDCRAFT

16/2 mixer.....	1000-00
12/4 mixer.....	1175-00
16/4 mixer.....	1450-00
Soundcraft/Court Acoustic	
PA's prices on application	

## SOLA SOUND

Reverb mixer.....	42-00
Doppeltone.....	42-00
6-ch mixer.....	35-00
Graphic equaliser.....	42-00
Mighty Atom amp.....	25-00
Compact 10.....	33-00
Power Pak 15.....	48-00
Power Pak 30.....	85-00
Bass 30.....	75-00

## SOUNDOUT

Series IIIa, mono.....	283-50
Series II, mono 170W	
349-92	
Series IIIa, stereo.....	366-12
Series II, stereo	
170W.....	486-00
Series IVa, mono.....	226-80
Series IV, mono	
170W.....	291-60
<b>Loudspeakers:</b>	
HE1C, 1 x 12, 50W.....	58-32
HE2C, 2 x 12, 100W.....	90-72
DL3, 100W F/rng.....	191-16
DL6, 100W F/rng.....	110-16

## STRAMP ★

2100-A, 100W amp	
top.....	213-60
2120-A, 120W amp.	
top.....	199-30
3120-A, 120W, 4-chn	
amp, top.....	192-30
SL100, 120W slave	
amp.....	127-90
SL200, 240W slave	
amp.....	177-90
MP10, 10-chn mixer	
MP-16, 16-chn. mix.....	1427-90
EX-2 Cross-over.....	113-60
K-85 Power Baby	
combo.....	265-45
K-95 Bass Baby	
combo.....	285-00
2050-BB, 100W cab.....	163-60
2100-GB, 200W cab.....	206-60
2100-BB, 100W bs	
cab.....	213-60
370-B 70W horn p.a.	
cab.....	142-15
3140-BH, 140W hn	
p.a. cab.....	186-45
3140-B 140W p.a.	
cab.....	156-45
3200-B, 120W bass	
horn cab.....	427-90
H-50, 70W tweeter	
horn.....	156-45
H-100 120W tweeter	
horn.....	227-15

## SUMMIT

1 x 18" Gauss Driven	
200W Bs Hns.....	181-40
Twin Driver 100W	
Large Flair Hns.....	109-32

1 x 15" plus hn Ger	
cabs (Gauss/Altec)	
TBA	
4 x 12" Celestion	
G12H cabinets.....	125-57
4 x 12" Custom 60	
cabs.....	128-33
4 x 12" Custom 60	
bass cabs.....	129-85
2 x 15" Ported cabs.....	TBA
2 x 15" Ported Bass	
cabs.....	TBA
4 x 12" Celestion	
G12H PA cabs/pr.....	237-21
4 x 12" Custom 60	
PA cabs pr.....	242-74
2 x 12" Celestion cabs	
2 x 12" Custom 60	
cols.....	73-13
2 x 12" Celestion	
cols with hns.....	74-52
2 x 12" Custom 60	
cols with hns.....	102-20
Boxes of 4 hns—as	
add ons to the 4 x	
12" cols pr.....	162-38
Boxes of 2 hns—as	
add ons to the 2 x	
12" cols pr.....	104-60
Inc 8% VAT	

## THEATRE PROJECTS

<b>ALTEC VOICE OF THE THEATRE COLUMNS AND CABS</b>	
1204B 50W.....	399-60
1208B 50W.....	394-20
1215A, folded L/F hn,	
150W.....	226-80
1225A, portable H/F	
hn, 100W.....	432-00
1207C col spkr 75W.....	199-80
1211A col spkr 50W.....	172-80
1217A col spkr 75W.....	270-00
828D spkr cab.....	97-00
815A L/F hn cab.....	135-00
816A L/F hn 1 x 15.....	64-80

<b>STUDIO MONITORS</b>	
9844A 30W.....	388-80
9845A 50W.....	507-60
9846-8A 100W.....	496-80
9849A 60W.....	291-60

<b>AMPLIFIERS:</b>	
9477B 130W Mono.....	275-40
9440A 2 x 225W.....	669-60

<b>MUSIC SPEAKERS AND COMPONENTS</b>	
417-8H 12" 100W.....	71-28
418-8H 15" 150W.....	75-60
421-8H 15" 150W.....	89-64
601-8D 12" duplex	
20W.....	108-00
504-8G 15" duplex	
65W.....	194-40
511B Sectoral hn.....	55-08
811B Sectoral hn.....	39-96
808-8A 30W H/F	
driver.....	75-60
N809-8A crossover	
/attenuator.....	46-98

## THOR ★

147W, push button	
amp.....	130-20
147W, L/B/O amp.....	119-54
147W, Slave amp.....	104-65
85W, Slave.....	77-50
300W, Horn folded	
bass cab.....	262-70
300W, 2 x 15 lead cab	
187-50	

## TYAS

LIC.60 2-chn amp.....	75-00
LC.60, 60W slave	
amp.....	60-00
GA 125W grt amp.....	85-00
PS 125W slave amp.....	96-00
T125 amp.....	130-00
60W combi.....	125-00
2 x 12" 100W spkr pr	
Horn units pr.....	108-00
Horns, each.....	85-00
Disco 1 x 12", each.....	120-00
PA 2 x 12", pr.....	30-00
108-00	

## TOP GEAR

<b>Exc. VAT.</b>	
<b>AXAMP</b>	
Batt, Port.....	13-95

## PEAVEY

Combinations:	
P-112 Pacer 45W w/	
reverb 1 x 12.....	153-90
TNT 45W 1 x 15 Bs.....	170-10
CL-212 Classic 50W	
Rev 2 x 12.....	205-50
CL-410 Classic 50W	
Rev 4 x 10.....	234-90
V-212 Vintage 120W	
Rev 2 x 12.....	332-10
V-410 Vintage 120W	
Rev 4 x 10.....	364-50
V-160 Vintage Rev	
6 x 10.....	396-90
D-212 Deuce II 110W	
Rev 2 x 12.....	299-70
SN-115 Session 200W	
Rev 1 x 15 JBL.....	445-50
SN-212EV Session	
200W Rev 2 x 12	
EV.....	461-70
SN-212 Session	
200W Rev 2 x 12.....	364-50
M-212 Mace 160W	
Rev 2 x 12.....	396-90
M-412 Mace 160W	
Rev 4 x 12.....	445-50
Heads only:	
F Festival 110W	
Dual Channel Re-	
verb.....	251-10
RM Roadmaster	
200W 3-Chan.....	332-10
CY Century 100W.....	153-90
CY/60 Century 60W	
all-purpose.....	145-80
B Bass 210W Dual	
Chan.....	251-10
M Musician 210W	
Dual Chan Rev.....	267-30
SAP Standard 130W	
Rev all-purpose.....	186-30
F-800G 410W Rev/	
effects.....	461-70
F-800B 410W Bass	
with equaliser.....	396-90
Speaker Cabs (Instruments):	
115 All purpose 80W	
1 x 15.....	105-30
212 Gtr/K/board	
100W Cab, 2 x 12.....	129-60
215 All-purpose	
150W, 2 x 15.....	178-20
412M Gtr/K/board	
200W Large, 4 x 12	
412F Gtr/K/board	
200W Large, 4 x 12	
412S Gtr/K/board	
200W Stackable,	
4 x 12.....	194-40
215H Gtr/K/board	
150W Cab, 2 x 15	
(+Hn).....	226-80
1185 Bs/Org 100W	
Stackable, 1 x 18.....	226-80
PA/20/60 4-Chn 60W	
Rev amp with 2 x	
10 cols.....	162-00
SPA Standard 130W	
Rev mixer Rev.....	186-30
PA120 100W 4-Chn	
P.A.....	202-50
PA400 200W Rev 12	
lnp P.A.....	267-30
PA600 210W Rev 18	
lnp P.A.....	486-00
PA900 400W Rev 27	
lnp P.A.....	623-70</



Dominatr Mk III.....	85-00	Intruder.....	145-00
Dominator Bass.....	95-00	X39.....	285-00
Power Musette.....	85-00		
Halle Cat Echo.....	250-00		
Slave Power Stage.....	95-00		
Bandmixer 100 Mk II	140-00		
Reverbmaster.....	210-00		
Audiomaster Mixer.....	80-00		
Pre-mixer IV.....	61-00		
Super Dual 12.....	80-00		
Super 40.....	80-00		
Starfinder 100 Bass.....	25-00		
Starfinder Twin 15.....	115-00		
Starfinder Super 80.....	125-00		
Super Starfinder 200.....	160-00		
Aggressor.....	130-00		
1 x 12".....	50-50		
1 x 12" w/vol control.....	62-00		
2 x 12".....	52-00		
2 x 10" w Horn.....	62-00		
Club System.....	80-00		
4 x 10".....	65-00		
6 x 10".....	100-00		
Club 2 x 12".....	65-00		
Band System.....	95-00		
Band 2 x 12".....	82-00		
Foot Monitor.....	105-00		
Vendetta Mk II.....	155-00		
4 x 12" A Super.....	98-00		

### WHITE ★

LW.100 Guitar/Bass	amp. (100W, RMS)	140-80
PA.100, 6-channel,	full mix amp. (100W RMS)	285-45
PA.200, 6-channel full	mix amp. (200W RMS)	396-00
SL.100 Slave amp.	(100W RMS)	128-70
MGW.6, 6-channel	Mixer (full mix)	185-90
MGW.12 12-channel	Mixer (full mix)	440-00
LW.100C, 4 x 12	160W RMS, Guitar/Bass Enclosure.	130-90
MW.150, 1 x 15,	150W RMS. Folded Horn Bass Enclosure.	166-10

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

### WING

#### TRAYNOR

Combos:	
YGM-3 30W rvb.....	97-20

YGM-4 40W rvb.....	119-88	
YGL-3 Twin rvb	90W.....	213-84
YBA-2B Bs mate	30W.....	97-20
YBA-450W, 15x spkr	Amplifiers:	152-28
YBA-1 50W, bs.....	96-12	
YRM-1 50W ld w/rvb	119-88	
YBA-1A 100W bs.....	129-60	
YGL-3A 100W head-	rvb/crem.....	152-28
Monoblock 325W bs/	ld.....	243-00
Speaker Systems:		
YS-15P 15" ported bs	87-48	
YT-15 2 x 15" ld/bs.....	110-16	
YF-10 4 x 10" ld/bs.....	110-16	
YC-810 8 x 10" bs.....	TBA	
YC-610 6 x 10" ld.....	139-32	
Y-2122 x 12" ld.....	103-68	
YF-12 4 x 12" ld.....	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	74-52	
YVM-3 P.A. rvb	97-20	
YVM-4 4-ch w/rvb.....	156-08	
YVM-6 6-ch w/rvb.....	213-84	
YPM-1 100W slave.....	97-20	
MX8 8-ch mixer.....	TBA	
MX16 16-ch mixer.....	"	
P.A. Speaker Systems:		
YSC-2 4 x 12" cals	(pr.).....	139-32
YSC-3 4 x 8" cals	(pr.).....	100-44
YSC-8 6 x 8" cals	(pr.).....	171-72
YSC-9 15" x 12" x	hn cabs (pr.).....	388-80
YM-1 Mtr cabs (ea.).....	58-32	
YSC-7A Cals (pr.).....	204-12	
YSP-1 Sibilance Pro-	jector (ea.).....	51-84
EQ-1 Graphic e/q.....	51-84	

### W.M.I.

Amplifiers:

CM-8, 6" speaker.....	19-95
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### 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"	216-60	
IC.3 Reflex, 1 x 15, bs	129-60	
IC.4 Reflex, 2 x 15, bs	216-60	
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 5.....	
4153, 14 x 6.....	
4109, 14 x 5.....	
4102, 14 x 5.....	
4105, 14 x 5.....	
4190, 14 x 6.....	
4191, 14 x 6.....	
4192, 15 x 8.....	
4193, 15 x 8.....	
4105, 14 x 5.....	
Bass Drums:	
4259, 26 x 14.....	
4260, 28 x 14.....	
4262, 20 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 and Ajaha	price being revised

### AVEDIS ZILDJIAN

#### CYMBALS

(Prices for all types except Swiss and Pang as stated) (Available in Types and Weights as Catalogue)

7386 8".....	15-58
7387 10".....	18-28
7389 12".....	23-12
7390 13".....	25-79
7391 14".....	31-17
7392 15".....	33-78
7393 16".....	36-00
7394 17".....	38-70
7395 18".....	44-08
7395S 18" Swish.....	51-07
7399 19".....	46-79
7396 20".....	51-07
7396S 20" Swish.....	59-13
7396P 20" Pang.....	59-13
7400 21".....	56-97
7397 22".....	64-50
7397S 22" Swish.....	72-20

### AVEDIS ZILDJIAN

#### 'BRILLIANT' CYMBALS

(Prices for all types except Swish and Pang as stated)

7387B 10".....	22-58
7390B 13".....	30-10
7391B 14".....	35-47
7392B 15".....	37-63
7393B 16".....	40-31
7394B 17".....	43-00
7395B 18".....	47-83
7395B 18" Swish.....	55-91
7396B 20".....	55-91
7396BS 20" Swish.....	63-18
7396PB 20" Pang.....	63-18
7397B 22".....	68-80
7397BS 22" Swish.....	76-03

### AVEDIS ZILDJIAN

#### HI-HAT CYMBALS

7390HH 13".....	51-61
7391HH 14".....	62-34
7392HH 15".....	67-73
7393HH 16".....	72-02

### C.B.S. ARBITER

#### ROGERS

Outfits:	
Studio X.....	947-00
Compact X.....	789-00
Studio VII.....	591-00
Londoner V.....	545-00
London VI.....	600-00
Ultrapower VII.....	825-00
Ultrapower IX.....	980-00
Starlighter IV.....	490-00
Londoner Super 10.....	433-00
Starlighter Super 10.....	385-00

#### Drums:

Dynasonic snare 5 x	14".....	110-00
Dynasonic snare 6 1/2 x	14".....	115-00
Superten snare 6 1/2 x	14".....	56-00
Powertone, 14 x 20	bs.....	128-00
Powertone, 14 x 22	bs.....	134-00
Powertone, 14 x 20	bs.....	142-00
Powertone, 8 x 22 t.t.	64-00	
Powertone, 9 x 13 t.t.	67-00	

### BOOSEY & HAWKES

#### BEVERLEY COMPLETE OUTFITS

Panorama 21.....	330-80
Panorama 21.....	270-00
Panorama 24.....	306-60
Galaxy 18.....	218-00
Galaxy 21.....	234-00
Galaxy 24.....	236-00

Powertone, 10 x 14	t.t.....	80-00
Powertone, 12 x 15	t.t.....	88-00
Powertone, 16 x 16	t.t.....	97-00
Powertone, 16 x 18	t.t.....	115-00
Powertone, 18 x 20	t.t.....	142-00
Powertone bongoes	55-00	
Powertone tumbales	brass.....	108-00
Powertone timbales	copper.....	118-00
Accusonic timpani	20 inch.....	261-00
Accusonic timpani	23 inch.....	282-00
Accusonic timpani	26 inch.....	333-00
Accusonic timpani	29 inch.....	350-00

#### Concert Tom-Toms:

8".....	40-00	
10".....	40-00	
12".....	44-50	
13".....	47-50	
14".....	55-50	
15".....	59-00	
Drum/Cymbal stands:		
Giant.....	19-00	
Supreme I.....	19-00	
Samson I.....	20-00	
Supreme II.....	17-00	
Supreme II, floor std.	17-00	
Samson I, floor std.	21-50	
Supreme I, floor	cymbal std.....	21-50
Swivomatic Dual	Tom-Tom std.....	26-00

#### Hats:

Swivomatic Hi-Hat	hinged heel.....	30-00
Swivomatic Hi-Hat	adjust. footboard.....	30-00
Supreme.....		44-00

#### Pedals/Beaters:

Swivomatic, hinged	heel.....	33-00
Dualmatic clutch.....		8-00
Hoop Spacers (set of	6).....	1-20
Hi-Hat Extension rod	1-55	
Super Muffler.....	2-50	
Swivomatic, adjust.	footboard.....	33-00
Rocket.....	23-00	
Twee-way Pedal	Beater.....	3-60
Felt Pedal Beater.....		2-40
Wood Pedal Beater.....		2-00

#### Thrones:

Samson.....	31-00	
Paiste Cymbals and	Gongs:	
2002:		
13" Hi-Hat Sound	Edge.....	69-30
14" Hi-Hat Sound	Edge.....	75-60
15" Hi-Hat Sound	Edge.....	80-30
13" Hi-Hat.....		48-00
14" Hi-Hat.....		49-35
15" Hi-Hat.....		55-20
16" Crash, Med/Ride		31-60
18" Crash, Med/Ride		38-00
20" Crash, Med/Ride		47-05

22" Crash, Med/Ride	60-25
24" Crash, Med/Ride	72-55
18" China type.....	50-15
20" China type.....	63-65
8" Bell cymbal.....	24-70
11" Splash cymbal.....	29-35

#### Formula 602:

13" Hi-Hat Sound	Edge.....	69-30
14" Hi-Hat Sound	Edge.....	75-60
15" Hi-Hat Sound	Edge.....	80-30
13" Hi-Hat.....		54-20
14" Hi-Hat.....		57-80
15" Hi-Hat.....		64-70
16" Thin.....		36-90
17" Thin.....		41-60
18" Thin.....		44-50
19" Thin.....		50-55
20" Thin.....		55-45
22" Thin.....		71-00
24" Thin.....		85-40
19" Flat Ride Med.		50-20
20" Flat Ride Med.		63-75
18" China type.....		50-20
20" China type.....		52-55
No. 1 Seven Snd. set.		21-75
No. 2 Seven Snd. set.		25-80
No. 3 Seven Snd. set.		44-10
No. 4 Seven Snd. set.		50-20
No. 5 Seven Snd. set.		50-20
No. 6 Seven Snd. set.		50-20
No. 7 Seven Snd. set.		63-75
14x Joe Morello Hi-	Hat.....	75-60
71" Joe Morello.....		44-05
18" Joe Morello.....		50-20
20" Joe Morello.....		63-75
2" Finger Cymbals.....		4-95
Cymbal Cleaner.....		1-75
22" Dark Ride.....		105-20
Cup Chimes with	stand.....	142-20

#### Dixie Cymbals:

14" Hi-Hat.....	23-20
16" Hi-Hat.....	16-52
18" Hi-Hat.....	20-70
20" Hi-Hat.....	27-10

#### Stambal:

14" Hi-Hat.....	33-00
16" Hi-Hat.....	21-35
18" Hi-Hat.....	26-25
20" Hi-Hat.....	32-90

#### Gongs:

7" Symphonic.....	9-30
Stand.....	2-50
10" Symphonic.....	14-00
Stand.....	3-05
12" Symphonic.....	19-30
Stand.....	3-55
16" Symphonic.....	30-60
Stand.....	12-55
20" Symphonic.....	44-95
Stand.....	15-00



37, 14 x 5 1/2"	46-39	274 14"	6-53
1002, 14 x 5 1/2"	30-73	274P 14" pair	13-07
1005, 14 x 5 1/2"	31-27	275 15"	7-83
1180, 14 x 4 1/2"	27-11	275P 15" pair	15-61
1182, 14 x 5 1/2"	28-30	276 16"	9-23
2000, 14 x 5 1/2"	59-35	278 18"	13-18
2001, 14 x 5 1/2"	56-65	280 20"	15-01
2003, 14 x 5 1/2"	61-51	282 22"	17-93
2004, 14 x 6 1/2"	61-51		
2006, 14 x 12"	69-07		
2011, 14 x 14 1/2"	57-73		
37 Hi Fi, 14 x 5 1/2"	42-33		
60 w 20" BD	103-19		
B60 w 22" BD	106-54		
62 w 20" BD	154-22		
B62 w 22" BD	157-57		
111 w 20" BD	272-48		
B111 w 20" BD	273-51		
D111 w 24" BD	282-15		
202 w 20" BD	390-64		
B202 w 22" BD	391-72		
D202 w 24" BD	400-36		
203 Kenny Clare	456-68		
204 Kenny Clare	499-82		
303 w 20" BD	448-63		
B303 w 22" BD	449-71		
D303 w 24" BD	458-35		
707 w 20" BD	600-43		
B707 w 22" BD	602-59		
D707 w 24" BD	619-87		
717 w 20x BD	530-12		
B717 w 22" BD	531-20		
D717 w 24" BD	539-84		
808 w 20" BD	996-03		
B808 w 22" BD	998-19		
D808 w 24" BD	1015-47		
1031 w 22" BD	199-58		
B1031 w 22" BD	199-58		
1033 w 20x BD	226-15		
B1033 w 22" BD	229-72		
Outfits (w/out cymbals)	98-93		
B60 w 22" BD	102-28		
62 w 20" BD	139-10		
B62 w 22" BD	142-45		
111 w 20" BD	246-19		
B111 w 22" BD	247-27		
D111 w 24" BD	255-91		
202 w 20" BD	290-09		
B202 w 22" BD	291-17		
D202 w 24" BD	299-81		
203 Kenny Clare	316-93		
204 Kenny Clare	360-07		
303 w 20" BD	335-23		
B303 w 22" BD	336-61		
D303 w 24" BD	344-95		
707 w 20" BD	460-78		
B707 w 22" BD	462-94		
D707 w 24" BD	480-22		
717 w 20" BD	480-82		
B717 w 22" BD	421-00		
D717 w 24" BD	430-54		
808 w 20" BD	817-18		
B808 w 22" BD	819-34		
D808 w 24" BD	836-62		
1031 w 20" BD	173-77		
B1031 w 22" BD	177-34		
1033 w 20" BD	203-90		
B1033 w 22" BD	207-47		
Bass Drums:			
124, 28 x 17"	72-31		
126, 26 x 17"	71-77		
127, 18 x 15"	52-87		
130, 20 x 17"	59-35		
125, 24 x 17"	69-07		
132, 22 x 17"	60-43		
1170, 20 x 15"	44-17		
1161, 20 x 17"	49-57		
1171, 20 x 17"	44-50		
1172, 22 x 15"	47-52		
1163, 22 x 17"	51-52		
1173, 22 x 17"	48-06		
1175, 24 x 15"	51-95		
Timbales:			
531, 13 & 14 x 6"	77-71		
532, 13 & 14 x 6"	71-77		
Tom-Toms:			
433, 13 x 9"	35-05		
435, 14 x 14"	45-85		
436, 16 x 20"	55-03		
440, 14 x 10"	38-83		
442, 12 x 8"	32-35		
444, 14 x 9"	36-67		
445, 16 x 16"	50-17		
448, 18 x 16"	55-03		
1433, 13 x 8"	25-27		
1435, 14 x 14"	36-18		
1441, 12 x 8"	18-79		
1442, 12 x 8"	23-76		
1445, 16 x 16"	30-46		
1446, 16 x 16"	37-69		
1448, 18 x 16"	39-37		
Cymbals:			
Zyn:			
232P 12" pair	9-29		
233P 13" pair	10-91		
234P 14" pair	12-96		
235P 15" pair	14-58		
236P 16" pair	10-09		
268S 18" sizzle	13-50		
269S 20" sizzle	15-34		
272 12"	4-27		
272P 12" pair	8-59		
272 13"	5-45		
273P 13" pair	10-91		
274 14"	6-53		
274P 14" pair	13-07		
275 15"	7-83		
275P 15" pair	15-61		
276 16"	9-23		
278 18"	13-18		
280 20"	15-01		
282 22"	17-93		
Super Zyn:			
352 12"	17-44		
353 13"	19-60		
354 14"	21-98		
354P 14" pair	43-90		
355 15"	23-98		
355P 15" pair	47-90		
356 16"	26-30		
358 18x	30-51		
358S 18" sizzle	31-32		
360 20"	34-99		
360S 20" sizzle	35-86		
362 22"	43-74		
374P 14" pair	43-22		
375P 15" pair	52-76		
376P 16" pair	57-78		
Krut:			
6206P 6" straps pair	3-13		
6208P 8" straps pair	3-94		
6210 10"	2-59		
6211 11"	3-13		
6212 12"	3-73		
6213 13"	4-81		
6214 14"	5-72		
6215 15"	6-80		
6216 16"	8-05		
6218 18"	11-50		
6218S 18" sizzle	11-72		
6220 20"	13-07		
6220S 20" sizzle	13-34		
6222 22"	15-66		
6224 24"	18-95		

To avoid unnecessary repetitions, 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.

463 14 x 10 Melodic Tom Tom	52-78	191 Wire Brushes	1-95
464 15 x 12 Melodic Tom Tom	6-80	191A Wire Brushes	1-95
465 16 x 14 Melodic Tom Tom	8-05	195 Wire Brushes	2-26
920 20 x 14 Bass Drum Super Classic	128-23	Hickory Sticks all grades	1-95
922 22 x 14 Bass Drum Super Classic	137-30	Hickory Nylon Tip Sticks, all grades	2-26
924 24 x 14 Bass Drum Super Classic	146-33	351 Gladstone Practice Pad	6-42
926 26 x 14 Bass Drum Super Classic	156-90	941 4" Headless Tambourine	8-49
Accessories:		951 10" Headless Tambourine	8-49
7821 Single Tom Tom Holder	13-69	952 10" Headless Tambourine	11-08
7812 Double Tom Tom Holder	19-57	88 Hi-Hat Sock	6-87
13452 Double Tom Tom Floor Stand	24-11	73 Ching Ring	15-40
7791 SturdyLok Tom Tom Holder	20-19	75 Ratchet	5-90
13401 SturdyLok Tom Tom Floor Stand	25-41	97 Sleight Bells	11-75
13041 Bass Drum Anchor	4-57	74 Slapstick	4-89
1306 Curved Retracting Spurs	6-53	774 Large Wood Block	3-59
1324 Hoop Mount Stick Holder	3-90	775 Small Wood Block	3-59
LATIN-AMERICAN		72 8" Tunable Tambourine	12-39
2357 Tunable Bongos on Stand	69-39	99 10" Tunable Tambourine	13-02
2351 Timbales	41-64	99A 10" Tunable Tambourine	16-29
Copper, on Stand	111-64	Double Jingles	16-84
2353 Timbales, Brass, on Stand	120-70	1094 8" Calf Tambourine	10-90
2359 Timbales, Chrome, on Stand	1-64	1090 10" Calf Tambourine Double Jingles	22-72
1261 Single Cowbell Holder	2-61	MUSSE	
128 4" Cowbell	5-11	M51 Kelon Portable Xylophone	504-07
129 5" Cowbell	6-26	M42 Kelon Elite Xylophone	364-68
2388 Black Beauty Cowbell	10-43	M41 Kelon Piccolo Xylophone (2 1/2 Oct.)	219-65
2389 Timbale, Cowbell	14-48	M39 Kelon Jiccolo Xylophone (2 Oct.)	263-30
2390 Bongo Cowbell	17-19	M31 Kelon Windsor Marimba	566-03
2391 Mambo Cowbell	14-03	M61 Kelon Triette Marimba	383-01
2387 Agogo Bells	17-65	M30 Brentwood Marimba	861-74
133 Cowbell Holder	2-61	M250 Concert Grand Marimba	1240-50
1323 Bell Block Holder	3-26	M150 Century Marimba	1095-47
2383 Vibraslap Small	11-32	M75 Century Vib.	1295-41
2384 Vibraslap Large	14-48	M55 Pro Vib.	1058-85
2380 Afuche Small	14-91	M40 One Nites Vibe (Sgle Spd)	839-19
2381 Afuche Medium	16-76	M45 One Nites Vibe (Variable Speed)	912-45
2382 Afuche Large	20-82	M2044 Deluxe Bell Lyra	183-07
2392 Metal Tubo Small	1-95	M2041 Standard Bell Lyra	146-44
2393 Metal Tubo Large	2-74	M2040 Lightweight Bell Lyra	109-81
2361 Claves Small	3-16	M655 Chromatic Steel Bells	52-10
2368 Claves Medium	3-16	M656 Chromatic Aluminum Bells	147-85
2364 Maracas Small	4-07	M635 Classic Chimes 1/2 Brass	802-58
2365 Maracas Medium	4-99	M665 Classic Chimes 1/2 Brass	1167-26
2366 Guiro Small	5-90	M660 Classic Chimes 1/2 Chrome	1167-26
2367 Guiro Medium	6-78	M645 Concert Band Bells	204-17
1001 Concert Temple Blocks w/stand	68-70		
Sticks, Brushes, Miscellaneous	45-28		
190Wire Brushes	1-95		
190A Wire Brushes	1-95		

M646 Concert Band Bells with damper	254-85	6302/PFW 22" Bs	425-00
CYMBALS		6302/SFW 22" Bs	460-00
Avedis Zildjian		6302/PF 22" Bs	475-00
5241 8"	14-50	6302/SF 22" Bs	508-00
5242 10"	17-00	6302/PNP 22" Bs	445-00
5243 13"	24-00	6302/SNP 22" Bs	477-00
5244 14"	29-00	6304/PFW 24" Bs	434-00
5245 15"	31-50	6304/SFW 25" Bs	480-00
5246 16"	33-50	304/SF 21" Bs	513-00
5247 17"	36-00	6304/PNP 24" Bs	450-00
5248 18"	41-00	6304/SNP 24" Bs	483-00
5243/WC 13" Wide Cup	41-00	6312/PFW 24" Bs	412-00
5248S 18" Sizzle	41-00	6312/SFW 22" Bs	437-00
5248SW 18" Swish	47-50	6312/PF 22" Bs	491-00
5248T 18" Trio	41-00	6312/SF 22" Bs	518-00
5248/MC 18" Mini-Cup	41-00	6312/SNP 22" Bs	449-00
5249 19"	43-50	6312/SNP 22" Bs	475-00
5220 20"	47-50	6314/PFW 24" Bs	424-00
5220P 20" Pang	55-00	6314/SFW 24" Bs	448-00
5220SW 20" Swish	55-00	6314/PF 24" Bs	502-00
5220S 20" Sizzle	47-50	6314/SF 24" Bs	524-00
5220/MC 20" Mini-Cup	47-50	6314/PNP 24" Bs	459-00
5261 21"	53-00	6314/SNP 24" Bs	480-00
5221 22"	60-00	6324/PW 24" Bs	389-00
5221SW 22" Swish	67-00	6324/SW 24" Bs	405-00
5221SW 22" Swish	67-00	6324/PFW 24" Bs	389-00
Kenny Clarke Pairs		6324/SFW 24" Bs	405-00
5215 13"-14" High Hat pair	53-00	6324/PF 24" Bs	432-00
5216 14"-15" High Hat pair	60-50	6324/SF 24" Bs	459-00
High Hat Matched Pairs		6324/PNP 24" Bs	395-00
5243/2 13" pair	48-00	6324/SNP 24" Bs	435-00
5244/2 14" pair	58-00	6332/PFW 22" Bs	343-00
5245/2 15" pair	63-00	6332/SF 22" Bs	361-00
5246/2 16" pair	67-00	6332/PF 22" Bs	399-00
Avedis Zildjian Brilliant		6332/SF 22" Bs	418-00
5333 10"	21-00	6332/PNP 22" Bs	367-00
5334 13"	28-00	6332/SNP 22" Bs	386-00
5335 14"	33-00	6342/PW 22" Bs	301-00
5336 15"	35-00	6342/SW 22" Bs	319-00
5337 16"	37-50	6342/PFW 22" Bs	319-00
5338 17"	40-00	6342/SF 22" Bs	337-00
5339 18"	44-50	6342/SF 22" Bs	353-00
5340 20"	52-00	6350/P 22" Bs	207-00
5341 22"	64-00	6350/S 22" Bs	227-00
5206 Cymbal Snaps	0-54	6351/P 22" Bs	240-00
5197 Cymbal Polish, bottle	1-31	6351/S 22" Bs	259-00
5197 Cymbal Polish, bottle	1-31	6355/PNP Concert Tom-Toms	324-00
Super Zyn		6355/SNP Concert Tom-Toms	351-00
5172 Super Zyn 12"	11-97	Snare Drums:	
5173 Super Zyn 13"	13-90	6336 Cust Metal Snare 5 x 14"	32-50
5174 Super Zyn 14"	16-07	6357 Cust Brass Snare 5 x 14"	49-00
5175 Super Zyn 15"	17-90	6358 Cust Brass Snare 6 1/2 x 14"	59-00
5176 Super Zyn 16"	20-08	Accessories:	
5177 Super Zyn 18"	24-10	6360 Bs Drm Pedal	19-00
5178 Super Zyn 20"	27-85	6361 Hi-Hat Stand	22-50
Zyn		6362 Cymbal Floot Stand	11-00
5114 Zyn 12"	3-52	6363 Snare Drum Stand	13-00
5115 Zyn 13"	4-27	6364 Cymbal Boom Stand	20-00
5123 Zyn 14"	4-94	6365 Drummer's Stool	28-00
5124 Zyn 15"	5-69	PEARL MAXWIN	
5116 Zyn 16"	7-03	Outfits:	
5121 Zyn 18"	9-20	6400 Stage-705 22" Bs Drm	179-00
5122 Zyn 20"	11-55	6401 Stage-704 22" Bs Drm	157-00
5198S Zyn 20" Sizzle	11-72	6402 Studio-504, 22" Bs Drm	139-00
5125 Zyn 22"	14-40	6403 Studio-503, 20" Bs Drm	85-00
Kamala		Snare Drums:	
5257 Kamala 10"	2-00	6410 Snare Drum Kit, 5 x 14", 12"	26-00
5258 Kamala 11"	2-42	6411 Metal Snare Drum, 5 1/2 x 14" Chrome	22-00
5259 Kamala 12"	3-01	6412 Wood Snare Drum, 5 1/2 x 14"	19-50
5262 Kamala 13"	3-52	6413 Wood Snare Drum, 5 1/2 x 14"	16-50
5263 Kamala 14"	4-27	Accessories:	
526			



509M 12 x 8 Tom Tom	109-00	8987 Saturn 7"	478-50	6892 Cymbal Stand...	16-50	TD7813 Tom Tom w/tone.	38-50	6860 Snare Drum Stand.	8-85	7611 Professional Bongos.	49-00
Altglass:		8909 Mars 9"	692-00	6893 Cymbal Stand...	18-20	7556 Concert Tom	11-50	6870 Snare Drum Stand.	12-50	7645 Timbales.	55-85
615A 24 x 14 Bass.	199-00	8908 Mars 8"	582-50	6894 Cymbal Stand...	22-75	7558 Concert Tom	12-50	6862 Cymbal Stand.	9-75	7650 Timbales.	60-25
613A 22 x 14 Bass.	199-00	8906 Mars 6"	516-50	6870 Snare Drum Std.	12-50	7560 Concert Tom	14-85	6865 Hi-Hat Stand...	16-25	7651 Marimba.	300-00
633A 20 x 14 Bass.	199-00	8905 Mars 5"	409-50	6872 Cymbal Stand...	11-50	7562 Concert Tom	17-95	6850 Share Drum Stand.	6-75	7652 Marimba.	102-00
120 D/J t-t fitting.	21-00	8805 Mars 05"	382-25	6875 Hi-Hat Stand...	20-50	7568 Concert Tom	87-50	6852 Cymbal Stand.	6-20	7653 Vibraphone.	232-50
501A 14 x 9 Tom Tom	109-00	8804 Mars 04"	342-75	6790 Drummer's Throne.	30-50	7568 Concert Tom	28-50	6855 Hi-Hat Stand...	10-00	7654 Vibraphone.	48-75
511A 13 x 9 Tom Tom	109-00	8704 Mercury 4"	302-95	6750 "King Beat" Pedal.	39-75	7563 Concert Tom	127-95	6760 Drummer's Throne.	12-55	7655 Vibraphone.	90-65
505A 16 x 16 Tom Tom	175-00	8520 Bass Drum.	72-95	6740 "Hi-Beat" Pedal.	19-65	7564 Concert Tom	21-50	6710 Pedal Beater.	1-99	7656 Vibraphone.	365-50
Single Headed Drums:		8522 Bass Drum.	83-50	<b>ROYAL STAR</b>		7565 Concert Tom	24-95	6712 Pedal Beater.	3-45	7657 Vibraphone.	48-75
510SH 10" Tom Tom	59-00	8524 Bass Drum.	90-00	7917 Outfit.	359-00	7566 Concert Tom	28-50	6614 Cymbal.	8-99	7658 Vibraphone.	99-95
512SH 12" Tom Tom	59-00	8526 Bass Drum.	97-75	7925 Outfit.	290-00	7569 Concert Tom Tom Set.	127-95	6615 Cymbal.	10-99	7659 Vibraphone.	120-00
513SH 13" Tom Tom	69-00	9534 Floor T-Tom.	53-50	7924 Outfit.	256-00	6867 Concert Tom Tom Stand.	15-35	6616 Cymbal.	13-99	7660 Vibraphone.	130-00
514SH 14" Tom Tom	69-00	8536 Floor T-Tom.	58-25	7925 Outfit.	279-00	6868 Concert Tom Tom Stand.	16-85	6620 Cymbal.	21-00	7661 Vibraphone.	140-00
515SH 15" Tom Tom	115-00	8538 Floor T-Tom.	63-65	7954 Outfit.	267-00	7570 Concert Tom Tom 8p Set.	215-00	6622 Cymbal.	28-99	7662 Vibraphone.	140-00
507SH 7 1/2"	75-00	8588 Snare w/tone.	73-00	7905 Outfit.	378-00	7586 Snare Drum w/tone.	39-00	6624 Cymbal.	31-50	7663 Vibraphone.	140-00
508SH 8 1/2"	75-00	858 Snare w/tone.	56-50	7804 Outfit.	326-00	7588 Snare Drum w/tone.	41-00	6304 Cow Bell 4".	2-85	7664 Vibraphone.	140-00
Stands:		8575 Snare w/tone.	39-65	7904 Outfit.	213-00	7578 Snare Drum w/tone.	27-75	6305 Cow Bell 5".	3-15	7665 Vibraphone.	140-00
240 Hi-Hat.	55-00	8580 Snare w/tone.	42-50	7524 Bass Drum.	58-85	7578 Snare Drum w/tone.	29-75	6306 Cow Bell 6".	3-45	7666 Vibraphone.	140-00
102 Snare Drum.	35-00	8512 T-Tom w/tone.	33-85	7522 Bass Drum.	67-85	7578 Snare Drum w/tone.	29-75	6306 Cow Bell 6".	3-45	7667 Vibraphone.	140-00
133 Cymbal, floor.	38-00	8513 T-Tom w/tone.	35-65	SA7522 Bass Drum.	67-85	7578 Snare Drum w/tone.	29-75	1301 F/glass Conga.	127-50	7668 Vibraphone.	140-00
134 Cymbal, floor.	44-00	8514 T-Tom w/tone.	41-00	TD7820 Bass Drum.	96-85	7578 Snare Drum w/tone.	29-75	1302 F/glass Conga.	133-65	7669 Vibraphone.	140-00
Pedals and Cowbells:		8515 T-Tom w/tone.	44-50	7524 Bass Drum.	79-65	7578 Snare Drum w/tone.	29-75	1308 Twin Congas.	250-00	7670 Vibraphone.	140-00
222 Bass Drum.	55-00	8516 T-Tom w/tone.	44-50	7522 Bass Drum.	58-85	7578 Snare Drum w/tone.	29-75	1303 Wooden Cga.	115-00	7671 Vibraphone.	140-00
220 Bass Drum.	35-00	8517 T-Tom w/tone.	41-00	SA7523 Bass Drum.	67-85	7578 Snare Drum w/tone.	29-75	6612 Cymbal.	7-50	7672 Vibraphone.	140-00
923 Cowbell.	3-95	8518 T-Tom w/tone.	41-00	TD7822 Bass Drum.	105-95	7578 Snare Drum w/tone.	29-75	6304 Cow Bell 4".	2-85	7673 Vibraphone.	140-00
824 Cowbell.	5-00	8519 T-Tom w/tone.	41-00	7534 Floor T-Tom.	40-75	7578 Snare Drum w/tone.	29-75	6305 Cow Bell 5".	3-15	7674 Vibraphone.	140-00
925 Cowbell.	6-25	8520 Bass Drum.	90-00	7538 Floor T-Tom.	52-00	7578 Snare Drum w/tone.	29-75	6306 Cow Bell 6".	3-45	7675 Vibraphone.	140-00
927 Cowbell.	5-75	8522 Bass Drum.	97-75	SA7534 Floor Tom	40-75	7578 Snare Drum w/tone.	29-75	1301 F/glass Conga.	127-50	7676 Vibraphone.	140-00
926 Cowbell.	1-95	8524 Bass Drum.	90-00	SA7536 Floor Tom	40-75	7578 Snare Drum w/tone.	29-75	1302 F/glass Conga.	133-65	7677 Vibraphone.	140-00
Conga and Bongo Drums:		8526 Bass Drum.	97-75	TD7834 Floor Tom	59-75	7578 Snare Drum w/tone.	29-75	1308 Twin Congas.	250-00	7678 Vibraphone.	140-00
903/906 Tumbador.	129-00	8528 Bass Drum.	105-95	TD7836 Floor Tom	72-65	7578 Snare Drum w/tone.	29-75	1303 Wooden Cga.	115-00	7679 Vibraphone.	140-00
904/56 Twin Congas on stand.	249-00	8530 Bass Drum.	115-00	7512 T-Tom w/tone.	23-95	7578 Snare Drum w/tone.	29-75	6612 Cymbal.	7-50	7680 Vibraphone.	140-00
905/906 Quinto.	99-95	8532 Bass Drum.	129-00	7513 T-Tom w/tone.	25-75	7578 Snare Drum w/tone.	29-75	1304 Wooden Cga.	118-50	7681 Vibraphone.	140-00
230 Pedal.	18-00	8534 Bass Drum.	149-95	7514 T-Tom w/tone.	27-95	7578 Snare Drum w/tone.	29-75	7620 Tuneable Conga Drum.	49-85	7682 Vibraphone.	140-00
900 Bongos.	59-95	8536 Bass Drum.	163-35	SA7512 Tom Tom w/tone.	23-85	7578 Snare Drum w/tone.	29-75	7625 Tuneable Conga Drum.	50-45	7683 Vibraphone.	140-00
111 Stand.	25-00	8538 Bass Drum.	179-95	SA7513 Tom Tom w/tone.	23-85	7578 Snare Drum w/tone.	29-75	7608 Tqle Bongos.	14-50	7684 Vibraphone.	140-00
901 Bongos.	39-95	8540 Bass Drum.	195-95	TD7812 Tom Tom w/tone.	33-85	7578 Snare Drum w/tone.	29-75	7609 Tble Bongos.	14-50	7685 Vibraphone.	140-00
		8542 Bass Drum.	219-95			7578 Snare Drum w/tone.	29-75	7610 Tble Bongos.	15-99	7686 Vibraphone.	140-00
		8544 Bass Drum.	239-95			7578 Snare Drum w/tone.	29-75	6840 Bongo Stand.	7-15	7687 Vibraphone.	140-00
		8546 Bass Drum.	259-95			7578 Snare Drum w/tone.	29-75	6330 Bongo Holder.	3-75	7688 Vibraphone.	140-00
		8548 Bass Drum.	279-95			7578 Snare Drum w/tone.	29-75	6842 Bongo Stand.	9-95	7689 Vibraphone.	140-00
		8550 Bass Drum.	299-95			7578 Snare Drum w/tone.	29-75			7690 Vibraphone.	140-00
		8552 Bass Drum.	319-95			7578 Snare Drum w/tone.	29-75			7691 Vibraphone.	140-00
		8554 Bass Drum.	339-95			7578 Snare Drum w/tone.	29-75			7692 Vibraphone.	140-00
		8556 Bass Drum.	359-95			7578 Snare Drum w/tone.	29-75			7693 Vibraphone.	140-00
		8558 Bass Drum.	379-95			7578 Snare Drum w/tone.	29-75			7694 Vibraphone.	140-00
		8560 Bass Drum.	399-95			7578 Snare Drum w/tone.	29-75			7695 Vibraphone.	140-00
		8562 Bass Drum.	419-95			7578 Snare Drum w/tone.	29-75			7696 Vibraphone.	140-00
		8564 Bass Drum.	439-95			7578 Snare Drum w/tone.	29-75			7697 Vibraphone.	140-00
		8566 Bass Drum.	459-95			7578 Snare Drum w/tone.	29-75			7698 Vibraphone.	140-00
		8568 Bass Drum.	479-95			7578 Snare Drum w/tone.	29-75			7699 Vibraphone.	140-00
		8570 Bass Drum.	499-95			7578 Snare Drum w/tone.	29-75			7700 Vibraphone.	140-00
		8572 Bass Drum.	519-95			7578 Snare Drum w/tone.	29-75			7701 Vibraphone.	140-00
		8574 Bass Drum.	539-95			7578 Snare Drum w/tone.	29-75			7702 Vibraphone.	140-00
		8576 Bass Drum.	559-95			7578 Snare Drum w/tone.	29-75			7703 Vibraphone.	140-00
		8578 Bass Drum.	579-95			7578 Snare Drum w/tone.	29-75			7704 Vibraphone.	140-00
		8580 Bass Drum.	599-95			7578 Snare Drum w/tone.	29-75			7705 Vibraphone.	140-00
		8582 Bass Drum.	619-95			7578 Snare Drum w/tone.	29-75			7706 Vibraphone.	140-00
		8584 Bass Drum.	639-95			7578 Snare Drum w/tone.	29-75			7707 Vibraphone.	140-00
		8586 Bass Drum.	659-95			7578 Snare Drum w/tone.	29-75			7708 Vibraphone.	140-00
		8588 Bass Drum.	679-95			7578 Snare Drum w/tone.	29-75			7709 Vibraphone.	140-00
		8590 Bass Drum.	699-95			7578 Snare Drum w/tone.	29-75			7710 Vibraphone.	140-00
		8592 Bass Drum.	719-95			7578 Snare Drum w/tone.	29-75			7711 Vibraphone.	140-00
		8594 Bass Drum.	739-95			7578 Snare Drum w/tone.	29-75			7712 Vibraphone.	140-00
		8596 Bass Drum.	759-95			7578 Snare Drum w/tone.	29-75			7713 Vibraphone.	140-00
		8598 Bass Drum.	779-95			7578 Snare Drum w/tone.	29-75			7714 Vibraphone.	140-00
		8600 Bass Drum.	799-95			7578 Snare Drum w/tone.	29-75			7715 Vibraphone.	140-00
		8602 Bass Drum.	819-95			7578 Snare Drum w/tone.	29-75			7716 Vibraphone.	140-00
		8604 Bass Drum.	839-95			7578 Snare Drum w/tone.	29-75			7717 Vibraphone.	140-00
		8606 Bass Drum.	859-95			7578 Snare Drum w/tone.	29-75			7718 Vibraphone.	140-00
		8608 Bass Drum.	879-95			7578 Snare Drum w/tone.	29-75			7719 Vibraphone.	140-00
		8610 Bass Drum.	899-95			7578 Snare Drum w/tone.	29-75			7720 Vibraphone.	140-00
		8612 Bass Drum.	919-95			7578 Snare Drum w/tone.	29-75			7721 Vibraphone.	140-00
		8614 Bass Drum.	939-95			7578 Snare Drum w/tone.	29-75			7722 Vibraphone.	140-00
		8616 Bass Drum.	959-95			7578 Snare Drum w/tone.	29-75			7723 Vibraphone.	140-00
		8618 Bass Drum.	979-95			7578 Snare Drum w/tone.	29-75			7724 Vibraphone.	140-00
		8620 Bass Drum.	999-95			7578 Snare Drum w/tone.	29-75			7725 Vibraphone.	140-00
		8622 Bass Drum.	1019-95			7578 Snare Drum w/tone.	29-75			7726 Vibraphone.	140-00
		8624 Bass Drum.	1039-95			7578 Snare Drum w/tone.	29-75			7727 Vibraphone.	140-00
		8626 Bass Drum.	1059-95			7578 Snare Drum w/tone.	29-75			7728 Vibraphone.	140-00
		8628 Bass Drum.	1079-95			7578 Snare Drum w/tone.	29-75			7729 Vibraphone.	140-00
		8630 Bass Drum.	1099-95			7578 Snare Drum w/tone.	29-75			7730 Vibraphone.	140-00
		8632 Bass Drum.	1119-95			7578 Snare Drum w/tone.	29-75			7731 Vibraphone.	140-00
		8634 Bass Drum.	1139-95			7578 Snare Drum w/tone.	29-75			7732 Vibraphone.	140-00
		8636 Bass Drum.	1159-95			7578 Snare Drum w/tone.	29-75			7733 Vibraphone.	140-00
		8638 Bass Drum.	1179-95			7578 Snare Drum w/tone.	29-75			7734 Vibraphone.	140-00
		8640 Bass Drum.	1199-95			7578 Snare Drum w/tone.	29-75			7735 Vibraphone.	140-00
		8642 Bass Drum.	1219-95			7578 Snare Drum w/tone.	29-75			7736 Vibraphone.	140-00
		8644 Bass Drum.	1239-95			7578 Snare Drum w/tone.	29-75			7737 Vibraphone.	140-00
		8646 Bass Drum.	1259-95			7578 Snare Drum w/tone.	29-75			7738 Vibraphone.	140-00
		8648 Bass Drum.	1279-95			7578 Snare Drum w/tone.	29-75			7739 Vibraphone.	140-00
		8650 Bass Drum.	1299-95			7578 Snare Drum w/tone.	29-75			7740 Vibraphone.	140-00
		8652 Bass Drum.	1319-95			7578 Snare Drum w/tone.	29-75			7741 Vibraphone.	140-00





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### SPECIFICATION:

Upper Keyboard: 49 keys from C to C

9 Draw-bar voice registers: Flute 16' — 5 $\frac{1}{3}$ ' — 8' — 4' — 2 $\frac{2}{3}$ ' — 1 $\frac{1}{3}$ ' — 1 $\frac{3}{6}$ ' — 1' — 2'

5 Percussions: 8' — 5 $\frac{1}{3}$ ' — 4' — 2 $\frac{2}{3}$ ' — 2'

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Lower Keyboard: 37 Keys from C to C

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